MINERVA

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INCLUDING A SPECIAL SECTION DEVOTED TO NUMISMATICS

TUTANKHAMUN IN BASEL
ENLIGHTENMENT IN THE BRITISH MUSEUM
THE PRIX DE ROME
ISTRIAN SPLENDOURS
MAGNA MATER & ISIS IN MAINZ
THE PORT OF MAREA
PRITTLEWELL'S ROYAL ANGLO-SAXON BURIAL
ORIGINS OF THE ISLAMIC MOSQUE
PUBLIC IMAGE COINS AT THE BRITISH MUSEUM
ETHICS IN MARITIME ARCHAEOLOGY
ARCHAEOLOGICAL INSTITUTE OF AMERICA REPORT

Visca coffin. Gold, carnelian, rock crystal, obsidian, glass. L. 39.5 cm; Late 18th Dynasty, c. 1334-1325 BC, Valley of the Kings, tomb of Tutankhamun. Egyptian Museum Cairo, Carter 266g; Inv. 60690.
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Enquiries
Joanna van der Lande
Chantelle Waddingham
Siobhan Quin
+44 (0)20 7468 8225
antiquities@bonhams.com

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Illustrated: An Egyptian bronze and wood standing ibis, Late Period,
26th Dynasty, circa 600 - 300 B.C.
Property of a private art collector purchased from Cairo museum
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Tutankhamun - The Golden Beyond. Tomb Treasures from the Valley of the Kings
André Wiese

Enlightenment at The British Museum
Sean Kingsley

The Prix de Rome, Recording the Eternal City from 1786-1924
Richard Hodges

Splendours of The Ancient Necropoleis of Istria
Ante Rendic-Miocevic

The Holy Precinct in Mainz: Magna Mater and Isis
Murray Eiland

The Ancient Port of Marea, Egypt Hanna Szymanska and Krzysztof Babraj

Maritime Archaeology in Vietnam: Ahead of the Rest
Michael Flecker

The Pittlewell Royal Anglo-Saxon Burial
Dave Lakin

Archaeological Report From San Francisco Jerome M. Eisenberg, Ph.D.

Public Image: Portraits on Coins and Medals
Richard Abdy

Qasr al-Heir al-Sharqi and the Case of the Missing Mosque
Murray Eiland

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Illyrian Cult Centre of Nakovana, Croatia • Constantine & The Art of Spoliation
Fake Blown Glass from Syria • Saving Utah's Rock Art
**EDITORIAL**

**World Heritage Sites' Protection Goes Into Space**

An agreement newly signed between UNESCO and the European Space Agency (ESA) has opened the way for the long-term, comprehensive monitoring of World Heritage Sites remotely from space. The brains of this Open Initiative (open to all space agencies, who are being encouraged to join the programme) involve harnessing data from space to alert authorities to land use changes that might endanger sites. As David Llewellyn-Jones of the Space Research Centre at the University of Leicester has explained, 'Only satellites can provide the coverage, continuity, and consistency that climate change research requires.'

An immediate beneficiary of this initiative are the Nasca Lines of Peru, where the 70km-long and 30km-wide World Heritage site, located between the Andes and Pacific Coast, has suffered badly from the hand of man over recent decades. The site is a maze of geometric lines and massive figurative motifs such as a hummingbird, monkey, whale, spider, and the legendary 'space alien', measuring up to 270m long and etched into the desert sands by Nasca Indians between AD 300 and 600 through stone rubble clearance.

Centuries of neglect have destroyed about one-fifth of the original 'artwork', and it is estimated that the last 30 years have witnessed greater erosion and degradation of the site than during the previous one thousand years. The construction of the Pan-American Highway in the early 1940s drew unwanted attention to the site, and many of the figures are today criss-crossed by tyre tracks, the earth surface equivalent of destructive wall graffiti. Tourists tramp to the site to camp over its lines and absorb the reputed mystic energy. During the last few years part of Nazca has become a rubbish dump, with trucks criss-crossing the lines. Further threats come from night looters digging for Indian graves and miners seeking gold. In 2000 unusually heavy rains in the typically bone-dry desert, linked to El Nino, triggered mud-slides and minor damage. With changing global weather patterns, this climatic episode is considered an important wake-up call: the Italian archaeologist Giuseppe Orefici, who has worked at Nasca for 17 years, bemoans that Peru's great novel is written in disappearing ink.

Nasca's predicament has been aggravated further by the sad death from cancer in 1998 of the site's long-term protector, 95-year-old mathematician Maria Reiche. It was Reiche who had personally paid for guards of what she interpreted as a giant calendar based on the movement of the constellations that told ancient desert dwellers when to plant and irrigate crops. Before her death, Reiche called for improved protection, because 'This precious thing should be treated like a very fragile manuscript that is guarded in a special room in a library'.

Surveillance research conducted by a team from Edinburgh University and the remote-sensing company Vexcel UK has measured damage to the Nasca Lines and identified clear deposits left by mud-slides after heavy rains in the Andean Mountains. Their work involves combining radar images from the Synthentic Aperture Radar (SAR) instrument aboard ERS-2. Instead of measuring reflected light, SAR makes images from backscattered radar signals that chart surface roughness. UNESCO's new initiative holds the potential to create an early warning system for the destruction of World Heritage Sites, and in this battle Minerva wishes all parties involved perseverance and great success.

*Jerome M. Eisenberg, Ph.D.*

*Sean A. Kingsley*
News

EXCAVATION NEWS

Domitianus Lives - Remarkable Evidence for a 'Lost' Roman Emperor

Remarkable evidence of a hitherto doubtful Roman usurper emperor, Domitianus (c. AD 268) has been found by a metal detector in a field near Oxford. The find consisted of a hoard of over 5000 base metal coins of the later 3rd century AD, all 'fused' together in a clay pot. The hoard includes a small antoninianus with the radiate-crowned head of the Emperor Domitianus. The reverse shows the standing figure of Concord and the legend CONCORDIA MILITVM - 'the support of the army' - a common type and inscription found on many coins of usurping emperors.

Domitianus is little known in history except for the mention of a high-ranking army officer of that name who was punished for treason by the Emperor Aurelian (AD 270-275). Apart from this reference, Domitianus was previously only known from a single, then unique, coin bearing his name, very similar to this one, that was found at Clems in the Loire Valley in 1900. It was long regarded as a modern hoax.

The new find is a significant historical discovery as it provides evidence that Domitianus did live and did claim the 'purple' as a usurping emperor in Gaul at a time when there were several figures aspiring to stand against the official central government.

Coins of the usurping emperors of this period are very much alike, and it is often difficult to be sure of the reading of their name and title on the obverse - it is just possible that with this find, more coins of this fugitive emperor will be recognised.

Although the hoard is of base metal coins, under the Treasure Act 1996 its content will go through the treasure process because the old qualification relating only to items of gold and silver as Treasure Trove has been abolished. The contents of this hoard, when studied in detail, could well rewrite a part of the turbulent late 3rd century AD history.

Peter A. Clayton

An Ancient Harbour Emerges From the Mud of Naples

In January 2004 two exceptional discoveries were made in the heart of the city of Naples. During excavations in preparation for an underground metro station, a 2nd century AD ship was found lying on the bed of the city's ancient harbour, and nearby in Piazza Nicola Amore more stratigraphic excavations unearthed remains of an extremely beautiful Roman Imperial building and a medieval fountain. Four underground stations already built beneath Naples had yielded archaeological information carefully recorded due to an excellent relationship established over the years between archaeologists, the city, and regional institutions - but nothing as spectacular as the new finds.

Already in the 19th century the position of Naples' ancient harbour near the modern city's town hall had been surmised, but physical evidence was lacking. Nobody had 'dared' to excavate the square in front of this space, which would be a costly endeavour requiring pumps, revetment walls, and slow archaeological work. Finally, due to the pressure of solving the chaotic city traffic system, an enormous 1000 square foot hole has been excavated during one year and has penetrated 13m below street level and 2.5m below sea level.

In antiquity, the harbour was protected by a tufa promontory, now the base for the Maschio Angino castle and the present ferry station from where ships depart to Capri and other islands in the Gulf of Naples. So far, the ongoing rescue excavations have revealed a Neolithic level, a Republican-period Roman road, the large remains of an important imperial building complete with mosaic floors, marble columns, the marble head of a statue (possibly a portrait of Gennadius), and three ships. But day by day there is news of increasingly exciting discoveries. In March a necropolis was discovered containing urchitismo burial urns, with the bodies of children aged less than three-year-old buried inside halved amphorae.

The three ships, one 12 x 3m, and two measuring 10 x 2m, together with masses of pottery and glass sherds and intact vessels, as well as coins and even the remains of leather sandals and pips from fruit, represent some of the typical everyday objects found on the seabed of a busy ancient harbour.

In fact Naples possessed two neighbouring harbours in antiquity: the smaller installation, the madracicio, was an inland lagoon port, while the much larger faleo was at least as extensive as the port of Syracuse in Sicily. The boats discovered at Naples seem to be lighter that transported commodities between large merchant vessels lying at anchor in the open sea and the docks of Naples' harbours.

Numerous inscriptions known from throughout the Mediterranean attest to the wide range of trading activities undertaken by the Neapolitans, who, for instance, were active on the island of Delos in the Cyclades since 166 BC, where they made wealthy donations to their host city. Their prosperity derived from the shipment of foodstuffs but, above all, from the slave trade according to Strabo.

Emanuele Greco, the director of the Italian School in Athens and a professor at Naples University, encouraged the idea of an excavation in the ancient harbour more than ten years ago. The 'Domitianus Hoard' inside the clay pot in which it was buried. Photo: © The British Museum.

MINERVA 3
The Israeli-Polish Mission to Hippos-Sussita, Israel

Ancient Hippos-Sussita is perched amongst a staggeringly beautiful landscape on the summit of a flat, diamond-shaped mountain 350m above the eastern shore of the Sea of Galilee. Sussita, or as it was known by its Greek name, Anthochia-Hippos, was founded by the Seleucids when they took possession of the Land of Israel from the Ptolemies in 200 BC. During the Roman period the town belonged to the Decapolis of Provincia Syria, a group of ten cities that were regarded as centres of Greek culture in an area predominantly populated by Semitic peoples (Jews, Arameans, Ituraeans, and Nabataeans).

Ten years ago, the Hippos-Sussita region was declared a National Park, and following a survey conducted in 1999 it was decided to embark on a large-scale scientific project of excavation. Four seasons of fieldwork have taken place to date. The project is an Israeli-Polish collaboration directed by Professor Arthur Segal from the Ziman Institute of Archaeology, University of Haifa, in cooperation with Professor Jolanta Mlynarczyk from the Research Centre for Mediterranean Archaeology, Polish Academy of Sciences, and Dr Mariusz Burdaewicz, National Museum, Warsaw. From 2002 the mission was joined by a team from the Concordia University, St Paul, Minnesota, headed by Professor Mark Schuler. Mr Michael Eisenberg served as a senior assistant to the head of the expedition. The ambitious aim of the expedition is to unearth the entire city, the streets network, the main public secular and religious buildings, as well as the domestic quarters.

Fieldwork conducted to date has recorded well preserved parts of the town dating between the Hellenistic and Umayyad periods, ranging from a Hellenistic sanctuary to 650m of the

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Above: Archaeologists exposing a monumental Roman lintel near Piazza Nicola Amore, Naples.

Right: Aerial view of Hippos-Sussita in the Galilee, Israel, showing two Byzantine churches during excavation. Photo: courtesy of Arthur Segal.

Below: North-East Church, Hippos. A Byzantine sarcophagus with the monolithic cover removed to expose human bones lying beneath an oil-anointing aperture. Photo: courtesy of Arthur Segal.

...ago, and is today clearly overgrown. He hopes that the current excavations will discover the famous funerary monument to the Parthenope siren sent by Pericles from Athens when the Parthenope Olympic Games dedicated to the siren were declared. A clue to its position is hinted at by the recovery in 1998 of a fragment of a Panathenian prize amphora under the Maschio Angioino castle.

Unfortunately, while funds are available ad hoc to excavate, they are insufficient for the processing of the data that have emerged from the archaeological discoveries found so fortuitously. The regional superintendent for Campania, the very active Stefano de Caro, would like to see funding furnished for a post-excavation institution, taking urban archaeology directed from the Museum of London as a model. The municipality of Naples has already given archaeologists a large space to store the material excavated during the works for the city underground system, but such is the volume of finds that it is envisaged that a special museum and conservation facilities will also have to be provided.

Meanwhile, painstaking but spectacular work is taking place to open to the public the ancient theatre of Naples, where even the Emperor Nero wanted to perform. The theatre is partly overbuilt by later buildings, some of historical importance, that are now being acquired by the municipality. The theatre project envisages opening the site in 2006 to a public of 700 people (as opposed to the original 7000 audience of antiquity).

- Dalu Jones
main colonnaded street (decumani maximus), a rectangular-shaped forum, and a monumental structure to its west identified as a kalābe, a temple for the imperial cult dating to the beginning of the 3rd century AD. During the Byzantine period, the North-West Church was erected over the remains of the pagan structure, one of five churches built in the city during Late Antiquity.

Hippos-Sussita was surrounded by a massive fortification wall, whose plan is clearly visible today on the site’s surface. This, and one of two gates almost entirely uncovered during the last two seasons, would appear to date from the beginning of the Roman period, remaining in use during the Byzantine period.

Excavations in the North-West Church by the Polish team have exposed a basilica church of about 277 square metres, paved with polychrome mosaic and dating to the 8th AD. The 2002 and 2003 seasons have uncovered the southern Sacristy, including two reliquaries proving that this area served as a martyrion for the cult of martyrs. The diakonia, an area where agricultural products were stored for consumption by the priests and monks, has proved extremely rich in finds ranging from iron agricultural tools, to bronze vessels, and a marvellously preserved 8th century Umayyad decanter. Excavations conducted in the North-East Church in 2003 by the Concordia University team uncovered the chancel area in front of an apse that contained two burials, one a sarcophagus holding the bones of a woman of about 60 years old.

In the current climate of political instability, the international Hippos-Sussita project is the largest ongoing archaeological excavation in Israel. For further details, see www.hippos.haifa.ac.il; contributions to the fieldwork are welcomed through asegal@research.haifa.ac.il.

Professor Arthur Segal, Zinman Institute of Archaeology, University of Haifa

MUSEUM NEWS

The British Museum’s ‘Queen of the Night’ Goes on Tour

A Mesopotamian masterpiece, considered the most important surviving artwork of the Old Babylonian period alongside the Code of Hammurabi in the Louvre, has been purchased by The British Museum as a key acquisition to mark its 250th anniversary. Crafted in Iraq between 1800 and 1750 BC, this plaque of baked clay, tempered with straw, depicts a curvaceous naked woman originally painted red, with multi-coloured wings against a black backdrop, wearing the horned head-dress of Mesopotamian deities. The ‘Queen of the Night’ held the rod and ring of justice, symbols of divinity. Her legs end in the talons of a bird of prey, similar to those of owls who flank her. She has been interpreted either as the goddess Ishtar, goddess of sexual love and war, or Ishtar’s sister and rival, the goddess Ereshkigal who ruled over the underworld, or perhaps the demoness Lilitu (biblical Lilith). The British Museum has coveted this plaque for 80 years, which was brought into England from Iraq in 1924 and has remained in private hands subsequently (although twice auctioned). She was finally purchased from a Japanese dealer for £1.5 million.

In a ground-breaking initiative, Partnership UK, the ‘Queen of the Night’ is undergoing a British tour into April 2005 before becoming a permanent central exhibit in the British Museum. Along with Director Neil MacGregor, curators, story-tellers, and other Mesopotamian artefacts from The British Museum, the masterwork will travel to Sunderland and Leicester for weekend displays and workshops, before enjoying longer loans at the National Museum and Gallery, Cardiff, (7 September - 28 November) and the Birmingham Museum and Art Gallery (1 December 2004 - 19 April 2005). A bilingual publicity leaflet of the ‘Queen’ has been produced in English and Arabic, and it is hoped that the masterwork will be loaned to the National Museum of Iraq in Baghdad at an appropriate future date. For further details, see www.thebritishmuseum.ac.uk/news.

Sean Kingsley

A Rare 7th Century Buddha for The V&A and British Museum

The British Museum and the Victoria and Albert Museum have pooled resources to acquire a rare Indian 7th century copper alloy statue of a standing figure of the Buddha Sakyamuni, the first to enter a public European collection. This is the first time that these institutions have made a joint acquisition to secure for the British public an opportunity to see a work of outstanding historical importance. The Buddha will be on display in the Indian sculpture gallery at the V&A from 25 March for three months. It will then be displayed at The British Museum, after which it will tour to Birmingham, Bradford, Leicester, and Exeter as the centrepiece of a loan exhibition of Indian Buddhist sculpture.

This exquisite gold-toned figure, 36cm high, depicts the Buddha in the style of the late Gupta period in India, standing in a slightly flexed pose, with his right hand raised in
the gesture of benevolent reassurance, reaffirming the Buddha’s role as protector of devotees. Mark Jones, Director of the V&A, has confirmed that ‘The V&A has wanted to acquire a Gupta-style Buddha for more than 40 years. This is a rare and beautiful object which adds immeasurably to our Indian collections.’ The object fits into both museums’ long-term plans to make high-quality art accessible to all people of all national and religious backgrounds, and Neil MacGregor, Director of the British Museum, has stated that ‘This magnificent object is a document of Buddhism’s spiritual and artistic inheritance and contribution to world civilisation. There are more people interested in Buddhism throughout the UK and many more practising Buddhists than ever before.’

The Buddha was purchased for £850,000 with the assistance of the Heritage Lottery Fund, the National Art Collections Fund, the British Museum’s Brooke Sewell Permanent Fund, the Friends of the V&A, and private donors.

Sean Kingsley

Islamic Art Bonanza in France and Belgium

At this bonanza time for Islamic art, with The British Museum and the Victoria and Albert Museum in London busy reorganising their displays, French and Belgian specialists are equally engaged in their own refurbishments.

Earlier this year the Musées Royaux d’Art et d’Histoire in Brussels featured an exhibition of Islamic objects from Belgian collections as a taster to finally opening an Islamic gallery in the museum next year. This will allow non-specialists to view a great many important Islamic objects, especially rare, early textiles from the famous Errera Collection of ancient textiles, as well as material excavated from medieval sites in Belgium and the occasional buried hoard (plus donations and other acquisitions).

Since 1980 a systematic project has been initiated in Belgium to make an inventory of Islamic objects and eastern silks that were used to line reliquaries, to protect relics, and that were used as shrouds for the bodies of Christian saints. The shroud of Saint Mengold at Huy, for example, bears an inscription that makes it possible to identify it as belonging to a group of textiles made in Zandane, near Bukhara, in the 10th/11th century.

In Paris, the Louvre Museum is also launching a major reorganisation of its Islamic collections.

Jacques Chirac, the French President, declared in October 2002 that ‘...the answer to today’s problems comes also from a dialogue between cultures...’ and that the most prestigious of all France’s museums and the grandest, the Louvre, had a role to play in building bridges. Hence the immediate creation of a separate department - the eighth of such departments at the Louvre - devoted to the arts of Islam. Its remit is to illustrate ten centuries of artistic development and a geographical range that spans Europe and Asia from Spain to Indonesia. In the words of Monsieur Chirac, this ‘...will remind the French people and the world of the essential contribution that the Islamic civilisation has given our culture.’

The Islamic department was officially installed at the Louvre in the same year and Francis Richard, a specialist on Persia, is its newly appointed curator. Previously, the arts of Islam were merged with the Department of Oriental Antiquities and were displayed in the basement of the Galerie Richelieu, where 1300 of its more than 7000 objects were crowded into 1100 square metres divided into 13 rooms, each representing separate cultural or geographical entities ranging chronologically from AD 700 to the 20th century. The new rooms allocated to Islamic art will open to the public in 2009.

The creation of the new Islamic department also helped solve a long-drawn and somewhat venomous contention between the Louvre and the Musée des Arts Décoratifs, whose material is housed in another wing of the immense former royal palace. Its 3000 objects, the most important of which are textiles and carpets, have not been accessible to the public for more than 20 years, nor was it envisaged that they would be displayed in the ongoing new installations of the Musées des Arts Décoratifs. These important Islamic artefacts will now be moved to the new department at the Louvre for display.

Thus, visitors will be able to admire masterworks such as the ‘Baptistère de Saint Louis’ (from Syria or Egypt, 13th/14th century), a large brass basin with silver inlay which belonged to the French royal collections and was used for royal christenings. Other non-missable objects include the bronze lion with a moveable tail that probably comes from 12th/13th century Spain, where it would have been used as a spout for a magnificent fountain gracing the garden of a royal palace, or the many 11th to 12th century early ceramics with Arabic calligraphy that come from Khorasan or Transoxiana.

Dalu Jones

Fragment of silk from Zandane, 7th/8th century AD.
Brussels, Musées Royaux d’Art et d’Histoire.

Detail from the ‘Baptistère de St. Louis’, a brass basin of 13th/14th century AD Syria. Paris, Musées du Louvre.
NEWS FROM EGYPT

Pyramid Design Based on Flat Mound Hypothesis
Dr. Günter Dreyer, Director of the German Archaeological Institute in Cairo, has theorized that the concept of a pyramid is the result of building walls around the tombs of earlier kings. Egypt's first pyramid, the Step Pyramid of Zoser, c. 2650 BC, at Saqqara, originated as an 8m-high flat mound (mastaba) constructed over the burial chamber. At the earlier tomb of Khasekhemwy, c. 2775-2650 BC, at Abydos, a similar flat mound covered the main part of the burial complex and the much thicker walls and shorter central walls indicated that they had supported a heavy weight. The niched enclosure walls so typical of later pyramids were already present in Khasekhemwys's complex. Since the enclosure walls hid the mound on top, Dreyer suggests that at Saqqara additional, smaller mounds were placed on top in order to show the 'primeval mound of creation and guarantee the resurrection of the king.' Thus, the Saqqara pyramid is most probably a transition between the mastabas and the smooth-sided pyramids of Giza.

Tombs of Priests of Bastet Found at Tell Basta
A team from the Supreme Council of Antiquities and the University of Zagazig have found the tombs of the priests of the cat goddess Bastet at Tell Basta, south-east of Zagazig. The limestone tombs belong to Ankh-Shaf and Hour-Eby. Two earlier tombs, dating to the Old Kingdom, have also been unearthed. The polychrome reliefs were found to be in excellent condition. Slightly to the south, another tomb was unearthed - that of a senior civil servant with the appropriate name of Ankh-Am-Bastet. His burial chamber has offering scenes and depictions of birds. Tell Basta is known for its large cemeteries of sacred cats. A display garden nearby with statuary, sarcophagi, and stelae has recently been established.

Kalabsha Temple in Nubia to Reopen at New Kalabsha
The Kalabsha Temple, built during the time of Octavian (Augustus), c. 30 BC, at ancient Talmis, about 50km south of Aswan, is the largest free-standing temple in Nubia. Dedicated to the Nubian solar deity Mandulis (their counterpart of Horus), this sandstone edifice is typical of the late Ptolemaic period, with its pylons, forecourt, hypostyle hall, two vestibules, and a three-room sanctuary. In the 1960s, with the building of the Aswan Dam and the creation of Lake Nasser, 23 Nubian temples were removed to nearby sites or presented to countries that assisted in the rescue projects. The Kalabsha Temple, removed in 1961-63, was reinstalled just south of the Aswan High Dam at New Kalabsha along with a small chapel, two small rock-cut temples of the reign of Ramesses II from Beit el-Wali and Garf Hussein, both close to Kalabsha, and a Graeco-Roman kiosk with Hathor and papyrus columns from Qertassi, 13km north of Kalabsha. Inaccessible for some 40 years, they will soon be reopened following the extensive restorations which have taken place over the past three years.

New Law for the Protection of Underwater Antiquities
A new law is being drafted to protect archaeological underwater sites. Charts and reports are being prepared for the coastlines of the Mediterranean and the Red Sea. An initial Underwater Antiquities Administration was established in Alexandria in 1996, but this will now be expanded to include three separate administrations for Sinai (the northern shore to Damietta), Hurghada (southern Sinai to Berenice), and Marsa Matruh (Sidi Abdul Rahman to Salum). It has been noted that the Red Sea is potentially as rich as the Mediterranean in archaeological material. Recently a 17th century vessel containing earthenware and porcelain was found near the island of Saadana. Diving in the Red Sea, however, is more problematic because of its great depth and many coral reefs.

Wafaa El-Sadeek Appointed Director of Egyptian Museum
Dr. El-Sadeek, a senior curator at the Cairo Museum, has been appointed as its Director, the first woman to hold this post. She announced that the Late Period exhibition halls and those on the first floor (except for the Tutankhamun and jewellery galleries, which are destined to go to the new museum being built at Giza) will be rearranged and the displays updated. The second floor of the museum will be used for additional exhibitions. Curiously enough, it has never been used in the 100 years since the museum was built. A data centre will be established and the curatorial offices and workrooms will finally be brought up to modern standards.

Jerome M. Eisenberg, Ph.D.

LETTER TO THE EDITOR
Dear Sir,
More than four centuries after their discovery, the figures on the Portland Vase remain a mystery. Scholars still disagree on their interpretation. The reason for this, Dr. Eisenberg suggests in last year's fifth issue of Minerva, is that they do not belong to the Augustan period, as is generally accepted. He argues that they are not altogether typical of that time: the miniaturised sea-monster, for instance, does not appear as a type until the late 2nd or 3rd century AD. Other aspects of the scenes, he goes on, apparently have no parallel in Rome, nor do they in any other ancient representation. He adds that the figures themselves, masterfully carved, are closer to the sculptured ones on sarcophagi than to those on most Roman cameo glass, which in turn seem only provincial by comparison.

Aware of classical inspiration's importance during the Renaissance, he thus concludes that the scenes on the Portland Vase were in fact executed 'after the antique' by a later 16th century artist who, due to a limited knowledge of classical mythology, misinterpreted an early 3rd century AD Roman marble sarcophagus relief of Mars and Rhea Silvia.

Now in terms of method, there are only two ways to 'do' an object which is not altogether typical of the period generally accepted as the time of its execution. The first, which Dr. Eisenberg chooses, is to decide that the object does not in fact belong to the said period, even if it does share some (or most) of its characteristics. The second is to consider it a unicum (in the words of R. Turcan, 1985), that is, as an object which even in the realms of Roman art, with its seemingly well-established types and series, simply does not fit in anywhere. The Pompeian Villa of Mysteries frescoes could rightly be considered a unicum. They too, just like the scenes on the Portland Vase, have been puzzling scholars since their discovery in 1909, for in their own way they are not typical of Roman art either.

As to the scenes on the Portland Vase, if they do indeed belong to the later Renaissance, then they should still be considered a unicum since, as Dr. Eisenberg readily admits, Renaissance cameo glass is unknown! Yet the difference between the scenes on the Portland Vase and the Villa of Mysteries frescoes is that the latter surely belong to Roman art, since their archaeological context is well-established.

Actially, short of the existence of a proper archaeological context, or of an often both costly and destructive technical analysis by scientific means, there is absolutely no way, however much discussion be devoted to the matter, to settle between one or the other possibility, in the case that the possibility of the scenes on the Portland Vase do indeed belong to the later Renaissance or that they should be considered a unicum of the Augustan period. This cannot but stress once again the crucial importance of archaeological excavations: without them, much information is definitively lost.

Julien Beck, USA
The University of Lausanne

MINERVA 7
PAIR OF ROMAN BRONZE SILENOS MASK APPLIQUES

with fillets of ivy and berries around his bald pate, the open mouth framed by a thick moustache; the beard with radiating ringlets.

Ca. 1st Century A.D.  H. 15.2 cm. (6 in.) Ex European Private Collection, 1960s.

Seaby Antiquities Gallery, 14 Old Bond Street
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Our full colour 2004 catalogue is available upon request.
between 1961 and 1981, treasures from the tomb of Tutankhamun were shown at a number of special exhibitions the world over, receiving an enthusiastic response from millions of visitors. Attention was focused on the tomb treasures that had been discovered by Howard Carter in 1922. In the preparation of ‘Tutankhamun, The Golden Beyond: Treasures from the Valley of the Kings’ at the Antikenmuseum und Sammlung Ludwig in Basel, Switzerland, the idea of following this great cultural event with a duplicate exhibition on the treasures did not seem to make much sense. In this new

Dr André Wiese is Curator of the Department of Ancient Egypt in the Antikenmuseum und Sammlung Ludwig Basel.

Photographs: Andreas F. Vogelin Basel.

exhibition, therefore, some of the furnishings of Tutankhamun’s tomb are presented in a new and more comprehensive context.

‘Tutankhamun - The Golden Beyond’ displays 120 original works from the Egyptian National Museum in Cairo. Most stem from royal and private tombs from the period of the 18th Dynasty (15th-14th centuries BC) in the Valley of the Kings. In addition to 50 select works of art from the tomb of

Fig 1 (right). Funerary statue of Amenophis II. Wood, blackened with resin. 18th Dynasty, reign of Amenophis II (last quarter of the 15th century), Valley of the Kings, tomb of Amenophis II (KV 35). H. 79.5 cm. Egyptian Museum Cairo, JE 32305; CG 24598.

Fig 2 (top left). Head of a cow. Wood, painted. 18th Dynasty, reign of Amenophis II, Valley of the Kings, tomb of Amenophis II (KV 35). H. 46.5 cm. Egyptian Museum Cairo, JE 32367; CG 24630.

Fig 3 (bottom left). Head of a calf. Wood, painted. 18th Dynasty, reign of Amenophis II, Valley of the Kings, tomb of Amenophis II (KV 35). H. 20.3 cm. Egyptian Museum Cairo, JE 32296; CG 24631.

Fig 4 (below). Winged serpent goddess. Wood, painted. 18th Dynasty, reign of Amenophis III, Valley of the Kings, tomb of Amenophis II (KV 35). L. (max.) 65 cm. Egyptian Museum Cairo, JE 32408, 32430, 32530; CG 24629.
Tutankhamun in Basel

Fig 5 (left). Bowl of Life. Faience, 18th Dynasty, reign of Amenophis III/Thutmose IV, Valley of the Kings, Tomb of Mutnererti (KV 36). Dim. 14.2 cm. Egyptian Museum Cairo, JE 33825; CG 24058.

Fig 6 (right). Funerary figurine (ushabti) of Yuya. Wood, gessoed and gilded. 18th Dynasty, reign of Amenophis III, Valley of the Kings, tomb of Yuya and Tuya (KV 46). H. 21.7 cm. Egyptian Museum Cairo, JE 95361; CG 51039.

Tutankhamun, the exhibition presents objects from other royal tombs and those of high officials.

The exhibits are arranged chronologically, starting with the tomb goods of Amenophis II, who ruled in the last quarter of the 15th century, and finishing with some of the furnishings from the tomb of Tutankhamun (1332-1323 BC). The exhibits can be arranged in four categories: the royal tombs of the middle 18th Dynasty; the tomb of Yuya and Tuya, the parents-in-law of King Amenophis III; Akhenaten and the mysterious Amarna burial associated with this 'heretic' pharaoh; and, lastly, the tomb of Tutankhamun. At the end of the exhibition, the visitor is given the opportunity to enter a replica of this king's burial chamber.

Fig 7 (middle left). Funerary mask of Tuya. Cartonnage, gilded. 18th Dynasty, reign of Amenophis III, Valley of the Kings, Tomb of Yuya and Tuya (KV 46). H. 43.1 cm. Egyptian Museum Cairo, JE 95254; CG 51009.

Fig 8 (below left). Throne of Princess Sitram, Wood, partially gilded and silver-plated. 18th Dynasty, reign of Amenophis III, Valley of the Kings, tomb of Yuya and Tuya (KV 46). H. 78 cm. Egyptian Museum Cairo, JE 95342; CG 51113.

Fig 9 (below). Small chest with vaulted lid. Wood, ebony, ivory, faience with gilded stucco relief. 18th Dynasty, reign of Amenophis III, Valley of the Kings, tomb of Yuya and Tuya (KV 46). H. (max.) 40.6 cm Egyptian Museum Cairo, JE 95248; CG 51118.
Fig 10. Djennye vessels on a stand. Wood and linestone, polychrome painted. 18th Dynasty, reign of Amenophis III, Valley of the Kings, tomb of Aye and Tyen (KV 46). Vessels: H. (with lid) 24.6 cm; Dm. (max.) 8.5 cm. Stand: L. (max.) 38 cm; D. (max.) 7.7 cm; H. 6 cm. Egyptian Museum Cairo, JE 95290; CG 51102.

Fig 11 (right). Portrait canopic chest stopper. Calcite (Egyptian alabaster), painted. Late 18th Dynasty, Valley of the Kings, tomb of Tutankhamun (KV 62). H. 24 cm. Egyptian Museum Cairo, Carter 2066a; JE 60697.

Fig 12 (below). Viscera coffin. Gold, carnelian, rock crystal, obsidian, glass. L. 39.5 cm; W. 11 cm; H. 10 cm. Late 18th Dyn., c. 1334-1325 BC, Valley of the Kings, tomb of Tutankhamun (KV 62). Egyptian Museum Cairo, Carter 2666a; JE 60699.

Fig 13 (below). Tutankhamun as King of Lower Egypt. Wood, gessoed and gilded statuette. H. 63 cm. Late 18th Dynasty, 1334-1325 BC, Valley of the Kings, tomb of Tutankhamun (KV 62). Egyptian Museum Cairo, Carter 2751b; JE 60712.

The spatial and temporal limitation of the burials in the Valley of the Kings makes this location a singular place for the investigation of the tomb furnishings that have been preserved. In the catalogue accompanying the exhibition, this investigation is restricted to the tombs of the 18th Dynasty. The starting point is Tutankhamun's tomb treasure (Figs 11-22), preserved practically intact and excellently documented by its discoverer Howard Carter (1874-1939). In comparison, the finds from the other royal tombs of the 18th Dynasty are quite modest and have not yet been fully documented and investigated. Still, enough has been preserved in order to say something about their contents and the development of royal tombs. As a sign of special favour, kings of the 18th Dynasty granted to some members of the royal entourage, close

Fig 14. Pectoral with winged scarab. Gold, rock crystal, carnelian, feldspar, glass. Late 18th Dynasty, c. 1334-1325 BC, Valley of the Kings, tomb of Tutankhamun (KV 62). W. 23.2 cm. Egyptian Museum Cairo; Carter 2641m (pectorals); 269a(4) (scarab); JE 61948.
relatives, and distinguished courtiers, a burial in the Valley of the Kings. This allows us to compare the royal tomb equipment with that of members of the elite.

In spite of the fact that Tutankhamun was buried in a non-royal tomb and that many of the furnishings were not originally intended for him, his 'tomb treasure' gives us a good impression of what royal tomb equipment looked like during the 18th Dynasty. Many aspects of Tutankhamun's tomb are consistent with the furnishings found in the tombs of other kings, such as Thutmose III (KV 34), Amenophis II (KV 35; Figs 1-5), Thutmose IV (KV 43), Amenophis III (KV 22), and Horemheb (KV 57). This is astonishing in two respects: first, Tutankhamun was buried in a small, non-royal corridor tomb, but with the complete royal tomb equipment; secondly, the immediately preceding Amarna period - with its rejection of traditional beliefs concerning the afterlife - in no way negatively influenced the stocking of his tomb with furnishings. Only the way the tomb goods were arranged in spatial terms did not correspond with the pattern found in the other, above mentioned, tombs.

Compared to the era's canons of taste, Tutankhamun's tomb could be described as being more luxuriously equipped than those of his predecessors; it could even be described as opulent or over-loaded. Especially the rich gold-plating of the shrines and the wooden statuettes depicting deities and the king are striking in comparison to earlier tombs, where they were merely coated black with resin. The omnipresence and the radiance of the colour gold in Tutankhamun's tomb (Figs 17-18) is so dominant that its symbolic dimension immediately springs to mind: gold is, of course, the colour of the sun, which brings the dead back to life in the netherworld through the power of its rays. In his tomb, Tutankhamun created for himself a golden, light-filled beyond, that was, possibly, still reminiscent of the preceding Aten belief. The colour black also stands for life and regeneration in the
Fig 19 (top left). Gaming board. Ivory. 18th Dynasty, reign of Tutankhamun, 1334-1325 BC, Valley of the Kings, tomb of Tutankhamun (KV 62). Small box: L. 13.4 cm; W. 4.1 cm; H. 2.7 cm. Drawer: H. 1.8 cm; W. 3.3 cm; D. 4.1 cm. Egyptian Museum Cairo, Carter 393; JE 62061.

Fig 20 (middle left). Cartouche-shaped box. Wood, partially gessoed and gilded, ebony, ivory. 18th Dynasty, reign of Tutankhamun, 1334-1325 BC, Valley of the Kings, tomb of Tutankhamun (KV 62). L. 6.4 cm; W. 3.07 cm; H. (max.) 3.3 cm. Egyptian Museum Cairo, Carter 269; JE 61490.

Fig 21 (above right). Mannequin. Wood, gessoed and painted. H. 77 cm; W. 41.5 cm; D. 30.3 cm. 18th Dynasty, reign of Tutankhamun, 1334-1325 BC, Valley of the Kings, tomb of Tutankhamun (KV 62). Egyptian Museum Cairo, Carter 116; JE 60722.

Fig 22 (left). Lotus blossom cup. Calcite (Egyptian alabaster). 18th Dynasty, reign of Tutankhamun, 1334-1325 BC, Valley of the Kings, tomb of Tutankhamun (KV 62). H. 18.4 cm; W. 28 cm; Dm. (bowl) 16 cm. Egyptian Museum Cairo, Carter 14; JE 62125.

Tutankhamun, The Golden Beyond: Treasures from the Valley of the Kings is at the Antikenmuseum und Sammlung Ludwig in Basel, Switzerland, until 3 October. Tel. +41 (0)61 201 12 12; www.tutankhamun.ch. Future venues for a world tour are in the planning stages.
ENLIGHTENMENT AT THE BRITISH MUSEUM

Sean Kingsley reviews the opening of a new gallery in the renovated King's Library that celebrates the Museum's 250th anniversary.

For those gleefully expecting the celebration of the British Museum's 250th anniversary to be marked by a sumptuous, seminal international exhibition, news of the flagship event of 2003 resulted in quizzical bewilderment. The opening of a new, permanent gallery on the ground floor of the Museum, entitled 'Enlightenment: Discovering the World in the Eighteenth Century', initially sounded disappointingly low-key, dare we say even passé. Rest assured. For scholar, general public, and schoolchild alike, the reality is astonishing. 'Enlightenment' is an immensely intelligently conceived and curated gallery that enchants as well as educates, a veritable sensual delight.

Although we dwell in what are in many spheres culturally dull times, with music and fashion unimaginatively retrospective, the British Museum's new back to basics gallery is not riding a wave of fashion. The modern era is one of acute specialisation, with knowledge focused within a narrow beam. The delight of 'Enlightenment' is that it reverses this trend by resurrecting the widespread generalist curiosity of the 18th century, an age when the pioneering scientific work and writing of Sir Isaac Newton and John Locke prompted the French philosopher Bernard le Bovier to predict in 1702 that the coming century would be 'more enlightened day by day so that all previous centuries will be lost in darkness by comparison.'

In contrast to the unfettered imagination of the Romantic period, the Enlightenment (from the Restoration of the British Monarchy in 1660 to the Great Reform Act of 1832) has traditionally been perceived as dull and uncolourful. True, in literary terms the intellectual treatises based on the rationale of the mind were a far cry from the earlier great outpourings of the heart, but other than through chronological juxtaposition, comparisons are pointless and demeaning to the immense impact of both ages on different fields of human experience. In the simplest of terms, the Enlightenment did for science what the Romantic period did for literature. That the former has languished for so long in public perception as an historical Black Hole is simply incongruous to reality.

A defining image of the Age of Enlightenment is the quantum leap in technology - the invention of potent scientific navigational and recording equipment - that opened up vast uncharted geographical frontiers for voracious merchants and voyages of discovery to rewrite the Intellectual map of planet earth. Never before had man been so aptly positioned to satisfy his inquisitiveness about the workings of the world. This was an age of effervescence in learned societies, when books and journals became the prime media for scholarly debate and dissemination of knowledge. By 1815 the new edition of the Encyclopædia Britannica was running to 20 volumes. When the British Museum was first opened to the public on a public holiday, Easter Monday 1837, 23,895 visitors poured through its doors.
A conspicuous development of the Enlightenment was the construction of some of the most ornate libraries ever conceived to house the rich volumes that served as the aquarium of modern intellect. The foundation of the British Museum, of course, was one of the most striking acts of the age. When Sir Hans Sloane, collector and physician, willed his antiquities to the nation in 1749, the original museum in Montague House, Bloomsbury, was run by a Principal Librarian and three Under Librarians. (The Department of Antiquities was not established until 1807.)

The King's Library in the current British Museum building (Figs 1-2) was designed and built by Sir Robert Smirke between 1823-7, and was the first wing of an eventual four long blocks built around a central courtyard, with a colonnaded front resembling a temple. From the outset the room was planned to house the rich library of King George III (1738-1820), whose volumes filled the bookcases the length, breadth, and height of the new room. (Only in 1998 did this royal collection move to the British Library in St Pancras.)

In January 1759 the Museum was opened as the first public national museum and library in the world. Parliament's British Museum Act of 1753 drew on the universalist philosophy of the Enlightenment to advance and improve all branches of knowledge. At this time the Museum was a virtual encyclopedia of the state of knowledge of the world in the 18th century, an age when moral imperative encouraged explorers and scientists to seek knowledge and share it with mankind.

As was appropriate when advances in knowledge were moving so rapidly, libraries became 'trophy chests' for the cultural paraphernalia of discovery. Thus, the British Museum originally contained paintings, books, manuscripts, and natural history side by side, with the diverse collections merely divided into Natural and Artificial Rarities. In this new age of liberty, freedom and revolution, such display was not simple colonialism, but rather a public expression of wonder. Appropriately,
the term for the display units of culturally and chronologically diverse objects was *wunderkammer*, cabinets of curiosities.

A conspicuous ingredient of early libraries was the prominent display of inspirational figures. In the 1st century AD, Pliny the Elder wrote that 'likeliness...are set up in the libraries in honour of those whose immortal spirits speak to us in the same places', an innovation that he attributed to Asinius Pollio, founder of the first public library in Rome under the Emperor Augustus. The rise of early Christianity in the West replaced this tradition in favour of decorative fresco cycles of the lives of the saints, a feature that persisted until the Renaissance. Sculpture-decorated libraries rose to prominence once again in the Enlightenment, with classical figures being juxtaposed with portraits of important contemporaries considered equal in stature to their ancient predecessors. In the libraries of Trinity College Dublin, Codrington Library, Oxford, and Trinity College, Cambridge, for instance, busts of Newton and Locke staked universities' claims to important recent natural and cultural discoveries.

Over time, the imperative of the Enlightenment to impose a philosophically and scientific dimension over antiquarianism resulted in the evolution of classical archaeology from a private pursuit into a serious academic discipline. With the acquisition in 1772 of the antiquities collection formed in Naples by Sir William Hamilton, the British Museum gradually shifted away from natural history towards antiquity.

At the end of the 17th century, polite society's interest and knowledge in classical art derived solely from classical texts, and artefacts were used simplistically to illuminate the written word. By the beginning of the 18th century, the British Museum's cabinets of curiosity were reshuffled into different spaces and categories and placed in the care of specialists. When Sloane's curiosities went on show in Montagu House in 1762, the museum guide shows that some objects were arranged by subject and theme, rather than chronologically. For example, the Guide states that 'We may see, the progress of Art in the Different Ages of the World, exemplified in a Variety of Utensils each Nation in Each Century has produced.'

Such is the historical context of the Enlightenment. Discovering the World in the Eighteenth Century'. Visiting the new exhibition is to step back in time. If the Great Hall - with its huge echoing open spaces and sky-high ceilings - suspends time, then the 90m-long King's Library transports the visitor back to the most exciting period in the awakening of human knowledge. The most striking development is the actual renovation of the Grade 1 room itself, briliantly transformed into its 18th-century neoclassical incarnation with its original colour scheme (white ceiling and yellow central medallions) and flooring (Figs 1-2). Brown marble streaked columns elegantly march beneath a book gallery flanked with a shining gold balustrade. Other than the imposition of modern environment controls (the library used to fluctuate climatically from 3-30 degrees centigrade in a month) and a subtle lighting scheme (requiring 200km of wiring), the room is once again faithful to the original conception of the architect Robert Smirke.

All along the side-walls closed bookshelves (some original) are crammed with books and artefacts arranged to

**Fig 7 (left).** Onyx cameo from the collection of the 4th Duke of Malborough (1739-1817) depicting two members of the imperial family as Jupiter Ammon and Juno or Isis. Roman, c. AD 35-50. W. 22 cm.

**Fig 8 (above right).** The Intaglio of Venus and Cupid (left) H. 2 3/4 in. and the cameo of a satyr and Maenad (right) were acquired by Charles Townley as ancient, catalogued as 18th century in 1915, and are now again considered classical.

**Fig 9 (below left).** The 'Bellino Cylinder', a fired clay barreled shaped 64-line cuneiform document referring to the late Assyrian ruler Sennacherib (704-681 BC). Discovered in 1819 by Claudius James Rich in Nabi Yunus, the arsenal of Nineveh.

**Fig 10 (right).** Faun with the Infant Bacchus. Marble. Roman, 2nd century AD. H. 171 cm. Purchased from the King of Naples in the 19th century.
Enlightenment in London

reflect discovery and learning in the age of George III. The Enlightenment's thrill of major new discovery is recreated in the gallery by enchanting juxtaposition: a Mayan maize god of AD 600-800 from Honduras is sandwiched between the Correspondence of the Duke of Bedford, and 19th dynasty Egyptian statuettes of Bastet, Ra, Isis, and Amon-Ra. From within old wooden showcases peer carved hornbill skulls alongside navigation paraphernalia (measuring equipment, barometers, survey sets, sundials), and 16th-17th century Maiolicra ware of the Italian Renaissance inspired by the art of Greece and Rome. Roman Samian wares unashamedly sit next to Neolithic stone axes (4th to 2nd millennium BC) and huge Roman glass bottles.

Nearby lurk ammonites, nautiloids, and bivalve molluscs from England, China, and Germany. Stuffed king penguins, a snowy owl, and a Eurasian spoonbill stand guard over red pottery Roman bowls dragged up in fishing nets off Paddling Pan Reef near Herne Bay, Kent, which, when first presented to the British Museum in 1776, were labelled as possibly Roman 'but more probably Brazilian.' Furnished with modern knowledge of the dates and cultural background of these delightful collections, a new generation can now delight in the original atmosphere of cabinets of curiosities.

Down the length of the library gracefully stand ancient masterworks: a massive Apulian red-figure volute krater of 320-310 BC decorated by the Baltimore Painter with scenes from the Trojan War and Greeks fighting Amazons (formerly owned by Prince Napoleon Bonaparte, 1822-91). A 2nd century discobolus (discus thrower) bends backward with his left hand relaxed, paused in contemplation and in preparation of impending exertion. A replica of the Rosetta Stone is displayed as it was when it first entered the Museum in 1801.

A monumental Roman statue of Hercules, allegedly found at the foot of Mount Vesuvius, and presented to the British Museum in 1776 by Sir William Hamilton, shares the gallery with the 2nd century Felix Hall Vase, with elegantly twisted handles in the form of swan’s necks (acquired in Rome by Lord Western in 1825), and a colossal 2nd century Zeus from the Villa of Hadrian at Tivoli (presented to the Museum in 1836).

The new King's Library offers the very best of a museological experience: a stunning new permanent gallery conceived quite unlike anything else in Europe; a visual ‘old-world’ sense of the history of collecting that is a striking educational tool; and the chance to get close up and personal with some rarely seen ancient masterworks. Even though the scheme of the room appears convincingly authentic to the original conception of 1823-27, only 20 of the 5000 objects on display have ever been seen before within the Museum.

Alongside the initial impression of haphazard object placement, the curators have subtly divided the materials displayed into seven sections exploring major themes of the Enlightenment in Britain: 'Trade and Discovery' (Americas, Pacific Asia, Egypt and Africa); 'Religion and Ritual'; 'Ancient Scripts'; 'Classifying the World' (King George III's library, revolution in science, understanding Greek vases, curiosity and curiosities); 'Art and Civilisation'; 'The Birth of Archaeology'; and 'The Natural World'.

The King's Library will rapidly become one of the main highlights of the British Museum. Principal Curator Kim Sloan, in association with HOK's Conservation and Cultural Heritage Group, has been given a license to create one of the most enchanting and engaging spaces in Europe. This is a place to temporarily escape life's stresses at lunchtime or to meet friends, as much as a source of education for scores of school children to sit cross-legged and be regaled by stories of a distant past. Ironically, the Enlightenment's intellectual map within the new gallery today majestically also kindles a romantic atmosphere. King George III, Sir Joseph Banks, Robert Cotton, Sir Hans Sloane, and Sir Robert Smirke, whose busts keep an eye over the room today, would approve of their continued shared legacy.

The British Museum is open from 10.00-17.30, with late views on Thursday and Friday until 20.30; www.thebritishmuseum.ac.uk.

An audio tour is available for the new King's Library Enlightenment gallery, and visitors can handle select objects relating to the displays every day from 11.00 to 16.00.


MINERVA 17
THE PRIX DE ROME
Recording the Eternal City from 1786-1924

Richard Hodges

'Rome is the most fabulous place in the entire world, where grandeur and tranquility reign... The hills where the city rises offer an elevated perspective of the city and countryside; ...nothing could persuade me to leave it for any other place that I have ever seen.'

So wrote the 18th century architect Robert Adam to his sister. Rome by Adam's day had become a point of pilgrimage every bit as important as Jerusalem and Santiago de Compostela had been in the Middle Ages. Adam, in common with most aspiring architects, believed that the ruins of the great monuments of Rome offered incomparable models for building an enlightened England. The British government, nevertheless, took little interest in fostering this priceless education. Not until the British School at Rome (BSR) came into existence in 1901 was there a British cultural presence in the city, and only after the First World War, with the completion of the Edwin Lutyens's building for the BSR (its classical façade modelled on the pediment of Christopher Wren's St Paul's cathedral), did the British government begin to invest in training architects here.

From about 1913, for almost 50 years, young British architects applying to the School were tested as though they were French. The examinations comprised drawing plans and elevations as well as making reconstructions, often washed with limpid ochrous colours. If fortunate enough to win, the British architects (never more than two) became the minority scholars in a community of archaeologists, artists, and classicists. Their experience could not have been more different from that of the French pensionnaires.

The French School dates back to the 17th century and the tradition of promoting architects steeped in the rich history of Rome continued, with barely an interruption for the Revolution, the invasion of Italy by Napoleon, or the two world wars, until André Malraux, as Minister of Culture, terminated it abruptly during the turbulence of 1968. French architects who won the Grand Prix de Rome took leading roles in not only recording the ruins of the ancient city, but also introducing these concepts into plans for numerous contemporary buildings in France. Just like archaeocrats from all over Europe, these pensionnaires had the privilege of hav-
ing their own Grand Tours under the protective wing of the French Government. The School was located in a series of grand palaces until, at the height of the Napoleonic era, the Medici Villa was acquired. Here for nearly two centuries it has remained, with its hidden garden and its commanding panorama of the centro storico below and the Foro Romano to the left. In unparalleled splendour for three years the architects studied and prepared their works for public presentation.

'The Prix de Rome...it is an official crowning, the first step toward glory!...Almost all students think of it insensitively in the silence of the library and the clamor of the workshop, whispering among themselves, "If I won the Prix de Rome...".' So wrote A. Lemaistre in his memoir of his sojourn in the south in 1889.

The envois, as their works were called, were executed to the most meticulous standards and, like the earliest drawings of birds or plants from the age before photography, reveal an accuracy as well as a limpid appreciation of colour and tone that make them minor artistic masterpieces (Figs 1-5). Each year an exhibition of their work was held on the feast day of Saint Louis. They also expressed their lively creativity during the Mardi Gras period by taking part in the city's celebrations, such as the Turkish Masquerade. For example, there was the Sultan's Caravan to Mecca, organised in 1748 by the students.

But Rome was little more than a country town before Napoleon's time, as the etchings by Giovanni Battista Piranesi and his contemporaries illustrate. Continual flooding from the Tiber had spread metres of silts over the heart of the imperial metropolis. An early 19th century sketch by Luigi Rossini shows the Foro Romano as a suburb bisected by a street made in 1536 by Pope Paul III. Closer inspection reveals that most of the Arch of Septimius Severus is exposed in a rough-hewn hole and the road through the area of the Forum leads through a gaggle of houses to the distinctive ruins of the Colosseum in the distance. The Palatine to the right does not exist. For the pensionnaires the challenge was to comprehend the uncurated ruins and reconstitute them as historic monuments. In doing this they paved the way for a generation of great Italian archaeologists.

Immense excavations by order of Napoleon gave some sight of the wealth of archaeology buried below the shambling town. Tons of marbles were transported northwards to fill the Louvre. With the Emperor's demise, the scale of archaeological enquiry diminished, though Antonio Nibby set an intellectual standard in the 1820s for investigations later in the century.

Unfortunately, the carefree enquiry of the enlightenment gave way to massive destruction as a new nation was constructed. The harbinger of this new age occurred in 1860, when Pope Pius IX ordered the construction of Rome's Termini station, the new lines carving their way through countless imperial buildings (still visible as scars today) into the core of the ancient city.

Not until the unification of Italy and the designation of Rome as its new capital did attitudes to its archaeology alter. Almost at once, the new government charged Piero Rosa with making methodical digs. After him came Giuseppe Fiorelli and by the last decade of the 19th century, the legendary Rodolfo Lanciani and Giacomo Boni. The achievements of these pioneers of Italian archaeology, nonetheless, paled by comparison with the devastation wrought by the architects of the new
Recording Rome

Rome. Almost at once, to combat the flooding, the sides of the Tiber were subjected to monstrous engineering works that obliterated acres of ancient remains, including quays and bridges. With the law of 3 February 1871 making Rome the new capital, in place of Florence, swathes of the old town were demolished for imposing government buildings.

Rodolfo Lanciani is arguably the most important figure from this age. Married to an American and therefore fluent in English, he published many of his discoveries in London and New York. But besides giving an international context to his discoveries, Lanciani was something of a visionary. On the one hand he fostered the concept of a great park in the heart of the city, an idea adopted by the government and given shape by Rome’s vast digs exposing the slitted up areas of the Forum. On the other hand he diligently assembled the materials for an archaeological map of the city, the so-called Firma Urbis, which traced all the topographic details of Rome at its imperial zenith. Yet at heart Lanciani was not a topographer but a romantic, consumed by the unique opportunity to explore the city of the giants of classical civilization.

A modest illustration of this can be found in his record of two Roman sarcophagi found almost eight metres below street level in the 1889 excavations to make the Palace of Justice. Both sarcophagi bore inscriptions. The sarcophagus of Creperius Isodus contained only a skeleton, while that of Creperia Tryphaena was decorated with a scene of mourning. This sarcophagus held an intact skeleton, a young girl’s personal affects, and an ivory doll. The girl wore a crown of myrtle that was miraculously preserved. Nearby was a tiny coffin in which were toilettry objects in miniature (two tiny ivory combs and a silver mirror). The doll had two rings on its finger. Lanciani was both astonished and sensitive about this exceptional discovery. He records: ‘Having removed the cover, and letting our gaze rest on the body through the limpid, fresh water, we were surprised at how the skull looked. It appeared to still be thickly covered with long hair, and this is easily explained. Along with the filtering water, the bulbs of a certain aquatic plant that produces extremely long dark filaments had entered into the chamber of the sarcophagus. These bulbs had decided to lodge themselves on the skull...which was slightly leaning toward the left shoulder and the gentle figure of the doll’.

Excavation and destruction went hand in hand until recent times. Benito Mussolini’s government completed the archaeological park, making it the centerpiece of a new imperial era. Then, as Federico Fellini vividly recorded in his nostalgic 1972 film Roma, the construction of the metro carved its way through the underparts of great buildings just as a century before the new railway had done. Throughout, architects— even postmodernists—have made their pilgrimage to the Forum to study the design and mechanics of the classical age, just as generations of artists have drawn marble statues in the Capitoline Museum.

Only now, though, is the Foro Romano taking shape as a park as opposed to an incomprehensible and over-protected archaeological site. The present mayor, Walter Veltroni, has made entry free and it is open seven days a week. Guidebooks and reconstructions as vividly eloquent as those of the pensionnaires are now familiar features of Rome’s new didactic information panels. What is missing is a new Lanciani and a modern Firma Urbis. Notwithstanding the best efforts of the Soprintendenze, the University of Roma La Sapienza, and the foreign schools, the constant excavation of service trenches for electricity, gas, telephone, and water constitutes a menace to the past unless these are recorded as faithfully as Lanciani did.

Rome’s unique archaeological history has recently been featured in Massimiliano David’s elegant coffee-table book (see below), which includes a catalogue of colourised drawings by generations of pensionnaires that evokes an epic archaeological history. In these folio pages are stories of rich intellectual discovery that shaped not only our understanding of Rome and its special place in Europe, but also the making of buildings that in modern times have given form to our cities in France and the United Kingdom.

Fig 5. A faithful watercolour illustration of the trophy statue of Marius (Aqua Tilia) by Antoine-Martín Gouraud, 1821. The statue dates to the reign of Domitian (AD 81-96) and may have been created originally for a triumphal arch that Alexander Severus (AD 222-235) dismantled.

Fig 6. The discovery by G. Marchetti Longhi and A. Manzo of the Roman marble head of Fortuna Huiusce diei (Dally-Fortune) during excavations of the Torre Argentina Square, Rome, in 1929.

Istrian Cemeteries

SPLENDOURS OF THE ANCIENT NECROPOLIS OF ISTRIA

Ante Rendic-Miocevic

During the last 40 years, the Archaeological Museum of Istria in Pula, Croatia, has organised a series of local and international exhibitions about the region's cultural heritage. To mark the centenary of the Archaeological Museum of Istria, in November 2002 'The Splendours of the Ancient Necropo-lises of Istria' was opened in the Amphitheatre Gallery of the famous Vespasian amphitheatre of ancient Pula. This date also coincided with the centenary of systematic archaeological fieldwork in Istria. Finds from seven Istrian cemeteries were selected from the holdings of the Archaeological Museum of Istria, and enriched by 307 catalogue units from the Zagreb Archaeological Museum.

Istria is a heart-shaped peninsula that is easily distinguished on maps of Europe (Fig. 6). From the east, its shores are washed by the sea in the Bay of Kvarner and from the west the Bay of Trieste. It has a pleasant climate and a highly picturesque landscape. Thus, in the second half of the 19th century, the British traveller and explorer, R.F. Burton, was greatly enchanted by Istria, writing that it was very difficult to find a landscape of comparable beauty (see Fig. 3).

The agricultural character of the Istrian countryside has to a certain extent been preserved since the Roman era. From time immemorial, olive cultivation has produced excellent olive oil; the same is true for grapes and wine. High-quality stone was quarried locally and used regionally in major buildings as well as in neighbouring Italy. Finally, Istria has always been the area where the Mediterranean and Adriatic Seas penetrate most deeply into Europe. This peninsula is the crossroads of important sea and land routes, and its shores and major ports have served as the gateways for intense trade. Through these ports, central Europe always maintained direct contacts with the outer world.

Istria's crucial geography has always strongly conditioned the general lifestyles of the indigenous population. During the Bronze and Iron Ages, between the 2nd and 1st millennia BC, several hundred fortified hillforts (castellums) were constructed on suitable hills. The best known include Pigušt near Porec and Monkodonja near Rovinj. Some hillforts were recouped in later periods, especially as medieval urban centres, whose anatomy frequently followed that of the Bronze and Iron Ages.

The specific culture of the pre-Roman Histri (Iron Age) has left important evidence of high cultural achievements. This culture produced unique examples of monumental, lifesize stone statues, in which elements of autochthonous figurative art can be identified alongside strong Etrusco-Latianic archaic influences. Most of these monuments can be dated to the 6th-5th centuries BC and come from the Histrian capital of Nesactium (Vesontio, north-east Pula). Most remarkable is a female fertility deity, depicted in unusually realistic detail giving birth. There are also fragments of horsemen, standing figures of naked men, and kouros. Nesactium (Fig 15) was the site of one of the very first organised archaeological excavations in Istria.

The fate of the entire Istrian peninsula was linked to this ancient city because, following the long and fierce conflicts between the local Illyrian Histri and the Romans, the latter succeeded in bringing most of the peninsula under their rule. The suicide of Epsilon in 177 BC, the last Histrian king, ushered in the beginning of Romanisation. From then on, the region was governed by the Prefect of Cisalpine Gaul. Finally, in 16/14 BC, the major part of the Istrian peninsula was annexed to the X Italic Region (Venetia et Histria) under Augustus.

Roman rule resulted in the shrinking of the former importance of Nesactium, which was reduced in power to a Roman municipium, but remained the traditional religious centre of this part of Istria. Other cities, primarily nearby Pula, rose at its expense. Pula now attained the prestigious status of a colony (Colonia Julia Pollentia Herculanensis Pula). Here, besides the amphitheatre, other urban monuments are preserved, including the city walls and gates, the forum, temples, theatres, and triumphal arches. Like today, Pula was the largest and most important Istrian centre and regional port.

Along the Croatian part of the Istrian littoral, the status of colony was only attained elsewhere by Porec (Colonia Iulia Parenitum), particularly known for its early Christian episcopal complex, which is a UNESCO World Heritage Site, and for its Roman temple and rich finds. The famous Basilica of...
Istrian Cemeteries

Euphrasius is renowned for its rich and extremely well-preserved 6th century floor and wall mosaics. There is also a separate polygonal baptism and remains of the bishop’s palace, unique for its exceptional state of preservation.

The process of Romanisation in Istria can also be followed in the intensification of urbanisation. Amongst numerous typical Roman country and agricultural/manufacturing buildings, the most important is the lavishly decorated residential complex of a luxurious villa/palace in the bay of Verige on the isle of Veli Brijun. Characteristic and more modest Roman villae rusticae also exist along the western coast of Istria at Barbariga, Vabandon, Sorna, Cervar-Porat, Loren (all in the Porec region), Koter near Unag, and Vizula near Medulin.

Although Istria has not been sufficiently well explored archaeologically, it would not be incorrect to consider the area one of the most interesting archaeological landscapes in central Europe and the northern Adriatic. The author of the Divine Comedy, Dante Alighieri, dedicated a few of his immortal verses to the antiquities of Istria. In these verses the great poet referred to the tombs of Pula, and it is this literary source that has served as the inspiration for 'The Splendour of the Ancient Necropolis of Istria'. The two leading forces behind the organisation of the exhibition were Vesna Girardi-Juric, formerly the long standing museum

Fig 3 (left). Aerial view of the Lim channel, Istria, northern Croatia.

Fig 4 (above). Gem depicting a fisherman emerging from a shell. From Medulin-Burle, grave no. 147; 2nd century AD. W. 2.6 cm; AMI Pula, Inv. No. 30010435.

Fig 5 (right). A disc-shaped bronze fibula with enamel decoration. From Medulin-Burle, grave no. 149; 1st-2nd century AD. W. 3.4 cm; AMI Pula, Inv. No. A 30010438.

Fig 6 (below left). Map of Istrian sites along the Adriatic coast of northern Croatia.

Fig 7 (below right). A knife scabbard, brassy with silver inlay. From Buzet-Fontana, grave no. 1; 1st-2nd century AD. L. 9.6 cm; AMI Pula, Inv. No. A 22624.

Fig 8 (middle right). A pair of gold earrings. From Medulin-Burle, grave no. 159; 2nd-3rd century AD. L. 1.6 cm; AMI Pula, Inv. No. A 30010463 a/b.

Fig 9 (below right). Square gold earrings around a green stone. Medulin-Burle, grave no. 201; 4th century AD. L. 1.4 cm; AMI Pula, Inv. No. A 30010469
councillor and director of the Archaeological Museum of Istria and active leader of the International Research Centre in Pula, and Kristina Dzin, curator of the same museum. Both archaeologists have for several years been excavating the residential and farming architectural complex of Vizula and the Burle necropolis at Medulin near Pula. The valuable recent finds from these sites, as well as the results of some earlier excavations from the large necropolis of the Campus Martius in Pula itself (Fig 2), provided much of the impetus for work on the present exhibition.

The exhibition is a retrospective of archaeological activities in Istria. Of the more than 300 objects displayed at Zagreb, many derive from ancient cemeteries in the area of Pula, mostly found in the mid-1880s during rescue excavations of the large necropolis on Campus Martius (Figs 11, 14). A smaller number of items came from the cremation cemetery at Arsenal Street and Kopar Street. Finds from several sites at Nesactium are especially interesting (Figs 12, 15). The largest number of exhibits (about 178), however, come from the Burle necropolis near Medulin (Figs 4, 5, 8-10), the site of the Roman residential and agricultural complex of Vizula (Isola Mutila). Here, several excavation seasons conducted since 2000 have uncovered 312 cremation and skeleton graves containing rich grave goods and dating from the 1st century BC to the 6th century AD. Finds from Buzet (Oppidum Finguentum) and its immediate vicinity were also exhibited, as well as those from the cemeteries of Fontana and Pintieri, and from near the Roman station (spectaculum) and villa rustica not far from Kriga near Pazin. A few finds derive from cemeteries near the Roman villages of Kavan and Mali Vareski and from villae rusticae at Katoro in the vicinity of Nesactium and Coras Porat near Porec.

Society's elite were mostly buried close to city walls and gates, along major access roads. Their grave goods reflect the status of the deceased. The ashes of more humble citizens were buried in stone cists with glass ollae (Fig 12) or even less luxurious earthenware urns. Their typical grave goods include oil lamps, fine ceramic vessels, cosmetic utensils, and jewellery. The poor were usually buried far from urban centres and with relatively modest grave goods. The exhibition clearly shows that the cemeteries of Pula were rich in various luxury goods, glass, and ceramic objects, as well as in rich women's jewellery (earrings, necklaces, fibulae, bracelets, and rings) as well as other luxury objects, such as mirrors, bone combs, and different types of hairpins and pendants. Among the most interesting finds from Pula are a unique example of an alabaster urn (Fig 14) and a rare gilt glass pyxis executed in the millefiori technique and found at Campus Martius. Much attention has been given to a set of a rich lady's gold jewellery from the 2nd-3rd centuries AD, recently discovered in a lead sarcophagus from Medulin-Burle (Mutilia). The deceased's fine multi-coloured glass bowl is amongst the most beautiful items exhibited (Fig 13).

Many years of future excavation will certainly reveal new and valuable finds, making it possible for experts to reach fresh conclusions, or to correct opinions based on existing excavation results. The exhibition was envisaged as a step towards a remote goal, whose co-ordinates are still difficult to fix. The catalogue, published by the Archaeological Museum of Istria, will survive as a permanent record.
THE HOLY PRECINCT IN MAINZ: MAGNA MATER AND ISIS

Murray Eiland

Mainz was one of the most important Roman outposts of the northern empire. Under the Emperor Domitian (AD 81-96) Mainz was the seat of the newly founded Province of Germania Superior. Although this area is heavily populated today, and has witnessed centuries of excavations, there is still scope for new discoveries. Just such an important find was revealed in 1999 during construction work in the area of Lothar’s Passage which, in the Roman period, was the main road leading from the Roman military camp to the Rhine.

The ‘Archaeological Denkmalpflege’ halted construction and began excavations in the city centre across an area about 2000 square metres. Much of the site was dominated by a large burial mound, perhaps dating to the Hallstatt period (Fig 7), so the locality seems to have been a sacred spot for some time. On top of the mound was a Roman cultic area that inscriptions inform us was dedicated to the Eastern goddesses Isis and Magna Mater (Fig 8). Prior to this discovery, little evidence existed for the presence of these deities in Mainz. More significantly, it had widely been assumed that these cults would not have travelled this far north by the 1st century AD.

The goddess Cybele of Phrygia, counterpart to the Greek Rhea, evolved into the cult of Magna Mater during the Roman period. Ancient texts describe how, although left to die in the wilderness as an infant, she was raised and nurtured by lions. Thus, she became a patron of animals as well as of supernatural beings of the fields, such as satyrs. Magna Mater is also credited with inventing pipes and drums, as well as many medicines. After the death of her lover Attis, she roamed the country with her music and animals. In about 200 BC, the sacred black rock of the cult was transferred from Phrygia to Rome (recorded by Livy in his History of Rome), which became the new centre of worship. Most adherents to this religion were women, although castrated male priests attended to shrines. The main celebrations were often accused of having dubious moral values.

The cult of Isis has long been associated with Egypt, where its origins may be ascribed to the 4th millennium BC. The religion spread throughout the Mediterranean, particularly with the expansion of Ptolemaic power. When first seen in Rome, it was judged to be another decadent practice from the East and was suppressed by both Augustus 27 BC - AD 14 and Tiberius (AD 14-37). However, by the reign of Caligula (AD 37-41) it had become quite popular. According to the 1st century AD Jewish historian Flavius Josephus, the emperor even appeared dressed as a woman in a ritual to Isis. The workings of the cult are known particularly from the The Golden Ass of Lucius Apuleius. In the Roman world Isis was syncretised with other mother goddess figures and was particularly associated with childbirth. It is therefore not surprising that despite their very different origins and realms of influence, both Isis and Magna Mater were worshipped together.

In Mainz, the holy precinct was surrounded by a wall, and consisted of a main building with two large rooms and another enclosing a freshwater well. While only the lower section of the structures survives, the upper parts were probably half-timbered. Some plastered wall fragments were adorned with a figure of the Egyptian jackal-headed god Anubis. The roof of the structure was covered in brick produced by the locally based Roman legion. The few finds within the structures attest to many phases of thorough cleaning and refurbishment.

Many of the buildings outside the precinct were probably guesthouses associated with the temple. Stoves and bones of pigs, cow, and sheep show that banqueting was a major focus of the community. Skulls of cattle and bodies of complete dogs were also recovered in pits (Fig 2). The latter deposits were probably not related to food, but to the performance of rituals. Notably, most offerings were of votive ceramic figures, which would have been offered as a substitute for a living animal. Though it is likely that bronze figures were also offered to the temple, very few survive (Fig 5). The site and finds display little evidence of wide-scale plunder; therefore, it is unlikely that the precinct suffered any large-scale destruction under the ascendancy of Christianity.
The East in Roman Mainz

The site is significant for the large number of small deposits of offerings that give an unusual insight into practices that are not normally preserved archaeologically. The temple courtyard contained a number of fire pits and altars for burned offerings (Fig 6). Carbonised remains attest to a large number of offerings, including imports from the Mediterranean, such as dates, figs, olives, and grapes, as well as local fruits and nuts. Residue from pine trees was probably used for producing odiferous smoke (rather than being an offering itself). Of the animal bones, about 90% were chickens and the vast majority were roosters. This is in keeping with what is known about the cult of Isis. The remaining birds were largely songbirds. Eggs and fish were also offered, though as a rule these items were not burned. On the basis of the archaeology, it is likely that after an offering was burned an oil lamp was placed in the carbonised remains. Many lamps were deposited in pairs, one placed facing forward and the other backwards. Food that was not burned was deposited in containers or pits.

The material remains suggest that a wide variety of religious practices were pursued at the site. An overriding theme was the control of destiny: some small votive lead tablets contain texts with an uncertain or unknown (magical) meaning, and were probably prepared by magicians resident near the temple. Other figures direct supernatural malice towards others (Fig 4). This pattern is in keeping with deposits from other sites but, unfortunately, we have little indication of why a person would deserve such attention.

The exact reason why this complex was consecrated to Isis and Magna Mater is unknown, although similar complexes with inscriptions in Rome date to the same time. The death of Nero in AD 68 was followed by a period when various pretenders vied for power. The Emperor Vespasian (AD 69-79) and his two successors, Titus (AD 79-81) and Domitian (AD 81-96), were well-known adherents of Eastern cults, particularly Isis. In particular, this deity was venerated by the Flavians. The cult of Magna Mater, though viewed as an Oriental cult initially, may have appealed to Romans because it originated from Anatolia. Stories of the Trojan War, and supposed links of ancestry with Anatolia, may have made this religion less of an alien cult and more an expression of Roman unity. The shrine could thus be seen to have a political agenda, and it may not be a coincidence that Roman legionary tiles were used for its roofs.

The Initiative Roman Mainz, founded in 1999, was instrumental in preserving what is colloquially known as the Isis Temple. The name 'Lothar's Passage' was changed to reflect the pride the city felt in the new finds. Today, the area is called the 'Roman Passage'. During the excavations the media had resolutely demanded that more time be given for proper archaeological study of the structures before construction was allowed to begin. Some 20,000 citizens signed a petition to preserve the temple a few metres from the site of its original construction. A 'Taberna Archaeologica' has also been built adjacent to the site and opened in August 2003 (www.taberna_archaeologica.de). The overwhelming public response suggests that this site has become something of a beacon to stimulate interest in Roman provincial archaeology. With a range of events planned for the future, Roman Mainz may emerge again as a strategic outpost of the north.

Fig 5 (right). Bronze statue of a dancing musician. The hairband and lips are copper, and the fingernails and toenails are rendered in silver. Musicians played an important role in the celebrations of both Magna Mater and Isis. Roman writers describe rattles and flutes used together with voice in processions.

Fig 6 (top left). Oil lamps above Roman offerings. Many of the lamps’ bodies are burnt, which suggests that they were lit during ceremonies and that separate offerings occurred in the same place over an extended period of time.

Fig 7 (left). A grave amongst the large Hallstatt-period burial mound in Mainz that underlies the Roman temple precinct of Magna Mater and Isis; 8th/7th centuries BC.

Fig 8 (above right). Dedicatory inscription from Mainz to Isis Panthea relating to the well-being of all state institutions. A second inscription with a similar formula is dedicated to Mater Magna.

All illustrations are reproduced from Göttlicher Baugrund. Die Heiligtümer für Isis und Mater Magna unter der Römerpassage in Mainz by Marion Witteyer (Verlag Philipp von Zabern, 2003).
THE ANCIENT PORT OF MAREA, EGYPT

Hanna Szymanska and Krzysztof Babraj present the results of four seasons of excavations by the Polish Archaeological Mission.

The southern banks of Lake Maryut, situated 45km to the south-west of Alexandria, were an extremely fertile region bearing the name of Maroitis in antiquity, famous - if the ancient writers are to be believed - for the excellence of the locally produced wines, olives, and fruits (Fig 1). The lake, which drew its freshwater supply from the Nile, was a convenient communication tract for goods transported throughout the Ptolemaic and Roman periods from inland to other regions of the Mediterranean via Alexandria. In the southern part of the metropolis there was a port called Marcocius, through which ships sailed to reach the canal that joined the lake with the great Portus Eunostos on the Mediterranean.

A lack of canal maintenance after the Arab conquest in AD 640/1 led to its gradual silting up in the 8th and 9th centuries and, consequently, to the virtual drying up of the lake. This, in turn, resulted in a partial depopulation of the hitherto flourishing region. Despite this, Marcocius continued to be a source of fruit for Alexandria, and in the 15th century an Arab traveler, Magrizi, reported seeing prospering villages in the region. The bed of the lake was filled up again in 1801 when the British opened a sluice letting in seawater in order to cut off the French detachments from drinking water.

The route from Cyrenaica to Alexandria ran straight along the Taenia, the strip of land between the lake and the Mediterranean (today the Abu Sir Ridge). It was down this strip of land that Julius Caesar and later Napoleon led their armies.

Exploiting the lake as a trade route demanded ports to be built along the coastline. This explains the presence of ruins of settlements in a number of places along the southern edge of the lake. The biggest complex incorporating four huge stone piers, the longest of which measures 130m (Fig 2), was identified in 1866 as ancient Marea by Mahmoud el-Falaki, the astronomer of Khedive Ismail. But it was not until 1935 that the first plan of the port installations was drawn up by A. De Cosson.

The story of the town dates back to ancient times. According to Herodotus (II 30, 2), an Egyptian gar-

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Fig 1. Map of the Mareoitis region (after M. Rodziewicz).

Fig 2 (below right). Granaries at Marea excavated by Fawzi el-Fakahani.

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Hanna Szymanska and Krzysztof Babraj are directors of the Polish Archaeological Mission to Marea.

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uncovered: a double bath, colonnaded street, granaries with querns (Fig 2) and port facilities. The Egyptian mission, supported by a team directed by K. Petruzo from Boston University carried out magnetometric measurements and an extensive archaeological ground survey. No characteristically Arab glazed pottery whatsoever was identified, confirming the site's abandonment in the first quarter of the 9th century. This chronology is confirmed by coin finds, the majority of which are safely dated to the 7th century.

M. Rodziewicz has suggested that the establishment of the harbour could be attributed to Philoxenos, a Prefect of the Byzantine emperor Anastasius. Philoxenos is said to have founded a settlement for pilgrims passing across the lake on their way to the nearby monastery of Saint Menas, one of the great monastic centres of Coptic Egypt. A town of the name Philoxenite is indeed mentioned in 6th century sources. So is Marea actually Philoxenite? Identifying the accurate name of the town is a challenge that a team from the Polish Centre of Archaeology of Warsaw University has undertaken.

The site which the Polish team is investigating covers nearly 60 hectares, bordered on the north and east by the lake and on the west by the road from Borg el-Arab to the Alexandria-Siwa Oasis motorway. On the south the ruins are confined by the modern architecture of the village of Hawawiyya. In the course of the past four field seasons the expedition has established and surveyed a site grid and prepared a computer plan of a bath with a saqiyyah (water raising wheel) for assuring water supply and a funerary chapel (Figs 3-5) have been explored archaeologically. Just recently, work has begun on a basilica complex.

The brick-built bath, which lies some 400m south of the shoreline, incorporated a sector for men and another for women, entered through separate entrances and preceded by colonnaded courtyards (Fig 4). The heating system combined an under-floor hypocaust and clay pipes, tuba-tia, inserted into the walls for circulating hot air. The heat came from two furnaces operated by stokers from a spacious vaulted cellar underlying the main part of the building. The interior furnishings, marble columns topped with Corinthian capitals, paved marble floors, and a rich painted ornamentation on the plastered brick walls, revealed the indubitably luxurious setting of the structure.

A well was found just 5m north of the bath. A buttressed structure of stone (Fig 5) stood over the shaft and around it the ground had been prepared to accommodate an oxen that operated the water-drawing installation (Fig 6). This system of connected cogs, known as a saqiyyah, had been used for centuries and gardens during periods of drought, and remains a popular water-drawing device in Egyptian villages even today. The assumed date for this highly useful technical innovation is the 3rd century BC. So far, the sole ancient representation of a saqiyyah is from a wall in one of the underground rock-cut tombs from the Wardian district of Alexandria, dated on stylistic grounds to the 2nd-1st century BC (now in the Alexandria Museum).

Another interesting structure in the town is a basilica situated on an eminence overlooking the lake shore, near the longest of the harbour piers. The church was discovered by W. Müller-Wiener, an eminent architect and topographer, who excavated the nearby ruins of the mosque of Abu Mena in the 1960s. The plan and scope of the building were mapped by P. Grossmann in 1986. His established date for the existence of this church was the 6th century.

The subsequent basilica measures 49m in length and 47m in width (transcept included). It is a unique plan in Egypt because of the transept, which is known from only three other excavated structures situated at Abu Mena, Hermopolis Magna (Ashmunein), and possibly also at Marea. It should be recorded that the church at Marea, which is second in size only to the Abu Mena establishment, was not mentioned anywhere in the written sources.

The outline of the basilica, visible prior to the present excavations, gives a general idea of the building. It was fairly squat in proportions with a short main body divided into three aisles by rows of columns, a wide transept with rounded wings, and a very small apse. It does not seem to had the typical narthex and atrium. Also, the postophria, or liturgical rooms, were found inside the building, situated on either side of the apse, and not outside as was generally the rule (Fig 7).

Two crypts about 1.80m deep were located under the floor, on either side of the long axis of the apse (Fig 8). A vault of stone was preserved in one of the crypts along with a slab closing the entrance from the west. The crypts contained numerous burials (of deserving members of the clergy?), presumably resting in coffins, if the pieces of rotten wood found with the bones are any indication. The tombs had been devastated to the point that the position of the skeletons at burial cannot be ascertained. The finds included numerous badly preserved coins and a bronze ring band, as well as sherds of an Early Roman amphora. The presence of a sizable quantity of clay whorls is surprising: perhaps they were used to fasten robes?

The interior furnishing of the church was extremely rich. The fragments discovered included many grey striped marble column shafts of varying diameter (three sizes: 22, 30 and 60cm). The decoration also evidently included engaged columns of stone with Corinthian capitals of unpainted stucco, as well as wall mosaics, attested by finds of a variety of small marble tessereae.

The greatest surprise, however, was concealed under the apse. About 1.80m below the surviving tops of the apse walls, the floor of the firing chamber of a large kiln for the production of amphorae was discovered (Fig 7). The part of the church where liturgical ceremonies were held had been founded over these manufacturing remains. More of the firing-chamber floor could be seen under the floors of the apse walls, and the kiln had been cleared. The kiln, which is one of only a few known from the Delta so far, turned out to be 8m in diameter and the firing chamber floor was about 30cm thick. Inside it, fired amphorae of the 2nd-3rd centuries AD were discovered next to clay stacking rings that had separated the vessels during firing. The middle part of the firing chamber floor had been cut out in order to accommodate the foundations of the basilica.

Ruins of the Byzantine town extend along the shore for a distance of 1.5km. The four piers and waterfront embankments that make up the known port installations were undoubtedly earlier in date than the Late Antique town. A well designed and soundly constructed urban sewage system, and the size of the basilica, are both indicative of a large town agglomeration that was more than just a stopover on the pilgrimmage route. The discovery of an Early Roman amphora kiln demonstrates the importance of the centre in earlier centuries.

Thus, it would seem that the Byzantine town was erected next to a pre-existent earlier harbour (perhaps Marea), taking advantage of working installations and the city sewage system. There is much to show that the harbour retained its status of an important centre well into the Byzantine period.
Excavating Marea, Egypt

Fig 3 (left). Funerary chapel. View from the west.
Fig 4 (middle left). View of the bathhouse from the north.
Fig 5 (bottom left). Well at Marea operated by a saqiyah.
Fig 6 (below right). Well with a cistern and channel.
Fig 7 (middle right). Apse with two crypts in the basilica, with an amphora klin found under the apse. View from the west.
Fig 8 (bottom right). Crypt and human bones under the basilica.
November 2003 witnessed yet another UNESCO workshop covering the 2001 Convention on the Protection of Underwater Cultural Heritage, this time focusing on the Asia-Pacific region. The debate over commercial involvement in maritime archaeology is a perennial one, although with most, if not all UNESCO attendees coming from one side of the fence, there may not have been much of a debate at the workshop. Ethics is the byword of institutional archaeologists, the dispersal of artefact assemblages their bane. Most strive to ban any and all commercial participation, not only in their own countries, where such a ban may be completely justified, but well beyond their shores, where it may not. Paradoxically, through the ignorance and self-righteousness of some, the victim may well be the underwater cultural heritage that they ostensibly seek to protect.

In Asia, shipwrecks are threatened by local looters, trawl nets, dynamite fishing, apathy, and corruption. While many commercial salvors belong in the looter basket, the early intervention of others has saved more sites from complete destruction than any institution. A blanket ban on commercial participation, without addressing all major threats to ancient shipwrecks in this region, is irresponsible and destructive. It also ignores reality.

We can turn to Vietnam for two illuminating examples of the real world at work. Vietnam is not a rich country. There are many forces in favour of maximising national income. But there is also a Ministry of Culture with an inordinate amount of clout, and their aims run counter to profiteering.

So far five historic wrecks have been found in Vietnam’s territorial waters. All have been inadvertently discovered by fishermen in the course of their work, and all have been looted to a greater or lesser degree before coming to the attention of the marine police. The Government has strict laws on the excavation of historic shipwrecks and those that illegally recover shipwreck cargoes are punished. Unfortunately, people who sell shipwreck cargoes within Vietnam are not, so there is a steady market for such finds.

But this is by the by. In 1997 fishermen discovered a wreck off Ca Mau Province in the very south of Vietnam.
Photographs courtesy of Dr Michael Plecker, Maritime Explorations.

province, further to the north, in 40m of water. Again the site was looted before the marine police moved in, but more good. The luck had the opportunity to dive on the wreck shortly after this, and large numbers of intact ceramics were clearly still visible on the wreck mound, not to mention the many stacks that could be seen after fanning away a thin layer of sand. The marine police stationed a patrol boat over the site to prevent further looting while the Government decided how best to proceed. It was over a year before a final decision was made and the official excavation got under way. In many respects the organisational aspects of the excavation were similar to the Ca Mau project. The Ministry of Culture worked together with the Binh Thuan Culture Department on the documentation of the wreck, and Visal conducted the offshore work. The key exceptions were the inclusion of a for- eign marine archaeologist in the team, from France, and finding, in the realisation from the outset that multi-duplicate ceramics should be sold to offset costs and help fund the construction of a museum in the province.

During the year of waiting the looters had been back - it was impossible for the police to supervise the site day by day. Survey divers just prior to the formal excavation revealed large holes in the seabed where ceramics had been removed, and large piles of discarded shards and intact overlazed porcelain which had lost its decoration. Intact blue-and-white pieces could no longer be seen on the surface of the mound. Fortunately, the looters did not have access to airlifts or water-dredges, so the total impact of their efforts was not as bad as at first feared. But had the site been left much longer, its archaeological integrity would have been compromised.

The formal excavation lasted for nearly one and a half months, and was very successful, thanks in part to the calmest weather window between monsoons in a decade. The site was systematically excavated from bow to stern. The surviving cargo comprised of Zhangzhou (Swatow) porcelain and cast-iron pans (Figs 1-3). In all likelihood silks were originally loaded above the porcelain. The Zhangzhou wares comprised blue-and-white, overlaze enamels, and a combination of the two. The ceramic analysis of the ceramics and comparison with very similar finds from the 1613 wreck of the VOC ship, Witte Leeuw, the Binh Thuan Wreck has been dated to the very early 17th century. Research, in fact, places the possibility that the wreck is the famous Chinese porcelain wreck, the I Sin Ho, which was wrecked off Cambodia in 1608. At that time, the eastern part of Thailand, Cambodia, and south-ern Vietnam were all marked as "Cambodia" on European charts.

The hull has been recorded in detail, by measurement, video, and photography, apart from the bottom of the hold which was filled from stern to stern with heavily concreted iron pans. She has a transom bow, multi-layered hull, 25 narrow compartments divided by transverse bulkheads, a single frame adjacent to each bulkhead, a foremast stepped in the second compartment, a mainmast stepped in the tenth compartment, hull and bulkhead planks edge-joined with diagonally driven iron nails, and an axial hardwood rudder. The hull planking and masts are of pine. There is no doubt that the Binh Thuan Wreck is a Chinese junk, one of the very few found in South-East Asia so far.

The ceramics were desalinated, catalogued, sorted, and shelved in a warehouse provided by the Binh Thuan People's Committee. The Ministry of Culture selected a small number of four fully representative sets for ongoing study and museum display. A comprehensive archaeological report has been submitted to the government. A comprehensive book is in preparation. The remaining marketable pieces, all multi-duplicates, have been made available for auction with the largest part of the proceeds earmarked for the construction of a museum in Binh Thuan province to house the wreck finds along with other cultural objects from Vietnam.

If any institutional archaeologists had their way, the Binh Thuan excavation may never have taken place. The Ministry of Finance would not have funded a second excavation, having discovered how expensive such undertakings could be. (Excavation costs of single wreck sites off Vietnam run to hundreds of thousands of dollars, and the onshore costs, the total can easily exceed $500,000.) Loopters would have destroyed the site, despite the efforts of the marine police. Even if the government had funded the excavation without permitting the sale of any artefacts, what more would have been achieved? Hundreds of boxes of ceramics would sit gathering dust in a warehouse. There would have been exhibits of the best material in the National Museum in Hanoi, but there would be no museum in Binh Thuan province to present the finds to the local people. One or two esoteric scholars could perhaps glean some obscure information from the thousands of duplicate ceramics, but that is more important than edifying thousands of local Vietnamese and visitors? Making the local people more aware of their material cultural heritage is surely one of the best ways to protect it. These are the real alternatives.

MINERVA 30
**THE PRITTLEWELL ROYAL ANGLO-SAXON BURIAL**

Dave Lakin introduces a startling discovery from Prittlewell, England, that may be the first discovery of a Christian king of England.

It is not every day that archaeologists discover a royal burial, let alone one that has escaped the attentions of looters for nearly 1400 years. In fact such a burial could be said to be 'once in a lifetime find'. The recent discovery of the tomb of a 7th century East Saxon king at Prittlewell in Southend-on-Sea, Essex, by archaeologists of the Museum of London Archaeology Service (MOLAS) under the direction of Ian Blair, has been replete with surprises (Figs 2, 7).

As early as the 1920s, road building work near the site had uncovered an inhumation cemetery of the 6th-7th centuries, represented by a score of modestly furnished male and female burials. This cemetery is one of a group known in south-east Essex close to the Thames estuary. The cultural associations of this group are complex, falling as they do predominate in the Anglo-Saxon areas to the north and east, and Saxon areas to the south and west. The kingdom of the East Saxons (Essex) emerged during the course of the 7th century and may have involved the consolidation of territories which initially straddled the Thames estuary with those established further inland.

When new road construction activity was proposed in 2003, the Museum of London was asked to investigate. Very soon after the first trenches were opened it became clear that in addition to burials of the sort seen in earlier work something very different was present.

In the southern part of the site a large, almost square pit roughly 4m wide was uncovered (Fig 7). The pit had been covered by a shallow sand and gravel mound roughly 10m in diameter, which was indistinguishable at surface level, possibly owing to landscaping associated with the earlier roadworks. Shortly after excavation started the first of a series of remarkable finds came to light. In the north-western corner of the pit, suspended on an iron hook, was a hanging bowl - only a dozen or so of these are known from the UK and intact examples, such as this one, are very rare indeed.

As work progressed it became clear that the pit was in fact a chamber grave furnished with the possessions of a high status individual buried in the first third of the 7th century AD. Remarkably, the grave had not been looted and the contents lay undisturbed where they had been placed 1400 years previously. The free-draining sandy soil on which the site was located was not generally conducive to the survival of organic material, but metals were well preserved (and the potential for the survival of organic in metal corroded matrices was good).

The chamber had been dug into the underlying sand, lined and floored with timber, with iron hooks driven into the walls on which grave goods were hung, or placed around the floor of the chamber (Fig 2). The objects constitute a 'shopping list' of what might be expected in a princely grave of the period - copper-gilt mounted drinking vessels of wood and horn, glass jars (Fig 3), a hanging bowl, a cauldron, iron-bound buckets and tubs, and a sword and shield. Humdrum domestic items such as wicker baskets were mixed with exotic imports.

The extent of the trade and gift-exchange network which could be drawn on by the individual buried in the chamber grave was shown by the presence of a bowl and flagon of eastern-Mediterranean origin, a folding stool possibly from Italy or Hungary, and two gold coins from Merovingian Gaul.

In the absence of skeletal remains the sex of the individual buried at Prittlewell must be inferred from the associated grave goods. Objects clearly associated with female burials are entirely lacking and, although individually the artefacts found are not unequivocally indicative of male burial, taken as an assemblage they are so...
clearly demonstrative of the male past-times of feasting, fighting, and game-playing that there can be little doubt that the deceased was a man.

The body had been placed off-centre in the northern part of the chamber; the iron fittings of a coffin (or maybe a bed) showed where it had lain. At the eastern end of the coffin were found two copper-alloy shoe buckles (showing that this individual had died, or at least been buried, with his boots on). At the waist lay a gold belt buckle (Fig 6). Triangular and undecorated, this is only the third gold buckle of this type known from England - the others being found at Sutton Hoo (Suffolk) and Taplow (Buckinghamshire).

The tunic of the dead man had been embroidered with gold thread and he may have been clutching a gold tremissis coin in his hand. Certainly two were found, one in the area of the chest and another close to the thigh (Fig 4). Most intriguing, however, were two gold foil Latin crosses, about 30mm high, found at the west end of the coffin (Fig 5). Hitherto unknown in England, crosses of this type are more common in Lombardic Italy and southern Germany. Unlike their continental parallels, the crosses lacked piercings and may have been either placed on the body or wrapped up within a veil or shroud.

Much less fugitive than the Christian symbolism at Sutton Hoo, the crosses are a clear indication that the individual buried at Prittlewell was a convert. This is perhaps reinforced by the iconography of the mounted saints on the roundels attached to the flagon (Fig 1) and by the presence in a bag, or box, at the south-western corner of the chamber of a Byzantine spoon identical in form to the baptismal spoons found at Sutton Hoo.

The scale and richness of the burial is on a par with the burials at Sutton Hoo and Taplow and the contemporary princengräber of north-western Europe. The individual interred at Prittlewell can properly be called a king (whatever he may have called himself) and may well be the first Christian king in England whose grave has been found.

Many questions have been raised by this discovery and study of the finds is still at a very early stage. In fact at the time of writing, many of the larger objects still await conservation and stabilisation. In the long term it is expected that the finds will be displayed in Southend. Meanwhile, further details of the discovery can be found at www.museumoflondon.org.uk

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**The investigation at Prittlewell has been generously funded by Southend-on-Sea Borough Council and English Heritage.**

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**Fig 3 (right).** Green glass jars (H. 65 and 75 mm) and blue beakers (H. 80 mm), exquisite products probably from Kent in England.

**Fig 4 (below left).** One of two gold tremissis coins from Prittlewell that may have been clutched in the hand of the deceased king. Diam. 10 mm.

**Fig 5 (middle left).** Gold foil Latin crosses found at the west end of the coffin. Probably from Lombardic Italy or southern Germany. H. about 3.00 cm.

**Fig 6 (bottom left).** Triangular shield-on-tongue belt buckle probably crafted in England. L. 70 mm.

**Fig 7.** The Prittlewell Anglo-Saxon burial under excavation, with a folding-chair in the foreground, and a flagon and bowl of copper around the edges. The archaeologist at right uncovers a sword, while Ian Blair at left excavates the main burial pit where the deceased lay.
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ARCHAEOLOGICAL REPORT FROM SAN FRANCISCO

Jerome M. Eisenberg, Ph.D., presents his 14th yearly report of the Archaeological Institute of America’s Annual Meeting.

The San Francisco meeting held on 2-5 January 2004, celebrating the 125th anniversary of the Archaeological Institute of America, was highlighted by the Presidential Plenary Session on ‘The Cultural Costs of Waging War’ as speakers Dr Donny George from Baghdad and Dr Abdul Wasey Ferooz from Kabul. Also participating were David Stronach from Berkeley (who received the Gold Medal for Archaeological Achievement), Nell Brodie from Cambridge, and Patty Gerstenblith from Chicago. The Gold Medal Colloquium, ‘From Village to Empire in the Ancient Near East’, celebrated Dr Stronach’s distinguished career in Near Eastern archaeology. The Presidential Workshop on ‘Preservation of the Cultural Heritage of China’ featured Dr He Shuzhong, who received the Outstanding Public Service Award, and Dr Nicholas Stanley-Price, who won the Conservation and Heritage Management Award.

Joint colloquia with the American Philological Association were conducted on ‘A Cultural Revolution at Athens’; ‘The End of the 5th Century BC’ and ‘Images of Desire: Psychoanalysis and Antiquity’.


The workshops held were: ‘Teaching the Athenian Acropolis’; ‘Another Island Survey: Linking the Past, Present, and Future of Archaeological Research on Aegina’; ‘Mapping Rome: Stanfords and the Penna Urbis Romae Project’; ‘Alternative to Academia: Finding a Job in Archaeology outside the University Setting’; ‘Careers in Cultural Resource Management’; and ‘Archaeology and Fiction’.


As usual, the writer has again abstracted below several of the more interesting papers presented at the meeting. The complete published abstracts of the 105th Annual Meeting, 174 pages, are available from David Brown Book Company (tel. + 1 800 791-9354) for $19.95 (plus shipping) or Oxbow Books (01865 241 249). Next year’s meeting will be held in Boston.
AIA Meeting

Geometric vase painting and modern art are described by scholars in identical fashion. They are similar in that they both have 'simultaneous perspective, a lack of specific narrative content, and an adherence to the confines of their respective medium.' Thus, should not the Geometric abstract conventions also be accepted as a more sophisticated art form than the representational art of the following periods?

**A NEW PERSPECTIVE ON THE MARKET FOR APULIAN RED FIGURE: NATIVES NOT GREEKS - Thomas H. Carpenter (Ohio University)**

It has generally been accepted that the rich imagery on Apulian red-figure vases was developed for the Greek colonists in Italy rather than the native peoples. However, a study of imagery, shape, and provenances of early Apulian vases proves otherwise. Large quantities of Attic red-figure pottery were imported by the Illyric inhabitants of sites such as Ruvo di Puglia and Ceglie del Campo for half a century before the production of the Apulian red-figure vases was initiated c. 430 BC. The majority of Apulian red-figure vases are found in native settlements, thus the subject matter should reflect the inhabitants’ tastes and interests and their adoption of Greek imagery, with some local modification made of some of the traditional Greek forms.

**THE PYRAMID OF GAUS CESTIUS: A NEW VIEW OF ITS PATRON AND SYMBOLIC FUNCTION - Jennifer Udell (Institute of Fine Arts, New York University)**

This unusual late 1st century BC pyramid-shaped tomb in Rome was thought to be just a reflection of the great interest by the Italians for all things Egyptian at that time. However, Gaus Cestius was praetor in Egypt and perhaps for all of Roman-occupied Africa during the incursion of c. 25-24 BC. Thus, Udell proposes that the tomb served 'as a monumental device by which he was able to commemorate his role in the eventual Roman annexation of Egypt and Africa and to communicate his first-hand knowledge of an exotic foreign country, one which held particular interest for the emperor Augustus.' This is based upon epigraphic evidence on the façade of the tomb and related statue bases, as well as a thematic comparison with other funerary monuments which might well also symbolise their patrons’ military and intellectual pursuits.

**JOINTED DOLLS AND KROTALA - Ann-Marie Knoblauch (Virginia Tech)**

Articulated or jointed terracotta dolls (Fig 3) are often found in Archaic and Classical period sanctuaries and tombs as dedications. Arms and legs are attached to the shoulders and hips, and holes in the heads show that they were meant to be suspended. They hold krotala (clappers) and wear a short chitoniskos and a polos. Originally interpreted simply as playthings, they were later considered to represent dancers or members of a female chorus, which a woman would join as a step toward marriage. Knoblauch proposes that the dolls and their krotala 'can be connected with rituals surrounding the worship of Artemis and her function as the traditional protector of young girls before they marry.'

**MODERNISM, MODERNITY, AND GEOMETRIC VASE PAINTING - Holly A. Scripter (University of Colorado, Boulder)**

Most Classical scholars have traditionally placed Geometric vase painting at the very beginning of an evolution progressing from abstraction to naturalism, rather than as an independently significant style, while scholars of modern art treat the evolution of modernism from ingenious naturalism into highly sophisticated abstraction. The abstract and formal qualities of both Fig 3. A jointed terracotta doll holding a krotala (clapper), Archaic or Classical period. From Robert A. Luschan, Schurleer, Grieken in het klein: 100 antieke terracotta's (Allard Pierson Museum Amsterdam, 1986), pl. 11.

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MINERVA 37
Mask representing a human face in finely polished mottled green diorite porphyrite.

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GUERRERO - Mexico
100 BC - AD 350

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The Aitna Tetradrachm Premières at the Israel Museum, Jerusalem

The Aitna tetradrachm, struck in Sicily in the mid-5th century BC (Fig. 1), is the most acclaimed of ancient coins and among the most splendid achievements of Greek art. It is not only unique, but also remarkably well preserved. This silver coin is rich in historical and iconographic significance, shedding light on the short-lived colony of Aitna and the symbols its inhabitants held dear.

But beyond these qualities, the Aitna tetradrachm is a coin of singular beauty, the masterpiece of one of the finest die-engravers of all times, the so-called 'Master of Aitna'. These features have earned the Aitna tetradrachm a place among the artistic wonders of the ancient world. It is not surprising, therefore, that since its first appearance in numismatic literature in 1867 this unique coin has been the object of praise and admiration by scholars and collectors the world over.

The obverse of the coin is dominated by the head of Silenos. Below his head a beetle is depicted. Around the head, counter-clockwise from bottom right, is the Greek legend: ΆΤΙΝΑΙΩΝ οὗ τέμνεται Άτινα. The reverse of the coin shows Zeus of Aitna seated, facing right, on a richly ornamented throne covered with a panther's skin. The frontal eye and upward curving lips reflect a more archaic style of portraiture, in contrast to the image of Silenos on the obverse. Zeus is clad in a himation, which is draped over his left shoulder and arm. In his extended left hand he holds a winged thunderbolt. His right shoulder is bare, and his right arm, slightly raised, rests on a knotted vine staff bent into a crook at the top, which he grasps with his right hand. In the right field stands a tree with a bird, probably an eagle, perched on top.

To begin to understand the story of the Aitna tetradrachm, we must return to the dramatic political history of Sicily during the 5th century BC. In 485 BC, the most powerful Sicilian city, Syracuse, fell to Gela, the tyrant of Gela, and within a few years, his rule extended over most of Sicily. Gela, whose reign is regarded as a 'golden age', was succeeded upon his death in 478/7 BC by his brother Hieron, who continued to maintain the family hegemony over Syracuse and most of the island. Hieron, notorious for his suspicious and despotic ways, did not enjoy his brother's popularity. Soon after his accession, in 476/5 BC, he decided to transfer his capital from Syracuse to Catana, a city in the vicinity of the Mt Etna volcano - possibly fearing elements within the Syracuse population hostile to his rule. After expelling the native Catanaeans, he resettled the city with a combination of loyal Syracuseans and settlers from the Peloponnesus. Hieron named his new capital Aitna and may have issued this famous coin to commemorate this event.

The Aitna tetradrachm, formerly belonging to Baron Lucien de Hirsch, has been in the collection of the Cabinet des Médailles, Bibliothèque Royale, Brussels since 1899. For more than one hundred years, the coin has never been displayed to the public and it is possible to view it only upon a fixed appointment. Its present exhibition at The Israel Museum, Jerusalem, along with other coins attributed to the Aitna Master, will constitute its world premiere.

Haim Giller, Curator of Numismatics, The Israel Museum

The Coin of Coins: A World Premiere is at the Israel Museum, Jerusalem, from 22 May - 16 October.

For further information on the Israel Museum, see: www.imj.org.il.


Inadvertently omitted from Minervas 2003 coin auction review (see March/April 2004, p. 47) was the important sale of 311 Roman coins from the Arthur Bally-Herzog Collection auctioned by Münzen und Medaillen of Basel on 16 December 2003. In the catalogue introduction, Hans Voegly gives a fine biography of the famous shoe industrialist Arthur Bally-Herzog, and his family, followed by four superb colour plates and the main catalogue, which is exhaustively annotated with distinguished provenances. One of the early lots, an aureus of Geta from the Hirschl collection (Fig. 1), fetched a record 100,000 Swiss francs over an estimate of 35,000. This was followed by a less rare Sulla aureus from the Montagu collection (Fig. 2), which realised SFr 25,000 above an estimate of 12,000. An aureus of Sextus Pompey from the Odosorin O'Hagan collection (Fig. 3) made SFr 29,000 over an estimate of 15,000, while another of Mark Antony achieved SFr 38,000 over an estimate of 15,000.

The extremely rare sestertius of Titus in not the best condition, from the Imhoof-Blumer collection, commemorating the inauguration of the Colosseum in AD 80, realised SFr 24,000 over an estimate of only 3,500. An extremely fine and rare aureus of Geta from the Hirschl sale of 1901 went to an American dealer for SFr 72,000 over an estimate of 15,000. A superb sestertius of Pertinax in extremely fine condition from the Bizot collection made a remarkable SFr 26,000 from an estimate of 12,000. Most remarkable of all was the SFr 140,000 paid for a double-solidus medallion of the consort of Constantine the Great, Faustina (Fig. 4), from an estimate of 120,000, with a magnificent pedigree going back to 1887 and from the celebrated Ponton d'Amécourt and Consul Webster collections.

The Arthur Bally-Herzog Numismatic Collection auction by Münzen und Medaillen of Basel exemplified the trinity of numismatic virtues: a pedigree collection, and a well written and elegantly produced catalogue.

Italo Vecchi
Public Portraits on Coins

Richard Abdy introduces a new and intriguing numismatic exhibition at the British Museum.

Anyone who has ever tossed a coin and called ‘heads or tails’ probably regards a depiction of a human head on a coin as integral to its design. However, far fewer might realise that it is in fact an ancient practice barely as old as the existence of coinage itself. It is this iconic feature of coins that is explored in the latest Coins and Medals exhibition at the British Museum.

Our story begins in Asia Minor (modern-day part of Turkey) where it was the cultural crossroads between Persians and Greeks. Coinage was in fact invented there in the late 7th century BC (a display on the world’s first coin hoard, an astonishing find from beneath the temple of Artemis at Ephesus, can be seen in Gallery 5 of the British Museum’s Gallery 13). Heads featured on these coins from the start - but not the heads of state we are currently concerned with. Instead, the heads of animals (such as lions, goats) appeared on the world’s earliest coins and not long after those of gods (like Hercules). The head, that had long been established as a convenient way of reducing down the essence of an emblematic creature in order for it to appear in recognisable detail to the naked eye on the physically restricted surface of a coin.

Coins are official products and, in general, if any living person is going to appear on them it is usually the embodiment of the state, its leader. The first living people to appear on coins do so around the middle (possibly) or the end (certainly) of the 5th century BC. We are still in Asia Minor, where those who might issue coinage tended to be local rulers acting under the authority of the Persian empire, either holding the specific title of satrap (governor) or with a less defined hereditary authority over their community (dynasty).

The earliest candidate is a strange little silver coin from the city of Magnesia from around the second quarter of the 5th century BC. This humanoid head has no label and no attributes that suggest a particular god, and it has been suggested that it is thus intended to represent a man. Interestingly, the local ruler of the city was the rogue-Athenian statesman Themistocles (c. 524-459 BC). In exile he had been given command of several towns by the Persian king, including Magnesia.

If 'Themistocles' is a false dawn, then the spectacular debut of portrait coins occurs during the couple of decades either side of 400 BC. The earliest of this group is another anonymous head, only in this case it is presented in such magnificent detail - flourishing beard and hawk-like features - that one might suppose it to be too specific to represent some idealised god (Fig 1).

What places the subject beyond doubt is the headgear, a soft cap with earflaps looking strangely like a flying helmet, which is the tiara of a Persian satrap. In the British Museum a sculptural representation of such an individual can be seen on a celebrated relief from the Nereid Monument, a temple-like tomb from Lycia (in Gallery 17). The coin itself is an adaptation of an Athenian design, then universally current around the eastern Mediterranean; its reverse shows the owl sacred to Athena, the tutelary deity of Athens (whom the satrap's head replaces on the front) in a particular composition in use around the closing years of the 5th century.

Fig 2 (second from top). Left: Perikles, ruler in Lycia, Asia Minor (c. 370-360 BC); diam. 22mm. This is an early example of a facing portrait. These were less popular than profiles, probably because the nose quickly wears off, making the portrait recognisable. Right: Cleopatra VII, Greek queen in Egypt (51-30 BC); diam. 28mm. Women first became public figures in the Greek world through the monarchies set up in the wake of Alexander the Great's conquests. Cleopatra is probably his most famous successor as well as being the last of the great Hellenistic monarchs. The diadem (headband) was worn by Greek kings and queens to symbolise their royal power.

Fig 3 (third from top). Left: Alexander (posthumous portrait) wearing elephant scalp; diam. 27mm. The portrait on this silver coin of c. 323-311 BC symbolises Alexander's conquest of part of India. Right: Demetrios I, Greek king in Afghanistan (c. 190 BC) wearing elephant scalp; diam. 33mm. The headress refers to Demetrios' conquest over part of India and the prestige of an achievement shared with Alexander.

Fig 4 (right). Above: Bagdat, Priest-King of Persia (south-west Iran), early 2nd century BC; diam. 30mm. The Greek-style coin shows distinctive Iranian sensibilities with jewellery used to denote masculine status alongside distinctive facial hair and headdress. Left: Augustus, Roman emperor (31 BC-AD 14); diam. 15mm. Right: Postumus, Roman usurper (AD 260-269); diam. 15mm. In the late 3rd century AD Roman emperors began to show less concern with lifelike representation. This spectacular facing portrait shows one of the last human faces on ancient coins to be presented in full classical detail and compares well with one of the earliest (see Fig 2). The number of usurpers to appear on Roman coins demonstrates that although it was a much sought after aid to legitimacy, coin portraits were no guarantee of political success.
Public Portraits on Coins

Fig 5 (left). Offa, king of Mercia (AD 757-796) and his queen, Cynethryth; diam. 16mm. Early English rulers loosely copied Late Roman coin busts. In placing his own bust and that of his queen on coins, Offa was imitating the Roman tradition in order to be seen to be acting as an emperor.

Fig 6 (left, second from top). Left to right: James III of Scotland (1460-88) and Henry VII of England (1485-1509); diam. 26 and 29mm. James and Henry were the first kings in Britain to use lifelike Renaissance coin portraits in the manner of their paintings.

Fig 7 (left, third from top). Silver 'piece-of-eight' counter-marked for use in Britain (1797-1811); diam. 38mm. The coin bears the bust of Charles IV, king of Spain (1789-1808) but is over-stamped with a bust of Britain’s king George III (1760-1820). This provoked a satirical joke: 'The Bank of England' to make their Spanish dollars pass, stamped the head of a fool on the neck of an ass'. This was during the last period when everyday British coinage contained the equivalent amount of precious metal to its face value. In the final years of George's reign, silver coins began to be produced with a bullion value well below their face value. The need to use emergency coinage such as pieces-of-eight was thus prevented and the first true modern token coinage was born.

Fig 8 (bottom left). Napoleon Bonaparte, French emperor (1804-15); diam. 38mm. The portrait was defaced with a tiger symbol by French royalists. The meaning of the tiger remains uncertain, but the sentiment of the 'blinding' punch to the eye is obvious.

From this start this was both written around the head itself, as we are familiar with today, and on the back (reverse) of the coin. The latter format was more popular with the ancient Greeks (Fig 2), leaving the maximum amount of space for artistic detail on the front (obverse).

The story of coin portraits only spreads out of Asia Minor with the Hellenistic world created by Alexander the Great (336-323 BC). Although the first monarch to be recorded developing a public image through court portrait painters and sculptors, Alexander's portrait never appeared on coins during his lifetime. However, soon after his death his portrait was placed on coins by the diadochi - the generals who succeeded to various parts of his vast empire. Another use for coin portraits had been found for the aspiring ruler - the legitimising association of placing an esteemed predecessor on your coinage (which also bears your name as current ruler on the reverse). This was rapidly followed by the refinement of combining this and the initial reason for placing ruler portraits on coins: putting your own portrait on the coin but in the style of, or reminiscent of, an esteemed predecessor (Fig 3).

In Hellenistic times coin portraits began to spread beyond the Greek kingdoms. First to ancient Iran in the 2nd century BC and in the following century to Rome (Fig 4), becoming an iconic feature of Roman coins in the new political order of Julius Caesar's Republic (49-44 BC) and refined by Augustus (31 BC-AD 14).

It is difficult to talk about coin portraits in the post- Classical and Early-Medieval Europe since they tended to lack facial detail, although hairstyle and dress distinguished emperor from empress and king from queen (Fig 5). The return of detailed coin portraits had to wait a thousand years, when they were revived in Renaissance Europe (Fig 6).

There are other specific properties of coinage which contribute to the visual impact and political power of coin portraits and are worth exploring. Coins transmit the image of a ruler far more widely than any other medium available before photography or the widespread availability of the printed image (contemporary alternatives being statues or paintings). For example, the massive output of the Imperial mint at Rome (a factory-like building whose probable foundations can still be seen beneath the church of St Clemente near the Colosseum) has been calculated in the early 2nd century AD to have annually run to many tens of millions. Roman coins were in plentiful supply even at the edges of the huge empire, and trade often took them beyond it (issues are found as far afield as India). When coins are discovered beyond the lands for which they were issued it is usually because they were made of a universally valuable metal.
Public Portraits on Coins

Fig 10 (above). The Juxon Medal. This unique gold presentation coin bears a portrait of King Charles I (1625-49), probably the work of the engraver Abraham Vanderdoort. According to tradition it was owned by William Juxon, Bishop of London. One of Charles's final acts while on the scaffold in front of the Banqueting House, Whitehall, on 30 January 1649 was to present it to Dr Juxon, who was his comforter during the ordeal (see Fig 11).

Fig 11. 17th century German print depicting King Charles I (1625-49) on the scaffold in front of the Banqueting House in Whitehall, 30 January 1649. William Juxon, the Bishop of London, is visible (8) standing immediately behind the kneeling king being executed. Charles allegedly bestowed the medal on Dr Juxon (Fig 10) as a token of thanks for his comfort during the ordeal.

Fig 12. Waterloo medal (1815) with portrait of the Prince Regent (later George IV, King of Britain, 1820-30). diam. 36mm. Most official modern medals serve as personal decorations in recognition of achievements in military or civilian service. The Waterloo medal was the first modern British Army decoration issued to soldiers of all ranks who had fought in a campaign. The inscription on the edge of this example records the recipient: GEORGE CLAYTON, FAR. 2nd REG. LIFE GUARDS. The 235-man regiment included four foragers; 68 of them were killed and many more wounded at Waterloo.

Fig 13. Two coins of Nero, from the beginning (left) and the end of his reign (right). diam. 19mm. Nero, Roman emperor (AD 54-68), was aged 16 on taking office, and 30 at death. He can be seen to undergo a dramatic change in appearance, gaining weight and adopting a bearded hairstyle then fashionable with Roman charioteers (considered a scandalous affectation at the time).

Fig 15 (right). Napoleon death mask medal by L. Richard (French, 19th century); diam. 155mm. Napoleon's face was cast upon his death in 1821. By comparing with his coin and medal portraits we can separate the real Napoleon from his chosen image (Fig 8). The artist has reintroduced some of the non-classical features present on the emperor's official portraits (such as hair), intended to remind people of the Roman emperor Augustus (Fig 4) who provided a role model for Napoleon's rise to imperial power.

Fig 14. Mihirgul, Hun king in north-west India (early 6th century AD); diam. 26mm. The king's bust is flanked by the trident and bull standards of the Hindu god Shiva. The elongated head is possibly indicative of the head binding which was a traditional practice amongst the Huns.

An exception occurs with the survival of death masks, which allow us the all-too-rare opportunity to compare the official coin features and actual features of a ruler (Fig 15).

Public Image: Portraits on Coin and Medals is exhibited at the British Museum, Gallery 69A (off the Greek and Roman Life Room), until 18 July 2004.
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Dating architecture is notoriously difficult, yet there is structural evidence to suggest that the minaret, long associated with mosques, has a surprisingly long history stretching back into the Early Islamic period. For example, the Umayyad (AD 660-750) mosques at Damascus, Fustat, and Medina all feature towers, but the debate continues about whether technically these features can be considered minarets. Mosque reconstruction over hundreds of years makes precise dating almost impossible. Minarets are familiar features of Islamic architecture, easily recognisable by their form. Today minarets are often called Ma'zar, which means a place for calling people to prayer. They are characterised by a square section at the bottom, an octagonal or circular middle section, and a dome on top of the tower. While originally associated with mosques, later dynasties also used them for tombs, khans, and madrasas (schools).

Yet what of the earliest minarets? In the pre-Islamic world, towers could be defensive, but tall towers were also places from where light guided travellers. Minarets were apparently absent from the architecture of the earliest mosques, and it has been assumed that the minaret derived from churches, particularly in Syria (supported by their early distribution there). Mosques constructed under the Fatimids (AD 960-1171) did not typically incorporate minarets, and early mosques from parts of Africa, Arabia, the Far East, and Iran may not have had this feature originally. Historical texts suggest that tower-minarets were in existence by 665, yet most current thinking on the subject suggests that it was the Abbasids (AD 758-1258) who introduced the minaret in its fullest sense. An intriguing tower or minaret, not previously associated with a mosque, has recently been excavated in Syria. Qasr al-Heir al-Sharqi - 'The Walled Castle to the East' in translation - lies 80km east of Palmyra and was originally part of a sprawling 'palace' complex surrounded by a massive circuit wall extending over 15km (Fig 1). Few examples of similar architecture survived the Mongol attacks of the 13th century and the earthquakes that have always affected the region. The complex dates to the reign of Caliph al-Walid (AD 705-715) and reflects a broadly Byzantine plan, with high, circular towers and alternating walls of layered stone and brick.

The Eastern Castle comprises two structures, the larger one measuring 167 x 167m. A mosque is located in its south-eastern corner. Some 40m east of the main structure, and originally connected to it by a bridge, is a smaller structure, 70 x 70m, believed to be a caravanserai. Between the two structures stands a lone tower - perhaps a minaret (Fig 2). A major enigma has long been whether this structure is associated with a mosque. This issue is of some importance because if it was built in the Umayyad period, at the time of the castle, it could provide crucial evidence about the development of minarets throughout the Islamic world.

Legend suggests that under the Abbasids the tower was damaged when the complex was used as a garrison. Does this perhaps indicate that the tower was not religious in nature? Excavations conducted by the Department of Antiquities in Palmyra in 2003 have recently addressed the enigma of the lone tower at Qasr al-Heir al-Sharqi. Results now suggest that the structure is indeed associated with a mosque, dated by pottery to the Abbasid period (Fig 2). The tower is of fine dressed stone, quite unlike the crude construction of the mosque, and more in keeping with the fabric of the castle. Future fieldwork should reveal if the tower was originally built for defence or was part of a religious structure. If current assumptions prove correct, it could provide important evidence for the earliest phases of Islamic architecture, as well as shed light on the transition between the Umayyad and Abbasid dynasties.
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The Archaeology of Mesopotamia. Theories and Approaches

Roger Matthews

The author is well qualified to write on the subject having been Director of the British School of Archaeology in Iraq and, subsequently, Director of the British Institute of Archaeology in Ankara. He breaks away from what might be called the traditional approach to Mesopotamian archaeology, being conversant with interdisciplinary studies, such as anthropology, ecology, economics, and statistics, as well being au fait with recent debates in archaeological theory. The social sciences jargon, which is current in some of these fields, has spilled over into his writing to some extent (such as ‘bimodal’, ‘contextuality’, ‘interactivity’, ‘multi-vocality’, ‘trajectories of a theoretical framework’, and the like).

As an introduction, Chapter 1 gives an outline of the history of discovery and excavation, with a discussion of some theoretical matters, while Chapter 2 deals with excavation technique, survey, texts and chronology. By examining the contribution of textual evidence (pp. 56-64), the author challenges a tendency among some philologists to claim greater importance for texts than for archaeological evidence. Indeed, the main emphasis of the book is on archaeology and its ramifications.

In discussing the question of the inevitable destruction that excavation entails, and the desirability to leave remains at substantial sites for future archaeologists and improved techniques, the author supports the reasonable conclusion that there is no point in leaving the discovery of valuable historical information to future generations when we might recover it ourselves. He extrapolates from an estimate made 150 years ago by Felix Jones that the mound of Kuyunjik, the ‘classical’ site of ancient Nineveh, contained 14.5 million tons of soil and that if 330 tons were excavated each day (using 1000 workmen), it would take 120 years to remove the mound completely. Bringing this observation up to date, Matthews points out that with more careful, and certainly slower, modern excavation techniques, it could take something like 6000 years. It is true that Kuyunjik is an enormous site, and it would not be necessary to excavate it entirely to obtain its most valuable information, but the point is well made that plenty of archaeology will remain for future generations.

At first sight the treatment in this book appears to be excessively popular, with section headings modified by chatty phrases, such as ‘Population: getting together’ (p.72), ‘Animals: partners in crime’ (p.79), an element perhaps proposed by the publisher to increase market place appeal. Nevertheless, the material is covered in a systematic way.

Chapter 4 covers later prehistory (Ubaid and Uruk periods) and Chapters 5 fairly briefly with later ‘Gods in what the author calls ‘Archaeologies of empires’. In this he gives a useful chart (pp. 129-31), seeking to classify the characteristics of empires. Chapter 6 deals with what is basically daily life in a broad sense, and the economic background, with case studies of typical sites (in the city plan on p. 161, the match between the plan and the key has gone a bit awry). The author picks some typical sites to make specific points, including a useful account of well-published Höyük (pp. 35-47), which just speaks in as part of the ‘environs of Mesopotamia of the title. He is well qualified to discuss this site, having excavated there himself in the 1990s, a resumption of the work by James Mellaart, which had been closed down in 1965.

His final Chapter (7), looks at the present and the future, and he touches on the extent to which knowledge of ancient Mesopotamia is included in school curricula. This is a long-standing concern, the extraordinary, almost frenetic, popular interest in ancient Egypt largely overshadowing the more complex cultural situation in Mesopotamia and the rest of the ancient Near East. If this book helps to redress that imbalance, this would be welcome.

T.C. Mitchell, formerly Keeper of the Department of Western Asia Antiquities, The British Museum

The Wilderness of Zin (Revised Edition)

C. Leonard Woolley and T. E. Lawrence

The Wilderness of Zin survey, conducted by Leonard Woolley and T.E. Lawrence in 1914 on behalf of the Palestine Exploration Fund (PEF), prior to their ascendency to historical greatness, is very much the stuff of legend in the archaeology of the Levant (see Minerva, July/August 2003, pp. 49-50). In less than seven weeks these two intrepid travellers criss-crossed the formidable Negev desert of Palestine, reaching as far south as Qaba in modern Jordan.

Under the command of Captain Stewart F. ‘Skifface’ Newcombe, the pair was charged with planning archaeological sites, photographing buildings and other areas of interest, recording inscriptions, collecting geological specimens, and recording place-names. The resultant data, prepared for publication in less than three months and published as the PEF Annual of 1914-1915, revealed the first archaeological vista of Palestine’s great wildernesses. Products of their time, Woolley and Lawrence were naturally intrigued by Biblical texts and questions of their accuracy, but much more remarkably were the first surveyors of Palestine to objectively record all archaeology, irrespective of date.

Their study of the Byzantine towns of Esbeita, Khalasa, and Kurnub, of monuments, monumental dams, and water systems led to the pioneering conclusion that ‘the Greek [Byzantine] government found an unclaimed desert... pushed roads through it, and built forts and trading towns and castles along the roads; and that private people penetrated far into the desert for gain but in search of solitude and uncontaminated space for hermitages’ (p. 45). They were also unusually aware of what has become a sizzling hot subject in late antique studies: the date of the end of classical civilization in the Near East. Thought provoking are their remarks as to how ‘The end of it all came suddenly...Before the Arab power the cities of the south melted away. Once we thought we saw traces of resistance and bloody destruction: elsewhere the stoppage of trade no doubt put an end less painful but equally abrupt to the life of the community’ (p. 46).

A letter by Lawrence in the PEF archive discusses how the manuscript’s length initially was to be reduced at the expense of the late antique material because ‘...so few people like Byzantine things. Also, these are bad Byzantine!’. Fortunately, this savaging did not occur and as much as both authors seem to have distanced themselves from the work of the survey (apparently because they felt time pressures prevented them from producing the level of scholarship of which they were capable), the Wilderness of Zin was a ground-breaking, seminal study whose importance reverberates down the decades.

Parallel to the archaeology, of course, is the coat and dagger saga of
the survey serving as a smokescreen for gathering military intelligence in the form of map preparation. As war with Germany loomed, Colonel Hedley had presented a letter to the PEF on 4 November 1913, stating that 'The proposed survey is very desirable from a military point of view, and is essential for the proper study of the problem presented by defence of the north-eastern frontier of Egypt'. The surveys were not unaware of this role-play, with Woolley confirming in 1962 that he and Lawrence were 'playing the part of red herrings'.

The young archaeologists' success in fusing military and archaeological aims, and publishing so quickly, is an eternal tribute, not least today when full reports from 75% of modern excavations in Israel have not materialised. With a facsimile page contextualising introduction by T. Sam N. Moorhees, litho-term unprinted and loosely bound, and the original 1914 text, this revised edition of a long out of print rare book bridges academia to offer a delightful taste of the trials and romance surrounding two pioneers of archaeology. A rare treat best consumed with a fine red wine over wintry nights.

_Sear A. Kingsley_

**Scars, Scaraboids, Seals, and Seal Impressions from Medinet Habu**

Emily Teeter and T. G. Wilfong. *Oriental Institute University of Chicago Publications vol. 118. xxiv + 247pp., 110 h/b pls._

**Hardback, £70.**

This sumptuously produced and remarkable book, both for its content and scholarship, has had an incredible journey to appear in print. The great mortuary (memorial) temple of Rameses III (1182-1151 BC) of the 20th Dynasty was excavated by the OIC under the direction of Uvo Hoelscher between 1926 and 1933; the results were published in 13 volumes between 1929 and 1957, but the small finds volume was delayed by circumstance piled upon circumstance. First came the Second World War, then followed the Cold War. Rudolf Anthes, who worked alongside Hoelscher, had been entrusted with the eventual publication of the artefacts and continued to work on the project after he had been quoted from his museum post inBerlin in 1939. Anthes's death in the Stettin district of Berlin, where he had kept one copy of the small finds catalogue, was destroyed in a bombing raid; the second copy he had lodged for safekeeping at the museum, and this was taken to the Soviet Union by forces leaving the Soviet sector - they remained behind the Berlin Wall.

An article in the OIC's *Egyptian News* of 1987 remarking that Anthes's field notes had been destroyed was seen by Dr Karl-Heinz Priese, Director of the Staatliche Museen zu Berlin. After the fall of the Berlin Wall, he was able to tell the OIC that the records still existed. In 1991, the Staatliche returned nine volumes of the Berlin field registers, Anthes's notebook and photos to the OIC. In 1994 Holscher's grandson donated Holscher's second and complete set of field registers together with the Tagesbuch volumes for volume of the great statue of Thoth at Chicago. Then, in 1999, the Staatliche Museen gave the OIC two additional volumes of the Berlin field registers and additional sections of the Antehs catalogue. At last, after more than 60 years, the original documentation was unified. The scarabs and associated material now published are one of the largest corpora excavated from any New Kingdom/Third Intermediate Period site. Admittedly, the stratification at Medinet Habu was a mess because of later intrusions, but the noted stratigraphy coupled with the excavators' notes and interpretations, has produced a remarkable yardstick for comparative purposes for iconography and chronological frameworks. Many of the items featured here have no known parallels at present from ancient Egypt.

In the later 20th Dynasty the temple at Medinet Habu was a royal residence, the royal bodies saved from the tomb robbers' depredations were rewrapped before being returned and hidden at Deir el Bahari in tomb DB320 (officially revealed to the authorities in 1881). Amongst the normal scarab inscriptions recorded by the OIC was a number of very fine inscribed head scarabs as well as many later seal impressions. Most interesting are the number of funerary cones found: long terracotta cones impressed on the end with the owner's names and titles that were placed in rows above the entrance to the tomb. Twenty-six such funerary cones are recorded, and one most unusual fragment in limestone of a stamp seal for a cone. The Theban nobles' tombs lie about two miles north of the temple, and no less than 12 different cones can be identified to them; the remains are 'not from any known tomb', and there are over 400 known and numbered tombs in the Theban necropolis. Most interesting amongst the group are five that are inscribed each one different! For the Fourth Prophet of Thoth, Mentuemhet (tomb 34), the largest private tomb amongst the nobles and whose upstanding brick superstructure towers in front of Hatshepsut's temple at Deir el Bahari. Mentuemhet at the time, c. 664 BC, was virtual ruler of Egypt; it is most intriguing as to how, and why, five different examples of his funerary cones should appear at Medinet Habu; the other named cones are singletons, except for one double.

This published record of inscribed material from excavations over 65 years ago, and the fortuitous reuniting of their records available to be published in such exemplary fashion, is a great service to Egyptology.

_Peter A. Clayton_

**Food in the Ancient World from A to Z**


This book starts with a postscript in which the author explains the choice of the Latinising of Greek proper names follows current practice. The forthcoming *Cambridge Guide to Classics* will change this approach by adopting spellings that are transliterated directly from the Greek. This somewhat pedantic approach need not affect our enjoyment of this book.

It is now fashionable to produce encyclopaedic books on a variety of subjects, and religion and food seem to have more than their fair share - Alan Davidson produced a masterly *Oxford Companion to Food* in 1999. Dalby concentrates on the classical world, giving us not only an A to Z of food and drink, but also a lesson in traditional designation of periods in classical history and the use of modern sources and modern scholarship. The aim of this book is to identify and define relevant terms in English and to encourage study beyond English terms, and the information here concentrates on the classical Mediterranean, but has to extend into the ancient Near East and the cultures of Egypt and Mesopotamia as well as the Mediterranean.

There is a section on how to use the book and this is necessary because the entries are cross-referenced, contain classical references, and have short bibliographies. A large bibliography is given, but those at the end of the entries need to be consulted to see the full range of what is available. Indexes are given of Greek and Latin names and also scientific names. Given such industry it might be churlish to ask for more, but an index of classical authorities would have been of enormous help and interest. Of the 18 line figures some might appear merely decorative, but it is not clear what might have been the criteria for their inclusion.
The entries cover places, people, foodstuffs, and preparation methods. Cross-references are abundant although it is surprising that such terms as aesculapium, lignonum, and tractum are not given, although they do appear in the index - but this is quibbling. Dalby's book is one where, on looking up one entry, you are diverted to another and another so that an hour has passed before you realise, somewhat guiltily, what you should be seeking. As well as giving pleasure, this book will provide an excellent start for a study of food in the ancient world.

Dr Joan Alcock
South Bank University, London

Christianity in Roman Britain
David Pett
189pp, 76 b/w illus. Paperback, £17.99

The rise and spread of Christianity in the Late Roman world is a subject of crucial importance for the understanding of that period, and Britain's place in the story is significant, as an 'outlying province' that ceased to be part of the Empire early in the 5th century. New finds and approaches in the 23 years since the publication of Charles Thomas's Christianity in Britain to AD 500 have made an updated synthesis appropriate, and this is what Pett has attempted, with graceful acknowledgments to his predecessors.

The organisation of the book is clear and practical, beginning with a detailed chapter on the iconography of the subject, an excellent approach that provides a sound basis for what follows. Pett's takes care to integrate textual and archaeological evidence, and he provides useful summaries at the end of each chapter. His discussions of such matters as cemetery typology are judicious and, above all, his perception of the growth of Christianity as intimately connected and interwoven with political and administrative issues is wise and enlightening.

Pett's follows the currently fashionable line on the deposition of hoards, claiming that the practice was normally ritual rather than practical. This comes as no surprise, and may be allowed for by those of us who disagree. More worrying is his tendency, like so many previous writers on the subject, to give the benefit of the doubt to uncertain evidence. For example, in describing the tentative church within the fort at South Shields (p. 77-8) he uses terms such as 'likely', 'possible', 'probable', 'may', 'appears' and 'unclear' 16 times in a paragraph of 17 lines. Yet later (p. 167) he states, 'the two churches built on the site of the headquarters buildings, South Shields and Chesterholm...'.

As though there were no doubt about the identification. There were probably more Christians in the province than archaeology can reveal, but that does not make any given ambiguous object or structure more likely to be Christian than not. Uncertain evidence remains uncertain.

Overall, there is a great deal of valuable information in the book, allied with a fresh and enthusiastic approach that makes it a welcome addition to the standard works already in existence. All serious students of early Christian archaeology will certainly wish to add it to their libraries.

It is all the more regrettable, then, that the volume is seriously marred by technical faults that could easily have been remedied. The index, like too many indexes these days, is inadequate and inaccurate. It is little more than a list of proper names, and some page references are omitted even for those keywords that are present. There are no footnotes or endnotes. This often makes it impossible to tell whether statements and opinions in the text are those of the author or of one of his sources. There is no consolidated bibliography. Instead, each chapter is provided with one list of general books and articles relating to its theme, and another of published sources for 'objects and sites'. The traditional methods of citing references are not arbitrated, and they have become customary because they work well and enable the serious reader to delve more deeply. The system used here may reassure us that the author has used a wide range of source material, but it does not assist us in following in his footsteps.

Finally, the appalling lack of editing makes the text exasperating to read. The urge to insert proof-reading and correction begins to override the reader's engagement with the subject matter. Ordinary typos, errors of punctuation, and clumsy and ungrammatical sentences occur on almost every page: this looks like the first draft of a book, not a finished one that has been through the normal extended processes of reading, correcting, polishing, editing, and proof-reading by the author, independent readers, and a professional editor. While the publisher is at fault for evidently failing to provide normal editorial support, the book should already have been in a better state before it even reached the publisher. Though content is paramount, presentation also matters, and the lack of care over the ordinary processes of publication casts a shadow over the quality of the research.

Dr Catherine Johns, FSA, formerly Curator, Department of Prehistoric and Romano-British Antiquities, The British Museum

Roman Lincoln: Conquest, Colony and Capital
Michael J. Jones
160pp, 29 colour plates, 86 b/w illus. Paperback, £16.99

In recent years Tempus has published a series of most valuable books on several of the major cities of Roman Britain (Roman Chester, Verulamium (see Minerva vol. 13 Jan/Feb, 2002, pp. 63-4; Wroxeter, and Roman Caerlisle). Here is a most useful and worthy successor to its predecessors by Michael Jones who is Lincoln's City Archaeologist. Like so many of the major cities of Roman Britain (Verulamium and Wroxeter excepted), Lincoln has been continually built over since its beginnings as a late Claudian/ Neronian fortress that became the legionary colonia of the 'infamous' Ninth Legion Hispana, followed by the Second Adiutrix. So much of the evidence has had to be gleaned from almost 'keyhole' excavations and scaring the records of 19th century excavations and finds, especially of military tombstones.

The site, in the territory of the Corieltauvi, had been occupied prior to the advent of Rome, and this setting is fully explained before the Roman history is set out. A series of 14 chapters (the last being a gazetteer listing where remains of Roman Lincoln can still be seen), outline the sinuous thread of the city's origins, expansion, eventual demise, and almost complete abandonment c. AD 450, and an overview of city life, leisure, and religion. Some of the major finds, especially tombstones, are to be seen in the British Museum, but Lincoln now has a fine new museum to display its remarkable Roman history. There is still much to add to the story, notably the recent reappearence, too late to be noted here, of a superb and long lost bronze Bacchus from Lincoln. Michael Jones's book will be welcomed by students of Roman Britain and the interested layman alike as a very readable account of a major colonia.

Peter A. Clayton
ENLIGHTENMENT: DISCOVERING THE WORLD IN THE 18TH CENTURY. A new, major gallery in the former King’s Library featuring key discoveries of the Enlightenment, exquisitely exhibited in 18th century ‘cabinets of curiosity’ style. THE BRITISH LIBRARY, 96 EUSTON ROAD, LONDON NW1 2DB. (020) 7412 7000 (www.bl.uk). Until 5 September.


BOSTON, Massachusetts
CHINESE JADES FROM THE HARTMAN COLLECTION. 207 vessels, animals, pendants, and scholar’s objects from the Neolithic period BC to the 18th century; from the private collection of Alan and Simone Hartman. MUSEUM OF FINE ARTS, BOSTON (7) 617-267-9300 (www.mfa.org). Until 22 August.

EGYPTIAN LATE PERIOD. The date of artefacts within this newly renovated gallery extends from 664 BC to c. AD 250. Included is the newly acquired stone head of Nectanebo II. MUSEUM OF FINE ARTS, BOSTON (7) 617-267-9300 (www.mfa.org).

BROOKLYN, New York
EGYPT REBORN: ART FOR ETERNITY. The re-installation of one of North America’s finest collections of ancient Egyptian works. Newly designed galleries have allowed the museum to double the number of its holdings that can be viewed at one time. The collection has previously been in storage for more than a century. More than 600 works now document Egyptian art from the Predynastic period to the reign of Amenhotep III. THE BROOKLYN MUSEUM (718) 638-5000 (www. brooklynmuseum.org). (See Minerva, May-June 2003, pp.11-14).


BRUNSWICK, Maine
ART AND LIFE IN THE ANCIENT MEDITERRANEAN FROM THE PERMANENT COLLECTION. An unusually fine academic collection of Greek, Roman, Cypriot, Egyptian, and Assyrian antiquities. BOWDoin COLLEGE MUSEUM OF ART (207) 725-3275 (www.bowdoin.edu/artmuse um). An ongoing exhibition.

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

PAINTED BY A DISTANT HAND: A long-term installation examining the origins and culture of the Mimbres. The exhibition is based upon a 1920s excavation, the Swarts Ranch Ruin in New Mexico. It features more than 100 unique objects of Mimbres pottery, which have either never been displayed. PEABODY MUSEUM (7) 617 496-1027. Ongoing.


CEDAR RAPIDS, Iowa

CHICAGO, Illinois
MESOPOTAMIAN GALLERY REOPENS. The largest collection of Mesopotamian art in the United States has been reinstalled within a new climatised wing. The 2500 pieces (not all of which, however, are on display) include a monumental human-headed bull from Kishsabat, the seat of that within the Bagdad museum, and a number of Mesopotamian ivory carvings from the 3rd millennium BC. ORIENTAL INSTITUTE MUSEUM (773) 702-9520 (www.oi.uchicago.edu).

CINCINNATI, Ohio
COMING OF AGE IN ANCIENT GREECE: IMAGES OF CHILDHOOD FROM THE CLASSICAL PAST. An exhibition exploring ancient Greek childhood, with particular reference to the Hellenic, Hartford Museum. Dartmouth College. The role of the child in ancient Greece is examined in relation to various contexts: religion, ritual, education, family, and play. CINCINNATI ART MUSEUM (513) 721-ARTS (www.cincinnatiartmuseum.org). 4 May - 1 August (then to Los Angeles), Catalogue. (See Minerva, September/October 2003, pp. 15-17.)

CLEVELAND, Ohio
EARLY CHINESE ART GALLERY. The first gallery of Asian art to be reinstalled at the museum since 1970. Features more than 50 works of Chinese art from the Neolithic period to the Han Dynasty and jade sculptures, ceramics, and lacquerware. CLEVELAND MUSEUM OF ART (1) 216 421-7340 (www.clevelandart.org).

COLUMBUS, Ohio

DENVER, Colorado
MACHU PICCHU: UNVEILING THE MYSTERY OF THE INCAS. Yale archaeologist Hiram Bingham led the first expedition to this famous site in 1911. It is now understood as a commonwealth for the Inca elite. An exhibition of over 400 objects, assembled from the Yale Peabody museum, other North American institutions and museums in Peru and Europe. The exhibition includes artefacts in gold, silver, ceramic, and bronze, to complete the story of Bingham’s 11,000 documentary photographs. DENVER MUSEUM OF NATURE AND SCIENCE (303) 370-6387 (www.dmns.org). Until 9 May (then to Houston). Catalogue.

MINERVA 58
GAINESVILLE, Florida
SOUTH FLORIDA: PEOPLE AND ENVIRONMENTS. A new, permanent installation. This innovative section of the museum includes several examples of fine pottery from the Pre-Columbian collections. The aim of the new display is to chronicle the lives of Southern Florida’s Native peoples from the time the region was created in the Colonial era to modern and contemporary life.
FLORIDA MUSEUM OF NATURAL HISTORY (1) 353 864-2000.

LOS ANGELES, California
BRILLIANT ACHIEVEMENTS: GLASS AND CERAMICS, FROM THE ISLAMIC WORLD TO RENAISSANCE ITALY. Islamic glass and ceramics, including new work distributed in Italian workshops in the 15th century. Illustrated with outstanding examples, this exhibition explores how Islamic techniques, such as the Penhold glass and ceramics produced in 15th and 16th century Europe. THE J. PAUL GETTY MUSEUM (1) 310 444-7300 (www.getty.edu), 4 July - 5 September.

MILWAUKEE, Wisconsin
THE KARIVE CANON: IMAGERY, IMMORTALITY, AND TREASURES OF ANCIENT EGYPT. Carefully selected masterworks from Egyptian museums. Before the organisation of this travelling exhibition, most of the objects had not been seen outside Egypt, and many had never before been displayed or written about. MILWAUKEE PUBLIC MUSEUM (1) 414 278-2700 (www.mpmu. edu), Until 8 August (then to Denver). Catalogue: hardback $65; paperback (at venue only) $30. (See Minerva, July/August 2002, pp. 8-17. Reprint available for $5 from Minerva and at the exhibition venue.

MINNEAPOLIS, Minnesota
THE MILLER COLLECTION OF ROMAN SCULPTURE: MYTHOLOGICAL FIGURES AND PORTRAITS. The selection of sculpture and reliefs from this New York collection includes 31 ancient marble portraits, and mythological heads. MINNEAPOLIS INSTITUTE OF ARTS (1) 612 870-3131. Until 20 June.

NEWARK, New Jersey
COPTIC EGYPT 300-1000 AD: A MULTICULTURAL SOCIETY. A reinstal- lation of the museum’s collection, together with loans from several other museums. NEWARK MUSEUM (1) 973 596-6550 (www.newarkmuseum.org). Opened November 2003.

GLASS IN THE ANCIENT MEDITERRANEAN CULTURES. A reinstallation of the museum’s renowned Eugene Schaeffer Collection from 1500 BC to the Islamic period, including video clips demonstrating ancient techniques for working glass. THE NEWARK MUSEUM (1) 973 596-6550 (www.newarkmuseum.org).

NEW YORK, New York
BEYOND VENICE: GLASS IN VENETIAN STYLE 1500-1750. The first major show to explore in detail the impact of Venetian style glassmaking across Renaissance Europe through more than 120 historic glass objects. CORNING MUSEUM OF GLASS (1) 607 937-3571 (www.cmog.org). 20 May - 17 October. Catalogue.

BYZANTINUM: FAITH AND POWER (1261-1557). A major international exhibition, which includes a large portable altar and other religious works of art, concentrating upon those created for the Eastern Orthodox Church. METROPOLITAN MUSEUM OF ART (1) 212 879-5000 (www.met.org). Until 4 July. Catalogue.

THE METROPOLITAN MUSEUM: ISLAMIC GALLERIES CLOSED. The museum’s collection will be closed until 2007 for expansion and renovation, although it is expected that about 60 major objects will be displayed on the balcony of the main entrance, the Great Hall. METRO- POLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org).

PHILADELPHIA, Pennsylvania
TREASURES FROM THE ROOF OF UR. The museum’s renowned collection of objects excavated from the Royal Cemetery of Ur, the 5000- year-old city that became the home of Abraham. This major exhibition returns to the museum for 6 months before continuing its tour. Among the treasures are a gold and lapis lazuli bull-headed lyre and a gold ‘Ram in the Thicket’ sculpture. UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHRO- POLOGY (1) 215 898-4000 (www.upenn.edu/museum). Until 30 September. Catalogue. (See Minerva, March/April 1999, pp. 14-20.)

WORLDS INTERWINTED: ETRUSCANS, GREEKS, & ROMANS. A major re-installation and renovation of the University Library, classical galleries. Over one thousand works are now displayed. UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (1) 215 898- 4001 (www.museum.upenn.edu).

SAN ANTONIO, Texas
GILDING THE LILY: WOMEN’S FASHION IN ANCIENT GREECE AND ROME. An exhibition addressing the question of how dress and beauty reflected social, political, and religious standing in the art and culture of ancient Greece. SAN ANTONIO MUSEUM OF ART (1) 210 978-8100 (www.sanmuseum.org). Until 8 August.

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

SANTA ANA, California
TIBET: TREASURES FROM THE ROOF OF THE WORLD. Exquisite sculpture, paintings, ritual vessels, and other objects used in Buddhist ritual. 200 artefacts have been loaned by the Potola Palace, Tibet; the oldest objects date from the 12th century BC. The objects have never before been displayed outside of their Tibetan context. THE BOWERS MUSEUM (1) 714 567-3600 (www.bowers.org). Until 16 May.

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

TUCSON, Arizona
THE POTTERY DETECTIVES: DECODING THE SECRETS OF SOUTHWESTERN POTTERY. Arizona is invited to enter this exhibition through an 8-foot replica of an ancient ceramic vessel. The purpose of the show is to explain how the processes
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of studying shape, decoration, material, markings, and food residue enable archaeologists to reveal the lives of ancient people from pottery excavated in the Southwest. ARIZONA STATE MUSEUM (1) 520 621-6302. Until September.

WASHINGTON, D.C.

CALIPH AND KINGS: THE ART AND INFLUENCE OF ISLAMIC SPAIN. 89 objects, dating from the 8th century to the 9th century of the 20th century; the collection has included for many years a selection of objects from the Islamic Science and Art Department. NATIONAL MUSEUM OF SCIENCE AND INDUSTRY (1) 202 357-2700 (www.asia.si.edu). 1 May - 17 October. Catalogue. (See article in the next issue of Minerva.)

WILLIAMSTOWN, Massachusetts ANcient SPIRITS FROM THE PALACE OF IRASAPURAP. IT. THE two magnificent Assyrian reliefs in the museum collection can now be compared with computer-generated digital images as they appeared in their original 9th-century B.C. context. WILLIAMSTOWN COLLEGE MUSEUM OF ART (1) 413 597-2429 (www.williams.edu/wcmca). An ongoing exhibit.

AUSTRIA

VIENNA.
REOPENING OF THE COLLECTION OF CLASSICAL ANTIQUITIES. The museum's world-famous collection is now again on view. KUNSTHISTORISCHES MUSEUM (43) 1 152 5240 (www.khm.at). Reopened 17 December 2003.

CANADA
CALGARY, Alberta THE MYSTERIOUS BOG PEOPLE: RITUALS AND SACRIFICE IN ANCIENT EUROPE. A major exhibition of artifacts from northernmost Europe, a region which approximately 400 objects, some of which are over 10,000 years old, is the world's oldest known boat, a pine canoe dug from the Netherlands, 1700 BC. GLENBOW MUSEUM (1) 403 268-4100 (www.glenbow.org). Until 24 May.

MONTREAL, Quebec TANAGRA: MYTH AND ARCHAEOLOGY. Named after an ancient city in Boeotia, Greece, the term 'tanagra' refers to a type of terracotta figurine, which flourished in Greece during the second century BC. (See Minerva, November/December 2003, pp. 14-16). MONTREAL MUSEUM OF FINE ARTS (1) 514 285-1600 (www.mfma.qc.ca). Until May.

QINGHE, Beijing 1690: THE SIEGE OF QINGHE. THE STORY OF A SUNKEN SHIP. Vestiges of one of General Phips’ vessels reveals the history of the British attack on Quebec City in 1690, providing an insight into the military and maritime file of the day as well as the methods and techniques of marine archaeology. MUSÉE DE L’AMÉRIQUE FRANÇAISE (1) 418 692 2843 (mcq@mcq.org). Permanent exhibition.

TORONTO, Ontario ANCIENT CYPRUS: A PREVIEW OF THE A.G. LEVENTIS GALLERY OF CYPRIT ART ASSOCIATES. This exhibition will preview approximately 60 pieces which are to be displayed within what will become the A.G. Leventis Gallery of Cypritis Art. The exhibition is due to open in December 2005, as part of the first phase of the museum’s redevelopment. The new gallery of Antiquities will serve as an entrance to the Greek Gallery and will house a reconstruction of an indoor sanctuary of the type used to house the important 4th century BC Cypritan ROYAL ONTARIO MUSEUM (1) 416 586-8000. Long-term exhibition.

ETERNAL EGYPT: MASTERWORKS OF ANCIENT ART FROM THE BRITISH MUSEUM. Further. An exhibition for the major travelling exhibition; 140 works selected from the British Museum’s renowned Egyptian collections. MUSÉE CANTORIOT MUSEUM (1) 416 586-8000 (www .rom.on.ca). Until 6 June (then to Victoria, British Columbia). Catalogue. (See Minerva, May/June 2001, pp. 9-16. Reproductions of this article are available from Minerva and at the exhibition venue for $3.50.)

DENMARK
COPENHAGEN.
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. Includes fascinating sculptures excavated from the Sanctuaries 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.)

CLASSICOLO: THE COLOUR OF GREEK AND ROMAN SCULPTURE. A special exhibition, using new scientific methods to recreate the original colours in which ancient sculpture and architecture were produced. NY CARLSBERG GLYPTOTEC MUSEUM (45) 33 41 81 41 (www .glyptotek.dk). Until 30 May.

THE NYDAM BOAT: AN IRON AGE WARSHIP. Special exhibition, which sees the temporary return on 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.

MOLDROP.
THE IRON AGE IN NORTHERN JUTLAND. A permanent exhibition of 130 objects and history of the area, including reconstructions of farms, houses, workshops, and graves based upon 40 years of investigations. HISTORIE CENTRE (www.jernalandshobby.dk).

EGYPT
CAIRO.
THE ROYAL MUMMIES. Eleven pharaonic mummies, including Ramesses II, are on permanent exhibition. THE EGYPTIAN MUSEUM (20) 2 575-7015.

ROMAN EGYPT. A new exhibition, in Hall 34 of the museum, presents Roman-Egyptian sculpture and mosaics. These works have been selected for special exhibition to mark the year-bus.

FRANCE

AMIENS, Somme THE SELSBOE COLLECTION AND OTHER recent acquisitions from THE DEPARTMENT OF ARCHAEOLOGY. MUSÉE DE PICARDIE (33) 332 97 14 00. 4 May - 2 November.

TRACES OF ANCIENT ROME: SAMAR- OBRIVA AND THE NORTHERN GALICIAN SYMPHONY. MUSEO NACIONAL DE ARQUEOLOGIA DE CORDOBA (33) 322 97 14 00. Until 16 May.

BIBRACITE, Burgundy THE KELTIC MUSEUM of the Celtic civilization includes objects not only from France, but also Switzerland, Germany, Slovenia, Bulgaria, and the Mediterranean region. Bibrice is part of a huge Celtic fortified oppidum, with most of its fortified area in place. MUSEE CELTIQUE DE BIBRACITE (33) 85 865-235.

MONTROZIER, Aveyron LIFE AND DEATH AT SEGODUNUM. MUSÉE ARCHEOLOGIQUE DU ROU -ERGUE (33) 565 70 70 00. Until 31 October.

NEMOURS, Seine-et-Marne BASKET-WEAVING. MUSEE DE PREHISTOIRE ET D’ILE-DE-FRANCE (33) 14 7 26 30 77. Until 14 November.

PARIS.

IVORIES: FROM THE ANCIENT FAR EAST TO MODERN TIMES. A selection of masterworks in ivory brings together the museum’s holdings from the Ancient Near East, Egypt, Rome, the medieval period. MUSÉE DU LOUVRE (33) 1 40 20 53 17 (www.louvre.org). 25 June - 30 August.

PARIS 1400: ART IN THE REIGN OF CHARLES VI. This exhibition addresses a period within which Paris grew to be acknowledged as the intellectual and artistic centre of Europe. Despite the political and economic shadow cast by the ongoing ‘Hundred Years’ war with England, there was still a great deal of activity. History Centre (www.jernalandshobby.dk).

GERMANY
BERLIN.
THE WORKSHOP OF PHIDIAS IN OLYMPIA. PERGAMONMUSEUM (49) 30 2090 5555. Until 31 October.


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

MINERVA 60
COLOGNE
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) 221 214 1401.

DRESDEN
ADONIS FROM ZSCHEINZT: THE FIRST MAN IN TERRACOTTA. A recently discovered small torso, dating from c. 5000-4900 BC. As the exhibition title suggests, this figure is believed to be the earliest European example of pottery representing the male figure. LANDES-MUSEUM FUER VORGESCHICHTE 49 351 89 260. Until 31 May.

PALACE BELLES FROM NIMRUD, SKULPTURENSAMMLUNG, STAATLICHE KUNSTSAMMLUNGEN (49) 351 491 47 40. Until 31 June.

ERBACH (ODENWALD), HESSEN

HANOVER

HERNE, Nordrhein-Westfalen
NEUE LANDESMUSEEN. A 4000m sq. exhibition hall depicting Westfalian man from about 250,000 years ago to the present. WESTFAELISCHES LANDES-MUSEUM FUR ARCHAEOLOGIE (49) 2323 946 280 (www.landesmuseum-herne.de). Permanent.

HILDESHEIM, Niedersachsen

EGYPT: 5000 YEARS OF HISTORY AND CULTURE OF THE PHARAOIC KINGDOMS. The famed Egyptian collection of the museum reopened in March 2001 after renovation. ROERER-UND PELZIAEUS-MUSEUM (49) 5121 93 690 (www.roemer-pelzeaues-museum.de). (See Minerva, January/February 2004, pp.11-14.)

KASSEL, Hessen
REOPENING OF THE ANCIENT ART COLLECTION. The newly renovated rooms include celebrated sculpture, such as the museum’s 11,000 Apollo. ANTIKENSAMMLUNG, STAATLICHE MUSEEN KASSEL (49) 561 71 543 (www.kassel.de/kultur).

MAINZ, Rheinland-Pfalz
EARLY MIDDLE AGES. A permanent exhibition including The Treasure of St. Apollinaris; major reinstallation and expansion with many pieces acquired from excavations over the past 30 years. ROEMISCH-Germanisches ZENTRAL MUSEUM (49) 61 1232 231.

MUNICH
REOPENING OF THE ANTIKENSAMMLUNG. After three years of reconstruction, the galleries of this famous museum have reopened to the public. STAATLICHE ANTIKENSAMMLUNG (49) 89 589 359.

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

SPEYER, Rheinland-Pfalz
ROMANS AND FRANKS IN THE PALZ. A new permanent exhibition including recent grave finds. HISTORISCHES MUSEUM DER PALZ (49) 6232 13250 (www.museum.speyer.de).

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

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

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

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

IRELAND
DUBLIN AND DUBLIN. A recently opened permanent display of Egyptian antiquities drawn from the museum’s own collections. NATIONAL MUSEUM OF IRELAND (533) 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 Treasure of St. Apollinaris; Celtic and medieval art, Ireland’s Gold, Prehistoric Ireland, and Viking Age Ireland. NATIONAL MUSEUM OF IRELAND (533) 1 677 7444 (www.museum.ie). Ongoing.

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

JERUSALEM


GODS OF CANAAN, PHOENICIA, MOAB, AND AMMON. A new permanent exhibition exploring the gods of Israel’s close neighbours. BIBLELANDS MUSEUM (972) 2561-1066 (www.blmj.org).


TURKISH DELIGHTS: TREASURES FROM THE LAND OF SULTANS AND KINGS. The dates of the objects included in this exhibition span 8000 years; featured are a group of 3rd millennium BC gold ornaments. ISRAEL MUSEUM (972) 2 670 8811 (www.imj.org.il). Until 14 August.

ITALY
ARICIA, Lazio
PORTRAITS OF FAMOUS MEN: ROMAN EMPIRE TO NEOCLASSICAL. PALAZZO CHIGI (39) 069 330053. Until 20 June.

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.balaois immersi.it). (See Minerva, Nov/Dec 2002, pp.23-25.)

BRESCIA
MUSEO DELLA CITTA IN SANTA GIULIA. The recently opened first phase in a long-term project, which will include a new museum inside the 8th and 12th century convent of Santa Giulia, and the creation of an extensive archaeological park. The Roman, Longobard, and Venetian sections in the museum have just opened. Amongst the many important objects on view are the superlative bronze statue of a winged Victory, mosaics, wall paintings, and a precious cross that belonged to the Longobard king Desiderius. MON- SUND 10. MUSEO DELLA CITTA IN SANTA GIULIA (39) 30 280 7540.

BRINDISI
FROM THE SEA TO A MUSEUM. On permanent display after careful
restoration, two rare Roman bronze statues of the late Republican period found in 1992 off the Apulian coast. MUSEO ARCHEOLOGICO PROVINCIALE F. RIBEZIO (39) 831 563-545.

CHIETI
THROUGH A MIRROR. An exhibition illustrating the various methods and materials used in antiquity to create mirrors. MUSEO NAZIONALE ARCHEOLOGICO LA CITIVELLA (39) 0871-633177. Until 2 May.

CRECCHI
ARCHAEOLOGICAL MUSEUM: CASTELLO DUCALE. The museum includes 6th and 7th century AD locally excavated jewels, bronzes, ceramics, and glass objects demonstrating Byzantine influences. There are also a considerable number of Etruscan objects from the Fraca Maria Faraci collection, recently bequeathed to the museum (39) 671 941-392.

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

NIMBUS VITREUS: GLASSWARE FROM POMPEII. MUSEO DEGLI ARGENTI-PALAZZO PITTI (39) 055 2386611. Until 31 October.

GENOA
COLLECTING IN GENOA IN THE 17TH CENTURY. PALAZZO DUCALE (39) 01 0557-4000. Until 11 July.

NAPLES
PRESIDENTIAL PAINTINGS FROM LATMOS. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 440 166. 7 May - 18 July.

MEN, MYTHS AND THEATRE. This exhibition examines the representation of Greek theatre on Attic and South Italian vases, selected from the museum’s own collection. CIVI/CHE RACCOLTE ARCHEOLOGICHE E NUMISMATICHE DI MILANO (39) 028 053-972. Until 31 May.

MYTHS IN MAGNA GREECIA. PALAZZO REALE (39) 02 86451456. Until 31 August.

MONTAGNANA, Padoua
MUSEO CIVICO E ARCHEOLOGICO. The museum, created in 1980 following the discovery of the Roman necropolis of the nearby gens Vassidia, has now been reorganised. Objects on view range from the Bronze Age to the Middle Ages (39) 42 980-4128.

PERUGIA
MUSEO ARCHEOLOGICO NAZIONALE. New exhibition spaces have been added to the museum. Now on view is the Giuseppe Bellucci collection of amulets and magical instruments and the Etruscan tomb of the Cai Cufu family of its funerary goods (39) 75 5967-982.

POMPEII
REOPENING OF THE ROMAN BATHS AT AND OF THE HOUSES OF JULIUS PATERNUS AND MENANDRUS. The houses and the baths were closed for years because of 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.

ROMA
AZTECS. 350 masterpieces from the Museum of Anthropology in Mexico City illustrate various aspects of this complex pre-Columbian culture. The exhibition includes objects from recent excavations at the Templo Mayor: the site, in the heart of Mexico City, which marks the former Aztec capital.

FONDAZIONE MEMPALAZZO RUSPOLI (39) 06 6874704. Until July. (See Minerva, Sept-Oct 2002, pp. 8-12.)

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

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

TERAMO
THE ORIGINS OF POWER: ARSLANTEPE, THE HILL OF LIONS. 200 objects selected from artefacts uncovered during a 40 years of Italian archaeological excavations at the site of Arslantepe at Malatya in Turkey.

PINCOTEC A CIVICA (39) 0861 247772. Until 25 July (and then to Rome in September).

JAPAN
KOYA SENGU POTTERY TREASURES FROM XIAN. MIHO MUSEUM (81) 748 823 414 (www.miho.or.jp). Until 8 June.

TOKYO

MEXICO
MEXICO CITY
TEMPLO MAYA, re-opened after three years of extensive renovation. The museum’s collection of ceramic figurines from the island of jaina are also on display for the first time. The hall also includes sculpture, lintels, stele and reliefs selected from the many tombs held one of the include the greatest Maya collection in the world. New features include reconstructions of Maya architecture, an audiovisual section, and an interactive area.

MUSEO NAZIONALE DI ANTRO- POLOGIA (52) 55 53-6266 (www. mna.imab.go.mx).

NETHERLANDS
AMSTERDAM
THE CHAMBERS FROM THE TREASURE CHAMBERS OF THE HERMITAGE. Approximately 100 pieces of gold jewely, and several spectacular wreaths. To provide an experience at a new level, the State Hermitage Museum, the famed St Petersburg Institution from which their precious works have been loaned. HERITAGE AMSTERDAM (10) 20 530 8751 (www.hermitage.nl). Until 29 August. (See ‘Exhibition Focus’, on page 5, for more information; this exhibition will be featured in the next issue of Minerva.)

POLAND
WARSAW
GALLERY OF ANCIENT ART. An important collection, including major works such as the wall paintings excavated at Fars. MUZEM NARO- DOWE W. WARSZAWIE/NIAT-IONAL MUSEUM IN WARSAW (48) 22 6210 31 (www.nww.art.pl).

QATAR
SILK AND IVORY - 8TH TO 18TH CENTURIES - TREASURES FROM THE MUSEUM OF ISLAMIC ART. An important exhibition, highlighting many of the masterworks newly assembled for Qatar’s future Museum of Islamic Art, scheduled to open its doors 2006.

SALWA ROOM, SHERATON Doha HOTEL. Until 24 March. Catalogues in English or Arabic. The Islamic Art Society, London, United Kingdom, is able to provide further information for visitors, fax: (44) 20 7499 4506; e-mail: postmaster@islamicartsociety.com.

RUSSIA
ST PETERSBURG
THE ARZANH SCYTHIAN ROYAL TOMB. Works, articles of clothing, jewellery, and iron weapons, all of which are decorated with gold, from the Arzhan Scythian Royal Tomb. This 6th-5th century BC burial chamber was the first undisturbed grave to be uncovered by explorations of Turan, south-western Russia. It was found by a Russo-German team in 2001. The two bodies, one male and one female, were covered with costumes decorated with gold foil, earring, a hand mirror, belt buckle and other objects. THE STATE HERMITAGE MUSEUM (7) 812 110 9079 (www.hermitage.ru). Until 15 June.

SWITZERLAND
AUGST (Basel)
THE KAISER TREASURE. An exhibition of the largest late Roman silver treasure ever found, which is here, the first time, placed on view in its entirety. Approximately 250 plates, dishes, utensils, and coins, derived from a 4th century AD burial, were uncovered in 1961-2, and 18 further elements discovered in 1995. ROEMER MUSEUM, AUGUSTA RAURICA (41) 61 816 2222 (www.augusta- raurica.ch). Until 31 January 2005. (See Minerva, July/August 2000, pp. 25-32.)

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

STONE AGE, CELTS, AND ROMANS. The archaeology of Switzerland from the Stone Age to late Roman times: a new long-term exhibition. BERN ISCHES HISTORISCHES MUSEUM (49) 31 350 7711 (www.bhm.ch).

TUTANKHAMON, THE GOLDEN TREASURES FROM THE VALLEY OF THE KINGS. A selection of approximately fifty treasures, from the tomb of Tutankhamun, and 70 objects from other 18th Dynasty tombs in the Valley of the Kings, with an emphasis on those of Yuya and Tuyu. ANTIKENMUSEUM UND SAMMLUNG LUDWIG (41) 61 2712200 (www. antikenmuseumbasel.ch). Until 3 October (only European venue). Catalogue.

GENEVA
CLEOPATRA, THROUGH THE MIRROR OF WESTERN ART. This careful selection of over 100 objects, dating from from antiquity to modernity, provide varying views upon Cleopatra, as a figure of history, fantasy and myth. MUSEE D’ART CIVIQUE HISTORIQUE VILLE DE GENVE (41) 22 4183340 (http://magen.ch). Until 1 August.

LAUSANNE

RIGGSBERG, Bern

SCHAFFHAUSEN

MINERVA 62
MEETINGS, CONFERENCES, & SYMPOSIA

11-12 May. THE PANATHENAIC GAMES: NEW PERSPECTIVES. Athens University Central Building, Athens, Greece. Contact: Olga Palagia, e-mail: palagia@enternet.gr. Further details available at www.ua.gr.

12 May. RECENT ARCHAEOLOGICAL FIELDWORK IN SUDAN. Sudan Archaeological Research Society, annual colloquium. Further information available at www.sudarchrs.org.uk

12-14 May. THIRD CENTRAL EUROPEAN CONFERENCE OF YOUNG EGYPTOLOGISTS. Conference for young persons currently studying Egyptology at post-graduate level. Warsaw, Poland. Contact: Joanna Popielewska-Grzybowska, e-mail: loanapopielska@interia.pl.

4-5 June. INTERVENTION: DIA-LOGUES BETWEEN SCULPTURE AND ARCHAEOLOGY. Henry Moore Institute, Leeds, England. Contact: liz@henry-moore.ac.uk.

12 June. THE CONTINUITY OF GREECE. Hellenic Society 125th Anniversary Symposium and AGM. Senate House, London WC1. For further details, tel: (44) 20 7862 8730, e-mail: hellenic@sas.ac.uk.


6-7 July. PORPHYRY. Senate House, London. Contact: Anne Shepherd, e-mail: shephard@hul.ac.uk.


10 June. OUR SCIENTIFIC DEBT TO IRAQ. Emile Savage-Smith. British School of Archaeology in Iraq (10 Carlton House Terrace). 5.30pm.


Manchester

10 May. DAVID ROBERTS: HIS LIFE AND WORK. Shirley Addy, Manchester Ancient Egypt Society (at the Weston Building, UMIST). 7.45pm.

2 June. ROMAN WALLPAINTINGS IN THE DAKHLA OASIS. Helen Whitehouse. Egyp Exploration Society (at the Main Arts Theatre, University of Manchester). 7pm.

14 June. RECENT DISCOVERIES AT HIERAKONPOLIS. Renee Frieman. Manchester Ancient Egypt Society (at the Weston Building, UMIST). 7.45pm.

UNITED STATES

Dallas, Fort Worth

19 June. THE IMAGE OF SETH. Eugene Cox. UT, ARCE North Texas (at the Fendron Science Building, SMU). 7pm.

New York

15-16 May. SCULPTURE IN ROMAN CYPRUS: FOREIGN INFLUENCE AND LOCAL TRADITION. Jane Feifer, Archaeological Institute of America, New York Society/Metropolitan Museum of Art (Grace Rainey Rogers Auditorium, Metropolitan Museum). 11am (15 May); 1pm (16 May).

Portland, Oregon

3 June. WRETCHED KUSH: ETHNICITY AND BOUNDARIES ON ANCIENT EGYPT'S NUBIAN FRONTIER. Stuart Tyson Smith. Ancient Egypt Studies Association (Room 228, Multicultural Center, Portland State University). 7.30pm.

LECTURES

UNITED KINGDOM

London


8 June. EGYPT AND ROME. Alan Bowman. Presidential address. Roman Society.

10 June. OUR SCIENTIFIC DEBT TO IRAQ. Emile Savage-Smith. British School of Archaeology in Iraq (10 Carlton House Terrace). 5.30pm.


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MINERVA GUIDELINES FOR SUBMITTING CALENDAR LISTINGS

Calendar listings are free. Details should be sent at least 6 weeks in advance of publication.

Please send U.S., Canadian, French, and German listings to:

Dr Jerome M. Eisenberg, Minerva, Suite 2D, 153 East 57th Street, New York, N.Y. 10022
Fax: (1) 212 688-0412
ancientart@aol.com

For UK and other European exhibitions, conferences, lectures, and auctions send details to:

Isobel Whitelegg, Minerva, 14 Old Bond St, London, W1 4PP
Fax: (44) 20 7491-1595
calendar@minervamagazine.com

Exhibition dates are subject to change. Before planning a visit please contact the museum to confirm dates and opening times.
COLOSSAL ROMAN MARBLE PORTRAIT BUST OF THE EMPEROR LUCIUS VERUS, AD 161-169

wearing a cuirass over-draped with a paludamentum, held by a boss fibula on his right shoulder.

3rd quarter of the 2nd Century A.D.

H. 96.5 cm. (38 in.)

Ex old collection, the Chateau Pierredon, Egguire, France.

18th century and later restorations to nose, adjacent area, and upper lip.

To view our latest acquisitions, visit our website, updated monthly:

www.royalathena.com

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Tel.: +1 212-355-2034 Fax: +1 212-688-0412
E-mail: ancientart@aol.com
Website: www.royalathena.com

Seaby, 14 Old Bond Street,
London, W1S 4PP, United Kingdom.
Tel.: +44 (0)20-7495-2590 Fax: +44 (0)20-7491-1595
EGYPTIAN BRONZE CAT
seated in the traditional pose with the tip of the tail curled
in front of the right paw with incised details and wearing
a bead necklace with a wadjet eye pendant, the ears
pierced. XXI-XXVth Dyn., 1070-712 B.C.
H. 27.3 cm. (10 3/4 in.)
Ex collection of Leo S. Bing, acquired between 1920s-1940s.

Exhibiting at:
BAAF
Brussels Ancient Art Fair
17, Rue des Minimes, Brussels 1000,
June 5-13, 2004
2004
THE BRUSSELS ANCIENT ART FAIR
from Saturday June 5th till Sunday June 13th

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Please visit our website for an impression of BAAF 2003 and its participants as well as information on opening hours, hotels, parking facilities and restaurants.

Website: www.baaf.be
contact: info@baaf.be

Participants are: