CAVE OF JOHN THE BAPTIST DISCOVERED

ROMAN EGYPTOMANIA AT THE FITZWILLIAM

ANCIENT SUDAN AT THE BRITISH MUSEUM

SURVEYING EGYPT'S AMETHYST QUARRIES

HANNIBAL & CARTHAGE IN KARLSRUHE

THE META SUDANS FOUNTAIN IN ROME

THE HEADLESS ROMAN STATUES OF NARONA

ROMAN MOSAICS FROM CROATIA

EARLY CHINESE ART AT THE MET

NATIVE AMERICAN ART IN CHICAGO

MONEY ON THE SILK ROAD

AN EGYPTIAN POLYCHROME WOOD FACE MASK  19TH/20TH DYNASTY, 1305–946 B.C.  ESTIMATE: $40,000–60,000

The Charles Pankow Collection of Egyptian Antiquities, and Classical, Egyptian and Western Asiatic Antiquities

Auctions in New York  72 & York
EXHIBITION OPENS • December 3  AUCTIONS • December 8 & 9
INQUIRIES • Richard Kersey & Florent Heintz +1 212 606.7266
CATALOGUES & SUBSCRIPTIONS • +44 (0)20 7293.6444 or +1 541 322.4151
TO SIGN UP FOR EMAIL UPDATES PLEASE VISIT WWW.SOTHEBY.COM

Sotheby's
The Cave of John the Baptist Exposed: Biblical Battle Lines
Sean Kingsley

Roman Egyptomania at The Fitzwilliam
Sally-Ann Ashton

Wadi Abu Diyeiba: An Amethyst Quarry In Egypt’s Eastern Desert
James A. Harrell & Steven E. Sidebotham

Ancient Treasures of Sudan
Derek Welsby

Hannibal Ad Portas: The Power and Wealth of Carthage
Claus Hattler

‘Illyrian’ Mosaics of Roman Croatia
Jagoda Meder

China: Dawn of a Golden Age
Filippo Salvati

Hero, Hawk and Open Hand: American Indian Art of the Ancient Midwest and South
Richard F. Townsend

Saving Utah’s Rock Art
Murray Eiland

Etruscan Frescoes Go Public at Vulci
Dalu Jones

Meta Sudans at the Colosseum
Dalu Jones

Headless in Narona, Croatia: The Case of Seventeen Lost Roman Heads
Sean Kingsley

Money on the Silk Road
Helen Wang

2 News

46 Numismatic Section

54 Book Reviews

58 Calendar

IN FORTHCOMING ISSUES:
The Trail of the Mummy in Leiden • Charles Lang Freer in Egypt Romans & Germans in Wiesbaden • The Greek & Roman Collections at Emory Tombs of the Tetrarchs, Serbia • The Crypta Balbi & Christian Rome
MINERVA CELEBRATES 15 YEARS OF PUBLISHING

As we complete our fifteenth year of publishing Minerva, the Editor-In-Chief wishes to thank all our readers for their faithful support of this publication. We believe that Minerva has served a valuable purpose in spreading the gospel of ancient art and archaeology to the English-speaking community across the world. Minerva has never before been so widely enjoyed. Today our readership spans the globe in over 50 countries.

Over the years Minerva has remained faithful to its original concept, to make the most internationally important developments in the fields of world ancient art and archaeology accessible to all at an extremely competitive price. And we take great delight in the egalitarian demography of our readership that ranges from students to professors and the general public to royalty!

Minerva continues to stand at the cutting-edge of repastage on the latest world-wide archaeological excavation results. Journalists and television producers constantly besiege our offices in London and New York to follow up our news stories. We enjoy special relationships with the museum world, and give prime coverage to upcoming and current exhibits, usually written by the expert curators who invested great time and energy setting up their shows. Our editorial advisory board and correspondents continue to scour the world and to keep us posted of outstanding research presented in symposiums and conferences. Our six-page calendar of exhibitions, conferences, and lectures remains an unparalleled source of contact and interaction for everyone passionate about ancient art and archaeology.

Minerva remains a key player in monitoring and providing a balanced view of the antiquities trade. As the years have rolled by this subject has become increasingly more relevant to the modern world, so sadly exemplified by the sack of Iraq in April 2003 and by the endemic looting of Afghanistan and Iraq. The antiquities trade becomes increasingly more politicised, the voices of opposition ever more seething and righteous. At times Minerva has whistle-blown and, at others, gone undercover to dig up the truth about antiquities trafficking that the press and governments have simply drawn assumptions about. Amidst many wide-eyed evangelical prophets of hate and doom and those who deliberately turn a blind eye to site looting and cultural heritage stripping, we like to think that Minerva represents the moderate voice of reason and sense. Collecting has always percolated through the blood of humanity and will always remain thus. The task remains how best to patrol illicit trade in a balanced, legal manner. We remain firmly supportive of illicit international trade, whose flourishing profile today reflects the deep interests and enthusiasm that huge numbers of people share for this field.

With 68 pages crammed with colour images, over the years our subscription has stayed heavily below the rate of inflation. Today it stands at £45/£79,99, which makes Minerva fantastic value for money. The secret of our success: in 1990 the Editor-In-Chief started a mission to share his vision and passion of antiquity with as many people as possible. Since the love of antiquity should not be an elite affair, he has deliberately under-written publication and will continue to do so substantially.

However, in order to maintain this good value, Minerva does need the ongoing enthusiastic support of our readers, and the understanding of museums and galleries that stocking Minerva is not just a business proposition but a shared source of education. We greatly look forward to continuing to share our passion for ancient art and archaeology with you, and hope you enjoy this anniversary issue.

Jerome M. Eisenberg, Ph.D.
Editor-In-Chief

EXCAVATION NEWS

Bulgaria's 'Valley of the Kings' Reveals Thracian Gold

Deep in the heart of Bulgaria's 'Valley of the Kings', the world of the Thracians is coming to light in incredible detail. In September 2004 a team directed by Dr Georgi Kitov of the Archaeological Institute of the Bulgarian Academy of Sciences started to excavate a 5th century BC sanctuary within the Golyamata Kosmatka mound near Kazanlak. Early indications suggest that the sanctuary incorporates a royal tomb and temple annex.

A staggering find of major international importance, enhanced by its archaeological context, is an elaborate gold face mask with closed eyes and a robust expression that mimicks the facial characteristics of its owner. According to Dr Kitov, 'the mask is a portrait of a Thracian king, from what I believe is the tomb of Teres...it is sensational and has no comparison in the world. The Mask of Agamemnon was made of gold foil and weighs only 60 grams, while this mask weighs 990 grams and is of solid gold'. King Teres I (450-431 BC) of the Odrysian tribe was the first Thracian king to forge a power
The function of this high-prestige masterpiece is intriguing, because it is described as having a duel purpose. The mask also served as a drinking vessel, and seems to be the first phiale in the form of a human face. Dr Kitov believes that its royal owner would have drunk wine from it and then covered his face with the mask-phiale to inspire awe in his subjects. The royal mask was on temporary display in Sofia's Archaeological Museum in September prior to rigorous restoration work.

The gravesite where the mask was unearthed in the outskirts of the Shipka Peak has yielded a rich array of mysterious objects. Scattered bones are alleged to reflect the pursuit of Orphic ritual. Excavations also revealed a gold ring apparently portraying an Olympic rorer or spear-thrower, as well as ancient vessels depicting Hercules, the mythological King Priapus, and maenads. A sword, unique silver chain-mail armour, and silver and bronze vessels all derive from the sanctuary. Most recently a 10kg bronze statue head was recovered from the antechamber of the sanctuary, where it had been buried after the temple was set on fire. Dr Kitov explains that 'The bronze head apparently was severed from a whole statue and then buried in a ritual aimed at appeasing Thracian gods'. The excavation team are hopeful of recovering the rest of the statue further inside the temple complex.

Even though the new sanctuary lies in the vicinity of the renowned Thracian Tomb of Kazanlak that is listed as a UNESCO World Heritage Site, Bulgarian authorities are experiencing huge difficulties policing this incredibly rich archaeological landscape. The very night after the gold mask was discovered (and estimated to value 50 million Euros), the excavation site was savagely attacked. Dr Kitov and his team confirm that their work continues to be a battle against treasure hunters.

Even though the new sanctuary is in the vicinity of the renowned Thracian Tomb of Kazanlak that is listed as a UNESCO World Heritage Site, Bulgarian authorities are experiencing huge difficulties policing this incredibly rich archaeological landscape. The very night after the gold mask was discovered (and estimated to value 50 million Euros), the excavation site was savagely attacked. Dr Kitov and his team confirm that their work continues to be a battle against treasure hunters.

Achabana: New Excavations On the Carmel, Israel

In his Natural History, Pliny wrote in relation to central Israel: 'Then comes Cape Carmel, and on a mountain the town of the same name, formerly called Achabana'. For many scholars this town has long been an enigma and its location a mystery. Intrepid 19th-century surveyors and archaeologists proved unable to correlate Pliny with physical remains on the ground.

From 2002-2004 a team from the Land of Israel Studies and Archaeology Department at Bar Ilan University, directed by Professor Shimon Dar and Yigael Ben-Ephraim, has been conducting surveys and trial excavations on and around the site of Khirbet Shallale. The ruins are situated 330m above sea-level on a prominent hill above the deep gorge of Nahal Oren, 6.5km inland of the Mediterranean shoreline. The site turned out to cover a wide expanse of 30 hectares of land, making it the largest site yet identified on the Carmel.

Khirbet Shallale was occupied from the Late Bronze Age (16th century BC) through the Persian, Hellenistic, Roman, and Byzantine periods. Crusader and Mamluk material culture point to subsequent medieval settlement. A 3-hectare acropolis dominates the site, over which buildings and agricultural installations were built (oil and wine presses, and the enigmatic Roman and Byzantine workshops typified by grooved columns; see Minerva, January/February 1997, pp. 4-5). An enor-
News

A paper-thin 22-carat gold magic Roman amulet, 30 x 41.5mm, found in Norfolk, England. Inscribed with ten lines of Latin and Greek. Photo courtesy The British Museum.

A Roman-Egyptian mummy portrait in the British Museum's haunting catalogue Ancient Faces (No. 94, 1997), shows a plump young boy staring into the future with a placid smile. Around his neck he wears a plaited cord from which hangs an amulet case containing a magical text for his personal protection. This would have been written on a tablet of gold or silver foil rolled into a small cylinder. In the museum's Thetford Treasure there is an actual gold case - filled with sulphur, as happens - and sometimes the tablets themselves survive. Some 68 are published by Roy Kotansky in Greek Magical Amulets (1994), three of them from Britain. To these has now been added a fourth, a chance find last year from the topsoil of a Norfolk garden. It has been declared Treasure, and Norwich Museum hopes to acquire it.

The new amulet is a paper-thin rectangle of 22-carat gold no larger than a postage stamp, 30 x 41.5mm, and inscribed with ten lines of text in tiny but legible characters. They are a fascinating medley of magical symbols, Greek words, Latin words in Greek letters, and Latin words in Roman letters, all written with a very sharp point by the same hand. This man wrote fluently and fast to judge by the fine scratches he made as he trilled his stiltus from one letter to the next, and he expected the gods to be bilingual like him. But when we look closely we can find mistakes that betray his first language to be Latin. There are hints, too, that he was working not in Roman Britain but in the Rhineland.

The first two lines are magical symbols, characteres, whose meaning is now unknown. They occur in many other Graeco-Roman magical texts, both in the tablets themselves and in surviving handbooks; often they are based on Greek letters, turned 90 degrees perhaps, or elaborated with little rings into what modern students call 'dumbbells' or 'letters wearing glasses'. Examples here are the beta (β) lying on its face, and chi (ξ) resembling X) with four dots, which also occur together on a little gold tablet from Cologne. Then there is kappa (κ) likewise on its face, and zeta (ζ) with dotted ends. Next, in the third line, between two more pairs of symbols, is the Greek word lao, the name of a magical deity which derived ultimately from Hebrew 'Yahweh'. In the fourth line is Aboriginal, another well-known protective deity, who was seen as a human torso with cock's head and two snakes for legs. As all but the last letter, a Roman 'x', his name too is written in Greek letters. Nor is this the scribe's only mistake: next he wrote ablanathanaliba, a frequent magical palindromes (the famous 'abracadabra' is another) in Greek letters, but he slipped into Roman letters towards the end ('iba').

So much, then, for the addresses: two magical deities, lao and Aboriginal, invoked in many another protective amulet. The magician also wrote in Greek letters the Latin prayer date salvatem et victoriam, 'Give health and victory'. Evidently he is enunciating a Latin version of what the Greeks would call a 'victory charm', like the 'excellent charm for gaining victory in courts (it works even against a king's charm is greater)' recommended by a Roman-Egyptian magical papyrus. This lists the names to be written with a bronze stylus on a silver tablet, including the now-familiar lao, Aboriginal, and ablanathanaliba, which are to be told to 'give victory' to the bearers, who is identified by his maternal lineage ('whom ABC bore').

So our magician was following the rule book, but he had almost run out of space. So he had to write his client's name at the very bottom in two lines of half-size letters: 'Tiberius Claudius Similis whom Herennia Marcellina bore'. This he wrote in Latin, using the Roman cursive letters into which he had already slipped from time to time. The name and its other parts are otherwise unknown, but Similis is suggestive: a dozen examples are already known in Roman Britain, all but one of them soldiers, and most of them demonstrably not from Britain but from Gaul or Roman Germany. If the name's distribution is plotted in these provinces, moreover, there is a significant 'cluster' on the lower Rhine, and especially around Cologne. Similis, a good Roman name, may in fact have 'concealed' a German personal name. The amulet and its owner, therefore, are likely to have entered Britain together from the Rhineland, before they parted company in circumstances we shall never know.

Dr Roger Tomlin, Wolfson College, University of Oxford

Norwegians Probe Viking Trader's Site of Kaupang

An international research group is working on an exhaustive analysis of finds from the latest excavations conducted at Kaupang, near Larvik in the county of Vestfold, south-west Norway. Excavations directed by Professor Dagfinn Skeie of the University of Oslo from 2000-2004 have exposed the most important site of the Viking period in Norway. The wealth of material from burial grounds and buildings in the settlement, which originally occupied a shoreline now receded, are part of the ancient trading centre for Skiringssal, the lost farmstead palace of powerful local Viking chieftains founded c. AD 880 and mysteriously abandoned after the year 900.

The term 'Skiringssal' means 'Hall of the Shining One' and is a probable reference to Freyr (the god of all that was good) and the local chieftain, who regarded himself as a descendant of Freyr. The settlement is believed to have had close relations with the Danes, who dominated the region at that time and established 'kaupang'

MINERVA 4
An Egyptian Predynastic pottery vase, c. 3200 BC. Royal Pump Room Museum, Harrogate. H. 28 cm. The representation of a figure lying on its back on the boat and curled in a fetal position is unique, and may be the earliest known depiction of an Egyptian burial on a boat. Photo: © Royal Pump Room Museum, Harrogate.

MUSEUM NEWS

Harrogate's Egyptian Predynastic Vase Rehabilitated

An unusual Egyptian Predynastic pottery vase housed in the Royal Pump Room Museum in Harrogate, North Yorkshire, long thought to be a forgery, has at last long been scientifically tested and proven to be genuine, dating to c. 3200 BC. The 28cm-high vase is decorated with the usual funerary boat with an ensign flanked by two harpoons, a standing human figure, flamingos, 'SS birds', and rush lines, but also boasts a unique representation of a figure lying on its back on the boat and curled in a fetal position. This may be the earliest known depiction of an Egyptian burial on a boat.

Thermoluminescence tests conducted on the vase by archaeologists at York University confirmed that the vase was indeed over 5000 years old, that the decoration on the vase was not 'improved' and, most importantly, that the human figure was not a later addition 'manufactured' to elevate its market value.

The vase is part of a collection of several hundred Egyptian antiquities housed in Harrogate and acquired originally in the late 19th and early 20th centuries by a local collector, Benjamin Kent, who bequeathed them to Harrogate borough council in 1968. Kent, who lived at Tatesfield Hall, Beckwithshaw, near Harrogate, was a Fellow of the Society of Antiquaries. The vase will be on display with other archaeological objects at the Royal Pump Room Museum in Harrogate.

Jerome M. Eisenberg, Ph.D.

MINERVA 5
News


The Lorenzini Head: Fate of The Oldest Etruscan Marble Head Debated in the Italian Parliament

The ‘Lorenzini Head’, dated to 480-460 BC, is the oldest and one of the rarest examples of marble statuary from Northern Etruria. Traces of calcification on one cheek prove that it was deposited in an underwater context for a very long time at some stage in its history, possibly a well or a cellar. Only a plaster copy is today on view amongst original Etruscan masterpieces in the Guarnacci Museum in the city of Volterra in Tuscany, while the real head remains in the museum’s store-rooms. This is due to an edict handed down by the magistrates’ court of Pisa linked to a legal wrangle about its possession that has dragged on since 1998. The issue of ownership of this very important work of art has now been the object of debate in the Italian Parliament. Does the ancient marble head belong to the Lorenzini family after which it is called and who claim that it had been in the family’s palace for gen-

ersations? During World War II the head was relocated to an attic where it was reclaimed in the 1950s and brought to Lorenzo Lorenzini, a school teacher, who made an interesting agreement with the director of the Guarnacci Museum. This public institution would display the sculpture for 364 days a year, but it would go back to the Lorenzini’s annually for Christmas day. The two men shook hands on this and all went well until Lorenzini’s death in 1997. Since they cannot divide the head amongst themselves, Lorenzini’s two sons want to sell the work of art they have inherited, preferably abroad to maximise its value. Apparently, some years ago they rejected a generous offer given by a local bank to buy the head and donate it to the Guarnacci Museum to secure its home in Volterra. Meanwhile, the Italian Department of Cultural affairs is powerless to buy the sculpture.

Current debate surrounds the dilemma of whether the head is legally also partly owned by the craftsman Maurizio Fazzaglì, whose grandparents were the co-owners of the well where the head was allegedly found in the 19th century. Alternatively, does it already belong to the State since there is no actual written proof that the Lorenzini’s owned the head before 1909, when Italian Law for the protection of archaeological objects took effect? Arguments fly back and forth. The head cannot leave Italy but it certainly can leave Volterra, something much feared by the Guarnacci Museum and the inhabitants of the city. For now the god simply continues to hide behind his mysterious and teasing smile.

Dahl Jones

New Museum Links the Lowest Place on Earth and the Dream Road in Jordan

The idea of a museum at the lowest point on earth was originated by Dr Konstantinos D. Politis in 1996 while he was directing archaeological excavations at the Sanctuary of Lot in Jordan. The location encompasses a 2km by 500m area at the southern end of
the Dead Sea basin, which at its lowest level is approximately 405m below sea level; the lowest point on the earth's surface. The site is also mid-point (1 hour either way) from Amman to Petra or Aqaba along the new highway on the eastern shore of the Dead Sea, dubbed the 'Dream Road'.

From 1997 an intensive campaign was mounted by Dr Politis to secure support for a museum in the Ghori es-Safi, which could not only claim a location of global significance but was also revealing a surprising amount of valuable antiquities. The Arab Potash Company granted the project 20,000 Jordanian Dinars, which were matched with 50,000 Jordanian Dinars from the Ministry of Tourism and Antiquities (total equivalent to $49,700).

By 1999 the Ministry of Tourism and Antiquities had become so enthusiastic for the project that it was made a ministry priority. The funds previously allocated to build a modest museum were now diverted to make a new elaborate and impressive circular structure in the shape of an Ammonite shell designed by architect George Hakim. During the designing of both plans, Dr Politis collaborated closely with the Department of Antiquities and the architects to realise a concept that will encompass archaeological finds, local history, environment, and the fascinating geology of the Jordan Rift Valley. The site will also house a local research centre and tourist rest-house. This would complement the site of Lot's Sanctuary, now restored and being prepared for an increasing interest from tourists and religious pilgrims.

In 2002 the Government of Jordan approved a budget of some 900,000 Jordanian Dinars for the project ($639,000). Ideally this will cover the construction of the museum on the land, just below the Sanctuary of Lot, but also pave the road leading to the site and permit construction of a protective shelter for the beautiful mosaics found there. The museum is due to be completed in April 2003 and will cover some 2150 square metres.

Dr Konstantinos Politis, Hellenic Society for Near Eastern Studies.

**NEWS FROM EGYPT**

**Over 100 Early Tombs Uncovered in Dakahlia Governate**

An excavation team from the Supreme Council of Antiquities unearthed a complex of over 110 tombs dating from the late Predynastic Period to the middle of the 1st Dynasty at Manshaat Ezzaat, a site at Simbel in Dakahlia Governate, about 40km south of el-Manzura and about 20km south-west of Mendes. The tombs consist of three chambers, a burial room, and two storerooms. A small panel, 23 x 65cm, features an early hieroglyph inscription resembling that on the Narmer palette. One of the alabaster vessels is inscribed in sunken relief with an inscription for King Den, the fourth king of the 1st Dynasty (c. 2950-2775 BC). The site was discovered when a farmer found a pottery sherd on his property.

**Abu Sir Site at Saqqara to Become An Open-air Museum**

The pyramid complex of the second 5th Dynasty pharaoh Sahure (c. 2491-2477 BC) is in the process of being upgraded with the reinstatement of fallen blocks of stone, and the restoration of the inner and outer stonework of the pyramid. First, the roads leading to the complex will be modernised. The inscriptions on the pharaoh's temples boast of his defeat of the Libyans who tried to settle in the Nile Valley, his military campaign in Nubia, and of the fleet which he sent to Phoenicia. The pyramid complex is just three kilometres from that of Djoser (c. 2668-2649 BC), builder of the Step Pyramid and first ruler of the 3rd Dynasty.

**8th Dynasty Stele Depicts Military Unit**

An 8th Dynasty tomb was uncovered while a foundation was being dug for a bakery in Qef, a small town in Upper Egypt, about 40km north of Luxor. The small tomb belonged to Shu-ray; a military commander and governor of the South. A painted limestone (or mud brick?) stele depicts a complete military unit of 17 soldiers accompanied by a row of scribes. It is the first known illustration of an early Egyptian military group. A relief, also found in the tomb, but of a later period, shows workmen cutting stones in the quarries of Wadi Hammamat, with other workmen pulling the blocks for eventual transportation to other sites.

**Colossal Statue of Ramesses II found at Askham**

While laying the foundations for a building in Askham on the east bank of the Nile, about 100km north of Luxor, labourers unearthed a colossal of the famed 19th Dynasty pharaoh Ramesses II (c. 1279-1213 BC). Some 12-13m high and weighing about 700 tons, it is the largest limestone seated statue yet found. The pharaoh is flanked by two of his daughter-queens, Merytamun (daughter of Queen Nefertari) and Bint-Anath (daughter of Queen Isetnofret). Carved from a single block, it is perched on a huge base covered with hieroglyphs, including a list of his captured enemies and their home cities. It probably originated from one side of the entrance to the temple of Ramesses II at Askham along with a second, as yet undiscovered, statue on the other side. The existence of the statue has been known since 1991, but its recovery awaited the relocation of a large modern cemetery. A colossal head of the pharaoh, 2.6m in diameter, was also found, but by illegal excavators who were quickly apprehended. A smaller colossal statue of Merytamun, 8.5m in height, has already been on display in the adjacent open-air museum.

**Citadels in Sinai: The Discovery of Egyptian and Persian Military Camps**

Three citadels have been found at Tell el-Habwa (ancient Tharo), now known as Qantara Sharq, in Sinai, 30km east of the Suez Canal, on the ancient Horus military route. Each of the citadels was built over earlier fortresses, signifying the importance of the site as the eastern gateway to the Nile Valley. One of the citadels is dated to the Hyksos (c. 1622-1580 BC), the second to the New Kingdom, and the third to the 31st Dynasty (343-332 BC), when the Egyptians were under Persian domination for the second time. It was from Tharo that Sety I (c. 1290-1279 BC) led a disciplinary campaign against the Bihouin tribes in Sinai and that Ramesses II departed to engage with the Hittites at the battle of Qadesh.

Jerome M. Eisenberg, Ph.D.
Excaovations inside the cave have dated the main phase of occupation to between the 1st century BC and the early 2nd century AD. Dr. Gibson dates these activities to Luke 1:80:

'John was growing and becoming strong in the spirit, and he lived in the wilderness places until the day of his public showing to Israel'. At the other end of the cave its occupants built a series of mysterious 1m diameter stone ritual circles, around which large quantities of jugs were broken. Most revealing of all was the discovery of a foot-anointing installation. The chronology and function of this site dovetail scientifically with the start of John's baptising activities in the Jordan Valley in AD 28.

However, the artwork within the cave is purely Byzantine in style. The image of John the Baptist incised 1cm deep into the plaster wall is schematised stiffly in a frontal pose. The left hand grasps a staff; the right is raised in a sign of benediction or a gesture of prophecy. Dr. Gibson has identified the drawing as that of a man in the guise of a shepherd holding a crooked staff topped by a crook, a hair garment tied with a belt. The image, he proposes, was used by monks from the local monastery of St John at Ain Karim to instruct initiates on the subject of John the Baptist and the advent of Christianity. The monks would have visited the cave once a year and reflect on the sanctity of the place and commemorate John's birth or death. Finds suggest that the tradition endured into the 12th century.

If correct, the excavation results have huge historical repercussions. However, the research has been accompanied by something of an academic backlash. Colleagues have accused Dr. Gibson of making a "stupifyingly audacious leap" in interpretation, according to Newsweek's "Search for the Sacred" article of 30 August 2004. David Amit, a senior archaeologist with the Israel Antiquities Authority calls the project "pure fiction". Other scholars are dubious that such important data should be published in popular form that precedes a formal scientific treatise.

So how should we digest this epic excavation and the ensuing bad smell surrounding the project? As anyone who has worked with Dr. Gibson will attest, he is a stickler for protocol and scientific rigour. For decades he has carried the banner for greater scientific integrity in landscape archaeology. In addition to the usual team of specialists, the cave excavations included an.

archaeo-orientalist, geologists, a geomorphologist to assess land change, and exploited the very latest technology to fine-tune the site's chronology (uranium-thorium dating). Further, more than 50,000 potsherds were examined.

In the final analysis, contrary to what narrow-minded scholars may argue, archaeology is not a hard science. Irrespective of how data is obtained, interpretation will always differ depending on cultural background and schools of education. Quite frankly, the cagnion cry of establishment figures in the field of "Syro-Palestinian" archaeology that surrounds the Cave of John the Baptist debate is largely pathetically jejune. For critics, unless an inscription crops up literally confirming a theory, it is untenable. Thus, guilty until proven innocent!

On the contrary, I would suggest, the onus sits with them to disprove the theory. Which reminds me: Dr. Gibson deliberately only excavated two-thirds of the cave so that future archaeologists, perhaps with better scientific skills than our own, might be able to check on the veracity of our conclusions'. Are these the words of a warped creator of fiction or of a highly disciplined and sensitive practitioner? Sceptics have already led Biblical Archaeology by the hand through the gates of the Underworld by denouncing it as historically untenable, leading to the virtual death of the discipline (liquidated university Chairs) and widespread public disinterest. Just because they lack creativity and show mental constipation, no need to denounce those willing to educate and entertain where they don't have the skills to tread.
Roman Egypt in Cambridge

ROMAN EGYPTOMANIA AT THE FITZWILLIAM


The Fitzwilliam Museum's special exhibition 'Roman Egyptomania' celebrates the complexities of Romano-Egyptian culture. Such material appears unconventional to the modern viewer, with the result that smaller-scale objects are seen to be degenerative forms of earlier Egypt's rich heritage and larger-scale sculptures are frequently categorised as modern forgeries or part of the 18th- and 19th-century fashion of copying Egyptian objects.


Fig 2 (above). Terracotta figure of a Nubian warrior, 2nd to 3rd century AD. H. 7.7 cm. The Fitzwilliam Museum. House 'F' Echna. Given by the Egypt Exploration Fund, E.122.1904.

Fig 3 (left). Hard stone Hadrianic copy of a statue of Asinone II, 2nd century AD. Probably from Hadrian's Villa, Rome. H. 85 cm. On loan from the Tomasso Brothers; formerly Harrington House Collection, Lincolnshire.

Fig 4 (below left). Terracotta Osiris Canopus figure, 2nd century AD. H. 15.0 cm. The Fitzwilliam Museum. Bequeathed by E. Tovey Whyte, E.268.1932.

Fig 5 (below). Terracotta figure of Isis-Aphrodite, Egypt, 2nd to 3rd century AD. H. 22 cm. The Fitzwilliam Museum, E.P.358.
In the summer of 2001, such a statue was brought to the British Museum having been bought at the auction of the contents of Harrington House in Lincolnshire (Fig 3). In the sale catalogue the statue was described as a ‘sculpted stone copy of an Egyptian Ptolemaic queen or goddess, perhaps late 19th to early 20th century copy of a 3rd century BC original’. It was instantly recognisable as a version, rather than a direct copy, of a statue now housed in the Vatican Museums representing Arsinoe II, the sister and wife of Ptolemy II, with whom she ruled from about 275 to 270 BC. The dating of this copy, however, was more problematic. My first instinct on seeing the statue was that the Harrington House copy was Hadrianic in date. However, parallels were not easily found due to a lack of literature on both Roman and modern Egyptianising statuary.

One of the few comprehensive catalogues is Anne Boullet’s 1972 Egyptian and Egyptianising Monuments in Ancient Rome and it was through this publication that the first breakthrough was made in tracking down the provenance of the statue. Amongst the statues of Ptolemaic queens was a drawing from a plate of a 1787 publication by Justine (Giustiana) Wynne, Countess Orsini-Rosenberg, titled and on the subject of her villa outside Fadua-Alticchierro. The plate, unusually for this period, included a scale showing the height of the statue to be equivalent to the actual statue, and the drawing mimicked the peculiarities of the piece, including the lotus-like or abbreviated double uraeus design on the front of the headdress, the thin lappets that rested on the shoulders, and the stylised anatomical form of the subject; the stance too was identical with the left arm drawn across the upper abdomen and the right arm held firmly by her side. In her book, the Countess describes the gardens of her villa, where the statue once formed part of the decorative sculpture. In her brief discussion of the piece she states that the statue originated from another, older villa, that of the Emperor Hadrian at Tivoli outside Rome.

Comparisons with others: Egyptianising sculptures of modern artists such as Pierre-Nicholas Beaulieu (1750-1818) or Antoine-Guillaume Grandjacquet (1731-1801) reveal little in common with the statue. However, a comparison with provenanced Roman pieces in the same metamorphic and in Greek coloured marble reveals a close association in form as well as style. Many of these statues can be linked directly with Hadrian’s Villa, others by association. An ongoing study of the Egyptian material from the Villa has revealed several schemes of Egyptianising sculpture at the site. This is the first time this statue of Arsinoe II will be on public display.

Not all of the objects in the exhibition can boast such a pedigree. Many were excavated by the late 19th- and early 20th-century Egyptologist Sir William Matthew Flinders Petrie, and come from a number of sites in Egypt. A considerable part of the exhibition is dedicated to exploring the developments of the native culture during the Roman occupation of Egypt. The so-called orantes (from the Latin verb to pray) replace the more typical fertility figures (Fig 1); in style they are Roman but their tradition is firmly placed within the Egyptian repertoire. Other pieces reveal new interpretations of Egyptian culture, such as the frog, frog, and corn, and palm lamps, which are peculiar to Egypt and which appear only in the Roman period. It is likely that they were related to the annual flooding of the Nile.
A further exploration of the material housed even within a single museum’s collection such as the Fitzwilliam reveals a complex relationship between Egyptian and Roman traditions, in both Egypt and Rome. There are in fact many strands of Romano-Egyptian art and culture and it is hoped that this exhibition and catalogue will go some way to explaining the divisions and styles within the main theme. Effigies such as the Osiris-Canopus jar (Fig 4) have been found in both domestic and temple contexts in Egypt (Ras el Soda, Alexandria), but were also found during the 1st century AD in sanctuaries of Isis at Rome (Comprense) and Benevento.

The exhibition has also allowed a number of objects to be displayed for the first time. Amongst these, was a small terracotta figure of Isis-Aphrodite (Fig 5), which was in two halves and had been restored with a piece of wood wedged inside and a thick layer of modern plaster around the midriff. Removal of the repair revealed that the figure was in fact two different figures, probably produced from the same mould and found together but with different thicknesses of clay where they ought to have joined. The object itself is a perfect example of Romano-Egyptian culture: it shows a standard Aphrodite type, but a closer inspection reveals that the drapery falling from her hips is knotted, thus revealing a costume worn by Isis in the Roman period.

It has largely, but not exclusively, fallen to classically trained scholars to raise the profile of Greek and Roman Egypt. If Egyptologists did look more closely at this material, and were able to work around the changes in style, they would find a number of continuing traditions during the Roman period. Foreigners continued to be depicted, but are often made according to Roman manufacturing techniques and styles. Thus images such as the Nubian warrior (Fig 2), which can be linked with earlier depictions of the traditional enemies of Egypt, is a hollow mould-made terracotta figure that is essentially Roman in style. It is modelled from Nile silt clay and was excavated by Petrie from a house in Ehnasya. Other more traditional objects such as the door of a naos (shrine) are decorated in a style that betrays the more fluid forms of Roman painting. Here a reveller is shown probably in a procession, in Roman costume, holding cymbals in his raised hands (Fig 9).

Elsewhere we find re-used objects such as the stela, now inscribed with images of the gods Helios, Isis-Thermouthis (herself a Roman version of the New Kingdom Renenoutet), and Tutu (Fig 6). Beneath the Roman relief are the remains of a painted scene dating to an earlier period. The Roman artist seems to have followed the outline of the winged sun-disk that decorated the original, but he used his own design to show the gods. Helios (on the viewer’s left) stands awkwardly with his sceptre placed behind, rather than in front in the usual Egyptian manner and, in addition to the Roman form of Isis-Thermouthis, the altar on which the goddess sits is not Egyptian in style.

The Roman occupation of Egypt produced the first real form of hybrid Egyptian art, largely due to the adoption of Egyptian culture by the occupiers. Earlier, in the Ptolemaic period, Greek artists had shown little interest in the Egyptian tradition even though Egyptian sculptors incorporated Greek features into sculpture. This particular tradition was continued during the Roman period, as shown by the metabasalt head of the Emperor Vespasian (Fig 7) that is likely to have formed part of a composite Egyptian-style statue, revealing the emperor’s usual Roman portrait.

In many other respects Roman Egypt and its material culture stand alone, not as a degenerative form of earlier Egyptian practices, but as an exciting and developing cultural exchange between East and West. The unique result is very close to later forms of modern Egyptomania, but in many instances the oddities of the objects that represent the acculturation of Egypt and Rome have carefully reasoned meanings. It now falls to the modern audience to try to solve the many challenges that this material presents.


‘Roman Egyptomania’ runs at the Fitzwilliam Museum Cambridge (in the Octagon) from 24 September to 8 May 2005. For further details: www.fitzmuseum.cam.ac.uk.
In June 2004 the authors, assisted by geologist Mohamed Madbouly and helpers Ahmed Bedawy and Rida Sayed Hassan, conducted an archaeological survey of a Ptolemaic amethyst quarry and associated settlements in the Wadi Abu Diyeliba area, 25km south-west of the Red Sea port of Safaga (Fig 2). G.W. Murray named the site after nearby Wadi Abu Diyeliba (Valley of Many Jackets). This name is something of a misnomer, however, as only the eastern edge of the amethyst workings fall within this wadi’s drainage basin. On some recent maps the valley is known by an entirely different name, Wadi Abu Dirah (Valley of Many Grinding Stones). Most of the quarry drains into a previously unnamed valley, which the authors have christened Wadi el-Yaqoot (Valley of Amethysts). This is a tributary of Wadi Waseef, which, like Wadi Abu Diyeliba, also flows into Wadi Safaga.

The only attested ancient road in the region is the Via Hadhiana, which extended for about 800km from Antiopolis on the east bank of the Nile in Middle Egypt to Berenike on Egypt’s southern Red Sea coast. Built in the early 2nd century AD, this thoroughfare seems to post-date activities at the Abu Diyeliba quarry. However, it would have followed earlier roads in the region that were in use when the quarry was active. The circuitous route to the quarry from the coastal road must have passed through Wadi Safaga and thence through Wadis Waseef and el-Yaqoot, a distance of about 27km. Still to be located, but almost certainly on this stretch of the Red Sea coast, is the contemporaneous Ptolemaic port of Philoteira.

Amethyst is the purple-coloured, transparent to translucent gemstone variety of the mineral quartz. It was used in ancient Egypt from the Late Predynastic period (beginning about 3200 BC) onwards, almost exclusively for jewellery (mainly beads and occasionally small amulets). Its popularity peaked during the Middle Kingdom (c. 2008-1650 BC) and again, to a lesser extent, during the Roman and Byzantine periods (30 BC to AD 641).

Amethyst was known as hsemu to the pre-Graeco-Roman Egyptians, but the modern name for this gemstone comes from the Greek amethystos, which is mentioned by the Greek philosopher Theophrastus in his treatise On Stones written in the late 4th century BC, about the time Egypt’s Ptolemaic dynasty was founded. The word amethystos, which would have been known to the Abu Diyeliba quarrymen, apparently derives, as Theophrastus hints in his treatise, from the name of a wine of similar colour.

Fig 1. Stone cairns on the hilltop marking the entrance to Wadi el-Yaqoot and the amethyst quarry, looking west. Photo: J.A. Harrell.

Of the ancient writers, the Roman scholar Pliny the Elder has the most to say about amethystos. In his 1st-century AD encyclopedia Natural History (37:40), he states that among the purple gemstones ‘the first rank is held by the amethysts of India, although amethysts are found also in...Egypt’ (amongst many other places). Here he may well have been referring to the Abu Diyeliba and Wadi el-Hudi (see below) amethyst quarries, although archaeological evidence from the former suggests that it no longer functioned in Pliny’s day. Continuing, Pliny reports that ‘the Magi falsely claim that the amethyst prevents drunkenness, and that it is this property that has given it its name. Moreover, they say that, if amethysts are inscribed with the names of the sun and moon and are worn hanging from the neck along with baboons’ hairs and swallows’ feathers, they are protection against spells. Again, they assert that, however they are used, amethysts will assist people who are about to approach a king as suppliants, and that they keep off hail and locusts if they are used in conjunction with an incantation which they prescribe...I can only suppose that in committing these statements to writing they express a derivative contempt for mankind.’

A more certain use of amethyst by the Romans was for jewellery. This is seen, for example, in the so-called ‘Fayum mummy portraits’ of women
Egypt's Amethyst Quarry

Fig 4 (right). Sandstone stela found near the main settlement showing a striding man holding a sceptre or flail beneath a canopied roof supported by columns. Scale L: 25 cm. Photo: S.E. Sidebotham.

from Roman Egypt (Fig 3), and in the necklaces and other pieces of jewellery in museum collections.

Numerous references in the Egyptological literature identify Stela Ridge, 70km north-west of Abu Simbel, as a Middle Kingdom amethyst quarry. This is incorrect, however, as Stela Ridge supplied only carnelian and other varieties of chalcedony. Besides Abu Diyeiba, only one other ancient quarry for amethyst is known from Egypt: Wadi el-Hudi, 25km south-east of Aswan, and dating to the Middle Kingdom and Roman period. Whereas Wadi el-Hudi has received considerable scholarly attention over the years, Wadi Abu Diyeiba remained largely unexplored prior to the present study. G.W. Murray briefly noted the site in a 1914 abstract, and transcriptions of some of the Greek inscriptions found there by L.A. Tregenza were published by D. Meredith in 1957 and A. Bernand in 1977. Unreported in these contributions, and consequently constituting the objectives of the present project, are the geographic distribution and nature of the quarry workings, the presence and character of ruined buildings, the translations of the Greek inscriptions, the pictorial reliefs and other anepigraphic objects, and the varieties and ages of the pottery.

The Abu Diyeiba quarry consists of between 400 and 500 trenches, and the areal extent of the workings covers nearly three square kilometres. Individual trenches are up to 100m long, 20m deep, and 3m wide, but the vast major-

Fig 3. Mummy portrait of an early 2nd-century AD Egyptian woman. She wears an outer necklace of amethyst and gold beads with a central emerald cabochon from which two pearly dangles. The inner necklace and earrings consist of new gold and emeralds, the latter also a product of Egypt’s Eastern Desert. From S. Walker and M. Bierbrier, 1997, Ancient Faces. Mummy Portraits from Roman Egypt (British Museum Press, London; BM EA 74706).

Fig 5 (left). Incised footprints on sandstone outcrops near the main settlement. Photo: S.E. Sidebotham.

Fig 6 (right). Amethyst fragments found on spoil piles adjacent to quarry trenches. Photo: J.A. Harrell.

Fig 7 (below right). Small temple in Wadi el-Yaqout. Photo: J.A. Harrell.
Egypt's Amethyst Quarry

ithy are much shorter (less than 2m deep and 1m wide). In terms of both the volume of rock removed and the real extent of the workings, the Abu Diyebia quarry is many times larger than the one near Wadi el-Hudi. A striking aspect of the Abu Diyebia trenches is that they are mostly parallel and have the same north-west orientation as the axis of the Red Sea. This is no coincidence as it derives from the geologic origin of the amethyst deposits. These occur in a pink granite that is riddled with extensional (pull-apart) fractures produced when the Red Sea Rift Basin began to open about 30 million years ago. Being extensional, these fractures are both open and parallel to the rift axis. Secondary quartz was later deposited within some of the fractures to form cavities lined with crystals of amethystine and colourless quartz. It is these mineralised fractures that the quarry trenches follow.

On the soil heaps adjacent to the trenches and the ruins up fragments of amethyst crystals (Fig 6). These always have a pale, non-uniform purplish colour and may represent low-quality material discarded by the quarrymen. Some of the paleness is probably also attributable to the fact that the purple of amethyst tends to fade upon prolonged exposure to sunlight. Colourless quartz (i.e., rock crystal) is commonly found on the soil heaps and this suggests that Abu Diyebia was a source of this gemstone as well.

Pottery associated with the quarry trenches and the ruins of buildings, together with the rock-cut Greek inscriptions, firmly date the Abu Diyebia site to the Ptolemaic period (323-30 BC). There is also some indication that quarrying may have continued into early Roman times (late 1st century BC to early 2nd century AD). As already mentioned, Abu Diyebia is by far the largest amethyst quarry in Egypt and yet, oddly, the Ptolemaic period is not known as one of heavy amethyst use. The Romans, who did employ substantial amounts of amethyst for jewelry, would not have been dependent solely upon Abu Diyebia. They had another source at Wadi el-Hudi and also imported amethyst from India. It is ironic that Abu Diyebia was unknown to the Middle Kingdom Egyptians, when the popularity of amethyst was at its greatest, given that an operative Red Sea port lay only 20km to the east at the mouth of Wadi Gawayis.

On a high sandstone-capped hill overlooking the mouth of Wadi el-Yaqoot and marking the entrance to the quarry, there are six stone cairns that can be seen easily from Wadi Washef by approaching visitors (Fig 1). About 0.5km south-east of these cairns, in a deep swale between two low sandstone hills, is the quarry's main settlement. Unfortunately, it has been largely destroyed by robbers looking for saleable antiquities, and only fragments of walls remain from the approximately dozen buildings. Numerous and substantial modern robber pits cut through the floors of these structures as well as the ground around them. The buildings were made from unshaped, variously sized, dry-laid pieces of local sandstone and have maximum wall heights of 1.55-1.80m.

Found among these ruins by the survey are fragments of six different Greek inscriptions, one of which is nearly complete, carved into the base of a stone slab. One of these fragments proved to be the missing right portion of an inscription published by Meredith (no. 1) and Bernard (no. 59). Also recovered were numerous fragments which, when assembled, form an almost continuous epigraphic sandstone stela depicting a canopied roof, perhaps of a shrine or temple, supported by two columns inside of which is a man walking left in profile and holding some type of sceptre or flail (Fig 4). Part of another sandstone stela is supposed to represent a female with a headdress, perhaps the goddess Isis. The survey also found sandstone blocks carved in the form of an altar and the outline of an offering table.

Inscribed into the sandstone outcrops and on loose stone slabs on the east side of the main settlement are representations of scores of human feet (Fig 5). These are sometimes accompanied by "hash" marks (elongated abrasions produced by deliberate rubbing). Close parallels for both 1st century BCE and 1st century AD marks can be found throughout Egyptian New Kingdom-Old Kingdom Roman times. In the Graeco-Roman period these feet are sometimes associated with the goddess Isis. Similar carved feet occur at sites in the Kingdom of Meroe, Nubia, and the Western Desert, and the same kind of hash marks can be seen in profusion at numerous temples in the Nile valley where they are thought to have been left by religious pilgrims. The feet and hash marks at Abu Diyebia were undoubtedly associated with religious cult activities, and apparently attested here by the inscriptions dedicated to the deities Pan, Apollo, Serapis, and Harpocrates during the reigns of Ptolemy VI and his wife Cleopatra II (175-145 BC) and perhaps also other Ptolemaic rulers.

Nearly 1km south-east of the main building area is a smaller satellite settlement with several crude stone huts built around three large boulders. A little farther south and to the west in Wadi el-Yaqoot is a well-preserved temple or shrine (Fig 7). This small structure, which is built of locally available granite and faces north-east, consists of a single room roofed by two large flat rock slabs. With its small interior (1.30m high, 1.15m wide, and 1.50m deep), this room could not have accommodated a person performing rituals. If the survey's interpretation is correct, perhaps this space held a cult image that has long since disappeared. Surrounding the room is a stone wall, perhaps designed as a temenos, which transforms into a small procession entrance way over 6m long, but only 0.8-0.90m wide. The few potsherds found here are non-diagnostic, but it seems likely that the structure is contemporary with the quarry.

The association of so many religious texts and artefacts with the relatively few buildings at Abu Diyebia suggests that the main settlement was likely accommodated administrative officials. The workforce, probably never very large (under 100 individuals), may have lived in tents scattered around the work areas. Wells, probably in the wadis but now buried under silt, could have provided water and most food was probably imported from the Nile valley, although the presence of sea shells suggests consumption of some Red Sea produce. The huge extent of the amethyst workings surely indicates that the site saw centuries of activity. One would expect, therefore, that there would be numerous burials but, apart from two plundered cairn tombs on the east side of the quarry, none were found.

Once the various textual, pictorial images, and pottery recovered by the survey have been published, it will be possible to present a more complete picture of the activities that took place at Abu Diyebia over two millennia ago. This quarry can now be added to a growing list of Ptolemaic sites along the Red Sea coast and within the Eastern Desert, including roads, wells and forts, numerous gold mines, but also possibly the Wadi Sikait emerald quarry. Taken together, all this evidence indicates a high level of activity in the Eastern Desert during the Ptolemaic period.

The project wishes to thank Mr. William Weissman of Instrument Sales and Service Inc. (Wilmington, Delaware) and Professor Carmine Balas- cio of the University of Delaware for the loan of equipment, and Mr. W. Whelan, Dr. John Seeger and Ms Valerie Seeger for financial support.
ANCIENT SUDAN AT THE BRITISH MUSEUM

Derek Welsby introduces an innovative exhibition at The British Museum until 9 January 2005.

To the ancient Egyptians the territory to the south of their frontier at the First Cataract of the Nile at Aswan was, beyond the pale. Inscriptions speak of vile and wretched Kush, indicating their loathing of the region and also their fear of its inhabitants. To the Greeks and Romans, however, the Ethiopians - the 'burnt faced ories', as the inhabitants of that region were then known - lived in a utopia. These ancient perceptions of the Middle Nile Valley have had a profound impact on our own views of the cultures of that area. On the one hand it has long been considered an area with a low level of civilisation, on the other seen as a fabled mythical land about which little hard data is available.

This situation is now rapidly changing and the exhibition 'Sudan, Ancient Treasures' at The British Museum should once and for all dispel these long held views. Featuring over 200 objects from Sudan, the exhibition ranges from the Palaeolithic (c. 200,000 BC) up until the time of the independence movement of the Mahdi, culminating in his triumphant entry into Khartoum in 1885.

Sudan is the largest country in Africa, covering some 2.5 million square kilometres. To the north it borders the Middle Eastern and North African Muslim states of Egypt and Libya. To the south its neighbours are the Congo, Uganda, and Kenya. To the east and west it borders on Ethiopia, Eritrea, the Central African Republic, and Chad. Within this vast country there is immense variation in habitats from some of the most arid regions on the planet in the eastern Sahara to almost tropical rain forest in the far south. Culturally there is equal diversity with Muslims in the north, pagans and Christians in the south, speaking over 100 different languages. The exhibition seeks to set this cultural diversity of the present day in a historical context. Although largely concerned with the archaeology of northern Sudan, both along the Nile and in the desert to the east and west (a product of the very limited work conducted in southern Sudan), the vast range of cultural diversity is charted over 200,000 years.

Frequently, exhibitions devoted to ancient cultures display what to modern taste are considered objets-d’art. These are dramatically presented, often beautifully lit, and are there for us to marvel at. The 'Sudan, Ancient Treasures' exhibition seeks to take a different approach. Although many of the objects featured are stunning (Fig 5), there are some that have limited aesthetic appeal: a pile of pottery wasters, for example, or the collection of giraffe and donkey bones, not to mention a dried gerbil! The exhibition is seeking to give a balanced view of the cultures featured and to try and set the objects, which are in many cases the only testimony we have for these ancient peoples, in their physical context. Hence the giraffe bones for example, found associated with extensive evidence for human settlement in what is now the most barren of deserts, take on a new significance. They testify to a period some 10,000 years ago when the eastern Sahara was not a desert, but much of it was savannah populated by many big game species hunted by a large human population.

Each period is represented by several type sites, many of which are currently under excavation. These sites are used to give a view of occupation throughout time. We start in the Palaeolithic on the Island of Sai, where special conditions have, almost uniquely, preserved material from 200,000 years ago in situ on the banks of a very long vanished stream. The inhabitants used a variety of stone tools and were processing pigments, presumably for personal adornment or ritual purposes, the earliest evidence anywhere in the world by many millennia for such activity. By the Neolithic, pottery was being produced in quantity and we begin to see one characteristic feature of Sudanese cultures: the production of extremely fine ceramics, in contrast to their neighbours in Egypt. The caliciform beakers of the Neolithic (Fig 1), the black topped red ware bowls and beakers of the Kerma culture, and the fine painted and stamped products of...
the later Kushite (Fig 9) and medieval periods are among the finest vessels ever produced by a potter.

This exhibition is very much a collaborative venture between the Sudan National Corporation for Antiquities and Museums (NCAM) and the British Museum. All the objects are drawn from the collections of the Sudan National Museum and many of them have never been exhibited before, not even in Sudan. Most come from excavations, many ongoing. Some of the objects have been taken directly from the excavators' stores scattered throughout northern Sudan and have only ever hitherto been seen by the excavators themselves.

The exhibition could never have been organised without the co-operation of our colleagues from many different countries as far afield as the USA.

Fig 4 (top left). Meroe became a royal burial ground in the 3rd century BC and burials continued here until the end of the Kushite State in the 4th century AD. The rock-cut tombs were richly appointed but all have been robbed (at least one by the workmen engaged in the construction of an adjacent royal tomb).

Fig 5 (above). Gold cylinder from the tomb of the Kushite king Aspelta (c. 593-568 BC) decorated with an image of the goddess Hathor flanked by cartouches bearing his name. Nuri, Pyramid Nu, c. 6th century BC. H. 7.5 cm.

Fig 6 (middle left). The main temple at Kerma, dating in its present form to the Kerma Classique period (1750-1550 BC), still survives to a height of over 18 metres and dominates the site as it has for the last 3500 years.

Fig 7 (bottom left). The royal cemetery at Nuri, downstream of the Fourth Cataract, was founded by Taharqo (reigned 690-664 BC), who fought against the Assyrians as an ally of the King of Judah and is mentioned in the Bible. Most of the Kushite kings, up until the later 4th century BC, were buried here under pyramids.

Fig 8. Statue of the Kushite king Ardashani, who reigned in the later 7th century BC and was buried at Nuri. Grey granite gneiss, H. 2.04 m. The statue was one of a cache found by the American archaeologist George Reisner at Jebel Barkal during the First World War.
The excavators have been invited to suggest objects that, in their opinion, are of particular importance for our understanding of the ancient cultures of Sudan. The profusely illustrated catalogue includes overviews of the different periods and of the sites featured in the exhibition by over 50 of the leading scholars working in Sudan, both Sudanese and non-Sudanese. These, together with the catalogue entries, provide the raw data from which the panel and label texts in the exhibition are drawn.

Sudan boasts some fabulous archaeological sites which are impressive in their own right, but also have the added appeal resulting from their obscurity. A visitor can frequently wander around, for example, the royal burials grounds at el-Kurru, Nuri (Fig 7), and Meroe (Fig 4), marvelling at the pyramids without another tourist in sight. At Kerma are impressive remains of the earliest urban centre in sub-Saharan Africa, a large and complex city still dominated by its main mud-brick temple surviving to a height of about 18m (Fig 6). Some 4km to the east is the cemetery with the massive tumuli of the latest rulers of the first Kingdom of Kush, accompanied to their deaths by up to 400 sacrificed individuals.

The Egyptians occupied northern Sudan on a number of occasions and left massive monuments behind, among them the best preserved Middle Kingdom fortresses known, such as at Shelufat. At Uronarti they set up the dramatic boundary inscriptions of the conquerors of Kush in the 18th Dynasty, and of Thutmose I and III at Kurgus far up the Nile towards the 5th Cataract. The superb temple built by Amarnophis III at Soleb is very similar, though sadly not as well preserved, as that built by the same pharaoh at Luxor. Although dominated by Egypt on occasion, there were periods when the Kushites were the major power in the Nile Valley. During the 2nd Intermediate period (c. 1550-1530 BC), in alliance with the Hyksos, the Kings of Kush dominated the valley and raided deep into Egypt, carrying off booty (much of it subsequently buried in the royal tombs at Kerma). In the 8th century BC the Kushites carved out the largest empire known on the Nile until the conquest of Sudan by Mohammed Ali Pasha in the 1820s.

The Kushites’ rule over Egypt was brief; they became involved in the power politics of the Middle East and fell foul of the Assyrians advancing out of what is today modern Iraq. As they retreated south of the First Cataract they maintained a powerful state for over a millennium (Fig 8). Their empire fell during the 4th century AD, being replaced by three Nubian kingdoms which, seeking to ally themselves with the Christian superpower of the Byzantine 5th century, the Byzantine Empire, converted to Christianity, ushering in a millennium of vibrant culture. Alone of all states of the 7th century, they were able to avoid conquest by the followers of Mohammed. In AD 652, following an unsuccessful attempt to sign a reciprocal agreement known as the Bakt, which guaranteed their security for several centuries. By AD 1500 the Christian kingdoms had succumbed to invasion from the north, infiltrations from the east and west, and conquest from the south, leading to the widespread adoption of Islam.

Relations with southern Sudan throughout these periods are largely unknown, but as a source for the commodities of central Africa, animal products, exotic timbers, and slaves, it must have closely interacted with its neighbours. The unravelling of these relationships is one of the most exciting fields of study being reopened now through the signing of the peace accord between north and south.

Sudan is a rapidly developing country. It is now an oil producer, and some of the wealth generated is being used to develop its infrastructure. There is considerable expansion of settlement, of agriculture supported by irrigation schemes, and of the road network, all of which pose a threat to archaeology. Rescue archaeology is a major priority and is fully supported by NCAM, which itself takes a leading role. The most important current threat is posed by a new dam at the Fourth Cataract. Originally proposed in the 1940s, it is now under construction and will flood by the middle of 2008 if everything goes according to schedule. Over 170km of the Nile Valley will go under water.

The final section of the exhibition draws attention to the rescue project, the Meroe Dam Archaeological Salvage Project, which is currently underway. Co-ordinated by NCAM, many foreign missions are involved in the project, which has already yielded some dramatic results. Long considered a cultural backwater, antiquarians in the 19th century and archaeologists in the 20th had avoided this extremely rough area, choosing instead to cut across the desert when heading south to Khartoum. We are now seeing that it was an integral part of the Kingdoms of Kush based on Kerma, Jebel Barkal, and Meroe and was a major power base during the medieval period if the massive fortresses are anything to go by.

The exhibition is a testimonial to the wealth of Sudan’s ancient cultures, to the magnificent collections of the Sudan National Museum, and to the care and interest that the Sudanese show their cultures of all periods. There is much in the exhibition that will be familiar to those used to looking at Egyptian and Graeco-Roman antiquities, but there is also much that is different, deriving from Sudan’s African heritage. Sudan is truly a melting pot of cultures sitting at the interface between the Mediterranean and Middle Eastern worlds on the one hand and sub-Saharan Africa on the other.

‘Sudan, Ancient Treasures’ is at The British Museum until 9 January 2005: www.thebritishmuseum.ac.uk.

The catalogue by the same title, edited by Derek Welby and Julie Anderson is available from British Museum Press (2004; 336pp, 470 colour illus) at £35 hardback.
HANNIBAL AD PORTAS
The Power and Wealth of Carthage

Claus Hattler introduces a new exhibition at the Badisches Landesmuseum, Karlsruhe, until 30 January 2005.

Hannibal is at the gates!
When speaking before the Roman Senate more than 150 years after Carthaginian commander-in-chief Hannibal threatened to halt Rome’s advance to world power, Marcus Tullius Cicero could conjure up the general image of utmost danger to the state with only three words: Hannibal ad portas!

Unlike the raids of northern peoples who crossed the Alps and briefly posed a tremendous threat to Rome, what was known as ‘Hannibal’s War’ became deeply entrenched in the Romans’ collective consciousness. Although Hannibal likewise crossed the Alps, his campaign in Italy would last for over 15 years (218-203 BC). And, unlike the Celtic conquerors before him, who ultimately assimilated into the Italian population, he was not motivated by the desire for plunder or to settle on fertile land.

His aim was to limit the growing might of Rome - the Rome that had dealt his home city of Carthage a major defeat in a long war a generation before (264-241 BC). Hannibal’s War was about nothing less than realigning the balance of powers in the western Mediterranean. Hannibal’s victories, which brought Rome

Fig 1. Marble bust of ‘Hannibal’, Capua, 16th century AD, H. 70.0 cm, Palazzo del Quirinale, Rome, Inv. PR 07823. This effigy of an unknown bearded person with helmet has often been taken for a representation of the Carthaginian commander-in-chief. It was allegedly found in Capua, at times the garrison of Hannibal’s army in Italy. No certain portrait of Hannibal exists.

Segretario Generale della Presidenza della Repubblica, Servizio Patrimonio.

Fig 2. View of the Punic ruins of the domestic quarter on the Byrsa hill, Carthage. The historian Appianus of Alexandria reported the existence of buildings in Carthage which were up to six storeys high. Photo: Th. Goldschmidt.

Fig 3. Model of ‘Admiralty’s Island’ in the port of Carthage, a round, artificial basin with a circular inlet in the centre. This top-secret installation contained 220 shipsheads according to the historian Appianus of Alexandria. It was built after the Hannibalic War in the first half of the 2nd century BC. Model built by Kim Allen at scale 1:133. Institut National du Patrimoine de Tunisie. Photo: P&U Gautel.

Fig 4. Model of the tower of Dougga, a city in the Kingdom of Numidia, Central Tunisia. The Numidian cavalry was an important part of Hannibal’s mercenary forces. The tower of Dougga, erected in the middle of the 2nd century BC, was a monument for the deceased King Masinissa. A bilingual inscription commemorates its builders in Punic and Numidian characters. Badisches Landesmuseum Karlsruhe. Built by P&U Gautel. Photo: P&U Gautel.

Claus Hattler is Assistant Curator of ‘Hannibal ad Portas’ at the Badisches Landesmuseum, Karlsruhe.
Fig 5 (above). Krater. Presumably found in Carthage. 4th century BC. Clay. H. 37.1 cm. Musée National de Carthage. Form and function alike are of Greek descent, combining the shape of the Hellenic bell- and kylix-krater. However, its painted decoration is purely Iberian in style - a unique find in Northern Africa. Institut National du Patrimoine de Tunisie. Photo: Th. Goldschmidt.

Fig 6 (above). Bronze incense burner. Torre del Mar, Spain; 7th century BC. H. 18.5 cm. Museo Arqueológico Provincial, Málaga. Inv. NIG 3.315. Incense burners were used in religious and sepulchral rituals. This specimen could be considered a Syro-Palestinian import. Museo de Málaga. Sección de arqueología. Photo: J. Patterson, DM Madrid.

Fig 7 (above). Etruscan bronze jug. Carthage, 5th century BC. H. 25.0 cm. Musée National de Carthage. The handle is a remarkable composition with two male figures: the younger crouches at the spout, while the bearded elder forms the actual handle. Institut National du Patrimoine de Tunisie. Photo: Th. Goldschmidt.

Fig 8 (left). Body-armour of gilded bronze. Ksour es-Seif, Tunisia; 4th/3rd century BC. H. 32.0 cm. Musée National du Bordj, Tunis. Below the breast-plates the head of a woman with a crested helmet. The cuirass is of south Italian manufacture. Found in a tomb in Tunisia, possibly the booty of a Libyan soldier serving in the wars against Aphetokles (a Sicilian Infruder to Tunisia) or derived from the first encounter with the Romans. Institut National du Patrimoine de Tunisie. Photo: Th. Goldschmidt.

Fig 9 (bottom left). Gold bracelet. Southern necropolis of Tharros, Sardinia; 7th/6th century BC. L. 12.8 cm. Museo Archeologico Nazionale, Cagliari. Inv. 21628. This piece of jewellery shows the excellence of Phoenician craftsmanship. The form of the palmettes is typically Phoenician and the winged scarab in the centre bears witness of Egyptian influence. Photo: Soprintendenza BR.CC.AA. di Cagliari.

Fig 10 (right). Marble sarcophagus. Necropolis of Sainte Monique, Carthage; 4th century BC. L. 193.0 cm. Musée National de Carthage. Inv. 02.26. The sarcophagus of the 'Priestess of Isis' was discovered in a chamber tomb accessible by means of a 12m-deep shaft. It is adorned by the relief of a woman, Helenistic in style, clad in Greek gowns, equipped with Egyptian religious symbols. Her legs are covered with two wrigs. Remains of the rich blaze of colour are still visible. Institut National du Patrimoine de Tunisie. Photo: Th. Goldschmidt.
This article is translated from the German by Laura Russell.

Hannibal in Karlsruhe

to the brink of destruction, marked both the highpoint and the turning point of Carthage's power in the ancient world. From the time of Hannibal's defeat in 202 BC until the Romans destroyed the city in 146 BC, Carthage could no longer lay claim to its former significance.

Hannibal's name serves as the title of the large special exhibition that opened at the Karlsruhe Lindenmuseum on 25 September 2004 in Karlsruhe, south-western Germany. The characteristics that defined Hannibal - he was bold, clever, and daring yet practical - can also be found in other Carthaginians during its long history.

The purpose of our exhibition is to bring to life the cultural backdrop of the city of Carthage, its residents, and its history. To achieve this aim, the exhibition draws our attention to more than just the city of Carthage (located in modern-day Tunisia): illustrating its development and significance requires an overview of the entire Mediterranean basin. Many museums have loaned the exhibition numerous items that illustrate the influence of the Phoenicians in Spain, Sardinia, Sicily, and Ibiza from the very beginning of their westward expansion. Exhibits from Tunisia show the rise and golden age of the Phoenician settlement of Carthage. Important artefacts from Carthage and its North African neighbours, the Numidians and Canophi, are also on show from museums in England, France, and Germany, including the British Museum and the Louvre.

When Egyptian and Hittite dominance came to an end at the close of the Bronze Age (late second millennium BC), new political entities formed and flourished along the coast of the Levant in what is now Lebanon and Syria. Byblos, Tyre, and Sidon were the most important of these Phoenician city-states, whose economic power was based on craftsmanship and commerce. Exquisite metalwork, textiles dyed with the highly prized secretion of the murex shellfish, ivory carvings, and the sale of Lebanon cedar all contributed to the city's affluence. King Solomon employed bronze artists from Tyre to work on his temple in Jerusalem. According to Biblical accounts of Solomon's reign, the Phoenicians and Israelites undertook joint trading expeditions that extended to the extreme western edge of the Mediterranean and even beyond the Straits of Gibraltar. Their objective was Tarshish, known to the Greeks as Tartessos and located in southern Spain. Phoenician settlements arose on the coast surrounding what is today the city of Málaga, while Cádiz on Spain's Atlantic coast was founded by the Phoenicians as Carthago Nova. For these long journeys, the search for marketable metal resources also gave rise to Phoenician bases in Sardinia.

In his Odyssey, the Greek poet Homer reported the presence of Phoenician traders in the Aegean, and praised their skills as artisans while vilifying them as cheats and pirates. In this respect, Homer's work reflects the resentment Greek merchants bore toward their successful Phoenician competitors.

It was during the period in which the Homeric epic was written that the Phoenicians established settlements in northern Africa. One of these new settlements was Carthage, which archaeological evidence indicates was founded in the 9th century BC. If one can believe the Graeco-Roman account, the city was founded in 814 BC by Queen Dido (Elissa), who left Tyre with her followers after an internal power struggle and headed west. Through her cunning she is said to have negotiated with a native prince and acquired a piece of land on the west coast of Tunis that was large enough to establish a city. The Roman poet Virgil immortalised her in his epic The Aeneid, in which he depicts her suicide after falling in love with and being spurned by Aeneas of Troy, the mythical founder of Rome.

Unlike this traditional telling of the Dido story, which sees her leaving Tyre as a result of an internal political conflict, historical evidence indicates that the relationship between Carthage and its parent city was actually very close up until the latter was conquered by Alexander the Great in 332 BC. In the centuries following its founding, Carthage - or Cart Hadasht ('New City'), as the residents called their hometown - gained a dominant role in the western Mediterranean region. In cooperation with the Etruscans and in opposition to the Greeks, who likewise had territorial interests in the western Mediterranean, the Carthaginians acquired a large area of influence for themselves.

The western part of the otherwise Greek-dominated, fertile island of Sicily was also incorporated into this sphere of influence, as were Sardinia and Ibiza - islands that had already been settled by other Phoenicians before the arrival of the Carthaginians. Despite occasional armed disputes, colonies in the proximity of Greek cities (in such places as Siracusa) also experienced periods of peaceful coexistence that allowed the afflu-
remain a puzzling aspect of Carthaginian religion: these holy, open-air sites contain stone votive steleae under which are located urns that bear the remains of cremated children (Fig 12). These sites can be linked to rituals that Greek historians misunderstood (perhaps intentionally). Ancient sources report that the Carthaginians offered their own children and burned them as a sacrifice to a god called Moloch. The nature of the rituals, which were practiced at tophetes found at excavations both in Tunisia and on Sardinia and Sicily, has not yet been fully explained. Nevertheless, it would appear that these were not places of sacrifice in any strict sense, but more like cemeteries where infants who died of natural causes were given a special burial.

In nearly all Graeco-Roman writing Carthage is portrayed in an extremely negative manner. Ironically, these accounts have been handed down to us using a Phoenician invention, the alphabet, which arose in the large Phoenician cities on the coast of Lebanon and which the Greeks and Romans used for devising their own writing systems. That the Romans had very little positive to say about the Carthaginians is hardly unusual — they were bitter enemies, after all. What is odd, however, is that almost no record of a literate culture like that of Carthage has survived that would allow us to learn about events from the Carthaginian perspective and that would balance what are otherwise one-sided accounts.

As such, the Karlsruhe exhibition does not focus on the Punic wars (the term Punic is derived from the Latin word for the Carthaginians: Phoenici equates to the Greek philinikes/Phoenicians). The emphasis is instead on archaeological evidence that sheds light on the Phoenician/Carthaginian culture as a whole. The daring and curiosity of Phoenician seafarers, the skill of Phoenician artisans, their religious traditions, basis of existence, living conditions and their hopes for the afterlife are all brought to life with models, animations, and architectural reproductions.

The exhibition also offers a look at how Carthaginian culture has lived on in modern art. At the close of the exhibition is a replica of the famous Café des Nettés - a link to modern Tunisia and an invitation to relax and have something to drink. The model for this café is in Sidi Bou Said near Hannibal’s home of Carthage. During this exhibition, a branch of the Badisches Landesmuseum in Karlsruhe will be exhibiting the work of contemporary Tunisian ceramic artist Khaled Ben Slimane.

The exhibition also includes a richly illustrated catalogue and a CD-ROM in German. An audio guide provides a tour through the exhibition in English. Additional information on the exhibition and on the extensive schedule of cultural events is available in German and English at www.hannibal2004.de.

In 146 BC, the glory of the Phoenician city of Carthage was annihilated forever by Roman troops under the command of Scipio Aemilianus, bringing a rich chapter of Mediterranean culture and history to an abrupt close. Significant aspects of this civilisation can be seen at the Badisches Landesmuseum until 30 January 2005.
Mosaics of Roman Croatia

'ILLYRIAN' MOSAICS OF ROMAN CROATIA

Jagoda Meder

The lands of the north-eastern Adriatic Sea only became part of the Roman Empire at the beginning of the Imperial Age when Istria, together with Venice, were integrated into the 10th region of Italy, later called Venetia et Histria. At the border frontier of the River Rasa, in 27 BC the province of Illyria was formed, to which the territory of Pannonia was soon added. After the revolt of the Illyrian tribes, suppressed from 9-6 BC, Illyria was divided into the provinces of Pannonia Superior and Illyricum, later Dalmatia.

Under Augustus (27 BC-AD 14), Aquileia became the chief city of Venetia et Histria, and experienced its greatest period of importance from then and far over a century. Under Antoninus Pius (AD 138-161), culturally it became the centre of the whole of the region and was subsequently a Roman mint city. The reforms of Diocletian (AD 284-305) created a new territorial and administrative division for the empire, with Southern Dalmatia (including today’s Montenegro coastal area) becoming the province of Upper Dalmatia (Dalmatia Superior) or Prevalitana (Praevalis), with its main city at Skodra, while Salona remained the centre of the remaining part of Dalmatia.

Urbanisation, so characteristic of Roman culture, soon spread along the eastern coast of the Adriatic. Rome drove several roads across the Dinaric mountains (a great feat of engineering unparalleled even in modern times) and linked into the mighty 335km-long Via Egnatia. Well-preserved remains of Roman cities still stand today at Porec, Pula, Zadar, and Solin.

Fig 1 (right). A triton and sea creatures feature in the floor of a spacious bathhouse at Kiks. The mosaics date to the second half of the 1st century AD and have parallels in their composition as far away as the Neptune Baths at Ostia.

Fig 2 (below left). A mosaic with two peacocks perching on the rim of a kantharos from the Villa urbana at Pula dates to the 1st century AD.

Fig 3 (middle right). Marble crustae, triangles, quadrangles, pentagons, and hexagons set in a black dice background from a villa at Valbandon are typical of an artificial disorder that craftsmen affected in the Neronian and Flavian periods of the 1st century AD.

Fig 4 (bottom right). Figures in a 3rd-century polychrome mosaic from Pula play out a scene from the Punishment of Dirce. Dirce had falsely imprisoned Antiope, the mother of the twins Amphion and Zethos (whose father was Zeus), and the boy exacted vengeance by tying her to a bull and subsequently throwing her corpse into a Theban river.

and it is from these that some of the finest Roman mosaics have been recovered. The art of mosaic production in Illyrian lands divides into two distinct periods: up to the Imperial crises of the later 3rd century, and, after a gap, when Christianity became the state religion and began to spread throughout the Late Roman Empire.

Mosaics of the 1st to 3rd Centuries

Repetitive stylistic elements in a number of mosaics can be identified as deriving from mosaic officinae or workshops. When speaking of workshops it is important to stress that they are not technically ‘schools’ because the mosaics of the eastern shores of the Adriatic share all the characteristics of...
Mosaics of Roman Croatia

Fig 5 (below). A 3rd-century AD polychrome mosaic from a cemetery north of Solin (set within a row of graves covered with ordinary slabs) depicts a representation of a nine-year-old boy holding a scroll and seated beside a horn with the head of Apollo or Dionysos. The inscription on the mosaic tombstone identifies the lad as Aurelius Aurelianus, obviously much loved by his parents to merit such a grave cover.

Fig 6 (middle left). The figure of a triton featured as the central motif in mid-1st century AD mosaics of interlaced squares from Solin has typical long, unkempt hair entwined with sea symbols, crab claws, and jellyfish tentacles, with green hair or seaweed on his shoulders.

Fig 7 (bottom left). The representation of Orpheus playing his lyre and charming the animals is a popular and recurrent motif throughout the Roman Empire. In this 3rd-4th century AD example from Solin, six divisions holding birds and four hippocamps each pursuing a fish entwirl him in outer lunettes.

Fig 8 (bottom, middle). A secular building from Porec with a mosaic fish inserted into its floor was used by Christians in the 4th century before church communal buildings became established.

Fig 9 (below right). A particularly fine 5th-century mosaic from the Euphrasian Basilica at Porec has a central kantharos from which emerges two loxed and budding tendrils. This motif, together with inscriptions set into the mosaic, was particularly popular and widespread in the eastern Roman Empire.

Italian mosaics, the universal inspiration for the mosaic inventory around the Mediterranean and especially for the northern provinces of the Empire: Pannonia, Raetia, Noricum, Germania, and Gaul.

Roman mosaics first appeared in Croatia under the Roman Republic, and a 1st century BC polychrome example in the opus vermiculatum technique from Brijuni is perhaps the oldest mosaic from the eastern Adriatic. These early black-and-white depictions could be geometric or picturesque, depending on forces of fashion, as seen in the 1st century AD silhouette style at Pula.

Just as in Italy during the first two centuries of the Empire, the mosaics of the eastern Adriatic were dominated by abstract bichrome tessellated floors that included linear meanders, spirals, serrate ornaments, and a network of rhomboids. These were followed by the checker-board border, sequences of triangles, herring-bone or a network of hexagons, six-pointed stars with rosettes, and spherical rosettes, all enclosed by an outer entwined guilloche (Fig 2).

The floruit of regional mosaic art occurred in the second half of the 1st century AD. Once again tessellated floors with crustate appeared (Fig 3). Particularly common was the scheme of stars or lozenge and squares, taken from the late Republican repertoire, which some identify as the leitmotiv 'signature' of the Aquileian workshop. Until Trajan (AD 98-117), mosaic design was conservative and restrained, but in the reign of Hadrian (AD 117-138) a kind of gracious euphoria began, which can be recognized in the freedom of the composition and in the transformation of the spirit of the scheme. From the reign of Antoninus Pius (AD 138-161) representations of objects and figures came into fashion and at the same time as the move towards the figurals, there was an increase in polychromy. This came to full expression in the reign of Septimius Severus (AD 198-213) and the post-Severan period (Fig 4).

Among the most beautiful mosaics from Croatia is a group from Solin, Roman Salona. Here polychrome mosaics depicting figures of Triton (Fig 6), Orpheus (Fig 7) and Apollo decorated the floors of the governor’s palace, and their softly shaped figures, the rich palette of colours, and the many borders with which the compositions are strengthened all point towards inspiration from the Hellenistic tradition of painting. A most unusual figural polychrome mosaic used as a grave marker derived from the cemetery to the north of the city (Fig 5).

Mosaics into the 6th Century

The economic, political, and cultural crises that gripped the Roman world at the end of the 2nd century, marking the transition from the classical era towards the world of Late Antiquity,
are reflected in the artistic styles that led to the break with the Hellenistic tradition and the creation of a new formal language. The mosaic picture was split up into chromatic fields, the sense of form disappeared in the face of stylisation, and a linear two-dimensional vision evolved, while compositions were projected in the foreground.

Until AD 313 Early Christian communities are believed to have lacked communal buildings for congregation in this part of the world, and mosaic art of this transitional period seems to be based on Roman secular architecture: houses used for gatherings of the faithful, the *domus ecclesiae*. For this reason the Christian symbol of the fish that was inserted into a mosaic floor of a building in Porec (preceding the first church) is not surprising (Fig 8).

Representations of fish, vases, palms in the centre of the scene, and always green vegetation, moved from pagan art into Christian art in the same form, but now with a new significance. The classical picture was dressed in a new and symbolic garb, often with an added inscription (Fig 9). During the first half of the 5th century a nongeometric style dominated, very likely in line with an edict issued by Theodosius II and Valentinian III in AD 427 that banned the representation of holy figures on church floors.

From the modest *oratorios* of the 4th century in the eastern Adriatic, the first of the Early Christian buildings, to a whole series of much grander structures of the 5th century, it is possible to trace the development of Early Christian architectural (and the associated decorative) conceptions. Here, where the city was the epicentre of life, Christianity first appeared and established the focus of which were the seats of the bishops in cities like Pula and Salona.

At the end of the 5th and particularly during the 6th century, the focus of artistic creativity moved to the provinces of the eastern Mediterranean. This was the period of the *Justinian Renaissance*, a time of great building activity and the flowering of Byzantine culture and art. The Prefecture of Illyricum was not unaffected by this new political development because its Church was under papal jurisdiction, although Byzantium never ceased to cultivate, and sometimes to make good, its political pretensions to Dalmatia.

At any rate, the 6th century certainly heralded a time of powerful ecclesiastical organisation in the eastern Adriatic, with strong bishops and metropolitans, and with two Councils held in Salona in 530 and 533. The Bishop of Ravenna, Maximian, who was Istrian by birth, built the Church of St Mary Formosa in Pula and decorated it luxuriously with wall and floor mosaics. In Porec, Bishop Euphronius restored the old church, leaving a rather self-confident account of it on the wall mosaic in the apse, where he is depicted as the donor. At the same time, in Salona, on the site of the old basilica (a nave and two aisles), Archbishop Honorius built a cruciform basilica, and included his monogram on the capitals of the portico. The existing city basilica was furnished with new mosaics in the sanctuary, confirmed by a text in which Archbishop Iesychius determines a *nova post vetera*.

During the 5th, and particularly the 6th century, floor mosaics throughout the empire were dominated by highly coloured geometrical and stylised vegetal motifs. The mixture of regional styles and influences led from the 4th to the 7th century to a common expression that is seen in the inextricable combinations and variations of motifs like the Gordian Knot, the cross, swastika, pelta, square, lozenge, triangle, circle, hexagon, octagon, and star. The second group of motifs is essentially of plant origin and appeared at the same time in North Africa at the Justinian basilica of Sabratha, and in mosaics in Israel, Antioch, Grado, Monastero, Pula, and Porec. The border of lotuses surrounding the North African example is practically the archetypal for the decorative repertoire of the 6th century (Fig 10). The links with North Africa were initially noted by the excavators of the basilica at Kapljuz in Solin, where the mosaics with those from tombs in Tunis and Algeria.

In the meagre repertoire of figural Early Christian mosaics on the eastern Adriatic, a special place undoubtedly belongs to the symmetrical picture - a much-studied motif - the iconographic origin of which lies in the ancient Near East, in Arabia and Babylonia, and Cretan and Mycenaean art. In investigating the frequency of its occurrence, some have attempted to interpret it as one of the ‘four realms’ of which the Christian universe was composed, the symmetrical painting signifying the Kingdom of Heaven.

In the mosaic from the *basilica urbana* in Salona, today destroyed, the scene of two deer drinking from a kantharos is accompanied by an inscription with words from Psalm 42, suggesting that the scene has a eucharistic implication. The deer mosaic in the sacristy in Zadar probably share the same meaning (Fig 10). Located in the space before the altar, and actually turned towards it, the doves on a vase in the basilica of St John (Ivan) at Stari Grad on Hvar Island, itself a symbol of both baptism and the Eucharist, could well symbolise the congregation (Fig 11).

---

**Fig 10.** A particularly fine pre-6th century mosaic showing two deer flanking a *kantharos* in the cathedral of St Anastasius, Zadar, is a common eucharistic symbol in Early Christian iconography.

**Fig 11.** The representation in mosaic of a kantharos from which two tendrils emerge and from which two birds drink is one of the commonest motifs in Early Christian art. Basilica of St John (Ivan), Stari Grad.
CHINA: DAWN OF A GOLDEN AGE

Filippo Salvati talks about the new exhibition at the Metropolitan Museum of Art until 23 January 2005 that examines China's cultural history from AD 250-750.

As is the case with individuals, the history of a country is made up of relationships, exchanges, and interactions with other people and cultures. No-one grows up in isolation: people and nations participate in a network of relationships through which personality, character, culture, and attitudes are shaped and defined in a continuous confrontation with 'the other'. China is no exception to this process. Though nowadays we admire China's impressive and rapid economical, cultural, and artistic change (the result of the country opening up to the rest of the world after a period of 'isolation'), we should recall that this same process, to a different degree and scale, already took place centuries ago repetitively. By reviewing China's history and looking at the objects found and made there in the past, vivid expressions of the spirit of their age, we can easily see that isolation and confrontation are two fundamental facets, intricately linked, of China's history.

The exhibition organised at the Metropolitan Museum of Art with the support of The Starr Foundation, 'China: Dawn of a Golden Age', focuses exactly on this aspect of Chinese culture examined in a clearly defined period, spanning from AD 200 to 750.


Fig 2 (above, far right). Water vessel in the shape of a monster. Western Jin dynasty (AD 265-316). Porcelain. H. 29.9 cm. Excavated 1976 at Yixing, Jiangsu province. Nanjing Museum. Cat. no. 108.


Fig 4. Sassanian plate with hunting scene. Gilt silver, late 3rd or early 4th century. Diam. 18 cm. Excavated 1981 from the tomb (dated AD 504) of Feng He, Datong, Shanxi province. Datong City Museum. Cat. no. 62.


Fig 6. Section of a painted screen. Northern Wei dynasty (AD 386-534), second half of the 5th century. Lacquer and pigments on wood, 81.5 x 40.5 cm. Excavated 1965-66 from the tomb of Sima Jinlong (d. AD 484) and his wife at Datong, Shanxi province. Shanxi Provincial Museum. Cat. no. 69.

MINERVA 25
Ancient Art of China

Historically, this period stretches from about the end of the Han dynasty (206 BC to AD 220) to the middle of the glorious Tang dynasty (AD 607-918), under whose rule the empire expanded to an unprecedented level and Chinese culture emerged as a result of the gradual amalgamation of many cultural strains, as stated in the catalogue introduction by James C.Y. Watt, Brooke Russell Astor Chairman of the Department of Asian Art at the Met and curator of the exhibition.

For many visitors the exhibition will be a true revelation. The picture of China they will perceive by looking at the many beautiful objects on view, in all media, shows a country enjoying an active role in an international network of relationships with peoples and cultures, some very close to its borders, some located far away, in regions which, at the time, were considered at the other end of the known world.

This huge network of cultural interaction was initiated by the Chinese expansion into Central Asia under the Han dynasty and with the establishment of what has become known as the 'Silk Road', the system of caravan routes crossing the vast expanses of Central Asia which allowed continued contact over centuries between the Mediterranean, Roman, Iranian, Indian, Central Asian, and Chinese worlds. From this point of view the exhibition at the Metropolitan Museum of Art can be considered yet another chapter in the Silk Road saga, since archaeology was introduced to the country at the beginning of the 20th century. Thus the focus of the exhibition is not 'China' and its traditional culture, but rather China and its contacts with the outside world and the artistic and cultural influences derived from these contacts.

The first of the seven sections into which the exhibition has been subdivided introduces the historical period of turmoil and internal political divisions which characterised 3rd to 7th century China and which started with the collapse of the Han dynasty. The group of bronze tomb figurines representing cavalrymen and charioteers (Fig 8), discovered in north-west China, reminds us of the military outposts that were created to protect the Chinese section of the Silk Road. Especially troublesome were the semi-nomadic tribes which thrived in the regions north of the Chinese border and whose distinctive art and craftsmanship in metalwork and pottery, such as gold openwork plaques (Fig 3), had worked as an external source of inspiration to Chinese artists since at least the 5th century BC.

The fall of the Han dynasty compromised the political unity of China, and the country split into a number of separate states ruled by several different dynasties. The north, close as it was to the area inhabited by the 'barbarian' tribes, fell easily under the influence of the non-Chinese populations, collectively known as the Xianbei, who eventually gained control of northern China and founded the Northern Wei dynasty (AD 386-534), the focus of three sections of the exhibition.

In terms of artistic exchange, which continued along the Silk Road notwithstanding the political disunity of China, some of the most significant artists are the cup- and plate-in-precious metals produced in the Eastern Roman Empire, Western Asia, and in the Iranian world which were brought to light from Northern Wei tombs. Two such imported luxury items include a stemmed bronze cup (Fig 5) and a silver plate (Fig 4). The first, decorated with five boys encircled in a vine scroll, was probably manufactured in the Late Roman Empire before finding its way to China, while the silver plate, with its unusual though definitively royal imagery, was an import from the Iranian world, at the time under the control of the Sasanian rulers (3rd to m.d.-7th century). Like several other important objects presented in the exhibition, the plate comes from a dated tomb (AD 504), that of Peng Heta, commander of garrison cavalry at Datong, the capital city of the Northern Wei.

A gilt silver ewer (Fig 11), combining a curious mixture of classical imagery but on a Sasanian shaped vessel, derives from the 1983 excavation of
the tomb of Li Xian, another military official who lived in the second half of the 6th century in north-west China. (Readers of Minerva may recall this intriguing object from another recent exhibition: centred on the Silk Road, 'Monks and Merchants. Silk Road Treasures from North-west China'; see Minerva March/April 2002, pp. 11-12.) Although these precious objects, regarded as luxury items at the time they were made and 'collected' by their owners, are found only occasionally in the aristocratic tombs of 4th- to 6th-century China, they are of outstanding importance. They reflect continuity in trade between East and West and the diffusion into distant regions of artistic idioms ultimately based on Hellenistic models, but enriched with Iranian imagery.

In addition, they anticipate the influx of precious vessels from the Iranian world which characterised the Tang period (AD 618-907), before Chinese craftsmen started to manufacture in loco luxury items based on foreign models, such as the lobed cup (Fig 12), to satisfy the needs of the aristocratic families of the time. The cup (first seen in Europe in 1999 when it was part of the 'Gilded Dragons' exhibition at the British Museum and, in 2003, in the USA, at the Dayton Art Institute and the Brooks Museum of Art, Memphis, in the exhibition 'The Glory of the Silk Road') has a typically Sogdian or Sasanian shape, while being adorned with Chinese decorative motifs: women engaged in different activities, such as playing music or putting on makeup, alternated with hunting scenes. The cup, together with 254 other silver and gold items, was discovered in 1970 in a hoard at Hejia, a village in the suburbs of present-day Xi'an, the capital under the Tang when it was named Chang'an, 'Eternal Peace'. The hoard, buried sometime after AD 732, was originally located not far from the Western and Eastern markets of Chang'an, where goods imported through the Silk Road and locally produced items were sold in the bustling and cosmopolitan atmosphere of this great and ancient Chinese city.

If the precious metals out of which these objects were made have secured their preservation over the centuries, so that once cleaned and restored we can look at them and be impressed by their beauty as their ancient owners were, perishable materials have left more faint traces. This is especially true of textiles and, ironically, particularly silk, the famed material that gave the Silk Road its name and whose manufacture was, for centuries, one of the most sought-after Chinese secrets. The exhibition pays homage to the precious silk fabrics and other textiles, exchanged in huge quantities across Central Asia, by showing a group of textiles which, though manufactured in distant regions, were retrieved from Chinese tombs located in the north-west of the country. There the extremely dry climate helps the preservation of these delicate artefacts. One such textile exhibits a motif of Persian origin, pairs of confronted birds set within oval beaded panels (Fig 18), and is displayed again in the West 31 years after it was first seen in the seminal exhibition 'The Genius of China', which introduced the discovery of the Chinese past to a large Western audience.

The task of presenting and discussing the textiles selected for 'China, Dawn of a Golden Age' fell to Feng Zhao, one of the leading experts in this fascinating and difficult field of research, while Boris I. Marshak, a senior Russian archaeologist who has excavated many sites along the Silk Road, has written the detailed entries and the catalogue essay illustrating the metalwork objects in the exhibition. Other experts who have contributed to the catalogue are the Chinese scholars An Jiayao and Su Bai, respectively writing on glass objects and on the iconography of Buddha images in Northern China between the 4th and 6th century AD. Other aspects of Buddhist art, expressions of a foreign religion which flourished in China (hence another fundamental cultural import), are discussed by Angela F. Howard, while James C.Y. Watt introduces the reader to the many historical facts associated to the objects presented in the exhibition.

Such exhibitions, which require a huge effort to organise and the active co-operation of a very large number of individuals should serve a double purpose. (Two columns of the Acknowledgements list just a selection of the many Chinese scholars, officials, museum directors, and curators who helped to secure over 300 objects in the show.) First, a purely educational one by introducing the general audience to specific themes. Secondly, a scholarly one by adding to the existing body of knowledge through the information contained in accompanying catalogues. Thus, it is regrettable that the catalogue entries related to this project do

MINERVA 27
Ancient Art of China

Fig 13 (left). Tomb guardian with lionine head, Tang dynasty (AD 618-907), 7th century. Bucked clay with pigments, H. 75 cm. Excavated 1972 from Tomb 216, Astana, Turfan, Xinjiang province. Xinjiang Uygur Autonomous Region Museum. Cat. no. 179.

Fig 14 (right). Female figure, Tang dynasty (AD 618-907). Wood with pigments, paper, and silk. H. 29.5 cm. Excavated 1973 from the tomb (dated 688) of Zhang Xiong and his wife, Astana, Turfan, Xinjiang province. Xinjiang Uygur Autonomous Region Museum. Cat. no. 181.


Fig 16 (below left). Guardian warriors, Northern Zhou dynasty (AD 557-581), c. 569. Earthware with pigments, H. 19.2 cm. Excavated 1983 from the tomb (dated 569) of Li Xian and his wife at Guyuan, Ningxia Autonomous Region. Guyuan Museum. Cat. no. 154.

Fig 17 (right). Grooms and horses (detail). One of an eight-panel silk screen, Tang dynasty (AD 618-907), early 8th century. Ink on silk, 53.3 x 22 cm. Excavated 1972 from Tomb 188, Astana, Turfan, Xinjiang province. Xinjiang Uygur Autonomous Region Museum. Cat. no. 177.

not mention previous exhibitions, where a good deal of the objects selected on this occasion were featured. This type of information is crucial. Since most exhibitions are created around an idea, a theme, so it is important to see how the objects are discussed within the intellectual framework provided in and by each of the exhibitions in which they appear. Moreover, with knowledge progressing over time, the information objects can provide is enriched, or should be enriched, every time these are selected for a specific purpose. By listing previous exhibitions in the catalogue entries, everybody - and not just scholars - can get an idea of the “pedigree” of the object and how our perspective of it and its context has changed and progressed through time. In this way exhibition catalogues will endure like pearls threaded on a chain, not as isolated episodes. From this perspective the fact that an object has already been seen does not diminish its cultural value and importance but, on the contrary, enhances it, at the same time adding depth to the exhibition itself.


A catalogue by the same title by James C.Y. Watt (contributions by An Jiayao, Angela Howard, Boris Marshak, and Zhao Feng; 488pp, 500 illustrations - 400 colour) is available at $75 hardback, $50 paperback.

Fig 18. Iranian textile with confronted birds in pearled rounds, 7th century AD. Woven silk. H. 26 cm, W. 17 cm. Excavated 1969 from Tomb 134, dated AD 662, Astana, Turfan, Xinjiang province. Xinjiang Uygur Autonomous Region Museum. Cat. no. 238.
In the American Southwest the Indian heritage is visibly rooted and its archaeological monuments visited by thousands. Similarly in Mexico, Guatemala, Peru, and Bolivia the Indian present and magnificent past are manifested everywhere. By contrast our awareness of the ancient Midwest and South of the United States barely reaches beyond the idea of the Untamed Wilderness. Our perceptions are of a vast continent once covered with primeval forests, traversed by rivers and mountain ranges, with immense inland lakes and tall grass prairies with limitless animals; the 16th- and 17th-century explorations by DeSoto, Champlain, LaSalle, and Marquette; the lost Jamestown Colony; the fearsome wars between the Iroquois, Hurons, and others, and the intense struggle for North America between competing European powers and the many indigenous nations; the formation of the American Republic, and the tragic wars of Indian Removal during the 19th-century westward migration.

All of this has contributed to making the challenge of the wilderness a dominant theme in the American sense of history and ethos. Yet even today, as we travel the interstate highways...
overarching matter, archaeological interpretations of ancient sites and objects have rarely focused on art, architecture, and ritual performance and the dynamic, unifying role in early societies. Another issue is widely and successfully explored in other parts of the continent, concerning the connections between ancient world views and those of traditional Indian communities today, has yet to become a subject of inquiry.

In the exhibition 'Hero, Hawk, and Open Hand', some 300 works of art in stone, ceramic, wood, shell, and copper will be on view, embracing a wide range of human, animal, and vegetal forms, as well as composite imaginary being, abstract shape, emblazoned vessels, implements, and items of ritual paraphernalia. They will be accompanied by large-scale plans and reconstruction drawings of principal archaeological sites. Certain pieces are well published and known to specialists in the field, but many others have been located in natural history museums, state archaeological repositories, national and state parks, historical societies, and university museums, as well as private collections widely scattered in small communities, towns, and cities throughout the vast geographic region.

When in 1998 I first discussed the possibility of forming a major exhibition at the Art Institute of Chicago with art historian Kent Reilly of Texas State University and archaeologist James Brown of Northwestern University, the prospect of bringing innovational scholarship to this field was especially meaningful. We immediately recognised that the exhibition also presented an unequaled opportunity to work for the first time with cultural officials and educators from Native American nations, today mostly residing in Oklahoma and adjacent states, today living in the Midwest and South. In some communities, traditional ceremonial life and worldview have continued, and everywhere there is a rising interest in cultural preservation and renewal. A first meeting with these leaders was held in 1999 at the University of Tulsa, hosted by anthropologist Garick Baley. The warm and approving response from participants eventually led to a series of discussions as leaders from the tribal communities visited us in the Art Institute of Chicago, and our staff members also travelled to Oklahoma to confer about the project and to attend several brilliant ceremonial events. A major conference funded by the National Endowment for the Humanities brought scholarly specialists writing for the exhibition catalogue to meet the Indian writers and participants at the museum. In the meeting everyone was able to understand how the Art Institute of Chicago places specific emphasis on the presentations and documentation of original works of the highest quality. At each step of the journey a great range of knowledge has been contributed from archaeologists, ethnologists, historians, art historians, and cultural preservationists from tribal communities as well as curators and collectors, in developing fresh approaches to the field. By the end of the project we were working cooperatively with officials and individuals from 14 Indian Nations.

'Hero, Hawk, and Open Hand' explores a spectrum of regional cultural and artistic traditions from the Archaic art and architecture beginning c. 5000 BC to the major Adena and Hopewell arts of central Ohio c. 300 BC to AD 500, continuing with the great synthesis at Cahokia, Illinois, c. 1200, and the diverse Mississippian traditions that followed at Moundville, Alabama, Etowah, and Georgia. Scores of other regional sites are included until the time of contact with the Europeans during the 16th and early 17th centuries. Diverse regional art styles evolved, yet evidence indicates that in certain periods and places, unifying patterns of visual imagery and shared cultural themes also emerged, to be transmitted and readapted by a succession of peoples. Certain recurring forms suggest that early societies participated in a deep-seated, widespread world view with similar religious beliefs, myths, cosmologies and rituals.

The exhibition title poetically alludes to this world of shared belief and symbolism. The 'Hero' carries ideas of a superhuman or transcendent force, a quest for sources of life, and a champion against threatening, alien forces. The 'Hawk' and related raptorial birds stand high in the hierarchy of powerful animals with which the actions and identities of leaders or dominant groups were spiritually bound. The
‘Open Hand’ perhaps held diverse meanings for the Native American Indian world. It was a sign of possession, an emblem of participation, or a cosmic sign of the constellation where the souls of ancestors entered the Milky Way. Such forms suggest the continuity of themes concerning life, death, and renewal in the ancient Native American world.

To develop this outlook the exhibition and catalogue approach the works of art from the perspective of several themes:

1. Cosmology: the order perceived in the natural world and its reflection in the organisation of human society;
2. Sacred Geography: the organisation of meaningful space and monumentality of ceremonial places;
3. Aesthetics and the production of objects of exceptional symbolic and artistic value in different regional traditions;
4. The imagery of ruelship in war and peace;
5. The emergence of a succession of paramount chieftoms and the spread of ‘standardised’ ruelship imagery;
6. Mythic imagery in the archaeological works of art and in ethnographic literature;
7. Continuity and change in Mississippian civilisation;
8. Thoughts on the preservation of traditional culture;
9. Reflections on attending the annual tribal rites of renewal.

The works of art in ‘Hero, Hawk, and Open Hand’ are arranged chronologically in sections, keyed to timelines and maps. New large-scale plans and reconstruction drawings of ceremonial settings establish contexts for the objects. The geometries of earthworks and pyramid-platforms, the abstract shapes of ritual objects and vessels, and the lively vitality of figurals offer pictures of ancient communal life enmeshed in the annual cycle of seasonal activities and rites of passage. Mythological subjects appear: world-creation, shamanic transformation, ruelship archetypes, and death and renewal in society and nature. The final section of the exhibition features a selection of de Bry’s engravings depicting Southeastern Indians at the time of European contact.

Before leaving, the viewer is invited to visit an audio-visual space where a 12-minute video shows festival gatherings in Indian communities today, conversations with leading cultural preservationists, educators, and artists speaking about the effects of 21st-century Indian heritage as something (or ‘Trails of Tears’), the decades of required attendance at government boarding schools, losses of traditional culture, and resurgent hopes for cultural preservation and renewal. The video concludes with a view of the great procession of a modern Native American Indian nation on 21 September 2004, on the Mall in Washington, DC, to inaugurate the new National Museum of the American Indian. This evocative, poetic event affirms a strong sense of community and continuity, and is immediately understandable as a great national rite of renewal - a vital, unifying part of the American experience.

‘Hero, Hawk, and Open Hand’ thus represents a journey into an American landscape seen and unseen, in quest of the earliest forms of art and culture originating in our broad heartland regions. We are reminded that although the beginning of the United States was an act of creation that profoundly broke with the European past, with the idea of the future as a dominant theme embodying the vision and achievement of modernity, we are also engaged in an effort to create a nation out of a conglomeration of peoples whose customs, languages, and rivalries reach back many centuries. This process must necessarily take into account our ancient and vital indigenous heritage, as something to be extolled and salvaged. As Nobel Laureate Octavio Paz observed, commenting on the national project of Mexico, ‘modernity thus carries an extended, ongoing critique of the past.’

The record of earlier human occupation is here seen in the location of archaeological sites, the physiognomy of monuments, the countless artefacts and works of art, and the names of a multitude of locations. These relics reach beyond written records, but the vision and worldview they express is not extinct. A cultural continuum also extends forward, partially identi-


This elegant, finely proportioned vessel displays an abstract, repetitive design representing trophy scalps stretched in a star-like pattern within a circular hoop; trailing hair is indicated by the bluff-colored keyhole shapes.

Fig 9. Chunkey game. Effigy pipe, with chunkey stone in right hand and chunkey sticks in left. Oklahoma, Muskogee County, AD 1100-1200. Flint clay, H. 21.6 cm. St Louis Science Center, 12X83 (cat. 94/G21888). Chunkey game players rolled the stones as they were made and arrows were shot or long poles were thrown to mark where players thought the stones would stop. Clearly prized and fashionable, the most beautiful and costly material, chunkey stones were requisite elements among the Mississippian elite.

The Art Institute of Chicago, 20 November 2004 to 30 January 2005;

The Saint Louis Art Museum, 4 March to 30 May 2005;

The Smithsonian National Museum of Natural History, early July to late September, 2005.

MINERVA 31

Fig 11 (right). Bird claw cutout. Ohio, Ross County, Hopewell site, Mound 25, AD 1-400. Sheet mica. H. 27.9 cm. The Field Museum, Chicago, 1579-110131 (cat. 45/G21881). A masterpiece of Hopewell design, the flowing outline of open talons suggests the swift gesture of a bird of prey. Fine graphic quality and the precise cutout of the costly mica testify to the presence of specialist artisans employed in the making of ceremonial regalia.

Fig 12 (below left). Deer mask. Oklahoma, LeFlore County, Spiro site, Craig Mound, AD 1200-1400. Red cedar and marine shell, 29.2 x 15.9 cm. Smithsonian Institution, National Museum of the American Indian, Washington, DC, 189306 (cat. 272/G21879). In their search for food and valued materials, humans formed covenants with the animals of prey and acknowledged their wisdom and communion with the all-powerful forces of nature. Art and ritual affirmed these connections in symbolic form, expressing veneration, reconciliation, and participation in the sacred cycle of birth, death, and renewal.

Fig 13 (middle left). Crouching man effigy pipe. Tennessee, Hardin County, Shiloh National Military Park, AD 1100-1200. Missouri flint clay. H. 20.3 cm. United States National Park Service, Shiloh National Military Park (cat. 96/G21887). Excavated in 1969, this ceremonial pipe was probably a trade item from Cahokia. This finest of Mississippian sculptural figures is composed of a sophisticated interplay of vertical and oblique angular lines, concave and convex shapes, and spherical, cylindrical, and circular forms within a basic, cubical block.

Fig 14 (above). Beaver effigy platform pipe. Illinois, Pike County, Bedford site, AD 200-400. Pipestone, river pearl, bone, L. 11.1 cm. Gilcrease Museum, Tulsa Oklahoma, 6124.114 (cat. 67/G21892). Eyes of river pearl and teeth of inlaid shell highlight the lifelike, attentive cradle of this masterpiece of Hopewell sculpture.

Fig 15 (below). Etowah. View looking north-west over Etowah, located on the Etowah River in north-western Georgia, as it may have appeared during the Late Wilbanks Phase (AD 1325-1375). Etowah is well known for the elaborate and mysterious engraved shell gorgets, embossed copper plaques, and marble statues that were recovered from the site as early as the late 19th century. Painting by Steven Patricio.

Fig 16 (right). Deer effigy vessel; Nodena Red and White type. Arkansas, White County, Little Red River, c. AD 1300-1600. Ceramic, H. 25 cm. Dr Kent and Jonnie Westbrook Collection, Little Rock, Arkansas (cat. 236/G21883).
Native American Rock Art

SAVING UTAH'S ROCK ART

Murray Eiland examines culture and protection at the longest art gallery in the world.

Nowhere in general histories of ancient art is the area occupied by the United States described as significant, and yet the Native American rock art of Utah, in particular, is beginning to attract serious attention. During the author's recent tour of many major sites the most surprising observation was that about half of the viewers - particularly at some of the most remote sites - were Europeans. Less surprising was the observation that a number of the sites have been seriously vandalised over the years, and that many of the most significant of literally hundreds of major sites are still unprotected.

Ordinarily a number of images occur together in panels, at times showing a mixture of features suggesting prehistoric times by different peoples. They are easier to identify culturally than chronologically. The rocks in most parts of this area have acquired a patina known as 'desert varnish', and most of the panels are formed by chipping through this dark varnish to expose designs on the lighter rock below. The lightened area will subsequently begin to acquire the dark patina - the rate at which this happens is still a matter of debate - and eventually, it will be darker than a recently carved figure. At times a panel will show figures of different vintages.

Absolute dating is much more difficult, but there are general rules. For example, the presence of horses, which the Natives Americans did not possess until after 1600, offers a terminus post quern date. The earlier dates are more controversial. The less common painted figures in the Barrier Canyon style are associated with a pre-agricultural people that has been given dates between 2000 and 4000 years old, and some observers believe that it extends back several more millennia. The surfaces on which these painted panels appear were selected for their lack of desert varnish and their protected locations, as the paint would weather quickly when exposed to rain.

Most rock art in Utah is clustered around the Colorado Plateau in the south-eastern part of the State. The quality of the drawing suggests that the 'artists' were specially designated by the community or perhaps were religious leaders or shamans, who left images depicting rituals or symbols of social importance. Little context is required to interpret a hunting scene, while others clearly reflect complex myths that are largely lost to the modern world.

The Hopi and Zuni people, both probably descended from the earlier Anasazi, once had a much larger distribution, and preserve some traditions that can shed light on ancient symbols. The stylised human and animal figures produced in Anasazi sites often show abstractions of the human shape that reveal a highly sophisticated sense of form suggestive of modernist traditions that developed in the 20th century.

While there is growing interest in studying and preserving rock art for coming generations, the future of these important and delicate historical records in America is far from secure. Preservation schemes fall into two schools. The first group holds that public access to sites prevents their destruction. While it is clear that in earlier ages the remains of ancient art on the sites were preserved by a process of natural erosion, the public sites must be carefully supervised. The second school regards the appropriate supervision is costly, and installing structures that limit access destroys the context of the art it is designed to protect. These people would keep the exact location of rock art restricted to those who have a serious interest. Regional specialist societies and individuals pursuing a vocation present a risk. Indeed, there are other more powerful forces that have and continue to threaten these relics of ancient American culture.

Nine-mile Canyon has been described by enthusiasts as the longest art gallery in the world. Despite the name it is actually about 25 km in extent. There are two main theories regarding the name. The topographer F.M. Bishop explored the canyon in 1869 and is alleged to have used a nine-mile triangulation to measure points during his work. The other theory is that it was named after the family, which had nine members and owned a ranch in the area. Admittedly, the carvings are spaced further apart than in an indoor gallery, but the canyon contains rock art from a number of periods spanning thousands of years. While some of the rocks have been vandalised, many panels that are harder to reach can only be seen with binoculars and remain pristine. Although some sites have been vandalised in the past by landowners, most appreciate the carvings and allow the public access to sites as long as their ranching activities are unaffected.

A recent plan has been submitted to the Bureau of Land Management to allow oil and gas well drilling in and around the canyon. If approved this scheme would lead to an increase in traffic on the dirt road serving the canyon. Service vehicles would have a negative impact on tourism as well as on the canyon itself. Meanwhile, Layne Muller, President of the Utah Rock Art Research Association, has stressed that an attorney representing the National Trust for Historic Preservation has noted that the Bureau of Land Management failed to follow the rules governing its responsibility to consult with historical groups. The federal government is the steward of at least 20000 tribes during the environmental assessment process. It is likely that the canyon will be placed on the National Register of Historic Places as a district, and that the development plans will be modified.

A model for what can go wrong with rock art sites is witnessed by the huge series of panels that extend for about 0.3 km along a cliff face above a river at the Sand Island Recreation Area in San Juan County. Although difficult to date, some of the oldest figures appear to go back about 2000 years. Sadly, despite the existence of a fence, supposed to protect the site, there are areas of easy entry that have been exploited by many vandals. Some large figurines are only several months old even though Sand Island is not promoted as a tourist site. Most of the visitors are the result of a lack of camping ground, which no doubt makes supervision difficult.

For further details, see the Utah Rock Art Research Association: www.utahrackart.org.
Native American Rock Art

of the dam has been assessed, and because of the cool water emanating from it a number of animals and plant species have migrated to the area. Some environmental groups propose that the dam should be drained. Although the petroglyphs are now lost, the artist Joe Pachak has reconstructed some in stucco in a permanent exhibition entitled 'Spirit Windows' at Edge of the Cedars State Park in Blanding, Utah. However, observations made from photos or drawings of the original can only be art-historical; sadly archaeological science was too young several decades ago to establish matters of chronology. Rock art in general was not appreciated, and there were few individuals who opposed the dam on the basis of the destruction it would cause to regional archaeology.

Two other sites demonstrate perhaps a 'middle way' for rock art preservation. The Kane Creek petroglyphs (Fig 1) are not widely publicised, though have disappeared. The site is available from the local Tourist Information office. It is accessible from a dirt road and in a remote location. However, the site has suffered little if any damage. Rochester Creek is a single outcrop in western Emery County on land administered by the Bureau of Land Management. It is well known as perhaps the most interesting rock art panel in the State. The central motif shows a 1.9m-high 'rainbow' with fantastic animals as well as copulating figures (Fig 2). The scene has been variously interpreted as evidence of extra-terrestrial contact or solar interactions, such as the winter solstice. One might think, therefore, that this scene might have been a prime target for vandalism. Indeed, the top of the main panel has been removed, but the rock has remained largely free of graffiti. Perhaps the difficulty of walking to the site discourages recklessness, though nothing can replace supervision. Several rock art sites in private hands are a convincing demonstration of how a caretaker discourages vandalism. The best example is the McConkie Ranch in Vernon (Fig 3), a privately owned site that provides the most complex and artistic expression of Fremont rock art.

The Fremont Culture in Utah encompasses the north-western Colorado River, an area that overlaps with a region inhabited by the Anasazi. Unlike the Anasazi, the Fremont (AD 400-1300) relied on hunting and gathering more than agriculture. Their settlements were smaller, and as a rule their material culture is less elaborate. Nevertheless, their rock art shows many figures adorned with clothing, jewellery, and elaborate headaddresses. Shields, weapons, scalps, and even heads indicate that the society was far from peaceful. Perhaps the best example of this art style is the site encompassed by the McConkie Ranch. Here the rock art is protected by excellent stewardship, as the owners have been well aware of the value of the rock art and have taken steps to prevent vandalism. In 1975 the state recognised the area as a historic site, and it can be visited for a nominal fee. Ironically, the main unsightly form of damage was caused by an earlier 'scientific' team that in its wisdom painted catalogue numbers alongside many of the figures. A productive example of the way forward for public lands is Newspaper Rock, a state historical monument since 1961 and a well known tourist attraction just off a main road (Fig 4). The site has been provided with a large parking area, placed at a respectful distance, and the rock has been protected by a low wooden barrier that does not interfere with viewing. I have visited the panel several times and each time I was not alone: tourists from a number of countries were busy photographing the monument. After carefully examining the surface of the rock it was clear that there was little if any recent damage. Here there are too many people who discourage vandalism. While this scene will not work in more remote areas, clearly the best defence against vandals is public awareness.

Fig 1 (left). Kane Creek, near Moab, Utah. The 'Birth Stone' is relatively isolated and accessible only by gravel road. Though a popular area with outdoor recreationists, the art is in good condition. The figure apparently giving birth is of the Anasazi style (regionally known as the Abajo-La Sal Style, 200 BC - AD 1540).

Fig 2 (top). This panel from above Rochester and Muddy Creeks is the most complicated in the entire State. The main panel faces east, illuminated by the rising sun, and is notable for a number of fantastic animals. Perhaps most noteworthy is the sexual scene framed by a rainbow-like arch.

Fig 3 (middle). Figures from McConkie Ranch, some with elaborate jewellery of a type unattested in the archaeological record. Though little is known of Fremont material culture, such objects were probably obtained via trade and reflect prestige ownership.

Fig 4 (above, bottom). Detail from Newspaper Rock, near Indian Creek. A figure is dressed in a style associated with the south-west, wearing a wide brimmed hat and chaps. The horns and 'power lines' from his head suggest that the figure blends traditions. Many sites have been used for hundreds or thousands of years, with figures often superimposed.
archaeological tours
led by noted scholars
superb itineraries, unsurpassed service

For the past 29 years, Archaeological Tours has been arranging specialized tours for a discriminating clientele. Our tours feature distinguished scholars who stress the historical, anthropological and archaeological aspects of the areas visited. We offer a unique opportunity for tour participants to see and understand historically important and culturally significant areas of the world.

2004/2005 TOURS

Southern India; Sri Lanka; Eastern India; Vietnam; Egypt; Jordan; Maya Superpowers; Great Museums: Berlin, Vienna & Turin; Libya; Malta, Sardinia & Corsica; China: Silk Road; Central Asia; Ireland; Cyprus, Crete & Santorini; Sicily & Southern Italy; Eastern Turkey; Maritime Turkey with Northern Cyprus; Peru; Chile & Easter Island; Georgia & Armenia; Prehistoric Caves of France & Spain; Morocco; Tunisia; Etruscan Italy; Khmer Kingdoms (Myanmar, Laos & Cambodia)

archaeological tours
271 madison avenue, suite 904m
new york, new york 10016 usa
tel: 001-212-988-3064
e-mail: archtours@iol.com
www.archaeologicaltours.com

Gorny & Mosch
Giessener Münzhandlung
seit 1970

Auction 137
15th december 2004
Antiquities
including collection of islamic art

Catalogue is available for 15,- €. Postbank München
Kto.-Nr. 1503 84-802, BLZ 700 100 80
Catalogue online: www.gmoinart.de

Maximiliansplatz 20 • D – 80333 München
Tel. 089-242264-0 • Fax 089-2265513
www.gmoinart.de • info@gmoinart.de
Office hours: Monday - Friday
10:00 a.m. – 1:00 p.m., 2:30 p.m. – 6:00 p.m.

artemission.com
ANTIQUITIES
AND
ANCIENT COINS

Exclusively on the internet

Over 800 items displayed and updated daily

www.artemission.com
info@artemission.com
Atticart Ltd. London U.K.
META SUDANS AT THE COLOSSEUM

Dalu Jones looks at new excavations in the heart of ancient Rome.

If one were to erase the enor- mous structure of the Colos- seum, the world-renowned famous amphitheatre built in Rome starting in AD 70, and be transported back to the early days of the capital of the Roman Empire, a pleasant valley crossed by a stream leading towards the River Tiber would be revealed. This valley was inhabited from the 7th-6th centuries BC, so much so that its inhabitants were allowed to take part in the festivities of the Septizonium (Seven Hills) celebrating the original nucleus of the Roman community. In this area, today situated between the Arch of Constantine, the eastern slopes of the Palatine, and the Colosseum, excavations over the years indicated that this was the site of one of the corners of the original ‘square’ city (the pomerium), the sacred perimeter drawn up by Romulus on the Palatine Hill. It was here also that the remains of the Curia Vetere, the important meeting hall built in Romulus’ time, were found near the foundations of a house where the Emperor Augustus is traditionally alleged to have been born.

All the buildings in the valley were destroyed by fire that consumed most of Rome during the reign of Nero in AD 64. The destruction allowed the emperor to build, ex-novo, his own magnificent palace, the Domus Aurea, as a substitute for the previous Domus Transitoria on the Palatine. The area was again transformed by the Flavian emperors Vespasian (AD 69-79), Titus (AD 79-81), and Domitian (AD 81-96), who built respectively the Colosseum, the Ludus Magnus (a gladiatorial bar- racks), and the Meta Sudans (a monumental fountain) over the dismantled remains of Nero’s pleasure palace. Originally the amphitheatre was called Amphitheatrum Caesareum, while its present name Amphitheatrum Colosseum, first used in the 11th century AD, derives from the colossal statue of Nero that was erected nearby to decorate the vestibule of the Domus Aurea, where the temple of Venus and Rome now stands. The statue had been commissioned from the sculptor Zenodoros to vie with the Colossus of Rhodes (the early 3rd century BC work of Chares of Lindos). It was 35m high and, accord-
Colosseum now stands (Fig 1), meant to be seen from the terraces of the Domus Aurea on Mount Oppius. The excavations also revealed the foundations of the Meta Sudans, the monumental fountain constructed by the Emperor Titus just before the Colosseum was built by Vespasian (Figs 1, 5, 6). The ruins of the Meta Sudans were still conspicuous at the beginning of the 20th century, but were demolished in 1933 to make way for the Via dell’Impero. The fountain takes its name from its conical shape similar to the structures (meta) that marked the turning points in a circus or hippodrome, and Sudans because water would ‘sweat’ from its surface.

The Meta Sudans was huge and imposing: its cone was 17 m high, diameter 7 m, and its round basin had a diameter of 16 m (Fig 2). Contemporary coins represent the niches of the base of the fountain and the pine cone at the top of it (Fig 3). The shape chosen for the monumental fountain may refer to a betyl, the aniconic symbol of the god Apollo, and may have represented the presence of a special sacred site (Fig 4).

The fountain, in fact, was located at the junction between four or maybe five of the 14 regions into which the city was divided by the Emperor Augustus in AD 7, and of corresponding major paved roads. In addition, and possibly even more significantly, it indicated the site where Augustus (the new Romulus as he saw himself) was born next to an important and sacred landmark of Rome. The Flavian emperors considered themselves the heirs both of Romulus and of Augustus, the founding fathers of the city and of the empire, and thus would have constructed the fountain to celebrate their ancestry.

Excavations began in 2001 and finished in 2003, undertaken to restore the Meta Sudans and to investigate the area around it. Fieldwork revealed that almost below the site, and slightly nearer to the Arch of Constantine, had been another fountain, smaller than the Meta, well preserved, and dating to the reign of the Emperor Augustus (Fig 6). This older fountain found 6 m below the foundations of the Meta Sudans had a central core of tufa lined with marble, 16 m high, and a basin with travertine walls with pilasters from which water would spout. The fountain must have been the original facility burnt in the fire of AD 64, which marked the sacred spot of the Casa Vetere and the house where Augustus was born. Whether Augustus meant to pay special homage to the god Apollo, as he had done with the beautiful temple built on the Pala- tone as the iconography of the fountain suggests, still remains uncertain.

Many questions still need resolving from future excavations of this important site lying at the hub of ancient Rome. Meanwhile, suggestions discussed at a conference in Rome in June 2004 favour allowing the public to see and access the various layers of the excavations near the Colosseum, thus providing a continuum in an area of exceptional significance for ancient Rome since the 7th century BC.

Fig 5. Plan of the two phases of the Meta Sudans fountain. © Fondazione BNC.

Fig 6. Foundations of the earliest fountain at the Meta Sudans site, built by the Emperor Augustus. © Fondazione BNC.

Fig 7. Decorated frieze from the foundation of the original Meta Sudans fountain built by the Emperor Augustus. Photo: Uff. Stampa Electa.
FRAGMENTS OF TIME
Museum-Quality Ancient Art

John Ambrose, Director
P.O. Box 376
Medfield, MA 02052 USA

Tel/Fax: 508.359.0090
Email: fragments@aol.com
www.fragmentsoftime.com

Not receiving our full color quarterly catalogues?
You are missing some of the best values in the ancient art market.

Our Promise:
- Highest Quality Objects
- Absolute Authenticity
- Expert Advice
- Friendly Service
- Prompt Careful Shipment
- Highest Integrity
- 100% Satisfaction

Our History:
Since 1977, John Ambrose, Founder and Director, has been active in the ancient art field.

Today, collectors, scholars and more than two-dozen museums worldwide are among our intensely loyal and growing client base.

Don’t be confused by imitators, there is only one original, reputable Fragments of Time.

www.fragmentsoftime.com
A Large Roman Agate Cameo of the Emperor Claudius 41-54 A.D. (in a 17th-18th century gold mount) 3 in. (7.7 cm.) x 2 1/2 in. (5.6 cm.)
Provenance:
George Spencer, Fourth Duke of Marlborough (1728-1817) Wyndham F. Cook (1817-1917), Richmond, Surrey Humphrey W. Cook Esq., Christie's, London, 14 July 1925, lot 341 Estimate: $300,000–500,000

Antiquities and Ancient Jewelry

Auctions
Ancient Jewelry
9 December
Antiquities
10 December

Viewing
4-9 December

Enquiries
G. Max Bernheimer
mbernheimer@christies.com
+1 212 636 2245

Catalogues
+44 (0)20 7389 2820

New York:
20 Rockefeller Plaza
New York, NY 10020

View catalogues and leave bids online at christies.com
ROMAN BRONZE VENUS (APHRODITE),
goddess of love, beauty, fertility, and marriage, depicted nude except for a mantle draped over her arms, the flowing drapery forming an arching canopy over her head, the ends fluttering to the sides. The goddess balances on her right leg, with her right hand lowered to her sandalled left foot. She wears a crescentic diadem in her wavy hair that is pulled into a pony-tail falling down her back, with a thick curl falling on each shoulder.

1st-2nd Century AD. H. 6 5/8 in. (16.8 cm.)


Exhibited: From 'Olympus to the Underworld: Ancient Bronzes from the John W. Kluge Collection,' Museum of Fine Arts, Boston, 26 March - 23 June 1996. For a similar Aphrodite unbinding her sandal and framed in arching drapery, see the example from Rome now in the British Museum, no.186 in A. Schmidt, 'Venus,' in LIMC.
HEADLESS IN NARONA, CROATIA: The Case of Seventeen Lost Roman Heads

Sean Kingsley

In the early years of his hunt for lost Illyrian culture, Arthur Evans criss-crossed Bosnia and Herzegovina as a special correspondent for the Manchester Guardian. Reporting on the cause of the Slav's plight of freedom from the shackles of Austrian rule, in 1879 he reached Metkovic. There he was shown Roman marble statue heads of the Empress Livia and Mercury and invited to buy them. With a stroke of good fortune for Evans, the vendor took a fancy to the majestical top-hat that Sir John Evans had thrust upon his son as an essential piece of diplomatic gear that was de rigueur for important meetings. Arthur Evans never did get the chance to sport it. Instead, he bartered the top-hat for the marble heads, which replaced the hat in its leather case during his travels.

Today Livia's head resides in the Ashmolean Museum (Fig 1), Oxford, and in 2004 was reunited with its body when the statues discovered by Professor Emilio Marin (Director of the Archaeological Museum in Split) in the Augusteum of Narona went on a touring exhibition (see Minerva, September/October 2004, p.4). After display at the Ashmolean, 'The Rise and Fall of an Imperial Shrine: Roman Sculpture from the Augusteum at Narona' is scheduled for display in Barcelona, the Vatican, Split, and Zagreb (for dates, see forthcoming issues of Minerva's Calendar).

Professor Marin identified the Ashmolean Livia as originating from a major group of statues that he excavated throughout the 1990s in the Augusteum of Narona (Figs 2-3). Lying in the modern Croatian village of Vid on the eastern coast of the Adriatic, Narona was the seat of one of three assemblies (conventus) of the Dalmatian province. The settlement enjoyed a prolonged history bridging the 4th century BC and Late Antiquity.

The Roman Forum evolved over a Hellenistic emporion of the 2nd century BC, and at its heart lay a temple with a 67.9 square metre cella. This well-appointed Augusteum, with walls stuccoed and plastered to resemble marble, and the Augusteum at Narona, is scheduled for display in Barcelona, the Vatican, Split, and Zagreb (for dates, see forthcoming issues of Minerva's Calendar).

Professor Marin identified the Ashmolean Livia as originating from a major group of statues that he excavated throughout the 1990s in the Augusteum of Narona (Figs 2-3). Lying in the modern Croatian village of Vid on the eastern coast of the Adriatic, Narona was the seat of one of three assemblies (conventus) of the Dalmatian province. The settlement enjoyed a prolonged history bridging the 4th century BC and Late Antiquity.

The Roman Forum evolved over a Hellenistic emporion of the 2nd century BC, and at its heart lay a temple with a 67.9 square metre cella. This well-appointed Augusteum, with walls stuccoed and plastered to resemble marble,


Fig 2 (above right). Reconstruction view of the entrance to the Narona Augusteum, which measured 16.56 x 10.51m and was 13.24m high.

Fig 3 (left). Plan of the Narona Augusteum with statues in situ.

**Statues from the Narona Augusteum**

*Unless stated otherwise, sizes are lifesize.*
Roman Statues of Croatia

In addition to its major contribution to appraising the context of imperial portrait groups, the internationally important excavations at Narona offer insights into Roman urban development that is unmatched by any other city in the eastern Adriatic: Nin, Vis, Pula, and even the metropolis of Salona. The excavation of perhaps 17 Roman statues from a secure context is an archaeological windfall. However, various mysteries remain unresolved. Primarily, what happened to the statues’ heads? To lose one is regrettable; to lose 14 is simply careless!

Professor Marin attributes the case of the missing heads of Narona to the abrupt and violent fall of the town in the late 4th century AD. All of the statues were found headless and their bodies broken and scattered in such a way as to suggest deliberate decapitation. The statues seem to have been knocked down and covered with earth and mortar. Thereafter, this sector of the Roman town was completely deserted and became a wasteland. By the 6th century the repute of the Augusteum seems to have been largely forgotten, for this neglected plot of ground was used as a cemetery. The site’s four Early Christian basilicas flourished downtown in lower Narona. But important questions prevail: Were the heads really destroyed? And if so, how did the head of Livia escape the Early Christian butchery?

If the destruction of the Roman Augusteum was really a deliberate act of ‘pagan cleansing’ by a new Christianised population, their mopping-up operation seems not to have been particularly well conceived. That the statue group was toppled is non-controversial. However, a lynch mob does not seem to have been particularly clinical in destroying the decapitated heads.

In addition to the Ashmolean Livia, another head (possibly Germanicus) came to light in excavations in 1995 and dates from the second decade of the 1st century. Narona has also yielded a head of Vespasian, and in 1996 the Augusteum excavations recovered an eye and a hair from a Julio-Claudian period statue (Fig 5).

Eusebius’ condemnation of the public display of ancient art in Constantinople, capital of the eastern part of the Late Roman Empire, betrays a curious and somewhat bi-polar attitude towards the legacy of classical statuary. Alongside some 80 statues on show alone in the Baths of Zeuxippos, Constantinople also proudly exhibited Phidas’ chryselephantine Zeus from Olympia, and the Cnidian Aphrodite of Praxitiles was respected in the Palace of Lausus in the reign of Theodosius II (AD 408-50).

In his Vita Constantin, Eusebius complains that ‘in short the city which bore his name was everywhere filled with brazen statues of the most exquisite workmanship, which had been dedicated in every province, and which the devout victims of superstition had long vainly honoured as gods with numberless victims and burnt sacrifices, though now at length they learnt to renounce their error, when the emperor held up these very play things to the ridicule and sport of all beholders’.

So even though historical texts and archaeology convincingly prove that the early 5th century AD witnessed a very real break with the past in the decline in production of traditional sculpture in the round, classical tradition was clearly still held in high cultural regard. Even in the provinces, at sites like Čakovica Palatinae, Roman statues were deliberately reconfigured.

overlooked the River Naron below the acropolis. The entire temple complex was excavated from 1995-1996, and its tenenos and external area uncovered during the following three years. As fieldwork progressed, a staggering group of statues emerged. Although Imperial statues had come to light in other cities of Roman Dalmatia, most notably Nin and Vis, they were less numerous in quantity and contextless. Scattered across a black and white mosaic floor at Narona were 12 marble statues that would have stood on a 1m-high platform running along three sides of the temple perimeter (Fig 3).

The Augusteum has yielded a total of 14 large statues and perhaps three small and fragmentary ones (Fig 3), and has closest parallels with the sculpture group at Meteora in Olympia. The earliest examples seem to have been erected c. 10 BC, and the final additions are dated to the end of the 2nd century AD. An inscribed base dedication confirms that this latter group included a silver statue of Venus. This rich Imperial group includes a whole pantheon of emperors and empresses, including a colossal Augustus, an over-lifesize Claudius and Tiberius, a lifesize Vespasian, and possible depictions of Agrippa, Agrippina the Younger, Agrippina the Elder, and Livia (Figs 31, 3-10).
Roman Statues of Croatia

Notwithstanding this ongoing tradition, the Later Roman Empire comprehensively killed off pagan worship. The imposition of churches over temples is the best known example of the ‘sealing off’ the powers of paganism and of the purification of pagan soils. Elsewhere, a Sarmatian Constitution that was issued in AD 407 (about the same time as the fall of Narona’s Augusteum) graphically describes the fate of many similar temple sites. Thus, Title 12 confirms that: ‘If any image stand even now in the temples and shrines, and if they have received...any worship of the pagans, they shall be torn from their foundations...The buildings themselves of the temples which are situated in cities or towns shall be vindicated to public use. Altars should be destroyed in all places, and all temples situated on our landholdings shall be transferred to suitable uses’.

Does a one-off strike on the Augusteum of Narona by a Christian mob best fit the archaeological evidence? As for the statues, did the mob simply get carried away in the heat of the moment? The city governor is very unlikely to have condoned such disrespect against their Imperial ancestors and, in fact, the absence of a burnt destruction level on the site of the Augusteum betrays a far more controlled act. Of primary importance was the removal of the main focus of pagan worship, and in this respect it is perhaps telling that the excavator’s failed to identify an altar.

The surviving heads strongly hint that in reality the temple complex was either left to the gradual rot of nature, or that early modern intrusion subsequently recovered the most portable and characteristic parts of the statues: the marble heads. With 13 of the possible 17 Roman heads of Narona still missing in action, one cannot but speculate as to their current locations. No doubt some are scattered the length and breadth of the civilised world, where they may have resided for hundreds of years in antiquities collections. Minerva would be delighted to publicise the future identification of any of these missing faces.

Factual data in this article are derived from *The Rise and Fall of an Imperial Shrine. Roman Sculpture from the Augusteum at Narona* edited by Emilio Marin and Michael Vickers (Split, 2004: 313pp, hundreds of colour and b/w illus.).

Special thanks are extended to Prof. Vickers for facilitating this article.
After 150 years of obscurity, the Etruscan frescoes from the François Tomb have gone on show at the Museo Archeologico del Castello di Badia at Vulci, southern Tuscany, in the exhibition ‘Etruscan Heroes and Greek Myths’. The frescoes, amongst the most famous and beautiful examples of Etruscan painting known, were originally found at Vulci in 1857 inside a tomb named after its discoverer, the distinguished Italian archaeologist Alessandro François.

In the 19th century the necropoleis of the important Etruscan cities of Vulci and Cerveteri, and the ruins of these cities, belonged to the vast estate of Prince Alessandro Torlonia. After the opening of the Tomba François and the spreading of its fame, in 1863 the prince had the frescoes detached from the inner walls of the tomb and restored for display, first in the Museo Torlonia in Via della Lungara and then in the Villa Albani in Rome (both properties still belong to the present Prince Torlonia).

Until now the prince has denied visitors access to his collection of antiquities and classical statuary, the largest in private hands in the world. The current exhibition, therefore, is a very positive sign, a harbinger of a future change of heart on the part of the elderly Roman aristocrat.

The François Tomb was built for an aristocratic Etruscan family, the Saties, and is dated to c. 350 BC. This rock-cut subterranean structure shows a complicated plan articulated into seven funerary chambers arranged around the atrium and the tablinum, which together constitute a large central hall in the shape of a reversed ‘T’. The imposing dromos is almost 32m long and 1.7m wide, with a rosette painted between two snakes on the right side.

The wall paintings depict fighting between real and fantastic animals, and the owner of the tomb, Vel Saties, dressed in an elaborate toga picta about to cast an oracle from the flight of a bird held by a tiny rope by the child Arnaa (their names are written above their heads; Figs 1-2). There is then in a continuous narrative sequence the representation of a series of unavoidable tragic events foreseen by seers: Amphiarao with Styphus; and Cassandra, the daughter of Priam, seized by her hair by the Lesser Ajax before being raped and dying as he had predicted. These scenes are faced by others depicting Etruscan heroes fighting, including some who became the legendary first kings of Rome (Fig 3).

These military actions record events of the 6th century BC, when Vulci led a coalition of city-states that eventually defeated Rome. All subjects portray a stoic acceptance of death and the continuing and impending menace of Rome. Vel Saties himself defeated a Roman army allied with a number of Etruscan city-states.

There is also a depiction of Achilles between two Etruscan demons, Charun covered with a mantis, and Vanth with multi-coloured wings, slaying a Trojan prisoner in front of the shade of Patroclus (friend of Achilles) who will be able to enter the underworld only after this sacrifice. The Trojan prisoner represents the Roman enemy. Vel Saties’ appropriation of Greek mythology to celebrate his aristocratic ancestry is thus an indication of a symbiotic, symbolic relationship between Etruscans and Romans, Greeks versus Trojans, prevalent at the time.

The tomb has been reconstructed in actual size within the museum at Vulci to allow the newly restored painted panels to be seen as they were originally, but now within an air-conditioned atmosphere. The actual tomb can be visited in the Archeological Park of Vulci, where the Nature Reserve contains the ruins of the Etruscan and Roman walled city, the necropolis, and a superb arched Etruscan bridge spanning a canyon cut by the River Ficola in a spectacularly dramatic and romantic landscape. It is possible to visit the site by appointment with a mountain bike and on horseback with English-speaking guides.

Meanwhile, in a separate development, Italy’s Culture Ministry has just announced that the Torlonia Statues, regarded as one of the world’s greatest private collections of ancient Roman sculpture (comprising 620 marble and alabaster statues and sarcophagi from the Roman Empire) will hopefully be displayed some time in the future in a special museum, once the statuary has been cleaned and restored. Whether or not the Torlonia family succumbed to billionaire Prime Minister Silvio Berlusconi’s alleged offer to personally buy the collection for 130 million euros ($88 million) remains unconfirmed.
October issue: Hoarders of the Lost Ark
British Museum has sacred Maqdala tablets
in sealed underground store
from the effective running of a state down to the personal survival of an individual, money is an essential part of everyday life. Yet many popular histories of the Silk Road only throw in the odd coin or piece of silk as a token gesture to the mechanics of trade, political and military administration, and skip swiftly on. In reality, the archaeological and documentary evidence found over the last hundred years at sites in Xinjiang and Gansu in north-western China provide a vast and reliable source of data on everyday life at the eastern end of the 'Silk Road'.

The coins fall into three distinct groups: Chinese coins, Western coins, and local coins modelled on Chinese and/or foreign coins. In terms of quantity and distribution, Chinese issues and locally produced Chinese-style coins dominate. Good quality Chinese coins are found during periods of strong Chinese authority in Eastern Central Asia, in particular the Han (206 BC to AD 220) and Tang (AD 618-907) dynasties. Following Chinese withdrawal from the region, or the severing of links with central China, local production of Chinese-style coins continued, but with a noticeable deterioration in quality and size.

Western coins and imitations are found in specific locations at specific periods. Bronze Kushan coins occur in the Khotan area, mostly associated with the Yotkan site. Silver Sasanian and Arab-Sasanian coins are distributed in the Turfan area, in burials and small hoards, associated with the Gaochang site. Gold Byzantine coins and imitations also turn up in the Turfan area (Fig 4), in burials at the Astana cemetery (Fig 6), associated with the Gaochang site. The Kushan coins functioned as circulating money. The Sasanian coins also functioned as circulating money, and had a special purpose in burials, when they were placed in the mouth or over the eyes of the deceased. The imitation Byzantine pieces had a special function: most were found in 7th-century tombs at Astana (Figs 6, 10), usually in the mouth of the tomb occupant.

All the locally created coins bear some reference to Chinese coins: they have a Chinese inscription and/or the distinctive square hole of Chinese coins. Like the Western coins, these are found in specific locations. The Sino-Kharoshthi coins of Khotan (AD 30-150) combine the Chinese and Kushan coinages. One side features a pictorial design in the form of a horse or camel and a Kharoshthi inscription naming the king. The other side has a Chinese inscription stating the weight of the coin according to the Chinese system. The Sino-Kucha coins found at sites north of the Tarim Basin were probably first issued to maintain a Chinese-style coinage in the area after the Han withdrawal and continued down to the early 7th century. These coins are modelled on the Han dynasty wuzhu (5-grain) coin, to which two local characters have been added, thereby creating a new bilingual and bicultural type (Fig 1). Coins with the Chinese inscription Gaochang jiling (Gaochang, auspicious and profitable) were issued in the Gaochang kingdom near Turfan, and commemorate the restoration of the Qu family to power in 620. These have a four-character Chinese inscription and a square hole, again modelled on Chinese coins (Fig 7).

The locally created coins of the early 7th century reflect the momentous political changes that were happening...
Money on the Silk Road
dynasty excavated at the Juyan sites in Gansu reveal that coins, grain, and textiles were important forms of money at Juyan, and that official salaries were reckoned monthly. A captain's salary, for example, was reckoned at 600 coins per month, but may have been paid in coin and/or textiles. A fragment from a roll of plain silk of the 2nd century AD found at Dunhuang reveals the equivalent values of coins and plain silk. It has a Chinese inscription stating its place of origin in one of China's provinces, its length (4 zhang), its weight (25 liang), and its value in coin (618 coins). If we consider 618 as being 600 x 103%, we can deduce the following values: 1 zhang of plain silk at 150 coins (4 x 150 = 600); 1 liang of plain silk at 24 coins (24 x 24 = 600); and 1 roll of plain silk at 600 coins. The total value of 618 coins suggests that these were standard equivalents adjustable by means of premiums and discounts, in this case a premium of 3%.

The Kharoshthi documents from Niya confirm that there was an indigenous settlement and that day-to-day affairs were not subject to Chinese administration. Although Chinese coins were known and used at Niya, there were other more established media of exchange: carpets, textiles, grain, and animals. There are sufficient examples to determine a hierarchy (albeit hazy) of items used in payments. Grain was used to buy camels. Camels were the most common form of payment for slaves. Horses, camels, carpets, horses, and cotton were used to purchase land. Fines and penalties were paid in horses, cows, camels, and textiles.

Most of the Chinese documents from Turfan have come from the cemeteries at Astana and Kara-khoja, both associated with the Gaochang kingdom. From the late 3rd century to the early 6th century, silk and carpets were the main forms of commodities, purchases, loans, and hiring labour. After the establishment of the Gaochang kingdom in AD 502, textiles continued to be the main form of money for purchases and loans, although there was a shift from silk and carpets to silk and cotton. In the mid-6th century a major change occurred, with silver coins and/or grain replacing textiles and carpets as the means of paying for loans, lease of land, and hiring of labour. It appears that silver coins were preferred for transactions of superior quality. After the Chinese takeover of Gaochang in 640 AD, the latter took the superior form of money, but silk largely replaced grain as the secondary form. Labour was paid for in silver coins; purchases were paid for in silver coins and/or silk; and loans were made mostly in silver coins and silk.

An abrupt watershed occurred c. 700, when Chinese copper coins replaced silver coins. Gold coins are conspicuously absent in the Turfan contracts, confirming their special role in burials. However, gold and silver coins, as well as textiles, play a key role in the tomb inventories dated 384 to the 640s, which were prepared as part of the burial assemblage for use in the next world.

The documents in Tocharian B, Khotanese, and Tibetan, generally confirm the use of Chinese (or Chinese-style) coins in Kucha and Khotan in the 7th and 8th centuries. The Tocharian B documents from Kucha highlight the role of the monastery as a centre of economic life, and the mechanisms by which it functioned, also that large quantities of coins were in use. The Khotanese documents show the use of large quantities of Chinese coins and textiles south of the Tarim Basin. Tibetan documents reveal how strings of Chinese coins and grain were the main forms of money during the Tibetan occupation: coins were used for buying people and livestock; grain was used to buy land and property, loans and hiring of labour. They suggest a far greater use of Chinese coins than was previously suspected.

These are just a few highlights drawn from the great wealth of coins and contemporary documents from sites in Eastern Central Asia. The coins provide one story, the documents another. Relying on one source is not enough: the coins help us to interpret the documents, and the documents help us to understand the coins. Bringing them together allows us to build up a new and reliable picture of money on the Silk Road.

Helen Wang is Curator of East Asian Money in the Department of Coins and Medals, The British Museum.


Fig 7 (top left). Gaochang jili bronze coin from Gaochang, near Turfan.
Fig 8 (middle left). Kaiyuan tongbao bronze coin, first issued in China in AD 621, and widely used in Central Asia.
Fig 9 (bottom left). Dali yuanbao coin, an apparently Chinese bronze coin issued in Eastern Central Asia, late 7th century.
Fig 10 (bottom right). Grave goods from the Astana cemetery, with silver eye covers at top and coins found in a woven basket. From Aurel Stein, Innermost Asia (1928, p. LXXXIX).
Spanning the ages and the great civilisations of the world, Apollo brings you boldly illustrated yet academically rigorous essays by internationally renowned scholars. Now with a fresh new design, it continues to be an extraordinary and essential magazine for everyone with a passion for the fine and decorative arts. In-depth coverage of the art and antiques market is also provided alongside twelve pages devoted to the latest art books and exhibitions.

RECENT ARTICLES:
SOANE AND THE GRENVILLES
by Peter Triskup
SIR WILLIAM HAMILTON’S VESUVIAN APPARATUS
by Bent Soenksen
COLLECTORS IN THE SHADOWS – BRITISH PRIVATE COLLECTING
by Martin Bailey
AFTER THE LOOTING WAS OVER – ONE YEAR AFTER THE IRAQ WAR
by Martin Bailey
7000 YEARS OF CHINESE JADE FROM THE COLLECTION OF SIR JOSEPH HOTUNG
by Carol Michaelson and Margareet Sax

SPECIAL SUBSCRIPTION OFFER
Read 6 issues of Apollo for just £26
Visit www.apollo-magazine.com/five

THE INTERNATIONAL MAGAZINE OF ART & ANTIQUES
20 Threadneedle Street, London WC2X 8PF
Tel +44 (0)20 7430 1900 Fax +44 (0)20 7404 7015
Subscriptions hotline: +44 (0)870 448 661 e mail: apollo@simmonsgallery.co.uk

www.apollo-magazine.com

NUMISMATIC CALENDAR

AUCTIONS & FAIRS
FEATURING ANCIENT COINS

3 November. BUSSO PEUS NACHF AUCTION.

6 November. THE LONDON COIN FAIR. Holiday Inn Bloomsbury, Coram Street, London. 9.30am - 5pm. Contact: info@simmons-gallery.co.uk; Tel. (44) 20 8989 8097; www.simmonsgallery.co.uk.

13-14 November. NUMISMATA BERLIN. Fair-Centre, Hall 20, Berlin; www.numismata.de.

24-26 November. GERHARD HIRSCH NACHFOLGER AUCTION. Coins and Medals. Munich. Tel. (49) 089 2292150; Fax. (49) 089 2283675; www.coin.hirsch.de.


26 November. COIN FAIR BARCELONA. Hotel Expo. Contact: Miro-Amaros. Tel. (34) 965 546 618.

27 November. JURY’S HOTEL COIN FAIR. 16-22 Great Russell Street, London. Tel. (44) 20 8656/4583 or (44) 20 8651 3890.

3-5 December. BALTIMORE COIN AND CURRENCY CONVENTION. Baltimore Convention Center, Maryland: www.hometown.aol.com/baltimorecoinshw.

4 December. JEAN ELSEN AND SONS AUCTION.

10-11 December. LEIPZIGER MUNZHANDELUNG AUCTION. Leipzig. Tel. (49) 341 124 790; Fax. (49) 341 2117 245.

CONFERENCES & LECTURES

GERMANY

ITALY
Padua
Palazzo Zuckermann, a new museum complex located near the Roman amphitheatre, is exhibiting a series of private collections of works of art from different periods bequeathed to the city. The most important is the Bottacin Collection assembled in Trieste in the 19th century and famous for its coins and medals. One of the most important collections in Europe. Its holdings range from early Greek coins to Roman, Byzantine, Lombard, and Islamic. PALAZZO ZUCKERMANN (39) 049 8204551. Permanent.

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

USA
Cambridge, Massachusetts

New York

ISRAEL
Jerusalem
THE AITNA TETRADRACHM. One of the most acclaimed of ancient coins, dating from 5th century BC Sicily and attributed to the 'Master of Aitna', is on public view for the first time in over a century. The coin, from the Cabinet des Medailles, Brussels, forms the centrepiece of a new permanent display of Greek coinage, which features other examples attributed to this celebrated die-engraver. THE ISRAEL MUSEUM (972) 2 670 8811 (www.imj.org.il). (See Minerva, July/August 2004, p.40.)
Save with a subscription to MINERVA

6 ISSUES 12 ISSUES 24 ISSUES 30 ISSUES
(1 Year) (2 Year) (4 Years) (5 Years)
UK £21 £39 £74 £90
EUROPE £23 £44 £83 £100

USA, CANADA and rest of the world
Surface £25 or US $40 £45 or US $72 £87 or US $139 £110 or US $176
Air £33 or US $53 £61 or US $98 £118 or US $189 £148 or US $237

Please circle the subscription rate you require and print all details clearly in block capitals.
Payments can be made by cheque, debit card, and Visa, Mastercard or Access credit cards.

Name.................................................................Enclosed £/US $ cheque value
Address..............................................................Please charge credit card number
..............................................................Expiry date ... / ......
..............................................................Signature

SEND FORM TO: Minerva 14 Old Bond Street London W1 4PP Tel: (44) 20 7495 2590 Fax: (44) 20 7491 1595
OR: 153 East 57th Street, New York NY 10022 USA Tel: (1) 212 355-2034 Fax: (1) 212 688-0412
E-mail (UK): subscribe@minervamagazine.com (USA): ancientart@aol.com

MINERVA Reprints

GOLD OF THE NOMADS
A Review of ‘Scythian Treasures from Ancient Ukraine’
Ellen R. Reeder, Gerry D. Scott, III, and Shelby L. Wells
A 10-page review (Minerva Nov/Dec 99) of the extraordinary treasures of ancient gold discovered in the Ukraine since the 18th century, and rarely seen outside Europe, that form a travelling exhibition which ran from 1999 to 2001.

REPRINTS OF MAJOR REVIEW ARTICLES, ALL WITH NUMEROUS COLOUR ILLUSTRATIONS

GREGORIAN VASE FORGERIES
Observations on the Art of Deception in the Vase-Maker's Craft
Dietrich von Bothmer
Dr von Bothmer, Distinguished Research Curator of Greek and Roman Art at the Metropolitan Museum of Art, New York, is a world renowned authority on ancient Greek vases. In this intriguing 10-page study (Minerva March/April 98) he examines ancient copies and more recent forgeries of Greek vases, a subject often discussed by scholars, dealers, and collectors, but rarely offered in print.

GOLD OF THE NOMADS
A Review of ‘Scythian Treasures from Ancient Ukraine’
Ellen R. Reeder, Gerry D. Scott, III, and Shelby L. Wells
A 10-page review (Minerva Nov/Dec 99) of the extraordinary treasures of ancient gold discovered in the Ukraine since the 18th century, and rarely seen outside Europe, that form a travelling exhibition which ran from 1999 to 2001.

EGYPT 2000 BC: THE BIRTH OF INDIVIDUALISM
Prof. Dr Dietrich Wildung
An 8-page review (Minerva May/June 2000) of an important exhibition of Middle Kingdom Egyptian art by the Director of the Ägyptisches Museum und Papyrussammlung, Berlin.

THE LOST CITY OF ANCIENT ANTIQUES
Christine Kondoleon
A 10-page review in Minerva (Sept/Oct 2000) of the first international exhibition about Antioch, described by the organiser and curator.

ETERNAL EGYPT: MASTERWORKS OF ANCIENT ART FROM THE BRITISH MUSEUM
Edna R. Russmann
An 8-page review (Minerva May/June 2001) of the largest selection of the British Museum’s distinguished holdings ever made available to an audience outside its own galleries.

Treasures of Ancient Egypt: The Quest for Immortality
Jerome M. Eisenberg, Ph.D.
An 8-page review (Minerva July/Aug 2002) of the important international travelling exhibition, mounted solely from Egyptian sources, and originating at the National Gallery of Washington.

The Art of Magna Graecia
Michael Bennett and Aaron J. Paul
An 8-page review (Minerva Nov/Dec 2003) of 81 masterworks from eight Italian regional archaeological museums exhibited at the Cleveland Museum of Art and Tampa Museum of Art.

Order MINERVA reprints at £3.00/$5.00 each, or 3 for £8.00/$12.50, including postage.
Please send orders to the above addresses. Quantity discounts available for academic use or resale.
Have you missed any issues of **MINERVA**

**Back issues 1990-2004 can be supplied at £4.00 each to UK/Europe, or £4.00/$7.00 to USA/Canada and £4.50/$7.00 to the rest of the world.**

Details of the most recent issues are given below, full details of all back issues are now available at www.minervamagazine.com

### 2000 - 2002

- **JULY/AUG 2000**
  The Art of the Vikings
  Coptic Art in Egypt on Show in Paris
  The Late Roman Silver Treasure from Kaiserburg
  The Golden Age of Chinese Archaeology
  The Archaeology of Bahrain

- **MARCH/APR 2001**
  Etruscanos at the Palace of Grassi
  Cleopatra at the British Museum
  Iranian Treasures in Vienna
  Villa Muretta: Pompeii Uncovered
  Autumn 2000 Antiquities Sales
  Images of Power on Ancient Coins
  'Forgery Culture' Reviewed

- **NOV/DEC 2001**
  Islamic Glass Masterworks at the Met.
  Agatha Christie & Archaeology
  Archaic Sculpture Galleries, Athens
  Bamiyan Statues: UNESCO Responds
  The Enigma of Roman Chester
  'Blood & Sand' at the Colosseum

- **JULY/AUG 2002**
  Treasures from Egypt in the USA
  Leventis Cypriot Gallery, Denmark
  The Tomb of Meryneith, Saqqara
  Neolithic Art from Sha`ar Hagolan
  Vitruvius' Caryatids Revisited
  The Mystery of Damascus Steel
  Indo-Europeans in China

- **MARCH/APR 2003**
  Egyptian Ushabtis at the Louvre
  Fake Phoenician Glass in Damascus
  New Excavations in Greece
  The Archaeology of Qur'an
  Life & Death at Byzantine Amorium
  Winter 2002 Antiquities Sales
  Vikings in Anglesey

- **NOV/DEC 2003**
  Zagreb Archaeological Museum
  10 Years at Butrint
  Prehistoric Albania
  Roman Sites of the Balkans
  Archaeology in Montenegro
  Tanagra Figurines at The Louvre
  Trier Late Roman Wall Paintings

- **JAN/FEB 2004**
  Treasure at the British Museum
  Egypt in Hildesheim
  The Portland Vase: Further Debate
  'Victory' Revisited at Brescia
  Zenobia, Queen of Palmyra
  The Bronze Age in Boston
  Iraq Museum Update

- **SEP/OCT 2004**
  Scythian and Sarmatian Treasures
  Egyptian Art at Eton College
  Magic in Ancient Egypt
  Via Egnatia: Restoring a Roman Road
  Ali Pasha's Excavations at Nicolop
  Archaeology of Chaucer's Pilgrims

- **JULY/AUG 2001**
  Treasures of Ancient Sicily
  Leiden National Antiquities Museum
  The Gold of the Amazons
  City of Pan, Israel
  Arcadia in Norfolk
  A Celtic Gold Masterwork
  Butrint 2000

- **MARCH/APR 2002**
  Armenian Warlords at Leiden
  New Scythian Gold Grave in Siberia
  Troy: Dream & Reality
  Roman Frescoes in Jerusalem
  Ilisu Dam, Turkey
  Stamp Seals of Dilman
  Coins of the Curioloces

### 2002 - 2004:

- **SEP/OCT 2002**
  Aztecs at the Royal Academy, London
  Spring 2002 Antiquities Sales
  The Tomb of Alexander the Great
  England's Maritime Heritage
  Medieval Glass Production & Trade
  Zoroastrian Art
  Sasanian Silver Plates

- **NOV/DEC 2002**
  Sir John Soane's Museum, London
  Nomadic Art of Eastern Eurasia
  Afghan Art at the British Museum
  Archaeology in Campina
  Ancient Magic Gems in Germany
  Sutton Hoo Visitor Centre
  Valley of the Kings Update

- **JULY/AUG 2003**
  Ancient Art from the Iraq Museum
  The Ancient Near East in New York
  Art & History of the Silk Road
  The Wilderness of Zin Revisited
  Archaeology & Afghanistan
  Archaeology & The Athens Olympics
  Leicester Iron Age Coin Hoards

- **SEP/OCT 2003**
  The Portland Vase: Roman or Renaissance?
  Contours in Greek Art
  Greek Images of Childhood
  Archaeology in Germany
  Rock Art of the Egyptian Desert
  Classical Indian Sculpture

- **MAY/JUNE 2004**
  Tutankhamun in Basel
  Enlightenment in the British Museum
  The Prix de Rome
  Iastrian Splendours
  Magna Mater & Isis in Mainz
  The Port of Mecra
  Origins of the Islamic Mosque
  Ethics in Maritime Archaeology

---

Payments can be made by cheque, debit card, and Visa, Mastercard or Access credit cards. Please make cheques payable to Minerva.

14 Old Bond Street, London W1S 4PP
Tel: (44) 20 7495 2590
Fax: (44) 20 7491 1595
Email: subscribe@minervamagazine.com

153 East 57th Street, New York 10022, USA
Tel: (1) 212 355-2034
Fax: (1) 212 688-0412
Email: ancientart@aol.com
True Values of History

- Auctions in Switzerland
- Purchases and Sales
- Expertises and Valuations
- The Development and Care of Collections
- Financial Services
- Numismatic Reference Library

Special Areas:
- Coins of the Ancient Classical World
- Medieval and Modern Coins

Leu Numismatics Ltd
In Gassen 20, P.O. Box
CH-8022 Zurich, Switzerland
www.Leu-Numismatik.com
info@Leu-Numismatik.com
Telephone ++41 1 211 47 72
Telefax ++41 1 211 46 86

Leu Numismatics
The first address in numismatics
WANTED TO PURCHASE:
FINE ANTIQUITIES OF ALL PERIODS

We are prepared to travel world-wide to acquire select works of legally acquired ancient art for our rapidly expanding clientele.

We will purchase collections of any size, act as your agent to sell your objects on commission, or exchange them for other select pieces from our extensive inventory (see our advertisement inside the back cover).

Send photographs and full details if possible with your letter.

royal-athena galleries
153 East 57th Street, New York, New York 10022
Tel: (212) 355-2034  Fax: (212) 688-0412
email: ancientart@aol.com

The International Association of Dealers in Ancient Art, a group of leading dealers in classical and pre-classical antiquities, is the first international trade association devoted to this field. The association has a comprehensive code of ethics and practice which it believes will aid both active and potential collectors of ancient art.

The association will encourage the study of and interest in ancient art and contacts between museums, archaeologists, collectors, and the trade. It will promote a more liberal and rational approach to the regulations in various countries on the import and export of works of art with the ultimate aim of the protection of our cultural heritage.

For a list of members or further information please contact the chairman, James Ede, 20 Brook Street, London W1K 5DE, UK. Tel: (44) 20 7493 4944. Fax: (44) 20 7491 2548.
VOLUME 15 NOW AVAILABLE

We are offering dark blue rexine-covered binders with the Minerva logo and volume number on the spine.

Volumes 1-15 are available.

Please state which volume you require

UK (inc. VAT)
£6.50

USA & Rest of the World £8.00/US$13.00

Prices include postage and packing.
Please allow 28 days for delivery.

Send your order to:

MINERVA
14 Old Bond Street, London W1S 4PP
Tel: +44 (0)20 7495 2590 • Fax: +44 (0)20 7491 1595
http://www.minervamagazine.com

Can Be Bought At:
The Fitzwilliam Museum, Cambridge;
The Louvre, Paris;
The Metropolitan Museum of Art;
The Sackler Gallery (Smithsonian);
The Bible Lands Museum, Jerusalem

and many other fine museum shops and bookstores.

If your local shop or newsagent does not stock it, please ask them to order it.

royal-athena galleries

EGYPTIAN BRONZE COW-HEADED HATHOR

Seated, wearing sun disc and uraeus between cow's horns, holding an ankh in her right-hand.

Ex Maurice Nahman collection (1868-1948)
Ptolemaic Period, 4th-3rd Century B.C.
H. 21 cm. (8 1/4 in.) Rare type


153 East 57th Street,
New York, NY 10022, United States.
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
PHOENICIANS AND TUDORS BENEATH THE SEA

Sean Kingsley summarises some recent research in the field of marine archaeology.

The absence of a final interpretative chapter that successfully synthesises the various threads of data is sorely missed. Instead we are left to ponder what facts the team have for suggesting that the schist ballast was a salable commodity; how on earth the pottery specialists can claim the ceramics date to 400 ± 10 BC on the basis of typology alone; to what degree such small craft with a low-level cargo typified the period. Fortunately, in presenting this report as Volume I the team have given themselves space to breathe. Perhaps these outstanding historical questions will be addressed in subsequent volumes. These serious points do not detract from what is a very important contribution to the history of seafaring. Many centuries later, and within an Atlantic nautical milieu, an altogether different type of craft, a Tudor warship, met a similar fate. Volumes 1 and 5 of a scheduled five-volume final publication series profiling the excavation, conservation, and interpretation of the Mary Rose. Vanguardled with excess baggage that they are virtually impossible to review. According to television figures at least 60 million Britons gazed at the aged timbers of Henry VIII's flagship as they were eerily restored from the Solent on a wet Monday on 11 October 1982. In terms of project management and visualisation this marked something of a coming of age for the fledgling discipline of nautical archaeology in Britain.

For Future Generations. Conservation of a Tudor Maritime Collection, edited by Mark Jones, is the latest book for the specialist and deals comprehensively with the challenge of conserving about 26,000 artefacts of wood, ivory, horn, leather, bone, ceramic, glass and stone. Sections on sealed environment, passive storage, exhibition and storage of the collection are all engaging. Peter Marsden's neatly compiled Sealed by Time. The Loss and Recovery of the Mary Rose by Peter Marsden (The Mary Rose Trust, 2003; 194pp, £16.95) for this nightmare, and not until 2015 will the timbers finally be fully conserved. Otherwise for purposes of public education, the Mary Rose project has been seen as a liability because with a cry of 'never again' it has prevented the establishment green-lighting future projects. However, times change and today marine archaeology favours preservation in situ where possible. The fact that this project cast such a long shadow over a generation of nautical archaeological studies in Britain is criminal. For this reason the project must accept its criticism. Even though Peter Marsden has done an outstanding job on Volume 1, the editing could have been tighter ('uncer-tainties' on p. xi is neither old nor new English grammar, and the scientific jargon from being acceptable for such a flagship excavation that cost a king's ransom to get to press.

THE BOOKS

The Ma'agan Mikhail Ship. The Recovery of a 2,400 Year-old Merchantman. Final Report, Volume I, by Elisha Linder and Yaacov Kahanov (Israel Exploration Society and University of Haifa, 2003; 256pp, £23.25 b/w & colour illus; hardback £65.)

Sealed by Time. The Loss and Recovery of the Mary Rose by Peter Marsden (The Mary Rose Trust, 2003; 194pp, £16.95)

Dancing at the Dawn of Agriculture
Yoel Faganinkel
University of Texas Press, 2003. 326pp, 64 b/w illus. Hardback, £34.95

When Vivaldi immortalised the beauty and wonder of the Four Seasons in 1725, he was following a very long pound path stretching back to the eighth millennium BC. Near East. Piano and violin may not have been invented, and culture may have seemed relatively ‘base’, but the sound of nature’s music that served as the backdrop to early dance in protohistoric village communities was tuned to the very same source.

In a highly original and impeccably researched book, Professor Faganinkel, Senior Lecturer in the Institute of Archaeology at the Hebrew University of Jerusalem, examines the general origins of primitive dance. Over the years he has collated a database of 396 dancing scenes from 170 sites that occur on various media ranging from pots to wall paintings, linen, seals, and clay models. As would be expected, it is in the Near East that the dance motif first emerged during the eighth millennium BC. By the first half of the seventh millennium it had spread into northern Mesopotamia, Anatolia, and Cyprus. And by the end of the seventh and into the sixth millennium Armenia, Greece, and the Balkans had all joined the dance.

But living in such a precarious world, what on earth did these village communities have to celebrate? Unlike the modern era, where dance has evolved largely into a form of recreation, dance was an essential cross-cultural ritual. Documented performances reflect a highly formulaic phenomenon whereby most dance occurred at night in the open air in circles (but with some row and couple dances), typically moving counter-clockwise (except in mourning ceremonies), and where men and women danced separately.

Employing ethnographic parallels, Professor Faganinkel sees such behaviour as religious activity designed by and for tribal societies to create unity, but also to demonstrate social stratification, and to provide education and transmit cultural messages from one generation to the next. Precisely because life without genetically modified food was so precarious, the rhythms of the seasons were felt so more intimately and the gods of the seasons had to be appeased. Thus, early dance emerges as a primary tool tied to the main points of the calendrical agricultural cycle that fostered harmony with nature, appeased the divine beings, and reminded the community of their harvest obligations.

Dancing at the Dawn of Agriculture offers fresh insights into life in the Cradle of Civilisation, and will hopefully serve as great sustenance for future thought on this intriguing issue.

Seán Kingsley

The Graven Image.
Representation in Babylonia and Assyria
Zaïdab Bakhtiar

The author of this book, who holds the Chair of Art History and Archaeology at the Hebrew University, New York, sets out the content of the book as a sequential narrative, offering, as she puts it, ‘a series of essays that confront a number of unexamined theoretical assumptions’. In leading up to her main thesis, the author gives us a very clear view of the visual and written world of Babylonia and Assyrian culture and art, i.e. a point of view different from that familiar in the field of Assyriology. An Iraqi by birth, she comes to the subject from an interesting angle, and she argues that the field of Assyriology reflects the fact that it has been developed during the virtual century and a half since the effective decipherment of cuneiform (1857), almost entirely by Europeans (including Americans), and therefore with a particular western mindset. There is truth in this, but it is not true that it has led to significant distortion in the results.

Her main thesis lies in Chapters 4-7, which discuss ‘how representation in Mesopotamia had the power of creating the real and in fact was thought to create the real’. This section includes speculation about hidden significance behind the writing system of ancient Babylon and Assyria, particularly as it relates to representation in art. Dr Baharni takes up suggestions made by others that in the cuneiform writing system the ancient Babylonians and Assyrians retained an awareness of earlier pictographic and, therefore, logographic (word sign) element, and saw hidden meanings in written texts.

The author is very thoroughly involved in modern art criticism and, as a result her speculation on these ideas, is extremely difficult to follow. She states that she uses ‘the language of semiology and deconstruction’, that is familiar to art historians but not to the majority of ancient Near Eastern scholars. As a result the text bristles with jargon and it is frequently necessary to read a sentence more than once to get the meaning, and then it is often not very clear. It would have been a good idea, at least, to have provided a glossary of terms.

Concerning the more normal discussion of the ancient evidence, the author appears to have a good knowledge of the archaeological and inscriptive material, but there are inaccuracies. For example, in discussing the mutilation of images of rulers (pp.150ff), she says regarding the British Museum relief showing Sennacherib’s conquest of Lachish (where his face had been gouged out), that the epigraph above his head was similarly attacked, and the name and title of the king were removed’ (p.152). In fact there is slight damage to one part of the inscription, but the king’s name is undamaged.

In general, it is not possible to say that, though there are useful points in the book, the speculative parts are so obscure that it is difficult to assess their value.

T.C. Mitchell, formerly Keeper of Western Asiatic Antiquities, The British Museum

The Iconography of Sculptured Statue
Bases in the Archaic and Classical Periods
Angelika Kosmopolou

Originally written as a doctoral dissertation, this book combines a discussion of the sculptured bases of the archaic and classical periods with a catalogue of 63 known examples. About two-thirds of them are in museums in Athens and about half of the rest are in other museums in Greece, with only five in museums elsewhere in Europe. Examples found outside Attica tend to show strong Attic influence.

After an introduction dealing with matters like form and types, the analytical chapters fall into two parts. The first consists of four chapters on the bases for dedications and funerary monuments respectively in the archaic and classical periods, each chapter dealing systematically with iconography and function, and adding, where appropriate, discussions of inscriptions, the objects dedicated (not all of them actually statues), and the intended recipients.
The second part has three chapters on the bases of cult statues, beginning with the long-lost bases of Phidias for his monumental statues in Athens and Olympia.

The footnotes testify to a wide-ranging grasp of the relevant archaeological literature. Some of the interesting points discussed might well have found their place in the main text.

The author has not been well served by her editor, who should have seen to it that all the Harvard-style references were decoded in the list of abbreviations, that the list itself was fully alphabetical, and that marginal references to illustrations were supplied for all objects mentioned in the text to save the reader having to make diversions into the catalogue to find the link between text and illustrations. It would also have been helpful to have included catalogue numbers in the captions to the illustrations.

One curiosity: the base collected by Lord Elgin at Sigeion, now in the British Museum, was reused not in but outside a small chapel there. Nonetheless, this book provides an excellent survey of the material, both surviving and lost, and would be a welcome addition to any specialised library.

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

Britain BC: Life in Britain and Ireland Before the Romans
Francis Pryor

This is an account of the prehistory of Britain and Ireland from the Old Stone Age around 480,000 years ago until the Roman Conquest of Britain in the mid-1st century AD, with a notable emphasis on the Neolithic/New Stone Age period. The approach is akin to that of a lecture series on British archaeology. It is well structured. It identifies the key subjects in each section and chapter and describes them lucidly and informatively. It is up-to-date, with a particular emphasis on the more recent excavations and hypotheses. The volume is well illustrated, with plentiful line drawings as well as colour photographs. The text is anecdotal to hold the general reader's interest. While this can also serve to mask the true factual content, it is a valid teaching approach.

Although nearly 500 pages in length, Britain BC is not intended by the author - who is one of the leading prehistorians in Britain today - to be seen as a textbook. Nor is it comprehensive. Indeed, as Dr Pryor notes, 'an enormous amount of significant material has been omitted.' Rather it is presented as a highly personalised narrative that explains how the author views the picture of Britain unfolding, one that is 'clear cut and not fettered with fascinations of a business or business detail, however, is not strictly correct. In place of the absent, fascinating (archaeological) detail, we are given archaeological gossip such as the description of Sir Jocelyn Stevens, Chairman of English Heritage as 'a very snappy dresser: trousers with knife edge creases, shoes that glisten in the sun, double-breasted coat with a rose in the lapel.' This sort of detail may only be described as tedious and, for this reviewer, together with the approach which at times is overly familiar, nearly specific. Fascinating detail, even if it was inessential, would be far more preferable. Perhaps, however, this is not an entirely unreasonable price to pay for a book which does enable the reader to gain in fact a very good insight into the principle facts and theories on British prehistory today. But I suspect that books on Classical Archaeology and Egyptology that followed the same approach would be given very short shrift.

Dr Paul Robinson, FSA, Curator, Wiltshire Heritage, Devizes Museum

The British Settlement of Brittany. The First Bretons in Armorica
Pierre-Roland Giot, Philippe Guigon, and Bernard Merdrignac

The Atlantic peninsula known today as Brittany possesses particular characteristics which differentiate it from other regions of France, such as its separate language (Breton, closely related to Cornish and Welsh), and popular distortions which compound early stone monuments, druidical or Arthurian connections, and Celtic myth. The stated purpose of this book is to try to clarify the tradition that large-scale migrations of natives of the British Isles (Brittones) to the region now known as Brittany occurred during the early medieval period; the modes of population influx, their different causes, their extent and ethnic importance, as well as its linguistic, cultural, economic, technological, and religious effects.

In many respects this book should be regarded not as a definitive synthesis, but as a discourse which makes available to a wide audience the work of the late Professor Giot, who died in 2002. A leading figure of French archaeology, and former Director of Research for CNRS, Giot had a long-standing interest in Wales, with which Brittany is often compared, and was proud to be President of the Cambrian Archaeological Association. In an opening preface, Wendy Davies provides a fitting tribute and some touching personal reminiscences. In their foreword, co-authors Philippe Guigon (one of Giot's doctoral students) and Bernard Merdrignac (Professor of History at the University of Rennes et Haute Bretagne) indicate that the book represents Giot's final discourse on a subject which he studied for over 50 years: Brittany in the early medieval period.

By dividing the book into three distinct sections, the authors have attempted to synthesise for the first time a wide range of diverse information. Part I (by Giot) looks at the environment of the Armorican peninsula, its coastline, flora, and fauna (including, for example, a pollen diagram from the peat bog at Kergall). A history of post research on population and race, from the work of the Thierry brothers in the first half of the 19th century onwards, is followed by a chronological review of the Armorican population and its density during the 3rd to 10th centuries. This incorporates the results of excavations of early medieval cemeteries such as St-Urnel, Plémeur (excavated by Giot in the 1940s). Part II (by Merdrignac) looks at the politics and religion; the historical context of Brittany's Christianisation and the first Briton migration up to the end of the 5th century, the arrival of saints such as St Samson of Dol in the 6th century and the second British migration, and its emergence within Carolingian orbit from the mid-8th century onwards. Part III (by Giot and Guigon) examines the material culture of the Armorican Bretons: the different types of sites, the material culture, churches, trade, navigation, roads, mines, and quarries. Some issues, such as the date of the migrations, and which regions were affected when, are fraught with difficulties, resulting from very few early texts, ambiguous linguistic evidence, and meagre archaeological record. These issues are controversial and many of Giot's suggestions are likely to remain contentious. Archaeological evidence for many
claims is absent or insubstantial as presented, and the comparison of Breton material culture with that from its neighbours lacks depth. It is regrettable that the book, which first appeared in 2003 as *Les premiers bretons en Armorique* (Presses universitaires de Rennes) has densely written text which is let down by poor translation. Many readers will find it hard to distil the evidence from the huge and complex pile of information presented, and I suspect that only those devoted to the subject will persevere to extract fact from rhetoric. Sentences such as 'The powerful family of Romano-British stock, the Aurellian, having a seat of power probably localised in the ancient Roman circumscription Venta Silurum [Venta Silurana], would have radiated in the Dumnonia peninsula ...' (p. 131) are typical. A good editor would have been useful to sort out infelicities such as the discrepancy between the text and caption dates for the building for grain drying or fish smoking found at Liveach (p. 209), the use of French or obscure names (e.g. Constance Chlorel, Maxen Wedlig) without further explanation, the absence of translations of Latin genealogies for the general reader, and poor referencing of statements.

The option remains of reading the original French, although the intention of disseminating the work to a wider, more general audience has to be applauded.

While some of the flawed text falls short of lucidly clarifying the archaeological and history of the period, some sections are particularly useful, such as the information, plans, and photographs of individual sites. The subject is of great interest to historians and archaeologists in Britain, and the book will be of interest for anyone seeking to learn more about early medieval Brittany (though some will prefer P. Galliou and M. Jones, *The Breton* (1991), as a more accessible introduction). Many pointers for further reading are included, making it a useful, though ultimately disappointing, addition to the bookshelf, to be read with care and perseverance.

Dr Mark Redknap, Curator of Medieval and Later Antiquities, National Museums and Galleries of Wales.

**Book Review**

Historical and Architectural Guide, this book can be easily recommended. The scope of the work, as defined by the author, includes cultures in Syria and neighbouring areas from 64 BC to AD 636. Of course, there were discontinuities during this span of time, but there is also a common thread. Perhaps the most obvious is architectural. There are many amazing remains in Syria that attest to a vibrant culture and affirm that cultural exchange was not only West to East. While there are earlier periods represented in Syrian culture, as well as Crusader and Islamic architecture, perhaps the most famous site in Syria is Palmyra. Anyone curious about Syria's relationship with Rome, using magnificent sites such as Palmyra as a lens, will be pleased with the result.

The first part of the book follows a historical narrative that puts the archaeology into context. The remainder of the book is arranged into thematic studies. Tour guides, as well as tourists, should take careful note: just about any basic question likely to arise from looking at Roman and Byzantine culture, covered here. Although there are several warnings that the book is not intended for specialists, it is a sure bet that anyone will find facts of interest. Material culture is highlighted by sharp black-and-white photographs. Coins are particularly stressed as an adjunct to the text, though many could have been enlarged further to show essential details. Somewhat disconcertingly, the generally excellent colour images are in a separate section in the back of the book. The layout is solid, though not innovative. Colour plates interspersed with the black and white images would have made a bolder presentation. While the size and weight of this work make it unlikely that it would be taken into the field, this book can be considered essential reading before departure for Syria. Although it is big book, indeed in this case size does matter.

Vesuvius AD 79: The Destruction of Pompeii and Herculaneum

Ernesto De Carolis and Giovanni Patricelli


The destruction wreaked by the eruption of Vesuvius in AD 79 on the cities of the Bay of Naples has been chroni-
cled many times, not least in some particular fine illustrated books of which Marcel Brion's *Pompeii* is probably the best known and still available. What more, apart from details of recent excavations at Pompeii and Herculaneum, remains to be said? The two authors, one the director of the restoration laboratories at Pompeii, the other a vulcanologist from Naples, here put the eruption in its setting. Using scientific, artistic, and literary sources, the seismic and volcanic activity leading up to the eruption is presented, followed by a detailed description of the event itself and its aftermath. Interesting details, and illustrations relating to other volcanic activity, together with a discursive chronology of Vesuvian eruptions is included, followed by the backstop to the eruption. The portentous events between AD 62 and 79 are examined, and a particularly interesting relief from the House of Iucundus Castellus illustrates the earthquake of AD 62.

The eruption itself and its effects are described in two informative letters to Trajan. Original accounts of the discoveries of the trapped bodies that have become an icon of Pompeii's destruction are intriguing: the present total stands at about 1150. The final part of the book deals with *The Pompeian Stories and Legends* - some have become deeply embedded in the folklore of the site. Illustrated throughout with a large number of interesting early engravings and lithographs, imaginative 19th-century paintings and fascinating early photographs of the excavations, plus some modern site photos, the book is also beautifully produced and a visual delight.

Peter A. Clayton

**BOOKS RECEIVED**


The origins of this book lie in a popular course, 'Ancient Cities', taught at the University of North Carolina-Chapel Hill. Like Gaul, its 24 chapters are divided into three parts: Near Eastern in the Neolithic, Bronze and Iron Age; Greek Cities; and Cities of Ancient Italy and the Roman Empire. As can be seen from the book's title, its remit is extraordinarily broad and, as such, quite unusual. The amount of factual information here is remarkable, but still presented in a readable form and not 'catalogue style', as might be expected. The majority of the illustrations, high quality line drawing, include maps, plans, buildings, statues, reliefs, pottery, and small finds (including coins), are the work of Neslihan Yilmaz, and being by the same hand add considerably to the tone of the book.

Peter A. Clayton
UNIVERSITY OF NEW ENGLAND
CAMBRIDGE, MASSACHUSETTS

ROMAN EGYPTIAN ART. A selection of works from the museum's collection of Mesoamerican, Central American, and Andean art. MICHAEL C. CARLOS MUSEUM (1) 404 727-4282 (carlos.emory.edu). An ongoing exhibition.

CARLOS MUSEUM OPENS NEW GREEK AND ROMAN GALLERIES. Nearly 100 recently acquired Classical treasures will be integrated with about 250 previous Greek and Roman artifacts from the results of 20 years of careful buying. MICHAEL C. CARLOS MUSEUM (1) 404 727-4282 (carlos.emory.edu). (See Minerva, January/February 2005.)

BOSTON, Massachusetts
EGYPTIAN LATE PERIOD. Newly renovated gallery. Artefacts, ranging from 664 BC to c. AD 250 include the newly acquired stela of a worshipper of Nectanebo II. "EGYPTIAN ART AND LIFE." (1) 617 267-9300 (www.mfa.org). Permanant.


BROOKLYN, New York
EGYPT REBORN: ART FOR ETERNITY. The recently restored rooms of the Museum are one of the world's most important collections of ancient Egyptian works. A newly designed gallery has allowed the museum to double the number of its holdings on public view. Some pieces had previously been in storage for more than a century. Over 600 works come from the Predynastic period to the reign of Amenhotep III. THE BROOKLYN MUSEUM (1) 718 697-3000 (www.brooklynmuseum.org). (See Minerva, May/June 2003, pp.11-14.)

LIVING LEGACIES: THE ARTS OF THE AMERICAS. Part of two new permanent installations for the Hall of the Americas has opened featuring the famed textile collection, Northwest Coast art, and the indigenous pictorial traditions. THE BROOKLYN MUSEUM (1) 718 697-3000 (www.brooklynmuseum.org).

BRUNSWICK, Maine
ART AND LIFe IN THE ANCIENT MEDITERRANEAN FROM THE PERMANENT COLLECTION. A fine academic collection of Greek, Roman, Cypriot, Etruscan, and Assyrian antiquities. BOWDOIN COLLEGE MUSEUM OF ART (1) 207 725-3275 (www.ac Bowdoin.edu/artmuseum). An ongoing exhibition.

CAMBRIDGE, Massachusetts
CLOSELY FOCUSED, INTENSeLY FEW: DAVID HUGHES FROM THE ARMORY SHOW. THE CALDERWOOD COLLECTION OF ILLUMINATED ART. A selection of 46 works from the last 25 years of Netherlandish and British art is on display. THE CONNAGH COLLECTION OF ART (1) 617 495-3400 (www.armart museums.harvard.edu). Until 2 January 2005.


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


CEDAR RAPIDS, Iowa

CHICAGO, Illinois
HERO, HAWK AND OPEN HAND: AMERICAN INDIAN ART OF THE ANCIENT MIDWEST AND SOUTH. The first major exhibition devoted to the little-known Pre-Columbian art of these tribes featuring about 300 objects in stone, gold, silver, copper, ceramic, wood, and shell. THE ART IVORY HILL AFRICA AND AMERICA (1) 312 443-3600 (www.artic.edu). 13 November - 23 January 2005. (See Minerva, this issue, pp.29-32.)

MACHU PICCHU: UNVEILING THE MYSTERIES OF THE INCAS. An exhibition of over 400 objects assembled from the Yale Peabody Museum of Natural History, Peruvian institutions, and museums in Peru and Europe. Yale archaeologist Hiram Bingham led the first expedition to this famous site that is considered as a crown jewel of the Inca Empire. The exhibition includes artefacts in gold, silver, ceramic, and bone; textiles; and a selection from Bingham's 11,000 document photographes. THE FIELD MUSEUM (1) 312 922-9410 (www.fieldmuseum.org). Until 13 February 2005.

TREASURES OF THE AMERICAS: SELECTIONS FROM THE ANTHROPOLOGY COLLECTION OF THE FIELD MUSEUM. From the vast collections of the museum, a selection from the Inuit to Alaska to the Maya in Central America, many never before put on display. THE FIELD MUSEUM (1) 312 922-9410 (www.fieldmuseum.org). Until 30 May 2005.

MEDIEVAL ART AND MEDIEVALISM. Drawn from the museum's collections, this is a wide-ranging exhibition: from examples of Early Christian art in Egypt and Europe to 19th-century Celtic revival metalwork. SMART MUSEUM OF ART (1) 773 702-0200 (www.smarthmuseum.uchicago.edu). Until 2 January 2005.

MESopotamian gallery reopens. The largest collection of Mesopotamian art in the United States has been reinstalled within a new climatized wing. The 2500 pieces (not all of which, however, are on display) include a monumental human-headed bull from Ninkasusda, the mate of that in the Baghdad museum, and a number of fine early sculptures of the 3rd millennium BC. ORIENTAL INSTITUTE MUSEUM (1) 773 702-9520 (www.or.uchicago.edu).

CINCINNATI, Ohio
NELSON GLUECK: BIBLICAL ARCHAEOLOGIST AND EXPLORER. Artworks selected from his personal collection, together with archival images and documents, explore the life and legacy of Dr. Glueck. CINCINNATI ART MUSEUM (1) 513 727- ARTS (www.cincinnatiartmuseum.org). In conjunction with Petra: Lost City of Stone (see below).

PETRA: LOST CITY OF STONE. This exhibition examines the history and culture of this desert metropolis in southern Jordan between the 4th century BC and the 6th century AD when Petra was a crossroads for major trade routes linking China, India, and southern Arabia with Greece, Rome, Egypt, and Syria. On exhibit are colossal architectural sections of Petra's monuments, stone sculpture, ancient documents, and everyday life. Visitors can view material recently excavated at Petra. CINCINNATI ART MUSEUM (1) 513 727- ARTS (www.cincinnatiartmuseum.org). In conjunction with the film (then to Grand Rapids, Michigan, and Calgary). Catalogue. (See Minerva, March/April 2004, pp.8-12.)
CANADA
GATINEAU, Quebec
ACROSS TIME AND TUNDRA: THE INU\VIALUT OF THE CANADIAN ARCTIC. This exhibition highlights the objects of these people collected in the 1860s, who first arrived in the Canadian Arctic from Alaska about 1000 years ago. CANADIAN MUSEUM OF CIVILIZATION (1) 819 776-7000 (www. civilization.ca). Until 9 January 2005.

PORTLAND, Oregon
ARCHAEOLOGY: A PREVIEW OF THE A.G. LEVENTIS GALLERY OF CYPRIOT ANTIQUITIES: This exhibition will preview approximately 60 pieces to be displayed within what will become the A.G. Leventis Gallery of Cypriot Antiquities, a permanent space to open in December 2005 as part of the first phase of the museum's redevelopment. The new gallery of Cypriot Antiquities will serve as an entrance to the Greek Gallery and will house a reconstruction of an indoor sanctuary of the type used to house sculpture in 6th century BC Cyprus. ROYAL ONTARIO MUSEUM (1) 416 586-8000. Long-term exhibition.

CHINA
BEIJING
ANCIENT ROMAN CIVILIZATION. NATIONAL MUSEUM OF CHINA (86) 10 651 3740. Until 3 November.

DENMARK
COPENHAGEN
ANCIENT CYPRUS AT THE DANISH NATIONAL MUSEUM: THE A.G. LEVENTIS GALLERY: New permanent display of ancient Cypriot art dating from 2500 BC to the Iron Age, collected since the early 19th century. Includes fascinating sculptures excavated from the Sanctuary of Athena at Lindos, Rhodes, in 1902-1914. DANISH NATIONAL MUSEUM (45) 3313 4411 (www.natmus.dk). (See Minerva, July/August 2002, pp. 22-23.)

EGYPT
CAIRO
THE ROYAL MUMMIES. 12 additional mummies have been added to the display of 11 pharaonic mummies, including Ramesses II. THE EGYPTIAN MUSEUM (20) 2 573 5035. Permanent exhibition.


PARIS


IN THE TIME OF THE MAMMOTHS. MUSEE NATIONAL D'HISTOIRE NATURELLE (33) 1 40 79 30 00. Until 10 January.


PHARAOHS. A major exhibition examining the multiple functions of the pharaohs, sovereigns of Egypt: God among the gods, priest-king, victorious warrior, head of State, man in his palace. The different facets of the pharaoh are highlighted by some 200 objects, mainly dating from the New Empire (c. 1550-1069 BC), one of the most brilliant periods of ancient Egypt. INSTITUT DU MONDE ARABE (33) 140 513-838 (www.imarabe.org). Until 10 April 2005.


GERMANY
BERLIN


BONN, Nordrhein-Westfalen

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


BOCHUM, Nordrhein-Westfalen

DRESDEN, Sachsen
AFTER DEATH: 7000 BC - AD 1700. This exhibition displays over 800 archaeological finds from Saxon graves and burials, as well as several burial mounds, including the oldest tomb of a goldsmith in central Europe. LANDES MUSEUM FÜR VORGeschICHTE, JAPANISCHE PALAIS (49) 351 5926 927 (www.archhax.sach- sen.de). Until 29 May 2005.

ERBACH (ODERWALDEN), Hessen

GRENZWALD, Bayern
ROMAN WORKS OF ART IN BAVARIA. BURGMUSEUM GRENZWALD (49) 89 6413 218 (www.stmnuke.bayer.de/ kunst/museum/predhist). Until 28 November.

HALLE, Sachsen-Anhalt

100,000 YEARS OF SEX. 260 objects, including many archaeological finds, from 60 museums and collectors in eight countries. HELM-MUSEUM HAMBURG (49) 20 428 713 693 (www.hamburg.de/ helm-museum). Until 16 January 2005 (then to Denmark and Italy). Catalogue. 156.50 Euros.

HAMM, Nordrhein-Westfalen


HERNE, Nordrhein-Westfalen
NEW LANDES-MUSEUM. A 4000m square exhibition hall depicting material from Westfalenland, with an area of 2500m from the beginning of the 19th century up to the present. WESTFAELISCHES LAN-
MUSEUMEN

MUNICH, Bayern

NUERNBERG, Bayern
JORDANIAN ARCHAEOLOGY. A new ongoing overview of the rich discoveries of the period from c. 500 BC to the 6th century AD, with special emphasis on Petra. NATUR-HISTORISCHES MUSEUM (49) 911 227-970 (www.nh-nuernberg.de).

THE TERRACOTTA ARMY OF QIN SHI HUH FRUPT FIRST KING OF CHINA. MUSEUM IN DINGJIN (49) 911 3131 875 (www.nuernberg.de/ver.htm). Until 19 December.

PASSAU, Bayern
THE THUN COLLECTION. This collection of (Swiss, Italian, Picon, and other) itallic antiquities was acquired by Joseph Maria Graf von Thun in the later 18th century and brought to Munich in 1803. ROEMERMUSEUM KASTELL BOITROTO (49) 851 54769 (www.stadtarchaeologie.de). Catalogue. Until 7 November.

SCHLESWIG, Schleswig-Holstein
NEW NEOLITHIC AND BRONZE AGE FINDS. Close to 1000 objects from Schleswig-Holstein, c. 4000-500 BC. ARCHAEOLOGISCHES LANDES-MUSEUM CHRISTIAN-ALBRECHTS-UNIVERSITAT KIEL (49) 4621 813-100.

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

Trier, Rheinland-Pfalz

VOELKLINGEN, Saar
INCA GOLD. 3000 YEARS OF HIGH CULTURE - MASTERWORKS FROM THE LARCO MUSEUM. PERU 120 works of art plus 50 more from Linden Museum, Stuttgart. WELTKULTURERBE VOLKUNGER HUETTE - EUROPASCHES ZENTRUM FUER KUNST UND INDUSTRIEKULTUR (49) 60 899 100 (www.voelklinger-huette.org). Until 28 November.

AGDER
FINDS FROM WEST TRIRACON NECROPOLI. Klarasemene sarcophagi, vases, terracottas, and jewellery from the 7th cent. BC to the 12th cent. AD. From the recent excavations of the Archaeological Society of Athens. ARCHAEOLOGICAL MUSEUM (30) 5410-51003. Ongoing exhibition.

ATHENS
CYRUS - 1000 FRAGMENTS OF HISTORY: THE THANOS N. ZINTILIS COLLECTION OF CYPRIOT ANTIQUITIES. While on long-term loan (25 years) to the Museum of Cycladic Art, this major private collection will be the largest to be displayed in any Greek museum. It contains more than 1500 Cypriot antiquities and ranges from the Chalcolithic to the Byzantine period. MUSEUM OF CYCLADIC ART (30) 210 72 28 312 (www.cycladic.gr). Catalogue.

NATIONAL ARCHAEOLOGICAL MUSEUM REOPENS GROUND FLOOR. The rooms of prehistoric art and ancient sculpture on the ground floor have been reopened following repairs made due to the 1999 earthquake, but the upper floor (vases, bronzes, etc.) remains closed. NATIONAL ARCHAEOLOGICAL MUSEUM (30) 210 821 7724 (www.culture.gr).

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

KIFISSIA, Athens

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 Minoa sanctuary on Kythera and the Mycenaean sanctuary at Methana. Also on display are vases from the Ceriulios collection, Daphne. ARCHAEOLOGICAL MUSEUM OF PIRAEUS (30) 1 452-1598.

HONG KONG
SHATIN, New Territories

IRELAND
DUBLIN
ANCIENT EGYPT. A new permanent display of Egyptian antiquities drawn from the museum’s own collections. NATIONAL MUSEUM OF IRELAND (353) 1 677-7444 (www.museum.ie).

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

ISRAEL
HAIFA
HECIT MUSEUM PERMANENT EXHIBI- TIONS. ANCIENT CRAFTS AND INDUS- TRIES. PHOENICIANS ON THE NORTH COAST OF ISRAEL IN THE BIBLICAL PERI- OD. (972) 4 825-7773 (www.research.haifa.ac.il/~hecit/).

JERUSALEM
BIBLICAL TREASURES. Permanent display of material culture related to the cultures of all the peoples mentioned in the Bible - from Egypt eastwards across the Fertile Crescent to Afghanistan, and from Nubia north to the Caucasian mountains. BIBLE- LANDS MUSEUM (972) 2561-1066 (www.blm.org).

GODS OF CANAAN, PHOENICA, MOAB, AND AMMON. An ongoing exhibition exploring the gods of Israel’s close neigh- bours. BIBLELANDS MUSEUM (972) 2561-1066 (www.blm.org).

THE NABATEANS IN THE NEGEV. Display of artefacts from the Nabatean’s frozen city and those of the Israel Antiquities Authority which are exhibited for the first time, excavated from ancient Nabatean cities and other sites in the Negev desert. From pagan nomads to Byzantine Christians this wealth of material reflects local exploitation of the ancient landscape and incense road. REUBEN AND EDITH HECHT MUSEUM (972) 4 8257 773 (www.research.haifa.ac.il/~hecit). Until December 2004.

SHRIKE OF THE BOOK REOPENS. The architectural complex in the Israel Museum housing the Dead Sea Scrolls (3rd century BC to 1st century AD) has reopened after a three-year, $3 mil- lion restoration. ISRAEL MUSEUM (972) 2 6708-811 (www.imj.org.il).

ITALY
Acque Terme
THE DUOMO OF SAN UDO. THE MEDIEVAL MOSAIC FLOOR RESTORED. After three years of restoration work, a large mosaic fragment from a magnifi- cent mosaic floor dated to 1067 and made for the Cathedral at Acqui can now be seen. CHIESA DI SANTA CATERINA. Until 16 January.

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. RIBELLO (39) 831 563-545.

Cremona

FLORENCE
VITRUM: GLASS IN THE ROMAN WORLD BETWEEN ART AND SCIENCE. Examines the craft of glass making through objects found in the cities buried by the eruption of Mount Vesuvius in AD 79. MUSEO DEGLI ARGENTI-PALAZZO PITTI (39) 055 235 4121. Until 30 October.

MILAN
FROM OLYMPIA TO ATHENS 776 BC - 2004. Small but refined exhibition cen- tered on the myths linked to the Olympic games. Among the works of art on view are important Greek vases, the marble
UK

LONDON

4 November. FROM SIVA TO KHARGA: A JOURNEY TO THE OASES OF THE WESTERN DESERT. Nicole Douek. British Museum (BP Lecture Theatre, Clore Education Centre). Tickets £7.50. 6.30pm.


9 November. WHERE ARE THE HOUSES E5? Dr Robert Leighton. Recent work in the Sicilian Iron Age. Accademia Research Institute/Institute of Archaeology (31-34 Gordon Sq.). 5.30pm.


15 November. THE CYRUS CYLINDER AND ISAIAH 2004. Dr Irving Finkel. Anglo-Israel Archaeological Society (Gustave Tuck Theatre, UCL-Institute of Jewish Studies, UCL. 6.00pm.


22 NOVEMBER. THE HISTORY AND RESTORATION OF THE PROPYLEA OF THE ATHENIAN ACROPOLIS. Tassos Tounoulas. Greek Archaeological Committee (UK) Lecture, KCL Centre for Hellenic Studies (Great Hall). 7.00pm.

24 November. THE NYMPHAEUM AT KNIDOS: NEW DISCOVERIES IN THE FOOTSTEPS OF CHARLES NEWTON. Ian Jenkins and Alexandra Villing. Institute of Classical Studies (British Museum Greek and Roman Study Room, meet in Gallery 69). 5.00pm.

26 November. LINCOLN BEFORE, DURING AND AFTER ROME. Michael Jones, Birbeck College, Malet Street. Contact Anke Cross: a.cross@birkbeck.ac.uk. 7.30pm.

29 November. FROM PERSEPOLIS TO BLOOMSBURY: CHANGING DISPLAYS OF ANCIENT PERSIA IN THE BRITISH MUSEUM LONDON. St John Simpson Centre for the Ancient Near East (Room 51, SOAS). 6.00pm.

30 November. THE ILIAS LALAOUNIS JEWELLERY MUSEUM, ATHENS. Ioanna Lalaounis. Society of Jewellery Historians (Society of Antiquaries). 6.00pm.

4 December. EGYPT EXPLORATION SOCIETY AGM. (Brunei Gallery Theatre, SOAS). Followed by lecture TBA. 5.00pm.

7 December. SOCIETY FOR LIBYAN STUDIES AGM. The British Academy. Paul Bennett and Andrew Wilson present the accompanying lecture on ‘The Society’s Excavations at Luwaideres’. 5.00pm.

8 December. EXCAVATIONS IN THE HAGIOS CHARALAMBOUS CAVE. Philip Betancourt. Institute of Classical Studies. 3.30pm.


13 December. SPLENDOURS OF ANCIENT PERSIA FROM CYRUS TO ALEXANDER THE GREAT. John Curds. London Centre for the Ancient Near East (Room 51, SOAS). 6.00pm.

14 December. THE PAPER MUSEUM OF CASSIANO DAL POZZO (1588-1657): COLLECTING PRINTS AND DRAWINGS IN 17TH CENTURY ROME. Professor Ian Campbell. Accademia Research Institute/Institute of Classical Studies/Renaissance Society (Senate House). Focus on the architectural drawings after the Antiqua of Pirro Ligorio (c. 1513-83). 5.30pm.

16 December. THE NOBLE ART OF THE CHASE UNDER THE ABBASID CALIPH. Sir Terence Clark. British School of Archaeology in Iraq AGM (British Academy). 5.30pm.

UNITED STATES

New York

1 November. THE SEARCH FOR THE BATTLE OF ACTIUM. William Murray. Archaeological Institute of America/Metropolitan Museum of Art, R. M. Schlesinger Foundation Cultural Center, 645 5th Avenue. 6.30pm. For information call (1) 212 998-8568.


8-9 December. Sotheby’s New York. Antiquities auction. Tel: (1) 212 606-7266 (www.sothebys.com).


15 December. Gorny & Mosch, Munich. Antiquities auction. Tel: (49) 69 2422 6430 (www.gmcinart.de).

IN MEMORIAM

Professor Ya’akov Meshorer, 69, internationally renowned pioneer in the fields of Greek and Middle Eastern numismatics. Israel’s leading coin expert, who established the Numismatic Department of the Israel Museum in Jerusalem in 1969 and served as its Chief Curator for over 25 years (concurrently as Chief Curator of Archaeology at the Israel Museum for 15 years, and as a professor at the Hebrew University). His legacy includes some 14 books and over 100 articles.

Professor Avner Raban, 67, the outstanding marine archaeologist of his generation and a pioneer in the field will be remembered for his immense energy, drive, and deep love of the sea and its hidden secrets. Although a director of many coastal projects ranging in date from the Middle Bronze Age to the Islamic periods at Akko, Alik, Tel Dor, and Tel Abu Hammam, history will best remember him as the ‘Father of the Archaeology of the Port of Caesarea Maritima’. Raban made the development, peak, and decline of King Herod’s great artificial port his life’s work, tolling beneath the sea and on land for almost 30 years. He published constantly and often controversially (as regards the Sea People’s quay at Dor and in arguing for the sale of artefacts from his excavations at Caesarea). His latest book remains a fitting tribute: Caesarea Maritima - Retrospective After Two Millennia edited with K.G. Holm (Brill, Leiden, 1996).

AUCTIONS & FAIRS

MINERVA 63

GUIDELINES FOR SUBMITTING CALENDAR LISTINGS

Calendar listings are free.

Details should be submitted at least 6 weeks in advance of publication.

Please send US, Canadian, French, and German listings to:

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

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

MINERVA, 14 Old Bond St,
London, W1S 4PP
United Kingdom
Fax: (44) 20 7491-1595
E-mail: calendar@minervamagazine.com

Exhibition dates are subject to change.

Before planning a visit we recommend that our readers contact the museum to confirm dates and opening times.
Gods & Mortals II
83 select ancient Greek, Etruscan, Roman, and Egyptian bronzes commemorating our first Gods & Mortals exhibition in 1989
Gods & Mortals catalogue, 80 pp. -- £3 or $5

Ancient Arms, Armor, and Images of Warfare
Over 50 ancient helmets, swords, daggers, spears, and armor augmented with over 50 Classical marble, vase, and terracotta representations of warriors, male and female, and scenes of combat
Arms & Armor catalogue, 48 pp. -- £3 or $5

Art of the Ancient World, Volume XVI, 2005
Our annual catalogue illustrating in full color about 200 select works of ancient art
Art of the Ancient World catalogue, 2005, 80 pp. -- £3 or $5

Exhibiting at:

BAAF Basel
The Basel Ancient Art Fair
Basel, Switzerland
12-17 November, 2004

Connoisseur's Antiques Fair
New York
19-22 November, 2004

153 East 57th Street,
New York, NY 10022
Tel.: +1 212-355-2034;
Fax: +1 212-688-0412
E-mail: ancientart@aol.com
Monday-Saturday, 10 to 6

Visit our website, updated monthly, to view our latest acquisitions:
www.royalathena.com

Royal-Athena at Seaby,
14 Old Bond Street,
London, W1S 4PP,
United Kingdom.
Tel.: +44 (0)20-7495-2590
Fax: +44 (0)20-7491-1595
ROMAN BRONZE ARES (Mars)

Overcome by love for Aphrodite, the god of war is depicted nude and seated upon a rock. His hair is a mass of short curly locks, his right arm outstretched, with six clambering *erotes* disarming him. His shield is held by an *erote* to his left at his feet. Another *erote* hangs over his left shoulder and reaches towards the god’s chin; another is seated atop his shield and reaches for Ares’ arm. The god grasps another *erote*, found to the right of Ares’ right hip, by his wings, whilst one final *erote* can be found crouching on his knees at the base of the rock.

Said to have been found near Cordoba, Spain, mid-late 2nd Century AD. H. 3 7/8 in. (9.8 cm.) This charming sculpture appears to be the only known example in bronze.

Cf. a fresco from the Casa di Adonis in Pompeii where Ares is portrayed surrounded by *erotes* in the presence of Aphrodite.

2004
BASEL ANCIENT ART FAIR
Friday November 12th - Wednesday November 17th

The Basel Ancient Art Fair (BAAF) offers you the opportunity to visit 15 leading specialists from all over the world, dealing in classical, Egyptian and Near Eastern antiquities. BAAF is building on a long tradition of Basel, being a meeting place for connoisseurs of antiquities. In the historical ambiance of the well-known Wenkenhof, situated in a beautiful park, BAAF promises to become a delightful event. All participants of BAAF are members of the International Association of Dealers in Ancient Art (IADAA) and follow a strict code of ethics concerning the authenticity and provenance of the objects they sell. They look forward to meeting you again in Basel.

Please visit our website for more information:
www.baaf.ch

Participants:
