A SPECIAL ISSUE ON THE ANCIENT NEAR EAST

ANCIENT ART FROM THE IRAQ MUSEUM

THE ANCIENT NEAR EAST IN NEW YORK

ART & HISTORY OF THE SILK ROAD

THE WILDERNESS OF ZIN REVISITED

ANCIENT JERUSALEM IN EARLY PHOTOGRAPHS

ARCHAEOLOGY & AFGHANISTAN

HERITAGE DIPLOMACY IN CYPRUS

ARCHAEOLOGY & THE ATHENS OLYMPICS 2004

LEICESTERSHIRE IRON AGE COIN HOARDS

Bearded head of a king, probably Naram-Sin (reigned c. 2254-2218 BC), from the National Museum of Iraq, Nineveh/Kuyunjik, Akkadian Dynasty, c. 2300-2200 BC. Copper alloy, h. 36 cm. IM 11331.
EGYPTIAN GREEN FAIENCE USHABTI
of the king’s scribe, Hor-Khebi, son of Kha-em-Khonsu and the lady, Nefer-Neith;
exceptional quality with five columns of hieroglyphic text.
Late XXVth - early XXVIth Dynasty, 700-600 BC. H. 15.3 cm. (6 in.).

Other examples can be found in the Musée du Louvre, British Museum, Cambridge University, Oxford University,
University of Pennsylvania Museums, and the Oriental Institute, Chicago.

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The Looting of the National Museum of Iraq, April 2003: The Present Held Hostage to the Past

One cannot even begin to calculate the immensity of the damage caused by the indiscriminate looting of the National Museum of Iraq that took place from 8-12 April 2003 - not just morally but also literally. However, the premature and grossly exaggerated claims of torrential looting made so quickly by some of the museum's staff have sparked yet another spate of demonstrably uncivil finger-pointing by the usual cadre of posturing, often 'born-again', academics. The more rational but easily cowed experts in the field let the self-righteous scene-stealers 'strut and fret their hour upon the stage' (as Shakespeare would have it), bemoan the loss of ethics, morality, history, context, and finger unscrupulous dealers as being at the heart of the world's ills. In newspaper reports a Chicago academic talks of an underground market in illicit antiquities at a 'multi-billion dollar industry' (and yet the total world-wide annual trade in Classical, Egyptian, and Near Eastern art is estimated at $200 to $300 million); and a scholar in Boston estimates that '80 to 95% of what is sold on the antiquities market is stolen'. To the fear-mongers of academia this writer says that those 15 minutes of fame are up. Let cooler hearts and wiser heads prevail.

But what is the truth? True, many objects have been stolen, but what and how many, let alone by whom, is still unknown weeks after the event. While the first reports of all 170,000 objects in the museum being stolen were, of course, highly exaggerated (as was the soon to follow report by a museum official of between 60,000 and 70,000 items), there apparently were several thousand pieces taken by looters. Yet these seem to have been mostly minor objects from the storage rooms, such as cuneiform tablets and cylinder seals. Some antiquities, it has been suggested, were stolen even earlier by museum employees in league with corrupt officials (see page 10). It was noted by US Marine Colonel Matthew Bogdanos, heading a US investigative team of 14 men from the military and Immigration and Customs Enforcement agencies, that the 'first- and second-level storage rooms were looted but show no signs of forced entry...The keys to the floor were last seen in a director's safe and are now missing'.

So far only 38 valuable pieces are officially listed by the investigators as stolen (including 10 'bricks'), the most important of which are the Warka head and the Uruk vase (see page 8, figs 4 and 5). In our feature article on the internationally important pieces known to be stolen are indicated as such, alongside over 300 select objects from the museum. This important corpus has been assembled by Minerva to publicise to collectors, antiquities dealers, and law agencies a cross-section of the types of antiquities believed looted. Both the list of looted objects and the article are also illustrated on our website (www.minervamagazine.com), which will be updated as new developments break. Only 28 of 451 showcases were broken into during the looting - their original contents are not yet known to investigators. To date a total of 951 objects have been returned to the museum, including several internationally important pieces. As Minerva goes to press, UNESCO has stated that some 2-3000 objects are still missing.

There are several reasons why so few facts are known to date (this editorial was penned on 30 May). First of all, the museum employees appear to be at odds with the Americans in charge of investigations. Then there is apparently no master register of the estimated 170,000 objects in the museum. According to Colonel Bogdanos other inventory lists 'don't exist or can't be found'. Further, access to the vaults at the Iraq Central Bank, which are said to house more than 6000 pieces of gold and jewellery, including the treasure of Nimrud, has been withheld as has the location of at least one other depository known only to certain museum employees. Colonel Bogdanos stated that these employees have 'sworn on the Quran not to reveal the...secret place...They won't divulge the place until the United States leaves and there is a new government' and confirmed that this depository had been in use since the first Gulf War of 1990. Inventories of the vaults and of the one or more depositories were promised to the Americans, but were not made available by the promised date. Fortunately, some months before the present war over 430 of the 451 display cases were emptied of gold, ivory, jewellery, and other objects and apparently most of them were taken to the secret location.

A 'neighbourhood watch' is in charge of guarding over 300 boxes in a bomb shelter purportedly holding thousands of rare manuscripts and books (originally reported to be 500 trunks of antiquities) removed by the museum staff before the war, which also will not be returned until a fresh museum staff without connections to the fallen regime is in place. The Americans have agreed to this arrangement. Some 50 of the museum employees, staging a protest on 10 May, have also accused the President of the Iraqi State Board of Antiquities and Heritage, Dr Jaber Khalil Ibrahim, of being in league with some of the museum thieves both

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before and during the looting. Investigators have expressed suspicions of an 'inside job' and it was noted that the director of the museum was a cousin of Saddam Hussein. It has been reported that when a storage vault in another location outside the museum was opened, a museum official fainted when he realized that some of the objects were missing.

It is not clear to what extent the coalition's troops had orders not to interfere with the activities of the citizens in their country. Sadly, however, there are those who wish to apply the 19th century predilection in colonial Africa for what used to be called the 'white man's burden' and apply it to 21st century Iraqs. With the palpable legacy of 11 September, the military invaded this country to protect the future of civilisation, not to play the wise uncle and deny rightful citizens of a foreign country their own property, which may or may not be argued was the property of the coalition's troops. Antiquities were simply another luxury item that their oppressors possessed, like telephone wire and toilets. When people do not have the necessities of life luxuries like antiquities are but barter to feed their families and just compensation for what they perceive as personal misery inflicted at the whim of the political storm that had for so long blown around them.

On 22 May the United Nations passed Resolution 1483 which includes a call for all member states to facilitate the safe return of Iraqi cultural property and other items illegally removed from the Iraq National Museum, National Library, and 'other locations' since the adoption of Resolution 661 of 6 August 1990, 'including by establishing a prohibition on trade in or transfer of such items', and the destruction of properties of the Iraqi people to which reasonable suspicion exists that they have been illegally removed'. Italy, Japan, England, Switzerland, and Canada had contributed nearly $2 million to assist in the recovery and the United States just pledged a further $2 million.

In the United States a bill was presented to the House of Representatives on 7 May, H.R. 2009, 'To provide for the recovery, restitution, and protection of the cultural heritage of Iraq', prohibiting the import of any material removed from Iraq after 2 August 1990 unless the government of Iraq issues a document stating that the exportation was not in violation of its laws. As of 30 May it had not yet been passed.

Hopefully the efforts to publish the antiquities finally known to have been stolen will be more fruitful than those made in the past by various groups following the First Gulf War. Three fascicles of Lost Heritage: Antiquities Stolen from Iraq's Regional Museums (Chicago, 1990; London, 1991; Tokyo, 1996) were produced by scholars in the United States, England, and Japan listing and often illustrating a few thousand items of the 8,000 known to have been stolen following the war, mostly small objects, but also including ivories from Nimrud and several stone sculptures. Distribution was severely limited - most surprisingly, these publications were neither delivered nor sent to auction houses or dealers (the introduction to fascicle 3 notes that a copy was sent to the 'International Union of Antique Dealers'). Minerva was unaware of the series until recently and finally obtained xeroxed copies (the originals are long since discarded) only in the past few weeks. Certainly, if made aware of these publications, Minerva would have allocated ample space to publicising the losses. The subsequent recovery of only about 40 antiquities is no doubt due in part to this apparent inattention.

Plundering has been on the rise since the First Gulf War and it has increased greatly since the overthrow of Saddam Hussein. The sites of Nippur, Isin, Larsa, and Uma, among others, have been systematically looted very recently. Only a very few sites, such as Ur, Babylon, Nineveh, and an unknown number of sites as yet unexcavated, are being protected by American and British soldiers. A world-wide ban for several years on trade in Mesopotamian objects without a demonstrably comfortable provenance is certainly an appropriate action to take, but it calls into question a serious problem of where to draw the line on 'provenance'. Until the 1970s a provenance was not an essential issue for most museums and collectors and, until very recently, the majority of collectors did not keep any formal acquisition records. Inherited objects, especially, rarely bring with them proper papers or original bills of sale. Whose word or written statement must one rely on? This is especially true of minor objects such as cuneiform tablets and cylinder seals, having been collected in great quantities since the 19th century. Also, Mesopotamian seals are found in several other countries - even in excavations at Thebes - for they were widely traded and used in antiquity.

One must also bear in mind that western collectors and institutions, often demonised in the press of late, were the first to take an interest in these and other related antiquities, thus laying the very foundations for the systematic study of the ancient Near East. In our rush to restore cultural history to the Iraqi people we should be wary of imposing draconian restrictions on the illicit trade in low- and medium-level ancient artefacts whose provenance may be Near Eastern, but is not necessarily Mesopotamian.

Jerome M. Eisenberg, Ph.D.

RESEARCH UPDATE

Hebrew University Excavations 'Relocate' David and Solomon in Ancient Israel

Excavations conducted by the Hebrew University of Jerusalem's Institute of Archaeology have revealed a new, laboratory-based affirmation of the existence of a United Israelite Monarchy during the reigns of kings David and Solomon in the 10th century BC. These results provide a crucial scientific backdrop to the ongoing debate regarding the authenticity of the biblical account of the two kings and the history of the period.

More than 40 years ago the Hebrew University's Professor Yigael Yadin argued that a series of monumental structures - particularly the city gates of Hazor, Megiddo, and Gezer, as well as the palace of Megiddo, were founded by Solomon, corroborating the biblical narrative in 1 Kings 9:15. However, during the last decade various scholars have denounced this view and proposed that the United Monarchy of David and Solomon was essentially myth. Further, they assigned the key archaeological structures described by
Yadin to the 9th century BC, the period of the Israelite kings Omri and Ahab.

Professor Amihai Mazar of the Hebrew University, Dr Hendrik Bruins of Ben-Gurion University, and Professor Hans van der Plicht of Groningen University, Holland, have now produced the most compelling scientific evidence to settle this debate, based on excavations conducted at Tel Rehov, located some 5km south of Beit She’an in north-west Israel. Here, evidence of an urban society has apparently been conclusively dated to the 10th century BC and, moreover, is readily comparable to other sites in Israel, such as Megiddo, Hazor, and Gezer.

Excavations at Tel Rehov have been conducted since 1997 under the direction of Professor Mazar, the Eleazar L. Sutker Professor of Archaeology at the Hebrew University, with the financial support of John Camp of Minneapolis, Minnesota. The excavations revealed several strata dating between the time of the Judges (12th-11th centuries BC) and the Assyrian conquest of Israel in the 8th century BC.

The foundation of this ‘new orthodoxy’ are samples of charred grain and olive pits found in various strata at Tel Rehov submitted by Mazar, Bruins, and Van der Plicht for radiometric carbon-14 tests performed at Groningen University. The dates achieved were particularly precise, with minimal range, supplying one of the best sets of radiometric dates based on stratigraphic sequences from any site related to the biblical period.

The results show that two strata at Tel Rehov are securely dated to the 10th century BC. One level destroyed by heavy fire lies very well with the reign of Shishak, the Egyptian Pharaoh whose invasion of the Land of Israel c. 925 BC is mentioned both in the Bible (I Kings 14.25) and in his monumental inscription at the temple of Amun at Karnak, Egypt, where Rehov is mentioned among many other places conquered at that time.

Since the Shishak conquest occurred a few years after the death of Solomon, the identification of a city destroyed by him at Tel Rehov provides an anchor for dating other sites with similar material culture which have been identified at Hazor and Megiddo in occupation levels previously termed ‘Solomonic’.

Sean A. Kingsley

The Preservation & Destruction of Archaeological Sites in the UK

John Browning, owner of the scheduled ancient monument site of Icklingham, has hit out at treasure hunters who he is concerned are erasing the fingerprints of history. Located in rural Suffolk, it was here that metal detectorists looted 16 Romano-British bronzes from a field in 1982. The 1st or 2nd century AD hoard, including a statue of Vulcan, face masks, and a 6-inch cheetah inlaid with silver spots, valued in 1989 at $600,000, were probably furnishings from a local temple (see Minerva, Jan. 1990, pp. 10-11).

In March, Browning reported that metal-detecting bounty hunters struck on his land eight times over several weeks between 2am and 4am, and he has accused the police, local magistrates, and English Heritage of failing to provide adequate site protection. ‘All we find in the morning are footprints and little holes everywhere’, confirmed Browning. ‘They could have unearthed horseshoes or ploughshares - on the other hand it may have been a gold torque... The site has been robbed several hundred times since the late 70s when metal detectors became widely available... Who knows what’s gone missing?’ Mr Browning has called for greater cohesion in trying to solve this problem, which is particularly galling for the farmer, who loses between £2000-3000 a year in lost arable harvests but sees looters only receiving low fines when caught. Ideally Browning would like to see English Heritage conduct excavations to study the preserved archaeological at Icklingham.

Meanwhile, the publication of The Current State of Archaeology in the United Kingdom, First Report of the All-Party Parliamentary Archaeology Group (London, 2003) has emphasised that there is a pressing need to improve the protection of archaeological sites threatened by permitted developments that fall outside the planning process. Class consents relating to monuments statutorily protected under the Ancient Monuments and Archaeological Areas Act 1979 are seen as offering insufficient levels of protection. Affected areas include forestry, military works (the Defence Estate is rich in archaeology, but there is no requirement for any survey or impact assessment prior to the demolition, disposal or removal of structures), ecclesiastical works, and minerals extraction on land and offshore.

Agricultural and forestry activities are the most significant threat to archaeology: at least 22,500 monuments have been wholly destroyed in Britain since 1945. About 27% of all monuments lie in arable lands, and related cultivation continues to be one of the major destructive factors affecting the archaeological resource. Some 20% of all listed buildings in England are affected by proximity to agricultural fields. In 1992 over 40% of these were judged to be at risk or vulnerable. A further 11,600 wetland ancient monuments in the United Kingdom have suffered desecration and partial destruction in the last 50 years, mainly through drainage and ploughing for agriculture.

Sean A. Kingsley
trale del Restauro in Rome (see Minerva, May/June 2001, p. 6), *Only now* is its original patina visible after the removal of overlying encrustation. The patina matches that of the two famous 5th century BC Riace bronzes found in the sea off Calabria in 1981, now in the archaeological museum of Reggio Calabria. This beautiful and lively sculpture was part of a group of satyrs and maenads dancing around Dionysos. It is slightly over 1.5m-high, weighs 200kg, and both arms and the right leg are missing. The historian Paolo Moreno has no doubt about its attribution, dating it to the 4th century BC. Not only is it thus a rare example of genuine Hellenistic statuary, but according to Moreno must have been crafted by the famous Greek master Praxiteles.

The site has been the subject of a police enquiry because rumours have suggested that it was not found in 1998, but actually at an earlier date by the same fishermen who, having failed to sell the statue on the international antiquities black market, threw it back into the sea from where they re-enacted discovery on 4 March 2002. A court case is also pending between the fishermen and the Sicilian Region over the finders’ fee, said to be £168,000, a quarter of the statue’s market value. The Sicilian fishermen believe that the sum is too small and that, in any case, the statue is their property. 

Dala Jones

**Tales from an Eruption: Pompeii, Herculaneum, and Oplontis**

Although many international exhibitions have focused over the past decade on the tragic destruction of Pompeii in AD 79, a new and spectacular exhibition currently on view at the Archaeological Museum of Naples until 31 August is the first coherent international presentation of the results of recent archaeological excavations not only from Pompeii, but also from other sites along the coast of the gulf of Naples, above all Herculaneum and Oplontis.

Some of these sites were recently re-opened to the public after many years, the famous *Villa dei Papiri* for one. Although many papyrus manuscripts contained in the villa’s vast library were burnt, no less than 1758 scrolls still exist for unravelling and decipherment - a painstaking and challenging process that will take years to complete. Other sites, like Villa 6 at Terzigno and Murecine, were recently excavated. Murecine was a large villa located near the banks of the River Sarno that incorporated a guest house, *ostium* for traders and visitors to Pompeii, and a thermal bath for their convenience (see Minerva, March/April 2001, pp. 34-36). The villa apparently belonged to the Sulpicii, a wealthy trader family. Since its discovery during construction work on a motorway nearby, it is now surmised that Pompeii might have had a river port as well as a sea port. Jewels, coins, and other objects in the hands of fugitives as well as 130m of wall paintings were unearthed here. After the excavation the site was reburbied to make way for a motorway. The very high quality of the 1st century AD wall paintings from the luxurious *triclinia* of the Sulpicii complex were detached, restored, and are now on display to the general public in Naples for the first time.

An ambitious overall regional project promoted by the very active and competent team led by the president of the Campania region, Antonio Basolino, is currently under way to link all the coastal sites along the Gulf of Naples through the creation of archaeological parks. A special *Archeobus* to the various sites can be taken from the railway station at Pompeii, and ticket discounts are available for purchase of a special arte-card that includes cultural sites of all kinds (see Minerva, May/June 2002, pp. 22-25).

Amongst almost 700 objects on display in the Naples exhibition - many never shown to the public before - are a great many exquisite jewels of gold and precious stones, bronze and silver objects, and a money chest beautifully decorated and restored. This is also an opportunity to visit other treasures of the archaeological museum itself, especially the sculptures formerly in the Farnese collection in Rome.

Although the research behind the exhibition is scholarly, the exhibition is modernistic in applying multimedia technology to attract and delight the general public. The huge halls of the grand palace that houses the Museo Archeologico serve as backdrops for dramatic projections of the reconstruction of the events that led to the destruction of the many rich cities and magnificent villas along the Bay of Naples. In addition, in a special section it is possible to watch 20 films that take the eruption of Vesuvius as its theme, from the famous 1913 version of *The Last Days of Pompeii* to Federico Fellini’s *Satyricon*. The BBC has announced that it intends to produce a documentary of five episodes, each one focused on one of the sites featured in the exhibition.

Following an archeobotanical experiment initiated in 1996 in four vineyards planted within the archaeological site of Pompeii, applying cultivation methods described by Pliny and Cato, 1721 bottles of resultant red wine, appropriately named *Villa dei Misteri*, are now on sale at Pompeii. Proceeds of sales will be used for the restoration of the *cella vinaria* in Pompeii’s Foro Boario. Simultaneously, some of the gardens associated with houses in Pompeii have been restored. The original vegetation was identified through the sampling of seeds and charred wood recovered from beneath lava. On a final note, the wall paintings stolen from Pompeii in March this year have now been recovered.

'Tales from an Eruption: Pompeii, Herculaneum, and Oplontis' continues at the Archaeological Museum of Naples until 31 August. The exhibition will then travel to the Museés Royaux d’Art et d’Histoire in Brussels from 9 October 2003 to 8 February 2004.

Dala Jones

Plato in the Basement: Berkeley Herm Declared Authentic

A new ancient marble bust of the Greek philosopher Plato has come to light in the most improbable of contexts: the basement of the Hearst Museum of Anthropology at Berkeley University. Bought from an antiquities dealer in Rome in 1902 by classics scholar Alfred Emerson (for Phoebe Hearst, benefactress of the UC Berkeley Museum), the bust was soon disparaged as a fake and has gathered dust ever since.

While locating source material for a new book, Professor Stephen Miller rediscovered the herm and expressed curiosity at the unique attributes depicted. According to Professor Miller, the sculpture is actually an authentic rendition of Plato not as a great philosopher, but unusually as a just and virtuous citizen.

The Berkeley Plato features a ribbon draped over its head and on to the shoulders, a preliminary award bestowed upon victorious Olympic athletes. He also possesses a puffy, deformed ear, a unique feature amongst other Plato busts. Miller believes this may reflect Plato's recognition in his writing of the damaged ears sported by Spartans who loved boxing. Thus, the ribbon would reflect Plato's belief in a need for the state of the individual to train both the intellect and the body equally. A 'sound mind in a sound body' was a popular doctrine taught in Plato's famous Athenian Academy.

Further evidence of authenticity exists in the form of quotations inscribed on the base of the herm reading, 'Every soul is immortal' and 'Blame the one who makes the choice, God is blameless'. Both relate to the philosopher's views discussed in The Georgias and later The Republic. In these, Professor Miller suggests that 'We are looking at Plato's own definition of the good citizen'.

Analyses conducted on the marble of the bust and pedestal by the Demokritos Laboratory of Archaeometry in Athens identified both pieces as Parian marble, the stone of choice for ancient sculptors. Even more significant is that the Paros quarries closed in the 3rd century AD; not one example of a Renaissance or early modern forgery or copy of an ancient statue made from this marble is known.

Miller has proposed that the Berkeley Plato was crafted during the reign of Hadrian (AD 118-138) from an original bronze statue of the philosopher that had stood in the Academy during the philosopher's lifetime. In contrast to other busts of Plato, which show an ill-tempered, ugly man whom you would not want to meet in a dark alley, Professor Miller believes that the Berkeley Plato is a more realistic portrayal of 'a man of modesty, benign introspection, and even the sort of introversion appropriate to one who withdrew from the world into the Academy'. The Berkeley Plato has gone on display at the Hearst Museum of Anthropology indefinitely.

Sean A. Kingsley

Hull and East Riding Museum - New Medieval Galleries

New Medieval Galleries at the Hull and East Riding Museum carry its region's archaeology from the end of Roman rule, c AD 410, to the birth of the modern British state in 1688. As with the recently refurbished Roman Galleries (see Minerva, Nov/Dec 2002, p. 7), an object-heavy thematic approach is taken, letting magnificently-preserved materials speak for themselves. Text and graphic panels are mounted on revolving drums, affording accessible interpretation without compromising the atmospheric effect of extensive ceramic works. The development is supported by the Heritage Lottery Fund.

The imagery of Pre-Raphaelite medievalism opens the displays, counterpointed by the grubbiest earth-tones favoured by re-enactors. Contrasting interpretations highlight the limits of knowledge - we habitually favour modern views, yet the jewel-like quality of medieval illuminations deployed throughout the gallery suggest that the medieval past is today a strange country imperfectly understood.

A dramatic tableau illustrates Anglo-Saxon seafarers coming to settle their new land, with evidence for their tribal costumes and pagan beliefs set out before it. People known mainly from their cemeteries appear in extensive murals portraying living farming communities, drawing on internationally significant excavations at West Heslerton and Wharram Percy. Norman rule is nailed down by timber castles, and supported by a church whose buildings are now of stone as durable as the feudal order - all reflected in the structures of the gallery. The weaponry of the Vikings and Normans is presented here, against a filmed backdrop of medieval mayhem. Architectural presentation points to the importance of East Yorkshire's medieval churches, one of the
many glories of what was historically the wealthiest part of England's largest county. From within a stone-built 'church', the visitor observes tableaux of the productive life that flowered in a medieval town like Beverley. These present scenes from medieval industry: the erection of prefabricated timber-framed buildings; the wet-processing of cloth; the high-temperature kilns of ceramic production; and the forming of leather shoes and accessories. Everyday activity is exalted here, implicitly affirming the interest and value of the visitor's own daily life and experience.

Having manufactured goods, visitors move to medieval Hull, a town built on trading them. The gallery presents elements of three timber-framed buildings (only two survive in the rest of Hull's Old Town). These precious survivals frame other object groups representing the diet, commerce, literacy, trade, and leisure of the late medieval town. Excavated objects include wooden coffins, tubs, barrels, and even part of a ship; all preserved by waterlogged conditions.

With the Reformation and the English Civil War, we see the end of the Middle Ages and the dawning of a modern world. A huge interactive map allows the visitor to try his hand at defending Parliamentarian Hull against its Royalist besiegers, or to change the course of history by mounting a successful attack on the town, all signalled with the crash of cannon and the flash of gunfire. The display is to close with a virtual reality tour of the mighty Hull Citadel, a 30-acre royal fortress built 'to bridle the burgesses' of a fiercely independent city, and seized by the architects of constitutional monarchy at the Glorious Revolution.

The Hull and East Riding Museum is open 10am to 5pm, Monday to Saturday, and 1.30-4.30pm on Sunday.


Martin Foreman, Assistant Keeper of Archaeology, The Hull and East Riding Museum

NEWS FROM EGYPT

Early Mummy at Saqqara Dates to the 1st Dynasty

In a 1st Dynasty (c. 3050-2990 BC) burial shaft in a mud brick tomb at Saqqara archaeologists have uncovered a male skeleton lying in a foetal position and completely wrapped in linen and resin. It is inside a cedar wood coffin. Only recently have similarlyummified bodies dating to the Early Dynastic period been found at Hierakopolis.

The body of a woman found in a nearby tomb had a broken skull and may have been a human sacrifice, a practice limited to the early dynasties.

6th Dynasty Necropolis Found at Saqqara

A team from the Institut Français d'Archéologie has unearthed a necropolis at Tabat al Geish, southwest of Saqqara, consisting of rock-hewn tombs dating to the reign of Pepi I (c. 2332-2283 BC). One tomb, decorated with painted scenes, belongs to Hau-Nefer, a priest serving in the mortuary temple of Pepi I. It also features a painted relief of Hau-Nefer with his wife, Khui, and their 13 offspring. In another 6th Dynasty tomb, that of the priest Khnumhotep, 12 intact statues of Khnumhotep were found in both standing and seated positions.

Tomb of Amenhotep to be Restored & Opened to the Public

The 18th Dynasty tomb of Amenhotep III, KV22 in the Valley of the Kings, will be restored by a Japanese team in collaboration with UNESCO, which has committed US$600,000 to the project, including preservation of the wall paintings, ventilation, lighting, and security systems. It will then be opened to the public for the first time since its discovery by the French expedition in 1799. Amenhotep III (c. 1386-1349 BC) was the son and successor to Tuthmosis IV and the father of Akhenaten. His long and prosperous reign was best known for its artistic and architectural achievements, including many superb royal portraits and statues in addition to the famed 'Colossi of Memnon'. The tomb includes some of the finest known depictions of scenes from the Book of the Dead.

Web-site to be Launched for Stolen Antiquities

A website is being established by the Supreme Council of Antiquities to give photographs and detailed information about antiquities known to have been smuggled out of Egypt. A committee has been formed to pursue legal procedures and to take steps for the restoration of objects to Egypt. It will be led by Mohamed Abdul-Maksoud, general manager of the Lower Egypt Antiquities Department. It appears that he will replace Abdel Karim Abu Shanab, who was appointed last year to track down and recover illegally exported antiquities, but who was arrested in January on suspicion of taking bribes from a dealer to smuggle antiquities to Spain (see Minerva, Jan/Feb 2003, p. 7). The website will also show antiquities that have been recovered.

Just recently a large shipment of objects in the possession of an Egyptian citizen was seized at Heathrow Airport; 17 antiquities are being returned from Norway, as well as a statue of Alexander the Great from Frankfurt, and a large sandstone stele stolen by Jonathan Tokeley-Parry in 1983 from Akhmim. Next year several pieces will be returned from Japan, including three plagues from Tell Basta. The Michael C. Carlos Museum in Atlanta is voluntarily returning four fragments of reliefs from the tomb of the 19th Dynasty ruler Seti I (c. 1291-1278 BC). They were acquired by the museum when in 1996 it purchased the contents of a museum in Niagara Falls which had originally bought them in the 1860s. As reported previously, in October they are also returning a mummy which may be Ramesses I (c. 1293-1291 BC), also acquired from the same collection.

Jerome M. Eisenberg, Ph.D.
ANCIENT JERUSALEM'S PHOTOGRAPHY PIONEERS

Sean Kingsley introduces new research into the Palestine Exploration Fund's illuminating photographic archive of Jerusalem.

As the digging season comes around once more, the sound of pick on soil in the Near East is perhaps more faint than at any time during the last 50 years, diminished by political turmoil and perceived civil unrest. Those frustrated by their inability to dig the Holy Land are advised to seek comfort by picking up a copy of Dr Shimon Gibson's latest work of fascination, Jerusalem in Original Photographs 1850-1920 (Stacey International, 2003). Based on the Palestine Exploration Fund's (PEF, London) scientifically indispensable and dazzling collection of 8000 photographs of Palestine, Israel, Syria, Trans-Jordan, and Lebanon covering this period, Gibson's reconstruction of life in the world's holiest city is sensitive, entertaining, and masterful.

This voyage of discovery takes us back to a land vastly different to modern, over-developed Israel. Travelling to Palestine took up to two weeks by steamboat in the 19th century, and immersion in what westerners perceived to be the topsy-turvy world of Palestine was clearly a culture shock. Thus, in Inner Jerusalem (1904), Goodrich-Freer observed that 'The native entering a sacred place, takes off his shoes and keeps on his hat; you begin to read a book at the end...they put carpets on their walls and pictures on their ceilings...'

Bustling and cramped, 19th century Jerusalem was inhabited by a blend of Muslim, Christian, and Jewish inhabitants rubbing shoulders with an eclectic group of Europeans. The West's new enlightenment of the Holy Land coincided with the age of pioneering archaeological exploration, with attitudes to the past varying from the romantic to scientific. The sheer excitement that Jerusalem's underground history generated is aptly portrayed by the exuberance of Professor Flinders Petrie who, in 1919, proposed that 'The whole of the Medieval Jerusalem could be removed in the future, and the Jewish condition of the town brought to light and restored...The first thing to be done is to get it as clear as we can of human habitation and preserve it as a sanctuary for the three faiths.' Exuberant perhaps, but prophetically admirable in light of modern politics.

Invented in 1839, use of photography only became standardised with the introduction of the more efficient wet-plate collodion process in 1851. Early photographers had to travel with cumbersome equipment, chemicals, and distilled water, and often attracted unwarranted attention. Lieutenant Charles Warren of the Royal Engineers, conducting exploration in the Holy Land for the PEF, reported that the local people 'objected to our using a dark tent, as they said we were charming the treasure away. They were anxious to stone Corporal Phillips as a magician, and we had some difficulty in restraining them'.

Despite severe hardships, such pioneers succeeded in bringing the portable and standing archaeology of Jerusalem home to a Western consciousness for the first time. The deceptions of Moses Shapira are 'caught in the act', with the infamous forgeries pictured in showcases in 1880, awaiting intrigued innocents. The Herodian 'Western Temple Wall and 1st century AD 'Robinson's Arch', which supported a flight of steps leading from the Royal Stoa toward a shopping area, attracted knowledgeable eyes. Opus sectile floors from Byzantine churches emerge from monochrome, and the traditional tombs of Joseph of Arimathea and other Biblical figures are pictured prominently. Particularly pleasing to the lens were the great city walls built under Suleiman the Magnificent in 1535 and 1536.

Dr Gibson's new research, beautifully illustrated and produced in book form, is a timely reminder of the noble exploration tradition that we have inherited and, not least, of our duties to responsible recording and publication. It is comforting to know that down a dark side-alley in Marylebone, London, our forebears' achievements are so well archived in the PEF.

Jerusalem in Original Photographs 1850-1920 by Shimon Gibson (Stacey International, 2003; 204pp, 174 plates) is available at £25 (excluding p & p) from: marketing@stacey-international.co.uk or tel. + 44 (0)207 221 7166.
MESOPOTAMIA - MASTERWORKS AND MINOR WORKS FROM THE IRAQ MUSEUM

Jerome M. Eisenberg, Ph.D., attempts to encapsulate the 'essence' of one of the world's great museums. Rather than focusing on just well-known spectacular pieces, this review concentrates on typical minor archaeological objects in order to heighten awareness of these categories of ancient art and so hopefully contribute to stemming the possible illicit trade in objects looted from the National Museum of Iraq in April.

The looting of the National Museum of Iraq was an incalculable tragedy, felt not only by those who were familiar with the objects that it held, but also by the entire world. The looting following the Gulf War and, not long thereafter, the deliberate destruction of objects in the museum in Kabul should have alerted the American army to a potential problem of great magnitude - indeed the military brass were made aware of the importance of the museum by several groups months before war broke out.

It will be some time before we have any serious indication of what was lost. Two weeks following the two days of looting - apparently the result of mob violence - a list of just 38 objects was released (see notes below). It had been estimated that 'tens of thousands' of pieces had been taken, though a few days following the event Donny George, the well-known and well-respected head of research at the museum, said that few items were missing from the main collection and very little from the 28 galleries (only two of which were open to the public). According to one report, most of the

Fig 1 (above). Painted bowl. Arpachiyah. Halaf culture, c. 5000 BC. Pottery, h. 7.0 cm, diam. 32.5 cm. IM 17837, (B78-fig 5).

Fig 2 (above right). Painted bowl. Tell es-Sawwan. Hassuna culture, 6th millennium BC. Pottery, h. 8.2 cm, diam. 30.0 cm. IM 74594, (B78-28, fig. 4).

Fig 3 (below left). Upper part of a bearded male statuette. Uruk/Warka (the biblical Erech). Late Uruk culture, c. 3500-3200 BC. Alabaster, h. 18.0 cm. IM 61986, (B78- fig 10).

Fig 4 (below middle). The 'Warka Head': front part of a female head. Uruk/Warka. Late Uruk culture, c. 3300-3000 BC. Marble or alabaster, h. 21.5 cm. IM 45434, (165-Tav. XVII). Listed as stolen.

Fig 5 (below). Large stone cult vase - the 'Uruk Vase' or the 'Warka Vase'. Uruk/Warka. Late Uruk culture, c. 3300-3000 BC. Alabaster, h. 1.650 m; repaired in antiquity. IM 19606, (M77-27). Listed as stolen.

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Figs 6 (far left). Standing female figurine. Tell es-Sawwan. Hassuna culture, 6th millennium BC. Alabaster, h. 13.2 cm. IM 69077, (B78-22).

Fig 7 (left). Squatting female figurine. Tell es-Sawwan. Hassuna culture, 6th millennium BC. Alabaster, h. 9.4 cm. IM 69079, (B78-3).

Figs 8-13 (right). Six female figurines, five standing, one sitting. Hassuna culture, 6th millennium BC. Alabaster, 9.5, 8.4, 7.2, 6.0, 6.4 (sitting), 6.7 cm. IM 68557, 7456, 6857, 69266, 71499, 71436, (B78-4 to 9).

Figs 14-15 (left). Two figurines: upper part of a female; torso of a male. Tell es-Sawwan. Hassuna culture, 6th millennium BC. Terracotta, h. 5.7 cm, 4.1 cm. IM 69450, 69435, (B78-21, 22).

Fig 25 (below middle). Female figurine. Tell es-Sawwan. Hassuna culture, early 6th millennium BC. Terracotta, h. 11.5 cm. IM no. unknown, (M77-171).

Figs 17-24 (below). Seven female figurines (and river pebble). Tell es-Sawwan. Hassuna culture, 6th millennium BC. Alabaster, h. 5.2, 9.4, 9.3, 4.0, 5.3, 6.2, 5.3 cm; river pebble shaped in form of squatting figurine, h. 7.2 cm. IM 71426, 74147, 74177, 74582, 71509, 68513, 68504, JEX 5, (B78-10 to 17).

Fig 26 (below). Torso of female figurine. Tell es-Sawwan. Hassuna culture, early 6th millennium BC. Terracotta, h. 5.3 cm. IM no. unknown, (M77-172).
National Museum of Iraq

For the most recent major publication of the finest selected objects from the Iraq Museum see F. Basmachi's 'Treasures of the Iraq Museum', Baghdad, 1976. For further illustrations on the web objects from the Iraq Museum, see the University of Chicago website: www.ot.uchicago.edu/OI/IRAQ/iraq, which includes objects published in Eva Strommeiger's Fünf Jahrtausende Mesopotamien, Munich, 1962. Also, The Art Newspaper illustrates all of the objects in Basmachi's 'Treasures of the Iraq Museum', Baghdad, 1975/76: www.theartnweekly.com/iraq/index.htm

Chronology

- c. 6000-5500 BC Samarra culture - central and northern Mesopotamia.
- c. 5500-5000 BC Halaf culture - northern Mesopotamia.
- c. 5500-4000 BC Ubaid culture - southern Mesopotamia, then northern and western.
- c. 4000-3500 BC Gawra culture - northern Mesopotamia.
- c. 4000-3000 BC Uruk culture - southern Mesopotamia, then northern and western.
- c. 3500-3200 BC Early Sumerian.
- c. 3300-2650 BC Late Prehistoric Period, including Late Uruk, Jemdet Nasr, Early Dynastic I (c. 2900-2650 BC).
- c. 2650-2334 BC Early Dynastic II-III Periods.
- c. 2600-2425 BC 1st Dynasty of Ur.
- c. 2570-2342 BC Rulers of Lagash.
- c. 2300-2159 BC Akkadian Dynasty.
- c. 2155-2111 BC Sargon, ruler of Lagash (Post-Akkadian or Gutian).
- c. 2100-2000 BC 2nd Dynasty of Lagash (Gudea, c. 2090 BC).
- c. 2153-2113 BC Rulers of Uruk.
- c. 2097-1989 BC Ur III (part of Neo-Sumerian).
- c. 2017-1794 BC 1st Dynasty of Isin.
- c. 2025-1763 BC Larsa Dynasty.
- c. 1894-1595 BC 1st Dynasty of Babylon (Old Babylonian Period).
- c. 1595 BC Hittites conquer Babylon.
- c. 1400-1155 BC Kassite Dynasty (at Babylon and Aqar Quf).
- c. 1157 BC Destruction of Babylon.
- c. 1157-1026 BC 2nd Dynasty of Isin.
- c. 1026 BC Neo-Assyrian.
- c. 720-704 BC, at Khorsabad.
- c. 704-681 BC, at Nineveh.
- c. 668-627 BC.
- c. 612 BC Conquest of Assyria.
- c. 625-539 BC Neo-Babylonian (at Babylon).
- c. 539 BC Cyrus the Great captures Babylon.
- c. 538-331 BC Achaemenid Empire.
- c. 331-164 BC Alexander the Great captures Babylon.
- c. 238 BC - AD 224 Seleucid Era (at Seleucia-on-the-Tigris).
- AD 224 - AD 651 Parthian Era (at Ashur, Ctesiphon, Hatra, Uruk).
- AD 651- Islamic Era.

Copies of the current issue of *Minerva* with this article will be sent upon request and without charge to Interpol and UNESCO officials, international police agencies, customs officials and other government agents, national museums, and major auction houses.

Illustration Credits

(T65) = *Capolavori del Museo di Baghdad, Museo Civico di Torino*, 1965. (Exhibition held also in Cologne, Germany.) Photographs by Stadtbildstelle, Cologne (A. Doppefed, K. Zimmerman); G. Rampazi, Turin. In the captions we have also included the catalogue number of the object. For example, T65-2 is number 2 in the exhibition catalogue. The Turin and Berlin catalogue entries (see below) also contain brief commentaries.

(M77) = *L’art antique du Proche-Orient* by Pierre Amiet, Paris, 1977; translated and published as *Art of the Ancient Near East*, New York, 1980. Photographs by Jean Mazenod. Note: several of the objects photographed by Mazenod in *L’art antique du Proche-Orient* that are attributed to the Louvre are actually in the Iraq Museum (such as our numbers 176, 179, and 180) - or, at least, were there in the 1960s. It is possible that they comprised part of an exchange made by the two museums.

Fig 38. Pot. Tell es-Sawwan. Hassuna culture, 6th millennium BC. Banded alabaster, h. 17.5 cm. IM 68481, (B78-24).

Fig 39. Large incised jar. Hassuna. Hassuna culture, c. 6000-5800 BC. Pottery, h. 40 cm, diam. 38 cm. IM 50239, (M77-179).

Fig 40. Goblet. Tell es-Sawwan. Hassuna culture, 6th millennium BC. Banded alabaster, h. 8.0 cm. IM 69048, (B78-25).

Fig 41. Ladle. Tell es-Sawwan. Hassuna culture, 6th millennium BC. Banded alabaster, l. 13.8 cm. IM 69066, (B78-26).

Fig 42 (above). Bowl. Umm Dabaghiyah. Hassuna culture, 6th millennium BC. Banded alabaster, h. 8.4 cm, max. diam. 12.8 cm. IM 75185, (B78-27).

Fig 43 (above). Bowl. Tell es-Sawwan. Hassuna culture, 6th millennium BC. Banded alabaster, h. 3.4 cm, diam. 12.9 cm. IM 69059, (B78-23).

Fig 44 (left). High-footed painted bowl. Arpachiyah. Halaf culture, c. 5000 BC. Pottery, h. 18.0 cm, max. diam. 20.8 cm. IM 14754, (B78-30).

Fig 45 (above right). Painted bowl. Arpachiyah. Halaf culture, c. 5000 BC. Pottery, h. 10.5 cm, diam. 20 cm. IM 14749, (T65-4).

Fig 46 (right). Painted bowl. Arpachiyah. Halaf culture, c. 5000 BC. Pottery, h. 10.0 cm, diam. 25.0 cm. IM 14722, (B78-31).
Fig 47 (left). Zoomorphic vase: fish, c. 5th millennium BC. Pottery, h. 14 cm, l. 28 cm. IM 45571, (T65-7).

Fig 48 (right). Zoomorphic vase: porcupine. Arpachiyah Halaf culture, c. 5000 BC. Terracotta, h. 12 cm, l. 17 cm. IM 14731, (M77-184).

Fig 49. Trilobate painted bowl. Eridu/Abu Shahrain. Early Uruk culture, c. 4000-3500 BC. Pottery, h. 9.5 cm, diam. 13 cm. IM 54784, (T65-11).

Fig 50 (right). Conical painted ‘egg shell’ cap. Eridu/Abu Shahrain. Early Uruk culture, c. 4000-3500 BC. Pottery, h. 5 cm, diam. 13.5 cm. IM 55022, (T65-12).

Fig 51. Painted cup. Eridu/Abu Shahrain. Early Uruk culture, c. 4000-3500 BC. Pottery, h. 8 cm, diam. 14 cm. IM 54791, (T65-13).

Fig 52. Painted vase. Eridu/Abu Shahrain. Early Uruk culture, c. 4000-3500 BC. Pottery, h. 13.2 cm, diam. 13 cm. IM 14803, (T65-16).

Fig 53 (right). Figurine of a bison. Uruk/Warka. Early Uruk culture, c. 4000-3500 BC. Terracotta, h. 5.3 cm, l. 10.3 cm. IM 66806, (B78-33).

Fig 54 (below middle). Vase with spout. Eridu/Abu Shahrain. Early Uruk culture, c. 4000-3500 BC. Pottery, h with spout, 17 cm, diam. 25 cm. IM 54831, (T65-10).

Fig 55 (below right). Model of a boat. Eridu/Abu Shahrain. Early Uruk culture, c. 4000-3500 BC. Terracotta, l. 26.0 cm. IM 54900, (B78-32).
Fig 59. Royal helmet of king Meskalimushu. Ur/Tell al Muqayyar. Early Dynastic IIIA, reign c. 2600-2550 BC. Electrum, h. 23 cm. IM no. unknown, (M77-45).

Fig 58. Standing figure of an orant. Tutub/Khafaje. Early Dynastic I, c. 2700-2650 BC. Alabaster, h. 30 cm. IM no. unknown, (M77-35).


Fig 60 (below left). Standing figure of a female orant. Nippur/Saffar. Early Dynastic II-III, c. 2550 BC. Aragonite with gold head, h. 12.4 cm. IM no. unknown, (M77-36).

Fig 62 (below right). Gold fluted beaker. Ur/Tell al Muqayyar. Early Dynastic IIIA, c. 2550-2400 BC. Gold, h. 13.5 cm, diam. 5 cm. IM 8255, (B78-97). Boat-shaped cup. Ur/Tell al Muqayyar. Early Dynastic IIIA, c. 2550-2400 BC. Gold, h. 4.5 cm, l. 15.0 cm, w. 10.0 cm. IM 8921, (B78-98). Dagger (with wood hilt restored). Ur/Tell al Muqayyar. Early Dynastic IIIA, c. 2550-2400 BC. Gold, l. 29.0 cm. IM 8260, (B78 101).

For the main presentation of objects from Ur, see pp. 25-26.

Fig 61 (above). Necklace with gold filigree pendants. Ur/Tell al Muqayyar. Early Dynastic IIIA, c. 2550-2400 BC. Gold, lapis lazuli, carnelian, l. 41.0 cm. IM 8811, (B78-88).
Fig 63. Animal group. Uruk/Warka. 
Early Uruk culture, c. 4000-3500 BC. Terracotta, h. 4.5 cm, l. 4.6 cm. IM 45623, (M77-191).

Figs 64-65 (above middle). 
Left: nude male figure. Eridu/Abu Shahhrain. Early Uruk culture, c. 4000-3500 BC. Terracotta, h. 13.5 cm. IM 54931, (T65-20). 
Right: nude female figure. Eridu/Abu Shahhrain. Early Uruk culture, c. 4000-3500 BC. Terracotta, h. 14.5 cm. IM 8574, (T65-21).

Fig 67 (left). Model of a boat. 
Ur/Tell al Mugayyar, c. 4000-3500 BC. Terracotta, l. 22.5 cm, h. 8.5 cm. IM 20010, (T65-22).

Fig 68 (below left). Bowl with animals in relief. Late Uruk culture, c. 3500-3200 BC. Limestone, h. 9.0 cm, diam. 22.0 cm. IM 10786, (B78-37).

Fig 69 (right). Sceptre in the form of a bull. Uruk/Warka. Late Uruk culture, c. 3500-3200 BC. Greenish diorite (or serpentinite) and gold, h. 9.8 cm. IM 41150, (B78-38).

Fig 70 (below left). Statue with priest-king's lion hunt. Uruk/Warka. Late Uruk culture, c. 3300-3000 BC. Black diorite, h. 80 cm, w. 50 cm. IM 23477, (T65-24).

Fig 71 (left). 
Figurine of a bull. Uruk/Warka. Late Uruk culture, c. 3300-3000 BC. Limestone and silver, h. 8.5 cm, l. 8.5 cm. IM 22472, (B78-35).

Fig 72 (right). 
'Idol with eyes'. Tepe Gawra. Late Uruk culture, c. 3300-3000 BC. Gray marble, h. 9.6 cm. IM no. unknown. (M77-215).
Fig 73 (left). Seashell lamp in form of bird. Ur/Tell al Muqayyar. Early Dynastic IIIA, c. 2550-2400 BC. Shell body; inlays in lapis lazuli, mother of pearl, red and white tennstone, h. 8.0 cm, l. 21.0 cm. IM 3798, (B78-100).

Fig 74 (top right). Necklace with cloisonné pendant. Ur/Tell al Muqayyar. Early Dynastic IIIA, c. 2550-2400 BC. Gold, lapis lazuli, carnelian, l. 21.0 cm. (Perhaps the earliest use of cloisonné was at Ur.) IM 3933 and IM 3988, (B78-91).

Fig 75 (left). Statuette of a god. Nippur/Nusur. Old Babylonian, 20th-19th century BC. Terracotta, h. 34 cm. IM no. unknown, (M77-67).

Fig 76 (below left). Bearded head of king, probably Naram-Sin. Nineveh/Kuyunjik, Akkadian Dynasty, c. 2300-2200 BC. Naram-Sin reigned c. 2254-2218 BC. Copper-alloy, h. 36 cm. IM 11331, (BR/78-front/spiece).

A copper statue base with the lower part of a seated nude, belted figure, half life-size, once holding an inscription of Naram-Sin, c. 2254-2218 BC, from Bassekli (IM 77825), is said to have been stolen.

Fig 77 (right). Figurine of Nubian carrying lion, gazelle alongside. Kalhu/Nimrud. Neo-Assyrian period, but of Syro-Phoenician origin, 8th-7th century BC. Ivory, h. 12.8 cm. IM no. unknown, (M77-109).

For the main presentation of 8th-7th century BC works of art, see pp. 31-33.

Fig 78 (right). Inlaid plaque of lioness devouring Nubian. Neo-Assyrian period, but of Syro-Phoenician origin, 8th-7th century BC. Ivory, partially gilded with blue tint and carnelian inlays, h. 6.0 cm. IM 56642, (M77-111). Said to have been stolen. A near identical plaque is in the British Museum.
Fig 79 (above left). Relief plaque of bearded man holding 'tree' with palmettes. Kalhu/Nimrud. Neo-Assyrian period, but of Syro-Phoenician origin, 8th century BC. Ivory, h. 24.9 cm, w. about 12.0 cm. IM 62185, (B78-139).

Fig 80 (above right). Relief plaque of bearded man holding 'tree' with flowers. Kalhu/Nimrud. Neo-Assyrian period, but of Syro-Phoenician origin, 8th century BC. Ivory, h. 25.2 cm, w. 12.0 cm. IM 60556, (B78-140).

Fig 82. Openwork relief of cow nursing calf. Kalhu/Nimrud. Neo-Assyrian, 8th century BC. Ivory, h.8 cm, l. 7.5 cm. IM 65503, (T65-129).

Fig 81. Female head of the type of 'Kalli at the window'. Kalhu/Nimrud. Neo-Assyrian, but probably of Syro-Phoenician origin. 8th century BC. Ivory, h. 16.1 cm. IM no. unknown, (M77-113).

Fig 83 (right). Openwork relief of winged sphinx with Egyptianizing headdress. Kalhu/Nimrud. Neo-Assyrian period, but of Syro-Phoenician origin, 8th-7th century BC. Ivory, partially gilt, h. 19.0 cm, w. 15.0 cm. IM 61882, (B78-136).
Several hundred cylinder seals, including many of the types illustrated on this page, are reported stolen from the National Museum of Iraq.

Figs 88-91 (above). Four cylinder seals, all Late Uruk culture, c. 3500-3200 BC. A). Two gazelles. Tutub/Khafaje. White stone, h. 2.3 cm. B). Facade of a hut. Reddish limestone, h. 3.5 cm. C). Bundle-like patterns. Tell Agaba. White limestone, h. 4.1 cm. The last three are part of the 'Khafaje-Group'. D). Animal chase. Urk/Warka. Greenish alabaster, h. 8.5 cm. IM 61984, 31435, 22496, 27315, (B78-43 to 46).


Figs 96-99 (left). Four cylinder seals, all Akkadian Dynasty, c. 2420-2290 BC. A). Eagle attacking two gazelles. Girsa/Tello. Reddish stone, h. 3.4 cm. B). The sun god Shamash enthroned, with three other gods. Kish/Tell Ua'aimir or Tell Ingharra. Steatite, 3.4 cm. C). Two combat scenes with man and animals. Kish/Tell Ua'aimir or Tell Ingharra. Shell, h. 3.5 cm. D). Man with lion attacking bovine. Kish/Tell Ua'aimir or Tell Ingharra. Shell, h. 4.2 cm. IM 9709, 10658, 2780, 13239. (B78-51 to 54).

Fig 117 (left). Earring with four pendants. Seleucids-on-the-Tigris/Ummair, Parthian Era, 1st-2nd century AD. Gold, pearls, garnet, and chrysoprase. L 6.0 cm, w. 2.5 cm. IM 11955, (B78-190).


Fig 119 (above left). Headband. Seleucids-on-the-Tigris/Ummair, Parthian Era, 2nd century BC/AD. Gold, garnet, malachite, L 18.5 cm, w. 2.5 cm. IM 19556, (B78-189).

Figs 120-121 (above far right, and left). Statue of Sanatruq II, the last king of Hatra holding a statuette. Hatra/al-Hadhr. Parthian Era, c. AD 220-240. Limestone, h. 197 cm. IM 1711608, (B78-161).

Fig 122 (below). Relief with combat of lion and bull. Kish/Teh Ubainir. Sassanian Empire, 5th century AD. Stucco, t. 29.0 cm, l. 37.0 cm. IM 18597, (B78-194).
Fig 123. Vase with inlays. Khafaje. Jemdet Nasr Period, late 4th millennium - early 3rd millennium BC. Bituminous limestone with mother-of-pearl, h. 11.1 cm, diam. 17 cm. IM 27904, (T65-26).

Fig 124. Painted vase. Tell Uqair. Jemdet Nasr Period, late 4th millennium - early 3rd millennium BC. Pottery, h. 26 cm, diam. 33 cm. IM 47788, (T65-29).

Fig 125. Painted vase. Tell Agrab. Early Dynastic I, c. 2900-2800 BC. Pottery, h. 22 cm. IM 41018, (T65-57).

Fig 126. Painted vase. Tell Uqair. Jemdet Nasr Period, late 4th millennium - early 3rd millennium BC. Pottery, h. 34 cm, diam. c. 40 cm. IM 47787, (T65-30).

Fig 127. Vase with incised decoration. Varanima, south of Nineveh. Early Dynastic I, c. 2900 BC. Pottery, h. 16.5 cm. IM 25864, (B76-74).

Fig 128. Painted vase. Tell Agrab. Early Dynastic I, c. 2900-2800 BC. Pottery, h. 43.0 cm. IM 27899, (B78-72).

Fig 129 (left). Fragment of a stele. Tell ed-Der/Badra. Early Dynastic I, c. 2900-2800 BC. 'Mesopotamian style'. Stone, h. 85.0 cm, w. 35.0 cm. IM 75206, (B78-81).

Fig 130 (left). Standing figure of an orant. Tutub/Khafaje. Early Dynastic I, c. 2700-2650 BC. Black breccia. h. 33 cm. IM 20837, (T65-46).

Fig 131 (right). Standing figure of an orant. Tutub/Khafaje. Early Dynastic I, c. 2650 BC. Alabaster, 18.1 cm. (M77-265).
Fig 132. Standing figure of an orant, Nippur/Nuflar, Early Dynastic I, c. 2700-2650 BC. Limestone, h. 75 cm. IM no. unknown, (M77-259).

Fig 133. Seated figure of an orant, Tutub/Khafaje. Early Dynastic I, c. 2650 BC. Limestone, h. 15.4 cm. IM no. unknown, (M77-267).

Fig 134 (left). Upper part of an orant statuette, Tell Asmar. Early Dynastic I, c. 2650 BC. Limestone, IM no. unknown, (M77-265).

Fig 135 (above). Head of a female orant from a statuette, Tell Agrab. Early Dynastic I, c. 2650 BC. Limestone, h. 12 cm. IM no. unknown, (M77-275).

Fig 136 (right). Female head from a statue, Tutub/ Khatj. Early Dynastic I, c. 2900-2650 BC. Limestone, h. 5.2 cm. IM 19620, (T65-81).

Fig 137 (above). Upper part of an orant figure, Tutub/Khafaje. Early Dynastic I, c. 2900-2650 BC, Limestone, h. 14 cm. IM 32404, (T65-50).

Fig 138 (below). Standing female figure, Tutub/ Khatj. Early Dynastic I, c. 2900-2800 BC, 'Moslem style'. Limestone, h. 43.0 cm. IM 196653, (B78-78).

Fig 139 (left). Standing figure of the god Ezil, Nippur/Nuflar. Early Dynastic II-III, c. 2550 BC. Limestone, h. 27.5 cm. IM 66183, (M77-262).

Fig 140 (right). Seated figure of Duda, scribe of Lagash. Provenance unknown, perhaps Tello. Early Dynastic, Ur I style, c. 2600-2425 BC. Grey limestone, h. 45.0 cm. IM 55204, (M77-297).
Fig 141. Support for two vases in the form of two wrestlers, Tutub/Khafaje. Early Dynastic I, Fara (ancient Shuruppak) period, c. 2900-2680 BC. Copper, h. 10.2 cm, w. 8.8 cm. IM 41085, (B78-80).

Fig 145 (below). Model of two-horse chariot with driver. Tell Agrab. Early Dynastic II, c. 2650-2550 BC. Copper, h. 7.0 cm. IM no. unknown (M77-349).

Fig 144 (below). Pierced votive wall plaque: couple at religious banquet; animals. Esnunna/Tell Asmar. Early Dynastic I, c. 2700 BC. Limestone, h. 20 cm, w. 20 cm. IM 19794, (M77-325).

Fig 146 (right). Cosmetic vessel with relief of four bulls. Nippur/Niffer. Early Dynastic II, c. 2600 BC. Alabaster with bitumen and mother-of-pearl inlays, h. 8 cm, w. 10 and 8.5 cm. IM 66136, (T65-55).

Fig 147 (below). Pierced votive wall plaque: banquet and hunting scenes. Tell Agrab. Early Dynastic I, c. 2700 BC. Limestone, w. 17.5 cm. IM no. unknown, (M77-323).

Fig 149. Fragment of a vase with zebu. Tell Agrab. Early Dynastic I, c. 2650 BC, but imported from eastern Iran. Serpentine. IM no. unknown, (M77-298).

Fig 142 (left). Cylindrical vase. Provenance unknown. Early Dynastic, c. 3000-2500 BC. Green stone, h. 10 cm, diam. 15.5 cm. IM 14412, (T65-50).

Fig 143 (right). Support in the form of a bearded donor. Tutub/Khafaje. Early Dynastic I, Fara period, c. 2900-2650 BC. Copper, h. 53.5 cm. IM 8369, (T65-48).
Fig 150. Gold cup with inscription of Meskalamdag, Ur/Tell al Muqayyar, Early Dynastic IIIA, Meskala Madag, reign c. 2680-2600 BC. Gold, h. 7.5 cm, diam. 13 cm. IM 8245, (T65-94).

Fig 151. Boat-shaped cup. Ur/Tell al Muqayyar, Early Dynastic IIIA, c. 2550-2400 BC. Gold, h. 10.0 cm, l. 24.5 cm, w. 14.3 cm. IM 8918, (878-99).

Fig 152. Dagger with sheath. Ur/Tell al Muqayyar, Early Dynastic IIIA, c. 2550-2400 BC. Gold with lapis lazuli, l. 37 cm. IM no. unknown, (M77-320).

Fig 153. Lyre (reconstructed). Ur/Tell al Muqayyar, Early Dynastic IIIA, c. 2550-2400 BC. Gold bull’s head with lapis lazuli, red limestone, and shell inlays, h. 120 cm. IM no. unknown, (M77-321). Damaged during looting - the gold was stripped off, but the head is said to have been a copy.

Fig 154. Toilet articles and container with granulation. Ur/Tell al Muqayyar, Early Dynastic IIIA, c. 2550-2400 BC. Gold, lapis lazuli, carnelian, container l. 8.0 cm. (The earliest known use of granulation was at Ur.) IM 4306, 9526, (378-90).

Fig 155 (below left, top). Necklace of ribbed beads. Ur/Tell al Muqayyar, Early Dynastic IIIA, c. 2550-2400 BC. Beads of lapis lazuli and of terracotta laminated with gold, l. 47 cm. IM 8011, (T65-80).

Fig 156 (below left, bottom). Necklace of biconical beads. Ur/Tell al Muqayyar, Early Dynastic IIIA, c. 2550-2400 BC. Gold, lapis lazuli, carnelian, l. 105 cm. IM 8352, (T65-91).

Fig 157 (below middle). Necklace or diadem with gold leaves. Ur/Tell al Muqayyar, Early Dynastic IIIA, c. 2550-2400 BC. Gold, l. 24 cm. IM 7669, (T65-74).

Fig 158 (right). Necklace with five large incised beads. Ur/Tell al Muqayyar, Early Dynastic IIIA, c. 2550-2400 BC. Carnelian, gold, lapis lazuli, l. 28 cm. IM 8386, (T65-89).

Fig 159 (right). Necklace of biconical beads. Ur/Tell al Muqayyar, Early Dynastic IIIA, c. 2550-2400 BC. Gold, total l. 27.0 cm. IM 3685, (878-85).

For additional objects from Ur, see the colour section on page 16.
Fig 160. Necklace with loops. Provenance unknown. Early Dynastic, c. 2900-2450 BC. Gold, black stone, 30.0 cm. IM 1411, (B78-104).

Fig 161 (above, second from left). Necklace with carnelian pendant. Ur/Tell al Muqayyar. Early Dynastic IIIA, c. 2550-2400 BC. Gold, carnelian, lapis lazuli, l. 71.0 cm. IM 3931, (B78-87).

Fig 162. Necklace with gold rings. Ur/Tell al Muqayyar. Early Dynastic IIIA, c. 2550-2400 BC. Gold, lapis lazuli, carnelian, l. 29.0 cm. IM 7534, (B78-89).

Fig 163 (above). Necklace, reconstituted from ancient beads. Ur/Tell al Muqayyar. Early Dynastic IIIA, c. 2550-2400 BC. Lapis lazuli, l. 65.0 cm. IM 8016, (B78-86).

Fig 164 (below, top). Seashell lamp. Tutub/Khafaje. Early Dynastic, c. 3000-2500 BC. Shell inlaid with bitumen and mother of pearl, l. 17.8 cm. IM 27903, (T83-98).

Fig 165 (below, middle). Necklace with six strands. Ur/Tell al Muqayyar. Early Dynastic IIIA, c. 2550-2400 BC. Gold, lapis lazuli, carnelian, l. 26.5 cm. IM 7641, (B78-90).

Fig 166 (below, bottom). Filigree bead. Ur/Tell al Muqayyar. Early Dynastic IIIA, c. 2550-2400 BC. Gold, l. 4.0 cm. IM 8281, (B78-93).

Fig 167 (right). Headless statue of Intemena, ruler of Lagash. Ur. Early Dynastic IIIIB, reigned c. 2400-2250 BC. Diorite, 76 cm. IM no. unknown, (M77-331). Said to have been stolen. (A photo shows it outside the museum following the looting, but was it a cast?)

Fig 168 (below). Headless statue of seated orant. Larsa/Tell Senkereh. Period from Ur III and Isin to Larsa, 2097-1763 BC. White stone, h. 61 cm. IM 74970, (B78-110).

Fig 169 (left). Recumbent human-headed bull dedicated by Ur-Ba'is (or Ur-Bani), ruler of Lagash preceding Gudea. Reigned c. 2100 BC. Girsu/Tello. Steatite, l. 14.3 cm. IM no. unknown, (M77-403).
Fig 170. Bald male head from a statue. Tutub/Khafaje. Neo-Sumerian, c. 2150-1950 BC. Limestone, h. 7 cm. IM 15479, (T65-100).

Fig 171. Male head with cap from a statue. Uruk/Warka. Neo-Sumerian, c. 2150-1950 BC. Limestone, h. 12 cm. IM 41014, (T65-101).

Fig 172. Seated statuette of the goddess Baba. Uruk/Warka. Neo-Sumerian, c. 2150-1950 BC. Dark stone, h. 15 cm. IM 18663, (T65-102).

Fig 173 (above). Foundation figurine of the king Ur-Nammu carrying basket of bricks. Uruk/Warka. Founder of Ur III, reigns 2097-2080 BC. Bronze, h. 26.5 cm. Comparable to similar piece in the British Museum. IM 45428, (T65-103).

Fig 174 (above). Standing female orant. Ur/Tell al Muqayyar. Neo-Sumerian, early 2nd millennium BC. Limestone, h. 53 cm. IM no. unknown, (M77-405).

Fig 175. Seated female orant. Ur/Tell al Muqayyar. Neo-Sumerian, early 2nd millennium BC. Limestone, h. 43 cm. IM no. unknown, (M77-407).

Fig 176 (left). Figurine of a male female. Eshnunna/Tell Asmar. 19th-18th century BC. Copper, h. 6.7 cm. IM no. unknown, (M77-435).

Fig 177 (left). Lion. Erbita/Abu Shahrain. Neo-Sumerian, c. 2150-1950 BC. Basalt, h. 163 cm. IM 60981, (T65-99).

Fig 178 (right). Doorjamb with the head of the giant Humbaba. Karana/Tell al Rimah, 19th century BC. Limestone. IM no. unknown, (M77-441).

Fig 179 (below). Armrest for a throne in the form of a ram. Ur/Tell al Muqayyar. Ur I, c. 2600-2425 BC or Ur III, 2097-1989 BC. Limestone, h. 37 cm, l. 56 cm. IM 24690, (T65-104).
Fig 190. Relief plaque of two boxers. Provenance unknown. Old Babylonian, c. 2040-1750 BC. Terracotta, h. 6.3 cm, w. 6.2 cm. IM 10039, (T65-110).

Fig 191. Relief plaque of man with musical instrument and animals. Nippur/Syll. Old Babylonian, c. 2040-1750 BC. Terracotta, h. 9.5 cm, w. 15.5 cm. IM 56464, (T65-111).

Fig 192. Relief plaque of man riding on bull. Ishchali, Old Babylonian, c. 2040-1750 BC. Terracotta, h. 8 cm, w. 8 cm. IM 24275, (T65-112).

Fig 193 (middle left). Relief plaque of god standing on bull. Provenance unknown. Old Babylonian, c. 2040-1750 BC. Terracotta, h. 18 cm, w. 11 cm. IM 9466, (T65-113).

Figs 195-198 (below middle). Four relief plaques. A). Nude female holding breasts. Old Babylonian, c. 2040-1595 BC. Terracotta, h. 15.0 cm, w. 6.5 cm. B). Nude female holding breasts. Old Babylonian, c. 2040-1595 BC. Terracotta, h. 13.0 cm, w. 6.8 cm. C). Fragmentary hand-modelled female. Larsa Dynasty, c. 2025-1763 BC. Terracotta, h. 10.0 cm, w. 5.5 cm. D). Fragmentary relief of a tambourine player. Old Babylonian, c. 2040-1595 BC. Terracotta, h. 7.2 cm, w. 5.8 cm. IM 41330, 41730 with 41334, 41789, T 436, (B78-119 to 122).

Figs 200-203 (below right). Four relief plaques. A). Bearded god. Digiqiq, near Ur. Old Babylonian, c. 2040-1595 BC. Terracotta, h. 12 cm, w. 4.0 cm. B). Fragmentary bearded god. Digiqiq, near Ur. Old Babylonian, c. 2040-1595 BC. Terracotta, h. 9.0 cm, w. 5.0 cm. C). Divine couple. Ur/Tell al Muqayyar. Old Babylonian, c. 2040-1595 BC. Terracotta, h. 9.0 cm, w. 5.5 cm. D). Deep bust of female. Larsa/Tell Senkereh. Old Babylonian, c. 2040-1595 BC. Terracotta, h. 12.5 cm, w. 6.5 cm. IM 657, 629, 21348, 15307, (B78-115 to 118).

Fig 199 (above). Relief disk with dancers, musicians, and monkeys. Old Babylonian, c. 2040-1595 BC. Terracotta, diam. 15.5 cm, d. 4.8 cm. IM 32062, (B78-123).
Figs 204-205. Two relief plaques of demonic faces, probably representing Humbaba. Both Old Babylonian, c. 2040-1595 BC. A), Tell edh-Dhiba (Baghdad). Terracotta, h. 6.9 cm, w. 6.6 cm. B), Terracotta, h. 9.5 cm, w. 6.0 cm. IM 65662, 11790, (B78-126 and 127).

Fig 206. Model of a bed. Old Babylonian, c. 2040-1595 BC. Terracotta, h. 3.5 cm, l. 10.5 cm, w. 7.3 cm. IM 41927, (B78-128).

Fig 207 (above). Guardian lion. Shaduppum/Tell Harmal. Old Babylonian, 18th century BC. Terracotta, h. 60 cm. IM 52539-60, (M77-446). Smashed during looting.

Fig 208 (left). Painted beaker. Nazi/Yaghan Tepe. Mitannian, c. 15th-14th century BC. Pottery, h. 16.0 cm, diam. 8.0 cm. IM 6435, (B78-129).

Fig 209. Painted beaker. Shalmaneser/Tell Billa. Mitannian, c. 15th-14th century BC. Pottery, h. 16.0 cm, diam. 7.5 cm. IM 25433, (B78-130).

Fig 210. Female mask. Karana, Zamahe/Tell al Rihah. Middle Assyrian, c. 14th-13th century BC. Frit, h. 11.8 cm, w. 7.9 cm. IM 69695, (B78-131).

Fig 211 (above). Stele of Luma, divine protectress. Uruk/Warka. Kassite Dynasty, c. 1500-1155 BC. Limestone, h. 75 cm, w. c. 30 cm. IM 59247, (T65-115).

Fig 212 (above). Ring with granulation. Dur Kurigalzu/Aqar Quf. Kassite Dynasty, c. 15th-12th century BC. Gold, blue paste, w. 1.5 cm, diam. 6.2 cm; 17.143 gr. IM 50931, (B78-132).

Fig 213 (below). Inscribed lion. Uruk/Warka. Kassite Dynasty, c. 1500-1155 BC. Terracotta, l. 16 cm, h. 5 cm. IM 11951, (T65-116).

Fig 214 (right). Large incense burner with animal heads. Baznu- sian. Assyrian, 2nd half of the 2nd millennium BC. Terracotta, much restored, h. 90 cm, w. 16 cm, d. 22 cm. IM 60924, (T65-120).

Fig 215 (below). Head of a dog from a figurine. Tell el-Obeid. Kassite Dynasty, c. 1500-1155 BC. Terracotta, h. 4 cm, l. 3.5 cm. IM 51942, (T65-117).
Fig. 216 (right). Boundary stone or kudurru for land presented by king Marduk-Sapik-Zerí (c. 1081-1069 BC) to Shirkkú Shugammumma Balad-Ruz (with dragons, scorpion, and altar). Second Dynasty of Isin, c. 1081 BC. Black stone (diorite?), h. 60.0 cm. IM 74651, (B78-133).

Fig. 217 (far right). Decoration from base of throne of Shalmaneser III (detail). Kalkhu/Nimrud. Assyrian, reign 858-824 BC. Alabaster, h. 25 cm. IM no. unknown (M77-591).

Fig. 219 (below). Reliefs with lion heads. Karana, Zamahe/Tell al Rimah. Neo-Assyrian, reign of Adadnirari III, 806-782 BC. Limestone, h. 78.3 cm, 73.5 cm. IM 70544/2, 70544/3, (B78-134).

Fig. 218 (right). Ivory chair-back with carved winged sun-disc symbol of Ashur. At centre are a woman and two warriors holding a tree branch. Below is a bull-hunting scene showing the king and his entourage chasing bulls in chariots. From Nimrud, c. 850-750 BC. Basmachi no. 177; IM 62722. Said to have been stolen.

Fig. 220 (bottom left). Figurine of Nubian carrying gazelle and grasping ostrich alongside. Kalkhu/Nimrud. Neo-Assyrian period, but of Syro-Phoenician origin, 8th-7th century BC. Ivory, l. 13.0 cm, h. 5.0 cm. IM 65545, (B78-137).

Fig. 221 (right). Recumbent lion. Kalkhu/Nimrud. Neo-Assyrian period, but of Syro-Phoenician origin, 8th-7th century BC. Ivory, l. 13.0 cm, h. 5.0 cm. IM 65545, (B78-137).

Fig. 222 (left). Fragment of painted, glazed tile, Nineveh/Kuyunjik. Neo-Assyrian, 8th century BC. Terracotta, h. 37 cm, w. 13.5 cm. IM 25955, (T65-121).

Fig. 223 (right). Figurine of genius with head of bird of prey. Kalkhu/Nimrud. Neo-Assyrian period, but of Syro-Phoenician origin, 8th-7th century BC. Ivory, 11.7 cm. IM no. unknown, (M77-572).

Fig. 224 (far right). Two nude female Caryatid figures. Kalkhu/Nimrud. Neo-Assyrian period, but of Syro-Phoenician origin, 8th-7th century BC. Ivory, partially gilt, h. 17.0 cm, w. 5.8 cm. IM 56346, (B78-135). Said to have been stolen.
For further objects of 8th-7th century BC date illustrated in colour, see pages 18-19.
Fig 246 (above). Head of the demon Pazuzu. Ur/Tell al Muqayyar. Neo-Assyrian or Neo-Babylonian, c. 1000-550 BC. Terracotta, h. 9.0 cm, w. 4.0 cm. IM 20032, (B78-152).

Fig 247 (above). 'Pilgrim flask'. Nineveh/Raiyujik. 1st millennium BC. Pottery, h. 21.0 cm, w. 18.0 cm. IM 25871, (B78-159).

Fig 248 (above). Inscribed footed dish. Babylon/Babil. Achaemenid Empire, reign of Artaxerxes I, 464-424 BC. Granite, h. 6.8 cm, diam. 22.6 cm. IM 65629, (B78-156).

Fig 249 (below left). Nude female on bed. Uruk/Warka. Seleucid Era. 1st half of the 3rd century BC. Terracotta, h. 4.5 cm, l. 13 cm, w. 7 cm. IM 18054, (T65-139).

Fig 250 (right). Rhyton with gazelle head. Seleucid or Parthian Era, 3rd-2nd century BC. Blue-glazed pottery, h. 19.0 cm, l. 22.5 cm. IM 76301, (B78-157).

Fig 251 (above). Statue of Hermes. From Nineveh, c. 200 BC. Limestone. Basmachi no. 198; IM 59094. Said to have been stolen.

Fig 252 (below). Reclining nude female torso. Seleucia-on-the-Tigris/Umair. Parthian Era, 2nd century BC/AD. Marble, h. 9 cm, l. 14 cm. IM 17897, (T65-140).

Fig 253 (below middle). Reclining nude female. Provenance unknown. Parthian Era, 2nd century BC/1st century AD. Alabaster, h. 9 cm, l. 16 cm. IM 65879, (T65-142).

Fig 254 (right). Reclining nude female on couch. Uruk/Warka. Parthian Era, 1st century BC/AD. Terracotta, h. 16 cm, l. 12 cm. IM 2840, (T65-143).
Fig 256 (left). Seven-spouted lamp in the form of a boat. Seleucia-on-the-Tigris / Umar. Parthian Era, 2nd century AD. Terracotta. L. 16.0 cm, w. 8.0 cm. IM 18384, (B78-188).

Fig 257 (right). Glazed amphora. Parthian Era, 1st century BC/AD. Green-glazed pottery. h. 19.0 cm, max. diam. 12.0 cm. IM 12942, (B78-160).

Fig 258 (below left). Statue of Apollo. From Nineveh, c. 200 BC. Limestone. Basmatichi no. 200; IM 73004. Said to have been stolen.

Fig 259 (below). Head of Tyche. From Hatra. Parthian era. Limestone. Basmatichi no. 234 (right); IM 73010. Said to have been stolen.

For additional Parthian objects, see the colour section on page 22 above.

Fig 260 (above). Statue head of a male. From Hatra. Trajanic period, AD 98-117. Limestone. Basmatichi no. 234 (centre); IM 73039. Said to have been stolen.

Fig 261 (above far right). Statue of a seated goddess wearing a crown. From Temple VII at Hatra, dedicated to Hercules. Parthian era. Marble. Basmatichi no. 235; IM 58087. Said to have been stolen.

Fig 262 (far left). Bearded head in Parthian style. From Hatra. Limestone. Basmatichi no. 234 (left); IM 56777. Said to have been stolen.

Fig 263 (left). Statue of Eros. From Hatra, c. AD 160. Marble. Basmatichi no. 201; IM 73041. Said to have been stolen.

Fig 264 (right). Head of the statue of king Sanatruq II of Hatra. Hatra / al-Hadhr. Parthian Era, c. AD 220-240. Limestone. h. 54.0 cm. IM 76786, (B78-162).
Fig 265. Inscribed statue of Heraclès-Nergal. Hatra/al-Hadhr. Parthian Era, c. AD 200-240. Limestone (or marble?), h. 184 cm, w. 90.6 cm. IM 17TH600, (B78-163).

Fig 266 (top, second from left). Statue of a seated female. Seleucia-on-the-Tigris/Umar. Parthian Era, 1st century BC-early 3rd century AD. Marble, h. 16.5 cm. IM 17949, (T56-136).

Fig 267 (above, third from left). Statuette of a female. Seleucia-on-the-Tigris/Umar. Parthian Era, c. AD 70-120. Marble?, stucco, bitumen, h. 56.0 cm. IM 17885, (B78-164).

Fig 268 (top, far right). Statue of a seated goddess. Hatra/al-Hadhr. Parthian Era, 1st-2nd century AD. Marble, h. 84 cm, w. 36.5 cm, d. 41 cm. IM S8083, (T65-144).


Fig 270 (far right). Statue of a seated, bearded god. Hatra/al-Hadhr. Parthian Era, 1st-2nd century AD. Marble, h. 90 cm, w. 35 cm, d. 49 cm. IM S8082, (T65-145).

Fig 271 (below, far left). Relief with Athena, two female attendants, and a lion. Hatra/al-Hadhr. Parthian Era, 1st-2nd century AD. Limestone, h. 115 cm, w. 75 cm. IM 56774, (T65-147).

Fig 272 (below, middle). Relief with winged divinity about to slay ibex. Hatra/al-Hadhr. Parthian Era, 1st-2nd century AD. Marble, h. 38 cm, w. 30 cm. IM 56716, (T65-149).

Fig 273 (below, far right). Two statuettes of winged, bearded deities. Hatra/al-Hadhr. Parthian Era, 1st-2nd century AD. Alabaster, 22.0 cm, 22.0 cm. IM 57786, 57787, (B78-165 and 166).
Fig 274 (above). Statuette of a solar deity. Hatra/Al-Hadhir. Parthian Era, 1st-2nd century AD. Alabaster, h. 22.0 cm. IM 57795, (B78-149).

Fig 275 (top, second from left). Statuette of a goddess. Hatra/Al-Hadhir. Parthian Era, 1st-2nd century AD. Alabaster, h. 20.3 cm. IM 57797, (B78-170).

Fig 276 (top, third from left). Statuette of a lunar deity. Hatra/Al-Hadhir. Parthian Era, 1st-2nd century AD. Alabaster, h. 21.3 cm. IM 57799, (B78-171).

Fig 277 (left). Statue of Poseidon with dolphin. Hatra/Al-Hadhir. Parthian Era, c. AD 130-170. from an eastern Mediterranean workshop. Marble, h. 93.0 cm. IM 73005, (B78-172). Said to have been stolen.

Fig 278 (above, top right). Statuette of an eagle. Hatra/Al-Hadhir. Parthian Era, 2nd century AD. Alabaster, h. 10 cm with restored base, etc. IM 58091, (B78-173).

Fig 279 (below, far left). Statuette of Herakles-Nergal. Hatra/Al-Hadhir. Parthian Era, 2nd century AD. Bronze, h. 22.5 cm. IM 60072, (B78-175).

Fig 280 (below). Altar in the form of a temple with Fortuna- or Tyche-like figure. Hatra/Al-Hadhir. Parthian Era, 2nd century AD. Alabaster, h. 20.3 cm, w. 15.4 cm. IM 57794, (B78-176).

Fig 281 (left). Relief of an eagle with Aramaic inscription. Hatra/Al-Hadhir. Parthian Era, 1st-2nd century AD. Limestone, h. 64 cm, w. 63 cm. IM 58151, (T65-148).

Fig 282 (right). Statue of a running boy. Hatra/Al-Hadhir. Parthian Era, 2nd century AD, perhaps from a Syrian workshop. Bronze, h. 35.0 cm. IM 75293, (B78-174).

Fig 283 (below, second from right). Deity atop an altar in the form of a temple. Hatra/Al-Hadhir. Parthian Era, 2nd century AD. Alabaster, h. 53.0 cm (with restorations), w. 32.4 cm. IM 58093, (B78-177).

Fig 284 (below, far right). Mother with child. Seleucid on the Tigris/Umair. Seleucid or Parthian, 3rd century BC. Terracotta, h. 9.4 cm. IM JEX 6, (B78-182).

Fig 286 (above). Ram head. Nippur/Najafar. Parthian Era, c. 200 BC - AD 240. Terracotta, l. 9.5 cm. IM 16949, (B78-179).

Fig 287 (right). Head of Herakles from a statuette. Seleucia-on-the-Tigris/Umair. Parthian Era, c. 140 BC - AD 120. Terracotta, h. 6.5 cm. IM 33609, (T65-150).

Fig 289. Fragment of statuette of child carrying kid on shoulders ('Good Shepherd' type). Seleucia-on-the-Tigris/Umair. Parthian Era, c. 140 BC - AD 120. Terracotta, h. 6.5 cm. IM 33609, (T65-151).

Fig 290 (below). Recumbent female. Seleucia-on-the-Tigris/Umair. Parthian Era, c. 140 BC - AD 120. Terracotta, l. 14.0 cm. IM 16949, (B78-180).

Fig 288 (above). Statuette of Harpokrates (representing Tammuz?). Provenance unknown. Terracotta, h. 13 cm. IM 33593, (T65-154).

Fig 291 (left). Head of an older woman from a statuette. Seleucia-on-the-Tigris/Umair. Parthian Era, 1st-2nd century AD. Terracotta, h. 5.4 cm. IM 33630, (T65-152).


Fig 293 (below left). Statuette of a figure with tripartite headress. Seleucia-on-the-Tigris/Umair. Parthian Era, 1st-2nd century AD. Ivory, h. 8.5 cm. IM 17492, (T65-155).

Fig 294 (below). Statue of a squat male figure (Tammuz?). Seleucia-on-the-Tigris/Umair. Parthian Era, 1st-2nd century AD. Ivory, h. 5.4 cm. IM 17495, (T65-156).

Fig 295 (right). Lid fragment of a 'slipper sarcophagus'. Parthian Era, 1st century BC - 3rd century AD. Blue-glazed terracotta, h. 20.0 cm. IM 29116, (B78-178).

Fig 296 (below). Apparatus (components for gold-plating silver or a primitive electric battery?). Chayat Rabia/Baghdad. Parthian Era, 1st century BC/AD. Pottery, copper, iron. max. h. 13.7 cm. IM 29209, 29210, 29211, (B78-163).
Fig 297. Earring with granulation. Kish/Tell Ukhaimir, Sasanian Empire, 3rd-6th century AD. Gold, l. 4.5 cm. IM 11957, (B78-195).

Fig 298. Earring with garnet drop. Sasanian Empire, 3rd-6th century AD. Gold, garnet (or carnelian?). l. 4.7 cm. IM 55105, (B78-197).

Fig 299 (left). Earring with garnets. Sasanian Empire, 3rd-6th century AD. Gold, garnet (or carnelian?). l. 4.7 cm. IM 55105, (B78-197).

Fig 300 (right). Relief with female head in ‘window’. Kish/Tell Ukhaimir, Sasanian Empire, 5th century AD. Stucco, h. 34 cm, w. 34 cm. IM 11950, (T65-159).

Fig 301 (left). Large glazed vessel. Sasanian Empire, 5th-6th century AD. Blue-glazed pottery, h. 58.8 cm, diam. 44.0 cm. IM 75212, (B78-193).

Fig 302 (right). Relief fragment, Samarra, 9th century AD. Early Islamic. Stucco, h. 33 cm, w. 23 cm. IM no. unknown, (T65-227).

Fig 303 (below). Relief fragment. Samarra, 9th century AD. Early Islamic. Stucco, h. 53 cm, w. 46 cm. IM no. unknown, (T65-228).

For additional Parthian and Sasanian objects, see the colour section on page 22.

Fig 304 (below). Large pithos with ‘barbotine’ decoration. Provenance unknown. Pottery, h. 67 cm, diam. 36 cm. IM no. unknown, (T65-234).

Fig 305. Incense container. Region of Kut. Early Islamic. Steatite, h. 4.5 cm, l. 11.5 cm. IM 27239, (T65-230).

Fig 306 (left). Rhyton in the form of a bird. Provenance unknown. Islamic, 10th-11th century. Pottery, h. 29 cm, l. 31 cm. IM 32-725, (T65-235).

Fig 307 (below). Two wooden doors decorated with floral and geometric designs and inscriptions. From the mosque of Nebi Jurji in Mosul, 12th century AD. Basmachi no. 277; IM A677. Said to have been stolen.
THE ART AND CULTURE OF THE FIRST CITIES: MESOPOTAMIA
AND ITS NEIGHBOURS IN THE THIRD MILLENNIUM BC

A review by Jerome M. Eisenberg, Ph.D., of a landmark exhibition, 'Art of the First Cities: The Third Millennium BC from the Mediterranean to the Indus', at the Metropolitan Museum of Art, New York, on view until 17 August, 2003.

The first urban societies in the land between the Tigris and Euphrates rivers flowered some 5000 years ago. The impressive new exhibition at the Metropolitan Museum of Art on the evolution of their art and culture, and their impact upon other ancient cities from the Aegean to the Indus Valley, will set a new standard in the knowledge of this remarkably creative period in mankind's history.

It features, of course, the art of Mesopotamia from well-developed cities like Ur, where we see the appearance of such epochal events as the first monumental architecture and the emergence of writing. The earliest Mesopotamian pieces in the show are from the Late Uruk-Jemdat Nasr periods, c. 3300-2900 BC, the time of the creation of the first city-states, such as Ur (Fig1).

The Early Dynastic period gypsum and limestone figurines are well represented from several collections (Fig 3). The spectacular burials of the Early Dynastic period at the Royal Cemetery at Ur, c. 2550-2400 BC, convey to us some indication of the wealth of the ruling classes - their gold vessels, jewellery, and weapons, and their superb inlays of lapis lazuli, red limestone, and shell (Figs 4-6). (See also the writer's article 'Treasures from the Royal Tombs of Ur' in the special Near Eastern issue of Minerva, March/April 1999, pp. 14-20.)

The Akkadian Dynasty, c. 2300-2159 BC, is best exemplified by its magnificent large lost-wax castings, such as the Metropolitan's copper alloy head of a ruler (Fig 9) and the wondrous cylinder seals (Fig 10). (For those interested in Mesopotamian cylinder seals, see the writer's two-part article 'Glyptic Art of the Ancient Near East' in Minerva, May/June 1998, pp. 25-32, and July/August 1998, pp. 80-17.) Amongst the finest works of art following this period are the diorite sculptures of Gudea, ruler of Lagash, c. 2090 BC (Fig 11). A fascinating discussion of the rediscovery of Gudean statury in the Hellenistic period is included in the exhibition catalogue.

The inter-cultural connections between Mesopotamia and the lands to the west and east are thoroughly explored in this exhibition, organised under the direction of Dr Joan Aruz, with special emphasis on the 'Intercultural Style' vessels, the jewellery, and the seals. The exhibition includes Early Bronze Age objects from Troy in north-western Anatolia and from Poliochini on the north-western Aegean island of Poliochori to Alaca Höyük in eastern Anatolia; from the Maliköp kurgan in the North Caucasus to Susa in Iran (which was actually an eastern extension of the Mesopotamian plain); and Dilmun (which includes modern Bahrain) and Magan in the Gulf region (Fig 12). A chapter is devoted to the 'International Style' carved chlorite vessels and handled 'weights' which have been found throughout a wide area from the Indus to the Gulf (Fig 8).

A good part of the exhibition is devoted to the art of western Central Asia (Fig 13) and the Indus Valley and...
their interconnections with Mesopotamia. Included are objects from AlTyan-
Depe and Gonur-depe in southern Turkmenistan. The monumental cities
of Mohenjo-daro and Harappa in the Indus Valley are well represented (Fig
14), with the addition of several antiqu-
ities from Baluchistan (now part of Pak-
istan). Indus Valley seals and their rela-
tionship to Mesopotamian art are
discussed in the catalogue.

Some 34 museums and several
prominent collectors from the United
States and over a dozen countries in
Europe, the Middle East, and Asia lent
over 300 objects for this exhibition,
which took six years of planning and
research under the direction of Dr Joan
Aruz, Curator in Charge of the Depart-
ment of Near Eastern Art at the Metrop-
olitan. It is the first time that the
museum has made arrangements for
loans from Bahrain, the United Arab
Emirates, Saudi Arabia, Pakistan, and
Uzbekistan.

Unfortunately, the Syrian Council
of Antiquities decided at the last
moment not to participate, resulting in
many anticipated loans from Syria
being included in the catalogue but
not in the exhibition itself. Only three
of some 90 pieces were finally sent
immediately before the show opened:
the famed lapis lazuli and gold eagle
pendant from the ‘Treasure of Ur’,
found at the palace of Mari, the gyp-
sum standing figure of Ishqi-Mari (for-
merly known as Lamg-Mari) from the
Ishar temple, and the limestone recumbent bull from Tell Brak (ancient
Nagar). In addition, the Russian loans
did not arrive in time for the opening,
but are expected to be included. There
are no objects from museums in Iraq
itself due to the embargo - it is unfortu-
nate that this was so, as perhaps a good
number of pieces might have been
saved from the tragic looting that took
place just a month before the exhibi-
tion opened.

An impressive catalogue of 564
pages, with full colour illustrations of
all of the objects, contains a good
number of essays by Dr Aruz and such
eminent scholars as Hans J. Nissen,
Julian Reade and Jean M. Evans, with
smaller contributions by many more. Piotr Michalowski discusses the begin-
nings of writing) and its development
in the 3rd millennium to accompany
the exhibition of cuneiform tablets.
The story of Gilgamesh, the legendary
tale-deified king of Uruk and his
exploits as passed down to us in art, is
related by Beate Salje. Ira Spar discusses the Mesopotamian origins of much of the
Book of Genesis. The high degree
of scholarship involved in this exhibi-
tion and its catalogue is indeed impres-
sive. The writer cannot be more than
struck by the major advances in
knowledge that have taken place in
Fig 8. Cylindrical vessel with heroes and animals of the 'Intercultural Style'. Chlorite. Mesopotamia, mid-3rd millennium BC. H. 11.4 cm; diam. 17.8 cm. A 'master of animals' holds two serpents; on the other side another hero sits on two zebras and holds streams of water over their heads. The stylized elements can also be found in Iranian and Central Asian vessels. Trustees of The British Museum, London, BM 128887. Cat. no. 227.

Fig 9 (above). Head of a ruler. Copper alloy. Iran (?), Akkad (?) late 3rd millennium BC. H. 34.5 cm. This extraordinary lifelike portrait is one of the earliest known examples of life-size hollow lost-wax castings. There are many stylistic similarities with the copper head of a king (Naram-Sin?) from Nineveh in the Iraq Museum. The many casting flaws of the Metropolitan's head may indicate an earlier date. The Metropolitan Museum of Art, Rogers Fund, 1947 (47.100.80). Cat. no. 136.

Fig 11 (left, middle). Seated statue of King Gudea known as the 'Architect with plan'. Diorite. Girsu (modern Tell Asmar), Mesopotamia, 2nd Dynasty of Lagash, reign c. 2090 BC. H. 93 cm; w. 46.5 cm; d. 61.5 cm. There are many statues of Gudea, but this one is unique in representing the king as an architect. The tablet on his knees bears an architectural plan, a stylus, and a graduated rule. The extensive inscription, covering nearly the entire statue, names him as the architect of the temple of Ningirsu. Département des Antiquités Orientales, Musée du Louvre, Paris, AO 2. Cat. no. 304.

Fig 12 (below left). Bull's head. Copper-alloy. Bahrain temple, Bahrain (ancient Dilman), Gulf region, late 3rd-early 2nd millennium BC. H. 18 cm; diam. of horns 15 cm. This is certainly the most well-known of the objects found in the Dilmun culture. It has not been determined whether it was an import - similar types have been found from Mesopotamia to southern Turkmenistan - or made locally. Bahrain National Museum, Manama, 517.77. Cat. no. 206.

Fig 13 (below). Shaft-hole axe head. Silver and gold foil. Western Central Asia, late 3rd to early 2nd millennium BC. H. to top of bird-demon heads: 10.8 cm; L. 13 cm. A griffin demon, appearing on both sides of the blade, holds the neck of a Bactrian dragon and the snout of a contorted boar. It is cast in one piece except for the griffin's bird heads, which are hollow gold attachments. The Metropolitan Museum of Art, New York, Purchase, Harris Brisbane Dick Fund and James N. Searl and Schimmel Foundation Inc. Gifts, 1982 (1982.5). Cat. no. 264.

Fig 10 (right). Cylinder seal of the scribe of king Shut-kall-sharrum. Serpentine. Mesopotamia, Akkad, reign c. 2153-2159 BC. H. 3.9 cm; diam. 2.6 cm. In this meticulously executed seal, two kneeling heroes hold vases from which water gushes forth; two water buffaloes are drinking from them; beneath, a river flows between mountains. Département des Antiquités Orientales, Musée du Louvre, Paris, AO 22603. Cat. no. 135.

This field since his graduate studies in Near Eastern art at Columbia University with Dr Edith Posada in the early 1960s. He was particularly impressed by the extensive index with its large number of individual details catalogued and its exceptional cross-indexing. For example, there is an individual entry in the index for every item in the exhibition, even including descriptions of each cylinder seal. A 24-page bibliography has certainly been updated - it even includes 2003 publications as well as forthcoming and in press contributions. Published by the museum and distributed by Yale University, the catalogue is available in paperback for $30 and hardbound for $75.

Fig 14. Indus Valley 'priest king'. Steatite. Mohenjo-daro, Indus Valley, Harappan, c. 2000-1900 BC. H. 17.5 cm; w. 11 cm. This remarkable statuette, though small, has a powerful and monumental quality. Rather than a ruler, it is more probably a commemorative figure of a clan leader or of an ancestral figure. National Museum, Karachi, Pakistan, NMP 50.852. Photo: © J. M. Kenoyer, Courtesy Department of Archaeology and Museums, Government of Pakistan. Cat. no. 272a.

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Travels Along The Silk Road

ART AND HISTORY OF THE SILK ROAD

Jonathan Tucker

As Ferdinand Von Richtofen first coined the term 'Silk Road', or Selden-strasse, in 1877, but it is a misnomer. It was not really a road at all - it was a vast network of land-based and maritime trade routes and the merchants who used it carried far, far more than just silk. Its origins are lost in the distant past but evidence from burial mounds, like those at Noin-Ula in Mongolia, suggests that there was already extensive contact between imperial China and the nomads of the northern Steppes from at least the 4th century BC. The most powerful and bellicose of the nomad tribes were the Xiongnu and by 200 BC they controlled the Ordos grasslands to the south of the Yellow River and parts of Central Asia as well. As they expanded they displaced another tribe, the Yuezhi, from the Gansu Corridor and their growing strength became a great source of concern to the Chinese. (The Yuezhi went on to establish the Kushan Empire, one of the most powerful and enduring of all states along the Silk Road.)

The Chinese strategy for countering the threat from the Xiongnu involved a combination of bribes, strategic marriages, and military action, but their military successes were limited by the poor quality of the horses available to them. The Chinese used the wild tarpan of the Asian steppe, now known as Przewalski's Horse, but it was not strong enough for the task. In 138 BC, the Chinese Emperor Wudi dispatched an expedition led by a prince to the name of Zhang Qian. The expedition's aim was to try to persuade the Yuezhi - who by now had settled in what today is Afghanistan - to open a second front against the Xiongnu. The mission was a failure; the Yuezhi were content with their new domains and were disinclined to take on the Xiongnu again. Zhang Qian was absent for many years, but when he finally returned he brought back stories of the lands he had visited to the west and south of China, as well as anecdotal information about more distant countries. In the Fergana Valley of present-day Uzbekistan and Kyrgyzstan, Zhang Qian reported seeing blood-sweating, heavily horses that flew through the skies - the blood sweating was probably due to a skin parasite and, to a man used to slow-moving Chinese horses, they indeed have seemed that they could fly (Fig 1). Wudi sent out further missions to acquire these horses for breeding stock, and the territories to the west were gradually opened up to trade. During the 1st century BC, Chinese armies conducted campaigns across the Pamir Mountains and into Central Asia - opening up the Silk Road even further. As they conquered the states to the west of China, the Chinese progressively opened up the trade routes. They built a series of fortresses and beacon towers, each within sight of the other, to enable the troops that patrolled the Silk Road to warn of approaching Xiongnu nomads or other enemies.

Throughout the two millennia or so of the Silk Road's history, with periodic interruptions for wars and epidemics, men penetrated to the furthest corners of the known world in search of plunder or profit. The Chinese poet Yuan Zhen (AD 779-831) paints a rich and colourful picture of a typical foreign trader of Tang China, a man who will travel to the ends of the earth, who will exploit nature and who will buy or sell anything to turn a profit:

In search of pearls, he harnesses the glaucous sea; He gathers his pearls, and ascends to Ching and Heng. In the north, he buys the Tanger horses; In the west, he catches Tibetan parrots. Fire-washed linen (asbestos) from the Continent of Flames, Perfectly woven tapestries from the Land of Shu;

This tale of fortune-seeking merchants and adventurous traders is enlivened by a further tale of the east and west:

Slave girls of Yueh, sleek of lustrous flesh; Horseboys of Hi, bright of brow and eye'. (Fire-washed linen is asbestos, imported from the Roman Empire, and the Continent of Flames is the mythical name for the lands to the south of China. Shu is Sichuan and Hi was the name given to a tribe from Manchuria.)

Among the trade goods conveyed from East to West, silk was the principal - but by no means the only - westbound commodity: caravans carrying ceramics, skins, lacquer, bronze weapons and mirrors, spices, tea, dyes, cosmetics, and jades all found their way to the west. Among the more unusual imports from the East were flowers, including peonies, roses, camellias, chrysanthemums and tulips. Tulips from Central Asia and Turkey first arrived in Europe in the 1550s and were so coveted in 17th century Holland that a single bulb could sell for 5000 guilders, more than the price of a house.

Eastbound caravans carried gold, silver (Fig 2), and other precious metals, gems, textiles, glass, Baltic amber, Mediterranean coral, asbestos, and acrobats and entertainers for the Chinese court. Substances used in the manufacture of perfume were highly prized by the Chinese. One of the most coveted was ambergris (obtained from the intestines of the sperm whale, washed ashore and collected along the African coast and on the islands of the South Seas). Perfumes and other aromatics were an important part of religious ritual and were also an aphrodisiac for the well-to-do gentlemen and ladies of the Chinese court.

From India to the courts and markets of Rome, China and the Middle East, came household slaves, pets and
arena animals, exotic furs, cashmere wool, raw and finished cotton, exotic woods including sandalwood, palm-oil, cane-sugar and perfumes, and gems - especially rubies, sapphires, and emeralds (Fig 4). Indian merchants conducted a roaring trade in arena animals destined for the stadia of the Roman Empire and in acrobats, dwarves, jugglers, and other entertainers for the Chinese court. Along with trade goods came new ideas - religions, medical knowledge, scientific and technological innovations passed in both directions and the Silk Road became a great network of veins and arteries, carrying the life-blood of nations across the known world.

The Sogdians of the Samarkand area were the most resourceful and energetic of all the merchants who wandered the Silk Road. Evidence of their commercial activities has been found over vast distances. They seem to have travelled anywhere and everywhere in search of profit and traces of them are still to be found. Inscriptions and drawings in the Sogdian language have been identified at Shitail and Chilas on the Kakraum Highway of North-west Pakistan, once a branch of the Silk Road connecting India with China. Shitail seems to have been an ancient commercial centre where Sogdian traders exchanged their goods for merchandise brought up from India (Fig 5).

By the 2nd century AD the Sogdians played a key role in Silk Road trade in both directions: the Chinese bought jade, precious stones, exotic animals and slaves from Sogdian merchants and the countries to the West purchased the silks, mirrors, and weapons that the Sogdians had acquired in China. There were colonies of Sogdian merchants in many Chinese towns and they carried their religion and customs with them as they travelled. The Sogdian language became the Silk Road’s lingua franca and, from the 2nd century until the Arabs annihilated them during the 8th century, Sogdian cities were centres of cultural excellence. Every work of art that the Sogdians produced, from paintings, metalwork and textiles to sculptures and even funerary artefacts, are fraught with expressions of wealth and power acquired from Silk Road trade (Fig 3). By the early 8th century Islam was firmly established in Central Asia and the Sogdians were finished as an economic and political force.

These were the glory days of the Silk Road, but they were not to last. One of the events that brought about its demise was the death, in 1449, of Ulugh Beg, grandson of Timur (or Tamerlane). After Ulugh Beg’s passing the Timurid Empire finally disintegrated as town after town fell to the Uzbeks and the absence of centralised control in Central Asia meant that the safety of merchants along the trade routes could no longer be guaranteed. Caravans were forced to hire an armed escort, resulting in higher costs. To the west, Constantinople fell to the Ottoman Turks in 1453, bringing the Byzantine Empire to an end and the Eastern Mediterranean under Muslim control. All east-west trade was now compelled to pass through Ottoman territory and this resulted in an additional financial burden on merchants in the form of tolls and taxes.

The European trading powers began to seek ways to evade the Ottoman monopoly and to reduce these costs, ushering in an era of maritime exploration that would transform the way in which trade would be conducted during the coming centuries. The first voyages had already begun during the early part of the 15th century, sponsored by Prince Henry The Navigator of Portugal, to seek gold, ivory, and slaves. In 1415, the Portuguese captured Ceuta on the northern coast of Africa (opposite Gibraltar) and began to explore the African coastline. In 1487, Bartolomeu Dias became the first European to round the Cape of Good Hope - he was actually blown round it in a storm - followed in 1497–98 by Vasco da Gama, discoverer of the maritime route to India. In 1510 the Portuguese captured Goa, quickly followed in 1511 by the Malay port of Malacca, both becoming important bases for trade with the East. Throughout this period the cities of the Silk Road, starved of revenue from land-based commerce, began to wither and die.

**Fig 3. Mural depicting visiting ambassadors at the royal court at Samarkand. Sogdian, 7th century AD. From the south wall of Room 1, Afrasiyab, Samarkand, Uzbekistan. (Museum of Afrasiyab, Samarkand.) © Jonathan Tucker.**

**Fig 4 (above right). Ivory siltovka handle with a depiction of a lady with her attendants. Indian, 1st century AD. Discovered at Pompiddi. (Museo Nazionale, Naples.)**

**Fig 5. Ancient petroglyphs at Shitail, Northern Pakistan, an ancient crossing point on the Indus. © Antonia Tozer.**

ARCHAEOLOGY AND THE ATHENS 2004 OLYMPICS

Dorothy King

On the first of May the evening news in Greece covered the final destruction of Schinias, the site of the Battle of Marathon (490 BC), in order to make way for an Olympic village for the Athens 2004 Olympics. Though the Greek government denied that there was any archaeology at the site, or even that the battle had ever taken place there, claiming the area was underwater in antiquity, many associations and individuals both in Greece and abroad lodged protests against the development. ‘Archaeology and Ecology’ offered to fund a geophysical survey, on the basis that if there was indeed no archaeology at the site it would put everyone’s minds at rest, but this offer was refused. When in 2002 Early Bronze Age structures were found in the middle of the area supposedly underwater in antiquity, the Archaeological Service sought agreement of the Greek government, ‘picked’ them up and moved them to a more convenient location; they claimed the structures were moved only metres away, but the archaeological context was lost, and in archaeology context is key, and we shall now never know what the buildings were.

Given the amount of opposition to the development and destruction of the site of Marathon, it is surprising that the Greek government went ahead with construction. The norm in Greece is for the Archaeological Service to go in and perform rescue excavations whenever any archaeology is discovered, and the work the Service did on the Athens Metro development (see Minerva, Sept/Oct 2000, pp. 18-27) was exemplary, both in terms of excavation and publication. The Olympic Games, and the associated demands for the return of the Elgin Marbles, have become a highly politically charged issue. Amongst the fallout archaeology is suffering. In a country where there is ancient cultural heritage almost everywhere, one step, it would be both impractical and inappropriate to attempt to preserve everything, but surely time should have been allocated to schedules for systematic excavation and publication.

As well as Marathon, Olympic complexes are being built at Markopoulou and the site of the old airport, both of which have yielded important archaeological material. Archaeologists are also unhappy about the locations of tram lines in the centre of Athens, one of which passes within one metre of the Arch of Hadrian (Figs 1-2). The arch has stood in front of the temple of Olympian Zeus since the 2nd century AD, but vibrations from passing trams are likely to endanger its stability.

Currently, the most controversial area under development in Greece is the site of the New Acropolis Museum (NAM) at Makrigianni on the south slope of the Acropolis in Athens. The museum is intended to house the Elgin Marbles, and the Greeks feel that having a custom-built venue to exhibit them will reinforce their claims for the return of the sculptures, which they would like to take place before the 2004 Games. Meanwhile the museum will remain symbolically empty whilst the sculptures remain in London and, as one Greek archaeologist has pointed out, it is an irony that antiquities are being destroyed to build a museum to house antiquities, which it will probably never receive. The New Acropolis Museum design is the result of four architectural competitions held over a quarter of a century. The edifice comprising the main museum will partly sit on piles above the archaeological site, according to the Greek government preserving half of the site, but in the view of other archaeological bodies destroying most of it.

Professor Giorgos Donats, one of Greece’s most eminent archaeologists and president of the Archaeological Society of Athens, has been one of the most outspoken critics of the proposed site, describing the Culture Minister, Evangelos Venizelos, as a vandal for allowing the work to go ahead. Professor Ismene Triant, in charge of the Acropolis, has expressed her view that the construction of the museum would destroy an important archaeological site, and recommended that the archaeological be preserved in situ instead. Even the Organization for the Construction of the New Museum of the Acropolis of Athens (OANMA), has admitted that the archaeological material uncovered is of far greater significance than they had assumed it would be. Critics argue that this is because the site was chosen arbitrarily, without proper archaeological investigations being initiated to determine its suitability. In December 2002 ICOMOS asked UNESCO to evaluate the site, which they felt had not been sufficiently excavated or published, and were worried that the foundations that would be needed to support the museum would destroy a great deal of the site. Several lawsuits have been filed to prevent work, but to no avail.

The Makrigianni site is unique in Athens in that appears to be a residential area, containing around seven successive layers of habitation from the Helladic/Neolithic to the Byzantine periods. Although housing has been found in Athens before, the scale and prosperity of the area on the slope of the Acropolis is unique, and excavation would have yielded invaluable information for studying changes in contin-
Archaeology & The Olympics

The location of the Philosophical Schools, and that these too were found but will now be destroyed.

Construction has begun on the 94 million Euro New Acropolis Museum; completion had been planned to coincide with the Athens 2004 Games in August, but is behind schedule. In March 2003 at a conference in Athens Bernard Tschumi, the museum’s architect, was asked about planning discrepancies concerning numbers and positions of piers on drawings of the museum, and admitted that the supporting piers for the museum were now positioned 8.29m apart, even though his engineers had wanted them to be 5m apart. Clearly this compromise was intended to preserve more of the archaeology on the site, but in return it calls into question the viability of an edifice under constructed in an earthquake zone. Many archaeologists such as Professor Dongas believe that the only solution is to move the museum to another site. Minister Venizelos has dismissed criticism as an attempt to undermine Greece’s demands for the return of the Elgin Marbles, but most of those who oppose the development are Greeks who support the repatriation of the marbles to Athens. Whilst this might appear embarrassing in the short-term, in the long-term the Greek government would only receive praise for implementing a relocation.

(As Minerva goes to press, Greece’s Council of State has ruled in favour of a case made by the residents of Makriyanni against the New Acropolis Museum due to the anticipated destruction of archaeology. The museum’s plans are currently on hold until the government decides to mount a challenge to the ruling or to relocate the museum’s position.)

Fig 3 (above). A plan of the dense archaeology surrounding the intended location of the New Acropolis Museum graphically demonstrates how this area demands sensitivity of cultural remains.

Fig 4 (above right). Communication roads within the New Acropolis Museum building site have clearly indiscriminately cut straight through ancient buildings.

Dr Dorothy King is a specialist in Greek art and architecture.

Fig 5 (right). General view of the dense archaeological remains within the area of the New Acropolis Museum building site.
The Wilderness of Zin Revisited

Sam Moorhead describes a pioneering archaeological survey conducted in 1914 in the Negev by the Palestine Exploration Fund.

In 1913 dark clouds of war were looming, not only over Germany but also over the Ottoman Empire. The British Agent in Cairo, Lord Kitchener, seems to have been only too aware that British forces might have to fight with the Turks in the Levant. Bearing this in mind it was essential to possess accurate maps of the region. As a young sapper officer Kitchener had participated in surveys conducted by the Palestine Exploration Fund in the 1870s and 1880s and was thus highly aware that good quality maps existed of both the regional archaeological monuments and access routes. However, one weakness of the master map was that it did not extend further south than Beersheba. Although Captain Newcome had surveyed British Sinai in 1913, a triangular tract of land remained terra incognita. This region was the Wilderness of Zin, today more commonly known as the Negev Desert, a strategic area bridging Palestine, Sinai, and Jordan.

Official letters from the British Government and War Office, today held in the Palestine Exploration Fund’s archives, clearly show how the PEF was approached to provide a ‘front’ for a military mapping exercise in Turkish-held southern Palestine. After negotiations with Sir Frederic Kenyon, Director of The British Museum, Leonard Woolley and T.E. Lawrence were assigned as archaeologists for the survey (Fig 1). At the same time they were working for the British Museum at Carchemish on the Euphrates in northern Syria, and so had to hurry south by rail and boat to meet Captain Stuart Newcome at Beersheba on 9 January, 1914. They took with them Dahoum, Lawrence’s Arab assistant at Carchemish, who helped with squeeze work and photography, but also benefited from the services of Yusuf Canaan who had worked on excavations in Palestine with R.A.S. Macalister and Duncan Mackenzie at Gezer and Beth-Shemesh.

Neither man pretended to have a knowledge of the region, a point made emphatically by Lawrence in his introduction to The Wilderness of Zin. However, in less than seven weeks Woolley and Lawrence had visited numerous sites in the Negev and had produced a formidable record of the area. They were to record 37 unpublished inscriptions (Fig 3), including a Nabataean one of king Aretas. Their plans of the town at Esbeita and the laura monastery at Mishrafa were important new contributions to the study of the region in the Byzantine period. Throughout the final published report they provided plans of sites and numerous sketches of archaeological features. Many of these remain invaluable for researchers today. Both men also took excellent photographs which comprised 33 plates of their report. Following sensitive re-imaging by Felicity Cobbing, Curator at the PEF, these photographs provide us with crucial information about the condition of ruins and the landscape at the time and are a definite highlight of the expedition report (Figs 2-5).

Throughout the survey, Woolley and Lawrence became aware of the importance of water management in Late Antiquity. Their modernistic hypothesis that it was the careful channelling and storage of water, rather than climatic change, that enabled the large towns of the Negev desert to emerge and become vibrant during the Byzantine period has stood the test of time and remains a cornerstone to understanding the urbanisation of what had previously largely been wasteland. Woolley, in one of his letters, explained how the regional environment was so hostile that even the Bedouin moved north in the summer.

It was this acute awareness of the region’s arid micro-climate, along with a distinct lack of Iron Age archaeological remains, that convinced both men that ‘Ain Kadesh alone could not have been the Kadesh Barnea area of the Bible. Indeed, in extracts from newly published letters Woolley and Lawrence are quite bemused by the connection, Woolley suggesting that H.C. Trumbull’s earlier accounts in the PEF’s Thirty Years Work in the Holy Land (1895) were a ‘farrago of lies’ (Fig 2). Their conclusion that ‘Ain Kadesh and the region around it might have made up but one part of a wider Kadesh Barnea was accepted by the academic world until more recent research reinterpreted the Exodus story. Woolley was to write in the same letter that the cities of Joshua 15 either lay north of their region or were largely mythical. What is clear is that the surveyors were not able to expound their doubts so fully in the final report. Yet had they done so, other scholars might have been encouraged today more than the subsequent years about the simplistic association of the Bible with archaeological sites.
Woolley and Lawrence did conduct an exploratory excavation of a tell at Ain-el-Guderat and provided the first formal plans of the site. Some Iron Age pottery from the site remains at the PEF. Rupert Chapman (Executive Secretary at the PEF) has noted that although they dated the Iron Age pottery too early, they were utterly consistent in identifying typologies so that one can easily recalibrate their dates downwards today. They also excavated various graves at Kossaima and Tell el Seram, which dated from prehistoric, Byzantine, and Islamic periods.

Lawrence was only able to visit one Crusader castle, at Gesrft Farash, against the wishes of the Turkish authorities at Aqaba, after paddling across on water tanks (Fig 4). Ironically, after his efforts, he did not find the castle that impressive. He also found very little of interest on his journey north up the Wadi Arabah, but at Petra marvelled at the natural beauty.

Both men were back at Carchemish in March 1914 and wrote up some of the survey before they returned to England in June, where they continued on the report. However, the outbreak of war in August 1914 was to impede the publication of the survey. When it appeared that the final manuscript might be too long, Lawrence recommended that they cut a large part of the Byzantine section, stating that people were not really interested in this period and that it was 'bad' Byzantine anyway. Ironically it was actually precisely during this period that settlement peaked in the Negev. The greatest long-term archaeological achievement of the survey of Zin turned out to be making the region's Byzantine towns, dams, and churches (Fig 5) known to the wider world. Before they both left for Cairo to serve with Military Intelligence, they were able to hand over a largely completed manuscript to D.G. Hogarth in December 1914, who saw it through press as the Annual for the PEF of 1914/15.

Meanwhile, Newcombe's cartographic team had covered about 4500 square miles of Zin, finally ending their survey in May. Their map was not to be made available to the PEF until after the war, but it was to be a tour-de-force and can be seen framed at the Fund today. Newcombe was to become an important committee member of the PEF and, as Treasurer, recommended that The Wilderness of Zin be republished after Lawrence's death in 1935. The Jonathan Cape edition of 1936 was to sell worldwide and the new edition includes some of the newspaper reviews of this edition and, as a Guardian reviewer wrote, 'They really give the impression of a "godforsaken" land... Was it ever so?'

This short episode in archaeology is largely unknown to most people, despite its pioneering nature and folklore status, clearly inspiring aspects of such films as Anthony Minghella's The English Patient. Those who do study it tend to see it as a minor event in the great lives of both Woolley, who went on to gain fame at Ur, and Lawrence, who went on to lead the Arab Revolt. In the case of Woolley, this is probably true, but I would argue that this brief survey was crucial preparation for Lawrence. This was the first time that he visited this part of the Levant; he learnt about the open desert, the Bedouin and camels; he gained much knowledge about the geography of the region and the importance of Aqaba, the Hejaz railway, and Damascus; he worked with the military and Arab servants in the field, operating as a somewhat irregular unit, but under stern command from Newcombe. Overall, ironically, this military cartographic exercise not only provided an essential map for Allenby's army, it also provided vital experience for a young archaeologist who had no idea that he was to help change the course of Arab history.

It is hoped that the newly published edition of The Wilderness of Zin (PEF and Stacey International, 2003) will bring much enjoyment to another generation of readers. The PEF intends producing a sequel volume, which will contain up-to-date articles about our present knowledge of the archaeology of the region over which Woolley and Lawrence trod almost a century ago; we hope that they would approve. Any scholars who feel that they could contribute should contact the Fund (2 Hinde Mews, Mrylebone Lane, London W1U 2AA; www.pef.org.uk).

The new edition of The Wilderness of Zin by C. Leonard Woolley and T.E. Lawrence is published by the Palestine Exploration Fund and Stacey International. The original 1915 edition is reproduced intact, with a new introduction by Sam Moorhead setting this remarkable episode in its historical context. New appendices publish PEF archival material for the first time: numerous letters written by key expedition members, book reviews from the 1936 edition, and a chronological outline covering key events.

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AFGHANISTAN’S ARCHAEOLOGICAL HERITAGE
THE LONG ROAD AHEAD

Robert Knox

The legions of horror stories that typify cultural affairs in Afghanistan begin with the disastrous Russian invasion of that troubled country at Christmas 1979 and are only now just beginning to come to an end. The country still lies in ruins. The great old National Museum at Kabul is a burned out shell (Fig 1), provincial museums have been wiped off the map, and archaeological work in the country has long ground to a standstill. This article is not a sad tale with a happy ending. It reflects briefly, rather, a terrible story that may or may not have a positive outcome depending upon how much peace is allowed to Afghanistan and how much the world is prepared to do to put right the terrible wrongs of the past quarter of a century.

The misery of war and destruction, loss of life and livelihood, property damage, social and cultural deracination, disease, hunger, violence of all sorts, hopelessness, and population loss have reduced this proud country to a truly low ebb. With the day-to-day difficulties of making a living, finding food, and securing a roof over the collective head has come a consequent neglect of cultural matters. How can people be expected to take an interest in antiquity when their very lives are at risk?

In a region where the rate of literacy has been as low as 10% and where the intelligentsia has for the most part been driven out, such matters as museums, the preservation of monuments, and the practise of archaeological scholarship may have seemed to be of secondary or even minor importance. The fact is that over the past 25 years of war and religious intolerance, leading to horrifying damage to world-class collections and monuments, cultural matters have not simply been ignored. They have been the victims of concerted destruction, looting and pillage, infrastructural wreckage and total neglect. Once there was a flourishing archaeological community with links to many scholarly groups outside the country. The Museum at Kabul held treasures of huge and unique importance, defining our understanding of the role of the ‘Crossroads of Asia’ in the ancient world. There were once, as well, serious controls on illegal digging and smuggling abroad of great objects. All these normal issues have been swept away in the past quarter century. The loss in 2001 of the great Buddha statues from Bamiyan (see Minerva, May/June 2001, pp. 2-3) and the destruction of statues in the Kabul Museum have been well documented. What may be less clear to outsiders is that with these terrible losses, what has continued and has flourished is the nefarious trade in illegally acquired antiquities. With the poverty and dire want attendant upon such a war, people at all levels have vigorously pursued the business of looting archaeological sites and collections and smuggling objects of all kinds abroad for sale in the great markets of Europe, America, and Japan.

The Russian war began the whole process of decline. Battles that raged in the 1980s at such famous sites as the Gandharan monastery and shrine complex at Hadda, near Jalalabad, resulted in the total destruction of this uniquely important place. Through the war period, up to the final removal of Russian forces in 1989, ancient sites and monuments of all kinds were subject to both accidental war damage and deliberate wreckage for commercial purposes. There can hardly be a site in the country that has not been subject to some deprivation or other. The use of metal detectors and bulldozers has increased, giving piratical access to the buried heritage of Afghanistan. Such places as Ai Khanoum on the Oxus River, a true Greek city in Central Asia, excavated by the French Delegation to Afghanistan from the early 1970s, began to be pillaged and, frankly, is destroyed. It is today a site of small pits where once were the ruins of this great site. An enormous and hardly known site called Kaffir Got, in the Ghazni region, recently the subject of press attention, is also greatly threatened by illegal activity of this kind.

The government of Afghanistan, trying its best to restore order to its tortured country, cannot control this pillage and loss. It is now trying to establish a national army to secure the country and to reduce the need for constant foreign intervention. With the process only at its beginning, there is no possibility at all of the authorities providing real security for ancient archaeological sites. The ravages continue and, as more material leaves the country, very little can be done to stop its removal. When, on the rare occasions it is detected abroad, it seldom finds its way back to the country of origin.

One consequence of this loss of excavated material is that the emptied Kabul Museum, bereft and desolate as it is today, can only with great difficulty be refilled with objects of quality to replace those lost during the last years. It will only be with the re-establishment of controlled archaeological excavation on a professional level, the re-establishment of the Kabul Museum as a safe store for systematically unearthed ancient material of all kinds, and with the protection and conservation of monuments that progress can be made in returning Afghanistan to the level of cultural awareness that it enjoyed in pre-war times.

In the early 1990s the civil war in Afghanistan continued what ended in the cultural horrors of early 2001. Kabul, and especially the Darulaman area to the west of the city, the 1920s’ brainchild of King Amanullah Khan of Afghanistan, was subject to fierce bombardment and fighting on the ground. The result was total destruction of this once most impressive area, including old royal palaces, parliamentary...
buildings, and, of course, the Kabul Museum. The latter building was subject to fierce attack with the final result that it now lies roofless, its galleries burnt out and blackened.

The Museum had guarded carefully what remained of its collection that had survived the onslaughts of the civil war and the depredations of the looters. The Taliban government carried out their threats to destroy all human or animal images in any form. They began with the Buddhas at Samiyan and then went on to anything held in public hands, particularly in the Kabul Museum. The famous reliefs of stucco sculpture along with the famous lower torso of King Kanishka.

Its collections have been reduced to about 30 PERCENT of their former size, the rest having been destroyed or looted and smuggled out of the country for sale abroad. The new directors of the Museum are still more or less intact and quantities of archaeological pottery lie well cared for on wooden shelves. No other activity there will be possible until the building is restored and we are at only the very beginning of that process.

What follows, despite the best efforts of the old regime to destroy all art in Afghanistan, a stalwart band of museum officials led by Mr Omar Khan Massoudi, Director of the Kabul Museum, managed to conceal and to preserve quantities of ancient material in most media. World-famous terracotta sculptures from the Buddhist monastery at Fondukistan were shown to the delegates to the UNESCO Conference in May 2002 on Cultural Rehabilitation. Painted stucco frescoes and many other objects were hidden from the Taliban ideol breakers and, with a little help from friends, they can form the core of a renewed permanent exhibition in a reconstructed museum. It is rumoured that the famous gold treasure from Tillya Tepe may not have been lost after all, great news if true.

Delegates to the May conference were deeply moved by the astonishing dedication of our museum colleagues in Kabul. In the face of certain terrible punishment they have worked to preserve what they could of their ancient national heritage. They are a model and an inspiration to all museum people. They demonstrate the reason why nations preserve and exhibit their great cultural collections. Through their example, curators abroad can reeducate their work in their own cultural sphere to the eternal importance of history and art in the lives of every citizen. As a further example of Afghan cultural determination, within half a mile of the Hiroshima-style landscape of Darulaman is the refurbished Museum of Modern Art, its collections up and well-displayed. Here is dedication at its most remarkable kind.

There is much still to do. The Kabul Museum is not yet even begun to be rebuilt. The Greek government promised in May 2002 to provide funds for its reconstruction. The British Foreign and Commonwealth Office has provided funds for the building and equipment, in the damaged pavements of the museum, of an emergency conservation workshop to provide an area where the smashed up sculpture from the museum can be brought for preliminary reassembling and repair. Work on that small but achievable and welcome project has begun.

The French government is planning for the restoration of the Délégation Archéologique Francaise en Afghanistan (DAFA) to its former position. French archaeological activity in Afghanistan was of supreme importance there from the earliest days. It is to be hoped that a revival of this body will once again produce both the material evidence for the greatness of ancient Afghanistan as well as the archaeological data which is at the heart of the continuing process of our understanding of its ancient history. German government sources are being used to revive the fortunes of the Afghan Institute of Archaeology as well as the teaching of the subject in the University of Kabul. The Italian government, through its archaeological authorities, is likewise engaged in developing a new role for the country where Italian scholars were greatly active in former times, the Ghazni region in particular. Italian work at the Minaret of Jam will ensure preservation of that unique monument and excavation of the Ghurid site nearby. Japanese sources, both governmental and private, are promised for survey and restoration work in the Bamiyan Valley. In Switzerland, the 'Afghan Museum in Exile' near Basle continues to receive and to preserve Afghan cultural objects of all types for the future return to the Afghan nation. The Aga Khan Foundation is now working actively at the Babur Gardens at Kabul to restore this wonderful monument containing the tomb of the emperor Babur, first of the Mughal rulers of the Subcontinent. The World Monument Fund is planning for work at a selected site and is already active in work at Herat. At the May 2002 Conference, American resources, via the 'Foundation of Hope', were promised for the rebuilding of the Kabul Theatre.

What flows from such a complex list is the obvious need for co-ordination and management in the Afghan cultural sphere. UNESCO has taken much needed lead in this area, particularly in bringing together disparate groups from worldwide and engaging in the business of cultural rehabilitation. Were it not for its role in organising the May conference in Kabul, a good deal of what has been achieved thus far would not even have been considered. There is still much room, however, for a real clearing house for projects, ensuring that prioritisation takes place, that duplication of effort is prevented, and that co-ordination and collaboration with Afghan colleagues takes place at all times.

This rebuilding process is very slow to take off and there is much still to achieve. The pernicious, vicious process of the looting of ancient sites for the smuggling abroad of antiquities proceeds apace. There is little or no normal security in the districts outside Kabul and even there the risk of terrorist activity remains high. Foreign promises of money for reconstruction work of all kinds are only pragmatically kept or at lower levels than needed. As well, the close participation of local people in this process seems not to be the norm. It is very clear that for any program or strategic plan in the area of cultural development to be a success that local Afghans have to be involved at every stage. If not, then what is done can turn out to be ephemeral and of only temporary value. With the departure of the NGOs everything can collapse if not founded on local strengths. Afghans must be included in the reconstruction, restoration, or conservation processes at every stage. Foreigners can teach, help, collaborate with, instruct, and finance at every stage of the process and when that process is over local people need to take charge of their own destinies.

Our ambition should be to end up as friendly collaborators, working with our Afghan colleagues in every aspect of culture and antiquities for mutual benefit. With this attitude clearly in mind, and with resources sufficient to rebuild the looted and the broken and to attract good people to the antiquities profession, there can be a bright future for Afghanistan in this area. At the moment things do not look very good. Promises are not always well kept and there seems to be confusion and lack of co-ordination in the process. A cultural master-plan has not been developed and both countries and agencies of all kinds very often pick and choose their projects according to their relative attractions. If these matters can be settled adequately and there is peace for the foreseeable future, then real growth can come to Afghan culture.

MINERVA 52
MONASTERY, MOSQUE AND HERITAGE-DIPLOMACY IN CYPRUS

Caroline Williams describes a bi-partite cultural heritage project that is bridging politics to unite Greeks and Turks.

Cypus, both a beautiful and strategic island, has been a part of many empires: Assyrian, Egyptian, Hellenistic, Roman, Byzantine, Latin, Ottoman, and British. Two of the island’s once popular shrines and pilgrimage centres are evidence of this historical record: the Apostolos Andreas Monastery (Fig 2), a Christian shrine in the Turkish-Cypriot controlled north, and the Hala Sultan Tekke (Fig 5), a Muslim shrine located in the Greek-Cypriot south. These shrines, isolated and virtually inaccessible to their devotees since the events of 1974 divided the island, are now part of an international collaborative restoration initiative that brings with it an offer of hope for Cyprus’s future.

The Apostolos Andreas Monastery, located 150km from Nicosia, is situated on the rocky, remote southern side of the Karpas peninsula (Fig 1). It was allegedly here that Andrew, older brother of St Peter and one of Jesus’ 12 disciples, miraculously opened a fresh water spring for his thirsty fellow travellers whilst returning by sea from Asia Minor to Antioch (Antakya), headquarters of the Christian Church during the Apostolic period. A small cross-vaulted room was built over the source in the 12th century (Fig 3), which was later incorporated into the monastery of Cape St Andreas (Fig 2).

It was here that Isaac Comnenus (1184-91), the last Byzantine usurper of Cyprus, surrendered to the soldiers of Richard I Lionheart, King of England, who had invaded and captured Cyprus in 1191. En route to Acre and the Third Crusade, Richard had been provoked by the discourteous treatment that Isaac had shown his fiancée, Berangeria of Navarre, shipwrecked off the coast at Limasol on her way to join Richard in the Holy Land. The devious and treacherous Isaac fled to the Karpas in the hope of escaping by boat to the Byzantine mainland, but was taken prisoner in the monastery. Richard had hoped to make Cyprus a base during the Crusades, but when he realised that he did not have enough troops to both garrison the island and continue the Third Crusade, he offered the throne to Guy de Lusignan, a loyal vassal, recently dispossessed of the kingship of Jerusalem. This new dynasty inaugurated the period of Western and Latin rule in Cyprus that came to an end when the Ottomans conquered the island in 1571. The present monastery was built in the early 19th century over the Gothic chapel, and, until partition in 1974, was a popular pilgrimage destination.

Overseeing the restoration work at the Apostolos Andreas Monastery is Dr Giorgio Croci, an international specialist in structural design. The restorations mainly involve reinforcing the walls of the church. The monastery is situated in a seismic zone, and when year-long earthquake simulation tests were initiated it was found that the thrust of the vaults, greater along the sides than at the ends, created the possibility of collapse. Strengthening, but non-visible tie bars will be drilled into the masonry along the walls and around the apse.

The part of the restoration that has created the most discussion is how to
deal with the rooms on the south face of the church. These rooms, supported by a balcony, were added in the years 1926-28 to accommodate large numbers of pilgrims, but they have disfigured the church of two centuries ago. Pundits argue that these additions have no historic or architectural value and should be removed. Many Greek-Cypriots, however, for whom the image of the monastery 30 years ago is linked with these rooms, feel they should be preserved.

The Hala Sultan Tekke, an Islamic shrine dedicated to Umm Haram, is situated on the bank of a large salt lake just south of Larnaca (Fig 4). This Noble Lady was the maternal aunt of Khala of Anas ibn Malik, who for many years served the Prophet and is one of the leading sources of traditions about Muhammad. She was married to 'Othman ibn Qais, killed at the battle of Uhud, then to 'Ubada ibn as-Samit, whom she accompanied on the first Arab invasion of Cyprus in AD 649 (AH 28-29).

Baladhuri, the 9th century Arabic historian, recounts that on landing, the mule upon which Umm Haram was mounted stumbled, throwing and killing her. She was buried where she fell. Her burial place was honoured, but it was not until the Ottomans conquered Cyprus in 1571 that an important cult developed there. Between 1760 and 1796 the Ottoman Governors of Cyprus built the present mosque (Fig 5). In 1813 a Tekke (residence for dervishes) was added. The name of the place translates as the August Monastery, in commemoration of the Augustan era. Between the eighth and eleventh centuries the Tekke also served as a burial place for the ruling Turkmen dynasty of the Hala Sultan Tekke. The site of the Tekke is situated on the shore of a large salt lake.

The name of the mosque is derived from the Arabic word meaning 'cage', which refers to the traditional form of the building. The mosque is built on a hillside overlooking the sea, with its entrance facing east towards Mecca. The structure consists of a large central prayer hall, flanked by smaller rooms on either side. The interior is decorated with intricate carvings and calligraphy, typical of Islamic architectural style.

The mosque has played an important role in the local community over the centuries, serving as a place of worship and education for the Turkish-speaking inhabitants of the island. It has also been used as a hospital and a center for social activities. Today, the mosque remains an important religious and cultural landmark, attracting visitors from all over the world.
Amateur archaeologists have discovered the site of the largest cache of ancient British Iron Age gold and silver coins ever excavated in Britain, along with a unique Roman cavalry helmet decorated with gilded silver. The group, who were working with Leicestershire County Council’s Community Archaeology Project, discovered the site while field-walking in East Leicestershire in 2000. A group member, Ken Wallace, returned to the site with a metal detector and found hundreds of Iron Age coins dating back 2000 years.

Professional excavations were carried out in 2001 and 2003 under the direction of Patrick Clay and Niki Priest of the University of Leicester’s Archaeological Services with the assistance of the local archaeological group, and funded by the Townley Group of the British Museum Friends, English Heritage, and BBC Television (a programme is being made about the find, to be shown in the autumn). That the site has attracted support from these three national institutions is a measure of its significance. That its location has remained a secret to this day is tribute to the responsible actions of the local archaeologists who found the site in the first place and who have protected it ever since. The finds were declared treasure at an inquest in Leicester earlier this year.

The finds on the site comprise around 3000 gold and silver coins, mostly ancient British but many Roman denarii as well (Figs 1, 4-6). The British coins are predominantly of the series attributed to the people known as the Corieltauvi, who seem to have inhabited large swaths of the East Midlands and Lincolnshire. This site alone has doubled the total number of coins of this series so far recorded, and has made many types once rare and exciting seem rather ordinary, while also turning up some unusual new pieces. The most intriguing of these is a completely new type of the powerful King Cunobelin (Fig 1), whose capital was at Verulamium, this coin having a bust of both him and another king, Dubnovelaunos, previously thought perhaps to have been his predecessor. This is the first time their names have ever appeared together on the same coin, and it raises the question of whether they were contemporaries. It reminds us (once again) just how little we actually know about the history of Britain before the Roman invasion.

The coins were discovered in over 15 discrete hoards (Fig 2), located close together on a hill-top. The discovery of so many hoards side by side allows detailed numismatic comparison to be made between them. This will certainly lead to more information about the internal, relative chronology of the Corieltauvian coin series. The coins are undated, but best estimates put the bulk of them in the early decades of the 1st century AD, just before the Roman invasion. Some of the hoards also contain Roman coins from the Republican period (i.e. before 31 BC) and from the early Imperial period. Work is still ongoing, but so far no Roman coins later than the reign of Tiberius (AD 14-37) have been discovered within the hoards. This does not mean that they were not buried later, after the Roman invasion in AD 43, but we cannot be certain. Why is this so important? Because up to now we have been unable to show conclusively through archaeology that Roman coins circulated in Britain before the invasion. Many pre-Roman British coin designs were copied from Roman ones, so they must have. But it seemed we could not find them, until this find materialised.

When exactly these coins were put in the ground is, of course, one of the biggest issues raised by the site. The decision on this will be crucial for its interpretation. At the moment, it looks as though the majority of the activity might date to the middle of the 1st century AD, which does not help us pin it down to before or after the invasion, but does provide various puzzles, not least for the understanding of the Roman helmet.

The largest group of Iron Age coins was found together with the remains of an animal burial found on the site. A large number of animal bones, a mixture of articulated skeletons like this one and bones with cut marks, suggest that feasting and ritual sacrifice were occurring at the site alongside the deposition of the coins and other precious objects.
the helmet. The whole find was lifted intact from the ground and was delivered to the British Museum where it is still being excavated in the Conservation Department. We already know that the core of the helmet was of iron that has mostly corroded. All that is visible at the moment is a shadowy circle on an X-ray of the helmet. So the diameter of the helmet, iron fragments of the skull-piece, and remains of silver-gilt cladding. This was no ordinary cavalryman's helmet, but a dress, or parade, helmet. A similar one was found at Newstead, now in the National Museum of Scotland and dated to the Flavian period (AD 69-96), though only a small piece of silver cladding survived on the neck-flange. The best parallel for the cladding itself, from what we can make out at this early stage, is a helmet from Xanten (a Roman fort on the Rhine in Germany), which was decorated with stylised hair and a laurel wreath. It is too early to say anything more at this stage, until all the surviving pieces have been extracted from the soil block.

Whom did it belong to? Options will vary depending on when the coins are likely to have gone into the ground. If the helmet was buried afterwards (and at the moment it does not look as though it could have been very long after), it might represent something like a diplomatic gift from the invading Romans to a member of the local elite who had proved useful to them during the course of the invasion. Either way, the overall context of the site, which is thoroughly British and indigenous in character, does suggest that the original wearer of the helmet was a Briton (unless of course it had been removed from the head of some unfortunate Roman).

In addition to the coin hoards and helmet fragments, the site has also recently produced a series of shallow pits containing animal bones, including some complete skulls and carcasses (Fig 3). This latest discovery only adds to the 'Britishness' of the site. The curious grouping of all these coin-hoards so close to one another, together with the unusual form of the helmet, had already pointed in the direction of ritual activity as the reason behind the deliberate abandonment of all this precious metal in one place. There were too many for it to be a series of emergency concealments. But the proximity of the animal bones is really suggestive of some form of open-air communal religious activity. We know almost nothing for certain about the religion of the ancient Britons (almost everything written about 'Celtic' religion, and especially the famous Druids, in ancient Britain is unfounded speculation). There are no sources that can tell us anything about what kind of festival might have involved the slaughter (and eating?) of animals, and the burying of gold and silver. Perhaps something connected to the annual agricultural cycle? Most traditional festivals are, after all, in some way or other. We will probably learn from the analysis of the bones more details about what kind of animals were slaughtered, how old they were, and so forth. But at the moment our working hypothesis is that all the finds on this site, both metal and bone, were deposited in the course of ritual activity. Whether we imagine that the Druids were involved is more a matter of personal preference than anything else.

Which gods were being placated, or whether these offerings were being made for success against or in the service of the Romans (British resistance to the invasion was by no means universal), must remain uncertain. What is clear is that this is the first instance in the East Midlands of a new kind of ritual site that appeared in the late Iron Age period throughout most of the coin-using area of ancient Britain (south-east of a line drawn between the Humber and the Severn rivers), characterised by the presence of large deposits of precious metal, mostly in the form of coin. The debate about whether there was anything like a monetised, market economy in Iron Age Britain rages on. But whatever else the ancient Britons did with their coins, they obviously reckoned they were the right stuff to bury underground, if not for a rainy day, then perhaps to ward one off.

Dr Jonathan Williams and Richard Hobbs are curators in The British Museum.

Fig 4 (left). Roman Republican silver denarius from the site. Whether Roman coins came to Britain before the invasion of AD 43 is a question that this find may finally solve. Diam. 17 mm.

Fig 5 (above right). Corieltauvian silver coin, with the obscure legend LATISON. This find has made this previously rare coin type common. Diam. 10 mm.

Fig 6 (below right). An X-ray of one of the soil blocks, taken prior to excavation in the British Museum conservation department. The large number of coins contained within are clear.

Findings from the East Leicestershire site will be included in a major British Museum exhibition, 'Treasure: Finding Our Past' from 21 November 2003 to 14 March 2004, which will celebrate the success of the Treasure Act and the Portable Antiquities Scheme.
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Dietrich von Bothmer

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Ellen R. Reeder, Gerry D. Scott, III, and Shelby L. Wells

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Yvonne J. Markowitz

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**THE LOST CITY OF ANCIENT ANTIQUOCH**

Christine Kondoleon

A 10-page review in MINERVA (Sept/Oct 2000) of the first international exhibition about Antioch, described by the organiser and curator.

**ETERNAL EGYPT: MASTERWORKS OF ANCIENT ART FROM THE BRITISH MUSEUM**

Edna R. Russmann

An 8-page review (MINERVA May/June 2001) of the largest selection of the British Museum's distinguished holdings ever made available to an audience outside its own galleries.

**TREASURES OF ANCIENT EGYPT: THE QUEST FOR IMMORTALITY**

Jerome M. Eisenberg, Ph.D.

An 8-page review (MINERVA July/Aug 2002) of the important international travelling exhibition, mounted solely from Egyptian sources, and originating at the National Gallery of Washington.

**THE ART OF MAGNA GRAECIA**

Michael Bennett and Aaron J. Paul

An 8-page review (MINERVA Nov/Dec 2002) of 81 masterworks from eight Italian regional archaeological museums exhibited at the Cleveland Museum of Art and Tampa Museum of Art.

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Detail of a silver discus of Zeus from a bronze bowl.
Roman, 1st century A.D.

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30 JULY-3 AUGUST. AMERICAN NUMISMATIC ASSOCIATION (ANA) WORLD’S FAIR OF MONEY, Baltimore. Baltimore Convention Center, 1 West Pratt Street, Baltimore, MD 21201.

CONFERENCES
5 July. BRITISH NUMISMATIC SOCIETY CENTENARY CELEBRATION. British Museum (Stevenson Theatre). A special one day meeting. The morning session will focus on individuals who have helped shaped the Society over the last 100 years, while in the afternoon a series of shorter papers covering wide historical and thematic areas will look at the Society’s journal and its relationship to new research in the field of numismatics. Contact: Kevin Clancy, Director, The British Numismatic Society, c/o Royal Mint, Llantrisant, Pontyclun CF72 8YT.

15-19 SEPTEMBER. INTERNATIONAL NUMISMATIC CONGRESS. Palace of Exhibitions and Congresses, Madrid. Contact: Museo Arqueológico Nacional, Departamento de Numismática, Serrano 13, 28001 Madrid. Fax: (34) 914 316 840; e-mail: num@man.es. Websites: www.mcu.es/cnm-madrid and www.man.es/congresos/index.htm.

EXHIBITIONS
FRANCE
Orléans, Loiret

SWEDEN
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SINTA BIRGITTA: 700TH ANNIVERSARY. KUNGSL. MYNTKABINET (ROYAL COIN CABINET) (46) 8 783 94 00. Until 7 October.

SWITZERLAND
Geneva
A THOUSAND AND ONE DENARI OF THE ROMAN REPUBLIC. A generous new donation, a large collection of Roman silver coins dating from 280-43 BC, is now on display in the Museum’s Roman Rooms. In this new display, the collection is joined by rare gold coins and carved gems from the Museum’s collections, together with other objects linked to the period and to the coins’ iconography. MUSÉE D’ART ET D’HISTOIRE VILLE DE GENEVE (41) 22 418 26 00 (www.mah-ville.ge.ch). Permanent.

UNITED KINGDOM
Oxford
ANCIENT COINS FROM THE COLLECTION OF JAMES DE ROTHSCHILD. De Rothschild (1878-1957) began collecting when he was just nine years of age, and by 1910 he had acquired more than 300 Greek and Roman coins. 65 examples have been selected for exhibition at the Ashmolean, comprising fine examples of Greek Silver, rarities of Roman Imperial Gold, and excellent examples of Roman portraiture. After his death in 1957 de Rothschild’s collection remained at the family home Waddesdon Manor, but 39 of the coins were later bequeathed to the National Trust. It is from the remainder of the collection that this exhibition has been selected. Further examples may also be viewed within a new permanent display of ancient coins at Waddesdon, the opening of which coincides with this exhibition. ASHMOLEAN MUSEUM (44) 1865 278 000. Until 27 July.

London
TREASURE FROM THE SALCOMBE CANNON SITE. A remarkable collection of shipwrecked Moroccan metal excavated off north-west England, including 400 gold coins (15th-16th), has returned to public display following restoration. THE BRITISH MUSEUM (44) 20 7323 8523 (www.britishmuseum.ac.uk). Ongoing.

USA
New York
DRACHMAS, DOUBLOONS AND DOLLARS: THE HISTORY OF MONEY. Among the more than 800 examples selected for this exhibition, spanning the globe and some 3,000 years, are a Brasher doubloon, a seventh-century B.C. Lydian electrum coin, shell money from Thailand, Native American wampum, and a Confederate States half-dollar. The contents of cases range from currency of ancient Greece and the Mediterranean world, to that of medieval East and South Asia, to money of nineteenth-century empires and colonialism, to paper currency used around the world today. FEDERAL RESERVE BANK OF NEW YORK (1) 212 720 6130. Until June 2007. Viewing by appointment only.
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Monuments of the British Neolithic. The Roots of Architecture
Miles Russell

The first monuments (non-domestic structures) built in Britain built between 6000 and 3000 years ago culminated in the creation of Stonehenge and Avebury: truly remarkable monuments constructed and used by Neolithic communities. In this book, Miles Russell seeks to explain the Neolithic period by discussing 'the first pieces of architecture' which characterise the period. After a brief introduction, he divides the book into three parts of unequal length, presenting a personal view of the Neolithic period, which are meant to challenge accepted explanations.

The first part, comprising over half of the book, examines the nature and meaning of the earliest monumental architecture in Britain. Russell seeks to break down the already established classification, which used terms such as 'long barrow, round barrow, cursus, and henge, by using the general chapter headings of structured mounds, enclosures, shafts, and secondary developments. Here, he expounds upon linear mounds, round mounds, stone-structured mounds, pre-mound structures, enclosures, shafts, secondary linear, circular, and uprights of timber and stone, describing and discussing in turn the form, structure, artefacts, and skeletal material associated with them and the meaning for each of these redefined categories of monument. This is a straightforward account of 'portal dolmens', 'cursus monuments', 'bank barrows', and 'henges', with a few personal grafts about the inappropriateness of these traditional terms.

The second part looks at three case studies: the South Downs, Isle of Man, and Orkney. Each consists of a review of forms of monumental architecture present in the region under consideration, along with primary phase, secondary phase, and final phase. The reason for selecting these regions for close scrutiny is uncertain and the main message conveyed, via the replacement of one set of monuments with another, becomes rather repetitive. A review of the Fens, the Avebury region, and the Cotswolds/Upper Thames Valley, where recent fieldwork has brought a wealth of information, would have been more appropriate than the Isle of Man. Broadening the case studies to include other regions could have prompted a punchy, generic discussion of the three phases, resulting in a more coherent account of the processes taking place as evidenced by the sequence of monument construction and use.

The final part, the conclusion, is disproportionately short. Intended to put the Neolithic period into perspective, it provides an idiosyncratic account of how the Mesolithic hunter-gatherer way of life was transformed to one of 'architectural/agricultural'. This change is explained in terms of a folk migration and invasion. The main supporting argument is provided by a brief reappraisal of the Roman, Saxon, Viking, and Norman invasions. This leads Russell to conclude that the Neolithic period sees the domination and domestication of the natural world. This is too simplistic and does not convey the full range of social and religious developments that inspired development and proliferation throughout the period. However, as a valiant attempt to produce a new and different summary account of Neolithic monuments, this book is well worth reading.

Dr Robin Livesey, Head of Collections & Learning, Museum of Science & Industry, Manchester

Landscapes of War: The Archaeology of Aggression and Defence
Paul Hill and Julie Wilman

Warfare is enjoying a certain fashionable ability as a topic in archaeology, after years of neglect during the post-war period. Paul Hill and Julie Wilman's book is the latest in a flurry of publications over the last ten years to address the opportunities and problems of an archaeology of war. At first sight the pickings from the residues of ancient combat might seem very meagre or even impossible to locate. How does the archaeologist find an unrecorded battlefield from which the corpses, weapons, and armour were removed millennia ago in the post-conflict clean-up? It is only in exceptional cases that such places can be found, like the remarkable discovery of the Teutoburg Forest site where Varus lost his legions in AD 9. Hill and Wilman, however, show us that post landscapes of war can be remarkably rich. As Humanity's 'most complex form of activity', warfare has left its mark indelibly in material form in the shape of defended houses and castles, ramparts and city walls, frontier defences, and army bases. These monumental remains can be studied in concert with weaponry and armour, iconography, written and photographic records, and osteological trauma to provide material accounts of conflicts which balance the documentary accounts, if they exist, that were classically written by the winners.

Landscapes of War is strongest on the historical period and ranges widely from North America to East Asia and from South Africa to the Baltic. Britain and its European wars form the majority of the case studies, from Roman to Anglo-Saxon. Hill and Wilman's reading of archaeology is also very wide, incorporating historical descriptions of Agincourt, Stirling, and Normandy (and many other battles) on the basis of examining the landscapes in which they were set and their interpretation of the long-term view. For every invention there has been a counter-invention; if defensive measures become too effective then an innovative mode of assault breaks the deadlock and vice versa. This cyclical escalation is represented nicely in tabular form from the use of the earliest weapons to the development of post-nuclear biocidal and chemical weapons and the possibility of ultimate annihilation of our species.

This is a stimulating book with a great deal of general information and useful systematic accounts of battles, fortifications and campaigns. It is probably rather broad for specialists in military history, who will have undoubtedly read the standard texts from which the accounts are drawn.

The section on prehistory adds little to the current state of knowledge and has a misleading section on Palaeolithic violence. In contrast to the sources used for the book, current specialist opinion has dismissed the osteological evidence for violence prior to the Late Upper Palaeolithic (around 12,500 BP). Before then, only the Neolithic skeleton of Shanidar IV has marks of trauma which can be clearly attributed to inter-personal violence. Despite these shortcomings this is an eclectic and useful introduction to the archaeology of war which will be of interest to military historians and archaeologists, both amateur and professional.

Dr Michael Parker-Pearson, Department of Archaeology, Sheffield University

MINERVA 64
Egypt and Nubia: Gifts of the Desert
Edited by Renée Friedman

Volumes arising out of papers delivered at a colloquium are invariably difficult to review because, although they are to a certain extent homogenous, the number of papers included is often large and their content varied. So it is here, a volume that has its origins in an international colloquium of the same name held at the British Museum in 1998. There are 18 papers, many of them multi-authored, which leads to 25 contributors. The majority of the contributions are based on innovative fieldwork, largely in previously ignored areas, and a large proportion are concerned with prehistoric geological periods and the desert itself lying to the east of them.

Recent surveys in the deserts of Egypt have revealed much new evidence relating to the country’s early origins, notably in the recording of graffiti representations, some first noticed and published by Dr Hans Winkler before World War Two. Several of the papers here relate to this, and also the evidence recovered from the desert roads, hitherto hardly noticed, and the pottery scatters relating to them. The various mines in the desert are the subject of a trio of papers, setting them and their products into context. In all, this collection of papers throws new light on many aspects of ancient Egypt that have been severely neglected, or completely unknown and overlooked, by virtue of the dazzle from the pharaonic Nile valley.

Peter A. Clayton

Seianti Hanunia
Tlesnasa: The Story of an Etruscan Noblemwoman
Edited by Judith Swaddling and John Prag
British Museum Press, B.M.
vi+69pp, 10 colour plates, 68 b/w illus., 8 line drawings. Paperback, £20.

Fifteen acknowledged experts in their own fields have come together in this volume to bring a high-born Etruscan lady - she of the title - back to life. The large, splendidly modelled and coloured sarcophagus of Seianti is a major exhibit in the galleries of the British Museum. Found in a small and undecorated tomb near Chiusi in 1886, the sarcophagus, its skeletal remains and five silver utensils associated with it was bought by the Museum early in 1887 for £495. Unfortunately, the objects were removed to safety in 1939 and have not been seen since. The skeleton of the lady, to the best preserved Etruscan skeleton in existence - so often in the past the skeletal remains were discarded as of little interest or consequence.

The ‘Seianti Project’ began over a decade ago when it was decided to subject the lady’s remains to intensive scientific examination, and to take the opportunity of using new forensic techniques to reconstruct her features based on her skull, and thus see how close it resembled the sculptured portrait of her as she reclined on the sarcophagus lid, regarding her reflection complacently in her hand-held mirror. It must be admitted that the evidence is that the terracotta modelist cheated slightly by representing her somewhat younger, albeit still of substantial build, than her probable 50 to 55 years of age at death - but that is surely reasonable. In a series of 12 chapters examining her skeleton revealed many other facts regarding her early life, especially that, notwithstanding her splendid sarcophagus, she was obviously a lady of standing. As she reclines on her sarcophagus on her left arm holding her mirror one might note that all her rings are on her hands, but that she also holds the ring of that hand, none on her right, which was presumably used for eating as she reclined; she did not want to soil her jewellery.

Although there is obviously a lot of technical detail in this volume there is nevertheless a fascinating story told here that brings dust and archaeology to life.

Peter A. Clayton

The Heirs of King Verica: Culture and Politics in Roman Britain
Martin Henig

In this book Henig’s view that Roman Britain was ‘in a very large part the indigenous creation of the Britons themselves’ extends themes proposed in his Religion in Roman Britain (1984) and The Art of Roman Britain (1995). He reasons that important aspects of British culture survived through the Dark Ages and into the development of the Kingdom of Wessex.

Henig’s approach is a startling one, portraying history as a cosmic dance with its emphasis on the past, utilising what are described as ‘self-contained picture essays alongside conventional text and reconstructing reactions and motivations.’ For those who prefer historical narrative to be deduced from archaeological material supported by classical texts, his picture essays must seem merely fiction. Purists may find them irritating; fortunately they are printed in different type. Henig justifies these imaginative reconstructions by arguing that the facts remain valid, but has perhaps resorted to ‘faction’ rather than interpretation.

Concentrating on middle and upper Romanised society Martin Henig argues that his theme is largely concerned with provincial Roman culture, and not those left outside it. He underestimates the army’s role in providing that culture, and his concentration on southern and western Britain ignores the more aggressive culture of the northern regions. A minor irritation is that plates are not referenced in the text.

No book, however, by Dr Henig, which provides stimulating ideas, can be considered dull. Providing that readers have previous knowledge of Romano-British history, they should be intrigued by his part novel approach.

Dr Joan Alcock, South Bank University, London

Apocalypse: The Great Jewish Revolt Against Rome, AD 66-73
Neil Faulkner

In this volume, Neil Faulkner provides a popular account of the First Jewish Revolt against the Romans (AD 66-70), including the events of the 1st century AD in Rome and Judea that led up to the revolt. Faulkner relies heavily on the Jewish historian Flavius Josephus for much of his information. At the same time, he notes that whereas Josephus’ information is generally reliable, his explanations and analyses of events lack objectivity and sophistication. This is hardly surprising when we consider that ancient historians did not seek to relate objective history in the modern sense, and in particular when we consider Josephus’ well-known apologetic tendencies.

Faulkner’s style lies in his vivid and engaging descriptions of 1st century AD Judea. Drawing upon historical and archaeological evidence, he brings to life the rugged landscape of Judea and Galilee and the people who inhabited it. These include apocalyptic leaders such as Jesus, Roman administrators such as Pontius Pilate, and Jewish rebels such as John of Gischala and Simon bar Giora. Faulkner is especially adept at reconstructing the battles between the Jewish and Roman forces and the manner in which these men were equipped.

My main criticism of this book concerns Faulkner’s explicitly Marxist
interpretation of this revolt: ‘I owe a special debt to Geoffrey de Ste Croix’s The Class Struggle in the Ancient Greek World; the author’s vigorous insistence on the indispensability of Marxist class analysis for making sense of ancient history has been a profound influence’ (p. 7). Marxist theory enjoyed some popularity among American archaeologists (and in other disciplines) during the 1960s and early 1970s, but has fallen out of favour since then. Faulkner’s characterisation of the Jewish revolt as a class struggle results in some jarring statements: ‘The [Jesene] in the New Testament – Apocalypse], stripped of its mystic elements and seen as practical politics, was of nothing less than a revolutionary insurrection of the poor to destroy the ruling regime and create a world of peace and plenty’ (p. 94). According to Faulkner, the Jesene who initiated the site of Quumran and deposited the Dead Sea Scrolls in the nearby caves, sought to bring about an ‘egalitarian and democratic revolution’ (p. 103). Similarly, Faulkner describes Jesus as a ‘charismatic maq leader who was “building a mess movement” to overthrow the Jerusalem ruling class and their Roman backers’ (pp. 97, 99). Although tensions between the upper and lower classes contributed to the outbreak of the revolt, they were just one of many factors. It is a gross oversimplification and even inaccurate to understand the revolt only in the light of class struggles. For example, the Jesenes, who were led by disaffected priests, hardly represent a movement of poor, downtrodden peasants. In this case and in others (such as Jesus’ movement), Faulkner under-emphasises or ignores the religious factors that motivated these groups. The Jesenes, for example, separated from other Jews in Judea because of differences in the interpretation and practice of Jewish law – something that Faulkner fails to mention. Similarly, most of the debates recorded in the New Testament between Jesus and the Pharisees relate to matters of Jewish law.

A more minor criticism concerns Faulkner’s sometimes anachronistic portrayals of 1st century Jews, as in this description, which sounds more like it belongs in a 19th century novel: ‘They [the Jews] had long hair and beards for Romans the time indicative of effeminity, decadence and barbarism and they wore skull-caps, head-scarves and prayer-shawls’ (p. 25). The caricatures can even be disturbing, as in the drawing of a ‘Jewish militant of AD 70’ (p. 244), showing an extraordinarily ugly, dark, and hirsute man with a huge beaked nose. There are also a few minor errors, as at the top of p. 225, where Faulkner surely meant to refer to the Third Wall instead of the First Wall.

Despite these criticisms, I enjoyed reading this book and am considering using it as a textbook. It is an engaging and fairly reliable source of information, and would make a good starting point for classroom discussions about 1st century Judea. The subject is especially relevant in light of current events in the Middle East, reminding us of how little peace this region has known. In fact, the strategies that the Romans employed to crush the Jewish resistance sound eerily familiar: ‘Much hope seems to have been placed on the twin strategy of treachery and terror. The Romans overestimated the relative strength of the aristocratic peace party in the city of Jerusalem. The real basis of the appeal was of course terror - the impending horrors and privations of both siege and sack - the effect of which might have induced a popular clamour for capitulation on terms’ (p. 222). To conclude, I recommend this book for students and non-specialists alike.

Professor Jodi Magness, University of North Carolina at Chapel Hill

The Archaeology of Christianity in North Africa

Niall Finnegan


The core of this book is the ‘case studies’ set out in chapters 2-6. They are organised geographically, working north to south, and chronologically, from early to late. Chapters 2-5 describe Christianity in the Mediterranean heartland, through Roman North Africa and Egypt to Nubia and Ethiopia. Chapter 6 is concerned with the introduction of Christianity through the earliest European contacts and their impact on the native peoples. Each section considers the contribution of archaeology to the story of the impact of Christianity in the particular area.

What do these case-studies amount to? They are not, the author tells us (p.13), a history of Christianity in Africa. Because he is an archaeologist largely uncomfortable with teasing the intricacies out of historical documents [he] limits [himself] to teasing the intricacies out of a range of excavation reports to provide a synthesis, but asking ‘why, not what or where or when’. The case-studies are ‘easily interlinked’ - but by what? The archaeological record, Finnegan informs us, can show social control, conversion, motives of missionaries, the effect on the social and economic lives of converted, indigenous shap-

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

MINERVA 66
MUSEUM EXHIBITIONS

UNITED KINGDOM

ABERDEEN
PERMANENT COLLECTION. A well-focused collection falling into three broad categories: prehistoric material donated by private enthusiasts, medieval artefacts from excavations, carried out in the city in recent years, and a group of Mediterranean artefacts collected by local travellers in the 19th and early 20th centuries.

ABERDEEN ART GALLERY AND MUSEUMS (44) 1224 523-700 (http://aagm.co.uk).

BRIDPORT, Dorset
WADDON HILL EXCAVATIONS. Waddon Hill was occupied for 15 years by the elite Romaners of the Augustan period. Before they marched into the Midlands to crush the revolt led by Boudicca. The fort was excavated 1959-69, and yielded an extraordinarily rich number of finds: one of the best Roman military collections in Britain.

BRIDPORT MUSEUM (44) 1308 422-116. Permanent display.

CAMBRIDGE
FITZWILLIAM MUSEUM COURT YARD DEVELOPMENT. During 2001-02 this building project will continue to improve access and facilities for visitors. The museum will remain open and the lower floor of the Founder's Building will display antiquities from Ancient Egypt, Greece, and Rome, as well as Roman and Roman-era Egyptian, Cypriot, and Western Asiatic art. Parts of the collection will not be on display, and visitors are therefore advised to contact the museum in advance.

FITZWILLIAM MUSEUM (44) 1223 352-906 (www.fitzmuseum.cam.ac.uk).

HULL, Yorkshire
REMEMBERING HULL AND EAST RIDING MUSEUM. Following the launch of the magnificent new Roman Galleries, which display one of the UK's most famous collections of Roman mosaics and artefacts, the museum is currently in the process of adding Anglo-Saxon, medieval, geological, and national history galleries the final stage of redevelopment. HULL AND EAST RIDING MUSEUM (44) 1482 300 300 (www.hullcc.gov.uk). Permanent exhibition. See Minerva, Nov/Dec 2002, p. 7 and this issue, pp. 6-7.

LONDON
700 YEARS OF CHINESE JADE: FROM THE COLLECTION OF SIR JOSEPH HOTUNG. A new long-term display illustrates the history of jade in ancient China from c. 5000 BC to the present day.

THE BRITISH MUSEUM (44) 20 7323-8525 (www.british-museum.ac.uk). An ongoing exhibition. (See Minerva, March/April, pp.15-17.)

LONDON ARCHAEOLOGICAL ARCHIVES AND CENTRE (4C). Following a £5 million refurbishment, scholars and the general public alike may consult the important archaeological collections in the Museum of London storerooms derived from over 4000 excavations. A unique opportunity.


LONDON BEFORE LONDON. The 450,000 year period before the founding of the London by the Romans in AD 50 is the subject of a new permanent gallery at the Museum of London. The museum has internationally important collections of prehistoric material, much of it recovered from the River Thames in the 19th century, and has never before displayed all of these finds. The new gallery gives this material greater space, and offers a chance to recognise the importance of this period. MUSEUM OF LONDON (www.museumoflondon.org.uk). Permanent. (See Minerva, January-February 2003, pp. 9-12.)

THE MUSEUM OF THE MIND: ART AND MEMORY IN WORLD CULTURES. To launch the British Museum's 250th anniversary programme, this special exhibition draws on the global sources of the museum's collections to explore how the creation of objects has contributed to sustaining individual and collective memory. The exhibition is explored in four sections. The first considers various forms of a ante, a particularly interesting example being the wooden models of wave patterns made by Micronesian seafarers. The second section considers religious images and icons, including the Hinton St. Mary mosaic and a huge stone footprint from Burma modelled from what was believed to have been the footprint of the Buddha. The third section explores artefacts of commemoration via funerary artefacts, and the final section examines the souvenir, presenting objects acquired on pilgrimage or brought back from the Grand Tour, and present day memorabilia. THE BRITISH MUSEUM. Until 7 September.

PREHISTORY: OBJECTS OF POWER. A new display illustrating the varied ways in which prehistoric objects could be used in power and prestige from the earliest times up until the end of the European Bronze Age (800 BC). Material not seen for 50 years. THE BRITISH MUSEUM (44) 20 7323-8525 (www.britishmuseum.ac.uk). Permanent. (See Minerva, July/August 2002, pp. 19-21.)


TIME TO BE BORN. Based on research by Michal Kluger of Beth Hafutsoth Museum, Israel, this exhibition explores ideas and customs relating to childbirth and fertility as expressed in Jewish experience and tradition from ancient times to the present. The exhibition draws on art and artefacts from around the world, including illuminated manuscripts, amulets, cradle charms, and medical instruments. THE JEWISH MUSEUM (20) 7284 1997. Until 21 September.

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

NORWICH CASTLE MUSEUM (44) 1603 493-629.

OTTERBURN, Northumberland
BRIGANTIUM. A new, permanent, outside the City of Newcastle upon Tyne, this gallery centre to the remains of the Roman fort of Bremenium on the Scottich borders. Brigantium features reconstructions from the Mesolithic to the Iron Age, including Iron Age defences, and a Bronze Age burial burial. The visitor and education centre features an interactive display room and experimental pottery kiln (44) 1830 520 801 (www.brigantium.co.uk).

SUTTON HO, Suffolk
FAR-ETCHED TREASURES. An exhibition examining trading links between Anglo-Saxon England and the Continent. The exhibition includes many objects loaned to the centre by the British Museum. Highlights include the Sutton Hoos shoulder clasp, a masterpiece of Anglo-Saxon gold and garnet work; a scabbard decorated during the excavation of the site in 1939; the Anastasius Dish, a great silver hallmarked in the name of the owner and also decorated during the 1939 excavations; and a gold and garnet cross thought to be the product of the Sutton Ho Jewellery workshop and found at Wilton in Norfolk. THE SUTTON HOO VISITOR CENTRE (44) 1394 389700 (www.nationaltrust.org.uk/places/suttonhoos). Until 30 September.

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 (41) 734 763-8662 (www.umich.edu/~umma). Until October 2003.

ATLANTA, Georgia


RAMSESS II: 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 the missing Pharaoh Ramses II? 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 (41) 727-4282 (www.carlos.emory.edu). Until April 2004.

AUSTIN, Texas
LIGHT FROM THE AGE OF AUGUSTINE: LATE ANTIQUE CERAMICS FROM NORTH AFRICA. The second venue of this small but rich exhibition (which originated at the Andover-Harvard Theological Library in Cambridge, MA) appears at the PSON BAINES JOHNSON LIBRARY AND MUSEUM, UNIVERSITY OF TEXAS (41) 512 916-5137 (www.iblib.utexas.edu). Until 31 December.

BALTIMORE, Maryland
ART OF THE AMERICAS. An exhibition featuring objects loaned to the museum by the directors of the Austen-Stokes Ancient Americas Foundation. More than 120 objects represent the highlights of the foundation's excavations. 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 Aztec and Inca sculpture. THE WALTERS ART MUSEUM (41) 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 (41) 547-9000 (www.thewalters.org). An ongoing exhibition.

BERKELEY, California

BOSTON, Massachusetts
EGYPTIAN LATE PERIOD. The newly renovated gallery at the museum spans the period from 664 BC to AD 250 with a focus on small Buddhas, and the stone head of Necanebo II. MUSEUM OF FINE ARTS, BOSTON (41) 617 267-9300 (www.mfa.org).

MINERVA 67
BROOKLYN, New York
ASSYRIAN RELIEFS REINSTALLATION. 12 monumental alabaster reliefs from the Northwest Palace of Ashurnasirpal II (885-859 BC) at Nimrud, in storage since 1991, have been cleaned, stowed, and reinstalled. BROOKLYN MUSEUM OF ART (1) 718 638-5000 (www.brooklynmuseum.org).

FURTHER REINSTALLATION OF THE EGYPTIAN GALLERIES. Over 550 objects in seven newly designed galleries, including some pieces in storage for over 100 years, will complete the long overdue reinstallion of one of America's finest selections of ancient Egyptian masterpieces. THE BROOKLYN MUSEUM (1) 718 638-5000 (www.brooklynmuseum.org). (See Minerva, May-June 2003, pp. 11-14.)

BRUNSWICK, Maine

BRYN ATHYN, Pennsylvania
ROMAN ART. A long-term loan exhibition from the collections of the University of Pennsylvania Museum of Archaeology. GLENCARIN MUSEUM (1) 215 924-2993. Until 30 September.

BUFFALO, New York

CAMBRIDGE, Massachusetts
THE ART OF ANCIENT ROME. An exhibition of stone sculptures, bronzes, terracottas, and glass from the museum's collection. ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400 (www.artmuseums.harvard.edu). An ongoing exhibition.

THE CITY OF SARDIS: APPROACHES TO GRAPHIC RECORDING. 50 drawings executed over a period of 250 years, from pencil and ink to electronic and computer media, of the historic topography and architecture of ancient Sardis. SACKLER MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400 (www.artmuseums.harvard.edu). 23 August - 16 December.


CHICAGO, Illinois
ETERNA EGYPT: MASTERWORKS OF ANCIENT ART FROM THE BRITISH MUSEUM. A major exhibition of 140 works of art from the most famous collection outside of Egypt. FIELD MUSEUM OF NATURAL HISTORY (1) 312 922-9410 (www.fieldmuseum.org). Until 10 August (then to Baltimore). Catalogue. (See Minerva, May-June 2001, pp. 9-16. Reprints of this article are available from Minerva or at the venue for $3.50.)

HIMALAYAS: AN AESTHETIC ADVENTURE. Nearly 190 masterworks of Buddhist and Hindu art from the 5th to 19th centuries from private and public collections are exhibited, over half of which have never been publicly exhibited. Organised by the Art Institute of Chicago and curated by Dr Pratapaditya Pal. ART INSTITUTE OF CHICAGO (1) 312 443-3600 (www.artic.edu). Until 17 August (then to Washington). Catalogue $65 cloth, $39.95 softcover.


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

EARLY CHINESE ART GALLERY. The first gallery of Asian art to be reinstalled at the museum since 1970 features more than 50 works of Chinese art from the Neolithic period to the Han Dynasty and features jade sculptures, ceramics, and metalwork - including several important bronze bells which were plucked from a river during construction. CLEVELAND MUSEUM OF ART (1) 216 421-7340 (www.clevelandart.org).


THE SENSUOUS AND THE SACRED: CHOLA BRONZES FROM SOUTH INDIA. Drawn from important collections of temple bronzes in North America and Europe, this exhibition of approximately 60 South Indian sculptures presents the first major survey of the art of Chola bronzes. ORIENTAL INSTITUTE PHOTOGRAPHY by Cleveland-based artist, Masumi Hayashi, taken during trips to India during the 1998-2000. CLEVELAND MUSEUM OF ART (1) 216 421-7340 (www.clevelandart.org). 6 July - 14 September.

DENVER, Colorado
CHINESE ART OF THE TANG DYNASTY FROM THE SZE HONG COLLECTION. This exhibition features tomb figures and examples of Tang dynasty metalwork, including gilt-bronze Bhuddhist images and ornately decorated mirrors. DENVER ART MUSEUM (1) 270 865-5000 (www.denverartmuseum.org). Until December.

FORT WORTH, Texas
THE QUEST FOR IMMORTALITY. A new second US venue for this exhibition of carefully selected masterworks from Egyptian museums, most of which had never before been exhibited outside of Egypt, and including some that had never been published nor put on display previously. KIMBELL ART MUSEUM (1) 817 332-8451 (www.kimbellart.org). Until 14 September (then to New Orleans). Catalogue: hardback $65, paperback (at venue only) $30. (See Minerva, July/August 2002, pp. 8-17. Reprint available for $5 from Minerva or at the venue.)

GAINSVILLE, Florida
ART OF ASIA FROM THE HARN MUSEUM COLLECTION. This long-term loan exhibition of 200 pieces from focused installations featuring various culture, media, and countries. It's two points of focus are Chinese jade, metalwork, ceramics, and painting from the Neolithic period to the Ching dynasty; and Hindu and Buddhist sculpture from India, Nepal, Tibet, Thailand, and China. SAMUEL P. HARN MUSEUM OF ART, UNIVERSITY OF FLORIDA (1) 32611-2700. Until December.

GREENWICH, Connecticut

HANOVER, New Hampshire
COMING OF AGE IN ANCIENT GREECE: IMAGES OF CHILDHOOD FROM THE CLASSICAL PAST. Approximately 230 works, including vases, toys, and other artifacts from American, Canadian, and European museums and collections. HOOD MUSEUM OF ART (1) 603-646-2388 (www.dartmouth.edu/~hood). 23 August - 14 December (then to Cincinnati and Los Angeles). Catalogue. This exhibition will be featured in the next issue of Minerva.

ITHACA, New York

LOS ANGELES, California
PREHISTORIC ARTS OF THE EASTERN MEDITERRANEAN. This exhibition features the earliest objects in the museum's collection, and explores the relationship between the art of the Cyclades and other prehistoric Mediterranean cultures, including Neolithic Greece and Chalcolithic Cyprus. Until 4 May. THE GETTY CENTER (1) 310 444-7300 (www.getty.edu).

THE LEGACY OF GENCHIS KHAN: COURTLY ART AND CULTURE IN WESTERN ASIA, 1258-1353. Some 225 works of art including metalwork, tilework, ceramics, jewellery, and textiles produced in Iran due to the invasions of the Mongols into both western and eastern Asia. LOS ANGELES COUNTY MUSEUM OF ART (1) 310 626-6000 (www.lacma.org). Until 27 July.

MACHU PICCHU: UNVEILING THE MYSTERY OF THE INCAS. Yale archaeologist Hiram Bingham led the first expedition to this famous site in 1911, now considered to be a county estate for the Inca elite. Over 400 objects have been assembled from the Yale Peabody Museum and from other institutions in Peru, Europe, and the US, many of which have never been exhibited before, including gold, silver, ceramic, bone, and textiles, as well as some of the 11,000 photos that Bingham took. Several interactive components are featured. NATURAL HISTORY MUSEUM OF LOS ANGELES COUNTY (1) 213 763-3466 (www.nhm.org). Until 7 September (then to Pittsburgh). Catalogue.

MALIBU, California
J. PAUL GETTY VILLA MUSEUM CLOSED. It should be noted that the Getty Villa is closed, while the noted collection of Greek and Roman antiquities, closed on 6 July 1997 for an extensive renovation, will probably re-open in 2003 for the first time. The browser is ideal for the first time in the United States. MEMPHIS BROOKS MUSEUM OF ART (1) 901 544-6200 (www.brooks.museum.org). Until 7 September (final venue).

NEWARK, New Jersey
GLASS IN THE ANCIENT MEDITERRANEAN CULTURES. A reinstallation of the museum's new permanent collection from 1500 BC through to the Islamic period, including video clips demonstrating the technical working glass. THE NEWARK MUSEUM (1) 973 596-6550 (www.newarkmuseum.org).

NEW YORK, New York
ART OF THE FIRST CIVILITIES: THE THIRD MILLENNIUM BC FROM THE MEDITERRANEAN TO THE INDUS. A major exhibition exploring the emergence of city-states and empires in Syria and Mesopotamia during the third millennium BC, and relating these developments to artistic and cultural connections stretching from the eastern Mediterranean and Central Asia. METROPOLITAN MUSEUM (1) 212 879-5500. Until 17 August. Catalogue. (See Minerva, this issue, pp.42-44.)

GIMPLES OF THE SILD ROAD: CENTRAL ASIA IN THE FIRST MILLENNIUM AD. A major exhibition installation featuring about 40 sculptures, paintings, ivory reliefs, metalwork, textiles, and stucco, primarily from the great Buddhist monasteries, produced by the Persians, Kushans, Sogdians, Chinese, and others, in an amalgam of differing influences. METROPOLITAN MUSEUM
OF ART (1) 212 879-5500 (www.metmuseum.org).

KOREAN CERAMICS FROM THE FITZWILLIAM MUSEUM AT CAMBRIDGE UNIVERSITY. Approximately 80 examples, mostly of Koryo-period celadon wares, AD 918-1392. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org). Until 13 July.

MET’S ISLAMIC GALLERIES CLOSED. The museum’s collection, one of the world’s most comprehensive, will be closed soon to undergo further renovation. A selection of about 60 major objects will meanwhile be displayed in the balcony of the main entrance, the Great Hall. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org).


ROMAN AND ETRUSCAN GALLERIES REOPENED. Following a major restoration. Over 1000 objects will now be on display. UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLGY AND ANTHROPOLOGY (1) 215 898-4001 (www.museum.upenn.edu). Permanent installation.


SAN FRANCISCO, California REOPENING OF THE ASIAN ART MUSEUM. The museum reopened in January 2003 in a new, expanded space. The Stea-Pasta-Art style building at 200 Larkin Street, in the city’s civic centre, was formerly the Main Library. ASIAN ART MUSEUM OF SAN FRANCISCO (1) 415 379-8801 (www.asianart.org).


CHARLES LANG FRIER AND EGYPT. An important collection of 17 Egyptian glass vessels of the 18th Dynasty, acquired by Freer in Cairo in 1909, part of his 1400-piece ancient glass collection, are on display with a further 61 cases of glassware, amulets, inlays, and jewellery. FREER GALLERY OF ART, SMITHSONIAN INSTITUTION (1) 202 357-4880 (www.si.edu/asia). An ongoing exhibition.

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

FRANCE AOSTE, Isère AQUA IN VITA ROMANORUM: WATER AS SEEN THROUGH ROMAN ANTIQUITIES. MUSEE GALLO ROMAIN (33) 476 325-827. Until 30 November.

ARLES, Bouches-du-Rhône ANCIENT ALGÉRIA. Over 150 antiquities from Algerian museums presented in Europe for the first time, with additional objects from the Louvre and the Cabinet des Médailles. MUSEÉ DE L’ARLES ANTIQUE (33) 90 18 88 88 (www.arles-antique.org). Until 17 August.

BAR-LE-DUC, Meuse NASUML: AN ART LIFE IN ROMAN MEUSE. MUSEE DU BARROIS, Château des Ducs (33) 329 761-467. Until 26 October.

BIBRACIE, Burgundy CELTIC MUSEUM. A new museum of the Celtic civilization includes objects not only from France, but also Switzerland, Germany, Belgium, and the Mediterranean region. Bibracte is part of a huge Celtic fortified oppidum, with most of its fortifications still in place. MUSEE CELTIQUE DE BIBRACIE (33) 85 265 235.


CHARAVINES, Isère OUR VILLAGES ARE 5000 YEARS OLD. MAISON DU PAYS D’ART ET D’HISTOIRE DES DEUX VOLS (33) 476 557-747. Until 30 November.

CLERMONT-FERRAND, Puy-de-Dôme THE VAL D’ALLIER AND CRO-MAGNON MAN. MUSÉE D’ARCHÉOLOGIE BARGON (33) 473 913-731. Until 15 November.

EUVEREUX, Normandie LIFE IN NORMANDY IN THE MIDDLE AGES. MUSÉE MUNICIPAL (33) 323 15 229 (www.evereux-tourisme.org). Until 26 October.

GRENoble, Isère THE ALLOBROGES, GALLO-
THE BONNER COLLECTION OF ACYAN. The University of Bonn has opened a new permanent exhibition hall for Egyptian art, with 31 vitrines covering three themes: house, temple, and tomb. AEGYTTEISCHES MUSEUM (49) 228 737-282 (www.philak.uni-bonn.de). Permanent, but closed during school breaks (5 Aug - 15 Sept and 15 Dec - 15 Jan).

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

COLOGNE, Nordrhein-Westfalen. MAX VON OPPENHEIM: EXPLORER, COLLECTOR AND DIPLOMAT. RAUENSTRAUCH-JOEST MUSEUM (49) 221 336 9418. Until 9 November.

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

EBRACH (ODENWALD), Hessen. DISCOVERY AND MYTHS: THE TOMB OF TUTANKHAMUN. ELFENBEIN MUSEUM (49) 602-6464 (www.hessen.de/erbach/kultur). An ongoing exhibition.


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

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

NUERNBERG, Bayern. JORDANIAN ARCHAEOLOGY. A new ongoing overview of the rich discoveries of the period from the 5th century BC to the 6th century AD, with special emphasis on Petra. NATURHISTORISCHES MUSEUM (49) 911 227-970 (www.rh-nuernberg.de).

SCHWERIN. MYTH, MAGIC AND FIRST GOLD IN MECKLENBURG-VORPOMMERN.

LA CHAUSSÉE TIRAN COURT. 6000 YEARS OF PREHISTORY IN SOMME. PARC ARCHÉOLOGIQUE SAMARA (33) 322 518-283. A new permanent exhibition.

LYON, Rhône. LYON BEFORE LUGDUNUM. MUSEE DE LA CIVILISATION GALLO-ROMAINE (33) 478 259 468. Until 30 November.

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


PARIS. THE ISLE OF LA CITÉ THROUGH THE AGES. CRYPTE ARCHÉOLOGIQUE DE PARIS DE NOTRE DAME (33) 1 43 294668. 1 July - 1 October.


VIEUX-LA-ROMAINE, Ain. MEDICINE FROM PREHISTORY TO THE RENAISSANCE. MUSEE DE LARCHÉOLOGIE (33) 231 711-020. Until 16 November.

GERMANY

BONN, Nordrhein-Westfalen. ARCHAEOLOGY IN GERMANY: PEOPLES THROUGH SPACE AND TIME. Discoveries made over the past 25 years. KUNST UND AUSTELLUNGSSHALLE DER BUNDES-REPUBLIC DEUTSCHLAND (49) 228 917 1290 (www.kah-bonn.de). Until 24 August.

LANDSCHAFTSTEATR SCHWERN ART FÜR SCHUL, KULTUR UND SPORT (03 85) 5 45-20 00 (www.schwerin.de/veranstaltungen/103122583608.htm). Until 31 August.

GREECE

ABDERA FINDS FROM WEST THRACIAN NECROPOLIS. Klaazomenae 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 FREESTES. The east and west friezes, and some of the solan 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.

TIRANOLOGOS MUSEUM (30) 1 925-8724. A permanent installation.

REOPENING OF THE BENAKI MUSEUM. After several years of reconstruction and elaborate refurbishment the museum has reopened, adding to its new vutines hundreds of objects brig in storage. BENAKI MUSEUM (30) 1 361-2694.

SEA ROUTES: FROM SIDON TO HUELV. This exhibition brings together objects from more than 90 Archaeological Museums in Greece, Turkey, Lebanon, Syria, Italy, Turkey, and Spain, to explore the wealth of goods and ideas exchanged between Mediterranean peoples, such as the Greeks, Phoenicians, Etruscans, and Iberians, from the 16th to the 6th century BC. The exhibition will include imported objects, which travelled during antiquity, the local imitations of these prototypes, and amalgams - where a mixture of elements can be traced to different geographical areas, cultural or periods of history. MUSEUM OF CYCLADIC ART (30) 210 722 8321-3 (www.cycladic-museum.gr). Until 30 September. Catalogue in Greek and English.

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

HONG KONG


IRELAND

DUBLIN. ANCIENT EGYPT. A recently opened permanent display of Egyptian antiquities drawn from the museum's EXHIBITION FOCUS THE CENTAURS' SMILE: THE HUMAN ANIMAL IN EARLY GREEK ART


Statuette of a Centaur, Greek, Attic, ca. 530 BC., Bronze, Princeton University Art Museum

The Centaur's Smile features 100 select objects in a variety of media — painted ceramic vases, painted and incised terra-cotta figurines, and sculptural reliefs in stone and clay; bronze and terracotta statuettes; jewellery and metalwork in gold, silver, and electrum; and engraved gems in rock crystal, Jasper, and cornelian. 21 works are from the museum's permanent collection, with the rest on loan from 37 public and private collections in the United States, France, and Spain. This includes such famous masterworks as the Geometric Style bronze group of a warrior battling a centaur from the Metropolitan Museum of Art, said to have been found at Olympia; a bronze centaur statuette from the Bibliothèque National, Paris, found on the Athenian Acropolis in the nineteenth century; and a bronze statuette of a centaur from the museum's permanent collection, which is considered one of the finest Greek bronzes in the world. The exhibition focuses on the religious, sociological, and psychological significance of the composite creatures had for the early Greeks, by examining their antecedents in the arts of Egypt and the Near East. The exhibition primarily focuses on Greek art from the Late Geometric to the Early Classical periods (750 - 450 BC), including painted and painted terracotta figurines, Etruscan, and Ionian that portray the full range of relevant Greek myths. Several Egyptian and Near Eastern objects that are earlier in date demonstrate how the prototypes of Greek Mischwesen had been in existence for centuries. A selection of Etruscan objects produced under the influence of Greek art from the sixth century BC to the first century AD, provide a unique example of how the centaur imagery in Greek art developed from Near Eastern prototypes. Several Egyptian and Near Eastern objects that are earlier in date demonstrate how the prototypes of Greek Mischwesen had been in existence for centuries. A selection of Etruscan objects produced under the influence of Greek art from the sixth century BC to the first century AD, provide a unique example of how the centaur imagery in Greek art developed from Near Eastern prototypes.
CALENDAR

OWN COLLECTIONS. NATIONAL MUSEUM OF IRELAND (333) 1 677-7444 (www.mus.eum.ie). Ongoing.

NATIONAL MUSEUM OF IRELAND: ARCHAEOLOGICAL COLLECTIONS. The museum’s collections are now displayed in individual galleries, including The Treasury, featuring Celtic and medieval art, Ireland’s Gold, Prehistoric Ireland, and Viking Age Ireland. NATIONAL MUSEUM OF IRELAND (333) 1 677-7444 (www.museum.ie). Ongoing.

ISRAEL

HAIFA

HECHT MUSEUM: PERMANENT SPECIAL EXHIBITIONS. ANCIENT CRAFTS AND INDUSTRIES; PHO-NICIANS ON THE NORTH COAST OF ISRAEL IN THE BIBLICAL PERIOD. (972) 4 825-7773 (http://research.heifa.ac.il/~hecht/).

JERUSALEM


ITALY

BAIA FLEGREA, NAPLES

PARCO ARCHEOLOGICO FLEGREO. The archaeological park is now open to the public. Glass-bottomed boats afford visitors a view of marine archaeology (339) 081 524-8169 (www.balaisommera.it). (See Minerva, Nov/Dec 2002, pp. 23-25.)

BRESCIA

MUSEO DELLA CITTA IN SANTA GIULIA. 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. MONASTERO DI SANTA GIULIA (39) 30 280-7540.

BRINDISI

FROM THE SEA TO A MUSEUM. On permanent display after careful restoration, two rare Roman bronze statues of the late Republican period found in 1992 off the sea near the Apulian coast. MUSEO ARCHEOLOGICO PROVINCIALE F. RIBEZZO (39) 831 563-543.

CRECCHIO

ARCHAEOLOGICAL MUSEUM: CASTELLO DUCALE. The museum includes objects from the 7th-11th century AD locally excavated jewels, bronzes, ceramics, and glass objects demonstrating Byzantine influences. There are also a considerable number of Etruscan objects from the Frana Maria Faracci collection, recently bequeathed to the museum (39) 871 941-392.

FLORENCE

ARCHAEOLOGICAL MUSEUM OF VILLA CORSINI. The rooms of this magnificent villa at Castello contain a large amount of Etruscan and Roman statuary, previously hidden from view for decades. VILLA CORSINI (39) 55 23-575.

MONTALGANA, PADOUA

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

NAPLES

STORIES OF AN ERUPTION: POMPEII, Herculaneum and Oplontis. An exhibition presenting the results of the recent excavations in Pompeii which unearthed a three-part cycle of frescoes of Apollo, the Muse, and allegorical depictions of Greece and Rome. The exhibition also features casts of the dead accompanied by their actual possessions. MUSEO ARCHEOLOGICO NAZIONALE (39) 81 440 166. Until 31 August (then to Brussels).

POLAND

POZNA\n
DEATH AND LIFE IN ANCIENT EGYPT. MUSEUM ARCHEOLOGICZNE (48) 62 534-430. Until 30 October.

WARSAW

GALLERY OF ANCIENT ART. An important collection completely reorganised in 2000, including many major works of art including the wall paintings and other objects excavated at føras. MUSEUM NAZODOWE W WARSZAWIE (NATLONAL MUSEUM IN WARSAW) (48) 22 621 10 31 (www.mmw.art.pl).

SPAIN

BARCELONA

KINGSDOM OF NUBIA: SUDAN IN ANTIQUITY. CAIXA FORUM (34) 93 476 86 00 (www.fundacio.lacaixa. es/caixaforum). Until 24 August.

VALENCIA

FORMENTERA: THE CULTURE OF AN ISLAND. MUSEU DE PREHISTORIA (39) 96 391 7329. Until 30 September.


REPAINTING ALTAMIRA. MUSEU DE PREHISTORIA (39) 96 391 7329. Until 30 September.

SWEDEN

UPPSALA

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

SWITZERLAND

BASEL

OPENING OF NEAR EASTERN GALLERY. In February 2002 a new permanent
gallery was opened devoted to the ancient art of Iran, Iraq, Syria, Palestine, and Cyprus. The museum’s recently developed collection of Egyptian antiquities is also now on view, within a specially designed wing. ANTIKEN MUSEUM UND SAMMLUNG LUDWIG (41) 61 271-2202 (www.anteninkursmuseumble,ch).

GENEVA

JOURNEY TO EGYPT. Examines the fascination which Egypt has held for countless Europeans from Herodotus and Strabo up to the 20th century, focusing particularly on the travels of various individuals and exploration. MUSÉE D’ART ET D’HISTOIRE (41) 22 418 2600 (www.karaart.com/mah/index.html). Until 31 August.

RIGGISBERG, Bern


SCHAFFHAUSEN

THE ERENOETHER COLLECTION: FROM THE DEAD SEA TO THE SILENT OCEAN.

XVI INTERNATIONAL CONGRESS OF CLASSICAL ARCHAEOLOGY

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

‘Common Ground: Archaeology, Art, Science, and Humanities’ will be devoted to new research and discoveries in classical archaeology, historiography, museum studies, conservation, site preservation, and computer technology. This four-day event will include keynote speakers, paper presentations, colloquiums, and exhibits. Optional trips to visit collections of ancient art in New England and New York will also be offered. For further information, please visit our website at: http://www.arthus. harvard.edu/sites/arts/union-greco.html.
An ongoing exhibition of about 800 objects from the collection of Marcel Ebneth, ranging from pre-Columbian, to ancient European, and Near Eastern, antiquities. MUSEUM ZU ALT HEILIGEN (41) 52 633-0777 (www.altheri.igen.ch).


TAIWAN TAIPEI A GLIMPSE OF INDIAN CIVILISATION. NATIONAL MUSEUM OF HISTORY (886) 2 361 0278. Until 20 July.

TANG TRICOLoured AND PAINTED POTTERY. NATIONAL MUSEUM OF HISTORY (886) 2 361 0278. Until 31 December.

MEETINGS, CONFERENCES, & SYMPOSIA

7-9 July. ALCOHOL. University of Oxford, England. Contact: Aram Society for Syro-Mesopotamian Studies. E-mail: alcohol.ox.ac.uk. Website: users.ox.ac.uk/~aram/.


11-13 July. FEAST, FAST, OR FAMINE - AN INTERNATIONAL CONFERENCE ON FOOD AND DRINK IN BYZANTIUM. University of Adelaide, Australia. Contact: Dr Wendy Mayer, Dr H. Balthussen, or Dr Paul Tuffin, University of Adelaide Research Centre for the History of Food and Drink. E-mail: wendy.mayer@adelaide.edu.au; han.balthussen@adelaide.edu.au; paul.tuffin@adelaide.edu.au. Website: www.mcauley.acu.edu.au/sabs.

9 August. THE AUSTRALIAN CENTRE FOR EGYPTOLOGY ANNUAL CONFERENCE. 10am - 4pm: the Dutch archaeological excavations in Saqqara. Guest speakers are Dr Martin Raaven and Dr René Van Wely. Lecture Theatre 1 Building X5B, Macquarie University, Sydney, Australia. Tel: (02) 9830 8848. E-mail: egyptology@hmm.mq.edu.au.

25 - 28 August. CONSERVATION OF ANCIENT SITES ON THE SILK ROAD. Dunhuang, China. Contact: Kathleen Lewis, Getty Conservation Institute Field Projects, 1200 Getty Center Drive, Los Angeles, CA 90049, USA. Tel: (1) 310 747 0709; e-mail: klouv@getty.edu. Website: www.getty.edu/conserve.

7-13 September. THE INTERNATIONAL ASSOCIATION FOR THE HISTORY OF CIVILIZATION XVI CONFERENCE. Imperial College, London. Contact: The General Secretary AltH, 16 Lady Bay Road, West Bridgend, Nottingham, NG2 5B. Website: www.historyofglass.org.uk

10-14 September. EUROPEAN ASSOCIATION OF ARCHAEOLOGISTS. IX Annual Meeting, St. Petersburg, Russia. Contact: Dr Nicholas Petrov. Tel: (7) 812 279 4408; fax: (7) 812 279 4408; e-mail: info@eaa2003am.spb.ru. Website: www.eaa2003am.spb.ru.

15-20 September. ASMOGIA VII. VII International Conference of the Association for the Study of Marble and Other Stones used in Antiquity. Thassos, Greece. Tel: (30) 210 650 3389; fax: (30) 210 650 3323; e-mail: asmogia@ims.demokritos.gr. Website: www.ims.demokritos.gr/archae/Asmogia2003.

15-17 September. FIRST INTERNATIONAL CONFERENCE ON THE MANAGEMENT OF CULTURAL HERITAGE SITES. Sponsored by the Egyptian Minister of Culture and the Supreme Council of Antiquities. E-mail: confonmang@hotmail.com.

24-26 September. ARCHAEOMETALURGY IN EUROPE, Milan. Contact: Associazione Italiana di Metallurgia. Tel: (39) 02 076 021 132; fax: (39) 02 076 02 51; e-mail: ainmet.it. Website: www.ainmet.it/archaeo.

25-27 September. EXPLORING THE MALTESE PREHISTORIC TEMPLE CULTURE. Sponsored by the OTS Foundation, the University of Malta, and the Dominican Order in Malta. De Porres Cultural Center, Sliema, Malta. Tel:(91) 918 912 915; fax: (91) 918 912 0265; e-mail: EMFTc@sol.com. Website: www.otf.org/EMFTC-conference.

LECTURES

UNITED KINGDOM

LONDON

8 July. ASSYRIANS AND MEDES. Professor David Stronach. Vladimir G. Lukonin Memorial Lecture at the BP Lecture Theatre, British Museum, London WC1B 3DG. For free tickets contact Claire Burton, Department of the Ancient Near East, British Museum, tel: (44) 20 7323 8315.

15 July. THE SECRET OF THE GREAT PYRAMID, Dr Zahi Hawass. The Raymond and Beverly Sackler Foundation Distinguished Lecture in Egyptology 2003, followed by a reception in the Egyptian Sculpture Gallery at the British Museum, London WC1B 3DG. Tel: (44) 20 7323 8315.

UNITED STATES

BERKELEY, California

31 August. FIELD REPORT ON 2003 SEASON AT EL HIBEH, Dr Carol Redmond & Joan Knudsen. American Research Center in Egypt (ARCE) Northern California Chapter lecture, Room 370, Dwinelle Hall, UC Berkeley campus. Admission is free, but a US$5 ($3 students) donation is requested to offset program costs. Tel: (510) 527-976. E-mail: pakhet@uclnk4.berkeley.edu. 230pm.

28 September. MFA BOSTON GIZA PUBLICATIONS PROJECT, Dr Peter der Manuelian. American Research Center in Egypt (ARCE) Northern California Chapter lecture, Room 370, Dwinelle Hall, UC Berkeley campus. Admission is free, but a US$5 ($3 students) donation is requested to offset program costs. Tel: (510) 527-976. E-mail: pakhet@uclnk4.berkeley.edu. 230pm.

NEW YORK, New York

23 September. ANCIENT MARKETS AND HOW THEY FUNCTIONED, Morris Silver. Biblical Archaeology Society of New York lecture, upstairs dining room, Taipeh Nord House, 586 Second Avenue, near 52nd Street, Manhattan. Admission (with/without dinner) $22/12 members, $35/20 nor-members. Dinner 6pm, lecture 7.30pm.

MINERVA

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

For UK and other European exhibitions, conferences, lectures, classicist and archaeologist Lucy Merit became a fellow of the American School of Classical Studies in Athens in 1929, where for five years she performed field work and ground-breaking research on Greek archaeology, with an emphasis on the architectural moulings and other details of classical temples and buildings. She was twice Fellow of the American Academy in Rome (1937 and 1950) where she continued her work on Greek, Etruscan, and Roman architecture. Lucy Merit taught archaeology and Greek at Mount Holyoke College and was a member of the Institute for Advanced Study at Princeton. She established the publications office for the American School of Classical Studies and became its editor from 1950 to 1972. Since 1973 Dr Meritt was a Visiting Scholar at the University of Texas, Austin, where she also taught as Professor of Classical Archaeology (1973-74, 1975-76 and 1990). Her publications include numerous articles and reviews, a series of influential books on architectural moulings, and a history of the American School of Classical Studies in Athens.

Leon Levy, 77, antiquity collector and philanthropist. The collection of Classical and Near Eastern art formed by Mr Levy and his wife, Shirley White, was exhibited at the Metropolitan Museum of Art in 1990 and published as Glories of the Past. He donated $20 million to the museum for its Roman art galleries, $100 million to Bard College, and gave other major donations to Harvard University, Princeton University, and Rockefeller University. He and his wife financed excavations at Ashkelon in Israel in 1990 during which a gift calf was uncovered, comparable to grazing Idols mentioned in the Bible.

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IN MEMORIAM

Isobel Whitelegg, Minerva, 14 Old Bond St, London, W1S 4PP Fax: (44) 20 7491 1595. calendar@minervamagazine.com

French, and German listings to:

Please send details at least 6 weeks in advance of publication.

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EGYPTIAN FAIYUM ENCAUSTIC
PORTRAIT MASK
depicting a girl with black hair
and large staring eyes.

Ca. 2nd Century AD.
H. 25.4 cm. (10 in.);
w. 15.5 cm. (6 1/6 in.).

Found at Hawara by W. M. Flinders Petrie in
Published: K. Parlasca, 'Ritratti di Mummie',
Repertorio d’Arte dell’ Egitto Greco-Romano,
B, vol. 2, p.32, no.258, pl. 63.3.

Ex French collection.

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HELLENISTIC MARBLE RELIEF OF THE NUDE APHRODITE
or a nymph, seated, her himation below and behind, clutched under her left arm.

2nd Century BC.  H. 19.7 cm. (7 3/4 in.).
Ex French collection, acquired prior to 1936.

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