ROYAL GOLD FROM THE VALLEY OF THE THRACIAN KINGS, BULGARIA

FINDING EVE: FEMALE FIGURINES IN FREIBURG

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CORINNIUM MUSEUM REFURBISHED

THE MLJET ROMAN GLASS SHIPWRECK, CROATIA

CHARLES LANG FREER IN EGYPT

AN OLD KINGDOM FORT IN SOUTH SINAI

TOMB OF THE THREE PRINCESSES, LUXOR

THE GLOBAL COIN MARKET, 2004

A gold face mask/phiale from the probable tomb of King Teres and a golden lion-faced roundel from the tomb of King Seuthes III, 5th century BC, Valley of the Thracian Rulers, Bulgaria. Photos: © Thracian Expedition for Tumular Investigations.
A ROMAN MARBLE ISIS
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$70,000-90,000
(£36,000-45,000)

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2 News
55 Book Reviews

46 Numismatic Section
58 Calendar

IN FORTHCOMING ISSUES:
Mummies & The Afterlife at Santa Ana • Petrie's Letters from the Desert
The Master of Berlin's Egyptian Forgeries • A Gallic War Hoard from France
Stari Bar: The Pompeii of Montenegro • The Crypta Balbi Museum, Rome
Qusayr 'Amra and Elite Umayyad Art • The Rise of Early Medieval Europe
EDITORIAL

Archaeology & The Shadow of Environmental Determinism

As Minerva goes to press, a second earthquake of 8.7 event magnitude has hit the already devastated area of Sumatra in northern Indonesia. For archaeologists 'bothère by the theoretical traditions of the late 1980s onwards, mother nature ripping apart civilization in a single day's havoc sits awkwardly with prevailing models that see key changes in the everyday fabric of life as socially 'engendered'. But as the appalling Indonesian earthquake shows, just how much control does man really hold over the extremes of his environment?

Perhaps it is not surprising that in an age of acute concern over global warming the effects of climatic change on humanity have become increasingly topical. Viking legend, such as the Edda saga, narrates the pagan tale of the twil-light of the ancient gods that started with the Fimbublviu (mighty winter) of years without summer, and culminated in the rulination of the world. Dr William Patterson of the University of Saskatchewan has recently proposed that such sagas reflect Viking climatic reality in Norway and Iceland from AD 1800-1000. The theory is based on newly reconstituted temperature records obtained from ocean sediment cores collected off the coast of Vestfirdir, north-west Iceland, and analysed by scientists from the University of Colorado.

But is environmental change by definition all bad? Writing in the March 2005 issue of Scientific American, William F. Ruddiman presents compelling evidence that if it were not for human adaptations linked with sedentism and early farming, earth would probably have been plunged into a new Ice Age. Bubbles of ancient air gases embedded in a 3km-long ice-core retrieved from Vostok Station in Antarctica has exposed how 8000 years ago carbon-dioxide and methane levels rose dramatically when trends were otherwise on a sustained downward cycle. In typical interglacial periods, carbon-dioxide concentrations peaked at 275-300 parts per million before declining to an average of 245 ppm. But this trend reversed direction 8000 years ago, rising to 285 ppm. Similarly, methane concentrations should have fallen to 450 parts per billion, but 5000 years ago rose to almost 700 ppm.

These changes in gas levels, and the resulting expansion of wetlands from China to Canada, have been related to the emergence of farming practices such as deforestation, the slash and burn of grasslands, and cultivation of rice paddies. The climatic changes were greater than the 0.6 degrees centigrade warming measured during the last century, implying that the effect of early farming on climate rivals or even exceeds the combined changes registered during the time of rapid industrialization', according to Ruddiman.

Early farmers may have been saved from an icy grave more by luck than judgement, and such environmental determinism should in no way excuse Mr Bush's myopia over the USA's non-signing of the Kyoto Convention. But however ancient civilisations defined nature - as Yam, Demeter, Poseidon, Gaia or the Green Man - its omnipresent and perpetual shadow in defining our existence is downplayed at our peril.

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

EXCAVATION NEWS

Mass Decapitation in Third-Century York

The main Roman approach road from south-west England to the town of Eboracum (York) begins to rise about 1km from its destination. At the top of the rise, known today as The Mount, archaeologists from the York Archaeological Trust working on an ancient cemetery have made some unexpected discoveries. A group of graves containing 56 skeletons has been excavated, revealing a strange pattern: all 49 adults were male and, other than seven children or juveniles, aged 20-45. Roman cemetaries usually contain roughly equal numbers of men and women. Even stranger, of the 49, 30 had been decapitated, with their heads carefully - even surgically - removed after death. As each body was laid in the ground, the detached skull was placed by the feet or under the knees. A particularly remarkable grave contained two skeletons, one on top of the other. Both had been decapitated, but the lower skeleton also had two heavy iron rings, or shackles, around its ankles. Together the rings weigh 3.5kg, even in their corroded state. They had clearly been attached while the man was still alive.

Amongst the more conventional, non-decapitated burials at the site two contained pottery vessels, probably offerings for the gods. These vessels date the burials complex as a whole to the early 3rd century AD and quite possibly to the reign of the Emperor Septimius Severus. Severus is closely associated with York, where he used the legionary fortress as a base for campaigning in northern Britain from AD 208-11, an enterprise which came to an end with his death in the city.

Although a few decapitated skeletons have been found in Roman cemeteries elsewhere across the Empire, the

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size and single gender of the York group is unprecedented. The big question now under investigation is the identity of the dead. They have a privileged spot on high ground, yet decapitation appears to us to be a mark of disrespect as does the presence of heavy iron rings on one of the skeleton’s Ankles. One reason why bodies were decapitated may be that it was believed that the head was the seat of the soul. By detaching a man’s head it was, perhaps, hoped that his ghost would not rise and haunt the living. The fact that all the York bodies were male suggests that they may have been soldiers and their treatment may indicate a breach of military discipline in some way. However, Severus is known to have brought a large army with him to York with men from the Rhineland, North Africa, and other provinces of the Empire. In the men’s homeland decapitation may have been a quite normal, if to our eyes gruesome, custom.

Dr Patrick Ottaway FSA, Head of Fieldwork, York Archaeological Trust

Viking Treasure from The Cheshire Plain, England

A metal detectorist sweeping a field amongst the heavy clay soils of the Cheshire Plain, some 10km south of the historic city of Chester, has found a new Viking hoard. The man initially unearthed large fragments of lead sheet and 20 pieces of silver were carried to a nearby farmhouse where it was cleaned, examined, and photographed.

The 20 silver objects turned out to consist of one small cast ingot, a length of twisted rod, and 18 strips, each folded at the centre in the manner intended to make a primitive clip. The folded strips were clearly all originally made for the same purpose; 14 of them were intricately decorated using a distinctive type of punch work suggesting that they were items of jewellery. In the majority of cases the centre and opposing ends of each strip had small panels decorated by an ‘X’ pattern, and the areas in between were filled with a repeated geometric design. This class of artefact has been recovered from other hoards in north-west England (as well as in Norway) and is generally believed to be a type of arm-ring produced by Norse settlers in Dublin during the late 9th and early 10th centuries AD. The lead sheet found with the silver may represent the remains of a lead-lined wooden container within which the silver was originally buried.

The most obvious comparison for this recent discovery is the massive (and much studied) Cuervedale Hoard found on the banks of the River Ribble (Lancashire) in 1840. This had been buried in a lead-lined chest and contained some 7500 coins and 1000 pieces of silver, including examples of Hiberno-Norse arm-rings similar to those from the Cheshire hoard. It was thought on the evidence of the coins that the Cuervedale hoard was buried c. AD 905 and a similar date could be inferred for the Cheshire hoard. Smaller hoards of ‘Viking Age’ silver have also been recovered from Chester, and most recently a small cache of coins minted during the reign of Edgar (AD 957-975) was found on the banks of the River Gowy, a few kilometres north of the present find.

During the 10th century many Vikings did not mint their own coinage but used bullion as currency instead. Often this bullion was buried for safekeeping close to a landmark or a riverbank for easy recovery. At this time, north-west Cheshire was prone to water-born Viking raids and incursions from the Irish Sea, some leading to permanent Viking settlement in the northern half of the Wirral Peninsula. Perhaps Hiberno-Norse refugees expelled from Dublin by the Irish in AD 902 may have buried it for safekeeping whilst trying to find a secure place to settle.

Dan Garner, Senior Archaeologist, Chester City Council

MUSEUM NEWS

New Moabite Inscription Surfaces in The Israel Museum

In the wake of the serial forgeries that have salted Israel’s antiquities market in recent years, quite rightly any major or unique ancient inscription freshly surfacing could expect to be received with intense skepticism. Despite the absurd circus that has surrounded the James Ossuary and the Jehoshaph inscription - both now convincingly damned - yet another ‘unique’ find seems to have escaped the academic radar to be presented as authentic.

In the latest issue of the Hebrew journal Qadmoniot, Professor Shmuel Ahituv of Ben-Gurion University in the Negev publishes a new Moabite inscription on long-term loan to the Israel Museum from two leading New York
collectors. The incised stone is an octagonal basalt column (max. H. 19.5 cm, W. of each facet 14.5 cm) bearing seven lines of a once longer inscription on three sides. The column, perhaps originally 1.5 m tall, is broken, and has been reused at some date as building material when it was mortared into a secondary structure.

The fragmentary inscription is presented as the work of an 8th-century BC king of Moab, who boasts of victory over his neighbouring Ammonites, and records the capture of many prisoners of war in a probable major expansionist battle. Professor Ahituv bases his attribution to Biblical Moab on the inscription’s allusion to victory over the Ammonites, and to its paleography, particularly the typical Moabite ‘m’ and ‘n’. The combination of these features suggests a date in the middle or latter half of the 8th century BC.

In the opinion of Professor Ahituv (writing in an earlier English article in the obscure *Israel Museum Studies in Archaeology* 2, 2003), the engraver was an experienced craftsman. His letters were executed in a skilled hand... and ‘this inscription helps us fill a gap in the history of Ammon and Moab between the liberation of Moab from the Izzinnef yoke by King Mesha and the establishment of Assyrian hegemony in the West’.

Professor Ahituv is a well-respected, first-class scholar, but given the current climate of factory-faked forgeries in Israel it seems odd that this rare royal find should be published low-key, beneath the paranoid antennae of Israel’s archaeological community. Recently, Biblical archaeologists declared that a new appearance of any unprovenanced inscription would by necessity have to be assumed fake until proven otherwise.

Minerva has discussed the new Moabite inscription with various scholars, and Dr Rupert Chapman of the Palestine Exploration Fund (an expert in Iron Age archaeology in the Near East) is not alone in feeling ‘deeply suspicious of this inscription...I wouldn’t trust this inscription as far as I could throw it! I suspect that the forgers have here got hold of a fragment of an ancient column and embellished it. If I am ultimately proved wrong, no one will be more delighted than me, but for the time being I shall regard this as another fake’.

Dr Chapman points out that the combined evidence is not favourable. Basalt is uncommon in the Near East outside the Jordan Valley and the Black Desert of northern Jordan, where its use was mainly restricted to Roman, Byzantine, and later periods. ‘In the Middle and Late Bronze’, he emphasises, ‘it is used extensively in prestige positions’ (eg Amarna and the Black Desert of Hazor, city gateways (Hazor, Elat) near Aleppo), and palaces (Ugarit), and seems to have been symbolic in some way, probably because it was so difficult to work, and had to be imported to the non-volcanic regions. In the Iron Age it was rarely used, but again, in the case of the Moabite Stela, for a prestige item. Basalt columns of any form are rare, and octagonal columns even rarer - there are a few in the Late Bronze (Lachish, Shechem) after an Egyptian design, but...the examples known are of limestone anyway’. The recent discussion of a Moabite inscription of c. 800 BC from Khirbet el-Mudiqeen in southern Jordan (*Israel Exploration Journal* 2002 [52.1]) is a case in point: not only is the medium limestone, but this column is ten-sided, designed as an incense altar, and the inscription runs vertically. The Israel Museum example is too large for a similar function.

However, the jury is currently hung. Even though the inscription’s alleged original context is certainly far from transparent, Professor Alan Millard of Liverpool University has informed Minerva that ‘Based upon the publication, in my opinion there is not good reason to doubt the authenticity of this damaged and incomplete text. If [the owners] could indicate the circumstances in which they acquired it, that might be helpful. With extensive development taking place in Jordan [ancient Moab], I am not surprised to see such an inscription on a broken stone block which has been re-used in a later building; such occurrences are known across the Near East’.

According to Professor Millard, ‘The palaeography suits a date in the 8th century BC and a Moabite origin, but there are no other Moabite inscriptions on stone of that period for comparison. It is certainly later in date than the famous Moabite Stone set up for king Mesha in Dibon about 840 BC. The letters are well formed, showing some distinctive features which are recognised as Moabite from their occurrences on seals bearing Moabite names, and the script flows along the lines. A dot separates each word from the next, as on the Moabite Stone and in contemporary Hebrew inscriptions. The political circumstances of that period readily allow for such events as this text describes, although I would not try to find so precise a situation as Ahituv has done’.

Irrespective of the truth, in the current climate of Near Eastern archaeology the absence of debate and analysis over this ‘royal Moabite inscription’ is simply astounding. If a national institution such as the Israel Museum is willing to present such material as authentic without rigorous and open discussion, what kind of message does this give to would-be forgers alike? Should Biblical archaeology remain such an emotive field that the will to believe at any cost exceeds the quest for truth? Undoubtedly this is not the last we will hear of this displaced find.

Dr Sean A. Kingsley

*Treasures from the Steppes of Astrakhan in Rome*

The exhibition ‘Treasures of the Steppes of Astrakhan’ currently on view in Rome’s Palazzo Venezia is the first international exhibition to showcase archaeological discoveries from southern Russia made from the 1980s onwards. The exhibition is organised by the International Foundation ‘Accademia Arca’ that promotes events linking Russia and Europe.

The exhibition starts with an overview of the city of Astrakhan on the delta of the River Volga. Astrakhan takes its name from the As tribe to whom the rulers of the ‘Golden Horde’ gave the Tarkhany, a special licence to trade; hence Astrakhan, the city where the free As-tarkhan lived and where the caravans of the Silk Route brought goods from Central Asia. It was in this region that the Sarmatians, an ancient group of cattle breeders originating from the steppes of western Kazakhstan and the regions of the Aral Sea, lived and were buried. Herodotus describes them as sturdy nomads, ‘Men who don’t have cities nor fortified walls but who carry with them their own houses and are all mounted archers’. These lords of the steppes flourished between the 7th century BC and the 4th century AD on the northern fringes of the Helenistic and Roman world amongst...
zoomorphic figures and apotropaic motifs.

One room in the exhibition is dedicated entirely to the funerary goods of Prince Koska, found 100km north of Astrakhan. His tomb was found by chance in 1984 during water canalisation and irrigation work. Although most of the tomb and skeleton were destroyed, some workmen brought a magnificent gold pectoral to the Astrakhan Museum, resulting in formal excavation. The 4th-3rd century BC pectoral originated from a Greek city along the Black Sea and is decorated with three scenes of animals fighting and rams at the extremities.

A great many other gold objects were found at Koska, including intricately designed belt hooks, glass paste, as well as hedgehog-shaped stones, and a 1st century AD *faleria* with zoomorphic motifs. A tall silver *olla* decorated with riders rendered in gold, fighting in battle and hunting, and with boar-shaped handles, is another remarkable find from Koska. Cylindrical seals excavated include a Kassite example of the 16th-14th centuries BC and a 5th century BC Achaemenid one of grey-blue chalcedony carved with a unique decoration representing a king and two lions being attacked by the king’s attendants. The style of the crown of the king and his profile point to the reign of Artaxerxes I (465-424 BC).

The overall design of the Rome exhibition display is deliberately dramatic, with lavish materials and lighting more suitable for display in a jewellery shop. The overall effect is certainly overwhelming and unnecessary for an exhibition of archaeological artefacts, even if golden. The overall jeweller’s showcase image largely dwarfs the small objects. The lacquer red, deep blue, and emerald green colours covering the walls, floors, and showcases create the effect of an underground lobby in an exclusive hotel. One is left wondering what is the focus of the exhibition: the display or the objects? An exhibition catalogue is published by Electa (Milan, 2005; 192pp, 190 colour illus: 35 Euros).

Dalu Jones

**Hipparchus’ Lost Celestial Map & the Farneus Atlas**

Hipparchus (190-120 BC), the well-known astronomer and mathematician was born in Nicea (modern Iznik), although both Rhodes and Alexandria also lay claim to him because he observed the heavens in these places as well. His fame was not simply limited to ancient academic circles: his image appears on coins minted by five different Roman emperors. Indeed, he could be seen as something of an ancient Sir Isaac Newton.

Little of Hipparchus’ work survives today, and the famous fire at the library of Alexandria is blamed for destroying the bulk of his writing. Most information about his mathematical astronomy comes from Ptolemy’s *Almagest* (AD 85-165). From what can be teased out of surviving references, Hipparchus calculated the length of the year to within 6.5 minutes. He is also credited with the discovery of the procession of the equinoxes due to the slow change in direction of the earth’s axis of rotation. His lost star catalogue is believed to have contained 850 stars, and has been cited as the basis of Ptolemy’s own astrological catalogue. Some scholars believe that anything which Ptolemy does not claim as his own must be the work of Hipparchus.

Art history may offer some new surprises about the lost world of Hipparchus. Bradley E. Schaefer, Associate Professor of Physics and Astronomy at Louisiana State University, may have identified the long-lost star catalogue.
of Hipparchus on the Farnese Atlas, a 2nd-century Roman statue now in the Farnese Collection of the National Archaeological Museum, Naples. The figure of Atlas is depicted holding a globe on his shoulder. The statue’s sky globe is 66cm in diameter and shows 41 Greek constellations in unusual detail, with lines denoting the celestial equator, tropics, and ecliptic. The statue is certainly a Roman copy of a Greek original.

Professor Schaefer contends that the depictions are so accurate the sculptor must have based his work on specific observations. To date, no one has proposed that the globe was based on Hipparchus’ original catalogue. Using precise measurements, it is possible to suggest the dates these observations were made because stars move at a regular rate. Schaefer argues that the observations were made in 125 BC (+/-55 years). Thus, there is a third chance that the actual date lies somewhere between 180 and 129 BC. The positions of the globe’s constellations are accurate to 3.5 degrees, which would be impossible if the artist was simply following a contemporary verbal description (resulting in accuracy to only about 8 degrees).

Schaefer has compared the descriptions of constellations from sources such as Aratus, Eratothenes, Eudoxus, and Homer, and found that all have substantial differences with the constellation descriptions in Hipparchus’ surviving Commentaries. Schaefer suggests that the discovery of Hipparchus’ lost catalogue could answer two long-standing questions: what did Hipparchus use as coordinates and what fraction of Hipparchus’ star catalogue is in Ptolemy’s Almagest? No doubt this new research will generate renewed discussion of these topics, as well as a detailed reappraisal of what else can be gleaned from other ancient sculpture.

Dr Murray Eliand

ANTIOQUIES NEWS

Greek Raid Recovers Over 4000 Antiquities and Coins
Greeks authorities have confiscated 1000 antiquities, including a statuette of Herakles and classical jewellery, and over 3000 ancient silver and bronze coins, following a raid on the house and warehouse of a suspected smuggler in northern Greece, about 35km east of Thessaloniki, as reported in Kathimerini. Although he claimed to be a collector, he is illegal in Greece to excavate, buy, sell, or own antiquities without a special permit. Antiquities found accidentally must be turned over to the government.

Russia Insists Trojan Treasure is Not Subject to Return
In a February interview, Anatoly Vilkov, Deputy Chief of the Russian Ministry of Culture, stated that the ‘Schliemann’s Gold’, the legendary collection of antiquities excavated (or otherwise collected) at Troy (see Minerva, March/April 1996, pp. 28-37) and seized by the Russian army in Berlin in 1945, should become Russian property. Russia claims that it is not an ‘illegal trophy’, but is part of the ‘restitution’ for all the Russian lives that were lost and all the museums that were destroyed during World War II. However, Vilkov allowed for the possibility of negotiating return ‘only on the basis of an adequate exchange’, Russia currently holds some 249,000 art and archaeological objects that were taken as ‘compensation’ for Soviet wartime damage.

Niger Antiquities Seized in France
In January a shipment of 850 archaeological and other artefacts from Niger were seized by French customs officials at Roissy Airport in Paris. In March 2004, 5620 excavated objects, including carved stone sculptures and prehistoric arrowheads, were confiscated from a smuggler from Mali at another Paris airport. He will be extradited to face prosecution in Mali. Since two important terracotta horsemen dating to c. 1300-200 BC were uncovered at Boursa in 1985, the area has been almost completely plundered. According to Bouhe Adamou, a local archaeologist interviewed by IPS News, of the hundreds of sites in the area, only one is properly protected.

Yemen Smuggler Accused of Spying
An employee of an international freight company was arrested in Sana’a in February for planning to smuggle over 700 Yemeni antiquities and antiques, including over 200 ancient stone sculptures, Sabaean inscriptions, bronze figures, potteries, gems, and coins. Following his arrest the accused admitted smuggling a similar number of objects through the Aden airport last year. However, the Yemen Observer noted that at his home the police also found two large telescopes and photographs relating to the Political Security Office and its director of operations, government buildings, and other incriminating views.

FORGERIES NEWS

‘Missing Link’ Skull Falsified
A famous skull fragment found in a peat bog near Hamburg had been dated by Professor Reiner Protsch, formerly of the Frankfurt University, to more than 36,000 years ago and was claimed to be the ‘missing link’ between the Neanderthal and modern man. But fresh analyses of ‘Hahn-höfensand Man’, as he was dubbed, based on radio-carbon dating conducted at Oxford University and reported by Luke Harding in The Guardian, has revealed that the skull was actually only 7500 years old. Furthermore, Protsch’s ‘Binshof-Speyer Woman’ of c. 27,400 BC has turned out to date only to c. 300 BC.

Professor Thomas Terberger, who discovered these hoaxes, had investigated other extreme misdating of Protsch, who apparently was not only unable to properly operate his own radio-carbon dating instruments but also fabricated many statements about himself and his work. In addition, German police have found that he had sold a number of heads removed from skeletons in storage at Frankfurt University.

Is the Sangerhausen Disk a Forgery?
In May/June 2002 (p. 35), Minerva revealed the discovery near Sangerhausen, Germany, of a remarkable bronze disk dating to the Early Bronze Age, c. 1600 BC. The object was interpreted by Dr Harald Meller as the earliest representation of the cosmos in prehistoric Europe, depicting in gold appliqués the sun or moon, a crescent moon, and a group of stars (one cluster apparently representing the Pleiades). The looters who found the disk were arrested while trying to sell it to the State Museum of Prehistory in Halle and convicted of dealing in ‘culturally-significant stolen goods’.

Now, in an appeals procedure, their lawyers are trying to prove that the disk is actually a forgery, as was claimed in November 2004 by the
German scholar, Peter Schauer. Recently Schauer has alleged that if the disk is antique, it is not from Germany and is no more than 200 or 300 years old, being deliberately planted alongside authentic Bronze Age objects.

Euphrumius Forger Arrested in Italy

Italy’s revenue guard, the Guardie di Finanza, has arrested four forgers for creating a red-figure kylix which they signed and passed off as a work of the famed 6th century BC Greek potter and painter Euphrumius. According to the Corriere della Sera, a potter from Cevetini, Mauro Morani, and an accomplice from Canino fabricated the vase. It was then irradiated by a hospital worker from Brescia to simulate an ancient date should it be submitted to thermoluminescence testing. The vase was then taken out of Italy by a fourth collaborator, a smuggler from Tuscany. Although initially accepted by several experts as authentic, analysis of the clay has proven that it was made in central Italy and not Greece. Some 177 additional forgeries were seized by the police as well as 650 illegal antiques. An exhibition of this vase and other forgeries will be held in Rome from 30 April to 30 May, but no details about its location are currently available.

Jeanne M. Eisenberg, Ph.D.

HERITAGE AWARDS

EU Prize for Cultural Heritage/Europa Nostra Awards 2005

Europa Nostra has announced the categories and deadlines for the 2005 European Union Prize for Cultural Heritage/Europa Nostra Awards 2005. Outstanding heritage achievements will be rewarded by six money Prizes of 10,000 Euros each, in addition to Medals and Diplomas in the following categories:

1. An outstanding restoration project in the field of:
   a) Architectural heritage
   b) Cultural landscapes
   c) Collections of works of art
   d) Archaeological sites;
2. An outstanding study in the field of cultural heritage;
3. Dedicated service to heritage conservation by individuals or groups.

The closing date for entries is 1 August 2005 for Category 2; and 15 September 2005 for Category 1 and 3. For more information, see www.europanosta.org or contact the Heritage Awards Co-ordinator on +31 70 302 4052, aoe@europanosta.org.

Éléonore de Merode, Heritage Awards Co-ordinator, Europa Nostra

NEWS FROM EGYPT

New Sacred Boats From Saqqara

An Australian team from Macquarie University, led by Nougib Kanawati, has been excavating a 6th Dynasty tomb belonging to Meri, the tutor of the last ruler of the dynasty, Pepi II, and his wife Beeby, located to the north of the pyramid of Teti. Meri was the 'overseer of the four sacred boats'. Two solar boats were found in the pyramid complex, a third was used for funerary rituals, and a fourth was dedicated to Hathor. When the team moved a pair of statues of Meri and his wife they discovered a door leading to a 26th Dynasty tomb with three very fine anthropoid coffins. Two of the mummies inside one of the coffins had intact nets of faience beads covering their chests. Also found were two polychrome wood statuettes of Ptah-Sokar.

Restoration of 12th Dynasty Temple in Sinai

The renovation of the Sarabit al Khadem Temple in southern Sinai is being completed and a more accessible path for the use of tourists will be available from May. Dedicated to Hathor, the temple was constructed with open courts and sanctuaries devoted to the goddess and was originally built as a base camp for expeditions for mining turquoises. It is the only known temple in Egypt that bears names other than rulers or deities - those of 387 mining expedition leaders and it is thus known as the ‘People’s Place’.

18th Dynasty Ship Remains Found on Red Sea Coast

In December 2004 a team composed of Kathryn Bard of Boston University, Italian archaeologist Rodolfo Fantovich, and a former student of Bard, Chen Sian Lin, excavated two inter-connected artificial caves at Wadi Gawasis on the Red Sea coast of Egypt. The second cave was constructed of cedar beams and limestone blocks (former ship anchors) and contained two curved cedar planks which may have been the steering oars from a 33-m-long boat from the famed naval expedition to Punt commissioned by Queen Hathsaput (ruled c. 1473-1458 BC). One of several limestone stelae found in niches outside the second cave bore the cartouche of the 12th Dynasty ruler Amenemhet III (ruled c. 1876-1842 BC) and recounted two earlier expeditions to Punt and Bia-Punt. This is the first record of any expedition sent out by Amenemhet to Punt, which is thought to have been in the area of modern Eritrea.

Tutankhamun’s Murder Theory is Disproven

As reported in Minerva, March/April 2005 (p. 7), a post-mortem CT scan of Tutankhamun was taken in January outside his tomb. The results reported on 8 March now prove that he was not murdered, as has been suggested. No blows to the back of the head or other indications of foul play were detected. Although he had fractured his left leg before his death, this did not seem to have contributed to his death.

The scan confirmed that the pharaoh died at about the age of 19, was healthy, and although he had a slight build, he had suffered no serious childhood malnutrition or infectious diseases. His bent spine and very elongated skull can not be attributed to pathological causes. The former was probably caused by the position in which he was embalmed.

Important Coptic Manuscripts found at Qurna

A team from the Polish Centre for Mediterranean Archaeology under the direction of Tomasz Gorecki has unearthed three papyri books, each about 50 pages or more, along with a group of parchments, ostraca, fragments of pottery, and textiles. The cache has been buried beneath the remains of a 6th century AD monastery next to the site of a Middle Kingdom tomb at al-Qurna on Luxor’s west bank. This is the first major discovery of Coptic texts since the famed Nag Hammadi scrolls came to light in a cave in the western desert in 1945.

Stolen Antiquities Rediscovered in Downtown Cairo

In 1971 a Frenchman, Gérard Razier, was arrested for the possession of stolen antiquities. His six-month prison sentence was overturned, but the confiscated antiquities, including limestone reliefs, anthropoid sarcophagi, and mummy masks, remained in his downtown apartment.

In 1992 members of the Supreme Council of Antiquities visited the apartment and found that it was cow-owned by one Mohamed Ali Farag, but, surprisingly, did nothing about the 3052 antiquities still there. In 2004 Farag was sentenced to five years in prison as part of the huge smuggling ring headed by Tareq el-Siweissy (see Minerva, July/August 2004, p. 7). Finally, the cache has been brought to the Egyptian Museum, where part of it will go on temporary exhibit.

Jerome M. Eisenberg, Ph.D.

MINERVA 7
Charles Lang Freer (1854-1919), founder of the Freer Gallery of Art in Washington, DC, made his name as a collector principally through his acquisitions of Chinese and Japanese art and of the paintings by James McNeill Whistler. Yet he also developed a keen interest in Egypt's ancient art and monuments, in part as a result of his initial visit there in the winter of 1906 to 1907, when he travelled south by train and boat from Alexandria in the Nile Delta to Wadi Halfa, near the modern border with Sudan. Egypt's ancient monuments captivated Freer. His first trip convinced him that his collection would be incomplete without examples of ancient Egyptian sculpture in stone and wood. 'I now feel that these things are the greatest art in the world,' he wrote to Colonel Frank J. Hecker, his Detroit business partner and close friend, 'greater than Greek, Chinese or Japanese.' His second and third trips, in 1908 and 1909, were devoted primarily to purchasing works of art in Cairo and Alexandria. On all three trips he frequented the shops of antiquities dealers and visited the houses of private collectors. In all, he accumulated more than 1500 objects of stone, glass, metal, wood, faience, parchment, and papyrus, ranging in date from the end of the Old Kingdom (c. 2567-2130 BC) to the 5th and 6th centuries AD, when Egypt formed part of the Byzantine Empire.

Freer's interest in Egypt grew chiefly from his passion for Asian and especially Near Eastern ceramics and gained impetus with plans for a museum housing his collection in Washington, DC. Freer wished his collection to represent the Nile Valley's ancient glazed ceramics which, together with those from Mesopotamia, comprised 'the earliest glazed potteries thus far exhume[d] in the world', and he valued them equally for their beauty and historical importance. Approached from this perspective, the Egyptian acquisitions emerge as primary, untapped sources for investigating Freer's collecting aims and aesthetic ideals. Freer's own documents concerning his journeys and acquisitions in Egypt, preserved in diaries, correspondence, and financial records, can be supplemented by annotated inventories he prepared for the Freer Gallery of Art. His travels and collecting can also be elaborated by turning to the considerable literature documenting foreighn tourists in Egypt at the beginning of the 20th century. Between 1906 and 1907, some 50 books were published by Americans describing their travels in Egypt.

Born in Kingston, New York, in 1854, Freer was first employed as a clerk in the general store of John C. Broadhead. He was subsequently hired by Colonel Frank J. Hecker, a Civil War veteran, who ran the office of the New York, Kingston, and Syracuse Railroad. In 1880 Hecker established the Peninsula Car Works in Detroit, with Freer as assistant treasurer. By 1900, having made his fortune through a series of highly successful business transactions, Freer retired from active business and began to pursue his passion for collecting works of art. His passion for Egypt began with Asian ceramics, but above all in ancient and Syrian medieval and Mesopotamian glazed wares, then labelled 'Babylonian' and 'Raqqa'. In his travels, and in studying and acquiring these wares, he became acquainted with ancient Egyptian glazed vessels, sculptures, and other objects.

He later explicitly placed his trip to Egypt in the context of this pivotal year (1906): 'I felt also the absolute necessity of having in my collection some specimens, at least, of the Egyptian wares, if after seeing the very best of them in their original home, they impressed me deeply in all points of beauty,' he wrote to Hecker early in 1907. 'These ideas I mentioned to no one, but then decided to go to Egypt with open mind and see for myself'. Freer's travels to Egypt, and the vast majority of his Egyptian acquisitions, took place during a decade in which a growing number of museums and individuals, including such financial giants as J. Pierpoint Morgan.
began seriously to collect works of that ancient civilisation. This period also witnessed the first American excavations in Egypt, archaeological expeditions organised principally by museums and universities and sometimes financed by Morgan and other Gilded Age barons.

In autumn 1906, Freer announced to several colleagues and friends his intention to visit Egypt and Asia later the same year. ‘I am now planning to leave Detroit about the middle of November and go via Naples direct to Cairo...my aim being to get to Egypt a little ahead of the season so as to avoid the crowd.’ For two weeks at the beginning of his journey and four days at the end, Freer’s time in Cairo was filled with visits to sites, museums, antiquarians, and private collectors. Freer’s heavily annotated copy of Breasted’s History of Egypt leaves little doubt that he was especially drawn to the wood, stone, and metal statuary of the Old Kingdom, originally fashioned to inhabit the tombs of royalty and nobles. Before leaving Cairo, Freer and Frederick Mann posed with Ibrahim Ali and the Giza antiquities dealer Ali Arabi for a photograph at P. Dittrich’s studio (Fig 3). One of a number of established studios in Cairo, Dittrich was photographer to the Egyptian Khedive and recognised for his portraits and scenes of Cairo and her monuments.

In the end, Freer’s wish to acquire examples of Egyptian sculpture in stone and wood for his collection remained unfulfilled. His efforts in Egypt had been aborted by his failure to obtain selections from the Sinaadino Collection (belonging to one of the prosperous Greek families of Alexandria), and his impatience with the ‘shocking’ business practices of collectors and merchants in Cairo and Alexandria. After his last trip in 1909, a few offers came his way from other sources. Given Freer’s passionate convictions, it seems altogether fitting that the only work of ancient Egyptian art purchased by the Freer Gallery of Art since its founding is a life-size stone head of a pharaoh (Fig 2). This work is usually dated to the latter part of the Old Kingdom. Many specialists would rank the Freer head among the most important works of Old Kingdom royal sculpture in North America. It forms a worthy addition to the collection Freer explicitly envisaged, in which the ‘intelligent few’ would be able to examine ‘the best specimens of Babylonian pottery, Greek and Egyptian sculpture...’ Older, perhaps, than any Egyptian object acquired by Freer himself, this imposing royal head would surely have reminded the collector of the great monuments of ancient Egypt that so impressed him in their native land.

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Mother Eve in Freiburg

MOTHER EVE: WOMEN AND GODDESS IDOLS FROM THE ANCIENT NEAR EAST

Murray Eiland

Interest in all things feminine in antiquity has never been greater. Popular culture is fascinated by the book The Da Vinci Code by Dan Brown in which conspiracy theories on many levels coalesce to reveal the secret of the Holy Grail. The quest is now over. The grail was Mary Magdalene all along! As the success of the book shows, centuries of Judaism, Christianity, and Islam are not enough to close this most emotive ‘X-file’, the power of the divine woman.

Proponents in the academic world claim that over many years a male-dominated archaeological profession has left many facets of the past under-studied. It is very difficult to counter this assertion. Images of women are perhaps the most obvious example of a minority interest, clothing and textiles are another. In contrast, ancient warfare is given pride of place in many histories, while many aspects of ‘traditional women’s work’ has been overlooked. This certainly cannot yield a balanced view of the past. In or out of the ivory Tower social norms as well as scholarship are rapidly changing, and this is well expressed in the new collection catalogue from the Bible & Orient Museum at the University of Freiburg, Eva - Mutter alles Lebendigen by Othmar Keel and Silvia Schroer.

The catalogue does not seek to explain the reasons, but instead demonstrates the nature of a specific change in how women were perceived over a long span of time. Far from glib or popular, the exhibit is rigorously scientific. It sets the large number of female figurines recovered in the Near East into a social history.

Banging from the Stone Age to the Byzantine period, a focus that links these diverse materials together is the Bible. Of the 240 idols presented in the catalogue, 153 derive from the Bible & Orient collections at Freiburg University, while 46 are loans from private collections. Some objects are exhibited for the first time, and all are excellently photographed. Even small details on seals are presented in large, easily examined images. The text is limited to a short introduction and a presentation of images with extensive captions.

Clearly the main theme that runs through the material is the distinction between how males and females are represented. This is clearly evident in modern Western culture, particularly in visual media. Masculinity is often associated with power and reason; femininity with youth and allure. This trend is not new, but is thousands of years old, as this exhibition makes clear. Yet the continuum is not unbroken. In the Judaico-Christian world-view female sexuality was not celebrated. Nudity during the Christian period was largely confined to images of Christ on the Cross. This kind of heroic nudity was limited to men, whereas depictions of women during this period tended to show either young girls or mothers.

Depictions of Mary and Jesus have antecedents that stretch far back in time. Any images of women and children from Palmyra seem to follow exactly the same conventions as medieval representations of Mary with Jesus.

Depictions of matrons have never gone out of fashion. Neolithic idols of women emphasise buttocks and hips. There has certainly been a revival in visual art, but one can only guess what religious principles underpinned the Neolithic figurines. A real strength...
of the catalogue is that it uses later texts to elucidate the uncertain. However, not surprisingly most attention is directed to material of later epochs.

Some scholars have suggested that the inter-regional cultural assimilation of goddesses began in the Levant during the Late Bronze Age, during the Egyptian occupation. This has been interpreted as relating to the aggressive tenor of the time, yet these theories do not mesh well with the archaeological evidence. Despite the fact that the Bible does not contain an unpolemic passage relating to goddesses, there is extensive evidence for the worship of goddesses in the form of idols, since biblical texts may have had cogent reasons for their polemics. Goddesses may have been quite popular well into Christian times. Perhaps the best known goddess in the Bible is Astarte, who was clearly adapted from a Babylonian deity.

To suggest that Babylon first had a goddess of love and fertility may be taking the evidence too far, since it is plausible to suggest that these are general concepts, and it is no surprise that fertility was conceived of as feminine. Many early cylinder seals from various parts of the Near East attest to a wide distribution for an Ishtar-like deity. The meeting of the weather god and goddess is one of the main themes in Anatolian and Syrian seals (Figs 5-6). The weather god is known under various names such as Hadad, Adad, Baal, and Teshub. The name of his female partner is not as clear, even though from her representations she is an important goddess. Perhaps she is best identified with a goddess who is called Ishtar in Mesopotamia and Astarte in the Bible. This fertility goddess is clearly related to the weather god. Again, this association is clear, after being ‘fertilised’ by rain she brings forth vegetation.

This is only one aspect of Ishtar in ancient Mesopotamian mythology. She is the evening and morning star. While originally androgynous, with male and female aspects, her feminine side emerged over time. She stood on an equal footing with male deities in the
horses, and dame of the fighting wagons. In 1 Samuel 31:10, the Philistines dedicate the armour of their fallen enemy Saul in the Astarte Temple in Beth-shan. Elsewhere the dove was her sacred symbol. Sexual rites in her honour were also known in Canaan, and were targeted as idolatrous practices in the Bible (Deuteronomy 23:18).

In Ugaritic texts she frequently appears in connection with a second female god, Anat. Astarte and Anat were also honoured in New Kingdom Egypt (1550-1100 BC). They stood next to Seth, an unpredictable war god, whom the Egyptians considered equal with Baal. These female deities are at times depicted fighting on horses. The name also appears as Astoroeth (the plural for female gods) in the Old Testament (Judges 2:13, 10:6; 1 Samuel 7:4, 12:10). In the antiquities trade erotic female figures of all kinds are most often sold under an ‘Astarte’ label.

Perhaps the limited nature of Ishtar’s realm of competence suggests that the ancients understood their feminine roles. Egyptian evidence easily counters this assumption, since women had many roles in ancient Egypt, and their pantheon reflects this. Matrons and warriors were venerated, and in some cases, the two apparently divergent occupations were found in the same deity. The goddess Neith is an example (Fig 7). She was sometimes depicted as a woman wearing the Red Crown of Lower Egypt and holding either a sceptre or a bow and two arrows. At other times she was shown as a woman wearing a shuttle for weaving on her head. It is believed she originally was a goddess of war and may later have become a goddess of weaving. She was occasionally shown sucking a crocodile who represents her son, Sobek. Like Ishtar she had a masculine and feminine nature. Yet perhaps it is unfair to suggest that war is strictly masculine.

Sekhmet was the lion-headed goddess of war and destruction (Fig 7). The name refers to the ancient Egyptian root sekhem which means ‘strong’ or ‘mighty’. The sister-wife of Pah, she was created by the gods to fight the demon Nu and destroy wicked men, and was greatly feared. Priests developed an elaborate appeasement ritual in which rites had to be performed before a different one of 700 statues of the goddess every morning and afternoon. The ferocity of a mother lion in protecting her offspring would have been well known. What better protective deity could be found for a child king of Egypt? In a similar vein the mothers of the kings of Judah are described as female lions, which will do anything to defend their descendants (Deut 19:1-9). The Bible may have also taken inspiration from a number of other Egyptian deities. The care and protection of a dead spouse is the second most common scene involving Isis - next to nursing Horus - in later periods. Isis is often depicted protecting her dead mate with her outstretched wings (Fig 8). In the Old Testament the frequent expression ‘in the shadow of your wings,’ could relate to a similar scene.

The new Bible & Orient Museum catalogue tackles an issue that has clearly been understood. The important topic of women in antiquity is handled in a scientific and systematic manner, and at the same time the big picture has not been lost. Many Biblical passages accompany images, and there are points where some objections could be raised. Textual purists may not be satisfied, but for everyone who enjoys ancient art, there is plenty of interest. The material evidence certainly covers many cultures and a huge timespan, resulting in a thought provoking discourse with the past.
The Townley Roman Marbles

THE CELEBRATED CONNOISSEUR:
CHARLES TOWNLEY, 1737-1805

Tony Kitto

On 12 July 1805 the Royal Assent was passed on 'An Act to Vest the Townleyian Collection of Marbles in the Trustees of the British Museum for the use of the Public'. To mark the 200th anniversary of this event, an exhibition of Charles Townley's life will run at Towneley Hall Art Gallery in Burnley from 18 June to 4 September 2005. The Towneley Marbles will not be coming to Lancashire, but the exhibition will show this collector's wide range of interests beyond that of sculpture, not least being the care and attention he paid to his house and grounds at Towneley (Fig 2). The centrepiece of the exhibition will be the painting by Zoffany of 'Charles Townley and friends in his library at Park Street, Westminster' (Fig 3). But here, I concentrate on how this man and his marbles achieved celebrity status.

Townley (Fig 1) came from a distinguished Lancashire family which had owned land in the county for 500 years and were steadfast Catholics and Jacobites. His parents, William Towneley and Cecilia Standish, married in 1736. She was the sole heir of another landowning Catholic Lancashire family and, at the time of her marriage, was reported to be worth £10,000. William died, aged 27, in 1742 and eldest son Charles inherited the Towneley Estate.

Charles entered the Catholic college at Douai in France when he was only 10 years old, three or four years younger than most of his class mates. Six years later he left in 1753 to be tutored privately in Paris by John Turberville Needham, an internationally famous scholar. In the year after his return to England, in 1757, he took on the responsibilities of a country squire. In 1767, he went on his first Grand Tour. One reason was to purchase works of art for his house, which was being renovated. Townley was not the typical young man rounding off his education. He was 30, fluent in French, and able to move with assurance in aristocratic society. By the end of the trip his purchases amounted to over £2000. He bought from a wide range of dealers and one thing he learned during this period was that Thomas Jenkins was the person best able to provide high-quality marbles. Jenkins was a friend of Needham, Townley's old tutor, and Jenkins was to be Townley's main dealer for the next 30 years.

Townley's first purchases were shipped to Liverpool in July 1768 en route to Towneley Hall, but when he returned to England he decided to base himself in London, to where the marbles were re-directed. A letter from his mother in June 1769 shows that the reason was his desire to 'enjoy a more refined conversation and intercourse with Persons of Sence and learning'.

In December 1769, Townley purchased a house in Whitehall on a site now occupied by the Admiralty. It was too small for a satisfactory display of the marbles and so he only purchased smaller items for this space before returning to Italy late in 1771. Now two circumstances combined to give Townley a unique opportunity. First, encouraged by Jenkins, Pope Clement XIV was creating a new sculpture gallery. This opened a new source of marbles as the Roman families selling to the Pope were also allowed to sell their less important items for export. A second source for new material was the excavations undertaken by Gavin Hamilton.

Townley spent much of 1773 in Rome, where he visited Hamilton's lat-
The famous painting of the library at Park Street by Zoffany shows most of the important sculptures in the collection (Fig 3). In August 1781 Townley wrote to James Byres, mentioning that 'Mr Zoffany is painting, in the Stile of his Florence tribune, a room in my house, wherein he introduces what Subjects he chooses in my collection. It will be a picture of extraordinary effect & truth...'. The largest marbles stood in other parts of the house and were too heavy to physically move into the library. The painting was still unfinished when Zoffany left for India in 1783, but on his return it was completed and displayed at the Royal Academy exhibition of 1790.

The catalogue available for visitors to Park Street c. 1799 listed over 180 objects, indicating merely the places where the marbles were discovered or where they were formerly preserved, 'all comments on them being avoided, as likely to be tiresome to cursory spectators'. Zoffany managed to cram over 40 sculptures into his painting and the following whistle-stop tour around that painting highlights many of the major items in the collection.

At bottom left is the 'Discobolus', which Zoffany only added to the painting in the summer of 1798. Zoffany then gave the finished work to Townley as a gift. The 'Discobolus' was Townley's last major purchase and his only life-size male statue. It was excavated at the Villa Adriana in 1790 and was purchased by Jenkins at public auction in 1792. Townley paid him £400 for the statue, which arrived at Park Street in 1794. Immediately above the

Fig 4 (above left). Statue group of two boys quarrelling over a game of knucklebones. Allegedly excavated from the Baths of Titus, Rome. Marble, probably 1st century BC. H. 68 cm.

Fig 5 (above middle). The Townley Vase, excavated at Monte Cagnolo near Rome. Marble, 2nd century AD. H 93.3 cm.

'Discobolus' is Townley's first major purchase of 1768, 'Boys fighting' (Fig 4). This was also purchased from Jenkins for £400. Formerly part of the Barberini collection, it was said to have been excavated from the Baths of Titus. Although subjected to substantial restoration, Jenkins convinced Townley of its value due to Johann Winckelmann's identification of the group with a lost original by Polyclitus. This purchase established Townley as a major collector.

Continuing upwards above the 'Head of a maenad', which Zoffany painted perilously overhanging the bracket, is the 'Grave relief of Xanthippe'. This was purchased from Lyke Brown in London in 1778 having been brought back to England from Greece by Antony Askew (1722-1774) c. 1748. The relief was the only original Greek sculpture that Townley purchased. At the same height, on top of the bookcase is the 'Townley Vase' (Fig 5), excavated by Hamilton c. 1774 at Monte Cagnolo and exported illegally to London for £250. Townley believed this and many other objects purchased in Rome were Greek originals rather than Roman copies. This very vase, claim some, inspired John Keats to write his 'Ode to a Grecian Urn' (but in reality several images most probably influenced the poet).

At the centre of the painting is Townley's favourite sculpture, best known as 'Clytie' (Fig 6), purchased directly from the Laurenciano family in Naples in July 1772 for 530 ducats, including an agent's fee (around £100). Townley probably considered himself very lucky to purchase it. Four weeks
The Townley Roman Marbles

earlier he had been taken seriously ill on his way to Sicily, causing fears for his life. He was quickly taken to Naples by a boat powered by seven oarsmen and not until October was he sufficiently well to continue on to Sicily. Unknown to Townley, Jenkins was in the process of acquiring 'Clitie' for another of his important customers, Lyde Browne. But for this illness Townley would have missed the opportunity to intervene.

Above and to the left of 'Clitie' is the group 'Satyr and nymph' (Fig 7). Townley was in Rome in 1773 when it was excavated by Domenico de Angelis at the Villa di Cassio. Group sculptures generally fetched high prices and Townley admired a similar but larger group that Jenkins had sold to the Pope for £500, so he was happy to pay Jenkins £350 for this group. Although it is not high on the list of well-known Townley sculptures today, Townley later considered it the most valuable acquisition, pricing it at £1500.

To the right of 'Clitie' is the Townley Venus (Fig 9) standing on top of a well-head. This is one of Zoffany's fabrications (as the Venus is actually much larger in relation to the Well-head). The well-head was purchased from Jenkins in 1773, specifically to support the 'Satyr and nymph' group. On his third trip to London in 1777, Townley purchased a number of marble fragments from Piranesi to provide bases for other displays in Park Street.

The most critical part of Townley's collecting process was the restoration and it is probable that the main reason for his 1777 trip was to oversee the restoration of the Townley Venus', which he had purchased as Hamilton's excavation at Ostia in 1776 and was his most expensive acquisition at £500. Jenkins used Carlo Albacini as restorer rather than Cavaceppi after 1771, and Townley personally placed his Hamilton purchases with Albacini. Townley left Rome in April 1777 with the restoration still incomplete, and it was forwarded to London in October.

By summer 1778 sea trade between Italy and England was halted for five years and the market in antiquities collapsed. The Townley Venus' (Fig 8), seen in the bottom right of the painting, was the last marble from Rome to reach Park Street before Zoffany's departure in 1783. Jenkins offered it to Townley in 1778 but it was not purchased before 1780, when it was shipped via a Danish vessel and arrived in April 1781. (Today it is the symbol of the Townley Group, created in 1997 by the Friends of the British Museum. The Patron of the Group is Sir Simon Townley and their purpose is to raise funds for activities such as the British Museum excavation of Cnidus in Turkey.)

The bust of Homer placed on a column behind Townley in Zoffany's painting was purchased from Hamilton in 1781 for £80, but due to shipping problems did not arrive in London before 1784, so was probably painted on Zoffany's return from India in 1789. It was another of Townley's favourites and appeared on his visiting card engraved by William Skelton, along with Clitie and Pericles (Fig 10).

In total, Townley spent £10,000 on his collection of marbles and perhaps another £5000 on medals, gems, and drawings. Together with an extensive library, these allowed him to study the development and purpose of ancient art. He understood both the price and value of things. An altar with an unusual inscription, purchased from Piranesi for less than £1, held a prominent place in the entrance hall at Park Street and was described at length in his catalogues, but when it came to statues his demand was 'let me have the best or none at all'. He avoided the temptation to buy beyond his means and, with the help of Jenkins, was able to buy on credit and pay back from his annual income without selling any of his farms.

Townley was an unassuming character and did not display his collections to show off his wealth. In Rome he was a regular at the English Coffee House, almost never frequented by gentlemen of rank, where he was at home in the company of artists and scholars. These were the same people who were the most frequent visitors to Park Street. Townley was fortunate in the timing of his collecting activity, but his celebrity status was entirely due to his own generosity in giving ready access to the collection in central London. By the late 1780s Townley was taking a greater interest in improving his estate at Townley (Fig 2) and at one point even considered building a sculpture gallery there. However, this was never really a serious option because removing his collection from London would have denied many people the pleasure of viewing. This would have also denied Townley for it is clear he got most pleasure from the conversation and friendship that his collection engendered.

For further details about Townley Hall, see: www.townleyhall.org.uk or e-mail: townleyhall@burnley.gov.uk.

Many of the Townley Marbles are on permanent display in the British Museum: www.thebritishmuseum.ac.uk.
A MARBLE RELIEF FRAGMENT, ROMAN IMPERIAL, CIRCA LATE 2ND CENTURY A.D.
ESTIMATE: $25,000-35,000

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The Corinium Museum in Cirencester, England, reopened its doors to the public in 2004 after a major two-year transformation. The main aim of the redevelopment was to create a larger, more modern, and unique space in which to exhibit the museum’s important collection of objects, which illustrate more than 12,000 years of Cotswold life. The project has created 50% more gallery space and the opportunity to exhibit parts of the collection which previously had never been on display.

Visitors to the new museum can now trace the story of the Cotswolds from Prehistory to the late 19th century with hands-on exhibits, computer interactives, room reconstructions, specially commissioned reconstruction drawings and figures, and a wealth of precious objects. The juxtaposition of these techniques with the objects brings the past to life for the widest possible public from school children to senior citizens.

Special emphasis is placed on the town’s Roman heritage, reflecting Cirencester’s importance as the second largest Roman town in Britain after London. The town’s walls eventually enclosed 96 hectares and its population has been estimated at between 15,000 and 20,000. By comparison, modern Cirencester only has a population of around 18,000.

Alterations to the main Roman Gallery have included the building of a new-pitched roof, and the insertion of a mezzanine floor with stair and lift access (Fig 8). The ground floor of this gallery interprets the Roman town of Corinium through reconstructions of the forum basilica complex, rooms from a wealthy Roman town house, and a lower status strip house. The various types of domestic buildings found in Corinium reflect not only the increasing sophistication of the town, but also demonstrate the differences in wealth between the richest and poorest inhabitants.

The reconstruction of a triclinium is based upon one of the rooms from the Dyer Street town house (excavated in the 19th century, when a new sewer system was being installed). This room was designed to impress. The elaborate Seasons Mosaic covered the floor, and the walls and ceilings were brightly painted with panels and friezes (Fig 5).

One of the Museum’s most impressive objects – a Roman column capital (Fig 4), which is the only extant example of this form of capital from Roman Britain – has been placed on the top of a large replica column 5m high (Fig 8). This allows visitors to view the column as

Fig 4 (below). Capital from a Roman ‘Jupiter column’ depicting Bacchic characters, found at the Leaouses, Cirencester. Oolithic limestone, 2nd century AD.
Corinium Museum

the Romans would once have done. It is thought that this capital was once part of a ‘Jupiter Column’, a tall freestanding sacred column topped with a statue of Jupiter. The carvings on each side of the capital depict Bacchic characters (Fig 4). The mezzanine floor complements the ground floor gallery by focussing on the people of Roman Corinium and the evidence for their daily lives – examining subjects such as health, leisure, employment, beliefs, agriculture, and death and burial (Figs 1-3). On first arriving on the mezzanine floor the visitor sees a collection of tombstones, interpreted through an audio-visual display, which brings them face to face with the people of Roman Corinium. For the first time visitors can also look down on the museum’s spectacular mosaics displayed on the ground floor (Fig 7).

The Corinium Museum is famous for its mosaics. Two of them, the Hunting Dogs and Four Seasons, were found in Dyer Street in Cirencester in 1849. The Seasons Mosaic dates to the mid-2nd century and is one of the most impressive pavements ever found (Fig 5). The Hunting Dogs Mosaic is a mix of two contrasting styles. The original floor, which dates to the mid-2nd century, depicts a marine subject. The remainder of the pavement, which was probably laid at least a century later, is completely different. No attempt has been made to relate it to the original design. One roundel has been filled with a flower, and another with a plait or guilloche panel. The central roundel, which depicts hounds, is also a later addition.

The Roman Gallery also includes many objects on display for the first time, including material from a Roman settlement at Kingscote (18km west of Cirencester). The site was occupied from the late 1st through to the 4th century. One of the 4th-century houses possessed mosaic floors, including a Venus mosaic and a high quality figurative wall plaster – both of which are now on display (Fig 8).

The new Anglo-Saxon Gallery displays the internationally important finds from the cemetery site of Butler’s Field, Lechlade. The site, which was excavated in 1985, has revealed more than 200 graves and comprised two overlying phases of burial. The first lasted from c. AD 450-600 and is characterised by graves orientated north-east to south-west. All the cremations and 138 of the graves can be assigned to this phase. The second dates to the 7th and early 8th centuries, when Christianity was becoming the dominant religion. The 57 graves from this period are orientated north-west to south-east. Butler’s Field is the only Anglo-Saxon cemetery in the Thames Valley where burials of both phases, ‘pagan’ and ‘Christian’, occupy the same site. Objects from Butler’s Field include a square-headed brooch (Fig 12), silver rings, and necklaces, an amber necklace, shield bosses, a
The focal point of the Anglo-Saxon Gallery is a reconstruction of a 6th-century female burial from Butler’s Field - ‘Mrs Getty’ - so nicknamed because of the wealth of treasures buried with her. Facial anthropologist Dr Caroline Wilkinson of Manchester University has painstakingly reconstructed Mrs Getty’s head from clues yielded by her skull (Figs 9-11). Now complete with her body, clothes, hair, and replica objects, Mrs Getty has been reconstructed at the moment of burial in her coffin (Fig 13). Alongside her is a case displaying the actual objects from the burial, and a computer interactive presentation enabling the visitor to examine the evidence for the reconstruction.

Mrs Getty’s grave is not typical of those at Butler’s Field. Her grave is one of only two in the cemetery to include a wooden coffin, and the stone packing beside and above the coffin may have been an attempt to thwart grave robbers. The sheer number and richness of grave goods reflects her high status within the community.

The materials and styles of the objects buried with the people of Butler’s Field demonstrate that this was not a community isolated from the rest of the world. Extensive trade routes linked the Cotswolds with Scandinavia and the Rhineland and stretched as far as the Indian Ocean. The large quantity of amber beads found in the 6th-century graves reflect trade links with the Baltic and Scandinavia. A number of metal bowls and cauldrons found at But-
Corinium Museum

Mary was the largest of the five Augustinian houses founded by Henry I (1100-1135), and the wealthiest. It dominated the lives of the people of Cirencester for over 400 years. Building began in 1117, on the land immediately behind the present-day Parish Church.

For its upkeep, Henry I gave the Abbey lands in Berkshire, Gloucestershire, Herefordshire, and Wiltshire, with a third of the tolls from Cirencester's market and two-thirds of revenues of the royal demesne (manor). In 1189 Richard I granted the Abbot the town and manor of Cirencester, 'with all possible rights over life and limb, and labour, and goods' in exchange for £100 and an annual rent of £30. The Abbey's annual income was over £1050 a year but its lands were eventually valued at £132,607. The objects in the gallery are all that survive of the great Abbey. Visitors, however, were able to explore a virtual 3D model of the Abbey and even enter the Abbey itself, to find out more about its history. (Another new gallery is the 18th and 19th Century Gallery that relates to the emergence of the modern town of Cirencester.)

The collection as a whole has benefited from new interpretation via computer interactives, hands-on activities, Braille labels for the interactives, audio visual displays, and full-scale reconstructions, providing an updated approach appealing to a wide range of visitors. A computer touch screen also gives access to the Museum's collections management system, which provides detailed information about the objects on display. A new Lifelong Learning Centre has also been built. This impressive multi-functional area of the Museum can be converted from a schoolroom to a lecture theatre. The latest audio and visual equipment has been installed for quality presentations and lectures. The old Museum storage rooms were demolished to make way for the Centre, and the collections moved to a new purpose-built store.

As well as the Museum itself (open Monday to Saturday 10 to 5, and Sunday 2 to 5; there are children's activities, afternoon and evening lectures, gallery tours, lunches, theatre visits, family learning sessions, and one-off events. The latter are often in partnership with re-enactment groups such as the Roman Ermine Street Guard. There is also a new shop which has a wide range of books, souvenirs, and unusual gifts; a temporary exhibition gallery, which hosts changing displays, and a café.

A month after opening the Museum has already received over 7,000 visits, 75% of whom have filled evaluation sheets, and 72% of whom rated the Museum excellent or very good. More importantly, visitors are making repeat visits! The Heritage Lottery Fund voted Cirencester District Council, and private donations funded the £5.7 million redevelopment.

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Fig 17 (below). External area of the Roman gallery, evocative of an original Roman 'peristyle garden' of a Roman house, complete with plant beds.

EARLY IN AUGUST 1986 ONE OF THESE UNUSUAL RAINSTORMS CAME TO LUXOR. HOWARD CARTER DESCRIBED THE DRAMATIC EFFECT OF THE RAIN ON THE LIBYAN DESERT. SEVERAL YEARS WITHOUT ANY APPRECIABLE RAINFALL. BUT WHEN SUCH STORMS BREAK, THEY SUDDENLY OUTBURST INTO DESTRUCTIVE TORMENTORS ACCOMPANIED BY POWERFUL ELECTRICAL MANIFESTATIONS. THERE CAN BE AS MANY AS 25 YEARS BETWEEN TORRENTIAL DOWNPOURS.


OVER THE CENTURIES THE TOMB HAD OBVIOUSLY SUFFERED FROM AN INFREQUENT INVASION OF RAINWATER, WHICH HAD EFFECTIVELY DESTROYED ANY ORGANIC ITEMS, INCLUDING THE BODIES AND THEIR COFFINS. ONLY STONE VESSELS, SOME POTTERY, JEWELLERY, AND METAL OBJECTS HAD SURVIVED, AND THE LOCALS HAD NO TIME ROBBING THESE. WITHIN A WEEK WORD SOON SPREAD THAT A GREAT FIND OF JEWELLERY HAD BEEN MADE IN THE WADI QURUD. AT THIS TIME THERE WERE FEW FOREIGN ARCHEOLOGISTS IN THE AREA TO OFFER HELP, AND THE EGYPTIAN ANTIQUITIES SERVICE WAS ONLY SLIGHTLY STAFFED DURING WORLD WAR I. ERNEST MACKAY, A BRITISH ARCHEOLOGIST WORKING FOR SIR ALAN GARDINER CATALOGUING THE PRIVATE TOMBS ON THE WEST BANK, WROTE TO GARDINER IN ENGLAND ABOUT THE FIND, AND IN SEPTEMBER 1961 THE ANTIQUITIES SERVICE SENT MOHAMMED CHABAN TO INVESTIGATE THE TOMB. CHABAN ONLY FOUND A FEW PIECES OF SILVER SHEET METAL AND FRAGMENTS OF JEWELLERY. HOWARD CARTER HAD BY THEN ARRIVED FROM ENGLAND TO CONTINUE EXCAVATING IN THE VALLEY OF THE KINGS FOR LORD CARNARVON, AND WAS ABLE TO EXTEND HIS SURVEY TO COVER THE WADI AND THEN MAPPED THE AREA.


Fig. 1. Two of four limestone canopic jars of the Royal Wife Manuwai. Her heart-shaped face is the best worked amongst the three sets of jars. H. 40.5 cm. Deaccessioned from the Metropolitan Museum of Art in 1956. Subsequently sold, Christie's, New York, June 2004. Photo courtesy of Christie's, New York.

Fig. 2. Two gold and silver Hathor-headed mirrors. The left-hand one is inscribed with the name of Tutmosis III. H. of mirrors: 30 and 33 cm.

Doubt acquired the three young girls as concubines for his harem (they were apparently in their early teens at death, possibly as the result of plague or disease).

The funerary provision for the princesses was quite lavish with gold vessels, fine jewellery and numerous vessels of various stones, including their limestone canopic jars. The faces on the three sets of four canopic jars seem to have been attempts at realistic portraits (Fig. 1). Most of the items in the tomb were provided in triplicate. Each of the mummies was furnished with items made specifically for the burial. Jewellery worn in life included...
their Broad Collars (Fig 6) and waist girdles, as well as their Hathor-handled mirrors (Fig 2). In death they wore gold sandals, thin gold finger and toe stalls (Fig 4), gold sheet vulture breastplates and Horus falcon collars (Fig 5), and gold bandage amulets, as well as individually named large heart scarabs inscribed with Chapter 30B of the Book of the Dead on wire necklets. Subsequent scientific examination has shown that some of the sheet gold items are modern forgeries (see below).

The everyday jewellery included several bracelets, some of solid gold, hinged, and set on the outside with carnelian and turquoise glass and with Thutmoses’s cartouches chased on the inner surfaces (Fig 3). Two pairs of attractive armlets were composed of gold spacer beads with spacer gold plates. Set into one pair were six reeling cats of hollow gold and carnelian (four are missing), and the second pair was similarly set with lions - six out of a possible ten figures are missing (Fig 9, top). There were also seven gold finger rings set with inscribed scarabs bearing the king’s name.

Each of the princesses had been provided with gold head-dresses that they must have worn in life. The ‘Great Headdress’ (Fig 7), a truly magnificent piece, has in recent years been re-reconstructed and its component elements thinned out to present it as an inlaid wig covering. A second headdress was a headband with inlaid rosettes and a removable pair of gold-sheet horned gazelle heads that fitted on the front on hollow gold conical posts (Figs 8, 12).

Dr Christine Llijquist of the MMA has described the acquisition of material from the Tomb of the Three Princesses as the flagship research project in the Department of Egyptian Art. The detailed publication of these objects has made available a quite incredible story from the first accounts of the discovery of the tomb and the robbery of the objects to their gradual appearance in the art market over a period of 70 years.

The writer recalls in 1965 examining in an antiquities shop in Luxor a large inscribed stone storage jar that appeared to come from this site and subsequently, in 1968 with the late Cyril Aldred, examining a bracelet composed of rosettes apparently from the Great Headdress that was in the collection of the late Dr Kurt Stern of Harley Street. In retrospect one wonders if they were both genuine items; disquiet had been expressed at times over some of the items as they appeared in the art market - and now many of the pieces are published with the accompanying scientific evidence that damn them.
In the early days of acquisition by purchase in the antiquities market or by gift, few scholars had questioned the authenticity of the items. Forgeries of objects allegedly from the Wadi Qurna tomb began to appear in 1919, often mixed in alongside genuine pieces. Writes Dr Lilyquist, ‘the fact that some of these items did not have parallels in excavated objects contributed to their acceptance by archaeologists’.

It can now be shown that some of the sheet gold funerary collars and amulets are modern productions, as are a number of the drops and rossets that were incorporated into the reconstructions of the head-dresses. In 1982 the MMA announced that 17 of the gold vessels believed to have come from the Wadi Qurna tomb were modern. Various details such as wrong quality of the gold, poor and clumsy inscriptions and shapes gave them away when subjected to new scientific analyses (Fig 9). A very clever and skilful group were clearly at work in Luxor, often using genuine pieces not yet released into the market place as models for their productions.

In 1988 the MMA sought permission to re-examine the tomb for a short two-month season. The site was relocated in October 1988 and preparations made to access it, which included clearing a path for vehicles from Delt el-Mohareb out into the desert, still leaving a ten minute walk to reach the tomb. The aim of the expedition was, first, to record the tomb accurately, its location, and to survey and plan it in as much detail as possible. Then to try and correlate these details with the various accounts that had been written, several of them either second-hand or based on hearsay. The debris left by the ancient workmen below the tomb and also that of the modern 1916 robbers was examined. Some small finds were made, including fragments of pottery and beads of pharaonic date as well as modern detritus.

Dr Lilyquist’s magnificent publication of this material is explicit in its scientific detail but also, at the same time, makes intriguing reading as the story of the discovery unfolds, quoting in full the various original accounts (many from unpublished manuscript sources or letters), together with the detailed catalogue of the pieces, both genuine and forgeries, and the ongoing examination presented.

As a postscript it is interesting to note that Howard Carter believed that in the wads south-west of the Valley of the Kings was ‘the cemetery of the royal families of the Eighteenth Egyptian Dynasty. The cemetery proper appears to begin in the valley in which

is situated the tomb of Hatshepsut (sic) that we have just opened [1916], and to continue westward (for about four miles)…’. This tomb was Hatshepsut’s original tomb dug for her when she was a royal wife. Subsequently, when she usurped power, and declared herself king, she had a tomb made for her in the Valley of the Kings (KV 20). Carter had cleared that for Theodore Davis in 1903. It should be remarked that Tuthmosis III’s architect obviously had a penchant for locating the entrance to royal tombs halfway up a cliff face, as with Thuthmos’s own tomb (KV 34) in the Valley (and also that of Hatshepsut as a royal wife that Carter found). A number of roughly cut or unfinished tombs have been reported in the area of the Wady Qurnub, but the possibility of there being further undiscovered tombs of other minor members of the Tuthmosid royal family in the area, which is very remote even today, should not be discounted.

**Fig 9 (left).** Inscribed hinged gold bracelets now identified as modern. Diam. 6 cm. **Fig 10 (above right).** Inscribed straight-sided gold beaker. A modern fake. H. 7.6 cm. **Fig 11 (right).** Inscribed gold ‘thistle’ footed beaker. A modern fake. H. 9.9 cm. **Fig 12.** Copy by N. de Garis Davies of a wall painting in the tomb of Menna (Theban Tomb 69) showing two of his daughters wearing gazelle-fronted head-dresses (similar to that from the Tomb of the Three Princesses in Fig 8).
Beyond Egypt’s Frontiers: A Late Old Kingdom Fort in South Sinai

Gregory Mumford

The Egyptian Old Kingdom, spanning the 3rd-6th Dynasties (c. 2700-2200 BC), represents a period of great achievement. It witnesses the consolidation of a unified Egyptian state and the associated trappings of royal iconography (such as regalia), titulary, rituals, and religious texts. The ensuing period of stability and economic might facilitated the introduction, development, and flourishing of stone masonry and associated crafts for royal pyramids, elite tombs, and temples for kings and deities. These accomplishments are intimately tied to the development, organisation, and administration of large-scale labour gangs, diverse industries, and state projects, including the digging and maintenance of irrigation canals, dams, agricultural settlements, workshops, and mines and quarries in the neighbouring deserts. Although numerous artefacts, monuments, and textual-pictorial sources from the Nile Valley provide much of our knowledge about this period, increasing investigations into the marginal regions outside ancient Egypt’s main population centres and borders are clarifying diverse aspects of the infrastructure that led to the rise and prosperity of the Old Kingdom state.

The 2002 and 2004 University of Toronto expeditions to Markha Plain on the west coast of the Sinai Peninsula (Fig 1) investigated a sand engulfed, circular limestone fort at Ras Budran (Figs 2-4). The structure was first noted in a 1967 survey by Beno Rothenberg; the Toronto team dated it to the late Old Kingdom. This region contains turquoise and copper mines and related mining camps 25-30km inland at Wadi Maghara and Khair. The royal family, nobility, and temples desired turquoise (Egyptian nefkat) for jewellery and adorning cultic items, while copper (hemet) had more practical applications for weapons (such as spearheads, arrowheads, daggers), tools (saws, chisels, adzes), fittings (handles, door shearings, eye-linings in statuary), elite and ritual containers (bowls, jars, jugs), furniture (offering tables), and figurines and statuary for cultic purposes.

The Old Kingdom expeditions dispatched to this region were designated ‘royal missions’. They numbered from a few hundred to sometimes a few thousand personnel led by high-ranking courtiers and officials, who ranged from a ‘king’s son’ to provincial governors and treasury officials. Expeditions usually took place during the summer, departing from the royal residence at Memphis, heading eastward to a possible Old Kingdom site near Ayn Sukhna (pers. comm. G. Castel) on the west side of the Gulf of Suez, and crossing the Red Sea in ships re-assembled on the seashore to reach Markha Plain, the gateway to the mining region. Egyptian texts at Wadi Maghara mention sea captains, pilots, rowers, and other naval titles, and reveal the expeditions’ destination: the ‘Terraces-of-the-Turquoise.’

During this period, the Sinai Peninsula was inhabited by a small population of nomadic Bedouin tribes renowned for their hostility that required a contingent of soldiers to
escort Egyptian miners to and from the ‘Turquoise-terraces’. Most Old Kingdom expeditions to Maghara, and one mission to Kharig, left rock-cut texts portraying pharaohs executing stereotypical Bedouin chiefs. These images often contain captions referring to the smiting of a chief of the foreign land, the Mentij, or the lunat-Bedouins. The Egyptian god Thoth, a deity of wisdom and writing, is most closely associated with Sinai in the Old Kingdom, being called the ‘lord of the foreign countries’ and ‘lord of the lunat’. In the Middle and New Kingdoms (c. 2040-1782 BC and 1570-1070 BC), King Sneferu of the 4th Dynasty was venerated for his achievements in Sinai, which may have included the first actual subjugation of Bedouin tribes, while the deities Hathor, ‘Mistress of the Turquoise’, and Sedjdu, ‘Lord of the East’, supplant Thoth in importance at Egyptian mining shrines in the region.

Although many of the Old Kingdom smiting scenes depict propaganda and are symbolic in nature, by the advent of the 6th Dynasty Bedouin tribes represented a serious threat to Egypt’s eastern frontier. Hundreds of temporary seasonal Bedouin camp sites appeared throughout the Sinai Peninsula, Neger, and along the Isthmus of Suez, while one late Old Kingdom text (composed by Pepy-II) records the Bedouin slaughter of an Egyptian expedition on the shore of the Red Sea. Other inscriptions note the presence of Egyptian strongholds at Kem-wer and elsewhere.
Old Kingdom Fort, Sinai

along the edge of the East Delta, while the 6th Dynasty establishment of our fort at Ras Budran highlights the importance to Egypt of maintaining access to copper and turquoise. Although Egypt also obtained copper from the Eastern Desert and Wadi Feinan (South-west Jordan), these sources had become either insufficient or too costly.

The nature of the fort at Ras Budran certainly implies a focus upon long-term security: it is built of limestone blocks, measures 44m in diameter, survives to 3.52m in height along its northern side, and has 7m-wide walls (Fig 4). It contains a western bastion guarding the entry passage, which was blocked up some time after the structure’s completion. The fort lies less than 200m from the Old Kingdom shoreline, safeguarding expedition ships, which would have lain within bowshot of the fort and is situated beside a wadi bed (formed by the runoff from sporadic winter rains) that leads across the coastal plain and inland into the mining region. A series of limestone hills reach the seashore 4.6km to the north, providing the nearest quarry for the fort. Using Old Kingdom construction rates, this structure could easily have been built within two months using 500 to 1000 workmen by soldiers.

The fort likely contained a garrison numbering approximately 25–50 soldiers, based on its size and parallels with later garrisons at pharaonic mining camps in the Eastern Desert. For instance, a letter survives from the reign of Ramses IX (20th Dynasty: c. 1200–1070 BC), relaying instructions and information from the High Priest of Amun to a Nubian garrison of 25 soldiers, based at an Egyptian gold mining camp in the Eastern Desert of northern Sudan. The main duties of such garrisons parallel those of the Sinai fort and include ensuring the safety of the miners from potential Bedouin attacks and overseeing the extraction and delivery of the mining produce to the king and royal residence - the patron of the expedition.

Aside from subsurface drinking water and seafood, the barren nature of Markha Plain would have required the regular provisioning of the fort from Egypt, including such materials as grain (for bread and beer), dried meat products, vegetables, clothing, and weapons. The excavated interior west side of the fort (Figs 4–5) yielded fragments from many Egyptian-style storage jars (10% Nile imports, 90% Sinaitic fabrics), indicating containers for shipping and long-term bulk storage. The presence of a hearth, stout-stained cooking pots, grinding stones, bread moulds, platters, bowls, fish bones, Nile molluscs, Red Sea molluscs (chitons), sea urchins, and clam shells reveal some of the cooking areas, utensils, and foodstuffs that they would have needed. By this time, animal bones are absent from the occupation debris. At least part of the fort’s interior appears to have supported an oven, providing the soldiers and supplies with shade from the sun (Fig 5).

The fort also contained evidence for activities associated with the mining region. The presence of copper slag and a simple smelting area suggest some local refinement. However, the garrison sent the bulk of the copper ore to Egypt. Two discarded copper chisels may have been produced at the site for use by the miners. The occurrence of ferruginous material and rough chips from the exterior of turquoise nodules implies some preparation of turquoise prior to its dispatch to Memphis.

It is uncertain how long the fort was occupied, but it may have lasted no more than a year. Although the blockup of the western entry passage and the subsequent sealing of the eastern end of this corridor may reflect defensive measures against hostile Bedouin tribes, the reason for the fort’s abandonment remains obscure. Over the span of several years to perhaps a decade, drift sand accumulated within the abandoned fort before the return of an Egyptian expedition in the late 6th Dynasty.

This later expedition made no attempt to clear the drift sand and reoccupy the fort, but instead established a temporary camp and began dismantling the structure’s southern side. A thin layer of stone chips, hammer stones, late Old Kingdom pottery, and hearths litter the sand dune’s surface. Perhaps it had become logistically impossible to maintain a garrison 250km (8–10 days’ journey) from Memphis. Furthermore, the Egyptian breaching of the fort’s southern wall made it ineffectual for reuse by indigenous Bedouin who could otherwise have cleared the sand and hampered future Egyptian expeditions from accessing Markha Plain and the route to the mining region.

The presence of a thin salt flow crust in the upper part of the sand-filled entry passage indicates the introduction of salt water and its subsequent evaporation about 5–6m above modern sea level. In conjunction with a series of three thick salt crusts, which cover the campsite pottery, sand dune, and wall tops, this salt flow residue suggests that several seismic sea waves or storm surges ravaged this region at the end of the Old Kingdom, in the late 6th Dynasty, or possibly during the following First Intermediate Period (7th–11th Dynasties: c. 2200–2040 BC). Neither event would be unexpected, given the placement of the southern end of the Red Sea within a zone of frequent seismic activity. The fort was destroyed by such an event, allowing numerous storms. The Middle Kingdom Tale of the Shipwrecked Sailor involves the sinking of an Egyptian ship during a particularly bad Red Sea storm.

Regardless of the details concerning the fort’s abandonment and ultimate fate, how have our discovered activities altered our perceptions of the late Old Kingdom? First, the nature and size of the structure suggest that Egypt placed much more importance on maintaining access to the South Sinai turquoise and copper mines than it previously believed. Second, the (perceived) need for a fort does not occur until the end of the Old Kingdom. At this time Bedouin camps appeared throughout Sinai, and Egypt mounted increasing military campaigns against it in the 5th–6th Dynasties, an Egyptian expedition was massacred beside the Red Sea, and later literary and propagandistic texts (Merikare, Ipuwer, Nectri) alluded to Asiatic incursions into Egypt in the late 6th Dynasty. Third, the fort’s material and form are unusual and lack exact archaeological parallels in both Old Kingdom and contemporary Early Bronze Age neighboring lands, thereby representing a new military and architectural form (Fig 5). Last, this fort resembles 1st–3rd Dynasty ceramic models and Old Kingdom hieroglyphs for a swnn (or mnnn) town-fort. It may have come under the jurisdiction of an Old Kingdom official (Nesu-nefer), who commanded swnn/mnnn desert strongholds from Eastern Heliopolis. Future excavation at Ras Budran aims to clarify further aspects regarding the fort, its abandonment, and its relations with South Sinai.

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ROYAL GOLD: SENSATIONAL DISCOVERIES FROM THE VALLEY OF THE THRACIAN KINGS

Georgi Kitov, Director of the Thracian Expedition for Tumular Investigations, reports exclusively for Minerva on his exceptional new royal finds.

After a five-year suspension of operations, in 2004 the Thracian Expedition for Tumular Investigations (TEMP) resumed excavations under the writer’s direction in the famous Valley of the Thracian Kings, located alongside the Tundzha River in central Bulgaria (Fig 1). Six tumuli were investigated in the towns of Stara Zagora, Magilzh, and Shipka, dating from the 5th to 3rd centuries BC.

A temple near the village of Oryahovitsa (Stara Zagora region) was built of ashlar stones and bricks and consists of two structures with a double-sloped roof. In the Natasha and Furtanova tumuli near Magilzh we examined stone tombs with long corridors and rectangular chambers. Two domed tombs, constructed of stone and bricks, were also studied at Kesteleva and Racheva around Magilzh. These featured long corridors and circular rooms with beehive roofs. The tomb in the Racheva tumulus is the only example dug deep beneath the natural surface.

However, this proved a mere taste to the surprises to come. Remarkable discoveries, which look likely to change our understanding of aspects of Thracian culture, were made in two other tumuli near Shipka. The stone-built Svetitsa tumulus (Fig 2) is named after a nearby spring with therapeutic properties, and proved to be the final resting place of a 5th-century BC Thracian ruler, apparently the great Thracian King Teres, founder of the Odrysian state. Since the ruler was a warrior he was buried with a near-complete set of weapons, as well as vessels for the afterlife, and gold, silver, bronze, iron, and pottery grave goods.

The most interesting object is without doubt a gold mask-phiale richly decorated with a sculpted human face (Fig 3). Compared to earlier face masks from Mycenae, Trebeniste (along the Ohrid lake), or Sindos (near Thessaloniki), this mask incorporates many different characteristics. Rather than produced of thin foil, it is of thick gold plate weighing 673gr. The human face does not share the wooden expression of most posthumous masks, but depicts unique individualistic features. The hair, beard, and moustache are quite rich, and the face shows the determination of a strong man. His closed eyes are suggestive of a moment of ultimate satisfaction. And yet taking into consideration the dual function of the object, we might imagine a specific role for the mask. During banquets the ruler may have drunk the phiale’s sacred liquid and, experiencing a moment of pleasure and happiness, held it over his face. Suddenly the guests and entourage would have been overwhelmed by a mortal ruler of flesh and bone transformed into gold. With this act of theatre the ruler demonstrated his godly status and reassured his divine origin.

The mask-phiale was found face-up where the deceased ruler’s head would have lain. Furthermore, a heavy stone slab covered the object (crushing it due to its weight). This was probably a deliberate act by the deceased’s successors, who were afraid of his power and wished to contain his spirit or ghost.

The most impressive part of the warrior’s weaponry from Svetitsa is a realistically modelled bronze breastplate. This is the first ever in situ discovery of a complete Thracian
breastplate (Fig 5), and so contributes hugely to our knowledge of aristocratic armour in ancient Thrace. Parts of chain-mail armour were also found in the grave and are undergoing conservation in the laboratories of the Institute of Archaeology and Museum near the Bulgarian Academy of Sciences.

Outside the grave two iron swords with heraldic heads of predatory animals had been deposited. One is slightly curved and is an early version of the machaira, the Thracian curved knife. Iron spearheads lay nearby as well as an unparalleled 144 bronze arrowheads.

Two large ceramic amphorae, undoubtedly full of wine when buried, had been carefully positioned in the south-eastern corner of the tomb (Fig 5). In the opposite north-eastern corner stood two 5th-century BC Attic vases alongside the breastplate. One red-figure example depicts five satyrs dancing in front of a cage in which an armed Herakles is bewitched in a net. The second vase is decorated with columns, symbolising a Doric temple, with a sacrificial altar and human figures standing amongst them. One of the figures plays a double flute, while the free fields are filled with vegetal decoration. Only two metallic vessels had been placed in the ashlar built grave. One is a silver cup, shaped like a phiale but flat and with two handles. The other is a large bronze hydria (water vessel) that had been ritually ‘killed’ with an axe or other sharp tool. In addition the excavations revealed three loose handles and two bases from other vessels, not to mention 11 handles and three bases. Why were these vessels deliberately dismembered? Where are their other parts? Curiously, two pits near Strelcha had also contained fragments of silver jugs, with the body and handles deposited in separate pits. These patterns seem to reflect Orphic traditions for the ritual dismembering of human beings and objects.

Unexpectedly, and despite the tomb’s otherwise rich inventory, the Svetitsa royal grave was not rich in jewellery (unlike other graves in the region). The exception is a remarkable example of the jeweller’s art. The ruler owned a signet ring bearing the image of an athlete (Fig 4), depicted with well-pronounced muscles and sitting on a flat surface. In his hands he holds a very long and thin object composed of two narrow, parallel lines. Whether the metalworker intended to specify oars or spears is uncertain. Nevertheless, this athlete is realistically depicted with rich frizzy hair to create an outstanding composition. The signet ring must have been produced in an elite workshop and is evidence of both the craftsman’s skill and the high artistic demands of Thracian society and its ruler from the second half of the 5th century BC.
Golyama Kosmatka tumulus lies approximately 2km west of the Svetitsa tumulus and measures 20m in height and approximately 90m in diameter (Figs 1-2, 6). The site is amongst the largest tumuli known from the Balkans and is similar to two others near Shipka (Ostrusha and Shushmanets), where unique temple-tombs were discovered in 1993 and 1996 respectively.

Our archaeological fieldwork points to the early 5th century BC for the date when the tumulus was erected as a sacred hill. In the second half of the same century part of the embankment was removed to make way for a monumental temple, comprising a façade, corridor, and three chambers, subsequently used as a tomb. Strangely this develop-

Fig 6 (above). The entrance to the Golyama Kosmatka tumulus lies 2km west of Svetitsa and 7km north of the royal city at Seuthopolis. Excavations in 2004 identified this site as the tomb of the great Thracian King Seuthes III, who was buried in the early 3rd century BC.

Figs 7-8 (right and below right). A life-size bronze statue head of King Seuthes III found along the path approaching the Golyama Kosmatka tumulus. The head had been deliberately dislocated from its body and buried vertically. Bronze, with ebony and semi-precious stone eyes, with a small mole on the king’s left cheek. Late 4th century BC.

Fig 9 (below). An oak-leaf wreath made of gold and consisting of two branches, 16 sprigs, 290 leaves, and dozens of fruit from the grave of King Seuthes III. Golyama Kosmatka tumulus, late 4th century BC.
Royal Thracian Tombs

ment work was left unfinished, leaving a furrow overlying the temple.

In the early 3rd century BC no less a celebrity than the great Thracian King Seuthes III was buried in this temple, located some 7km north of his royal city at Seuthopolis. In the first room of the tomb a horse had been sacrificed. The marble wings of the entrance to the second chamber had been broken in compliance with Orphic ritual. To protect the tomb against robbers, the entrances to the rectangular and round chambers had been bricked up with marble door fragments. The corridor had been set on fire and filled in with stones and earth.

Following the death of Seuthes III, and in accordance with Orphic belief, a life-size bronze statue of the king seems to have been brought from Seuthopolis to the Golyama Kosmatka tumulus. This statue, the product of a Greek master craftsman - had been cut up, with the head placed in the middle of the 6m-wide path leading to the tomb's façade. The bronze head depicts an intelligent, expressive, and noble man with richly styled hair, moustache, and beard (Figs 7-8). His facial features are individualistic, and his character is enhanced by ebony and semi-precious stone eyes set into the eye cavities. Aiming at realism, the sculptor even modelled a small mole on the man's left cheek. The head was found supported by stones to maintain its vertical position in the ground. Afterwards, starting from the periphery and moving towards the tomb entrance, the passage had been filled in with stones and earth and the façade concealed from later generations.

The temple impresses by its majestic exterior and interior. The passage approaching it is about 25m long, and an extraordinary 13m-long and 3m-high corridor runs behind the façade, aslar built and originally with a wooden beam floor. The corridor reaches a second façade, followed by three chambers (Fig 11). The first is rectangular with a sloped roof and slightly arched walls and contained a horse sacrifice. The second room is circular, with a perfectly constructed dome and was originally closed with elaborate double marble doors decorated with human head reliefs. The eastern door features radial beams, one of the Thracian incarnations of Dionysos as Sáhazios (believed to be the embodiment of the sun). The western door depicts Dionysos as Zagreus - a god related to earth and night. Colour still adheres to parts of the doors - red on the eastern side, black on the western one. This symbolic effect reflects

the sun rising from the east (the beginning of the day and the beginning of the life) and setting in the west (the end of the day and of life).

The third chamber is the most interesting and rarest amongst Thracian religious architecture (only paralleled in the temple at the Ostrusha tumulus). The room is hewn from a single granite block measuring at least 60m tons and has a second stone block as a sloped roof; in form it imitates a sarcophagus. The chamber contained carefully arranged objects considered desirable for the deceased ruler's soul in the afterlife. On earth the ruler had been recognised as a demi-god, and after death was worshiped as a hero and god according to Thracian ritual practice.

Although the precise details of this Thracian burial ritual remain obscure, it would seem that after the religious ceremonies dedicated to the cult of the sun and fire, the ruler's body was submitted to the heavenly forces through burning. To balance between cults, the ashes were offered to the earthly forces by being either spread across the ground or buried at an unknown place.

Following Orphic tradition, the marble door was broken into dozens of pieces. One decorated with a scene
Royal Thracian Tombs

related to Sabazios was placed in a conspicuous position in the sarcophagus. Set directly on top of this door fragment lay one of the most potent symbols of the king's power - an oak-leaf wreath made of gold that consisted of two branches and 16 sprigs, 290 leaves, and dozens of fruit (Fig 9). Most of the leaves had been ritually broken (presumably out of sorrow for the deceased) and scattered across the chamber. The only pottery vessel found in the chamber had been positioned to the fragment and had thus broken under the weight of the marble. Here we found vertebrae of what provisionally seems to be a snake skeleton, perhaps a deliberate deposit intended to protect the grave from profanity.

In the corner, a mortuary couch, and rectangular pan were originally covered with a thick gold-woven carpet. On the chamber's earth we recovered 130gr of gold fibre. Presumably the ruler's grave goods had been arranged carefully on this carpet. More than 700 other artefacts were discovered, mainly high-quality works of art - containers, horse trappings, and weapons in gold, silver, bronze, alabaster, clay, and leather.

In the corner at the right of the entrance three large pottery amphorae were recorded, originally filled with wine (Fig 10). For reasons which are currently unexplained, numerous fragments of the gold wreath's leaves had been deposited over the amphorae. Presumably this procedure was intended to 'sanctify' this alcoholic liquid. Two silver vessels had been placed base-upwards in front of the amphorae: a small jug with its handle separated from the body and a phiale (drinking cup for making ritual libations).

The largest quantity of vessels discovered in the tomb were located on the floor, near Goddess and the Thracian personification of Athena. The king-warrior's leather breastplate has been recovered, and awaits conservation. The chest area had been decorated in relief with a gold appliqué of a lion's head with bloodthirsty open muzzle (Fig 15), while the protective collar was made from leather, textile, and gold.

The warrior had worn a gilded bronze helmet. A gilded silver appliqué decorated with the Great Mother Goddess was soldered to the front. The ruler's large and heavy iron sword lay on the floor of the chamber, alongside remains of its iron, wood, and leather scabbard decorated with two massive rectangular appliqués. On the frontal plates standing warriors are skillfully modelled within a splendid frame of geometric elements. The ruler's weapon included two bronze greaves for protecting his lower legs (Fig 12), decorated with heads of goddesses. The goddess wears a helmet, decorated with curls falling to the sides.

In the same corner, gold horse trapping appliqués had been placed inside without heads and with a leather or textile lag. This is an extraordinary find - until now only one set of horse trappings decorations has ever come to light in Bulgaria. The head-piece (Fig 13) is a horizontal plate with a strongly stylised double-axe, the symbol of power in Thracian society. Furthermore, the plate is decorated with Thracian type palmettes (strongly turned leaves terminating in stylised birds' heads). A three-dimensional lion's head with rich mane and a dangerous open muzzle jut out from the plate. The horse trappings appliqués include six cheek-pieces from each bridle. A deer's head with enormous and heavy, branched antlers is depicted on some oval plates (Fig 14). In Thracian culture the deer was a symbol of the sun and speed; its presence on horse trappings was intended to persuade the owner that the horse had been swift and divine. Four round cheek-pieces (Fig 16) comprise two symmetrical pairs closely resembling those on both leaves of the marble door, and obviously sharing the same symbolic ideas. The gold medium allowed the craftsman to depict many fine details. The heads have frizzy hair and full lips. Pointed rays and lines radiate from one of the pairs and divide the periphery into eight triangular fields, filled in with an ornament, interpreted in Thracian art as stylised grape clusters' heads with sharpened and spiral-shaped beaks.

Additional elements of the horse trappings include palmettes and end-pieces for leather belts. Two bronze vessels were found close to them, as well as a patera with detached handle and ram's head terminal, and a jug lyre in the patera (Fig 17). The mortuary couch was free of any grave goods. Near the shallow couch were two alabaster vessels, partly destroyed by the tomb's humidity. A gold wine cup, kylix (Fig 17), lay close by, base upwards. This vessel has a graceful body, two elegant handles, bright and smooth surface, and is decorated with incised vegetal ornaments on the base.

Near the kylix was the strangest and rarest object ever found in a Thracian grave: a realistic copy of a Mediterranean mussel shell (Fig 18). The artefact is silver, with gold-plated radial ribs. The body is decorated with typical palmettes with in-turned leaves and other motifs. The object must have been used over a long time since extensive evidence of wear is visible. The purpose of the object remains unknown - it might have served to hold valuable objects, jewels, or even the king's signet ring.

The inventory in the sarcophagus of Golyama Kosmatka tumulus is amongst the richest ever found in Thracian land, with no doubt, belonging to a royal ruler. Stylistic analysis of the decorative schemes date the burial to the second half of the 4th century BC. A seal stamped onto the handle of one of the amphorae narrows the date of burial to the late 4th or early 3rd century BC. The hypothesis that the deceased was Seuthes III - the ruler of Seuthopolis - initially seemed exciting but unprovable. Certainly four bronze coins of this king found on the chamber floor supported this speculation. However, all this evidence was insufficient grounds for a positive identification, despite our enthusiasm.

Three days after our discoveries, however, once the silver vessels were cleaned, our hypothesis was confirmed: Greek letters in hammered dots on the neck and the handle of the small jug (Fig 10) suggested that the inscriptions, all uniform and beginning with the formula 'vessel of Seuthes with the weight of...'. (This is followed by reference to a number of tetradrachms, designated with letters following the Alexandrian notation system, followed by the exact weight of the metal.) Meanwhile, a computer comparison has been profiled between portraits of Seuthes III and the bronze head of the statue, resulting in a high probability that both belonged to one and the same person. This was the first time in Thracian archaeology that the identity of a ruler buried in a monumental temple has been revealed. Thus a new contribution can be added to the next textbook of Thracian history: 'The great Seuthes III was buried in a monumental temple built in Golyama Kosmatka tumulus near Shipka in the Valley of the Thracian Rulers'.

The 2004 discoveries near Shipka confirm the role the region played as a centre of Thracian political and religious life. The nature of the finds also offers new grounds to argue that the Thracians were in many ways 'partners' of their southern neighbours - Greeks and Macedonians - not only in the field of politics, but also in the fields of culture and religion for long periods of the 1st millennium BC.
Fig 13 (above, far left). King Seuthes III's grave goods included a leather or textile bag containing an extensive set of gold horse trappings. The head-piece is a horizontal plate with a strongly stylised double-axe, the symbol of power in Thracian society, with a griffin's head at centre.

Fig 14 (above, middle). One of six cheek-pieces from the King Seuthes III's bridle, depicting a deer's head with heavily branched antlers. In Thracian culture the deer was a symbol of the sun and speed.

Fig 15 (above, far right). A golden appliqué with palmettes and a roaring lion head decorated King Seuthes III's leather breastplate. Golyama Kosmatka tumulus.

Fig 16 (middle right). One of a pair of gold horse cheek-pieces decorated with a human head with frizzy hair and full lips. Golyama Kosmatka tumulus.

Fig 17 (below). A gold wine cup, kylix, from the grave of King Seuthes III. Golyama Kosmatka tumulus, 4th century BC.

Fig 18 (below right). A Mediterranean mussel shell crafted of silver, with gold-plated radial ribs, is one of the strangest and rarest objects ever found in a Thracian grave. The function of the object remains unknown - it might have held jewels or even the king's signet ring.

All illustrations courtesy of the author and the Thracian Expedition for Tumular Investigations.
At the end of the 1980s, under the direction of Zeljko Zlinik, the Sava Diving Centre of Zagreb in Croatia discovered the excellently preserved remains of a Roman shipwreck at a depth of 40m near Glavat Point on the north-western tip of the island of Mljet (Fig 3). Despite the wild enthusiasm felt by the divers over this astonishing find, emotions were soon replaced by a feeling of responsibility to preserve the site, and information about the discovery of the shipwreck was passed to underwater archaeologists in exemplary fashion. By chance, in this manner one of the most interesting shipwrecks from the entire Roman world came to light, containing a unique cargo of a type never before discovered in the Adriatic.

Over the years tantalising information about the wreck had sporadically entered the archives of the Archaeological Museum in Split, and objects from the site occasionally reached private collections. Cases such as the present collaboration between the private sector and formal authorities, however, give us hope of positive future cooperation with diving clubs that will lead to more effective protection of Croatia's ancient maritime heritage.

The island of Mljet (Latin Melita) enjoyed a rich history in antiquity. In the 1st century AD, the apostle Paul (and later martyr and saint) was famously captured by Rome and shipwrecked off the island of Melita. Even though most Biblical scholars today set this event off the island of Malta, the

Figs 1-2 (above and middle left). Three-handled ovoid clay jars containing vibrant red-orange powder, lead oxide (minium), used in antiquity as pigment to paint statues and structures. From the Mljet shipwreck, 1st century AD.

Fig 3 (above right). The island of Mljet, site of a Roman shipwreck lost with a cargo of raw glass during the 1st century AD.

Fig 4 (below left). The stern section of the Mljet shipwreck contained over 100kg of amorphous green-blue raw glass ingots. Individual fragments weighed up to 2kg.

Fig 5 (below). A member of the excavation team records examples of more than 500 domestic pottery bowls and dishes found amongst the rich composite cargo of the Mljet shipwreck.

Irena Radic-Rossi is a marine archaeologist with the Croatian Conservation Institute.
Acts of the Apostles specifically state that ‘When the fourteenth night came, since we had been driven hither-and-yonder through the Adriatic...’ Thus any wreck of the early Imperial period found in the vicinity of Mljet could theoretically belong to the vessel on which the apostle Paul travelled to Rome.

*Melita* also looms large in the story of the philosopher Agesilalus, who lived in Cilicia in Asia Minor and refused to meet the emperor Septimus Severus when he entered the city. Agesilalus’ purpose was to oppose the hypocrisy of people who, in similar circumstances, regularly shovelled their way into the front ranks to attract the attention and good will of the emperor. The scheme backfired ard, insulted by a lack of respect, Severus exiled Agesilalus and his son Oppian to the island of Melita. From his villa in exile at Pollace Bay (where the considerable remains of a Roman villa still exists), Oppian wrote his famous poems on fishing and hunting. When he later recited them to the Emperor Caracalla in Rome, he was rewarded with a pardon for his father and a gold coin for every one of his lines.

Fig 6 (below). A lead anchor stock from the 1st century AD Mljet shipwreck. The astragal (animal ankle bone) decoration at right depicts a *lucky throw*, lactic *Veneris* (*Venus’ throw*), reflecting superstitions sailors fear of the sea and desire for a safe voyage.

joints (Fig 7). The ship would have been around 20m long with a capacity of about 100 tons.

Additional finds include numerous nails, remains of the exterior protective hull coating of lead sheet, and a long lead pipe that was part of the bilge pump. A rare surprise were six olive wood shave blocks of a type used to raise sails that, in form and function, proved remarkably similar to modern examples. The contents of the ship’s hold was equally intriguing. Judging from the arrangement of the finds, it appears that the bows were packed with a cargo of mass-produced bowls and plates packed alternately (Fig 8). Some organic material, probably straw or hay, was used to cushion this breakable cargo. More than 500 examples were recovered, including 15 large and luxurious Pompeian Red Ware plates.

The central hold of the ship was occupied by lead minerals and semi-finished glass products. Oviform flat-based pots (Figs 1, 2, and 4) contained powder of a vibrant red-orange colour, lead oxide (PbO), still known today as ‘red lead’. White and grey cubes scattered around the sand around the wreck and clustered in large compact groups proved to be lead carbonate (PbCO₃) and lead sulphide (PbS: *galena*). Lead carbonate was used in antiquity to produce white lead known as cerasia. According to Pliny the Elder writing in the 1st century AD, *cerussa* occupied third place on the list of most highly valued white paints; it was also the only white shade that the Romans knew how to create artificially. *Cerasia* could also be used to formulate red lead, *cerussa usta*, known as the most effective ‘false’ version of the classical *minium* or mercury sulphide (Fig 8). In the Roman period *minium* was so valuable that a strict state monopoly was introduced on its production.

Pliny also mentioned ‘another *minium*, which few know’, lead oxide, which in Croatia has retained its Latin name into the present day, and which we discovered in the cargo of the sunken ship. The *minium* of antiquity (HgS) and the present-day variety (Pb₃O₄) are beautiful red paints used for colouring statues or the inner surfaces of buildings, and perhaps even for painting skin.

The third substance, lead sulphide or *galena*, was used to produce pure lead, which was often used in the Roman period not merely for lead paints but also for the manufacture of numerous objects essential for everyday life at sea or on land.

Dressed 21-22 type amphorae, which derived from Campania and were used to transport various fruits (Fig 10), were arranged along the sides of the cargo hold. The stern section of the hold was loaded with a large quantity of amorphous glass of a beautiful green-blue colour (Fig 4), which was most proba
bly dumped loose. The largest fragments weigh about 2kg and the total weight of the recovered glass was over 100kg. Some 70kg of similar glass is known from Pompeii and a shipwreck containing amorphous glass and finished glass products has been recorded off southern France.

Analyses of glass along the shores of the Near East have led experts to conclude that it was from this region that the primary workshops for processing glass raw materials were located in the Roman period. Raw glass was shipped from the Near East throughout the Mediterranean to secondary workshops (or turning into finished products). Sand from the mouth of the Belus River (north of Haifa, Israel) and natron (soda) from the western delta of the Nile in Egypt were exclusive raw materials processed in custom-built tanks into immense blocks of glass weighing up to 7-9 tons (as found on Late Roman sites in Israel). Such blocks were then broken up into smaller transportable pieces, which ships loaded as cargo and saleable ballast.

In addition to the production of glass utensils, amorphous glass also served to produce pottery glaze (to reduce the temperature needed to melt glass and make it brilliant and transparent). Given that our cargo also included minium, today still the best known component for producing lead glaze, it may be presumed that these raw materials were procured for this purpose.

The stern of the ship was filled with elongated amphorae with a cylindrical ribbed body (Richborough Type S27) that originated on the Italian islet of Lipari, and were perhaps used to transport the mineral alum, used in medicine and for dying fabric. Not far from the stern of the ship was the lead stock of a wooden Roman anchor (Fig 6), decorated unusually with four astragals (small bones from the ankle joints of sheep or goats used in the Roman period for playing games). When thrown the bones would land on one of four sides: the convex side gave three, the concave four, and the two narrow sides one and six points respectively. The worst throw that a player might make was canis (the dog), when all the bones showed the same number.

By contrast, the best throw, iactum Veneris (Venus’ throw), was when each of the bones fell on a different side (scoring one, three, four, and six points). Just such a result is depicted on the Miljet anchor stock, symbolising the need and desire of all sailors for good luck at sea. In this case, however, it appears that Venus failed to bestow her favour on the unfortunate ship; the ‘lucky anchor’ was never even deployed.

The origin and destination of the lost ship and the reasons why it was wrecked remain uncertain. Any one of the large harbours of the Roman province of Dalmatia, such as Salona or Narona would have been stocked with goods available from all corners of the Mediterranean. The lead minerals and semi-finished products could have arrived overland from the major mines in the area of Srebrenica in Bosnia (Roman Argentaria). Perhaps the ship had set sail from one of these harbours, loaded with raw material intended for a specialist workshop centre. Provisional data hints that the ship sank due to fire, alongside carbonised wood a completely burnt Roman coin was found in the mast step.

The finds from the shipwreck at Miljet have enriched the marine archaeology collections of the Maritime Museum in Dubrovnik, and the director of the museum, Anica Kusic, has organised an exhibition to present the fascinating results of this underwater excavation to the public. We hope that future finds will grace a permanent exhibit at the Maritime Museum.
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FACILIS FINDS HIS BONES

Philip J. Wise reveals the latest research on a Roman military tombstone from Colchester.

Open any book on the Roman army and you will probably find a photograph of the tombstone of Marcus Favonius Facilis, a centurion of the Twentieth Legion (Fig 1). Facilis' tombstone bears the finest representation of a centurion from Roman Britain and there are few comparable images, even from within the wider empire. This tombstone and a possible associated burial have been studied recently as part of a major research project at Colchester Museums. Earlier results of this project were previously reported in Minerva ('Longinus Finds his Face', May/June 2001, pp. 49-59).

The tombstone is in the form of a full-length representation of Marcus Favonius Facilis, set within an ornamental frame and accompanied by a memorial inscription (Fig 1). Facilis is shown in full uniform: cloak, tunic, metal cuirass, greaves, short boots, and military belt, from which hangs his dagger (Figs 2-3). His left hand rests on the pommel of his sword slung from a baldric, and in his right hand he holds his badge of rank, a vina-staff. His head is particularly striking, with the hair worn in the current Roman fashion, described by Professor J.M.C. Toynbee as 'the most portrait-like of any face on a funerary relief from Roman Britain'.

According to Professor Toynbee, Facilis' monument is possibly the earliest surviving Roman sculpture to be carved in Britain. Since Facilis is not described in the inscription as a veteran, his tombstone must date from the period of the legionary fortress at Colchester's occupation, which had ended by AD 49. It is also significant that there are many similarities between the tombstone in the Museo Maffeiiano, Verona, of Quintus Sertorius Festus, a centurion of the XI Claudia, which is dated to shortly after AD 42. Common features include placing the figure in a niche and the standing pose with the right hand holding a vina-staff.

The tombstone of Marcus Favonius Facilis was discovered in 1868 within the large western cemetery outside the Roman settlement at Colchester. This discovery was the result of a conscious decision by a local antiquarian George Joslin (1821-1898) to search for Roman relics around his home. A contemporary letter written to the Society of Antiquaries of London by the Reverend J.H. Pollexfen, himself a Colchester antiquarian, states that 'Mr Joslin had purchased a piece of ground in Beverley Road for the sole purpose of making excavations' and 'was rewarded by the discovery of the stone...'. The tombstone was a star exhibit in the private museum of Mr Joslin until he sold his collection to Colchester Corporation in 1893. Facilis has been on display in Colchester Castle Museum ever since.

In the first published account of the finding of the tombstone, which appeared in 1873, details are given of

Fig 1 (above left). The limestone tombstone of Marcus Favonius Facilis, one of the most famous antiquities from Roman Britain.

Fig 2 (above right). The head of Marcus Favonius Facilis is believed to be modelled on that of the Emperor Claudius.

Fig 3 (below). The decoration on the military belt and the form of the dagger handle are clearly visible.

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The current phase of research has concentrated on two areas: a geological study of the stone from which the tombstone was cut, in order to establish its origins, and an analysis of the associated human remains, to determine if these could be those of Facillis. The geological study was undertaken by Kevin Hayward of the University of Reading, who used a variety of petrological and geochemical techniques, including comparative thin section analysis, X-ray fluorescence, and stable isotope analysis. The analyses agree that the tombstone is made of a grey white variety of coral limestone. After exhaustive research Hayward concluded that this rock was Lothringer Freestone, which is found in north eastern France at Larroy (Les Port à Mousson), near Nancy. Lothringer Freestone has been identified as the construction material in many 1st-century funerary monuments (and examples of monumental architecture) along the Rhineland frontier of the Roman Empire. As well as studying Facillis’ tombstone, Hayward also sampled a fragment of building stone from the Temple of Claudius in Colchester, whose construction is believed to have begun shortly after the death of the emperor in AD 54 and this too proved to be Lothringer Freestone.

The implications of this research are considerable. Firstly, the use of Lothringer Freestone in the immediate post-conquest period at Colchester is unique in Roman Britain. Secondly, the use of imported freestone at this early phase of the Roman conquest suggests there was no knowledge of Britain freestone resources. Thirdly, the connection between the Roman army and the use of this freestone is unquestionable. The quarries at Larroy are associated with Roman military inscriptions, while Lothringer Freestone was used in mid-1st century military tombstones at Nerves (near Düsseldorf), Mainz, Bonn, Cologne, and Nijmegen. Amongst these, the tombstone of the soldier Tiberius Iuliaus Pandocus from Neuss is especially significant as this was the pre-invasion base of the Twentieth Legion, and possibly of Facillis himself. Examples of monumental architecture from the Flavian principia at Nijmegen constructed with this material have also been found. Finally, the use of this continental freestone in mid-1st century full length military tombstones at Colchester and the Rhineland strongly suggests that army stone masons were brought over from the continent post-conquest to carve in this style. In Pre-Boudican Colchester, however, they brought the freestone over too.

While this research into the geology of the tombstone was underway, in 2003 the opportunity arose to study the cremated human bones found near Facillis’ tombstone for the first time (Fig 5). The local archaeological society, the Colchester Archaeological Group, generously offered to pay for the research using a bequest from one of its members, the late Dennis Tripp. The study was undertaken by Dr. Pauline Gask of the University of Oxford. Luxurious objects at the burial site of the Museum of London. He noted that only about one-quarter of the average weight of bone from the cremation of a human adult body was present – nonetheless some significant observations were possible. White concluded that the cremation burial was of a single human individual with no other bones, human or animal, present. From surviving fragments of the skull and left scapula (shoulder blade) it was possible to determine that the deceased was male. Study of the roots of two teeth in the mandible (lower jaw) suggested that the age at death was in the upper part of the range 26 to 35 years. The deceased had lost one tooth during his life, possibly the result of infection, and there were signs of arthritis in his spine, possibly, though not certainly, resulting from his occupation. Lastly, there was a curious green stain on the left scapula, which might represent evidence for a copper alloy cloak pin that the deceased was wearing at the time of his cremation.

All this data is consistent with an identification of the cremation as that of Facillis himself. The significance of the determination of the sex of the individual is self-evident, but the age at death requires some explanation. In general terms it might be expected that a centurion would have seen several years’ military service, since throughout the Roman period the majority of centurions were promoted from the ranks of the legions. They would therefore have had to serve in various junior positions before becoming centurions. For example, M. Petronius Fortunatus was commissioned as a centurion at the age of 29 according to his memorial inscription from Cilicia in modern Tunisia. The case is strengthened by the evidence of good health and an active life style, which are surely compatible with a military career. Lastly we have the inscription itself, which in its original abbreviated Latin includes the phrase "i[psus] i[unius] e[cce]" - hence he is buried. Taken together we are unlikely to find much better evidence to connect an ancient burial with a named individual and, when it is remembered that the individual in question died nearly 2000 years ago, this is surely remarkable.

The tombstone of Marcus Jovianus Facillis can be visited at Colchester’s Castle Museum alongside other major antiquities from this one-time capital of Roman Britain: www.colchestermuseums.org.uk.
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Chinese Art in the USA

THE 'WU FAMILY SHRINE' IN CONTEXT

Filippo Salviati

The Princeton University Art Museum is currently presenting the exhibition 'Recording China's Past: Art, Archaeology and Architecture of the Wu Family's Shrines' (until June 26) which, in scope, goes well beyond the mere display of a number of objects gathered together to illustrate a theme. The exhibition is, in fact, an event planned in order to present to the general public and to scholars the results of a five-year research project conducted by a group of 40 international experts from the United States, Canada, Europe, and China. Under the supervision of Gary Y. Liu, Curator of Asian Art at the Princeton University Art Museum, this team has been reassessing one of the best-known archaeological sites in China, the so-called 'Wu Liang shrines'. This is a funerary complex thought to have been erected in the mid-2nd century AD at the beginning of the Eastern Han dynasty for the Confucian scholar Wu Liang and located in Jiaxiang county, south-western Shandong province, Eastern China.

This monument is most famous for its stone low-reliefs carved with inscriptions and scenes representing mythical figures, omens, exemplary men and women, and sovereigns. It has been known and studied for around 1000 years by Chinese and Western scholars. Now, many of the long-held assumptions about the Wu Liang funerary complex - including its date and even its attribution to the Wu family - are being challenged on the basis of new research, archaeological evidence, and scientific analysis of the reliefs presented in the exhibition and its catalogue.

The Wu Liang shrines first attracted the attention of Chinese scholars from at least the mid-11th century AD (Song dynasty), when the scholar, statesman, and historian, Ou Yangxu (AD 1007-1072) published two inscriptions carved on stone tablets discovered at the site by chance. The importance of the monument resided in the fact that the shrine was securely datable to the Han dynasty (206 BC - AD 220). Hence, the inscribed steles and carved pictorial stones which were part of the underground architectonic structures of the stone tomb, represented a primary source of information about this ancient dynasty.

However, at that time scholarship was mainly concerned with collecting and cataloguing ancient objects and with the study of inscriptions. For this reason, until the 18th century, scholars based their research on rubbings obtained from the few architectural elements discovered and published since the Song dynasty, and focused their attention on the inscriptions and the 'clerical-script' calligraphy, typical of the Han dynasty.

The first major advance in research took place in 1786, when the antiquarian Huang Yi (1744-1802) visited the site. Repeated floods and silt deposits from the Yellow River had destroyed the original stone chambers of the Wu shrines, buried and scattered the architectural elements, and made it impossible to appraise how the funerary monument would have originally looked. The appalling conditions of the site induced Huang Yi to start the first planned archaeological excavation ever conducted in China in order to recover the fragments of the shrines, to protect them from further natural and human vandalism (some of the carved stones had been removed, ending up in private hands), and to house them in a special 'preservation hall' built on site, where the Han period reliefs could be admired and studied at ease.

Huang Yi was also the first scholar to put together the excavated stone slabs in a coherent assemblage in an attempt to reconstruct the original appearance of the funerary monument, a 'puzzle' which scholars continue to try and unravel today. Thanks to the work of Huang Yi, Western scholars who visited the site at the end of the 19th and early 20th century were able to obtain rubbings of the pictorial stone slabs and inscriptions. In 1881 Stephen Russell brought the first set of 23 rubbings to Europe, thus provoking the first wave of interest on this monument and kick-starting Western scholarship on the subject. Though pillaging of the site did not come to an end (a carved limestone column now in the Ethnological Museum in Berlin, for example, has been recognised as originally part of the Wu shrines complex), following the path laid down by their Chinese colleagues, Western scholars mostly relied on these rubbings to pursue the study of the Wu Liang shrines. Just such a group of rubbings form part of the Princeton University Art Museum collections and the core of the exhibition.
However, since the 1980s the increasing discoveries of tomb complexes in China has expanded our views and understanding of funerary architecture and mortuary practices during the Han dynasty. The Wu shrine itself, now listed by the Chinese authorities as one of the most important archaeological sites in China, has been the focus of recent excavation and survey. The discovery in Jiaxiang county of additional pictorial stones carved in a style similar to those of the Wu shrines, has raised questions about the possible presence of a local workshop. Three new tombs brought to light at the site have prompted a reconsideration of the layout, dates, building practices, and burial ceremonies related to the Wu Liang funerary complex.

These and many other questions are addressed in detail in the exhibition catalogue. They were discussed in an international symposium held in Princeton during the weekend of 30 April to 1 May 2004. Visitors to the exhibition can now enjoy a reconstruction of how the Wu shrines may have originally appeared in a virtual reality three-dimensional 'fly-through'.

To illustrate Han period beliefs and concerns in the afterlife and the funerary practices of the period, the exhibition also brings together 60 objects from the museum holdings and those loaned by private and public collections (Figs 1-3, 6). These include many brass rubbings and so-called mingqi or 'brilliant artefacts', objects especially crafted to accompany the deceased in their tombs, standard accessories from the Han dynasty onwards. They include a splendid gilt-bronze lamp in the shape of a standing attendant armed with a sword hung at the waist (Fig 1); delicately moulded pottery figurines (with traces of the original pigments) representing dancers performing the so-called 'long sleeve' dance (Fig 5); coloured wooden and terracotta images of attendants (Figs 2-3); green-glazed architectural models, and ritual bronzes.

The objects presented in 'Recarving China's Past' serve mostly to provide three-dimensional counterparts to the two-dimensional blackened images on the rubbings on view and offer an idea of Han period beliefs. Unfortunately, they lack archaeological contexts, some having been acquired in recent years on the international antiquities market. However, archaeology does play a crucial role in the companion exhibition 'Providing for the Afterlife: "Brilliant Artefacts" from Shandong', on view until 4 June at the China Institute, New York, co-curated by Cary Y. Liu and Susan L. Beningson. This exhibition focuses on artefacts recently excavated from princely tombs of the Western Han dynasty (206 BC - AD 9) located in Shandong province (Figs 4, 6). It aims to illustrate how objects ritually placed in tombs served to convey a 'picture' of the afterlife and to give the deceased a position in the next world equaling his or her status in life.

This process required an enormous amount of human labour and resources in the construction of tombs, echoing the palatial residences of Han aristocrats, and is best exemplified by the find from the burial place of Liu Kuan (r. 97-85 BC), the last ruler of the Jibei 'kingdom'. This was one of several commanderies or administrative units into which the Han emperors had subdivided their vast territories.

Liu Kuan's tomb, the largest rockcut Western Han example so far discovered, has yielded a number of precious and interesting artefacts, including an 18-piece face cover in jade. It was a common belief during the Han dynasty that jade, a material prized in China since the Neolithic, helped to preserve the body of the deceased from decay. The period is famous for jade suits discovered in tombs that encased the bodies of the deceased, such as that of Prince Liu Sheng found at Mashang, Hubel province. In this case it is known from Chinese literature that Liu Kuan had behaved improperly with his father's widow - something unacceptable by Confucian standards of the time. He was granted a high-status burial but only provided with a jade face cover rather than an entire suit. Despite the efforts put into building an impressive and richly furnished tomb, naturally nobody knows how he was received and treated in the afterlife on the basis of his licentious behaviour.
The special theme for the 126th meeting in Boston of the Archaeological Institute of America, 6-9 January, was underwater and maritime archaeology. The Gold Medal Colloquium, 'The Ancient Mariners', was held in honour of Lionel Casson, Professor Emeritus of New York University, who received the society's Gold Medal Award for Distinguished Archaeological Achievement. Side-scan sonar, remote-operated vehicles and underwater vehicles have presented the contemporary archaeologist with the ability to work at significant depths beyond the scope of their predecessors. Robotic equipment is being developed which will equal, and probably even surpass, the work previously accomplished by divers. Extensive surveys of deepwater shipwrecks are being conducted. Legal and scientific issues are a problem where wrecks lie in international waters because treasure-hunting is steadily increasing as the new equipment is made available.

The meeting also featured a workshop on 'Iraq 2004-2005: Museums, Antiquities, and Archaeological Sites', with panelists including Donny George, Burhan Shiraki, and Abdul Azziz Hameed from Baghdad; John Russell, Zalib Bahrami, Gaetano Palmirome, Roberto Parpetti, and Giovanni Curatola. Reports were presented on the various programs that have been conducted in Iraq over the past year. The Iraq Museum, under the direction of Dr George, is being refurbished with funds from the US Department of State, with additional contributions from the Iraq-Italian Center for the Restoration of Monuments (Dr Parpetti) and UNESCO. Dr Russell was presented with the society's Outstanding Public Service Award for his work in postwar Iraq.

This year's regular sessions included 'European Prehistory'; 'The Early and Middle Bronze Age Aegean'; 'Aegian Art and Culture'; 'Neoplatiral Crete and Beyond'; 'Myconian Greece'; 'Greek Art and Aesthetics'; 'Greek Cult and Sanctuaries'; 'Topography and Monuments of Athens'; 'Quarries and Construction in the Greek World'; 'Domestic Architecture in Greece and the Roman East'; 'Amphitheater and Circus'; 'Roman Sculpture'; 'Roman Iconography'; 'Roman Painting'; 'Pompeii'; 'Rome: Urbis and Suburbum'; 'The European Provinces of the Roman Empire'; 'Art in the Roman East'; 'Roman Military Sites in the East'; 'Africa Precolonial'; 'Texts in Context in the Roman World'; 'Hellenistic and Roman Coinage'; 'Excavation and Survey in the Aegean'; 'Research on harbors in the Greek-Roman World'; 'Research in the Black Sea Region'; 'Fieldwork on Cyprus'; 'Interactions Between Greece and the Near East'; 'Architecture in the Near East and

Hieroglyphs'; 'Survey and Excavation in Anatolia'; 'The Archaeology of Ships and Shipwrecks'; 'Eating and Excreting in the Ancient World'; 'The Interpretation of Artifacts and Assemblages'; 'History of Archaeological Studies'. Workshops were held on 'Ancient and Modern Imperialism'; 'Classical Archaeology in the Caucasus'; 'Teaching Ancient Technologies through Experimental Archaeology'; and 'Digital Photography'.

Fig 2. An engraved stone plaque of the 'Biomorphic Whiskered' type. Iberia, late Neolithic and Copper Age, c. 3000-2500 BC. II. 11. Scm. Museo Provincial de Huella, Spain. From Gonçalves, 1993, fig. 28.
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The president’s plenary session for 2005 was devoted to ‘The State of the Fields: Archaeology’s Interaction with History, Art History, Philology, and Anthropology in the Academic Context’. The two annual joint AIA/American Philological Association colloquia were on ‘How Hellenistic was Hellenistic Sparta? Continuity, Change, and Intercultural Contact in 3rd-Century Laconia’ and ‘Women and Death: Rethinking Funerary Remains, Ritual, and Representation in Bronze Age and Historical Greece’.


The writer has again abstracted some of the more interesting papers offered at the meeting. The complete published abstracts of the 106th Annual Meeting, 190 pages, are available from the David Brown Book Company (tel. 1 800 791-9354) for $19.95.

Fig. 3. Drawing of a large enthroned female in a Late Bronze Age fresco from the upper floor of Xeste 3, Akrotiri. Drawing: courtesy of Dr John G. Younger, University of Kansas.

Fig. 4. Late Bronze Age fresco from the upper floor of Xeste 3, Akrotiri. A large enthroned female on a stepped architectural platform is flanked by a blue monkey and a leashed griffon: to the left, a girl picks cactus flowers. Photo: courtesy Dr John G. Younger, University of Kansas.

Dr Paul Rehak passed away on 5 June 2005. His paper was read by Dr John G. Younger.

MINERVA 44
has been based on iconographic attributes rather than details of individual portraits. The author suggests that these reliefs represent a new form of historical narrative in Late Classical art by blending Greek artistic styles with Near Eastern narrative modes rather than using individual portrait features as has been previously believed. Thus the images of Alexander on the Sidonian sarcophagus would have formed part of a visual program justifying the patron's authority by imbuing him with the attributes traditionally associated with powerful rulers in Near Eastern art, of which Alexander was simply the most recent and notable example.


It is proposed that the maenads on neo-Attic marble reliefs were based on Greek bronze relief vessels which transmitted their types from late 5th century Attic marble reliefs. These bronze vessels were kept securely in Greek sanctuaries until they were plundered by Romans and Aegaean pirates in the mid- to late 2nd century BC. Examples of six neo-Attic maenad types can be seen on just two well-known bronze kraters, the late 5th century Maenadenskruk in Berlin and the Derveni krater, c. 380-350 BC, in Thessaloniki (Fig 6). Some of the maenad types on these kraters may be compared to contemporary Attic red-figure vase painting.

A NEW READING OF THE BELVEDERE ALTAR. Bridget A. Buxton (University of Auckland).

The Belvedere altar (Fig 7) is one of the few major Roman monuments known which portrays members of the Augustan household. The central male figure on the ‘apotheosis’ panel has been previously identified as Aeneas, Romulus, Julius Caesar, Augustus, or Agrippa. Based on a new reading of the inscription on the altar, it is proposed that it is Nero Claudius Drusus, son of Livia and brother of Tiberius, at his funeral in Rome in 9 BC. Nero and the other Julio-Claudian princes depicted on this monument, who observe the apotheosis, are thus associated with the cults of the ancient tutelary deities, assimilating them to the lares Augusti and Divoci, and giving them ancient and divine sanction as future rulers of Rome.

PICTURES ON A WALL: NEWLY IDENTIFIED PORTRAITS OF LIVIA AND JULIA IN THE VILLA FARNESINA. Sara Chumbley (University of Texas at Austin).

Both the Villa at Boscotrecase and the Villa Farnesina in Rome belonged to Agrippa, son-in-law of Augustus, and both contain portraits of imperial family members in their wall or ceiling decoration. Maxwell Anderson had proposed that the portrait medallions in Cubicula 15 at Boscotrecase were portraits of Livia and Julia. It is now suggested that the two small rectangular stuccoed panels on the ceilings of Cubicula D and E in the Villa Farnesina also depict the wife and daughter of Augustus. The identifications are supported by well-known portraits of the two.


A number of parts of finely-carved, large-scale ivory statues were illicitly excavated several years ago near Anguillara, 30km north of Rome, including an ivory face (see Minerva, November/December 2003, p.3), arms, hands, feet, an ear, and hair from at least three figures. Among the first attributions for these statues, carved in the Classical style, were the 5th century BC Greek sculptor Phidias and the 4th century artists Euphranor or Praxiteles. It has been suggested that the well-preserved face was Apollo, his mother Leto, his sister Artemis, Athena, and even a Roman portrait. Careful analysis indicates that they are classicising works of the mid-2nd century AD.

Fig 5. Detail of a hunting scene from the Alexander Sarcophagus. Archaeological Museum, Istanbul. Photo: Hirmer Photoarchiv 571.2089.

Fig 6. Detail of the Derveni krater, c. 380-350 BC. Photo credit: Hirmer Photoarchiv, Munich.

Fig 7. The Belvedere Altar, depicting Nero Claudius Drusus, son of Livia and brother of Tiberius, at his funeral in Rome in 9 BC according to a new interpretation by Bridget A. Buxton of the University of Auckland). Museo Gregoriano Profano, Vatican. Photo: DAI 75.1289.
THE ANCIENT COIN MARKET: THE YEAR IN REVIEW

Eric McFadden and Italo Vecchi

The past year has been an eventful time in the ancient coin market. Volume has continued to shift into auction and internet business, and away from the old-style dealer to collector relationship. Political moves have intensified to restrict the collecting of cultural items, including coins, but collectors have been standing their ground and are beginning to defend themselves. Prices have risen significantly for better material.

The trend toward auctions, instead of private transactions, has been evident for several years. Sellers prefer to sell in auction, where they feel confident they are getting market prices. Buyers prefer to buy in auction, where they have the perception that they are buying at market price in competition. Buyers also value the comfort that comes from the public nature of the transaction: with a sale visible to the international community, a provenance is established for the future, and any questions of authenticity or title are assumed to be resolved.

Traditional private dealing is also being replaced by the internet. Almost all of the major dealers, as well as many smaller ones, have their own websites. Although the internet business is still quite fragmented, efforts are being made to coordinate it. Bill Puetz has built his VCoins site (www.vcoins.com) into a widely used portal for ancient coins, boasting listings by 84 dealers (and ‘11 coming soon!’), currently with 38,000 items being offered and total asking prices exceeding $7 million.

Almost all the ‘traditional’ auctions are available online as well as in printed format, and Sixbid (www.sixbid.com) has established itself as the convenient site at which to find most of the major auctions. Dr. Hubert Lanz (of Munich’s Numismatik Lanz), the original driving force behind Sixbid, says that the days are over when a dealer or auction house can hope to keep private clients from discovering the broader market; collectors now have easy access to all the major houses.

Like much of the art market, the ancient coin market has been made much more transparent, thanks to A.J. Gadlin’s excellent searchable database of major auction results (www.coinarchives.com), which is provided free as a public service. An important London dealer in old master paintings recently described to us how dealer markups on paintings had been significantly eroded by such web citations: now every buyer who walks into a gallery can determine the last sales record for any painting that has recently been sold in auction. Ancient coin collectors contemplating a purchase now have the same ability to check previous price records for their intended purchase, as well as for comparable examples.

Online auctions have become increasingly popular. The leader remains eBay (www.ebay.com), where, as this column is being written, 434 ancient coin lots are on offer. This internet site has transformed the market by enabling far-flung collectors and small dealers to offer their coins directly onto the international market, although concerns about authenticity and wariness about the possible unreliability of sellers continue to inhibit some potential buyers. Among dealers holding their own online auctions, the most consistent has been the authors’ own firm, Classical Numismatic Group (www.cngcoins.com). As we write, CNG’s 110th electronic auction (each lasting two weeks) has 282 lots on offer.

While the internet has dramatically improved access to the worldwide market in ancient coins, at the same time collectors have faced political efforts during the past year to restrict the trade. The American Institute of Archeology (AIA) has led attempts in the US to limit the trade in cultural property, on the rationale that the existence of a market in archaeological items encourages the looting of archaeological sites in ‘source’ countries. Under the influence of AIA lobbying and in the aftermath of reports (later proved incorrect) that the Baghdad Museum had been emptied of its treasures, the US passed The Emergency Protection for Iraqi Cultural Antiquities Act of 2004. It is yet to be seen how this act will be enforced once the regulations have been drafted and put into effect. Similar US legislation has been proposed for material from Afghanistan, and the US is currently considering a request from China to restrict the importation of

Figs 3-4. Silver year five shekel coin of the First Jewish Revolt, AD 70. Diam. 2.2 cm.

Figs 5-6. Silver tetradrachm minted at Naxos c. 415 BC, with obverse Dionysus adored with an ivy-wreath, and reverse naked Silenus drinking from a kantharos. Diam. 2.1 cm.

Figs 7-8. A silver decadrachm of Syracuse by Kimon, c. 404-400 BC. Obverse a quadriga at speed with prancing horses driven by a female charioteer; above Nike flying right, below a display of a shield, crested helmet, and cuirass. Reverse, head of Arethusa and three dolphins. Diam. 3.7 cm.

Eric McFadden is Senior Director and Italo Vecchi is Managing Director of Europe at The Classical Numismatic Group (www.cngcoins.com).
Chinese cultural objects. In Europe, Switzerland is in the process of implementing the Federal Act on the International Transfer of Cultural Property, which will regulate both the import and export of cultural property. As in the case of the US, it remains to be seen how these Swiss regulations will be enforced.

In response to threats of regulation, the pro-trade lobby has taken steps to organise itself. American lawyer Peter Tompa of Washington, DC, has been at the forefront of efforts in the US to call attention to the benefits of collecting and to the contributions that collectors have made to scholarship over the years. Wayne Sayles, founder of The Collector magazine, has formed a new organisation, the Ancient Coin Collectors Guild (www.accg.us) to support the rights of collectors. In Europe, the Italian government under Silvio Berlusconi (reportedly a collector himself) has proposed legislation that would legitimise the largely proscribed antiquity trade in that country.

Amidst all these developments on the technological and political fronts, the market in ancient coins has been thriving. In the first major sale of spring 2004, Leu Numismatics of Zurich auctioned the outstanding BCD collection of the coinage of Olympia. One of the many highlights was a silver stater signed by Polykko on celebrating the 100th Olympiad in 380 BC (Figs 1-2). Described as "possibly the finest of private coinage of the era" within the entire repertoire of Greek numismatic art...and...surely one of the most beautiful of all the coins struck in the 4th century", it sold to Geneva dealer Michel Bendenou, bidding on behalf of a private collector, for SF164,000 against an estimate of only SF15,000. The following day the second Leu auction was highlighted by an extremely rare year 5 silver shekel of the Jewish War (AD 66-70), which sold to a telephone bidder for SF105,000 against an estimate of SF37,000 (Figs 3-4).

Numismatica Ars Classica in Zurich maintained its usual high standard with its Auction 27 of 12 May, which included some exceptional Greek coins: a tetrachron of Naxos made SF180,000 to a commission bidder against an estimate of $80,000 (Figs 15-16); a tetrachron of Syracuse signed by Kimon, went for SF120,000 to a commission bidder against an estimate of SF100,000; and a beautiful decadrachm by Kimon realised SF76,000 to Classical Numismatic Group over an estimate of just SF50,000. Our early electrum of Lepidus which realised SF95,000 to an American collector bidding on the telephone over an estimate of SF60,000; a 5-aurei medallion of Diocletian from the Arras find which fetched SF440,000 to an Italian commission bidder over an estimate of SF350,000 (Figs 9-10); and an 8-aurei medallion of Maxentius, which realised SF625,000 to the same Italian commission bidder over an estimate of SF400,000.

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In January 2005 a series of auctions was held in conjunction with the New York International Numismatic Convention. Los Angeles dealer Rob Freeman (Freeman & Sea) and Harlan Berk of Chicago teamed up to hold their first joint auction, Gemini. An extremely rare silver tetradrachm of Seleucid king Achaeus fetched $82,000 against an estimate of $60,000 (Figs 11-12). Among the highest quality Roman coins, a sestertius of Britannicus, described as "undeniably the finest known", sold to a commission bidder for $70,000 against an estimate of $60,000 (Figs 13-14).

Also in New York, Classical Numismatic Group held its annual Triton auction, which included a number of collections with a particularly strong in Greek coins. The cover coin, a silver tetradrachm of Akras, fetched $240,000 to an American collector against an estimate of $200,000 (Figs 15-16). Among the high quality Roman coins, a sestertius of Philip I from the Weller collection, an exceptional example, but one of the most common sesteriti in the Roman series, fetched $13,500 against an estimate of $5000; surely a record for Philip I and an indication of the current premium for high quality.

Figs 9-10. A five-aurei medallion of Diocletian minted at Trier, c. AD 303. Obverse, laureate bust in imperial mantle; reverse, two emperors, togate, sacrificing over an altar. Diam. 3.2 cm.

Figs 11-12. A silver tetradrachm of the Seleucid king Achaeus minted at Sardes, 220 or 214 BC. Reverse, Athena Promachos with spear and shield. Diam. 3.2 cm.

Figs 13-14. Sestertius of Britannicus from a Thracian mint, AD 51-54. Reverse, Mars with spear and shield. Diam. 3.6 cm.

Figs 15-16. Tetradrachm of Akras, c. 414-413 BC, with eagles standing on the upturned body of a dead hare on the obverse, and reverse Skyla swimming beneath a crab. Diam. 2.6 cm.

Illustrations - Figs 1-4: courtesy Leu Numismatics, Zurich; Figs 5-10: courtesy Numismatica Ars Classica, Zurich; Figs 11-14: Harlan J. Berk Ltd and Freeman & Sea; Figs 15-16: Classical Numismatic Group.
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NUMISMATIC CALENDAR

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2-4 May. GERHARD HIRSCH NACHF. Coins and Medals. Munich, Germany. E-mail: coi@hirsch.com; pxserve.com.

3 May. BALDWIN’S AUCTIONS. Ancient, British and World Coins. London. Tel: (44) 20 7930 6879; e-mail: auctions@baldwin.sh.

6-7 May. LEIPZIGER MÜNZHANDLUNG. General Sale 44. Leipzig, Germany. Tel: (49) 341-124 790; e-mail: info@numismatik-online.de.

9 May. ARETUSA/TKALEC. Ancient coins and Renaissance medals. Zurich, Switzerland. Tel: (41) 1251 8229; email: coin@tkalec.ch; www.coin- tkalec.ch.

10 May. LEU NUMISMATIK. Roman Gold Coins. Zurich, Switzerland. Tel: (41) 44-211-4772; email: info@leu-numismatik.com.

11-12 May. NUMISMATICA ARS CLASSICA. Ancient coins. Zurich, Switzerland. Tel: (41) 1261 1701; email: arsclassica@access.ch; www.arsclassica- coins.com.

30-31 May. NUMISMATIK LANZ. Ancient, ‘migration’, and medieval coinage. Munich, Germany. Tel: (49) 89-299070; info@numismatik.de.

30 June. SPINK & SON LTD. Ancient, Islamic, English. London. Tel: (44) 20 7563 4000; e-mail: info@spink.com.

LECTURES UNITED KINGDOM
London

24 May. The East India Mint at Bombay, 1665-1716. Shailendra Bhardare, British Numismatic Society. Warburg Institute, London, 6.00pm.

21 June. Royal Numismatic Society AGM and Presidential Address: Joe Carr, Society of Antiquaries, Burlington House, 5.30pm.

EXHIBITIONS
ENGLAND
London
WEALTH OF AFRICA: 4000 YEARS OF MONEY AND TRADE. Africa’s long and rich history spans ancient kingdoms, colonialism, and independence. The exhibition examines this complex continent through its money, from coins to copper ingots, talia cloth, and cowrie shells. THE BRITISH MUSEUM (ROOM 69A) (44) 20 7323 8299, Until 26 June.

Oxford
THE LOST EMPEROR: ROMAN HISTORY FROM OXFORDSHIRE. Display of the remarkable Roman coin found just outside Oxford, and its hoard of 5000 coins in a Roman jar. THE Ashmolean MUSEUM (44) 1865 278058, e-mail: coinroom@ashmolean.ox.ac.uk, Until 24 July.

ITALY
Padua
PALAZZO ZUCKERMANN. A new museum complex located near the Roman amphitheatre exhibiting a series of private collections of works of art from different periods bequeathed to the city. The most important is the Bottacic Collection assembled in Trieste in the 19th century and famous for its coins and medals. One of the most important collections in Europe. Holdings range from early Greek coins to Roman, Byzantine, Longobard, & Islamic. PALAZZO ZUCKERMANN (39) 049 820453. Permanent.

Rome
CAPITOLINE COIN AND MEDAL COLLECTION. Established in 1872 through Ludovico Stanzani’s bequest of his collection of ancient coins and precious gems. Major further holdings include donations given by Augusto Castellani, 456 Roman and Byzantine gold coins by Giampietro Campana, and Giulio Bignami’s collection of Roman Republican coins found in Rome during excavations and development work in the capital. Also on display is the ‘Treasure of Via Alessandri’ (17kg of gold coins and jewellery) found in 1933 during the construction of the Via dei Fori Imperiali, CAPITOLINE MUSEUMS (39) 06 3996 7800; www.museicapitolini.org. Permanent.

SWITZERLAND
Geneva
A THOUSAND AND ONE DENARI OF THE ROMAN REPUBLIC. A large collection of Roman silver coins dating from 280-41 BC. In this display the collection is joined by rare gold coins and carved gems from the museum’s collections, together with other objects linked to the period and to the coins’ iconography. MUSÉE D’ART ET D’HISTOIRE VILLE DE GENEVE (41) 22 418 26 00 (www.mah.ville.ge.ch). Permanent.
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THE ART NEWSPAPER
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From Slave to Pharaoh: The Black Experience of Ancient Egypt
Donald B. Redford
Hardback, £32, $44.95.

There are some, particularly amongst American academics, who still hold that Cleopatra VII was black, and not the Macedonian Greek that was her true lineage. Fortunately Professor Redford is not of that non-sensical persuasion. However, many people reading about ancient Egypt do not realise that the black element is an important, but not very well known, part of Egypt's history. This was brought to the fore in Dr Robert Morkot's recent book, The Black Pharaohs: Egypt's Nubian Pharaohs (2000), and the very splendid and innovative recent exhibition at the British Museum, 'Sudan: Ancient Kingdoms' (see Minerva Nov/Dec 2004, p. 15-17). The pharaohs of Egypt's 25th Dynasty (747-656 BC), some of whose names such as Piankhi and Taharqo, resound through Egypt's history, it was with the breakdown of Egyptian sovereignty that the Nubian kings of the 1st and 2nd dynasties (2686-2170 BC) Nubia, and their great temple of Amun at Gebel Barkal, began to look to the north.

Professor Redford, a noted Egyptologist, takes a broad view over two millennia of this interaction between Egypt and Nubia, tracing the development of a perception of pharaonic dominance over the southern neighbours until those neighbours came to dominate them - the title of the book is extremely apposite. The focus is on racial identity and a dichotomy that at one and the same time recognised most black Africans below the Nile cataracts as enemies, whilst many within Egypt could rise in rank and office. This is an interesting anomaly that Professor Redford considers in a series of 13 chapters. The book is quite dense and well worth the concentration that will exercise many Egyptological 'little grey cells'. The cogency of the argument and points made are well supported by the detailed footnotes (pp. 153-206), some 25% of the pagination.

Interestingly, the Nubian concentration on the cult of Amun led to the rejuvenation of the god's great complex of temples at Karnak, Thebes. For some 300 years (c. 1070-710) that greatest city of the ancient world, `Herodotus' '100-gated Thebes', had slipped into obscurity, even with squatters living in the great temple courts. This all changed with the Nubian advent - a rejuvenation that saw Thebes became a royal city once more. It is this transformation of black Africans to become the great pharaoh that Professor Redford so well expounds.

Peter A. Clayton

Houseteads: A Fort and Garrison on Hadrian's Wall
James Crow
Paperback, £17.99.

The Roman fort at Houseteads on Hadrian's Wall, visited by the National Trust and managed by English Heritage, is the best-known and most visited fort along the Wall. It is the only one where all the types of Roman buildings that formed the internal arrangements of a fort are visible. Standing high on a crest, it is a most emotive site as one makes the long walk up to it in summer months, and daunting when seen in bad weather against dark rain-filled clouds. A posting here, on the northern limits of Empire, must have been a bleak prospect.

With Doncaster, that indefatigable antiquary, was unable to visit the fort and the central section of the Wall in 1599 because of the dangers from mossa-troopers and villains in the area. The earliest known drawing of it dates from 1725. Times have changed. Early visitors were more concerned with the inscriptions the site was producing rather than the physical remains of buildings. The site was for many years part of farmland; indeed it failed to meet its reserve price at a public auction in 1929 when the Clayton estate was broken up and five Roman forts came under the hammer. Its safety was assured when, in January 1930, the fort was presented to the National Trust and the farm and vicus were bought by Professor G.M. Treloar.

Excavations over many years have revealed an incredible amount of information about the Roman army and aspects of Roman Britain. The antiquary William Stukeley, who made the 1725 drawing, called the site 'the English Tadmor', i.e. Palmyra in the Syrian desert and the Syrian, Barates, was stationed on the Wall; his tombstone is in the museum at Chester). This title was well earned because of the outstanding preservation of the site.

James Crow from Newcastle University has spent much of his life around the Wall, excavating there and teaching, and has an intimate knowledge that is revealed in this well written and interesting account of the fort and all its vicissitudes over the years. Life in the fort comes alive through the archaeology and especially through the excellent colour reconstructions by Philip Corke. This is a book to be read both before visiting the site and also taken on site to be able to really get the measure of and appreciate to the full this splendid northern Roman outpost.

Peter A. Clayton

The Enemies of Rome: From Hannibal to Attilla the Hun
Philip Matyszak
Thames & Hudson, 2004. 296pp, frontis, frontis, 72 b/w illus.
Hardback, £18.95.

Comparisons between the Roman and American empires have become rather fashionable of late; there is always about the present. Now that American generals and strategists are talking openly about defeat in Iraq, this book ought to be timely.

Each of the 17 chapters deals with one of Rome's great enemies: Hannibal, Philip V, Viriathus, Jugurtha, the Mithridates, Spartacus, Vercingetorix, Orodes II, Cleopatra, Arminius, Boudicca, Josephus, Decibulus, Shapur I, Zenobia, Alaric, and Attila. Matyszak provides for each an effective, easy-to-read summary of the story given in the classical sources. This makes it a handy volume. The reader does feel it could have been so much more; that this is a missed opportunity; that we have a collection of stories, but no analysis of what it all means.

Drawing the threads together would not have been easy. The events in the book span 700 years and 3000 miles. The 'enemies' comprise rival superpowers (Hannibal), 'rogue states' (Decibulus), barbarian invasions (Alaric), guerrilla insurgencies (Viriathus), nationalist revolts (Boudicca), and popular uprisings (Spartacus). The decision to include a single study does, however, imply general patterns and overarching themes - otherwise why deal with them as one? So where are the answers to the big questions? What sort of people fought back against Roman imperialism? What drove them to do this? What were the circumstances in which resistance, whether successful or not, became possible?

The impact of imperialism on subject populations - and their decision to submit or resist - is a fascinating topic. But without an analysis of Roman imperialism - and Matyszak offers
none – we have no way into it. Instead, the gap is filled by prejudice, sometimes the author’s, sometimes that of his sources. Spartacus, we are told, had no political programme and we should not suppose that he was ‘a good man or a particularly noble one’. Really? How do we know this? From the commentaries of Roman senators whose class rule was threatened by slave revolution? Boudicca has become a British national heroine only, it seems, because we have forgotten ‘the warrior queen’s unsavoury habits of wholesale massacre and torture’. Presumably we know that she was actually a blood-drenched monster because a Roman officer’s son-in-law tells us so. Instead of historical theory, we have tabloid invective.

Lack of serious analysis and uncritical use of sources – underlain, I fear, by Matsuzaki’s own antipathy to anti-colonialist voices – reduces this book to mere anthologisation. Something that could have been exciting and relevant ends up rather dull.

Dr Neil M. Faulkner

Roman Berytus: Beirut in Late Antiquity
Linda Jones Hall
 Routledge, 2004, xxiii, 375pp, 10 b/w illus.
Hardback, £60.

The Roman colony and port of Berytus (modern Beirut) was preeminent in Late Antiquity, second only to Constantinople in the promulgation of the law. The focus of large-scale building programmes under the proconsul Legri, the Roman dynasty, only one other Roman colony, Corinth, rivaled it for the large number of Latin inscriptions it has yielded. Berytus was famous for its production and export of silk and linen and was a melting pot of cultures and languages (Phoenician, Greek, Roman, Syrian), and so offers an opportunity to study the interaction and possible conflicts within these social and ethnic groups.

This book ‘attempts to represent not only an urban history of the city of Berytus but also the reconstruction of the self-identification of the people of Berytus’. It is primarily based on exhaustive written sources from classical texts to inscriptions, and the author’s knowledge of these is exemplary.

By far the most interesting and rewarding sections are the last four chapters that document and examine the roles of Paganism (Chapter 7), Christianity (Chapter 8), the city, and people involved in law making and study (Chapter 9), and the artisans of the city (notably those involved in the production of textiles; Chapter 10). The author successfully argues that Beirut’s peculiar classical heritage (its veteran colonial population was still recognised as such in the 4th century) and role as a university city contributed to not only its rivalry with Tyre for the Christian metropolitanate, but also to the determination of its learned elites to follow their own religious leanings, whether pagan or Christian, both sometimes in conflict with the State. The organisation of the textile industry, the status of its workers (free, non-free, male and female), and private and state-controlled production, make very interesting reading.

Beirut, the focus of intensive archaeological excavations during the 1990s that compliment and in some instances correct and criticise ‘classicalist’ and classically biased interpretations of earlier work, offers a major opportunity to study precisely the one theme that seems to drive this book: the self-identity of its population. Though reference is given to the scores of recent reports generated by these excavations, scarcely any of this information was really understood in the writing of this book.

The analysis of the economy of Beirut (Chapter 3) and, in particular, that of ‘trade’ would have been so much richer had Hall taken the trouble to read Reynold’s work on local and imported pottery trends in Beirut and the Levantine cities in general. His work on amphorae illustrates Beirut’s own structure of wine production. Some 1st-century amphore bore the city’s name in Latin, ‘COL BERYTYS’, a unique phenomenon in the Levant and a clear example of the self-identity Hall tries to explore. Ceramic evidence for the major impact of the early Roman colonists on the range of imported goods, notably a shift to importing fish sauce, and Beirut’s complex and changing connections with the rest of the Roman world through the 1st to 7th centuries, is ignored. The changing roles of Phoenician-Levantine, Greek, and Roman culture can and should have been explored through diet and culinary practices.

Chapter 5 provides a useful summary of all the textual evidence for the public buildings of Beirut, from the Herodian benefactions onwards, and presents accounts of the AD 551 earthquake. Strange ascriptions of the Imperial baths of Beirut, though listed in the bibliography, are ignored: the massive rebuilding of the complex under the Severans and the import of Constantinopolitan tiles in the early 5th century, as well as Umayyad and Abbasid phases of use. Vivid archaeological evidence for the effects of the AD 551 earthquake, not only in Beirut but also in Tyre, receives no mention. In reality, much of the north-western sector of the city (BEY 006) was abandoned after 551. Clearly no effort was made by Hall to contact and discuss archaeological data with any persons involved in the excavation or processing of the finds.

Even the major historical and political themes that affected the formation of the province of Syria and Phoenicia, in particular, receive no synthesis. We are treated to an excruciatingly detailed account of the lives and works of the governors of Syria (Chapters 6 and 7), but there is no real sense of imperial policy in the region. Although there is much that is useful here, though it is not always how a reconstruction of the past limited to historical and textual evidence, in ignorance of rich archaeological data, is not only flawed but also quite unacceptable.

Dr Paul Reynolds, Institute of World Archaeology, University of Norwich

The Byzantine Monuments of Istanbul
John Freely and Ahmet S. Çakmak

This survey by John Freely and Ahmet S. Çakmak charts the pre-Ottoman city’s history through its churches, palaces, and fortifications It is a mixture of academic (drawing on Çakmak’s study of Hagia Sophia) and popular (making use of Freely’s peerless knowledge of Istanbul illustrated in, for example, his edition of the Blue Guide), and at first glance appears to be modelled upon, Richard Krautheimer’s Rome: A Profile of a City (1980). Unlike Krautheimer’s book, the product of nearly 50 years of groundbreaking archaeological and architectural surveys, this volume is derivative of many traditional histories of Constantinople and falls far short of gauging the vicissitudes of this great place in terms of its extraordinary number of well-documented monuments.

This book is especially useful on the city’s early origins, up until its colossal transformation by Constantin. The heart of the book is an impossible description of the Emperor Justinian’s capital in the 6th century. Here, in describing Hagia Sophia, the authors permit us, through an extended
book reviews

description, to comprehend why Justinian's great chronicler Procopius recounted that this was 'a spectacle of marvellous beauty, overwhelming to those who see it'. After this, the authors proceed to review the High Byzantine period in two chapters, where the changing emphasis given to church-building by the later 9th-century Macedonian emperors is satisfactorily summarised. There then follows chapters devoted to the zenith of church-building before and after the wretched conquest of Constantinople in 1204 by the Fourth Crusade. Sadly, few monuments grace this sad 13th-century chapter of the city's history. Once re-taken, though, the new dynasty under the Emperor Michael Palaeologus and his successors invested substantially. Freely and Çakmak provide us with an accessible summary of the recent studies on this great, late age, focussing upon, notably, the incomparable Fethiye Cami, with its sparkling mosaic, and Kariye Cami - a church rivalling any of those of early Renaissance Italy.

Constantinople's strategic location was its undoing. On 29 May 1453 Constantinople fell and in the battle the last emperor, appropriately a Constantine, perished valiantly defending a millennium-long history. Yet, as Freely and Çakmak show, the Ottoman conquerors were respectful, even sensitive of the great monuments of the Byzantine age. Many churches were made into mosques; while most of the kilometres of multiple defences were maintained. This elegantly produced book is straightforward, if pedestrian, and brings together a useful range of illustrations (including many prints of churches that deserve to be better known). Its accessibility makes it a useful point-of-departure for those interested in the history and monuments of undoubtedly one of the world's great cities.

Professor Richard Hodges, Institute of World Archaeology, University of Norwich

through a glass brightly: studies in byzantine & medieval art and archaeology presented to david buckton

Edited by Chris Entwistle

through a glass brightly is an eclectic volume of essays on byzantine and early medieval archaeology presented to david buckton, former curator in the department of medieval and later antiquities in the british museum.

The Preface by the late Professor Peter Lasko is essentially a mini panegyric of David Buckton's distinguished achievements as a scholar and a curator. There is no specific theme to this work. Rather, the essays in this volume are presented to David Buckton as an expression of the regard and affection in which he is held by his colleagues everywhere. Thus, readers should be aware that the 'bright glass' is a metaphor for buckton's life of service and not the theme of what proves to be a far more eclectic book.

At the outset of her very good article on 'Three Illuminating Objects in the Lampascus Treasure' (pp. 64-75), Marilia Mango states that, 'The very name of the Lampascus evokes light and enlightenment'. And thought of its more illuminating contents might be an appropriate way to acknowledge David Buckton's enlightened scholarship and supervision of the late Roman and Byzantine antiquities in the British Museum'.

The 'glass' collection does not detract from the merits of this volume because its topical coverage, especially of Byzantine and early medieval art - and to a lesser extent archaeology - is considerable and interesting. Of particular fascination (depending of course on one's range of interests) is the chapter by Silke Ackermann about a 4th-7th century Byzantine sundial (acquired from a private collection in 1997 by the then department of medieval and modern europe of the British Museum). The author details the 36 places and their latitudes marked on the dial compared with latitude-values given by Ptolemy in the 2nd century AD, modern values, and values given on other known Byzantine sundials. The reader is also informed that dials of this kind could be used at any latitude and retain their accuracy - this is interesting.

Another engaging topic is presented by Catherine Johns ('Body-chains: Hellenistic to late roman', pp. 10-15), which examines the high-prestige item of personal adornment from the hoxne treasure, and as they are depicted in representations. Also of interest is 'Whose that girl? Personifications of the Byzantine Empress' (Liz James, pp. 51-6). This assesses several of 70 so Late Roman counterpoise weights from across the empire that, it is argued, portray a generic form of the goddess.

Ken Dark's 'Early Byzantine Mercantile Communities in the west' (pp. 76-81) is the only chapter that represents field archaeology in a broader sense. In his characteristically analytical style, Dark uses material (especially pottery) and written evidence to attempt an understanding of the often neglected topic of the role of Byzantine traders in Western Europe during the 5th to 7th centuries AD.

Of a more scientific archaeological nature is the 'macro' treatment of red glass and enameled production in the late iron age, roman, and byzantine periods (Jan C. Freestone et al, pp. 142-54). This is an especially informative and concise contribution that gives a sufficient amount of quantitative data to support an informative discussion of glass production and distribution. This chapter is complemented by three studies of enamel in the Byzantine (Noel Adams, pp. 37-46), Early Medieval (Susan Youngs, pp. 155-62), and Late Medieval (Fritze Lindahl, pp. 163-70) periods.

There are also other splendid contributions on diverse topics, such as ivory (Paul Blackman, pp. 47-51), Anthony Cutler, pp. 199-209); the gold and silver second Cyprus Treasure (Chris Entwistle, pp. 226-35); apotropaic representations on Byzantine lead seals and tokens (John W. Nesbitt, pp. 107-13); Middle Byzantine stamp seals in semi-precious stone (Jeffrey Spire, pp. 114-26); illuminated manuscripts (Leslie Brubaker, pp. 127-41), and several other artistic media.

On the whole this charming volume is well written; but there are blips. This is the case for instance with the opening paragraph of the Preface (which uses the dreaded 'one' very frequently); and the tortuous introduction to 'A Dandy Dipper: the Ambienteuse Clepsydra, Empedocles, and Wine-thieves I have Known' (Donald M. Bailey, with an Appendix by Paul T. Craddock, pp. 1-9). In such instances the volume could have benefited from a further layer of editing.

On a positive note the book is illustrated with many good black-and-white drawings and photographs, and there is a beautiful colour plate section at the end of the volume. The quantitative information contained within this work in tables and appendices combine to make it a must have reference book for aspiring and accomplished scholars who specialise in the Byzantine and Medieval periods. In this sense it is a fitting tribute to David buckton.

Dr Mark Merrony

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UNITED KINGDOM


LONDON

7600 YEARS OF CHINESE JADE: FROM THE COLLECTION OF SIR JOSEPH HOTUNG. Display illustrating the history of jade in ancient China from c. 5000 BC to the present day. THE BRITISH MUSEUM (44) 20 7323-8525 (www.british-museum.ac.uk). An ongoing exhibition. (See Minerva, March/April 2003, pp. 15-17.)


SUDAN: ANCIENT TREASURES. Over 300 objects from the Palaeolithic to Islamic periods, previously unseen at the British Museum. BOWES MUSEUM (44) 1833 690 606 (www.bowesmuseum.org.uk) Until 30 October. (See Minerva, November/December 2004, pp. 15-17.)

TRING, Hertfordshire

ANIMAL MUMMIES OF ANCIENT EGYPT. Includes not only prepared mummys of cats, a baboon, a crocodile, and birds of prey, but also examples of natural mummification. TRING ROTHISCHILD ZOOLOGICAL MUSEUM (44) 20 7942 6171 (www.nhm.ac.uk/museums/tring). Until 8 July.

UNITED STATES

ANN ARBOR, Michigan


ATHENS, Georgia

SACRED ART, SECULAR CONTEST. 71 objects from the museum’s sculpture, silvers, jewellery, and paintings from the 4th to 13th centuries, from the Byzantine collection of Dunbariston Oaks, Washington, DC. THE UNIVERSITY OF MICHIGAN MUSEUM OF ART (1 706 542 4662 (www.umma.umich.edu). 14 May - 6 November.

ATLANTA, Georgia

DISCOVERIES AT CARTHAGE: WORKS OF CARVED BONE AND IVORY. Roman and some antique objects discovered in recent years during archaeological excavations directed by Naomi Norman of the University of Georgia since 1982. GEORGIA MUSEUM OF ART (1 706 542-4662 (www.uga.edu/gamuseum). 14 May - 6 November.

CARLOS MUSEUM OPENS NEW GREEK AND ROMAN GALLERIES. Nearly 100 recently acquired Classical treasures have been integrated with about 250 previous holdings, the results of 20 years of careful buying. MICHAEL C. CARLOS MUSEUM (1 404 727-4289 (www.carlos.emory.edu). Until 27 November.


BROOKLYN, New York

EGYPT REBORN: ART FOR ETERNITY. The rebirth of one of North America’s finest collections of ancient Egyptian works. Newly designed galleries have allowed the museum to double the number of its holdings 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 Pharaoh Ramses III. THE BROOKLYN MUSEUM (1 718 638-5000 (www.brooklyn.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, North-west Coast art, and the indigenous pictorial traditions. THE BROOKLYN MUSEUM (1 718 638-5000 (www.brooklynmuseum.org). Ongoing exhibition.

BREWSTER, Maine


CAMBRIDGE, Massachusetts


PAINTED BY A DISTANT HAND. A long-term installation examining the origins and culture of the Mimbres. The exhibition is based on a 20th-century excavation, the Swarts Ranch Ruin in New Mexico. It features more than 100 rare pieces of Mimbres pottery, none of which has ever before been displayed. PEABODY MUSEUM (1 617 496-1027 (www.peabody.harvard.edu). Ongoing exhibition.

THE ART OF ANCIENT ROME. Stone sculpture, bronze, terracotta, and glass from the museum’s collection. ARTHUR M. SACKLER MUSEUM, HAR- VARD UNIVERSITY (1 617 495-4631 (www.sackler.harvard.edu). Ongoing exhibition.


CEDAR RAPIDS, Iowa


CHICAGO, Illinois

MARCUS AURELIUS: PORTRAIT OF A ROMAN EMPEROR. The magnificent Roman cuirass statue, c. AD 69-79, joined in ancient times with a portrait of the young Marcus Aurelius, c. AD 144-45, on loan from the Pergamon Museum in Berlin following its conservation at the J. Paul Getty Museum. The exhibition features 40 paintings and 30 portraits from the museum’s collection. ART INSTITUTE OF CHICAGO (1 312 454-3600 (www.artic.edu). Until 30 September.

MESOPOTAMIAN GALLERY REOPENS. The largest collection of Mesopotamian art in the United States has been reinstalled within a new climatically stable wing. The 2500 pieces (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 other works from the 3rd millennium BC. ORIENTAL INSTITUTE MUSEUM (1 773 702-9520 (www.oi.uchicago.edu).

CHARLOTTE, North Carolina

ANCIENT EGYPTIAN ART FOR THE AFTERLIFE. Pre-Dynastic stone vessels and ceramics; Old Kingdom to Ptolemaic funerary stelae, statues, paintings and inscriptions from the tomb of a Charlotte resident. MINT MUSEUM OF ART (1 704 337-2000 (www.mintmuseum.com). 15 June - 5 December. Catalogue.

CHICAGO, Illinois

TREASURES OF THE AMERICAS: SELECTIONS FROM THE ANTHROPOLOGY COLLECTION OF THE FIELD MUSEUM. From the vast stores of the museum, a selection of objects from the Neolithic period to the Han Dynasty and features jade sculpture, ceramics, furniture, and costumes. THE FIELD MUSEUM OF NATURAL HISTORY (1 312 922-9410 (www.fieldmuseum.org). Until 30 May 2005.

CLEVELAND, Ohio

EARLY CHINESE ART GALLERY. The first gallery of Asian art to be reinstalled at the museum since 1979 includes more than 50 works of Chinese art from the Neolithic period to the Han Dynasty and features jade sculpture, ceramics, and lacquer. THE CLEVELAND MUSEUM OF ART (1 216 421-7340 (www.cleve- landart.org).

CORAL GABLES, Florida

ARCHAEOLOGY AT THE DAWN OF HISTO- RY: THE KHRIBET ISKANDER COLLECTION. Ceramic vessels, stone tools, and other objects from the only known Early Bronze Age IV settlement in

MINERVA 58

FORT WORTH, Texas

PALO DAVI MUSEUM: ISLAMIC ART FROM THE VICTORIA & ALBERT MUSEUM. Over 100 works of art including metal, ivory, and ceramic objects, textiles, and calligraphy from a major collection. KIMBELL ART MUSEUM (1) 817 332-8451 (www.kimbell-art.org). Until 4 September.

GRAND RAPIDS, Michigan

PETRA: LOST CITY OF STONE. This exhibition examines the history and culture of this desert metropolis in southern Jordan between the 4th century BC and the 6th century AD when Petra was a crossroads of major trade routes linking China, India, and southern Arabia with Greece, Rome, Egypt, and central Asia. The exhibit shows the key events in the history of Petra and Petra's landscape from its beginnings to its final decline. PERRIN MUSEUM (1) 616 268-7300 (www.perrinmuseum.org). Until 28 September.

KENTUCKY ART MUSEUM (1) 859 257-5716. Until 19 June.

LOS ANGELES, California

TUTANKHAMUN AND THE GOLDEN AGE OF THE PHARAOHS, an exhibition from the tomb of Tutankhamun, plus more than 70 objects from other 18th Dynasty royal graves including those of Amenhotep II, Thutmose IV, and Yuya and Tuuya, the parents-in-law of Amenhotep III and great-grandparents of King Tut. LOS ANGELES COUNTY MUSEUM OF ART (1) 323 657-6000 (www.lacma.org). Special admission tickets $20.50 (members), $30.50 (non-members). 4 free, 16 June - 15 November (then to Fort Lauderdale and Chicago). Catalogue. (See Minerva, May/June 2004, pp. 8-12.)

NEWARK, New Jersey

COPICITY 3000-1000 AD: A MULTIPLE SCALE SOCIETY. A reconstruction of the museum's collection, together with loans from several other museums. NEWARK MUSEUM (1) 973 596-6350 (www.newarkmuseum.org). Permanent.

GLASS IN THE ANCIENT MEDITERRANEAN CULTURES. A reinstallation of the museum's renowned Eugene Schaeffer Collection from 1500 BC to the Islamic period, including video clips demonstrating ancient glass-making techniques. NEWARK MUSEUM (1) 973 596-6350 (www.newarkmuseum.org). Permanent.

RECARVING CHINA'S PAST: ART, ARCHAEODOLOGY AND ARCHITECTURE OF THE WU FAMILY SHRINES. An exhibition devoted to a Han Dynasty (206 BC - AD 220) burial site in north-east China. This includes carved pictorial stones from the Wu cemetery area and Han stone sculptures, bronzes, jade, glass, ceramics, and lacquer from other sites. PRINCETON UNIVERSITY ART MUSEUM (1) 609 258-3788 (www.princeton.edu/artmuseum). Until 23 June. Catalogue. (See Minerva, this issue, pp. 41-42.)

NEW YORK, New York

CULTURE AND CONTINUITY: THE JEWISH JOURNEY. The ancient worlds galeries, featuring a famed Jewish collection, have reopened. THE JEWISH MUSEUM (1) 212 423-3200 (www.thejewishmuseum.org).

CAMEO APPEARANCES. The art of hardstone cameo carving from Graeco-Roman times until the 1970s. Drawings from the museum's holdings. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org). Until 30 October.

EGYPTIAN TOMBS AND GALLERIES REOPENED. The Old Kingdom tombs of Perneb and Raemkaib have been reconstructed to closely resemble their original settings. In addition, galleries have been completely renovated including Predynastic and Early Dynastic art and Roman Egypt. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org). Permanent.


SANTA ANA, California


SANTA FE, New Mexico


STANFORD, California

GUARDIAN OF THE FLAME: THE ART OF SRI LANKA. The first major exhibition in the US to cover the entire history of the art of Sri Lanka from the Anuradhapura period (269 BC - AD 993) to 1815, including masterworks from the royal court in Ceylon and the British domination - c. AD 400-1253. IRIS AND GERALD CANTOR CENTER, STANFORD UNIVERSITY (1) 650 723-4772 (ccva.stanford.edu) guardian of the flame.html. Until 12 June. Catalogue.

ST LOUIS, Missouri

HERO, HAWK AND OPEN HAND: AMERICAN INDIAN ART FROM THE OLD 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). Until 30 May. (See Minerva, Nov/Dec 2004, pp. 29-32.)

WASHINGTON, D.C.

CHARLES LANG FRER and EGYPT. An important collection of 17 Egyptian glass vessels of the 18th Dynasty acquired by frer in Cairo in 1909 are on display, together with a further three cases of faience vessels, amulets, inlays, and jewellery from TURKISH AND ETHIOPIAN INSTITUTION (1) 202 357-4880 (www.si.edu/asia). Ongoing exhibition. (See Minerva, this issue, pp. 8-9.)

BLACK AND WHITE CHINESE CERAMICS FROM THE 10TH-14TH CENTURIES. Glossy, black-glazed wares, brilliant white porcelain, and their combinations on 8 vessels from the Song (AD 960-1279) and Yuan (AD 1279-1368) dynasties. FREER GALLERY OF ART (1) 202 357-4880 (www.si.edu/asia). Ongoing exhibition.

ASIAN GAMES: THE ART OF CONTEST. Asia is the world's oldest and richest source of games as attested by this first major exhibition devoted to the subject, with games dating as far back as the early 1st millennium BC. ARTHUR M. SACKLER GALLERY (1) 202 357-2700 (www.si.edu). Until 15 May. Catalogue.

CARAVAN KINGDOMS: YEMEN AND THE ANCIENT INCENSE trade. A major international exhibition of caravan treasures from the Qataban, Saba (biblical Sheba), and Himyar, from c. 800 BC to c. AD 600, including architectural elements, stone funerary
LILY, LOTUS: TWO FLOWERING PLANTS IN ART AND CULTURAL HISTO- RY. From the lotus flower of ancient Egypt to the Buddha figure seated on the lotus throne, including loans from museums, mastabas, and private collections in Asia and Germany, and other European, Egyptian, and Asian museums. RESIDENZGALERIE (43) 62 640 841-0 (www.residenzgalerie.at) Until 3 July. Catalogue.

CANADA MONTREAL, Quebec ETERNAL EGYPT: MASTERWORKS OF ANCIENT ART FROM THE BRITISH MUSEUM. Over 140 works of art from 3 millennia from the most famous collection outside of Egypt. THE MON- TREAL MUSEUM OF FINE ART (514) 285-1600 (www.mfma.ca), Until 22 May. (See Minerva, May/June 2001, pp. 9-16. Reprints of this article are available from Minerva at $3.50 or from the venue.)

TORONTO, Ontario ANCIENT CYPRUS: A PREVIEW OF THE A.G. LEVENTIS GALLERY OF CYPRO-ANTIQUITIES. This exhibition will pre- view a permanent exhibition opening in December 2005 as part of the first phase of the museum's redevelopment. The new gallery of Cypriot Antiquities will serve as an entrance to the Greek Gallery and will house a reconstruction of an inner sanctuary of the type used to house sculpture in 6th century BC Cyprus. ROYAL ONTARIO MUSEUM (1) 416 586-8000.

DENMARK COPENHAGEN ANCIENT CYPRUS AT THE DANISH NATIONAL MUSEUM: THE A.G. LEVEN- TIS GALLERY. New permanent display of ancient Cypriot art dating from 2500 BC to the Iron Age, collected since the early 19th century. Includes fascinating sculptures excavated from the Sanctuary of Athena at Lindos, Rhodes, in 1902-1903. DANISH NATIONAL MUSEUM (45) 333 4411 (www.netamus.dk). (See Minerva, July/August 2002, pp. 22-24.)

MOLDROPO R MOLDROPO N THE IRON AGE IN NORTH JUTLAND. A new permanent exhibition on the Iron Age, the history of the area, including reconstructions of farms, houses, workshops, and graves, based on 40 years of excavations. HISTORY CENTRE (www.jernlandetsby.dk).

EGYPT ALEXANDRIA GRAECO-ROMAN MUSEUM TO BE CLOSED THROUGH 2005. Closed until the end of 2005 for modernisation and renovation, at a cost of LE15 million. The galleries will be updated, the displays rearranged with new lighting systems and the showcases fitted with anti-theft devices.

CAIRO THE ROYAL Mummies. 12 additional mummmies have been added to the display of 11 ptolemaic mummmies, including mummmies II. THE EGYPTIAN MUSEUM (20) 2 575-7035. Permanent exhibition.


BIBRACET, Burgundy CELTIC MUSEUM. A new museum of the Celtic civilization includes objects from France, Switzerland, Germany, Slovakia, Budapest, and the Mediterranean region. Bibrae is part of a huge Celtic fortified oppidum, with most of its fortifications still intact. MUSEE COUTIO DE BIBRACET (38) 856 235.


LE D'OUESSANT, Finistere SUITES DE HISTOIRES. MUSEE DES PHARES ET DES BALISES (39) 291 68 86 37. Until 31 May.

LYON WINE, NECTAR OF THE GODS, GENIE OF MEN. An unprecedented exhibition in Europe dedicated to the history of wine from 7000 BC to the end of antiquity. It features 300 objects from museums in France and the rest of the world. MUSEE GAILL- ROMAN (33) 04 72 38 49 30. Until 15 September.

MACON, Saône-et-Loire THE TREASURES OF MACON. MUSEE DES URSALINES (38) 385 38 18 84. Until 15 May.

MONTROZIER, Aveyron SOME UNIVERSAL ROOTS. MUSEE DU ROUGER, MUSEE ARCHEOLOGIQUE (35) 565 70 75 00. Until 31 August.

COMMON ROOTS AVEYRON - FRANCE, TUCLEA-ROMANIA. MUSEE DU ROUGER, MUSEE ARCHEOLOGIQUE (35) 05 65 70 71 45. Until 31 August.

PARIS ANCIENT FAIENCE FROM EGYPT TO IRAN. The birth and development of this vitreous material with an overview of the different techniques and uses. MUSEE DU LOUVRE (31) 1 42 05 050 (www.louvre.fr). Until 12 September.

INDIAN BRAHMAN: THE ART OF THE AMERINDIANS OF BRAZIL. About 400 objects from the prehistoric period through to the present, including ancient funerary urns from the island of Caviana. GRAND PALAIS (31) 1 44 13 17 30. Until 27 June.

ROMANESQUE FRANCE IN THE TIME OF THE FIRST CAPITANES (987-1152). Over 300 works of art including reliefs and capitals, precious objects, ivories, and illuminated manuscripts in the first major exhibition devoted to the early medieval period in France. MUSEE DU LOUVRE (31) 1 4 02 05 050 (www.louvre.fr). Until 6 June.

RAUNARUM SPECTACLES AND ANCIENT BUILDINGS OF SPECTACLES. The exhibition pres- ents the type of spectacles and the places in which they took place in the Roman period. Also featured are reconstructed armours and weapons. MUSEUM OF RAUNARUM (33) 05 49 27 26 98 (www.museum-raunarum.com). Until 1 June.


STRASBOURG, Bas-Rhin MEROVINGIAN TREASURES IN ALSACE. MUSEE ARCHEOLOGIQUE (38) 388 52 50. Until 31 August.

URILLAC, Cantal PAGES D'ALLAIR: A FORERUNNER OF ARCHAEOLOGY IN CANTAL. MUSEE D'ART ET D'HISTOIRE (47) 45 46 10. Until 30 September.

GERMANY BAD BUCHAU, Baden-Wuerttemberg FROM MARSUPIAL TO COMPANION: THE ANTHROPOLOGICAL HISTORY OF HORSES. FEDER- ESMUSEUM BAD BUCHAU (49) 87 832 850 (www.federeuseum.de). Until 9 October.

BERLIN HIEROGlyphs about NEFERTITI. KUL- TURFORUM POTSDAMER PLATZ (49) 30 2090 555 (www.smpl.de). Until 2 August.

BLAUBEUREN, Baden-Wuerttemberg THE ENCOUNTER FROM NEANDERTAL TO HOMO SAPIENS. URGES- CHICHITISCHE MUSEUM (49) 7 544 9286 (www.urme.de). 26 June - 16 April 2006.


BONN, Nordrhein-Westfalen 10,000 YEARS OF ART AND CULTURE FROM JORDAN. KUNST- UND AUSTEL- LUNGSHAUSE DER BUNDESREPUBLIK DEUTSCHLAND (49) 228 971-1200 (www.bundeskunsthafe.de). Until 21 August.


GENGIS KHAN AND HIS HEIRS: THE EMPIRE OF THE MONGOLS. Objects, including enamelled speciments, exca- vated from his base at Karakoram, and from four later dynasties: The Yuan of
TO GIVE PRESENTS TO THE GODS, 69 offerings from the 8th century BC to the 3rd century AD in stone, bronze, ceramic, and terracotta from the Antikenschatz, STADTARCHAEOLOGISCHES SAMMLUNG UNIVERSITAT FREIBURG (49) 761 203 3073 (www.antikedigital.de). Until 29 January 2006.

THE MOSAICS OF RAVENNA. An exhibition prepared in cooperation with the Comune di Ravenna and the Dante-Alighieri-Gesellschaft, Freiburg, ARCHARCHAEOLOGISCHES SAMMLUNG UNIVERSITAT FREIBURG (49) 761 203 3073 (www.antikedigital.de). Until 31 May.


SILVER FROM ILLIRIA AND THE CELTS IN THE CENTRAL BALKANS. KELTEN-MUSEUM HÖRSTE/ENZ (49) 7042 78911. Until 31 July.

HERNE, Nordrhein-Westfalen NEW LANDESMUSEUM. A 4000m square exhibition hall depicting material from the Westfalian man of c. 250,000 years ago up to the present. WESTFAELISCHES LANDESMUSEUM FUER ARCHAEOLOGIE (49) 2323 946 280 (www.landesmuseum-herne.de). Permanent.


EGYPT: 5000 YEARS OF HISTORY AND CULTURE OF THE PHARAOHIC KINGDOMS. The famous Egyptian collection of the museum, reopened after renovation. ROMER-UND-PELIZAEUS-MUSEUM (49) 5121 93 690 (www.roemer-peizaeus-museum.de). (See Minerva, January 2004, pp. 11-14.)

FROM THE TREASURE CHAMBERS OF CHIDDINGSTONE CASTLE. PHARAONIC BUDDHAS - SAMARA. ROMER-UND PELIZAEUS-MUSEUM (49) 5121 93 690 (www.roemer-peizaeus-museum.de). Until 22 May.

KOLN (COLOGNE), Nordrhein-Westphalen FROM THE BEGINNING: ARCHAEOLOGY IN NORDRHEIN-WESTFAHLIA. 180,000 years ago to any day in any time! A permanent exhibition showing fascinating finds from excavations conducted in 2000-2005, ROEMISCH-GERMANISCHE MUSEUM (49) 221 227 24438 (www.museum.koeln.de). Until 28 August.

KUENZING, Bayern ARCHAEological TreaSURES FROM ALBANIA: THE ILLYRiANS: EUROPE'S FORGOTTEN PEOPLE BETWEEN THE GREEKS AND CelTS. MUS-30 QUINUTANA ARCHAEOLOGIE IN KUENZING (49) 8549 9731 12. Until 12 June.

KASSEL, Hessen REOPENING OF THE ANCIENT ART COLLECTION. The newly renovated rooms include celebrated sculptures, such as the Kassel Apollo, ANTIKEN-SAMMLUNG, STAATLICHE MUSEEN KASSEL (49) 561 71543 (www.kassel.de/kultur). Until 27 November.

MAINZ, Rheinland-Pfalz ROMAN GLASS. A permanent exhibition with over 2200 objects; a major reinstallation and expansion with many pieces acquired from excavation sites from the past 50 years. ROEMISCH-GERMANISCHE ZENTRALMUSEUM (49) 613 1232-231. Until 30 November.


MUEENSTER, Nordrhein-Westfalen 805: LIUDGER BECOMES BISHOP - TRACES OF SOME HOLY ONES BETWEEN YORK, ROME AND MUEENSTER. Over 800 loans from six English and French libraries for an overview of the connections between the different bishops during the Carolingian period. CITY CATHEDRAL (49) 251 492 1300 (www.muenster.de). Until 11 September. Catalogue.

MUNICH, Bayern LURING LAUREL: SPORT AND PLAY IN ANCIENT TIMES. Over 120 Greek vases with athletic subjects. STAATLICHE ANTIKEN-SAMMLUNG MUNCHEN (49) 89 5998 8830. Until 31 May.

NUERBRENN, Bayern JORDAANAN ARCHAEOLOGY. An ongoing overview of the rich discoveries of the period from c. 3000 BC to the 6th century BC with special emphasis on Petra. NATUURHISTORISCHES MUSEUM (49) 911 227-970 (www.nhg-nuernberg.de).

SCHLESWIG, Schleswig-Holstein NEW NEOLITHIC AND BRONZE AGE EXHIBITION. About 1500 BC to 1000 BC. SCHLESWIG-HOLSTEIN, c. 4000-500 BC. ARCHAEOLOGISCHES LANDES-MUSEUM DER CHRISTIAN-ALBRECHTS-UNIVERSITAT KIEL (49) 4621 813-300.

SPEYER, Rheinland-Pfalz ROMAN GLASS. A permanent exhibition including recent grave finds. Historisches Museum der Pfalz (49) 6232 12350 (www.museum.speyer.de).
THE NIKE TEMPLE FRIEZES. The east and west friezes, and some of the south and west friezes, have been removed from the temple due to the ever-present air pollution and are now installed at eye level in the museum. THE NIKE TEMPLE MUSEUM (927) 2 670-8811. Until 1 June.

KIFISSIA, Athens HERCULES, THE GREATEST HERO. The life and deeds of Hercules as shown in ancient objects and sources. GAIA CENTER - THE COULIS MUSEUM OF NATURAL HISTORY (30) 8015 870. Until 1 June.

PIRAEUS PIRAEUS ARCHAEOLOGICAL MUSEUM. The museum houses a major collection of Greek sculptures from Piraeus, as well as from south-west Attika and Salamis. Recent finds include those from the Minoaion sanctuary on Kythera and the Mycenaean site of Methana. Also on display are vases from the Ceroulanos collection, Damask. ARCHAEOLOGICAL MUSEUM OF PIRAEUS (3) 1 452-1598.

HUNGARY BUDAPEST AFTER THE PHARAOHS: THE UNKNOWN EGYPT - TREASURES OF COPITIC ART FROM EGYPTIAN COLLECTIONS. Objects from the museum’s collections and 130 works from museums in Egypt including stone sculptures and architectural reliefs, tomb ste- lae, ceramics, bone and ivory carvings, and textiles. SZEMPUVESZTI MUSEUM (MUSEUM OF FINE ARTS) (36) 2 579-2399. (www.szempveszteset.hu). Until 15 May.


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

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


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

CATANZO MAGNA GRAECIA: ITS PAST AND ITS MODERN RECOVERY. Several sections illustrate the history of the Greek colonies in southern Italy and the last archaeological discoveries, COMPLESSO MONUMENTALE DI SAN GIOVANNI. (39) 02 21563250. From 18 June to the end of October.

FLORENCE WHEN GOD INHABITED IF-E. MASTERPIECES FROM ANCIENT NIGERIA. Terraccotas of the Nok culture, Igbo bronzes (9th-10th century AD) and bronzes from (12th to 16th century AD). PALAZZO STROZZI (39) 055 2645155. Until 3 July.

MANTUA FOOD, ART AND LIFE. MUSEO ARCHEOLOGICO NAZIONALE (39) 059-200470. Until 28 May.

MILAN FROM OLYMPIA TO ATHENS 776 BC - 2004. Small but refined exhibition centred on the myths linked to the Olympic games. Works of art on view include important Greek vases, the main head of an athlete, and a rare set of instruments used by a Roman athlete before competing. MUSEO ARCHEOLOGICO (39) 02 796-334. Until 31 May.

THE PHOENICIANS - EAST INTO WEST. BIBLIOTECA DI VIA SENATO (39) 02 7262515. Until 17 May.

NEW ARCHAEOLOGICAL RESEARCH IN COMOBOY: LAUS POMPÆA. MUSEO ARCHEOLOGICO-CRIPTA SANTA MARIA DELLA VITTORIA (39) 02 796334. Until 22 July.

MONTAGNANA, Padova MUSEO CIVICO E ARCHEOLOGICO. The museum, created in 1980 following the discovery of the Roman necropolises of the nearby gens Vassidia, has now been reorganised. Objects on view range from the Bronze Age to the Middle Ages (39) 42 980-4758.

PERUGIA MUSEO ARCHEOLOGICO NAZIONALE. New exhibition spaces have been added to the museum. Now on view is the Giuseppe Bellucci collection of Etruscan archaeological instruments, and the Etruscan tomb of the Cai Cutu family and its funerary goods (39) 75 575-6583.

POMPEII THE ROMAN BATHS AND HOUSES OF JUNO POLIBIOUS AND MENANDER. The houses and the baths were closed for years because of restoration work. The House of Menander is one of the loveliest of the large mansions decorated with wall paintings that have survived in the ruined city. PORTA MARINA (museoinline@adrikonos.com). Visits on weekends by appointment.

RAVENNA CONVIVUM - MEALS FOR THE ROMAN ARISTOCRACY. FOOD IS SERVED. Mosaics and furnishings from the most important archaeological museums in Italy to illustrate the theme of food and how it was served to the Roman aristocracy. DOMUS DEL TRICLINIO-CHIESA DI SAN NICOLÒ (39) 054436136. Until October 9th.

RIMINI, Forli CONSTANTINE THE GREAT. ANCIENT CIVILIZATION BETWEEN EAST AND WEST. 250 pieces from 12 European museums to illustrate the history of the vital confuence between East and West. CASTEL SIS- MONDO (39) 541 78 7669. Until 4 September.

ROME IMAGI URBIS ROMAE. MUSEI CAPITOLINI (39) 068-207-7337. Until 15 May.

MUSEO NAZIONALE ETRUSCO DI VILLA ADRIANA. The reorganisation of the museum is now completed and all rooms are open (39) 06 322-6571.

THE AUGUSTEUM AT NARONA. MUSEO BEYOND THE ADRATIC, VATICAN MUSEUMS (39) 06 69883860. Until 18 May.


TIVOLI THE FURNISHINGS OF VILLA ADRIANA. New excavations define the style of the furnishings in emperor Hadrian’s villa outside Rome. ANTICHIATI DI VILLA ADRIANA (39) 06 39967900. Until 25 September.

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

TURN THE ETRUSCAN COLLECTION OF MARIO UMBERTO DIANZANI. Mario Unbento 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 Sutona, which comprised part of his properties. MUSEO DI ANTICHTA (39) 011 5211106. Permanent.

VICENZA PALLADIO, FROM VITRUVIUS TO CARLO SCARPA. An exhibition on the Venetian villas, their origins in Roman times to later developments. MUSEO PALLADIO-PALAZZO BARBARAN DA PORTO (39) 0444 54341. Until 3 July.

VERONA ROMAN GLASS. MUSEO ARCHEOLOGICO TEATRO ROMANO. TEL. (940) 8000 360, Until 2 October.

VETULONIA THE TOMB OF RACHA KAKANES. The magnificent terracotta, bronze, silver, bronze, silver.
and gold funerary objects found in the Etruscan tomb of Rachi Kukana dates to the 7th century BC. Velutonia was one of the most important cities of the Etruscan world. MUSEO CIVICO ARCHEOLOGICO ISIDORO FALCHI (39) 0564 948-058. Ongoing exhibition.

VITTORBO EXCAVATIONS WITHIN EXCAVATIONS: THE UNKNOWN ETRUSCANS. Over 400 objects from southern Etruria. FORTEZZA GIULIOLI (39) 0761 332 286. Ongoing exhibition.

JAPAN AICHId HELLENISTIC BRONZE DANCING SATYRS. The 4th century BC statue found off Sicily in 1998 and first shown in Rome two years ago will be featured in the Italian pavilion at the Expo 2005 (see above). (13 July/August 2003, pp. 3-4). Until 25 September.


MEXICO MEXICO CITY THE MAYA HALL. Re-opened after three years of extensive renovation. The museum’s collection of ceramic figurines from the Island of Jaina and publicly displayed for the first time. The hall also includes sculpture, lintels, stele, 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 LEIDEN THE TRAIL OF THE MUMMY. An interactive exhibition of 133 human and animal mummmies from the museum’s collections, which have recently been scanned and x-rayed. RIJKSMUSEUM VAN OUDHEIDEN (31) 71 516 3163 (www.rmo.nl). Until 4 September (then to other venues).

PERU LAMBAYEQUE 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 Sipan in northern Peru. These include gold and turquoise ornaments, a gold and silver scepter, and four-drews of ceramic vessels. MUSEO TUMBA REALES DE SIPAN (51) 74 283-978.

POLAND WARSAW GALLERY OF ANCIENT ART. An important collection, including major works such as the wall paintings excavated at Faras. MUZEUM NARODOWE W. WARSZAWI/NATIONAL MUSEUM IN WARSAW (48) 22 621 10 31 (www.mnw.art.pl).

SPAIN BILBAO THE AZTEC EMPIRE. Over 450 works of art, many of them shown in a similar exhibition at the Royal Academy in London and at the Guggenheim in New York. GUGGENHEIM MUSEUM (34) 94 435 9008. Until 4 September.

SWEDEN UPPSALA THE MEDITERRANEAN AND THE NILE VALLEY. A permanent exhibition featuring a selection of fine objects from the Victoria Museum of Egyptian Antiquities. UPPSALA UNIVERSITY MUSEUM (www.gustavianum.uu.se).

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


MEETINGS, CONFERENCES, & SYMPOSIAS

6-8 May. THE ARCHAEOLOGY OF INFANCY AND CHILDHOOD. Kent University, Canterbury, UK. Contact: Mike Holy. E-mail: Infancy Childhood2005@kent.ac.uk. Website: www.kent.ac.uk/secl/classics/Bishopston.htm.

10-13 May. MEDITERRANEAN CROSSROADS CONFERENCE. New directions in Mediterranean studies. Athens, Greece. Contact: Sophia Antoniadou. E-mail: pierides1@athinais.com.gr.


23-26 June. 6TH INTERNATIONAL CONFERENCE ON GREEK RESEARCH. To celebrate the diachronic achievement of Greek culture. Adelaide, South Australia. Contact: Mary Skaittas. E-mail: mary.skaittas@flinders.edu.au. Website: http://ehlt.flinders.edu.au/deptlang/greekreconf2005/index.p.

LECTURES

UK LONDON 2 June. DOMITIAN’S BLUSH: APPEARANCE AND POWER IN 1ST CENTURY CE ROME. Llewelyn Morgan. Society for the Promotion of Roman Studies (AGM). 2.30pm.


NEW YORK 14 and 15 May. LIFE, DEATH, AND SACRIFICE AT EL BRUJO: 4000 YEARS OF PREHISTORY ON PERU’S NORTH COAST. Jeffrey Quilter. Metropolitan Museum of Art (co-sponsored with the Archaeological Institute of America, Metropolitan Museum of Art, 14 May: 11am; 15 May: 1pm).


PARIS 6 June. DEMONS AND MONSTERS: NEW DISCOVERIES OF THE ETRUSCANS OF CHIUSI. Mario Iozzo, Superintendent of Archaeology, Florence. Louvre Auditorium, 12.30pm.

AUCTIONS & FAIRS

7 June. SOTHEBY’S, NEW YORK. Antiquities auction. Tel. (1) 212 6067414; www.sothebys.com; e-mail: richard.kersey@sothebys.com).

8 June. CHRISTIES, NEW YORK. Antiquities auction. Tel. (1) 212 636 2436; www.christies.com.

12-13 June. BRUSSELS ANCIENT ART FAIR (BAAF). Sablon Quarter, Brussels, Belgium. www.baaf.be; e-mail: info@baaf.be.

APPLICATIONS

Daniel Walker has been appointed Director of the Textile Museum, Washington. Mr. Walker has served as head of the Islamic Department of the Metropolitan Museum of Art since 1988 and previously was Curator of Ancient, Near Eastern, and Far Eastern Art at the Cincinnati Art Museum.

MINERVA CALENDAR SUBMISSION GUIDELINES

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Exhibition dates are subject to change. Before planning a visit, we recommend confirming dates and opening times.
EGYPTIAN LIMESTONE ANTHROPOID SARCOPHAGUS LID

The features boldly carved in high relief and wearing a tripartite wig with long lappets.

Early Ptolemaic, ca. 305-200 BC.
H. 72 in. (182.9 cm.)

Ex private collection, Santiago, Chile, acquired, ca.1985.

Exhibiting at:

BAAF

Brussels Ancient Art Fair, Brussels, Belgium, 8-12 June

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ROMAN BRONZE TONDO BUST OF A GODDESS, PROBABLY JUNO

2nd Century AD. H. 27.3 cm. She wears a chiton, a himation pulled up and over the back of her head as a veil, and a crescentic diadem. The bust emerges from a calyx of petals; her eyes inlaid with black and white glass; traces of gilding on the hair.

Ex collections of James Coates, England and John Kluge, Charlottesville, Virginia.
The Brussels Ancient Art Fair (BAAF) offers you the opportunity to visit 23 leading specialists from all over the world, dealing in classical, Egyptian and Near Eastern antiquities. All participants are members of the International Association of Dealers in Ancient Art (IADAA) and follow a strict code of ethics concerning the authenticity and provenance of the objects they sell. They will be the guests of distinguished galleries around the famous Sablon square in the centre of Brussels. BAAF is not a conventional fair housed in a single building but an exciting galleries walk. The combination of ancient art and Belgian hospitality in an historical setting with great atmosphere will once again guarantee a tantalizing event. So, if you've often thought of a break in Brussels, now's the time to plan it. This year, BAAF will join BRUNEAUF, the famous tribal art fair, and BOAF, the new oriental art fair, which will take place at the same time, to create a unique event with 100 exhibitors in galleries around the Sablon square.

Please visit our website for impressions of the BAAF 2004 and its participants as well as information on opening hours, hotel parking facilities and restaurants.

Website: www.baaf.be

contact: info@baaf.be

Participants are: