ANCIENT FAIENCE AT THE LOUVRE

A DECADE OF POST-WAR ARCHAEOLOGY IN LEBANON

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CONVERTING Temples to Churches in Late Antiquity

SPRING 2005 ANTIQUITIES AUCTIONS

SHIPWRECKED CHAM SCULPTURE: THE MORICE COLLECTION

SASANIAN COINS AT THE BRITISH MUSEUM

Relief panel of 21 faience bricks with polychrome glazing representing a Persian archer. From the palace of Darius I (520-486 BC), Susa, Iran. The Louvre (see pp. 8-10).
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Minerva, September/October 2005

2 News
50 Numismatic Section
55 Book Reviews
59 Calendar

IN FORTHCOMING ISSUES:
Hatshepsut: From Queen to Pharaoh • Splendours of Pompeii in Quebec
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Via Hadriana, Egypt: Hadrian’s Desert Highway
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EDITORIAL

Damned Nations: The Clock Ticks Down To The Inundation of Major Ancient Sites in Iran and Turkey

Once again the modern threat of dam construction to ancient cultural heritage has raised its ugly head to dominate this year’s excavation calendar. The site of Allianoi in Turkey, previously unknown before pick and spade exposed its mysteries, lies directly at the heart of a reservoir designed to contain the Yortanli Dam along the Ilya River, 20 km north-east of Izmir. The project will be dominated by a 711-metre-long earth-filled structure capable of holding a total of 67,250,000 cubic metres of water, and will facilitate the irrigation of 7082 hectares of agricultural land.

Seasonal rescue excavations have been ongoing annually since 1998 under the direction of Dr Ahmet Yaras on behalf of the Archaeological Museum of Bergama, and fieldwork has revealed Allianoi to be the second most important spa centre in the Pergamon region (see Minerva, July/August 2002, p.6). Natural hot springs bubble to the surface here, properties that were keenly tapped between the Hellenistic and Byzantine periods. Having survived the centuries, not least the regional earthquakes of AD 178 and 262, the site is excellently preserved beneath alluvial soils. However, this November Allianoi will plunge 17m beneath the waters of the Yortanli Dam. Before the inundation starts, and an estimated 12-15m of silt eventually covers the submerged city, a massive salvage excavation programme is currently ongoing (results are summarised below in Minerva’s Excavation News).

Efforts to save the site seem to be too little too late. Despite warnings from European Union Parliament Culture Commissioners that Turkey should not be indifferent to its cultural heritage, the pleas have failed to buy the doomed city more time. Even though most politicians are sensitive to the economic realities of the project, the short-term lifespan of the dam has particularly vexed groups trying to save the site. Afif Ali Cangi, spokesperson for the Allianoi Initiative Group, is understandably bitter that ‘A 2000-year history is being sacrificed for a 50-60 year-old[duration] project. We don’t say that the dam should not be constructed, but the project should be modified in a way that will prevent Allianoi being ruined’.

The European Union has offered Dr Yaras’ excavation team financial support as an extension of its Culture 2000 programme, and the Pan-European Federation for Heritage (comprising over 200 NGO’s) has pooled forces with the European Council and UNESCO to petition the Turkish Foreign Minister, Abdullah Gul, to help save Allianoi. The government has responded negatively with a blunt resolve to open the dam on schedule, although the State Water Affairs (DSI) agency has recommended what can only be dubbed a bizarre plan to coat the ancient buildings with a protective layer of clay. Unimpressed, the archaeologists confirm this action is a non-starter that would cause more harm than good. Plans to relocate the main thermal spring building elsewhere are also on the table.

In terms of scales of construction and related destruction of ancient cultural heritage, massive dam programmes currently tearing up landscapes in southern Iran vastly overshadow the sorry situation at Allianoi. The country’s 243 dams under construction (or undergoing feasibility studies) are intended to contain ten billion cubic metres of river water for irrigating Iran’s arid fields and generating hydroelectric power, and to modernise the country following a seven-year drought. At least 79 dams have reached various stages of completion.

Particularly problematic are the Salman-e Farsi, Mulla Sadra, and Marvast dams in Fars Province, southern Iran, where pre-construction studies estimated that 42 ancient and historical sites would be submerged (threatened sites include a great Zoroastrian fire temple in the reservoir area of Salman-e Farsi). Iranian experts confirm that no formal feasibility studies were conducted before construction of the Shvand Dam in the Bolaghi Gorge of Fars Province was started. Conse-

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fighting against the current; Iranian archaeologists have dismissed the 10 million rials ($12,000) allocated to saving the site as unacceptable low.

Meanwhile, salvage work ongoing at the Iron Age cemetery of Lafuruk in Mazandaran Province has also confused scholars by exposing burials of 800 BC apparently encased in fired clay, with no grave goods. At least three other inhumations, one with gold and silver earings, stand out from the overall sample because of their dolichocephalic (elongated) skulls, suggesting the deceased are non-indigenous. The ancient village and cemetery of Lafuruk, in addition to 11 other sites nearby, will all be inundated by the Alborz Dam.

Excavations directed by Kazerun Azad University and the Cultural Heritage and Tourism Organisation at Tell-e Bondu in Fars Province have revealed at least 50 mid-Elamite (1500-1100 BC) clay seals stamped with merchants' marks. Listing produce quantities and quality. Extensive pottery workshops also cover the site, where vessels were manufactured for export. In combination, the evidence for substantial organised inter-regional trade (including the discovery of what the Iranians are referring to as a 'pen') has impressed local scholars.

Junko Taniguchi, a UNESCO officer in Tehran, has confirmed that the current international rescue missions will only be able to do initial research. It is fortunate but the work is very urgent. Despite the absence of formal pre-disturbance assessments, Iranian archaeologists have managed to win some major concessions from the developers, not least pushing the opening of the Alborz Dam back one year from March 2005, to maximise the rescue efforts.

How on earth, in such a sophisticated world, can such major cultural heritage as in Turkey and Iran be so blatantly sacrificed? Every country naturally has to balance cultural resource management with everyday economic reality that will benefit the well-being of its people. No nation can live in a protected Disneyland heritage centre, but the equilibrium remains alarmingly stacked against the past.

On a planet subjected to so many extreme pressures - boosting demography, globalisation, industrial expansion - there is little scope for unproductive 'tree hugging' amongst the dense forest of cultural heritage management. Yet there is every reason to expect pre-conceived programmes to successfully sample appropriate key endangered sites well in advance of destruction or to explain why such measures have been sacrificed for a greater good. Such systems work very successfully in the United Kingdom and America to strike a realistic balance.

Above left: Lifesize head of Asclepius, god of medicine, from the thermal baths at Allianoi, Turkey; 2nd-3rd century AD. Photo: courtesy Dr Ahmet Yaras.

So why, with the high-profile experience of Roman Zeugma, has Turkey failed to implement appropriate measures to record Allianoi or at least to allocate appropriate funds from developers? In the case of this exceptional ancient thermal spa there is every reason to suspect that a carefully conceived tourist plan geared towards rejuvenating the springs and opening a modern hydrotherapy centre near the ancient city would actually sweep far more jobs and revenue into the region than agriculture could sustain over a similar time frame.

Even though archaeologists have had a longer run up to events in Iran, the scale of destruction will be a disaster. Although an accurate picture based on facts and figures is extremely hard to assemble, the language of various documents makes it obvious that local teams are uncovering completely new sets of material culture and data on a daily basis. As in Turkey the archaeologists are essentially living off scraps: the Cultural Heritage News Agency has confirmed to Minerva that $300,000 has been allocated to fieldwork in the Bolaghi Gorge. This sum must cover research into 129 sites and is meant to be spent on excavation, repair works, and also the establishment of a museum in which the objects found in this ancient site will be exhibited. In addition, since most of the foreign universities and institutions who are currently working on this project in Iran have not undertaken their own expenses, part of the above mentioned budget will be allotted to funding their archaeologists.

For both Iran and Allianoi, surely it would not be too much to expect at the very least a project overview to be published on the websites of UNESCO's World Heritage Centre or ICOMOS? What is the purpose of either organisation if it is not to exert high-level pressure on governments and to kick-start funding initiatives? Accountability and transparency are keys to safeguarding the past; neither are evident amidst the ruins of these 'damned' nations.

Jerome M. Eisenberg, Ph.D., Sean Kingsley
CULTURAL HERITAGE

Iran’s Heritage Fever
In addition to the archaeological rescue activities centred around Iran’s dams, the country is gripped in various other forms of heritage fever. A major irony of the dam development scheme is that the farming it aims to promote is a key agent in destroying ancient sites. In the Susa region, capital of the ancient kingdom of Elam and administrative capital of Persia under Darius I from 522-486 BC, over 80% of historical sites are currently being used for agricultural purposes. Similarly, the 300-hectare city of Gur, first capital of the Sasanian dynasty founded by Ardashir I (AD 224-241), is being irreparably damaged by irrigation, ploughing, and land levelling. Amir Piruz Daquqi, director of the Firuzabad and Gur Archaeological Project has urged heritage officials to buy up the problematic farmlands before time runs out.

A bronze Parthian coffin excavated near the city of Khorraramabad in Lorestan Province confirms the wealth of archaeology endangered within the farmlands. The 180cm-long four-handled coffin resembles a bathtub, and was found to contain a unique skeleton with a gold blindfold covering its eye sockets and a gold gag over its mouth. Conservators are optimistic that an inscription may be concealed beneath sulphurous corrosion staining the coffin’s surface. This unique find was discovered after a farmer reported looters using metal detectors on his land.

Excavations conducted across Iran are also revealing a wealth of fresh data, from 3000-year-old dog burials at Taleghan Tepe to the north of the country to Darius’ Palace at Barvank Siah, where a bronze eagle from an Achaemenid standard and an ivory dagger handle have come to light. The latter features an unusual hollow channel that Iranian experts suspect fed poison to a tip. Another major find are three sections of Achaemenid gold plating that once covered wooden gates. An inscription or relief awaits the unfolding of the plate under laboratory conditions. All these finds are suggested to date to c. 500 BC.

Meanwhile, Iran continues to heavily combat treasure hunting. Photographs of suspect and legal documents have been circulated between Iran’s Ministry of Intelligence and Interpol leading to ‘massive raids’ against 10 leading smugglers of Jiroft artefacts both inside and outside the country. The director of Jiroft’s Islamic Court has announced that illegal excavations are now completely halted. In the last two years more than 100 cases of illegal excavation and smuggling have been examined in Jiroft’s court; two of seven key arrested smugglers have been sentenced to death and 118 looted artefacts returned.

Elsewhere, looters are systematically plundering the highly remote 5000-year-old graves of the Espidej cemetery in the southeast of province of Sistan-Baluchestan. Each grave contains 20-80 high status goods and no security measures are in place to protect the site, which is being looted at a rate of five graves every two days. Experts predict no graves will remain undisturbed within three months. A similar picture has emerged at Aveh in Central Province, where a 100-hectare site dating between the fourth millennium BC and the Early Islamic era is being targeted by what are termed an ‘international gang of smugglers’ trading on-site with looters.

MINERVA EXTENDS SINCERE THANKS TO THE CULTURAL HERITAGE NEWS AGENCY, IRAN, FOR THE GENEROUS EXCHANGE OF INFORMATION AND SUPPLY OF IMAGES FOR THIS NEWS REPORT.

EXCAVATION NEWS

Splendours of Allianoi, A Roman Spa Centre in Turkey
Unrecorded historically, Allianoi is a major ancient site straddling 40,000 square metres of both banks of the Ilya River in the Roman catchment area of Pergamon in Turkey. This spot was deliberately developed as early as the Hellenistic period for its hot therapeutic springs, rising to the surface at temperatures of 45-55 degrees centigrade. The town soon earned a reputation as a Mecca of Asclepius, the god of health and healing. By the time the hydrotherapy business peaked in the 2nd century AD, thermal springs covered 9700 square metres and Allianoi had evolved into the prime curative spa in the region. At this date engineers cashed in on the local properties by building a vaulted tunnel to divert the waters of the Ilya River through the heart of the site. Directly over the source, one of the largest thermal baths in Western Asia Minor was constructed.
MUSEUM NEWS

The Art of ‘Magna Graecia’ in Calabria

A major new exhibition running until 31 October in the converted convent of S. Giovanni in Catanzaro, Calabria, encourages the Italian public and, one suspects, members of the Italian government to rediscover and protect the archaeology of the much neglected and plundered regions of southern Italy that made up Magna Grecia. ‘Magna Graecia, Digging Up Knowledge’ has been organised by the University ‘Magna Grecia’ of Catanzaro (founded in 1998), and is curated by two people: the distinguished scholar Salvatore Settis, an independent consultant to the Italian Ministry of Culture and director of the Scuola Normale di Pisa, and by Maria Cecilia Parra.

The basis of the exhibition are 800 works of art, including amongst the best examples of extraordinarily rich and varied artistic production: painted vases, clay, marble, and bronze sculpture, gold jewellery, funerary goods, inscriptions from the wealthy cities of Sybaris and Poseidonia, all assembled under one roof for the first time from museums across Italy and Europe. These include the controversial Ludovisi Throne, found in Rome but believed by some to have been made in Calabria in 470 BC. This is the second time the throne has left Rome. Writing in the excellent exhibition catalogue, Madeleine Mertens Horn poses that the ‘throne’ was originally set inside the Ionic temple of Aphrodite at Locri. Also on view is the large marble head of Apollo from Cirò, on loan from the National Museum of Reggio Calabria. A last minute addition is the beautiful marble kouroi from Reggio, never shown before, whose restoration was only completed a few days before the official exhibition opening.

The emphasis in each of the three main sections of the exhibition is the history of archaeological discoveries made in Magna Graecia from the 18th century onwards, beginning with the chance discovery in 1732 of 4th century BC bronze tabulae from Heraclea. Professor Settis’s main theme for the exhibition is to narrate the rediscovery of this region first through chance finds and the subsequent excavations made by wealthy collectors, who promoted the initial studies of the sites and of the artefacts unearthed. This amateur phase ended with the pioneering work of professional archaeologists, who began formal excavations in southern Italy in the last years of the 19th century and the early 20th century. Finally, there is the presentation of the recent research at old and newly excavated sites.

Side by side with this process of rediscovery is the history of the devel-

Below left: One of four 2nd-century AD insulae recorded at the spa city of Allianoi, Turkey; 2nd century AD. Photo courtesy Dr Ahmet Yaras.

Right: A marble head of Apollo Alalos found in the cela of the Temple of Apollo at Cirò Marina and on display in ‘Magna Graecia, Digging Up Knowledge’. Excavated by Paolo Orsi, 1924. 440-430 BC. H. 41.3cm. Museo Nazionale, Reggio Calabria.

See Minerva July/August 1996, pp. 29-41, for an article by Jerome M. Eisenberg, originally presented at the first ‘Magna Graecia’ exhibition in Venice, defining the throne as the work of a later 19th century forger.

Sean Kingsley
News

Left: A marble kouros from Reggio Calabria, late 6th - early 5th century BC, on display in Magna Grecia, Digging Up Knowledge, H. 90cm. Photo: Soprintendenza per i Beni Archeologici della Calabria.


period from the Qin unification of China in 221 BC to the start of the Song dynasty in AD 960. Precious, and in some cases previously unexhibited artefacts, will be on show at the Casa dei Carrarei and Santa Caterina in Treviso from 22 October 2005 to 30 April 2006. They have been drawn from public and private collections, including the Forbidden City in Beijing. An extensive catalogue in English, Italian, and Chinese is being published for the first exhibition, with contributions by Edmund Capon, Arthur Cotterell, He Fangchuan, Li Bincheng, Adriano Madaro, Peng Wei, and Tong Chao.

The four exhibitions are curated by Adriano Madaro, a board member of the Chinese Academy of International Culture. The initiative for this truly remarkable series, which runs from 2005 to 2012, comes from both public and private sponsors, who are delighted to have been associated with putting on display what promises to be the most extensive range of exhibits ever seen outside the People’s Republic of China. The patron is the President of the Italian Republic.

Although sericulture (silk worm breeding) is a theme that runs through the entire exhibition series, in part because Treviso was once the European leader for this industry, each exhibition will focus on a specific period of the Chinese Empire’s long history. In 2005/2006 its foundation will be explored; in 2007/2008 the Song and Yuan dynasties, the era of the Mongol imperium and of Marco Polo; in 2009/2010 the revival of Chinese fortunes under the Ming emperors, including the ocean exploration of Admiral Zheng He; and in 2011/2012 the Manchu Qing dynasty, the last imperial house, which chose to rebuff the diplomatic overtures of the British ambassador, Lord Macartney, in 1794.

This year’s exhibition, ‘Foundations of the Chinese Empire’, covers a succession of dynasties starting with the short-lived Qin, the tomb of whose founder, Qin Shi Huangdi, the First Emperor of China, still causes amazement with its terracotta army at Mount Li. Then comes the Han dynasty, which lasted, with a brief interruption, from 202 BC to AD 220, and offers a fascinating parallel to the Roman Empire. The era of division from the Three Kingdoms to the reunification of China under the Sui and Tang dynasties in AD 589 also had a formative influence on the Chinese because it witnessed the spread of Buddhism. So great was the impact of this Indian faith that the Tang monk Xuan Zhang walked all the way to and from India along the Silk Road in order to collect Buddhist scriptures. On his return to Chang’an, the Chinese capital, he was honoured with an imperial audience. And last but not least, there are the Five Dynasties from AD 907 to 960, an unprecedented period of disunity possibly connected with new methods of warfare, as reference is first made to the use of gunpowder at this time.

The 2007/2008 exhibition, therefore, will begin with the Song reunification of China in the face of renewed pressure from northern peoples, especially the Jin and the Mongols. Even though Marco Polo missed the inven
tiveness of the Chinese during his service with the Mongols, there were Europeans who soon became aware of the subtle alteration that science was making in everyday life. As Francis Bacon observed of printing, gunpowder, and the magnet, ‘these three have changed the whole face and state of things throughout the world...inso
much that no empire, no sect, no state seems to have exerted greater power and influence in human affairs than these mechanical devices’. Silk was thus not the only Chinese export to travel westwards down the Silk Road.

Arthur Cotterell

News from Egypt

Major Predynastic Funerary Complex Found at Nekhen

An American-Egyptian team working at Kom el-Almah (ancient Nekhen, the Greek Eleanopolis), near Edfu, has unearthed the largest Predynastic funerary complex ever found. Dating to Naqada II, c. 3600 BC, it was built by an early ruler of Nekhen (‘Falcon City’), who probably ruled over a large part of Upper Egypt. It included a large rectangular tomb with the first known superstructure, and a wooden offering table, and was surrounded by a wall of wooden posts. Among the finds were 46 limestone fragments of the earliest known Egyptian life-size statue, two fragments of ceramic funerary masks, and a finely carved flint head of a cow. Though the tomb was heavily plundered in antiquity, four bodies were...
News

Egypt Demands Return of Two Stolen Reliefs from Saqqara
Two Old Kingdom reliefs, removed from two tombs excavated in 1965, part of a necropolis next to the Step Pyramid at Saqqara, have been on display at the Fitzwilliam Museum at Cambridge and the Catholic University at Brussels. Dr. Zahi Hawass, Secretary-General of the Supreme Council of Antiquities, stated that he would terminate the Catholic University’s excavations at Deir el-Bersha unless the relief was returned and that he would discontinue the Fitzwilliam’s ‘scientific relationship’ with Egypt if their relief was not recovered. In June a third relief from the same site was returned by the Musées Royaux d’Art et d’Histoire in Brussels after they were also threatened with the cancellation of their excavation activities in Egypt.

Five Museums Asked for Return of Masterworks
Egypt has asked UNESCO to mediate on its behalf for the return of five masterworks long in different museums in Europe and the United States. Five objects are:

1. The Rosetta Stone at the British Museum. Discovered at el-Rashid (Rosetta) by French troops in 1799, it was removed from Egypt by the British after the surrender of the French in 1801. It has been in the British Museum since 1802. Inscribed in hieroglyphics, Demotic, and Greek, it served as the key to Jean-Francois Champollion to decipher hieroglyphics in 1822. The museum had already turned down several requests, most recently in 2003 for a temporary loan to Egypt.

2. The painted limestone bust of Nefer-titi in the Berlin Museum. Unfinished, it was found in the workshop of the sculptor Thutmose. It is certainly the most famous work of art from the reign of Akhenaten. Found in 1912 at Amarna by German archaeologists, it was apparently sent out under ‘unusually circumstances’. The Egyptians claim that it was sent to Berlin for an exhibition in 1923 without permission from the Egyptian government.

3. The circular Zodiac ceiling from the Ptolemaic Temple of Dendera at the Louvre. It was taken from Egypt in 1821 by Jean Baptiste Leclerq for the French collector and antiquarian Sébastien Louis Sauerlind (1790-1835), who sold it to Louis XVIII. It has long been at the Louvre.

4. The statue of Hemiu, nephew and vizier of Khufu at the Roemer-und Pelizaeus-Museum in Hildesheim, Germany. The sculpture was found in 1912 and acquired by the museum in the same year.

5. The red-painted limestone bust of Prince Ankhi-haf, son of Senefer and vizier for Khafre (Chephren, builder of the Second Pyramid and Great Sphinx), at the Museum of Fine Arts, Boston, from its excavations at the Eastern Cemetery at Giza. (Dr. Hawass claims that this was the only one of the five pieces from the excavations that was brought out of Egypt legally, but notes that Egypt is willing to pay compensation for it.)

Jerome M. Eisenberg, Ph.D.

LETTER TO THE EDITOR

Dear Editor,

Having written a dispassionate summary for The Times (5 October, 2004) of Nancy Kelker’s interesting Minerva piece (September/October, pp. 30-32), on the authenticity of the ‘Olmeq Wrestler’ in the Mexican National Museum of Anthropology, I was surprised to find that Michiel Coe and Mary Miller in their attack on Dr. Kelker (Minerva, January/February 2005, pp. 18-19) have enlisted me on her side. They should not confuse reportage with an opinion column: The Times has in hand my second article, reporting the substance of their disagreement with Dr. Kelker.

Since they have chosen to involve me in this dispute, however, there is one point I must make: Dr. Kelker noted that the stone from which the ‘Wrestler’ was carved differed from all other known and genuine Olmec large-scale sculptures, citing the 1965 report by Howel Williams and Robert F. Heizer. Coe and Miller counter this by quoting Williams and Heizer as saying ‘Our notes on the stone are lost’. This is disingenuous: Williams and Heizer (1965: 23) continue that sentence, ‘but it is certain that the rock is distinctive and that no other monument seen by us in Veracruz or Tabasco is made of the same material. It may be an imported piece judging from its petrology, and its non-local origin is also suggested by the remarkable realism which is displayed. The piece is a puzzle, and some very special elucidation may be necessary to account for its existence’. (H. Williams & R.F. Heizer, 1965: ‘Sources of Rocks Used in Olmec Monuments’. In Sources of Stones used in Prehistoric American Sites, Contributions of the University of California Archaeological Research Facility, Vol. 1; Berkeley, pp.1-39). Such ‘special elucidation’ is precisely what Dr. Kelker has provided, and it must be countered with reasoned argument, not selective quotation.

Professor Norman Hammond, Archaeology Correspondent, The Times.

Minerva, September/October 2005

Found in positions which suggests that they were sacrificed servants or prisoners, since they were buried at the foot end of the grave beneath the feet of the misusing ruler. In 2003 a pit grave was uncovered that held a burial of an African elephant, the means for heavy transport at that time. The latest excavations began in 2000 under the direction of the late Barbara Adams and were conducted by Renée Friedman in 2004-05.

Statue of Neferhotep I Discovered in Karnak
A lifesize limestone statue of Neferhotep I, the 10th pharaoh of the 13th Dynasty, c.1696-1686 BC, was found near the obelisk of Queen Hatsheput by a team of French and Egyptian archaeologists. The king is standing and wears a royal crown with the sacred ankh (cobra). It was apparently part of a dyed, his hand being interlocked with another. In order to remove it, the obelisk would require reinforcing, and excavation for his missing companion would require the dismantlement of the chapel surrounding the obelisk. The only other similar statue of Neferhotep, on display at the Egyptian Museum, was found in 1904.

19th Dynasty Glassworks Uncovered at Qantir-Piramesses
An early Egyptian glassworks, dating to the time of Ramses II, c.1250 BC, has been discovered by a team of British and German archaeologists at Qantir (Pi-Ramses, the capital city and residence of the Ramsesids), in the eastern Nile Delta. Studies suggest that the raw materials were first heated in recycled beer jars, then melted (for example using copper to produce a red colour) and heated again in crucibles to produce round ingots. These were then exported to other workshops to be turned into the final products such as vases, inlays, and amulets. This discovery probably means that Mesopotamia was not the sole source for glassmaking from raw material at this early period.

Further Plans Announced for Civilisation Museum
The exterior structure of the Civilisation Museum at Fustat will be completed by early 2006, and plans are proceeding apace for the interior building, which is scheduled to open in 2008. It will tell the story of Egyptian civilisation from its beginnings and will treat in detail such topics as the Nile, writing, science, the State, and the peoples and their beliefs. There will be a special area for the display of royal mummies and an adjoining centre for their restoration and conservation. It will also house the first laboratory for the conservation of textiles. The total cost for the museum will be LE 656798

7
Egyptian & Near Eastern Faience at the Louvre

Annie Caubet

The exhibition 'Faience in Antiquity From Egypt to Iran' at the Louvre is dedicated to the origins and development of the many vitreous materials used in the ancient Near East and Egypt. For lack of a better and simpler term, archaeologists routinely refer to 'faience' as an ancient material in its own right and distinct from the products of Faenza, Italy. The indefinite plural faience is used here to include several related materials, such as glazed stone, frit, glass, and glazed pottery.

Ancient faience is a silicate composition of sand or powdered quartz, natron, and lime, covered by a thin layer of glaze. Glaze may also be applied to stones, such as steatite, or on clay. Glaze is coloured by the addition of metallic oxides; copper will produce blue or green, cobalt a deep blue, lead antimony yellow, and iron with manganese will produce red or brown. 'Egyptian blue', a copper silicate, is a particular type of faience, a group of various compositions not covered by a glaze.

The glaze preserved on Egyptian objects is generally found in perfect condition, but the exhibition artefacts have no archaeological provenance. Those from the ancient Near East derive from scientific excavations and thus have a sound archaeological context, but the glazes are weathered and the colour much altered due to the humidity of sites in the Fertile Crescent. The geographical span of the Near Eastern collection is immense: from Carthage in North Africa to Afghanistan; many pieces come from the Levantine sites of Enkomi and Kiton (modern Larnaca) in Cyprus; Sidon in Lebanon; Ugurit in Syria, and from the Syrian hinterland, the two kingdoms on the Euphrates, Mari and Emar; the Sumerian capital of Girsu and the Amorite city of Larsa in Mesopotamia; and the metropolis of Susa, south-west Iran, whose artefacts extend from the 4th millennium BC to the 6th century AD.

From the technical point of view, faience and vitreous artefacts from Egypt and the Near East are closely related. They appeared at about the same time and were developed in a similar way, but differ only in details of their composition and trace elements in the colouring oxides obtained from particular geological sources. The early production attempts are very similar in both areas, beginning in the course of the late 5th and 4th millennium BC, with glazed steatite and small faience beads and pendants, coloured by copper oxide. This pigment would remain the most commonly used throughout the history of vitreous industries in antiquity. From Susa come two 'spectacle' idols, tiny anthropomorphic figures topped by huge eyes. The type is best known in stone and terracotta from sites of c. 3300 BC in Syria, Mesopotamia, and Iran, and these faience miniatures demonstrate the early emphasis on the symbolic use of glazed artefacts.

In the course of the 3rd millennium BC in Old Kingdom Egypt and the Kingdom of Sumer in Mesopotamia, the types produced extended to small vases, game boards, and tokens. Egypt
Faience at the Louvre

Fig 7 (above). Inlay tile with head of a Syrian in shades of yellow faience. From the palace of Ramesses III, Tell el Yahudiyyeh, Eastern Delta, Egypt, 20th Dynasty, c. 1184-1151 BC. H. 8.7cm. Louvre, Cat. no. 235.

still produced mostly copper blue glazes, while Mesopotamia experimented with lead antimony yellow. The same limited range of colours may be observed during the first half of the 2nd millennium BC in Middle Kingdom Egypt and the Middle Bronze Age Near East, with the addition of black from iron and manganese. Productions now included the first large figurines of animals. Monkeys were popular images in Egypt, as were symbols of the rising sun and hippopotami. These were frequently painted black on a blue background and integrated with a lotus, the symbol of the Nile, whose yearly flood brought fertility and revival.

In the Levant and Mesopotamia, the animal most commonly depicted was the bull, whose bellowing called to mind the roar of thunder and rain, designating the bull as the companion animal of the weather god. At about the same time in Egypt and the Near East, the traditional image of the mother goddess in the shape of a naked female appears in blue faience (Fig 1). New Kingdom Egypt and the Late Bronze Age Near East were rich in new technologies in the second half of the second millennium BC. As potters mastered the properties of glazes, and optimised their ovens to reach higher temperatures, glass was invented to produce core-formed vessels, rod-shaped beads, and mosaics. New colours were introduced, such as iron red and cobalt blue, and oxides were mixed to broaden the range to include green and pink. Artists attempted juxtaposing different colours to achieve polychromy by applying different glazes of a consistency that prevented them from running, or by the incrustation of a secondary colour cut out from the background glaze.

The symbolic nature of faience is displayed in the many artefacts related to the cult of the Egyptian goddess Hathor and, in the Near East, by the ‘mask’ pendants, beakers, gold jewels, and ivory cosmetic vessels decorated in relief with a female head, in reference to the anonymous goddess worshipped under different names, such as Ishtar and Anat (Fig 3).

The most spectacular usage of vitreous materials in this period is in monumental architecture. Tiles stamped in relief with hieroglyphic formulas decorated Pharaoh Ramesses III’s palace complex at Tell el Yahudiyyeh, Qantir (Fig 7). In Elam, south-west Iran, King Shiliak Ishawishnak built a royal chapel in the 12th century BC decorated with the relief figures of the members of his family made of blue and yellow glazed bricks. In the cuneiform text impressed on the bricks, the king boasts to be the first ruler ever to use upakittiya bricks. The invention was enduringly successful during the empires of the 1st millennium BC in Assyria, Babylonia, and Egypt; and suggests the concept of applying coloured bricks and tiles to monumental art survived far into Islamic civilisation.

Faience and vitreous material had an important place in the wealth of the ruling elite during the Late Bronze Age. The society known from cuneiform diplomatic archives found in Pharaoh Akhenaton’s capital at Amarna was organised into large and middle sized kingdoms and petty dynasts. All were linked by family ties, marriage with foreign princesses, exchanged gifts, and traded goods. Faience and faience beads were used in connection with court life, from the cosmetic vases and jewellery of the harems to the chariot fittings of warriors.

The first millennium BC was even more international in character, shaped by Phoenician expansion into the western Mediterranean, the Greek settlement at Naucratis in the Nile delta, and the opening of the archaic Greek world to oriental influence. This resulted in the development of new artistic identities, particularly in vitreous material industries. As a result, the manufacture of amulets, perfume flasks, figurines, and talismans circulated in Egypt, the Levant, the Greek islands, southern Italy, and North Africa.

The rise of the Persian Empire in the 6th century BC carried the international style of faience production even further. Throughout the empire, from Egypt to the Indus, artefacts displayed a technical perfection and a harmonious blend of styles borrowed from the many provinces of the empire and their Greek neighbours. This paved the way for the new culture, which followed the conquest by Alexander the Great, when the Greek world mixed with the old traditions of Egypt and the Orient. One of the many bequests of

Fig 8 (above). White faience khnu (cosmetic) pot with blue additions in the form of the stunted dwarf god Bes. Egypt, late 18th Dynasty, c. 1400-1300 BC. H. 8.5cm. Louvre, Cat. no. 232.

Minerva, September/October 2005
the period is the technique of glazed clay: because clay can be wheel-thrown, it is easily mass produced. In Mesopotamia and Iran, glazed clay was used for ordinary tableware. The invention passed on to Ionia, Greece, and Italy during the Hellenistic and Roman periods at about the same time as it reached Central Asia and China.

The arrival of Islam eased the diffusion of those techniques towards the Far East and the West, notably in Italy, where the city of Faenza was to give its name to new developments.

Fig 11 (above). Relief panel of 21 faience bricks with polychrome glazing representing a Persian archer wearing a yellow robe ornamented with rosettes. From the palace of Darius I (520-486 BC), Susa, Iran. H. 210cm. Louvre, Cat. no. 290.

Fig 12 (above). Large figure of a naked female with corpulent figure and heavy hairstyle, the epitome of the idealised female form in the Late Period. The arms straight down at her sides are reminiscent of the 'concubine' figures of the Middle Kingdom in Egypt. This is the largest complete example of this type of figurine known. Egypt, 22nd-23rd Dynasty, c. 945-715 BC. H. 28cm. Marseille, Musée d’archéologie, La Vieille Chartée, Cat. no. 326.

Fig 13 (above). Forepart of a rhyton (drinking vessel) representing a snarling lion with inlaid glass eyes holding a small pot between his front paws. 5th-4th century BC. L. 15.5cm. Formerly in the Clot Boy Collection, Cat. no. 453.

Fig 14 (right). Light green faience vase (?) modelled as a squatting flute player with a small monkey clinging to the back of his head. Cyprus, probably from Kitón, 6th-4th centuries BC. H. 9.5cm. Louvre, Cat. no. 421.

Fig 15 (right). Glazed clay figurine of a draped, flying Victory (Nike). Signed by the coroplast Phuntles. Kyme, Turkey, 2nd half of the 1st century BC. H. 18cm. Louvre, Cat. no. 527.

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‘Ancient Faience From Egypt to Iran’ runs at the Louvre Museum, Paris until 12 September.

An illustrated catalogue, Faïences de l’antiquité. De l’Égypte à l’Iran, 206pp, colour images throughout, is available at 35 Euros.

Fig 16 (bottom left). Green faience palmette box lid with cobalt blue additions; the detail was achieved by working the piece with a knife. Egypt, c. 4th century BC. H. 8.5cm. Louvre, Cat. no. 426.

Fig 17 (below). Light green lunate-shaped box lid depicting a lion savaging a gazelle. Egypt, 6th-4th century BC. L. 11cm. Louvre, formerly belonging to the MacGregor collection, Cat. no. 427.
CRETAN ELEUTHERNA AT THE CYCLADIC MUSEUM, ATHENS

Mark Merrony reviews an exhibition of Cretan artefacts excavated at Eleutherna, Crete, from 1985-2005 that span 3500 years of cultural history.

The exhibition ‘Eleutherna: Polis, Acropolis, Necropolis’ at the Museum of Cycladic Art, Athens, features select finds from the 20-year excavation programme conducted by the University of Crete at ancient Eleutherna in the northern Cretan foothills near Mount Ida. The three-pronged strategy of archaeological investigation encompassed the polis, acropolis, and necropolis (supervised respectively by Professors P. Themelis, A. Kalpaxis, and N. Stampolidis), and major finds from these distinctive zones are presented in a balanced manner.

The diffusion of eclectic material culture spans some 2500 years from the beginning of the Early Minoan period to the end of the Byzantine era. Included are the architectural remains of public spaces, coins, inscriptions, pottery, sculpture, weaponry, and a host of other objects. Collectively, some 500 artefacts have enabled scholars to piece together a reasonably vivid picture of some of the most pivotal and enigmatic cultures of the ancient world; and these chapters in human history are in turn conveyed to the general public through a careful selection of objects reflecting diverse aspects of public, private, religious, and secular life.

In terms of layout, the exhibition is structured in two sections. The first features objects from the city and acropolis of Eleutherna, and is divided into three subsections: public, religious, and private life. The second section exclusively displays objects associated with death and the afterlife. Most of these come from the Orti Petra necropolis dated to the Geometric and Archaic periods (9th-6th century BC); and the cemeteries of the Graeco-Roman (3rd-4th century AD) and Early Byzantine periods (5th to mid-7th century AD).

Some of the most informative artefacts displayed are the inscriptions recovered from the polis and acropolis, etched onto stele, a plaque, statue pedestal, altars, and other objects. The earliest dates to the 6th century BC and records perennial problems that prevail into the modern day: laws relating to the prohibition of excessive wine-drinking and, in the case of a 3rd century BC stele, the signing of a peace treaty between Eleutherna and 18 other Cretan cities with the Milesians (during the first 60 years of the 3rd century BC; Fig 4).

The most impressive material from Eleutherna are stone artefacts, evocations of the splendours of clas-
sical antiquity spanning the Classical, Hellenistic, and Roman periods. Of particular interest is the celebrated Lady of Auxerre (c. 640 BC), on loan from the Louvre, but thought to have been produced in ancient Eleuthera (Fig 1). Also displayed are statues of Aphrodite (Fig 5) and Pan (2nd-1st century BC), largely well preserved, and the splendid double-headed Herm (2nd century AD) portraying Dionysus and Ariadne (or Apollo; Fig 6). More crude, and later in date, are two enigmatic objects of the Early Byzantine period (5th-6th century AD). The first, is a daemonic figure carved in low relief onto a small cylindrical pillar. The function of this object was apotropaic, to ward off evil in the same way that gargoyles were conceived as sculptural pieces on the exteriors of medieval churches in Europe and elsewhere. The second piece represents the figure of Christ incised onto the face of a plaque. This is an exceptionally rare artefact, which was designed as a portable icon influenced by the iconography of Christ at the Second Coming.

Of particular artistic merit are three ivory plaques (4th century AD) depicting mythological scenes relating to Achilles, hero of the Trojan War. One particularly fine plaque, executed in deep relief, depicts three reclining females (Fig 7).

The finest and most abundant ceramics from Eleuthera were unearthed in the necropolis, typified by a painted amphora from Orthi Petra decorated with five bands and two friezes (700-675 BC; Fig 2). The lower frieze represents triglyphs and metopes and the upper portrays a lion grasping the rump of a wild goat alongside three grazing horses. This amphora is considered a local product attributed to an immigrant from the Cyclades (Thera).

Amongst the other remarkable artefacts recovered from Orthi Petra were two rectangular gold sheets (700-630 BC) representing figurative scenes within a geometric frame. Discovered within a cinerary vase, one example is decorated with lightly incised oblique lines framing two winged sphinxes (Fig 3).

Several factors contribute to the success of any exhibition. In today’s golden age of cultural resource management, if it is no longer sufficient to depend on the splendour of the artefacts themselves and allow the art to speak for itself. Exhibition layout and presentation are also crucial, as is the way the entire event is packaged and effectively understood by the general public. 'Eleuthera: Polis, Acropolis, Necropolis', as its title immediately suggests, transcends the spectacle of its artefacts. This has a lot to do with the conception of the archaeological programme at the site itself, which focusses with equal gravity on to each cultural sector - an integrity clearly maintained in the exhibition, and delivered rationally to the public. It is fitting that such a triumph of structural harmony should be staged in Athens, the cultural birthplace of proportion and symmetry in the orders of Classical Greek architecture.

Fig 6 (below right). Double-headed Herm representing the rare combination of Dionysus and Ariadne. Fine-grained Pentelic marble, 2nd century AD. H. 182cm.

Fig 7 (bottom right). Relief plaque depicting three reclining women most likely associated with Achilles and the Trojan War. Ivory, 4th century AD. H. 10.4cm.

Eleuthera: Polis, Acropolis, Necropolis' is at the Cycladic Museum of Art, Athens, until 1 September. A book by the same name and edited by Nikolaos Stampolidis, detailing the archaeological excavations at Eleuthera, complete with a catalogue of the finds displayed in the exhibition, is available in hardback for 85 Euros (Ministry of Culture - XXV Ephorate, University of Crete, Museum of Cycladic Art, Athens, 2004. 317pp, 21 b/w illus, 580 colour illus).
CHILD SACRIFICE AT CARTHAGE: REALITY OR PROPAGANDA?

Sean Kingsley

Ever since Count Byron Khun de Prorok purchased land in Carthage and excavated its tophet in 1921, declaring it a pendant of Pompeii, the site has been infamous for child sacrifice. The Count unearthed 6000 funerary urns stuffed with cremated bones and grimly concluded this must have been 'where the little children of Carthage made their great, but unwilling, gift of life for the sake of the city's security'.

This interpretation has endured into the modern era to enter Western consciousness, inspiring writers such as Gustave Flaubert's Salammbo. Major scientific excavations conducted in the mid-to late 1970s by Professor Lawrence Stager (on behalf of the Oriental Institute of the University of Chicago) identified Carthage's tophet as a massive precinct measuring at least 200 square metres and containing 20,000 grisy urn cremations (Figs 1-2). Stager and his team were convinced that child sacrifice was endemic, almost continuously for a period of nearly 600 years, from the mid-6th to mid-2nd centuries BC.

Now Tunisian politicians and academics are fighting back furiously against what they judge to be a smear campaign pursued by the Romans. The chief spokesman is archaeologist Mhamed Hassine Fantar, who is grooming a new generation of school children and tour guides to clear up his ancestors' alleged revolting behaviour. Aicha Ben Abed, director of research at Tunisia's National Heritage Institute, supports this view and reminds the modern world that Carthage's enemies also had lots of distasteful habits, notably paedophilia amongst Romans and Greeks.

According to Fantar, the discovery of still-born, premature babies and foetuses in the tophet completely disproves the child sacrifice theory. Even more compelling is the silence of the chief historian of the time, Polybius, who accompanied the Roman general Scipio Aemilianus when he razed Punic Carthage to the ground in 146 BC. No lover of Carthage or its institutions, Polybius would probably have harnessed child sacrifice as anti-Punic ammunition if it really existed.

Instead, Fantar and his Tunisian colleagues are convinced Carthage's tophet was part of the sanctuary of Ba'al Hammun, to which people came to make offerings, vows, and to address problems to the god and his consort Tanit (rather like the oracle of Delphi). Punic children who died young were given special status, incinerated, and buried inside an enclosure reserved for the cult of Ba'al Hammun and lady Tanit. The sad children were recalled to the gods' side exactly like in modern-day European cemeteries, where the young are assembled in special areas of temples.

Professor Lawrence Stager (today of Harvard University) is convinced that this revisionism is a regrettable white-wash, and believes the evidence remains incriminating. He excavated the tophet, a Hebrew word meaning the 'roaster', in the 1970s. Stager found the soil of Carthage's tophet to be full of olive wood charcoal associated with sacrificial pyres. Funerary stelae inscribed, 'To our lady, to Tanit...and to our lord, to Ba'al Hammun, that which was vowed' are considered highly suspicious. Osteological analysis reveals dates for the victims ranging from two months to five years. Apparently no skeleton has exhibited any signs of pathological conditions related to death by natural causes. In other words, these were healthy children deliberately killed sacrificially in the manner described in classical and biblical texts. To Stager, the tophet may have served as a primitive mechanism of population control.

Meanwhile, Flaubert's image of Carthage has been denounced by Tunisia as a 'hallucinatory horror', and tophets and child sacrifice have been removed from the latest high-school history books. The truth is currently relative and may remain so pending Professor Stager's final excavation report (to be published in 2006). But irrespective of the outcome of science, Tunisia has very good reason to champion its cause: the country's national identity is religiously secular, fearful of political Islam, and rests strongly on a celebration of Carthage's pre-Islamic glory. 'We must stop looking at our past through the eyes of foreigners', argues Fantar. 'When Arabs read and understand our history, we will be at the dawn of a real revolution. This is what we are trying to do in Tunisia'.

Amidst the turmoil of terror currently swirling across the skies and streets of the Middle East, New York, and London, such ideology is extremely brave and encouraging. Child sacrifice is an unhealthy distraction in a far bigger political canvas, where much greater results are at stake.
only a decade ago visitors to ancient Caesarea needed to pack a healthy dose of imagination alongside their cameras and sun lotion. The chief port city of Palestine, built by King Herod from 22-9 BC, and so eloquently described by Josephus Flavius, was simply invisible, choked by malicious sandbanks. The theatre to the south and the great twin aqueducts that channelled fresh water over 25km, whose arches are visible for a couple of kilometres marching along the coast to the north, offered perhaps the most authentic memory of faded splendours. Within the walls of the city only the odd marble column, a massive sarcophagus, or vaulted warehouses beneath the demolished Temple of Rome and Augustus offered any proof that Josephus was not guilty of exaggeration and sycophantic hyperbole to his overlords in the Eternal City. Caesarea was a place to tick on the tourist’s itinerary, buy the t-shirt, and enjoy the trademark lamb soaked in houmos. Its main features were intense beauty and an atmosphere steeped in romance.

Ten years later, however, the transformation of Caesarea must rank as one of the most extreme examples of a quantum leap in archaeological knowledge and site presentation in the world. Not only has almost the entire city between the Crusader fortification and the theatre been excavated (Fig 6), but a new three-tiered education and entertainment multimedia facility opened in September 2004, attracting up to 1200 visitors daily at peak times. Now the dense urban fabric of Herod’s hippodrome and Promontory Palace (later taken over as the Roman governor’s praetorium), Byzantine latrines and bath-houses floored with rich mosaics and multi-coloured marbles (Fig 5), and the Early Islamic houses freshly excavated over the last decade come to life through spectacular computer technology that reconstructs the rise, decline, and fall of one of the greatest cities of classical antiquity.

The art of successfully profiling an archaeological site for public view is to make a reconstruction clear and simple, without dumbing down the integrity of the science. In this Caesarea’s new multimedia bonanza is a remarkable success. Although the viewer should be impressed by the consummate skills of the computer imaging team, at its core the project is the end product of the investment of a small fortune and entire academic careers spent excavating Herod’s ancient port city, particularly in a flurry of large-scale and continuous excavations from 1992-96 by Dr Yosef Porath (Israel Antiquities Authority), Professor Joseph Patrich (Institute of Archaeology, University of Haifa), and, not least, by the remarkable, late Professor Avner Raban (the port complex, 1960-2004; Recanati Center for Maritime Studies, University of Haifa).

Fig 1. A three-dimensional reconstruction of southern Caesarea, with Herod’s theatre and Promontory Palace alongside the hippodrome.

Fig 2. A three-dimensional reconstruction of Herod’s temple mount complex in the Early Byzantine period. By the mid-6th century AD the temple dedicated to Rome and Augustus had been replaced by an octagonal church.

Fig 3. Reconstruction painting of the port of Roman Sebastos, as completed by King Herod in 9 BC. The southern and northern breakwaters (500 x 70m and 240 x 60m respectively) enclosed an area of about 20 hectares.
Caesarea Reconstructed

The virtual reconstruction of all phases of Caesarea’s history, from Herod’s grand masterplan through the Byzantine, Crusader, and Islamic periods, and up to the Zionist development work of Baron Edmond de Rothschild, has been created by the Continuum Group of York, England. The team was appointed to the project in 1996 by the Caesarea Edmond Benjamine de Rothschild Foundation and has quite brilliantly transformed 30 years of archaeological excavations into three cutting-edge three-dimensional films and interactive displays.

Visitors to Caesarea are introduced to the site by the project’s cornerstone, ‘Caesarea Reconstructed’, a film that showcases how Caesarea evolved in history. This is not the typical plod through the pages of history: Continuum’s 3D reconstruction incorporates visually stunning state-of-the-art computer-generated imagery with effects of the form profiled in the recent epic films ‘Troy’ and ‘Lord of the Rings’. The project involved the accurate transference of archaeological plans and data to model the harbour, buildings, streets, and people over six time periods, including the creation of an invading army of around 4000 computer-generated characters. The adoption of this technology is a world first for an archaeological site’s visitor centre (Figs 1-3).

‘Caesarea Reconstructed’ naturally focuses on the ebb and flow over time of the city’s heartbeat, the port. In Herodian times the birth of the world’s first artificial port built in the open sea is reconstructed against a backdrop of trading ships and chariots racing along the hippodrome (Fig 3). In the Early Byzantine period trade flourished with the economic growth of the eastern Mediterranean and rise of Constantinople, even though the harbour had started to crumble under a new Christian authority that cared little for lavish architectural munificence as a conspicuous display of civic pride (of the opulent form that Herod’s metropolis had prided itself on). But recycled from Roman masonry, Byzantine Caesarea still sparkled with lavish mosaics and multi-coloured marble veneer (Fig 5).

Fig 4. Marine archaeologist Kurt Raveh ‘talks’ with King Herod in Caesarea’s new ‘Hall of the Stars’ computer interactive multimedia facility.

The film reconstruction continues with an invading Arab army overrunning the walls of Caesarea in AD 638 and thus extinguishing the lights on classical antiquity. Finally, the last vestiges of the port are seen disappearing with the destruction of the Crusader town by the Sultan Baybars in 1265.

In a second tier of education and entertainment, the ‘Hall of the Stars’, visitors interact with the 12 key characters that helped shape Caesarea’s history in the last 2000 years. Using touch-screen technology a series of set questions can be asked of King Herod (Fig 4), Pontius Pilate, Rabbi Akiva, Saladin, or Sultan Baybars, who materialise from thin air to act out answers. This facility, ideal for engaging visitors unfamiliar with archaeology or Caesarea, is currently available in English, Hebrew, Russian, French, and Spanish, with Arabic and German under development.

Finally, Caesarea’s Crusader citadel has been transformed into the ‘Time Tower’ (Fig 6), a virtual window with an interactive panoramic display that enables visitors to explore the ancient city and its historical features in different periods. A combination of still pictures, video, and aerial photography, together with 3D reconstructed imagery, permits viewers to zoom in on specific problems and questions, including: how the Herodian port was built using sunken wooden caissons to form a foundation for superstructures above the water line (Fig 3); the source and function of the aqueducts; the entertainment district south of the city (Fig 3); and the transfer of the Temple of Rome and Augustus into the Church of Procopius (Fig 2).

From here the impressive physical remains of Caesarea are accessible to the public, leaving the visitor to marvel at the scope of King Herod’s ambitions, to witness the death of his dream, and to learn about the hopes and aspirations of subsequent rulers and forces of destruction. The modern vision of the Caesarea Edmond Benjamine de Rothschild Foundation and the Continuum Group looks very bit like an award-winning formula. Its speaking stones have now set the global standard for site presentation, and leave monumental cities like Pompeii very poor relatives.

For further details about the work of the Caesarea Edmond Benjamine de Rothschild Foundation, see www.caesarea.org.il. More details about the Continuum Group are available at www.continuum-group.com.

Illustrations - Figs 1-3 courtesy of the Continuum Group; Figs 4-6: Sean Kingsley.
Excavating Lebanon

RESURRECTING THE LEBANON: A DECADE OF POST-WAR ARCHAEOLOGY

Mark Merrony

The end of the protracted civil war in the Lebanon in 1990 ushered in a fresh wave of optimism in Middle Eastern archaeology. In contrast to neighbouring Israel, Jordan, Syria, and Turkey, where archaeological activity and publication has gathered more or less unbroken momentum since the end of the Second World War, archaeology in the Lebanon has been frustratingly inactive for a sustained period. To compound matters, much of the research conducted in the decades leading up to the civil war, was object oriented, with an onus on collecting, as opposed to a contextual archaeological approach. Unfortunately, this fuelled an unquenchable thirst for the looting of artefacts in the years of civil war chaos, and the country gained the undesirable reputation as the illicit antiquities epicentre of the Middle East.

As a consequence our understanding of Lebanon’s bountiful heritage has lagged behind the broader region. In the last decade, however, Lebanese archaeologists have joined forces with the international community to kick start the monumental task of writing a new chapter for one of the greatest archaeological treasure houses in the Mediterranean. Recent excavations at Baalbek, Beirut, Byblos, Sidon, Tripoli, Tyre, and many other sites is gradually being disseminated through publications, and our understanding of the rich cultural history of the area from the Bronze Age onwards has now reached an unprecedented level.

The British Museum excavations of Sidon, conducted in 1998 and 2000-2003 are a case in point (Fig 2). Investigations have focused on the Early, Middle, and Late Bronze Ages (c. 3000-2000 BC, c. 2000-1500 BC, c. 1500-1000 BC), and to a lesser extent on the Iron Age (c. 1000-400 BC). Interestingly, this project is unique because excavations are taking place on land expropriated by the State for the specific purpose of archaeological research. The principal objective of the fieldwork at Sidon is to establish a stratigraphical sequence from the beginning of the third to the end of the second millennium BC for the first time in the Lebanon. This has been largely realised. Within these strata, settlements, graves and their goods, and a range of pottery types, are creating a vivid new picture of indigenous culture and its interaction with the eastern Mediterranean world through trade. The picture for the Late Bronze Age and Iron Age is less clear, but will be established through the provision of a sustained programme of ongoing excavations.

Of particular interest is the discovery of Early Bronze Age buildings, thought to be domestic in function. All feature floors composed of lime plaster, and are associated with objects used for the preparation of food, such as a limestone millstone, a basalt mortar and basin, and a possible stone work table. The character of such dwellings is provided by a particularly well preserved example with mudbrick walls that was evidently destroyed by fire.

Middle Bronze Age Sidon is represented by 36 burials (Fig 2), which have been divided chronologically into five phases distinguished by types of burial, grave goods, and the positions and orientations of individual skeletons. These were either constructed graves lined with stone or mudbrick, with the deceased buried in a supine or flexed position, or simple graves dug into the sand with the body set in a flexed position. Jar burials also occur, with the deceased inserted into the vessel itself. Elsewhere, multiple burials see several individuals buried together. The earliest burials of c. 1900 BC were mainly indi-
A deeper understanding of the succeeding Iron Age is now provided by the excavation of the Phoenician Tyre-Al Bass Necropolis. A programme of rescue excavations in 1997-1999, and a more systematic investigation in the 2002-2003 seasons, led by Maria Eugenia Aubet of the University Pompeu Fabra, Barcelona, recorded the 7th century BC necropolis in considerable detail (Fig 3). This research had three objectives: a palaeo-demographic study, analysis of the social structure of the population through the funerary record, and obtain insights into contemporary ideology through funerary practices. The results were based on a rich sample of 80 cremations, many exceptionally preserved, characterised by the Phoenician custom of placing the ashes of the deceased within a series of urns alongside grave goods.

Another interesting feature of the project was the analysis of stratigraphy. A large excavation area of 20 x 10m was selected for investigation, and this remarkably yielded an unbroken sequence spanning the Phoenician and Byzantine periods. This equipped the project to identify strata and geo-morphological episodes of great chrono-cultural significance. The oldest layer, Stratum 4, comprised a 7th century BC necropolis deposited on virgin bedrock. Above this, Stratum 3 contained inhumation burials of children and adults plus pottery graves dating to the Persian period (6th-4th centuries BC) and adult and child inhumations of the Hellenistic period (4th-1st centuries BC). Stratum 2 yielded many finds of pottery and Roman and Byzantine coins (3rd-4th century AD). Oddly, the youngest layer, Stratum 1, was a thick band of sand with virtually no finds, and little sign of human activity. This phase seems to correspond with the abandonment and decline of Tyre after it was razed to the ground by the great earthquake of AD 551, an episode which destroyed many other cities across the region.

The greatest focus of archaeological activity in the Lebanon has centred on the modern capital of Beirut, whose extensive rebuilding after the 15-year ravages of the civil war has presented a rare opportunity to substantially excavate within a modern metropolis. Dense underlying ancient levels reveal a city founded in the Bronze Age, exhibiting substantial evidence of cultural activity in the succeeding Hellenistic, Roman, and Byzantine periods. The Beirut Central District Archaeology Project 1994-2003 is essentially developer-funded urban rescue archaeology. In all, 14 archaeological teams coordinated their work with UNESCO and the Lebanese Directorate General of Antiquities. As one would expect, the large volume of excavations has produced an abundance of archaeological results. Unfortunately, the resulting data has been processed in an unbalanced and inadequate manner.

Despite these difficulties, which will undoubtedly be resolved in the not too distant future, it is possible to piece together a reasonably accurate picture of the city's cultural development from the analyses of the copious data in available archaeological reports. These indicate that Beirut developed into a substantial metropolis in the Bronze Age. In particular, excavations of the Tell have unearthed the truncated remains of the ancient upper town (acropolis), and the preserved areas of the Late Bronze Age city gate, the bottom of astone-paved talus (fort slope), the outer gate of the main entrance, and the stairway entrance to the upper town. Remains are also preserved of the lower town (polis) in the same period, in the form of two parallel walls. Parts of the Iron Age grid plan have also been exposed, indicating that by the end of the Iron Age/Persian period, the city had expanded considerably in size.

Fifth century BC remains in the central Beirut area, known as BEY 010, indicate that the city had developed into a highly sophisticated Hellenised urban centre. Pottery recovered from the earliest contexts include Attic black-glaze wares, black- and red-figure pottery, and amphorae originating from Sidon, Tyre, Cyprus, and the Aegean islands. This reflects the role of Beirut as a pivotal centre of trade between East and West, although remains of the city harbour await discovery. In addition, the substantial walls of what is probably a temple have been excavated in BEY 019 and 046. This supposition is supported by the discovery of a statue of Aphrodite in the fill of the building, and a dedication to Ashurban dated to the 2nd century BC. This makes the temple contemporary with the Hellenistic houses excavated in the Seuks Area (BEY 060). These were organised on an elaborate plan with at least one storey, and were decorated with wall paintings. To date, only part of the city walls have been identified in the form of a northern and southern tower on the eastern side of the city, the latter being associated with a wall assumed to be part of the eastern city wall. Most of the amphorae recovered are of Sidonian origin. With the support of historical evidence it is possible to conclude that Beirut was a city dependant on Sidon in the Hellenistic period.
Excavating Lebanon

The copious evidence for Roman and Byzantine Beirut indicates that the city extended to the south of its Hellenistic predecessor. This was laid out on a grid plan typical of Roman cities across the Empire, and equipped with public buildings, such as temples, fora, bath-houses, and private villas. The urban landscape underwent a discernible change in the Byzantine period with churches replacing pagan temples, such as the Anastasia Church.

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n the spring of 1973 my graduate students and I from the Anthropology Department at the University of Utah spent all of our free time constructing four proton magnetometers. I had received a permit to survey the city centre of ancient Petra, in Jordan. The proton magnetometer is an electronic device that measures the earth’s magnetic force field. When two detector probes are placed above any disturbance beneath the surface of the ground, walls, ditches, roads, burials, pits, or the introduction of soil brought in from somewhere else, can be detected. Those introduce different ‘remnant magnetism’, and can be detected as ‘anomalies’.

We also reconfigured a commercial soil resistance instrument, which had been made for me in Britain, a device that also measures subsurface disturbances. I had experience with both of these devices in surveys I had conducted in Jamaica, Southern Utah, Death Valley, and in the Middle East at ancient Hebron. I considered these two instruments to be essential precursors to any archaeological excavation elsewhere. At Petra, virtually any place that one excavates there are cultural remains to be found. However, we were searching for the optimum spots to begin work.

In early summer 1973, 13 students and I, along with our instruments, took off for Jordan. We worked without any breaks for 30 days and surveyed 16 acres of the ancient city centre. Along with the actual electronic survey, we conducted a plan survey in order to establish grids for the survey itself, and for future excavation reference. The instruments indicated that over 30 locations were high anomaly areas and, therefore, prospective areas of potentially rewarding excavation.

As we conducted the electronic survey, notation was also made of each survey grid in terms of surface remains, including unusual terrain features, sherd, or architectural fragments. When all of the data were brought together, I chose two of the most promising sites for excavation.

In 1974 work began. One site turned out to be a series of private residences, which we finally excavated from their initial construction, through three successive rebuilding phases until their destruction by the massive earthquake which toppled most of Petra. At the same time, excavation began at the other site I had chosen. This was the site which would result in over 20 seasons of excavation from 1974 to the present.

At the end of the first season I was able to identify a temple (Figs 1-2), because we unearthed half of an altar platform. In subsequent seasons, the cella of the temple was uncovered, allowing us to see the remains of a rectangular structure with free-standing columns on each side of the altar platform, forming two bays. Along the walls were ‘engaged columns’, that is half columns set into the walls framing niches on which offerings were supposedly placed with other items. The floor of the cella was paved with large slabs of stone. The walls were plastered and originally had frescoes painted in the niches. The altar platform was reached by three steps on each side and had a mosaic design, with four large panels on its top (Fig 2). At the rear of the platform was a cupboard, apparently where ritual objects were stored.

Fig 2 (left). The altar platform as it appears after excavation of the cella. The distinctive Roman form of this building masks a more elaborate temple complex of a unique character.

Fig 3 (below). Capital recovered from the temple platform depicting ‘winged lions’. 
The temple soon acquired a popular name as well, because, in place of conventional Corinthian type capitals, some of the altar platform columns sported winged felines instead. No two were identical, indicating that different workmen worked on each. The building soon became known as 'The Temple of the Winged Lions', a name which has continued throughout all of the years of excavation (Fig 3).

In front of the cella was an entrance porch, the pronaoi, which had massive columns on each side. Surface survey also indicated that there was a series of columned stairways leading down to a bridge, which crossed the wall bisecting the ancient city centre. This permitted access from a paved road on the other side. This was the format for a conventional temple throughout the Graeco-Roman world, but as we began excavating around the cella itself, the building grew each season, resulting in a uniquely religious complex, not only for the Nabataeans but for most other world religions.

On the west side a paved corridor was discovered, along which opened a series of rooms. Stacked along the edge of the walkway were large ashlars blocks bearing individual Nabataean letters, indicating that the temple had probably been built in the same way as the columns I recovered from the main theatre at Petra (which I had excavated some 12 years earlier). The surprises were not over in that area because some of the stored blocks were dislodged and, when we excavated more completely, we discovered an arched subterranean room under the floor, a feature which ultimately carried around the front of the temple below the pronaoi floor (Figs 4, 6, 7).

Still further along that side a number of rooms emerged, including what appeared to be simply storage areas, possibly for grain, a 'metal workshop', an outdoor furnace for smelting metals, and, below it, a room used for the grinding of seeds for oil. There we found a massive grinding mill, so large that it must have been worked by at least two people. Next to it was evidence for the presence of a supervisor: against the wall a well-worn stone seat, next to which we found a spinning wheel, indicating that the person who was overseeing the work was probably female.

At the south-west corner of the building, below the level of the subterranean room, another unexpected feature emerged in the form of a massive retaining wall, below which were equally massive religious complexes, not only for the Nabataeans but for most other world religions.

Excavation was then undertaken to the north end of the temple wall, opening up another paved corridor facing a series of rooms, undoubtedly the residence area for temple personnel. In one place a standing altar was found, along with a small votive basin cut into the rear wall of the temple, and the remains of a plastered shrine in one of the rooms. Still further to the west, other rooms connecting with the storage room mentioned above, was a room in which a portable altar, bearing the face of a deity was being carved. This type of portable altar is also known from outside Petra, and probably made as a votive souvenir for pilgrims coming to the temple.

Subsequent excavations have been conducted beyond the rear of the northern rooms, uncovering a broad
Nabataean Jordan

The Nabataeans has been recovered. Hundreds of large nails and tiny copper tacks have shown how the plaster was applied throughout the entire interior of the temple. Separately made ‘marble’ rings and half rings indicate a return to the smoothness of the column drums, that the drums were manufactured elsewhere en masse and were simply piled up one on top of the other and the ornate base rings applied later on by cementing them to the smooth face of the bottom drum (Fig 8). This shows efficiency in building construction.

Religious practice is also indicated by such simple things as the two stairways of the front of the altar platform, and the relatively small size of the temple interior. Those facts, in company with fragments of frescoes on the ‘initiation’ scene (Fig 9), all come together to suggest a ‘mystery’ cult, modelled after that practiced for the goddess Isis throughout the Roman world. The tremendous arched rooms below the south-east corner of the temple suggest temporary living quarters for visiting pilgrims waiting to be initiated into the cult, as was the custom throughout the Empire. A fragment of a black basalt funerary statue showing Osriris, from Athisiris in Egypt, probably confirms that the Nabataeans borrowed the cult of Isis. That the original fresco panels on the walls were scarred, and simply painted over during a remodelling phase of the temple, conveys the idea of consecutive social change in the attitude of the Nabataeans after the days of King Aretas IV. A carved dancing girl in ivory, dried blue pigments, tera sigillata pottery sherds, Egyptian figurines, and similar artefacts, in combination illustrate Nabataean trade extending from the far East to Egypt and, ultimately, to Rome. A fragment of a ceiling, fallen on the floor of one of the western rooms, still shows the impression of bundles of reeds tied with string, a process which the Roman architect Vitruvius had long before urged for the construction of ceilings, indicating the diffusion of Roman building practices.

Wary of earthquakes which periodically occur in the area, the temple builders had installed heavy beams between some courses of their building stones to absorb possible shock, as they did along the side of the Qasr Bint Faroun and elsewhere in the region. However, in the temple the manner in which these earthquake protectors had actually been installed, is finally understood. We were able to draw dozens of other interesting cultural and technical conclusions from the recovered materials.

Still further among the ‘finds’ is the stratigraphy recovered by the Expedition. Using a refinement of the excavation techniques devised many years ago by Sir Mortimer Wheeler and later used in the Middle East by Dame Kathleen Kenyon, some 2000 ‘stratigraphic units’ or ‘levels’, were identified as a result of careful scientific excavation. Analysis of these strata resulted in the identification of 62 cultural phases of occupation and disuse. Of these, the first 24 were directly related to the use of the temple itself.

Most important for the meaning of these phases was the possibility of dating the temple complex and the recovered artefacts. A dedicatory marble plaque was discovered in a ‘marble workshop’, which was apparently discarded when the temple was remodelled. This plaque was dated to ‘the fourth day of ‘Ab [19 August], the 37th year [AD 27] of Aretas, King of the Nabataeans, who loves his people’. The king in question was Aretas IV who ruled from BC until AD 40. This furnished the beginning of the temple’s history.

Fortuitously, a Syriac letter was discovered in the Houghton Library at Harvard by S.P. Brock, a British scholar, and published during the temple excavations. It describes a massive earthquake which swept through Syria-Palestine and Jordan. Petra was identified as one of the partially destroyed cities and was listed by its ancient Semitic name, ‘RQM’, leaving no doubt as to the site in question.

It was this earthquake which not only destroyed the Main Theatre, but also the Temple of the Winged Lions along with most of the built structures at Petra. The letter dates it to ‘Monday, at the third hour, and partly at the ninth hour of the night...on 19 yar of the year 674 of the Kingdom of Alexander the Great [Monday, 19 May, AD 363]’, giving the second essential date for the chronological history of the site. Thus, when the two dates are put together, the temple becomes one of the most closely dated structures in the Middle East. Excavation continues at the temple, with new information and more surprises each season.

The author wishes to thank Liz Hammond for her editorial assistance in the preparation of this article.

Dr Philip C. Hammond is Emeritus Professor of Anthropology at the University of Utah, and Adjunct Professor of Anthropology at Arizona State University.
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THE SPRING 2005 ANTIQUITIES SALES

The 30th bi-annual report on the auction sales in London and New York by Jerome M. Eisenberg, Ph.D., also including coverage of several late winter and spring sales in Paris and Munich.

CHRISTIE'S LONDON CONDUCTS TWO APRIL SALES

The first major spring sale was conducted by Christie's on 20 April in two sessions with separate catalogues for each. The first sale, 'Faces from The Ancient World: A European Private Collection', consisted of 92 lots. The only major object was an Achaemenid limestone relief fragment of the bearded head of a Persian guardian, estimated at £200,000-300,000, originally from the Hagop Kevoian collection, and which sold at Sotheby's New York on 4 May 1974. Unfortunately, an injunction was placed on this lot shortly before the sale and it has not, at the time of this report, been resolved. A large Attic black-figure Type A belly amphora with its lid, in the style of the Antimenes Painter (Fig 1), c. 520-510 BC, h. 59.5cm excluding the lid, estimated at £80,000-90,000, sold to a European dealer, bidder no. 955, for £78,000 ($149,526). (All Christie's prices include the buyer's premium of 20% up to £100,000 and 12% of the excess over that on each lot.)

The cover piece, a small but superb Syro-Phoenician bone female head (Fig 2), c. 8th century BC, just 3.8cm

Fig 1. A large Attic black-figure Type A belly amphora with its lid, in the style of the Antimenes Painter; c. 520-510 BC; h. 59.5cm excluding lid.

Fig 2 (above). A Syro-Phoenician bone female head, c. 8th century BC; h. 3.8cm.

Fig 3 (below left). A marble portrait head said to be Cleopatra VII or 'Cleopatra the Great'. Hellenistic; h. 21.7cm.

Fig 4 (below middle). A marble portrait bust of Augustus, 'after the antique'; h. 48cm.

Fig 5 (below right). Roman portrait of a Flavian lady, late 1st century AD; h. 46.5cm.
totalled £471,216, with 71% of the lots sold by number and 88% by value.

The second sale of 305 lots, 'Antiquities including property from the Leo Mildenberg Collection', featured a fine Hellenistic marble portrait head, h. 21.7cm, once in the collection of the Egyptian dealer Maurice Nahman (1868-1948), now considered by Dr Robert Bianchi to be Cleopatra VII or 'Cleopatra the Great' (Fig 3). The bold estimate of £300,000-500,000 did not deter a European collector from acquiring it for £344,000. A marble portrait bust of Augustus, h. 48cm, catalogued as 'after the antique' (Fig 4), mounted with a turned marble socle on a tall variegated marble column, and estimated at a mere £3500-5000, was thought by several dealers to be an original but repolished ancient work of art. Bidder no. 955 expressed his confidence in it to the extent of paying £114,000. He also acquired two other Roman busts: a finely carved Roman portrait of a Flavian lady (Fig 5), late 1st century AD, h. 46.5cm, estimate £40,000-60,000, for £48,800, and a diminutive cream chalcedony veiled female portrait, which has been dated by various specialists to either the early 1st century AD, the late 2nd century AD, or the 18th century. Despite this, he bought it for £49,200, far over the estimate of £40,000-60,000, which was based on the 18th century dating.

An over-lifesize Roman marble torso of a toga-clad dignitary (Fig 6), late 1st-early 2nd century AD, h. 105.5cm, was purchased by another European dealer for £57,600, within its estimate of £40,000-60,000. The lower piece was a Qatabanian alabaster stele of an orant (Fig 7), c. 3rd century BC-mid 2nd century AD, h. 27.2cm, excavated at Heid bin 'Agil, the necropolis at Timna in central Yemen. It was originally sold at Christie's London on 12 July 1960 for a mere £39.90 (38 guineas). Now estimated at a surprisingly low £7000-10,000, it brought £52,800 from a collector.

Some 65 further lots, mostly lesser objects, were offered from the Leo Mildenberg collection of ancient animals, following the main sale of 419 lots at Christie's London on 26-27 October 2004, and 79 lots at Christie's New York on 10 December 2004. There was also a group of 30 lots of ancient glass and Amlash pottery from the collection of Professor E.T. Hall (1924-2001), the Director of the Research Laboratory for Archaeology and the History of Art at Oxford University. This second sale realised £1,192,945, with 83% of the lots offered sold by number and 84% sold by value.
Spring Antiquities Sales

‘HEVER NYMPH AND SATYR’ OFFERED AT BONHAMS

Bonhams featured a separate hard bound catalogue for a single sculpture in the sale of 506 lots on 21 April at the newly renovated premises on New Bond Street, London. The beautifully produced catalogue contained 22 pages devoted to the ‘Hever Nymph and Satyr’, a restored Roman marble group of a nymph resisting the excited attentions of a satyr (Fig 8), c. 1st-2nd century AD, total h. including base 71cm. The Renaissance restorations, primarily the entire heads, are certainly Florentine, recalling the work of Giovanni Bardini (1540-1599) and Domenico Poggi (1520-1590). This group was purchased before 1905 from Stefano Bardini in Florence by William Waldorf Astor, later Viscount Astor of Hever (1848-1919), and, until recently, was located at Hever Castle. Estimated at £500,000, it did not seem to attract any bidders except the successful client, a collector residing in both Switzerland and England, who acquired it for £424,650 (including the buyer’s premium).

A very rare Etruscan ivory sistrum (Fig 9), c. 6th-4th century BC, 21.8cm, from an old collection in the north of England (very probably that of Ernest William Tristram, 1882-1952), relates to a similar but much less elaborate example in the British Museum. Carefully recomposed from fragments, it was estimated at £30,000-50,000, and acquired for £43,020 on behalf of a museum. A Roman marble head of the Empress Livia, wife of Augustus, late 1st century BC to early 1st century AD, h. 35cm, estimate £30,000-40,000, brought £36,000 from a European dealer. The 503 lots totalled £984,894, with 74.4% sold by lot and 73.9% by value.

MONUMENTAL ZEUS SERAPIS HEAD AT SOTHEBY’S NEW YORK

A very large (59cm) Roman marble head of Zeus Serapis (Fig 10) based on the 3rd century BC sculpture by Bryaxis, c. 2nd century AD, was the most important object at the 7 June Sotheby’s New York sale. The presale estimate of $100,000-150,000 did not prevent a European collector from acquiring it for $296,000 (£162,298). (Sotheby’s prices include the buyer’s premium of 20% up to $200,000 and 12% of the excess over that on each lot.)

The sale featured a fine group of Romano-Egyptian wooden mummy portraits. An exceptional encaustic portrait of a girl (Fig 11), c. late 1st century AD, 38.1 x 19.4cm, was published by Klaus Parlasca in Ritratti di Mummie, serie B - vol. II (1977, no. 462, pl. 112, 4). Estimated at $80,000-100,000, it sold for $192,000 to an American collector. Another encaustic portrait of a mature woman (Fig 12), catalogued as c. AD 100-120, 31.5 x 15.4cm, came from the necropolis at el-Rubayat in the Fayum and was acquired in 1887 by Theodor Graf (1840-1903) in Cairo. Published several times from 1888 to 1966, it was catalogued by Parlasca in Ritratti di Mummie, serie B - vol. III (1980, no. 537, pl. 130, 2), where it is dated to

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Fig 10 (above). A Roman marble head of Zeus Serapis based on the 3rd century BC sculpture by Bryaxis, c. 2nd century AD; h. 59cm.

Fig 11 (below left). An exceptional encaustic portrait of a girl, Romano-Egyptian, c. late 1st century AD; 38.1 x 19.4cm.

Fig 12 (right). Encaustic portrait of a mature woman, Necropolis of el-Rubayat, the Fayum, Egypt, c. AD 100-120; 31.5 x 15.4cm.

Fig 13 (far right). Fragmentary encaustic portrait of a young woman with pink chiton, Romano-Egyptian, c. 2nd half of the 2nd century AD; 36.2 x 13cm.

Minerva, September/October 2005
the 4th century AD. Bearing a very conservative estimate of $20,000-30,000, the same collector won it finally for $96,000. He also acquired a fragmentary encaustic portrait of a young woman wearing a pink chiton (Fig 13), c. 2nd half of the 2nd century AD, 36.2 x 13cm, from the second collection of Theodor Graf, published by Klaus Faiasca in Ritratti di Mumnie, serie B - vol. I (1961, no. 90, pl. 21.5). Again, a conservative estimate of $20,000-30,000 did not deter the same buyer, who won it for $84,000.

A Sumerian copper foundation figure with the bust of a deity, Early Dynastic III, c. 2500-2300 BC, h. 27.3cm, estimate $60,000-90,000, brought $72,000. Previously, at the Hotel Drouot, on 1-2 October 2000, it brought Fr 498,438. Near the end of the sale, two large wood and bronze ibises, one with the wood body and bronze tail feathers ‘probably ancient’, l. 49.5cm, the other with remains of white pigment, l. 44.4cm, were offered as ‘probably 20th century’. They were both acquired by the San Francisco collector Charles Pankow as genuine at Sotheby’s London 14-15 December 1981 (£15,400) and 17-18 July 1985 (£7700). Now estimated at $6000-9000, they were obviously thought to be genuine by at least two bidders, for they were acquired by a European dealer for $96,000. The sale of just 125 lots realised $2,485,159, with 76.7% sold by lot and 81.8% by value.

Fig 14 (far left). An unusually large Anatolian idol of the ‘stargazer’ type. Marble, c. 3300-2500 BC; h. 20cm.

Fig 15 (left). Fragmentary Roman marble equestrian statue, perhaps depicting an emperor, c. 1st century AD; h. 91.4cm.

Fig 16 (right). A Roman marble 1st, lacking her head and arms, elegantly draped in a fringed mantle over a chiton; c. 2nd century AD; h. 314.9cm.

Fig 17 (below, far left). Monumental fragmentary upper part of a statue of a crouching Venus, Roman; h. 93.3cm.

Fig 18 (below, middle). Roman marble head of a ram, c. 1st century BC/AD; l. 25.4cm.

Fig 19 (right). Bronze Hellenistic figure of a youthful African of Nilotic descent, c. late 2nd-early 1st century BC; h. 26cm.
KILIA IDOL SELLS FOR RECORD PRICE AT CHRISTIE’S NEW YORK

The 8 June antiquities sale at Christie’s New York was notable for its record sale of the unusually large (20cm), elegant, and highly stylised Anatolian marble idol, the type known as the ‘stargazer’ (Fig 14), from the Marion Schuster collection, c. 3300-2500 BC. Not only was this example impressive in size, but was also unusual in featuring a nose, eyes, and two slender arms (normally absent in the 15 or so complete or almost complete examples known). Its value was estimated before the sale at more than $1 million, but it quickly swept past this figure to realise a surprising $1,808,000 ($987,978) from an anonymous buyer. (Christie’s prices in New York also include the buyer’s premium of 20% up to $200,000 and 12% of the excess over that on each lot). When offered previously at Sotheby’s London Schuster sale on 10 July 1989, it was sold by the English dealer Robin Symes for £220,000, who subsequently sold it to a collector. The Schuster idol greatly eclipsed the record (just set at the 9 December 2004 Sotheby’s New York sale of the 15.9cm piece from the Schindler collection, which brought $764,000 [pre-sale estimate $100,000-150,000]. It was also the highest price achieved for an antiquity at auction so far this year.

A fine fragmentary Roman marble cuirassed statue, lacking its head, but perhaps depicting an emperor (Fig 15), c. 1st century AD, h. 91cm, was consigned by the American private collector. A Roman marble Isis, lacking its head and arms, but elegantly draped in a fringed mantle over a chiton (Fig 16), c. 2nd century AD, h. 114.9cm, from the Gecth collection, Chicago, again bearing a low estimate of $70,000-90,000 (a dealer had offered $150,000 for it before it was consigned for auction), was sold to the Toledo Museum of Art for $240,000. A monumental fragmentary upper part of a statue of a crouching Venus (Fig 17), h. 93.3cm, was said to have been found in Greece in the 19th century and was acquired by the owner’s family in Brittany, France, in the early 20th century. Estimated at $50,000-80,000, it sold to an American dealer for $93,600. The naturalistic Roman marble head of a ram (Fig 18), c. 1st century BC/AD, l. 25.4cm, from the Norbert Schimmel collection, first sold at the Schimmel sale at Sotheby’s New York, 16 December 1992, for $60,500. It was then purchased by a European dealer for $118,000 at Sotheby’s New York on 31 May 1997. Now estimated at $100,000-150,000, it brought nearly the same price, $120,000, from an American buyer.

An unusually graceful Hellenistic bronze figure of a youthful African of Nilotic descent (Fig 19), c. late 2nd-early 1st century BC, h. 26cm, sold to an American private collector for $96,000, within its estimate of $80,000-120,000. Two pairs of serpents embellish the finely detailed coiffure of a female, probably representing an Amazon, on a Roman bronze cavalry parade mask (Fig 20), c. 2nd century AD, h. 26cm. The slightly grimacing countenance gives no doubt per. 83% were sold for more than its estimate of $90,000-120,000 - it brought $102,000 from an American collector. An important Roman cobalt blue and white mosaic glass ribbed bowl from the famed glass collection of Ray Winfield Smith (Fig 21), h. 16.5cm, brought just $18,000 when it was offered at the sale of his collection at Sotheby Parke Bernet, New York, 2 May 1975. Now estimated at $200,000-300,000, it sold to a private collector for $192,000.

The Nubian serpentine ushabti of the pharaoh Senkamenisken (643-623 BC), son of Taharqa (Fig 22), h. 19cm, once in the possession of a family in Khartoum from 1917-1930, was offered for sale last year in a New York dealer’s catalogue for $95,000. The presale estimate of $60,000-80,000, was sold to a European collector from buying it for $138,000. A large (l. 140.3cm) Old Kingdom limestone relief of Pehenuka, c. 2465-2323 BC, depicting a train of eight estates personified as marching women, estimate $80,000-120,000, sold for $96,000 following the sale. Finally, a rare seated Sabaean alabaster lion, h. 25.1cm, estimated at only $20,000-30,000, brought a resounding $114,000 from a European collector. The sale totalled an impressive $5,233,460, though only 65% of the 184 lots were sold by number. 83% were sold by value, pointing out the large number of conservative estimates.

Fig 20 (above). A Roman bronze cavalry parade mask with two pairs of serpents embellishing the finely detailed coiffure of a woman, probably an Amazon, c. 2nd century AD. h. 26cm.

Fig 21 (above right). Cobalt blue and white mosaic glass ribbed bowl. Roman, c. late 1st century BC to mid-1st century AD. diam. 16.5cm.

Fig 22 (left). Nubian serpentine ushabti of the pharaoh Senkamenisken (643-623 BC), son of Taharqa. Egypt; h. 19cm.
SALES IN PARIS AND MUNICH

A sale of ‘Arts d’Orient’ was conducted by Boisgirard & Associés at the Drouot on 13-14 February, with Annie Kervorkian as the expert. The stars of the sale were both Egyptian, but neither one brought the minimum bid. The first was a superb seated limestone couple (the male lacking his head) from the reign of Tutankhamun, h. 74cm, from the famed Kolfer-Truniger collection (estimate 450,000 Euros). The second was an extremely rare Ptolemaic statue of the bull-headed deity Osiris-Apis in stucco covered in gold leaf (Fig 23), h. 45cm (estimate 450,000 Euros). A large (h. 40cm) Egyptian 26th Dynasty basalt kneeling figure holding a fragmentary ritual offering vase, originally from a mid-19th century collection, estimated at 50,000-70,000, realised 88,540 Euros (the French and German reports also include the buyer’s premiums). A 12cm Sumarian grey limestone mask with inlaid stone eyes and eyebrows (Fig 24), 2500 BC, sold to a Swiss museum for 81,550 against an estimate of 70,000-80,000 Euros. A female supports a stag standard in a large (40.3cm) and very rare Transcaucasian bronze from the Lake Van region (Fig 25), early 1st millennium BC. Estimated at 100,000-120,000 Euros, it sold for just 102,520 Euros.

A mixed sale conducted by Marc-Arthur Kohn at the Hotel Drouot, Paris, on 20 April, with Roger Galliano as the expert, offered several lots of antiquities: a collection of 23 Egyptian ushabitis, mostly from an aristocratic French family. It included a 19th Dynasty wood ushabti of Seti I from the finds of Belzoni at Thebes in 1817, and a choice, inscribed 21st Dynasty alabaster ushabti. The featured antiquity was a single classical lot - a beautifully rendered life-size marble head of the young Caracalla (Fig 26), c. AD 200, h. 24cm, estimate 70,000-90,000 Euros, which sold to Royal-Athena Galleries for just 60,940 Euros.

A Millon & Associés sale at the Drouot on 7 June, with Daniel Lebeurrier as the expert for the section devoted to antiquities, brought forth two selected works of art from Egypt. The first, a large (52.5cm) seated bronze statue of the lion-headed goddess Wadjjet (Fig 27), 26th or 30th Dynasty, from the old Vatel collection, estimated at 120,000-150,000 Euros, also sold to Royal-Athena for 122,850. A fragmentary face of a monumental granodiorite enthroned statue of Sekhmet, probably from the Temple of Mut at Karnak, h. 21.5cm, with an estimate of 45,000-50,000 Euros, brought a respectable 87,750 Euros.

As usual, Annie Kervorkian was the expert for another sale of ‘Arts d’Orient’ conducted by Boisgirard & Associés at the Drouot on 16-17 June. A life-size Roman bronze head of a youth (Fig 28), 2nd-3rd century AD, h. 27.2cm, bearing an estimate of 200-240,000 Euros, was won by a telephone bidder for 309,450 Euros, with a New York dealer as the underbidder. Another choice Sarmatic grey chlorite seated ‘Bactrian princess’ with a head and bust of white calcite topped by a chlorite coiffure (Fig 29), c. 2500-2000 BC, h. 14cm, was again offered through Boisgirard. This time, estimated at 140-180,000 Euros, it realised 241,135 Euros.

In Munich, Gorny & Mosch, previously known primarily for numismatics and minor antiquities, held another fine antiquities sale on 21 June, which included a number of select marbles. The most outstanding pieces were two Roman marble
busts. The first was a life-size bust of the young Marcus Aurelius of the second type, c. AD 145, h. 55cm, depicting him aged about 22 years old (Fig 30). The red colour on the face and neck may have been an act of vandalism at a later period. The estimate of only 50,000 Euros was ignored by several dealers and collectors who actively bid it up to 156,000 Euros. The bust was acquired by a New York dealer who also bought a 68cm Roman marble torso of Dionysos (Fig 31), 1st-2nd century AD, estimate 75,000 Euros, for 114,000 Euros. The second, a magnificent over-life-size (38.5cm) Roman marble bust of Apollo of the ‘Kassel Apollo’ type (Fig 32), c. AD 170-180, an adaptation of an original bronze by Phidias, c. 450 BC, again bore a very low estimate of 60,000 Euros. This time a European dealer won it for 150,000 Euros. Gorny & Mosch, with Dr Hans-Christoph von Mosch as the specialist in antiquities, is beginning to give the sales rooms in New York, London, and Paris, some serious competition.

Illustrations: Figs 1-7: Christie’s, London; Figs 8-9: Bonham’s, London; Figs 10-13: Sotheby’s, New York; Figs 14-22: Christies, New York; Figs 23-25, 28-29: Boisgirard & Associés, Paris; Fig 26: Marc-Arthur Kohl, Paris; Fig 27: Millon & Associés, Paris; Figs 30-32: Gorny & Mosch, Munich.

Fig 31 (left). Roman marble torso of Dionysos, 1st-2nd century AD; h. 68cm.

Fig 32 (below). An over-life-size Roman marble bust of Apollo of the ‘Kassel Apollo’ type, c. AD 170-180, an adaptation of an original bronze by Phidias, c. 450 BC; h. 38.5cm.
ROMAN MARBLE HEAD OF A YOUNG WOMAN

Her centrally parted hair styled in the imperial court manner, pulled into a plaited and braided bun at the upper back of her head.

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Minerva, September/October 2005
Jean Claude Albert Morice (1848-1877) was a French Navy doctor who began a colonial career in 1872-74 with a first assignment to 'Cochinchine', modern-day southern Vietnam. An enthuisiastic homme de science in the 19th-century proto-sense, Morice devoted all his free time to the enjoyment of his passion for natural history. Over the years he gathered and sent to his hometown Museum of Lyon thousands of zoological and botanical specimens, and published 17 academic papers.

In 1876 he volunteered again for a second tour of service in the Far East, and was appointed residing physician to the newly opened French consulate of Thi Nai in the Bay of Qui Nhon on the coast of what was then the Empire of Annam (Fig 1). There, our naturalist acquired a secondary interest in local ethnology, history, and archaeology, three subjects little understood in his day.

In the ruined Cham sanctuary compounds nearby, with their massive, decorated brick towers known as kalaits (Figs 10-14), he collected on his own initiative at least 40 'statues'. The statu-

Fig 1 (right). The ancient Kingdoms of Champa, showing the Binh Dinh region where Dr Morice collected his Cham sculpture: 1. 'Ivy Towers', Duong Long; 2. 'Thu Thien'; 3. 'Thap Mam'; 4. 'Copper Tower' (Trang Ky Phuong or Lam Thien in Chua-Ian Fortress); 5. 'Gold Tower', Thok Loc near Binh Thanh; 6. 'Silver Tower, Thap Binh'; 7. 'Binh Lam Tower', Binh Lam; 8. Thap Duy, Hung Thanh.

Fig 2. The late Farah Hassan, project friend and senior supervisor for the North-East Authority of the Republic of Somalia, with two tympanums, each found in a wooden box and both from the Thap Duy kalans.

Fig 3 (below). Digging with an air-lift amongst the sand blanketing the wreckage of the steamer Mei-Kong.

Fig 4 (below). Excavating the acroterion MK-1 from the shipwreck of the Mei-Kong steamer.
Shipwrecked Cham Sculpture

Fig 5-6 (left). A tympanum of Lakshmi, the wife of Vishnu, riding a kala, as found and after cleaning in the laboratories of the Mary Rose Trust in the UK under the expert care of Dr Mark Jones. MK-6, 12th-14th century; H. 95cm.

Fig 7 (right). Detail of Lakshmi, the wife of Vishnu, as a young Cham lady on tympanum MK-6. Her physiognomy closely resembles modern women of the Cham region.

Fig 8 (below right). The face of tympanum MK-3, a male adorant movingly radiating absolute inner serenity. From Thap Day.

Fig 9 (bottom right). A three-headed naga (MK-7), probably above a Garuda, part of a multi-piece statue. Most probably from one of the corners of the northern kalan of Huang Phuinh, which no longer exists today. H. 82cm.

ary was actually mainly carved stones for architectural ornamentation, part of which he packed in 32 custom-made wooden boxes and dispatched to France.

Circumstances - free shipment opportunities in particular - were to cause the collection to be split up into three parts. Unfortunately for Dr Morice, his attempt to save shipping costs backfired in the worst possible way. The first consignment, consisting of 22 boxes holding at least 21 statues or fragments destined for the Musée d'Histoire Naturelle in Lyon, plus samples of local wood and vegetal dye, along with a paper he had written on local ethnology, was lost on the steamer Mei-Kong, a liner of the Compagnie des Messageries Maritimes. She was wrecked at midnight on 17 June 1877 off the coast of Somalia, a few kilometres south of Cape Guardafui.

A second consignment of ten statues, packed in ten boxes (weighing 2 1/4 tons), left Thi Nai for Saigon on 5 May 1877 on the French Navy ship Indra. After transhipment, this collection sailed out of Saigon on 14 June on board the steamer Ava of the Messageries Maritimes and arrived safely in Marseilles. From there the ten crates were forwarded to Lyons, where they were stored in the Musée du Palais des Arts (archive records of the Conseil d'Administration des Musées, 4 February 1879). At this time no interest whatsoever existed in France for such an unknown, unacademic form of art, which was patent not at all as 'pretty' as the recently discovered Khmer dancing apsaras. Words such as 'Cham or 'Champa' were simply unknown in the West.

It was only 56 years later, on 31 December 1933, that the ten sculptures were recorded in detail as they were transferred from the cellars of the Musée du Palais des Arts', where they had been practically re-buried, to the Musée Guimet. The collection was modestly described as 'Stones. Khmer and Cham art'. Today, eight of these sculptures remain in the new Musée d'Histoire Naturelle of Lyons (formerly Musée Guimet), while the location of two others is unknown.

Dr Morice's remaining sculptures (number and description unknown) were abandoned in the garden of the French Consulate of Thi Nai when he had to be urgently repatriated, overwhelmed when an old tuberculosis condition that ran in his family was suddenly aggravated by various tropical diseases. Morice travelled home on the Ava, alongside the second group of statues. Less than three months after his return to France, he died in the Toulon Naval Hospital, aged only 29. The statues abandoned in Vietnam probably found their way, some years later, and anonymously (with others described by H. Parmentier and Ch. Lemire), to the Parc des Kiam of Tourane, modern Da-Nang, where a major Cham art museum was inaugurated in 1919.

As for the stranded wreck of the liner Mei-Kong, which was rapidly breaking up under the force of the waves, its cargo was conscientiously plundered by the Somalis, specie and bullion included. However, two elements of the cargo were left untouched: the liquor and the strange stone figures, which, to the salvors, were considered worthless.

In 1995, the writer and a team from GRASP (Groupe de Recherche Archéologique Sous-Marine Post-Médiévale; see Minerva September/ October 2002, 41-44), organised a survey expedition to the wreckage of the Mei-Kong in the Indian Ocean. The site was relocated using an underwater
Shipwrecked Cham Sculpture

magnetometer, which was towed above the wreck zone and identified a total of six similar iron steamers, all lost in the early years of the opening of the Suez Canal in 1869. Information derived from contemporary witness accounts, plans, drawings, and photographs led to the identification of the Mei-Kong. Over a period of 60 days, amidst considerable difficulties, the scattered and buried statues were recovered one by one (Figs 2-4). The expedition worked from the RV Scorpio, and the project was generously sponsored by International Marine Salvage Ltd of Pennsylvania (President: Mr Ted Edwards, Jr), and was conducted under the constant supervision and official excavation permit of the North-East Authority of the Republic of Somalia, a UN recognised, democratic authority.

In addition to the maritime archaeological discoveries, another consequence of the project was the writer’s detailed identification of the still ignored and unpublished Awa part of the collection in the Museum d’Histoire Naturelle, Lyon. Here, for the first time, the history of this important collection of Cham sculptures is reconstructed from its original context to its subsequent dispersal across the world. An exclusive, full catalogue is also published for the first time (pp. 40-41). Morice’s sculptures are subdivided into an MK series (material excavated from the Mei-Kong) and A series (sculpture from the Awa that safely reached Lyon).

Sculpture Description

The sculptures are all cut from a fine-grained, neutral grey sandstone, not local but nevertheless used for all of the Binh Dinh region statuary. This stone fabric differs from the pinkish and yellow sandstone used in both the earlier, northern Cham kingdoms or city-states and the later southern ones. The Mei-Kong sculptures exhibit no marine erosion or breakage due to shipwreck or subsequent recovery. All of the carved stones have been expertly cleaned at the Mary Rose Trust Laboratory in the United Kingdom (under the care of Dr Mark Jones), where the animal, vegetal, and calcareous accretions and/or superficial rust stains were carefully removed and the occasional pigment identified were preserved (red and blue-green, possibly ochre).

The 29 sculptures (or fragments) consist of 23 high reliefs (sympanums, antefixes, protruding or corner stones, friezes, plus a probable ‘altar piece’), and seven statues in the round (or fragments thereof) including one acroterion.

The Styles of the Sculptures

Concentrating on the most renowned and best studied ancient sites - the great holy places of Mi-Son and Nha Trang, and the first capital of Champa, Tra Kieu - Parmentier, Boisselier, Stern, and Le Bonheur have all attempted to establish a classification of Cham sculptures on the basis of style, chronology, and geography. However, identifying and dating sculpture by style alone remains problematic for a number of reasons: styles can linger in some regions, yet evolve rapidly elsewhere; local styles interact strongly following initial influence from foreign models (Indian, Chinese, Javanese, or Khmer), to create very different fusions that can co-exist in temples that are even within physical sight of each other; styles also often travel.

In the Binh Dinh area especially, the picture is even more complicated because the monuments and their decoration are far from homogeneous and, although built close together, of extremely different types. Consequently, words such as ‘Binh Dinh style’ defined by location offers a definition so vague and equivocal as to be almost useless. The Morice Collection, for example, composed of Cham sculptures that certainly derive from the area of no more than 40km radius centred around Thi Nai (the exact so-called Binh Dinh area; Fig 1), consists stylistically of widely divergent forms of art.

Additional confusion has been introduced by the many experts and curators who, carelessly and indifferently apply the words ‘Tra Kieu style’ and ‘Binh Dinh style’. In the interest of clarity, hereafter in this article the writer will not refer to the latter term because, in reality, it does not exist as a singular entity. Instead, it is replaced by ‘from the Binh Dinh area’ where appropriate. The following terms replace this term exclusively:

1. ‘Binh Dinh-Tra Kieu style.

Binh Dinh produced sculptures that are clearly carved or decorated with the Tra Kieu style’s characteristic peculiarities (from the Quang Nam-Da Nang areas). Decorative motifs and schemes include: monsters with globular eyes, flame-like multiple orbits, and scaly triangular noses; the ‘pedunculated kidney’ transforming into flames (a stylisation of the Indian-Chinese clouds); graceful human figures with softly smiling faces, and Khmer influenced almond-shaped eyes (MK-13, 14, 15: p.40).
Shipwrecked Cham Sculpture

2. ‘Tháp Doy’ or ‘Duong Long’.
A style for statues of which almost identical examples are known in both of these two sanctuaries.

3. ‘Tháp Mâm Style’
This refers to two types of sculpture:
A. Fiercely original statues of a previously unknown, exuberant, hyper-charged style with a clear aversion for plain surfaces, found in a sanctuary named the Collapsed Tower, Tháp Mâm. Discovered and excavated in 1934 by the French at Châ Bon, a few hundred metres north of the Copper Tower (Fig 19);

B. The two heads of monsters in the Morice Collection, the only pieces of that style found before 1934 (and not even identified at that time). MK-12, p.53. On leaves hung in the house of fantastic monsters (mukaras, kalas) or divinities, the most characteristic motifs are seemingly: the ever present ribbons of partly coiled tufts of facial and body hair with a loop in the end (two tufts each), present also in the Tháp Mâm style with four tufts of hair and up to six coils; the kidney/flame-shaped decoration; the multiple, triangular scaly anus; flower-shaped nipples and knee-caps.

General Provenance of the Sculptures
The Mê-Kông valley into establishing the precise provenance of the sculptures has taken five points into account. First, the physical impossibility of Dr Morice undertaking anything other than short range exploration by foot and horse from the point of his departure at the Consulate in the Mê Kông (eastern Vietnam), when on the north shore of the peninsula, south of the bay). Further, the transportation of heavy loads was highly restricted by the absence of maintained roads and paths. As the French traveller E. Navelle remarked, there was ‘not one coach, not even a horse-drawn cart...’. The wheelerbarrows...everything is carried by men’. Travel facilities were also restricted by the contemporary delicate political situation in Annam.

Second, the precise written statements about Morice’s collecting activities, collated by his assistant, and contemporary French officials and travellers are considered as, third, are early 20th century photographs and drawings. Fourth, the writer’s own visual, on the spot, precise observations and photographic recording of the Binh Dinh kolams, and finally, the fifth point, stylistic observations, when clear, are taken into account in examining the question of the Mê-Kông Cham sculptures. The most important areas are points one and two. The distances from the Consulate to the region’s ancient sanctuaries compare as follows: 5km to Tháp Doy at Hung Thanh (Figs 10-14), 18km to the ‘Silver Towers’ of the Tháp Banh It group (names of metals were given to the monument’s by the French; Fig 17); 25km to Bình Lầm; 27km to the ‘Copper Tower’ or Trần Lệ Pinhong (the ‘Warty Potato’, so called after its characteristic angular architecture; Fig 16) inside the former Chân Ban fortress and nearby Tân Tháp and Tháp Mâm; 30-40km to all other sanctuaries. On the basis of geographical reality, Dr Morice must have chosen Tháp Doy as the priority source for collecting. Contemporary correspondence sheds even greater light on the mystery of the provenance of the shipwreck Cham sculpture collection. An obituary written by Louis Jullien, Dr Morice’s closest friend, on 28 October 1877 is regrettably vague: ‘...just a few leaguer from Qui Nhon, there is eight very ancient monuments...including allegorical sculptures...five were still standing, three had fallen down. He resolved to have these interesting ruins sent to France...in 30 boxes...’

A letter of January 1879, discovered by T. Godoy, Morice’s executor, was addressed to Cambodian monuments [sic] gathered at Thũ Na...embarked on the Awa...’, but then includes a superbly fanciful description of the art, which, in hindsight can be cross-referenced to sculpture recovered from the Mê-Kông: 1. A piece of a snake [undoubtedly from the museum’s later catalogue number A-2421]; 2. Giant holding a garland or snake [A-2422]; 3. Head of a monster, superbly sculpted, with horns [A-2418]; 4. A Buddha [A-2419]; S. Small decorative stone [by elimination A-2416]; 6-7. Two triangular corner stones showing two tusked, monstrous heads [A-2414 and A-2415]; 8. Two wild boars [A-2417]; 9. Warrior with an Egyptian headdress [A-2420]; 10. A sphinx matched by an already sent sphinx [already sent’ meaning sent on the Mê-Kông]. This point indicates that Jean Godoy mentions possessed information communicated directly to him in his son’s letters. More important, however, are the following notes in the left margin of the letter referring to nos. 2 and 3, which are bracketed together, and also related to nos. 6, 7, and 8. The note reads ‘From the Head monument, which presumably refers to Tháp Doy.

The most precise details, however, are found in Viénot and Schoeder (1883), who state that ‘...we have visited...two monuments of Khmer origin [sic] named Tháp Doy...covered in bushes...It is reported that ornaments of the upper part of the towers have been taken away by Mr Morice, a navy doctor...from the central tower, [the central tower actually since the original North Tower had then recently collapsed, the pieces scattered or reused for building a government nearby storehouse]...Mr Morice, it is said, has removed one of the corner stones and beheaded the woman [a Garuda] that matched it...There only remains one recognisable subject...a dragon sporting some seven-headed snakes...at the north-west angle of the tower...’

In terms of illustrative matter, early plans and drawings produced by Parmentier (1901-1906) and others are of little use for determining the provenance of the Mê-Kông sculpture because they accurately incorporate an unspecified amount of imaginary reconstruction. By contrast, photographs of c. 1880 and later are invaluable (when sharp and when the vegetation does not cover most of the kalans).

Fig. 13. A Garuda on the south-east corner of the south tower at Tháp Doy, Hung Thanh. (The upper part would have been very similar to sculpture A-2422.)

Fig. 14. In recent years a Polish-Vietnamese mission has heavily restored the kalans of Hung Thanh, consolidating gaps with roughly cut blocks of stone. The upper block would have been, as in the other corners of the same north tower, a phallic phallic man, almost identical to MK-7. (However, this piece is not from that particular corner.)

Precise Origins of the Sculpture
A detailed analysis of the various points raised above leaves us short of full answers regarding provenance. As expected, several stones prove (and several are believed to have been obtained from a kalan of Hung Thanh (reduced today to the Tháp Doy, which means the ‘Two Towers’) or from the ‘smaller building but not less elaborately decorated’...that existed formerly...a few paces away to the south-east’, as mentioned by E. Navelle (1884, quoting local knowledge). This is obviously the former kosahagah (vestry and treasury vault).

The following sculptures seem to have been collected at Hung Thanh. (cross-reference with the catalogue on pp. 40-41). Levels of certainty, probability, or possibility are indicated where appropriate.
Shipwrecked Cham Sculpture

ture of the Tháp Doy kalans and described by Parmentier (before 1909): 'At the first level, it contains a sitting stone figure, the hands brought together, circled by a double flaring aureole and flanked left and right by two high relief stone naga’s' (see A-2418). This refers to the central vertical series of seven larger tympanums in an arcaiture. There are, on each side and on each face of the superstructure, many other possible former locations for the collection's tympanums that feature no lancedolate aureolas, including the two following pieces.

E. Inv. MK-9 and MK-11. Bình Định area, no clear sub-stylistic characteristics. (See D above.)

F. Inv. A-2418. Bình Định-Trà Kieu style, closely paralleled by MK-7 and by corner pieces still in situ at Tháp Doy. Certainly one of Parmentier's two stone naga (see above) that flanked MK-2 or 3 or 10.

G. Inv. MK-8. No obvious sub-style characteristics or clue as to origin. (Note that a sculpture of a god decorating a Cham sanctuary did not necessarily mean it was dedicated to that god.)

H. Inv. MK-1. Functionally, a very common accent piece or acroterion carved in the round, but in fact unique for being the only known such artefact in the typical Bình Định-Trà Kieu peculiar sub-style and for not having the usual squarish tenon. Certainly not from any of the Hung Thanh kalans. Since such pieces were always made identically, and in large numbers if meant to decorate repetitively the four corners of the levels of a Cham temple's superstructure, this unique surviving piece might possibly be one of the two roof ornaments of the gables of a now disappeared koshagrah, such as one that formerly existed south-east of the three kalans at Hung Thanh.

I. Inv. A-2419. No obvious style or clue to origin, but Tháp Doy is a possibility.

J. Inv. A-2422. Now in an unknown location and precise origin unknown but, pending its eventual rediscovery, see hypothesis under MK-7 above.

K. Inv. MK-19. Would probably not have been chosen by Morice as a desirable piece if single. See under MK-7.

L. Inv. MK-13, MK-14, MK-15, MK-17, and MK-18. All obviously of the local Bình Định-Trà Kieu style, but no clues found as to the precise earlier location of any of them (possibly from the Hung Thanh kalan superstructure).

M. Inv. MK-5 and A-2413 (a pair), also MK-4 (Figs 20-21). Bình Định area, we must believe, but no obvious sub-stylistic characteristics. Acroteria or antefixes of this kind are not known from Bình Định kalan structures, and their great weight makes their use as such all the more unlikely, especially since no corresponding tenon holes are visible today. These pieces were more probably 'Schiffse' (the twin bases of a flight of stairs) or par: of the balustrades flanking a ceremonial roadway in the temple compound (no examples known yet in Bình Định, but common in Khmer, Indian, and other Cham sanctuaries).

N. Inv. MK-6 (Figs 5-7). Bình Định-Trà Kieu style. The back side is very peculiar, bearing a gracefully tapering backbone-like counterweight (the tip broken), apparently made to keep the statue stable once placed on a flat surface. A comparatively shaped sculpture with the same, care fully finisched dorsal counterweight is still venerated today.
inside the Tháp Nhan kalan (in the province of Phú Yên), where it has been placed on the flat surface of a pedestal (on which one would expect to see a linga). (The front of that particular sculpture is broken and unrecognisable.) MK-6, similarly, might have been a worship idol inside an as yet unidentified temple and not an external decoration piece.

The following sculptures are certainly not from the Hưng Thanh group (Tháp Duy):

A. Inv. A-2414 and A-2415. In a surprisingly bland, flattened, and 'decaffeinated' version of the Binh Dinh-Trà Kiệu style, these two corner stones (one monochrome and a tricephalous naga) are a mystery, despite what Morice's father wrote. Tàng Tháp (at Chák-Ban), from where two nearly identical corner stones in the same sub-style came to the Binh Dinh Museum, is the probable origin. Otherwise, an as yet unknown sanctuary.

B. Inv. MK-12 (Fig 22) and A-2421. Of the unmistakable, fiercely original and extravagantly over-decorated Tháp Mâm style (stricto sensu) that evolved from the Trà Kiệu style. These two monsters' heads are to be carefully compared with the heads of a number of lion and/or makaras, now in the Da Nang Guimet, and other museums, which were excavated by Jean-Yves Claels in 1934 from the previously unsuspected Tháp Mâm temple ('Collapsed Tower'; Fig 19). Careful comparison indicates a number of clearly recognisable differences (more easily observable, it is true, than describable in a short paper), which indicate a clear sub-style difference. Therefore, it could be imagined that MK-12 and A-2421 did not originate from the site where Claels later excavated at Tháp Mâm (completely unknown until 1933 and unsuspected even by the local peasants, including one who whose plough accidentally found the site), but from another nearby site, equally ignored today.

Could these two mutilated heads have been part of the 'various interesting sculptures that come from the Kiam monuments nearby' seen by Lémire (before 1894) in the garden of the Tháp Mây buddhist monastery, which is very close to the site of Claels' excavations? Or were these the sculptures today in the 'Binh Dinh Museum' at Chák-Ban? These two exceptional pieces, in an otherwise unknown Tháp Mâm sub-style, point to the possible existence of a still undiscovered temple in the Chák-Ban (Binh Dinh) area.

This possibility is further reinforced by the following comments of Isabelle Riblet (quoting the local monks in her 1995 thesis): 'At Tháp Thập or Thập Mắm (the ten spalaches) many Cham fragments were conserved that are today scattered; they were of a style very close to those of the Tháp Mâm site. They were part of a major sanctuary that stood, in bygone days, at the place of a mound that was in the centre of the garden of the Vietnamese pagoda. Corroborative, locally obtained information indicates the existence nearby, still today, of some still buried (or re-buried) similar sculptures and, possibly, structures that are kept hidden by overprotective locals in fear of the centralising policy of the government which, they fear, could deprive them of their' statues.

Conclusions

The importance of the recovered and now reunited Morice Collection, it is suggested, lies in its status as the largest reference collection of Binh Dinh area sculptures in the Western world and in its great variety, which certainly demands some rethinking of the currently prevailing stylistic terminology, which is either so vague as to be useless or is misleading. Finally, my research indicates that eight of the sculptures discussed possibly originate from two, three, or perhaps even four as yet undiscovered sanctuaries. The location, excavation, and preservation of these sites now awaits a future generation of exploration.

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C. Inv. A-2420. The style of this meditating orant is very strongly influenced by the Khmer-Bayon style of the 10th century which, in so undeveloped a form, was until now unknown in Binh Dinh. The sculpture, therefore, is of extreme importance since it points, again, to the probable existence of still another unknown, unexcavated temple (not totally demolished, like so many others, one hopes, by the Annamites after the conquest). No clue exists about the place where it was collected.

Fig 20-21 (below). Sculpture MK-5 (left; which makes a pair with A-2413) and MK-4 (right, with its tonon broken) were dispatched on the Mei-Kong. These were probably antefaces or bases for a flight of stone stairs, or possibly parts of a balustrade decorating both sides of a ceremonial causeway in a temple compound, from Binh Dinh (precise site unknown).

H. MK-4 96cm; MK-5 77cm.

Fig 22. The head of a probable makara (sea monster) in a previously unknown variant of the true Tháp Mâm style. Certainly obtained from Chák-Ban. MK-12; H. 50cm.
Catalogue of Cham Sculpture from the Dr Morice Collection

Abbreviations:
MK: Musée Guimet;
A': A'va, with four digit reference numbers from the 1933 Musée Guimet de Lyon catalogue and number from Jean Ansbort Morice's letter of 25 January, 1879.

MK-1. 'Accret piece' or accentio, a makara with bulging eyes, flame-shaped double orbits, snout with teeth and fangs, lanceolated flaming mane; H: 48cm.

MK-2 & 10. Typhans carved with male adornant seated in vihara (the feet superposed), hands joined in anjali mudra, all with conspicuous girdle, closed eyes, broad nose, pouched lips, nut-shaped headress; all with lanceolated, flaming backsails; the face of MK-2 showing deeply moving serenity; MK-10 exceptionally heavy and thick, head and hands obliterated in antiquity (iconoclastic!); all finely carved; MK-10's style very naturalistic; H: 62cm; 52cm; 53cm.

MK-9. Similar but slender, the backsail plain; H: 42cm.

MK-11. Similar but with plain backsail and unfinished (designed for an elevated position and viewing from far away?); H: 54cm.

MK-4. An 'odffy' or a corner stone (?), the long quadrangular tenon broken (but see MK-5 for original form) a bust of male adornant, hands in an anjali mudra, conspicuous girdle, neckline, broad nose, pouched lips, elongated ear lobes, and a high curved finial with double headband; H: 98cm.

MK-8. Similar piece making an identical pair with A-2413/No.10 (see below); comparable to MK-4 but unfinished and with higher, wider wings-like backsails; H: 77cm.

MK-6. Finely carved Lakshmi (wife of Viśnun), sitting on a large kala lion or kaiśikākṣa a lotus bud in each hand, wearing and with fringe turned downwards, strongly regal Cham features, necklace and large ear pendants, high-placed hair; the lion with bulging eyes, double flame-shaped orbits, broad nose, huge open mouth with teeth and fangs (common at Trà Kiếu); traces of red and green-blue pigments; the back not flat but funneling down in a half-pyramid fashion towards a gracefully curving tenon (?) (broken) or a stabilising counterweight (?); H: 95cm.

MK-7. Upper part of a cornerstone ornament, carefully carved with a large central nag or coiled snake, head with lightly bulging eyes, open snout showing fangs and teeth, scaled body, and flanked on each side by a slightly smaller snake, all fierce and malevolent; the background carved in the typical Trà Kiếu 'pockeulated kidney' motif, becoming, as they rise, lanceolated and flame-like; the lower part being the top of the head of a Garuda (?), part of a lower block continuing the sculpture, with figurative wings visible on both sides; H: 82cm.

MK-8. Shiva seated in vihara on a reclining bull, the hands raised, and holding club and lotus; dressed, and wearing miter; H: 41cm.

MK-12. Fragment of the head of probably a makara, in true, stricto sensu, Tháp Mân style; superbly carved with globular eyes; the double eyebrows and facial hair striated with the typical ribboned Tháp Mân motif, upper jaw showing fangs and teeth; H: 50cm.

MK-13, 14, 15. All fragments of multilithic lion heads with all the characteristics of the standard Bhir Dhir-Thra Khieu style; H: 28cm, 20cm, 15cm.

MK-16. Left corner fragment of a felix carved with long-tailed dancing, warring monkeys, each brandishing a weapon, wearing loin-cloth, bejewelled, the heads with a Hiron-like vertical mane, large snout showing teeth and fangs; a small horse looking back in the lower corner.

MK-17-18. Unidentifiable fragments; H: 17cm, 15cm.

MK-19. The carved lower part (?) of a multilithic statue (presumably Garuda) with two lateral symmetrical snakes with well-carved scales; H: 52cm.

A-2413/No.10. Piece of a 'faisant pendant', almost identical to MK-5; H: 75cm.

A-2414/No.6 & A-2415/No.7. Pair of corner stones (by the same hand), one with monochromed naga, round eyes, flame-like double vertical orbits, framed by the usual Trà Khieu style, lanceolated flame decoration; the other with a three-headed naga snake; H: 70cm, 69cm.

A-2416/No.5. Top of a decorative piece with the 'pockeulated kidney' motif, treated here as a floral design (?); H: 35cm.

A-2417/No.8. Sculpture (now missing), known only from a very rough sketch of the 1933 Musée Guimet de Lyon catalogue and list of Dr Morice's father with fantasy descriptions (see above); H: unknown. Not illustrated.

A-2418/No.3. Superbly carved half corner stone in the style of MK-7 and Tháp Duy, with fierce looking naga, two heads vittile of a tricephalus subject, different 'headdresses' and the background's edge decoration more elaborate and floral; H: 63cm.

A-2419/No.4. Top of a very crude tynam, designed for view from a distance; H: 93cm.

A-2420/No.9. Top of a tynam, an adornant with almond-shaped eyes under separated curving eyebrows, soft smiling lips, long ear pendants, the face comparable to the famous Thrap Kiêu pedastal adorns with miter-like headband and nose-cover, a double, flat, wide redace or the collar of a dress (?). Unique within the collection, and strikingly similar to Ham (Angkor-Siam) sculptures; H: 53cm.

A-2422/No.2. Second missing piece (see A-2417), described as a Garuda, the bird-man running down the snake Cētha (? or as 'a giant holding a garland or a snake', H: unknown. Not illustrated.

A-2423/No.1. Head very similar to MK-12, but probably from a kala or lion, not a makara (lower jaw not conspicuously protruding, absence of vertical narrow neck); compare with many similar statues of both mythical animals excavated by Caïs in 1934, now in Da-Nang, Guimet and other Museums; H: 84cm.

Illustrations - Figs 1-5, 7, 8, 11-18 & page 27: R. Stéhli; Figs 6, 9, 20-22 & page 26: M. Jasinski; Fig 10: Musée Guimet, Paris; Fig 19: J-Y Claeys.

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BRONZE VOLUTE KRATER, CA. 425-400 BC

An ovolo decorates the lip, a guilloche the neck. The exterior of each handle has a palmette. The joints of the handles to the body of the vase terminate in duck’s heads. The lid is held fast by an iron pin, which passes through two vertical pierced nibs.

H. 19.5 in. Ex collection D. Seebacher, Germany.
Belief in the presence of malevolent spirits residing in the ruins of abandoned cult buildings is an enduring theme in religious history. F.W. Hasluck's seminal work Christianity and Islam Under the Sultans richly illustrates the trepidation with which the Arab conquerors converted Byzantine churches into mosques. Following the conversion, evidence of structural failure, such as the collapse of a minaret, was inevitably blamed on the incumbent and inherited Christian spirits.

In the same way, the Christians before them feared the resonance of the blood sacrifices undertaken within the walls of the pagan temple precincts. They remained tangible long after the temple doors were finally closed by imperial edict and local force. The historian Theodoret recounted for the benefit of his Christian audience a grisly discovery made when the residents of Carae in Syria forced open the doors of a sealed temple. Writing in the mid-5th century AD, nearly a hundred years after the first law issued by a Christian emperor ordered the closure of all the temples, he described the scene of 'a woman hung up on high by the hairs of her head, and with her hands outstretched... her belly cut open', suggesting a macabre augury ritual in which the woman's entrails were the source of the enquiry.

A visitor to the standing remains of any Roman temple today may well witness the archaeology of this superstition, in the form of crosses and other warding symbols carved on the walls, poricoes, and particularly the doorjams. These are the impermeable remnants of a complex and often aggressive deconsecration process to which most pagan temples were subjected. The intention was to drive out the pagan demons and, most importantly, to keep them at bay.

The destruction of temples was the ultimate act of deconsecration, but the motivation for such extreme measures was often grounded more in political agendas than morality. Evidence suggests, nevertheless, that in certain regions temple destruction was widespread, particularly in the late 4th and early 5th centuries AD (Fig 1). Indeed it is common to find that most 'so-called' temple conversions built before the mid-5th century were actually churches built on the site of razed temples, rather than direct in situ conversions (Fig 9). Against this background of contempt and fear that seemed to pervade the Christian perception of pagan sites, it is remarkable that so many pagan temples subsequently became places of Christian worship (Fig 2).

The explanation lies in chronology. While the historical evidence shows that cult activities in city temples had in most places ceased by the end of the 4th century, the conversion of standing temples into churches was not at all widespread until the mid-5th century and was most common in the 6th century, when the ritual significance of pagan monuments in society had sufficiently waned. Also, from the mid-5th century there is a tangible shift in the attitude of Imperial bureaucracy towards the preservation of temples as
resplendent monuments of civic pride. The generic Graeco-Roman temple form comprised a cela or inner sanctuary, a central chamber designed primarily to house a cult statue. This was often fronted by columns supporting a portico or, in the case of a peripteral temple, by an entire circuit of columns supporting a pitched roof over the structure. The altar was normally situated to the front of the temple in the sacred precinct, within which the worshippers to the rituals and sacrifices gathered. In contrast, Christian mass required internal accommodation for the congregation, clergy, altar, and all associated rituals. In terms of scale therefore, the temple did not lend itself to conversion for large-scale Christian ritual. Nevertheless, one estimate puts the number of temple-churches across the Mediterranean region alone at around 300, and there was certainly a degree of consistency in how the church builders approached the act of conversion.

In the most famous conversion scenario, the peripteros (perimeter column circuit) of the temple was modified to form the exterior walls of the basilica church, by blocking the spaces between the columns (intercolumniations) with masonry. Examples in close proximity can be found at Seleucia ad Calycamenos, Diocesarea, and Elaissa Sebaste in Cilicia on the southern shore of Asia Minor, all probably dating from the mid- to late 5th century.

Diocesarea’s Temple of Zeus was situated at the spiritual and spatial heart of this medium-sized provincial city. Gertrude Bell’s photo of the temple clearly shows the blocking of the intercolumniations, with quadratic

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**Fig 6 (below).** The temple-church at Qal‘at Kalata in northern Syria incorporates spolia from the partially dismantled temple in addition to the standing remains, which directly influenced the scale and proportions of the new church.

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**Fig 7 (above).** Temple of Aphrodite/Church of St Michael, Aphrodisias, Turkey. The temple was converted into a church in the late 5th century AD by redeploying the columns to increase the area of the interior space.

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**Fig 8 (below).** The Temple of Rome and Augustus, Ançya, Turkey. The plan of this 5th-century AD temple conversion demonstrates how the Ottoman builders of the Haci Bayram mosque sought to capitalise on the perceived sanctity of the site.
approximately 620 square metres as a temple to 2000 square metres as a church. In terms of visual effect on the urban landscape, this rare form of temple conversion is indisputably high-impact. The resultant church was vast in comparison to the preceding temple and it dominated the late antique city.

The simple converted *cella* was the most widespread, but least ambitious method of converting a temple into a church, often involving little more than the construction of an apse and perhaps the addition of extra openings to the *cella*. At the same time, however, it often resulted in a structure that was relatively unobtrusive. It was, therefore, the form of temple conversion that created the greatest sense of visual continuity between temple and church, but which most often resulted in a rather diminutive chapel rather than a congregational hall.

While a large proportion of temple conversions follow the principal conversion scenarios outlined above, a number of other examples present interesting contrasts, revealing a more flexible and opportunistic approach. At Qal‘at Kallat in northern Syria, the walls of two small temples were incorporated into a single church (Fig 6). Similarly, two adjacent prostyle temples provided much of the fabric for the church at Maiyamās in southern Syria, where it appears that one temple was employed as a sanctuary and the other as a narthex (Fig 10).

Evidence from Rome points to the longevity of the principles espoused in late antique temple conversions. The 11th-century conversion of three Republican victory-temples on the Forum Holitorium into a single church, dedicated to S. Nicola in Carcere, clearly follows the practices discussed above (Fig 11).

Of the central temple, only the foundations of the *cella* remain, reused to support the aisle divides of the new church. The closest colonnades of the Ionic temple to the north and the Doric temple to the south were built into the north and south walls of the church respectively, in an overt manner that suggests pride in the ruins immured within the walls. This temple-church exemplifies the common practice in conversion of exploiting the structural capacities of the pre-existing remains as far as possible.

*Fig 9 (top left).* The Crouciac Cave, Cilicia. On the brink of this vast limestone sinkhole a church was erected probably in the late 5th century AD on the site of a pagan temple, reusing its masonry in meticulous fashion. At the opening to the cave mouth at the base of the sinkhole a small chapel occupies the site of an earlier monument, perhaps an altar.

*Fig 10 (middle left).* The creation of a longitudinal hall for Christian worship was achieved by forming large openings in the side walls of temples and constructing rough masonry walls (in green) to create a single open space. Maiyamās, Southern Syria, 5th-6th century AD.

*Fig 11 (bottom left).* View from the south showing the Doric peripteroi of the south temple, S. Nicola in Carcere, Rome. The three Republican temples were converted into this Christian basilica in the 11th century AD.

Despite the physical constraints imposed by the desire to incorporate the existing structure, regional architectural styles had a significant influence on temple conversion scenarios. At Aphrodisias, for example, the relocation of the *cella* peripteroi columns to form a long basilica allowed the architects to achieve the appropriate proportions for a mid-5th-century basilica church in Asia Minor. Had this project been undertaken in Constantinople, where contemporary churches were comparatively squat in proportions, the result might have been very different. Our most vivid example is provided by the temple-church at Diocesarea in Cilicia (Fig 3), where the height of the surviving columns reveals the presence of corner towers, indicating a Syrian influence also found in other aspects of the local architectural milieu.

There can be little doubt, however, that the temple ruins provided the main influence on the design and aesthetics of the temple-church. It was indeed the greatest challenge for the church builders to fit the building in such a way that was both functional for Christian worship and which also capitalised on the inherent structural capacity of the surviving remains.

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Available from: www.archaeopress.co.uk.
In spring 2001 a fort was discovered on top of a steep hill above the River Paka near Varazdin in north-western Croatia. The site has been the focus of three seasons of archaeological investigation from 2002 to 2005 by the Department of Archaeology at Varazdin Town Museum. These have revealed much of the character of the fort. The clearing of the site exposed a 2m-wide western wall faced with rectangular stone blocks of limestone with a core of rubble, plaster, and slabs arranged in a 'herringbone' pattern. A gateway was inserted in the northern section of the wall above the steepest part of the hill, while remnants of a narrower partition wall were discovered 4m to the west of the entrance, enclosing a tower with a pentagonal ground plan, a courtyard, cistern, and, in all probability, several wooden structures that would have served as warehouses and workshops (Fig. 1).

To date, the whole ground floor of the tower has been excavated, as well as the courtyard, the gate, western, northern, and a section of the southern defence wall. Round holes (pot lugs) are spaced at regular intervals in the wall, which enabled the stone masons to fasten their scaffolding during the construction phase. In one of these, traces of wood were discovered, which provided crucial organic matter for radiocarbon dating. In the Medieval period it is known that a device consisting of a giant pair of pliers was used for building upper storeys and raising larger blocks. Evidence for the use of such a device at Paka is suggested by the presence of round, hollow marks on some of the stone surfaces located opposite the pot lugs. These would have enabled the device to be grasped more efficiently.

The ground floor of the tower is 9 x 4.5m in area. The south western corner of the room contained a raised, open fireplace with an earthen substructure, typical of the simplest forts in the region. In common with other examples, the tower probably had two storeys, although these are not preserved. The floor revealed layers of burnt clay, traces of burning, and burnt wood, which indicates that a fire ultimately destroyed the structure. The burnt layer has revealed a variety of finds, including large iron nails, chain links, crossbow hooks, bow and crossbow arrow-tips of a 13th-15th century type, a small bronze mace, a two-piece snaffle-bit, horseshoes, and a variety of buckles. The iron hook is of the double variety, and was fitted to a belt and used for pulling back the string of a crossbow before the bolt was fired.

Other finds of interest include Gothic keys and padlocks, a whetstone, numerous late Medieval potsherds, several painted Gothic ewers, and a well-preserved ceramic drinking vessel. Tall glasses resembling this piece have been excavated at other sites in Croatia and date to the 15th century. The higher quality painted ceramics recovered at Paka are of the 14th century.

Fig. 1. The 2004 excavation season in the Paka fort. The western wall to the right abuts with the extant remains of the tower visible in the corner.

Marina Simek lectures in the Department of Archaeology at Varazdin Town Museum, Croatia.
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Minerva, September/October 2005
IRAN BEFORE ISLAM: RELIGION AND PROPAGANDA, AD 224-651

Vesta Sarkhosh Curtis

The Sasanian dynasty, which was named after Sasān, a legendary ancestor, came to power in AD 224. Ardashir, the son of Papak, a local ruler in Parsa (Persis) in southern Iran, challenged his Parthian overlord Ardashir (Arbaranubis IV) and came face to face with him at the battle of Hormazdigan in western Iran in April 224. The historian Tabari (839-923), who has written extensively about the Sasanians, describes that 'there was great slaughter among Ardavan's troops, and the survivors fled the field. It is said that Ardashir destroyed and trampled Ardavan's head with his feet. On that day of battle, Ardashir received the title of shahanshah, King of Kings'. The actual battle scene appears on a rock-relief at Firuzabad, south of Shiraz in southern Iran, where Ardashir throws Ardavan off his horse and crown-prince Shapur attacks his Parthian adversary.

At Naqsh-i Rustam, near Persepolis, Ardashir carved another rock-relief celebrating his investiture (Fig 3). Here, the new king of kings receives a diadem, the symbol of kingship, from Ahura Mazda/Ohrmazd, the Zoroastrian Wise Lord. Both figures are mounted and their horses trample two opponents: one is the dead Parthian king Ardavan, and the other is the Zoroastrian Evil Spirit, Angra Mainyu, who has snakes protruding from his head. Ardashir's coin inscriptions describe him as 'the Mazda-worshipping Lord, Ardashir, King of kings, Iran, whose origin is of the gods' (Fig 4).

Ardashir and his family were Zoroastrians, an ancient Iranian religion named after the prophet Zoroaster (Zoroaster in Greek), who lived around 1000 BC. This religion, which to this day has followers in Iran and India (the Parsees), and many other parts of the world, preaches the ethical value of right conduct and the final triumph of Good over Evil. Ahura Mazda is the Creator of all things spiritual and material and through the Holy Spirit (Spenta Mainyu), who is inseparable from him, he gives existence to his creation. He is helped by six Holy Immortals, the Amesha Spentas.

Human beings are assisted in their quest for righteousness, the path of truth, by divine beings or yazatas. Some of these have the specific task of guarding the God-Given Glory, the khwarenah (Old Persian 'farnah', Modern Persian 'farw'), and ensuring that it does not fall into the hands of unlawful rulers and the enemies of Iran. The divine beings closely associated with the khwarenah are Mithra, who controls the sun and the moon and the seasons; Atar or Fire, the son of Ahura Mazda; Verethragna, the victorious Warrior god; Ardvi Sura Anahita, the yazata of Fertility and all Waters; and Ashi, the yazata of Fortune. These divine beings are described in the Yazath, an ancient part of the holy book of the Avesta.

From the beginning of his reign Ardashir was keen to stress his religious affiliation, and both his coins and rock-reliefs show that religion and kingship were inseparable. Ardashir chose a combination of a fire altar and the royal throne for the reverse of his coins (Fig 4). The platform throne with its lion paw legs is almost identical to the 5th century BC throne of the Persian kings at Persepolis. Tansar, Ardashir's high priest, believed that religion and kingship were born of the same womb, never to be separated. Ardashir's son Shapur, who was appointed co-regent by his father in AD 240, succeeded him to the throne in 241. He writes in his famous Kaba-i Zardusht inscription that he saw himself as the protector of religion and the founder of many holy fires in each conquered region. His inscription also describes in great detail his victories over the three Roman emperors Gordian III (AD 238-244), Philip the Arab (AD 244-249), and Valerian (AD 253-260). These victories were also commemorated on rock-reliefs in southern Iran. At Naqsh-i Rustam, Shapur's relief, carved below the 5th century BC royal rock-cut tombs, shows Philip kneeling before the mounted Shapur, who is holding Valerian by the hand (Fig 2). As a sign of respect in the Iranian tradition, Valer-
Sasanian Coins

Fig 4 (left). Gold dinar of Ardashir I (AD 224-241) depicting the Sasanian king with a ball of hair covered with silk and wearing a cap and diadem. The Middle Persian inscription describes Ardashir as a worshipper of Ahura Mazda. Diam. 25mm.

Fig 5 (top right). Gold dinar of Bahram II (AD 276-293) in the presence of his wife and a deity, who is offering the king a diadem. His wife’s hat terminates in a boar’s head, and the small figure wears a hat terminating in a bird. These are symbols of Verethraghna, the victorious warrior god and the Verega bird. Together they look after the God-given glory. Reverse, Bahram II and a goddess, perhaps Anahita, standing by a Zoroastrian fire altar. Diam. 24mm.

Illustrations 1 and 4-6 courtesy of The British Museum; illustrations 2 and 3 courtesy of the author.

Dr Vesta Sarkhosh Curtis is Curator of Islamic and Iranian Coins in the Department of Coins and Medals at The British Museum.

Fig 6 (above). Silver drachm of Queen Boran (AD 629-631) minted at Ahwaz in south-west Iran. Boran wears the winged crown of her father, Khosrow II. Diam. 38mm.

The temporary exhibition ‘Iran Before Islam: Religion and Propaganda, AD 224-651’ is on view in the British Museum, Gallery 69a, until 8 January 2006.

ian’s hand is covered. At Bishapur the dead emperor Gordian is depicted lying under Shapur’s horse. Coins of Shapur introduce a new motif on the reverse: the depiction of the Sasanian king on a fire altar with two attendants. One of these figures is usually the king himself, who wears the same crown as the king on the obverse.

Religion and kingship became even closer under Shapur’s son, Bahram I (AD 273-276) and grandson, Bahram II (AD 276-293; Fig 5). These two kings were very much under the influence of Kerdī, a powerful high priest who, in his inscription at Naqsh-i Rustām, uses the title ‘judge of the whole empire and director and authority over the fires of the goddess Anahita in Stakh [modern Iṣṭakh, north of Persepolis]. He also describes how ‘the heretics and the destructive men, who did not adhere to the doctrine regarding the religion of [Ahura] Mazda and the rites of the goddess, were punished and tormented’. It was during the reign of Bahram I that the prophet Mani was killed and many of his followers were subsequently persecuted under Bahram II. The threat of this new religion, the rise of Christianity in the western part of the Sasanian empire, and Buddhism in the East, strengthened the position of the Zoroastrian priests, and under Shapur II (AD 309-379; Fig 1), Zoroastrianism became the official religion of Sasanian Iran. Kingship and religion remained inseparable throughout the 400 years of Sasanian rule. It is within the Zoroastrian context that Sasanian iconography, with its rich religious symbolism, must be understood.

Each Sasanian king wore a personal crown decorated with symbols of divine beings or yazatas. For example, Bahram II, who was named after Verethraghna, Sasanian’s chief Warrior god, wore a feathered crown, as Verethraghna appeared in different forms, including a swift bird, and a boar. Verethraghna is also associated with the Verega bird, an eagle who also looks after the God-given Glory. Bahram is sometimes shown on coins with his wife and son who wear a hat terminating as the head of a boar or bird (Fig 5). The inspiration for family portraits on the coins of Bahram seems to have derived from Rome, since medallions of Philip I of AD 247 show the Roman emperor with his wife, Otacilia, facing their son Philip II. On some coins Bahram and his queen receive a diadem from a figure wearing a hat, which terminates as the head of a bird—probably an eagle. This is probably a personification of the God-given Glory, the Khvarenah, who wears a hat symbolising the Verega bird. Wings became an important part of royal crowns from the end of the 5th century onwards. When Peroz (AD 457-484), whose name means ‘victory’ in Middle Persian, returned from captivity by the Huns in the East, he added a pair of wings to his crown. Such a crown was also worn by Khosrow II (AD 590-628), whose army went as far west as Jerusalem and carried off the True Cross to the Sasanian capital Ctesiphon. The victorious Khosrow I, captor of Constantinople from the Byzantine emperor Heraclius, but in AD 622 his army retaliated by advancing into Sasanian territories and reaching the vicinity of Ctesiphon in 628.

By now a new political force was seriously threatening Sasanian Iran: an army of Arabs was rapidly moving from the West and proclaiming the new religion of Islam. In 642 a final battle took place between the invading Arabs and the Sasanian army at Nahavand in western Iran. Yezidīd III (c. AD 632-651), the last King of Kings, fled to eastern Iran where he was murdered in 651. Although Islam became the official religion of the region, the art and culture of Sasanian Iran continued to influence the Islamic world for centuries. The ancient royal title ‘Shahanshah’, King of Kings, and Sasanian names and titles were adopted by several Islamic dynasties. In the early 19th century, the Qajar ruler of Iran, Fath ‘Ali Shah (1797-1834), a devout Shi’a Muslim, had rock-reliefs carved in Sasanian style and portrayed himself as the mighty hero who enjoyed divine support. He appeared as a royal horseman both on a relief and on coins.
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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 Roman Empire. The monetary reforms initiated 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
London
IRAN BEFORE ISLAM: RELIGION AND PROPAGANDA, AD 224-651. The Sassanid dynasty ruled over a vast territory stretching from the River Euphrates in the west to Central Asia in the east. This exhibition examines the inseparable relationship between politics and religion through representa-
thions, especially coins, and also silver plates, and other small objects. THE BRITISH MUSEUM (44) 20 7323 8522; Until 8 January 2006.

FRANCE
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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, emphasizing the history of Israel as reflected by its coinage. ERETZ ISRAEL MUSEUM (www.eretzmuseum.org.il). Permanent.

ITALY
Padua
PALAZZO ZUCKERMANN. A new museum complex located near the Roman amphitheatre exhibiting a series of private collections of works of art from different periods bequeathed to the city. The most important is the Bottacini Collection assembled in Treviso 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.

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CULT AND RELIGION IN CLASSICAL ANTiquITY

Peter Clayton salutes the first volume of a truly masterly publishing undertaking.

The 18th and 19th centuries were renowned for their ponderous, magnificently produced volumes on archaeology. The magnificent Description de l'Egypte immediately springs to mind with its 11 elephant folio volumes of engraved plates and maps (including many in colour), coupled with its weighty volumes of text. This huge undertaking was begun by order of the emperor Napoleon in 1802 and published between 1809 and 1813. This accomplishment required some 400 copper-engravers working for 20 years to produce over 3000 illustrations of painted antiquities, botanical samples, and zoology. The end product was one of the great legacies of the French conquest of Egypt between 1798 and 1801.

A second edition was commenced by order of Louis XVIII in 1826, and a finely bound Presentation set was recently offered at auction for the princely sum of £65,000. The Denkmäler aus Aegypten und Aethiopien, a similarly large work compiled by Richard Lepsius in 12 volumes, with 894 folio plates, was produced between 1849 and 1859, and a further five volumes of text were published between 1897 and 1913 after his death in 1884. Great multi-volume dictionaries also appeared on Classical art, replete with accurate line engravings. These are still a precious resource to modern scholars. Principal amongst them is the great Pauly-Wissowa Real-Encyclopedia der Classischen Altertumswissenschaft in 35 volumes plus supplements (1894-1972).

With the advent of the technological revolution in publishing and film setting, followed by computers with access to the endless space of the Internet, publications of large, erudite volumes in a series seemed to have met its nadir; except for such recent great works as the revised and much enlarged Dictionary of National Biography (also available on disc as well as the book itself and index).

However, the John Paul Getty Museum in Los Angeles has, after many years of research by leading Classics scholars from around the world, produced the first two volumes of its Thesaurus Cultus et Rituum Antiquorum (ThesCRA). The ThesCRA is a companion to the Lexicon Iconographicum Mythologiae Classicae (1981-99), a multi-volume reference work on the iconography of Greek, Etruscan, and Roman mythology. Funding for such enormous publications, which draw upon scholarship and museum resources from around the world, is no light matter, and financing was provided by cultural institutions from North America, Western and Eastern Europe, the Near East, and Northern Africa. Whilst the titles of such works may appear daunting by virtue of their Latin, the texts are variously in English, French, German, and Italian.

The subtitle of Volume 1 of ThesCRA is: Processions, Sacrifices, Liberations, Festivals, Dedications. Professor Emeritus Sir John Boardman writes in the Introduction, 'The intention of this project...is to present scholars with a comprehensive account of all substantial aspects of Greek, Roman and Etruscan religion, apart from any assessment of the purely spiritual or philosophical, and only incidentally with the historical...There has been nothing which attempts to bring together all the various sources for both the Greek and Roman worlds, notably the archaeological and iconographic, which modern scholarship recognises as necessary for any properly balanced study.' Further, ThesCRA ‘has succeeded in wedding textual and archaeological sources more completely than hitherto’.

The chronological parameters covered by the volumes range from about 1000 BC to AD 500, and the essays in the five volumes are arranged thematically rather than alphabetically, with separate volumes for the Abbreviations and the Index (the latter to be published at the completion of the project and including entries for all five volumes). In all, 136 leading scholars in their respective fields (from 15 countries) have contributed, and more than 2000 black and white illustrations and 250 line drawings are presented. The plates are featured at the back of each relevant volume and the line drawings are appropriately set within the text. Chapters and sections within each volume include an introductory essay with a bibliography of essential references, followed by a catalogue listing the epigraphical, literary, iconographic, and archaeological evidence. The plates have been very carefully selected from all major sources and museums to best illustrate the topics and subjects concerned, and include a plethora of vase paintings and details, wall paintings, sculpture in stone and bronze, coins, and reliefs from monuments and sarcophagi (figs 1-2).

This publication is a truly magnificently undertook that will be a major reference work for decades to come. Volumes II and III are scheduled for publication in 2005, together with the separate volume of Abbreviations. Volumes IV and V are scheduled for early 2006, together with the Index to all five volumes.

Fig 1. (above). Real- figure kantharos by the Nikosthenes Painter with Dionysos pouring a libation over an altar and flanked by dancing maenads; c. 520-50 BC. H. 23cm. Museum of Fine Arts, Boston. ThesCRA, pl. 59, 32.

Fig 2. Roman bronze votive hand with emblems of the cult of Sabazios including, on the palm, an eagle, a snake, the head of a bull; on the back, a cista (sacred basket). Magyar Nemzeti Múzeum, Budapest. ThesCRA, pl. 118, Rom. 690.

HOLY LAND BOOKS: A TIME TO REFLECT

Sean A. Kingsley

If the 1990s was the golden decade for the archaeology of Israel, the early years of the third millennium offer an opportune window for reflection and data digest. Ten years ago you could hardly move amongst ancient landscapes for the bleated presence of Israel Antiquities Authority jeeps laying down the law about where, how, and when to dig. Today the pound of pick and trowel has been severely blunted by politics and suicide bombers, leaving the zealous judges of the antiquity law dispossessed. When over-developed urbanisation is cut-tailed as prospects for peace and economic growth foundered, the revenue from the IAA’s monopoly on rescue archaeology dried up. The company jeeps went back to the makers.

But not all of this over-simplified picture is bad news. Many excavation projects that had neglected post-exca-vation analysis and publication in favour of intensive digging programmes have found themselves with excess time on their hands to process and interpret results. The pains of this period of critical retrospection are starting to bear promising fruit, as a new crop of books pleasingly demonstrates.

In Shifting and The Rise and Fall of Biblical Archaeology, Thomas W. Davis, director of the Cyprus American Archaeological Research Institute, examines the history and impact of the earliest archaeological research within Palestine. This well written, lucid volume traces back from Edward Robinson’s enlightenment in relating biblical place names to physical sites in the Holy Land in 1837 to the modern disillusionment with: scholarship centred purely on the Bible. A disproportionate emphasis on this subject, we were told, was unscientific when so much social, political, or economic data was equally available for extraction from sites. As a consequence, magazines such as the Biblical Archaeologist were repackaged as the less appeasing Near Eastern Archaeology.

Born from American Protestantism, and employed as a weapon in biblical debate to buttress the hope of faith, biblical archaeology did our field a world of good. It was Robinson who discovered biblical Cibeon, so prominent amongst accounts of Joshua and David, in the modern village of el-Jib, and who correctly identified an arch on the western flank of Jerusalem’s Temple Mount as a pier for a bridge leading to the Herodian Temple. Today it is named after Robinson.

In reality, Dr Davis emphasises that biblical archaeology was actually nothing more than a sub-discipline. As early as 1938, William Foxwell Albright was already applying the neutral term ‘Syro-Palestinian’ to regional archaeology. Much maligned in the 1960s as a detriment to holistic thinking, a great deal of modern scholarship is actually very similar to the old school - witness the current sizzling debate about Early Iron Age chronology in relation to the chronology of Solomon’s United Monarchy. For Davis, ‘The history of biblical archaeology should function as a warning to the danger of letting our presuppositions overcome the nature of the data…We must look inside ourselves, and be constantly alert to our own subjectivity.’

These words are especially apt in the case of the Ark of the Covenant, which, over the years, has spawned a major industry in the media of films and books. In a detailed and careful narrative, The Quest for the Ark of the Covenant: The True History of the Tablets of Moses, Stuart Munro-Hay convincingly dismantles the prevailing legend of the Ark’s survival in the Church of Mary of Zion in Aksum. The Ethiopian national epic Kebra Nagast (Glory of Kings) is a charter legend that described unequivocally how the Ark of the Covenant was transported to Ethiopia from Jerusalem during the reign of King Solomon by the half-Ethiopian son of Solomon, Ebenezer. The wealth of this version of reality is bolstered by tabot (altar tablets replicating Moses’ Ten Commandments) kept in the altar table of the Holy of Holies in every Ethiopian church.

Not only is this a charter legend for modern Ethiopia, but these ‘facts’ represent the official position of the 34 million strong Ethiopian Christian Church. As late as 1974, the Imperial dynasty that fell with Emperor Haile Sellassie still claimed descent from Solomon and the Queen of Sheba.

Only a strong character can take such orthodoxy, but Munro-Hay systematically exposes Aksum as a realm of fable. Modern Ethiopians have good reason to believe the Ark legend because it dates back to the 15th century, when portable tabot are first recorded. By the mid-19th century, the myth of the Ten Commandment’s relocation from Jerusalem to Ethiopia was cemented. However, Munro-Hay discov-ers that although the city converted to Christianity in AD 340, no evidence exists for a church at Mary of Zion before 1520.

The author reveals that the legend first emerged amongst the Catholic patriarch and his priests living at Fresmona in Tigre at a time when Ethiopia’s traditional church was desperately protecting its original identity against mainstream Catholicism. Just as in more recent decades of bloody war, the Ark myth had evolved because ‘...the ancient religion remained the true repository of hope’. The legendary powers of the Ark embraced to vanquish God’s enemies are pivotal within this context.

Just as the Book of Aksum relates that once ‘a rain of gold, pearls and silver fell at Aksum for eight days and nights...’ so the Ark in Ethiopia axis can be exposed as an murdering myth. As the world turns its spotlight on ancient treasures in other regions, Munro-Hay is to be congratulated in producing a well-disciplined piece of deeply researched scholarship - a fitting memorial for an author who died while his book was in press.

Peering inside the mind of the archaeologist, it is essential to appreciate how every individual approaches the discipline with a unique set of personal DNA. So we will always display nuanced differences in interest and interpretation conditioned by our pre-existing ideological baggage and theoretical views. The fieldwork pursued in Israel is reflected in Dr Yosef Garfinkel’s The Goddess of Sha’ar Hagolan, Excavations at a
Neolithic Site in Israel. This is a popular and poetic stroll through the excavations and finds from a massive, 20-hectare farming centre set in the Jordan Valley, overlooking the River Yarmuk 1.3km south of the Sea of Galilee. In the Yarmukian period of the sixth millennium BC, this site was quite simply the largest known settlement of its period in the world. 'Eight thousand years ago', the author tells us, 'the cultural centre of the world was not New York or London; it was the prehistoric site of Sha'ar Hagolan...'

The remains are certainly spectacular. Excavations revealed the earliest appearance of the courtyard house in the history of architecture (each 250-700 square metres in area). Houses sophisticatedly separated by 'streets' reflect advanced community planning, and the site as a whole speaks volumes about social cohesion. Sha'ar Hagolan is also the earliest site in Israel where pottery manufacture appears. Here people also traded objects across networks spanning 700km. The most remarkable expression of this culturally vibrant community is without doubt its 300 works of art (70 in one house alone), including staggering figurines crafted in human form, mainly female. Illustrated in full colour, Professor Garfinkel's fascination with a culture thriving millennia before the Old Testament speaks to the maturity and wealth of modern archaeology in Israel.

Even within the purely religious realm, new books demonstrate that a love of faith merely serves as a springboard for objective research. *One Land - Many Cultures. Archaeological Studies,* edited by G. Claudio Bottini, L. D. Segni, and L. Daniel Chrupcala was presented to Professor Stanislao Loffreda, OEM, on the occasion of his 70th birthday. Loffreda is highly regarded as an excavator of Capernaum and a leading specialist in Roman and Byzantine pottery, yet not all lamps. Since 1966 he has energetically published 25 books and 72 articles on a wide range of subjects - interests all reflected amongst 32 contributions written by luminaries in the archaeology of the Holy Land.

The breadth of fieldwork is breathtaking, and the inter-religious subject matter of this book is very encouraging to see in a region so blighted by Arab-Israeli intolerance. Thus, alongside 20 Jewish hiding complexes plotted across 12 sites used in the northern Judean Shephelah during the Bar-Kokhba Revolt (Amos Klener and Boaz Zissu) appear chapters examining Umayyad occupation in the church of Khirbet el-Shubeika in the western Galilee (Danny Szyon), complete with mosaic inscriptions dated to AD 785. At Horvat Hanot in the north-western Hebron Hills, a pilgrim's church is described alongside a 5m-wide and 7m-high mound where 4th century AD tradition places David slaying Goliath (Eli Shenhav).

Especially remarkable is Yitzhak Magen's work at Mamre, 3km north of Hebron, where a 65 x 49m rectangular cultic site was built by King Herod to commemorate the holy mountain of Abraham. According to the Jewish historian Josephus Flavius, a large primeval oak tree had stood here since the creation of the world. Just before turning his attention to his main attraction, the Second Temple of Jerusalem, recent excavations by King Herod built a monumental cult site around Abraham's sacred oak. Strangely enough, Mamre was renowned as the most blatantly pagan site in Israel, which the rabbi forbade Jews from attending. The pagan reputation of this fairground attraction was not without sound reason: the *Chronicon Paschale* confirms that even in the 2nd century AD Hadrian sold Jewish captives here for the price of one horse apiece.

So why did King Herod pour time and money into a pagan site, of all places, the most extensive terrestrial construction after his work on the Temple Mount? The answer lies in the king's creepy political policy of attempting to appease all parties within his complicated religious and political orbit. Caesarea was dedicated to Augustus and Rome and the Second Temple showed Jewish devotion. But the king was only a half Jew and Mamre may well have been developed to cater for the national and religious reawakening of the Edonites, to whom Herod was also half related.

The crowning glory of the king's highly ambitious building programme, of course, was the Second Temple of Jerusalem. Cambridge professor Simon Goldhill takes the long-term historical view of this site in *The Temple of Jerusalem*. Books on Judaism's Temple Mount and Muslims' Haram al-Sharif fall into two categories: either endless diatribe about cubits and the size of Solomon and Herod's temples or dull regurgitation of Biblical quotes with the necessary political spin regarding the future fate of the holiest site on earth. To his immense credit Professor Goldhill brilliantly succeeds in shattering this unoriginal mould to produce the best synthesis available about the history of this site from King Solomon through to the Knights Templar.

Uniquely, the author seems to have a nose to grind and thus objectively manages a vast array of sources in a masterly manner. Months before Ridley Scott's 'Kingdom of Heaven', for instance, Goldhill painted an accurate picture of 'pious' Crusaders seizing Jerusalem in 1099 and boiling pagan adults in cooking pots, to summarise Radulph of Caen. When it comes to Jerusalem faith is blind and people tend to believe what they wish. In his own untrumpeted way, Goldhill shows that 'Jerusalem syndrome' dates back over 1000 years. When the Crusaders seized the 8th-century Dome of the Rock mosque on the traditional site of the altar of Solomon, where Mohammed also rose to receive the rules of Muslim self-rule, the mosque was renamed Templum Domini (Temple of Our Lord) and a Christian cross was raised above it. The supposed Solomonic Temple reproduced throughout Renaissance art, including Raphael's 'Marriage of the Virgin', thus inaccurately replicates a Muslim mosque.

Although there is substantial background material about the size and function of the temples as they changed over time, Goldhill is mainly
interested in the Temple as a symbol. One of the greatest monuments of antiquity, unrepresented in art until the medieval period, the author makes this site meaningful to modern society. Ordered chronologically, the beauty, spirituality, stupidity, and sadness of the Temple are all evoked by an impressive and important voice.

With the rise of Hellenism and, more specifically, Judaism's cardiac arrest following Titus' destruction of the Second Temple of Jerusalem, Palestine became open to imported cult and culture. The emergence of Pan in the 3rd century BC from Josephus Flavius' description of the local landscape, where 'at the base of the cliff is an opening into an overgrown cavern; within this, plunging down to an immeasurable depth, is a yawning chasm, enclosing a volume of still water, the bottom of which no sounding-line has been found long enough to reach. Outside and from beneath the cavern well up the springs from which, as some think, the [River] Jordan takes its rise...'. In other words, Banias was exactly the type of grotto where Pan, a god of forests, deserted places, shepherds, and flocks of hams is a primary example of this religious expansion.

In Caesarea Philippi, Banias, The Lost City of Pan, Professor John Francis Wilson reveals the impact of this bestial freak in Israel's northern Golan Heights. The site's suitability for Pan is clear from Josephus Flavius' description of the local landscape, where 'at the base of the cliff is an opening into an overgrown cavern; within this, plunging down to an immeasurable depth, is a yawning chasm, enclosing a volume of still water, the bottom of which no sounding-line has been found long enough to reach. Outside and from beneath the cavern well up the springs from which, as some think, the [River] Jordan takes its rise...'. In other words, Banias was exactly the type of grotto where Pan, a god of forests, deserted places, shepherds, and flocks of hams is a primary example of this religious expansion.

In chronological order, Professor Wilson takes the reader on a journey from the merging of the local Canaanite god with the Greek Pan through to the present day. Although 'Panium' was known by the late 3rd century BC as a shrine - no doubt the site of a lower class folk religion - Pan came into his own in the 2nd century AD, when the rustic deity was urbanised into a sophisticated Roman cult. From humble origins Banias would become a capital city of the Herodian dynasty. However, the rise of the Antonines ushered in the golden age of the pagan city, as two of the cliffside inscriptions dating to the reign of Antoninus Pius (AD 138-161) show. The city's Sacred District boasted temples, chapels, and altars stretching north along the base of the cliff, and was bounded to the south by a sacred pool. Here stood the actual cave of Pan, a Temple of Zeus, and chapels dedicated to Lady Nemesis and Nymph Maia. An inscription found out of context refers to 'To Heliopolitan Zeus and to the god Pan who brings victory, for the salvation of our lord Trajan Caesar, with his entire house Maronas son of Publius Aristo has dedicated this holy altar'.

By AD 169 Banias was minting coins of Pan standing nude alongside a tree trunk, coolly playing his pipe, a theme retained on the city's coinage for the next 50 years. By virtue of his Syrian wife, the city witnessed a burst of energy in building, once again, during the reign of Septimius Severus (AD 193-211). Soon after, c. AD 220, with his connotations of fertility and sexuality, Pan attracted a female following for practical reasons. Two of Elagabalus' wives are shown on the city coins 'seeking' an heir. Allegedly sexually ambiguous, Elagabalus' disinterest in women may, Professor Wilson proposes, have been the inspiration behind the Pan Festival held at Banias in AD 220/1, perhaps to invoke his assistance in dealing with the imperial family's 'delicate problem'. The three-halled Tomb-Temple of the Sacred Goats that abuts the cliff, may have been built for this purpose; excavations revealed large quantities of goat bones and a coin of Julia Maesa (sister-in-law of Septimius Severus) in the foundations.

Although very strong on history, it is surprising that this book is relatively weak on archaeology. Banias has been extensively excavated on a large scale and, although a project director, one wonders whether Professor Wilson received the support he needed to write this book. This is a shame, especially given the author's stipulation in the Introduction that 'The subject of this story is the city itself, but cities without people are desolate and ultimately meaningless'. Nevertheless, the book covers exciting fresh ground and is an excellent opening into a fascinating ancient city known to few. The publisher's treatment of the images, however, is quite dreadful and lets the book down badly. This is an area I.B. Tauris would do very well to investigate.

The Books
The Goddess of She'ar Hagolom. Excavations at a Neolithic Site in Israel, Yosef Garfinkel (Israel Exploration Society, 2004; 216pp, numerous colour illus. throughout. Hardback, £30).
OXFORD, Oxfordshire TREATED TEXTILES. PITRIVERS MUSEUM (44) 1865 270 927 (www.prm.ox.ac.uk). Until April 2006.

WAKEFIELD, West Yorkshire T.G. MUSEUM (44) 1924 305 351. 17 September - 12 March 2006.

UNITED STATES

ATHENS, Georgia SACRED ART, SECULAR CONTEXT. 71 objects including spiritual relics, silverware, jewellery, and carved gems, coin, and religious objects everyday objects bearing sacred images and/or inscriptions from the 4th to 13th centuries AD, from the Byzantine collection of Dumbarton Oaks, Washington, DC. GEORGIA MUSEUM OF ART (1) 706 542 4662 (www.uga.edu/gmuseum). Until 6 November.

ATLANTA, Georgia DISCOVERIES AT CARTHAGE: WORKS OF CARVING AND IVORY. Ancient and late antique objects discovered in recent years during archaeological excavations directed by Naomi Newman of the University of Georgia since 1982. GEORGIA MUSEUM OF ART (1) 706 542-4662 (www.uga.edu/gmuseum). Until 6 November.

CARLOS MUSEUM OPENS NEW GREK AND ROMAN GALLERIES. Nearly 100 recently acquired Classical treasures have been integrated with about 250 previous holdings, the results of 20 years of careful buying. MICHAEL C. CARLOS MUSEUM (1) 404 727-4282 (www.carlos.emory.edu). (See Minerva, Jan-Feb 2005, pp. 15-17.)

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, July-August, pp. 16-19.)


BALTIMORE, Maryland ART OF THE AMERICAS. An exhibition featuring objects loaned to the museum by the directors of the Austen-Stokes Ancient Americas Foundation. More than 120 objects represent the highlights of the foundation's holdings. All of these have civilizations of Mesoamerica are featured, including Olmec, Maya, and the site of Teotihuacan. The earliest objects are distinctive Antique Mesoamerican figurines from the Valdivia culture (2300 BC), the latest 16th-century Aztec and Inca sculpture. THE WALTERS ART MUSEUM (1) 410 547-9000 (www.thewalters.org). Until 30 September 2012.

BOSTON, Massachusetts ANTIQU MAMMAL SOCIATION. Visitors can view the cleaning and reconstruction of an important, recently acquired large mammal fossil from a Dolphin surrounded by marine creatures, that once pined the courtyard of a 3rd century Roman Villa in Sicily, SYRIA. MUSEUM OF FINE ARTS (1) 617 267-9300 (www.mfa.org). Ongoing exhibition.

EGYPTIAN LATE PERIOD. Newly renovated gallery. Artefacts, ranging from 664 BC to c. AD 250 include the newly acquired stone head of Nectanebo II. MUSEUM OF FINE ARTS (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 finest collections of ancient Egyptian works. Newly designed galleries have allowed the museum to double the number of objects 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.)

JEWISH ART FROM THE ROMAN EMPIRE. The 21 extraordinary mosaic panels from Hemmam Li (the ancient Punic Naro) in Tunisia, discovered in 1883, were the first archaeological finds of ancient Jewish mosaic ever uncovered. Last on view in 1998, 12 of the panels were part of the sanctuary floor. THE BROOKLYN MUSEUM (1) 718 638-5000 (www.brooklynmuseum.org). 28 October - 4 June 2006. Catalogue. (See article in the next Minerva.)

LIVING LEGACIES: THE ARTS OF THE AMERICAS. The first of two new permanent installations for the Hall of the Americas has opened, featuring the famed textile collection, North-west Coast art, and the indigenous pictorial traditions. THE BROOKLYN MUSEUM (1) 718 638-5000 (www.brooklynmuseum.org).


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


PAINTED BY A DISTANT HAND. A long-tern installation examining the development, use and culture of the Mimbres. The exhibition is based on a 1920s excavation at the Swarts Ranch Ruin in New Mexico. It features more than 100 rare pieces of Mimbres pottery, none of which has ever been displayed before. PEABODY MUSEUM (1) 617 496-1027 (www.peabody.harvard.edu). Ongoing exhibition.

THE ART OF ANCIENT ROME. Stone sculpture, bronze, terracotta, and glass from the museum’s collection. ARCHAEOLOGICAL MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400 (www.arthemuseum.harvard.edu). Ongoing exhibition.


CHICAGO, Illinois MARCUS AURELIUS: PORTRAIT OF A ROMAN EMPEROR. The magnificent Roman cult statue, c. AD 169-170, found 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 Paul Getty Museum. These are displayed in a special installation with Classical portraits from the KOCH COLLECTION OF ART, INSTITUTE OF CHICAGO (1) 312 443-3600 (www.artic.edu). Until 30 September.

MESOPOTAMIA GALLERY REOPENS. The largest collection of Mesopotamian art in the United States has been reinstalled within a new climatised wing. The 2500 pieces (not all of which are on display) include a monumental human-headed bull from Khorsabad, the mate of that in the Baghdad Museum, and a number of fine glass objects that were acquired from the B.C. ORIENTAL INSTITUTE MUSEUM (1) 733 702-9520 (www.ui.chicag.edu).


CLEVELAND, Ohio EARLY EMPIRE GALLERY. The first gallery of Ancient 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).

DALLAS, Texas EAST MEETS WEST. This exhibition is an exploration of the historical and cultural interplay between Asian and European art from antiquity to the Renaissance and later. DALLAS MUSEUM OF ART (1) 214 902-2000 (www.dallasart.org). Until 11 December.
DAYTON, Ohio
THE QUEST FOR IMMORTALITY: TREASURES OF ANCIENT EGYPT. Carefully selected objects from Egyptian museums. Most of these were hitherto unknown. DAYTON ART INSTITUTE (1) 937 223-5277 (www.daytonart.org). 1 September - 3 January 2006 (then to Nashvile in June 2006). Catalogue: hardback $55; paperback (at venues only) $30. (See Minerva, July/August 2002, pp. 8-11). Repeatable, available $5 from Minerva or at venue.

DENVER, Colorado
HEAVEN AND HELL: CHINESE ART OF THE HAN DYNASTY FROM THE SZE HONG COLLECTION. Featured are ceramic sculptures and jars, some in the form of mountains inhabited by spirits and mythical creatures; others in the form of dogs and birds for use in the afterlife. DENVER ART MUSEUM (1) 720 865-5500 (www.denverartmuseum.org). Until 31 December.

FORT WORTH, Texas
PALACE AND MYSTIC ISLAMIC ART FROM THE VICTORIA & ALBERT MUSEUM. Over 100 works of art including metal, ivory, and ceramic objects, textiles, and a major collection of KIMBALL ART MUSEUM (1) 817 332-8451 (www.kimbellart.org). Until 4 September.

KANSAS CITY, Missouri

LOS ANGELES, California
LORDS OF CREATION: THE ORIGINS OF SACRED MAYA KINGSHIP. The exhibition explores the development of divine kings and their roles in the emergence of a complex urban society some 2000 years ago. More than 200 objects from museums in Mexico, Guatemala, Honduras, Belize, and Costa Rica, many of which have never been shown in the United States. LOS ANGELES COUNTY MUSEUM OF ART (1) 323 857-6000 (wwwlacma.org). 11 September - 26 January 2006. (See Minerva, May/June 2004, pp. 9-13).

TUTANKHAMUN AND THE GOLDEN AGE OF THE PHARAOHS. 50 treasures from the tomb of Tutankhamun, plus more than 70 objects from other 18th Dynasty royal tombs, including those of Amenophis IV, Thutmose IV, and Yuya and Tuyu, the parents-in-law of Amenhotep III and great-grandparents of Tutankhamun. LOS ANGELES COUNTY MUSEUM OF ART (1) 323 857-6000 (wwwlacma.org). Special admission tickets $20.50 (members), $30, children 6-17 $15 (under 5 free), Until 15 November (even to Fort Lauderdale in December). (See Minerva, May/June 2004, pp. 9-13).

NEWARK, New Jersey
COPTIC EGYPT 3000-1000 AD: A MULTI-CULTURAL SOCIETY. A visualization of the museum’s collection, together with objects on loan from several other museums. NEWARK MUSEUM (1) 973 596-6550 (www.newarkmuseum.org). Permanent exhibition.

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

PORTLAND, Oregon
EARLY CHINESE ART FROM THE ARLENE AND HAROLD SCHNITZER COLLECTION. PORTLAND ART MUSEUM (1) 503 226-2211 (www.portlandartmuseum.org). Until 1 October.

ST LOUIS, Missouri
TREASURES FROM THE ROYAL TOMBS OF UR. Featuring the renowned collection of objects from the University of Pennsylvania Museum excavated from the massive tombs of Ur, the ancient capital of the Sumerians. (See Minerva, March/April 1999, pp. 14-20).

SALEM, Massachusetts
THE KINGDOM OF SIAM: THE ART AND CULTURE OF THAILAND, 1350-1800. The first major exhibition of the treasures of the Ayutthaya kingdom with 80 works from museums in Europe, Thailand, and the USA, including stone and bronze Buddha images, sculptures of Hindu deities, wood carvings, jewellry, and textiles. PEABODY ESSEX MUSEUM (1) 978 745-4054 (www.pem.org). Until 25 October (the final and only East Coast venue).

SANTA ANA, California

SANTA FE, New Mexico

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


CARAVAN KINGDOMS: YEMEN AND THE ANCIENT INCENSE TRADE. A major international exhibition of the treasures of the kingdoms of Qataban, Saba (biblical Sheba), and Himyar, from c. 800 BC to c. AD 600, including architectural elements, stone funerary sculpture, sophisticated metalwork, and inscriptions on stone, bronze, and wood. ARTHUR M. SACKLER GALLERY (1) 202 357-2700 (www.asia.si.edu). Until 18 September. (See Minerva, July/August, pp. 23-25).

FOUNTAINS OF LIGHT: ISLAMIC METALWORK FROM THE NIHUA ES-SAID COLLECTION. Inlaid ewers, incense burners, bowls, candile, lcks, and inkwells from the 10th to 19th century. ARTHUR M. SACKLER GALLERY* (1) 202 357-2700 (www.asia.si.edu). Ongoing exhibition.

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

NATIONAL MUSEUM OF THE AMERICAN INDIAN OPENS. The new museum, located on the Mall below the Capitol, opened on 21 September 2004. The exhibition, dedicated to some of the world’s 500 tribes throughout the Americas. Originally known as the Hey Foundation, the collection of around 800,000 objects, prehistoric to contemporary, was acquired by the Smithsonian in the 1980s. Tel: (1) 202 633-1000 (www.americanindian.si.edu).
of finds, including coins, weapons, fragments of military equipment, and the bones of slain Romans. MINERVA, MUSEUM UND PARK KAULRIESE (49) 351 8926 826 (www.kaulriese-varusshlacht.de). Permanent exhibition.

DRESDEN, Sachsen
AFTER DEATH: 7000 BC - AD 1700. Over 800 archaeological finds from Saxongraves and burials, as well as several reconstructed buildings, including the oldest grave of a goldsmith in Central Europe. LANDES MUSEUM FUR URFORSCHUNG, JAPANISCHES PALAIS (49) 351 8926 927 (www.archsax.sachsen.de). Until 16 October 2006 (extended).


EATING AND DRINKING IN OLD EUROPE. LANDES MUSEUM FUR URFORSCHUNG, JAPANISCHES PALAIS (49) 351 8926 603 (www.archsax.sachsen.de). 7 September - 29 January 2006.

100,000 YEARS OF SEX. A travelling exhibition of 260 objects, including many archaeological finds, from 60 museums and collectors in 8 countries. LANDES MUSEUM FUR URFORSCHUNG, JAPANISCHES PALAIS (49) 351 8926 927 (www.archsax.sachsen.de). 29 September - 8 January 2006.

FREIBURG IM BREISGAU, Baden-Württemberg

HALLE, Sachsen-Anhalt

HAMBURG
THE NEANDERTHAL IN EUROPE. HELMS- MUSEUM (49) 40 8712 497 (www.helms-museum.de). Until 11 December.

HANNOVER, Niedersachsen

HERNE, Nordrhein-Westfalen
NEW LANDESMUSEUM. A new 400m square exhibition hall depicting material from Westfalian man of c. 250,000 years ago up to the present. WESTFAELISCHES LANDESMUSEUM FUR ARCHÄOLOGIE (49) 2323 946 280 (www.landesmuseum-herne.de). Permanent exhibition.

HILDESHEIM, Niedersachsen
EGYPT: 5000 YEARS OF HISTORY AND CULTURE OF THE PHARAOHIC KINGDOMS. The famed Egyptian collection of the church is reopened after renovation. ROMER UND PELZEAUS-MUSEUM (49) 5121 93 690 (www.roemer-pelzeaus-museum.de). (See Minerva, January/February 2004, pp. 11-14.)

HJETNEDER, Nordrhein-Westfalen
PROSANS ON THE NILE: THE AEGYPTI- SCHEN MUSEUM BERLIN IN A LIGHT AND IN CORVEY. MUSEUM HJETNEDER-COR VEY (49) 5271 694 010 (www.schloss corvey.de). Until 1 November.

KARLSRUHE, Baden-Württemberg

ROMANS IN THE UPPER RHINE. A newly opened section devoted to the conquest of the Celts by the Romans and the founding of the province Germania Superior c. AD 83. BADISCHES LANDESMUSEUM KARLSRUHE - SCHLOSS (49) 723 926 6514 (www.landesmuseum.de). Ongoing exhibition.

KASSEL, Hessen
REOPENING OF THE ANCIENT ART COL- LECTION. The newly renovated rooms include celebrated sculptures, such as the Kassel Apollo. ANTIKEN-SAMMLUNG, STAATLICHE MUSEEN KASSEL (49) 561 71543 (www.kassel.de/kultur). KREFELD, Nordrhein-Westfalen
OETZI, THE MAN FROM BENEATH THE ICE. The Stone Age body of a hunter found in 1991 at a height of 3210m in an Alpine valley is presented in large blocks of ice in the museum in Bolzano. MUSEUMSZENTRUM BUR LPPN (49) 2151 570 036. Until 2 October.

KUENZING, Bayern
FROM SCHLIEMMANN TO LARA CROFT: ARCHAEOLOGY IN ENTERTAINMENT AND ADVERTISING. MUSEUM QUIN- TANA ARCHAEOLOGIE IN KUENZING (49) 8549 1777 (www.museum-quintans.de). 23 September - 27 November. (Call for choice exhibition title of the year).

LUEBKE, Schleswig-Holstein
PICTURES IN DARKNESS: CAVE ART OF THE ICE AGE. An exhibition organised by the Neanderthal-Museum. MUSEUM FUR NATURAUF UND UMWELT (49) 491 1224 122. Until 16 October.

MAINZ, Rheinland-Pfalz
EARLY MIDDLE AGES. A permanent exhibition with over 2200 objects; a major reinstallation and expansion with many pieces acquired from excavations over the past 30 years. ROMISCH-CORNFEEISCHES ZENTRAL-MUSEUM (49) 613 1222-23.

MANNHEIM, Baden-Württemberg
WAR AND PEACE IN ANCIENT EGYPT. THE MITE ALWAYS VICTORIOUS. An exhibition of objects from museums in Europe and America representing Egypt and its neighbours in war and peace during the Middle and New Kingdoms, organised by the Gustav Lübke Museum in Ham. REISS-ENGELHORN- MUSEUM (49) 621 293 31 51 (www.reiss-engelhorn-museum.de/del/ausstellun gen). 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 Lübke Museum in Ham. REISS-ENGELHORN- MUSEUM (49) 621 293 31 51 (www.reiss-engelhorn-museum.de/del/ausstellun gen). Until 11 September.

MENGEN-ENNETACH, Baden-Württemberg
'PROOF AS WIDE AS THE ROMAN MIGHT...' 500 years of Roman research in Baden-Württemberg. ROEUM MUSEUM MENGEN-ENNETACH (49) 07572 76 95 04 (www.roeummen gen.de). 21 October - 20 November (final venue).

METTMANN, Nordrhein-Westfalen
WITHE WHITE GOLD: THE SALT MINE AND MINE OF HALLSTATT. NEAN DERTHAL MUSEUM (49) 2104 979 797 (www.neanderthal.de). Until 30 October.

MORBACH-WEDEBATH, Rhineland-Palatinate
EGYPTIAN ART. THE MUSEUM SCHLOSS BELGIEN (49) 6533 957 630 (www.morbach.de). Until 6 November.

MUENCHEN (MUNICH), Bavaria
WINCKELMANN AND EGYPT. STAATLICHE MUSEEN AEGYPTISCHER KUNST (49) 89 298 546 (www.aegyptisches-museum-muenchen.de). Until 25 September.

MUESNER, Nordrhein-Westfalen
685: LUDGER BECOMES BISHOP - TRACES OF SOME HOLY ONES BETWEEN YORK, ROME AND MUNSTER. Over 800 loans from six European countries for an overview of the connections between the Eifel bishops during the Carolingian period. CITY CATHEDRAL (49) 251 492 1300 (www.muensterer.de). Until 11 September. Catalogue.

ROSENHEIM, Bayern
THE PYRAMIDS: HOME FOR ETERNITY. MUSEUMSZENTRUM LOSCHKUPPEN (49) 8031 365 9036 (www.loschkuppen.de). Until 25 September.

SEEFELD, Ober Bayern
FROM PHARAOH'S WORKSHOP: HANDICRAFTS AND MATERIALS IN ANCIENT EGYPT. MUSEUM SCHLOSS SEEFELD (49) 8152 706 52 (www.aegyptisches-museum-muenchen.de). Until 20 October.

SCHLESWIG, Schleswig-Holstein
NEW NeOLITHIC AND BRONZE AGE ROOMS. About 1000 objects from Schleswig-Holstein, c. 4200-1400 BC. ARCHAEOLOGISCHES LANDESMUSEUM DER CHRISTIAN-ALBRECHTS-UNIVERSITÄT KIEL (49) 4621 813 300 (www.schloess-grottorf.de).

SPEREY, Rheinland-Pfalz
ROMANS AND DRAGONS IN THE PALAZ. A permanent exhibition including recent grave finds. HISTORISCHES MUSEUM DER PALAZ (49) 6232 1320 (www.museum.sperey.de).

STUTTGART, Baden-Württemberg
4000 YEARS OF GLASS. An ongoing exhibition of the 2003 donation of an ou...
CALENDR.

STURNA TELLUS - ANTE UREM CONDI TAM. A display of objects from Lalium of the Bronze and Iron Ages. MUSEO NAZIONALE ROMANO - TEMPIO DI DIOCELEZIANO (39) 06 39967700. Until 15 September.

TIVOLI, Roma THE FURNISHINGS OF VILLA ADRIANA. New interpretations define the style of the furnishing historians. On show now in Rome. ANTIQUARIO DI VILLA ADRIANA (39) 06 39967900. Until 25 September.

TURIN THE ETRUSCAN COLLECTION OF MARIO UMBERTO DIANZANI. Mario Umberto Dianzani has bequested his collection of over 400 Etruscan objects found in southern Tuscany by his grandfather at a site believed to be that of the city of Statonia, which comprised part of his properties. MUSEO DI ANTICHTA (39) 011 5211106. Permanent exhibition.

VERONA ROMAN GLASS. MUSEO ARCHEOLOGICO NAZIONALE (45) 8000 360. Until 2 October.

JAPAN ACHI HELLENISTIC 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 pavilion at Expo 2005 (See Minerva, May/June 2001, p. 6; July/August 2003, pp. 3-4). Until 25 September.

NAGoya MASTERWORKS FROM THE MFA, BOSTON: CELEBRATING THE HUMAN FORM IN ART. 76 works from ancient Greek to Pre-Columbian sculptures.

MEXICO CITY The exhibition continues. Re-opened after three years of extensive renovation. The museum's collection of ceramic figurines from the island of Jalma are publicly displayed for the first time. The hall also includes sculpture, lintels, steles, and reliefss 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 ANTEOLOGIA DE FINE ARTS (52) 53 62-662 (www.mna.inah.gob.mx).

NETHERLANDS ASSEN, Drenthe OETZI, THE MAN FROM BENEATH THE ICE. The Stone Age body of a hunter found in 1991 at a height of 3210m in the Tirol region of Austria, has been preserved and protected between blocks of ice in the museum. DRENTS MUSEUM (31) 592 377 773 (www.drentsmuseum.nl). Until 30 October.

AMSTERDAM PILGRIM TREASURES: BYZANTIUM JERUSALEM. The exhibition features almost 200 works of art taken by pilgrims from the Holy Land including reliquaries, carved wooden crosses, icons, and representations carved in mother-of-pearl. They illustrate the orthodox
Calendar

tradition of pilgrimages to the Holy Land from the 4th century AD to the present day, HERMITAGE (31) 020 530 8751 (www.hermilagio.nl). 7 October - 26 March 2006.

PERU LAMBAYEQUE

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

RUSSIA MOSCOW

ARCHAEOLOGY OF WAR. A new and unusual exhibition of 552 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 bronzes, Attic vases, and 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 Dodonna. STATE Pushkin MUSEUM OF FINE ARTS (7) 95 203 6974 (www.museum.nu/grn).

SPAIN MADRID


SWEDEN UPPSALA

THE MEDITERRANEAN AND THE NILE VALLEY. A permanent exhibition featuring a selection of fine objects from the Victoria Museum of Egyptian Art, UPPSALA University MUSEUM (18) 471 75 7'. (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).

GENEVA


LENSBURG, Aarau

A MILLION YEARS OF POINTS! Some 300 examples of stone weapons and tools. MUSEUM BURGHALDE (41) 62 891 1000 (www.ljenzburg.ch/deutsch). Until 31 December.

ZUG

NEW DISCOVERY: GODDESSES AND MATRONAS. In 2004 a group of about 30 terracotta statuettes of Aphrodite and other goddesses were found in a Roman mill at Chaz-Haghendorf KANTONALES MUSEUM FUERGERSCHICHTHE (41) 728 2880 (www.museen zug.ch/urgerschichte).

THE SWAN-WING-BONE FLUTE. The oldest man made musical instrument from the Stone Age, 35,000 years ago. KANTONALES MUSEUM FUERGERSCHICHTHE ZUG (41) 728 2880 (www.museen zug.ch/urgerschichte). 3 November - 3 March 2006.

ZURICH

FLIGHT IN THE PAST: ARCHAEOLOGICAL SITES IN AERIAL PHOTOGRAPHY OF GEORG GERSTER. SCHWEIZERISCHES LANDESMUSEUM ZURICH (41) 1 218 6511 (www.mus ees-suisse.ch). Until 13 November.

FLORA MYTHOLOGICA: THE GREK ARCHAEOLOGICAL SAMMLUNG DER UNIVERSITET ZURICH (41) 1 634 2811 (www.arb.ch). Until 2 October.

TAIWAN TAIPEI


MEETINGS, CONFERENCES & SYMPOSIAS

1-4 September. ARCHAEOLOGY AND EDUCATION. The Council for British Archaeology’s biannual conference on all aspects of archaeology and education. York. Contact: Don Henson, CBA, tel: (44) 1904 671 417.

5-11 September. EUROPEAN ASSOCIATION OF ARCHAEOLOGISTS, 11TH ANNUAL MEETING. University College, Cork, Ireland. Contact: Grain Johnson, tel: (353) 2149 29713; e-mail: EAACork2005@corkcity.ie; website: www.e-a-a.org.

11-18 September. THIRD INTERNATIONAL CONGRESS ON BLACK SEA ANTIQUITIES. Charles University, Prague. The scope of the congress is the Black Sea area and its relationship with Ancient Central and Eastern Europe (1st millennium BC - 5th century AD). Contact: e-mail: jan.bouzek@fi.cuni.cz.

18-21 September. INTERNATIONAL AERIAL ARCHAEOLOGY CONFERENCE. Leuven, Belgium. This covers diverse aspects of the topic including Roman landscapes, aerial photography over lakes, coasts, islands, and mountains. E-mail: tobydriver @rcahmvw.org.uk; website: www.aar.univie.ac.at.

19-23 September. DIOCLETIAN, THE TETRARCHY AND DIOCLETIAN’S PALACE ON ITS 1700TH ANNIVERSARY OF EXISTENCE. Conference organized by Nenad Cambi of the Croatian Academy of Science and Arts. For further information, e-mail: knijzovni-kragul@iristi.net.hr; website: www.knijzovni-kragul@iristi.net.hr.

23-25 September. THE 2005 STEPHEN GLANVILLE MEMORIAL LECTURE. Fitzwilliam MUSEUM, University of Cambridge. This will be incorporated into a national gathering of Egyptologists under the auspices of the Egypt Exploration Society and the University of Cambridge. Further details: website: www.ees.ac.uk.

12-14 October. ANGLO-SAXON IRISH RELATIONS BEFORE THE VIKINGS. London. Sponsored jointly by the British Academy and the Royal Irish Academy. 22 speakers from Britain, Germany, Ireland, and the USA. Tel: (44) 20 7969 5246; e-mail: events@brit.ac.uk. website: www.brit.ac.uk/events.

17-21 October. SECOND INTERNATIONAL CONFERENCE ON ANCIENT GREEK TECHNOLOGY. Athens. The conference focuses on research into ancient Greek technology from prehistoric times to the Byzantine period. For further information, contact the Secretariat, Technical Chamber of Greece, Athens, e-mail: Emnet@central.ter.gr.

21-23 October. DEVELOPING INTERNATIONAL GEARCHEOLOGY (DIG) 2005 CONFERENCE. St John, New Brunswick, Canada. The theme is the application of geological sciences to archaeological problems. Website: www.dig2005.com.

LECTURES

UK LONDON


12 October. THE SECRET SURVEY: NEWCOMBE’S SURVEY OF SOUTHERN PALESTINE, 1914. Peter Chasseaud, Historian of Military Cartography. Palestine Exploration Fund Lecture. Contact Executive Secretary, tel: (44) 20 7935 5379; e-mail: pef@lpo.org.uk; website: www. pef.org.uk.


ISRAEL JERUSALEM

7 September. HEROD THE BUILDER, THE ELEMENTS OF PALATIAL STRUCTURES. Ariel Hirsh. Lecture in Hebrew. Biblioland MUSEUM. E-mail: contact@blm.org.

AUCTIONS & FAIRS


18 October. Christie’s, London. Antiquities sale, including a collection from Capitoshine Hall, Cheshire. Tel: (44) 20 7930 6074 (www.christies.com/ auction/calendar/).

20 October. Bonham’s, London. Antiquities sale. Tel: (44) 20 7468 8225 (www.bonhams.com).


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Exhibition dates are subject to change. Before planning a visit, we recommend confirming dates and opening times.
ROMAN BRONZE
POSEIDON, THE GOD
OF THE SEA

Depicted nude and
standing in a relaxed pose,
his right hand resting on
his hip, his raised left arm
once holding his trident.
A thick mass of curly locks
surrounds his face, which
also boasts a full beard
of tight curls, his long
moustaché flowing into the
beard; standing atop the
original moulded socle base.

1st Century A.D.
H. 6 7/8 in. (17.5 cm.)

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London, 18 October 2005

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