EGYPTIAN MUMMIES
AT BOWERS

PETRIE'S DESERT LETTERS

THE PETRIE MUSEUM
IN ATLANTA

ROMAN STATUES OF THE
VILLA DEI PAPIRI

THE MASTER
FORGER OF BERLIN

CARAVAN KINGDOMS
OF YEMEN

CELTIC WARRIOR
HOARD, GAUL

ANCIENT PLAYBOY'S
PARADISE IN ISRAEL

ART OF CONSTANTINE
IN RIMINI

ELITE UMAYYAD ART

ATTIC BLACK-Figure PSEUDO-PANATHENAIC AMPHORA

Two nude athletes with javelins, discus, etc. Rev: Athena Promachos.
Late 6th-early 5th Century BC. H. 9 5/8 in. (24.4 cm.) Ex E.K. collection, Canton, Michigan.
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John Taylor

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Caesarea Maritima 3D Reconstruction • Beirut - A Decade of Excavations
The Spring 2005 Antiquities Auctions • Temple to Church in Late Antiquity.

Minerva, July/August 2005
EDITORIAL

Torlonia Statuaries Collection Acquired by Rome

As we go to press, stunning excavated discoveries are still coming to light each month, and fascinating developments in the field of cultural heritage continue to push back the boundaries of human knowledge. In Rome, City Hall has reached a blueprint agreement with the Torlonia family to bring one of the greatest antiquities collections in the world out of hibernation after 40 years of gathering dust in dark storerooms. Although considered priceless, the collection of 620 Roman statues and antiquities is to be sold to the municipality of Rome for an alleged £1 million. This diluted king’s ransom is being secured by the Fondazione Casse di Risparmio di Roma, a private banking foundation, in collaboration with other fiscal institutions. An agreement will hopefully be signed in June, and Minerva looks forward to publishing an in-depth full colour article on the collection in a future issue.

Banquet Hall & 22 Roman Statue Heads at Petra

Further east, excavations are conducted in Petra, Jordan, by Dr Patricia Bikai on behalf of the American Center of Oriental Research (ACOR), which has just uncovered a 1st century AD banquet hall, complete with 22 marble statue heads of different ancient gods. The heads once peeked into the hall from column plinths and are a surprise find given that Dr Bikai’s excavations are now four years old. The well-preserved remains materialised within a basement building sealed by sand that probably accumulated during the major earthquake of AD 363. We look forward to following the recovery and interpretation of this rare contextual assemblage.

The European Union Prize for Cultural Heritage/ Europa Nostra Awards for 2004

Meanwhile, the results of the prestigious European Union Prize for Cultural Heritage/ Europa Nostra Awards 2004 have been announced, with three winning entries: Germany’s Museum und Park Kalkriese; the Museo de las Villas Romanas de Almenara-Puras, Valadolid, Spain; and Casa de Ya’far, Madinat al-Zahra, in Spain.

The Museum und Park Kalkriese was awarded for its public presentation of the emotive battleground where more than 10,000 Roman soldiers headed by General Varus were ambushed in the Teutoburg Forest in AD 9. Following the defeat of the 5th Legion under Marcus Lollius in 16 BC, Augustus accelerated plans to create a military buffer zone to fortify the Rhine-border and to safeguard the empire’s economic interests in Gaul. But stability was short-lived, with rebellion and fierce military conflict breaking out across Germany in AD 1.

To soften up this thorn in the side of the Empire, Publius Quinctilius Varus was dispatched to Germany, along with a reputation for being tough, arrogant, and ‘more brutal than weaponry’, according to the testimony of Florus. However, at the saltus teutoburgensis (the Teutoburg Forest) his entourage was brutally ambushed in AD 9 by Germanic warriors from the Cherusci, Bructeri, Marsi, and Chatti.

Minerva Warns Up for Her 100th Issue Celebration By Going Full Colour

A quiet revolution has swept through the offices of Minerva with our July/August issue. In celebration of our pending 100th issue in November/December, we are delighted to announce that henceforth Minerva will be published in glorious colour throughout. The editors greatly look forward to bringing the world of antiquity to our readers in ever-sharper focus.

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Tel: (020) 7474 2590
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E-mail: minerva@minervamagazine.com

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

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EXCAVATION NEWS

The Apollonia Necropolis Project

Apollonia, after Butrint, is Albania's best-known classical site. A Greek colony and celebrated Roman city where the young Augustus studied during a "gap year", it is set back from the coast on rolling hills. It came to prominence in the 1920s and 30s when Leon Rey, the French archaeologist, excavated extensively here. Since then, a Soviet mission in the 1950s, and today a team from the University of Grenoble, continue to work here. Apollonia lies in the heart of Albania and, notwithstanding its new designation as an archaeological park, the pressures on it are great. A new motorway threatens to cut a swath through its northern edge. Intensive agriculture is equally endangering parts of the site, while looting of the extensive linear ancient cemetery by villagers is an ever-present problem.

It was a threat to a prominent tumulus that led to a major excavation this spring by the Albanian Rescue Archaeology Unit, in collaboration with the Institute of Archaeology in Tirana. Tumulus 10 had been badly damaged by heavy machinery quarrying and subsequently looted. The salvage project also explored two platforms between Tumulus 9 and Tumulus 10. A topographical survey of the area, completed before excavations started, identified eight graves within platforms dating to the Classical and Hellenistic periods.

Tumulus 10, however, has yielded the most unexpected results: graves of the Iron Age, and probably even of the Bronze Age, predating the Greek foundation of the colony in the early 6th century BC. After six weeks of excavation (the project is still ongoing) 50 graves have been brought to light. Of these, 30 skeletons lie in the foetal position, or are supine, with legs flexed to the side - burials typical of Bronze and Iron Age tumuli in Albania, including Kamerica (in south-west Albania). All these graves are simple pits, and a few still contain traces of decayed wood covers.

Grave goods are associated with 12 burials; most frequent are pottery vessels, but bronze and bone pins, a bronze knife, and an iron arrow-head were also found. The vessels are typical Iron Age "kantharoi" jugs in black or red fabric, some incised with zig-zag lines and spirals which imitate fibulae. Bronze pins usually have conical head and fish-bone motifs on the shaft. Out of context was also found a fragmentary bronze sword of possible Bronze Age date. Cut into the surface and edges of the tumulus are graves dated between the Classical and Early Hellenistic periods, with skyphoi, cups, table amphorae, oinochoai, and squat lekythoi as grave goods.

The bronze sword, together with other pre-7th century BC finds from Tumulus 10, are of exceptional importance for Apollonia. Not only are they the first examples at this important site, but they throw light on the pre-colony settlement of the area, as well as on earlier contacts between local communities and the Mediterranean world in the Mycenaean period. Only two other examples of Mycenaean-type swords have been found further north along the Adriatic coast in the Dvijaka and Gërmenj area. No less important is a single-edged bronze knife, which may also date to the Late Bronze Age Mycenaean period. These fresh discoveries compel us to see Apollonia in a new light. Plainly the Greek colonists of the 6th century were occupying and enlarging a coastal site that, on occasions more than half a millennium before, had significant cultural and trade connections with the Mycenaean world.

Maria Grazia Amore & Lorenz Bejko,
The Albanian Rescue Archaeology Unit.

A tumulus of 50 Bronze and Iron Age graves at the coastal port city of Apollonia in Albania. Photo courtesy of Maria Grazia Amore & Lorenz Bejko.

Minerva, July/August 2005
Sensational Mosaic from the Wadi Lebdia Roman Villa, Libya

Very occasionally archaeologists are fortunate enough to unearth a truly spectacular discovery. In September 2000 Dr Marliese Wendowski discovered a stunning glass-and-stone floor mosaic while excavating a Roman villa at Wadi Lebdia in Leptis Magna, Libya. This 1st or 2nd century AD pavement depicts an exhausted gladiator staring at a slain opponent, and, on preliminary examination of the images sent to the offices of Minerva, appears to be one of the finest preserved examples of representational mosaic art from antiquity. The image of the gladiator is executed in a manner that is so convincingly realistic that it appears to have been painted. As such it follows earlier Hellenistic principles of style, which sought to imitate paintings as closely as possible.

This is mosaicist’s art of the highest calibre, equalling or even surpassing the finest craftsmanship of the period. In terms of naturalistic composition and emotion captured, this mosaic is even comparable to the world-renowned Alexander mosaic from the House of the Faun in Pompeii.

Additional panels from this frigidarium of the villa’s bath-house were uncovered the following season in an ongoing programme of excavation under the directorship of Professor Helmut Ziegert from the University of Hamburg. These depict four young men wrestling a wild bull to the ground; a warrior in combat against a deer with long antlers; and a gladiator hoisting his shield over a stricken foe. The panels are enclosed by an elaborate swastika meander border and the perimeter of the floor is framed by a zigzag border. However, none of these panels are anything like as fine as the first gladiator depiction with slain foe.

The conservation of the mosaics was initiated in 2004 by Professor Ziegert and his team. The nature of this programme has attracted a good deal of unjust criticism from Libyan archaeologists, based on an incorrect understanding of the work carried out. Media reports have claimed that, under the sponsorship of Italian officials, the panels were clumsily removed from the ground by Libyan workmen, laid on a unsuitable steel and concrete base, and then ungainly cemented to the walls of the Leptis Magna Mosaic Museum.

The details provided to Minerva by Professor Ziegert confirm that these criticisms are untrue. First of all the conservators were, in fact, specialists from the Libyan Department of Antiquities trained by the Italian Mission-mosaic conservators of the highest international reputation. Following their meticulous standards, the mosaics were carefully cleaned in situ, covered with layers of glued India rubber and cloth, and then lifted to a workshop by conventional methods. Here they were cleaned and repaired with gypsum and hydraulic cement, and laid onto a 5cm-thick reinforced steel base. Affixing mosaics to museum walls for display is also a conventional practice. In fact, the methods used will guarantee the preservation of these mosaics in the long term and is preferable to leaving them in situ, unguarded and vulnerable to opportunist looters.

The lifting of this masterpiece of Roman art was essential salvage work paving the way for local farming expansion. Professor Ziegert is unusually open about his excavation and the conservation programme, and told Minerva that ‘The Journal and Newspapers are invited to go to Lebdia and check the information before publishing notes... to inform and to set the public thinking, and to enjoy the splendid remains of one of the ancient colonial phases of the Pre-Islamic history of Libya.’

Dr Mark Metcalf

A Byzantine Villa at North Caesarea, Israel

Development work on a wooded foothill overlooking northern Caesarea Maritima in Israel has exposed well-preserved mosaics from a two-storey Byzantine villa. The remains lie about 1km opposite the ancient shoreline and the Late Antique synagogue on the edge of the modern town’s affluent villa complex, with the present mimicking the past. The continuous 500-square-metre mosaic is adorned with dozens of circular medallions decorated with ducks, peacocks, flamingos, and other animals. All around the edges dogs energetically chase gazelles in between representations of fruit grows (possibly apples). Geometric mosaics and a kantharos adjoining plants and birds surround the principal floor.

Additional remains include further mosaics that originally floored second-storey rooms and a rare table decorated with gold leaf. Some Israeli specialists have heralded the villa floor as the most impressive example of the period discovered in the country.

Minerva, July/August 2005
Excavations completed by Dr Yosef Porat and Peter Gendelman of the Israel Antiquities Authority date the floor to the 5th century AD, when the economy of the Holy Land started to boom and maritime trade flourished to keep up with overseas demands for fine wines from the land of the Bible. However, despite the unusual level of preservation the project has snagged on a lack of funds. The Caesarea Development Corporation has allegedly agreed to cover the costs of conservation so the floor can go on display.

Sean Kingsley

MUSEUM NEWS

Scolacium Archaeological Park, Calabria

In May a new museum and archaeological park were opened in the municipality of Borgia near Catanzaro in Calabria. This is an important achievement because the government has been maneuvering to expropriate the site of the Roccella, where the park is now located, since 1982. This is where the city of Skylietion, originally a Greek colony of Croton in Magna Graccia, and later a Roman one, have been excavated since 1966.

Skylietion was founded at the end of the 8th century BC on the shores of the Ionian Sea, although some artefacts found along the shore indicate that it might have originally been a Mycenaean trading entrepot. In 123/122 BC the town was repopulated by Roman settlers, and in AD 98, under the emperor Nerva, it was honorifically rededicated as Colonia Minervia Nervia Augusta Scolacium. Urban prosperity continued under Byzantine rule until the end of the 6th century AD. Cassiodorus, the powerful minister of the Ostrogothic king Theodoric, was born in Scolacium, where he endowed his native city with flourishing fisheries and a monastery with a rich library. Later, in the 11th century AD, the Normans drained the plains around the city, by then plagued by malaria, and built the important basilica of Santa Maria della Roccella, an imposing building whose ruined walls are still visible from the park.

Below left: the modern cultivated landscape surrounding ancient Scolacium, with the theatre and forum in the centre. Photo: Ufficio stampa Electa.

So far, excavations have revealed the forum surrounded by porticoes measuring about 80 x 40m and dominated by the Capitolium built in the Roman Republican period. Next to the forum was a series of public buildings: the basilica, baths, and the Curia (senate house), where imperial marble statues were found. A monumental fountain, and later possibly a Christian church, stood at the crossroads of the decumans maximus. South of the 3000-seat theatre is the first Roman amphitheatre found in this region.

The new museum is located in the villa of the local aristocratic family, headed by Baron Mazza, who formerly owned the land containing the ancient city. Here are displayed the many finds, including inscriptions and marble statue portraits of Germanicus, Agrippina Major and Minor, ceramics, coins, and bronze objects.

Dan Jones

Right: a life-size marble head of an elderly aristocrat, excavated in the theatre of Scolacium, Italy. 1st century AD. Photo: Ufficio stampa Electa.
ANTTIQUITIES NEWS

Sheikh Saud of Qatar Under House Arrest
In February, Sheikh Saud Al Thani of Qatar, the world's biggest art collector, who has spent hundreds of millions of pounds in recent years, was removed from his post as Chairman of the National Council for Culture, Arts and Heritage in Qatar, and placed under arrest following allegations of the misuse of public funds. The Sheikh had been exposed while using state money to buy artworks for several new museums in Qatar. As Minerva goes to press, it has been alleged that Saud used vastly inflated invoices issued by the London art dealer Oliver Holts to defraud his government.

Sheikh Saud has been publicly defended by friends and colleagues in the art market, who claim that his prolific spending power has made him unpopular with government officials in Britain and Qatar. The Sheikh's most famous acquisition was in June 2002, when he bought the Jenkins Venus, a Roman marble statue from Newby Hall, Yorkshire, for £7,926,650 at Christie's. This is the highest price ever paid at auction for an antiquity. The work had stood in the sculpture gallery at Newby Hall in a niche designed for it by the architect Robert Adam. The British government intervened by deferring an export licence for the piece. Unfortunately, no buyer from Britain was prepared to raise the recommended purchase price, and the statue is now at the Sheikh's estate at Doha, Qatar.

Jamil Smith

Re-excavating The Oxyrhynchus Papyri - Literary Holy Grail of the Ancient World
Following painstaking laboratory research, the Oxyrhynchus Papyri, the largest collection of ancient papyri, have recently been hailed as 'the Holy Grail' of Classical literature. This collection of documents was originally discovered amongst ancient rubbish dumps on the outskirts of Oxyrhynchus (city of the sharp-nosed fish) in central Egypt, towards the end of the 19th century. An immense 400,000 fragments of papyri were recovered, today housed in the Sackler Library of the University of Oxford. Although the largest hoard of Classical manuscripts in the world, until recently most has remained illegible to the naked eye. Lately though, scientists have pioneered an infrared photographic technique, developed from satellite imaging, to spectacularly decipher these rich ancient documents.

Previously unknown Greek texts deciphered in April include poetry by Hesiod (compiled in the 7th century BC); an epic poem by Archilochos, post-dating the work of Homer in the same era and describing events leading up to the Trojan War; parts of a long-lost tragedy called the Epigoni ('Progeny') penned by the playwright Sophocles; previously unknown material by Euripides (5th century BC); part of a lost novel by Lucian (2nd century BC); and mythological poetry by Parthenios (1st century BC).

The quantity and quality of information contained in these documents cannot be overstated: scholars estimate they may boost the number of Greek-Roman works in existence by as much as 20%. Moreover, it is thought that the cache may also contain lost books of the Old and New Testaments. According to Dr Dirk Obbink, the Oxford University scholar directing the research: 'The material will shed light on virtually every aspect of life in Hellenistic and Roman Egypt, and, by extension, in the classical world as a whole.' Clearly a mouth-watering prospect of enormous proportions for the immediate future.

Dr Mark Merrony

The Anglo-Saxon Witham Bowl - Lost and Found
At the Anniversary Meeting of the Society of Antiquaries of London in April, the President, Professor Eric Fernie, announced that the Society's collection of important historical drawings of portable antiquities found in Britain was now available on a database representing some 2000 objects in over 4100 drawings. This is an invaluable record source, as many of the objects now in museum collections were first recorded here, and for others the drawing is the only surviving account.

The Anglo-Saxon silver Witham Bowl is an example of the latter. Found in the River Witham, Lincolnshire, in 1816, its last public appearance was in 1868, after which all knowledge of it was lost until 1941. Then T.D. Kendrick of the British Museum, in the process of selecting books for wartime evacuation from the Society's library, found a series of illustrations of the
Seals of Khufu found in the Western Desert

Egyptian archaeologists excavating a site in the Western Desert connected with the 4th Dynasty ruler Khufu (Cheops), builder of the Great Pyramid of Giza, have unearthed a group of 26 seals, each 3.2 x 4.3cm and composed of a mixture of clay, sand, and lime, bearing his seal. Also found were more than 50 pots and pottery fragments stamped with his personal seal. Alongside these finds were some leather bags containing mefat (a red ferric oxide powder) used to make red pigments, no doubt the object of the mission to the western desert. One of the pots bears a hieroglyphic text stating that the mission consisted of 400 men plus a staff to supervise the provision of food.

Face of Tutankhamun Reconstructed

In addition to the controversial CT scan made on 5 January 2005 of the famous 18th Dynasty king (see Minerva, March/April 2005, p. 7, and May/June 2005, p. 7), three teams from Egypt, the United States, and France were chosen to apply modern forensic techniques to reconstruct his face. Their work was based on the data collected during the CT scan made in January. Some 1700 high-resolution images were employed to create three-dimensional models, and the resulting images created by the three teams proved quite similar in basic facial shape, size, eyes setting, and the skull's proportions. The American and French teams gave him a weak chin, but the Egyptian team made it much stronger. They all agree, however, that he had a pronounced overbite, which apparently was a family trait.

In June the team of radiologists will attempt to identify the unidentified mummy of a child found in the tomb of Tutmosis IV, a mummy from the tomb of Seti I, and three mummies from the tomb of Amenhotep II, including one suggested to be Queen Neferititi. At a later date the royal mummies now at the Egyptian Museum will also be scanned.

Marina el-Alamein to Become an 'Archaeological Site Museum'

Marina el-Alamein, the first Roman resort city uncovered in the north of Egypt, and dating to the 3rd century AD, is set to be turned into a site museum by the Supreme Council for Antiquities in collaboration with a Polish team. Some 28 houses and about 200 tombs (some carved into the rock up to 10m deep) have already been uncovered and conserved. The site was accidently discovered in 1986 by a Chinese construction company, when bulldozers uncovered sections of columns and baths (see Minerva, May/June 2003, pp. 20-23). The ancient city includes temples, palaces, baths, tombs, and villas, some with adjoining stables, cisterns, an advanced sewage system, and remains of a harbour including quays and breakwaters. Among the finds are a statue of Aphrodite seated on a marble rock, several wood Fayum portraits, chairs, lamps, spoons, and glass.

North Sinai Museum Opened at Arish

Following five years of construction and a cost of £40 million, the National Museum of Arish opened in May. The 300 objects on display cover the full range of Egyptian history in North Sinai from the prehistoric through the Islamic periods. In addition to recently excavated materials, the museum will display items until now kept in museums and storehouses at el-Qantara, el-Ashminein, and Tell Basta. Two storeys in height, it includes six display halls, a library, a lecture room, a cafeteria, and an outdoor theatre.

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Right: the face of Tutankhamun? This forensic reconstruction by the French team is based on CT scans made in Cairo in January 2005. 

Photo: Egyptian Supreme Council of Antiquities/National Geographic Society.

Below the Witham Bowl. Silver, Anglo-Saxon, 8th/9th century AD. Illustration courtesy of The Society of Antiquaries of London.
EGYPTIAN MUMMIES: DEATH AND THE AFTERLIFE AT BOWERS MUSEUM OF CULTURAL ART

John Taylor

Mummies. Death and the Afterlife in Ancient Egypt, which opened at the Bowers Museum of Cultural Art, Santa Ana, CA, in April, is an exhibition of over 150 rarely-seen treasures from the British Museum. Consisting largely of pieces never exhibited together before, the show will highlight stunning, yet often unfamiliar masterworks of Egyptian funerary art. It includes six excellently preserved mummies, together with sarcophagi and coffins of stone and painted wood, gilded masks, amulets, jewellery, tomb furnishings, and sculptures, ranging in date from the late Predynastic period to the Roman era.

The British Museum houses one of the oldest and most comprehensive collections of Egyptian antiquities in the world. A high proportion of the five million visitors who view the Museum annually are drawn there especially to see the Egyptian antiquities. The Rosetta Stone, key to the decipherment of hieroglyphs, is the single most visited item in the London galleries, but the collection is also famous for its mummies and the objects relating to Egyptian funerary practices. The British Museum has a very active programme of loans, both long- and short-term, and is dedicated to bringing its collections to an ever-wider audience. ‘Mummies’ is a long-term exhibition, scheduled to last for five years. It is the latest venture in an ongoing collaboration with the Bowers Museum, which most recently saw the exhibition ‘Queen of Sheba: Legend and Reality’ staged in Santa Ana. The show provides the opportunity to exhibit these pieces in a spacious, well-lit viewing area, and has also facilitated their conservation. Thanks to this, a number of the objects have now been expertly cleaned and restored to show them to their best advantage.

The various sections of the exhibition take the visitor on a journey of discovery, outlining the burial practices which are, for many, the defining aspect of the culture of the ancient Egyptians. The objects have been carefully chosen to represent all major phases of Egyptian civilization.

Dr John Taylor is a Curator in the Department of Egypt and the Sudan, The British Museum.
and to illustrate the religious beliefs which motivated the preparations they made for death.

The nature of the cosmos, as conceptualised by the Egyptians, is illustrated by a section of the Book of the Dead papyrus of Nestanebissheru (Fig 18), one of the finest examples of its type, found in the celebrated Royal Cache of 1881 at Deir el-Bahri. Here, in superbly confident linear draughtsmanship, we see the sky-goddess Nut raised above her mate, the earth-god Geb – a crucial episode of creation mythology which, when placed in the tomb, would promote the renewal of life. Among the numerous other images of gods and goddesses in the exhibition, the most beautiful is the siltstone statue of Isis protecting her husband Osiris with her wings – an exquisite sculptural masterpiece of the 26th Dynasty (Fig 11). Its inscriptions show that it was dedicated by Sheshonq, Chief Steward of the God’s Wife of Amun. As a specimen of craftsmanship its quality is unsurpassed, and its near-perfect condition allows it to be appreciated to the full.

Every object here contributes to an understanding of the Egyptians’ complex beliefs about the afterlife. But it is the funerary papyri which illustrate the key themes. A section of the Book of the Dead of Nebensy, scribe and copyist of the temple of Ptah about 1400 BC, shows the agricultural paradise of the ‘Field of Reeds’, which every right-living Egyptian hoped to attain. Two other papyri give detailed images of the judgement which had to be negotiated before this goal was reached. Here the heart of the deceased is weighed in a balance to determine whether or not he/she has lived according to the principles of Maat (the cosmic order) – and thus whether eternal life or damnation will be the consequence.

The show contains no less than six mummies, ranging in date from the 22nd Dynasty to the Roman period (2nd century AD). Four of these are the bodies of identifiable and well-dated individuals. The earliest is that of Tjayasetimu, a singer of the temple of Amun who died...
Egyptian Mummies

Fig. 8. Wedjat eye. Polychrome faience. Third Intermediate Period, 1669-525 BC. L. 8.9cm. The exaggerated area between the eye and the eyebrow contains three rows of tiny cats. This large amulet required two rings for suspension at the top.

Fig. 9 (right). Mummy of Padiamnet in painted cartonnage case. Cartonnage and wood, painted, and gilded. From Thebes, 22nd Dynasty, c. 900 BC. L. 1.51cm. Padiamnet, who apparently died in his thirties according to x-rays of his mummy, was an attendant and doorkeeper of the god Osiris at Thebes (as was his father, Usermaa). Padiamnet's mummy was interred in a wooden coffin of rather plain design, and an inner case of cartonnage. The surface decoration is arranged in horizontal registers. All images are painted in polychrome and varnished, and are balanced by inscriptions in large blue hieroglyphs.

Fig. 10. Stela of Besenmut. Sycamore fig wood, painted on plaster. Probably from one of the burials of the Priests of Montu at Deir el-Bahari at Thebes. Middle 26th Dynasty, c. 664-525 BC. Acquired from the Sabatier Collection in 1891. This round-topped stela is divided into three sections. At the top is a large curved hieroglyph representing the sky and below a winged sun-disc from which hang a pair of uraeus serpents. The hieroglyphs identify this as a representation of 'he of Behdet', a term for the sky god Horus; this decoration is extremely common in the semi-circular 'tomate' at the top of stelae. The second and third parts show Besenmut standing in adoration of the god Atum, shown in his usual form of a man wearing the Double Crown of Upper and Lower Egypt.

around 900 BC at the age of about twelve. There are also the mummies of Padiamnet, a Theban temple doorkeeper (c. 700 BC), and Irihor (Figs 9, 12), a priest of the god Min at Akhmim. This last, dating to about 600 BC, is a wonderful example with a fine gilded mask and a beard net over the outer bandages. At around the same time as Irihor worked in the temple of Min, a woman named Senehennetchet lived at Thebes. Her mummy, finely wrapped, is also in the show, encased in inner and outer anthropoid coffins covered with brilliant paintings (Fig 13). The two latest mummies, which date from the Roman period, are anonymous but are of interest as both bear remarkable portraits of their owners – one a young man (Fig 21), the other a boy.

Another theme of the exhibit is the trappings of the mummies. Among these is a dazzling collar of bright blue and white faience, dating to the 11th Dynasty. It is one of two found in the tomb of a woman of the court of King Mentuhotep II. The tomb was located within the huge burial complex of the king at Deir el-Bahari.

Among the ornaments and jewellery of precious stones and metal, a massive gold seal-ring stands out. Its incised inscription gives the name of the Steward Sheshonq (Fig 16), the same man who commissioned the statue of Isis and Osiris, mentioned above.

The cases which contained the mummies provide a veritable history of coffin development from the 12th Dynasty to the Ptolemaic era. The rectangular coffin of Seni from el-Bersha is lavishly decorated with selections from the Coffin Texts including the Book of the Two Ways, illustrated with a fascinating map of the paths and watercourses of the netherworld. From later periods there are finely painted anthropoid coffins of wood and cartonnage. Some of these are double coffins, but even these are dwarfed by the lid of the colossal basalt sarcophagus of Pakap (26th Dynasty), found in a massive shaft-tomb at Giza (Fig 17). Weighing 2.5 tonnes, it is the largest and most visually striking object in the show. It is an extremely powerful piece of sculpture, in which the form

Fig 11 (right). Statue of Isis protecting Osiris. Grey siltstone. Probably from Karnak, 26th Dynasty, c. 550 BC. H. 81.3 cm. This impressive statue was dedicated by Sheshonq II to request long life and good fortune. Isis wears a medius, a crown of uraeus serpents, on top of which is a pair of cows' horns and a sun-disc. Osiris appears as a mummy wrapped in a tight robe, wears the crown with the two feathers, and carries a crook and flail, the symbols of kingship.

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of the mummified body has been reduced to its essentials, the simply outlined shrouded body and the massive head with its curled beard indicative of the divine status which Pakap hoped to attain after death.

The tomb and the cult of the dead, which was performed there, is the focus of another section. The 19th Dynasty stela of Neferabu from Deir el-Medina shows the rituals at the entrance to the tomb, with the Opening of the Mouth being performed on a group of mummies. The Opening of the Mouth itself is also illustrated by a set of model implements from the Old Kingdom. This ceremony was accompanied by the offering ritual which would provide for the ka of the tomb owner throughout eternity. An offering table of King Amasis (26th Dynasty) and statues from the 13th, 18th, and 19th Dynasties evoke the key elements of this ritual as it would be performed in the tomb chapel. But experience taught the Egyptians that sooner or later the practice of the cult would probably fail, so precautions were taken via the power believed to reside in the image and written word.

A group of 5th Dynasty model vessels from a tomb at Saqqara show that the deceased was equipped to carry out the ritual for himself, if and when the actual performance of the cult ceased. There was also a series of fine funerary stelae. Several of these were set up in memorial chapels on the 'Terrace of the Great God' at Abydos. This area, adjacent to the processional way from the temple of Osiris, was a prestigious place to erect a memorial because it gave the owner a vicarious presence at the important rites carried out at this most sacred of spots. Five exception-

ally fine 12th Dynasty stelae come from these chapels, several of them in near-perfect condition with well-preserved paint (Fig 3).

To complete this survey of the riches which constituted 'a good burial in the West', there is a dazzling range of vessels and jars of stone and glass from Egypt to Britain, folding stools, and a judicious selection of the brilliantly animated models which were such a distinctive feature of tombs from the late Old Kingdom to the Middle Kingdom. Among these is one of the finest model boats to have survived, a miniature masterpiece from a 12th Dynasty tomb at Thebes, with priest and mourners lamenting over the mummy of the deceased as it lies beneath its canopy, on a hull painted green to symbolise new life (Fig 4). Not forgotten either are the shabti figurines which were made for kings (Sety I, Pinedjem I, and Taharqa), besides an intriguing black-painted private shabti from the 18th Dynasty still in its miniature anthropoid coffin.

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**Fig 12. Mummy of Irihorru (detail).** Human remains, linen, resin, gold. From Akhmim, 26th Dynasty, about 600 BC. 1.165 cm. Irihorru was a priest at the important city of Akhmim, cult centre of the fertility god Min. His father Ankhenamenef was 'second Prophet' of the god, a post which suggests that the family enjoyed high status. This is certainly borne out by the rich trappings of Irihorru’s mummy. His mask presents a lifelike, yet idealised image. It appears to have been attached to a foundation layer of resin which was applied directly to the bandages, a rare departure from the usual technique of creating a separate headpiece set loosely over the upper part of the mummy. A network of blue faience tubular beads and small polychrome beads lies over the body. A winged figure of the sky-goddess Nat was incorporated into the breast.

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**Fig 13. Two outer coffins of Shepenmehyt.** Painted wood. From Thebes, 26th Dynasty, c. 600 BC. Presented by the Prince of Wales (later King Edward VII) in 1869. Shepenmehyt was provided with a set of two anthropoid coffins, fitting one inside the other. The outermost lid displays a standard sequence of images that recall key elements of funerary mythology. On the breast is a winged sun disc, and below, a narrow scene showing the weighing of the deceased’s heart. Further down is a small image of Amunis tending the mummy as it lies on a bier, while figures of other deities give symbolic protection. On the interior of the case is a large mumumiform figure grasping the was sceptre (symbolising dominion) and wearing the feathered atef crown, a distinctive attribute of Osiris. His head, however, is that of a falcon and from inscribed images of the same type on other coffins it is clear that this is the composite resurrection-deity Pehb Sokar-Osiris. Isis and Nephthys are depicted at each side to lend their protection, and the sun-disc above the head casts life-renewing rays. The checked pattern on the thickness of the case is a feature found on other outer coffins made in Thebes at the same period, and may be distinctive of a particular workshop or team of craftsmen. The bulky outer coffins make no attempt to reproduce the shape of the human body faithfully. The inner coffin, however, is a well-proportioned and fully three-dimensional image of a mumufied entity standing upon a plinth and supported at the back of a pillar. The green colouring of the face is a further allusion to the divine association, since the god Osiris was regularly depicted with green flesh (green, the colour of plants, symbolised new life in ancient Egypt). Below the coffin the sky goddess Nut spreads her wings over Shepenmehyt, and her name is repeated at the bottom of the decoration and presentation to the gods is repeated. The dominant inscriptions are repetitious formulas, chiefly the hetep-di-neu, and speeches of the gods whose figures are shown, indicating that the coffin was probably bought 'ready made' to reduce expense. The inscriptions inside the inner coffin describe Shepenmehyt as the 'lady of the house' (i.e. married woman) and that she played the sistrum to accompany rituals in the temple of Amun-Re at Thebes. X-rays reveal an adult who died between 25-40 years of age.

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Fig 14 (left). Gold uroepsis cobra. Sheet gold. Late Period, after 600 BC. L. 13.5cm.
The cobra was a much feared and respected creature in Egypt. It possessed many different associations, particularly with royalty, and use of the symbol meant that the dangerous power of the cobra was always magically turned to the benefit of the user. The rearing cobra also represents the goddess Wadjet, patron of the town of Buto. The fact that the cobra from this decorative ornament wears the Red crown of Lower Egypt means almost certainly that it represents Wadjet. The fine workmanship and the material used suggest that it belonged to an elite object, perhaps royal, such as a piece of furniture or a chair.

Fig 15 (right). Corn mummy in a wooden coffin. Mummy: earth, linen wrappings, wax. Coffin: painted wood. Late Period, 664-305 BC. H. 58.4cm. Osiris, supreme god of resurrection, was closely associated with the life-giving forces of nature, particularly the Nile and vegetation. Above all he was connected with germinating grain. The emergence of a living, growing plant from the apparently dormant seed hidden within the earth was regarded by the Egyptians as a metaphor for the rebirth of a human being from the lifeless husk of the corpse. The concept was translated into physical form by the fashioning of images of Osiris out of earth and grain. These ‘corn-mummies’ were composed of sand or mud mixed with grains of barley. They generally have Osirian attributes and are often represented with an erect penis, symbolizing fecundity. As in this instance, the ‘mummy’ is sometimes wrapped in linen bandages and may possess a finely detailed mask of wax, representing the face of Osiris.

Fig 16 (above). Gold ring of Sheshonq. Perhaps from Thebes, 25th Dynasty, 6th century BC. Dia. 3.50 cm; L. of bezel 3.40 cm. This massive gold ring of Sheshonq is of a shape common for such rings in the Late Period, a shape which more or less totally replaced the earlier stirrup-shaped type. The lozenge-shaped bezel is so thick that the back had to be cut away to accommodate the finger of the wearer; the shank and the bezel were made in separate moulds and joined together. It is inscribed with the name of Sheshonq and his title ‘Chief Steward of the Divine Adoratrice’. The bezel could be used to clog clay to seal documents and objects. Besides this functional aspect, the ring was no doubt as much (if not more) worn as a mark of Sheshonq’s status and wealth. The name Sheshonq is of Libyan origin, belonging to several kings of the Libyan Period, but it became popular among Egyptians from that time onwards.

Fig 17 (right). Sarcophagus lid of Pakap, Grey basalt. From Giza (tomb LG 84; ‘Campbell’s Tomb’), 26th Dynasty, reign of Apries, 589-570 BC or later. L. 2.60 cm. Many high officials of the Late Period were buried in massive sarcophagi carved from hard stone. These costly sarcophagi were status symbols but were also designed to frustrate the attempts of robbers to plunder the mummies. This example is inscribed for a man named Pakap, an important official in the administration in the 26th Dynasty. Below the head and the annular ‘broad collar’ is a cartouche panel of hieroglyphic text in three columns. The base is undecorated except for a single line of inscription on each side, mentioning Pakap’s name and titles.

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Fig 18 (above). The Creation of the World, from the Greenfield Papyrus. Ink on papyrus. From Delir el-Bahri, the 'Royal Cache', early 22nd Dynasty, about 940 BC. H. 47 cm. Donated by Ms. Greenfield in 1910. The Greenfield Papyrus (which takes its name from the former owner), is over 3700 years old and is one of the largest and most beautifully illustrated manuscripts of the Book of the Dead. This section is a symbolic representation of the creation of the world made for Nestanebshure, a daughter of the high priest of Amun, Pinedjem II.

Fig 19 (right). Mummy mask. Cartonnage, painted and gilded. Late Ptolemaic period or early Roman, late 1st century BC to early 1st century AD. A very important part of the outer trappings of a mummy was a mask, placed over the head to provide an idealised image of the deceased as a resurrected being. These masks were frequently fashioned from cartonnage, a cheap and lightweight material made from layers of linen stiffened with glue and plaster. The mask played a crucial symbolic role, for it signified the elevation of the dead person to a higher plane of existence in the afterlife. He or she was believed to attain a status of equality with the gods, and this association was conveyed in particular through the symbolic use of colour and precious materials. This mask exemplifies all the classic features of such funerary trappings. The face, collar, and wig are extensively covered with gold leaf, and the wide-open eyes convey a sense of vitality and alertness appropriate to one who has entered upon a new life. It is, however, a purely idealised image and is in no sense a true likeness of the deceased.

Fig 20 (below). Gilded mask of Aphrodite. Cartonnage, painted, and gilded. From Hawara (excavated by W.M.F. Petrie in 1888), AD 50-70. H. 53 cm. Given by H.M. Kenward to the Victoria and Albert Museum, London in 1888; presented by the Trustees to the British Museum in 1979. This mask of Aphrodite, daughter of Diosk, shows features more typical of the Roman world, such as her dress and veil.

Fig 21 (right). Mummy of a man with portrait panel. Tempera on wood. Possibly from Thebes, Roman, c. AD 140-160. Acquired from the first collection of Henry Salt in 1823. On many Egyptian mummies of the Roman period an image of the deceased was painted, either on an outer linen shroud or on a wooden panel set into the wrappings. These portraits stand at the end of a long tradition in Egypt of representing the face of the deceased on the exterior of the mummy. Whereas the earlier masks were idealised, the painted panels of the Roman era are strikingly naturalistic and seem to convey an idea of the age, appearance, and status of the person depicted. It represents a beardless young man with curly black hair and thick eyebrows, dressed in a white tunic and mantle with a pink stripe or clavus visible at the left. The painter has taken care to create shading effects on the skin, using individual brush strokes, perhaps in imitation of a more widespread encaustic technique, in which molten wax was used as a medium. The image appears to reflect the true age of the deceased, as computerised tomography scanning of the body indicates that the man died in late adolescence. The skeleton is in good condition, without fractures, although there are possible signs that the deceased was already suffering from osteoarthritis. The spine is twisted, but it is uncertain whether this is a symptom of a pathological condition, such as scoliosis, or the result of manipulation of the body by the embalmers.
PETRIE’S LETTERS FROM THE DESERT

Peter Clayton looks at the remarkable life of Sir William Matthew Flinders Petrie as revealed through his letters, and those of his wife, sent from Egypt to family and friends.

Flinders Petrie was born in 1853, the son of William Petrie, a devout fundamentalist, an inventor and surveyor of some note. The Flinders part of his name came from his mother, Ann Flinders, the daughter of Matthew Flinders. Well known for his pioneer surveying of the Queensland coast of Australia, he was a major figure of modern Australia, virtually the ‘founding father’. Flinders Petrie was the product of intelligent parents, but in his youth he suffered from being a sickly child who had to find his education at home. At an early age he took an interest in collecting coins and antiquities, together with fossils for which he scoured the local countryside. It was from such an unlikely childhood that the greatest figure in British Egyptology was to emerge.

The young Flinders Petrie began by surveying the earthworks of prehistoric south-east England, at times with help from his father. In 1866 Petrie bought a copy of the revolutionary book, Our Inheritance in the Great Pyramid by Charles Piazzi Smyth, and he and his father became deeply interested in Smyth’s theories. These suggested that the measurements of the Great Pyramid at Giza carried messages and prophecies that were of divine inspiration directed to mankind. Initially Petrie supported this thesis (but not the British Israelite aspects of the theories) and, controversially, published on the subject in 1874. Determined to examine the evidence on the ground, Petrie and his father decided to go to Egypt together but, in the end, Flinders Petrie alone went in 1880. Once in Egypt, his surveys and measurements of the Great Pyramid taken over the next two years demonstrated the false premise of Piazzi Smyth’s theories. The many monuments that he was to see and measure enthralled him, and thus began the great career that was to lead to the founding of British Egyptological studies.

Many years later Petrie wrote his autobiography, Seventy Years in Archaeology (1931), and in 1985 Peggy Drower published an exemplary biography of him entitled Flinders Petrie: A Life in Archaeology. Both contain many stories about this amazing man and his prodigious excavations and publication of his results. In all, Petrie worked at 62 sites in Egypt (Figs 2, 4) and five in Palestine (where he moved to excavate in 1926), published over 100 books, and some 1000 papers, reviews, and so on.

In compiling Letters from the Desert, Margaret Drower has sifted through the thousands of letters that Petrie and his wife Hilda sent to their children, John and Ann, and to friends and supporters of their work. Whilst the published biography, autobiography, and scientific publications give a picture of the man, the letters throw light not only on their writers but also on life in rural Egypt and Palestine, and the many vicissitudes that the couple shared, often excavating in the most difficult or exasperating of conditions (Fig 4). Some of the tales recounted in the letters home are particularly humorous.

The dealers that hung around the sites trying to buy antiquities from Petrie’s workmen were a constant strain on the excavations. Petrie’s system of baksheesh (a reward) for finds made and reported, and paid on top of the normal wages on pay day, helped stop a lot of the smaller antiquities ‘disappearing’ under a workman’s gallabieh. Petrie describes how, ‘there were often sharp steeplechases after Arab dealers. They know that their coming to the work is morally indefensible, and they have an infinite dread of being identified or caught. As, however, by law nothing whatever could be done to them, the object is not to catch them, but only to act on their feelings so as to make them flee before you. The way is to walk straight at any suspicious character, openly and ostentatiously; he moves off; you follow; he quick-

Fig 1. Portrait of Sir William Matthew Flinders Petrie (1853-1942), by Philip de Laszlo, 1934.

Fig 2. Flinders Petrie excavating at the Ramesseum (the mortuary temple of Ramesses II), Western Thebes. Watercolour by Henry Wallis, 1895.
ens; you quicken; he doubles; you cross to cut him off; then he fairly bolts; and off you go, with perhaps a furlong between, across the fields, jumping canals, doubling, hiding behind bushes, and so forth...two to four miles in a fair run. This exercise is valuable both morally and physically; the rascals are always laughing at by my diggers for running away...

... At Abydos, where Petrie was excavating the ravaged remains of the royal tombs of the earliest dynasties, he wrote, 'We find the need of keeping our work and discoveries as dark as possible in this country. The dealers—especially from Luxor—stick at nothing if they see a chance of robbery'. Petrie himself bought antiquities from the dealers, or his assistant Ali brought them to him: he was always looking for objects that would illustrate the everyday life of the ancient Egyptians. On 14 May 1881 he wrote, 'For everything in the way of antiquiites I have run up £6.8s (for 16 scarabs, 28 bronze, 1 stone and glazed trinkets = 83 articles besides 16 coins and big shrine of Ptah) so I must not go much farther, but I am sure to get the cost from any collector in England, or turn a penny by selling at a sale, as I remember being horrified at the prices at which for a collection was sold a few years ago'. Such things are now, of course, possible, but this must be viewed in the context of the time: Petrie made nothing for himself out of these sales, since they were all directed to creating his museum of objects. His selflessness was also apparent by his legendary frugality with food on digs.

With the division of finds implemented by the Egyptian Government, he often received a generous number of objects. When Petrie found the intact tomb of Horudj, Priest of Neith, at his intact tomb that Petrie found at Hawara. 26th Dynasty, 664-525 BC, H. 24cm. This is an example of the seven retained in the Petrie Museum.

In his journal letter home (13-19 January 1889), he describes the find in more detail: 'I found about a dozen of the very finest quality of large green ushabti of a man, Horudj [(Horudj)], of exquisite work, the faces elaborated to show the dimples and muscles, and the details of the pick and hoe and basket and all standing out in high relief; the material hard pottery merging into stone ware glazed throughout; long inscriptions beautifully inscribed all round, and the figures inches high and some more brilliant ones of 10 inches. They are just of the finest class I have ever seen'.

Looking into the recess he saw ...row after row of ushabtis, all stacked in order with their faces inward toward whatever tomb may be inside... By this time it was sunset... I went on clearing... The lucky fellow of the tomb, looked into the hole, then dashed back and danced round and round in the water, snapping his fingers and yelling with delight. And I went on clearing. I stretched in and raked them out row after row, filling basket after basket. At last twelve baskets were filled... and when I stacked them in my tent the tally was 203!! I gave that most lucky party of four in that tomb the glorious bakshish of £10; and though it may sound absurd to some folks, it must be remembered that I should say they are worth in London 10 times as much, or more. I have never seen a finer class than these, and only two or three miraculous specimens in Bulak [the Cairo Museum] exceed their quality'. They are indeed amongst the finest 26th Dynasty examples known. Petrie was allocated a generous number of them in the division, and seven are kept in the Petrie Museum of Egyptian Archaeology (Fig 3), University College London. Others that he released on to the market, either by donations to supporters of the work or by sale, still occasionally turn up in the salesroom, and fetch very high prices.

It is incredible how Hilda Petrie (née Urm), a young artist student, not only married a man 20 years her senior but took to the work, and the hardships of following Petrie to Egypt. His lifelong companion until his death in Jerusalem in 1942, she was the epitome of the strong woman who stands behind every great man. Her letters, mingled in Letters from the Desert with Petrie's, are every bit as interesting and round out the picture of life in an Egypt that is now itself a thing of the past.

EXCAVATING EGYPT: GREAT DISCOVERIES FROM THE PETRIE MUSEUM, LONDON

Peter Lacovara reviews the exhibition of Egyptian artefacts on display at the Michael C. Carlos Museum, on loan from University College London’s Petrie Museum.

From this spring, the Michael C. Carlos Museum in Atlanta, Georgia, has captured the pioneering spirit of the early days of Egyptian archaeology by presenting a comprehensive look at the discoveries of pioneering British archaeologist and the ‘Father of Modern Egyptology’, Sir William Matthew Flinders Petrie (1853-1942). ‘Excavating Egypt: Great Discoveries from the Petrie Museum of Egyptian Archaeology, University College London’ is a touring exhibition organised by the Carlos Museum and moving on to Albany in 2006. The 220 of the Petrie Museum’s finest objects featured include sculpture and decorative art from the palace-city of the ‘heretic’ pharaoh Akhenaten and his beautiful wife Nefertiti, along with mummy masks and funerary trappings, jewellery, sculpture, and objects of daily life from sites throughout Egypt and Nubia. ‘Excavating Egypt’ traces the development of Egyptian archaeology from its beginnings in the 1880s.

Fig 1. Flinders and Hilda Petrie on site c. 1920. Petrie married Hilda Urry in 1896, a talented artist, and for nearly 50 years she was also his work partner.

Fig 2 (below right). Funerary canopic jar in the shape of a blue lotus flower. Naquada, New Kingdom, 1550-1292 BC. H. 13.5 cm; UC 15891. The lotus closes at night and opens during the day and was a powerful symbol of rebirth and resurrection.

Fig 3 (below left). Cosmetic dish in the form of a Nubian girl. Wood. Thebes, 18th Dynasty, 1550-1292 BC. H. 15.5 cm; UC 14210. One of the prised pieces of the Petrie Museum collection and one of Petrie’s personal favourites. Such cosmetic vessels often depict nude girls to emphasise youth and beauty. Her head is shaven except for a number of circular tufts of hair, a coiffure associated with the Nubians, but also popular among young Egyptian women in the 18th Dynasty.

Fig 4 (below). Cosmetic implement in the form of a parade horse. Bronze. Thebes, 18th Dynasty, 1550-1292 BC. H. 3.5 cm; UC 26935. Horses were first imported into Egypt at the beginning of the New Kingdom and were still quite a novelty when this item was produced. This horse is adorned as one would be today for the most spectacular European coronation. It sports ostrich plumes atop its head and wears a lotus petal collar and spotted horse blanket. The front legs of the horse are outstretched in a full, flying gallop, resting in a pivoting sleeve that could have crimped hair or have been used as tweezers.
Her bequest was intended to promote the teaching of Egyptology, and both Edwards and Petrie realised the importance of having genuine and provenanced objects to teach from. The initial collection was expanded through years of excavation in Egypt by Petrie and later by his students. With over 80,000 objects, it became the largest Egyptian collection found in any university museum, and one of the most important archaeological teaching collections in the world.

Anticipating the bombing of London in World War II, the collection was carefully moved to a number of country houses outside London for safekeeping. This was fortunate indeed, as the original museum building was destroyed during the war. After the cessation of hostilities the collection was returned to public view in temporary quarters on the first floor of the boiler.

Fig 5 (above left). Top of a dyad. Limestone, pigment. Late 18th Dynasty, 1352-1292 BC. H. 14.5 cm; UC 15513. The height of the New Kingdom sees a return to large-scale private tomb sculpture, just as in the glory days of the Old and Middle Kingdoms. In the 18th Dynasty the sculpture often takes the form of a seated pair statue depicting the tomb owner and his wife in wood, hard stone, or most commonly, painted limestone. This example preserves much of its original colour. As was fashionable, the man has pierced ears and wears a full, elaborately curled wig and an open-necked linen shirt with pleated sleeves. His wife, whose voluminous wig is crowned with a band of lotus petals, has a broad collar at her neck and wears a flimsy, finely pleated linen dress that exposes one breast, a style periodically found in women’s costume.

Fig 6 (middle left). Torso of a princess. Quartzite. Tell el-Amarna, 18th Dynasty, later reign of Akhenaten, c. 1344-1336 BC. H. 13.6 cm; UC 002. A masterpiece of naturalistic sculpture, this fragmentary torso represents one of the young daughters of Akhenaten and Nefertiti.

Fig 7 (bottom left). Ibis head amphora. Nile clay ceramic, pigment. Late 18th Dynasty, 1352-1292 BC. H. 34.7 cm; UC 8695. The shape is probably derived from fancy presentation vases made from precious metals, as depicted in Theban tomb paintings being delivered to court by Syrian envoys. All examples (feature lotus petal garlands used to signify retribution, as the lotus opens anew each morning with the sunrise). In addition, mirroring the shape of the strap handles on the vessel is a modelled ibex head. The ibex was another symbol of retribution, perhaps because of the mother’s extended period of care for her offspring. Here, the artist has cleverly painted a thicket of vegetation, through which the creature pokes its head.
house (previously stables) in Malet Place, a court behind the college where it has remained ever since. Today the Petrie Museum plans to move to a new, modern facility in UCL on three floors to house its vast collection under one roof. The new structure is set to open in August 2008, and is currently called the ‘Panopticon’, a word coined by the philosopher Jeremy Bentham, found-
In 1892 Petrie became the first Edwards Professor of Egyptian Archaeology and Philology at University College London, the Chair founded by Amelia Edwards in her will. As a professor he taught students about the importance of studying archaeological data and developing a historical framework to create a better understanding of the past. He founded his independent Egyptian Research Account (later enlarged as The British School of Archaeology in Egypt) in 1894.

Beginning with the bequest of Amelia Edwards’s antiquities, and added to by many excavations, University College London came to have one of the largest and most important teaching collections of Egyptian antiquities outside of Egypt. In particular, the Petrie collection consists of thousands of unique objects illustrating aspects of daily life, history, and spiritual belief in ancient Egypt (Petrie’s own collection was bought from him for UCL by public subscription in 1913). Special sections of the exhibition explore these areas of focus, including jewellery, games and gaming pieces, cosmetic implements, writing instruments, canopic jars, and a rare Old Kingdom beaded dress. In addition, Petrie’s keen interest in the history of technology is central to displays on glass, ceramics, metal, and stone working.

Petrie went to excavate in Palestine from 1926 to 1936, and retired from University College London in 1933. He spent the later years of his life excavating at Gaza (1927-34), and died in Jerusalem in 1942, leaving behind a formidable legacy of scholarship and achievement in the fields of archaeology, philology, and Egyptology.

[Fig 13. Gilded mummy mask. Hawara. Cartonnage, gilt, bronze, glass. Early Roman Period, AD 40-60. H. 30.0 cm; UC 28044-5. This mask depicts a woman with elaborately styled hair, arranged in fillets of ringlets. She wears a veil edged in dark red and a tunic with a dark red stripe at the right shoulder. Her ornate jewellery, including a pair of snake bracelets, arm-bands, and a pectoral with figures of Isis, Harpocrates, and Serapis, suggests a date during the reigns of Claudius or Nero.]

Excerpts from 'Excavating Egypt: Great Discoveries from The Petrie Museum of Egyptian Archaeology' by Dr Peter Lacovara:

Dr Peter Lacovara is Senior Curator of Ancient Egyptian, Nubian, and Near Eastern Art at the Michael C. Carlos Museum of Emory University, Atlanta, Georgia, USA.
'THE MASTER OF BERLIN': OXLAN ASLANIAN & THE FORGING OF EGYPTIAN ANTIQUITIES

Jean-Jacques Fiechter

In the great tradition of pharaonic artists whose names, with some few exceptions, are still unknown to posterity, the master-forgers of Egyptian art have remained anonymous. Contrary to the many forgers of modern painting, like Van Meegeren, these master-forgers have not been the object of sensational trials, nor did they publish narcissistic confessions such as those of De Hory or Real Lessor. Instead, they adopted a low profile, working quietly far from any increased curiosity.

The finest example of these secret artists must be Oxan Aslanian, the greatest 20th-century forger of Egyptian art. It is astonishing that for more than 50 years his identity has never been publicly revealed. Even at the peak of his formidable career, Aslanian was only referred to in the 1930s by specialists as the 'Master of Berlin'. This nickname was a tribute to his recognized talent, in the great tradition of other famous but anonymous artists, such as the Master of Bruges or the Master of the Half Figures.

It was only in 1968 that Helmut Herzer, a German Egyptologist and art dealer, learnt that Aslanian had died in Munich. Herzer contacted his widow and bought from her all the documents she had kept belonging to her late husband. At the end of a rather miserable old age, the only archives that the forger left was a large album of photographs which illustrated some of his principal creations, and also a few pieces - possibly authentic - used as models for his forgeries.

Legitimately proud of his discovery, Herzer published a long article in the 1970 Geneva art review Objects (No. 4/5, pp. 39-46). For the first time the name of Aslanian appeared in print, and was connected with several illustrations of representative fake he had made. Meanwhile, the reactions of some curators and Egyptologists to Herzer's revelations were so violent that he wisely preferred, as he told me personally, not to publish another article as announced, but to pass all the Aslanian documentation to Professor Dieter Wildung, Chief Curator of the Staatliche Sammlung Ägyptischer Kunst, Munich. Professor Wildung was stimulated by the challenge and, in 1983, he organised an important exhibition in that museum on the 'Falsche Pharaonen'.

The exhibits included forgeries from the museum's own reserve collections and other interesting objects on loan from different public or private collections. The illustrated exhibition catalogue showed several unknown pieces selected from the Aslanian photographic archives and disclosed his name and his techniques, together with the year of his death.

At that time, when and where Aslanian was born were still unknown, and it is only recently that these important biographical details have been discovered. Oxan Aslanian was born on 5 October 1887 in the Greek city of Thessalonica. Many Armenians trying to escape from Turkish persecution had found refuge there. Aslanian and his family emigrated to Syria in the early years of his life, and later to Egypt. The family had relatives settled there for many years - the Kaledjan and the Kaledjan, traders in antique art and artefacts.

Information is absent about Oxan Aslanian's early years of activity. According to certain rumours collected many years later by Ludwig Borchardt, former Director of the German Institute in Cairo, Oxan had trained as an engraver and sculptor in Syria. One thing is certain, it was in Egypt, around 1900, that Aslanian began working for one of his Kaledjan uncles in his Cairo antique shop. At that time, strong commercial connections existed between Kaledjan and Ralph Blanchard, an American dealer established in Cairo who sold antiquities mostly provided by the Kaledjans.

It may be presumed that, initially, when some authentic pieces were too badly damaged to be sold, the task of repairing them fell to the young Aslanian. A good example of this is an Old Kingdom pair-statue of a man and his wife, bought by the Metropolitan Museum of Art, New York, from Blanchard. Further examination has shown that the face and nose of the statues have been skilfully repaired. After a while, the repair process must have evolved into the creation of complete fakes.

Later on, Aslanian established himself as an independent antique dealer.
in Cairo. In the archives of the Louvre, Paris, the author found an invoice proving that Aslanian was dealing openly with the principal museums before 1914. Nevertheless, there must have been some rumours and suspicion concerning his activities as a forger because Gaston Maspero, Director of the Cairo Museum, told Herbert Winlock (of the Metropolitan Museum, New York) to be very careful with ‘this awful Armenian’. However, the warning did not prevent Winlock from using Aslanian’s services to obtain the official export permits from the Cairo Museum in 1919 to buy the Abydos reliefs from the Temple of Ramesses I for the Metropolitan Museum of Art.

Aslanian left Egypt after 1914 most likely due to ill health, and perhaps with Blachard, to go to Switzerland in an attempt to cure primary tuberculosis. In the immigration files kept by the Swiss Police des Etrangers, no documents were found confirming their stay there during the First World War. It is known, however, that before 1920 Oxant had married Elizabeth, a young German girl, and opened an antique shop in Berlin at 85 Kaiserdamm. He rapidly succeeded in establishing an excellent relationship with Herman Schäfer, Director of the Staatliche Museum, Berlin, who bought regularly from Aslanian between 1920 and 1933.

When, in 1930, Ludwig Borchardt published his famous pamphlet entitled *Egyptian Antiquities Believed By Me To Be Modern*, illustrated with several pieces bought from Aslanian by Schäfer, Schäfer was still not convinced that Aslanian was a forger. However, abundant correspondence between Schäfer and Borchardt on that subject has been found in the Swiss Institute in Cairo.

The files of the Central Archiv of the Berlin Museums were not completely destroyed during the Second World War, and several receipts signed by Aslanian still exist. In these documents, his first name is written Oxant, with a ‘t’ at the end. Some of these purchases concern small objects, most likely authentic, such as a blue faience bowl in the shape of a lotus blossom or a bronze statuette of a man, but one interesting piece bought by Schäfer from Aslanian on 20 May 1924 was paid for by the Berlin Museum with 11,000 gold marks (Fig 1). At that time of devastating inflation, this amount was quite exceptional. A description of the item was written on the reverse of the limestone relief of the Vth Dynasty, representing the owner of the tomb (No. 3 in Ludwig Borchardt’s article [ZA inv. 22417; Fig 3]; ‘A man standing’ (No. 2, ZA inv. 22840; Fig 3); and ‘A woman’s head’ (No. 4, ZA inv. 22444; Fig 4).

In the same paper by Borchardt, other fakes from Aslanian’s Berlin collections were also illustrated, such as: ‘A man with a beard’ (No. 8, ZA inv. 22417; Fig 3); ‘A man standing’ (No. 2, ZA inv. 22840; Fig 3); and ‘A woman’s head’ (No. 4, ZA inv. 22444; Fig 4).

Herbert Winlock, curator of the Egyptian Department of the Metropolitan Museum, had already identified Aslanian as a master forger in 1920, but this information had remained confidential in the MMA files. Winlock was sent to Europe to survey the antiquities market for his superiors, the Chief, Albert Morton Littell. In Paris Winlock saw his first forgeries made by Aslanian and described his technique in enthusiastic terms in a letter dated 10 January 1920: ‘...Background very smooth, pearly white in color and never any trace of inscription. The modelling is the best Egyptian (...) color is correct. It is cleverly applied so as to be chipped away very realistically, but the whole piece preserves enough color to have a “brilliant look”. The condition is always excellent. A few clever chips around the edges are always arranged but nothing essential is ever lost. That is one of the give-aways. No piece of bas relief turns up on the dig like that, and no piece turns up but what some hieroglyphs don’t fill the blanks (...) Technically, the work is marvellous...’

After the death of Tutankhamun’s tomb in 1922 by Howard Carter, Aslanian set aside his Old Kingdom copies to concentrate on the Amarna period, which was becoming extremely popular, and artefacts were fetching accordingly high prices (Fig 5).

In his article, Heinz Herzer described the technique adopted by Aslanian when he was at the top of his career: ‘The Master of Berlin prefers clearly the reliefs representing one head. The fragment is broken in a way that no important detail would be destroyed. If the break begins at the neck, the top of the head or the hair will be preserved. If there are some elements of hieroglyphs left above the face, they are always so damaged that errors of spelling are very difficult to prove. Among a few characteristic iconographic details, every lock of the men’s wigs is usually terminated in a tubular shape, very precisely
engraved. These wigs have a most artificial look, totally inanimate. This is also clearly visible in the women's coiffure, where their locks are extremely curly (Fig 6).

Another characteristic of the art of the Master of Berlin is the shape of the eyes. The gaze is not directed toward the front but to the rear as if in introspection, and is not aimed at the observer. Some of Aslanian's fakes are so good that they could still dupe many Egyptologists (Fig 5). Herzer concludes: 'As a whole, his two-dimension reliefs are by far superior to his three-dimension works. It is not surprising, since the archives of the forger have proved that he used two-dimension pictures as models for his copies. Nevertheless, he has also produced real works of art in three dimensions, such as the "Berlin Goddess", which was believed to be authentic until the discovery of a phallic crest within Aslanian's files (Fig 7). A closer look proves that the profile of the goddess is similar to several of the Aslanian reliefs. The front view clearly shows many of the current errors made by forgers: wrong proportions, neck too long, head too big compared with the bust, etc."

Ludwig Borchart's personal papers reveal that it was his intention to bring Aslanian to court as early as 1931. Friends and legal advisors told him, however, that without serious testimony from people who had actually seen the forger at work, Borchardt stood no chance of getting Aslanian condemned for forgery. Therefore he simply carried on denouncing the 'new school of forg-

eros in Egypt', but without mentioning Aslanian: ‘No names - nomina sunt odiosa’, as Borchardt wrote to his friend Dr Lange, who had bought several fakes for the Copenhagen Museum (Fig 8).

There is no doubt that Aslanian is now better known as a forger, but as a man he remains a complete mystery. For nearly half a century he lived quietly in Germany without being brought to trial or being sentenced, but also without becoming rich. This is one of the paradoxes of the 'saga' of forgers. Dealers and auction houses made a fortune selling non-authentic pieces, but this wealth never spread to the artists who created them.

In order to verify personally that there were no further indications on Oxn Aslanian's career in Germany, all the remaining archives that could be found in Berlin and Munich were checked with little success. At last, in the Landes-Archiv in Berlin we were very lucky to find confirmation of Aslanian's date of birth and address in 1937: Oxn Aslanian, dealer, born October 5, 1887 in Salonica (Thessalonica), Greece; Located at No. 2 Osnabrückerstrasse, Schöneberg.

On the back of the card, the administration had noted the different address for Aslanian and his wife from 1937 to 9 August 1947. The couple seem to have spent the whole of the Second World War in the Berlin suburb of Wilmersdorf, at 30 Wei-

This article is based on Jean-Jacques Fiechter's research for his new book, Faux et faussaires en art égyptien (Fondation Egyptologique Reine Elisabeth, Bruxelles), expected publication date spring 2005.
THE CARAVAN KINGDOMS OF YEMEN

Jerome M. Eisenberg, Ph.D., reviews an important travelling exhibition, ‘Caravan Kingdoms: Yemen and the Ancient Incense Trade’, currently at the Arthur M. Sackler Gallery, Washington, D.C.

The region now known as Yemen, the southern part of the Arabian Peninsula, was once the home to the three ancient kingdoms of Saba, Qataban, and Himyar. Saba, commonly known as Sheba, was famous for its legendary ruler, the Queen of Sheba. The story of the visit of the Queen to Solomon, as told in the Bible, need not be repeated here. The three kingdoms controlled the trade in frankincense and myrrh, the ‘Gifts of the Magi’, aromatic resins which were harvested from native Boswellia trees, and high-quality gold and silver ornaments. The trade was flourishing and the use of these items was essential for trade and marketing, giving rise to a well-developed economy.

Actually, an earlier kingdom, the Minaeans, who ruled from about 1000 BC, saw the introduction of the first camel caravans before they were superseded by the Sabaeans c. 950 BC. The caravans not only carried frankincense and myrrh to Gaza, but also took Indian spices and other precious cargo overland from the Minaean port of Qal‘i (the present Bir ‘All) on the Gulf of Aden, which was also the production centre for the aromatic resins. The ‘Incense Road’ from the Red Sea to Gaza encompassed over 2200 km.

The sophistication of these early caravan kingdoms is evident in their construction of complex irrigation systems and dams (one, 18.3 m high, stood for over 1000 years) in their four major valleys. The country is dominated by the great interior desert, Ramlat as-Sab‘atayn. It is also evident not only in their imposing temples and palaces, but also in their uniquely stylised stone sculptures, impressive bronze statues, elaborately carved ivory and high-quality gold jewellery. They competed with each other for control of the overland caravan routes and later the maritime trade routes to the Mediterranean and Persian Gulf shores.

Much of South Arabia was under the control of the kingdom of Saba from the early 7th-4th century BC, when it was conquered from the east by the Qatabans (who ruled until the 1st century AD). They shared not only a common language, Sabaean, a Semitic language related to Arabic and Ethiopian, but also the cult of the god Almach. Countless inscriptions in Sabaean are known (over 10,000 have been catalogued), from personal dedications and other inscriptions on vessels, cult, and votive objects, to monumental inscriptions on buildings - decrees, dedications, property claims, and commemorative declarations. One of the oldest inscriptions in the exhibition is an 8th century BC commemoration of the building of a palace or enclosure wall by the king of Saba.

Greek-Roman and Iranian influence was apparent by the 1st century BC in some of the architectural decorations and classical bronzes (Fig. 8), as well as imitations or imports of glass vessels and perfume bottles, and gold, silver, and bronze jewellery. In at least one case - according to an inscription - a foreign artisan and a local worker collaborated in producing an over-life-sized royal statue.

The Himyar kingdom took control over maritime trade in the 1st century BC, which had now superseded the caravan routes. By the 5th and early 6th centuries AD they dominated the entire South Arabian peninsula. However, the Romans had already conquered this area by the 1st century BC, naming it Arabia Felix. (The writer remembers with some nostalgia the small deeply concave silver scyphate coins of the Himyarites, 1st-2nd century AD, which he first published in his Numismatic Digest of November 1952, many years before they were finally attributed to different kings.)

The first European to travel in Yemen was Ludovico di Varthema, who wrote of his travels in 1502–04, and the traveller Giovanni Battista Beccaria in 1505–09.

Fig 1. Statuettes, Highlands, Ma‘rib, and Hadramawt. 3rd-2nd millennium BC. Granite, H. 17.5–33 cm. Sayyin Museum, SM2644, 2645; the National Museum, San‘i (Sanaa), YM 12964; and the Ma‘rib Museum, BAR 1. These highly stylised figures date to the South Arabian Bronze Age which was discovered at several sites by the Italian Archaeological Mission in 1981, especially in the High Plateau near San‘i and Bayda. Their function is as yet unknown.

Fig 2. Temple altar, Kama, c. 8th century BC. Limestone, L. 80 cm. Military Museum, San‘i, MM 3630. This miniature temple was dedicated by Bakil, son of Khutan, minister of Nabat‘ah and Kaminahah, to Nab‘ al Shub‘ in ‘on the day when he offered a sacrifice to Madahwah’. A representation of a deity, perhaps Nab‘al, appears on one side.

Fig 3. View of the Almaqah temple of Bar‘an on the acropolis of ancient Ma‘rib, c. 600–400 BC. PB160220. Ma‘rib, the ancient capital of Saba, situated about 100 km east of San‘i, is the most important archaeological site in Yemen. Its myriad inscriptions were already being copied by Europeans in the early 19th century, but the first scientific expedition, conducted by the American archaeologist Wendell Phillips, did not take place until 1951.
Yemen in Washington

Fig 4 (left). Statue of Ma‘di karib, Ma‘rib, Awwām temple, 7th-6th century BC, Bronze, H. 93 cm. National Museum, San‘ā’, YM 262.2. This magnificent bronze statue is one of the most important sculptures yet found in Yemen. Over 24 bronze statues and statuettes were found in the 1950s by an American team, but this was the largest and most complete. The god represented, wearing a lion skin, may be compared to either the Phoenician Ba‘al Melqart of the 7th century BC or the Greek Herakles of the 6th century BC. The largest of the two inscriptions on his chest gives his name. His garment is completely covered with a dedicatory inscription.

Fig 5 (middle left). Fragment of a plaque depicting a military victory. Ma‘rib, Bar‘ān temple, 5th century BC. Bronze, H. 46 cm. National Museum, San‘ā’, YM 13981. This unique plaque, ‘the procession of A‘was‘āthul, son of Yuha‘un, the ‘Ahlmat’, is dedicated to an unidentified divinity, N‘ī‘mān, whose location is unknown.

Fig 6 (below left). Ibex frieze, Ma‘rib, Bar‘ān temple, 5th century BC. Alabaster, W. 52 cm. Ma‘rib Museum, BAR 906. Friezes of ibex and bulls in limestone often adorn the capitals, friezes, cornices, terraces, and gutter spouts of South Arabian temples, but finely executed ibexes in alabaster such as this are rare.

Fig 7 (right). Statue of Lady Bar‘at. Tam‘a, c. 2nd century BC, the only sculptural representation of a goddess known in South Arabia. Bronze, H. 52 cm. National Museum, Aiden, NAM 56. This imposing seated statue was dedicated by a priestess of Amma. The inscription on the base refers to the goddess di‘at-Himyam.

who visited several villages in 1500-1505. In 1762 Carsten Niebuhr conducted an expedition which produced the Description de l’arabe, a major work on the geography and history of Yemen. In 1810 Ulrich Jasper Szeetzen copied a South Arabian inscription for the first time, which was not deciphered until 1841. Much work on the inscriptions was done in the following decades of the 19th century. The most important archaeological work in South Arabia in the 20th century was conducted by Wendell Phillips, who established the American Foundation for the Study of Man in 1949 and proceeded in 1950-51 to conduct the first major scientific excavations in South Arabia at Tam‘a and Hajar Ibn Humayd, and in 1951-52 at Ma‘rib, Saba’s ancient capital, the legendary home of the Queen of Sheba. Some years after Dr Phillips death, the Foundation, dormant for some time, was reactivated by his sister, and conducted further excavations at Wadi al-Jubah in 1987 and at Mahram Bilqis, the ‘moon temple’, in Ma‘rib, ongoing since 1998.

A number of the objects in this impressive exhibition were uncovered by the Foundation at the great temple of Awwām (now Mahram Bilqis), located near Ma‘rib. This ‘moon temple’ was the earliest (7th century BC) and largest building constructed on the Arabian peninsula. 300m in circumference, its monumental wall was over 13m high and the court contained 32 monolithic pillars. The site, excavated by the Foundation in 1951-52, produced over 400 fragments of statues including the remarkable bronze statue of Ma‘di karib (Fig 4).

The temple’s cemetery, used from the 9th century BC to the 4th century AD housed over 20,000 burials, some in multi-storied tombs.

The present exhibition, with 129 works of art and archaeological objects, repeats much of the material in the larger exhibition ‘Queen of Sheba: Treasures from Ancient Yemen’ (with over 320 objects) held at the British Museum from 9 June - 13 October 2002 (see Minerva, July/August 2002, pp. 25-26). It included loans from museums in Yemen, the British Museum, and other institutions in England. The core exhibition, organised with the Yemeni General Organization for Antiquities and Museums, had previously been sent to Paris, Vienna, Munich, Rome, Turin, and Madrid, from 1997 to 2001. The Washington exhibition includes loans not only from Yemen and the British Museum, but also from the American Foundation for the Study of Man, of Falls Church, Virginia (on loan to the Smithsonian’s Arthur M. Sackler Gallery), and from Dumbarton Oaks, Washington.

The previous article in Minerva emphasised the British Museum’s gold jewellery, and only illustrated the British Museum’s calcite-alabaster incense burner depicting a camel rider and an Inscribed limestone incense burner. This more expansive review illustrates some of the many other treasures included in the exhibition, especially several of the superb objects uncovered by the American Foundation for the Study of Man in 1951-52 at Ma‘rib (Figs. 1, 5-6), and in 1950 at Tam‘a, the ancient capital of Qataban (Figs. 7-8, 11). The Sackler also displays a bronze helmet modelled as a male head, with features of a Hellenistic ruler, which was uncovered with other treasures in 1996 at jabal al-Lawdah in the High Plateau of south-western Yemen.

The catalogue for the English exhibition is still available in paperback at the British Museum for £12.50. The excellent 240-page, full-colour catalogue for the exhibition at the Institut du Monde Arabe, Paris, which featured additional objects from French museums.
Yemen in Washington

Fig 8 (above). Pair of crouches riding lions. Tamna', south-west door of the palace, c. 75 BC-AD 50. Bronze, H. 61 cm. Arthur M. Sackler Gallery, on loan from the American Foundation for the Study of Man, TS 152 A & B. These magnificent compositions, cast in the lost wax technique, are excellent examples of the influence of Hellenistic art in Yemen. The two identical inscriptions include the name of a father and son: ‘Dhawab and ‘Aqreb ibn-Mahson’ have placed (these figures) to Yofash.’ They probably served as guardians on a wall of a private house.

Fig 9 (middle right). Statue of Ma‘ad’il Sallhan, king of Awsán. Wadi Markha, 1st century BC. Alabaster, H. 88cm. National Museum, Aden, NAM 612. This fine statue, inscribed Ma‘ad’il Sallhan, son of Yusuf, the king of Awsán, was found with two other statues representing his father and his son. The evolution of the depiction of the three kings, as evidenced by the variations in hairstyle, garments, adornments, and footwear, is quite dramatic, even though they span only three generations. The statue of his father is primitive and heavy-set, while that of his son, Yusuf ibn Far’ Shahib, is elegant and draped in a toga-like garment.

Fig 10 (far right). Female head. Tamna’, cemetery of Hayd ibn ‘Agil, tomb X, 1st half of 1st century AD. Alabaster, stucco, lapis lazuli eyes, H. 36 cm. Arthur M. Sackler Gallery, on loan from the American Foundation for the Study of Man, TC X 21. This superb head with its enigmatic smile is perhaps the finest of all the funerary heads yet found in Yemen. Discovered in a previously looted tomb by the American archaeologist H.M. Honeyman in 1950.

Fig 11 (below left). Stela depicting a female holding a sheaf of wheat. al-Jabba, 1st century BC. Alabaster, H. 53cm. National Museum, Sara‘, YM 71. This figure, dedicated by Barzilai, wife of Ammuhazar ibn Qish, and Baharim, daughter of Amat ‘Arum, may represent a goddess, perhaps dhät-Himayam, for she holds an apotropaic symbol, a bouquet of spears of wheat, symbolising fertility.

Fig 12 (below, middle). Large rearing horse with Himyaritic inscriptions. Ghaymán, 2nd-3rd century AD. Bronze, L. 1.06m. Lent by Dunbarton Oaks, BZ 1938.12. This famous horse, discovered at a site near Sara‘, and created for a local nobleman, is certainly equal to some of the best animal sculptures of the Graeco-Roman world. Its impressive size and strong modelling are indicative of a master bronze sculptor.

Fig 13. Inscribed hand dedicated to the god Tu‘lab. Provenance uncertain, 2nd-3rd century AD. Bronze, L. 18.5cm. British Museum, ANE 1983-6-26-2=159443. This remarkably realistic ex-voto was dedicated by Wubah Tu‘lab, ibn Hazon, ‘the Yusamat’, and the barri Sukhaymah, to Tu‘lab Riyam, in the village of Zafir, ‘for their well-being’. The well-executed double outline of the letters of the inscription date it to the ‘South Arabian middle period’.

Caravan Kingdoms: Yemen and the Ancient Incense Trade', is at the Arthur M. Sackler Gallery, Smithsonian Institution, from 25 June to 11 September. Tel: (1) 202 357-2700; www.asia.si.edu.

The catalogue, edited by Ann C. Gunter, will be available at the venue or from the Smithsonian Institution Press (2005, 204 pp., with colour illus, paperback $19.95).

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THE ELGIN MARBLES CONTROVERSY:
A LONG-TERM HISTORICAL VIEW

Dorothy King

In 480 BC the Persians invaded Greece and sacked Athens, deliberately destroying the monu-
ments on the Acropolis. The Persians were not rebuilt the temples until they
had defeated the Persians. In the decades that followed, Athens formed the
Delian League, rose to prominence, and fought off the Persian threat. In
454 BC, the treasury of the League was transferred to Athens, thereby giving
the Athenians, and their foremost
statesman, Pericles, complete control
over substantial resources; one-sixtieth
of the total was dedicated to Athens. In
450 BC Pericles decided to start rebuild-
ing the destroyed temples, and
launched his charter of project - the
full refurbishment of Athens - both on
the Acropolis and in the city’s civic
centre. The most famous structure they
built was the Parthenon (Figs 1-2).

Was the Parthenon one of the most
important temples built in antiquity?
Its function is unclear. Scholars dispute
the idea that it was even a temple - no
ancient sources describe it as being one
- and many interpret it as the state trea-
sury. It was dedicated to Athena in
439/8 BC, before the sculptures were
completed. The more important struc-
ture on the Acropolis was the Erechtheion, which housed the cult of
Athena and was the focal point of the annual Panathenaic festival to
Athena. The gold and ivory statue of Athena by Phidias inside the
Parthenon was more famous than the building itself, and the gold of the
drapery was part of the city’s gold
reserves. The funding of the Periclean
building programme was highly contro-
versial, and allegations of ‘colonial looting’ are perhaps more appropriately
directed against Pericles than Lord
Elgin. Phidias, the sculptor who served as
overseer of the project, was accused of embezzlement and was forced to flee
Athens.

The Parthenon was a living
building, which continued to be used for
over 20 centuries after it was built. It
was added to and refurbished by
Alexander the Great and by Hadrian,
and exposed to the rain and wind for
centuries. Victorious generals attached
shields won in battles to the façades,
and Roman emperors carved dedicatory
inscriptions on them. Demetrius Polior-
ketes turned it into a private brothel,
where he kept his mistresses; and Mark
Anthony declared himself a god and
held his marriage to Athena within the
Parthenon. Although claims are some-
times made by the Greeks that the
greatest damage to the Parthenon was
done by Elgin, it is worth re-examining
the history of the building between its
erection and Elgin’s arrival in Athens to
shed light on this contention.

Athens was periodically damaged by
large earthquakes, the last one in the
history of the Parthenon being in 426 BC,
soon after it had been built. Successive
generations undertook repairs to the
temple after further earthquakes and
due to weathering from wind and rain.
Even academics tend to ignore the
issue of the restoration of monuments
in antiquity, but sculpture and build-
ings had to be refurbished. The
Parthenon was refurbished on several
occasions during both the Greek and
Roman periods, as were other structures
on the Acropolis, and elsewhere in
Greece.

Ancient restorations are a relatively
new area of research, but one which I
have examined. The pedimental sculp-
tures of the Archaic temple of Zeus at
Olympia, for example, were damaged
by an earthquake in the 4th century
BC, and was used as an excuse to
adapt them to the contemporary taste
for more crowded compositions by
adding figures. The Augustan Ara Pacis
in Rome was restored in the later Roman
period. The best evidence for
this is that eyes were painted rather
than incised in Roman stone portra-
tures until the time of Hadrian. Yet
on this altar the details of the eyes are
incised; this feature means that the
restoration must date to the Hadrianic
period at the earliest.

Around AD 300 a large fire ravaged
the Parthenon. The damage was so
extensive that the interior had to be
totally rebuilt. A Hellenistic building
was dismantled and its elements used
to reconstruct the two-storey colonnade within the main chamber. A
15th-century medieval Greek descrip-
tion of the interior of the Parthenon
(before the Turkish explosion; see
below) confirms that the original Doric
colonnade was replaced with one using
palm capitals from a Hellenistic
Pergamene stoa. The Parthenon sculp-
tures are likely to have been damaged
during the fire, as the architectural
framework had been. The roof col-
lapsed over the frieze, probably damag-
ing the art as it fell to the ground.

Looking at the frieze blocks in
Athens, a few details seem to be ’wrong’ and incongruous for 5th-cen-
tury BC sculptures: the frieze had been
re-tooled and lightly re-carved at
some date. Although we know that the
exterior sculptures of the Parthenon
were restored a few times in antiquity,
no-one has previously suggested this
for the frieze. Several details look
Byzantine, even medieval, but certainly
not Classical Greek: the relief looks too
shallow, as if cut back. Originally the
frieze was located high up on a wall,
sheltered from the elements by the roof
of the Parthenon (unlike the sculptures
outside), so it has long been assumed
that it was not damaged by rain and
wind over the centuries.

When the Parthenon was turned
into a church, the sculpture on the out-
side representing pagan myths was

Fig 1. Central scene of the east frieze of the Parthenon; c. 438-432 BC. The sacred robe of Athena is held up by cult officials. Photo: Peter Clayton.

Fig 2. The east end of the Athenian Parthenon. Photo: Peter Clayton.
deliberately defaced and destroyed. The central block of the frieze, where the Athena Parthenos had been, was removed, but otherwise the frieze was not deliberately damaged. The frieze itself showed a procession of Athenians, which could easily have been re-interpreted by Byzantine Christians as a Christian religious procession, and so was spared. So when was the frieze restored and slightly re-cut? Did soot need to be cleaned off it after the fire of AD 300? Was it cleaned later when the Parthenon Church was refurbished by its new Archbishop in the 12th century? One hand on the frieze certainly would not look out of place in a medieval Florentine painting. It seems fitting that at this time Nero Acciajolli, a Florentine, was the Lord of Athens. In 1394 he left funds in his will to refurbish and beautify the Parthenon. Nero too loved this monument that he even asked to be buried within it. Thus it would seem fitting if he turned out in some way to be responsible for the Parthenon frieze and one of the sculptures we most admire today. However, I believe that the Empress Eudoxia (AD 421-460) was responsible and argue thus in my new book (see below).

In the Christian period the Parthenon was converted into a church, by which time Pheidias’ statue of Athena had been removed to Constantinople (AD 426). In doing so the east-facing temple was transformed into a west-facing church, as necessitated by the liturgy. The solid wall between the two rooms within the Parthenon was pierced by a large door, and an apse was built into the original entrance to the ancient building at the east end. As a result, much of the east pediment was destroyed and at least a third of the pedimental figures were lost. Only seven figures remained in the corners of the gables. The other sculptures were deliberately defaced by the Christian Greeks.

In 1204 the Franks turned this church into the Catholic Cathedral of Athens, where the Catalan Company, a band of mercenaries from Savoy, the Christians, but these, in 1458, the Turks gained control of Athens, and turned the Parthenon into a mosque. During the Turkish period the Acropolis was used as a fortress, with a military garrison. The home of the governor was in the Propylaeum, which is said to have happened in the Erechtheum with its famous Maidens Porch. The Parthenon became an arsenal in which gunpowder was stored.

When the Papal Army, under General Francesco Morosini, was fighting the Turks, they besieged the Acropolis in 1687 and a shell fell on the Parthenon (Fig 3). The gunpowder magazine within the building exploded, and the long sides of the Parthenon were blown away. The metopes along the south side were the only ones that had not been defaced by the Christians, but these, along with the remains of those on the north side, were now lost. The frieze along both long sides was also blown off the building, and came tumbling to the ground, with many blocks crashing. The gables at each end stood, and many of the statues in them fell out. In both sculptural and architectural terms this caused the greatest destruction in the history of the Parthenon. Almost half the remaining sculpture was lost during the explosion. Morosini shattered some more of the pedimental sculptures when he tried to remove them from the Parthenon. He was unable to take away any of the Parthenon sculptures, but still returned to Venice with other Greek sculpture.

Fortunately Jacques Carrey had visited Athens in 1674, before the explosion. He had been on his way to Constantinople as part of an embassy sent by Louis XIV and led by the Marquis de Nointel. This artist spent several weeks on the Acropolis and drew the Parthenon in great detail, so we are able to use his colour images, together with the accounts of early travellers, to reconstruct the fragments and interpret the decorative scheme of the sculpture.

By the time Lord Elgin visited in 1802, the Parthenon was a pile of ruins amidst a jumble of Ottoman huts that housed the garrison. Trees and bushes were abundant, their roots entwining the ancient marble and eroding it. Handy blocks had been carted off as building material or ground down to make lime. A few sculptures that had been spared this fate were chopped up and sold off to the few passing tourists. The east and west ends of the Parthenon were still partially standing, but almost everything else lay in pieces on the ground. In the 50 years before Elgin removed the Parthenon sculptures from the Acropolis, almost half of the sculptures had disappeared or been destroyed.

Lord Elgin was appointed British Commissioner at the Porte of Constantinople and became a favourite of the Sultan, who allowed him to receive only fromtrusted in the mosque, something otherwise unprecedented. When Elgin wished to remove some sculptures from the Acropolis, the Sultans willingly granted this wish, as clearly stated in the Firman (permit). Elgin’s men excavated the Acropolis and saved it from destruction by bringing them to London. They entered the British Museum in a complex transaction that partly reimbursed his costs, and there they became known as the Elgin Marbles. There they are seen from the Acropolis, a household name less because they are great sculptures but more because we argue over them.

Although the rebuilt Parthenon in Athens today appears almost ‘whole’ from a distance, the structure is seen from the 20th century. In the later Ottoman period the Parthenon was not a great sight, barely visible from the ground and barely recognisable as one of the masterpieces of Greek architecture. The reconstruction by Nicholas Balanos in the 1930s was highly problematic; it caused more damage than it did good, and the Greek Archaeological Service has been working on undoing his harm for the last three decades. After years of pressure the Greek government has finally arranged for a few more of the Parthenon sculptures in Athens to finally go on display and is building a highly controversial museum to house them.

The arguments over where the Elgin Marbles belong - in London or in Athens - will no doubt continue for the foreseeable future. Each side holds firmly entrenched views, but one needs to know the entire history of the Parthenon to make an informed view.

The Elgin Marbles. The Story of Archaeology’s Greatest Controversy by Dorothy King is published by Hutchinson in August 2005 (288pp; hardback, £16.99).
THE GREAT GOD PAN IN SOUTHERN ALBANIA

Louise Schofield

'Pan, god of the pastures with splendour of rough hair, who has been assigned every snowy hill, the mountain peaks, and the rocky tracks. This way and that he roams through the thick brush, sometimes drawn to the gentle streams, sometimes again passing among the towering crags as he climbs up to the highest peaks to survey the flocks; often he runs through the long white mountains, and often he drives the wild creatures through the glens, killing them, keen-sighted.' - Homeric Hymn to Pan, 7th century BC.

If the goat-god Pan was to wander far from his original Arcadian haunts, then the wild, green, and mysterious landscape of southern Albania would surely be somewhere he would find himself at home. Shaded woodlands, rugged mountains, luxuriant pastures, bubbling springs, and dark caves are all to be found there, with ancient cities like Butrint, Phoinike, and Kestrine built in the green folds of its undulating landscape. A chance find of a particularly fine bronze figurine of the god Pan (Fig 1) in a single find near a small town overlooking the sea, shows that he did indeed reach these lands in his travels, and that the peoples of the region worshipped him - the most suitable of all gods for such a setting.

Pan, son of the god Hermes and a nymph, was born in the isolated mountainous lands of Arcadia in southern Greece, where he was worshipped by shepherds and herdsmen. He was seen as a shepherd, guide, and guardian of flocks and herds, especially during transhumance, when animals were taken up the hills in the spring and down again in the autumn before the onset of the winter snows. As part of his bucolic character he played the pan-pipes and hunted, striking fear and startling animals into sudden flight - literally causing panic. At his instigation panic also struck armies invading Greece, the Greeks lost at Marathon in 490 BC and the Celts at Lysimachia in 277 BC; and so Pan became a god of warriors both at home and abroad.

After Marathon, the worship of Pan spread from Arcadia to Attica, and the Athenians built a shrine to him in a cave on the north-west slopes of the Acropolis in Athens, holding animal sacrifices and torch races every year in his honour. From there his worship quickly spread to other areas of Greece, and then up to the north, out to the east, and to the cities of Asia Minor. The Hellenistic period saw his cult spread widely across the former empire of Alexander the Great, and entire cities were named after him, such as the Egyptian desert city of Panopolis, and Panetorion (later Caesarea Phillippi, modern Banias) in northern Israel. Although far from home he retained much of the character of his Arcadian origins, on mountains, in caves, and shady groves.

The Pan from southern Albania, probably Hellenistic in date but possibly early Roman, comes from just such a spot. He was found by chance in 1981 by soldiers building a gun emplacement on the western slopes of Mount Miq, as part of Enver Hoxha's programme of fortifying his country against possible attack. The Pan was found with walls and sherds from a building, reputedly Hellenistic in date, and it seems likely that a small sanctuary to him once stood here. With the ruggedly imposing mountain behind, the site looks out through a perfectly framed landscape across to the Straits of Corfu to Corfu town (ancient Kerkyra).

The Pan now in the collection of the Institute of Archaeology in Tirana is an exceptionally fine bronze figurine, 17cm tall and broken off just below the knee, but otherwise in an excellent state of preservation. He is bearded, ithyphallic, and with a lynx pelt knotted at his right shoulder and slung over his left arm. His face is essentially human, with wide staring eyes and parted lips. He is bearded, with a rough fringe, high pointed animal ears, and earflaps hanging from either side of his chin, but he does not have the horns customary to most depictions of the god. He stands with his right leg in front of his left, his torso twisted slightly in a graceful impression of movement. His upper body is human, smooth, and well muscled, his lower goat-like, the animal hair indicated by twisted pattern, similar to that on the lynx pelt he wears.

In his left arm he has a lagabolon, which served both as a shepherd's crook and throwing stick, symbolic of Pan's dual nature as both protector and hunter of animals. His right hand is raised aloft holding an alabastron, from which he is pouring oil onto his phallos, a pose more usually seen in depictions of another male fertility god, Priapus. Such orgiastic rituals were an important element in the worship of nature gods, especially the fertility of the land and of animals.

The Pan found on this wild Albanian mountainside would still be at home there today. Much of life is still timeless: roads all but impassable for flocks of sheep and goats during transhumance, the drilling strains of pan-pipes (traditional to the region), and the abiding sense of mystery that haunts much of the countryside.

And finally, from his small sanctuary overlooking the sea, the immortal god Pan would have heard the momentous tidings of his own death, as a cry announcing it echoed across the north-western Mediterranean during the reign of the emperor Trajan (AD 98-117), recorded by Plutarch and hauntingly evoked in a poem by Elizabeth Barrett Browning (A Musical Instrument', 1859):

And that dismal cry rose slowly
And sank slowly through the air,
Full of spirits melancholy
And eternity's despair,
And they heard the word it said -
Pan is dead - great Pan is dead,
Pan, Pan is dead.

Whether Pan survived this death cry resonating across Albania remains a mystery. The statue was a very rare find for this quiet Graeco-Roman province, but perhaps plans to excavate the sanctuary this year will help explain the life and times of an intriguing ancient god far from home.
Celtic Warrior Hoard

THE TINTIGNAC CELTIC WARRIOR HOARD

Christophe Maniquet introduces the unique discovery of a Late Iron Age metal hoard from central France.

The site of Arènes near Tintignac in central France has been the focus of an archaeological investigation since 2001, under the auspices of the town council of Naves (Corrèze). Excavations conducted in the 19th century unearthed the remains of Gallo-Roman buildings (Fig 1). The most recent fieldwork has clarified the character of these remains: a large rural sanctuary comprising four buildings, including a temple in the western part of the site, and a theatre in the area to the east (Fig 2).

The excavations initially focused on the temple, and six phases of occupation were identified in this context. The first dates to the 1st or 2nd century BC, towards the end of the Celtic occupied Iron Age. In the early 1st century AD the sanctuary took the form of two freestanding cells with a courtyard to the east surrounded by an enclosure wall (Fig 4). In the latest phase, porticoes were added to the perimeter of the courtyard. Antiquarian references reveal that the walls of the complex were marble lined and that the cult buildings, along with a hemicycle structure beneath it, were destroyed by fire towards the end of the 3rd century AD.

In this period the temple sanctuary enclosed a large area of 25 x 25m, with an inner circular room of wood.

Fig 1 (above). Plan of the Gallo-Roman buildings at Tintignac. Drawing: M. Guillot (owner of the site's field) and M. Ferrière, 1884.

Fig 2 (left). Aerial photo of the Gallo-Roman building complex viewed from the east. The hoard was discovered in the northern building at top right. Photo: Christophe Maniquet/INRAP.

Fig 3 (below left). The excavated Gallic military hoard being prepared for removal by the laboratory in Toulouse. Photo: Patrick Ernaux/INRAP.

Fig 4 (below). Plan of the Gallic and Augustan sanctuary investigated between 2003 and 2004. Drawing by Fabrice Crevreau, Antonio D'Agostino, and Christophe Maniquet/INRAP.

Minerva, July/August 2005
about 10m in diameter, and surrounded by a fence. A fireplace was discovered inside this building along with several silver coins extracted from the fill of post-holes. These had all been deliberately mutilated in accordance with a well-known Celtic ritual in the period before the Roman conquest.

In September 2004 a deposit of metallic objects, consisting mainly of weapons, was discovered in one of the corners of the consecrated area (Fig 3). This kind of weaponry deposit is well known from other Celtic sanctuaries in the region and further afield. The hole in which these objects were buried was 1.1m square and less than 30cm deep. Despite the modest dimensions of the pit, the objects were tightly packed together and numerous, totalling some 500 artefacts and fragments. Given the complexity of this hoard, enlisting the expertise of laboratory restoration specialists to ensure the objects’ safe removal was imperative (Fig 9).

Within the cache 10 iron swords were recovered, complete with their scabbards (Fig 5). Nine had a wooden handle and one was fashioned from bronze. Swords and scabbards were often decorated in this period, but any such adornment will only become clear following conservation. Extracted with these were four iron spearheads and a metal umbo from a Celtic shield.

Ten helmets were also recovered (one of iron, plated with decorated bronze, and nine of bronze), mostly exhibiting traces of mutilation (Fig 6). Interestingly, a few examples had intact neck and cheek pieces. Of great interest are three tubular bronzes about 30cm in diameter, one terminating in a swan head (Fig 7).

Other finds included fragments of animals made of riveted bronze plate, including two boars’ heads (Figs 7-8), the head of a horse, an unidentified animal head, the body of an animal (possibly a horse) complete with a fore leg and its hind legs. The eyes of some of these objects appear to have been inlaid with glass. These animal heads may have been designed to fit on the top of metallic or wooden poles as Celtic ensigns, perhaps used in combat to identify individual factions on the battlefield. Only seven bronze boars have previously been discovered in Gaul, and parts of an iron horse are known only from the Manching oppidum in Bavaria. Other identified objects from Tintignac include an iron and bronze cauldron with two suspension rings (Fig 9). The importance of cauldrons during religious Celtic ceremonies is well known.

Fig 5 (right). Gallic hoard during the first phase of excavation, showing the swords and scabbards distributed along the north and east sides of the pit. Photo: Patrick Ernaux/INRAP.

Fig 6 (right). The second layer of the Gallic hoard contained fragments of camyces (war trumpets), warrior helmets, and animal heads fashioned from hammered sheet bronze. Photo: Patrick Ernaux/INRAP.

Fig 7 (right). The third layer of the Gallic hoard showing the fully unearthed camyces. Photo: Patrick Ernaux/INRAP.
What makes this hoard exceptional is the recovery of five caryatids - Celtic war trumpets - used to create turmoil amongst opposing forces on the battlefield (Fig 7). Sometimes as high as a male warrior, these took the form of a long, curling tube and a bell terminating in the form of a fantastical animal. Four of the Tintignac examples were fashioned into stylised boars' heads identifiable by their tusks and snouts, rendered in bronze plate with disproportionally small ears (Fig 10). The fifth instrument appears to take the form of a snakehead. Caryatids are well known to Celtic specialists from representations on coins, triumphal monuments in Roman Gaul, and a cauldron discovered in Guderstrup, Denmark. Only a few pieces of these remarkable instruments have been discovered on the fringes of the Celtic world, and the only other Celtic instruments unearthed are two bells from Deskford, Scotland, and the Manédeux sanctuary, France. The discovery of the five Tintignac caryatids is unique and therefore of the greatest significance.

Clearly, most of the objects deposited in this hoard are associated with warriors. It may be envisaged that the Celtic god honoured in this sanctuary could be equated with the Roman god Mars. Despite the obvious ceremonial nature of the helmets, these may perhaps be considered war trophies from the aftermath of battle: when they decided to do battle, they generally promised to this god their spoil; as winners they would offer in sacrifice the living spoil and put the rest in only one setting. We can see in several cities, in sacred settings, some mounds made with these plunders; and it didn't often occur that a man, despite the religious law, hide his spoils or touch the offerings: such crime is punishable by a horrible death in turnroll' (Caesar, Gallic War VI, 17).

These objects seem to have been deposited in the 2nd or 1st century BC. Interestingly, some of the artefacts may even predate this period, with the spoils kept in the temple for a long time before being deposited in the ground. Presently, all of the objects are being examined by conservation specialists at a laboratory in Toulouse. The exceptional decoration of the weapons, helmets, and the beauty of all the objects, will be progressively revealed. The discovery of the Tintignac deposit will inevitably inspire the entire archaeological community, especially those concerned with the Celtic period. The tremendous interest generated by the Tintignac hoard will make it a primary attraction and necessitate the building of a museum at this site to present these fabulous objects to the public.

The exceptional character of this find should not detract from the splendour of the monumental remains of the Gallo-Roman period at Tintignac. Nevertheless, the discovery will certainly help to progress our knowledge of Celtic civilisation on an international scale, and will undoubtedly improve relationships between French and foreign researchers.

This article was translated from the French by David Joanneau (INRAP).

Dr Christophe Maniquet is an archaeologist with the National Institute of Research for Preventive Archaeology, Paris (INRAP).
THE VILLA DEI PAPIRI, HERCULANEUM. 
LIFE & AFTERLIFE OF A SCULPTURE COLLECTION

Carol C. Mattusch

In 1738 Charles VII, the Bourbon King of Naples and Sicily, hired a Spanish military engineer named Roxas Joaquin de Alcubierre to excavate on his estate at Portici outside Naples. The Austrian Prince d’Elboeuf, who had owned the neighboring property between 1709 and 1716, had dug up some fine antiquities, including three marble statues of women, and King Charles had every hope that Alcubierre would discover some antiquities for him as well. Alcubierre did indeed find more statuary, as well as an inscription identifying the structure which these and d’Elboeuf’s statues had once adorned; it was the theatre of ancient Herculaneum.

Twelve years later, in 1750, at the bottom of a well that was being excavated on Charles’ property at Portici, the diggers hit the coloured marble floor of a circular room about 6.5m in diameter. Tunnels were dug out from this point, following the remains of ancient walls. Over the next decade, these ‘excavations’ through the pyroclastic flow of the Vevuan eruption of AD 79 yielded vast numbers of sculptures and papyri from what proved to be an extraordinarily large aristocratic suburban Roman villa, now known as the Villa dei Papiri.

The excavator was Karl Jakob Weber, a Swiss military engineer working for Alcubierre. Weber systematised the excavations around the Bay of Naples, kept written records of his finds, and drew plans of the ancient buildings and of the tunnels that were dug to expose them. Although Johann Joachim Winckelmann was enthusiastic about Weber’s innovative work amidst the otherwise haphazard scavenging for treasures, it went largely unnoticed by others, who levelled general criticisms at the excavation, exhibition, and publication of ancient Herculaneum and its artefacts.

In fact, Weber’s plan of the Villa dei Papiri was not published until 125 years after he had completed it (Fig 1). But from the beginning of the excavations at Herculaneum, and from 1748 at Pompei as well, the finds attracted a tremendous amount of public attention. They belonged to Charles VII, and then to his son and successor Ferdinand, as did finds from the various excavations around the Bay of Naples. The antiquities were restored in Portici and installed in the summer palace’s Real Museo Ercolanese. Many were published, which ensured their renown and prompted a steady stream of visitors. In fact, the first railway in Italy, which opened in 1839, ran between Naples and Portici.

The Villa dei Papiri lies west of Herculaneum proper, about 11m above the ancient coastline. The circular room that was first discovered appears to have been a pavilion with a view of the sea. It is connected by a wall to a large walled peristyle garden (c. 106 x 40m) with a central pool (c. 67 x 7.1m and 1.8m deep). Beyond this vast garden is the tablinum, a square colonnaded courtyard with a pool, the atrium, a...
Villa dei Papiri

works on his plan at the spots where they had been found.

Henry Lie, Director of the Straus Center for Conservation and Technical Studies at the Harvard University Art Museums, and I were fortunate to have been given permission to study all the marbles and bronzes from the Villa dei Papiri. Dottore Stefano De Caro, then the Soprintendente Archeologico di Napels and Caserta, and Dottoressa Maria Rosaria Borriello, Director of the National Archeological Museum in Naples, saw the importance of such a project and generously allowed us to work on the sculptures during a period of four weeks in 1997 and 2000. Crucial financial support was provided by grants from the Center for Advanced Study in the Visual Arts at the National Gallery of Art, the National Endowment for the Humanities, George Mason University, Harvard University Art Museums, and the J. Paul Getty Museum.

During the time that we spent in the Archaeological Museum, Henry and I learned about the ancient and modern lives of the marble and bronze statues, heads, busts, and herms from the Villa dei Papii. Looking carefully at their materials, sizes, styles, and techniques of production, and at bases, inscriptions, damages, and repairs (Fig 2), Henry took charge of photography and endoscopy, took the marble, bronze, and core samples, arranged for analyses to be conducted, and compiled, assessed, and refined the data for a total of 63 bronzes and 22 marbles.

The inhabitants of the Villa dei Papii seem to have collected all sorts of "Classically styled" bronzes and marbles over the years from the villa's construction c. 100 BC until the time of its destruction in AD 79. The variety and duplication of works suggest that those who made additions to the collection probably owned works from at least five or more local workshops. One shop made table-top bronze portrait busts of famous Greek literati: all the bases were signed by the same hand. Another workshop made marble herms of famous Greek leaders and literati, a third made full-size marble copies of famous Greek statues (or of their heads) in Pentelic marble, and a fourth made bronze fountain ornaments. At least one or two bronze foundries that produced large-scale works are probably also represented. Indeed, three heads (but not bodies) from the villa are copies of well-known "Polykleitan" works, two of them even representing the head of the same statue, one version in marble and the other in bronze, suggesting that this shop may have employed both casters and carvers (Figs 4-5).

Among the half a dozen marble statues, two that may represent family-

bath, a library, and various smaller rooms whose functions are unclear.

Open-air excavations conducted during the 1990s revealed that the villa's atrium was two storeys high, and that there were two or three storeys in parts of the villa, to which Weber had only alluded (Fig 3). Marble sculptures were also found, including two types of which other examples have been found in Roman homes around the Bay of Naples: a 'Borghese' Hera and the head of a 'Sciara' Amazon. The site of this villa is more than 30m below modern ground-level, however, and excavations have been halted while plans are under discussion about how to proceed with excavation, conservation, and opening of the site to the general public.

The size of this villa is unprecedented: the atrium, the square courtyard, and the tablinum alone comprise about 2500 square metres, and the overall size as excavated to date is about 20,000 square metres. Every room has a different geometric floor mosaic. The finds, too, are remarkable: more than 1000 carbonised papyrus rolls and more than 80 large-scale marbles and bronzes in excellent condition. The use of multispectral imaging to distinguish inked texts from carbonised papyrus has recently revived an intense interest in the papyri. The sculptures were at first the subject of extensive scholarly debate over whom they represent, when they were made, whether they are Greek works or Roman copies, and who made the 'originals'. Once it had been agreed that the sculptures were Roman copies of Greek works interest waned, although there have been periodic attempts to define a programme in the placement of the villa's sculptures, whose specific locations are known to us only through Karl Weber's unusual attention to details. In fact, he even drew tiny pictures of about 20 of the members are carved of Carrara marble, suggesting that they were produced locally. But two Greek gentlemen and an over-lifesize Panathenaic Athena, of which another example has been found in Athens, are made of Pentelic marble (Fig 6). No doubt the Panathenaic Athena reminded guests in the villa of the owner's ties to Athens. Apart from this statue of Athena, a marble herm-head of Athena, and a bronze statue of the young Hermes, the only images of gods found in this villa are rural deities - Dionysos or Priapus, a young sleeping satyr, and an older drunken one (other examples of which have been found from Rome to Magnesia on the Maeander), Pan violating a
sent an order placed with a single workshop. The marble heads are almost all complete: not a single nose is broken. Oddly enough, most of these heads are unidentifiable today (Fig 9), and we might wonder where are our favourites, such as Homer, Pericles, and Alexander the Great.

Standard alloys for the bronzes consist of 70-90% copper and less than 10% tin. Lead content ranges from 1% to 27% and many (but not all) of the bronzes with high lead content are garden sculptures. Matching alloys, established by trace elements, make valuable contributions to stylistic and iconographic considerations. For example, three busts share similar amounts of several trace elements: all represent Hellenistic dynasts; they are all over lifesize; and the types and styles of the nude busts are all the same. Thus they appear to have been cast from the same batch of metal and were likely poured at the same time. Not a single nose is the three busts were ordered as a group.

On his plan of the Villa dei Papiri, Karl Weber made tiny drawings of five bronze peplophoroi just where they had been found within the colonnade surrounding the large garden (Fig 10). So far as is known today, no other villa owners around the Bay of Naples had such statues, but there were some like them in Rome, including a group of hip-herms in the Augustan Temple of Apollo on the Palatine. The basic similarity of the villa’s statues in appearance (and in alloy) is masked by differing gestures and hairstyles. Ten small bronze putti piped with lead for use as fountain figures have interchangeable body-parts, and closely similar alloys, illustrating how bronzes were produced in quantity for a mass market. Curiously, two bronze statues of boy-athletes, almost exactly alike, are usually identified as a pair that are integral to the overall sculptural programme in the large garden, but their alloys are entirely different, suggesting that these two statues were not cast together. And an archaic bronze bust of a kouros-Apollo was cast with invented flaws and irregularities, so that earlier scholars – and perhaps also the original owners of the piece – were fooled into thinking that the head was truly Archaic and that it had been cut from a statue (Fig 11).

Besides this possible forgery, there are 22 other large-scale bronze heads from the villa - Greek thinkers, Hellenistic dynasts, popular statue-types, and Roman portraits. Two stylistically matching ‘Polykleitan’ herms were installed in adjacent corners of the villa’s square courtyard, and they have the same alloy, suggesting that they were produced with the same batch of metal (Figs 12-13). One represents a woman, the other the ever-popular Doryphoros, and the latter is signed by its maker, Apollonios, an Athenian and son of Archias. Surely this man was one of the Greek artists who saw the eco-
nomic advantage of working for wealthy hellenophiles living on the Bay of Naples. It is curious that today we cannot identify the famous bronze 'Pseudo-Seneca', one of about 40 heads of this type that are known, of which six come from near the Bay of Naples.

The early publication and display of the sculptures from the Villa dei Papiri caught the attention of scholars and the general public. It is important enough that the ancient collection comes from a closed context dated to AD 79, but the modern histories of the works also shed light on the development of the study and treatment of ancient art from the 18th century to the present day. Many of the bronzes that were found during the 18th-century Bourbon excavations were in need of repair. Scrap metal was brought into the Royal Foundry for this purpose, and fragmentary ancient bronzes were remelted as well to use in restoration. Whereas the ancient bronzes are thin-walled and of relatively even thickness, many lost busts were replaced with thick slabs of poured metal stabilised with large screws. In addition, many missing bone-and-stone eyes were replaced with fill painted to look like bronze (Fig 12-13). And by the time the works went on exhibit, surfaces had been refinished and coated with a dark patina that came to be known as ‘Herculaneum’. The 18th-century mounts for some of the large bronze busts have them inclined forward, as was surely not the case in antiquity. The most extensive repairs were made to the seated Hermes (no. 5625 - whose face had been smashed), to the young dozing satyr (no. 5624 - whose right arm is modern), and to one peplophoros (no. 5620 - with a modern chest and upper back). Once they were repaired, bronzes were marked with the three flowers of the Bourbon foundry.

In 1860, when the Museo Nazionale in Naples was opened to the general public, the moulding and copying of antiquities in the collections was also permitted. Thereafter, most large collections of plaster casts contained representatives from the Villa dei Papiri. Art foundries also opened in Naples, and reproductions were acquired for such institutions as Philadelphia’s University of Pennsylvania Museum, for which John Wana- maker bought 400 bronze reproductions, and the Field Museum in Chicago, which in 1909 published a catalogue of its 300 reproductions of vessels, furniture, lamps, candelabra, utensils, and implements from Pomp- eii and Herculaneum. The 1929 cata- logue of the Fonderia Chiurazzi, reprinted and still in use today, offers copies of 57 bronzes from the Villa dei Papiri at full size or reduced, and finished with ‘Pompeii’, ‘Herculaneum’, or ‘Renaissance’ patina (Fig 15). One of their largest sales was in the 1970s to the J. Paul Getty Museum in Malibu, California, which itself repro- duces Karl Weber’s plan of the Villa dei Papiri (Fig 16).

The bronze and marble sculptures from the Villa dei Papiri constitute the largest collection of Classical sculptures ever discovered in a single context. We have begun to explore the many ways in which these works can be investi- gated in both their ancient contexts and their modern afterlives. In so doing we have tried to illustrate the value of approaching our study from many angles, using new methods, and asking new questions, in order to expand our future understanding of the antiquities that survive today.

The Villa dei Papiri at Herculaneum. Life and Afterlife of a Sculpture Collection by Carol C. Mattusch is published by the J. Paul Getty Museum (416pp, 220 colour and 280 b&w illus Hardback £65/$85).

Carol C. Mattusch is Mathy Professor of Art History at George Mason University in Virginia, USA.
The Association of University Teachers (AUT) in England has exercised its democratic right to boycott the Universities of Haifa and Bar-Ilan and to investigate the Hebrew University, calling for 'a moratorium on EU and European Science Foundation funding of Israeli cultural and research institutions until Israel abides by UN resolutions and opens meaningful peace negotiations with the Palestinians.' Bar-Ilan has been blacklisted for supervising degree programmes at the College of Judea and Samaria in the illegal settlement of Ariel in the occupied West Bank. The University stands accused of direct involvement in the occupation of Palestinian territories, in opposition to UN resolutions. The alienation of Haifa is a reaction to internal institutional pressure imposed on Dr Ilan Pappe, senior lecturer in Political Science, for defending the Master's thesis of a student documenting an alleged massacre of 200 unarmed civilians by the Jewish Haganah army in the village of Tantura near Haifa.

What exactly does the AUT expect to resolve by such a play of power? Having just returned from Israel, where I chatted with colleagues from all three of these accused 'Satanic' universities, there is no doubt in my mind that the AUT's policies reveal a stark detachment from reality on the ground that is both counter-productive and potentially deeply damaging in the long-term.

In the course of 15 years of archaeological fieldwork in Israel I have worked with, or consulted for, all three of these distinguished institutions, Academia, like everyday life in this Wild West of the Near East, always generates a plethora of binary emotions from excitement to bitter frustration. Indeed, in recent years I have personally strongly criticised branches of certain Israeli universities' unique modus operandi in financial transactions and professional ethics. During the excavation of a 6th century AD Byzantine shipwreck off Dor on behalf of Somerville College, University of Oxford, my team was effectively blackmailed into bankrolling the entire excavation, even though my partner-university in Israel had agreed in writing to shoulder half the costs and even ended up exploiting the project as its own training dig. Underlying this ugly harsh reality, the chairman of the allied university confirmed that 'I don't give a damn about the science, only about greasing the financial wheels of our operations.' My response was to sever ties with this institution and to hibernate within an overdue programme of publication back in England.

Even though this was an object lesson in how to alienate colleagues and powerful organisations, and a typical example of how some Israelis behave as if the outside world still owes them retribution for decades of antagonism and anti-Semitism dating back to the Holocaust, in the long term I learnt to laugh at this episode. Does such deplorable behaviour by a minority of bad apples rot the entire barrel? Absolutely not.

Whilst the Israeli institution chairman was chewing wasps and playing political hardball in the mid-1990s, his academic colleagues were working around the clock to record and interpret one of the most important ancient shipwrecks ever found in the Mediterranean: an excellently preserved 9th-century Abbasid ship (Fig 1). That is an Early Islamic Arab craft, whose very presence proved that perhaps the Arab Conquest of AD 638 didn't kill off the great legacy of classical antiquity, as scholars had formerly predicted (and that a cynic might say would have suited Israeli politics). Perhaps elements of classical antiquity were actually absorbed by the new Arab lords of Palestine. To right-wing Israel an Arab craft in 'Jewish' waters might have been unwelcome, but the university excavation team was excited only by the rarity and historical implications of the science. Nothing else mattered.

The fact that the interpretation of this crucial shipwreck was allocated to
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an Arab lecturer reflects the real picture on the ground. This was simply a fellow colleague respected for his grasp of Arabic texts, who had the best skills to resurrect the meaning of this old ship. Even though I had been personally well and truly taken for a ride by the same institution, such an attitude subsequently underlay my decision to support a peer-review application to the Israel Science Foundation to enable it to carry on studying the waters of Dor, Arab and Jew working side by side. Even more telling is the length and breadth of much of the country. Dor, by the way, or Tantura in Arabic, is the same site over which Dr Pappe has been allegedly victimised at Haifa University. Single cases, the AUT should beware, do not reflect the entire picture.

And this mature professional cohabitation and responsibility is echoed across Israel. At the ancient town of Shuni on the Carmel I took coffee with Karim Abu Mokh in April, an Arab archaeologist who is completing a forthcoming book publication on a Roman and Byzantine site renowned as a playbook's paradise for pagan recreation and orgies called the Maumas (see Minerva, this issue, pp. 37-38). And his employer? No less than the Jewish National Fund.

When the late Professor Aharon Rabin started to excavate the inner Roman harbour of King Herod's great port at Caesarea in the early 1960s - the first ever artificial maritime installation built in the open sea - his efforts were dramatically frustrated by the presence of Early Islamic tombs built over the top and lying between the ruins and preserving what is perhaps the best preserved Early Islamic town district in Israel. Much of the funding came from yet another aficionado of united cultural heritage in Israel, the Caesarea Baron Edmond de Rothschild Foundation - an organisation initially founded on 19th-century Zionist ideology.

Israeli colleagues have already contacted Minerva to express concern about whether they will also be boycotted from our publication. Where's the sense in that? Should we be so arrogant as to believe that alienation will help resolve the Middle East peace process? Would preventing Americans writing for us force President Bush to sign up to the Kyoto Convention? No, as humanist we'd rather encourage Israeli, Palestinian, Indian, Pakistani, Iranian, and Iraqi alike to collaborate under one cover in describing the shared ancient cultural heritage that surrounds us. So far, in our own small way, this has proven a beneficial bridge for scholars in Croatia, Montenegro, and Albania to peer over the borders at what their neighbours are doing and to move away from the scars of recent years.

Isolationism can certainly be a potent weapon, but only in the right hands and when appropriately directed. Perhaps I could understand blocking deans or directors of Israeli academic institutions from lecturing overseas. Ill-conceived irrationality fosters an environment of detachment and hatred that can only damage the unifying quest for human knowledge. Israel experienced a golden age of archaeological activity in the 1990s, so a ban would also stand in the way of Israel's most important and integral part of a group. The confused and opportunistic arguments that attempt to justify an academic boycott of any country are an example of this type of thinking.

Professor Isaac personally opposes the existence of foreign academic institutions in the occupied territories, and so does not write letters of recommendation for lecturers at the College of Judea and Samaria and won't attend conferences at Ariel. However, he firmly refuses to boycott his colleagues and institutions in the occupied territories. To some of them I would quote the famous saying by Voltaire: 'I detest your opinion, but I am willing to die for your right to express it.' This is indeed common practice in Israel.

The AUT may believe they are well intentioned, but, in reality, their disturbing stance makes them unlikely partners for the political fanaticism of a few Israeli demagogues and megalomaniacs. In this it behaves exactly like the forces it claims to suppress. Even though politics undeniably pervades Israeli society, most academics are primarily scholars and not political beasts. They are men and women of science and objectivity who want to get on with their research and share it with the outside world. The AUT claims to 'believe that education has a central role to play in achieving a sustainable, long-term resolution to the [Arab-Israeli] conflict but that it can only flourish in conditions of peace.' Perhaps I am being naive, but to me it seems in the short term that the AUT is actually contributing to the hatred that divides peoples. Their move is a glib PR card. Surely educational activity should be the perfect tool for building bridges to reunite Palestinian and Israeli colleagues in the same international conferences. The position of the AUT is uninformed and unbalanced, a propaganda that suits the 'victimised underdog' mentality of 'Little Britain'.

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Amongst the thousands of ancient sites excavated in Israel since the foundation of the State in 1948, Shuni is fast earning a reputation as one of the most unusual and intriguing. Towards the southern tip of the Carmel Mountains, 5km east of Caesarea, stands the ruined shell of a 19th century Arab farmhouse, Assam Hatelya ('The Grain Barn'). Managed today by the Jewish National Fund (JNF), Shuni has an immense historical legacy, not least as the secret headquarters of the anti-British Mandate Irgun Zvai Leumi. From within the walls of Shuni - masquerading as an agricultural commune - in the 1940s Menachem Begin's Jewish forces planned attacks on police stations, ammunition trains, and, most ill-advisedly, the King David Hotel.

Excavations conducted since 1986 by Eli Shenhav on behalf of the JNF have uncovered a tightly clustered gem of a site comprising a theatre, water pools, villa, and an octagonal macellum market-place (Figs 1, 4). The key to understanding Shuni is water. The evocatively named Crocodile River crosses the Carmel at this point and, c. AD 40, an aqueduct and roadside temple put the spot on the map. By the 3rd century a water-wheel was feeding a nymphaeum.

However, the more the JNF excavations continued, the greater the perplexity at Shuni. Where were the residential units typifying settlement, and why on earth was a 3000-seater theatre needed in the quiet countryside, not 5km from the metropolis of Caesarea and its luxurious string of entertainment facilities? The answer lies in the traditional ancient name of the site, as passed down the generations in Arab tradition: 'Mayumus'.

In AD 532 the Bordeaux Pilgrim passed through Shuni and recorded that 'At the third milestone thence [from Caesarea] lies Mount Sina, and there is a spring in which, should a woman bathe, she will fall pregnant'. The Malumus was very much an eastern festival, especially renowned at Antioch, but practiced at Jerash, Nicaea, Aphrodisias, and Edessa, as well as 13 locations within Palestine. The healing powers of Shuni were clearly tapped in the Roman period, but it was in the later 5th century AD that the festival was rejuvenated under Flavius Marcellus, son of Antipatris (and governor of Caesarea), with renovations to the theatre and its adjacent semi-circular, terraced water pools.

The activities pursued at Shuni-Maiumas are best reserved for the pages of Playboy, because there is no

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Fig 1 (above). Aerial photograph of Shuni with the mid-2nd to 6th century AD theatre at centre and the octagonal marketplace and guest-house complex at right. The villa is located at left across the road.

Fig 2 (left). The source of the springs of Elan Tsar, Ramat Hanadiv, whose waters rising at Shuni were thought in antiquity to make barren women pregnant.

Fig 3 (right). Marble statue of Poseidon found near the tetrastyle in the marketplace quarter. Late 2nd or early 3rd century AD. H. 87cm.
doubt that its primary function was sexual entertainment centred around the water pools. Stepped sub-divisions, all tessellated and simply decorated, created ‘activity areas’ varying in depth from 0.8-3m. Some mosaics featured the Greek letters beta, gamma, and delta, whilst others had delineated swimming lanes. The stone dice and 20 bronze ankle bells for dancers are believed to have been part and parcel of imaginative aquatic sex games. Hundreds of shells imported from the Mediterranean and Red Sea also show that seafood was served during festivals as an aphrodisiac and for endurance.

The 2nd-6th century AD villa of Shuni-Maiumas, complete with a Nilotic mosaic and ornamental fish-tank, was apparently not a permanent residence, but most likely a seasonal manager’s office. Nobody lived here; the site was a pleasure park that specialised in ogilastic amusements. But not a hedonistic ‘Club 18-30’. For there was a serious, sad side to this Roman and Early Byzantine spa: a relaxing environment for barren woman to try and conceive. Excavations within the 24 rooms of the 11m-wide macellum, and showpiece fountain at its centre, reveal that the resort was largely a middle to upper class facility; the clayroofed market sold an unusually diverse quantity of imported luxury wine and oil amphorae, and lacrimaria ceramic jars containing perfumes and essences proved very common. Further, a set of surgeon’s tools found in one room suggests that operations were also part and parcel of the healing process.

The remains of Maiumas-Shuni are open to the public today in Jabotinsky Park. The JNF has recently completed a multi-million on-site innovative museum curated and directed by Dvora Avni, where a film and finds contextualise the ‘resort’s’ rich historical tapestry. In keeping with the aquatic theme of Shuni, Avni designed the museum with water flowing through the bases of its circular glass showcases. You will be hard pressed to find an equally imaginative and stylish presentation anywhere in Israel. Meanwhile, site archaeologist Karim Abu Mokh is completing a quality final site report. As he told Minerva, ‘This is the most complete Maiumas site known in the world, the key to these bizarre festivities. Shuni is now the epicentre for anyone wanting to understand the Maiumas.’ To date, very few of the secrets of Shuni have been publicised, a matter soon to be rectified by academic publication, which will do appropriate justice to the JNF’s exemplary investment.

Fig 4 (above left). Model of Shuni-Maiumas in the 4th-6th centuries AD with the theatre and water pools at right, the octagonal macellum and guest-house at left, and the villa in the background.

Fig 5 (above). Museum curator and director Dvora Avni with a 5th/6th century AD imported oil amphora from the eastern Mediterranean (Sardis region). Shuni is especially rich in non-local amphorae for an inland site.

Fig 6 (below left). A Greek inscription in Shuni’s water pool, newly restored in the late 5th century AD, refers to the quarrying of the pool from the mountainside ‘in the time of Flavius Marcius son of Antipatris the most honourable consul...’.

Fig 7. Figural scene with a draped female figure standing in a right-handshake gesture. From a funerary monument at Shuni. Possibly a marriage scene in the presence of Concordia or Juno pronuba standing between a couple. Marble, 3rd century AD. H. 67cm.

Jabotinsky Park is open daily. For further details about Shuni-Maiumas, search under Shuni at www.jnf.org.
The exhibition 'Constantine the Great. Ancient Civilisations at a Crossroads between East and West', on view at the Castello Sismondo in Rimini, seeks the origins of contemporary Europe. The objects on display document the major political developments of the 100 years immediately following the hailing of the Emperor Constantine by Roman troops in Britannia in AD 306. This was obviously a crucial period for the history of Christianity in the West and for the Roman Empire as a whole.

This is also, above all, an occasion to chart the parallel evolution in the arts of the 4th century AD whereby, through a subtle and complex process, the symbols of the ancient Roman Empire were incorporated and transformed into those of a Christian Empire with a new capital in Constantinople. Some 200 objects from a host of major museums in Europe (the Louvre, the British Museum, and museums and church treasuries in Austria, Germany, Hungary, Serbia, and, of course, Italy) document the transformation of style and content that mark the origins of Byzantine art and its evolution from Classical art.

The exhibition opens with an introduction about the role of the tetrarchs established by the Emperor Diocletian in AD 293. Here we encounter powerful portraits of the emperor, the tetrarchs (Fig 11), and a porphyry portrait of the emperor Galerius c. AD 303 wearing a crown of laurel leaves and gems (the corona triumphalis) - the only surviving example of its kind, found during excavations at Romuliana in Serbia.

The exhibition then proceeds to a section documenting the emergence of Constantine's power, and introduces the real protagonists of the event: the emperor, his family, and his immediate successors up to Julian the Apostate (AD 360-363), the last of his lineage. A cast of the colossal head of Constantine in the Capitoline Museums is on show, as well as the original gilded bronze hand of the statue of the emperor which was recovered near the L narran. These appear alongside the portrait of Constantine and gold medals bearing his effigy from the

Yorkshire Museum in York. Also featured is the so-called 'Cameo of Belgrade' a beautifully carved sardonyx showing Constantine on horseback trampling his enemies (Fig 9), similar in style to the reliefs on the sarcophagus of Helena, Constantine's mother, in the Vatican Museums (Fig 3), and a stern portrait of the youthful emperor in gilt bronze (Fig 5) after he had adopted the new imperial symbol, a diadem with a double row of pearls (in AD 325-330). This portrait was found at Nis (Naisus; modern Croatia), the city where Constantine was born in AD 282.

Another section is devoted to courtly life and the new court rituals. Among the most precious loans are beautiful glass and crystal objects: for example, an exquisite lamp with sea creatures from the Treasury of Saint Mark in Venice, and a vasa diatreta, a glass cup decorated with fish and a Greek inscrip-
Constantinian Art in Rimini

terpiece of the Late Antique goldsmith's art. The National Museum in Belgrade has also loaned jewels, silver cups, chalices, and a phiale, a semi-circular cup with an incised inscription wishing victory to Licinius, also made of silver and found in a field at Nis, Croatia.

The new Christian iconography is well illustrated by such statues as the 'Teaching Christ', possibly from Civita Lavinia and now in the National Museum, Rome (formerly in the Sarnago collection), the subject of much discussion amongst scholars as to its identification and provenance. It is now agreed that the statue represents Christ, and not a philosopher or a young woman poet, and that it is a freestanding and not incorporeal into a sarcophagus. The piece was most likely carved in a marble workshop at Aphrodisias in the last quarter of the 4th century AD.

Naturally, a number of reliefs from sarcophagi are on show, such as a delicate example decorated with the Good Shepherd and jenit of the Four Seasons from the Vatican Museum (Fig 4), showing how the new Christian iconography was grafted on to Pagan symbols. A foot carved out of red Egyptian porphyry, a material reserved for the sole use of the imperial family, was found last year in the catacombs of Saints Peter and Marcellino in Rome during archaeological excavations (still ongoing). The foot is shown alongside other porphyry fragments believed to be part of the sarcophagus of Helena (Fig 3), which was moved at various times to different parts of Rome and damaged by fire in 1308, but restored in the 17th century.

Equally beautiful are the ivory plaques on loan (Fig 14). Of rare quality, for example, is one now in Milan in the Civiche Raccolte d'Arte Appli- cata representing the pious women and Christ resurrected, worthy of one of the best Renaissance artists.


Fig 6 (above). Possible representation of the 'Triumph of Licinius'. Sardonyx with brown, blue, and white layers. Mounted in gold with black enamel. 4th century AD. L. 7.5cm. Bibilothèque Nationale, Paris.

Fig 7 (above). Openwork hexagonal gold pendant from a necklace, probably from Constantinople, set at centre with a double solidus of Constantine I and six medallion busts. 4th century AD. Diam. 9.2cm. The British Museum, London.


Fig 9 (right). Depiction of a Roman emperor on horseback, found at Kasadac near Belgrade. Carved sardonyx, 4th century AD. L. 19cm. National Museum, Belgrade.

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The section on painting is particularly interesting since there are very few wall paintings and mosaics surviving from this period. From Gamzigrad in southern Serbia comes a mosaic with a hunting scene, initially thought to have been destroyed in the recent war but which turned up unscathed in the National Museum in Zajecar. The painted funerary portrait of a noble lady and her servant from a tomb excavated in 1983 at Kostolac (Viminacium), now in the National Museum of Pozarevac, is a good example of a provincial workshop of the second half of the 4th century AD.

Models and reconstructions depict the many basilicas built in the reign of Constantine, especially in the imperial capitals of Rome, Constantinople, and Treveri (Trier), as well as in Jerusalem (the Church of the Holy Sepulchre) and Bethlehem (the Church of the Nativity). It is at this time that the basilica with three naves, typical of early Christian churches, developed its typology. Constantino il Grande, the catalogue of the exhibition (Silvana Editoriale, Milan, 334pp, paperback, 40 Euros), is well illustrated in colour and black and white, although a major criticism is an absence of maps. Some 27 essays by a team of specialists informatively discuss the different themes raised in the various sections of the exhibition, such as the conversion of the emperor and the adoption of the monogram of Christ and the cross (Marta Sordi and Elena Cavalcanti), the production of sarcophagi from AD 312 to c. AD 340 (Marina Sapelli), the cult of martyrs (Francesco Scorza Barcellona), the Arch of Constantine in Rome (Paolo Liverani), and paintings and mosaics (Fabrizio Biscotti). All the objects on view are illustrated and discussed in detailed entries.

'Constantine the Great. Ancient Civilisations at a Crossroad between East and West', is at the Castello Sismondo in Rimini until 4 September. For further details: (039) 0541 783100; www.meetingrimini.org.
QUASYR ‘AMRA & ELITE UMAYYÁD ART

Mark Merrony examines the splendid frescoes of a desert bath-house in Jordan, whose style announces the very end of classical antiquity.

Some of the best examples of Late Antique architecture and art in the Near East belong to the Umayyad era (AD 661-750). In some cases, monuments of this period are more noteworthy for their artistic rather than architectural splendour. This is particularly the case with the site of Qusayr ‘Amra, located in the Jordanian desert about 80km east of Amman (Fig 1). Although this building does not inspire in terms of its structural refinement, it is nonetheless one of the best-preserved bath-houses of its kind in the Early Islamic era. This provides an interior framework for a programme of frescoes unique in their quantity, richness, and variety.

Since the discovery of the site by the Czech archaeologist Alois Musil in 1888, scholars have debated the identity of the site’s patron, function, and the meaning of its art, although most recent scholarship has satisfactorily resolved each of these questions. It is now reasonable to assume that Qusayr ‘Amra was built in the 8th century by Prince al-Walid b. Yazid, later Caliph Yazid II (r. AD 720-724), whose portrait has been identified in a prominent location in

the bathhouse complex. The site has been described variously as a palace or desert castle, but most recently and more appropriately as a royal hunting lodge intended for short-term relaxation, rather than prolonged occupation. The eclectic mix of artistic themes painted on the walls and vaults of the bath complex has proved the greatest obstacle to interpretation, not least because much of the art has faded due to natural causes and through unprotected exposure to accidental or deliberate damage by animals and humans (Fig 4). These factors prompted T.E. Lawrence to recount in Seven Pillars of

Illustrations - Figs 1-2: From Qusayr ‘Amra. Art and the Umayyed Elite in Late Antique Syria, cover and pp. 36-37; Figs 3-8: courtesy of Professor Michele Piccirillo.

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Wisdom that "In the afternoon, tired, we came to Kusair el Amra [Qusayr 'Amra]...in the cool dusk of its hall...gazing deep out the worn frescoes of the walls, with more laughter than moral profit."

A decade or so before Lawrence of Arabia visited the site its frescoes were observed less cynically and drawn by the Austrian artist A.L. Miilelich, a member of the excavation team under Musil. These were published under the title of Kusait 'Amra in 1907 in two folio volumes, and remain the most complete and user friendly visual record of the site's paintings.

Attempts to improve the visual presentation of the frescoes were undertaken by a Spanish team, who cleaned and 'conserved' them between 1971 and 1974. This initiative was successful in exposing whole areas that Miilelich would not have been able to observe. Unfortunately, it is now known that the Spanish team repainted some of the more damaged frescoes unfaithfully. This situation was redressed by a Franco-Jordanian team between 1989 and 1995, who succeeded in recording the original artistic programme in unprecedented detail.

The bath-house and hall are the only parts of the royal complex that survive fully intact today (Fig 1). A large three-aisled hall and alcove is flanked by two side rooms, decorated with non-representational floor mosaics, and is adjoined by a smaller complex to the east comprising an apodyterium (changing room), tepidarium (tepid bath), and caldarium (hot bath). Both parts of the main block are decorated with frescoes (Figs 7-8).

An additional room of rectangular form is connected to the eastern flank of the caldarium. It does not preserve any decoration. Those familiar with the design of Roman bath-houses will instantly recognize that Qusayr 'Amra was directly inspired by Roman models of the eastern provinces, although the simple apodyterium-tepidarium-caldarium arrangement, as one might expect, is derived from less sophisticated private bathing schemes rather than the more elaborate arrangements of regional public bath-houses.

The simplistic arrangement of the Qusayr 'Amra complex contrasts remarkably with the elaborate programme of wall and vault frescoes which decorate it and the alcove and aisles of the larger rooms next door (Figs 2 and 4-8). These include, in the alcove: an enthroned prince, women, and a hunting animal; in the three aisles: personifications of Philosophy, History, and Poetry, male and female entertainers, six kings, a bathing beauty, a pensive woman with Eros, an erotic scene, scenes from the construction industry, depictions of animals and humans hunting, other natural and unnatural decoration (some of it as yet unidentified); in the apodyterium: the Death of Salma, a half naked woman and a man, a musician, the 'three ages of man,' and geometric decoration; in the tepidarium: bathing women; in the caldarium: the Zodiac.

Part of the key to understanding this eclectic artistic programme is to examine the cultural background and its artistic traditions in the region before the Umayyad period. Essentially, the Umayyads were an amalgamation of nomadic client Arab confederations of the Ghassanids and Lakhmis, who had respectively policed the eastern and western desert frontiers for the Romans and Sasansians. Lacking little or no artistic tradition of their own, it was only natural that the emergent power-house under the Caliphs should borrow from the pre-existing art of Rome and Persia. This is clear from the form, composition, and style of the frescoes at Qusayr 'Amra and elsewhere in the region. For instance, the Zodiac is known from public buildings in the eastern provinces of the Roman Empire, and the hunting scene at the southern end of the east aisle was inspired by the composition of Sasanian rock reliefs (and other artistic media), but contain realistic attributes that may be assigned to the Roman tradition. This phenomenon is discernible in much of the decoration.

The specific meanings of individual artistic themes within the Romano-Persian tradition have been more intensively studied by scholars than those of the Islamic period, although this balance has been redressed to a large extent over the past few decades. It is fair to say that many of the embedded meanings within different artistic media (frescoes, mosaics, pottery, coinage, and so on) in the pre-Islamic era demonstrate a continuity into the Umayyad
Umayyad Art in Jordan

period and beyond. Generally speaking, these emphasise in pictorial form the wealth, power, past glory, and aspirations of those belonging to the upper echelons of society - essentially the ruling classes - and their right to rule.

These aspects are presented conspicuously to the viewer at Qusayr ‘Amra. When one enters the main hall attention is immediately drawn to the image of the enthroned prince in the alcove directly ahead - the future Caliph Walid II, and heir apparent. To the right of this dynastic icon, and visually and thematically connected with this image, is a representation of six kings, four of whom have been identified by their names or titles in Arabic and Greek as Caesar, the Visigothic king Roderic, the Sasanian monarch Khusro, and the Negus, ruler of Aksum Najashi (modern Ethiopia). In short, this delegation to the prince portrays the former rulers of the world that the Umayyads had conquered.

Equally conspicuous is a bikini-clad woman dressed in a long skirt on the soffit of the left hand arch (Fig. 2). This image, and others like it in the building, is understandably controversial given the acknowledged taboo of representational art in the Islamic world. However, it should be borne in mind that the bath-house was a private rather than public building and that the period in question preceded the crystallisation of Islam as an orthodox religion (see Minerva, January/February 2004, pp. 36-38). The bathing beauty is perhaps best interpreted as a representation of an active member of the prince’s leisure circle at the hunting lodge.

The Zodiac on the domed ceiling of the caldarium is an equally intriguing art work, inspired by a Greek model, and is essentially an astromical chart representing the constellations in personified forms (35 are preserved today). Zodiacs encountered on floor mosaics in Roman villas and Jewish synagogues (in the Holy Land), typically depict the Four Seasons, the 12 signs, and a central figure (interpreted as Helios/Sol Invictus or Yaweh). These depictions have aroused a good deal of scholarly interest and many explanations have been put forward. One of the most plausible links worship with the seasonal renewal of agricultural crops. The Zodiac at Qusayr ‘Amra most likely had a purely secular meaning, intended as an appropriate means of decorating an interior domed space and presenting this as the cosmos or heavens, the overall effect accentuated by natural daylight provided by four windows in the day or by numerous candelabra at night.

Located close to the spring of a desert oasis, the frescoes of Qusayr ‘Amra are themselves an artistic oasis in the desert of representational Islamic art, painted just a few decades before the rule of the Umayyad Caliphate was eclipsed by the Abbasids, whose orthodoxy ensured the prohibition of figurative art in the private and public spheres. In its artistic profusion this humble bathing complex is unique in the period. Its significance to the history of art cannot be overstated, since it encapsulates the final expression of the cross-fertilisation between Graeco-Roman and Persian artistic tradition that endured until the end of classical antiquity.

The site and its frescoes are comprehensively examined in the new book Qusayr ‘Amra. Art and the Umayyad Elite in Late Antique Syria by Garth Fowden (University of California Press, Berkeley and Los Angeles, California, 2004; 390pp, 70 b/w illus, £32.50).
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Minerva, July/August 2005
NUMISMATIC CALENDAR

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20 July. BALDWIN’S AUCTIONS, Islamic Coins, London. Tel: (44) 20 7930 6879; e-mail: auctions@baldwin.co.uk.

EXHIBITIONS

AUSTRIA

THE ROMANS IN ASIA MINOR. MONEY, POWER, AND POLITICS. A special exhibition hosted by the Coin Collection in Vienna focusing on a little-known chapter in the economic and monetary history of the Imperium Romanum. The monetary reforms instigated by the first Roman emperor, Augustus (14 BC – AD 27), created a coinage that was valid in all parts of the empire. The Eastern provinces, however, retained numerous smaller centres that issued coinage of base metals which was then put in circulation locally. Their designs followed the coinage issued in Rome only in a perfunctory way. KUNSTHISTORISCHES MUSEUM WIEN – COIN COLLECTION (www.khm.at), Until 30 November.

ENGLAND

Oxford

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

GERMANY

Berlin

LONGING AFTER ALEXANDER THE GREAT – A LEGEND IN GOLD. The coinage of Alexander and the gold medallions from Abukir. PERGAMON MUSEUM COIN CABINET (49) 30 2090 5377 (www.smb.spk-berlin.de), Until 31 August.

ISRAEL

Tel Aviv

KADMAN NUMISMATIC PAVILION. Founded in 1962 by Leo Kadman on his coin collection and that of Dr Walter Moses, one of the largest and most important in Israel, emphasising the history of Israel as reflected by its coinage. ERETZ ISRAEL MUSEUM (www.erezimuseum.org.il), Permanent.

ITALY

Parma

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 Bottacin 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 8204551. Permanent.

ROMA

CAPITOLINE COIN AND MEDAL COLLECTION. Established in 1872 through Ludovico Staromn’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 Gianpaolo 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 Alessandria” (17kg of gold coins and jewellery) found in 1993 during the construction of the Via dei Fori Imperiali. CAPODIMONTE MUSEUM (39) 66 3996 7800; www.museicapodimonte.org. Permanent.

SWEDEN

Stockholm

HISTORY OF MONEY, BANKS, AND MEDALS. ROYAL COIN CABINET (46) 8 5195 5314 (www.myntkabinettet.se), Eight exhibitions of Swedish and international coins, hoards, medals, and tokens from c. 600 BC to the credit-card. Permanent.

SWITZERLAND

Geneva

A THOUSAND AND ONE DENARII OF THE ROMAN REPUBLIC. A large collection of Roman silver coins dating from 280-43 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.mahville-g.ch), Permanent.

TURKEY

Bodrum

COINS AND JEWELLERY HALL. The exhibit shows the monetary and weight systems used in Anatolia, with particular reference to Caria whose coins, from the smallest to the largest. Genuine coins as well as their ancient and modern counterparts are also displayed with appropriate clarifying narration and graphics. Specific emphasis is paid to the purchasing power of money; commodities like bread, meat, or oil, and the effects of inflation on the value of money. BODRUM MUSEUM OF UNDERWATER ARCHAEOLOGY (90) 252 316 25 16 (www.bodrum-museum.com), Permanent.

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Minerva, July/August 2005


Two straits are known as the Bosporus. Constantinople stands beside the more familiar of the two, which connects the Black Sea to the Aegean. The other, with greater claim to the name, runs from the Sea of Azov to the Black Sea. Aeschylos, our earliest authority, locates there the story of Io who was changed into a heifer by Hera and driven by a gadfly into Asia across the Bosporus (‘Ox Crossing’).

The Greeks settled in the region on both sides of the strait in the 7th century BC, when Panticapaemum became the most important city in the area, accompanied by about half a dozen other cities, some 20 smaller towns, and over 150 minor settlements. The region was rich in grain and fisheries, and native tribes could be profitable trading partners or fierce enemies. Cultural exchange flowed in both directions. Bosporan Greeks adopted the dress and fighting styles of the tribes (Fig 1), and tribesmen enjoyed wine and manufactured goods.

The Greeks banded together initially in an alliance of city-states headed by an elected leader. The post evolved into a hereditary kingship, and friendly tribes joined the alliance. Nevertheless, individual Greek cities and native tribes continued to perceive themselves as distinct entities. This was manifest in many ways, including coinage. Until the 1st century BC the Kingdom of the Bosporus struck most of its coinage in the name of the leading cities, particularly Panticapaemum, and the earliest coins are small silver denominations bearing a lion’s head on the obverse and, on the reverse, an incuse, which evolved from a simple punch mark to elaborate decorative elements. Alongside were either one of the initials of Panticapaemum’s name (or a variant), an abbreviation of Panticapaemum or for a word based on ‘Apollonia’ (Fig 2). There have been many hypotheses to explain these characteristics, but none is convincing.

Satyrus I (c. 433/432 - 389/388 BC) greatly increased the size and strength of the kingdom and made it a major competitor in the Mediterranean grain trade, generating great wealth. His successor, Leucos I, instituted gold and silver coinage in many denominations, generally featuring the heads of satyrs, evidently in honour of Satyrus I. These heads are often incorrectly described as Pan, assuming them to be a type parvum for the name Panticapaemum, but the heads are clearly satyrs, with typical asses’ ears, snub noses, and frequently the ivy wreath of Dionysos, master of satyrs (Figs 3-4). They lack Pan’s goat horns and distinctively goat physiognomy. The early issues are rightly recognised as among the finest manifestations of Greek numismatic art. Bronze coinage was introduced in the Bosporus during the 4th century BC, and the style of many of the bronze issues is excellent.

During the late 3rd and 2nd century BC, the role of the Crimea in the grain trade declined and the kingdom suffered from Scythian attacks. The style and size of coins declined along with the prosperity of the kingdom. Late in the 2nd century BC the kingdom appealed for support to Mithradates VI Eupator, the King of Pontus, who annexed the entire area. Mithradates’ ambitions ultimately led to disastrous wars against Rome. Driven from Pontus, he led an epic march around the eastern end of the Black Sea to Panticapaemum, but there, betrayed by his son Pharnaces, he committed suicide. Although Mithradates ended the native dynasty and incorporated the area into his realm, his coinage in the Crimea mainly continued to bear the names of individual cities.

Mithradates’ portrait appears on only one Bosporan coin, a unique gold stater (Fig 6), but his portraits on Pontic gold and silver coins are among the most memorable of all Hellenistic coinage. Particularly characteristic is his luxuriant long hair, which became the distinctive mark of all later kings of the Bosporus. In the Bosporan Crimea, Mithradates was succeeded by Pharnaces II.

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Fig 1. Drawing of a relief from the city of Tordus depicting a Bosporan warrior equipped like a native tribewman, AD 163. Original in the Hermitage Museum, St Petersburg.

Fig 2 (top right). Silver hemidrachm minted in Panticapaemum showing the head of a satyr, c. 420-410 BC. Reverse, abbreviated letters incuse for Panticapaemum or Apollonia. Diam. 12mm.

Fig 3 (right). Gold stater minted in Panticapaemum showing the head of a satyr, c. 325-310 BC. Reverse, griffin with spear in jaws above a corn ear. Diam. 21mm.

Fig 4 (below). Silver drachm minted in Panticapaemum depicting the head of a satyr, c. 340-325 BC. Reverse, the head of a bull or ox. Diam. 16mm.

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Professor David MacDonald lectures in the Department of History at Illinois State University, Normal, IL.
naces. Thracian gold coinage, which depicted his portrait on the obverse and a seated Apollo on the reverse. He continued in power until 48 BC, when he foolishly attempted to recover Pontus. Julius Caesar responded, and the result is summarised in his famous message, 'I came, I saw, I conquered.' Pharnaces returned to the Bosporus, where he was defeated and killed by a local magnate, Asander, who married a daughter of Pharnaces and proclaimed himself king.

Asander ruled until about 16 BC. On his gold coins he was portrayed with the long diadem and long hair recalling the hair styles of Mithradates and Pharnaces (Fig 7). This hair style distinguished the Bosporan monarchs on their coinage for the next three and a half centuries (Figs 8-9).

During the decades that followed, several rulers struggled to control the Crimean kingdom and relations with Rome remained unsettled. Finally, in AD 14, the Roman Emperor Tiberius recognised Asparus as king and granted him Roman citizenship. The dynasty Asparus founded ruled the Kingdom of the Bosporus for over three centuries.

After the death of Asparus, his son Mithridates III ascended the throne, but the Romans deposed him after his brother Cotys denounced him to Rome as disloyal. Cotys replaced his brother and throughout his reign assiduously demonstrated his loyalty to the empire. Following Nero's failed plans to annex the kingdom, relations with Rome were regular and friendly, and the coinage reflects this partnership. Coins were struck in two metals, gold and copper (the kingdom had no local supply of silver). Gold staters bore the bust of the king of the Bosporus on the one side and the head of the Roman emperor on the other. Copper coins usually carried the bust of the Bosporan king and a variety of reverse types, many relevant to the relationship between Rome and the Bosporus.

For the rest of the 1st century and the 2nd century AD the kingdom prospered and even extended its rule over a number of tribes, but wars with the Crimean Scythians and Sarmatians were frequent.

Early in the 3rd century, German tribes from the north began to pressurise the borders of both the Roman Empire and the Bosporan kingdom, and resources were increasingly strained. The alloy of gold coins was increasingly debased, and the style became erratic. Some die cutters were still able to adhere to Graeco-Roman standards, while others produced naively impressionistic portraits, particularly of the Roman emperors.

Much worse was yet to come. The Goths began to ravage the kingdom, and numerous settlements were destroyed. Shortly after the mid-3rd century AD, the kingdom stood entirely at their mercy and had to provide transport for Gothic raiders into the Roman Empire. The kingdom's staters, once gold, were now struck in copper. They still nominally bore the portraits of the Bosporan king and the Roman emperor, but the heads were seldom more than stick figures. There are few literary sources and inscriptions for this period, and so coins provide much of the precious little evidence for the fate of the kingdom.

As the Roman Empire stabilised towards the end of the 3rd and early 4th centuries AD, so too the kingdom of the Bosporus seems to have been able to reconstruct some semblance of its earlier life and culture, but overall the kingdom was weaker and less prosperous. Coinage ceased in the early 340s, apparently as the result of simple economic pressure, and disaster was not far behind. The incursion of the Huns later in the 4th century greatly disrupted life. Even Panticapaeum, the capital, was ravaged and subsequently reduced to a small fraction of its earlier size, and many smaller settlements disappeared entirely. Literary sources are meagre, and few inscriptions hint that some remnant of the culture and even the royal house continued to exist.
The Roman Banquet. Images of Coniviality
Katherine M.D. Dunbabin

Katherine Dunbabin is well known in the world of Classical scholarship as an accomplished specialist in Graeco-Roman mosaics, a medium of ancient art that frequently depicts scenes of banquet. So it is unsurprising that she should choose to write a book specifically on this subject. One could, of course, ask why devote an entire book to this specialist topic? There are two fundamental answers to this question, both brilliantly elaborated in this book: the popularity of such scenes provide an unbroken chain of iconography and insights into more than 1000 years of ancient art; and, more importantly, banquets provide an enlightening insight into Graeco-Roman society. The dual strategy of examining the evolution of past art and uncovering its social significance are highlighted as key objectives at the outset of this book. Both are coherently implemented through an exhaustive use of material evidence.

A solid introduction presents the concept of the banqueting scene in Graeco-Roman art, the media of depiction, and its graphic potential as an interpretative tool. Chapter 1 examines Etruscan, Greek, and early Republican dining traditions, and the differences between Greek and Roman practice. Chapter 2 looks at the architectural evidence for Roman banqueting from the Republic and early to mid-empire, and compares it to the Greek and Hellenistic material, and then through the prism of Herculanenum and Pompeii assesses the extent to which these were inspired by Hellenistic tradition. Chapter 3 is devoted to the role of the banquet in Roman public and civil life, while Chapter 4 examines the decorative theme of this genre in funerary contexts, which sheds important light on the attitudes of the living and their desire to recline blissfully in the afterlife. Chapters 5 and 6 deal respectively with the development of the banqueting theme in Late Antiquity and how it was adapted to Christian art: the volume is synthesised by an excellent concluding chapter.

Mosaic pavements are one of the best preserved artistic media in Graeco-Roman studies; as such, banquetting scenes are particularly well represented on them. The reviewer might expect this work to concentrate on the evidence offered by representational scenes on mosaic floors, especially given the author's expertise in this sphere. This is commendably not the case: while best possible use is made of mosaics, Dunbabin also scrutinises a copious body of wall paintings and other evidence, such as tomb reliefs (many inscribed) and images from the minor arts, especially silverware. Credit should also be given to the manner in which the author establishes the limits of inference from this material: what it can tell us about aspects of Roman life at the higher end of the social scale, as well as what it cannot relate, since with rare exceptions much of the material is divorced from its original architectural setting.

Another merit is geographical coverage: from the finest Italian examples, case studies fan out to encompass the length and breadth of the Roman Empire. Moreover, account is taken of the latest discoveries, such as the House of Orpheus at Sepphoris in Israel (3rd century AD), whose mosaic depicts its wealthy occupant on his ship (the counterparts elsewhere) enjoying food in the dining room (triclinium) while reclining on a semi-circular couch (stibadium) around a sigma table.

This book is highly commendable, with integrity of structure and content, exhaustive use of material sources, and a high level of scholarship. Moreover, these aspects are presented in a lucid style and reinforced with some excellent plans and images.

Dr Mark Murnane

The Looting of the Iraq Museum, Baghdad: The Lost Legacy of Ancient Mesopotamia
Edited by Milby Polk and Angela M. H. Schuster

The purpose of this book, according to the introduction by William R. Polk, is to create a virtual museum, in which 'the editors decided...to give the reader as complete a picture of the great collection as possible.' This title is misleading in the extreme for, in reality, details, references, and pictures relating to 'The Looting of the Iraq Museum, Baghdad' occupy no more than a total of about ten pages. In truth, little new information is available about the looting and its aftermath than this reviewer covered in his editorial and articles in Minerva: 'The Looting of the National Museum of Iraq; The Present Field Heritage to the Past' (July/August 2003, pp. 2-3); and 'The National Museum of Iraq - Looting and Recovery' (January/February 2004, pp. 33-35) - both cited in this book's references. One wonders what secret information, if any, Dr Polk has to hand to justify his statement that some of the gangs who looted the Iraq Museum 'appear to have been professional, acting in concert with international dealers and even with resident diplomats.' No evidence of this has yet surfaced to date according to knowledgeable sources, including the chairman of the museum following its looting in April 2003. Dan Cruickshank, who was in Baghdad shortly after the looting, and reviewed this book in The Sunday Times of 8 May, 2005, also questions Dr Polk's bold suppositions, including that of an antiquities mafia' which 'quickly sprang into existence.'

The book is by no means a virtual museum. Really, it only illustrates several dozens of the museum's many treasures and is peppered with a good number of photographs of minor objects supplied by the editors and contributors. Even this reviewer's Mesopotamia - Masterworks and Minor Works from the Iraq Museum', (Minerva, July/August 2003, pp. 9-40, with 307 illustrations of objects in the museum) far outweighs the patchy coverage of museum objects presented here (see www.minervamagazine.com).

In his Foreword, Donny George, Director of the Iraq Museum, devotes just two paragraphs to the looting of the regional museums during the first Gulf War of 1991 and additional looting in the following years. Particularly welcome, however, are the shorter chapters on looting in southern Iraq by Micah Garen and Marie-Hélène Carleton, and Zainab Bahrami's contribution about the severe damage at Babylon caused by coalition troops (including the destruction of a helipad in the heart of the ancient city).

The balance of the book is a potpourri of contributions from 21 contributors (several of them distinguished archaeologists) on the art, archaeology, and history of ancient Mesopotamia, and the 19th and 20th century archaeologists and their excavations. Ralph Solecki presents an intriguing account of his 1950s excavations of the Shandlar Cave and its Neanderthal occupants. Harriet Crawford writes about the figures and pottery of the 8th to 5th millennium BC, while Fiorella Ippoliti Strika concentrates on the architecture and clay figurines from Tell el Sawwan of the early 6th millennium BC. The chapter on Sumer and Akkad is written by Paul Collins, that of the Babylonians and Assyrians is by Julian
The Complete World of Greek Mythology

Richard Buxton

Thames & Hudson, 2004, 320pp, £30

This is not, as perhaps might be expected, a retelling of the Greek myths per se; it is more a companion to the Greek myths. Professor Buxton is an acknowledged expert on this subject and here he sets them in context, explaining the many facets of them and the Greeks' attitudes to their numerous gods. In our modern world the Greek view of their gods, sometimes as supreme beings and at other times susceptible to the foibles of man, can be difficult for us to comprehend. The myths are examined in the world in which they developed, and the influences on them, in seven main sections, each sub-divided thus: Contents, Sources, Meanings, Myths of Origin, The Olympians, Power, Honour, Sexuality, Heroic Exploits: Family Sagas, A Landscape of Myths, and Greek Myths after the Greeks. Particular features are the detailed genealogical tables of gods and heroes and also box presentations that are very effective and understandable. The specially commissioned maps are something not to be expected in a book on myths, but they are a great asset in understanding the settings and background.
The illustrations are culled from very wide sources, not only the relevant ancient ones of vase paintings, sculpture and coins and there are a number of interesting new illustrations here, but also from European paintings from the Middle Ages up to modern times, and from theatre and film. Quotations abound from ancient authors such as Shakespeare and modern poets, not least Cavafy's evocative 'Ithaca'. The site views, especially those in colour, well evoke the setting and locations of many of the myths.

Whilst perhaps not a book to be read seriatim, this is a most useful companion to the Greek myths that can be used for reference and also simply dipped into with enjoyment, for the Greek past is always with us, even if at times we do not always realise it in the modern world. Peter A. Clayton

Crannogs of Scotland: An Underwater Archaeology
Nicholas Dixon

With over 25 years of modern research on the artificial island settlements of Scotland - known as crannogs - including surveys, excavations, and radiocarbon dating programmes, the time seems ripe for an assembly of the evidence and a statement of the current interpretations of these extremely impromptu and often precarious environments, for what was until recently the only underwater excavation of a crannog (at Oakbank in Loch Tay), Nick Dixon is uniquely qualified to offer a perspective on the archaeology of crannogs based on the submerged evidence.

Unfortunately, this publication falls short of such a contribution. While much of the book is dedicated to the history of crannog research in Scotland and methods of underwater survey and excavation, there is little critical analysis or discussion, particularly with regard to the antiquarian material described in the light of modern research. It is this lack of a consistent paradigm, and treating crannogs as if they were entirely homogeneous through time, that has severely hampered the contribution of crannogs to the prehistoric and early historic archaeology of Scotland.

Dixon's generalised approach, considering Iron Age Hebridean island duns and post-medieval island fortifications in the same chapter, with no real linking theme other than their watery location, acts to the detriment of a useful understanding of what was clearly a very important and significant tradition throughout prehistory and history in Scotland. It is time that lake dwelling archaeology began to tell us more about past society in Scotland, and this will only be achieved by moving away from generalised and unoriginal narratives such as is found here. Contrary to the impression given by the book (p. 92), crannogs did not exist in isolation - they were one element in a complex and varied settled landscape. Until they are considered as part of these landscapes they will not realise their much-cited potential. Such approaches have been undertaken in Ireland, where (unlike Scotland) the importance of lake settlement to archaeology has been paramount.

There are, furthermore, some surprising omissions. Perhaps the most important crannog excavation carried out in Scotland - at Balloch in Ayrshire by Anne Crone - is not even referred to, beyond the antiquarian interventions undertaken by Robert Munro in the 19th century. As the most informative and extensive excavation yet carried out, it is surprising that it did not warrant a mention. Indeed, it is the lack of contextualisation with work outside the direct experience of the author that is the book's most limiting factor.

In short, Nick Dixon's book steers clear of the most important issues. The publication of further work at Oakbank is of great value, but we are left with more questions than answers about the construction and taphonomy of the site. Although this is a well produced and nicely presented publication, with good quality photographs and drawings, it serves only to perpetuate the false assumption that the contribution of the archaeology of lake settlement in Scotland. It fulfils this role adequately enough (although Ian Morrison's Landscape with Lake Dwellings, written in 1985, still serves as the best overview), but crannogs still await the rehabilitation they deserve from the main-stream of Scottish archaeology that they do so desperately require.

Girome Cavers, Underwater Archaeology Research Centre, University of Nottingham

Archaeological Finds: A Guide to Identification
Norena Shopland

With the almost runaway success of the voluntary Portable Antiquities Scheme in England and Wales, the number of finds being reported has increased beyond all expectations. The quantity of Treasure cases has more than quadrupled since the Treasure Act of 1996 came into force on 24 September 1997 and the numbers of non-treasure items reported (metal and non-metal), has reached astronomical proportions. The whole of England and Wales now, thanks to generous support from the Heritage Lottery Fund, is covered by a team of FLOs (Finds Liaison Officers). Much of their time is taken up with liaising with finders, who report finds for identification and recording, but also visiting schools (especially in the Key Stage 2 group, 7 to 11 year olds), metal detector clubs, and outreach.

Obviously, much of what is brought in is broken, corroded, and often fragmentary. At times it is quite difficult to provide even a putative identification of some items, and this is where this book scores. There are a number of works available illustrating archaeological objects, mainly aimed at the growing market with variations, but valuable nevertheless for their illustrative and thereby identification potential.

As noted in the Introduction, 'There is a vast literature dedicated to archaeological artefacts. However, this information is generally buried in the myriad of papers and monographs. By contrast, the present book comes into its own by taking a very broad conspectus of finds of all periods and materials. The four main chapters are headed Materials; Flints; Pottery, and Domestic Materials. Each chapter is heavily subdivided so that the subheadings in the Contents List act as an index to the book. There are numerous good line drawings and photos throughout, illustrating whole vessels, shapes, details, stamps, listings of pottery marks and dates, as well as assay office marks. The bibliography, which is given at the end of each chapter, is extensive and usefully divided up under specific headings for various kinds of finds. Two Appendices give details of the Portable Antiquities Scheme, and of Treasure Trove in Scotland but, and, most curiously, there is no mention of the Portable Antiquities Scheme in Wales and its provisions and requirements.

Overall, this is a valiant attempt to cover a vast field; obviously omissions will be noted in places by people wanting very specific information or identification but, that said, 'half a loaf is better than none', and here is certainly much more than the 'half loaf'. Every FLO must have a copy immediately to hand, and metal detectorists will also find it a convenient and useful source, not to mention its useful size and reasonable price. Peter A. Clayton

Please Send Books for Review to:
Peter A. Clayton, Minerva Magazine, 1 Old 3rd Street, London, W1S 8PP, United Kingdom
E-mail: books@minervamagazine.com
MUSEUM EXHIBITIONS

UNITED KINGDOM
EXETER
OBJECTS OF DESIRE: NEW ARCHAEOLOGICAL FINDS FROM DEVON. Recently acquired buried treasures, including medieval gold brooches, brought to light by the Portable Antiquities Scheme, as well as items collected by local parochial curators. ROYAL ALBERT MEMORIAL MUSEUM (44) 1392 265 858 (www.exeter.gov.uk), Until 9 July.

LONDON
7000 YEARS OF CHINESE JADE FROM THE COLLECTION OF SIR JOSEPH HOTHAM. Illustrating the history of jade in ancient China from c. 5000 BC to the present day. THE BRITISH MUSEUM (44) 20 7321-8525 (www.british-museum.ac.uk), An ongoing exhibition. (See Minerva, March/April 2003, pp.15-17.)

ENLIGHTEMENT: DISCOVERING THE WORLD IN THE 18TH CENTURY. Major gallery in the former library featuring key discoveries of the Enlightenment, especially exhibited in 18th-century 'cabins of curiosity' style. THE BRITISH MUSEUM (44) 20 7323-8525 (www.british-museum.ac.uk). Permanent exhibition. (See Minerva, May/June 2004, pp.14-17.)

SUDAN: ANCIENT TREASURES. Over 300 objects from the Paleolithic to Islamic periods, previously 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.)

CASTELLIANI AND ITALIAN ARCHAEOLOGICAL JEWELLERY. Much of the jewellery of the Castellani family, of which some 150 pieces from museums and private collections are on display, was inspired by Etruscan and Early Christian art. GILBERT COLLECTION (44) 20 7420 9400 (www.gilbert-collection.org.uk). Until 18 September.

TRING, Hertfordshire
ANIMAL MUMMIES OF ANCIENT EGYPT. Includes not only prepared mummies of cats, a baboon, a crocodile, and birds of prey, but also examples of natural mummification. WALTER ROTHSEIDL ZOOL OGICAL MUSEUM (44) 20 7942 6171 (www.nhm.ac.uk/museum/tring). Until 3 July.

UNITED STATES
ANN ARBOR, Michigan

ATHENS, Georgia
SACRED ART, SECULAR CONTEXT. 71 objects including sculptures, silverware, jewellery, and carved gems, coins, and other everyday objects bearing sacred imagery and/or inscriptions from the 4th to 13th centuries, from the Byzantine collection of Dumbarton Oaks, Washington, DC. GEORGIA MUSEUM OF ART (1) 706 542-4662 (www.gama.gmu.edu), Until 6 November.

ATLANTA, Georgia
CARLOS MUSEUM OPENS NEW GREEK AND ROMAN GALLERIES. Nearly 100 recently acquired Classical treasures have been integrated with existing permanent holdings, the results of 20 years of careful buying, MICHAEL C. CARLOS MUSEUM (1) 404 727-4282 (www.carlos.emory.edu). (See Minerva, Jan/Feb 2005, pp.15-17.)

DISCOVERIES AT CARThAGE: WORKS OF CARVED BONE AND IVORY. Roman and Late Antique objects discovered in recent years during archaeological excavations directed by Naomi Norman of the University of Genova since 1982. GEORGIA MUSEUM OF ART (1) 706 542-4662 (www.uga.edu/gamuseum), Until 6 November.

EXCAVATING EGYPT: GREAT DISCOVERIES FROM THE PETRIE MUSEUM OF EGYPTIAN ARCHAEOLOGY. Antiquities from the important collection established at the University College, London, in 1892 by the famed Egyptologist Sir William Flinders Petrie who excavated in Egypt for over 50 years. MICHAEL C. CARLOS MUSEUM (1) 404 727-4282 (www.carlos.emory.edu). Until 27 November. (See Minerva, this issue, pp.16-19.)

ROMAN PORTRAITS FROM THE COLLECTION OF SHELBY WHITE. Nine marble portraits are featured that were exhibited in the Cloroi of the Past exhibition at the Metropolitan Museum of Art in 1999. MICHAEL C. CARLOS MUSEUM (1) 404 727-4282 (www.carlos.emory.edu), Until April 2006.

THE ART OF THE ANCIENT AMERICAS. A selection of 180 objects from the museum's collection of Mesoamerican, Central American, and Andean art. MICHAEL C. CARLOS MUSEUM (1) 404 727-4282 (www.carlos.emory.edu), Until April 2006. (See Minerva, April 2005, pp.15-17.)


BALTIMORE, Maryland
ART OF THE AMERICAS. An exhibition featuring objects loaned to the museum by the directors of the Auster-Stokes Ancient Americas Foundation. More than 120 objects represent the highlights of the foundation's collection. All of the major civilisations of Mesoamerica are featured, including the Olmec, Maya, and the site of Teotihuacan. The earliest objects are diminutive ceramic figures from the Valdivia culture (2300 BC); the latest are Teotihuacan pottery and sculpture. THE WALTERS ART MUSEUM (1) 410 547-9000 (www.thewalters.org), Until 30 September 2012.

WONDROUS JOURNEYS: THE WALTERS COLLECTION FROM EGYPTIAN TOMBS TO MEDIEVAL CASTLES. Objects demonstrating the customs, beliefs, and daily life of ancient and medieval civilizations. THE WALTERS ART MUSEUM (1) 410 547-9000 (www.thewalters.org), Until 7 September.

BOSTON, Massachusetts
ANTIQUO MOSAIC CONSERVATION. Views of the cleaning and reconstruction of an important, recently acquired large mosaic featuring an Eros on a Dolphin surrounding a creation monument that once paved the courtyard of a 3rd century Roman villa in Antioch, Syria. MUSEUM OF FINE ARTS (1) 617 267-9900 (www.mfa.org), Until 26 April.

EGYPTIAN LATE PERIOD. Newly renovated gallery. Artefacts, ranging from 666 BC to c. AD 250 include the newly acquired stone head of Nectanebo II. MUSEUM OF FINE ARTS, Boston (1) 617 267-9300 (www.mfa.org), Permanent exhibition.

BROOKLYN, New York
EGYPT REBORN: ART FOR ETERNITY. The reinstallation of one of North America's most collectible 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 Amenhotep III. THE BROOKLYN MUSEUM (1) 718 638-5000 (www.brooklynmuseum.org). (See Minerva, May/June 2003, pp.11-14.)

LIVING LEGACIES: THE ARTS OF THE AMERICAS. The first of two new permanent installations for the Hall of the Americas has opened, featuring the famed textile collection, North-west Coast and the Inuit peoples. CEDAR FALLS RAPID MUSEUM OF ART (1) 319 366-7503 (www.crma.coe.uw), Until 25 August. (See Minerva, March/April 2004, pp.13-15.)

CHICAGO, Illinois
MARCUS AURELIUS: PORTRAIT OF A ROMAN EMPEROR. The magnificent Roman cuirass statue, c. AD 69-98, 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. In a special installation with Classical portraits from the museum’s collection. ART INSTITUTE OF CHICAGO (1) 312 443-3600 (www.artic.edu) Until 30 September.

MESOPOTAMIAN GALLERY REOPENS. The largest collection of Mesopotamian art in the Western world has been installed within a new climatised wing. The 2500 pieces (not all of which are on display) include a monumental bronze-headed bull from Khorasan, the mate of that in the Baghdad Museum, and a number of fine early sculptures of the 3rd millennium BC. OBERINSTITUT MUSEUM (1) 773 702-9520 (www.oai.uchicago.edu). Until 30 October.

CHARLOTTE, North Carolina
ANCIENT EGYPTIAN ART FOR THE AFTERLIFE. Pre-Dynastic stone vessels and ceramics; Old Kingdom to Ptolemaic; funerary sculpture, stele, and coffin boards from the collection of a Charlotte resident. MINT MUSEUM OF ART (1) 704 386-7000 (www.mintmuseum.org). Until 5 December. Catologue.

CLEVELAND, Ohio
EARLY CHINESE ART GALLERY. The first gallery of Asian art to be reinstalled at the museum since 1970 includes more than 30 works of Chinese art from the Neolithic period to the Han Dynasty, and features jade sculpture, ceramics, and metalwork. CLEVELAND MUSEUM OF ART (1) 216 421-7340 (www.clevelandart.org).
Calendar

DALLAS, Texas
EAST ART MUSEUM. This exhibition is an exploration of the interplay between Asian and European art from antiquity to the Renaissance and later. DALLAS MUSEUM OF ART (214) 902-3500 (www.dallasmuseumofart.org), and August - 12 November.

DAYTON, Ohio
THE QUEST FOR IMMORTALITY: TREA- SURES OF ANCIENT EGYPT, THE QUEST FOR IMMORTALITY: TREATISES OF ANCIENT EGYPT. Carefully selected masterworks from Egyptian museums. Before the organisation of this travel- line exhibit, most of the works had not been seen outside Egypt, displayed before or not written about. DAYTON ART INSTITUTE (937) 233-5277 (www.daytonart.org), 1 February - 3 January 2006 (then to Nashville in June 2006). Catalogue: hardback $65; paperback (at venues only) $30. (See Minerva, July/August 2002, pp. 8-17.) Reprint available for $5 from Minerva or at venue.

FORT WORTH, Texas
PALACE AND MOSQUE: ISLAMIC ART FROM MOROCCO & TUNISIA, FORT WORTH MUS- EUM. Over 100 works of art including metal, ivory, and ceramic objects, textiles, and calligraphy from a major collection. KIMBERLY ART MUSEUM (1) 812 332-8451 (www.kimbellart.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 Syria. On exhibit are colossal architectural sections of Petra's monuments, stone sculpture, ancient documents, metalwork, and ceramics. Visitors can view material recently excavated at Petra. CALVIN COLLEGE (1) 616 526 7800 (www.calvin. edu/petra), Until 15 August then to Calgary. (Catalogue. See Minerva, March/April 2004, pp. 8-12.)

HOUSTON, Texas
FROM THE TERRACE TO THE LILY: IMAGES OF WOMEN FROM THE CLASSICAL WORLD. 44 ancient Greek, Etruscan, Roman, and Phoenician objects from the Cellini and Walter Cisneros Collection that feature images of women or were used by women. MUSEUM OF FINE ARTS, HOUSTON (1) 713 639-7540 (www. mfah.org), Until 31 July.

GREEK BRONZE VESSELS FROM THE COLLECTION OF SHELBIE WHITE AND LEON LEVY. Select ancient vessels and their handles and appliques from c. 700 BC to c. 300 BC. MUSEUM OF FINE ARTS, HOUSTON (1) 713 639-7540 (www.mfah.org), Until 31 July.

LOS ANGELES, California
TUTANKHAMUN AND THE GOLDEN AGE OF THE PHARAOHS. 50 treasures from the tomb of Tutankhamun, plus more than 70 objects from 18th Dynasty royal graves, including those of Amenhotep II, Thutmose IV, and Yuya and Thuya. Tutankhamun is great-grandfather of Amenhotep III and great-grandparent of Tutankhamun. LOS ANGELES COUN-
FRANCE

AGEN

AOSTE, Itère
ANCIENT AOSTE. MUSÉE GALLO-ROMAIN (39) 476 32 58 27. Until 30 November.

BIRRACIE, Burgundy
CELTIC MUSEUM. A new museum of the Celtic civilisation includes objects from France, Switzerland, Germany, Slovakia, Bulgaria and the Mediterranean region. Birracte is part of a huge Celtic fortified oppidum, with most of its fortifications still intact. MUSÉE CELTIQUE DE BIRRACIE (33) 85 865-235.

BIESHEIM, Haut-Rhin

BOUGON, Allier
GODDESS (NEOLITHIC). MUSÉE DES TUMULUS DE BOUGON (33) 549 05 12 13. Until 2 October.

DOUARNEZ, Finistère
MEMORIES OF THE SEA: ARCHAEOLOGY IN THE ATLANTIC. A major exhibition of about 550 objects from over 40 shipwrecks found in the last 30 years, including gold torques of c. 750. Organised by the government, it will tour to other cities in Brittany through 2009. POPULATION MUSEUM (33) 298 92 66 35. Until 20 October.

ETAPLES-SUR-MER, Pas-de-Calais
PREHISTORIC ART. Exhibition of drawings by Gilles Tassel that record prehistoric art. MUSÉE QUENTINCO (33) 32194 02 47 (www.museequerin.com/actu.htm). Until 18 December.

LYON
WINE, NECTAR OF THE GODS, GENIE OF MEN. A major exhibition in Europe dedicated to the history of wine from 7000 BC to the end of antiquity. This features some 300 objects from around the world. MUSÉE GALLO-ROMAIN (33) 04 72 38 49 30. Until 15 September.

MARSEILLE, Bouches-du-Rhône
MUSIC IN ANCIENT GREECE. MUSÉE D'ARCHéOLOGIE MÉDIÉVALÉENNE (33) 491 14 58 80. Until 30 September.

MONTROZIER, Aveyron
COMMON ROOTS AVEYRON - FRANCE, TUSCEA-ROMANIA. MUSÉE DU ROUERGUE, MUSÉE ARCHéOLOGIque (33) 05 65 70 71 45. Until 31 August.

NEMOURS, Seine-et-Marne
40,000 YEARS OF ART IN AUSTRALIA. MUSÉE DE PREHISTORE D'ÎLE-D'FRANCE (33) 164 28 40 57. Until 18 September.

NICE, Alpes-Maritimes
160,000 YEARS AGO IN THE CROTO OF LAZARET. MUSÉE DE PALéONTOLOGIE HUMAINE DE TERRE AMATTA (33) 493 55 59 93. Until 2 September.

NIMES, Gard

PARIS
ANCIENT EARTHENWARE: EGYPT, NEAR EAST, AND GREECE. Major objects from the collection of the museum demonstrating the skill of the potter and artist. MUSÉE DU LOUVRE (33) 1 42 05 05 00 (www.louvre.fr). 1 July - 26 September.

ANCIENT FAIENCE FROM EGYPT TO IRAN. The birth and development of this vitreous material with an overview of the different technologies and uses. MUSÉE DU LOUVRE (33) 1 42 05 05 00 (www.louvre.fr). Until 12 September.

STRASBOURG, Bas-Rhin
MERIVODIAN TRESURES IN ALSACE. MUSÉE ARCHéOLOGIQUE (33) 386 52 50 00. Until 31 August.

Urrillac, Cantal
PAGES D'ALLAGE: A FORERUNNER OF ARCHAEOLOGY IN CANTAL. MUSEE D'ART ET D'ARCHéOLOGIE (33) 471 45 46 10. Until 30 September.

GERMANY

BADEN-WÜRTTEMBERG
FROM MARSUPIAL TO COMPANION: THE ARCHAEOLOGY OF HORSES. FEDERSEUM Museum BAD BUCAH (49) 7582 8350 (http://www.federseum.de). Until 9 October.

BERLIN
HIEROGLYPS ABOUT NEFERITTI. KULTURFORUM POTSDAMER PLATZ (49) 30 2090 555 (www.smpk.de). Until 2 August.

ROBERT KOLDWEY, AN ARCHAEOLOGICAL LIFE - ON THE 150TH BIRTHDAY OF THE EXCAVATOR OF BABYLON, PERGAMUM MUSEUM - WESTERN ASIAN ART MUSEUM (49) 30 2090 5577 (www.sbm.pl-berlin.de). 1 September - 31 December.

BLAUBEUREN, Baden-Württemberg
THE ENCOUNTER: FROM NEANDERTAL TO HOMO SAPIENS. URGESCHICHTLICHES MUSEUM (49) 7344 9826 (www.urgeschichte.de). Until 16 April 2006.

BONN, Nordrhein-Westfalen
10,000 YEARS OF ART AND CULTURE FROM JORDAN. KUNST-UND AUSSTELLUNGSHALLE DER BUNDESPREISE DEUTSCHLAND (49) 228 917-1200 (www.bundeskunsthalle.de). Until 21 August.

GENGIS KHAN AND HIS HEIRS: THE EMPIRE OF THE MONGOLS. Objects, including armour and weapons, excavated from his base at Karakorum, and from four later dynasties: The Yuan of China, the Chaghatai of Central Asia, the Golden Horde of Russia, and the Il-Khans of Iran. KUNST-UND AUSSTELLUNGSHALLE DER BUNDESPREISE DEUTSCHLAND (49) 228 917 1200 (www.bundeskunsthalle.de). Until 25 September.

PICTURES OF THE ORIENT. Photographs taken by Edith Bernhauer on more than 30 trips to the Middle and Near East. AKADEMISCHE MUSEUM DER UNIVERSITAT BONN (49) 228 73 9710. Until 14 August.

BRAMSCHER KALKRIESE
Displayed are the results of excavations (1898-2004) on the site of the famed battle of Vercingetorix against the Roman legions by Germanic tribes, featuring the remains of a rampart used by the victor and a range of finds, including coins, weapons, fragments of military equipment, and the bones of slain Roman warriors. MUSEUM UND PARK KALKRIESE (49) 5461 61826 (www.kalkriese-varusarch.de). Untill 18 September.

DRESDEN, Sachsen

EATING AND DRINKING IN OLD EUROPE. LANDES MUSEUM FÜR PREHISTOIRE - JAPANISCHE PALACE (49) 351 8926 0 (www.sachsen.de/museum). 7 September - 29 January 2006.

ERBACH (ODENWALD), Hessen
DISCOVERY AND MYTHS: THE TOMB OF TUTANKHAMUN. DEUTSCHES ELLENBEIN MUSEUM (49) 6062-6464 (www.hessenernet.de/erbach/kultur). Ongoing exhibition.

ESSEN, Nordrhein-Westfalen
CROWN AND VEIL: THE ART OF FEMALE MONASTICISM IN THE MIDDLE AGES. A survey of the role of women in medieval art, an exhibition also being held in Bonn. RVRH/LANDMUSEUM (49) 201 8845 200 (www.esen.de). Until 3 July.

FRANKFURT AM MAIN, Hessen
THE MIGHT OF SILVER: CARAVAN TRADING. 1000 BC-AD 1500. MUSEUM ARCHÄOLOGISCHES MUSEUM FRANKFURT (49) 69 2123 5896 (www.archaeologiemuseum frankfurt.de). Until 24 July.

FRIEBURG IM BREISGAU, Baden-Württemberg
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 Antiken sammlung, Berlin. ARCHÄOLOGISCHES SAMMLUNG UNIVERSITAT FRANKFURT (49) 761 203 3073 (www.antike-digita l.de). Until 29 January 2006.

HALTEN, Nordrhein-Westfalen
THE LAST HOUSES OF HERCULEANUM. WESTFÄLISCHES ROTMASTERMUSEUM HALTERN (49) 2364 93760 (www.roemer-museum-haltern.de). Until 14 August.

HAMBURG

THE NEANDERTHAL IN EUROPE. HELM-MUSEUM (49) 40 42 8712 497 (www.helm-museum.de). Until 17 December.
**Calendar**

**HANNOVER, Niedersachsen**

**ARCHAEOLOGY/LAND/NIEDERSACHSEN: 25 YEARS OF MONUMENT PROTECTION IN NIEDERSACHSISCHES LANDES MUSEUM HANNOVER (49) 511 98075 (www.nilm.de). Until 31 July (then to Braunschweig).**

**HERNE, Nordrhein-Westfalen**
NEW LANDMUSEUM (49) 40 4900 m square exhibition hall depicting material from Westfalian man of c. 250,000 years ago up to the present. WESTFAELISCHES LANDESMUSEUM FUR ARCHAEOLOGIE (49) 2323 946 280 (www.landesmuseum-herne.de). Permanent exhibition.

**HILDESHEIM, Niedersachsen**
**ANCIENT PERU: CULTURE IN THE KINGDOM OF THE INCAS. ROEMER-UND-PELZAUS-MUSEUM (49) 5121 93 690 (www.roemer-pelzaeus-museum.de). Ongoing exhibition.**

**EGYPT: 5000 YEARS OF HISTORY AND CULTURE OF THE PHAROANIC KINGDOMS.** The famed Egyptian collection of the museum, reopened after renovation. ROEMER-UND-PELZAUS-MUSEUM (49) 5121 93 690 (www.roemer-pelzaeus-museum.de). (See Minerva, January/February 2004, pp. 11-14.)

**HOCORDEN/ENZ, Baden-Württemberg**
**THE SILVER OF THE ILLRIANS AND CELTS IN THE CENTRAL BALKANS.** The exquisite silverwork found in noble graves of the 6th to 1st centuries BC at Trebenishte, Novi Pazar, Atzenica, and Krusevica. KETLENMUSEUM (49) 7042 78911994902. Until 31 July.

**KARLSRUHE, Baden-Württemberg**
**FLIGHT TO THE PAST.** Aerial images of archaeological sites. BADISCHES LANDES MUSEUM (49) 721 926 6514 (www.landesmuseum.de). Until 10 July.

**KASSEL, Hessen**
**REOPENING OF THE ANCIENT ART COLLECTION.** The newly renovated rooms include celebrated sculptures, such as the Kassel Apollo. ANTIKENSAMMLUNG, STAATLICHE MUSEEN KASSEL (49) 561 715343 (www.kassel.de/kultur).

**KOLN (COLOGNE), Nordrhein-Westfalen**
**FROM THE BEGINNING: ARCHEOLOGY IN NORDRHEIN-WESTFAHLIA.** Finds ranging from dinosaurs to Roman monuments, from excavations conducted in 2000-2005. ROEMISCH-GERMANISCHES MUSEUM (49) 221 221 24438 (www.roemmuseum.de). Until 28 August.

**MAINZ, Rheinland-Pfalz**
**EARLY MIDDLE AGES PART 2.** A permanent exhibition with new 2200 objects; a major reinstallation and expansion with many pieces acquired from excavations over the past 20 years. ROEMISCH-GER MANISCHES ZENTRAL-MUSEUM (49) 613 1232-231.

**MANNHEIM, Baden-Württemberg**
**ON THE BANKS OF THE NILE.** 19th cent.

**VOELKINGEN, Saar**
**INCA GOLD—1000 YEARS OF HIGH CULTURE.** MUSEUM FOR INCA ART AND NATIVE ART OF SOUTH AMERICA; REISEN-ENGELHORN-MUSEUM (49) 621 293 31 51 (www.remannheim.de/de/ausstellungen). Until 28 August.

**WAR AND PEACE IN ANCIENT EGYPT.** PHARAOH IS ALWAYS VICTORIOUS. An exhibition of objects from museums in Egypt and America representing Egypt and its neighbours in war and peace during the Middle and New Kingdoms, organised by the Gustav Lübcke Museum in Hamm. REISES-ENGELHORN-MUSEUM (49) 621 293 31 51 (www.remannheim.de/de/ausstellungen). Until 11 September.

**WITH TUJA AND PEPI IN ANCIENT EGYPT.** CHILDHOOD ON THE NILE. An exhibition for children from 5 years old organised by the Gustav Lübcke Museum in Hamm. REISES-ENGELHORN-MUSEUM (49) 621 293 31 51 (www.remannheim.de/de/ausstellungen). Until 11 September.

**METTMANN, Nordrhein-Westfalen**
**THE CAVE OF THE WHITE GOLD.** SALT MINE IN ROLLIG, CEMETERY OF HALLSTATT, NEANDERTHAL MUSEUM (49) 2104 925 797 (www.neandertal.de). Until 30 October.

**Muenster, Nordrhein-Westfalen**
**BEGINS TO BECOME A BISHOP: TRACES OF SOME HOLY ONES BETWEEN YORK, ROMA AND MUNSTER.** Over 80 loans from six European countries for an overview of the connections between the different bishops during the Carolingian period. CITY CATHEDRAL (49) 251 492 1300 (www.muen sterdie.de). Until 11 September; Catalogue.

**NUERNBERG, Bayern**
**JOHDANIAN ARCHAEOLOGY.** An ongoing overview of the rich discoveries of the period from c. 3000 BC to the 6th century AD, with special emphasis on the most recent and important find in NIEDERHEISCHES MUSEUM (49) 911 219-2170 (www.nhg-nuem berg.de).

**SCHLESVIG, Schleswig-Holstein**
**NEW NEOLITHIC AND BRONZE AGE ROOMS.** About 1000 objects from the Schleswig-Holstein, c. 4000-500 BC. ARCHAEOLOGISCHES LANDES MUSEUM DER CHRISTIAN-ALBRECHTS-UNIVERSITAT KIEL (49) 4621 813-300 (www.schloss-gottorf.de).

**SPEYER, Rheinland-Pfalz**
**ROMAN RELICS FROM THE PALATZ.** A permanent exhibition including recent grave finds. HISTORISCHES MUSEUM DE PALATZ (49) 6232 13250 (www.museum.speyer.de).

**STUTTGART, Baden-Württemberg**

**THIELRACCATA ARMY OF QIN SHI HUANGDI.** ARCHAEOLOGY OF CHINA; CANN STATTER WASEN (49) 711 63 38 80 (www.terrakottaarmee.de). Until 31 July.

**EXHIBITION FOCUS FORGOTTEN EMPIRE: THE WORLD OF ANCIENT PERSEIA**

**The British Museum, 8 September—8 January 2006**

Gold griffins-headed arretes from the Oux Treasure. © The British Museum.

The wealth and splendour of ancient Persia will be revealed in a major new exhibition at The British Museum in September. Between 550 and 330 BC the Achaemenid Persians ruled over the largest empire of the ancient Near East, stretching from North Africa to the Indus Valley and from Central Asia to the Persian Gulf. Under the Great Kings Cyrus, Darius, and Xerxes, highly sophisticated networks of power were established, far-reaching legislation was initiated, and monumental architecture constructed.

Drawing from Oriental texts, the exhibition will shed new light on this much-revered civilization, while challenging the myths that have portrayed the Persians as despotic and ruthless. Many of the artefacts in the exhibition are on loan from the National Museum of Iran and the Persepolis Museum, and will be displayed in the UK for the first time. The British Museum’s own Persian collection, including the magnificent Oux Treasure, will be supplemented with objects from the Louvre.

The awe-inspiring scale and wealth of the empire, its administration, wealth, and military might, and legacy under Alexander and his successors, are emphasised by the display of monumental architectural pieces carved with reliefs; displays of gold and silver tableware, and inscribed objects.

Further Information:

The British Museum, London
Tel: (+44) 20 7323 8299
www.thebritishmuseum.ac.uk
E-Mail: information@thebritishmuseum.ac.uk

This exhibition will be featured in the next issue of Minerva.
HONG KONG
SHATIN, New Territories
ART OF THE LIAO DYNASTY. ART MUSEUM,
THE CHINESE UNIVERSITY OF HONG KONG (852) 2609-7416

IRAQ
BAGHDAD
THE NIMRUD GOLD. A small part of the Nimrud gold will be on display (with very strict security) for just two months. It will then be part of an international tour, "The Gold of Nimrud", which will probably go to Berlin, London, Rome, North America, and Japan. IRAQ MUSEUM (964) 1 3612-5 July-August.

IRELAND
DUBLIN
ANCIENT EGYPT. A new permanent display of Egyptian antiquities drawn from the National Museum of Ireland.
NATIONAL MUSEUM OF IRELAND: ARCHAEOLOGICAL COLLECTIONS. The museum's collections are now displayed in the National Galway, including The Treasury, featuring Celtic and medieval art, Ireland's Gold, Prehistoric Ireland, and Viking Age Ireland. NATIONAL MUSEUM OF IRELAND (353) 1 677-7444 (www.museum.ie).

ISRAEL
HAIFA

JERUSALEM
BIBLICAL TREASURES. Permanent display of material culture related to the cultures of all the peoples mentioned in the Bible - from Egypt eastwards across the Old Testament to the Babylonian, and from Nubia north to the Caucasian mountains. BIBLELANDS MUSEUM (972) 2561-1066 (www.bimb.org).

DRAGONS, MONSTERS, AND FABULOUS BEASTS. An exhibition exploring the concepts of creation, creation myths, and the ancient myths of Greece, Rome, and the Near East. The exhibition includes an exquisite panel made of glazed tiles, originating from the Ihter Gate of Babylon. This panel, loaned from the Vorderasiatische Museum, Berlin, depicts a Mushushu (the serpent-drago


GODS OF CANAAN, PHOENICIA, MOAB, AND AMMON. An ongoing exhibition exploring the gods of Israel's close neighbours. BIBLELANDS MUSEUM (972) 2561-1066 (www.bimb.org).

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

BESIDE THE EYE OF THE BEHOLDER: IDEALS OF HUMAN BEAUTY IN AFRICA AND THE AMERICAS. Examination of how the decoration of the human body met both ritual practices and aesthetic goals in Africa, Pre-Conquest America, and South America.

IN THE BEGINNINGS: OBJECTS OF RITUAL IN PREHISTORY. Early cult objects which demonstrate the beginnings of cult and religion.


THE PHILISTINES. This exhibition encompasses their origins, arrival in Canaan, their culture, and their expulsion by the Israelites.

THE VENUS OF BETH SHEAN. After 10 years of conservation the 2nd-millennium BC marble statue of Venus accompanied by a Cupid riding a dolphin (excavated in 1993) is now on display. ISRAEL MUSEUM (972) 2 670-8811 (www.im.org.il). Until December.

BIBLICAL MUSEUM:

ITALY
ANCONA
SCULPTURE AFTER THE ANTIQUE. MUSEO VANVITELLIANO (391) 071 2225019. Until 3 July.

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 (391) 381 534-565.

CATANZARO, Calabria
MAGNA GRAECIA: ITS PAST AND ITS MODERNITY. Several sections illustrate the history of the Greek colonies in southern Italy and the latest archaeological discoveries. COMPLESSO MONUMENTALE DI SAN GIOVANNI (391) 02 21563250. Until 9 October.

FLORENCE
FOOD IN THE ANCIENT WORLD. MUSEO ARCHEOLOGICO (39) 055294883. Until 15 January.

TIVOLI, Roma
THE FURNISHINGS OF VILLA ADRIANA. New interpretations define the style of the furnishings in emperor Hadrian's villa, described by Pliny the Younger. MUSEO DI VILLA ADRIANA (39) 06 39965900. Until 23 September.

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

NAPLES
EUREKA. SCIENCE IN HELLENISTIC TIMES. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 440 166. Until 9 January.

PERUGIA
MUSEO ARCHEOLOGICO NAZIONALE. New exhibition spaces have been added to the museum. Now on view is the Giuseppe Bellucci collection of amulets and magical instruments, and the Etruscan tomb of the Cai Cutil family and its funerary goods (39) 75 575-9682.

POMPEII
THE ROMAN BATHS AND HOUSES OF JULIUS POLIBUS AND MENANDER. The houses and the baths were closed for renovation because of restoration work. The House of Menander is one of the most important of the large mansions decorated with wall paintings that have survived in the ruin (see Minerva, this issue, pp. 40-42).

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

SATURNIA TELLUS - ANTER SECON drift ATIAM. A display of objects from Latium of the Bronze and Iron Ages. MUSEO NAZIONALE ROMANO - TERME DI DIOCLEZIANO (39) 06 39967700. Until 15 September.

VITERO

JAPAN
AICHI
HELENISTIC BRONZE DANCING SATYR. The 4th century BC statue found off Sicily in 1998 and first shown in Rome two years ago will be featured in the Italian section at the Expo 2005 (See Minerva, May/June 2001, p. 6; July/August 2003, pp. 3-4). Until 25 September.

NAGOYA

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 are publicly displayed for the first time. The hall also includes sculpture, lintels, stelae, and relics 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).

Minerva, July/August 2005
MINAICO MONTE CARLO ARTS OF AFRICA A large exhibition which will include 50 ancient Egyptian bronze and terracotta sculptures dating as far back as the 1st millennium BC, in storage for over 20 years. GRIMALDI FORUM. 16 July - 4 September.

NETHERLANDS LEIDEN THE NETHERLANDS FROM THE PREHISTORIC ERA TO THE MIDDLE AGES. The exhibition include excavated items such as 250,000-year-old flint tools, a stone incised with a drawing some 12,000 years ago, a gold brooch inlaid with precious stones, and a unique Viking silver hoard. RIJKSMUSEUM VAN OUDHEDEN (31) 71 516 3163 (www.rmo.nl). Until 7 August.

THE TRAIL OF THE MUMMY. An interactive exhibition of 133 human and animal mummies from the museum’s collections, which have recently been scanned and x-rayed. RIJKSMUSEUM VAN OUDHEDEN (31) 71 516 3163 (www.rmo.nl). Until 4 September (then to other venues).

PERU LBAMBEQUE 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 sceptre, and hundreds of ceramic vessels. MUSEO TUMBAS 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. MUSEUM NAROWODNE. W. WARSAW/INTERNATIONAL MUSEUM IN WARSAW (48) 22 621 10 31 (www.mnw.art.pl).

RUSSIA MOSCOW ARCHAEOLOGY OF WAR. An unusual exhibition of 350 antiquities seized by Russian troops as spoils of war from the ruins of a bunker near Berlin’s Tiergarten. Including Classical marbles, Greek and Etruscan inscribed Attic vases, Roman wall paintings. They probably all belonged to the state museums in Berlin, and were packed away for decades and have just recently been cleaned and restored. Among them are several treasures including an Attic red-figure vase, c. 470 BC, depicting the murder of Aegisthus by Orestes and Electra, and a 32cm 4th century BC Greek bronze statuette of Zeus Dodona. STATE PUSKIN MUSEUM OF FINE ARTS (7) 95 203 6974 (www.museum.ru/gmii). Opened 26 April.

SPAIN BARCELONA THE THRAICIANS: ENIGMATIC TREASURES FROM BULGARIA. CAIXAFORUM CENTRE, FUNDACIO ‘LA CAIXA’ (34) 93 476 86 00. Until 31 July.

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 9088. 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).

LENZBURG, Aargau A MILLION YEARS TO POINTS! Some 300 examples of stone weapons and tools. MUSEUM BURGHALDE (41) 62 891 66 70. Until 31 December.


ZUG NEW DISCOVERY: GODDESSES AND MATRON. In 2004 a group of about 30 terracotta statuettes of Aphrodite and other goddesses were found in a Roman mill at Cham-Hagendorf. KANTONALE MUSEUM FUR URSCHEICHICHETE (41) 728 2880 (www. museenzug.ch/urgeschichte).

MEETINGS, CONFERENCES & SYMPOSIA


14-15 July. EGYPT AND THE HITITES. An international colloquium. The British Museum. Contact: e-mail: acameron@thebritishmuseum.ac.uk.

21-23 July. SEMINAR FOR ARABIAN STUDIES. 40 Papers given on the archaeology of Arabia in the prehistoric and historic periods. Contact: Dr Ardie MacVlaiken, fax: (020) 8985 3551; e-mail: seminar.arab@durham.ac.uk.


S-11 September. EUROPEAN ASSOCIATION OF ANTHROPOLOGISTS, 11TH ANNUAL MEETING. University College, Cork, Ireland. Contact: Giana Johnson, tel: (353) 2149 24713; e-mail: EAAN2005@korkyd.ie; website: www.ea-a-a.org.

LECTURES

UK LONDON 13 July. PIRAMMESIS - CAPITAL OF RAMSES THE GREAT AND PORTAL TO THE EASTERN MEDITERRANEAN. Edgar Pusch. Sackler Distinguished Lecture in Egyptology. The British Museum. Tickets: e-mail: acameron@thebritishmuseum.ac.uk.

IN MEMORIAM

G. Kenneth Jenkins, a former Keeper of Coins & Medals in the British Museum, died in London on 21 May - he was in his 87th year and had been in poor health for a short while. Kenneth Jenkins was a kindly scholar of the older generation, courteous, always prepared to help young numismatists and to answer questions. He delighted in playing the harpsichord, and had a keen eye on various splendid occasions and in the great Egyptian stone gallery in the British Museum. Kenneth Jenkins' main field of study was the coinage of the ancient Greeks. He was able to write and explain about these beautiful coins in a manner to interest the layman, as in his Ancient Greek Coins (London, 1972, revised edition 1990), which was hailed as one of the most readable and best illustrated books on the subject. With a scholar's perspective eye, he produced detailed catalogues of the magnificent coins in the Gulbenkian collection in Lisbon; studies of the coinage of Punic Sicily, and of the coins of Gela (in Sicily). With Ulla Westmark, he collaborated on the coinage of Kamerina; with R.B. Lewis, on the Carcharidian gold and electrum coins and, with R.B. Holloway, on the coinage of Tenina, as well as making many other contributions to fichets and learned journals such as the Numismatic Chronicle. His work on the coins of the Greek world truly stands as a monument to his name.

Professor Dan Urman. The world of Near Eastern archaeology and history explores the untold story of March of the distinguished academic, Professor Dan Urman, of the Department of History and the Department of Bible and Ancient Near Eastern Studies, Ben-Gurion University of the Negev, Beer Sheva, Israel. At the age of 16, Professor Urman was the youngest person to be licensed for excavation by the State of Israel, when he was permitted to excavate the Crusader Period remains at Akko. He was the first to identify and excavate the Byzantine monastery at Kursi on the eastern shore of the Sea of Galilee, the traditional site of Jesus' healing of the Gadarene demoniac. He also contributed important materials on the synagogue in Israel in a two-volume work which he co-edited, Ancient Synagogues: Historical Analysis & Archaeological Discovery. This is widely considered a benchmark work for the research of ancient synagogues.

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

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

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

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

Minerva, 14 Old Bond St, London, W1S 4PF, UK; Fax: (44) (20) 7491-1595.
E-mail: calendar@minerva magazine.com

Exhibition dates are subject to change. Before planning a visit, we recommend confirming dates and opening times.
EGYPTIAN SANDSTONE SCULPTURE DEPICTING A KING STANDING BENEATH THE HEAD OF HATHOR.

He wears the nemes with uraeus, royal kilt, and holds the crook and flail crossed over his chest. Above looms the cow head of Hathor in her protective aspect, a sun disk with uraeus between her horns.

Ca. 380-200 BC.
H. 24 5/8 in. (62.6 cm.)

Ex Belgian private collection; M.B. collection, California.

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ROMAN MARBLE PORTRAIT OF THE EMPEROR CARACALLA (R. AD 198-217) AS A CHILD.

Ca. AD 195. H. 9 3/8 in. (24 cm.) When he was seven years old his name was changed to Marcus Aurelius Antoninus. The name change was a way of connecting the family of Severus to that of the Antonines. This portrait and others like it were probably made to commemorate this event. Ex de Bayser collection, Paris.

Royal-Athena Galleries
153 East 57th Street, New York, NY 10022
Tel.: +1 212-355-2034; Fax: +1 212-688-0412
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Royal-Athena at Seaby,
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Fax: +44 (0)20-7491-1595
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