EGYPTIAN MUMMIES IN LEIDEN

GREEK AND ROMAN ANTIQUITIES AT EMORY

THE OLMEC WRESTLER REVISITED

GREEK VASES AND MYTH IN MILAN

PRECIOUS GEMS IN EGYPT’S EASTERN DESERT

TURNERSHALL ROMAN HOARD

ROMAN MOSAICS IN BRADING VILLA

EARLY CHRISTIAN MURALS IN SUDAN

ANCIENT ROME: 17TH CENTURY VISTAS

FAKING ANCIENT GLASS IN SYRIA

INDIAN COINS OF THE ANCIENT PALLAVA

An aristocrat buried with his armour and Greek vases in the early 4th century BC Tomb of the Dancers, Riva, Italy. Watercolour by Vincenzo Cataneto (1833), Medetia, Seminario Regionale. On display in ‘Greek Myths, Archaeology and Painting from Magna Graecia and the Collecting of Antiquities’ at the Palazzo Reale, Milan.
M. MOLEIRO ➔ THE ART OF PERFECTION

ANGLO-CATALAN PSALTER  BIBLIOTHEQUE NATIONALE DE FRANCE, PARIS

NEW!

- Shelf Mark: Lat. 8846.
- Size: ± 480 x 325 mm.
- 356 pages, more than 140 miniatures illuminated with gold.
- 190 decorated initials, painted on gold ground.

- The text, set in three columns, contains the Hebraic, Roman and Gallican version of the Psalms.
- Numerous historiated initials (generally a king, a person in prayer, Christ or the Virgin with the Child) decorated with gold filigrees.
- The codex was produced in two different periods: Canterbury, c. 1200 and Catalonia, c. 1340. The part finished in the 14th century was executed by Ferrer Bassa and his atelier.
- The manuscript belonged to the libraries of Jean de Berry, Margaret of Austria, Mary of Hungary and Napoleon I.
- An outstanding masterpiece of English Gothic Illumination and Italo-Gothic style.

"First, unique and unrepeateable editions strictly limited to 987 copies"

THERIAKA AND ALEXIPHARMACA by Nicander
BIBLIOTHEQUE NATIONALE DE FRANCE, PARIS

- Doctor, poet and grammarian, Nicander of Colophon lived in the 2nd c. B.C. at the court of Atala III, King of Pergamum. His Theriaka deals with the bites of wild animals and snakes and the Alexipharmaaca deals with other poisons of vegetable and mineral origin as well as the appropriate curative remedies.
- His magic formulas were improved by Mithridates, Criton and Andromachus, who in order to protect them from any alteration listed in a poem the 71 substances considered right up to the 19th century to be a true panacea.

- Shelfmark: Supplément grec 247.
- Size: 125 x 160 mm.
- Date: 10th C.
- 96 pages, 41 miniatures.
- Round in marble design, brown leather with red spine. Leather case.

Ask for a FREE CATALOGUE and sample folios of these editions at www.moleiro.com or fill in the coupon below.

Name
Surname
Address
City
Postcode
Country
E-mail
Tel.
Fax

In accordance with the Personal Data Protection Legislation of Spain, you are hereby notified that the information submitted to us will be stored in a database owned by M. Moleiro Editor, S.A. Such information will be used only for processing your request and informing you of any activities and offers by the Moleiro Group that may be of interest to you. You may amend, cancel and consult your data at any time by writing to M. Moleiro Editor, S.A., Travessa de Gracia, 17-21, 08021 Barcelona, Spain.

M. MOLEIRO EDITOR, S.A.
TRAVESERA DE GRACIA, 17-21
08021 BARCELONA - SPAIN
Tel. (+34) 932 402 091
Fax (+34) 932 015 062
www.moleiro.com
www.moleiro.com/online

▷ Please send me information on:
Books of Hours
Herbaria
Maps & Atlases
Apocalypses
Bible of Saint Louis
Beatus
General Catalogue
8 Egyptian Mummies at the National Museum of Antiquities, Leiden
  Frederik Maes

13 New Galleries of Greek & Roman Art at Emory University: The Michael C. Carlos Museum
  Jasper Gaunt

18 The Olmec Wrestler: A Masterpiece of the Ancient Gulf Coast
  Michael Coe and Mary Miller

20 Greek Vases and Myth: From Magna Graecia to Milan
  Dalu Jones

24 The Enigma of Kab Marfu’a: Precious Gems in Egypt’s Eastern Desert
  Steven E. Sidebotham, Hans Barnard, Lisa A. Pintozzi and Roberta S. Tomber

27 Life & Death on a Romano-British Estate: Turnershall Farm in Hertfordshire
  Simon West

30 Roman Mosaics at Brading Villa
  Patricia Witts

33 Nemesis of the Caesars
  Mark Merrony

37 The Murals of Banganarti, Sudan
  Bogdan Zurawski and Jackie Phillips

41 Rome’s 17th-Century Virtual Museum: Cassiano Dal Pozzo’s Architectural Drawings
  Richard Hodges

44 Fake Blown Glass from Syria
  Murray Eiland

47 The Coinage of the Pallavas
  Ramasubbu Krishnamurthy

2 News
55 Book Reviews
47 Numismatic Section
58 Calendar

IN FORTHCOMING ISSUES:
  Tomb of the Three Princesses, Thebes • Dragons and Monsters in Jerusalem
  Xanthsos’ Battle Reliefs • Tombs of the Tetrarchs, Serbia
  Antiquities in The Montreal Museum of Fine Art
  The Autumn 2004 Antiquities Auctions
EDITORIAL

UNESCO Gets Teeth: A New ‘Rapid Response Unit’ to Safeguard Cultural Heritage

Following the universally deplored looting of sites, museums, and antiquities across Afghanistan and Iraq, and the desperation felt in the wake of the earthquake that struck Bam in southeastern Iran in October 2004, the United Nations has announced the creation of a rapid reaction force to intercede wherever art treasures are threatened by war or natural disaster.

UNESCO has signed an agreement with the Italian government calling for the safeguarding, restoration and protection of the natural and cultural heritage of countries affected by conflict or natural catastrophe. The ‘cultural blue berets’ will initially comprise Italian personnel (possibly including Italy’s paramilitary police, the carabinieri), and Giuseppe Proietti, a senior official of the Italian Ministry of Culture, will co-ordinate the United Nations cultural task force. Proietti brings to the position his experience as senior adviser to the office responsible for finding and restoring Iraq’s missing antiquities. Italian officials have already obtained extensive experience in Iraq and have also collaborated with UNESCO to help prevent the collapse of a minaret at Herat in Afghanistan.

A report published in the newspaper Corriere della Sera states that the scheme will incorporate engineers, architects, archaeologists, art historians, restorers, geologists, seismologists, book conservation specialists, and experts in the illegal trafficking of art works. Under the terms of the new plan governments of affected countries will first contact UNESCO for assistance. If officials deem the circumstances to be sufficiently serious and urgent, the Emergency Action Group will be summoned to deal with the damage or threat. UNESCO hopes to branch out by signing similar deals with other member states to maximise the pool of expertise available.

While this development is greatly welcomed by Minerva, its success can only be measured by future developments on the ground. The political and financial aspects of the agreement are yet to be made publicly available. Also, Minerva wonders whether UNESCO will finally start to think about getting its feet wet by engaging in the field of marine archaeology (rather than just theorising about it) and whether politics will allow private intervention at sites that governments have scheduled for deliberate destruction.

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

EXCAVATION NEWS

Homo floresiensis: A New Species of Human Emerges From Indonesia

Archaeologists excavating the Liang Bua cave site on Flores Island, located at the eastern tip of Java, have rocked the sciences by the discovery of an unknown species of human. A 13,000-year-old skull and bones of one adult female, and fragments from up to six other specimens, have been uncovered. The female skeleton, LB1, has been assigned a new species: Homo floresiensis. Bone remains show that members of the species only stood 1m tall and had a brain the size of a grapefruit.

The authenticity of the remains has been confirmed by three-dimensional X-ray images which exposed the internal structure of the skull of LB1. Accelerator mass spectrometry dating suggests that these remains are 18,000 years old - well beyond the time when the last Neanderthals disappeared from Europe and western Asia about 28,000 years ago.

The species relied on stone tools to hunt and process local foodstuffs, with local resources including dwarf stegodons (a pony-sized ancestor of the modern elephant), bats, and fish. LB1 also shared its island with a golden retriever-sized rat, giant tortoises, and huge lizards - including Komodo dragons.

Homo floresiensis radically alters the accepted picture of human evolution by suggesting that early humans branched into more forms than previously recognised. The species is believed to have descended from a population that became marooned on Flores during the last few hundred thousand years. Its tiny size was an adaptation to the peculiar island conditions, where a low calory diet and the lack of large predators made smaller physical characteristics advantageous.

According to Chris Stringer from the Natural History Museum in London, the new discovery ‘raises the whole

Below: The 13,000-year-old skull, LB1, from a new species of human assigned Homo floresiensis (at right) seen alongside a modern human skull (at left). Found in the Liang Bua cave site on Flores Island at the eastern tip of Java. Homo floresiensis stood only 1m tall.

ANNUAL SUBSCRIPTION (6 issues)

UK £21; Europe £23
Rest of world:
Air £33/$55; Surface £25/$40
For full information see p. 49 and www.minervamagazine.com.

Send subscriptions to either the London or New York offices below.

ADVERTISEMENT SALES

(Outside US only)
Minerva, 14 Old Bond Street, London, W1S 4PF.
Tel: (020) 7495 2500
Fax: (020) 7491 1595
E-mail: minerva@minerva magazine.com

US
Suzanne Verdugo,
Suite 2B, 153 East 57th St,
New York, NY 10022.
Tel: (212) 355 2634
Fax: (212) 688 0412
E-mail: ancientart@aol.com

TRADE DISTRIBUTION

United Kingdom:
Diamond Magazine Distribution Ltd
Tel. (01797) 225229
Fax. (01797) 225657
US & Canada:
Distixx, Toronto
Egypt & the Near East:
American University in Cairo Press,
Cairo, Egypt

Printed in England by Simpson Drewett, Richmond, Surrey.

All rights reserved; no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without the prior written permission of the publisher/ a licence permitting restricted copying issued by the Copyright Licensing Agency Ltd, 33-34 Alfred Place, London, WC1E 7DP.

ISSN 0957 7718
© 2003 Aurora Publications Ltd.
Subscribers issues distributed by MSC Mailers, Inc. 420 South Ave Middlesex, NJ 08846, USA. Periodicals postage paid at Middlesex NJ and additional offices. Postmasters, please send address changes to Minerva/MSC Mailers Inc., POBox 943, Bound Brook, NJ 08805.

The publisher of Minerva is not necessarily in agreement with the opinions expressed in articles therein. Advertisements and the objects featured in them are checked and monitored as far as possible but are not under the responsibility of the publisher.
News

issue of what it is to be human, or a member of the genus Homo...and shows how little we really know about human evolution. Co-discoverer of the new species, Peter Brown, an associate professor of archaeology at New England University, Australia, points out that 'There have always been myths about small people - Ireland has its Leprechauns and Australia has the Yowies. I suppose there’s some feeling that this is an oral history going back to the survival of these small people into recent times'.

Sean Kingsley

New Excavations at Sibari, Italy

The annual seasonal excavations at Sibari in southern Italy were conducted under special circumstances in summer 2004, being jointly directed by the Italian Archaeological School at Athens together with the Soprintendenza for Archaeology in Calabria. This collaboration arose because the normal archaeological fieldwork of the Italian School in Athens could not be carried out due to the Olympic Games taking place in Athens and across Attica.

The site chosen for the School’s summer campaign was the ‘Casa Blanca’ near the Porta Marina in the eastern quarter of the city of Sibari, which has not been investigated during the last 29 years. Previous excavations undertaken between 1970 and 1975 brought to light a series of important buildings along the road leading from the harbour to its centre, passing the baths and the theatre, and dating to the end of the Roman Republic and the beginning of the Empire. The mapping of this area was completed in 2004 and a number of buildings were investigated - a hospitium (guest chambers) with a large courtyard surrounded by rooms; two colonnaded buildings, including a possible palestra, and a 22m-long water pool. These buildings may have formed a Roman campus measuring 5000m square that would have replaced the former Greek gymnasion and been used for sporting and military activities, including a schola tetrheinon.

Newly excavated finds include a marble hare (L. 25cm) uncovered in the pool, where it had decorated a fountain. Fragments of a small bronze statue of a bull measuring 40-50cm tall (the head, neck, and legs) were also recovered from this area. Stylistically, both are believed to have belonged to Greek originals dating to the end of the 5th and the beginning of the 4th century BC. The iconography of the bull corresponds to that depicted on coins minted between the middle of the 5th century and the end of the 3rd century BC at Thuri, the Greek city founded by order of Pericles in 444 BC that preceded Roman Sibari. The bull represented the city symbol of Thuri, and the fragments of the statue are currently undergoing restoration for the second time in history (one leg and part of the body had already been restored in antiquity).

The Italian School in Athens was founded in 1909 to train Italian archaeologists through fieldwork in Greece and the Near East. It has completed important excavations on Crete, Lemnos, and Iatos in Turkey, as well as exploring the cultural and military links between Greece and its colonies in Italy.

Dalu Jones

Final Forum Excavations in Rome

The Italian government has granted 2.5 million Euros for the completion of the last phase of excavations which began ten years ago along the Via dei Fori Imperiali in Rome. This two-year project is scheduled to begin in winter 2004 and to end in autumn 2006. The 900m square area under exploration encompasses the Forums of Julius Caesar, Augustus, and Trajan. Archaeologists expect to identify the original layout of the Forum of Augustus, part of which was incorporated and thus concealed by that of Trajan.

The magnificent halls of Trajan’s Market are set to be turned into a museum devoted to the collective archaeological of the Forums and thus will be closed to the public during development work. In addition, fieldwork will investigate the proto-historical necropolis in the Forum of Caesar that already started to reveal interesting Archaic tombs three years ago. Following the completion of the archaeological research, a new archaeological park will be established in the area between the Capitoline hill and the Colosseum.

Dalu Jones

The Butrint Excavations, 2004

On 22 October 2004 in the south-west Albanian port of Saranda, Prime Minister Fatos Nano of Albania made Lord Rothschild and Lord Sainsbury of Preston Candover (in absentia) honorary citizens of the city for their work at the nearby world heritage site of Butrint. The ceremony also included awarding Sir Patrick Fairweather, Director of the Butrint Foundation between 1997-2004, with the Naim Frasheri Medal. The event was held in front of the massed ranks of Albania’s media, who had previously filmed this group in 1994 when a protocol was first signed between the Butrint Foundation and the Albanian government, and again in 1998, when, following recommendations from UNESCO, the Foundation persuaded the Albanian government to make an archaeological park at Butrint with its own management office.

Meanwhile, the archaeological and park programme at Butrint proceeded successfully in 2004, when more tourists than ever visited the site. The excavations included discovering a nymphaeum from the early imperial phases of the large lakeside

An early imperial nymphaeum under excavation at the large lakeside villa of Diaporit in the territory of Butrint, Albania. Photo: © the Butrint Foundation.
A Unique Gold Penny of the Anglo-Saxon King Coenwulf

The discovery of a unique gold penny of the Anglo-Saxon king Coenwulf has been hailed as the 'coin find of the century'. Coenwulf was King of Mercia from AD 796-821 and his coins were previously only known from silver pennies struck at the mints of London, Canterbury, and Rochester, all of which are uncommon. There are, at present, only seven other gold Anglo-Saxon pennies recorded, all of them unique. As with its predecessors as they came to light, the present gold penny was subject to very close scrutiny at first to ascertain if it was genuine.

The obverse of the coin depicts Coenwulf's portrait, a diadem and bust based on a Roman prototype, facing right, and the legend COENVVL F. The reverse features a central rosette with the legend DE VICO LYNODONIAE around it. The coin weighs 4.33g and its dies are aligned vertically in opposition to each other. The other seven gold pennies vary in weight between 3.34 to 4.80g. Six of them are in the British Museum collection; the odd man out is a gold penny of Edward the Elder (AD 899-924) found at Lutry near Lausanne, Switzerland, in 1909, and now in the Cantonal Museum there.

The present coin is unique in several respects: being the only gold coin known of Coenwulf of Mercia; the only gold penny of clearly regal design with a London mint signature; and, not least, it is the only English coin to refer to the Anglo-Saxon settlement of Lundenwic (the site of Anglo-Saxon London that puzzled scholars for years until it was discovered in recent years not in London proper but to the west under the area of what is now Covent Garden).

The gold penny was equivalent to 30 silver pence, a mancus, but was never intended for circulation. The famous gold penny of Offa was found in Rome before 1841 and the general thought is that such pennies were struck especially as gifts, possibly to the Church.

The coin was discovered by an amateur metal detectorist next to a public footpath beside the River Ivel in Bedfordshire in 2001. Since it was a single find it was not subject to the law of Treasure (Treasure Act 1996), and so could come to public auction with the agreement of the finder and the landowner concerned. The coin was offered at Spink's Coins auction in London on 6 October 2004 with an estimate of £120,000 to £150,000. After spirited bidding opening at £80,000, and the British Museum dropping out at £150,000, the coin was sold for a hammer price of £200,000 to the American dealer Allan Davisson, the underbidder (via an English house) also being American.

The interesting scenario now arises should Mr Davisson wish to take the coin to the United States. Under the Treasure Act 1996 he will have to apply for an export licence, and this will almost certainly not be granted immediately. The Secretary of State has the power to suspend such a licence for three months, and also to grant an extension of time if there are strong indications that the requisite money can be raised by an English source to keep the coin in the country. If this fails, and the coin goes to the USA, it will be a sad day for English numismatics and especially for Anglo-Saxon studies.

Peter A. Clayton

Gold penny of Coenwulf, King of Mercia from AD 796-821. Obverse: Coenwulf's portrait facing right, and the legend COENVVL F. Reverse: a central rosette with the legend DE VICO LYNODONIAE around it. The coin weighs 4.33g and its dies are aligned vertically in opposition to each other. The other seven gold pennies vary in weight between 3.34 to 4.80g. Six of them are in the British Museum collection; the odd man out is a gold penny of Edward the Elder (AD 899-924) found at Lutry near Lausanne, Switzerland, in 1909, and now in the Cantonal Museum there.

The present coin is unique in several respects: being the only gold coin known of Coenwulf of Mercia; the only gold penny of clearly regal design with a London mint signature; and, not least, it is the only English coin to refer to the Anglo-Saxon settlement of Lundenwic (the site of Anglo-Saxon London that puzzled scholars for years until it was discovered in recent years not in London proper but to the west under the area of what is now Covent Garden).

The gold penny was equivalent to 30 silver pence, a mancus, but was never intended for circulation. The famous gold penny of Offa was found in Rome before 1841 and the general thought is that such pennies were struck especially as gifts, possibly to the Church.

The coin was discovered by an amateur metal detectorist next to a public footpath beside the River Ivel in Bedfordshire in 2001. Since it was a single find it was not subject to the law of Treasure (Treasure Act 1996), and so could come to public auction with the agreement of the finder and the landowner concerned. The coin was offered at Spink's Coins auction in London on 6 October 2004 with an estimate of £120,000 to £150,000. After spirited bidding opening at £80,000, and the British Museum dropping out at £150,000, the coin was sold for a hammer price of £200,000 to the American dealer Allan Davisson, the underbidder (via an English house) also being American.

The interesting situation now arises should Mr Davisson wish to take the coin to the United States. Under the Treasure Act 1996 he will have to apply for an export licence, and this will almost certainly not be granted immediately. The Secretary of State has the power to suspend such a licence for three months, and also to grant an extension of time if there are strong indications that the requisite money can be raised by an English source to keep the coin in the country. If this fails, and the coin goes to the USA, it will be a sad day for English numismatics and especially for Anglo-Saxon studies.

Peter A. Clayton
**ANTIQUITIES NEWS**

The Portable Antiquities Scheme UK - Annual Report 2003/04

The publication of the Portable Antiquities Scheme Annual Report for 2003-04 demonstrates more than ever that a voluntary scheme relating to the reporting of non-treasure antiquities is not only viable but extremely valuable in the additional information it provides about our past. The Report was launched on 26 October 2004 by Estelle Morris, Minister of State for the Arts. In the past year the scheme has now been extended over the whole of England and Wales, with 36 Finds Liaison Officers (FLOs) in post.

Some 47,099 objects were reported by 2,376 finders and their finds logged and recorded. The majority of the finds were made by metal detectorists (as is with Treasure), but some 35% of the finds were made by others means, field-walking or by chance. The Minister noted especially the support for the scheme from the National Council for Metal Detecting to whose Code of Practice all responsible metal detectorists adhere, and which has made such a difference to public awareness. The logging of finds, enabling them to be charted on distribution maps, has in several areas thrown new light on past densities and areas of occupation, especially in relation to Viking settlements.

The Report has three main sections: Education and Learning; Understanding the Past; and Recording Finds. These appendices give the location and names of the present FLOs, contacts, and a series of tables and charts that interpret the finds in different categories and approaches. Colour illustrations of individual finds abound, and particularly welcome are those that show members of the public, especially children, being interested and concerned with the finds and their interpretation, usually seen through special identification days held in many areas by the FLOs.

A cause of great concern recently expressed is the number of small British finds that have been advertised for sale through eBay on the worldwide web. Under the Treasure Act 1996 no object found in British soil, be it treasure or base metal, can be sent or sold abroad without an export licence. It would appear that many of the small finds being offered by private individuals on the eBay site are disregarding the law. Dr Roger Bland, Head of Treasure at the British Museum, has expressed his deep concern about the situation and there are hopes that the proprietors of eBay (who have been approached about the problem) will be able to find some solution.

A recent random search by The Times newspaper found 420 items listed as 'British antiquities' being offered on the eBay site, some of them even stating that they were 'all as found with only loose soil removed.' There can be no question that these items, if sold abroad, are being sold illegally. Representatives of eBay have said that if they are reliably informed by a third party that the items offered are being offered illegally, they will have them withdrawn. It is at least a step in the right direction, but such things take time and staff to be able to be effective, and invariably it is too late. Dr Bland has stressed that the great majority of metal detectorists are honest and responsible, caring about their finds and reporting them under the NCMD Code of Conduct, but it is the few 'bad apples' that give the hobby and responsible users a bad name.

Peter A. Clayton

**MUSEUM NEWS**

Iran and France Sign Exhibition Agreement

An agreement has been signed between Iran's Cultural Heritage and Tourism Organisation and the Louvre for cultural co-operation in several fields, especially archaeology and the history of art. The Louvre will hold a major exhibition of Iranian antiquities accompanied by scientific meetings. (In 2000-2001 Iran sent a magnificent group of 178 ancient and Early Islamic objects to the Kunsthistorisches Museum in Vienna and to several other venues; see Minerva, March/April 2001, pp. 25-31.) In return the Louvre will send an impressive selection of antiquities to Tehran, including objects from its famed Islamic Art collection, over 50% of which emanate from Iran.

Archaeological excavations will again be conducted by French archaeologists after an absence of many years. Joint research and scientific conferences will be held in both Iran and France, as well as short-term vocational courses.

Jerome M. Eisenberg, Ph.D.

Egyptian Antiquities in Cremona

Egyptian antiquities derived from collections in Lombardy are currently on display until 28 March in the exhibition 'Egypt from the Pyramids to Alexander the Great' at the Museo Civico Ala Ponzone in Cremona, northern Italy. These collections were assembled mostly by Italians who, in the 19th century, worked in Egypt in official capacities.

One such notable was Giuseppe Acerbi, who was Consul General for Austria in the 1820s. In 1826-29 Acerbi travelled to Upper Egypt where he met Jean François Champollion and Ippolito Rosellini, two famous pioneers of Egyptology. As a consequence he financed excavations and research, and some fruits of this work are now in his collection in the Museo Municipale di Palazzo Te. In 2004 another Italian who collected artefacts in Egypt was Alfonso Garavaglio, who donated his collection to the Museo ‘Paolo Giovio’ in Como. The most important objects on view include the 5th Dynasty quartzite head of a man, a funerary stele depicting a funerary banquet, and two bronze cats.

The Cremona exhibition also includes rare books on Egypt, mostly loaned from the very rich holdings of the University of Milan that has recently acquired the libraries of the distinguished scholars Elmar Edel and Alexandre Vareille. The latter's library also contains books that belonged to Victor Loret.

Dali Jones

Arsalanpet: Origins of Power in Anatolia

In October 1976 a young archaeologist by the name of Marcela Frangipani found a buried treasure dating to c. 3500 BC at the site of Arsalanpet/ Malatya in Turkey. At that time she was a junior member of a team excavating a Hittite ancient city that predated the Hittites. The site derives its name from the two famous sculptures of lions (arsalan) found there (now in the Ankara Museum) and the Turkish word lepe, or mound.

Today Frangipani is professor of Near and Middle Eastern Prehistory at the University of Rome 'La Sapienza', and what she discovered 28 years ago were nine swords, the oldest 5000 years old. They were crafted from copper hardened with arsenic, and one of them had a hilt inlaid in silver.

Since then, Frangipani has continued her archaeological research at this Bronze Age site. Her painstaking work over the years was rewarded in 1996 when she excavated a princely tomb containing five humans, one wearing a diadem and surrounded by vases and 65 metal objects. Above the stone slab sealing this tomb the archaeologists found the skeletons of four youths, three girls, and one boy. This group
had suffered a painful death, and might have been sacrificed during the funerary rites of the notable buried in the tomb.

Work continues at Arslantepe and it is hoped that soon the entire palace will be uncovered. All this information and more is to be found in a detailed catalogue published by Electa to accompany the exhibition Anatolia/Arslantepe. The Origins of Power on display in Trajan’s Market Rome until 15 January.

Dali Jones

The Allobroges: Gauls and Romans in Geneva

Geneva’s Museum of History and Art is currently holding an innovative exhibition dedicated to the Allobroges (until 3 April 2005), an indigenous people that, in antiquity, occupied territory extending from the southern shores of Lake Geneva to Valence. The show reveals the origins and life of the Allobroges, their social organisation, mortuary practices, and the interaction with the Roman Empire that finally led to cultural absorption into its orbit.

The mysterious Allobroges of the Geneva Basin are named after a Celtic word meaning ‘people from elsewhere’. They enter the pages of history as a backdrop to Hannibal’s surnowment of the Alps in 218 BC, before being defeated in 121 BC by Roman legions, and becoming integrated into the Roman province of Narbonnaise in 118 BC.

With their capital at Vienna, the land of the Allobroges marked the northernmost outpost of the Roman Empire. Their fluctuating history is one of victim of circumstances and initiator of events that led to Rome's conquest of Gaul in 52 BC, after which they rapidly assimilated Romanitas under the inspiration of their aristocracy.

A Neolithic megalithic tomb of the 4th-2nd millennia BC from the Park of Grangemarks introduces the current exhibition because it reflects the Allobroges’ connections with their own ancient landscape. Thus, beneath the ancient prison of St Anthony, and in the proximity of a megalithic tomb, archaeologists have recovered the skeleton of a young Gaul who was sacrificed to the gods between 400 and 200 BC and buried in a sitting position. The proximity to a megalithic monument expresses territorial legitimacy between the past and present.

The material culture of a people who were to become Gallo-Roman is reflected by almost 400 objects of various form in Geneva: iron and bronze utensils, glass, ceramics, mosaics, and statues. A significant section is allocated to Allobroge religion, evoked by the statues and statuettes of their pantheon from the indigenous to the Romanised. The cultural changes and fortunes of this people are reflected in a depiction of an Allobroge aristocrat dated to 80 BC and cut from oak wood exhibited alongside a bronze statue of a Romanised descendant, Pacatianus. This man was a particularly famous Allobroge who became commander of a Roman expeditionary force to Mesopotamia from AD 195-197 before progressing three years later to the position of procurator in Mauretania (modern Morocco).

What was the fate of this people? The exhibition closes with the carbonised skeleton of a young Gallo-Roman killed by a sword wound c. AD 176 and found in the burnt-out remains of a Gallo-Roman house, perhaps caught up in the political and military cross-fire that marked the shift towards Late Antiquity and the emergence of Christianity.

The history of the Allobroges is of a frontier people who were crucial to Rome to police the neighbouring tribal groups of the Helvetii, Ambars, and Nantuaces. Ancient Geneva was a border city, melting pot, and the economic hub of the Geneva Lake region. The city dominated intense Mediterranean commerce from the 2nd century BC, and in the first centuries AD the Allobroges become the fathers of Geneva’s contemporary international and economic place.

The Allobroges: Gauls and Romans from the Rhône to the Alps was conceived by César Menz, director of the Museum of History and Art, and is curated by Marc-André Haldemann.

Sian Kingston

Conserving Early Medieval Rock Art in Southern Italy

The oldest and most important medieval rock paintings in southern Italy were discovered 41 years ago inside a grotto near the city of Matera in southern Italy by amateur archaeologists. They depict Adam and Eve in the Garden of Eden and the Madonna in the royal Longobard style of the end of the 8th and the beginning of the 9th century AD.

The grotto belonged to a local shepherd who used it for storage and the paintings have experienced great damage. However, the site owner has at last been persuaded to part with his cave and to give it to the Zetema Foundation that is now undertaking the restoration of this and other similar
sites in the region of Basilicata, where there are 155 rock-painted churches in urgent need of repair.

The Italian government and a group of banks have pooled together 1.4 million Euros for the restoration project: the Progetto Sud. The Istituto Centrale del Restauro started the restoration of the wall paintings in 2001 and it is envisaged that by spring 2005 small groups of visitors will be able to admire the frescoes by appointment. The restoration of the Cripta of the Pecora Originale (the Crypt of the Original Sin) will serve as a blueprint for similar work in the region.

Dalia Jones

**Medieval Princes and Textiles in Verona**

Cangrande della Scala was the Lord of Verona in the first decades of the 13th century. As a patron of the arts he played host to the poet Dante Alighieri. At the height of his fame Cangrande died in July 1329 in Treviso, but he was buried with a lavish funeral in Verona. The precious textiles - mostly of eastern manufacture - which covered his body were saved from decay in 1921 when the tomb was officially opened for the first time.

These materials have now been preserved and studied anew and are currently on show in Verona (until 23 January) at the Museo di Castelvecchio in the exhibition 'Cangrande della Scala. The Funeral of a Prince in Medieval Europe', which also describes the funerary rituals that accompanied the burial. For comparative purposes the exhibition includes exceptional textiles found in the tomb of a contemporary of Cangrande, King Rudolph I of Bohemia, who was buried in a similar lavish fashion.

Dalia Jones

**NEWS FROM EGYPT**

**13th Dynasty Sarcophagus Found at Thebes**

A mission from the German Archaeological Institute in Cairo has uncovered a 13th Dynasty wooden sarcophagus inside an unmarked tomb at Dra' Abu el-Naga'. This is the first example from this period to come to light since a similar one belonging to a woman called Mentototep was discovered in the Thebes cemetery in 1820. The inscriptions give the owners names as Emnii. Dra' Abu el-Naga', located between el-Tarif and Deir el-Bahri, is known for its unpretentious 17th Dynasty Theban pharaonic tombs. The tombs were probably built inside modest mud brick pyramids. The current find is located near the tomb of the 17th Dynasty ruler Inyotef V (Nubkhpeper).[1]

**Colossal Ramesses II Statue to be Moved to Giza**

The 12-m-high, 90-ton red granite statue of the famed 19th Dynasty ruler Ramesses II (1279-1213 BC) will be moved on 1 February from its present location at Cairo Square, where it was installed in 1955, to a temporary location on the Giza Plateau. It will later be installed at Ramaya Square in Giza at the entrance to the forthcoming Grand Museum. This imposing statue was found in six huge pieces in 1882 at the Great Temple of Ptah at Mit Rahina (ancient Memphis). Following the failure to restore it and re-erect it in situ, it was removed to Bab el-Hadid, now Ramesses Square, where it was restored and reconstituted with massive iron bars.

**Valley of the Kings Tombs in Peril**

At a conference held recently in London, Dr Kent Weeks, the re-discoverer of KV3 (the tomb of the sons of Ramesses III; see Minerva, November/December 1995, pp. 20-25), stated that the daily visits of some 9000 tourists are having a detrimental effect on the paintings and fabric of the tombs. The myriad of 40-watt bulbs used to light the passageways raise the temperature, and each tourist leaves behind about an ounce of moisture from their breath in a single tomb.

Visitor numbers are expected to rise to a staggering 14 million annually within the next ten years. Dr Weeks and his colleagues have been drawing up a plan at the request of the Egyptian government to control tourism, ward off flash floods, cut down vandalism, and to otherwise aid in the conservation of this famed site (and also some 40 mortuary temples outside the valley, most of which are in poor condition).

**Græco-Roman Cemetery Found in Kharga Oasis**

A French archaeological team has unearthed a complex of Graeco-Roman tombs carved into a sandstone hill about 8km from the village of Al-Monira. Inside the tombs, which were faced with white limestone, were stelae, stone, wood, and gypseum-covered brick sarcophagi. The mummy masks were made of papyrus and cloth covered with gilded gypseum. Most of the skeletons were male, indicating that a military garrison must probably occupied the site. One of the mummies, an 11-year-old girl, had six toes on each foot. In addition to parts of ornamented palm fibre funerary beds and mats, pieces of palm leaf stalk tied to a rope were found, which functioned as a stretcher on which the dead were brought to the tomb.

**Hieroglyphs Decoded 800 Years Before Champollion by an Arab Scholar?**

According to Dr Okasha El Daly of the University College London's Institute of Archaeology, an Arab alchemist, Abu Bakr Ahmad Ibn Wahshiyyah, deciphered hieroglyphs in the 9th century AD, long before the famed breakthrough of Champollion in 1822. Dr El Daly, an expert in both ancient Egyptian and Arabic scripts, searched through Arabic manuscripts, especially those in unpublished private collections, for seven years before he discovered the trail-blazing work of Ibn Wahshiyyah. He claims that since the study of ancient Egypt was dominated by Europeans for 250 years, they had ignored Arabic manuscripts and the pioneering work of Arabic scholars in the Middle Ages. The final results and facts of Dr El Daly's research are eagerly awaited.

**Smuggling Ring Implicates Members of Egyptian Museum Staff**

Egyptian Prosecutor General Maher Abdel Wahied has announced that a group of 619 objects, including at least 485 antiquities, with two Graeco-Roman sarcophagi, were seized in England by the British authorities and returned to Egypt on 14 October 2004. Apparently they had been stolen from the Egyptian Museum in 2000. Mohamed el-Shaer and several others were arrested on charges of stealing the objects from the museum, aided by some museum staff, and of smuggling them into England via Switzerland.

Jerome M. Eisenberg, Ph.D.

MINERVA 7
EGYPTIAN MUMMIES AT THE NATIONAL MUSEUM OF ANTIQUITIES, LEIDEN

Frederik Maes

Various historical circumstances have contributed to the purchase of the large mummy collection of the National Museum of Antiquities (Rijksmuseum van Oudheden) in Leiden, the Netherlands. The museum has a long tradition of scientific research since its early days. Dr. Maarten J. Raven, curator of the Egyptian Department, and radiologist Dr. Wybren K. Taconis, recently published Radiological Atlas of Egyptian Mummies. This book is the culmination of almost seven years of hard work and the most ambitious mummy project ever undertaken. These new anthropological and technological insights into the Leiden mummies are not only intended for scholars, but can prove to be very useful to the general public as well. As we speak, a diverse selection of objects from the Leiden reserve collections is exhibited in the Australian Museum in Sydney, including several interesting mummies (Figs 6-12, 14-15, 17-20).

The Earliest Mummies in Leiden

The foundation of Leiden University in 1575 occurred in a period characterised by a truly scientific attitude. The zeitgeist encouraged the practice of medical studies, which resulted in the foundation of the Theatrum Anatomicum (1593). This lecture theatre was centred around a dissection table and was installed in the apse of a former church (Fig 3).

Otho van Heurn (1577-1652), a physician during whose chairship the Theatrum Anatomicum later changed into a public museum, was highly intrigued by the medicinal aspects of mummies and even their archaeological background. He actually managed to acquire some Egyptian antiquities (between 1621 and 1628), including two complete examples and several fragmentary ones (Fig 1). With his Cabinet of Anatomy and Rarities, van Heurn introduced the scientific approach to the study of ancient Egyptian mummies in the Netherlands.

At the beginning of the 19th century, King Willem I of Holland and his contemporary minister of education showed a favourable disposition to the idea of founding a national museum of antiquities. This institution was not only to compete with other great European museums, but would also provide an educational basis for the country. This led to the foundation of the National Museum of Antiquities in Leiden in 1818. The young scholar Caspar Reuven (1793-1835) was appointed its first director and, simultaneously, also first professor of archaeology in the Netherlands.

The timing could not have been more perfect. While Europe became increasingly obsessed with the acquisition of antiquities, Egypt's pharaonic past was being sold to the highest bidder. It was the eagerness of the king that gave Reuven the opportunity to create his own museum, by sending agents to different auctions in Europe and closing deals with art collectors. With almost unlimited funding and his characteristic zeal, Reuven gathered extensive collections from the Greek and Roman periods, the Near East, and Egypt. Reuven had a special interest in mummies, which played a decisive role in the purchase of the artefacts (Fig 2).
Fig 4 (above). Radiologists performing an X-ray in Leiden on a human mummy in 1965.

Fig 5 (above right). Scanning a Leiden Egyptian mummy in the Academic Medical Center (AMC) in Amsterdam.

The Cabinet of Anatomy and Rarities closed at the end of the 18th century. Some of its egyptica, including only half a mummy, a decayed coffin, and some smaller objects, were handed over to the archaeological cabinet of Reuvers in 1821. This gave rise to new methodological concepts within the academic world, where antiquities formed the primary base of study; they were not merely collectibles anymore. In 1872 the museum personnel were delighted to hear that a second part of that collection was recovered from the attic of the church where the Theatrum Anatomicum used to be located. Moreover, the ‘small mummy’ from that material has survived the ravages of time and rests peacefully on loan in the National Museum of the History of Science and Medicine (Museum Boerhaave) in Leiden (Fig 1).

Fascinated by the mummies from Van Heurn’s Cabinet of Anatomy, the zealous Reuvers sought to buy a complete human mummy and one of a cat owned by a famous collector, Jean-Baptiste De Lescluze. These specimens were eventually dissected upon their arrival in Leiden in 1824 by two scientists and Reuvers himself.

However, the results of the dissection were somewhat disappointing: the mummy was thought to be that of a princess, but turned out to be a very poor example of mumification, with no additional information proving her royal status and no inclusion of fascinating objects whatsoever. Nonetheless, the men pursued a sound methodical approach and the scientific attitude of the director was rare for the time. Fortunately for us today, the determined Reuvers refused to follow the prevalent destructive line of research for the sole reason of obtaining valuable artefacts; a philosophy not entirely shared by other institutions of the day. According to the young director, mummies should be preserved intact because, once opened, all information would be lost.

Furthermore he advanced the following theory: ‘One can obtain a better impression of the concrete object as long as the principal element and its accessories are still united and in
Fig 9 (left). The mummy of Keno from Thebes, c. 600 BC. L. 157.5 cm.

Figs 10-11 (right). Mummy of a lamb, Graeco-Roman period. L. 24.5 cm, W. 10 cm, H. 14.5 cm. X-ray reveals how the ancient embalmers tried to give the dead animal a recognisable form. Apparently they separated the skull from the rest of the body by fixing it high up in the head part of the mummy on a splint of wood. Inv. AMM 16c.

Fig 12 (left). Mummy of an Egyptian cat. Graeco-Roman period. L. 41 cm, W. 9 cm. In X-ray there are dislocations and fractures of the lumbar vertebrae, suggesting that the broken neck appears to have been the cause of death. Inv. AMM 16c.

Fig 13 (right). Mummy of a falcon. Late Period. L. 34.7 cm, W. 7.9 cm. X-ray shows an absence of skeletal parts. The whole core consists of a bag of sand. This specimen is irrefutably a fake made in antiquity. Inv. F 1982/12.7.
Fig 14 (above). Four Canopic jars served to protect the organs of the deceased. Alabaster, Late Period. H. 40 cm. Inv. AAI 1.

Fig 15 (above right). Faience amulet of Bes, worn to ward off evil. Ptolemaic Period, diam. 6 cm. The back side depicts the apotropaic Eye of Horus, udjat. Inv. LP2.

Fig 16 (below left). Upper part of a wooden Ptah-Sokar-Osiris statue, which originally held a corn mummy. Late Period. H. 60 cm, W. 11 cm. Inv. EG-ZM 2720.

Fig 17 (below middle). Late Period faience shabtis of Horwedjia (left), 30th Dynasty (H. 13 cm, Inv. HD 13), and Shepsyobptah (right), 27th-30th Dynasty (H. 12.2 cm, Inv. BA).

Fig 18 (far right). Bronze statue of Osiris donated by Hapirdis. 27th Dynasty. H. 43 cm, Inv. I.VI 67.

their pristine state, rather than when its various components have become separated and their lack of mutual connection has to be compensated by a written explanation which one cannot visualise'.

In the mid-19th century the museum obtained large ancient Egyptian collections, such as those of De Lescluze and D'Anastasi, and several smaller ones. The mummy collection grew enormously, but due to the museum's housing problems, bad climate, and fatal humidity, some specimens decayed so badly that they literally fell to pieces and could not be preserved. In this case, dissection was the only way to protect what was left. Therefore, the mummy of Djedhor was unwrapped by the Egyptologist Willem Pleyte in 1878. As opposed to the former dissection by Reuven, this event turned out to be quite rewarding. He discovered a papyrus scroll of 8m length inscribed with texts from the Book of the Dead, a string of amulets around the neck, armlets, bracelets, an ivory bezel stuck on a finger, gilt finger-nails, and the left hand even held an onion!
Egyptian Mummies in Leiden

Modern Investigations
In the 1960s, Professor Klasens, director of the Leiden museum, authorized the non-destructive X-ray investigation of 27 complete Leiden mummies (Fig 4). This was carried out in collaboration with the British scholar Dr P.H.K. Gray and the Leiden radiologist P. Vlijmbrief and published in the museum’s journal in 1966. Although computer tomography (CT) or scanning was not available yet, the use of a television screen in combination with the X-ray equipment was already a step forward. This technique enabled the scholars to tell a story of the person underneath the wrappings. For the first time ever it was possible to give an estimation of the age, cause of death, general nutrition habits, and mummification techniques without thrusting a knife into the linen.

As opposed to the earlier publication of P.H.K. Gray, the recently published Radiological Atlas of Egyptian Mummies comprises a full radiological analysis (CT-scans and X-rays) of 132 complete and incomplete human and animal mummified remains in the Leiden collection. The project started in 1998 and could not have been possible without the help of the staff of the Academic Medical Centre, University of Amsterdam (Fig 5), where the mummies were actually scanned, and without radiologist Dr Wybren K. Taconis, who provided exceptional information on the condition of the skeletal remains. Curators of the National Museum of Natural History (Naturalis) helped with the analysis of the animal specimens.

Important to note is that the introduction of the CT technology in the present publication provided the means to project a three-dimensional view of the interior of the mummy (Figs 6-9). During scanning the mummy is virtually dissected in thin cross-sectional slices, which can be reconstructed afterwards in a three-dimensional model capturing specific detailed anatomical information of the body. Consequently, every bone can be discerned between the bandages, as well as its position, and even a three-dimensional reconstruction of amulets can be obtained.

Contextual Information
A collection of falcon mummies that was donated to the Leiden Museum by a private collector were at first thought to be forgeries (Fig 13). After radiological analysis, it became clear that they were authentic and had very interesting contents. While a few specimens were merely filled with sand, some showed a complete skeleton, others only parts of it. Some awkward details were deduced from several of the cat mummies. It is quite striking to note that some cats have fractured upper vertebrae, which can surely not have been the cause of a peaceful death (Fig 12). Both categories provide contextual information on the Egyptian religious and commercial practices of the time. One could postulate the notion of a group of commercially driven merchants outside the walls of the temple selling spurious votive offerings to pious pilgrims who may not have been aware of the swindle.

‘Life Beyond the Tomb’
The new insights through modern technology can also help provide the general public with more information beside the external physical look of a mummy. In the middle of 2004, the National Museum of Antiquities in Leiden worked in close co-operation with the Australian Museum in Sydney on an exhibition, mostly consisting of objects from the Leiden reserve collections, but complemented by contributions from the Nicholson Museum (University of Sydney) and the Museum of Ancient Cultures (Macquarie University).

‘Life Beyond the Tomb’ is designed to lure the visitor into an ancient community obsessed with life and its eternal perpetuation. The story enables the visitor to understand the different aspects of the Egyptian funerary practices, from life on earth to the afterlife in the netherworld. The belief that life continued in the tomb and the netherworld explains why specially chosen artefacts accompanied the mummified body in the tomb.

The main character in the exhibition is the mummy of a woman called Keku (early 26th Dynasty, c. 650 BC). Radiological analyses reveal how she was mummified, her age at death, her health, and maybe even her financial status (Figs 6-9). Interestingly, the mummification techniques disclose similarities with the account of the Greek historian Herodotus (Histories, Book II) written during his stay in Egypt in the 5th century BC. Several animal mummies are also displayed, including a lamb, a falcon, a crocodile, cats, and snakes (Figs 10-13).

Conclusion
In the past 50 years, substantial radiological exploration has been carried out on mummies all over the world. Due to the rapid development in technology and the co-operation between museums, hospitals, and research laboratories, there arose a renewed interest in the ancient embalmers’ art. A larger audience became more and more intrigued by the combination of modern medical science and Egyptology with the ultimate goal of reconstructing loose pieces of the past.

For further details, Rijksmuseum van Oudheden (National Museum of Antiquities), Rapenburg 28, Leiden, the Netherlands; www.rmo.nl.


‘Life Beyond the Tomb’ runs at the Australian Museum in Sydney from 8 December to 22 May 2005 (co-produced by the National Museum of Antiquities in Leiden, the Netherlands and the Australian Museum in Sydney, Australia).
NEW GALLERIES OF GREEK & ROMAN ART AT EMORY UNIVERSITY: THE MICHAEL C. CARLOS MUSEUM

Jasper Gaunt

The first and very modest classical antiquities to arrive at Emory were purchased in 1966 with university funds entrusted to Professor Immanuel Ben-Dor. The strength of the Theology Schools meant that for many years the focus of what was then the Emory University Museum lay in the direction of the Biblical ancient Near East and Egypt (see Minerva, September/October 2001, pp. 9-16).

Serious interest in the classical world, however, has grown steadily over the last 20 years, thanks almost entirely to the magnificent support of Thalia Carlos and her late husband Michael. The couple’s involvement has transformed the Museum’s fortunes out of recognition: from a basement of spurious curiosities 30 years ago to its first significant existence in Michael Graves’s remodeling of Carlos Hall in 1985 and, in 1993, to the Graves expansion of what is now the Michael C. Carlos Museum. Two faculty curators, Monique Seefried and Bonna Wecoiat, have worked closely over many years with the Carlos family to lay the splendid foundations of the classical collections, and so much more; they have also published an amusing survey of the early fortunes of the Emory Museum (Archaeology 38.3 [1985], pp. 60-63).

While the footprint of the new galleries of Greek and Roman Art, which opened to the public on 18 September 2004, has remained essentially unchanged, many significant modifications have been made in lighting, and paint and fabric for case interiors. Four wall-cases have been removed to enable large works of sculpture and pottery to be shown in niches; and a side-gallery has been opened up from what was previously merely one large niche. Much architectural detail has been removed, thereby enabling the galleries to display much more material in a tranquil, elegant setting.

As before, the visitor enters the main classical gallery, the Thalia and Michael C. Carlos Court. This noble space displays larger works that cannot be accommodated in the smaller wall-cases of side-galleries. The centre is commanded by a portrait of the Roman emperor Tiberius (Fig 14), carved probably from Parian marble, and one-and-a-half times

![Cycladic Idol, Late Spedos type. Marble, with traces of pigment, c. 2500-2400 BC. H. 22 cm. Inv. 2003.11.2.](image1)

![ Fibula. Bronze. Boeotian, 8th century BC. L. 19 cm. Inv. 2001.11.1.](image2)

![Ceramic bath-tub. Minoan, 13th century BC. L. 111 cm. Inv. 2002.34.1.](image3)

![View of the façade and entrance to the Michael C. Carlos Museum.](image4)

Fig 6 (middle left). Jar, with Artemis (?) as Patnia Thermon. Cretan, 7th century BC. H. 36.5 cm. Inv. 2003.11.1.


Fig 8 (right). Laconian black-figured cup with a musician (Apollo? Dionysos?). Attributed to the Rider Painter. c. 560 BC. Diam. 21.5 cm. Inv. 2003.8.19.


Fig 10 (below). Attic red-figured symposium cup by the Painter of the Paris Gigantomachy. c. 480 BC. Diam. 35 cm. The vessels in front of the banqueters are the party's crockery: the banqueters entertain themselves with music (lyres, flutes in spotted animal-skin cases) and a game called kottabos, in which the dregs in a wine cup were flung at a target. Hampers of provisions and cups hang on the walls. Inv. 1998.8.
Fig 11. Attic red-figure lekythos with a male courting scene. Attributed to the Oenomos Painter, c. 470 BC. H. 36.3 cm. Gift of Michael and Thalia Carlos on behalf of the staff in honour of Anthony G. Blatschel. Inv. 2001.28.1.


Fig 13. Melanippe krater. Apulian volute-krater attributed to the Underworld Painter, c. 340 BC. H. 80.5 cm. One of only two representations of this story known that revolves around an affair between Poseidon and Melanippe, and how the twins she bore him were exposed, recovered, nearly killed, but finally saved. Inv. 1994.1.


Fig 15 (below). Roman private portrait. Marble, late 2nd century AD. H. 38 cm. Another version of the same portrait (same sculptor, same subject) is in the Louvre. Many private Roman portraits exist in single copies, but very few in more than one version. Inv. 2004.13.1.

Fig 16 (below). Cameo. Faustina the Younger, wife of Marcus Aurelius. Agate, mid-2nd century AD. The braiding of the hair and the softness in the mantle are exceptional. L. 4.2 cm. Inv. 2003.41.1.
life-size. The back of the head was worked separately, perhaps with a
curve to identify the emperor as Pon-
tex Maximus. Around this portrait
were various sculpted figure
vases, among them an Attic calyx-
krater by the Dinos Painter with the
Death of Aktaion (Fig. 12); an Apul-
ian volute-krater by the Underworld
Painter, which bears the fuller of
only two known representations of
the Minoan Melanippe (Fig. 13); and
a Paestan calyx-krater signed by
Asseas with Europa and the Bull. A
large marble relief withscrolling
acanthus, on the back wall, comes
from an Augustan monument con-
structed in Rome that may have been
an altar, and of which another slab
was found in 1825 in San Pietro,
Montorito, during restoration.

Works of Greek and Roman funer-
ary art are arranged on one long side
of the Carlos Court. The earliest of
these is a Minoan bathtub (Fig. 3) of
type preserved in situ in Mycenaean
and Minoan palace settings such as
Pylae and Knossos. The Emory ex-
ample may well have enjoyed some sim-
ilar use before being consigned as an
ossuary to a grave. The marine
iconography, with fish inside and
stylised octopus tentacles outside,
needs no explanation in a bathing
context. To the ancients, however,
the Underworld was a place reached
by ship, as exemplified by Odysseus.
Marble grave monuments of the 5th
and 4th centuries bridge the gap to
an Antonine garland sarcophagus.

Along the other long wall runs a
series of four pedestal cases with
fibre-optic lighting for small but
exquisite objects. The catch-plate of
a Geometric bronze fibula is
engraved on the obverse with a horse
grazing in a water-meadow, sur-
rounded by water-birds, while the
reverse has three small and two large
fish (Fig. 2). An attractive suggestion
has been made that these elements
unite to depict the Homeric universe
of water (fish), land (horse), and air
(birds). The spherical heads of two
gold pins are covered with tiny flow-
ers in an exuberant style that recalls
Lydian workshops. A miniature gar-
net head, fragmentary though it is,
seems a portrait rather than an ideal
likeness. Style, scale, and medium
indicate a Hellenistic court setting.
Comparison with coin portraits sug-
gests that Berenike II, wife of
Ptolemy III of Egypt (ruled 246-221),
and patron of Callimachus and Thuc-
critus, is a likely candidate.

Few societies have lavished as
much care and pride on their coins
as the Archaic and Classical Greeks.
Although these tend to be neglected
by museums on the grounds that
they are hard to see, they neverthe-
less repay close attention. Several
examples from the fine collection of
H. Burke Nicholson, Jr, have gener-
ously been placed on loan to illustr-
ate the serious story of Greek numismatic
art.

Two side-galleries open up to the
right of the Carlos Court. The first,
the Laszlo-Brummer Family Gallery
of Early Greek Art, is arranged
chronologically from Neolithic to
Archaic. A Cycladic figure of the
Spedos type (Fig. 1) and a Myce-
naean chalice (Fig. 5) with the murex
shells that produced the highly
sought-after purple fabric dye are
highlights of the Bronze Age hold-
ings. The Orientalising period is
richly represented, with two gold
protomes, a monumental terracotta
pithos, a Cretan jar with an early
Artemis (? ) as Mistress of the Wild
Animals (Fig. 6), and a cuirass from
the great find at Akrati on Crete (the
Schimmel Armour).

The Ruthie and Gary W. Rollins
Gallery displays works from the
Archaic to Hellenistic periods, but
by theme. The world of Greek mythol-
ogy comes alive on a black-figured
column-krater with Odysseus, or one
of his men, escaping under the ram
from the cave of Polyphemos (Fig. 9).
The scene is an explanation of the
Cyclops, his eye closed on account of
having been blinded, is propped in
the entrance to his cave. Wielding a
large club in one hand, he extends the
other to feel the forehead of the
ram that moves towards the exit of
the cave. The artists may well have had
the lines of the Odyssey in mind when
Polyphemos addresses the ram: "The last of
the flock to come up to the doorway
was the big ram, burdened by his own
fleece and me with my teeming
brood, and with his head well above
the great Polyphemos broke into
speech, 'Sweet ram', he said, "what does this mean? Why are you the last
of the flock to pass out of the cave,
you who never lagged behind the
sheep, you who always step so
prudently out and are the first of them
to crop the lush shoots of the grass,
first to make your way to the flowing
stream, and first to turn your head
homewards to the sheepfold when
the evening falls? Yet today, you
are last of all. Are you grumbled
for your master's eye, blinded by a
wicked man and his accursed friends,
when he had robbed me of my wits
with wine?"

The krater inscriptions do not
make meaningful words, but the
choice of letters (o, l, s, l, l, s) makes
out the "name of Olytus" name in
archaic Greek (Olytus) his nom-de-
guerre (Outis: 'Nobody') and the verb
'oletum' (meaning 'I destroy'). Only a

few years before this krater was made,
the ruling Peisistratid family had
commissioned a new recension of
the Homeric poems: it is hard to
think that they two are entirely
unconnected. A skyphos fragment
by the Theseus Painter gives another
Odysseyean episode: the Sirens.

From the world of private life
belonging a delightful lekythos by
the Olynokles Painter with a courting
scene (Fig. 11). The lovers are not soft
money purses in one hand and proffer
a coin in the other. The boy, for his
par, carries instead of writing
tablets an arrow. The Brygos Painter's
contemporary lekythos in Fort Worth,
which gives the earliest known repre-
sentation of a courtship, suggests
that the arrow on the Carlos
lekythos is indeed intended to convey
erotic humour. The men's world is
illustrated by a grand symposium
cup (Fig. 10); the women's by a visit
to the tomb on a white-ground
lekythos, a marble pyxis, and a hetaira
on a cup tondo by Makron.

Greek sanctuaries were venues not
only for private and civic religious
rituals, but also for political intrigue
and athletic contests. How to define
the context for the cult scene on
a Laconian cup tondo is not easily
answered (Fig. 8). A bronze stater
kalpis of the second quarter of the
5th century (Fig. 17) carries a well
preserved inscription on the rim, the
letters rendered in dots: 'ek phekoan
aethlai pata dioskoroin', noting that it
was a prize at the Dioskouriani games.

A second example as a private col-
collection by the same hand may be
considered a pair, although it lacks
an inscription. The inscription on the
Atlanta kalpis enables us to com-
plete the fragmentary inscription on
a hydria that was found at Sinope in
1925. To understand the two records
of games sacred to the Dioskouriani at
Phokaia. Athletic equipment includes
a stirrup inscribed for its owner and
an Attic black-glaze aryballos (Fig. 7)
of a type widely represented as being
used by athletes but rarely preserved.

A third side-gallery has been set
aside to house small revolving exhibi-
tions of antiquities, arranged the-
matically from the collection of
Shelby White and Leon Levy. In Febru-
ary, the Greek bronze vessels cur-
rently on view will be replaced by
Roman portraits in marble.

The fourth side-gallery is devoted
to art of the Roman Empire. Themes
explored here include the Roman
debt to Greek originals, as expres-
sed for instance in a marble copy of
the Weary Headless (Fig. 20). Other comparative arts include the Roman passion
for coloured marbles, as on a table-leg
carved from giallo antico with a repre-

MINERVA 16
Fig 17. Siren kalpis inscribed as a prize awarded at games sacred to the Dioskouroi in Phokaia. Greek; bronze, second quarter of the 5th century BC. H. 43 cm. Gift of Dr Dietrich von Bothmer. 2004.25.1.

Fig 18 (right). Hellenistic marble statuette of a Muse (perhaps Terpsichore, muse of dance). H. 102 cm. The different weights of drapery and the body showing through below are particularly sensitively rendered. Intended for a grand private home of the 3rd-2nd century BC. Inv. 2002.31.1.

Fig 19 (bottom left). Marsyas flayed. Table-leg in giallo antico. Roman, early 1st century AD. H. 39 cm. Inv. 1990.4.2.

Fig 20 (below middle). Head of weary Herakles. Roman marble copy, probably 1st-2nd century AD, of the bronze original cast by Lysippus in the 4th century BC. H. 20 cm. Inv. 1984.17.

Fig 21 (below). Diadoumenos head. Roman 2nd century AD marble copy of a bronze original by Polycledros. H. 32 cm. The original sculpture, one of the most famous in antiquity, depicted a victorious athlete, tying victory fillets or ribbons in his hair. Inv. 1991.3.

The Michael C. Carlos Museum of Emory University: 571 South Kilgo Circle, Atlanta, Georgia, USA

Tel. +(1) 404 727-4282
Fax. +(1) 404 727-4292
E-mail: carlos@emory.edu
www.carlos.emory.edu

sentation of the Flaying of Marsyas (Fig 19) and their derivatives in pottery and glass. The syncretistic fusion of different religious strands are evident in a statue of Hermannus, and a major collection of North African red-slip pottery that includes some of the earliest known Christian subjects. The imperial cult is glimpsed by a horse leg from a bronze equestrian monument.

The Carlos Collection in Atlanta is becoming a significant resource for classical archaeology. It is already the finest in the South, and one of the better university collections in America. There is much to learn, to admire, to ponder, and to love. Every visitor and student will be grateful to the generosity, the courage, and the quiet patience of Michael and Thalia Carlos.
Olmec Wrestler Revisited

THE OLMEC WRESTLER: A MASTERPIECE OF THE ANCIENT GULF COAST

Michael Coe and Mary Miller

ancy Kelker writes in the September-October 2003 issue of Minerva (pp. 30-31) that she has decided that the Olmec Wrestler is a fake. Esther Pasztory gave the sculpture a thumbs-down back in 2002 (RES 42). Now Norman Hammond in The Times of London (5 October 2004) has jumped on this bandwagon, eager to discredit what we believe is one of the great sculptures of the Olmec culture (1200-400 BC) of ancient Mexico.

Let us review Kelker’s arguments. First, she does not like its pedigree. Second, she thinks its posture is unconventional. Third, the piece surfaced before the major campaigns of archaeology at Olmec sites, and she thus links it to known groups of fakes, such as works that Brígido Lara claims to have made in the 1950s and 1960s. Fourth, she questions the sculpture’s features, the loincloth and beard. Fifth, she believes the rock to be aberrant. Finally, she believes that the body movement and proportions reveal an artist trained in the European tradition.

Before we address her points, we would like to address the larger question of Mesoamerican forgeries. Forgeries require authentic objects to emulate, as well as skilled makers. Modern forgeries of Teotihuacan masks imitate the well-known and usually published examples; Maya fakes give themselves away in copied texts or imperfectly understood iconography. Even the creative Brígido Lara fakes are based on museum collections and the published corpus of hollow Veracruz figures. Because there are lots of fakes, Kelker says, the Wrestler, too, could be one. But fakes do not materialize out of thin air.

What Kelker may not see is that the real excitement of Pre-Columbian art lies in its refusal to conform to what scholars may think are its norms. Recent discoveries at the Aztec Templo Mayor or at the Maya city of Palenque would surely be maligned as fakes without archaeological excavation: the truth is that we do not know what the norms really are, and new, unsettling and provocative works come to light every year. Even archaeological discoveries can be maligned: La

Figs 1-2 (above and below right). The Olmec Wrestler from rear. H. 66 cm. Courtesy Visual Resource Collection, Yale Arts Library.

Fig 3 (left). Monument 34 from San Lorenzo, 38 x 35cm. Drawings by Felipe Dávalos. Courtesy Michael Coe.

MINERVA 18
Mojarre Stela 1 had its detractors when it first surfaced in 1986, because of its unpredicted imagery and writing.

The most recent analysis of the Olmec Wrestler (NGA 1996) assigns it a late date among Olmec works, perhaps as late as 400 BC. Late works from La Venta, including Monument 19, often function at a smaller scale, one of Kelker's criticisms of the Wrestler. Even early Olmec sculptures may be very small scale, such as Monument 43 at San Lorenzo, which measures only 38 x 35cm. Additionally, other Olmec works, contrary to what Kelker says, feature a beard, and we particularly see our the right-hand figure on La Venta Stela 3 ('Uncle Sam' stela) and direct readers to the excavation photographs of Matthew Stirling (RAE 170, pl.55).

Such a date also explains the unusual arm position of the Wrestler, a gesture of power and strength. The earliest Maya monuments (cf. San Bartolo, Takalik Abaj) to show rulers in a two-dimensional format display a strange, looping arm position, with the hands curled up at the collarbone. Not having mastered foreshortening at this time, the Maya could only transform the Wrestler's powerful arm position in an awkward way.

Kelker thinks the Wrestler is 'too different' in its rich three-dimensionality, musculature, and torsion. We disagree: the Wrestler owes its aesthetic lineage to San Lorenzo Monument 34 (Figs 3-4), a very early Olmec work discovered by Professor Coe in 1966, especially in the way the lower torso exhibits potential energy, with its body coiled like a spring. At the same time, the Wrestler relates closely to the niche figures of Altars 4 and 5 of La Venta (Fig 5). Kelker does not consider the comparative monumental sculpture.

Carving on all surfaces, including underside, is a characteristic only of Olmec and Aztec art, yet it is a feature that was only recognised in the 20th century - not in the 19th or early 20th centuries in which Kelker attributes the Wrestler. Kelker makes sweeping statements but offers no particulars about what a forger might have been emulating. In fact, there is no particular modern sculpture that provides any model for the Wrestler - and that is exactly what a forgery requires, a model.

What about the rock? Kelker points to Williams and Heizer's 1965 statement that the rock of the monument must have been non-local, but they fail to tell us whether the material was basalt or andesite, and in fact make the admission 'that our notes on the stone are lost'. We have no proof that they even took a sample from the monument.

Finally, as to the pedigree in 1933 a peasant named Miguel Torres found the sculpture when he 'was seeking a stone to wedge up his house'. There were numerous witnesses to the object in his modest house. It was stored for a while in a chicken pen before going to a Minatitlan family, whence it was acquired by the PEMEX legal affairs officer Gustavo Corona Figueroa, who sold it to the MNA in 1964. Kelker thinks this isolated discovery of an Olmec sculpture along the Uxpanapan River raises too many questions. But isolated sculptures are not infrequently considered the great - and intact - Paquimé figure or the renowned Las Limas figure. The recently discovered Azulal figures turned up with only a few other carvings. It is not the isolated and unique Olmec sculpture that is the anomaly.

Works so maligned can take generations to recover. Years ago Gordon Ekholm of the American Museum of Natural History questioned the authenticity of the Dumbarton Oaks birth-giving figure, a representation of the Aztec god Huitzilopochtli. How much better to find a problem with the work? The rendering of the hair, which he initially believed to be too fine to have been made with a stone tool. Shortly before he died, when he had seen many more objects and when his expertise in Central Mexican materials had expanded, he changed his mind, yet the object remains suspect.

Esther Pasztory names this work as another that fails her tests, though she offers no specifics except the hair treatment. Felipe Solis, the director of Mexico's Museo Nacional de Antropología, and perhaps the most famous Aztec scholar alive, says he does not doubt it. Yet the Dumbarton Oaks figure is not in the Guggenheim Aztec exhibition, perhaps because of nagging doubts. It is easy enough to doubt, it turns out, and harder to believe. Every ancient object and its story are not scrutinised, but the Olmec Wrestler, and the artist who made it, deserve our admiration, not flawed scholarship.

Michael Coe is Professor Emeritus in the Department of Anthropology at Yale University and co-author of Mexico: From the Olmecs to the Aztecs (Thames and Hudson, 2002).

Mary Ellen Miller is the Vincent J. Scully Professor of the History of Art at Yale University and author of Maya Art and Architecture (Thames & Hudson, 1999).
GREEK VASES AND MYTH: FROM MAGNA GRAECIA TO MILAN

Dalu Jones introduces a new exhibition at the Palazzo Reale in Milan that features 282 South Italian vases and the formation of collections in Italy.

Recent years have seen a healthy number of international exhibitions on the subject of Greek and South Italian vases, from ‘The Greeks in the West’ (Venice, 1996) to the most recent ‘Le Vase Grec et Ses Destins’ (Avignon, 2001) and ‘Ta Attika. To See Greeks in Gela’ (Gela, 2004). Altogether, these exhibitions have made accessible much new information on the production, trade, and distribution of Attic vases and about the establishment of ceramic workshops in the colonies of Magna Graecia in Italy.

The fascinating theme of the painted representations of Greek myths on Classical vases was chosen in winter 2003 by the region of Lombardy in Northern Italy for the cultural project ‘Myth beyond Myths’ that combined various events centring around a large international exhibition at Palazzo Reale in Milan: ‘Greek Myths, Archaeology and Painting from Magna Graecia and the Collecting of Antiquities’. The focus of the project is the recent acquisition by the Lombardy Region and the Banca Intesa of collections of the superb painted vases produced in the workshops of Magna Graecia between the 5th and the 4th century BC. These vases - found in archaeological sites all over the Mediterranean world - were the vehicles for exporting and spreading artistic and cultural ideas.

Fig 1 (above left). Hydria depicting the battle of Issus between Alexander the Great and Darius III, inspired by the renowned mosaic from the House of the Faun, Pompeii. Made by the Fabbrica Giustinianni, Naples, c. 1832. H. 48 cm. Rome, Lukacs & Donath, di Giampaolo Lukacs Antichità. Photo: Giuseppe Schiavinotto.

Fig 2 (above right). Mask of a satyr. First half of the 3rd century BC. From Lipari, Sicily. H. 10 cm. Lipari, Museo Archeologico Regionale Eolianote Latino Custom ‘Lingè Bernabo Brea’.

Fig 3 (above). Red-figure krater by the Lycygnas Painter showing the sacrifice of a bull to Apollo, Apulia, mid-4th century BC. H. 112 cm. Ruvo di Puglia, Museo Nazionale Jatta.

Fig 4. Watercolour of the early 4th century BC Tomb of the Dancers by Vincenzo Cantatore, as found at Burns in 1833. An aristocrat is buried with his armour and Greek vases. Moffetta, Suntuario Regionale.
Greek Vases in Milan

Through the representations of mythological narratives, they still enchant us and provide a means for reconstructing the lost original masterpieces of Greek paintings that were often the inspiration for their beautiful decoration.

Contrary to the custom in Greece, painted figurative vases were used in Magna Graecia primarily as funerary goods (Fig 4), not only by Greek colonists but also by local princes in Northern Apulia (especially Peucezia and Daunia). A spectacular series of large vases were produced here for the funerary rituals of the local aristocracy. In this context the finds from Ruvo di Puglia are of the greatest importance and are thus the centrepieces of the exhibition in Milan. Ruvo’s necropolis was looted in the beginning of the 19th century, as if it were a mine for painted vases - which, of course, in one sense it turned out to be. Each tomb in the necropolis is believed to have contained between 30 and 60 vases, enough to satisfy the greed of local clandestine excavators and that of the wealthy collectors, Italian and foreigners, who flocked to Ruvo to acquire them. Such was the frenzy to satisfy collectors that at some stage in the 1820s excavations in the countryside around Ruvo were conducted by torchlight at night. While most of the vases from Ruvo that are now scattered in museums all over the world have no exact provenance, formal archaeological excavations at the site in the last 20 years have yielded entire tombs with their funerary contents still intact. Two such tombs were found in 2001, one containing a red-figure krater by the Amykos Painter and the other associated with a red-figure krater by the Baltimore Painter, amongst a wealth of other slightly less magnificent Apulian vases.

A particularly beautiful tomb was discovered at Ruvo in 1833. The so-called Tomb of the Dancers was named after its decoration showing a continu-


Fig 8 (below middle). Red-figure krater by the Painter of Ruvo with Dionysos on a biga drawn by panthers. Apulia, 340-320 BC. H. 59 cm. Ruvo di Puglia, Museo Nazionale Jatta.

Fig 9 (below right). The Hamilton Vase: a red-figure krater by the Painter of Baltimore with a male figure and horse inside a naïskos. Apulia, 330-320 BC. H. 75.7 cm. London, The British Museum (former collection of Sir William Hamilton).
Greek Vases in Milan

ous frieze of dancers painted on tufa blocks that line the four sides of the tomb (Fig. 4). The tomb was found at a depth of 4.5m in the road link-
ing Ruvo with Canosa, where there is a large 5th/4th century BC necropo-
lis. The tomb was damaged by a well dug into one of its sides and only one
vase survived from its funerary goods. The frescoes were detached in
1838 and sold to the Real Museo Bot-
bonico of Naples, where much of the
material found in Southern Italy in
the 18th and 19th century went to
enrich the king’s already vast collec-
tions of antiquities.

The frescoes have recently been
restored and were reassembled for
an exhibition in a new sequence
according to the information found
in a watercolour painted three years
after the tomb was discovered and
before it was dismantled and brought to Naples (Fig 4). The iconography (cubic style of the frescoes) follow those of Apulian
vases of the first decades of the 4th
century BC (for example, a krater in
the Shelby White and Leon Levy col-
collection in New York and of such
Etruscan vases as the hydria from Pollentia (Vienna) now in the British
Museum). The dance (geraneo) depicted so beautifully in the tomb
appears to be linked to the myth of
Theseus and the migration of storks
that symbolised the rite of passage.

Of all the collections of vases
assembled in Ruvo in the early 19th
century, only that of the Jatta family
has remained in the town of origin
in its entirety. This collection is on
view in a palace belonging to the
Jatta family, exactly as Giovanni
Jatta Snr (1767-1844), who started
the collection, and his family first
designed it. After an endless series of
negotiations with interminable
sequences of offers and counter-
offers following the various changes
of governments that have taken
place since the 19th century, in 1993
the Jatta family finally obtained
what they had adamantly insisted
on for 150 years: that the Italian
state acquire the collection in its
entirety to avoid the risk of dispersal
and to keep it on display in the fam-
ily palace at Ruvo. It was Giovanni
Jatta Jnr (1832-1895) who created the
original Via Jatta to house the
collection, while at the same time
enhancing it with new acquisitions.

In addition to publishing the cat-
ologue of his own collection in 1869,
in 1877 Jatta also published the
South Italian vases belonging to the
wealthy collector Giuseppe Caputi.
This collection, numbering almost
450 vases and documenting most of
the vase types made in Magna Graec-
cia between the 5th and the 3rd cen-
tury BC, was sold in 1924. It is only
now that the collection has surfaced
again after the Banca Intesa acquired
it in Milan. One of the masterpieces of the former Caputi collection (now
Banca Intesa) is a kalpis decorated with craftsmen decorating vases
and being crowned for their skill by two
nikai that was painted by the 5th-
century BC Leningrad Painter (Fig 5).

The third important collection
assembled in Ruvo was the Laglio
Collection that was acquired by the
region of Lombardy to avoid its
widespread diffusion. It is now
deposited at the Civico Museo
Archeologico in Milan.

There a selection of magnificent
and spectacular vases from these
three major collections, restored and
cleaned for the occasion, were pre-

tated for the first time to the public
in Milan side by side with similar
vases from a great many Italian and
foreign museums, including the
British Museum and the Louvre.

The collections assembled in
Southern Italy serve once again to
illustrate the fashion for collecting
ancient artworks that spread across
Europe in the 18th and 19th cen-
turies. Many Etruscan, Etruscan,
Greek, and Roman works of art, at
first the sole objects of study by spe-
cialists, collectors, and artists,
came the models for the produc-
tion of fashionable furnishings and
vases like the beautifully designs of
Joah Wedgwood (1718-1795) in
England, and the famous vases of
Domenico Venuti, the director of the Real Fab-
brica Ferdinandea in Naples (1771-
1806). To the untrained eye, some
of the vases reproduced in Italy may
pass for originals and quite a num-
ber were sold as such to gullible
collectors. Apulian vases are also
the subject of paintings and pieta dura
compositions. For example, a hydria
in the Museo Archeologico Nazionale in Florence of the 4th
century BC, and attributed to the
workshop of the Painter of Tarpore-
ley, figures on a tabulato dated to
1792 that is now in the Palazzo Pitti,
Florence.

The collecting of antiquities in
Italy, however, had naturally began
much earlier. Already in the 14th
century in both Venice and Flo-
rence, Greek vases - often described
at the time as Etruscan - were col-
lected by notable figures as Lorenzo il
Magnifico, who sent a friend, the
poet Angelo Poliziano, to Venice to
purchase ancient vases. Venice had
the advantage of long established
trade routes with Southern Italy,
Greece, and the Near East, all pro-
viding a wealth of archaeological
finds. Thus in the 15th century,
and then increasingly in the 16th,
Venice became the greatest market
for Greek vases as a result of the
Serenissima’s direct trade links at
source.

At the same time the Medici fam-
ily in Florence also started its own
antiquities collection. The invento-
ries of 1570 of Cosimo I include two
monumental South Italian vases.
Rome and Naples followed suit,
especially in the 18th century when
the first excavations in Pompeii and
Herculaneum began. Naturally these
early princely collections gave pride
of place to marble and bronze sta-
tues and carved semi-precious stones,
while vases were collected as a side-
line to the main collections or by those who had lesser means.
An exception was the collection of
Giuseppe Valletta (1636-1714), a
Neapolitan lawyer who was cultured
enough to recognise the mythologi-
cal references in the decoration of
the vases and deliberately only col-
cected painted ceramics.

The catalogue of the Milan exhi-
bition, Miti Greci, archeologia e pittura
dalla Magna Grecia al collezionismo
edited by Gemma Sena Chiesa,
Ermanno A. Arslan, Stefania De
Francesco, and Federica Giacobello
(Electa 2011; 411 illus., 300 colour illus., 35 Euros), is beautifully
designed and illustrated and is informa-
tive on all aspects of collecting in
northern and southern Italy. Icono-

cographic motifs and attributions are
discussed in detail, as are the recent
archaeological discoveries in Ruvo.
There are also chapters on ‘Myth and Society’, ‘Myths and the The-
atre’, and on coins.

Fig 10 (below). Amphora made by the Fabbrica Gius-
tinian c. 1832 and decorated with a heroic figure at
centre inside a naiskos.

MINERVA 22
POSITION AVAILABLE IN NEW YORK ANCIENT ART GALLERY

Assistant manager, preferably with background in ancient art.

College degree or experience in art or antique gallery or equivalent for sales, cataloging, website management, inventory controls, and shipping.

Computer skills essential. Proficiency in Quark, Adobe, and Filemaker for Mac.

Internship position also available for responsible, motivated individual.

Please fax or e-mail your resumé to:
royal-athena galleries
153 East 57th Street
New York, NY 10022
Fax: 212-688-0412 ancientart@aol.com

MINERVA
The International Review of Ancient Art & Archaeology

EDITORIAL ASSISTANT TWO DAYS A WEEK

Efficient assistant needed for the small but busy editorial team in London. Duties range from processing subscriptions to maintaining the subscription database, booking and laying out adverts and the calendar of events, and assisting the Managing Editor.

Computer competence essential (Mac), and familiarity with one or all of Quark, Adobe, Filemaker, and web packages preferable.

Please post or e-mail a curriculum vitae to the below address, including a covering letter outlining your relevance to the position:

The Managing Editor, Minerva, 14 Old Bond Street, London W1S 4PP editorial@minervamagazine.com www.minervamagazine.com

THE ANGLO-ISRAEL ARCHAEOLOGICAL SOCIETY
Photo: Duby Tal, Albatross.

AIAS offers:

- illustrated talks in London and Manchester;
- an annual journal, internationally respected for its original research papers and reviews, illustrated with photographs, maps and drawings;
- a research grant of up to £1,000 for students of Near Eastern archaeology (closing date 28 February 2005);

The annual subscription is now available at a special introductory price of £18.

The James Ossuary on Trial: a Sensational Link to Jesus or a Wicked Forgery?
See Professor Emile Puech's latest thoughts, exclusive to the Bulletin of the Anglo-Israel Archaeological Society. Keep up to date with the latest archaeological discoveries in Israel and new research into the Bible and the Holy Land.
The enigma of Kab Marfu’a: Precious Gems in Egypt’s Eastern Desert

Steven E. Sidebotham, Hans Barnard, Lisa A. Pintozzi, and Roberta S. Tomber

The Berenike Project of the University of Delaware (USA) and Leiden University (the Netherlands)/University of California at Los Angeles, USA has, as one of its objectives, the archaeological survey of Egypt’s Eastern Desert. One site that we have studied in some detail is the settlement at Kab Marfu’a. The name for the ruins is one now used by the local ‘Ababda Bedouin; the ancient name for the settlement remains unknown and no extant ancient author seems to refer to the site.

Kab Marfu’a lies about 65km south-west of Marsa Alam on a high sandy plateau about 1km north of the large Roman praesidium (fort) in Wadi Gemal (Figs 1-2), which would have provided protection for the settlement. This fort, now badly damaged, may be the Apolloponos recorded in a 1st-century AD inscription detailing construction and repairs conducted by Roman troops on this and other praetoria and hydraulica (wells) in the Eastern Desert. Pliny the Elder (Natural History), the Antonine Itin-
Fig 4. Kab Marfu’a, view of buildings in the central area. Photo: S.E. Sidebotham.

Fig 5. Kab Marfu’a, a well-preserved structure with window. Photo: S.E. Sidebotham.

is a mountain on the slope of which is a large platform, 15 x 20 m, constructed of cobbles and boulders, in places over 4 m high. Remains can be seen of a monumental staircase leading up to this platform from what we suggest was the administrative centre of Kab Marfu’a (Fig 6). On this platform are the remains of what must have been a small temple that dominated the site (Fig 7). High above this putative temple on the summit of the mountain and another nearby are several substantial cairns from which the fort in Wadi Gemal, as well as several skopeliai (watch towers) in the region, can be seen. They must have been part of the security and signalling system around the settlement.

The sides and tops of the low mountains around Kab Marfu’a have scores of much smaller cairns arranged in groups. The purpose of these is unclear, but must be related to the function of the site. Large working areas, oval to rectilinear in plan and surrounded by low walls, also suggest that some industrial process took place at Kab Marfu’a. Other indications of the functional character of the settlement are the several dozen fist-sized quartz stone pounders, varying from 6–10 cm in diameter, which the survey collected. Such pounders are typical of ancient mining sites elsewhere in the Eastern Desert.

We also found several beryls at Kab Marfu’a. Beryl, beryllium aluminum silicate, is a green gemstone closely related to emerald and aquamarine. It was highly valued in antiquity and its only source within the Roman Empire was the region of Mons Smaragdus (Wadis Sikait, Nagrus, Umum Harba, Gebel Zabara, and Umum Kabu) just north-east of Kab Marfu’a. Beryls mined there would have been transported to the Nile Valley using largely the same routes as the traffic to and from Berenike. Among the buildings at Kab Marfu’a are several cavities excavated into the surrounding rock outcrops (Fig 8). As beryls are not found in this type of rock, however, these man-made cavities were likely used for subterranean storage.

Pottery collected at Kab Marfu’a revealed activity at the site from the 1st to the 5th century AD, but the period of most intense occupation was clearly from the mid-2nd or 3rd through the 4th century AD. Like many pottery assemblages found throughout the Eastern Desert, large amphorae meant to contain liquids such as wine and oil dominated. At Kab Marfu’a it was notable that large numbers of these were imported from distant regions, rather than coming from the Nile Valley. Unusually for the Eastern Desert, many of these imported vessels belong to a small, flat-bottomed shape with an opened foot.
grooved handles. Some of these were made in Gaul (France), but more are from Mauretania (Morocco/Algeria). Most of the vessels used for cooking and serving came from the Nile Valley, but again the assemblage was unusual in that numerous small jars with flattened sides (‘pilgrim flasks’) were present. Therefore, it seems that the ceramics were skewed in function. Why the inhabitants of Kab Marfu’a would have required such specialised vessels is unclear.

We also collected T, Y, and V-shaped sherds carefully made from broken amphorae and reminiscent of similar sherds found at many other settlements in the Eastern Desert spanning a wide range of dates and activities. At this point the function of such deliberately shaped sherds is unclear; they may be tools or gaming pieces.

Also found at Kab Marfu’a, mostly on one platform west of the central wadi, were shreds of hand-made vessels belonging to a corpus now identified as Eastern Desert Ware (EDW). Small numbers of vessels belonging to this group have been found in 4th-6th century AD contexts in the desert between the Nile and the Red Sea in southern Egypt and northern Sudan, as well as in the Dédécaschinos (Lower Nubia). Most are small cups and bowls with thin walls and made of a sandy fabric. Surfaces are typically wiped, smoothed, or burnished. Many outside surfaces are also decorated with incised or impressed asymmetric patterns, often enhanced by a white infill or a partial red slip.

These vessels were most likely produced and used by nomadic desert dwellers. To understand better these people, shreds of EDW are being studied using conventional techniques, but also by petrographical microscopy, chemical fingerprinting, and organic residue analysis. Interpretation of the results is still on-going, but preliminary indications suggest that the vessels were made in different places, whenever the need or opportunity occurred. Organic residues indicate that the vessels were receptacles for food and not solely used as drinking cups or grave goods. No arguments have been found to support the former scholarly association of these vessels with the Blemmyes, who are known only from rather ambiguous historical sources. Apart from examining the production and purpose of the vessels, another question to be addressed is the reason why the desert dwellers started and stopped producing their own ceramics.

Analysis of the ceramic finds from the fort in Wadi Gemal, ancient Apollonos, indicates that it was active from at least the 1st century AD well into the 6th century. Similar research at the beryl mines in the Mons Smaragdus area resulted in comparable dates. A reference to these mines was, furthermore, made in an early 1st century AD inscription found at the Roman quarry in Wadi Umm Wikala. It can, thus, be concluded that beryl mining started at least as early as the 1st century AD and that the initial construction and use of Kab Marfu’a can be associated with these activities. The presence of both beryls and industrial quartz pounders lend tantalising evidence for the function of the site. Yet since we have found no evidence of mining in the vicinity, our initial and tentative interpretation, therefore, is that Kab Marfu’a was a beryl-working and trading community that depended on the beryl mines to the north-east. The apparent abandonment of Kab Marfu’a sometime in the 4th or 5th century AD, well before beryl mining in the region came to an end, has no explanation at this point. As our work in the Eastern Desert continues, we hope to be able to address this and many other remaining enigmas.

Steven E. Sidebotham is a professor of classical archaeology and ancient history at the University of Delaware, USA; Hans Barnard is a research associate with the Cotsen Institute of Archaeology at the University of California, Los Angeles; Lisa A. Pintozzi is a freelance archaeologist who has worked widely in the Eastern Desert of Egypt; Dr Robert S. Tomber is a visiting scholar in the Department of Conservation, Documentation, and Science at the British Museum, and an honorary research fellow in the Department of Archaeology, University of Southampton, UK.
LIFE AND DEATH ON A ROMANO-BRITISH ESTATE: TURNESSHALL FARM IN HERTFORDSHIRE

Simon West

In 2002 metal detectorists discovered two of the most significant burials from Roman Britain near Turnershall Farm in Hertfordshire (Fig 1). The grave goods, including two silver brooches (Fig 10), were taken to Verulamium Museum in St Albans for assessment by the Coroner, and designated as Treasure. Subsequent excavation and geophysical survey produced additional finds and revealed a Late Iron Age to Roman period landscape providing a clearer picture of the lives of the two people interred on this site.

The story of these two Romanised Britons of the 2nd century AD has been pieced together with the help of specialists in a variety of fields. The archaeology tells us about life and death in a far-flung province that had contacts with the whole of the Roman Empire. The story begins in the Late Iron Age on a royal site where coin production and other metalworking took place. The site, and possibly the family that ran it, became part of the new expanding Roman Empire and all its benefits. They built a villa (Fig 1) and imported sumptuous objects from across the known world. A family of this status would probably have had a town house and helped to organise the local politics in the municipium of Verulamium, formerly Verulamio. They were buried near their home and the villa was deliberately demolished some time after their death, but they went to the underworld surrounded by the comforts that they had known in this one.

Turnershall Farm lies on the north side of the River Lea in an area that has produced important sites and burials in the past. Important Iron Age regional sites include the oppidum (Iron Age town) at Wheathampstead, identified by Mortimer Wheeler as the site of Cassivellaunos' final battle against Julius Caesar. There is also the famous burial from Welwyn Garden City, which is on display in the British Museum. The funerary pit at Welwyn contained high status objects illustrating the impact that Caesar had on south-east Britain, and may be the first evidence for the Romanisation of the elite. Caesar took hostages with him back to Italy, who were 'adopted' by high-ranking Roman families before returning to their homeland when reaching adulthood. These 'hostages' would have absorbed Roman culture that, for many, allowed a more
favourable lifestyle. The taste for luxury would have returned to Britain with them.

In 1996 a gas pipeline was dug across Hertfordshire, and during the course of this work evidence for Late Iron Age and Roman occupation turned up at Turnershall Farm. Most significantly, it included Iron Age coin pellet moulds used to produce coin blanks. Also present was ironworking slag and traces of two Roman buildings.

This suggests that the site had connections with the oppidum at Verlamion, possibly producing coin blanks for striking there. The territory of Verlamion may have encompassed and controlled the old oppida site at Wheathampstead. Occupation at Wick Avenue and Aldwickbury Golf Course also suggests that there were enclosures along the river valleys right up until the Roman invasion, which then went rapidly out of use.

At Turnershall there is less evidence for a break in occupation and more for continuity. The Late Iron Age ditches have successive fills indicating natural weathering, although, significantly, the main fill of the ditch under the villa was composed of large chunks of clay intermixed with topsoil, suggesting a deliberate slitting of the bank. This, along with the incidence of many 1st century AD features, such as pits and ditches, and 2nd-century finds from the main grave, may indicate continuity. It suggests an emotional tie with the past and a continued pattern of land tenure.

After the mid-1st century AD this important metalworking site was probably reconstituted into a new larger Roman Verulamian territory. However, the process may have taken almost 40 years to complete. In the Roman period there is little evidence for metalworking on site and it may have subsequently been given over to farming.

Both burials were dated to AD 150 or later. The calcined bones from the larger of the two burials had probably been deposited in a wooden casket, which was itself placed within a richly furnished wooden chamber or chest. The second burial, also within a wooden chamber, had the calcined bones buried in a large glass bottle. Both burials from which little bone survived was probably female and aged around 20-45 years, the second was almost certainly a female aged between 35-50 years. The larger burial measured 2.3 x 1.35m with a maximum depth of 0.41m below the topsoil. All of the bronze grave goods and some of the others had been removed prior to the excavation.

The detectorists unearthed most of the finest artefacts concentrated around the metals. These included Samian cups and bowls (Fig 8), glassware jugs and bowls (Figs 4-5), and most spectacularly a series of bronze vessels (Figs 2, 6-7, 9). The two most remarkable of these were a decorated patera and jug (Figs 3, 7). The patera, resembling a modern frying pan, may have been used during rituals for pouring libations. It has a main burial handle with silver inlaid vine-scroll where it joins the body of the vessel, and terminates in a silver inlaid ram’s head and collar. The large jug was made in four pieces soldered together. It has a Medusa-type mask at the base of the handle and at the top between the handle and the jug is a Triton, a mythical creature, half-man half-fish (Fig 2). This figure pours from an object in his right hand into a flat object in his left, possibly from a jug or cornucopia into a seashell or a patera.

Other objects from the main burial included lion-headed mounts, rings, and a lock clasp, all from the wooden casket. There were also small fragments of decorated bone and flat ivory slivers (again possibly from the casket), and two small silver brooches (Fig 10).
corner of the grave for a box decorated with four copper-alloy rings and containing a group of tools. Within this were four woodworking planes in two pairs, one set with a flat shoe, the second slightly smaller with a groove down the centre of the shoe, perhaps for planing arrow shafts. There was also an unusual flanged bowl that appears to imitate micaceous examples, and a small Samian bowl.

The second burial was much less disturbed prior to excavation, although some objects had already been removed from the south-western corner of the burial, notably a copper alloy open lamp holder and bowl (Figs 3, 6). The pit measured 1.3 x 1.15m with a maximum depth below the topsoil of 0.2m.

From the excavation it was possible to determine the layout of the wooden chamber and the groupings of the other objects. In the centre was a large rectangular glass bottle containing cremated bones, alongside two Samian cups. In the north-east corner was a small copper alloy jug (Fig 3) and glass skilet, and in the south-east a glass jug and Samian bowl. The bronze jug and glass *patera* may have been the equivalent to the usual bronze jug and *patera* set of grave goods (as found in the main burial).

What is interesting about this burial is the amount of seemingly vacant space that is best explained by the non-survival of organic materials, such as cloth, leather, and wood. Although actual evidence for organs was only found in the main burial, it is almost inconceivable that there were none in the second burial too.

Approximately 50m to the north of the burials a Roman villa was uncovered, 27m long and 10.5m wide. It survived only as flint and chalk wall foundations overlying a 1st-century AD ditch. There were ten rooms, which were arranged symmetrically. A corridor along the south side, possibly with a central entrance, faced a large central room that may have been the main reception room, and to each side of that were two narrow rooms, possibly staircases. Either side of these, at the ends of the building, were two further suites of three rooms, whose function is unknown.

The wall foundations were slightly more substantial along the outer walls than along the inner ones, leading to the conclusion that the outer wall foundations were capable of taking a two-storey timber superstructure. In this case the traditional interpretation of an open-fronted villa is unlikely. An open structure would, in any case, be impractical in the Brititsh climate both for the inhabitants and for the decorative elements in the corridor, such as painted wall plaster and mosaics, which appear elsewhere to have survived without signs of weathering.

This building appears to be the most important on a larger estate containing many buildings. Around 50 such estates existed across the Verulamium territory. It is likely that the villa was deliberately demolished around AD 150. Evidence from a timber-lined tank, adjacent to the villa, included pottery dating to the mid-2nd century AD and a quantity of building materials and painted wall plaster. There were also abundant *tesserae* in the topsoil over the building suggesting possible residue from demolition. When compared with villas in the region, many show evidence of demolition, but others show construction of new masonry structures in the 2nd century, either as attachments or new phases. These were much grander affairs than the earlier villas like the one here, and the possibility exists that a new masonry building still awaits discovery.

---

Simon West is Keeper of Field Archaeology at Verulamium Museum, St Albans.

---

Fig 8 (above left). Samian ware terracotta bowls from the burials.
Fig 9 (right). Detail of a bronze jug handle from the burials, decorated with a libation bowl, altar, and the head of Minerva.
Fig 10 (left). A pair of silver brooches from the main burial. Although dating to c. AD 150, their twisted and inverted 'tails' are reminiscent of native British Celtic art.
The 4th-century AD mosaics from the Roman villa at Bradling on the Isle of Wight have long been acknowledged as among some of the most intriguing and iconographically important from anywhere in the Roman world. Excavated in 1880, the west wing containing the mosaics was protected for many years by a corrugated-iron cover building. Two separate incidents of flooding in the 1990s posed a serious threat to the site, and when the cover building was subsequently condemned it was feared that the mosaics might have to be reburied. The tessellated pictures that had tantalised scholars and visitors alike for so many years were in imminent danger of being lost from view.

Happily, with the help of a £2.1 million grant from the Heritage Lottery Fund and £700,000 raised by the Oglander Roman Trust (the charitable body that owns the site), a striking new cover building has been erected and the site has recently been re-opened to the public (Fig 1).

The cover building is constructed of wood and its design incorporates a central drum tower. It has a 'living roof' clad in sedum plants, which enables it to blend in with its surroundings. Fronted by an attractive reconstructed Roman garden, the building includes a visitor centre with a shop and café. Inside, visitors can wander around the spacious exhibition area, which incorporates wooden walkways affording excellent views of the mosaics.

One of the villa’s main attractions, the Bacchus mosaic, features a bust of the god in the centre, surrounded by amphitheatre scenes. The unique cock-headed figure in one of the panels (Fig 2) is probably a pun on the name of a famous animal fighter of the time, as a popular man’s name was Gallus, the Latin word for ‘cock’. A corridor decorated with a chequered mosaic leads to a panel depicting Orpheus playing his lyre as animals cluster around him. This mosaic was placed opposite the main entrance to the villa and would have greeted Roman visitors (Fig 3).

The highlight is the Seasons mosaic (Fig 4) that comprises a series of mythological characters in each...
part of the room, linked by a threshold panel with a depiction of an astronomical scene. These characters have sometimes been regarded as a collection of disparate images creating a picture gallery on the floor, but arguably they can now be seen as part of an overall theme.

The busts in the corners of the mosaic in the inner part of the room were immediately recognised as seasons when the pavement was first excavated. Hooded Winter is distinctive and has a dead bird suspended from a bare branch lying across her left shoulder (Fig 4). Leaves protrude from Spring's headaddress, and Summer's headaddress is adorned with ears of corn and poppies. Autumn does not survive. They are not, however, the only seasonal element in this pavement, as the couples in the outer part of the room, separated from one another by busts of Winds, also have seasonal annotations.

Above right of the central head of Medusa, the goddess Ceres can be seen giving an ear of corn to Triptolemus, who holds a plough (Fig 5). Ploughing and sowing were activities that took place in the Spring in the northern climates. Diagonally opposite them Lycurgus attacks Ambrosia, who is being transformed into a vine that encircles him (Fig 6). He was a traditional enemy of Bacchus, the god of wine, who was linked to autumn, the season when the grape-harvest took place.

The couple above left of Medusa are a shepherd (identifiable from his clothing and from the pedum and syrinx he holds), accompanied by a water nymph wearing a headress of reeds and resting her left elbow on an overturned vase. Several famous shepherds and nymphs are known from mythology, but the Brading shepherd has been identified as Attis. This is by comparison with his portrayal on a Pompeian painting which is similar to the Brading depiction. It has been suggested that the nymph is Sagaritis. Attis had an affair with her in defiance of a promise to the goddess Cybele that he would remain chaste. In revenge, Cybele drove Attis mad and, in his madness, he castrated himself. The significance of Attis is that he represents the withdrawal of fertility in winter. For instance, Winter is depicted in the guise of Attis on several Season sarcophagi.

The panel with the remaining couple is damaged, and no attributes survive to identify them. A naked male is pursuing a female who flees in alarm, her drapery falling down around her legs. Classical mythology abounds with such tales of pursuit, but many of the possible protagonists can be eliminated as we would expect traces of their attributes to be visible in the preserved portion of the panel.

According to one theory, the figures represent Achilles on the island of Skyros with one of the daughters of King Lycomedes, but there is an absence of clothing around the male's legs. Achilles is characteristically shown with drapery falling across his thigh to remind the viewer that he has just cast off his female disguise. The naked legs of the Brading male suggest that he is not Achilles but Apollo, who had no need of clothing, and was often depicted in pursuit of Daphne. Given the seasonal connections of the other three couples, the appearance of the sun god Apollo, whose gift was strongest in summer, would complete the series.

The Brading mosaic therefore appears to feature scenes alluding to the four seasons, as well as busts of the seasons themselves. This double iconography can be explained by examining the pavement as a whole. The astronomer occupies the crucial position on the threshold between the two parts of the mosaic (Fig 7). He is seated in a chair and points to a globe of the heavens, which is divided into four sections recalling the division of celestial time into the four periods marked by the summer and winter solstices and the spring and autumn equinoxes. Behind him is a sundial on top of a column. The vessel-like object on the right is probably a different sort of sundial. He is indicating, quite literally, the character of what follows: time and the stars.

Because of the astronomer's preoccupation with the passing of time and the heavens, it is probable that the seasonal busts are not merely seasons but are Tropai. These are indistinguishable iconographically from normal seasons, but they personify the seasons as they turn around the sun, specifically the turning points of the solstices and equinoxes. The significance of the mythological scenes in the panels between the Tropai is that they all have allusions to the circumpolar, non-seasonal constellations; in other words, the constellations visible for all or most of the year, around which the changing seasons revolve.

The only complete panel shows Perseus and Andromeda, resting after...
Perseus has rescued Andromeda from the sea-monster that was assailing her (Fig 8). Perseus holds aloft the head of Medusa so that he and Andromeda can safely gaze at its reflection in a pool; the head would turn to stone anyone who looked at it directly.

One of the other panels shows a pair of feet approaching a tree by a pool. The tentative identification of this figure as Cadmus has been confirmed by a triangular shape at the base of the tree. Although this was so small that it was omitted from the originally published engraving, it is a vital detail as it has been recognised as the tip of the tail belonging to the serpent slain by Cadmus. The serpent guarded a pool, and Cadmus eventually overcame it by skewering it to a tree with his spear.

A third panel has the remains of a bearded, muscular figure. Although we cannot be certain of his identity as too little survives, he is thought to represent Hercules.

Perseus and Andromeda are not only a famous pair of mythological lovers, but in the night sky their story spreads over six constellations. They would be an appropriate subject to complement the depiction of Tropai. This link is paralleled on a mosaic from Palmyra, now in the National Museum in Damascus, on which the Spring Tropai (labelled as such in Greek letters) is shown in the corner of a pavement depicting Cassiopeia, the mother of Andromeda and the instigator of the chain of events that led to her daughter's plight and rescue.

The prominent constellation of Draco, the serpent coiling around the North Pole, is evoked by the well known myth of Cadmus and the serpent. Hercules is the name of another constellation.

The subjects shown in the Brading mosaic thus encapsulate the realms of sea (in the form of the marine panel at the end lying nearest the sea), earth (represented by the seasonal couples), and sky (the Tropai and the constellations), the last two linked by the astronomer.

This careful combination of imagery shows that the iconography is extraordinarily well-conceived. Thankfully, the preservation and display of the mosaics ensures that many more visitors will be able to enjoy the fruits of the Roman mosaicists in a building whose innovative design does justice to the creativity of those who built and decorated its Roman predecessor.

Dr Patricia Witts is a specialist in Roman figural mosaics. Her new book, Mosaics in Roman Britain: Stories in Stone will be published by Tempus, Stroud, in 2005.

Acknowledgements
The author is grateful to the Oglander Roman Trust for permission to reproduce the illustrations in this article.

Illustrations - Fig 1: Dr Patricia Witts; Figs 2-8: Peter A. Clayton.
The catalyst to light the powder keg, Marcus Crassus, the great triumvir, suffered defeat, death, and the loss of the legionary standards at the Battle of Carrhae in 53 BC, when he attempted to invade Persia. A second invasion by Mark Antony in 36 BC also failed spectacularly. Archaeological and textual evidence make it clear that the loss of the legionary standards during these battles had a profound impact on the psyche of the Roman State for generations: the magnificent Temple of Mars Ultor (Mars the Avenger) was inaugurated in the Forum of Augustus by the emperor in 2 BC to celebrate their recovery and public display.

This building was deemed by Ovid 'a worthy monument to the victory of the gods over the Giants. Mars may unleash savage war from here, when an evil-doer in the East incites us...' (Fasti 5.53). Augustus (27 BC - AD 14) proclaimed in his famous Res Gestae that 'I compelled the Parthians to restore to me the spoils and standards of three Roman armies and to seek the friendship of the Roman people as suppliants; and I placed these standards in the inner shrine in the temple of Mars the Avenger'.

The Parthian kings were certainly not made suppliants by Augustus, since they remained the arch-enemy of Rome in the Near East

**NEMESIS OF THE CAESARS**

Mark Merrony examines the neglected impact of the Near Eastern Parthian and Sasanian Empires on the fall of the Roman Empire.

Debate over the root causes of the fall of Rome has raged ever since the publication of Edward Gibbon's epic *Decline and Fall of the Roman Empire* in the 18th century. Persuasive arguments have focused on the collapse in the West with a special emphasis on barbarian incursions, economic decline, decaying moral standards, and the undermining effect of Christianity, amongst other factors. Surprisingly, the impact of relations with Persia is not often given the sufficient weight of importance it deserves. This is a remarkable factor given that for much of the era from the mid-2nd century BC to the Late Roman Empire's collapse in the mid-7th century AD, Rome was locked in a titanic struggle with the other great superpower of the known world: first against the Parthian kings, then from AD 224 against their nemesis, the Sasanian kings, who, like their predecessors, presided over an empire that encompassed much of Central and Western Asia.

The 'parallel' expansion of Rome eastwards into Syria-Palestine, and the Parthians westwards into Mesopotamia (modern Iraq), made conflict inevitable, and a conflict of interests over trade with the Far East (especially the buffer state of Armenia) provided the

---

**Fig. 1 (top right).** A king (probably Peroz, AD 459-484) hunts four wild rams on a gilded silver plate. Allegedly from Qazvin; 5th century AD. Diam. 21.1cm, Wt. 770g; Metropolitan Museum of Art, New York. Inv. 34.33 Fletcher Fund. Photo © Peter A. Clayton.

**Fig. 2 (middle right).** A king (probably Shapur III, AD 383-388), standing half right, kills a leopard with a sword on a gilded silver plate. Khinova, Perm Province, former USSR; 4th century AD. Diam. 21.7cm, Wt 645g; St Petersburg, State Hermitage Museum.

**Fig. 3 (below).** The famous rock carving at Naqsh-e Rustam in Iran depicting the triumph of Shapur I (AD 241-272) over the Roman emperors Valerian (kneeling) and Philip (grasped by the hand). Photo © Peter A. Clayton.

**Fig. 4 (below).** Detail of a mosaic from the royal palace at Bishapur, Iran, depicting Dionysiac heads. Thought to have been laid by Roman war prisoners in the second half of the 3rd century AD.

---

MINERVA 33
Rome in the Near East

Rome until the successful invasion of Persia by the Emperor Trajan in AD 116. Although the occupation was short-lived, Trajan captured the capital of Ctesiphon in modern Iraq and reached the shores of the Persian Gulf. The Roman invasion of the Parthian domain marked the beginning of the end for the great dynasty of kings: despite a period of strong leadership under Vologeses IV (c. AD 147-191), the empire was racked by dynastic quarrels and threatened by the maturing power of the Kushtians in the East (modern Afghanistan).

Just as the Romans thought their nightmare in the Orient was over, a new one was about to be unleashed. In AD 224 the Parthian king Artabanus V (AD 215-226) was overthrown by Ardashir I (AD 224-241; Fig 5), and the Sassanian dynasty was born. The next 400 years were to be characterised by intermittent phases of war and peace between the two great superpowers of the West and the Orient.

Unfortunately for Rome, the Sassanians were now a rapidly emerging centralised state, territorially ambitious, and viewed themselves as the successors of the Achaemenids, the great empire founded by Cyrus the Great (550-330 BC), which stretched from India to Greece at its zenith. Archaeological and historical information provide explicit testimony of the new threat posed by the Sassanians, particularly under Ardashir's son and successor, Shapur I (AD 240-272; Fig 6). Despite the loss of the frontier cities of Ctesiphon and Nisibis early in his reign, it is known from written records that Shapur inflicted a serious series of crushing defeats on the Roman army near Ctesiphon (AD 244), in Armenia (AD 256), and on the Romano-Persian frontier (AD 260; Fig 3). In the first conflict the Emperor Gordian III (AD 238-244) was slain and Philip the Arab (AD 244-249) was forced to sue for peace at the cost of a reputed 500,000 dinars. In the latter, Valerian (AD 253-260) was captured along with many of his soldiers, and thereafter apparently used as a footstool to enable the king to mount his horse. This defeat was particularly serious for the Romans, since Armenia was conquered and many cities in Cappadocia and Syria were apparently taken by storm. In Antioch, Ammianus Marcellinus, the Roman officer and historian, recorded that an actress performing on the stage suddenly cried, 'Is it a dream, or are the Persians here?'

Whereupon all the people turned their heads about them and then fled in all directions to avoid the arrows that were showered upon them from the citadel... (Ammianus Marcellinus 23.5.3).

That a great number of Roman prisoners were taken into captivity is borne out by the few examples of floor mosaics in the royal palace at Bishapur - a medium of art usually restricted to the Roman context in this period (Fig 4). These are particularly fine in the execution of technique and style, and the representation of Dionysiac subject matter renders them particularly Roman. It is unlikely that they were produced by Sassanian artisans, and it is certain that Roman prisoners of war were responsible for projects in the architectural sphere.

Two projects merit particular attention, since they exhibit Roman traits: in the province of Khuzistan (Iran), a bridge measuring approximately 520m in length and supported by 41 piers was constructed to span the Karun River; while at Shushtar, a 500m construction functioned as a bridge and a dam. In particular, the cutwaters at the base of the piers in both examples are characteristically Roman. Indeed, many towns in the same province are laid out in a typically Roman grid pattern.

The 3rd-century victories over the Romans are commemorated on Shapur's Res Gestae, a trilingual inscription (written in Sassanian Middle Persian, Parthian, and Greek) on the Achaemenid tower called Ka'aba-i Zardusht (cube of Zoroaster) at Naqsh-i Rustam in the Sassanian capital of Fars, Iraq. Pictorial 'confirmation' of Shapur's victories are various splendid rock reliefs. Below the tombs of the Achaemenid kings at Naqsh-i Rustam, a large panel (6 x 12.95m) depicts Shapur on horseback grasping the right hand of Philip, who is flanked by Valerian kneeling down in defeat (Fig 5). An equally dramatic and more intricate panel (5.43 x 9.18m), at Darabad, also in Fars, represents Shapur on his horse confronting a defeated Valerian and Philip, with Gordian lying dead trampled underneath. Skillfully carved behind and in front of the king are hundreds of victorious Persian and defeated Roman soldiers.

The theme of Shapur's victory over the Romans recurs in three other beautiful panels near his newly founded city of Bishapur in Fars. In the reign of Shapur II (AD 309-379), a panel at Naqsh-i Rustam depicts the king's victory over the Romans and Christians while at Taq-i Rustan in the province of Kurdistan, the triumph over Julian the Apostate (AD 361-363) is juxtaposed with an investiture scene. Designed to be viewed in conspicuous locations on main thoroughfares, the intent of these artistic monuments was to reinforce the supremacy of the 'King of Kings' over the Caesars.

While the great Sassanian rock reliefs of Iran and Kurdistan bear explicit testimony to the immense struggle between Rome and Persia, there are a greater number of implicit indicators in the form of silver artefacts, and written sources permit the logical conclusion that their manufacture was underpinned from the vast quantities of gold coinage exacted in tribute from the Roman State in return for peaceful relations. For much of the 5th and 6th century this amounted to over 400 pounds of coinage on an annual basis. A splendid array of silver objects in the State Hermitage, Metropolitan and British Museum, and other public and private collections. Particularly exquisite are the gilded silver dishes that depict investiture, enthronement, and banquet; especially popular are royal hunting scenes, and scenes of kings on foot or on horseback in combat with big cats (Fig 2), boars, rams (Fig 1), stags, and other animals (see Minerva September/October 2002, pp. 52-54). The popularity of this particular theme again suggests royal propaganda, albeit more cryptic, since there are no known scenes of Sassanian monarchs defeating Roman emperors and their armies on silver dishes or other objects (evers, vases, or rhytons).

The Sassanians did not have things all their own way in this protracted conflict: in the reign of Bahram IV (AD 276-293) the Sassanian emperor Caraus (AD 283-284) successfully invaded Mesopotamia and sacked Ctesiphon in AD 283. As a result much of northern Mesopotamia and parts of Armenia were lost to Rome; in AD 298, King Narseh (AD 293-302) attempted to regain lost territory but was defeated and his family captured. Foreign policies were governed by internal politics, economic factors, and security concerns on other fronts. Shapur I's 3rd-century successes coincided with a period of internal political dissention and economic crisis in the Roman Empire. Shapur II (AD 309-379) was far less effective against the Romans in the 4th century, since much effort was directed at quelling a serious revolt by the Kushtians in the East; and the military improvements of Diocletian (AD 284-305) and Constantine the Great (AD 306-337) provided a markedly improved frontier defence system and an effective mobile army.

In AD 359 Shapur invaded northern Mesopotamia, capturing Amid and other towns, but the emperor Julian launched a counter offensive reaching Ctesiphon. Julian was killed
in this conflict, and Roman fortunes took another turn for the worse when his successor Jovian (AD 363-364) was forced to concede Armenia and much of Mesopotamia in return for the guarantee of a safe retreat.

In the 5th century Persia and Rome faced an ever-graver threat from a number of tribes displaced by upheavals on the Eurasian steppe. The Hepthalite Huns breached Sasanian territory in the East, but more seriously for Rome, the Goths, Vandals, Huns, and other tribes were making inroads in the Western Empire. Crucially Rome was forced to buy peace with Persia, and a period of de facto ensued until the early 6th century, when the Persian monarch Kavad (AD 488-497) captured Amid in 502/3 in the reign of the emperor Anastasius (AD 491-518).

The long reign of Justinian I (AD 527-565), regarded by many as one of the most successful Roman emperors of Late Antiquity, roughly coincided with the long and successful reign of Khusro I (AD 531-579) a most worthy opponent. Early in his reign, Khusro agreed to peaceful relations with Rome in return for an annual tribute. A series of fiscal reforms enabled the king to strengthen and redeploy his army to the detriment of Rome and his foes in the East. In 540 Khusro dealt the Romans a vicious hammer blow by breaking the peace treaty and invading Syria; Antioch was sacked and many of its inhabitants taken captive. The net result of Khusro’s reign was the recovery of much territory from the Romans, and much of Armenia.

After a period of intermittent war and peace, the Romano-Persian conflict reached a crescendo in the reign of the emperor Heraclius (AD 610-641) and king Khusro II (AD 591-628). The eastern provinces of the Roman Empire fell in quick succession to the Sasanians: in 612 Antioch, Damascus, and Tarsus were conquered; in 614 Jerusalem was taken and the True Cross of Christ brought to Ctesiphon; in 615 most of Anatolia had fallen; and in 619 Alexandria and Egypt had been conquered. To make matters worse the Sasanians had allied themselves with the Avars - a powerful tribal confederacy from the Eurasian steppe - who threatened the walls of Constantinople. In one of the most remarkable comebacks in the history of the ancient world, the Roman emperor implemented some harsh financial measures to train a highly professional army, whose guerrilla tactics proved highly successful, first in alliance with the Turks. Then, single-handedly, the Romans raided Persia for the last time in 628; Khusro was overthrown and murdered as a consequence. In 630, Heraclius restored the True Cross to Jerusalem.

By the mid-7th century, fired by the zeal of Islam, the Arab tribal allies of Rome (Ghassanids) and Persia (Lakhdids) united to simultaneously conquer the Sasanian domain and the eastern provinces of the Roman Empire; four centuries of intermittent struggle had finally taken their toll on both empires. The roots of conflict between two of the greatest civilisations of antiquity were economically and politically motivated, and this was underpinned by the differing cultural traditions between the Graeco-Roman West and the Persian Orient. This tension represented the biggest threat to peace in the ancient world, a tension that has resounded down the centuries between medieval and Colonial era Christendom and Islam. Today it continues between their successors, the 21st century ‘super-powers’ of the West and the indigenous cultures of Central Asia - a conflict that ironically has boiled over amid the crumbling ruins of the Roman East of Syro-Palestine and the Sasanian power-base of Iraq, Iran, and Afghanistan. Never before in modern history has the cliché ‘history repeats itself’ been so apt, and served as such a poignant omen for the perils of what is often considered to be ‘Western Imperialism’.

---

**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

---

**November issue:** Greeks come bearing gifts
Louvre buys Attic horse head for €2.5m
Artemis Gallery
Ancient World Art

- Fine-Quality Ancient Art - Greek, Roman, Egyptian, Etruscan, Pre-Columbian, more.
- Fair prices—Lifetime Authenticity Guarantee

www.artemisgallery.com
Tel: 720-890-7700, Fax: 720-890-4946
Email: realancientart@aol.com

RECENT ARTICLES:
WHY STEAL A MASTERPIECE?
by Martin Bailey

ARCHAEOLOGY FROM A SPACECRAFT
by Samson Spanier

ANCIENT EXEMPLA AT KINGSTON LACY
by Amanda Bradley

"NEXT YEAR IN JERUSALEM!" A HAGGADAH AT BLICKLING
by Emile Schrijver

ANGELS AND ELEPHANTS — INDIAN TEXTILES AT HARDWICK HALL
by Rosemary Crill

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 sixteen pages of news and reviews.

SPECIAL SUBSCRIPTION OFFER
Read 5 issues of Apollo for just £25
Visit www.apollo-magazine.com/five

APOLLO
THE INTERNATIONAL MAGAZINE OF ART & ANTIQUES
20 Theobald's Road, London WC1X 8PF
Tel +44 (0)20 7430 1900 Fax +44 (0)20 7404 7015
Subscriptions hotline +44 (0)670 4448 661 e-mail: apollo@cisubs.co.uk

www.apollo-magazine.com
Banganarti lies on the east bank of the Nile about halfway between the 3rd and 4th Cataracts in modern Sudan, some 10km upriver of Old Dongola (Fig 1). As its name suggests, Banganarti (Island of the Locusts in Old Nubian), was once an island. Sometime before 1821 the northern channel that once separated it from the right bank was sanded over by the sweeping dunes blowing ever southwards from the Nubian Desert. Desertification still proceeds at an alarming pace, despite the considerable effort and ingenuity of the local population, which desperately plants palm trees wherever possible to slow the desert's progress.

A team from the Michalowski Centre for Mediterranean Archaeology at Warsaw University has been excavating at Banganarti since 1997. The central kom (mound) has preserved a church to a height of 3m, surrounded by the remains of a 80 x 100m fortification wall some 1.3m thick, with several rounded towers and a defensive entrance gate. Most of its huge mud-bricks were removed over the centuries for house construction, but various mud-brick structures still fill the space between the church and its fortification.

Fig 1 (above). Air view of Banganarti from the east. The Nile is in the far distance, with the agriculturally fields of Fangari Island between the site and the river. The small hill in the centre is the church itself, surrounded on three sides by a line of excavation spoil. The barely visible lines of wide dark areas outside the spoil line are the remains of the fortification walls.

Fig 2 (top left). View of the 'Upper Church' under excavation in 2003, looking east. The seven eastern chapels, with their semi-circular back walls, are at the back. Chapel 4 with its pilasters in the middle. The arched trench in the centre exposes part of theapse of the 'Lower Church.' Directly behind the double pillars further back at right is the shaft of the crypt associated with Chapel 3.

Fig 3 (below left). Isometric computer reconstruction of the 'Upper Church' in its final phase (late 12th-13th centuries). The eastern ('royal') chapels are to the upper left. The upper levels around the dome would be accessible via the staircases in Spaces 12 and 16.

Fig 4 (below). Plan of the 'Upper Church,' showing the original walls of the first construction phase in pink, the second phase additions in brown and green, and the thinner blocking walls of the final phase of use in orange. The tombs, where the 'Lower Church' and later burials have been exposed, are indicated in light grey. The eastern ('royal') chapels 1-7, with their rounded back walls, are at the top.
remained Christian until the mid-14th century when its centre was transferred to Jebel Adda and Qasr Brim. Dongola and its surrounding area continued to be governed by the local kings, who titled themselves 'the king of the city of Dongola.' The first king, a Christian named Paper, was followed by a pageant of Muslim mukak (plural of mukak, an abbreviation of Arabic melak, king), who continued to rule the area around the city until the mid-19th century. The kingdom of Alwa survived until the 15th century, when it became part of the Muslim sultanate of Sennar.

Plans are underway to make the site of Dongola accessible to visitors. The rooms containing preserved paintings have already been roofed, their murals again protected from sun and wind. The few walls so far exposed of the 'Lower Church' are painted with murals and inscriptions on two layers of plaster. The first layer dates to the 6th-8th centuries, with painted saints wearing distinctively Early Christian Nubian black boots. A red-painted Christ (or perhaps an unknown saint?) is framed in a tondo on the second layer, and his mother, Mary, is depicted in an arch with a square frame in the other end of the church.

The 'Lower Church' probably did not collapse, but was abandoned when its dome and vaults began cracking after high Nile floods damaged its foundations. Its walls were purposely levelled, and the rooms deliberately filled with their own debris sometime in the late 10th/early 11th century. Almost immediately, the 'Upper Church' was constructed on particularly sound foundations. Its pavement was laid directly on the levelled walls and fill of its predecessor. It is characterized by a perfectly symmetrical square plan, topped by a huge dome and surrounded by porticos on three sides (Figs 2-4).

Royal portraits of the 'Upper Church' are painted only in the seven eastern chapels (1-7). The church was constructed so that each of these chapels was built directly above a crypt, whose entrance shaft is positioned directly in front of its chapel. The one crypt excavated contained two male skeletons, strongly suggesting that at least one (and perhaps both) must be the king whose portrait is painted in his chapel above his body.

In its first phase, the back wall of these seven chapels is an apse, all painted with the same composition. A king, crowned and dressed in elaborately decorated robes of honour, his right hand holding a sceptre and his left another crown, stands under the holy patronage of the Archangel Raphael behind him. They are flanked by four or six Apostles on the side walls, in a local version of the Byzantine christounoménesis (Fig 8). This portrayal of Nubian rulers amongst Apostles, a position usually occupied by Christ, reflects a contemporaneous evolution in Byzantine political theology. It also strengthened the authority of the Makurian dynasty by underlining the divine aspect of kingship. A long inscription written below the painted composition in Chapels 4 invokes the Archangel: 'From the devil's net liberate us, Raphael'. The Archangel's left hand rests protectively on each king's left shoulder, and with the right he hands him a chapel-like object conventionally seen either as a church-model or reliquary. Most intriguing is a unique form of sceptre held in each king's right hand, a column with a capital. Christ, seated on the capital, bestows even greater sanctity to this symbol of the Nubian rulers' earthly power (Fig 6).

Neither kings nor Apostles are identified by name. The king's portrait in all seven chapels is overpainted with another royal portrait in the same general composition. As far as we can gather from the fragmentarily exposed earlier paintings, the later sovereign is an entirely new portrait painted directly over the first mural and a new plaster layer. Perhaps the second skeleton in the crypt below Chapel 4 is the newly painted ruler in the chapel above. In Chapels 5 and 6, a new wall was added later to 'flatten' the apse curvature, the space between the curved and flat walls filled with sand and debris, and the new portrait painted on the new wall. The earlier portraits were neither destroyed or mutilated, thus acknowledging their sacred integrity even when concealed behind the new mural.

Chapel 4, in the centre, was constructed to a slightly different plan. Its apse and side walls are divided into
seven arched spaces by six pilasters with capital and base, all covered with various painted designs. The central inter-columnium contains the ruler's portrait under the Archangel's patronage, overpainted at least twice. All 12 Apostles are seen, a pair in each inter-columnium (Fig 7).

Another portrait group is found on the eastern walls of the southern chapels (9-11). These differ significantly from the royal portraits. There is no attempt at chrysothemis, and the figures are neither protected by an Archangel nor accompanied by Apostles. They are probably high-ranking officials, who wear robes of honour like the kings, but their insignia of power are different. They hold plain sticks without religious insignia, and wear horned headgear, with or without religious symbols (Fig 9). They likely are the hegemes (governors or army commanders).

The more than 650 inscriptions recorded are mostly scratched onto the walls in Greek or Old Nubian, or in a particular mixture of the two languages, mostly by pious pilgrims who visited here around AD 1200-1350. They came to venerate either St Raphael the Archangel himself or the many kings buried in the crypts. Were they attracted by some special relics preserved here or by the tombs of the monarchs who, according to the testimony of Al-Makarim, were the providential rulers chosen by God? Perhaps both.

Another reason is also inferred by two murals of standing figures in the northern staircase vestibule: faith-healing. One is badly destroyed, but both hold a scalpel in their right hand and a bag for surgical instruments in his left (Fig 5). They are the brothers Cosmas and Damianos, who are anarqyli (holy doctor) saints. Banqarati, as other pilgrimages centres in the Nile Valley, was visited by people who expected miraculous healing. The literary sources mention a variety of healing procedures such as incubation, drinking holy water, or water mixed with lime and paint scratched off holy paintings. It is hard to evaluate which were performed here, but the small chapels and chapel-like spaces would favour procedures such as incubation. Raphael is also connected with healing and, in the iconographical scheme of the Banqarati royal chapels, is the holy protector of the Makurian dynasty, at least in death. The 'Upper Church' underwent at least one major reconstruction, introducing new walls, abutments, and dividers, but this restoration did not affect the general layout (Fig 4). The pillars were extended, generally narrowing the spaces spanned by the arches and vaults, and the new surfaces re-plastered and repainted. The last murals at Banqarati, painted in the late 12th-13th centuries, bear all the characteristics of the decadence in Nubian visual art.

Significantly, one of the latest murals was painted in Chapel 4 (Figs 2, 7). This final painted ruler no longer holds a columnar sceptre, but instead grasps an ordinary hand cross. The most interesting modification here, however, is the revised proportions of the ruler and the Apostles. Whereas the figure of the king dominates the proportionally small Apostles in Chapels 1, 5, and 6, the last ruler in Chapel 4 is significantly undersized. It seems that, in the Late Christian period, the sacrum (sacred) has regained its dominant position above the profanum (profane) in Nubian political theology – or at least this is the impression projected here.

---

Dr Bogdan Zurawski is a Senior Researcher at the Research Centre for Mediterranean Archaeology at the Polish Academy of Sciences. Dr Jackie Phillips is a Fellow at the McDonald Institute for Archaeological Research, University of Cambridge.
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

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
ROME'S 17TH-CENTURY VIRTUAL MUSEUM:
CASSIANO DAL POZZO'S ARCHITECTURAL DRAWINGS

Richard Hodges

Cassiano dal Pozzo is celebrated today as one of the most important art patrons of 17th-century Italy. He commissioned more than 40 paintings by Nicolas Poussin and owned many others by some of the finest artists of the late Renaissance. More than this, though, Cassiano was esteemed in his own lifetime for his learning in the areas of antiquities and architectural history, and for his ambitious project which he described as his 'Museo Cartaceo', or Paper Museum (see Minerva, January/February 2003, pp. 33-36).

In the course of 70 years, from 1620 to 1689, Cassiano and his younger brother Antonio dal Pozzo, assembled as many as 7000 water-colours and drawings of which a thousand featuring buildings and architectural elements survive. The Paper Museum, reflects the taste and intellectual breadth of a singularly learned 17th-century Roman. As secretary to Cardinal Francesco Barberini, patron of artists, and a friend of Galileo, Cassiano dal Pozzo crossed the boundaries of artistic, scientific, and political disciplines to create his unique visual encyclopaedia. His collections herding the polymaths of the Victorian era are equally well known for their meticulously recorded fruit, flora, fungi, fauna, minerals, and fossils as for the systematic approach to historical monuments. The monuments were classified thematically to reveal their unique testimony of ancient religion, custom, dress, architecture, and spectacle.

The history of the Paper Museum, now being published in a major series emanating from the Royal Collections at Windsor, is itself a fascinating story. First, it was sold to Pope Clement XI Albani in the early 18th century by Cassiano's nephew. It remained with the Albani until George III of England expressed a wish to purchase it. The king's agent in this acquisition was James Adam, the younger brother of the distinguished architect, Robert Adam, who in 1762 negotiated the sale for 14,000 scudi. Richard Dalton, the Royal Librarian, inventorized and rebound many of the drawings in the following years.

However, not all of the great Albani library was sold. Eight volumes of botanical and mycological drawings remained in their collection until the French requisitioned them on taking Rome in 1798. Even then, the two mycological volumes, now at the Royal Botanic Library, Kew, remained in the Albani library until the 19th century. Notwithstanding the inventory and royal ownership, two volumes devoted to classical antiquities were separated from the main body and towards the end of the 19th century were acquired by the distinguished British Museum Keeper, Wollaston Augustus Franks, who donated them to the museum. The six volumes now in the Soane Museum also tease our imagination. These were acquired by the Adam brothers at some point between the library in Italy being sold and reaching George III in London. The volumes were purchased by Sir John Soane at the sale of Adam's collections in 1818.

Fig 1 (right). Reconstruction of a pyramidal tomb, perhaps from the Via Appia, Rome. Pen and dark brown ink and brown wash over black chalk drawing by Piero Ligorio (c. 1543-83). Windsor, Bl. 10821, Ancient Roman Architecture, fol. 34.

Fig 2 (below). The Arch of Constantine (dedicated in July AD 315) by Giovanni Antonio Dolo (1533-1600). Pen, ink, and wash chalk drawing, Florence VA 2531.
Cassiano's great project is now entering a new chapter with the handsome publication of the Paper Museum from the Royal Collections at Windsor, a project spearheaded by a group of distinguished authorities on Rome, its arts, and antiquities. The aim is to bring together all the drawings now held in different European institutions in 36 separate volumes. These will be arranged by subject matter in an attempt to reconstruct the method of classification by Cassiano himself. The first series deals with antiquities and architecture; the second with natural history. Without doubt, though, the hallmark of this project is the publication of the drawings in sumptuous form. Several volumes have already appeared. In the first series there are catalogues of the ancient mosaics and wall-paintings; the early Christian and medieval antiquities, and the ancient inscriptions. In the second series volumes devoted to citrus fruit and fossil wood and other geological specimens have appeared.

Today the Cassiano collection devoted to architecture comprises 22 bound albums and two portfolios in the Royal Library at Windsor Castle, three groups in the British Museum (the Franks albums I and II and a series of loose sheets now called the new 'drawings'), an album in the British Library, six volumes in the Soane Museum, and 225 miscellaneous sheets now in a number of public and private collections.

**The Architectural Drawings**

Borromini, it seems, consulted the Paper Museum, but few others did in Cassiano's lifetime. The predominantly baroque style of Cassiano's era was marked by a freedom from authority; ancient precedent was not often important for 17th-century architects. On the other hand, with the rise of neo-classical architecture the Paper Museum suddenly served a genuine purpose. Not surprisingly, Robert and James Adam, the architects responsible for getting the great...
Roman Architecture

A collection to England, made full use of the drawings in their practice. So, for example, between 1650 and 1670, drawings now in the collection of the Royal Institute of British Architects in London include a tracing of a Pirro Ligorio plan of the Academy at Hadrian’s Villa, taken from one of Cassiano dal Pozzo’s albums (Fig 3).

In particular, ligorio’s work was as controversial in the 17th century as it is today. Frustrated by the fashion for baroque, Cassiano dal Pozzo was a great critic of his contemporaries as well as his biographer, Carlo Dati recalls: ‘I have heard him on several occasions exclaim “Great shame of our age, that however much reminded of fine ideas, and so perfect rules in old buildings, it permits nonetheless that by caprice of certain professionals, who want to depart from the Antique, architecture is making a return to barbarism’. Not thus did Brunelleschi, Buonarroti, Bramante, Palladio, Vignola, and the other restorers of great art, who from the measurements of Roman buildings extracted the true proportions of the most regular orders, from which no one can ever depart without error’. And he said, ‘if the truth is listened to, in so far as it is that being by the genius of the Greeks already put beyond perfection whereas in other things too much imitation is vile, thus in this art it is almost témérairement invent’. Cassiano’s taste was explicitly antiquist in its essence. The artists and architects he collected and had copied were effectively responsible for paying homage to the ruins of Rome when it had been at its zenith. Illustrating this, perhaps the most fascinating drawings in the Paper Museum are the 14 sheets devoted to antique architectural subjects by Pirro Ligorio (c. 1513-83). Cassiano acknowledged Ligorio’s encyclopaedic projects as axiomatic to the Paper Museum and actively attempted to acquire either originals or copies from many parts of Europe. (Ligorio, it is worth noting, attempted to record the whole of classical antiquity in a multi-volume enterprise.)

Cassiano, though, tellingly failed in 1632 to obtain the 5000 Ligorio drawings put up for sale by Giorgio Raimondi, an art dealer in Ferrara. The few in his possession appear to have been mostly intended for a single volume on Tivoli. Ligorio was fascinated by Hadrian’s villa, the city-size complex constructed by the emperor in AD 120-138 on a gentle spur overlooking the Roman Campagna (Fig 3). He investigated the ruins between 1550-68 while working for Cardinal Ippolito d’Este, governor of Tivoli, in the dual post of antiquary and architect. His short book on the site was posthumously published in 1723. His drawings and text reveal the mind of an unexpectedly assiduous planner, recording not only the basic layout of exposed areas of the complex of buildings but also annotating skilfully the details.

Some of the sheets in the Paper Museum are sketches, while many are elegantly worked scale drawings such as those of the plan and elevation of the Temple of Hercules Victor - a sanctuary of Augustan date on the scarp above the great villa. The magnificent elevation drawing, spread over two opposing sheets (Fig 6), records the best-preserved north-west wing of the sanctuary with its 25 bays more or less intact. Ligorio also experimented with architectural reconstruction. An eye-catching example from the Paper Museum is a pyramidal tomb with a decorated relief frieze (Fig 1). Quite possibly the actual tomb is no more than a stump by Ligorio’s time, beside the Via Appia (Fig 3).

Pirro Ligorio’s influence is plain to see the drawing copy devoted to the temple of Fortuna Primigenia at Palestrina in Cassiano’s collection (Fig 5). This complex is generally believed to date from the later 2nd century BC. The great sanctuary in fact incorporated a number of separate religious localities. Cicero, for example, describes an oracle here overseen by a statue of the goddess Fortuna suckling the infants Jupiter and Juno. A magnificent elevation of this audacious wedding-caked structure was originally made by Ligorio, probably in about 1545 (Fig 5). This was the starting-point not only for Palladio but also for two limp versions of the same bird’s-eye view in the Paper Museum made by the so-called Codex Ursinianus copyist.

A lesser known master well represented by 28 sheets of drawings in the collection is Giovanni Antonio Dosio (1533-1609). Most of these date to the 1560s, when Dosio was manifestly fascinated by vedute - views of Rome. Many of these possess a strong sense of depth, heightened by the cartoon-like characters that provide scale for the monuments. Several in the Paper Museum depict the triumphal arches in their quasi-rural setting. These are arresting documents to the contemporary eye. Beret of tourists and the immensity of the ruins excavated in the early 1900s, the Arch of Constantine is linked to a medieval fortification wall (Fig 2), while a medieval tower juts out of the top of the Arch of Septimius Severus. Like Ligorio, Dosio’s annotated plans provide an invaluable record of many monuments and simple angles of the ancient city. But above all, these are elegant works of art, conveying simply in pen and brown ink over black chalk the rural spirit of the imperial metropolis.

The publication of the volumes devoted to Ligorio and his contemporaries is undoubtedly a landmark in studies on the archaeology of Rome. The three exquisite volumes (series A, part IX, volumes 1-3) edited and introduced by Ian Campbell are arranged as follows: the first comprises pre-1600 drawings obtained by the dal Pozzo brothers, including works by Francesco di Giorgio, Antonio Labacco, and Giovanni Antonio Dosio. Volume Two features drawings by Giovanni Battista Montano as well as other artists of the first half of the 17th century. Volume Three has groups of drawings by a later 17th-century copyist, as well as a miscellany of architectural details. These exceptionally handsome books are truly worthy of the ideal plenitude of Cassiano’s original collection and, just as significantly, bring home how extraordinarily important the ruins of Rome were for Renaissance architects.

Fig 6. The Temple of Hercules Victor at Tivoli, Pen and ink drawing and grey-brown wash over black wash drawing by Pirro Ligorio (c. 1513-83).

This article is based on The Paper Museum of Cassiano dal Pozzo, Series A. Ancient Roman Topography and Architecture, HMPMA 9 by Ian Campbell (Brepols, Turnhout, Belgium, 2004, 3 vols. 1065pp, 684 b/w illus. Hardback, £200).

For further details: www.brepols.net.
FAKE BLOWN GLASS FROM SYRIA

Murray Eiland

In recent years the looting of museums and archaeological sites in Iraq has gripped the world’s attention. With the break-up of such collections, the real difficulty now lies in identifying the buyers of any looted antiquities. The current economic situation in Iraq has led to the illegal export of many objects, some of which have been apprehended at the Syrian border. Headlines in many Western newspapers point the finger at Syria as a likely conduit for much of Iraq’s cultural patrimony.

While no-one can be certain what businesses transpired in dark corners of the world, a sizable trade in one specific Syrian ‘antiquity’ does occur. But to the relief of archaeologists the materials concerned are of less exalted provenance, and neither from Iraq nor ancient. A range of objects from stone to bronze is on display in many Syrian curiosity shops. There, dealers insist that the most popular are glass vessels. As with core-formed glass vessels (see Minerva, March/April 2003, pp. 20-21), many Syrian glass vessels of alleged ancient pedigree now reside in Western collections. Tourists do not currently abound in Syria, but by several accounts several ‘antiquities’ dealers are currently afoot in Syria with the intention of capitalising on recent looting. Rather than zoning in on stolen property, such individuals support local entrepreneurs, and their interest has stimulated a renaissance in mould-blown glass.

Fig 1 (left). Double balsamarium bottle fake, H. 15 cm, in the style of the late 3rd or early 4th century AD. In form these vessels are quite simple, as a tube is twisted in the middle to two cups that are then fused together. In many forgeries the loop at the top has been broken and repaired. This example has been buried in reddish earth that contrasts with the white ‘patina’ on the surface. Numerous similar vessels survive from antiquity, so these fakes are inexpensive.

Fig 2 (above right). In strong light the surface encrustation of the double balsamarium bottle appears to reveal pristine glass. When placed in water the encrustation takes on a slight iridescent sheen, but exhibits essentially no variability over the entire surface of the vessel, the mark of a forgery.

The reasons forgers choose glass as a medium is simple. Core-formed vessels, though beautiful, are difficult to manufacture. Ceramics can be far faster to make, but low sale prices is a limiting factor. Chinese ceramics - particularly high value types - are routinely forged. Besides Crusader bowls and Islamic lustreware, the Near East has no conspicuous tradition of luxury ceramics. Glass is a very different matter: the region has been renowned for centuries for its glass production.

This tradition continues today in the form of numerous fakes. After finding several Syrian dealers who talked openly about their wares, I was soon

Fig 3. An ancient glass unguentarium, H. 11.5 cm, c. 2nd century AD, from salvage excavations in Damascus. This ancient vessel is not work of art, but rather an everyday disposable container. It does not sit flush with the ground and the lip is not well formed. The surface patina, at first glance similar to fakes, is quite distinctive. While one area of the glass has an iridescent sheen, another will be covered with fissures where water has preferentially attacked the glass. There is no part of the glass, including the inner part, that is without some form of damage.

Fig 4. Bright light on the ancient bottle reveals many striations and fissures with greater opacity than the surrounding glass. Dirt is clear in fissures, rather than just on the surface (as in forgeries).

Fig 5. Ancient unguentarium at left and two forgeries at right, H. 11.5 cm and 9 cm, in the style of the 2nd century AD. These two vessels were made in the same shop but in very different ways. They have very different surface finishes, but both are opaque to bright light. The blue glass vessel is unconvincing, as patches of pristine blue glass are still visible.
able to identify fakes primarily by their surface finish. There are a number of grades of fake, and the most expensive tend to be mould-made vessels that also have the most aesthetically pleasing surfaces. Unlike the opaque core-formed glass, adding water to the surface of fake blown glass vessels is not particularly instructive regarding the age of a patina.

Fakes tend to feature a thin surface encrustation, which can be identified with or without water. Carefully examining the glass in bright light is perhaps the best method of detection. A hand lens can help in some cases, but overall it is the larger pattern of ridges and fissures that is of greatest interest. Ancient glass, exposed to water for centuries, develops patination of varying thicknesses and aspect across a surface (Figs 3-4). Its character depends on the micro-environment of burial, as part of a single vessel can be exposed to different conditions. The surface topography of the vessel also plays a role in the patina. A fake with a crust made by caustic fluids (reputed to be lemon juice) is usually distinctive, with only slight variations (Figs 1-2, 6-9). There are cases, however, where the trained eye must be strained to the utmost to detect the difference. Chemical tests may be used but these are of little use in the field. The fake glass is made using the same techniques as ancient examples.

The earliest evidence for glass blowing comes from the Old City in Jerusalem, c. 40 BC. At this date glass ingots and not metal tubes were used. At first a glass tube was simply melted and blown, while later a metal tube was used. The latter technique spread rapidly, so that by the 1st century AD glass wares were common throughout the Eastern Mediterranean. Pliny the Elder even notes that the practice had spread to Gaul and Spain. With the introduction of blown glass, many sites have experienced a subsequent decrease in the occurrence of glazed pottery. At some time during the initial phase of discovery, the potential of glass to conform to different shapes was exploited, and since about AD 25 glass vessels were blown into moulds.

At first these vessels were simple, reflecting no more than raised decoration and inscriptions on beakers and cups. This was largely a continuation of the tradition of decorated ceramics, with a number of scenes or events in raised lines. Over the next hundred years the colour of glass also changed from dark green to finally the most prized, clear glass. Glass went from being an expensive luxury to a cheap, commonplace, disposable container. By the mid-1st century, light coloured drinking cups, small bowls, and beakers were mould blown, and sold in shops from the Syro-Palestinian region to Italy, where inscriptions attest to the transplant of glassblowers from the Near East.

By the beginning of the 2nd century AD Roman glassmakers introduced very detailed head flasks, which often presented exotic themes (Figs 8-9). Gods and goddesses were common, as were grotesque and ethnic heads. A particularly popular range of fakes involves the use of Jewish symbols, particularly the well-known menorah with seven branches (Figs 6-7, 10). These glass vessels are the highest priced examples in Syria and are usually only produced after the customer expresses interest in other vessels. Not surprisingly, all these fakes feature aesthetically pleasing patinas. Yet delving into the history of perhaps the most potent of Jewish symbols, the menorah, further demonstrates the difficulties in effectively forging antiques.

The menorah is prevalent in ancient Jewish art and was used in a variety of contexts. Mattathias Antigonus (40-37 BC) placed a menorah on his coins to strengthen his connection with his family's history, as well as to cement his status as High Priest. The example on these coins seems to stand on a tripod. Yet no one can be sure exactly what the original looked like.

MINERVA 45
Fig 10. A modern mould-blown vessel with a Jewish menorah. H. 15 cm.

the temple in Jerusalem in AD 70. To anyone acquainted with the seal of modern Israel, this version is the most familiar. Yet debate continues over the accuracy of this depiction, although it seems certain that a large element of Roman design is inherent in this flat-based menorah. Because so few ancient menorahs of this type have been recovered, debate continues. The motif in Syrian fakes appears to have been lifted directly from modern Israeli coinage, itself based on the Arch of Titus.

The limited experience of modern glass forgers is witnessed in their choice of the Roman and modern depictions of the menorah. Significantly though, the decoration on forged examples is seen in isolation, whilst the menorah rarely appears alone in most ancient depictions. It is instead associated with other ritual objects used in the Temple, including a censer, ram's horn, palm frond, and citron. One of the most beautiful depictions of a menorah is from the floor of the 6th century Jericho synagogue. Here the three-legged menorah is flanked by a ram's horn and palm frond and below it is the inscription 'Shalom al Yisrael' ('Peace over Israel'). Certainly, a glass vessel based on such a theme, rather than simply on a schematised motif, could command a much higher price.

Elaborate figural glass, in common with many other aspects of material culture, largely died out during the turmoil of the late 3rd and early 4th century with the collapse of the Western Roman Empire. Then, regional styles also began to assert themselves. The Eastern Mediterranean preserved earlier glass making traditions intact, although vessels tended to be of simple form, thinly blown, and with little colour. Decoration was now either moulded or applied in tabs and trails. The Syrian glassmakers, being a new avenue. Vessels with elaborate glass supports, like baskets, were produced between the 4th century and the Islamic conquest of 632. There is perhaps no better example than the double balsamarium bottles with an elaborate handle (Figs 1-2). They were a common accompaniment in burials. Syriac cups, made of trailed rather than cut glass, were also produced (Fig 13).

There are few examples of fake glass in the Islamic style, perhaps attesting to the tastes of tourists. Indeed, perhaps the most limiting factor is the fact that much modern glass sold in tourist shops follows traditional Islamic patterns. Everything from mosque lamps to small vases; bottles can be purchased very inexpensively. The same is not true of many fakes, which start at a price that is in keeping with the original in the West. Syrian dealers are not nearly as isolated as one may think. In one shop I saw an auction catalogue from Mr. Guy Loudner in Paris. It listed the famous Islamic glass collection of 'a gentleman' on 30 June 1985 and contained many lots that bore a striking similarity to vessels on display in the shop. Of particular interest were Janus-faced flasks (lots 288-290) dated to the 2nd-3rd centuries AD. There was also a range of double balsamarium bottles for sale, including one (lot 243) ribbed example that might as well have been found in the studio as the one I was standing in. When talking to another dealer about the issue, one who was at least honest about his craft, he admitted that such catalogues were the inspiration for many fakes. When I wondered out loud why I had not seen major auction catalogues from Christie's or Sotheby's, his reply was simple and direct: 'Oh! Everyone knows them!'

Fig 11 (below, middle left). Glass blowing shop in the Handicraft Shop, Damascus. A small shop using basic equipment can produce thousands of glasses a year. This shop specialises in Traditional Islamic patterns.

Fig 12 (bottom left). Rolling a blob of hot glass before blowing. Forming glass vessels in this manner is much faster than firing ceramics, and it is thus no surprise that glass is such a popular material amongst forgers.

Dr Murray Elland is a researcher in archaeological science at the Institut für Mineralogie, J.W. Goethe-Universität, Frankfurt.

All photographs by the author.

Fig 13. Vessel of light green glass, H. 7.5 cm, in the style of the 4th-5th century AD. In Late Antiquity Syrian glassmakers used trailing to great effect, often in imitation of basket forms.
THE COINAGE OF THE PALLAVAS

Ramasubbu Krishnamurthy

The Mauryan Empire in India came into existence around 400 BC. When it reached its zenith of power, its borders extended roughly from Afghanistan in the north-east to Karnataka and Andhra Pradesh in south India. The disintegration of this vast empire c. 187 BC resulted in the birth of regional dynasties such as the Satavahanas (c. 200 BC), who had the distinction of ruling an area between the Arabian Sea and the Bay of Bengal in central India, which, in turn, paved the way for trade relations between this dynasty and the Roman world.

When the Satavahanas became a spent force c. AD 200, history repeated itself. The fertile rice-growing granary of south India, situated between the perennial rivers of Godavari and Krishna, became a bone of contention between some short-lived dynasties, which arose from the ruins of Satavahana power.

But only a few managed to survive the defeats inflicted on them by their rivals and to expand their boundaries. One such dynasty was the Pallavas (c. AD 275 - c. AD 900). Although it is true that in the process they were eased out of their Telugu-speaking homeland by their rivals, they also moved southwards along the eastern coast to become entrenched strongly in the ancient city of Kanchipuram. Finally, c. AD 580 they captured the area right up to the homeland of the Cholas to control the region between the River Palar in the north and the lower Cavery River basin to the south. Their long rule in this area was terminated at the end of the 9th century, when they became weakened by a succession dispute amongst stepbrothers. The Cholas, their subordinates at that time, exploited this opportunity to annex the Pallava territory.

The main sources for the study of history of the Pallavas are copper plate grants inscribed in Prakrit and Sanskrit, contemporary or near contemporary literature, the monuments they created in stone and brick (Figs 3, 8), and, finally, the coins tentatively assigned to them. Hesitation arises because historians are unable to narrate the three phases of their history (Early Pallavas, Pallavas of Simhavishnu Line, and Later Pallavas) cogently in a manner acceptable to all scholars. This is mainly due to the existence of more than one king sharing the same name or title whose date of rulership is uncertain. Some of the titles are inscribed in Telugu, while others are in a language inferred to be similar to those spoken in South-east Asia.

In the course of their long history the Pallavas issued several types of coins in different metals including lead, copper, bronze, and bronze with high tin content. The main deterrents in the identification of their coins are the unsettled chronology of the early Pallava rules, worn out legends in the difficult to decipher Pallava-Grantha script, and doubts in culturally ascribing some coins with a lion symbol on the obverse. The majority of the coins of this dynasty are uninscribed and, hence, one has to depend on typology backed by evidence of seals on copper plates for identification. Some of them, particularly those attributed to Mahendravarman I and Narasimhavarman I, kings of the Simhavishnu line, bear various titles assumed by these two rulers.

Available evidence suggests that their earliest coins were made of lead, which can be dated to the 3rd century AD, immediately after the collapse of the Satavahana Empire. The Pallava lead coins found above a layer assigned to Satavahanas in excavations conducted at Kanchipuram, their capital, strengthen this view. The lead coins found so far are bull/sprouting tree and vessel and bull/ship types.

The bull on the obverse is the commonest symbol found on most Pallava coins (Fig 2). The size and posture of the bull is strikingly similar to those sculpted on monuments, particularly on the wall surrounding the shore temple built at Mamallapuram (Fig 3), the Pallava port town, and on the seals

All illustrations courtesy and © R. Krishnamurthy.

MINERVA 47
India

Pallava Coins of India

Fig 4. (top left). Bronze coin of King Narasimhavarman I, AD 630-668, with a lion standing on the obverse with mouth open and tail raised. Around the lion are a trisula above (three-pronged ceremonial trident), a boar below, and a fish at the back. The reverse depicts a chakra wheel. Diam. 2 cm.

Fig 5 (second from top). Copper coin from Karur with a bull on the obverse with a snake, crescent, and Srisvata above. c. AD 446-470. Diam. 2 cm.

Fig 6 (third from top). Bronze coin of King Mahendravarman I, AD 580-630, from Tirukovilloor with standing bull facing right on the obverse, above which is the legend 'Sakala-Bhajana' (repository of all [that is good]) in Pallava-Grantha script. Diam. 1.3 cm.

Pallava produced lion coins. Moreover, the lion is not a motif unrelated to this dynasty. Most of the pillars in several monuments built by the Pallavas feature a squatting lion at their base.

The other main types of coins in copper issued by the Pallavas may be broadly divided into the following varieties: bull, srisvata, crescent, conch, and snake on the obverse and the tree in railing, chakra (wheel), srisvata, swastika, conch shell, elephant, and chamanas (fly whites), amongst others. It is difficult to attribute specific meaning to each and every symbol, but the majority fall within the category of suspicious symbols.

Besides the types mentioned above, we do come across some coins which, on the basis of iconography, could be classified as commemorative issues. To this category belongs the coin of Mahendravarman I with the symbols of a tiger, bow, and fish signifying his victory over the Chola, Pandya, and Chera rulers respectively. Another coin with a boar on the reverse may signify his victory over Chalukyas, although no other source refers to such an event. Yet another coin with a lion on the obverse and other symbols attributable to the three dynasties mentioned above, and a chakra on the reverse, may be a commemorative coin assignable to Simhavishnu, father of Mahendravarman I.

The inscribed coins bearing a legend in Pallava-Grantha script identified so far belong to the two kings Mahendravarman I and his son Narasimhavarman I. These are the only coins of this dynasty which can be assigned to particular kings with a certain amount of confidence.

Large numbers of Pallava coins are found in Tirukovilloor and Karur. Strangely the Pallava capital of Kanchipuram has not yielded coins of this dynasty in significant numbers. Other places outside the Pallava kingdom where their coins are found are Sri Lanka and Thailand, probably reflecting the trade and cultural contacts that the Pallavas developed. The other significant points related to their coins are the tin content of South-east Asian origin and the Pallava influence on the coins and medals of the Dvaravati region of Thailand.

The Pallavas are remembered today for the rock-cut cave temples they scooped out of solid rocky outcrops at places like their port town Mamallapuram (Fig 3) and for the fine temples at their capital Kanchipuram. Both are key monuments today on the tourist map of the land they adopted. Besides this, the newly studied coins of the Pallavas add an extra chapter to our knowledge of this intriguing culture.

Dr R. Krishnamurthy is author of The Pallava Coins (Giridhar Publishers, Chennai, 2004: 196pp; 309 colour illustrations; US$ 40/INR 800).

which hold the copper plate grants issued by them. Besides this, concrete evidence has appeared in the form of coin moulds incised with a bull symbol recovered from excavations at Kanchipuram. While the sprout and veined on the reverse of these coins signify the mythical origin of the Pallavas, the ship on the reverse probably points to their external trade contacts with Sri Lanka and other countries like Thailand in South-east Asia (Fig 2).

The Pallavas also issued copper coins with a lion on the obverse. Since the Vishnukundis, who came to power in the Krishna Delta area, also produced exactly the same type of issue, many scholars have been tempted to attribute such types to their dynasty. But they have failed to take note of one significant point: the Pallava version has a lion on the obverse and a sprouting tree on the reverse. Since no other south Indian dynasty can stake a claim or connection, even remotely, with this reverse symbol, it is certain that the
Save with a subscription to MINERVA

<table>
<thead>
<tr>
<th></th>
<th>6 Issues</th>
<th>12 Issues</th>
<th>24 Issues</th>
<th>30 Issues</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(1 Year)</td>
<td>(2 Years)</td>
<td>(4 Years)</td>
<td>(5 Years)</td>
</tr>
<tr>
<td>UK</td>
<td>£21</td>
<td>£39</td>
<td>£74</td>
<td>£90</td>
</tr>
<tr>
<td>Europe</td>
<td>£23</td>
<td>£44</td>
<td>£83</td>
<td>£100</td>
</tr>
</tbody>
</table>

USA, Canada & the Rest of the World
Surface Mail (6-8 Weeks) £25/US$40
Air Mail (5-7 Days)       £33/US$53

Payment Details:

☐ I enclose a cheque to the value of: UK£/US$ ____________________________
☐ Please charge my Visa/Access/MasterCard/Switch/Debit card the amount of:
Card No.: ____________________________
Expiry Date: ____________________________
Security No.: ____________________________
Card Name & Address: (if different from delivery address) _______

Delivery Address:

Name: ____________________________
Building: ____________________________
Street: ____________________________
Town/City: ____________________________
State/District: ____________________________
Zip/Postcode: ____________________________
Country: ____________________________

SEND FORM TO: Minerva, 14 Old Bond Street, London W1S 4PF, UNITED KINGDOM • Tel.: +44 (0)20 7495 2590 • Fax: +44 (0)20 7491 1595
OR TO: Minerva Subscriptions, 153 East 57th Street, New York, NY 10022, UNITED STATES. • Tel.: +1 (212) 355 2034 • Fax: +1 (212) 688 0412
E-Mail: subscribe@minervamagazine.com • Internet: http://minervamagazine.com • E-Mail (US Office): ancientart@aol.com

The International Review of Ancient Art & Archaeology

MINERVA reprints

Order MINERVA reprints at £3.00/$5.00 each, or 3 for £8.00/$12.50, including postage.

Please send orders to Minerva, 14 Old Bond Street, London W1S 4PF, UNITED KINGDOM
Tel.: +44 (0)20 7495 2590 • Fax: +44 (0)20 7491 1595. See www.minervamagazine.com for our complete list of reprints.

ETERNAL EGYPT
Masterworks of Ancient Art From The British Museum
Edna B. 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.

☐ I would like to order............ copies

GIFTS OF THE NILE
Ancient Egyptian Faience
Florence Dunn Friedman
A 10-page review (Minerva May/June 1998) of the first major international exhibition of Egyptian faience, as described by the organiser and curator.

☐ I would like to order............ copies

WOMEN IN CLASSICAL GREECE
A Review of ‘Pandora’s Box’
Jerome M. Eisenberg
A 14-page review (Minerva Nov/Dec 1995) of the ground-breaking exhibition organized by Dr. Ellen D. Reeder of the Walters Art Gallery, Baltimore, on the artistic portrayal of women in the Classical Greek World – their lives, customs, rituals, and myths.

☐ I would like to order............ copies

PAYMENT DETAILS:

☐ I enclose a cheque to the value of: UK£/US$ ____________________________
☐ Please charge my Visa/Access/MasterCard/Switch/Debit card the amount of:
Card No.: ____________________________
Expiry Date: ____________________________
Security No.: ____________________________

ADDRESS:
Name: ____________________________
Building: ____________________________
Street: ____________________________
Town/City: ____________________________
State/District: ____________________________
Zip/Postcode: ____________________________
Country: ____________________________
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 Kaisareia
  The Golden Age of Chinese Archaeology
  The Archaeology of Bahrain

- **JULY/AUG 2001**
  Treasures from Egypt on Tour in the USA
  Leventis Cypriote Gallery, Denmark
  The Tomb of Meryneith, Saqqara
  Nubian Art from Shat 'ar Hagolian
  Vitruvius' Caryatids Revisited
  The Mystery of Damascus Steel
  Indo-Europeans in China

- **JULY/AUG 2002**
  Treasures from Egypt on Tour in the USA
  Leventis Cypriote Gallery, Denmark
  The Tomb of Meryneith, Saqqara
  Nubian Art from Shat 'ar Hagolian
  Vitruvius' Caryatids Revisited
  The Mystery of Damascus Steel
  Indo-Europeans in China

- **SEP/OCT 2000**
  The Red List: Livestock of African Archaeological Objects
  Athens: The City Beneath the City
  Underwater Excavations at Dor, Israel
  The Origins of Ancient Egypt: New Discoveries
  The Spring 2000 Antiquities Sales

- **SEP/OCT 2001**
  Treasures from Egypt on Tour in the USA
  Leventis Cypriote Gallery, Denmark
  The Tomb of Meryneith, Saqqara
  Nubian Art from Shat 'ar Hagolian
  Vitruvius' Caryatids Revisited
  The Mystery of Damascus Steel
  Indo-Europeans in China

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

- **MARCH/APR 2002**
  Egyptian Treasures from Egypt on Tour in the USA
  Leventis Cypriote Gallery, Denmark
  The Tomb of Meryneith, Saqqara
  Nubian Art from Shat 'ar Hagolian
  Vitruvius' Caryatids Revisited
  The Mystery of Damascus Steel
  Indo-Europeans in China

- **MAY/JUNE 2001**
  The Art of the Vikings
  Coptic Art in Egypt on Show in Paris
  The Late Roman Silver Treasure from Kaisareia
  The Golden Age of Chinese Archaeology
  The Archaeology of Bahrain

- **MAY/JUNE 2002**
  Aegean Art from the Royal Academy, London
  Spring 2002 Antiquities Sales
  The Tomb of Alexander the Great
  England's Maritime Heritage
  Medieval Glass Production & Trade
  Zorouzian Art
  Sassanian Silver Plates

- **MAY/JUNE 2003**
  Brooklyn Museum Egyptian Galleries
  General's Egyptian Collections
  William Banks, Nubian Explorer
  The Saga of Sir Wallis Budge
  Saqqara - Nobles' Necropolis
  Grado Roman Shipwreck, Italy
  Combattling Coin Counterfeits

- **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 Olympic Mosaics
  Roman Mosaics Conference

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

- **JULY/AUG 2004**
  The Art of the Vikings
  Coptic Art in Egypt on Show in Paris
  The Late Roman Silver Treasure from Kaisareia
  The Golden Age of Chinese Archaeology
  The Archaeology of Bahrain

- **MARCH/APR 2004**
  Petra: Lost City of Stone
  Villa to Grave at Cedar Rapids
  Gems, Gods & Heroes at Bern
  Medieval Malta
  Autumn 2003 Antiquities Sales
  Erusean Votive Heads
  A Mithraeum in Jerusalem? 

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

---

14 Old Bond Street, London W1S 4PP
Tel: (44) 20 7499 2590
Fax: (44) 20 7491 1595
Email: subscribe@minervamagazine.com

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

153 East 57th Street, New York 10022, USA
Tel: (1) 212 355-2034
Fax: (1) 212 688-0412
Email: ancientart@aol.com
MINERVA
BINDERS
Dark blue rexine-covered binders with the Minerva logo and volume number on the spine. Volumes 1-15 are available.
£6.50 UK (inc. VAT)
USA & Rest of the World £8.00/US$13.00
Prices include postage and packing.
Minerva, 14 Old Bond Street, London W1S 4PP
Tel: +44 (0)20 7499 5916 • Fax: +44 (0)20 7499 5916
minerva@minervamagazine.com

Complimentary Catalog on Request
"Quality Coins for Discriminating Collectors"
PO Box 131040
Ann Arbor, MI 48113, USA
Phone: (734) 995-5743 Fax: (734) 995-3410

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
International Association of Dealers in Ancient Art

Rhea Galerie
FINE ANTIQUITIES – ARCHAEOLOGY

Bronze lion-head handle.
Roman, 2nd century AD, Diameter: 13cm.

MICHAEL G. PETROPOULOS
Stadelhoferstrasse 38
CH - 8001 Zürich
TEL: 01 252 06 20 • FAX: 01 252 06 26
Mail: rhea@swissonline.ch Website: www.rheagallery.com

Exhibiting TEFAF Maastricht
4-13 March 2005 • Sunul 230 • mobile: 0031-653832601

Kunsthandel Mieke Zilverberg
Ancient Art – Ancient Coins
Rokin 60, 1012 KV Amsterdam
tel/fax: (31-20) 625 9518
mobile: (31-6) 538 32601
e-mail: kunsthandelzilverberg@planet.nl
internet: www.kunsthandelzilverberg.nl

Hellenistic bronze Eros Harpocrates.
2nd-1st century BC. H. 10.4 cm

Gideon Sasson
King David Hotel-Annex, Jerusalem 94101 Israel
Tel: + 972-2-6221460 Fax: + 972-2-6249483
gideon@sassonancientart.com
www.sassonancientart.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.

ANTQUIA

ANTQUIA, INC., Steve Rubinger
20969 Ventura Blvd, Suite 11, Woodland Hills, CA 91364 USA
Tel: (818) 887 0011 • Fax: (818) 887 0069
Visit our new website: www.antiquainc.com

Seaby

ROMAN MARBLE HEAD
OF SOPHOCLES (495-405 BC),
The bearded Greek tragedian and poet, shown wearing a thin diadem.


Seaby, 14 Old Bond Street,
London, W1S 4PP, United Kingdom.
Tel.: +44 (0)20-7495-2590 Fax: +44 (0)20-7491-1595
NUMISMATIC CALENDAR

AUCTIONS & FAIRS FEATURING ANCIENT COINS


20 January. LOCKDALES COINS AND COLLECTABLES. Novetel, Grey Friars Road, Ipswich. Tel. (44) 1473 218588; www.lockdales.com.

5 February. BALDWINS SPRING ARGENTUM AUCTION. 11 Adelphi Terrace, London. Contact: auctions@baldwins.sh; Tel. (44) 207 930 9808.

16 March. DIX NOONAN WEBB AUCTION 65. Ancient, British, World Coins, and Tokens. Contact: coins@dww.co.uk; Tel. (44) 207 016 1799; www.dww.co.uk.

LECTURES UNITED KINGDOM

Birmingham

10 March. Cityscapes on Late Byzantine Coins, Eurydice Georganteli, Centre for Byzantine, Ottoman, and Modern Greek Studies, University of Birmingham; www.byzantium.ac.uk/frameset/Events.htm. 5.15pm.

London

18 January. NEW MEDIEVAL COIN FINDS FROM ELIS/PELOPONNESE. Julian Baker, Royal Numismatic Society, Society of Antiquaries, Burlington House, Piccadilly. 3.30pm.

1 February. RECENT RESEARCH ON AKSUMITE COINAGE. Vincent West, London Numismatic Club, Warburg Institute. 6.30pm.

15 February. MONETARY TRANSACTIONS AND CULTURAL ENCOUNTERS IN THE EASTERN MEDITERRANEAN, 12TH-14TH CENTURIES. Royal Numismatic Society, Society of Antiquaries, Burlington House, Piccadilly. 5.30pm.

1 March. ANNUAL GENERAL MEETING. London Numismatic Club, Warburg Institute. 6.00pm.

EXHIBITIONS

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, Langobard, and Islamic. PALAZZO ZUCKERMAN (39) 049 8204551. Permanent.

SWITZERLAND

Geneva

A THOUSAND AND ONE DENARII OF THE ROMAN REPUBLIC. A generous donation, a large collection of Roman silver coins dating from 260-43 BC, is now on display in the Museum’s Roman rooms. In this new display the collection is joined by rare gold coins and carved gems from the museum’s collections, together with other objects linked to the period and to the coins’ iconography. MUSÉE D’ART ET D’HISTOIRE VILLE DE GÎNEVE (41) 22 418 26 00 (www.mah.ville-ge.ch). Permanent.

SWEDEN

Stockholm

HISTORY OF MONEY, BANKS, AND MEDALS. ROYAL COIN CABINET (46) 8 5195 6314 (www.myntkabinettet.se). Eight exhibitions of Swedish and international coins, hoards, medals, and tokens from c. 600 BC to the credit-card. Permanent.

New York


SPINK

— FOUNDED 1666 —

SPECIALISTS IN COINS, COMMEMORATIVE MEDALS & TOKENS

Subscribe to our bi-monthly fixed price list, the Numismatic Circular, order our catalogues for auctions or browse sales online, all at www.spink.com

69 Southampton Row, Bloomsbury, London WC1B 4ET

Tel: +44 (0)20 7563 4000 Fax: +44 (0)20 7563 4068 Email: info@spink.com

MINERVA 54
Digging The Dirt.  
The Archaeological Imagination  
Jennifer Wallace  

To the ‘hard-core’ archaeologist who perceives excavated data as sacred and objective, Digging the Dirt will seem a work of blasphemy. Dr Wallace has crossed the fence from her position as Cambridge lecturer in English literature (with a specialism in Romantic poets), to argue for a more creative application of the imagination in archaeological interpretation. With a fusion of theory borrowed from the post-processual bandwagon and from the 40-year-old practice of deep-time archaeologism, she advocates a new poetics of depth, a commitment to the rights of desire and mainly to the ‘aura’ that differentiates and unites what lies beneath our modern living surfaces, what is there now, and to what has happened in the deep past.

Along the way the reader is treated to the thoughts of an eminent cast of writers, philosophers, and politicians from Sir Walter Scott and Adolf Hitler to Goethe and the Marquis de Sade. The author’s modern archaeological theoretical thread is balanced by the travelogue feel of the book. From the Bronze Age barrows of Wiltshire to Helen’s Troy, the ghostly Roman and medieval cemeteries of Spitfield, the Central American jungle, and to Ground Zero in New York, Wallace’s esquiste prose mirrors her own journey to numerous archaeological sites, excavations, and zones of comparative interest. This is without doubt a labour of love.

As an original and highly engaging read this work is highly recommended. But to what extent are Dr Wallace’s opinions valid? The author interestingly assumes a subliminal approach to push her points, enveloping serious issues with humour, mischief, and gossip. Nowhere is this clearer than where she attempts to turn the tide against Siunmi Freud by focusing on the effects of his antiquities collection on his imagination, proposing that it served as a metaphor or substitute for deep psychological concerns. For Dr Wallace, his collecting might have been a substitute for all kinds of neuroses and perversions from an alternative to engaging directly with people or his patients to possibly being a substitute for sex. All highly entertaining, but undoubtedly largely hokwash (in my opinion).

Yet this book does dance around a serious point: the unyoking of the imagination in academic interpretation. Dr Wallace strongly feels that interpretation is by definition personal, subjective, and a product of the culture within which we live, irrespective of how we would like to pretend that all excavated ‘archaeo-facts’ are sacred primary data. To a large extent she is correct, but her cause is damaged by her over-enthusiastic creative license. For example, Heinrich Schliemann and his vivid fantasies about Troy are hardly a wise choice for a case study to champion an expanded use of the imagination.

Schliemann is portrayed as a biased fantasist who turned up to excavate Troy in 1870 allegedly with Homer’s Iliad under his arm and with the deep-time patriarchal preconceived ideas. And, more seriously, his examination of hundreds of swastika motifs on pottery and clay figurines had an atrocious impact on history: in 1884 he interpreted this salvation symbol as the emblem of a specific Aryan race stretching back in time. A few decades later, this pseudo-scientific, racially prejudiced theory was pounced upon by Hitler to forge the theory of Germany’s racial origins and purity.

If this book tries to make a deeply serious point, it is hidden amongst a forest of anecdotes. Taken as the author’s personal thoughts and quest across ancient physical landscapes, Digging the Dirt is highly refreshing. But even though she is absolutely correct that the majority of modern field archaeologists could assume greater accountability in historically contextualising finds and sites, her feelings go too far. Pertinent for the realm of tourism perhaps, but dangerous in archaeology.

Sean Kingsley

The Heqanakht Papyri  
James P. Allen  

The Heqanakht papyri are a collection of letters and documents dating from the Middle Kingdom, the early years of the 12th Dynasty, c. 1956-1953 BC. As such they are unique and present an incomparable amount of information on many aspects of daily life of the period. The papyri were discovered by the Metropolitan Museum’s Theban Expedition under the direction of Herbert E. Winlock in the season 1921-22. All but one of the papyri (eight complete documents and five fragments) are part of the Metropolitan’s collection; the remaining papyrus, known as Papyrus Purchas, was bought by a British couple in Luxor in 1922 or 1923 and subsequently given to Mrs W. Kate Purchas in 1958. She has made it available for Dr Allen to be able to survey and publish the whole group.

The papyri were found in the tomb of a man named Meseh (TT 313) and, when found, each complete document was still folded and two had been tied with string and sealed with a clay stamp seal. They relate to Heqanakht and his household (his name appears 12 times in the papyri); he was a temple official and the assemblage obviously belonged to him or his family.

In 1962 T.G.H. James of the British Museum published ‘a masterful study not only of the papyri themselves but also of their history, language, epistemology, and metrology, and remains a true classic of Egyptian literature stretching back in time. Since then, the following 40 years have seen many advances, notably in the study of the early Middle Kingdom, in newly found papyri and, not least, in the technical aspects of recording and reproducing papyri.

Part I of this large study (the book is 35 x 25cm) presents the archaeological content, the individual documents (text and physical aspects), and Part II discusses the information that can be gleaned about the people and places concerned in the papyri, historical data and chronology, and the economic background they reveal.

The plates illustrate the archaeological location, the papyri, and their seals, followed by facsimile drawing of each of the documents and inscribed fragments. High resolution computer scans have revealed even more detail than could be seen 40 years ago, and a remarkable bonus here is the inclusion of a compact disc with full colour-scanned images of the collection. The programme used allows the images to be enlarged.

As Dr Allen notes, he owes much to the pioneer publication and subsequent advice of T.G.H. James (‘If I have been able to see further, it is because I stand on their shoulders’), but he has nevertheless produced a major publication and insight into Middle Kingdom Egypt. The price of the book is very heavily subsidised and makes it an absolute bargain that will rocket in price second hand when it becomes out of print.

Peter A. Clayton

MINERVA 55
Looking at Greek and Roman Sculpture in Stone: A Guide to Terms, Styles, and Techniques
Janet Burnett Grossman

This is an excellent example of a most useful genre, a book for the non-specialist or beginner written by a genuine expert. Its author, an Associate Curator in the Antiquities Department of the J. Paul Getty Museum, has spent many years working on the sculpture, often fragmentary and challenging, excavated in the Athenian Agora, and has written a definitive catalogue of the Getty’s collection of Greek funerary sculpture.

The book is encyclopaedic in both form and content, arranged alphabetically and covering almost everything from abstraction to the acanthus to X-ray diffraction spectroscopy. Running through the alphabetic sequence, a whole series of categories may be discerned bridging the Neolithic to Hellenistic periods, and marble types from various parts of Greece and Asia Minor as well as other stones like basalt, porphyry, and rock crystal. Tools and techniques figure largely in the list. The various types of chisel are described, as well as other tools like compass, drill, and rasp. Techniques include carving and inlay, polish and polychromy, encrustation and gilding, as well as features like bridges and struts, joining and piercing, and the pins and adhesives that were employed in the latter processes. Ancient dress is described and explained particularly well, including not only the common Greek forms like chiton, chlamys, and himation but also the rare diphyle and kandye, and Roman garments like palla, stola, and tunic. The way such garments were folded and worn is shown through an illuminating series of drawings. One slight quibble: the plural of ‘atлас’ (the male counterpart of a caryatid) is ‘atlantes’, not ‘atlas’.

A book that contains so many answers to many questions to what are known in computer jargon as ‘FAQs’ (frequently asked questions) deserves a place in every undergraduate library and on the shelves of specialist students and collectors.

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

All Roads Lead To...

Musically, Respighi's 'The Pines of Rome' evoked the tall cypress pines that lined the Appian Way as it headed south out of the Eternal City from the Porta Appia (also called Porta San Sebastiano) on its way to Brindisi in the heel of Italy. This 'highway' was conformed in 312 BC as a military road during the Samnite Wars under the inspiration of the consul Appius Claudius. It was still in use, having been several times extended as Rome expanded her conquests south, some 500 years later when Septimius Severus celebrated its terminal at Brindisi with two giant monolithic columns. The story of the Appian Way is the story of Rome's military might expanded, the black basalt stone surface echoing to the tramp of legionary boots, although nowadays black tarmac has covered much of the Way outside Rome until well past the catacombs of San Sebastiano and the Tomb of Cecilia Metella.

The Appian Way, the 'daddy' of all Roman roads, was an emotive highway that has seen history pass back and forth over it for more than 2000 years. Soldiers, statesmen, pilgrims, ordinary people and cattle have traversed its length past ancient Roman villas (and more modern ones), tombs, and aqueducts. It has seen the likes of Charles V enter Rome in triumph in 1536, welcomed the admiral Marcantonio Colonna after the destruction of the Turkish fleet in October 1571 at Lepanto; in 1817 came Ferdinand I, King of the Two Sicilies, and in 1819, Francis I, Emperor of Austria - the last historical entrance was the American liberation of Rome in 1944. Gathered together in The Appian Way are the many facets of this marvellous road brought to light and to life by a series of authors, each expert in their specialist knowledge. The accompanying colour photographs are a joy to the eye, and even more so to those who have been fortunate enough to have set forth in the footsteps of history.

From the City on Seven Hills the tentacles of Roman roads spread throughout the burgeoning Empire, from the desert wastes of Syria to the frozen north of Hadrian's Wall. It was the roads that were the backbone of the Roman military machine, facilitating the rapid movement of the legions that consolidated and held the Empire. Many modern roads still follow the alignments of their ancient counterparts and, in odd places where they deviate, often there can be found the original paving and side ditches, the large cobbles often climbing up over hill and dale. Modern technology, with its earth-moving machines and concrete manufacturing facilities, has little conception of the toll involved in pushing mile after mile of a Roman road along, often through inhospitable populations and terrain.

The book reviews include a broad sweep of topics and reviews the ancient engineer's marvels, often identifying remaining inscriptions on rocks with the dimensions of the cut in Roman feet. Many of the ancient bridges that carried the roads can not only still be seen but are in everyday use with the modern multi-horsepower 'chariots' hurtling across them. Professor Staccioli's book shows how much of Rome and her Empire, the roads built on the backs of the legionaries, are often still part of our everyday life.

Peter A. Clayton

The Books

Petra Rediscovered: Lost City of the Nabataeans
Glen Markoe

This well illustrated, new synthesis presents information that has not been well covered in a 'popular' work before. Published to accompany the travelling exhibition of the same name (see Minerva, March/April 2004, pp. 8-12), its dual effort combines a coffee-table book with thought provoking text. The book highlights some of the greatest art from the city and presents up-to-date research about the culture that spawned it. Some 22 academic authors were instructed to present their results in a readable style. Chapters range widely from general discussions of geography, landscape, art, and early explorers, to recent excavations and evidence of Nabataean settlements outside Jordan. Even though the art and architecture of Petra is given pride of place, many of the chapters that cover the Nabataeans in general are perhaps most interesting.

Although linguistically based studies are particularly difficult to present to a general audience, two chapters are excellent examples of how language can be coaxed into yielding information about culture. There is an excellent chapter on the languages, scripts, and use of writing amongst the Nabataeans. Never losing sight of archaeological questions, Petra is placed into the wider context of regional culture.

The last chapter that covers the 6th century carbonised papyri from the church of St Mary in Petra is also especially inspiring because it bridges the transitional years between the Byzant-
Secular Buildings and the Archaeology of Everyday Life in the Byzantine Empire
Edited by Ken Dark

Secular buildings and the material culture of their inhabitants have traditionally tended to be the poor relations in Late Antiquity and Byzantine archaeology. Interest, however, has come on to the stage in the last decade, and a small academic industry has developed as we attempt to piece together a picture of non-elite domestic and secular life using evidence largely derived from the excavations of monumental centres.

This volume, based on the results of the 2001 Summer Symposium of the University of Reading's Graduate Centre for Medieval Studies, is part of this process. It consists of five papers connected (rather tenuously in some cases) with the theme of the title, introduced by Ken Dark with a very brief overview of the present state of the subject.

The first paper, by Jan Kosteneck, perhaps rather stretches the definition of 'everyday life'. Discussing the preliminary publication of the fragmentary Great Palace in Constantinople that tries to contextualise our primary texts with meagre archaeological remains. The dubious success of this exercise makes this chapter's inclusion questionable.

The three papers that form the heart of the volume are more pertinent to the debate. Simon Ellis updates his 1984 doctoral dissertation on 'Early Byzantine Housing'. taking the four categories of buildings that he defined in his original work (the peristyle house, the 'Byzantine' courtyard house, the 'native' or vernacular house, and the sub-division), Ellis reappraises his original definitions and adds a certain amount of new data. While much of this information is available in his other work, it makes a useful addition to this volume and there are few better qualified to talk on the subject.

Jeffers Sigalos's contribution on 'Middle and Late Byzantine Houses in Greece' is perhaps the most important and original of the papers presented here. Here he discusses what is known of 10th- to 15th-century housing in Greece, introducing a body of material of which some is rarely available outside Greek-language publications. The well-illustrated material is placed within its historical context and also in the context of the evidence from field survey, particularly that from Boeotia. Sigalos shows the benefits of the holistic approach to housing and domestic life that is possible when rich documentary evidence is combined with archaeological data.

Following this excursion into late Byzantine territory, the book returns to one of the type sites with Anthea Harris's re-evaluation of the 'shops' from Sardis, in which she questions Crawford's original interpretation of the structures. Although Harris's assertion that 'it is generally thought that the East underwent a process of decline and decay in economic terms during Late Antiquity' is something of a straw man (most archaeologists and historians working in the East would suggest precisely the opposite), her clearly expounded and detailed treatment of the Sardis material is useful. While not all will agree entirely with her conclusions, it is a testimony to Crawford's work that such a detailed reassessment is possible at all.

The book is closed with a short and rather curious contribution from Elyia Ribak on the association between excavated material culture and religious belief in Byzantine Palestine. Although Ribak accepts that the use of artefacts as indicators of religion has been discredited by many archaeologists, he cites a number of examples where this approach remains current in Israel, before asking 'Were there special circumstances in the Byzantine provinces of Palestine that permit us to use a method discredited elsewhere?'. To this reviewer the answer would be a simple 'no', the only special circumstances present being the ideological interests of the excavators themselves. Having said this, Ribak's data regarding the correlation between the presence or absence of pig bones and the presence or absence of Jewish or Christian symbolism on material culture are interesting, but such a paper requires a far more rigorous and reflexive methodological underpinning to make it convincing.

Does the book succeed in its stated aims of making us pay more attention to the archaeology of everyday life? To my mind this volume inadvertently highlights the problem that rather than paying attention to everyday life in the Byzantine world archaeologists are simply not digging up enough of it. Much of the material within these pages is material that we have seen many times before, and which was excavated in such a fashion that we can only go so far by continually reinterpreting. It is to be hoped that publication of sites such as Beirut will help rectify this situation, which is all too often more about piecing together the remains of earlier archaeological endeavours than it is about piecing together the remains of day-to-day life in the Byzantine Empire.

Dr William Bowden,
Institute of World Archaeology,
University of East Anglia

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

CAMBRIDGE

ROMAN EGYPTOMANIA. An exhibition demonstrating the evolution of Roman culture in Egypt and the result of Egyptian influence in religion and art is on view at the ancient Roman site of FULHAM LONDON. FITZWILLIAM MUSEUM (44) 2233 320 900 (www.fitzmuseum. cam.ac.uk). Until 8 May 2005. (See Minerva, November/December 2004, pp. 9-11.)

NOTTINGHAM


UNITED STATES

ANN ARBOR, Michigan

THE ENDURING ART OF THE KOREAN POTTER. The Hasenkamp collection, just acquired by the museum, illustrates two millennia of earthworks, stoneware, and porcelain. THE UNIVERSITY OF MICHIGAN MUSEUM OF ART (734) 763-8662 (www.umma.umich.edu). Until end June.

ATLANTA, Georgia


ENLIGHTENMENT: DISCOVERING THE WORLD IN THE 18TH CENTURY. Major gallery in the former King’s Library featuring key discoveries of the Enlightenment, exquisitely exhibited in 18th-century “cabinets of curiosities” style. THE BRITISH MUSEUM (44) 20 7323-8525 (www. britishmuseum.ac.uk). An ongoing exhibition. (See Minerva, March/April 2003, pp. 15-17.)

SUDAN: ANCIENT TREASURES. The National Museum in Khartoum houses one of the finest collections of antiquities in the world. Presenting a representative selection of more than 300 Paleolithic to Islamic period artifacts, this exhibition introduces the collection to a wider audience. It also offers a sound introduction to Sudan’s archaeology, emphasizing a number of key sites which have been the subject of detailed excavation in recent years, yielding important new information. The rich and diverse cultures that flourished in Sudan for millennia are highlighted, and artifacts reflect its status as trading partner and cultural rival to Egypt. THE BRITISH MUSEUM (44) 20 7323 8299 (www.thebritishmuseum.ac.uk). Until 9 January 2005. (See Minerva, November/December 2004, pp. 15-17.)


THE VIRTUAL MUMMY. An extraordinary virtual exploration of the mummy of Nespetnovi, priest of Karnak. Using state of the art scanning equipment, data obtained from this 3000 year old mummy has been transformed into an interactive virtual reality film. In a custom-made ‘imersive theatre’, visitors are able to virtually unwrap and explore the mummy, while an accompanying exhibition reveals more about life and death in Ancient Egypt. THE BRITISH MUSEUM (44) 20 7323 8525 (www.british museump. ac.uk). Until 27 March 2005. (See Minerva, July/August, p. 3.)

BROOKLYN, New York

EGYPT REBORN: ART FOR ETERNITY. The largest exhibition of one of the finest collections of ancient Egyptian works. Newly designed galleries have allowed the museum to double the number of works on public view. Some pieces had previously been in storage for more than a century. Over 600 works now document Egyptian art from the Predynastic Period to the reign of Amenhotep III. THE BROOKLYN MUSEUM (718) 683-5800 (www.brooklynmuseum.org). (See Minerva, May/June 2003, pp. 11-14.)

LIVING LEGACIES: THE ARTS OF THE AMERICAS. The first 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 (718) 683-5800 (www.brooklynmuseum.org).


BRUNSWICK, Maine

ART AND LIFE IN THE ANCIENT MEDITERRANEAN FROM THE PERMANENT COLLECTION. A fine academic collection of Greek, Roman, Cypriot, Egyptian, and Assyrian antiquities. BOWDOIN COLLEGE ART DEPARTMENT (207) 725-3275 (www.academic.bowdoin.edu/artmuseum). Ongoing exhibition.

CAMBRIDGE, Massachusetts

THE ART OF ANCIENT ROME. Stone sculpture, bronze, terracotta, and glass from the museum’s collection. ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY (617) 495-9400 (www.arthmus. harvard.edu). Ongoing exhibition.


PAINTED BY A DISTANT HAND. A long-term installation examining the origins and culture of the Mimbres. The exhibition is based on a 1920s excavation, the Swarts Ranch Ruin in New Mexico. It features more than 100 rare pieces of Mimbres pottery, none of which have ever before been displayed. PEABODY MUSEUM (617) 496-1027 (www.peabody.harvard.edu). Ongoing exhibition.


CEDAR RAPIDS, Iowa


CHICAGO, Illinois

MAGNETIC fields UNVEILING THE MYSTERY OF THE INCA'S. An exhibition of over 400 objects assembled from the Yale Peabody Museum, other North American institutions, and museums in Peru and Europe. Yale archaeologist Hiram Bingham led the first expedition to this famous site in 1911. It is now interpreted as a country estate for the Inca elite. The exhibition includes artefacts in gold, silver, ceramic, and bone; textiles; and a selection from Bingham’s 11,000 documents. THE NATIONAL MUSEUM OF FIELD MUSEUM (312) 922-9410 (www.fieldmuseum.org). Until 13 February 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 (773) 702-0200 (www.smartmuseum.uchicago.edu). Until 2 January 2005.

MESOPOTAMIAN GALLERY REOPENS. The largest collection of Mesopotamian art in the United States has been reinstated within a newly climatized wing. The 2500 objects (not all of which, however, are on display) include a monumental human-headed bull from Khorsabad, the mate of that in the Baghdad Museum, and a number of fine early sculptures of the fourth millennium BC. ORIENTAL INSTITUTE MUSEUM (773) 702-9520 (www.oi.uchicago.edu).

CINCINNATI, Ohio

NELSON GLUECK: BIBLICAL ARCHAEOLOGIST AND EXPLORER. Antiquities selected from an extensive archaeological collection, together with archival images and documents, explore the life and legacy of Dr Glueck. CINCINNATI ART MUSEUM (513) 721-2400 (www.cincmuseum.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. Curated by Dr Peter Scott, the exhibition is designed for major trade routes linking China, India, and southern Arabia with Greece, Rome, Egypt, and Syria. On exhibit are colossal architectural sections of the tomb monuments, stone sculpture, ancient
MUSEUM (1) 973 596-6550 (www.
newarkmuseum.org). Permanent.

GLASS IN THE ANCIENT MEDITERRANEAN CULTURES. A reinstallation of the museum's renowned Eugenie Schaeffer Collection from 1300 BC to the Islamic period (1) 212 879-5500 (www.metmuseum.org). Permanent.

NEW ORLEANS, Louisiana 5000 YEARS OF CHINESE CERAMICS AT THE ROYALTON AND RANDOLPH RICHMOND COLLECTION. A new installation of some 75 objects of art from the 2nd century BC onward, including sculptures, painted by Leon and Cynthia Hazen Polsky over 25 years. ASIA SOCIETY NEW YORK (1) 212 327-9273. Until 2 January 2005.

THE METROPOLITAN MUSEUM-ISM. ISLAMIC GALLERIES CLOSED. The museum's collection will be closed until 2007 for expansion and renovation. Meanwhile, a selection of about 60 major objects will be displayed on the balcony of the main entrance, the Great Hall. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org).


PHILADELPHIA, Pennsylvania WORLDS INTERWONEN: ETRUSCANS, GREEKS & ROMANS. A major reinstallation and renovation of the university's Etruscan galleries. Over 1000 works are now displayed. UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (1) 215 898-4001 (www.museum.upenn.edu).


ST LOUIS, Missouri 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. ST LOUIS ART MUSEUM (1) 314 721-0072 (www.slam.org). 4 March - 30 May. (See Minerwa, Nov/Dec, 2004, pp. 29-32.)

PETERSBURG, Florida BIRDS, BEASTS AND BLOSSOMS IN ASIAN ART. Ancient objects in stone, metal, ceramics, and wood from China, India, Indonesia, and Japan. MUSEUM OF FINE ARTS (1) 727 896-2667 (www.finearts.org). Until 20 February.


Fakes, Copies and Question Marks. An exhibition demonstrating techniques by which the museum determines the authenticity and dating of its objects. ASIAN ART MUSEUM OF SAN FRANCISCO (1) 415 379-8800 (www.asianart.org). Until 27 March.


REOPENING OF THE ASIAN ART MUSEUM. The museum reopened at the beginning of the New Year in its expanded space. The Beau Arts style building at 200 Larkin Street in the city's civic centre was formerly the Main Library. ASIAN ART MUSEUM OF SAN FRANCISCO (1) 415 379-8801 (www.asianart.org).

SANTA FE, New Mexico ART OF ANCEIENT AMERICA, 1500 BC - AD 1500. A continuing exhibition of Mexican, Central American, and Andean objects. PALACE OF THE GOVERNORS (1) 505 476-5100 (www.palaceofthegov
ernors.org).


ASIA IN AMERICA: VIEWS OF CHINESE ART FROM THE INDIANAPOLIS MUSEUM OF ART. Jade, bronze, cloisonné, ceramic, and wood objects from the Neolithic period to the Qing Dynasty from Indi
anas, exhibited with similar examples from the Freer Gallery collection. ARTHUR M. SACKLER GALLERY (1) 202 357-2700 (www.sackler.si.edu). Until 20 March.

CHARLES LANG Freer and EIRG. An important collection of 17 Egyptian glass vessels dating from 1000-900 BC, collected by Freer in Cairo in 1909 are on display, together with a further three cases of Egyptian, Islamic, and Levantine jellery. FREER GALLERY OF ART, SMITHSONIAN INSTITUTION (1) 202 357-4880 (www.si.edu/asia). Ongoing exhibition.

IRAQ AND CHINA: CERAMICS, TRADE AND INNOVATION. In the 9th century domestic ceramics of Iraq underwent a refinement due to the influence of Chinese goods imported by Iran and Arab merchants resulting in complex, multi-coloured designs. ARTHUR M. SACKLER GALLERY (1) 202 357-2700 (www.sackler.si.edu). Until 24 April.

METALWORK AND CERAMICS FROM ANCIENT IRAQ. A large number of metal and clay vessels and sculptures from western Iran dating from c. 2300 BC to c. 100 BC. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (1) 202 357-2700 (www.si.edu/asia). Ongoing exhibition.

national museum of the american indians opens. The new museum, located on the Mall below the Capitol, opened on 21 September 2004. The exhibits include artefacts from some 900 tribes.
MINERVA 60


KASSEL, Hessen REOPENING OF THE ANCIENT ART COLLECTION. The newly renovated rooms include celebrated sculpture, such as the Kassel Apollo. ANTIEKENSAMMLUNG, STAATLICHE MUSEEN KASSEL (561 71543) (www.kassel.de/kultur). Until 24 April 2005.

HAMBURG 100,000 YEARS OF SEX. 260 objects, including many archaeological finds, from 60 museums and collectors in eight countries. HELMS-MUSEUM HAMBURG (40 428 713 693) (www.helms-museum.de). Until 16 January 2005 (then to Denmark and Italy). Catalogue 16.50 Euros.


HERNE, Nordrhein-Westfalen NEW LANDESMUSEUM. A 4000m square exhibition hall depicting material from Westfalian man of c. 250,000 years ago up to the present. WESTFAELISCHES LANDESMUSEUM FUR ARCHAEOLO (423 946 280) (www.landesmuseum-herne.de). Permanent.


NATIONAL ARCHAEOLOGICAL MUSEUM OPENS 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.gov).
BIBLIAL Treasures. Permanent display of material culture related to the cultures - from Egypt, Ethiopia, and other ancient cultures, creating a sense of time and space.

GODS OF CANAAN, PHOENICIA, MOAB, AND AMMON. An ongoing exhibition exploring the religious beliefs and practices of the Canaanite, Moabite, and Ammonite peoples.

The Philistines. This exhibition encompasses the origins of the Philistines, their culture, and their influence on the ancient Greeks, creating a sense of cultural exchange.

Shrine of the Book Reopens. The architectural complex in the Shrine of the Book houses the Dead Sea Scrolls, providing a unique opportunity to view these ancient manuscripts.

ITALY
Acqua Terme. The ODUMO OF SAN UDIO, THE MEDIEVAL MOSAIC FLOOR RESTORED. After three years of restoration, a magnificent mosaic floor dated to 1067 and made for the Cathedral of San Zeno 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 Republic period found in 1992 off the Apulian coast. MUSEO ARCHEOLOGICO PROVINCIALE DI BRINDISI (39) 831 563-545.

CREMONA
From the Pyramids to Alexander the Great. MUSEO CIVICO "ALA PONZONI". Until 30 January. (See Minerva issue, p. 5.)

CENCO
The Lucumians, an Ancient European People. COMMENDA DI SAN GIOVANNI DI PRE. Until 23 January.

MILAN
From Olympia to Athens 776 BC - 2004. Small but refined exhibition centered on the myths linked to the Olympic games. Among the works on art on view are important Greek vases, the marble head of an athlete, and a rare set of instruments used by a Roman athlete before competing, MUSEO ARCHEOLOGICO. Tel (39) 02 796-334. Until 31 May 2005.

Images of Myths: Magna Graecia. PALAZZO REAL (39) 02 796-334. Recent acquisitions by the Lombardy Region and the Banca Intesa of superb painted vase collections produced in Magna Graecia between the 5th and the 4th centuries BC. Until 9 January. (See Minerva, this issue, pp. 20-22.)

Montagnana, Padova. MUSEO CIVICO E ARCHEOLOGICO. The museum, created in 1980 following the discovery of the Roman necropolis of the nearby town of Valvasira, has now been reorganized. Objects on view range from the Bronze Age to the Middle Ages (39) 42 980-4128.

Orvieto. The excavations of Luciano Romani. Etruscan objects excavated by Luciano Romani, brother of Lorenzo, in and around Vulci and Orvieto in the early 19th century. MUSEO Faina +39 (0)763 341511 (www.comune.orvieto.it/it/A16994065.htm). Until 9 January.

Perugia. Museo Archeologico Nazionale. New exhibition spaces have been added to the museum. Now on view is the Gapsei Bellucci collection of amulets and magical instruments and the Etruscan tomb of the Chir Cuto family and its funerary goods (39) 75 575-9682.

Pompeii. The Roman Baths and Houses of Julius Pilobius and Manennars. The houses and the baths were closed for years because of restoration work. The House of Manennars is one of the most important of the large houses decorated with wall paintings that have survived in the ruined city. POMPEI (museoinline@adriakronos.com). Visits on weekends by appointment.

Rome. Arslantepe. The Origins of Power. 200 objects selected from artefacts uncovered during 40 years of archaeological excavations at the site of Arslantepe at Malatya in Turkey. Trajan’s Market (39) 06 2156 3250. Until 15 January. (See Minerva this issue, pp. 5-6.)

Forma. The Modern City and its Past. Projects for the reorganization of the area of the Roman Forum. On view are also Roman sculptures hitherto unrecorded by the general public. THE COLOSSEO (39) 06 3996 7900. Until 9 January 2005.

Museo Nazionale Etrusco di Villa Giulia. The reorganization of the museum is now completed and all rooms are open (39) 6 322-6571.

Trieste. Ancient Egypt. Since July 2004 two new rooms have been added to the large Egyptian room where thousands of Egyptian exhibits have been on display. The new objects come from the Natural Museum in Trieste, where they were stored in the 19th century. CIVICO MUSEO DI STORIA E ARTE (39) 040 310-500.

Turin. The Etruscan Collection of Mario Umberto Dianzani. Mario Umberto Dianzani has bequeathed his collection of over 400 Etruscan objects found in southern Tuscany by his grandfather at a site believed to be that of the city of Statanna, which comprised part of his properties. MUSEO DI ANTICHTA (39) 011 5211106. Permanent.

Verona. Roman Glass. MUSEO ARCHEO-LOGICO AL TEATRO ROMANO. Until 2 October.

Vetulonia. Castiglione della Pescaia. The Tomb of Ruchii Kakana. The magnificently decorated tomb, bronze, silver, and gold funerary objects found in the Etruscan tomb of Ruchii Kakana dated to the 7th century BC. Vetulonia was one of the most important cities of the Etruscan world. MUSEO CIVICO ARCHEOLOGICO ISIDORO FALCHI (39) 0564 948-058. On-going exhibition.


Japan. Tokyo. National Treasure Ganjina and Buddhist Sculpture from Tohokudai. An exhibition of Buddhist sculptures from the Kondo Hall of Tohokudai in Nara, commemorating the restoration of this temple. TOKYO NATIONAL MUSEUM (81) 3 3822-1117 (www.tnm.jp). 12 January - 6 March.

Mexico. Mexico City. The Maya Hall. Re-opened after three years of extensive renovation. The museum is a collection of ceramic tiles from the island of Jaina are publicly displayed for the first time. The hall also includes sculpture, lintels, stelae and reliefs selected for display from its own holdings, which include the greatest Maya collection in the world. New features include reconstructions of Maya architecture, and interactive information kiosks. MUSEO NACIONAL DE ANTROPOLOGIA (52) 55 53-6266 (www.mna.inah.gob.mx).

Netherlands. Leeuwarden. The Trail of the Mummy. An interactive exhibition of 133 human and animal mummies from the museum’s collections which have recently been scanned and x-rayed. Rijksmuseum van Oudheden (31) 71 316 3163 (www.romo.nl). Until 4 September 2005 (Then to other venues).


Peru. Lima. The Treasures of Sipan. A new museum, opened in 2002, displays the wonderful treasures uncovered in the tombs of 13 individuals buried in pyramids at Sipán in northern Peru. These include gold and turquoise ornaments, a gold and silver necklace, and hundreds of ceramic vessels. MUSEO TUMBAS REALES DE SIPAN (51) 74 283-978.

Poland. Warsaw. Galeria of Ancient art. An important collection, including master works such as the wall paintings excavated at Faras. MUZEUM NARODOWE W. WARSZAWIE, INNOSTALIA MUSEUM IN WARSAW (48) 22 621 10 31 (www.mnw.art.pl).

Spain. Toledo. Sephardic Museum Reopens following a three-year renovation. Over 1200 archaeological and religious objects relating the history of Iberian jewry from their arrival in Spain in the 2nd century AD until their expulsion in 1492, located in the old Tránsito Synagogue. MUSEO SEFARDI (34) 925 223 665 (www. ddn.et.es/sea).


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

Berne. Stone Age, Celts, and Romans. The archaeological Museum from the Stone Age to Late Roman times: a new long-term exhibition. BERNISCHES HISTORISCHES MUSEUM (49) 31 350 7711 (www.bbhm.ch).


Schaffhausen. The Elbendorf Collection: From the Dead Sea to the Silent Ocean. Approximately 800 antiquities, including the Pre-Columbian, ancient European, and
CALENDAR

MEETINGS, CONFERENCES, & SYMPOSIA

6-8 January 2005, CURRENT RESEARCH IN EGYPTOLOGY VI. The University of Cambridge. Contact: cre62005@yahoo.co.uk.


7-9 January 2005. CROSSING CULTURES: IDENTITIES IN THE MATERIAL WORLD. The aim of this conference is to celebrate the diversity of material culture by bringing together researchers working on different kinds of identity (ethnic, cultural, gendered) across the ancient world from the Iron Age to Late Antiquity (8th century BC - 6th century AD). Speakers include Prof. Carla Antonaccio, Prof. David Mattingly, Prof. Robin Osborne, and Prof. Greg Woolf. The Bristol Institute of Hellenic and Roman Studies, Departments of Archaeology, Classics & Ancient History, University of Bristol. Contact: shelley.hale@bristol.ac.uk; thod-os@bristol.ac.uk.

LECTURES

UK

LONDON

11 January. ROME IN AFRICA, AFRICA IN ROME. Part 1. Paul Roberts. Society for the Promotion of Roman Studies. 5.30pm. See listing for 18 January.

10, 24 January; 7, 14, 21 February; 7 March. ROMAN ART - NEW INSIGHTS. Amanda Claridge, Thorsten Oppen, Peter Stewart. Seminar, Institute of Classical Studies. 5pm.

18 January. REVISITING THE ETRUSCAN UNDERWORLD. Francesca Senra Bidgway, Accordia Research Institute/Institute of Classical Studies (at Senate House). 5.30pm.

18 January. ROME IN AFRICA, AFRICA IN ROME, Part 2. Paul Roberts. Society for the Promotion of Roman Studies. 4pm, with a follow-up visit to the British Museum. For details contact proberts@britishmuseum.ac.uk.

2 February. ARCHAEOLOGY IN THE GREEK WORLD. A lecture forum with six 15-20 minute presentations to celebrate the 50th edition of Archaeological Reports. Hellenic Society/British School at Athens/ Friends of the RSA (Room 329/30). 3.20-7.00pm.

3 February. THE NEW NEAR EAST BUILDING OF THE BENAKI MUSEUM. Andreas Delivorrias. 14th Annual Raymond C. de Roover Lecture. King's College Centre for Hellenic Studies (Great Hall). 6pm.

7 February. MYTHS AND IMAGES OF THE TROJAN WAR. Susan Woodford. London Festival of Greek Drama (Stevenson Lecture Theatre, British Museum). 1.15pm.


UNITED STATES

NEW YORK


SEATTLE

15 January. NEW DISCOVERIES AT MENDES IN THE NILE. Donald B. Redford. Ancient Egypt Studies Association-NW/Seattle Art Museum (Seattle Art Museum, downtown). 2pm.

Zainab Bahrani, who replaced Professor John Russell as the International Advisor on Culture to Iraq's provisional government, left her post after only three months, having been very critical in print about the continued lack of proper protection for the archaeological sites and damaged archives. Dr Bahrani has returned to her position as a professor at Columbia University. Rene Teyjegal, a Dutch expert on the conservation of printed materials, is now the Senior Consultant for Culture.

Tim Cornell, formerly professor at the University of Manchester, is now Director of the Institute of Classical Studies, London. Professor Mike Edwards of Queen Mary, University of London, has joined him as Deputy Director.

William Griswold, the Associate Director for Collections at the J. Paul Getty Museum, has been named as Acting Director due to the sudden resignation in October of the Director, Deborah Gribbon, who noted 'critical differences' with the President and Chief Executive of the J. Paul Getty Trust, Dr Barry Munitz.

IN MEMORIAM

Dominic Montserrat, 40. It is with much sadness that we report the death of Dominic Montserrat - Egyptologist, author, and papyrologist. After graduating from Durham University, Dominic, went on to do a PhD at University College London. From here he went on to teach at Warwick University. Being stricken with a chronic condition from birth, which deteriorated as time went on, he was reluctantly forced to give up undergraduate teaching and went on to join the Open University as a Project Development Officer. Despite his gradually deteriorating health his output was astonishing: he curated a major touring exhibition for the Petrie Museum 'Ancient Egypt - Digging for Dreams', which won an award for excellence in 2002, he wrote two important books, Sex and Society in Graeco-Roman Egypt and Athetanion - History, Fantasy and Ancient Egypt, and co-presented a television series with Miriam Cooke for the National Geographic Channel and Channel 5. He was also on the Committee of the Egypt Exploration Society and produced articles and book reviews for their house magazine Egyptian Archaeology. Dominic achieved a lot in his short working life and all his friends and associates in the world of Egyptology will miss him greatly.

Professor David F. Grove, 59, highly respected and influential scholar in the field of ancient glass. A member of the Department of Classics at the University of Massachusetts Amherst since 1978, he served as departmental chair for eight years and was instrumental in strengthening the interdisciplinary program of study in classical languages and civilizations at UMass. Grove also participated in numerous excavations, notably Tel Anafa, Cosa, and Morgantina, and his glass reports on the latter two sites will be published posthumously. In 1976-1977 he was Curator of Ancient Glass at the Toledo Museum of Art, and from that association resulted his magisterial volume Early Ancient Glass (1985). While a rigorous and questioning scholar, he remained a charming, affable, and very unassuming person. His sudden death is a very sad loss to the world of classical scholarship and will be deeply felt by his many friends and colleagues in glass studies.

MINERVA

GUIDELINES FOR SUBMITTING CALENDAR LISTINGS

Calendar listings are free. Details should be sent 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.

MINERVA 63
THE LOUIS E. ELLASBERG, SR.
COLLECTION OF WORLD GOLD COINS AND MEDALS
NEW YORK, 18-19 APRIL 2005

SPINK Founded 1666

In Association With

ANR AMERICAN NUMISMATIC RARITIES

For further information please contact Hadrien Rambach
tel: +44 (0)20 7563 4020
e-mail: hrambach@spink.com
Just Published - 3 New Catalogues!

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:

Palm Beach! Fine Art & Antique Fair, Palm Beach, February 5-13, 2005

TEFAF, The European Fine Arts Fair, Maastricht, Netherlands, March 4-13, 2005

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)20-7498-2590
Fax: +44 (0)20-7491-1595
ROMAN MARBLE
ZEUS SERAPIS
ENTRONED

At his leg sits Cerberus, the three-headed dog that guards the underworld.

2nd-3rd century AD
H. 22 1/4 in. (56.5 cm.)
Ex German private collection; private collection, Scottsdale, Arizona.

This sculpture is after an original of Serapis or Hades attributed to the younger Bryaxis, grandson of the master sculptor, ca. 3rd century BC.


royal-athena galleries

Founding Member of the International Association of Dealers in Ancient Art

153 East 57th Street, New York, NY 10022
Tel.: +1 212-355-2034 • Fax: +1 212-688-0412 • E-mail: ancientart@aol.com • Website: www.royalathena.com