THE PORTLAND VASE: ROMAN OR RENAISSANCE?

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ROCK ART OF THE EGYPTIAN DESERT

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SPRING 2003 ANTIQUITIES SALES

SATYRS ON GREEK COINS

A detail from the Portland Vase in the British Museum showing mythological figures. 1st century BC or 16th century AD? Photo: courtesy of The British Museum.
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EDITORIAL

The Looting of Iraq's Cultural Heritage: An Update

Now that the initial furor has died down, a more objective assessment of the tragic looting of the National Museum losses can begin. Though it was reported in June by both the British Museum and UNESCO that about 3000 items had been stolen from the National Museum of Iraq, the number is now estimated at over 13,000, of which apparently about 10,735 were still missing as of 25 July. Of the 3138 pieces looted from the ground floor storage and conservation rooms, 2090 had already been returned by 8 July. Of the 10,337 objects in the basement storage area, just 671 had been returned by the same date, all part of a large seizure in an unnamed "other country". The basement storage area thefts included the museum's entire collection of about 4795 cylinder seals. Perhaps a well-publicised reward for the return of this group 'with no questions asked' might prove fruitful.

The 'Warka' or 'Uruk' Vase, prize possession of the National Museum of Iraq, was returned to its rightful place on 12 June by three individuals in a battered car. The alabaster vase (Minerva, July/August 2003, p. 9), dating to c. 3300-3000 BC, was one of some 42 highly valuable antiquities, including seven masterworks of ancient art looted from the museum in April. (It seems odd that the two great, but small masterworks of the Warka Head and Neo-Assyrian ivory plaque of a lioness devouring a Nilotic has not already been removed to safer quarters.) As of 8 July, 2935 objects had been returned, including nine of the 42 pieces noted above. Some 1344 were returned under the local amnesty and 1591 by raids and seizures. Elsewhere, some 30 of the 84 bronze panels from the 9th century BC Balawat gates, stolen in April from the Mosul Museum soon after the fall of Baghdad, are still missing.

The Treasure of Nimrud, discovered in 1989 (Minerva, January 1990, pp. 29-31) was put on display for one day in the media on 3 July. GSotally about 14kg of gold, it includes a crown, a mesh diadem, six necklaces, 79 earrings, 30 rings, 14 armlets, four anklets, and 15 vessels - 616 gold objects. This collection had been sealed in a bank vault along with many other ancient valuables - a total of 8366 pieces of jewellery, gold, ivories, and other small treasures - since 1990, just before the first Gulf War. The five waterlogged crates (the bank vaults were intentionally flooded during the recent war as a protective measure) were opened on 7 June and apparently all the treasures are intact, though many of the famed ivories suffered water damage and will have to be conserved. In retrospect some of the tales bandied about following the looting of 8-12 April were clearly gross exaggerations. From the New York Times, 12 April: 'It took only 48 hours for the museum to be destroyed, with at least 170,000 artifacts carried away by looters'. Museum officials did nothing to correct this false statement until weeks later. The same newspaper even illustrated the copper alloy head of Naram-Sin as one of the stolen pieces (and the writer's immediate correction was never acknowledged). Professor Zinab Bahrami of Columbia University termed the looting "...a catastrophic destruction of culture unparalleled in modern history". Charles Krauthammer, however, writing in the Washington Post of 15 June, considered the situation to be another case of 'hipping', similar to allegations about the supposed existence of weapons of mass destruction.

Despite the comparatively good news regarding the major works of the National Museum, a number of archaeological sites are being systematically looted by large gangs of up to 300 armed Iraqis, especially in the south and south-east of the more well-known Sumerian cities, in spite of the protection of some 47 sites by US soldiers and constant US helicopter patrols. Satellite imagery is being used to assess some site damage and monitor looting, in reality an impossible task given the presence of at least 10,000 recorded sites in Iraq. This is compounded by the fact that the coalition authorities do not regard it as their job to patrol borders to prevent smuggling. Professor McGuire Gibson, visiting some of the sites in May, reported looting primarily at Adab, Isin, and Una, and the loss of two reliefs from the north-west Palace at Nimrud. In regard to the looting, one archaeologist, Professor Elizabeth Stone of New York State University at Stony Brook, suggested a simple solution: 'I think you've got to kill some people to stop this'. She has obviously never heard of the criminal justice system. Although objects of importance are rarely unearthed in illicit excavations, irreparable damage is being done and the loss of archaeological data is most depressing.

The July/August issue of Minerva included a special 32-page article illustrating not only some of the stolen pieces from the National Museum, but also a selection of over 300 Mesopotamian objects in various categories, illustrating many typical archaeological objects as well as mas-

ANNUAL SUBSCRIPTION
(6 issues)

UK £21; Europe £23
Rest of world:
Air £33/US$50; Surface £25/US$38
For full information see p. 49.
Published bi-monthly.
Send subscriptions to either the London or New York offices below.

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

(US)
Suzanne Verdugo, Suite 2B, 153 East 57th St, New York, NY 10022.
Tel: (212) 355 2034
Fax: (212) 688 0412
E-mail: ancientart@aol.com

TRADE DISTRIBUTION

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

US & Canada:
Distorc, Toronto

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

Printed in England by Simpson Drewett, Richmond, Surrey.

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ISSN 0957 7718

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Subscribers issues distributed by MSC Mailers, Inc. 420 South Ave Middlesex, NJ 08846, USA. Periodicals postage paid at Middlesex NJ and additional offices. Postmaster, please send address changes to Minerva c/o MSC Mailers Inc, PO Box 943, Bound Brook, NJ 08805.

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MINERVA 2

The full version of Minerva's July/August 2003 article on the looting of Iraq is available for reference on our website: www.minerva-magazine.com.
terworks in an effort to publicise and thus stem the inevitable illicit trade in both objects looted from Iraq's museums and illegally excavated artefacts. This article also appears at www.minervamagazine.com.

We are, however, quite disappointed by the website for the Emergency Red List of Iraqi Antiquities at Risk, http://icom.museum/redislist/iraq/en/index.html, produced by the International Council of Museums (ICOM). What ought to be the world's most detailed treatment of the problem shows only 42 'typical' objects (including just one cylinder seal) and 24 coins, with little background information included. The Oriental Institute of the University of Chicago has created a website entitled 'The Lost Treasures from Iraq: Objects from the Iraq Museum Database': http://www.oi.uchicago.edu/OI/IRAQ. The site illustrates several dozen objects, yet perhaps only three are pieces known to be 'lost' or stolen. The website states 'Their present status is unknown; their appearance on this site does not imply that they have been stolen'. Actually the status of nearly all of these pieces is now known. Why then the exaggerated title?

In the UK the 'Dealing in Cultural Objects (Offences) Bill' was scheduled for passing in August to give bite to the 1970 UNESCO Convention on the Means of Prohibiting the Illicit Import, Export and Transfer of Ownership of Cultural Property (see Minerva, Nov/Dec 2002, pp. 2-3). The looting of Iraq and potential market movement of antiquities has served as one huge carrot to expedite this legislation. In the US, in addition to the House of Representatives Bill 2009 'To provide for the recovery, restitution, and protection of the cultural heritage of Iraq' (Minerva, July/August 2003, p. 3), an additional Senate Bill 1291, along the same lines but less restrictive, has been proposed. We trust that museums, dealers, and collectors will enforce these actions by policing all Mesopotamian material that is offered to them and by contacting the appropriate authorities concerning any objects suspected of being exported illegally from Iraq.

In our rush to curb the tide of looting and to restore Iraq's cultural heritage we must bear in mind that there are in fact a large quantity of objects of Mesopotamian origin on the market, having been collected and traded legally for some 150 years. The above mentioned measures must be used responsibly to protect Iraq's cultural heritage, not to needlessly punish legitimate and ethical museums, dealers, and collectors.

Jerome M. Eisenberg, Ph.D.

**MUSEUM NEWS**


**Far right:** Very rare pottery chalice from the island of Chios found at Marion, Cyprus. Terracotta. I H. 13 cm. Cyprus Museum, Nicosia. Cat. no. 308.

**Below, far right:** Sphinx-shaped pottery vessel found in the Dosinnes necropolis, Carthage; 650-600 BC. H. 31 cm. National Carthage Museum. Cat. no. 76.

**Below:** Ivory plaque depicting a boat sailing on the Nile with ritual offerings being made on-board; 680-650 BC. From the Bernardini tomb, Palestrina, Italy. Museo Nazionale Etrusco di Villa Giulia, Rome. Cat. no. 1062.

**Sea-lanes of Antiquity Featured at the Museum of Cycladic Art**

With the Athens Olympics of 2004 almost around the corner, it seems appropriate that a fascinating current exhibition at the Museum of Cycladic Art, Athens, examines the origins and character of cultural interaction between the Middle Bronze and Iron Ages. An ecletic array of 121 objects displayed in 'Sea Routes from Sidon to Huelva. Interconnections in the Mediterranean, 16th-6th Centuries BC' include a thought-provoking selection of material focused on three themes: imports; imitations; and cultural amalgamations.

At a time when communication has never been more simple due to the electronic highway and overnight courier services, it is easy to forget that through its own prism of reference the ancient Mediterranean world and its backwaters were seen as an easily navigable pond by aristocrats and humble merchants alike. The sheer scale of cultural interaction is the main message which visitors to this exhibition will take away with them. The curators of this show have achieved a remarkable coup by accessing obscure excavation and museum storerooms across the Mediterranean basin to present little known wonders alongside the simple amphora, pots, ivory, faience artefacts, and metalwork that tell the tale of cross-border exchange for purposes of forging and maintaining social and political alliances. Over time goods that once travelled within a prestige goods hierarchy were imitated, thus spreading religion, forms of power, and ideologies far and wide.

The cultural impact of sea-trade is typified by 7th-6th century BC (25th-26th Dynasty) Egyptian ushabtis excavated in the Greek necropils of Lipara.
and in a sanctuary at Rome, as well as by late 7th to early 6th century BC amulets of the Egyptian dwarf god Bes appearing in Etruscan tombs at Monte Penna, as well as at Thera and Samos. Mycenaean figurines of the 14th to 13th centuries BC range geographically between Ugarit in Lebanon and Scoglio del Tomno in south-east Italy. Mundane Phoenician oil-lamps of the 8th-6th centuries BC turn up on Ithaca and at Cerveteri.

Intriguing traces of cultural and religious acculturation are exemplified in the exhibition by a 14th century BC ‘Egyptian’ Hathor figurine from a Lebanese temple, crafted from a local hippopotamus tooth, and by a unique sphinx-shaped pottery vessel from a Punic necropolis at Carthage of 650-600 BC incorporating Egyptian and Orientalizing artistic features. A late 6th century BC figurine of a North African child from the cemetery of Gla on Thera was crafted from Rhodian clay.

The central area of the exhibition is symbolically filled with a ship-shaped showcase containing amphorae and pottery in its hold from as far afield as Syria, Palestine, Cyprus, Euboea and Attica, Samos, Sicily, Malta, and Carthage. The exhibition continues until 28 October 2003 and is accompanied by a lively and comprehensive catalogue adopting the same name as the exhibition, edited by Nicholas Chr. Stampolidis (33 contributions, 623pp, 1244 colour figs; Museum of Cycladic Art, Athens). Sean A. Kingsley

The Tellaro Mosaics, Sicily

A group of magnificent 4th century AD polychrome mosaic floors from a Roman villa in southern Sicily have gone on display until at least 30 September in an exhibition in the Church of San Domenico at Noto. The mosaics were found near the Tellaro River in 1971 during clandestine digging, soon spurred by the Guardia di Finanza (a special police branch) of Syracuse and then officially continued by the local archaeological superintendent following a lengthy and complicated lawsuit to acquire from private ownership the large 18th century country house built over the original Roman villa. The country house itself will become a museum, thus protecting the precious mosaics and the archaeology beneath its foundations. The mosaics were lifted from their original location for the purpose of the exhibition and in preparation for establishing the museum. Because of the mosaics’ importance, which are of exceptional artistic quality, a special road will be built to allow access from the motorway linking the town of Gela to Syracuse.

The villa was vast and well appointed, comprising a central sec-

Section of a mosaic floor from the 4th century AD villa at Tellaro, Sicily, depicting a hunting scene. Photo courtesy of Michele Castobbolo.

tion organised around a peristyle almost 20m long, surrounded by rooms on the northern and southern side. The eastern and western sections were destroyed during the construction of the 18th century house. The Roman complex also contained a bathhouse on the right bank of the Tellaro River, conveniently located near the city of Eliro and its port. In addition to the traditional local cultivation of wheat, herds of cattle and the woodland were worked by local peasants and slaves.

Only the foundations of the southern portion of the villa are preserved. Here was an apotheosis with a portico in front paved with polychrome marble cut into geometric patterns. On the northern side three rooms maintain their perimeter walls and mosaic floors. In front of them was a portico 15 x 3.70m long, with a mosaic floor decorated with laurel leaves forming circular medallions delimiting curved octagons.

The mosaic floor of the easternmost room of the portico depicts the dramatic scene of the recovery of Hector’s body after the hero was killed by Achilles and his body desecrated as revenge for the death of Achilles’ friend Patroclus. This remains the only such mosaic depiction surviving from antiquity. On the one side Odyssey, Achilles, Diomedes, and the Trojans with Priam look towards the body of Hector – of which only his feet are visible – being weighed on scales against the balance of King Priam’s gold ramson. An inscription reading ‘Trees’ identifies the Trojan group facing its enemy. The scene is framed by a large and very elegant border with spirals encircling powerful wild animals.

To the west of this room is another mosaic floor depicting rich festoons emerging from craters and symmetrically arranged maenads and satyrs dancing around an altar at each corner of the floor. The mosaic of a third, western room features a hunting scene almost 7m long, framed by a meander border alternating with representations of birds. The hunting scenes are disposed around a female figure sitting on a throne of rocks and surrounded by thick vegetation in North African style. Beneath is a very lively banqueting scene with guests sitting under a canopy hung from the branches of trees, their horses tethered in a nearby grove. Presumably this portrays or symbolises the villa owner with his friends and retinue out hunting and eating al fresco under shade on a hot summer’s day.

These mosaics belong to the outstanding North African figurative mosaic school. Within Sicily only the famous mosaics of Piazza Armerina and those found in a villa at Patt Marina near Messina compare stylistically. The villa only survived until the 5th century, when it was destroyed by fire and laid to waste.

Dalu Jones

MINERVA 4
The Heracleon Survey, Goddio and Oxford University Join Forces

At a recent lecture at the Ashmolean Museum in Oxford, Franck Goddio (director of the Institut Européen d’Archéologie Sous-marine) presented his astonishing new results from the underwater exploration of Heracleion and announced a three-year collaboration with the newly established Oxford Centre for Maritime Archaeology (OCMA), embedded within the Institute of Archaeology at the University of Oxford.

Goddio described how the current underwater survey of ancient Heracleion in the 110 square kilometre western Aboukir Bay, just east of Canopus, is focusing on magnetometer mapping, complemented by limited key-hole excavation. Remains of the ancient city, located 6m beneath sea-level, include port installations, a large temple, and other structures concealed and sheltered from the outer sea by dense sand dunes. Sub-bottom profiling has located a 15m-long wall built of ashlar masonry, over 1m wide, associated with a temple covering more than 1 square kilometre. Within the precinct 35 bronze libation vessels and a gold ritual bowl have been recovered, as well as a crown. A 6m-tall statue of the Apis bull is the largest surviving example known. Another monumental find was a statue of Cleopatra III in black granite and a 6.1m-high and 3.1m-wide stela, the largest granite example known from Egypt. Hieroglyphs on the stela refer to Ptolemy XIII.

Heracleion was the obligatory port of entry for Greek ships entering the Nile and this status is reflected by the massive port infrastructure built of limestone blocks measuring 4 x 3 x 2m and lacking mortar. The harbour installations comprise the first pre-Ptolemaic examples recorded.

Outside the temple walls 237 ancient anchors and 16 shipwrecks dating between the 7th/6th centuries BC and 2nd century BC have been surveyed where they apparently founded over the years as a result of earthquakes. Interestingly, ex-voto anchors were also found inside the temple.

When Alexandria was founded, trade was diverted away from Heracleion but city life continued. The site was renowned for its Temple of Amun, and 250m south-west of the nucleus of the site is a Byzantine structure, also associated with Early Islamic material. Different parts of Heracleion clearly subsided at different times, but coins dated to AD 783 indicate that by the end of the 8th century the city had finally been abandoned.

Franck Goddio emphasised that his team are only at the very beginning of the project. The collaboration with OCMA will enable Oxford post-graduate students to research Goddio’s finds, leading to the production of final scientific monographs.

US Marine in Deep Water Over Philippine’s Shipwreck Salvage

Plans publicised by Guernsey’s, a New York auction house, to sell 10,000 Chinese porcelain vessels removed from shipwrecks lying off the Philippines have become the subject of a growing dispute. For 12 years a US former marine, Philip Greco, lived in remote villages along the South China Sea of the Philippines and befriended local fishermen, who led him to a cemetery of shipwrecks strewn across reefs near the islands of Panay, Mindanao, and Busananga. Over the years 16 sites were surveyed, including one 15th century ship with three major wrecks systematically salvaged.

Some 7000 objects, insured for an alleged (and no doubt exaggerated) $20 million, have been imported into New Jersey in preparation for Guernsey’s September sale. The ceramics cover a time span of 2000 years, including the Ming and Song dynasties, and some US dealers have claimed that this stunning collection will expand our knowledge of Chinese porcelain due to the rare form of many examples.

However, Dr Donny Hamilton, president of the Institute of Nautical Archaeology at Texas A & M University, has emphasised that the ceramics comprise ‘only a small fraction of what we could have learned from these sites if they had been properly excavated and documented’. In response, Mr Greco, who earned two Purple Hearts in Vietnam, has claimed that archaeologists have neither the money nor skills to save such rich history from the ravages of the sea.

However, the archeaic and dangerous use of weights and lines in the salvage process, coupled with Mr Greco’s flippan statement that ‘air tanks are for tourists’ sounds like serious cause for concern over numerous issues ranging from the environmental damage to reefs, the health of the salvors, and integrity of the archaeology.

Most disturbing is the ease with which large-scale salvage occurred apparently without formal government permission. Guernsey’s claim that the National Museum of the Philippines issued registration certifi- cates and export licenses for all artefacts has been denied by National Museum staff. ‘We have checked our records for the last seven years and we can now categorically state that no permit (whatevaer) was issued to Mr Greco’, said John Silva, a museum consultant who is part of a team investigating how Greco was able to retrieve and ship the material to the USA, eluding Philippine authorities. Guernsey’s inability to confirm when the auction of this collection will be held can only be construed as clear proof that something fishy is indeed afoot.

Sean A. Kingsley

MINERVA 5
EXCAVATION NEWS

New Evidence for Denmark’s Earliest Habitation

Cremated remains of a woman and personal possessions found in 2001 at a burial ground in the hamlet of Hammelv, between the towns of Vojens and Haderslev in south-east Jutland, Denmark, have now been radio-carbon dated to 8250 BC, making them the oldest known remains of human habitation in Denmark. The Hammelv cremation pre-dates the hitherto earliest evidence of human life in Denmark, a burial dating to 6000 BC, by some 2250 years, putting them in the so-called Maglemosian culture, which flourished from 9000-6800 BC in north-western Europe.

The Maglemosian culture was based on Mesolithic hunter-gatherers who built small rectangular huts and fished, gathered fruit and nuts, and lived on lake borders in inland forests. They used a wide variety of bone, wood, and stone tools including Mullerup axes made from auroch bone. 'The find is something of a sensation', according to Ole Madsen, director of Haderslev Museum. 'The woman was cremated and her ashes put in an urn along with her most precious possessions, prior to burial. This shows that there was belief in the afterlife and respect for the dead, even in those far off times. The corpse was not just discarded like that of an animal, but carefully put to rest in a grave powdered with ochre, a sign of affection'.

A fragment of partly cremated lower jaw indicated that the deceased was a woman. Her bodily remains were wrapped in a wild cat skin, along with private possessions including a sewing bird-bone needle, a flint axe, flake tools and knives, ready for use in the afterlife. The burial find is to go on permanent exhibition in Haderslev Museum, Jutland, later in the year.

Christopher Folett

Bronze Age Mass Grave from Amesbury, Near Stonehenge

The bones of seven people dating back to the Early Bronze Age, c. 2300 BC, have been excavated in Amesbury in Wiltshire, near the grave of the Amesbury Archer. The remains of the three adults, one teenager, and three children were found in one grave about 0.8km from that of the Archer and 5km from Stonehenge.

The find has generated archaeological interest because it is very unusual to find so many people buried in one grave in southern England at this time, containing about 100 items, more than ten times as many objects as any other contemporary burial, including gold hair tresses that are the earliest examples in Britain.

Tony Trueman, Wessex Archaeology

ANTIQUITIES FORGERY

Owner of James Ossuary Arrested on Suspcion of Forgery

Oded Golan, owner of the infamous James Ossuary alleged to have once held the mortal remains of Jesus’ brother, has been arrested in Israel on suspicion of forging both the ossuary and a tablet initially attributed to the 5th century BC, referring to the First Temple of Jerusalem (see Minerva, Jan/Feb 2003, pp. 3-5; March/April 2003, p. 4).

Mr Golan has appeared in a Jerusalem court, where police unveiled forgery equipment apparently found in his home, including stencils, stone, and partly completed forgeries. Judicial sources confirmed that he was held for questioning for four days. Israeli authorities assume that Mr Golan deliberately forged both objects for personal profit; the ossuary clone had been valued initially at $1.2 million.

Ed Keall, the Royal Ontario Museum's senior curator and head of the Near Eastern and Asian Civiliz...
impression of a brow-band. Her arm was bent at the elbow and probably once held a royal sceptre.

Dr. Zahi Hawass, secretary-general of the Supreme Council of Antiquities, has dismissed this proposal as 'pure fiction', noting that several mummies in the Egyptian Museum share the same characteristics. Dr. Hawass stated that he and Dr. Kent Weeks had carried out X-ray studies on the mummy, establishing that the body is about 16 years in age and could thus not be that of the queen, who was known to have lived until her 30s. But a portable, digital X-ray machine used by Dr. Fletcher's team confirmed that she was between 19 and 30. Despite this uncertainty the Egyptians will not allow any chemical or DNA tests on the body. Dr. Hawass warned that if foreign excavation teams give out such 'incorrect announcements' their work would be stopped.

Return of Nefertiti
Bust Demanded by Cairo

In a moment of poor judgment, the Berlin Museum, for a publicity photography shoot, allowed the famed painted limestone bust of Nefertiti to be placed briefly on top of a modern bronze nude female body especially created for it by a Hungarian sculptor for a major modern art show in Berlin. Dr. Hawass has pronounced such an action 'unacceptable and uncivilized' and has again requested the return of the head, which was excavated in 1912 by a German team and sent out officially by the German archaeologist Ludwig Borchardt from Egypt, but under questionable circumstances.

Large Ptolemaic Building
Uncovered in Tuna el-Gebel

A joint Egyptian and German mission from Cairo University and Munich University has unearthed a huge Ptolemaic building, c. 300 BC, at Tuna el-Gebel, 7km west of el-Ashmunein and about 200km south of Cairo. The structure has as many as 50 rooms for the use of the priests who served at the sacred animal necropolis dedicated to Thoth, as well as for their families. It includes rooms for religious ceremonies, meeting rooms, several rooms for cooking and baking, and even a games room.

Rare Roman Glass Vases
Found at Dakhla Oasis

An archaeological mission under the direction of Professor Anthony J. Mills of the Royal Ontario Museum, director of the Dakhla Oasis Project, has found over a period of time (but especially in the 2000 excavation season) a substantial number of fragments of Roman glass vessels in the rubbish dumps of Ismant el-Khārāb (ancient Kellis) in the el-Dakhla Oasis, about 800 km south of Cairo. This area was a centre for glassmaking in the Late Roman period. Following three years of painstaking restoration they have now unveiled a 7.02-cm-high painted glass vase of the 4th century AD depicting three warriors and two men wearing togas. Recently they have also uncovered a glass vase in the form of a baby, also dating to the 4th century.

Major Egyptian Political Figure Arrested as Smuggler
Tarrek el-Siwissy, an important member of the National Democratic Party in the el-Haram district of Giza, has been arrested on charges of smuggling antiquities 'on a massive scale', according to The Egyptian Mail of 24 May. A number of VIPs, powerful senior government officials, antiquities inspectors, and local and foreign businessmen are apparently involved with him in a very sophisticated cartel. He had opened a chain of jewellery stores to serve as fronts for his illegal activities and even organised exhibitions by appointment in Geneva to exhibit his smuggled antiquities. One of his associates also operated a large jewellery store on el-Gomhouriya Street in downtown Cairo. In the store's basement were many antiquities, including several that were actually stolen from the Egyptian Museum. In a raid on el-Siwissy's el-Haram 'palace', which was protected by 17 guard dogs, objects confiscated included a number of pharaonic statues and temple pillars and important early Islamic manuscripts.

Design Chosen for the Grand Egyptian Museum

On 8 June, Culture Minister Farouk Hosni announced that the winning design for what will be one of the world's largest museums was submitted by Shih-Fu Peng of the Dublin firm of Heneghan-Peng Architects, in association with the English firms of Ove Arup & Partners and Buro Happold, and in conjunction with the German lighting specialists Bartenbach Lichtbaur. The low-slung building will be erected next to the Giza Pyramids, mirroring their angles. The museum, with 38,000 square metres of exhibition space, is scheduled to open in 2008 and will cost an estimated $350,000,000, but is projected to recover its construction costs over 12 years with a projected attendance of about 15,000 visitors daily. It will feature the some 4000 objects found in the tomb of Tutankhamen.
German Archaeology

PEOPLE, TIME AND SPACES: ARCHAEOLOGY IN GERMANY

Murray Eiland

If one had the opportunity to visit just one archaeology exhibition in Germany in a lifetime, then this would have been the one. Peoples Through Space and Time. Archaeology in Germany encompassed every interest from art to archaeology, and every period, from fossils through anthropology to modern archaeology. The main themes of the exhibition, based on some 5000 finds, revolved around change over time, as well as transformations caused by external cultural influences. In the modern era of European cross-cultural integration there is no better time to consider what factors make Germany both unique and different. The exhibition, these eternal questions were evident in an exhibition held at the height of the Cold War. In 1975 the Römisch-Germanische Museum in Cologne hosted 'The New Picture of the Old World', which profiled German archaeological discoveries since 1945 (excluding the German Democratic Republic). Recent finds were displayed, new archaeological methods featured, and interest in German archaeology was renewed for the general public.

The recent exhibition sought to cover the same ground for a modern audience yet there was a critical difference: the inclusion of material from the former East Germany. Archaeology was clearly not a focus in the east, and many of the best archaeologists had left before the Berlin Wall prevented escape. The result was that relatively few finds were known, and these were usually published in obscure journals. With the unification of Germany, old research now has to be incorporated into a unified whole. This relates to methods and theories as well as finds.

A long view of the past was reflected in the exhibition by the inclusion of palaeontology and anthropology. Particular attention was paid to Neanderthals and theories suggesting that they were the ancestors of modern Europeans. However, the main focus of the exhibition was archaeology, and material culture received the greatest attention. Stone Age carvings, Bronze Age hoards, Iron Age graves, and Viking ships all found an eager audience. Archaeology of the Second World War was also presented as an 'emerging' subject. While some sections focused on objects of artistic merit, others concentrated on science in archaeology. Presentation also varied, from the staid to the unusual and beyond to what several observers described as abstract.

During the Bronze Age the area covered by modern Germany experienced increased social stratification that led to the deposition of great wealth in graves (Figs 1, 3). While earlier archaeological studies sought to place finds - particularly precious metals - into typologies, as well as to suggest artistic influences from other cultures, recent work considers wider social structures. Instead of concentrating on single finds, populations are considered in reference to social stratification. While Bronze Age archaeology is unaided by texts, careful excavation has revealed changes in burial practices over time, particularly during the Middle Bronze Age. These first appeared in southern Germany, later spreading to the north-east. While rich burials were common in earlier periods, they are rare from later phases. The exact reasons for this are unclear, but probably relate to changes in social population density, as well as to trade patterns. Copper and tin, and their alloy bronze, became more common because of trade. This period also witnessed the birth of warrior aristocracies. The dead were buried with weapons and insignia of social position, as well as more objects of a good and personal nature. During the 16th century BC daggers replaced swords with handles composed of organic material. In the 15th and particularly 14th century BC swords with integral cast metal handles appeared. The latter method of construction was stronger and allowed for more rapid production. Yet how is one to consider the question of 'progress'? Clearly these changes had some impact on society, yet it is also equally possible that society drove technical innovations. Even more difficult than military considerations are reading social processes. Much early metalwork appears to have served social needs. Gold is an obvious social marker, yet modern perceptions of bronze may grossly underestimate the value of this metal: when polished, bronze appears like gold. This is one plausible explanation for why early hoards contained combinations of gold and bronze objects.

The Iron age, or the early Celtic period (6th-5th century BC), witnessed a continuation of elite burials with luxury grave goods. South Germany was particularly rich in these graves, and these cultures have traditionally been linked with the Greeks. Hochdorf (Baden-Württemberg) was the site of a number of great grave mounds, which cover an entire hill and overlook the surrounding countryside. A particularly significant grave, excavated from 1978-79, had a height of 6m, measured 60m in diameter, and had been radio-carbon dated to 550 BC (Figs 2, 5). This seems to represent a peak for this kind of regional burial; after this date the mounds became smaller. As they shrank in size riches goods continued to be interred with the dead. Yet during the earlier period a different range of goods indicate that society was very different. Elite Iron Age graves typically did not contain weapons. From this it has been assumed that the elite were neither warriors nor plunderers. This has led some scholars to speculate that they were religious leaders or even primarily traders. While the lack of weapons is interesting, it may indicate that the interred were so powerful that personal protection was unnecessary. Many goods in these graves indicate trade with (or perhaps gifts from) other cultures. A small bronze scale beam recovered from one burial suggests that even as a powerful leader one could not trust functionaries. This is the earliest evidence for such a scale north of the Alps. Because these weighing devices were later found in connection with gold, this indicates that precious metals from other areas were a factor in trade.

Yet the most important Celtic finds are not necessarily precious metals. Ancient wooden figures are quite rare, particularly in Europe. Most are found in waterlogged environments, as is the case of Celtic period figures recently recovered from a well in Fellbach-Schmiden (Baden-Württemberg). The two animal figures have been executed in a style that is familiar from a number of metal objects. Wood was clearly the inspiration for metalwork and, in the case of some embossed metal sheet, may have served as the mould over which metal was hammered. While there is no evidence that these figures were used as moulds or even covered...
Fig 3 (top left). A hoard of 14 gold and 19 bronze objects of the Late Bronze Age found at Ballenhämeberg (Bavaria). The two gold plates are 19.5 and 19.9 cm long.

Fig 4 (above). Bronze Roman well mask with inlays of silver and copper, 2nd or 3rd century AD. Diam. 17.3 cm. By the curls of the hair it is clear that this depicts the Roman god of the sea, Oceanus. Water would have streamed out of his open mouth. Found in the area of a villa rustica at Treuchtlingen-Schambach (Bayern).

Fig 5 (middle left). New gold earrings deposited in a Celtic elite grave from Hochdorf (Baden-Württemberg). 550 BC. L. 6.1 and 6.5 cm.

Fig 6 (left). Late Roman glass with typically Germanic features. From Grave 4736 at Krefeld-Gellep (Nordrhein-Westfalen). 3rd-5th centuries AD. Pitcher H. 24 cm.

Fig 7 (below). Fish-shaped brooch from a woman's grave at Straubling (Bayern). Gold, with red garnet gems imported from India. Second half of the 6th century AD. L. 4.6 cm.

Fig 8 (right). A unique gold cross brooch from the noblewoman's Grave 24 at Lauchheim (Baden-Württemberg), with 54 decorative elements of garnet, blue glass, enamel, agate, and a carnelian at the centre. c. AD 600. L. 6.5 cm.
with metal foil, their exact function remains unclear. Were they actually intended for a ritual purpose? Celtic objects are often found in rivers, lakes, and wells, underlying the importance of water. It is likely that the wooden figures, similar to other Celtic metallic finds, are part of cult figures engaged in battle with animals.

Increasing attention is being paid in Germany to the interaction between Romans and native Germans. The conquest of the region was based upon military considerations, but trade swiftly dominated the relationship. Despite the homogenising effects of wide-scale commerce, which is particularly clear in the distribution of *terra sigillata* pottery, regions continued to manufacture distinctive native objects. Fibulae have been extensively catalogued and divided into groups, as has pottery. Glass has been the subject of intensive study in the last 25 years (Fig. 6). Typological studies divide it into groups that owe either more or less to Roman influence. Scientific studies show from what raw materials the glass was made, as well as where and potentially how it was formed.

The diffusion of Christianity in late antique Germany has become an area of specialised research. Although historical texts confirm how the new religion spread, material culture indicates how it adapted to local cultures. The site of Lauchheim (Baden-Württemberg) offers what to date is the earliest evidence for Christianity in Germany (Figs 8). Three graves of adult males and one grave of a boy were recovered, all dating to c. AD 600. This group of burials contained gold foil crosses that decorative schemes suggest were made in the same workshops. Although such golden crosses are also recovered from other sites, these graves form the earliest evidence for their use. A century later they are well known from other sites. There has been speculation that at this period the use of gold crosses for burial was restricted to men. However, crosses of other material, such as bronze, were used for decorative purposes on women (and men) during the 7th century. Whatever the case, further excavation should prove instructive, and may push the date back even further.

The Middle Ages began with the collapse of Roman power. The exact date of transition is difficult to pinpoint, but between the 5th and 8th centuries AD churches began to play a more significant role in society. Burials were often located near churches, and clear indications of rank are evident from grave goods. There is no better example than Grave 17 at Eschwege-Nürtingen (Hessen). This grave of a 50 to 60-year-old man was unusually rich, containing many objects that were presumably used during his lifetime. He wore lavish clothing with a gold brocade, and carried his private belongings in a bag, including a knife, sharpening stone, and a board game. He had a sword, shield, bow, and arrows. Placed near the body was a range of meats. All the finds suggest that the occupant enjoyed a luxurious life. Elites of this period were far from isolated from the wider world: motifs on the three horse decorations suggest that they are not indigenous to Germany, but are of Iranian inspiration if not origin. A female figure with a bow across her lap is likely to be Anahita, who is uncommon in Central Europe. This suggests a range of trading contacts, in this case with Sassanian Iran. Sassanian fabrics are found in elite burials of this period in Europe, and it is likely that they inspired artists' designs.

In the last room of the exhibition was a video screen that displayed a number of simple sentences: ‘Who are we’ and ‘What do we want to know’ are two related concepts, as well as ‘How much does history cost’. The first two issues are clearly close to the public’s heart, and the last issue is also of great concern to scholars. In order to demonstrate that the public can be served by spending tax revenue on archaeology, considerable time and effort must be spent to transform academic research into something that can be appreciated more widely. There is no better way than presenting some of the best finds and recent theories to spark popular interest and debate. Hopefully, such wide ranging exhibitions will fully demonstrate the utility of archaeology and lead to greater understanding between scholars and the public.

Bearing this in mind, if in an age of increasing cultural integration Germany is concerned with promoting German culture, then appropriate effort must surely be invested in popularising the discipline widely. What better way than using travelling exhibitions as national ambassadors? Sadly, most German exhibitions are shown in several major national museums, but never travel further afield. Another issue is language. While most scholars may or may not be wholly comfortable with German, it is certain that a large segment of the English speaking world is not. Audio-guides for the exhibition are quite useful, but certainly bilingual catalogues would greatly assist in disseminating new information. Many German academics are all too aware that publications in German are rarely referenced by English speaking academics. Exhibition catalogues can serve as a first point of reference for many scholars in the future. Their absence in association with German exhibitions is sorely and conspicuously missed.
THE CENTAUR'S SMILE:
THE GREEK IMAGINATION ON EXHIBIT

J. Michael Padgett

Half horse and half man, centaurs inhabit a world of humanity itself - with legs in two worlds. Wild and libidinous, like Nessos who assaulted the wife of Herakles, centaurs also could be noble and wise, like Chiron, the teacher of Achilles, Jason, and Asklepios. Their bifurcated form perfectly symbolises the fundamentally ambivalent nature of the human being: part beast, part angel. This is a heavy load to bear, and in Western culture the centaur has been pressed into the service of both high art and low comedy, appearing in everything from comic and illuminated manuscripts; from prints by Picasso to Disney’s Fantasia. In studies of Greek art, the many battle scenes between Greeks and centaurs are commonly explained as symbolising the struggle between civilisation and brutality, or even, as in the metope of the Parthenon, the historical conflict between the Greeks and the Persians. These interpretations are certainly correct, but hardly the whole story, for such simple symbolism - man good, brute bad - ignores the human half of the centaur, as well as the bestial side of Man, an element of humanity well understood by the Greeks.

If centaurs had the heads of horses and the bodies of men, they would be brutish indeed, but instead we perceive them as the Greeks did, as men who are part horse. It is not their human half, however, that puzzles and intrigues us. Rather, we ask what part of them, besides their legs, is horse, and why? Their character is completely different from that of the satyrs, another baffling creature in which horse and man are even more mysteriously intermixed. Centaurs are ‘rude, lawless, savage, unapproachable, unmatched in might’ (Soph. Trach. 1096-97). They are worthy of a hero’s attentions because they are brave themselves and willing to fight for what they want. In contrast, satyrs are cowardly and inclined to whine. Thieving, mischievous, and sexually frustrated, their antics were amusing but not to be emulated.

Closely related, but occupying different conceptual realms, centaurs and satyrs are seldom considered together, and yet it is the one cannot be understood without the other. Similar connections may be found among other composite creatures: sphinxes, centaurs, Gorgons, and the other ‘human animals’ of Greek mythology, including individual gods and demons such as Pan, Acheloos, Triton, Typhon, and the bull-headed Minotaur. They, too, have persisted in our collective memory, in some cases adapted to serve distinct metaphorical ends.

‘The Centaur’s Smile: the Human Animal in Early Greek Art’ is an exhibition for both general and scholarly audiences that investigates the phenomenon of such mixed beings (Mischwesen) in early Greek art. Organised by Princeton University Art Museum, the exhibition is at Princeton from 11 October 2003 to 18 January 2004 and, thereafter, at the Museum of Fine Arts, Houston, from 22 February to 16 May 2004. Neither the exhibition nor the catalogue attempts to survey the history of composite beings throughout the ages - an enormous subject. Instead, the focus is exclusively on ‘human animals’ (griffins and other creatures lacking a human element are excluded) from their early, formative years to their maturity in the art of the Archaic period. The subject is the Greek imagination itself, in its purest form, before the advent in the late 5th century BC of that combination of self-awareness and fatalistic skepticism that, no less than the ideals of Reason and Liberty, has been one of the more durable legacies of the Greeks.

Human animals played a central role in Greek myth and are ubiquitous in Greek literature and art, as well as in the arts of other Mediterranean peoples influenced by Greek culture, most notably the Etruscans and the Romans. Diverse in form, origin, and character, some of these fantastic creatures first appeared in Greece during the Bronze Age in Minoan and Mycenaean art, only to vanish during the subsequent cultural hiatus of the Greek Dark Ages (1100-950 BC). Their reappearance in the sculpture and ceramics of the Protogeometric and Geometric periods (950-700 BC) heralded a new era of contacts between Greece and the cultures of Egypt and the Near East that was to prove decisive in the formation of a distinctive Greek culture. As such, the evolving forms and roles of human animals in early Greek art are important indicators of the nature and degree of contact between Greece and older Near Eastern cultures.

![Statuette of a centaur](image1)

Dr J. Michael Padgett is Curator of Ancient Art at The Princeton University Art Museum.

![Human-headed bull](image2)

Fig 2. Human-headed bull, possibly a throne-arm; Mesopotamia, Early Dynastic III or possibly Akkadian, c. 2500-2200 BC. Fine-grained white limestone, H. 7.3 cm. Private collection.

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There is no question that the distinctive forms of many Greek composite creatures were derived from Egyptian and Near Eastern sources, as demonstrated by their appearance in everything from Assyrian reliefs and Mesopotamian cylinder seals to Urartian metalwork and Phoenician ivories. One focus of the exhibition and catalogue is to examine the possible oriental origins of centaurs, sphinxes, and other human animals through the juxtaposition of selected objects—Greek, Egyptian, and Near Eastern. A Sumerian stone carving of a human-headed bull is the oldest work in the exhibition (Fig. 2). Dating to the third quarter of the 3rd millennium BC, it testifies to the antiquity of the idea of visualising the divine as a combination of human and animal elements. Centuries earlier than the first appearance of the Greek river god Acheloös (Fig 11), commonly represented as a human-headed bull, or the bull-headed Minotaur, who was
Centaurus & Greek Art

killed by Theseus, the Mesopotamian bull-men and their Assyrian descendants, clearly served as the formal models for their Greek counterparts, although their particular identities and symbolic associations did not necessarily travel with them. Instead, Greek artists transformed the oriental prototypes to suit their own pre-existing narrative needs. It has been suggested that some motifs and scenes copied by Greek artists may have inspired Greek poets to have invented myths to explain the otherwise inscrutable images, but there is no reason to believe that the Greek imagination was so impoverished as to need such prompting.

Some Middle Assyrian cylinder seals show winged centaurs with scorpion tails, and one seal in the exhibition features a unique, wingless centaur with four equine legs, proof that a demon of this type was fully conceived in Late Bronze Age Assyria and was available for possible emulation by Greek artists. Most early Greek centaurs, however, are of a different type, with the barrel and hindquarters of a horse attached to the rump of a fully-formed man, as on a rare gold diadem in the Geometric style (Fig 12), where two centaurs carrying branches - the preferred weapon of centaurs - have killed a pair of human adversaries. Sometimes a centaur's anatomy is left intentionally vague, as in a terracotta statuette from Cyprus (Fig 10), where the front legs seem to have human feet but the genitals are conspicuously absent. The centaur strokes his beard and cradles a small animal with - for an eater of raw meat - highly constructive characters. The same upsurge in modelling characterises a bronze statuette from Çeşme, in Ionia (Fig 13), but in this case the centaur's sex more clearly defined. By the late 6th century - with notable exceptions - most centaurs were represented with a human torso and four equine legs (Fig 1). The one exception was Cheiron, whose civilised character was emphasised not only by continuing to endow him with human legs, but also by dressing him in human clothes (Fig 4). Beyond the question of origins, which has been the subject of scholarly debate for more than a century, an issue of greater importance is the meaning that composite creatures had for the Greeks themselves. Sirens, for example, have a limited role in myth, confined essentially to their encounter with Odysseus, as related by Homer. In art, however, sirens are exceedingly common, often in contexts that suggest they had multiple or layered meanings, primarily as symbols of death and as enforcers of divine will or retribution. Whether such images can be deconstructed to arrive at their core significance, or whether such analyses are instead forced and illusory, are among the questions pondered in the exhibition and catalogue.

In Egypt, the ka, the mobile aspect of the soul, was represented in art as a bird with a human head, identical in form to the Greek sphinx (Fig 7). Sphinxes are normally represented with female heads, appearing frequently among the birds, lions, goats, and other creatures in the 'animal friezes' on Archaic Corinthian vases (Fig 7). On occasion, however, they are shown with bearded male heads, calling into question whether these bird-bodied creatures always were associated with the Homeric sirens, whose form the poet never actually describes.

The Sphinx, too, is a very common figure in Greek art, also normally found in ostensibly 'decorative' contexts, unencumbered by narrative but, as some scholars believe, still redolent with meaning. Sphinxes appear in Mycenaean art but vanish during the ensuing Dark Ages, not reappearing until the end of the 8th century. In its original Egyptian form, the sphinx had the body of a lion and the head of a man, but it was from Near Eastern
Centaur's Smile: The Human Animal in Early Greek Art is at:
Princeton University Art Museum
11 October 2003 - 18 January 2004
The Museum of Fine Arts, Houston,
22 February - 16 May 2004.

Princeton University Art Museum is hosting a one-
day symposium called 'Monsters and Mischweges: The Human Animal in Early Greek Art' on 22 November 2003. For more information, please contact Caroline Cassells: + (1) 609-258-7482; cassells@princeton.edu.

Fig 14. Handle with Gorgon, Greek, Laconian, c. 600-
590 BC, Bronze, W. 16.5 cm. Prince-

Financial support for the catalogue has been provided by the Publications Committee of the Department of Art and Archaeology, Princeton University, and The Andrew W. Mellon Foundation. Additional funding for the exhibition and programming has been given by the River Foundation, the Judy and Michael Steinhardt Foundation, William R. Sudenberg, Donna W. and Hans Sternberg, Walter Banko, Friends of the Princeton University Art Museum, Partners of the Princeton University Art Museum, and anonymous donors.

The Princeton University Art Museum is open to the public without charge. Tuesday through Saturday from 10.00 a.m. to 5.00 p.m. and on Sunday from 1.00 to 5.00 p.m. It is closed on Monday and major holidays. The museum is located in the centre of the Princeton University campus, next to Prospect House and Gardens. For further information, please call (609) 258-3786, or visit the museum's web site at www.princetonartmuseum.org.

In the plains of Thessaly and Euboea, where a man’s horses defined his worth, centaurs may have been Bearers of aristocratic values. The heroes of legend needed worthy foes, otherworldly creatures endowed with preternatural power. Their initial form suggested by foreign models, the cen-
taurs rapidly took their place in the renewed figurative imagery of Iron Age Greece, slipping into established narratives and inspiring new tales of courage, hubris, and violent desire. As creatures combining the good and bad elements of humanity and the horse, centaurs and satyrs were opposite sides of the same coin. Whatever their origins and initial significance, their place in the imagination of the Greeks and in the fantasies of their cultural descendants eventually evolved and faded, but never completely passed away.

The exhibition focuses primarily on questions of iconography, but the objects selected are also of the highest artistic quality: painted ceramic vases, sculptural reliefs in stone and clay, bronze and terracotta statuettes, jewelry and metalwork in gold, silver, and electrum, engraved gems in rock crystal, jasper, and carnelian. Of the 101 pieces from 37 lenders, more than one-third are centaurs. Twenty works are drawn from the permanent collection of the Princeton University Art Museum, including an exceptional bronze statuette of a centaur (Fig 1). The remaining objects are borrowed from 15 public and 21 private collections. The international loans are limited to three key works from museums

sources that the winged, female sphinx of Greek art and myth was derived, possibly through the intermediary of Cypriot art. On a Cypriot amphora in the Amathous style, the winged, female sphinxes are based on Phoenician models, as revealed by their pharaonic crowns and their heraldic placement on either side of a stylised Tree of Life. The chased decoration on an imported Phoenician bronze bowl may have inspired the Etruscan craftsmen who incised a heraldiv sphinx and griffon on a bucchero kantharos, though a Phoeni-
cian artisan would not have combined these two creatures in this fashion. In Greek mythology, the Sphinx was a savage monster who terrorised the people of Thebes until Oedipus solved its deadly Riddle. Their confrontation is depicted on a few Attic vases (Fig 8), but the Sphinx of myth is far outnumbered by the multiple sphinxes who populate the animal friezes of Archais Corinthian, Attic, and East Greek vases, as in the Fikellura style, probably made at Miletos. Like sirens, sphinxes were associated with death, and their frequent appearance in such ‘decorative’ contexts may bespeak an underlying apotropaic function.

The Gorgon appears to be a Greek invention, transformed from features borrowed or inscribed by near Eastern and Egyptian prototypes, such as the Egyptian god Bes and the Mesopotamian demons Pazuzu and Humbaba. In mythology, the Gorgons were three monstrous sisters with faces so terrible that they turned men into stone with a glance. Perseus decapi-
tated Medusa and ran off with her head in a sack, pursued by the other two Gorgons, a myth depicted far less often than representations of the disembod-
ied head alone, as on a bronze Lacon-
ian handle in Princeton (Fig 14). With a horse’s body, snake hair, and grimacing expression, Medusa’s horrid visage was widely considered an effective charm against evil.

In order to focus more closely on the initial significance and development of human animals in Greek art, the Greek works in the exhibition are limited to examples dating from the Late Geometric to the Early Classical period (c. 750-450 BC). Joining these is a selection of contemporary Etruscan objects produced under the influence of Greek models and demonstrating the ways in which composite creatures adopted by the Greeks from Near Eastern sources were further transformed by Italian artisans. The narrative scenes on the painted ceramics from Corinth and Athens portray the full range of relevant Greek myths, including — to take only the most obvious example — Herakles’ rescue of Deianeira from Nes-
os; the battle of the Lapiths and the centaurs at the wedding of Peirithoös;
COMING OF AGE IN ANCIENT GREECE:
IMAGES OF CHILDHOOD FROM THE CLASSICAL PAST

John H. Oakley

What does ancient Greek art and archaeology tell us about the lives of Greek children, and how does it supplement and augment the picture given in contemporary literary sources? How were the lives of Greek children similar to those of children today and how did their lives differ? To answer these questions the first major exhibition to explore childhood in ancient Greece was organized by the Hood Museum of Art at Dartmouth College under the guest curatorship of the author, John H. Oakley of The College of William and Mary in Virginia, and Jenifer Neils of Case Western Reserve University. Some 128 objects, primarily from American collections but including several important international loans, comprise the exhibit. A fully illustrated catalogue to record the exhibition, replete with lengthy essays on various aspects of Greek childhood by several well-known scholars, has been published by Yale University Press.

The exhibition is organized into five major sections that roughly correspond to the chronological development of a child, from birth to the transition to adulthood, while at the same time grouped so as to represent various aspects of a child’s life. Drawing the viewer into the exhibit is a pair of images of single children. The remarkable marble statue of a young boy from the Virginia Museum of Fine Arts in Richmond (Fig 1) is one of these and represents a three-to-five year old wrapped in a mantle with head tilted downward. That he may have been a priest’s assistant is suggested by his head, which is shaved, except for a tuft of hair on the back. Some parents are known to have dedicated statues of their children in sanctuaries, which may have been the case with this piece. His childish physique — chubby face, protruding abdomen — is realistically rendered, although his stance and facial expression are more typical of the adult he hopes to be. The Greeks were the first Western civilization to depict children and their activities realistically in art, a fact virtually unrecognized before this exhibition.

Human birth was not a subject that Greek artists chose to render. Rather it was the births of gods and heroes, many of them fantastic, which attracted their interest. Likewise, many of the dangers children faced while growing up were subjects appropriate only for the depiction of mythological figures who could and did overcome these dangers. In order to represent these aspects of childhood the first section of the show is devoted to myth. A rare scene of Helen being born from an egg (Fig 2) on an Apulian red-figure pelike on loan from Kiel, Germany, is just such a remarkable, abnormal birth. Zeus in the form of a swan had lain with Nemesis (goddess of retribution), who had changed herself into a goose to avoid his advances. The egg she produced was picked up by a shepherd who gave it to Leda. She placed it on a warm altar, where it hatched. The vase shows the moment when Helen has just broken through the shell and reaches out to Leda who, surprised at what she sees, turns to flee. The shepherd and Eros fill out the picture.

Life at home in the house (hekastos) is the theme of the next section. Children normally spent their early days in the women’s quarter of the house until at age seven the boys started to venture outside. Although actual pictures of the household are rare, one of the most enduring images in Western art is that of the kourotrophs, mother and child - a precursor to the Madonna and Child. The type already existed in Greek prehistoric art, and the exhibit contains representative samples from the different periods. An early 7th century BC terracotta example from the Ortiz collection in Geneva (Fig 3) is one of the earliest and finest examples: a mother sits proudly on a throne holding her infant in her lap. One almost suspects she may be showing off her child to her relatives for the first time.

Baby feeders are another common object, often found in graves, represented in the show by several examples. One from Cleveland has the form of a pig (Fig 8). Its spout is where the tail should be and there are two holes on top for suspending the vessel, possibly above the child’s cradle. Some of these feeders were undoubtedly also used for liquids other than milk. Perhaps the vines
An actual potty of just this type was found in the excavations of the Athenian Agora.

Around the age of seven, aristocratic boys in Athens would start being schooled. Boys of less well-to-do families could start apprenticeships or begin to learn their father's trade by working with him. The girls stayed at home to learn a woman's duties such as weaving, cooking, and child-care. Fittingly, the third section of the exhibition focuses on education and work.

A charming Boeotian terracotta group from the Museum of Fine Arts, Boston (Fig 10), shows a mother teaching her daughter how to cook. The seated woman appears to be adding spices or herbs with her right hand to the cooking pot, while with her upraised left hand she warns the young girl bending over the pot not to get too close to it, because it is hot. This is one of many charming, less well known images of children in the show that will resonate with modern audiences.

Certain to fascinate children are the various toys and scenes of gaming in the fourth section, whose theme is play. The terracotta Geometric wheeled horse from the Mildenberg Collection in Zurich (Fig 4) is reminiscent of many a wheeled toy made to be pulled today. Play was as integral a part of childhood as it is today - a time when children learned how to socialise with friends and family and when gender stereotyping was rein...


Fig 7 (below). Youth and girl visiting a tomb depicted on an Attic white-ground lekythos, attributed to the Painter of Athens 1826, c. 460 BC. H. 24.7 cm. The J. Paul Getty Museum, Malibu, California, 86.AE.253. Cat. 113.
forced. An exquisitely drawn scene on an Attic red-figure chous from the J. Paul Getty Museum (Fig 5) shows three boys intently involved in a game of knucklebones. Known in Greek as astragaloi, these knucklebones of sheep and goats were the favorite plaything of many a boy. The four sides had different numerical values, and a variety of games could be played with them. Often they were thrown, as dice, just as we see the right-hand boy doing here.

A selection of other choes form the start of the last section, whose theme is ritual. These small wine vessels were most popular in late 5th century Athens, and the smaller ones were apparently used to give three-year-olds their first sip of wine. The more than one thousand known examples provide a rich tableau of images of children performing a wide range of activities from crawling to driving miniature chariots.

Children involved in ritual are depicted on several objects in this section, such as the clay figure from Amsterdam (Fig 6) showing kanephoroi, virgin girls mainly from aristocratic families chosen to carry sacrificial baskets in cult processions - for example, the Greater Panathenaic procession in Athens. On an Attic white-ground lekythos from the J. Paul Getty Museum, a young girl and a boy make offerings at a grave that is marked by a mound and stele (Fig 7). These special funerary vases were placed in and on classical Athenian tombs, such as the one depicted on the vase.

At the end of this section are four gravestones of girls and boys who died before their time, a stark reminder that children’s mortality rates were considerably higher in antiquity than today, and that many did not come of age. The sculptors carved the children the way their families wanted to remember them. What grieving parent could not take pleasure and comfort in looking at a tombstone like the one of the young girl Melisto, who stands smiling with toy and pets. She holds a raised doll in her left hand and a pet bird down in her right, toward which her pet dog springs.

Closing the exhibit are a pair of objects signifying the transition to adulthood: the Polyclelian statue of an adolescent boy on the verge of manhood, on loan from the Carnegie Institute, and an Attic red-figure lebes gamikos, or wedding bowl, from the collection of the University of Mississippi. The wedding marked a girl’s transition to womanhood.

Supplementing the exhibit was an all-day panel on Greek childhood at the meeting of the International Congress of Classical Archaeology (AIAC) held in August at Boston, followed by an excursion on the following day to Hanover to allow participants to view the exhibit. An international scholarly symposium will take place at Dartmouth from 6-8 November, which will broaden the scope of the exhibit by considering childhood across the entire ancient Mediterranean, thereby allowing for a better understanding of Greek childhood by cross-cultural comparison. The exhibition and catalogue were funded in part by the National Endowment for the Humanities and the Alexander S. Onassis Public Benefit Foundation.

The exhibition is accompanied by a comprehensive catalogue, Coming of Age in Ancient Greece (386pp, 200 b/w and 150 colour illus; Yale University Press) edited by Jennifer Neils and John H. Oakley; $65 hardback, $40 softback from: hoodmuseumshop.dartmouth.edu.

Fig 8 (middle right). Baby on potty with mother. Tondo of an Attic red-figure and white-ground stemless kylix, attributed to the Sotades Painter Workshop, c. 460 BC. Earthenware; Diam. 12.7 cm. Musées royaux d’art et d’histoire, Brussels, A 890. Cat. 42.

Fig 9 (right). Woman teaching girl to cook. Tanagra terracotta figurine. Boeotian, first quarter of the 5th century BC. H. 10.7 cm. Museum of Fine Arts, Boston. Cat. 61.

‘COMING OF AGE IN ANCIENT GREECE:
IMAGES OF CHILDHOOD FROM THE CLASSICAL PAST’:

23 August - 14 December 2003, Hood Museum of Art,
Dartmouth College, New Hampshire

19 January - 1 April 2004, Onassis Cultural Center, New York

1 May - 1 August 2004, Cincinnati Art Museum

ROCK ART AND EARLY EGYPTIAN CIVILISATION

In the context of two new studies, Peter A. Clayton examines a field alive with diverse and controversial theory.

The splendour of the pharaonic civilisation in the Nile valley has long bedazzled generations of Egyptologists, but the encircling deserts have been largely overlooked. Scholars have long puzzled how ancient Egyptian civilisation appeared so suddenly, as if almost fully fledged, rather like one of the creation legends where a lot is emerges from the primeval waters and opens to reveal the child-god Horus. Many arguments about origins of the Egyptians have been proposed: was there a so-called ‘Dynastic’ or ‘Master Race’ that swept into the region; did they come from the Fertile Crescent littoral; or even from Central Africa? Various elements of the available evidence could support aspects of any of the proposed theories of origins.

At the heart of the validity of these arguments is the perennial question of chronology. The ‘long’ chronology was set by Flinders Petrie to the First Dynasty of 4650 BC, while the ‘short’ chronology favoured a possible date for the foundation of Egyptian civilisation with the beginning of the First Dynasty at around 3050 (following Dynasty O’ of c. 3150-3050), with the reign of King ‘Scorpion’, possibly Narmer.

The quest for this ‘missing link’ in Egypt’s origins has not, until quite recently, been followed up by many scholars. Pre-eminent amongst the few was Arthur Weigall who, two years after becoming Inspector-General of Antiquities in 1905 (at the age of 25), set out from Luxor in 1907 on a survey expedition along the Wadi Hammamat into the Red Sea mountains in search of prehistoric petroglyphs. The following year he led another expedition out from the southern site of El Kahl. When he published Travels in the Upper Egyptian Deserts in 1909 Weigall had no doubt that his finds represented Egypt’s earliest art. There the finds and the matter rested until 1936-37 when a German Egyptologist, Dr Hans Winkler, sponsored by Sir Robert Mond, resumed the challenge. Mond was fascinated by the enigma of Egypt’s origins, and his awareness of stories of strange drawings on rock faces deep in the desert led him to the one man at the time who could, and would, undertake such an arduous commission.

In 1932 Winkler had ridden from Kufa on the Nile through the Black Mountains to Quseir on the Red Sea coast. He had been amazed by the petroglyphs that he saw, and returned again in 1934 having resolutely turned

Illustrations - Figs 1-2, 8: Geoff Phillipson; Figs 3-4: Maggie Morrow; Fig 5: Dr Toby Wilkins; Fig 6: Dr Peter Dixon; Fig 7: Mike Morrow.

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away from his initial first interest in folk culture in Egyptian villages. Mond's invitation gave him the opportunity he wanted, and he grasped it with both hands. He was indefatigable in his recording and maintained detailed notebooks filled with drawings, photographs (his archive is now held by the Egypt Exploration Society), and difficult handwriting written in German. The outcome of these surveys was Rock-Drawings of Southern Upper Egypt (2 vols, 1938-9). Tragically, Winkler was killed in action at Schlesau, Poland, on 20 January 1945.

Quite a number of rock-cut hieroglyphic inscriptions of Pharaonic date have been recorded in various quarries and especially in the Wadi Hammamat, running from the Nile Valley through the mountains to the Red Sea. Several of these are of major historical importance (Fig 7) and record the expeditions sent into the mountains to quarry fine rock for specific purposes (Fig 8), such as the sarcophagus of a pharaoh (Fig 1), or mining for gold. Some of them are very finely executed, others merely pecked or scratched into the rock face. It is, however, the prehistoric, pecked representations of daily life, journeys by boat (some relating to the afterlife), hunting animals (many of them no longer found in Egypt), and gods and kings in the whole royal panoply that was to become codified and repeated for several thousand years. Also quite incredible is the vast number of ships that are represented, many in considerable detail with occupants and many oars (Figs 5, 6). This in itself is an anomaly in such a present desert environment, but the water-worn gullies on the rocks above which the inscriptions are found testify to the remarkably strong floods that once swept through the area.

It is in these remote and remarkable rock drawings that the true origins of Egypt are to be found - the antecedents of the pharaohs and the structured life of the Nile valley. The evidence indicates that these ancestors were not sedentary village-dwellers but wandering cattle-herders (Fig 2), moving around as climatic conditions dictated in what is today one of the most inhospitable places on earth. That they could match and indeed overcome their environment tells us two things. First, that they had adapted perfectly to their way of life and, second, that the conditions in which they lived were substantially different from those in the area today. The plethora of animals depicted, generally wild, are shown with accuracy and often in hunting scenarios - elephants, giraffes, ibex, hyenas, ostriches, and many more (Fig 3). These animals could only have survived in a savannah-like environment, which indicates the environmental changes that have

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**Fig 4.** Many of the rock carvings and inscriptions are very difficult to see and reach high up on the sides of the wadis, Wadi Umum Salam.

**Fig 5.** Winkler's Site 26 in the Wadi Abu Wadi, with its gigantic boat and god-like helmets as passengers.

**Fig 6.** Figures with horned head-dresses in a multiturreted boat, Wadi Abu Iqaydi, east side.
occurred since, notably through the provision of water from gullies or more frequently from intermittent rainfall. The present editor, Pavel Cervicek, who had worked on the Czech survey of Nubia, became fascinated by rock art and realised that Winkler's two volumes had published only a fraction of what he had found in his two expeditions. Working through Winkler's notebooks and papers he published *Rock Pictures of Upper Egypt and Nubia* (1966), but publishing costs still meant that many original photos had to be omitted. However, Winkler's work was now more widely seen and appreciated.

Further small-scale work was carried out in the 1980s by four Americans: Donald and Susan Iredford, and Sharon Herbert and Henry Wright. They were largely confined to areas which their modern transport could reach, whereas Weigall and Winkler had the advantage of camels that could explore more difficult terrain. Rohl gave a further impetus to desert studies in 1996 when he led pioneering expeditions into the area, later published as *The Followers of Horus. Eastern Desert Survey Report. Vol. 1* (2000). Then, in the late 1990s in his book *Legend* he sought to document the accuracy of parts of the Old Testament and followed Winkler again into the arid desert wastes. Global Positioning Systems and modern transport managed to relocate a number of Winkler's important sites. The research to locate previously noted and new petroglyphs was given further impetus by his teaming up with a travel company, Ancient World Tours, to take suitably briefed parties of volunteers into the Eastern desert on recording trips.

Finding and observing the rock art is usually a time-consuming business because so much depends on the carvings' situation in relation to the sunlight. Some carvings can only be seen at certain times of the day under the right lighting conditions (Fig 4). This has often rendered it almost impossible to relocate petroglyphs previously quite firmly plotted. Not least, wind movement across the sand can build up quite large drifts that cover many of the lower inscribed scenes. Obviously one of the bigger problems facing the recorders, apart from the sheer terrain and climatic conditions, was how to date the petroglyphs. This cannot be done by techniques such as radiocarbon, so other methods had to be found. One suggestion was examining the patination on the rock face, which might indicate at least a relative date for the works, but this was subsequently shown to be unreliable. The best means proved to be stylistic comparison with archaeologically dated material such as similar designs on pots of known periods. A typical case in point is the popular petroglyph of a hippopotamus being speared by a hunter. This also occurs, almost identically, on pottery from the Predynastic cemetery at Mahasna that can be dated to c. 4000 BC, the Nagada I period. This at least gave a jumping off point. There are also other analogies, especially with several of the various boat types. Some of the petroglyphs of the latter are of considerable size. At Winkler's Site 26 a 1.8m-long boat has a crew of five figures, two of whom are over 1.2m high and four of whom wear tall double-plumed head-dresses (Fig 5). The analogy with later Pharaonic representations of gods in boats is in many instances too close to ignore (Fig 6).

Another Egyptologist smitten by rock art is Dr Toby Wilkinson of Christ's College, Cambridge, whose several expeditions are chronicled and described in most lively, even exuberant, fashion in his book *Genesis of the Pharaohs*. Here he sets out the earlier discoveries alongside his own work, presenting a most expert and very readable account of the petroglyphs, their setting, and interpretations. Wilkinson has also provided a foreword to the compilation of rock art assembled by Mike and Maggie Morrow from three surveys carried out by volunteers, where over 150 rock art sites are recorded, resulting in over 500 photographs, many of them published for the first time.

This 'rediscovery' of overlooked earlier work and the addition of much new material has led to a very serious reassessment of the origins of Egyptian civilisation. A project is now afoot, under the aegis of the Egypt Exploration Society and the Bloomsbury Summer School (directed by Christopher Coleman), to bring together the original two volumes, which are virtually unobtainable. They will be supplemented with material from his unpublished notebooks and drawings in what will then become the largest corpus available of these remarkable representations. Some idea of the scope of the project can be appreciated when it is realised that only about one-quarter of over 1000 original photos have been published previously. Additional material by eminent scholars in the field who are keen to participate will be included, together with a biography of Winkler. No doubt at all the involvement and cooperation of the Winkler family through his grandson, Dr Alexander Herzog. The completion of the project and publication is scheduled for April 2004 when, it may be truly said, a new page in ancient Egypt's history will be made available to the world. The enigma of Egypt's origins will at last be solved, laying to rest once and for all the various theories, some totally unfounded. 

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**Fig 7.** An inscription within an outline pectoral shrine refers to the jubilee (hbd; sed) festivals of Pepy I (2332-2283 BC), second king of the 6th Dynasty. His throne name (Mery-re, 'Beloved of Re') occurs twice, in his cartouche with his title as King of Upper Egypt above it and in the serekh panel beside it with the Horus falcon above. The signs below his names wish him life for eternity: Wadi Hammamat schist quarry, south side.

**The Books**


Morrow, Mike and Maggie (eds). *Desert RATS: Rock Art Topographical Survey in Egypt's Eastern Desert*. Bloomsbury Summer School, University College London, 2002, 246pp incl. 33 colour plates, 983 b/w illus, 2 maps. Paperback, £30, plus UK p&p £4.50. (Available from The Museum Bookshop, 36 Great Russell Street, London WC1B 3QJ. Tel: 0207 580 4086.)
**REDISCOVERING ANCIENT KÉRKYRA**

**Richard Hodges and Louise Schofield**

'South of Corfu town, the peninsula of Paleopolis is supposed to be the site of the ancient town; but there is nothing left of the arcades and the fountains and columns of the fabulous capital. The shadow of the marshy lake is hardly disturbed by the ripple of water from Cressida's stream. Dried out Venetian salt pans have eaten away the original form of the lake and here the sea settle in tideless green stagnation, a haunt for pelicans, wild duck and snake. In the dazzle of the bay stands Mouse Island whose romance of line and form defies paint and lens, as well as the feeblest word. This petrified rock is the boat, they say, turned to stone as a punishment for taking Ulysses home.'

Corfu, Greek Kerkyra, is best known as the home of Gerald and Lawrence Durrell, and as a cheap package holiday resort. Situated off the west coast of Greece, the northernmost of the Ionian chain of islands, it has had a long and important history. The Venetians held the island for most of the 12th to 18th centuries, making it a major port en route to the Levant. Much of the architecture of the old town and its massive eastern fortress dates from this time. In 1797 Napoleon took the island, but was soon to lose it to the British who left their own imprint in the form of a Governor's Palace dating to 1824, a building wholly reminiscent of the age of Jane Austen. The Governor's residence was built at Mon Repos, a little to the south of the town, on the ruins of ancient Corcyra. The British left in 1864, and Corfu and its associated islands in the Ionian League joined the fledgling state of Greece.

It was during the British mandate that the first major traces of the ancient Greek city of Corcyra came to light. First, on Kanoni, the Mon Repos Hill, the well-preserved Doric temple at Kardaki (c. 500 BC) was discovered as workmen prospected for a new water source for the gardens of the residence. Then, in 1911, the Temple of Artemis was discovered on the edge of the reclaimed salterns close to the modern airport. The life into its ancient sculptures from the Artemision generated international interest at the time. Depicting the same scene at each gable end of the temple, they are amongst the earliest stone pedimental sculptures thus far discovered and date to c. 590-570 BC. The far more complete west pediment preserves an apotropaic running figure of the Gorgon Medusa, flanked by her two children, born from the neck of her decapitated torso, Pegasus to her left and Chrysaor to her right. On either side of Medusa and her children is a crouching panther (Fig 1). Of the other anthropomorphous figures on the pediment, only Zeus in the right corner is certainly identifiable (by his thunderbolt), telling a Titan or giant. In the right hand corner a seated figure is thought to be either Pram, King of Troy, or Kronos, Father of Zeus. The massive west pediment, 17.2m-long and 3.18m-high in the centre, now dominates the main gallery of Corfu Archaeological Museum.

These two monuments gave the first hints as to the importance of ancient Corfu, which has been confirmed since by further spectacular finds, particularly from the Archaic period (notably the pedimental sculptures from the Hieron on the Kanoni peninsula, which even predate those of the Artemision). Now, with European Union funding, the city has decided to inject new life into its ancient past in an attempt to illustrate its significance. The Governor's residence of Mon Repos has been restored and opened as a museum dedicated to the ruins of the Graeco-Roman city (Fig 4), while a simple trail leads through the wooded grounds up past the acropolis and the complex of temples dedicated to Apollo and on to the temple of Kardaki, commanding a vista down the Ionian sea way. New trails, too, lead the visitor through the maze of backstreets in the modern town to other features of the ancient city's topography. Apart from the Temple of Artemis at Garitsa, these include the Byzantine church of Paleopolis, full of spolia prised from ancient buildings, sitting directly on top of the Graeco-Roman agora (Fig 8). Other features include a short section of the 5th century BC Greek city wall (Fig 7), which survives to a good height thanks to the fact that it was incorporated into the 11th century church of Panayia Neratzhia, and a pair of Roman town houses situated on the edge of the agora. Traces survive too of the north-facing frontage of the ancient port. Finally, in the strip of building between the ancient city and the present one, built around the medieval nucleus, the new trail invites the visitor to pause at the elegantly circular tomb (c. 625-600 BC) of the Locrian Proxenos, Menekrates (Fig 5), who was drowned at sea - one of hundreds of tombs known from the cemeteries largely obliterated by Venetian and British builders.

The history that lies behind these remains of the ancient past is a turbulent one. Corfu was first colonised by the Etruscans as they made their way
Ancient Kerkyra

Fig 3. Bronze statuette of a lion excavated on Corfu; 6th century BC.

Fig 4 (below left). The Governor’s residence of Mon Repos, recently refurbished and opened as a museum dedicated to the island’s Greek and Roman archaeology.

Fig 5 (below right). The circular tomb of Menekrates in the cemetery of Garitsa; c. 625-600 BC.

to Italy in the second quarter of the 8th century BC and under their brief rule the island quickly became a flourishing trading place. They were expelled and supplanted by the Corinthians in 734 BC and the colony of Corcyra continued to grow in wealth and importance, amassing a large fleet based on its maritime trade.Corcyra soon began founding colonies of its own, some independently of its mother city Corinth and some as joint foundations with her, both in Italy and on the coast of Epirus. Corcyra’s growing economic power soon brought her into conflict with Corinth, however, and what Thucydides records as being the first sea battle in Greek history was that fought between the two cities in 664 BC. The animosity persisted and in the late 7th century BC the Corinthian tyrant Periander conquered the island, which only regained its independence after his death in 585 BC. The ensuing period was a rich one for Corcyra and in the 6th century the city was at its height of prosperity.

By the time of the Persian Wars, Corcyra had a fleet second only in size to that of Athens, but it arrived too late to take part in the Greek victory at the naval battle of Salamis (480 BC). Her problems with Corinth continued and in 432 BC the Corcyreans called on Athens for help against Corinth over their joint colony of Epidamnus (modern Durres on the Albanian coast). The ensuing sea battle off the Sybota Islands was to precipitate the Peloponnesian War a year later. During this war, documented by the Athenian historian Thucydides in the 5th century BC, Corcyra was riven with bitter internal conflicts, democrats versus oligarchs (Thucydides, III, 69-85) who squandered the wealth of the city.

Weakened and depopulated, the island’s safe harbours nevertheless made her a rich prize and her ensuing history reflects this. After the Battle of Chaeroneia in 338 BC she was taken by Philip II of Macedon and in 299 BC was given to Pyrrhus, king of Epirus, as a wedding present. Regaining her independence some 20 or so years later she then came under attack from Illyrian pirates and finally surrendered voluntarily to Rome in 229 BC. During the subsequent two centuries the island prospered once more, as the Romans gave it autonomy in exchange for the use of its harbours. Octavian assembled his fleet there before the battle of Actium in 31 BC, which brought to an end the Hellenistic era and, apparently, heralded a long period of decline for Corfu. In AD 395, when the Roman Empire was split between East and West, Corfu became part of the Eastern (Byzantine) Empire and the Byzantine city became known was as Konjela (‘of the peaks’) after its new location.

The fate of the colony of Corcyra on Corfu, the part it played in history, and its own changes in fortune are reflected in to a large extent determined by the changing topography of the city. The Corinthian (and probably the original Eteocretan) colony was first established on the Kanoni hill (where Mon Repos now stands), a peninsula connected by an isthmus to the rising land to the north (from the Archaeological Museum up to the Esplanade). The colonists were not the first inhabitants of the site, however, as Neolithic axes (now in the Archaeological Museum) were found during excavations on Kanoni.

The colony will have been established here because of the twin harbours of Alkinoos and Hyliaikon, on either side of the Kanoni peninsula. Its wealth is palpable and its safe shallow-water harbourage in the lagoon was clearly the key to its almost immediate success as an important trading centre. A drop in the sea level in the early first millennium (recognised at nearby Butrint in Albania) will have allowed for the first time settlement on the lower ground around the harbours. Corcyra, with several identifiable areas, may well have covered some 4.5km² at its height in the 6th and early 5th centuries BC. The upper city occupied the ridge of hills running from the tip of the Kanoni peninsula and the lower city effectively focused on the ancient Hyliaikon harbour (the modern lagoon of Khalkio poulo); harbour works were found underneath the airport runways, and more recently shipwrecks for the Corcyrean town have been discovered at the easternmost point of the harbour on the Kanoni peninsula.

The Alkinoos harbour on the northeast side (modern Garitsa) gave direct access to the Straits of Corfu. The Archaic and Classical agora was proba-
bly situated in the area of the later forum at Palaeopolis, where an extensive and well-preserved paved area can be seen. The city’s northern fortifications ran from the north-west tower at Panayia Neradzhiha (100m south-east of the airport terminal) to a point where one leaves Garitsa harbour and turns to the airport. The extraordinary Artemis temple, at the northern end, dating to the early 6th century, emphasises this orientation. A southern wall apparently defended the middle south slope of the hill of Mon Repos. The walls have yet to be securely dated, but the city was certainly enclosed by the time of the civil war of 427 BC.

Tombs extended northwards along the isthmus. The boundary of the cemetery is thought to be marked by the Tomb of Menekrates (1km north of the wall), but in fact 19th century discoveries suggest that the cemetery extended as far as the high land rising from the Corfu Palace Hotel to the Esplanade (about 2km northwards).

The Roman phase of the city is barely evident. The Alkinoos harbour shows extensive re-building and some Roman buildings have been found in recent pockets of excavation in the modern town, but no great city walls or monuments exist. The shipsheds built at the east of the Hylaikon harbour went out of use, after the early Roman period. Dwellings excavated by the Brown Leuven university team next to Palaeopolis are 2nd-3rd century Roman houses, with 4th-5th century levels, possibly workshops. The basilica itself, Ayia Kerkyra, contains huge amounts of spolia from monumental Archaic, Classical, and Hellenistic structures, whereas Roman masonry and tile is not overtly present. Roman tombs are also largely absent from the cemeteries.

The later Roman phase may be represented by the Palaeopolis nucleus; by the church tucked into the north-west tower at Panayia Neradzhiha; and possibly by a precursor of the SS Jason and Sosipater church on the northeast corner of the Alkinoos harbour.

We must anticipate that a combination of the rising ground levels (visible in the Alkinoos harbour), downhill colluvium, and above all the one metre rise in sea level in Late Antiquity would have made the Alkinoos harbour almost unusable. Beaching or docking boats in the western lagoon must have become equally difficult. The once strategically positioned town with twin harbours had become a sprawling centre with an exposed lower-slope nucleus and harbours which had become ineffective.

Palaeopolis continued to be a small nucleus until the early Modern period, but in the early to middle Byzantine period the focus of the city shifted to the eastern side of the Twin Peaks, the Palai Frourio (Old Fortress), a move consistent with the changing urban picture of the central Mediterranean. Where the harbour was located remains unknown. The city evolved steadily around the peaks until the 16th century, when the unplanned borgo took shape. Thenceforth, Venetian maps chart the shaping of the first stages of the present town.

Traces of ancient Corfu are scattered around the modern landscape and a late medieval map (in the collection of Corfu’s Reading Society) records them as lying outside the town (though later maps omit them). Marmora, writing in the 1670s, noted the wealth of ruins to be found there. By the 19th century though, these ruins were scarcely visible, and little trace of them is to be found, for instance, in water-colours painted from Kanoni looking back towards the city. The new museum in the restored Mon Repos and trails that now lead the visitor on a journey of discovery are doing much to rescue from obscurity the city’s great ancient past.

Professor Richard Hodges is director of the Institute of World Archaeology at the University of East Anglia, Norwich. Louise Schofield is a Research Fellow at the School of World Art Studies and Museology at the same university.
Early Indian Terracotta

CLASSICAL INDIAN TERRACOTTA SCULPTURE: THE EARLY PERIOD

Pratapaditya Pal

The history of terracotta sculpture dates back to the dawn of civilization on the subcontinent. Indeed, whether fired or unfired, clay objects remain the most spontaneous and unself-conscious expression in India of both material culture and popular aesthetic impulses, particularly during the prehistoric and early historical periods. Although the bibliography on Indian terracottas is formidable, beginning with Ananda K. Coomaraswamy's study of early Indian terracottas in 1927, few wide-ranging publications on the subject are available. This was followed by Stella Kramrisch's 1939 division of Indian terracottas into 'timeless' and 'timebound' categories that continue to be evoked by scholars to this day. One of the earliest introductory books on the subject was Indian Terracotta Art (1959) by O.C. Gangoly. The more substantial opus, entitled Origin and Evolution of Indian Clay Sculpture, by C.C. Dasgupta appeared in 1961. In 1969 Marg devoted an entire issue to Indian terracotta of the ancient period, terminating at the post-Gupta period.

An important study of terracottas was published in 1983 by Devangana Desai, where she discussed their relationship with the urban cultures of early India. There, she demonstrated that the most prolific phases of terracotta production were associated with two distinct periods of urbanisation in the subcontinent, one extending from 2350-1750 BC, the later from 600 BC to AD 600. Thereafter, terracotta production began declining both aesthetically and in volume.

It was not until 1986 in the exhibition catalogue From Indian Earth, by Amy Post of the Brooklyn Museum, with contributions from other scholars, that the entire history of Indian terracotta art was covered in one volume. Post's catalogue is now not easily available, and no other publication since then provides both an overview of the subject and new perspectives or fresh material. It is within this context that a new book entitled Indian Terracotta Sculpture. The Early Period proves groundbreaking. Although this is limited temporally, not extending beyond the Gupta period (c. AD 300 to 600), spatially it covers the Indian subcontinent as a whole.

So vast is the subject in question that one volume can not of course do it justice. Unavoidable omissions are the spectacular and fascinating terracotta sculptures of Mauyra period (324-187 BC) Mathura and Bihar, particularly Patna (ancient Pataliputra visited by Megasthenes), and the Satavahana (c. 1st-2nd century AD) realm in the western Deccan. Even a brief comparison between Mauyra and Satavahana terracottas and other sculptures of the period covered in this volume makes their formal and aesthetic differences clear. Nothing quite like the elegant sophisticated ladies with their billowing skirts (Fig 4) discovered in the Patna region have been found at any other Mauyra site. However, one finds a similar urbanite charm and courtly grace in the slightly later site of Chandraketugarh in neighbouring West Bengal (Fig 7). Figureines in the round with suave modelling have also been found at the latter site (Fig 2) and one wonders if there was a connection. It is not improbable that with the decline of the Mauyra empire, artists from Bihar migrated to the new commercial entrepot at Chandraketugarh in search of fresh patronage. Technically the Mauyra-period terracottas are products of both modelling and moulds (usually confined to the faces), but the Satavahana figureines are made from double moulds, a technique said to have been introduced by the Romans. Anote: discrete feature that the products of all three schools share is their three-dimensionality, as opposed to the relief representation in most other schools.

Whether or not inspired by foreign sources, as has been sometimes claimed, the Patna representations are among the most sophisticated sculptures of their kind, with no lithic parallels, while the diminutive Satavahana figureines are informed with whimsy and charm. The little seated Satavahana boys (Fig 11) could be secular figures or may be considered precursors of dwarf attendants (gana) of Shiva or southern images of young Skanda and Krishna.
Early Indian Terracotta

In the first chapter of *Indian Terracotta Sculpture: The Early Period*, archaeologist Dilip Chakrabarti provides insights into the various cultures that flourished mostly in the north-west of the Indian subcontinent in the prehistoric period, between the 7th millennium and 2nd millennium BC. Apart from discussing discoveries at several Harappan sites in India excavated since 1947, Chakrabarti also comments on the remarkable terracotta figurines unearthed at Mehrgarh in Pakistan, the only site on the subcontinent with a four-millennium-long history of terracotta sculptural art (7000-3000 BC). It is notable that Mehrgarh, and other prehistoric sites in Pakistan, have been systematically pillaged during the last few years, with looted material being openly traded through the internet.

Apart from asserting the continuity of the tradition of both human and animal forms, Chakrabarti also makes some interesting observations regarding function and aesthetics. He questions the tendency to identify all female figurines as mother goddesses and reiterates some continuities of types with objects of the Early Historical period. However, his dismissal of terracottas of the Harappan civilisation as ‘mostly drab and a far cry from the sensuous elegance of Shunga and Kushana yakshinis’ may not be generally acceptable.

The southern peninsula of the subcontinent cannot boast either the antiquity or the richness of the prehistoric terracotta tradition of the north, but one particular region around the Nilgiri Hills has yielded an interesting group of clay sculptures that is the subject of a chapter by Cornelia Voss Mevissen. Representing the later Megalithic culture phase and the Early Historical period (c. 300 BC to AD 300), these low-fired objects are fascinating both for their abstract but robust forms and their expressiveness. Little is known of the people behind this art form, although production did not occur within an urban context (as was the case with terracotta works of the Harappan culture). But some do reveal connections with earlier northern figures, such as the mother and child and warrior (Fig 6). Indeed, the latter is identifiable by the cross belt on his torso, which appears in earlier figures, both male and female (Fig 3), in the north and continues in later Indian iconography as a marker of warriors and heroes. Other common iconographic types are ferocious goddesses and cattle, but formally they are quite unique to the region. As Mevissen has suggested, the closest parallels to these figures, whose historical and chronological frameworks are yet to be determined, are encountered in Sri Lanka.

The typological continuity with Harappan culture in the terracotta forms from the north-west of the subcontinent is evident from a glance at the figurines illustrated in John Sudder's chapter. However, formal differences are significant and we now encounter a new technique of terracotta production: the use of moulds, which made it possible to produce plaques. While in some of the female figurines one notes the continued productivity of stylised, abstract, and simplified modelling, in others, especially in the moulded works, one encounters greater naturalism and more expressive and recognisable ethnic features. The art of the region, known as Gandharā, was generally influenced by West Asian ideas and the classical realm of the Mediterranean, and the terracottas were no exception.
Early Indian Terracotta

excavations carried out in the 1950s and 60s, the region has yielded a staggering amount of material remains, now in dispersed private collections in the region, in museums in Calcutta, and in collections, both public and private, in the West. Indeed, so popular has the site been and so universally admired is its artistic legacy that it has its own website (www.historyofbengal.com/chandaketurgarh). Yet, much more research needs completing to grasp its importance and mystery. (This is underscored by the chapter penned by Asok K. Bhattacharya.)

The Gangetic Valley of northern India extending from Uttar Pradesh to West Bengal is rich in alluvial soils, which has ensured the continued use of earth for both utilitarian and artistic purposes. While stone became increasingly popular for building religious structures in the Kushana period (c. AD 50–300), in Mathura and locations west of there, brick and terracotta continued to be employed in the Doab and sites east thereof through the 7th century and beyond. Unfortunately, these structures proved to be undurable and only a few with their elegant decorations in Uttar Pradesh, Bihar, and Bengal have survived from the 1st millennium AD. A thorough study of these brick structures with their wonderful didactic and decorative terracotta reliefs that survive in the Gangetic valley is yet to be undertaken.

Culling material from various sites of the Kushana-period, Ganga-Yamuna Doab, but excluding temple sculptures, Samit Mukherjee’s chapter provides a typological analysis. He discusses both sacred as well as secular themes, the former predominating, which introduce us to new iconographic forms that sometimes parallel licith representations and sometimes appear to be unique. Terracotta sculptures of Kushana Mathura, a cosmopolitan centre of the empire, particularly display a remarkable ethnic variety and strong naturalism.

The final chapter in the book, by Rekha Morris, concentrates on only one little-known site, Gupta-period Pawaya (ancient Padmavati) in Madhya Pradesh. I am sure the exceptionally elegant figurines and fragmentary panels from 5th century AD Pawaya will take many by surprise. They are the visual expressions of the pan-Indian aesthetic that permeated all artistic forms during the Gupta period. Morris weaves into her discussion a well-known stone relief in the Gwalior Museum. Apart from understanding its original function, the relief’s figures do demonstrate the close aesthetic relationships of licith and terracotta sculptures during the Gupta period, unlike earlier ages. The focus of the chapter, however, remains the terracotta heads (Fig 9), which, by all accounts, are among the most beautiful in all Gupta art and vividly echo the grace and beauty of the period’s aesthetic.

Even though I was brought up in the 1940s in urban Calcutta, in the absence of a regrettable waterway stored in black earthen pots to keep it cool. As children, most of our toys were made of clay. All the images of Hindu deities which were worshipped in the home or in public during cyclical religious festivals, were, and still are, made of unfired clay, and clay utensils were a desiderata on all such occasions. While plastic has sadly replaced clay in significant ways in our daily lives, Indian Terracotta Sculpture. The Early Period brings the ancient forms and traditions back into focus.

This article is an abridged version of the introductory essay in Indian Terracotta Sculpture: The Early Period edited by Pratapaditya Pal (Mumbai: Marg Publications, 2002. Cloth bound with jacket, 100pp with 48 colour and 59 black and white illustrations, Rs 2250/$US 66; postage extra). Available from: margpub @tata.com; www.marg-art.org.


Fig 9. Isolated heads, Pawaya, c. 5th century AD. Gwalior Archaeological Museum, Gaurji Mahal. Photograph courtesy of Robert Skelton.

MINERVA 26
THE SPRING 2003 ANTIQUITIES SALES

In his 27th bi-annual report in Minerva on the auctions in London, New York, and Paris, Jerome M. Eisenberg, Ph.D., presents some highlights from the sales, which continued to set record prices not only for Egyptian antiquities but also for Classical sculptures.

CHRISTIE'S LONDON SALE BRINGS RECORD PRICE FOR AN EGYPTIAN COIN

A colourfully painted Egyptian wooden anthropoid coffin containing the mummy of a priest of Amun (Fig 3), 21st-23rd Dynasties (c. 960-900 BC), l. 194 cm, from a 19th century German aristocratic collection, was sold originally between 9-14 October 2003 at Sotheby's 'Aus Deutschen Schlössern: Ancestral Attics' sale held at Schloss Monrepos, Stuttgart, where it brought just 61,355 Euros. It was most probably part of the group found at Deir el-Bahri, Cache II, in 1891. Now estimated at a conservative £40,000-£50,000 at the 13 May antiquities sale at Christie's South Kensington, no one could have foreseen that it would reach the staggering winning bid of £883,750 (US$1,418,418), certainly a record price for an Egyptian coffin. (Prices include the buyer's premium of 17.5% on each lot up to £50,000 and 10% on the balance over that on each lot.)

A superb Greek marble exaleiptron with lid (Fig 2), most probably from an Attic workshop, late 5th century BC, h. 24.8 cm, was estimated at just £15,000-£25,000. With several museums in hot pursuit at first, it was finally won by an anonymous telephone bidder for £102,750. A delightful Attic red-figure chous attributed to the Painter of Florence 4021 (Fig 1), c. 470-460 BC, h. 21.5 cm, depicts an elderly bearded, barding, musician playing a barbyon (lyre). Estimated at £60,000-£80,000, it was acquired for £69,750 by an American museum curator bidding for a private collector. A section of the sale was devoted to part one of the late Gavin Todhunter's collection of Graeco-Roman gems and rings (part 2 will be held at the next Christie's London sale on 29 October 2003). The 499-lot sale totalled £2,089,028, with 76% sold by number and 89% sold by value (due to the coffins). The better objects sold very well - only one of the top ten lots was purchased by a dealer.

PRE-ACHAEMENID SILVER CUP STARS AT BONHAMS

A silver lotus bud-shaped Iranian vessel with gilt decoration (Fig 5), c. 600-550 BC, h. 10.5 cm, bearing a cuneiform inscription 'Ampirihis, king of Samati, son of Dabala', starred at the 14 May Bonhams London antiquities sale. The pre-sale estimate (good, large) for this vase, said to be from a private German collection, was £50,000-£70,000, but a battle ensued between two determined buyers (one a telephone bidder, the other represented by an agent wielding his mobile phone), culminating in a winning bid of £1,047,250 (including buyer's premium of 17.5% on the first £30,000; 10% on the excess over that). An intricately fashioned Sarmatian repoussé gold pommel with three interlocking quadrupeds and white inlays centred by a red glass inlay (Fig 4), c. 1st century BC/AD, h. 4 cm, from the Swiss collection of Baron de Chambrier, engendered another round of determined bidding, resulting in a selling price of £167,250, far beyond the estimate of £36,000-£40,000. (A similar one, diam. 4.8 cm, perhaps from the same source, bought £72,000 with buyer's premium at Sotheby's New York just a month later.) The sale of 614 lots totalled £1,937,400 (including premiums), with just 68.7% sold by number and 78.7% by value due to the Iranian vase.

CLASSICAL ANTIQUITIES FEATURED AT CHRISTIE'S NEW YORK

The 11 June antiquities sale at Christie's New York again featured classical objects led off by a remarkably detailed, large Roman bronze head of a wolf (Fig 6), c. 1st century AD, l. 22.5 cm without attachment

Fig 1 (above right). Attic red-figure chous attributed to the Painter of Florence 4021, depicting an elderly bearded musician playing a barbyon (lyre); c. 470-460 BC. H. 21.5 cm.

Fig 2. A Greek marble exaleiptron and lid, most probably from an Attic workshop, Late 5th century BC. H. 24.8 cm.
Fig 3. An Egyptian wooden anthropoid coffin containing the mummy of a priest of Amun, 21st-23rd Dynasties, c. 960-900 BC. H. 194 cm.

Fig 4 (above). Sarmatian repoussé gold pommel centred by a red glass inlay; c. 1st century BC/AD. H. 4 cm.

Fig 5 (above right). A silver lotus bud-shaped Islamic vessel with gilt decoration, inscribed 'Ampirish, king of Samati, son of Dubala'; c. 500-550 BC. H. 10.5 cm.

Fig 6 (middle right). A Roman bronze head of a wolf; c. 1st century AD. H. 22.5 cm. Perhaps part of a fountain or decoration from an Imperial palace.

Fig 7 (below left). An Attic Type A black-figure bell amphora attributed to the Lysippides Painter, with two armed warriors advancing in combat over the supine body of a deceased (or dying?) male; c. 530-510 BC. H. 61.6 cm.

Fig 8 (below middle). An over-life-size Greek marble female head; c. mid-4th century BC. H. 33.7 cm.

Fig 9 (below right). Roman marble torso of the Doryphoros after the original by Polykleitos; c. 1st century AD. H. 69.8 cm.
Fig 10 (left). Roman gilt silver rhyton depicting dogs attacking other animals, three cranes, three winged Erotes, and three herms; c. 1st century AD. H. 24.7 cm.

Fig 11 (above middle). Roman marble head of the Roman Emperor Antoninus Pius, AD 138-161. H. 34.3 cm.

Fig 12 (above right). A Roman Julio-Claudian marble male portrait bust in the style of the realistic portraits of the late Roman Republic; c. early 1st century AD. H. 36.5 cm.

Fig 13 (left). A Cycladic marble idol; c. 2600-2500 BC. H. 19.5 cm.

Fig 14 (below middle). A late Hellenistic or early Roman Imperial marble head of a maenad or Niobe; c. 1st century BC/AD. H. 31.1 cm.

Fig 15 (below right). A Roman marble mask of a maenad; 1st century AD. H. 21.6 cm.

pin, which perhaps served as a fountain or as a decoration on an Imperial barge. This cover piece, originally sold by Mathias Komor to a Bostonian private collector in the 1980s, was estimated at $100,000-$150,000. This did not deter the dealer Robert Haber, who had previously published it in 1994, from acquiring it for a private American buyer for $321,100. (Prices include the buyer's premium of 19.5% up to $100,000 and 12% on the balance over that on each lot.) An Attic Type A black-figure belly amphora attributed to the Lysippides Painter (Fig 7), c. 530-510 BC, h. 61.6 cm, features two armed warriors advancing towards one another in combat over the supine body of a deceased (or dying?) male, with
blood issuing from four wounds. The Apotheosis of Herakles is depicted on the other side. Deaccessioned by a New York private collector and bearing an estimate of $150,000-$200,000, it brought $298,700 from another New York collector. A group of vases formerly in the collection of Dr Elie Borowski, sold by Christie's on 12 June 2000 to a West Coast collector, was reconsigned to this sale and was 100% sold.

A fine over-lifesize Greek marble female head (Fig 8), c. mid-4th century BC, h. 33.7 cm, was first sold as an early Roman copy of the Greek original by Christie's New York on 9 December 1999 for a hammer price of $220,000 (total $244,500), against an estimate of $50,000-$80,000. Now, correctly dated and estimated at $250,000-$300,000, it sold by telephone to a European private collector for $287,500. A life-size Roman marble torso of Aphrodite, c. 2nd century AD, h. 58.4 cm, which appeared in the 12 June 2002 sale (see Minerva, Sept/Oct 2002, p. 28), where it sold for $229,500, was offered again due to a cancellation of the purchase. Now estimated at $150,000-$250,000, it brought $209,100 from yet another American collector. A fine Roman marble torso of the Doryphoros (Fig 9), c. 1st century AD, h. 68.5 cm, after the original by Polykleitos, was deaccessioned by the Walters Art Gallery and sold at Sotheby's New York on 12-13 December 1991, where it was purchased by Royal-Athena Galleries for $52,250. Now consigned by a Midwest collector and estimated at $60,000-$90,000, it sold for $164,300 to yet another private collector.

An unusual Roman gilt silver rhyton (Fig 10), c. 1st century AD, h. 24.7 cm, depicts dogs attacking other animals, three cranes, three winged Erotes, and three bucrania. It sold by telephone for $141,900, within its

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Fig 16. A basalt head of a mature bald individual, 27th-30th Dynasty, 525-342 BC. H. 10.8 cm.

Fig 17. A gold and lapis lazuli sidetlock, probably from a figure of Harpokrates; 21st-22nd Dynasty. L. 8.9 cm.

Fig 18 (below left). A limestone relief fragment of the head of a foreigner, probably a Libyan; 26th Dynasty, reign of Psamtik I, 664-610 BC; 18.1 x 14.9 cm.

Fig 19 (right). A dark grey granite head of the goddess Mut, with the double crown of Upper and Lower Egypt, a tripartite wig with uraeus, and a broad collar; c. 1132-1319 BC. H. 37.5 cm.

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Spring Antiquities Sales

MONUMENTAL ANTONINUS PIUS HEAD LEADS MANY OUTSTANDING SCULPTURES AT SOTHEBY'S NEW YORK

An imposing (34.3 cm) Roman marble head of the Roman Emperor Antoninus Pius (Fig 11), AD 138-161, from an American collection, served as the cover piece for the 12 June Sotheby's New York antiquities sale. Estimated at $200,000-$300,000, it soon eclipsed its estimate and was sold for a healthy $478,400 to an American private collector. (Prices include the buyer's premium of 20% up to $100,000 and 12% on the balance over that on each lot.) More surprisingly, a Roman Julio-Claudian marble male portrait bust in the style of the realistic portraits of the late Roman Republic (Fig 12), c. early 1st century AD, 36.2 cm, estimated at a proper $70,000-$100,000, originally from the collection of Gustaf van der Haegen of Ghent and acquired before 1940, sold for an improbable $400,000. Further, a Cycladic marble idol (Fig 13), c. 2600-2500 BC, 19.5 cm, covered with probable ancient abrasions and estimated at $50,000-$80,000, once in a pre-World War II English collection, brought $310,500. Do we now have two or more new major players in the Classical field for whom money is a secondary consideration?

Two maenads joined the fray - a late Hellenistic or early Roman Imperial marble head of a maenad or Niohe (Fig 14), c. 1st century BC/AD, total h. 31.1 cm, from a German private collection, estimate $100,000-$150,000, sold for $176,000. A Roman marble mask of a maenad (Fig 15), 1st century AD, 21.6 cm, probably once functioning as an uraeum, estimate $80,000-$120,000, sold for $150,000, brought the same price, but each was purchased by a different private collector.

As has been the case in the past couple of years, most of the best Egyptian objects were apparently snatched up by one determined sheikh from Qatar, telephone bidder no. L019, despite the extreme measures he had to take to secure them. A very fine though small (10.8 cm) basalt head of a mature bald individual (Fig 16), 27th-30th Dynasty, $25,342 BC, very conservatively estimated at $30,000-$50,000, brought a resounding $456,000 from L019. The unnerving prices being brought currently are aptly typified by a gold and lapis lazuli sidelock, probably from a figure of Harpocrates (Fig 17), 21st-22nd Dynasty, 8.9 cm. From the collection of Marine, Comtesse de Béhague, it was sold at Sotheby's, Monaco, on 5 December 1987, where it was estimated at FFr 40,000-60,000 and brought FFr 66,600 (at that time about £6585 or $11,855). Now estimated at a very modest $12,000-$18,000, it soared to an unbelievable $400,000 before the determined buyer, L019, hooked his prize.

Another piece from the Béhague sale, a limestone relief fragment, perhaps a sculptor's model, of the head of a foreigner, probably a Libyan (Fig 18), 26th Dynasty, reign of Psamtik I, 664-610 BC, 18.1 x 14.9 cm, had a very modest estimate of FFr 8,000, but brought FFr 105,450 (£10,428 or $18,770) in 1987. It now bore an estimate of only $15,000-$25,000, but was widely covered in Sotheby's advertising (including the estimate). Needless to say, it met with very active bidding, finally top-
Fig 22. A mid-18th Dynasty magical jug of indurated limestone or calcite in the form of a kneeling pregnant woman; c. 1480-1400 BC. H. 12.5 cm.

Fig 23 (above middle). A 26th Dynasty limestone block statue of Padihor, late in the reign of Psamtik I, c. 630-610 BC. H. 16.4 cm.

Fig 25 (below left). A grey chlorite and white calcite figurine of a 3rd millennium BC seated female from Bactria. L. 17.5 cm.

Fig 26 (right). A Baluchistan offering support in the form of a kneeling female, c. 2500 BC. H. 16.5 cm.

Figs 27-28 (middle far right and below right). An eight-lobed Sassanid silver bowl, partially gilt, decorated with six male females (four swimming), and six medallion-like busts, all surrounded by vines; 6th-7th century AD. L. 28.8 cm.

Fig 24. Nubian eggshell ware vessel, c. 3000-2800 BC. H. 16.2 cm.
of the Ram of Mendes. The belt is inscribed with the priest’s name and the first of three long columns of hieroglyphs on the back pillar is devoted to his functions and qualities. This masterpiece from the David-Woelfl collection, published in 1966 and 1976 by H. de Meulenaere, was estimated at just 250,000-300,000 Euros, but this did not deter several museums and collectors from bidding avidly far above the valuation. It was finally won by Sheikh Saud for a hammer price of 1,800,000 Euros (plus a sliding scale of premiums and taxes; in all 2,022,456 Euros), a world record for an Egyptian torso.

On the same day Boisgard held a sale, also with Mme Kevoian as the expert, featuring the second part of the Maurice Bouvier (1901-81) collection of Coptic and Islamic Egyptian textiles. A sublime grey chlorite and white calcite figurine of a 3rd millennium BC seated female from Bactria (Fig 25), 17.5 cm, is certainly a unique, unprecedented type. The kawabak garment is composed of three separate pieces of chlorite. A chlorite coiffure covers the calcite head. It was estimated at the same 300,000 Euros that another sensitive and top-quality figure brought in a sale organised by Mme Kevoian in March. The figure in the March sale was pre-empted by the Louvre. Now, the Bactrian figure soared to a hammer price of 620,000 Euros.

A rare Baluchistan offering support in the form of a kneeling female (Fig 26), c. 2500 BC, h. 16.5 cm, estimated at 40,000-50,000 Euros, brought a surprising 240,000 Euros. Finally, a large, ornate, eight-lobed Sassanid silver bowl, partially gilt (Figs 27-28), 6th-7th century AD, l. 28.8 cm, is decorated with six nude females, four of which are swimming, and six medallion-like busts, all surrounded by vines. Estimated at 400,000 Euros, it realised a hammer price of 500,000 Euros.

Whether it be London, New York, or Paris, the antiquities market is unusually robust in a time of economic uncertainties. Perhaps one explanation for the exuberance of several of the new buyers is that they prefer to take an enjoyable long-term investment in the field of fine art, including ancient art, rather than the turbulent and unstable stock and bond markets.

PARIS SALE SETS RECORD FOR EGYPTIAN TORSO

In their 719-lot antiquities sale of 18 March at the Drouot Montaigne, the Parisian auction house Plaisa sold a magnificent over-life-size head of the Roman Emperor Tiberius, AD 14-37, 34 cm, for a total of 190,700 Euros (about US$220,000, including buyer’s premium and taxes). The expert, Jean-Philippe Mariaud de Serres, had for some inexplicable reason estimated it at only 38,000-42,000 Euros. It is very close in type to the head of Tiberius in the Louvre, inv. no. Ma 1255.

A superb Egyptian black diorite torso of Ta Hapi Imou, a priest of Mendes (Figs 29-30), Late Period, c. 4th century BC, h. 43.5 cm, was offered by Artcurial as a single lot on 26 June 2003 at the Hôtel Dassault, with Annie Kevoian as the expert. The priest wears an amuletic pendant
The Evolution of Pompeii

THE ANGLO-AMERICAN PROJECT IN POMPEII: EVOLUTION OF A ROMAN CITY SECTOR

Damian Robinson

For the archaeologist, Pompeii is a city of contrasts. So much information is available about the city destroyed by the eruption of Mount Vesuvius in AD 79 that it can feel as if we almost know the inhabitants. Unfortunately, however, our apparent acquaintance with AD 79 Pompeii, we know precious little about the city's early years or of the history of its development from a defended hilltop enclosure to a cosmopolitan city. It is as if we can read many of the pages of the final chapter of a book, but with the earlier chapters ripped out. So while it is possible to classify the stylistic and temporal development of Pompeian wall paintings, for example, it is much harder to do the same for the social or economic life of the city. We know so much and yet still so little.

Today, archaeological teams such as the Anglo-American Project in Pompeii, whose fieldwork is presented here, are trying to enhance our picture of urban life in Pompeii by looking more closely at its development. Gone are the days when large areas of the city were rapidly exhumed from the volcanic lapilli in the hunt for the treasures of AD 79. Instead, teams now painstakingly document previously excavated areas of the city, in our case Insula VI.1, and carefully conduct stratigraphic excavations that penetrate the earliest levels.

The Anglo-American Project's Insula VI.1 is located in the north-western corner of the city on the Via Consolare, adjacent to the Herculaneum Gateway (Figs 1-3). The Project is run as an international Field School from the University of Bradford in Britain and is directed by Damian Robinson and Rick Jones. Today Insula VI.1 is a shadow of...

Fig 1. Plan of Insula VI.1 showing its position within Pompeii and the location of associated industries between the 2nd century BC and 1st century AD.

Fig 2 (below left). Plan of the House of the Vestals in Insula VI.1, Pompeii, during the early empire.

Fig 3 (right). A view up the Via Consolare towards the Herculaneum Gate, with Insula VI.1 on the right.

Fig 4 (below right). The small peristyle of the House of the Vestals and the remains of a decorative fountain.

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its former glory. This is not really surprising given that it was amongst the first parts of Pompeii to be excavated in the early 1800s and was systematically stripped of many of its artistic treasures. In AD 79, however, it was home to one of the richest families in the city, who lived in the grand House of the Vestals (Fig 4). Next door is the smaller House of the Surgeon and mixed in amongst these properties were an intriguing assortment of bars and inns, as well as a metal workshop and a roadside temple. The aim of our project is to understand the social and economic development of this neighbourhood as it evolved from a small farming community to the diverse urban society destroyed in the eruption.

We have evidence that we have for habitation in the area that became Insula VI.I dates to around the 4th century BC. At this time a series of dump deposits were used to level out the uneven ground surface. On top of these we find the first, highly fragmentary, traces of occupation in the form of a couple of small sections of beaten earth walls. These were associated with post and stake holes. At this date the landscape within the city walls was probably given over to agriculture, with intermittent small, crudely built farm buildings. It is significant that the surviving lengths of beaten earth wall would have belonged to a building that was aligned with the Via Consolare and suggests that this was a very early roadway into a walled area.

The substantial stone-built architecture of the Insula can be traced back to the construction of the two grand houses in the 3rd century BC. The first of these properties to be built, the House of the Surgeon (Fig 1), is currently under investigation by the Anglo-American Project and little is known at present about its earliest stages. More information, however, is available about its neighbour, the House of the Vestals, which had developed into one of the largest and most significant properties in Pompeii by the time of the eruption in AD 79. At this early stage, however, the house was small and built around an open courtyard with a front range of two rooms and an entrance passageway out onto the Via Consolare and another set of two rooms with a back door at the rear of the property.

These early properties were set amongst large areas of open ground, which were most likely used for agriculture. Indeed, we have found evidence for crop processing activities from the early levels of the House of the Vestals, which suggests that its occupants were threshing and winnowing their own cereals.

During the course of the 2nd century BC the largely open landscape was filled with a range of small courtyard houses and commercial properties, which indicate a major expansion in the population of the neighbourhood at this time (Fig 1). Consequently, this period represents a major change in the social and economic history of the community and should be seen as the beginning of the complex forms of urban life that characterise the later years of Pompeii's history. Illustrative of these changes are the first buildings on the Vicolo di Narciso. These are aligned with the city's urban grid and demonstrate that the road system, and the centralised authority behind its planning and implementation, was present by this time.

The burgeoning urban complexity is also accompanied by the first evidence for the development of social hierarchies, which is seen in the architecture of the Insula. This occurs in the House of the Vestals, which bore more than doubled its size during this period and began to dwarf its neighbouring properties. The house gained a range of architecturally impressive rooms around the former open courtyard, which was redeveloped into a covered atrium. At this time we also see the first separation of service areas, in this case the first kitchen and toilet, from the public areas of the property.

It is surely significant that this period of expansion for the House of the Vestals coincides with the first evidence for the development of commercial activities in the Insula. This took place in a series of workshops along the Via Consolare, which were linked to the large house. At the southern tip of the Insula, a group of four small workshops were also constructed during this period. In all of these workshops we have found a series of tanks lined with waterproof plaster that appear to be related to fish processing. During the 2nd century BC the economic base of the Insula would seem to have shifted from subsistence farming to the large scale processing of marine resources perhaps for an export market that tied our urban neighbourhood into a larger Mediterranean economy.

In the late 8th BC Pompeii was one of the Campanian cities that rebelled against Rome during the Social War. In 89 BC the city was besieged by the Roman general Sulla, who appears to have targeted the strategically vulnera-
The Evolution of Pompeii

Dr Damian Robinson is a British Academy Postdoctoral Fellow in the Department of Archaeological Sciences at the University of Bradford.

ble Herculanenum gateway with his artillery. The city wall at this point is covered in the impact craters of hundreds of striking bullets and debris, and during the bombardment the northern end of Insula VI.1 was devastated.

In the aftermath of war the owners of the House of the Vestals seized the opportunity to buy up two adjacent houses on the Vicolo di Narsico, which had been badly damaged during the attack. This allowed for the enlargement of the House of the Vestals, which now covered at least 40% of the total area of the Insula. The two additional properties provided the owners of the house with the space they required to build an elaborate series of reception rooms surrounding two columned courtyards, known as peristyles. During this phase of redevelopment an early private bath suite was also constructed. All of these changes were undertaken in order to create an opulent aristocratic property. At the same time, however, it can also be observed that the poorer inhabitants of the Insula area were being squeezed out and probably forced to live in less socially or economically important neighbourhoods of the city.

The economic base of the community had changed in the period after the Social War. Throughout the Insula the fish processing tanks were abandoned and replaced by different kinds of economic properties. Adjacent to the House of the Vestals the commercial properties were converted into a hot food retail outlet and a blacksmith's workshop, a change that is also seen in the small workshops at the southern end of the Insula (Fig 1). These economic developments probably indicate a new inward-looking, local economy aimed at providing goods and services to the growing population of the city. No longer are we dealing with subsistence peasants or large-scale participation in a single export industry, but with an economically sophisticated, inter-dependent, urban society.

The changes to the House of the Vestals in the years after the Social War ensured its position amongst the most opulent houses in the city. During the early empire, however, the house was lavishly redecorated in the latest Pompeian wall painting style (the so-called Third Style), and all of its major public rooms floored in mosaic and became adorned with a range of decorative fountains (Figs 2, 4-5). The fountains were supplied with pressurised water from the city's new aqueduct-fed mains water system. Such water was an expensive commodity, which few houses in the city could afford. Interestingly, the new piped water system in the House of the Vestals did not go to the kitchen or toilet and was only for display purposes. Likewise, there was little attempt to retain any of the expensive water for utilitarian usage and it was allowed to overflow from the house to the streets. This was clearly a luxury that was allied to conspicuous consumption and provided the owners of the House of the Vestals with a visible way of displaying their great wealth.

At the southern tip of the insula a constant supply of fresh aqueduct water was provided to the general public through a fountain (Fig 6). This meant that the local inhabitants no longer had to rely on rainwater or on the local well to satisfy their water requirements. The construction work for the fountain was also accompanied by the laying of footpaths (in which the mains water pipes ran) and by the paving of the streets with large blocks of volcanic stone. Here we can see the development of local amenities in this part of the city, so that although wealth and power is becoming concentrated in the hands of a few, notably the owners of the House of the Vestals with their elaborate private fountains, they are also accompanied by a rise in the standard of living for the average occupant of the city.

The earthquake of AD 62 is said to have devastated large parts of the city of Pompeii, although in Insula VI.1 the structural damage appears to have been slight. The most obvious casualty of the earthquake was the urban piped water system. Although the fountain was quickly repaired and a public water supply reinstated, herculean work was supplied to private houses in the neighbourhood around Insula VI.1. This had severe implications for the owners of the House of the Vestals, who had based the decoration of their property on the lavish provision of water. Consequently, this is another period of remarkable decoration in the house to bring the decoration of the property fashionably up to date. Central to these changes was the construction of a large cistern above ground inside one of the rooms, which opened off the large peristyle. This also necessitated the construction of an upper storey to provide a sufficient water catchment area to fill the cistern. All of this was done in order to supply a gravity-fed fountain in the middle of the peristyle. These structural changes were also accompanied by the complete redecoration of the house in the latest Pompeian Fourth Style of wall painting. Together the redecoration and redevelopment of the House of the Vestals illustrates the enormous lengths and expense to which its owners were prepared to go in order to keep their house functioning as an elaborate status symbol.

At the southern end of the Insula an upper floor was constructed across the range of small commercial workshops, initially built at the end of the 2nd century BC. This demonstrates that these structurally segmented workshops contained a tavern and a smithy, continued to be owned by a single person or family. Such an investment would clearly have helped to finance a lavish lifestyle for its owners and may have been one of the economic strategies employed by aristocratic families, such as the owners of the House of the Vestals, to pay for the continuous series of construction and decoration that was required to help keep their houses operating as a visible indicator of wealth and status.

At the start of our investigations Insula VI.1 was relatively unknown. Excavated during the early years of Pompeian treasure hunting, stripped of much of its decoration, and then overshadowed by more recent discoveries, VI.1 quietly slipped out of the academic and public consciousness. After nearly a decade of hard work on the American Project, however, we can confidently proclaim it to be one of the most thoroughly understood neighbourhoods in the city. We would also like it to become one of the best known and are consequently in the process of an ambitious publication programme that will see our results brought to the attention of both academic and public audiences.

This narrative of Insula VI.1 has highlighted the main social and economic developments that took place from the earliest habitation of the site by a rural agricultural community, to the destruction of a complex, densely packed, vibrant urban neighbourhood in AD 79. The changes within this area of the city amply demonstrate some of the processes behind urbanisation, namely a growing population, the development of economic and social inequalities, and the provision of urban amenities. These are but a microcosm of larger changes taking place within Pompeii as a whole as it moved on its developmental pathway from a sparsely populated hill top enclosure to a cosmopolitan city.

I would like to thank the staff and students of the Anglo-American Project in Pompeii, without whose dedication and hard work the story of Insula VI.1 would remain untold. Special thanks are also due to Professor Guzzo and all at the Soprintendenza Archeologica di Pompei for their continued support. The generous support of the British Academy is also acknowledged. For more information about Insula VI.1, the Anglo-American Project and its field school, please see our websites: http://www.brad.ac.uk/acad/archsci/field_pro/anampomp/index.html and www.pompeiitrust.org.
THE PORTLAND VASE: A GLASS MASTERWORK OF THE LATER RENAISSANCE?

The eighth in a series of articles by the Editor-in-Chief of Minerva, Jerome M. Eisenberg, Ph.D., dealing with the problem of forgeries and copies of ancient art.

The most famous of all cameo glass vessels, the Portland Vase (Figs 1-5), today in the British Museum, was supposedly found in a sarcophagus in the Monte del Grano, close to Rome. It has been known since as early as c. 1590, but was not mentioned in print before 1642 by G. Terzi.

At this date the Vase was in the Palazzo Barberini in Rome, where it had been admired by many prominent artists including Rubens. By 1784 it had been acquired by the Portland family, who in 1810 placed it on loan at the British Museum.

The Portland Vase's fame was later spread by the production of copies by Josiah Wedgewood in the late 18th century. Some years after it failed to meet its reserve price at an English auction in 1929 (the highest bid was £28,000), the British Museum finally purchased the vase in 1945 for just £5000. Although this masterpiece has been dated resolutely by most scholars to c. 30-20 BC, it is the writer's contention that a much later date may be possible.

Since its discovery, over 50 different interpretations have been suggested for the scenes on the vase due to the unusual lack of attributes for the six principal figures depicted, even though they appear to be familiar mythological beings or even historical personages in a mythological context. In the past 50 years no fewer than 24 different interpretations have been presented.

In a mythological context the most often quoted interpretations are that figures A and C (Fig 3), a striding male figure and his reclining female companion, represent Peleus and Thetis (first proposed by J.J. Winckelmann in 1775 and then by J.G.F. Hind in 1995), Achilles and Thetis (by E.L. Brown in 1970), or even Perseus and Andromeda (by F. Felton in 1987, based upon the poem Fabularium, Liber V, written c. 50-16 BC by a Roman poet, Sextus Propertius). The onlooker D is almost always considered to be Poseidon (first suggested as early as 1824 by T.D. Fosbrooke) or, alternatively, Oceanus or Nereus (D.E.L. Haynes, 1964, 1995). The alleged mythological connection derives from Peleus, a mortal and king of the Phthians, who wed Thetis, a sea goddess, daughter of Nereus, and begat Achilles.

The seated male figure E has been interpreted recently as Hermes (by D.E.L. Haynes, 1966), Achilles (B. Ashmole, 1967), or Paris (K.S. Painter and D. Whitehouse, 1990-91). The reclining figure F holding a torch was thought to be Ariadne (first proposed by J.D. Graignier in 1850 and then by E.S. Ferton in 1978, then by F. Felton), Thetis (as early as 1829 by J. Millingen, most recently by D.E.L. Haynes in 1964 to 1995), and Helen (B. Ashmole, 1967). The seated female holding a 'sceptre', Figure G, is usually accepted to be Aphrodite.

When considered as historical personages in a mythological context, the most popular version is that of Erika Simon (1953). A is now Apollo-Velovis with the features of Augustus, C is Atia, mother of Augustus, with Apollo in the form of a snake. Their union resulted in the birth of Augustus. D is Romulus-Quirinus (changed by her to Chronos in 1986). E is Apollo-Velovis, F is Atia again, and D is Aphrodite Genetrix. L. Polacco (1958) considers A to be C. Claudius Marcellus, nephew of Augustus, who married F, Julia, the daughter of Augustus, C being Atia. Earlier authors had connected other historical figures with the figures on the vase, especially Alexander the Great (A), Severus Alexander (A, E), and Julia Mamaea (C, D), due to the supposed circumstances of the find. There are many other combinations, especially mythological. One scholar (R.L. Skalsky, 1992) has created a complex interpretation based on Catullus 64, relating the scenes to the wedding of Marcellus and Julia and to Rome's future. He considers the shrine and column to be ciphers for pi and iota. The only complete acceptance is now by all scholars as that of B as Eros. Several academics even consider both sides to be part of the same scene. For a recent chart of many interpretations, see appendix V, pp. 172-76, of 'The Portland Vase' in the Journal of Glass Studies 32 (1990), or the updated version at www.minervamagazine.com, also containing the bibliographical references.

It is the writer's contention that the reason for the lack of finality concerning the identification of the figures on the vase is that they were executed 'after the antique' by a brilliant later 16th century artist, perhaps an engraver of cameos, based primarily upon a misinterpretation and adaptation of a well-known early 3rd century AD Roman marble sarcophagus relief of Mars and Rhea Silvia (Nos. 188 in C. Robert, Die Antiken Sarkophag-Reliefs, Berlin 1904, reprinted by Bretschneider, Rome, 1969) in the Villa Mattei, Rome (Fig 6). Here, the helmeted Mars approaches the reclining Rhea Silvia. Mars has fallen in love with this daughter of Numitor, a legendary king of the...
early Latin city of Alba Longa. Mars then bore her two children - Romulus and Remus. The sea-monster (keraios) depicted on a Cameo glass female figure on the Vase provides the principal clue to my redating of this cameo glass masterpiece. The sarcophagus relief was known since at least the first half of the 15th century, sketched by Stephanus Figgius and for Cassiano dal Pozzo in the mid-16th century while it was at S. Giovanni in the Vatican (Fig 7), then walled in a Roman palazzo, the Villa Mattioli, and sketched, with restorations, as early as 1613. Another 3rd century sarcophagus relief featuring Mars and Rhea Silvia (Robert 190) can also be found in the Villa Mattio (Fig 8). A third sarcophagus relief, also 3rd century, known in the Renaissance, formerly in the Palazzo Rondinini and now in the Lateran (Robert 86 & 191), depicts both the Mars and Rhea Silvia and the Luna (or Diana) and Eumembern myths (Fig 9). Since the figurative depiction of the vase are stylistically closer to the work of late Renaissance artists than to the art of the Augustan period, I propose a late Renaissance origin for the vase and attribute its workmanship to the second half of the 16th century. This redating is based primarily on numerous stylistic inconsistencies between the vase and their probable original sources. The sum total of these ‘problems’ would lead me to assume that the artist did not have a true knowledge of classical mythology and so only used sources artistically, without an awareness of his protagonists’ proper mythological contexts.

Figure A (’Pelcus’)
This figure walks with an ‘epiphany’ step’ to the right towards C, but his eyes are fixed on the Eos (who may be directing him actually to the far side of C). The figure most closely resembles in stance that of Mars depicted with the myth of Mars and Rhea Silvia on 3rd century AD Roman sarcophagi (Figs 6-10). But, surprisingly, he and the other five principal figures have no attributes except the torch in the hand of F and the ‘receipt’ of G, yet B (Eos) holds both bow and torch. A completely nude male in this period of time would usually depict either a hero or an athlete, but as such, he would have no immediate contact with a half-nude woman, except in erotic depictions.

The lifting off or dropping of a garment from the ‘shrine’ appears to have no parallel in Roman art; normally the approaching male would be disrobing the reclining female, as in depictions of Ares and Aphrodite, Perseus and Andromeda, or Dionysos and Ariadne, not driving his garment. This act adds nothing to the meaning of the scene and does not help to identify the figure, who lacks any specific attributes. Perhaps it is an interpretation of the chlamys usually worn by Mars. In fact, on a third Villa Mattei Mars and Rhea Silvia sarcophagus relief (Robert 192) of the 3rd century (Fig 10), already known in the 16th century from a dal Pozzo sketch, the right hand of Mars rests on a rock, which is apparently draped in part with the flowing chlamys, perhaps the source for this misinterpretation. A similar depiction of the right hand of Mars occurs on the Lateran Mars and Rhea Silvia sarcophagus relief (Fig 9). Actually, the two-coloured shrine might have been inspired by the depiction of the striding Mars within one of the colonnades of the third Palazzo Mattei Mars and Rhea Silvia sarcophagus relief (Fig 10).

Figure B (’Eros’)
On no ancient representation of Eos with a bow within a mythological group do we find the winged god flying. On Roman marble sarcophagi a flying Eros often holds a lyre or a bow-shaped garland, which might be misinterpreted for a bow. The flying Eros with bow (also with no arrows or sheath) appears to be an invention of the Renaissance. Thus the podgy Cupid may be seen, for example, in a painting by Raphael (AD 1483-1520), ‘Triumph of Galatea’, on a fresco in the Villa Farnesina (AD 1493-1546), an assistant to Raphael, also incorporated a flying Eros with bow in a drawing of the ‘Birth of Venus’ now in the Hermitage. In ‘Rape of Europa’ by Titian (c. 1488-1576) two flying Erotes hold bows.

Figure C (’Themis’)
The swing and twist of the bodies of the three females, C, F and G, reflects very closely the feeling of the later Renaissance, and the ‘ample’ female torsos are almost rubenesque. Rubens (1577-1640), did in fact produce a painting of Mars and Rhea Silvia, which is now in Vaduz. The figures on the vase are certainly far more three-dimensional than those on most Roman cameos.

All three female figures are half-draped with garments, yet they have no sandals, unlike ‘posing’ classical goddesses of the Roman period. Compare them to the three half-nude figures on each of the three Mars and Rhea Silvia sarcophagi. Note the odd narrow, rolled-up folds at the bottom of the garments of C, F and G, a weak reflection of the larger folds across the top of their garments. Both the hand-made-like wrappings of the garments and the rolled-up folds relate closely to those on the first Villa Mattei sarcophagus relief of Mars and Rhea Silvia (Robert 188). The garments might also be compared to those in Renaissance paintings and drawings, some as early as Andrea Mantegna (1431-1506), whose work ‘after the antique’ is often suggestive of relief sculpture. Both this and a drawing from the school of Giovanni Bellini (1430-1516) exhibit a similar rolled-up fold at the bottom of the garment.

All of the figures on the vase present their bodies in three-quarter view and all but one of their heads are in profile. Otherwise there is a much closer affini-
ity to the sculptured figures on sarcophagi than to those on most Roman cameo glass. The misproportioned and misinterpreted feet of C and F, however, do not equate with the masterful carving of the rest of the figures. Besides this, the quality of the carving on most of the other known Roman cameo vases and fragments is absolutely provincial by comparison.

The kétos, or sea serpent, in the lap of figure C, has no forelimbs, as with a serpent, but also lacks the feet or paddles of a marine creature even though it exhibits faint fins on its back. It is, no doubt, a hybrid Renaissance mix of the two. The kétos has been depicted in mythological contexts since at least the 6th century BC as a much larger beast. From the Hellenistic period on it usually has a 'squared-off nose', fins on the back, a 'beard' springing down from the head, and prominent ears. The most famous 1st century BC example is the serpent on the Ara Pacis, where the goddess Tellus is seated on a giant, aggressive beast (Fig 11).

The Portland Vase’s miniaturised kétos does not appear as a type until the late 2nd and 3rd century AD, when many examples feature on Roman sarcophagi. Later, on early Christian ‘Jonah sarcophagi’, it again grows in size to represent the whale. On a 3rd century EC Endymion sarcophagus found at S. Paolo fuori le mura, Oceanus and Tethys, side by side, recline on waves. At the foot of Tethys is a small kétos - the only such representation with a female known. On the Mars and Rhea Silvia sarcophagus at the Villa Mattei, the small kétos is at the right side of Oceanus (and is actually a Renaissance restoration) and in one case (Robert 1888) also appears to be at the foot of Rhea Silvia (Fig 6). This may be the reason for the misinterpretation on the vase. The ears also point forward as on the vase and also only the head and neck are visible.

If C is indeed Thetis, would it really be appropriate to juxtapose a tree behind a sea goddess? It seems to have no true raison d’être, as waves might have in this context. As with the tree to the right and the third tree behind F, they are perhaps just a means of minimising horor vacui.

Figure D (Poseidon)
The hand behind the back of this figure is reminiscent of the Farnese Herakles (in reverse), but not of classical depictions of Poseidon. The actual pose of the Poseidon-like figure, with hand beneath chin, is similar to that of Eurytheus on a niccolo gem (if indeed ancient), which depicts Herakles before Eurytheus and was already published in the Renaissance. The inspiration for this Eurytheus is apparently the classical representation of Poseidon with his right foot resting on rocks.

The Renaissance style of the Portland Vase’s Poseidon is similar to the figure of Zeus portrayed in Raphael’s ‘Counsell of the Gods’ (with Poseidon and his trident beside him; Fig 12). A famous Renaissance sardonyx cameo (in the Bibliothèque Nationale, but first recorded in the 1379 inventory of Charles V), until recently thought to be Roman, depicts Adam and Eve as Poseidon and Athena, also with Poseidon’s foot on rocks (Fig 13).

Figure E (Ares)
The pose and drapery of this figure may have been based upon the figure of Vulcan seated above Rhea Silvia on the first Villa Mattei Mars and Rhea Silvia sarcophagus relief (Fig 6). The angular, almost archaic, folds of this figure’s garment, and the other convoluted drapery on the vase’s subjects, are also highly unusual. In fact several have zigzag lines (folds) which end in unnatural places. The garments are wrapped tightly around the limbs more like bandages than loose draperies.

The ungainly, precariously balanced rock slabs upon which E, F and G are seated are a gross exaggeration of the single or double slabs used for seats in ancient depictions, most often covered with cushions or drapery, as in the Pompeian cameo glass panel (Fig 14). The closest comparison would be some of the natural rock- and slab-like ‘seats’ upon which figures sit on South Italian vases of the 4th century BC. In fact, some of the spatial layouts of the three-figure compositions on these pottery vases resemble those on the Portland Vase. The elevated slab seats on side B were probably created to raise the figures to balance those on side A.

The single, undecorated column standing by itself, depicted in Roman wall paintings and stucco reliefs of the 1st century BC, is taller than the figures present, not smaller as on the vase. In Roman art the column is normally larger than the figure and should be complemented by a landscape (trees or rocky hills) behind to complete the idyllic scene.

Figure F (Ariadne)
The hanging torch that Figure F holds was perhaps a misinterpretation of garment folds from a depiction of a reclining figure on an Attic or South Italian vase. It could also be a misinterpretation of the horn of sleeping potion that Semele holds over Rhea Silvia on the first Villa Mattei sarcophagus panel (Fig 6), or could even have been copied from the torch held by Vulcan on the same panel.
Ariadne's face and hair style are surprisingly un feminine, resembling a hermaphrodite male, male to Dionysos or Apollo. Could the pose and subject have been taken from the depiction of Endymion on the right side of the Lateran sarcophagus (Fig 9) or the head and pose taken from the Bacchus on the second Villa Mattel Mars and Rhea Silvia sarcophagus panel (Fig 8)? In fact, if one wanted to expand upon the list of possible mythological contemporaries, E and G could be Hermes and Aphrodite, and F, their offspring Hermaphroditus.

Figure G ("Aphrodite")
If this is Aphrodite, who is traditionally depicted half-nude, would the other female figures, if deities, be garbed in the same manner? The plain, extended sceptre in her left hand may have been derived from the costume worn by the example held by Aphrodite on the first Villa Mattel Mars and Rhea Silvia sarcophagus panel (Fig 6).

Vase Base
The white on blue cameo disc beneath the vase (Fig 1), with the partial figure of a young man wearing a Phrygian cap, usually identified as Paris, is unquestionably a Roman work of the first half of the 1st century AD and was set into the vase at a later date, either in the 1st century or perhaps even in the 16th century.

Discussion: Comparative Sources
Renaissance artists are renowned for the classical inspiration they sought and for the ancient iconography which they used as the basis of their art (Fig 1, 3, 4, 5, 6, 7, 8). As a composition of 'Bacchus and Ariadne' from a gemstone published in 1550 (D. de Rossi, Gemme Antiche Figurate, III, Rome 1708, pl. 33) that is very similar to the depiction on a Pomegranate glass plaque (though the example from Pompeii was found in the 20th century). A Bacchus and Ariadne cameo in Florence is known to be a 16th century Italian work after the antique. Several talented cameo engravers were based in Rome in the later 16th century, including Domenico Romano (who carved a multi-figured cameo of a triumphal entry thought to represent Cosimo de' Medici; d. 1574) and Giovanni Antonio de' Rossi (who carved a state cameo of Cosimo de' Medici and his family, said to compare to the cameo of Augustus with Livia). In the 16th century the power and wealth of the four papal families, the Medici, Borghes, Farnese, and Ludovisi, 'made it almost impossible for any other private citizen to acquire ancient sculpture of the high-quality' (Painter and Whitehouse, 1990, after Haskell and Penny, 1981: 23). Francesco Maria Borghem del Monte (b. 1549), the original owner of the Portland Vase, had served under Cardinal Ferdinando de' Medici since 1581, and in 1588 del Monte succeeded him as cardinal to become head of the Medici household in the Palazzo Madama, the Medici's palace in Rome. The vase was supposedly found in 1582 on the Monte del Grano in a sarcophagus alleged by Fabrizio Lazzaro, the owner of the property, to have contained the body of Severus Alexander. Lazzaro had already amassed a fine collection of antiquities housed in the Palazzo del Bufalo in Rome. The vase, however, was not mentioned at the time of the discovery of the sarcophagus. Perhaps it was really commissioned at that time by Lazzaro or del Monte so that the latter could upstage the four papal families. It has been noted that 'Cardinal del Monte would have been a prime target for someone with a fine work of art to sell' (Painter and Whitehouse, 1990: 92).

Particularly interesting is the interpretation by an artist of the Raphael school of the Villa Mattel sarcophagus (Robert 188; Fig 6), which is very close in its treatment of the figures to those on the Portland Vase, also incorporating a dark background to produce a cameo-like effect (Fig 15). In 'Parnassus' by Raphael (1516-1600), he has adapted the Vatican's Papal Palace, seated and reclining figures are similarly reminiscent of some of the Portland Vase figures. In addition, the engravings of Marcantonio Raimondi after Raphael assimilate so beautifully the nuances of Renaissance art created after the antique.

In his 1958 article 'The Portland Vase Before 1600', Cornelius Vermeule noted that 'I find no other work of antiquity that seems to do what the anonymous artist of the Portland Vase did, and what Michelangelo [1475-1564] developed in full, in presenting the power of spaced composition and interrelationship of human beings in the fashion described here'. The archetypal expression of this is Michelangelo's 'Creation of Adam in the Sistine Chapel' (Fig 16). Was there an artist of the Renaissance period on the creative level of Cellini (1500-1571) who could have undertaken such an incredible project? Renaissance glass is well known, but Renaissance cameo glass is unknown although late medieval glass cameos were produced in Venice. Could someone have found an unfinished or damaged ancient cameo glass vase (perhaps from Campania), stripped off most or all of the outer white layer, if necessary, and reapplied another? Glass was certainly recycled in both the Roman and medieval periods. The finest glassmaking technology remained a closely guarded secret in Renaissance Italy, which has created a dearth of information on the capabilities and output of artists working in this medium. Opaque white glass vessels were already produced in Venice by the early 16th century and there was an intense interest in ancient cameos in Italy during the entire century - they were avidly collected. In conclusion, the writer is convinced of the Renaissance origin of the Portland Vase and would welcome an exchange of ideas concerning this redating. He wishes to encourage others to continue the quest for a proper attribution and dating of this incredible work of art, whether it be Roman or Renaissance, for regardless of attribution, it is certainly one of the world's great art treasures.

Most of the observations in this article, previously unpublished, are based on research undertaken by the writer in 1970-71, with several current additions. The writer's complete 1970-71 notes and correspondence with the British Museum at that time are available in New York by appointment. This article is being presented by the writer as a paper at the XVth International Congress of Classical Archaeology on 24 August 2003 at Boston, hosted by the Harvard University Art Museums.

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Fig 10 (right). Detail of a Roman sarcophagus panel with five vignettes, including one with Mars and Rhea Silvia. 3rd century AD (Robert 192). Villa Mattei, Rome. After C. Robert, Die Antiken Sarkophag-Reliefs, Berlin 1904; reprint Rome 1969.

Fig 11 (right). Detail of the Ara Pacis Augustae, Rome: Filius upon a ketos. 13-9 BC. After Alinari, Florence.


Fig 13 (left). Renaissance sardonyx cameo depicting the dispute between Athena and Poseidon, reinterpreted as Adam and Eve, until recently thought to be a recut Roman gem. From Les Pierres Gravées, Guide du Visiteur, Bibliothèque Nationale, Paris, 1930.

Fig 15 (below). Drawing of the Mars and Rhea Silvia sarcophagus panel (Robert 188) in Villa Mattei as interpreted by an artist of the Raphael school (Illegible Papini); active 1511-c. 1575). Devonshire collection, Chatsworth no. 907A. Photo by Jerome M. Elsenberg, 1971, from N.Y.U. Institute of Fine Arts files.

Fig 16 (bottom right). Michelangelo's 'Creation of Adam' in the Sistine Chapel. After U.S.C. ASC Project Online Image Library.

Fig 14 (below). White-on-blue cameo glass panel depicting the appearance of Dionysos to Ariadne. Museo Archeologico Nazionale, Naples; from the House of Fabius Rufus, Pompeii. Early 1st century AD. 80 x 25.3 cm. N° 153652. One of two panels, the other (no. 153651) with the initiation of Ariadne into the Mysteries. Photo courtesy of the Soprintendenza Antichi della Campania.
THE INNER LIFE OF THE ETRUSCANS

Phil Perkins reports on the conference 'Etruscans Now', held at The British Museum in December 2002.

For over a century it has been recognised that Roman culture was an amalgam of cultural influence which were interacting in 1st millennium BC Italy. In 1848, for example, George Dennis wrote that 'ages before the straw hut of Romulus arose on the Palatine, there existed in that land a nation far advanced in civilisation and refinement - that Rome, before the circumstance of its founding course with Greece, was indebted to Etruria for whatever tended to elevate and humanize her..' He was optimistic that new archaeological discoveries would "...unveil to us in the nineteenth century the arcana of their inner life, almost as fully as though a second Pompeii had been disinterred in the heart of Etruria..." So, have Dennis's predictions been fulfilled 155 years later? A recent international conference 'Etruscans Now', held in the magnificent new Great Court of the British Museum in December 2002, provided an opportunity to examine recent progress in Etruscan studies and to consider the extent to which those aims have been fulfilled by the 21st century.

The conference was organised by Dr Judith Swaddling of the Department of Greek and Roman Antiquities of the British Museum and Dr Phil Perkins of the Department of Classical Studies of the Open University. Some 143 delegates from 13 countries attended, including many leading figures in the field, and 49 academic papers were presented along with six plenary lectures. The subjects of the papers varied widely but were linked by their focus upon: recent developments and discoveries. Different sessions dealt with recent work by the Italian archaeological authorities in Etruscan areas; studies into music; cultural identity; cities and settlement; ceramics, technology and workshop production; architecture; numismatics; museum and institutional initiatives; regional reports; mythology; and funerary and ritual studies. The conference proceedings will be published in full early in 2004 in the academic journal Etruscan Studies.

One of the enduring questions about the Etruscans is where they came from. Ancient Greek literature provides two possibilities, that they were indigenous to central Italy or that they migrated there from Lydia in modern Turkey. Archaeology has provided another possibility - they came from north of the Alps. Over the past 30 years a strong consensus has developed in favour of the first possibility, and now links between Etruscan and the preceding 'Villanovan' culture have been shown to be strong in settlements, burials, and material culture. Indeed the term 'Villanovan' is losing popularity and is being slowly replaced, in Italy at least, by the term proto-Etruscan.

Yet doubts about Etruscan origins still persist, and Bouke Van der Meer pointed out that an inscription from Lemnos in the Aegean Sea is in a language similar to Etruscan. Its presence there might suggest that people from North-west Anatolia, speaking a non-Indo European language (a common precursor of both Etruscan and Lemnian), may have settled in Etruria between the 12th and the 10th centuries BC. This possible migration would have happened several hundred years before previous theories suggested. Van der Meer's theory, however, is unlikely to gain much favour with protohistorians in Italy, yet there is still a need to explain the linguistic similarities between Lemnos and Etruria in the 7th century BC if a migration of people cannot be invoked as a reason.

Influences from the East have long been one of the major concerns of Etruscology, both because of the possibility of Eastern origins but more particularly because of the discovery of both Near Eastern and Greek artefacts and cultural influences in Etruria. In the past Etruria has often been presented as a passive reservoir of external influences, but recent scholarship is effectively challenging this view and Etruria is becoming seen as both selective in its cultural receptivity and possessing a vital culture of its own.

Thus, for example, David Ridgway has re-examined the story told by ancient authors of Demaratus, the Corinthian exiled merchant who settled in Etruscan Tarquinia and fathered Tarquinius Priscus, who became king of Rome and introduced 'plastic arts' to Etruria (now held to be architectural terracotta decoration). Demaratus and his story is revealed by Ridgway's analysis to be an invention of later literature designed to provide a Greek pedigree for Roman civilisation, and not the story of what happened in Etruscan and Etruria (now held to be a parallel study by Nancy Winter has demonstrated links in the archaeologi cal record between Corinth and Etruria. She noted similarities between Corinthian styles of architectural terracotta decoration and some roofs in Etruria, Syracuse, and Coscul. These can be related to the centuries and activities of the Sicilian family exiled from Corinth in 657 BC. Their enterprises might then provide a real historical set of circumstances for the interchanges between Etruscans and Corinthians, which gave rise to the story of Demaratus.

Such increasing precision in the identification and explanation of cultural links in Etruscan art is also exemplified in the work of Annette Rathje. She presented new, accurate drawings of the well-known terracotta frieze plaques from the upper arch building at Marzo near Siena. There are four types of plaques representing a horse race, a procession, a banquet, and an assembly. The function and significance of these architectural roof decorations has been much debated and Rathje argues that they represent activities that actually took place at the building rather than being allegorical or simply decorative. This is supported by excavated finds at the site, which match those shown in the banquetting scene. As a result she argues that the scenes on the plaques should be taken as indicative of what the building was used for: feasting and aristocratic display. Furthermore, following a detailed study of the banquetting scene frieze, she emphasises similarities with representations of neo-Assyrian and Phoenician banquets. However, the Marzo plaques have often been seen as derivative scenes of banquetting copied from the arts of others, but are indicative of the ways in which the Etruscans participated in activities and values shared with neighbouring civilisations.

A key part of the conference were the papers presented by representatives of the Italian Archaeological authorities (Soprintendenze), whose attendance was made possible by the British Academy. The work of the Soprintendenze is vital in both protecting and preserving archaeological finds, and often takes place in difficult circumstances. In the region of Umbria work at Orvieto was highlighted by Laura Bonomi. Here restoration work in the well-known Crocifisso di Tufo cemetery has discovered largely intact tombs, and parts of the city wall have been restored. Major excavation work is also underway in the Campo della Fiera, as Simonetta Stopponi reported. This area, just outside the
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modern city, is suspected to be the site of the most important religious sanctuary in Etruria, the Fanum Volturiae. Excavations have so far located roads and terracing and also identified architectural terracottas from a temple - a tantalising clue, but not yet sufficient to securely identify the site as the federal sanctuary of Voltumna. Also on Orvieto Claudio Bizzari presented work conducted beneath the streets of Orvieto revealing that Etruscan cisterns and drainage tunnels do not match the orientation of the still visible medieval streets of the city and so suggest that the Etruscan city was organised differently than the city now visible above ground.

Anna Rastrelli from the Tuscan Soprintendenza based in Florence focused on recent work in northern Tuscany, where Pisa has emerged as a far more important Etruscan city than was previously thought and work near Fiesole has underlined its importance as an Etruscan centre. However, one of the major discoveries has been a large planned site, perhaps even a city, at Gonfienti near Prato, which is not dissimilar to the well-known city of Marzabotto near Bologna. Another site east of Florence at Poggio Colla excavated by Greg Warden and Michael Thomas is also gaining in importance: they reported on remains of a temple with Tuscan columns dating perhaps to the 6th century, along with parts of a votive deposit of bronze disturbed by clandestine excavation.

In recent years a new class of settlement has been identified, particularly in northern Etruria. These are small fortified hilltop sites occupied in the Hellenistic period, the latter part of the Etruscan period. Some of these have now been excavated: for example Corneto, Pietrattico (both near Chiusi), and Scandicci, all between Florence and Siena. Some of these sites were discussed as a group by Hillary Wills Smith, who associated them with similar sites elsewhere in central and southern Etruria. In the Albegna Valley in southern Tuscany a similar site has also been excavated by Marco Firmati at Ghiaccio Forte near Scansano, where a new museum displays a votive deposit as well as results of the excavation. He suggests that the site may have been fortified in response to marauding bands of Gauls (a Gaulish sword was found there) or to the militaristic expansion of the Roman state.

The work of the Soprintendenza in southern Etruria was presented by Francesca Bolianti, who focused attention on the city of Veii, where new excavations and surveys have been focused on details of the city plan and some of its buildings. A significant part of the Soprintendenza activities has been the reorganisation of sections of the Villa Giulia, the museum in Rome with the most important collection of Etruscan objects. This has included expansion into the nearby Villa Poniatowski with the aid of lottery funding.

Delegates from several museums reported on current Etruscan activities. From Copenhagen Jette Christiansen unveiled plans for the thematic and contextualised display of the important Etruscan exhibits in the Ny Carlsberg Glyptotek, and Jean Turfa and Ann Brownlee outlined plans for a new Etruscan gallery at the University of Pennsylvania Museum to be entitled 'Worlds Intertwined: Etruscans, Greeks and Phoenicians', which will feature thematic displays and place Etruscans in their Mediterranean context. From France, Françoise Gautier presented some recent restoration work at the Louvre, including analysis of a painted panel (Iustus Campana) which remained in the framework and some parts of the picture were incised before a light slip was applied as a background.

Artefacts both in museums and from excavation have also been the focus of detailed examination in recent years and the conference heard of new bronzes, glass, textiles and also ceramics. Three studies of Etruscan bucchero vessels each had a different focus. Phil Perkins, who is preparing a catalogue of bucchero ceramics in the British Museum, described how conservation work had noted that the typical black colour of Etruscan bucchero had in most cases been enhanced by the application of black polish to the vessels and this treatment, although not ancient, had been applied before the vessels were acquired by the museum in the 18th and 19th centuries. Wim Regter detailed how the new joins between two vessels were closely related to bronze vessels by examining the use of imitation punchwork, filigree, collar rings, and rivets in the decoration of the vessels reminiscent of contemporary metalwork in the second quarter of the 7th century BC. Ian Berkin presented the results of a study of bucchero from Murlo, the first of its kind in northern Etruria, and concluded that the diversity of shapes and lavish decoration were needed for banqueting and demonstrated that such banquetting equipment was not limited to funeral rituals, but also was a part of Etruscan daily life.

Before the latter part of the 20th century much of the investigation of the Etruscans focused on either the excavation of tombs or temple sites. Now the emphasis has changed and more research attention is focused upon settlements and Etruscan life. However, the conference did not neglect

A website accompanying the conference, hosted by the Open University, can still be visited at http://www.open.ac.uk/Arts/classstats/etruscansnow/index.htm.

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Satyrs on Greek Coins

THE SATYR ON GREEK COINS REVISITED

Ann-Marie Knoblauch

Half man and half beast, with a nature that could be described as lewd, mischievous and good spirited, the satyr is one of the most commonly depicted figures in ancient Greek art. In mythology satyrs were known especially for their fondness of wine, and many ancient images reflect the cheerful, drunken antics of these creatures. Another notable characteristic of satyrs is their inability (or unwillingness) to resist their sexual urges. Thus, they are commonly shown good-naturedly pursuing the objects of their desires, but rarely is the act of copitus itself shown, reflecting perhaps a high drive but low success rate in these matters (Fig 3).

There is more to these creatures than wine and the pursuit of sex, however. They often attend to important deities, especially Dionysos (Fig 4), whose role as the Greek god of wine makes him an eminently suitable companion. In fact, satyrs are the most consistent and loyal members of Dionysos' entourage, and the creatures are often interpreted as alluding to worship of the god, even when the god himself is absent. While this general characterisation of satyrs may seem familiar to modern audiences, in fact it emerges almost exclusively from a single Greek art form: Athenian vases of the archaic and classical periods. Displayed in museums throughout the world, these vases numbers in the thousands of images (Figs 3, 4, 9) and have long influenced our interpretation of Greek mythology. Yet scholars have begun to question this reliance on Athenian vases and now seek to balance the sheer quantity and quality of these surviving images with the recognition that they attest to the interests of only one geographical region, Attica, and only limited audiences, mainly those attending private drinking parties.

So, how can we determine whether this Athenian perception of the satyr was shared by the rest of the ancient Greek world? To start with we can look at images of the creature on ancient Greek coins. Ancient coins are often classified as a minor art by scholars, but the information they yield defies such dismissive categorisation. As official documents, intended at times for a wide circulation around the Mediterranean, coins were monumental, if not in scale, then certainly in the number of people the image would reach—unlike the relatively small and exclusive audience of the Attic vases. Coin types were chosen for different reasons, yet one criterion must surely have been the ability to identify a coin's home mint. The minting city knew that the image they chose would carry a very public message everywhere their coins were seen, a message that would reflect back on their own city. Coins were thus used to broadcast desired information about a city to a wider audience. While not as frequent or as numerous as the vases, coins provide information from a broader geographic and cultural spectrum than the Athenian vases, and so the satyrs on the coins reflect significant local variations, highlighting regional beliefs and priorities.

From the mid-6th century through to the end of the 4th century BC, satyrs appear on coins from 19 mints, for a total of approximately 125 issues. The creatures seem to be most comfortable towards the edges of the Greek world: Northern Greece and Macedonia (Lete, Thasos, Therone, Mende, and Abdara); Asia Minor, and Ionia (Kyzikos, Lampsaos, Phokaia, Mytilene, and Pordoslene); Sicily (Naxos, Aitna-Katane, Himera, Selinous, and Nakona), the Black Sea (Pantikapaeon), as well as Massalia, Cycladic Naxos, and the Ionian island of Keryya. They are noticeably absent from Attic and Athenian coins, as well as coins from much of the Greek mainland, where it seems the satyrs occupied their niche as the playful figure we have seen appropriately depicted on drinking vessels. This regional 'typecasting' prevented them from assuming any kind of important civic role, as they were able to do elsewhere. At most mints the satyr appears briefly on one or two issues, or as a subsidiary symbol in the field of a larger issue, but here we will look more closely at two regions and mints where the satyr is a key player on the coins:

**Fig 2 (second from top).** Tetradrachm from Naxos, c. 420-403 BC. Diam. 20 mm. Later the head of Apollo (identified by his laurel crown) replaces Dionysos as the obverse type. The satyr's pairing with Apollo here undermines the argument that satyrs are exclusive symbols of the worship of Dionysos.

**Fig 3 (third from top).** Maenad with upraised hand and poised thyrsus resists the attentions of an ithyphallic satyr. Tondo of an Attic red-figure klyix; 5th century BC. Munich Antikensammlung Museum.

**Fig 4 (right).** Attic black-figure neck amphora depicting Dionysos and Ariadne framed by vintaging satyrs; 6th century BC. Munich Antikensammlung Museum.

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Satyrs on Greek Coins

Naxos on Sicily and Thasos in the northern Aegean.

Naxos and Thasos can help demonstrate the unique meaning of the satyr when he appears on Greek coins, and, perhaps more importantly, how the coins allow us to understand distinctive aspects of regional culture and religion that are usually overshadowed by the overwhelming evidence from Athens and Attica. Both cities minted coins featuring satyrs prominently and over a long span of time, and in both cases the satyr on the coin first glance appears to echo the drunken and lascivious creature from the Attic vases.

The mint at Naxos on the slopes of Mount Aetna on Sicily pairs the head of a satyr with a phallic satyr, squatting frontally, contemplating a wine cup held in his extended hand on the reverse (Fig 1). The Naxian coins have often been used as proof that the perception of the satyr prevalent in Attica (as a companion of Dionysos and a common theme throughout the ancient Mediterranean world, but in fact these are a rare exception. Naxos is one of only three Greek mints to promote such a connection (Myrina and Kerkira, both in brief issues, are the other two). Departing from a satyric type, in a later issue the same squatting satyr becomes the reverse type for a head of Apollo (Fig 2), diluting any exclusive connection the locals might have been seeking to promote between their satyrs and Dionysos. Herbert Cahn has argued for a more abstract meaning, suggesting that the satyr on the coins of Naxos is not a servant of Dionysos, but a generic demon of fertility, reflecting the rich soil of Mount Aetna and the crops that it produces. The wine cup he peers into highlights wine, a famous (and lucrative) product of that mountain.

The island of Thasos in the northern Aegean, also famous for its wine, is one of the earliest mints to put a satyr on its coins. Beginning around 540-535 BC, Thasian coins depict a robust and muscular creature with equine ears carrying a cornucopia in the hand (and not a maenad as often interpreted), in his arms (Fig 5). His left arm, raised abruptly between them, has been interpreted as a sign of resistance: that she is being taken against her will. The reverse types are non-figural incuse squares.

The satyr and nymph type continues in Thasos for over one hundred years, and after the Athenian takeover of the island by the late 5th century BC a relaxed and elegant female places her arm around the satyr’s neck (Fig 6). If these satyrs and their archaic counterparts are the same lusty and playful predator we find on the Athenian vases, then we must assume that the ‘resisting’ female of the archaic issues finally ‘consents’ to his advances. But rather than being part of an ongoing seduction narrative, it is more logical that both the early and the later Thasian coins depict the same encounter, an encounter between two forces of nature. ‘Resistance’ and ‘consent’ are distinctions placed on these coins by modern eyes. More likely the coins of Thasos reflect the positive aspects of these two semi-divine creatures, the satyr (symbolising the earth, as at Naxos) and the nymph the satyr’s female counterpart (symbolising water). The physical union of these two forces produces the rich crops in the regions.

A further separation from Athenian imagery is apparent in other archaic issues from the region around Thasos, which closely resemble the Thasian coins. Staters attributed to the nearby Macedonian mint of Lebe depict a satyr standing beside a nymph. These coins are usually thought to predate the Thasian coins by ten or fifteen years (Fig 7). Another group of contemporary coins, inscribed with the names of different indigenous tribes, features a centaur carrying off a female in his arms in a composition identical to the Thasian issues (Fig 8). The visual and iconographic similarities among the coins of Lebe, the local tribes, and Thasos suggest that Thasos looked to these other mints as the source of inspiration for her own coin types.

Naxos and Thasos are just two of 19 mints to put satyrs on their coins, but they serve as good illustrations of a wider trend and help to highlight the importance and uniqueness of the numismatic evidence and, I would argue, the satyr himself. In Athens the creature may have been a pleasure-seeking, womanising servant of Dionysos, but elsewhere he was more autonomous and recognised as a positive natural demon. The connection with women and wine found on coins does not connotate the lasciviousness of the Athenian satyr, but rather refers to this potent creature, his female counterpart, and an important product that results from their union: wine.

Fig 8 (fourth from top). Stater with centaur and female attributed to the Orektikoi, c. 520-500 BC. Diam. 22 mm. The stylistic and iconographic similarities these coins share with those attributed to Lebe and the later Thasian coins suggest that Thasos looked to these issues for inspiration when choosing the satyr and female types for their own coins. Examples inscribed with the names of the Orektikoi, Dionysos, Zaitalkos and the Peraliolos (some mentioned by Herodotus as being indigenous tribes of Thrace), predote the arrival of the Greeks.

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Fig 9 (below). Reveiling satyrs, complete with wine krater and oinochoe, dance to a double flute; 6th century BC. Attic black-figure amphora. British Museum.
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NUMISMATIC CALENDAR

AUCTIONS FEATURING ANCIENT COINS
13 September. Jean Elsen S.A. Brussels. Tel: (32) 2 734 6356. E-mail: numismatique@elsen.be. Website: www.elsen.be.

17-20 September. Gerhard Hirsch Nachf. Munich. Tel: (49) 89 29 21 50. Website: www.coinhirsch.de.

20 October. Leu Numismatik. Zürich. Tel: (41) 211 4772. E-mail: info@leu-numismatik.com. Website: www.leu-numismatik.com.

21 October. Leu Numismatik. Zürich. Tel: (41) 211 4772. E-mail: info@leu-numismatik.com. Website: www.leu-numismatik.com.

FAIRS
18-21 September. Long Beach Coin & Collectibles Expo. Long Beach Convention and Entertainment Center, 100 South Pine Avenue. Tel: (1) 805 962 9939. Fax: (1) 805 963 0827. E-mail: lbexpo@gte.net.

24-26 October. PAN 25th Anniversary Show. Monroeville, PA. Tel: (1) 781 729 9677.

CONFERENCES & LECTURES
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/cin-madrid and www.man.es/congresos/Index.htm.

23 September. THE HOXNE TREASURE AND OTHER HOARDS OF GOLD AND SILVER COINS DEPOSITED AT THE END OF ROMAN BRITAIN. Peter Guest. British Numismatic Society, Linacre Lecture. Warburg Institute, Woburn Square, London WC 1H OAB. Tel: (44) 20 7862 8949. E-mail: warburg@sas.ac.uk.

28 October. OFFICIAL AND UNOFFICIAL MONEY IN THE EIGHTEENTH CENTURY: THE EVOLVING ISSUES OF CURRENCY. Professor Peter Mathias. British Numismatic Society, Linacre Lecture. Warburg Institute, Woburn Square, London WC 1H OAB. Tel: (44) 20 7862 8949. E-mail: warburg@sas.ac.uk.

EXHIBITIONS
SWEDEN
Stockholm
SAINT BIRGITTA: 700TH ANNIVERSARY. KUNGL. MYNTKABINETT (ROYAL COIN CABINET) (46) 8 783 94 00. Until 7 October.

SWITZERLAND
Geneva
A THOUSAND AND ONE DENARII 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
Manchester
THE MANCHESTER MONEY GALLERY. Part of a major redevelopment of The Manchester Museum, a new Money Gallery has been established in partnership with the British Museum. The gallery will benefit from the long-term loan of a large number of objects drawn from the British Museum’s Department of Coins & Medals, with additional objects coming from its Departments of the Ancient Near East, Greek and Roman Antiquities, and Oriental Antiquities. THE MANCHESTER MUSEUM, UNIVERSITY OF MANCHESTER (44) 161 275 2634.

USA
New York
DRACHMAS, DOUBLONS AND DOLLARS: THE HISTORY OF MONEY. Among the more than 800 examples selected for this exhibition, spanning the globe and some 3000 years, are a Brasher doubloon, a seventh-century BC. Lydian electrum coin, shell money from Thailand, Native American wampum, and a Confederate States half-dollar. FEDERAL RESERVE BANK OF NEW YORK (1) 212 720 6130. Until June 2007. Viewing by appointment only.
The British Museum: A History
David M. Wilson

This year the British Museum, 'That Noble Cabinet' used by Edward Miller as a title for his history in 1973, celebrates its 250th anniversary. How do you write a history of such a world-renowned institution? 'With difficulty' comes back the schoolboy answer. The Museum has so many facets, each as interesting or beguiling as the other, often depending on the author's stand point. Previous histories have been written by officials in the Library - but that went away as The British Library to St Pancras in 1973. Sir David Wilson comes to writing his history, so appropriately timed for the celebrations, first from the antiquities 'side' as formerly a member of the new amalgamated Department of Medieval and Later Antiquities, then he left the Museum for academia, and subsequently returned as Director from 1977 until 1991. His is an unparalleled view of this venerable institution. He has, literally, seen most sides of the fence and brings an objective, analytical approach to the long and, at times, convoluted and involved history. His view is not only of the ups and downs, the strange stories attached to some of the objects (and odd views from Trustees), but it is also the modern story of an institution that keeps pace with the times, that reinvents itself as necessary but, nevertheless, is still the much loved 'Old Lady of Bloomsbury'.

In a way David Wilson wrote the book to prove for the present volume during his Directorship in 1989 under the title The British Museum: Purpose and Politics. Here we now have the main course, a magisterial survey of 300 years that is alive with appropriate comment on both past and present up to 2002. One might liken the present book to an archaeological dig: layers have been peeled away, new finds made in excavating the archives, and the whole brought together in a finely produced volume. In truth, it must be said that it is not a book to be read at a sitting, more to be savoured in portions, or dipped into via the detailed index to see what the Trustees did about certain collections, the spats that greeted some of the purchases, and some objects that were offered but not acquired. Not least, in the Appendices is the updating list of Curatorial Staff, 1756-May 2002, compiled by Marjorie Caygill, who has herself contributed much in her own publications to bring the Museum to a wider audience, and who, as David Wilson writes, 'deserves my deepest thanks'.

Eight chapters take the story from the Museum's foundation in the Age of Enlightenment on the back of Sir Hans Sloane's will, through the Georgian and Victorian Ages, the various wars that have affected the growth of the collections (trophy brought home), and those of the 20th century that so affected the collections and, indeed, the building itself when it suffered from air raids. From an institution that was hesitant and loath to admit the 'holy polli' who, it was felt, could not appreciate its content, to the great (small) world galleries that it now is, open to everyone, this well written book is a splendid tale unfurled.

Peter A. Clayton

The Castellani Fragments in the Villa Giulia. Athenian Black Figure. Vol. 2
Helene Blinkenberg Hastrup
Aarhus University Press, Aarhus, Denmark, 2003. 112pp, 270 b/w illus, 26 line drawings. Paperback, £26.95 ($52.95).

This is the second volume in the publication of the Attic pottery black-figured fragments in the former Castellani Collection now in the Villa Giulia Museum, Rome. The volume takes the form of a cataloguing dictionary divided into two parts. The first deals with 117 fragments of identifiable vase shapes: amphorae, lekythoi, jugs, kraters, dinos, and hydria; the second part deals with 153 fragments of unidentified vase shape. The catalogue follows standard academic format in which each fragment has its individual number followed by its museum registration number, a full description including measurements (metric), bibliography if previously published, attribution to a vase-painter (or school or group) as attributed by Beazley, other scholars, or the author, and date. Each fragment is illustrated in black and white at full size and profiles of 26 fragments are also drawn in line. There is a concordance of registration and catalogue numbers, and a list of vase-painters.

This is a fine work of scholarship, beautifully presented, which really does justice to a hitherto somewhat neglected part of an old collection with an intriguingly chequered history. An essential reference tool for all students of Attic black-figure pottery.

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

Style and Politics in Athenian Vase-Painting: The Craft of Democracy, ca. 530-460 BCE
Richard T. Neer

The weight of this book depends on its four chapters: 'The Greek Symposium and the Politics of Adorn'; 'The Evolution of Naturalism: Or, Drawing the Net'; 'Crafted without Flaw': Making Painters in the Age of Kleisthenes'; and 'Dialogue: Iconography and the Improvisation of Democracy'. These chapters, whose titles are self-explanatory, are preceded by an Introduction ('Greek Revolutions Revisited') and followed by a Conclusion ('Figures and Politics'). It is from these two ancillary essays that the reader will most easily find the main focus of the author's theme in which meaty, and it has also to be said, ideologically loaded flow so profusely. The author's basic concern is with what he finds the deliberate formal ambiguity in Athenian vase-painting and the need to look at the connection between pictorial style and political ideology in the very important time-span between the death of Peisistratos and the rise of Pericles, an apparently simple aim which, however, takes many deviations en route, and calls on several other lines of classical enquiry. The wide basis of research, the richness and variety of ideas are, however, well served by the often abstruse writing style, e.g. p.3: 'In other instances, a single contour-line comes to stand for a multiplicity of different objects, with the result of being a constant, duck-rabbit oscillation between incommensurate alternatives'. The joy of reading a trained academic scholar is in usually to find the writing clear and direct.

The book concludes with two Appendices. One, 'Chronologies: When did the Pioneer Style End?', makes a good case for a certain down-dating, although the haphazard survival rate of vases should warn us against depending on any argument ex silento. The second Appendix, 'Ulian's Question', reverts to Michael Vickers and David Gill's hypothesis (in Artful Crafts, 1994; fully developed most recently in 1995) that all painted Athenian vases were copies of metal originals; a thorough critique, although not quite as dispersive as one might have expected. There is a good range of illustrations and the author also provides Notes, Bibliography and an Index. A book certainly for the specialist and, on balance, perhaps for the academic scholar.
Iron For The Eagles: The Iron Industry of Roman Britain
David Sim and Isabel Ridge

Iron lacks the glamour of gold or silver or the versatility of copper and its alloys (bronze and brass), and it suffers from its readiness to combine with oxygen, so that it is all too often badly corroded when it is excavated on archaeological sites. Nonetheless, economically it was unquestionably the most important metal during the Roman period, and this excellent book both shows how it was smelted produced and worked and demonstrates its great range of uses.

The strongest part of the book is unquestionably that dealing with the smelting and treatment of smelted iron to produce artefacts - not surprisingly, perhaps, since this was the subject of the first author's PhD thesis. It is meticulous in its descriptions of the different techniques of shaping and forging used by Roman smiths, with many practical illustrations.

The description of the smelting process is handled competently; with a minimum of metallurgical jargon, and the chapter on steel production is sound, particularly in its inclination towards a process of sorting of the bloom into high- and low-carbon parts. Perhaps the weakest sections deal with the mining and treatment of iron ore. There is virtually no evidence for underground iron-ore mining anywhere in the Roman Empire: the Lydney Park mine is unique for Britain, and probably for the entire Western Empire. Much of the detail of Roman underground mining given in the book is hard to reconcile with the evidence of the archaeology of the area.

The book presents the arguments of the authors for the need to examine Roman iron production in a wider context and with a range of different techniques. It is certainly an important contribution to the understanding of the economy and industry of Roman Britain.

Hellenistic Sculpture III: The Styles of Ca. 100 – 31 BC
Brunilde Sismondo Ridgway

Ridgway is one of the leading scholars in the field of Greek Sculpture, who has written many brilliant books and articles on the Hellenistic period. This volume is the final part of her trilogy on the Hellenistic era, which unfortunately is not her province. Ridgwy has produced many students, but retired from teaching some years ago and, unfortunately, has not kept up-to-date with research and discoveries in the field. It is quite clear that much of the 'analysis' of individual sculptures was made from photographs rather than the works themselves; in some cases one can even tell which photographs were used, and the illustrations at the end of the book are shockingly bad for a volume on art which is clearly intended by the publishers to be sold as a textbook. This method of research is clearly because much of the text is in stark contrast to the few passages on sculptures Ridgwy has actually seen, which she makes clear in the footnotes by thanking the relevant curators who showed them to her, and where her analysis is brilliant.

The Bryn Mawr School' exemplified by her pupils is notorious for down-dating sculptures by several centuries, and this method is followed throughout the book. While changes in dating do occur, it helps if one provides some reason for them and gives at least a couple of lines of argument. To those who are not aware of Ridgwy's history of doing this, it may be extremely confusing when she states that a work dates to the 1st century BC, often without any explanation for the re-dating, and then refers the reader for more information on the work in question to her books on the 2nd and 3rd centuries BC, to which periods it must be pointed out that the majority of scholars date the works.

Although it gives the appearance of being an easily accessible book on Greek sculpture, this volume is so flawed that it should be avoided at all cost. Professor Ridgway begins her introduction by stating that 'This is my last book on Greek Sculpture'; it seems a shame that such a distinguished career should draw to an end with such a work.

Dr Dorothy King

Roman Aqueducts and Water Supply
A. Trevor Hodge

Aqueducts were one of the greatest manifestations of civil engineering in the Roman world, and their impact on the landscape and the way of life of the Roman Empire is still evident today. In this comprehensive second edition, Trevor Hodge presents this often-neglected aspect of Roman achievement in a very lucid and attractive manner. At the outset the author states that the aim of his book is to answer the simple question: how does an aqueduct work? His answer is presented at a level of detail as monumental as some of the feats of Roman engineering he is describing. Accompanied by excellent illustrations, his scope incorporates case studies of Roman aqueducts across the Empire from Wales to Syria. As meticulous as his approach may be, the delivery of this fascinating subject is simplistic and logical. The chronological approach, often characteristic of studies in Roman monumental architecture, is avoided. The author instead follows the same sequence as the water passing through the aqueduct, a tour from catchment to distribution that flows as seamlessly as the water being conveyed. This takes in the range of engineering techniques devised to tap aquiferous sources, construct water channels, bridges, siphons, and distribution castella, and presents the various problems and solutions encountered with this type of hydraulic engineering.

Other aspects dealt with include the predecessors of Roman aqueducts in ancient Greece and Etruscan Italy, wells and cisterns, domestic water supply, and drains and sewers. Despite the impressive scope of this work, and its emphasis on case studies, it is disappointing that this latest edition does not take into account the most recently discovered and most elaborate Roman aqueduct system found at Constantinople from Bulgaria, some 250km away, tapping four major Thracian rivers en route. This oversight does not, however, detract from the quality of this excellent publication. Its contribution to this branch of scholarship is substantial and its appeal is compatible with a variety of readers ranging from the amateur technocrat to the academic.

Dr Mark Mernony
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 late 20th century and a group of Mediterranean artefacts collected by local travellers in the 19th and early 20th centuries. ABERDEEN ART GALLERY AND MUSEUM (44) 1224 523-700 (http://aagom.co.uk).

BRIDPORT, Dorset
WADDON HILL EXCAVATIONS. Waddon Hill was occupied for 15 years by the elite Roman Legio II Augusto before they moved to the Midlands to crush the revolt led by Boudicca. The fort was excavated 1959-69, and yielded an extensive collection of Roman pottery, one of the best Roman military collections in Britain. BRIDPORT MUSEUM (44) 1308 422-116. Permanent display.

CAMBRIDGE
FITZWILLIAM MUSEUM COURTARD DEVELOPMENT. During 2003 a building project will continue to improve access and facilities for visitors. The museum will remain open and the lower floor of the Founder's Building will display antiquities from Ancient Egypt, Greece, and Rome, as well as Roman and Roman-Egyptian, Cypriot, and Western Asian art. Parts of the collection will not be on display, and visitors are therefore advised to contact the museum in advance. FITZWILLIAM MUSEUM (44) 1223 332-905 (www.fitzmuseum.cam.ac.uk).

HULL, Yorkshire
REDEVELOPMENT OF HULL AND EAST RIDING MUSEUM. Following the launch of the magnificent new Roman Galleries, which opened in 2001, the museum has begun 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 July/August 2003, pp. 6-7.)

LONDON


BOB THE ROMAN: HEROIC ANTIQUITY IN THE ARCHITECTURE OF ROBERT ADAM. A display dedicated to Robert Adam (1728-92) presenting objects acquired on medieval pilgrimages, treasures brought back from the Middle East, and objects from Egyptian monuments. THE BRITISH MUSEUM (44) 20 7323-8525 (www.british-museum.ac.uk). Until 7 September.


TIME TO BE BORN. Based on research undertaken by Michele Klein of Beth Hafeztothuf School, Israel, this exhibition examines the medical, religious and familial aspects relating to childbirth and fertility as expressed in Jewish experience and ritual from biblical times to the present. The exhibition draws on art and artefacts from around the world, including illuminated manuscripts, drawings, stained glass, and ritual objects. THE JEWISH MUSEUM (20) 7284 1997. Until 21 September.

OTTERBURN, Northumberland
BRIGANTIAN. A new, permanent, outdoor archaeological reconstruction centre close to the remains of the Roman fort of Bremetennacum on the Scottish borders. Brigantium features reconstructions from the pre-Roman to the Roman-Italian era and, including Iron Age defences, and a Bronze Age burial cairn. The visitor and education centre features an interactive general gallery. The exhibition opens to the public. BRIGANTIAN MUSEUM (44) 1830 520 801 (www.brigantium.co.uk).

SALISBURY, Wiltshire
FROM SITE TO MUSEUM. This summer three rare Saxon pendants go on public display for the first time since their discovery along a 7th century female skeleton in 1985. The burial of a richly equipped woman of particular interest in that it represents a casket with a handle which displays Saxon traditions of buying the wealthy and powerful alongside many of their earthly valuables and the practice of Christian graveyard burial. The cruciform inlay on one of the pendants suggests that the woman with whom they were buried may have been amongst the first Anglo-Saxon converts to Christianity. SALISBURY MUSEUM (44) 1722 332151.

SOUTH SHIELDS, Tyne & Wear
ARBEIA ROMAN FORT & MUSEUM: GOLDEN ANNIVERSARY. Forty years ago, after pressure from archaeologists, a small museum was set up to house the Roman fort of Arbeia, which dates from AD 160. This year the museum celebrates its golden, 50th anniversary with a special exhibition which will display for the first time rare finds such as a gold ring thought to have belonged to the fort commander’s wife, a gilt and gold leaf brooch used to fasten a soldier’s cloak. ARBEIA ROMAN FORT (44) 191 456 1369 (www.tvmus.eums.org.uk/arbeia).

SUTTON HOO, Suffolk
FAR-FETCHED 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, the British Museum (January to May), the Swedish University Museum for Cultural History, Stockholm, and the Vasa Museum, Stockholm. The exhibition opens in Sutton Ho, near Woodbridge, last year. The exhibition goes on to the British Museum where it is on show from February 8 to 26. SUTTON HOO VISITOR CENTRE (44) 1394 284 890 (www.nationaltrust.org.uk/ places/suttonhoo). Until 30 September.

UNITED STATES

ANN ARBOR, Michigan
CHINESE MORTUARY ART. Over 50 funerary jars, ritual objects, burial furniture and tomb wall rubbings. UNIVERSITY OF MICHIGAN MUSEUM OF ART (44) 734 763-8662 (www.umich.edu/~umma). Until 20 September.

ATLANTA, Georgia


RAMSES II: SCIENCE AND THE SEARCH FOR THE LOST PHARAOH. Could the museum be the key to finding the tomb of the 18th dynasty, recently acquired as part of a Canadian collection, be that of 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 (44) 1404 727-4828 (www.carlos.maryo.edu). Until April 2004.

AUSTIN, Texas

BALTIMORE, Maryland
ART FROM THE PACIFIC: AN EXHIBITION OF ARTWORKS FEATURING OBJECTS LOANED TO THE MUSEUM FROM THE COLLECTIONS OF THE AUSTEN-SKOKES AMERICAN ANTIQUITIES FOUNDATION. Featuring rare objects and artifacts from the Pacific that are among the finest of their kind, this major exhibition opens 140 works of art from the most famous collection outside of Egypt. THE WALTERS ART MUSEUM (44) 1404 547-9000 (www.thewalters.org). Until 30 September 2012.


MINERVA 58
BUFFALO, New York

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

THE CITY OF SANDS: APPROACHES TO GRAPHIC RECORDING. 50 drawings executed over a period of 250 years, from pencil and ink to electronic and computerized conversions, of the historical topography and architecture of ancient Sardis. SACKLER MUSEUM, HARVARD UNIVERSITY (617) 495-9400 (www.arthsmuseum.harvard.edu). Until 16 November.


CHICAGO, Illinois


CLEVELAND, Ohio
EARLY CHINESE ART GALLERY. The first gallery of its kind 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 bronzes, jade, pottery, sculptures, and metalwork. CLEVELAND MUSEUM OF ART (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 metalwork. Cleveland MUSEUM OF ART (216) 421-7340 (www.clevelandart.org).

DENVER, Colorado
CHINESE ART OF THE TANG DYNASTY FROM THE SZE HONG COLLECTION. This exhibition features tomb figures and conical examples of Tang dynasty metalwork, including gilt-bronze Buddhist images and ornately decorated mirrors. DENVER ART MUSEUM (720) 303-1624, www.denverartmuseum.org. Until 7 December.

WORTH FORT, Texas
THE QUEST FOR IMMORTALITY: TREASURES OF ANCIENT EGYPT. The second US venue for this exhibition of some of the finest and most masterfully crafted Egyptian museums, most of which had never before been exhibited outside Egypt, and including some that had neither been published nor put on display previously. KIMBELL ART MUSEUM (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. B-8). Exhibition available for $3 from Minerva or at the venue.

GAINSVILLE, Florida
ART OF ASIA FROM THE HARN MUSEUM COLLECTION. This long-term exhibition is presented as a series of focused displays in the Harn’s various media, themes, and countries. Its two points of focus are Chinese jade, metalwork, ceramics, and paintings, and 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 (131) 32611-2700. Until December.

GREENWICH, Connecticut

HANOVER, New Hampshire
COMING OF AGE IN ANCIENT GREECE: IMAGES OF CHILDHOOD FROM THE CLEVELAND MUSEUM OF ART. Approximately 230 sculptures, vases, toys, and other artefacts from American, Canadian, and European museums are featured. HOOD MUSEUM OF ART (603) 646-2808 (www.dartmouth.edu/~hood). Until 14 December (then to Cincinnati and New York). (See Minerva, this issue, pp. 15-17.)

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

SALVATION IMAGES OF THE BUDDHIST DEITY VISHNU. Celebrating the importance of Avakoliheshwara across Buddhist Asia, and spanning 1500 years, the works included in this exhibition number among the finest creative achievements of ancient Pakistan, Central Asia, China, Japan, and Tibet, and are executed in stone, stucco, wood, and gilt bronze. LOS ANGELES COUNTY MUSEUM OF ART (213) 622-7493, 6035 (www.lacma.org). Until 18 January 2004.

TRANSMITTING CULTURE: KOREAN CERAMICS FROM KOREAN-AMERICAN COLLECTIONS IN SOUTHERN CALIFORNIA. An exhibition of 50 remarkable works illustrating all the major developments in Korean ceramics. The works range from early unglazed stonewares of the Three Kingdoms and 6th BC - AD 688 and Silla (668-935) periods, through to Koryo (918-1392) and Chosun (1392-1910) ceramics, porcelains. LOS ANGELES COUNTY MUSEUM OF ART (1) 232 857 6035 (www.lacma.org). Until 7 February 2004.

MALIBU, California
J. PAUL GETTY VILLA MUSEUM CLOSED. It should be noted that the J. Paul Getty Villa Museum, which houses the noted collection of Greek and Roman antiquities, closed on 6 July 1997 for an extensive renovation. It will probably reopen later this year as a centre for comparative archaeology and culture.

(See Minerva, July/August 2002, pp. B-8.) J. PAUL GETTY MUSEUM (310) 459-7611.

MEMPHIS, Tennessee
GLORY OF THE SILK ROAD: ART FROM ANCIENT CHINA. Some 170 stone sculptures, gold, silver, ceramics, and textiles, many exhibited 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 view).

NEWARK, New Jersey
GLASS IN THE ANCIENT MEDITERRANEAN CULTURES. A reinstallation of the museum’s renowned Eugene Schaeffer Collection from 1500 BC through to the Islamic period, including video clips demonstrating ancient techniques for working glass. THE METROPOLITAN MUSEUM OF ART 500 5th Avenue (212) 581-6500 (www.metmuseum.org).

NEW YORK, New York
GUMPS: THE SILK ROAD: CENTRAL ASIA IN THE FIRST MILLENNIUM AD. A new permanent installation featuring some 40 sculptures, paintings, ivory figures, metalwork, textiles, and stucco, primarily from the museum’s collections, produced by the Persians, Kushans, Sogdians, Chinese, and others, in an amalgam of differing influences. METROPOLITAN MUSEUM OF ART (1) 212 879-5000 (www.metmuseum.org).

THE MET’S ISLAMIC GALLERIES CLOSED. The museum’s collection, one of the world’s largest, was temporarily closed until 2007 for expansion and renovation. Meanwhile a selection of about 60 major objects will be displayed in the Central Court, the Great Hall. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org).

THE RESPONSIVE EYE: RALPH T. COE AND THE COLLECTING OF AMERICAN INDIAN ART (1) 212 879-8317 (323 857). Exhibition including archaeological objects from the Southeast and Midwest. METROPOLITAN MUSEUM OF ART (1)
CALENDAR

FRANCISCO (1) 415 379-8801 (www.asianart.org).

SEATTLE, Washington


PHILADELPHIA, Pennsylvania

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

PITTSBURGH

MACHU PICCHU: UNVEILING THE MYSTERY OF THE INCAS. Yale archaeologist Hiram Birnbaum led the first expedition to this amnous site in 1911. It was conserved to be a country estate for the Inca elite. The second US venue for this exhibition of over 400 objects from the Yale Peabody Museum and from other institutions in Peru, Europe, and the US, many of which had not seen exhibited before. Included are gold, silver, ceramic, and bone, textiles, and some of the 11,000 photos taken by Birnbaum. CARNEGIE MUSEUM OF NATURAL HISTORY (412) 622 3131 (www.carnegiemuseums.org/cmnh). 18 October - 4 January 2004 (then to Denver). Catalogue.

PRINCETON, New Jersey


THE CENTAUR'S SMILE: THE HUMAN ANIMAL IN EARLY GREEK ART. Features 100 objects in a variety of media, including a number of famous masterworks. The exhibition focuses on the relationship between the psychological and the physical, exploring the significance of composite creatures had for the early Greeks, by examining their antecedents in the arts of Egypt and the Near East. Organized by the Princeton University Art Museum (1) 609 258-3788 (www.princetonartmuseum.org). 11 October - 18 January 2004. (See Minerva, this issue, pp. 11-14.)

SAN FRANCISCO, California

REOPENING OF THE ASIAN ART MUSEUM. The museum reopened at the beginning of the year in a new, expanded building. The Beaux-Arts-style building at 200 Larkin Street, in the city's civic centre, was formerly the Mappa Library. ASIAN ART MUSEUM OF SAN FRANCISCO (1) 415 379-8801 (www.asianart.org).

SEATTLE, Washington

TREASURES FROM AN ANCIENT AFRICA? A continuing exhibition comparing ancient Egyptian gods to sub-Saharan masqueraders, highlighting similarities and differences between some of the greatest cultural and personal adornments, and views of divine kingship. SEATTLE ART MUSEUM (1) 206 654-3100 (www.seattleartmuseum.org).


SPRINGFIELD, Massachusetts


WASHINGTON, D.C.


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

TREASURES FROM AN ANCIENT AFRICA? A continuing exhibition comparing ancient Egyptian gods to sub-Saharan masqueraders, highlighting similarities and differences between some of the greatest cultural and personal adornments, and views of divine kingship. SEATTLE ART MUSEUM (1) 206 654-3100 (www.seattleartmuseum.org). An ongoing exhibition.

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CALIFORNIA

1699 THE SIEGE OF QUEBEC. The story of a SUNKEN SHIP. Vessels of one of General Phips' vessels reveals the history of the British attack on Quebec City in 1699, providing an insight into the military and maritime life of the day as well as the methods and techniques of marine archaeology. MUSÉE DE L'AMÉRICAINE FRANÇAISE (1) 418 692 2843 (mca@mcaq.org). Permanent.

TORONTO, Ontario

ANCIENT CYPRUS: A PREVIEW OF THE FUTURE. NICHOLASO GALLERY OF CYPRIC PROVENANCE. This exhibition will preview approximately 60 pieces which are to be displayed within what will become the A.C. Leventis Gallery of Cypriot Antiquities, a permanent space due to open in December 2005, as part of the first phase of the museum's redevelopment. The new gallery of Cypriot Antiquities will serve as an entrance to the Greek Gallery and will house a recreation of an indoor sanctuary of the type used to house sculpture in 6th century BC Cyprus. ROYAL ONTARIO MUSEUM (1) 416 586-8000. Long-term exhibition.

DENMARK

ANCIENT CYPRUS AT THE DANISH NATIONAL MUSEUM: THE A.G. LEVENTIS GALLERY. New permanent display of ancient Cypriot art dating from 2500 BC into the Iron Age, collected since the early 19th century. Fascinating sculptures excavated from the Sanctuary of Athena at Lindos, Rhodes, in 1902-1914. DANISH NATIONAL MUSEUM (45) 3313 4411 (www.natmus.dk). (See Minerva, July/August 2002, pp. 22-24.)

FINLAND

THE NORDY BOAT: AN IRON AGE WARSHIP. Special exhibition which sees the temporarily returns to loan of the Nydam Boat from Germany, where it has been since 1864. DANISH NATIONAL MUSEUM (45) 3313 4411 (www.natmus.dk). Until 2 May 2004.


MOLDLRUP

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

ROSKLIDE


EGYPT

THEbidden TREASURES OF THE EGYPTIAN MUSEUM. To celebrate the centennial anniversary of the Egyptian Museum, an exhibition of up to 500 antiquities will be displayed for the first time, including 170 pieces that were stored in the basement of the museum, objects from some 15 major archaeological sites, and 145 Ptolemaic and Roman objects from the Alexandria Museum. THE EGYPTIAN MUSEUM (20) 2 575-7035. Until December 2005.

THE ROYAL MUMMYs. Eleven pharaonic mummmies, including Ramses II, are open permanent exhibition having been removed from display in the EGYPTIAN MUSEUM (20) 2 575-7035.

LUXOR

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

FRANCE

ANTIBES, Alpes-Maritimes

THE ETRUSCAS AT SEA: WRECKS FROM ANTITUS TO MARSEILLE. ACTE ARCHEOLOGIQUE BASTION ST. ANDRE (33) 227 63 13 95. Until 31 October.

AOSTE, Isère

AQUA IN VITA ROMANORUM: WATER AS SEEN IN ROMAN ANTIQUITIES. MUSEE GALLO-ROMAIN (39) 476 325-827. Until 30 November.

BAR-LE-DUC, Meuse

NAYSU: AN ART DE LIE DE ROMAN MUSEE. MUSEE DU BARROIS, Château des Ducs (33) 329 761-467. Until 26 October.

MINERVA 60
Permanent exhibition of funerary monuments made in the north-west part of the Paris region at the end of the Merovingian period. c. 3500–2500 BC.


NICE, Alpes-Maritimes CHAMPIOLLION, GALERIE SAINTE- REPARATE (Vieux Nice) (33) 493 80-748. Until 21 September.


PARIS TEMPS DE LA CITE THROUGH THE AGES, CRYPTE ARCHAEOLOGIQUE DE PARIS DE NOTRE DAME (33) 1 43 294668. Until 1 October.


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

SAINTS, Charente-Maritime CHRISTHOOD IN ROMAN GAUL. MUSEE DE L'ECHIVINAGE (33) 54674 20 97. Until 30 September.


VESOU, Haut-Saône FROM GESTURE TO SILEX. MUSEE DE LA CIVILISATION (31) 384 76 51 54. Until 5 October.

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

GERMANY BONN, Nordrhein-Westfalen COLLECTION OF 'AEGYPTICA'. The University of Bonn has opened a new permanent exhibition hall for Egyptian art, with 31 vitrines of three themes: house, temple, and tomb. AEGYPTISCHES MUSEUM (49) 228 737-282 (www.philkaf.uni- bonn.de). Permanent, but closed during school breaks (5 Aug - 15 Sept and 13 Dec - 15 Jan).

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

COLOGNE, Nordrhein-Westfalen MAX VON OPPENHEIM: EXPLORER, COLLECTOR, AND ARTIST. ANTSCHRAUJ-OEST MUSEUM (49) 221 336 9418. Until 9 November.

REOPENING OF THE SCHNUTGEN MUSEUM OF MEDIEVAL ART. After a year and a half of restoration some 900 of the museum’s 13,000 items are now on display. A new extension, scheduled to open in 2006, will house many more objects from this collection of medieval art, one of the world’s greatest. SCHNUTGEN-MUSEUM (49) 221 221 1401.

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

FREIBURG, Baden-Württemberg ADOLF FURTWANGLER, DER ARCHAIOS. An exhibition organised by the Archäologische Sammlung Universität Freiburg celebrating the 150th anniversary of the birth of this famous German scholar. ORTED-HAUS (49) 761 203-3073 (www.antike digital.de). Until 5 October.


EGYPT: 5000 YEARS OF HISTORY AND CULTURE OF THE PHARAONIC KINGDOM. The famed Egyptian collection of the museum reopened in March 2001 after renovation. ROEMER-UN- D PELZEAUS-MUSEUM (49) 5121 93 690 (www.roemer-pelzeaus-museum.de).

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

MAINZ, Rheinland-Pfalz EARLY MIDDLE AGES. A permanent exhibition with over 2200 objects; a virtual installation and expansion with many pieces acquired from excavations over the past 30 years. ROEMISCH- GERMANISCHES ZENTRALE-MUSEUM (49) 613 1212-231.

NUERNBURG, Bayern JORDANIAN ARCHAELOGY. A new exhibition of the rich discoveries of the period from c. 5000 BC to the 6th century AD, with special emphasis on pottery. NATUR- HISTORISCHES MUSEUM (49) 911 227-970 (www.nh-nueernberg.de).
GREECE

ABDERA

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

ATHENS

THE NINE TEMPLE FRIEZES. The east and west friezes, and north and south and west friezes, have been removed from the temple due to the ever-present air pollution and are now installed at eye level in the museum. THE ACROPOLIS MUSEUM (30) 1923-8724. A permanent installation.

REOPENING OF THE BENAKI MUSEUM.

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

SEA ROUTES: FROM SIDON TO HUELVIA.

This exhibition brings together objects from more than 90 Archaeological Museums in the Mediterranean, Cyprus, Lebanon, Syria, Israel, Italy, Tunisia, 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 analogues - where a mixture of elements can be traced to different geographical areas, cultures, or periods of history. MUSEUM OF CYCLADIC ART (30) 210 722 8321-3 (www.cycladic-m.gr). Until 30 September. Catalogue in Greek and English. (See Minerva, this issue, pp.3-4.)

UNDER THE LIGHT OF APOLLO.

Exhibition examining the influence of ancient Greek culture on the art of Renaissance Italy. Includes sculpture and painting, sketches and etchings, as well as medallions and decorated trunks. NATIONAL GALLERY (30) 210 723 9597. 22 October - 29th February 2004.

PIRAEUS

PIRAEUS ARCHAEOLOGICAL MUSEUM.

The museum houses a major collection of Greek sculptures from Piraean, 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 Geroulanos collection, Daphne. ARCHAEOLOGICAL MUSEUM OF PIRAEUS (30) 1 452-1598.

IRELAND

DUBLIN

ANCIENT EGYPT.

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

NATIONAL MUSEUM OF IRELAND: ARCHAEOLOGICAL COLLECTIONS.

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

ISRAEL

HAIFA

HEINZ MUSEUM: PERMANENT SPECIAL EXHIBITIONS. ANCIENT CRAFTS AND INDUSTRIES; PHOENIC-NICANS ON THE NORTH COAST OF ISRAEL IN THE BIBLICAL PERIOD. (972) 721-7577 (http://research.haifa.ac.il/~heiz/).

JERUSALEM


GODS OF CANAAN, PHOENICIA, MOAB, AND AMMON. A new perma-nent exhibition exploring the Gods of Israel's close neighbours. BIBLELANDS MUSEUM (972) 2561-11066 (www.bim.org).


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 (39) 081 524-8169 (www.baiasen.mversa.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 museum devoted to the 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 in the sea near the Apulian coast. MUSEO ARCHEOLOGICO PROVINCIALE F. RIBEZZO (39) 831 563-545.

CRECCIO

ARCHAEOLOGICAL MUSEUM: CASTELLO DUCALE.

The museum includes 6th and 7th century AD locally decorated jewels, bronzes, ceramics, and glass objects demonstrating Byzantine influences. There are also a considerable number of Etruscan objects from the Franza Maria Farschi collection recently bequeathed to the museum (39) 871 941-392.

FRANCE

ARCHAEOLOGICAL MUSEUM OF VILLA CORSINI.

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

MONTAGNANA, Padova

MUSEO CIVICO E ARCHEOLOGICO.

The museum, created in 1980 following the discovery of the Roman necropolis of the nearby genti Vassâlia, has now been reorganised. Objects on view range from Bronze Age to the Middle Ages (39) 42 980-4126.

PERUGIA

MUSEO ARCHEOLOGICO NAZIONALE.

New exhibition spaces have been added to the museum. Now on view is the Gallo-Roman collection of amulets and magical instruments and the Etruscan tomb of the Cai Cuti family and its funerary goods (39) 75 375-9682.

POMPEII

THE TOMB OF THE ROMAN BATH AT AND OF THE HOUSES OF JULIUS POLIBIUS AND MENANDRUS.

The houses and the baths were closed for years due to restoration work. The House of Menandrus is one of the most important of the large mansions decorated with wall paintings that have survived in the ruined city. PORTA MARINA (museoline@adnrkonos.com). Visits on weekends by appointment.

ROME

MUSEO NAZIONALE ETRUSCO DI VILLA GIOIA.

The reorganisation of the museum is now completed and all rooms are open (39) 6 322-6571.

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

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 newly created space outside the weaving. ANTIKEN MUSEUM UND SAMMLUNG LUDWIG (41) 61 271-2202 (www. antikenmuseumbasel.ch).

RIGGSBERG, Bern


SCHAFFHAUSEN

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

An ongoing exhibition of about 800 objects from the collection of Marcel Ebnoër, ranging from Pre-cambrian, to ancient European, and Near Eastern, antiquities. MUSEUM ZU ALTER HELIGEN (41) 52 633-0777 (www.alter hilen.ch).

ZURICH


MINERVA
LE U K T E R S

UN I T E D K I N D O M

L O N D O N

15 September. FROM LYDDA TO BAMA. Fanny Vito. Anglo-Israel Archaeological Society lecture. BM Stevenson Lecture Theatre. For more information contact: Diana Davis, Secretary, Anglo-Israel Archaeological Society. 126 Albert Embankment, London SE1. Tel: (071) 20 7691 176. 6pm.

22 September. RENAISSANCE IDEALS IN ADAM ARCHITECTURE. Alastair Rowan. An examination of Adam’s simultaneous exposure to the architecture of Classical antiquity and that of the Italian Renaissance during his time spent in Rome. Special Soane Lecture in conjunction with the exhibition Rob the Roman: Heroic Antiquity in the Architecture of Robert Adam. Royal Society of Medicine, Wimpole Street, London W1. 6.30pm.


9 October. 7TH ANNA GRAY NOE LECTURE IN BIBLICAL ARCHAEOLGY (Lecturer and subject to be announced). British Museum (at the British Museum BP Lecture Theatre). 6pm.

14 October. BETWEEN THE VAL DI CHIANA AND THE VAL D’ORCIA: NEW EXCAVATIONS AT LO FOCE NEAR CHIANCIANO, Sybil Haynes. Institute of Classical Studies. 5.30pm.

14 October. BRITAIN, TRIPOLI AND THE SAHARA: THE LIFE AND TIMES OF CONSL WARRINGTON. John Wright. Society for Libyan Studies (at the British Academy). 5.30pm.

15 October. GOTHIC: ART FOR ENGLAND. Richard Marks (curator of the synonymous exhibition). V&A Museum Lecture Theatre. 7.30pm.

20 October. THROUGH THE LOOKING GLASS: REFLECTIONS ON THE IMAGE OF THE CYPRIOD. Antonis Tsakmakis. The Hellenic Centre. 6.30pm.


7 November. CUT IN COLD ALABASTER - IMAGES FROM LATE MEDIEVAL ENGLAND. Study Day in conjunction with the exhibition ‘Gothic: Art for England 1400-1547.’ The focus of the day will be the V&A’s collection of alabaster figures and the considerable light that they throw upon the art, beliefs and social history of medieval England. V&A Museum.

USA

BERKELEY, California

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: (1) 510 527-976. E-mail: paket@uc berkley.edu. 2.30pm.

26 October. MIDDLE KINGDOM FINDS FROM ABYDOS. 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: (1) 510 527-976. E-mail: paket@uc berkley.edu.

NEW YORK, New York

23 September. ANCIENT MARKETS AND HOW THEY FUNCTIONED: Morris Silver. Biblical Archaeology Society of New York lecture, upstairs dining room, Taipei Noodle House, 986 Second Avenue, near 52nd Street, Manhattan. Admission (with/without dinner) $22/12 members, $35/20 non-members. Dinner 6pm, lecture 7.30pm.

21 October. THE BAR KOKBA REVOLT. Professor Robert Stieglitz. Biblical Archaeology Society of New York lecture, upstairs dining room, Taipei Noodle House, 986 Second Avenue, near 52nd Street, Manhattan. Admission (with/without dinner) $22/12 members, $35/20 non-members. Dinner 6pm, lecture 7.30pm.

PORTLAND, Oregon

11 November. DAVID ROBERTS’ EGYPT; TRAVELS OF A VICTORIAN. Mr. Bill Petty. Ancient Egypt Studies Association at Portland State University. 7.30pm. For location: www.aesa-ora.org.

18 September. GOING TO CHURCH IN ANCIENT EGYPT - BUT WHERE ARE THE PEWS? Eugene Cruz-Uribe. Ancient Egypt Studies Association at Portland State University. 7.30pm. For location: www.aesa-ora.org.

AUCTIONS & FAIRS


30 September. CHRISTIE’S, Paris. Antiquities from the Schumman collection. Tel: (33) 1 40 76 85 85.

1-2 October. PIASA, Paris. Antiquities. Tel: (33) 153 34 10 10.

IN MEMORIAM

The Reverend Antonio Ferrua. Ferrua, who has died at the age of 102, was the Jesuit archaeologist responsible for uncovering what is believed to be the tomb of St Peter in the grottoes underneath the Basilica of St Peter, in Rome. In 1947 he became secretary of the Pontifical Commission for Sacred Archaeology. In the 24 years that he held the post he explored numerous ancient cemeteries and catacombs. Between 1973 and 1979 he was rector of the Institute of Christian Archaeology. Throughout his career he was respected and admired for his ability to reconcile strong faith and rigorous scholarship, without compromising either.

MINERVA

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

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

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ROMAN LIMESTONE RELIEF

of a reclining male, his wife, and son; all dressed in the finest style of the period. He is leaning upon a pillow, his wife seated on the couch at his feet; an inscription in the field.

Palmyra, Syria, early 3rd Century A.D. H. 21 in. (53.3 cm.)

Cf. Colledge, Art of Palmyra, nos. 61, 62.

Our full colour 2003 catalogue is available upon request.
ROMAN IRON MASK OF THE SILISTRA TYPE in two hinged sections, the mask depicting a youth with masses of curls surrounding his face. Very rare. Late 1st-mid 2nd Century AD. H. 23.5 cm (9 3/4 in.) Published: M. Junkelmann, Reiter wie Statuen das Erz, 1996, p. 64; H. Born and M. Junkelmann, Romische Kampf und Turnierrustungen, Alex Guttman Collection, volume 6, Berlin/Mainz 1997, p. 90 ff, fig. 69-72 and p. 152 ff, plate XXI-XXIV and fig. 102-107.

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