PHARAOHS AND EMPERORS AT EMORY

IRON AGE WARRIORS IN CROATIA

EGYPTIAN TO ROMAN CULTURE IN FRANKFURT

HEAVENLY CHINA IN TREVISO

INDIA & THE WORLD’S EARLIEST ROCK ART

HANGING GARDENS OF BABYLON ‘REDISCOVERED’

PICTURING DEATH IN CLASSICAL GREECE

A LATE ROMAN VILLA AT FARAGOLA, ITALY

ISRAEL MUSEUM IVORY POMEGRANATE SCEPTRE ‘ON TRIAL’
ROMAN NEAR LIFE-SIZE MARBLE APHRODITE OR VENUS GENETRIX
of the so-called Charis type, standing in contrapposto, clothed in a sheer, clinging garment that leaves one breast bare and emphasises her body underneath. This is Venus as the divine ancestor of the Roman people and, in particular, the Gens Julia which claimed direct descent from Venus Genetrix and Aeneas.

Julius Caesar built a temple of Venus Genetrix in his new forum and commissioned the Greek sculptor Arkesilas to create a statue of her from which it is assumed our work and others such as that in the Louvre are copies (cf. A. Stewart, Greek Sculpture, 1990, fig. 426). However, the stance of our statue is in reverse and with the right breast exposed rather than the right.

1st-2nd Century AD. H. 51 1/4 in. (130.2 cm.). Ex collection of Dr. J.C., Portsmouth, Virginia, acquired in London in 1970.

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EDITORIAL

The Unbroken Arc: Persia and Modern Iran

To coincide with its latest major exhibition, ‘Forgotten Empire: The World of Ancient Persia’, the British Museum teamed up with The Guardian newspaper on 18 October 2005 to explore cultural and political bridges between ancient Persia and modern Iran. ‘The Unbroken Arc: What Ancient Persia Tells Us About Modern Iran’ was masterfully chaired by the unflappably smooth Channel 4 news presenter Jon Snow, orchestrating four outstanding speakers: Dr Seyed Mohammed Hossein Adeli (Iranian ambassador to the UK), Dr Ali Ansari (reader in modern Middle Eastern history, University of St Andrews), Christopher de Bellaigue (author of In the Rose Garden of the Martyrs: a Memoir of Iran), and Professor Haleigh Alshar (lecturer in politics and women’s studies, University of York).

As the ghlib destruction of prehistoric art and Roman villas in the name of modern economic progress highlights, the movers and shakers of past and present rarely accommodate one another, let alone rub shoulders on the same stage. Yet in the Foreword to the Persia exhibition catalogue, Mohammad-Reza Kargar, Director of the National Museum of Iran, heralded the desire for a possible new spirit of interaction: ‘Archaeology has succeeded in identifying ancient cultures which take no account of present-day geographical boundaries...The National Museum tried to develop a new dialogue between civilizations at the beginning of the third millennium AD...We hope that the results of these endeavours will reflect the role of museums today and help to maintain world peace...’ ‘The Unbroken Arc’ was an important tentative step towards such a dialogue.

The sumptuous evening hosted brilliant presentations characterised by honest diplomacy stripped of political correctness. Against a backdrop of cynical Home Office politicians muring about western planes virtually in the air bombing Iran’s nuclear ‘fuel’ programme into oblivion, the event managed to debunk various stereotypes on both sides.

Ambassador Adeli argued that Iran resects defensively to being labelled merely a buffer oil state. Iranian independence is not a desire to whip the West with Islamic fundamentalism, but an attempt to try and escape a vicious circle of perception. Like 5th-century BC Greeks, the West does conveniently pigeonhole Iran as an enemy of democracy. Yet UNESCO statistics show the country is 94% literate - higher than in the West - and enjoys the same percentage of female members of parliament as Turkey. On the other side of the coin, its 6pm curfew for women and stoning non-traditional female behaviour does little to appease concerns over human rights.

Stereotypes are hard to dispel, and this is where archaeology can be a useful bridge. Those self-styled angels of democracy, the 5th century BC Greeks, may have enjoyed painting vases with scenes of barbarian Persians as weak and cowardly idiots but, lest we forget, the mighty conqueror, Alexander the Great, married a Persian princess and had a taste for wearing Persian clothes: the invaders became part Iran. Persia was also a relatively tolerant empire that produced its own Charter of Human Rights: the Cyrus Cylinder. Found in Babylon in 1879, it records how Nabonidus, the last king of Babylon (555-539 BC), perverted the cults of the Babylonian gods and enforced slave labour on its free population. It was Cyrus of Persia, self-styled ‘king of the world’, who marched on Babylon and freed its people, restoring temples and religious cults. Strange to think that a descendent of modern Iran liberated the exiled Jews and helped them restore temple worship in Jerusalem.

And the West are currently at a stand-off produced by fear and paranoia on both sides. Antiquity reminds us that accommodation is extremely viable following sincere dialogue. The roots of the problems are simple: God and oil, but the answers demand bilateral cultural respect.

Jermoe M. Eisenberg, Ph.D.
Dr Sean Kingsey

ANNUAL SUBSCRIPTION
(6 issues)
UK £21; Europe £23
Rest of world:
Air £33/US$53; Surface £25/US$40
For full information see p. 49 and www.minervamagazine.com.

Published bi-monthly.
Send subscriptions to either the London or New York offices below.

ADVERTISEMENT SALES
(Worldwide except US)
Minerva,
14 Old Bond Street,
London, W1S 4PP.
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TRADE DISTRIBUTION
United Kingdom:
Diamond Magazine Distribution Ltd.
Tel. (01797) 225229
Fax. (01797) 225657
US & Canada:
Distinctor, Toronto
Egypt & the Near East:
American University in Cairo Press,
Cairo, Egypt

Printed in England by
The Scamplus Print Group,
London.

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ISSN 0957 7718
© 2006 Aurora Publications Ltd.
Subscribes issues distributed by MSC Mailers, Inc. 420 South Ave Middlesex, NJ 08846, USA. Periodicals postage paid at Middlesex NJ and additional offices. Postmaster, please send address changes to Minerva c/o MSC Mailers Inc. PO Box 943, Bound Brook, NJ 08805.

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Acid Rain kills the world's greatest ancient art gallery: Dampier, Western Australia

Time is running out fast for the greatest concentration of ancient petroglyphs in the world. Over the course of some 10,000 years, one million figures were incised onto the rocky outcrops of Western Australia's Dampier Archipelago, a web of 42 islands. Now earth's greatest outdoor art gallery is being destroyed by a downpour of man-induced acid rain - the tears of the ancestors. On the main island alone, 100,000 of a total estimated 500,000 images have already been destroyed.

In an act of extraordinary myopia, Western Australia's government is shoe-horning a dozen petrochemical plants onto one small island at Dampier. The government has already committed $185 million to the infrastructure, which is believed to have attracted a further $30 billion of corporate interest. The golden scheme, however, is a catalogue of planning disasters, and a major battle is currently being fought between the International Federation of Rock Art Organisations (IFRAO), under the brilliant and passionate guidance of its president, Robert Bednarik, and an extremely defensive government.

Dampier's rock art is uniquely diverse, featuring no two identical motifs. Fauna is very common (whale, dolphin, dugong, fish, turtle, crab, water fowl) as are macropods, extinct Thylacines (Tasmanian wolf), birds, and smaller mammals. Humans and a variety of sacred spirit beings proliferate, many of which may not be viewed by the uninitiated or females. A unique motif, untested anywhere else, is the 'negative petroglyph' (a dark patina delineated by dressing), forming intricate patterns of highly stylised faces. The rock art is broadly attributed to the Holocene, up to 10,000 Before Present.

IFRAO certainly occupies the moral high ground through the support of the World Monuments Fund, which has listed the Dampier Rock Art Precinct among its 100 Most Endangered Sites, and the strong backing of the National Trust of Australia, ICO-MOS, four local Native Title Claimants, the environmentalist movement, and all the political parties of Western Australia - except the one in power.

Dr Geoff Gallop, the Premier of Western Australia, has clearly been caught in an uncompromising position, having failed spectacularly to safeguard both national and global ancient cultural heritage. The great tragedy is that this catastrophe could have been so easily avoided. The Dampier Archipelago has one of the lowest population densities on earth and contains no resources of any description, no ores, gas, or oil. The petrochemical industry could have been established at any number of other locations in the vicinity (Western Australia covers one million square miles of largely uninhabited land), yet the government has insisted on building over the world's largest concentration of ancient rock carvings.

As if news of this cultural Armageddon is not bad enough, the scheme is also environmentally unsound. The plants already built on Dampier contain the explosive power of 58 Hiroshima atomic bombs. Any accident could light the fuse of the greatest man-made explosion in history.

Meanwhile, the trebling of toxic and greenhouse gas emissions has blanketed the ancient art with acid rain. The Dampier Woodside plant alone emits at least 11,000 tons of nitric oxides and 15 million tons of greenhouse gases each year. If continued unabated, the 21st century will witness the wholesale disappearance of 10,000 years of ancient art.

Quite incredibly, no management plan exists for either compilation of an inventory of the endangered rock art or to protect this irreplaceable heritage. The Western Australian government's assertion that it would be finished as a provider of secure investment opportunities, and this would ruin our sovereign integrity irrevocably if it reversed its policy over Dampier is, in itself, a gross admission of failure and guilt.

In a modern era dogged by Best Practice manuals to check and balance protocols in work places, invariably accompanied by fines, it is scandalous that a government agency can get away with failing to initiate pre-disturbance environmental and archaeological pilot studies. In a third world country perhaps, but in Australia with its proud love of the great outdoors?

Dr Robert Bednarik, president of IFRAO, confirmed to Minerva that 'the rock art is the creation of the Yaburarra tribe that was completely exterminated in a series of police massacres in 1868, and the government simply does not wish to be reminded of how it gained sovereignty. It is the history's greatest rock art vandal, exceeding the Taliban in its fervour to destroy cultural heritage'. With this in mind, IFRAO and the Australian Rock Art Research Association (AURA) have established an Internet Petition to try and persuade Western Australia's government to reconsider its policy, to relocate the planned petrochemical plants, and to assume accountability for protecting the rock art. Readers of Minerva are urged to sign this document (see www.petitiononline.com/dampier/petition.html).

Islamic Bronze Aquamanilie:
Art of an English Forger

Several bronze aquamaniles (vessels usually made in the form of animals) circulating on the antiquities markets in the past few decades as 10th-13th century originals have recently been outed as forgeries made by a William Foster of Wigmore, Herefordshire. An exposé published in the 6 November 2005 Sunday Times by Jonathan Calvert, Gareth Walsh, and Ed Owen claims that Wigmore, who passed away last April, created these supposed masterworks and other bronze objects in his garden shed for more than ten years. At first he specialised in musical instruments, then, after buying a forge, he cast figurines and candlesticks by the lost wax method employed by bronze workers from ancient times to the Renaissance. With the help of books on medieval and Islamic art, he created designs and metal alloys similar to those used a millennium before but now recast from Victorian brass taps acquired in bulk from salvage dealers.

Last year the Archaeological Museum of Madrid purchased an aquamanile in the shape of a dove, bearing
both Arabic and later Latin inscriptions, for about 1.3 million Euros through a donation by a Madrid bank, Caixa Madrid. The bird had originally been offered to Sotheby’s of London by an English antiquities dealer, Tony Arnsby, now retired and living in Spain. When Sotheby’s sent it back to Spain to await a formal export license, it was denied and the piece was subsequently acquired for the museum. Both this dealer and another in west London, Christopher Bang, who had been selling Foster’s productions for over ten years, denied that they were aware the bronzes were forgeries. What appears to be another of Foster’s aquamaniles, this time in the form of a falcon, was sold at Sotheby’s in October 2004 for £250,000.

Bangs stated that he had purchased up to £150,000 in bronzes from Foster annually for some years, including several aquamaniles. One, a lion, was sold by Foster himself for at least £150,000. Two witnesses have signed affidavits confirming they actually saw Foster producing the bronzes in his garden shed and say that his objective was to eventually cause embarrassment by confessing to his misdeeds. His wife, however, denies the infamous garden shed was a source of bronze forgeries.

Jerome M. Eisenberg, Ph.D.

**EXCAVATION NEWS**

**Neolithic Catalhöyük 2005**

Neolithic Çatalhöyük in Turkey is renowned as one of the most important archaeological sites in the world. Nestling on the northern edge of the fertile Konya Plain, it has produced important evidence for the economic, religious, and social habits of prehistoric south-west Asia. Excavations spanning four decades have yielded hundreds of mudbrick dwellings, underfloor burials, bçurçam (plastered bull heads), fertility goddesses figurines, enigmatic wall paintings, and reliefs. Dating back some 9000 years, Catalhöyük is the world’s oldest city and the earliest seat of a sedentary agricultural community - quite literally, the cradle of civilisation.

Since 1993 a sustained programme of excavations led by Professor Ian Hodder of Stanford University, under the auspices of the British Institute of Archaeology at Ankara, has enhanced our understanding of this most fascinating site. In summer 2005 an international team of 120 excavators from 21 countries exposed the first fully preserved buçurçam on the northern hill. Bçurçam are a well-known phenomenon here, but this is the first fully preserved example to be recovered, set within a niche on a painted base. Another intriguing find is an exquisitely crafted stamp seal, most likely used to tattoo human skin or to stamp designs on textiles. The seal is in the form of an animal - probably a bear - with its hind and fore legs raised upwards. Similar designs were uncovered at Catalhöyük by James Mellart on plaster reliefs on the interior walls of dwellings. Again, this recent discovery is the first complete depiction unearthed at the site. Previously, these reliefs were considered to be ‘mother goddess’ figures and thus an integral part of a cult devoted to this deity. Depictions of animals, especially leopards, are in fact a common phenomenon in houses at Catalhöyük, and may well be part of a more general ritual.

Other parts of the site investigated this year include the earliest levels of on the southern edge of the Tel examined by a team from Istanbul University’s Department of Prehistory. A team from Selçuk University has also begun investigating the latest levels of occupation (Greek, Roman, and Byzantine) on the plain east of the site.

Presently, none of the artefacts excavated at Çatalhöyük are displayed on site. Many may be viewed in the Ankara and Konya museums. Plans have recently been announced that will redress this situation with the construction of a new and innovative museum near Çatalhöyük. This will be designed to resemble mudbrick dwellings, and will be covered by a large tent configured to resemble the two mounds of the ancient site.

Dr Mark Merrony

**The British Museum At Sidon**

The seventh season of the British Museum excavations on Sidon’s ancient Tel has continued to reveal new and important material about the history of the city and the archaeology of Lebanon. Major finds include two Early Bronze Age buildings, a total of 60 Middle Bronze Age (2nd millennium BC) burials, including constructed graves of warriors buried ceremonially with their bronze weapons, and an important public building (Middle/Late Bronze Age) more than 45m long and comparable to the palaces of Ras Shamra in Syria. Egyptian, Cypriot, Minoan, Mycenaean, and Eubocean imports underline the importance of the city’s maritime contacts throughout its history. A Late Bronze Age cella, or ‘holy of holies’, with evidence of a series of fires, burnt offerings, was also found in a basement room, resembling a temple at Alalakh in Syria. Four plaster floors from Iron Age domestic installations date back to the 9th-8th century BC.

The highlight of the 2005 excavation was the discovery of a Late Bronze Age cuneiform tablet outside the entrance to the monumental second millennium building. This is the first cuneiform tablet to turn up in Sidon. Judging by the script, the document dates to the second half of the second millennium BC, c. 1400 BC. This upper left-hand corner of an administrative tablet with writing on both the obverse and reverse sides is probably a ration list. The appearance and sandy clay fabric indicate it is a local product, providing probable proof that cuneiform writing was in everyday use in this huge and bustling international market city. The tablet is currently undergoing study.

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An imported Egyptian faience bowl decorated in black with a frieze of lotus petals, and bearing the throne- and birth-names of Queen Tawosret (1188-1186 BC) within cartouches, is another important find. This is a rare attestation of the queen outside the borders of Egypt. On one fragment the inscription reads ‘...who repels the foreign lands, Sovereign of Upper and Lower Egypt, Lady of Lands, Lady of Strength’. The adjoining second fragment reads ‘Lady of Action, Satra-Meryt-Amun [’Daughter of Ra, Beloved of Amun’], and a third completes this with [Ta]wosret [’She of the (goddess) Wosret’], chosen one of [Ba]’. Following this final name is part of the same name but written in reverse orientation, showing that the two halves of the cup were decorated with antiheistically arranged inscriptions of parallel content. Above this line of text are traces of another, much effaced and mostly broken away, but including remnants of the same queen’s cartouches. The Sidon excavation stands out today as one of the most important archaeological projects in the Lebanon.

Claude Doumet-Serhal, Director

Ekon of the Philistines: Israel’s Earliest Museum?

On 19 September, Professor Emeritus Trude Dothan of the Hebrew University captivated an enthralled audience at the British Museum with the latest research from Tel Miqne in Israel, Ekon of the Philistines. Her lecture, hosted by the Anglo-Israel Archaeological Society, painted a broad picture of an immigrant Sea People who relocated lock, stock, and barrel to a maritime city sited 35 km south-west of Jerusalem.

Ekon and Professor Dothan are famous for vehemently revising the prejudiced biblical image of the Philistines as warmongers, pirates, and marauders. Through 14 seasons of fieldwork, Dothan (along with co-director Dr Seymour Gitlin) has revealed a colourful Sea People’s city based on ‘home values’. The former Late Bronze Age Tel Miqne had been a typical Canaanite entrepôt with strong international alliances, reflected in imported Cypriot, Mycenaean, and Anatolian pottery. After Miqne burnt down in the first quarter of the 12th century BC in a dense conflagration that engulfs storage jars containing carbonised grains, lentils, and figs still strung together, an entirely new cultural dawn was ushered in. The fortified Philistine city of Ekon, by contrast, expanded to encompass an upper and lower city. The exotic imports abruptly disappeared to be replaced by a new material culture defined by strong Aegean affinities. Megaron-type buildings with central hearths resembling Mycenaean temple-palaces appeared out of nowhere, and 60% of the pottery wasters analysed from the city pottery kilns turned out to be Mycenaean IIIC wares produced from local clay. The new image of the Philistines is of an advanced culture swept by force from its Aegean homeland to relocate along the eastern Mediterranean, where it retained its indigenous cultural background. Elements of Philistine culture would endure until Ekon’s destruction at the hands of the Babylonians in 604 BC.

One of the most intriguing facets of Tel Miqne, however, is the discovery of caches of Late Bronze Age ivory and gold artwork in Early Iron Age contexts. What, for instance, were 19th dynasty Egyptian seal and a 14th-century BC scarab bearing the name of King Amenhotep III, dedicated to the ‘Lady of the Sycamore Tree’, doing in a context of the fourth quarter of the 7th century BC?

A sanctuary associated with the same 7th century BC destruction level also yielded a remarkable collection of Late Bronze Age art, including an ivory ointment vessel in the shape of a female figure, a large Egyptian style ivory head, and a gold inlaced. Nearby, a carved ivory task depicted a relief of a princess or goddess alongside the cartouche of the 13th-century BC pharaoh Merneptah. An ivory knob, possibly part of a harp, also bears the 12th-century cartouche of Ramesses VIII.

Professor Dothan described this extraordinary collection as a city heirloom, transmitted down the centuries to reflect Ekon’s cultural sophistication, antiquity and, no doubt, to bestow the power of its original owners on the current inhabitants. The implication is that this collection was, in a sense, curated as in a museum. Co-director Dr Gitlin, however, prefers an alternative historical scenario, pointing out that an ivory harp knob would have been an odd heirloom. Moreover, it remains uncertain that Egyptian suzerainty even extended.

Right: An artist’s reconstruction (by Balage) of the 7th century BC Temple Building Complex 650 at Tel Miqne, Israel, with X marking the spot at the entrance to the sanctuary where a carved ivory task was found with the cartouche of the 13th century BC Egyptian Pharaoh Merneptah. Photo courtesy Dr Seymour Gitlin.

Minerva, January/February 2006
over Palestine during the reign of Ramesses VIII in the last third of the 12th century.

Not since the days of Sir Mortimer Wheeler and Professor Yigal Yadin has London enjoyed such a healthy turnout for an archaeological lecture. Once the seating was quickly snapped up, fighting for space literally broke out on the stairs. The Anglo-Israel Archaeological Society is to be heartily applauded for bringing to the capital 'The Crisis Years, 12th Century BCE: Canaanites, Israelites, Egyptians and Philistines'. For future events, please see www.aias.org.uk.

Sean Kingsley

Salvage Excavations at Pula, Croatia

In spring 2005, rescue excavations in the northern part of ancient Pula in Croatia discovered the walls of a church and the foundations of a bell tower from the 15th century Benedictine convent of St Theodore. An examination of several crypts inside the church revealed numerous burials, including a medieval cemetery preceding the date of the church's construction. Fragments of limestone and marble church furniture from the late Roman and Early Medieval periods (up to the 10th century) scattered across the site hinted at substantial earlier remains beneath.

Underlying levels contained the remains of Late Roman buildings, while the deepest levels yielded numerous fragments of marble columns, wreaths and architraves, along with buildings dating to the earlier Roman period (1st century BC to 3rd century AD). The most prominent building, located near the town wall, proved to be a public bath-house, built in the early Augustan period and completely reconstructed at the end of the 5th century after its destruction by fire. The building was originally richly decorated with polychrome marble. Its brick suspensurae tiles supporting the hot room are substantial, to the extent that an adult can walk through the conduits without difficulty. Also present within the bath-house was an exceptional deposit of more than 1700 amphorae buried as fill to level the ground and provide adequate drainage. The amphorae are chronologically homogeneous, dating to the late 1st century BC, and have been sourced to the southern Italian coast of the Adriatic.

Alongside the thermae are remains of a large, well-preserved private house, originally with at least one upper storey, mosaics and wall paintings. The domus was constructed immediately after the foundation of the Roman colony in 46-45 BC and would remain in occupation for around 500 years. Astonishingly, the walls themselves, decorated with vegetal and animal motifs, stucco, and polychrome marble veneer, are unusually well preserved to almost their original height of 3.5m in places. After its eventual destruction by fire in the 5th century AD, the residential complex was covered by the garden of the convent, and remained untouched until the recent archaeological investigations. The current excavations, uncovering over 5m of stratigraphy across an area of 4000 square metres, have thus revealed a 2000 year slice of urbanism at Pula.

Alka Starac, Museum Councilor, Istrian Archaeological Museum, Pula.

ANTiquities NEWS

Getty Museum Returns Three Antiquities to Italy as Trial Resumes in Rome

On 16 November 2005 the second hearing of the trial began in Rome of the Italian government against Marion True, 56, former chief curator of ancient art at the J. Paul Getty Museum since 1986, and Robert E. Hecht Jr, 86, a well-known ancient art dealer residing in Paris. The prosecutor, Paolo Ferri, has accused both of conspiracy and handling and receiving stolen antiquities. Thus, True is the first American museum official to be prosecuted by a foreign government. Both True and Hecht have entered pleas of not guilty. The trial, expected to last several months, is scheduled to resume on 5 December.

Over the past ten years True had publicly served as a voice for museum ethic guidelines, which she helped formulate, even while acquiring illicit objects for the museum. She and Hecht had known each other since her placement at the Museum of Fine Arts, Boston, from 1972 to 1975. A police raid of Hecht's apartment in 2001 uncovered his unpublished memoirs, which outlined many of his escapades over the past half century, including his admission that the Metropolitan Museum of Art's famed Euphronius krater actually came from an Etruscan site at Cerveteri, not an old Lebanese collection as has long been asserted. He now claims, however, that this version of its origin was created to help sell his memoirs.

A third defendant in the trial, Giacomo Medici, 67, an Italian dealer with long ties to Hecht, who marketed many of his antiquities over several decades, had already pleaded guilty to similar charges last year. When his four Geneva freeport warehouses were raided in 1995, Italian police seized thousands of Polynesian photos taken mostly in the 1970s, which were later linked to objects sold to museums.

Minerva, January/February 2006
Some of the photos actually showed items that had apparently been freshly excavated, still covered with dirt. On 13 December 2004, Medci received a 10-year prison sentence and a large fine for conspiracy in the international trafficking of antiquities. He is at present appealing against the conviction.

The Italians have entered a claim on 42 objects at the Getty based on his photos. They have also listed a number of antiquities from the Metropolitan Museum of Art and the Museum of Fine Arts, Boston, that appear in the photos, as well as several items from at least four other American museums. Following a 2001 deposition, True assisted the Italians in identifying at least 36 objects in 13 museums and seven galleries or private collections in the United States, Europe, and Japan that matched the photos, which had been published on an Italian government website for some time.

Meanwhile, shortly before the trial opened, the Getty returned three objects to the Italians: a red-figure calyx krater from Paestum signed by Astes, an Etruscan bronze candelabrum from Vulci, and a 6th-century BC Sicilian marble funerary stele from Selinunte. The repatriation has been repackaged as ‘donations’, not official returns of stolen objects, possibly in order to avoid further requests. Dr True resigned suddenly in October 2005, supposedly due to her violation of museum policies by obtaining unreported, questionable loans through both a dealer and a patron of the museum to acquire a vacation villa on a Greek island. More to follow in a future Minerva!

Jerome M. Eisenberg, Ph.D.

NEWS FROM EGYPT

Restoration Continues in the Tomb of Amenhotep III

The first phase of the restoration of the tomb of the 18th Dynasty ruler Amenhotep III in the Western Valley of the Kings has now been completed by a Japanese team. The tomb was cleaned, the walls and columns strengthened, and some of the damaged paintings were repaired. The fungi and bacteria that had permeated the walls were removed by chemicals that would not harm the paintings. Not only were extensive photographs taken of the art in the tomb, but also X-rays were utilised to determine the constituents of the pigments used, such as haematite or ochre for red, umber for yellow, and reargar for orange.

Statuettes Recovered from Cairo Museum Basement Theft

In September 2005 three Old Kingdom statuettes, two in limestone and one in fired clay, were discovered to be missing from the basement of the Egyptian Museum when their return for display again at Giza was requested following their exhibition at the museum in celebration of World Heritage Day last April. A massive hunt was organised to find the three sculptures in the cavernous basement, with up to 40 inspecters involved. Just three weeks later they were recovered by the Tourism and Antiquities Police following a sting operation in which two workmen offered them to an undercover policeman. According to Al-Ahram Weekly, the workmen were part of a crew employed in the restoration of the museum’s basement. They hid the sculptures in a cement bag removed along with regular rubble.

Surprisingly, until now workmen and their belongings had not been subjected to routine security checks. From now on, all museum staff, not just outside workers, will be searched daily. The upgrading of the basement storage facilities is an enormous task, involving huge quantities of antiquities, many stored away in crates for a century or more. The director of the museum, Wafa el-Sedig, noted that in the course of this operation they have uncovered a number of large statues of pharaohs and deities, painted sarcophagi, mummies, and many other long-forgotten treasures.

A Stronger Antiquities Law

Plans are currently advanced to replace the existing law of 1983 with more severe penalties for the crime of antiquities trafficking. The current sentence of 15 years and a fine of L.E.50,000 would be changed to life imprisonment and a fine of L.E.500,000 to L.E.500,000. The possessor of antiquities without permission would now receive a sentence of 25 years and a fine of L.E.50,000-250,000, replacing the current sentence of three years of hard labour and an L.E.100 fine. Theft, or assistance in the theft of an antiquity, or the deliberate attempt to disfigure and thus disguise an object, would now bring 15 years in jail and a fine of L.E.50,000-100,000. Clemency would be given to those who, in confessing their crimes, offer information leading to the arrest of others involved.

The section of the old law allowing the possession of antiquities will be repealed. Within one year following the adoption of the new law, all Egyptian owners of antiquities must turn them over to the Supreme Council of Antiquities (SCA). It will also give much stronger policing powers concerning encroachment on archaeological sites and monuments to the SCA’s Secretary-General rather than to police agencies. An inviolable area around every monument, as well as the adjoining land, will now be created.

Two Egyptian Antiquities Dealers Sentenced for Smuggling

Following a sensational trial in April 2004, where 20 people involved in a major antiquities smuggling ring received prison sentences of 15 to 35 years each (Minerva, July/August 2004, p. 7), two Cairo dealers joined their fate recently with even heavier sentences. Faruq el-Shaer received a prison sentence of 42 years for illegal possession of antiquities and trafficking them. A relative, Mohammed el-Shaer, got 55 years in prison for trafficking antiquities, corruption, and encouraging officials of the Supreme Council of Antiquities to forge false documents (source: www.egyptetuction.com).

Jerome M. Eisenberg, Ph.D.

LETTER TO THE EDITOR

Dear Sir,

I was delighted to see my recent book Mosaics in Roman Britain. Stories in Stone (Tempus) reviewed in the last issue of Minerva but would just like to comment on a couple of points the reviewer has made.

First, Dr Neal writes that 'in several instances misinterpretations are repeated'. He only mentions one example, 'claiming a bird in a frieze on the Boy-on-a-Dolphin mosaic from Fishbourne to be a mosaicist's signature when it need be nothing more than an embellishment of a standard scroll'. What I wrote (p.18) was: 'Several Romano-British mosaics have letters or devices that could be signatures of the mosaicist or designer, but the evidence is equivocal' - hardly a claim and, in fact, pretty much what Dr Neal himself is saying.

Secondly, he refers to the use of 'inadequate drawings', where the mosaics themselves survive. While it is valid to debate the value of secondary records, this is perhaps not a point I would have expected from one of Britain's leading mosaic illustrators to raise. In reality, mosaics as seen today are rarely the primary artefacts we tend to assume. They have often deteriorated over time or been subtly changed by conservation. Records made at the time of discovery have a valuable role to play and are particularly helpful in aiding the non-specialist to see how separate fragments once fitted together. The specialist will always, of course, wish to study all the evidence.

Yours faithfully,

Dr Patricia Witts
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FROM PHARAOHS TO EMPERORS: EGYPTIAN, NEAR EASTERN & CLASSICAL ANTIQUITIES AT EMORY

Peter Lacovara and Jasper Gaunt introduce a new exhibition based on the very latest acquisitions at the Michael C. Carlos Museum from 14 January - 2 April, 2006.

In the forthcoming exhibition, ‘From Pharaohs to Emperors: New Egyptian, Near Eastern and Classical Antiquities at Emory,’ the Michael C. Carlos Museum celebrates the great strides it has recently made in building a stellar collection of ancient art from Egypt, the Near East, and the Mediterranean World. Mirroring the rapid growth of Atlanta in size and importance, the city’s cultural institutions have risen to new prominence.

Emory University has had a long, established history collecting art from The Holy Land and the Classical world and, thanks to the generous support from many friends, the museum has been able to build on these traditions and add many rare, important, and beautiful works to its permanent collection.

Egyptian art has always been a favourite of visitors to the museum, and the Carlos is fondly referred to by generations of Atlantans as, ‘The Mummy Museum’. The formation of the Egyptian collection dates back to the 1920s, through the efforts of Bishop Warren A. Candler, Chancellor of the university, and William Arthur Shelton of its Candler School of Theology. Financed by a contribution from John A. Manget, a local businessman interested in the history of the Bible, Shelton joined renowned Egyptologist James Henry Breasted of the University of Chicago on The American Scientific Mission to Egypt and the Near East in 1920. There he was able to purchase a substantial number of antiquities from the Egyptian Antiquities Service in the sale rooms at the Cairo Museum and on site at Abydos. Among the most significant were the Middle Kingdom wooden coffin of Nebetit, a Ptolemaic mummy, complete with its carton-
nage mask and decorations, and a mummy of the Old Kingdom from Abidos, the oldest intact example in the New World.

Shelton later recorded his impressions in his popular account of the trip Dust and Ashes of Empires. He wrote, 'What strange emotions stir the heart as one first catches sight of the shores of Egypt! How much that name means to the world and what stories and dreams it conjures up!' Indeed, the trip was rich fodder for Shelton, who recounted for many years his stories of climbing the Great Pyramid and poking around the Valley of the Kings unaware that the tomb of Tutankhamun was shortly to be discovered. The objects Shelton brought back formed the beginning of the collection for the Michael C. Carlos Museum and remain among the most popular in the Egyptian galleries today.

The 1980s saw the arrival of Dr Gay Robbins as Professor of Egyptian Art in the Art History Department of Emory. Working with director Maxwell Anderson, and through the generosity of Harvey Smith and the support of a number of other patrons, additional important works were added to the collection.

In 1999, through the generosity and foresight of James B. Miller and the Board of the museum, and aided by the interest generated by Catherine Fox and the Atlanta Journal Constitution, the museum was able to acquire an outstanding collection of Egyptian funerary art from The Niagara Falls Museum (see Minerva, September/October 2001, pp. 9-16). That long neglected and forgotten collection had been purchased by the private museum in Egypt in 1860 and was visited by Abraham Lincoln, Theodore Roosevelt, and King Edward VII. Now known as the Charlotte A. Lichirin collection, the exquisite coffins and mysterious mummies have proven immensely popular additions to the Egyptian galleries. One intriguing piece in the collection, a mummy suggested to have been a missing royal mummy, was identified by the Carols as most probably that of Ramesses I. This was returned to Egypt in 2003 with great fanfare as a gesture of goodwill to the people of Egypt from the people of Atlanta (see Minerva, January/February 2004, pp. 6-7).

Since then the Egyptian collections have continued to grow through munificent gifts, contributions, and bequests. In particular, a cadre of our most steadfast supporters contributed to a fund to enable the museum to acquire a number of important works from the Charles...

Fig 4. While most Egyptian sculpture is idealising and depicts individuals in the blush of youth and vigour, there are some periods when a studied naturalism emerges. One such occasion was at the close of the 12th Dynasty when, perhaps prompted by the declining fortunes of the country, the kings of Egypt are shown with a haggard and careworn visage. While the portraits of Sesostris II and his son, Amenemhet III, are the principal examples of this style, it also continues on into the succeeding 13th Dynasty. This small head exemplifies this dour introspection with its hooded eyes and down-turned mouth. The large ears associate it with portraits of Sesostris and Amenemhet. He wears a royal uraeus cobra at the front of the bulbous crown of Upper Egypt. The crown is supported by a back pillar, which would have joined a throne on which the king would have sat, dressed in the pate of the god Osiris. Greywacke, late Middle Kingdom, c. 1836-1630 BC, H. 11.75cm. 2005.17.2. Gift of the Morgan West Foundation.

Fig 5. Although most depictions of pharaohs were portraits, although usually quite idealising, there are periods where the distinction between successive rulers can be blurred. This image dates to the end of the 18th Dynasty, or the beginning of the Ramesside era, and has been variously attributed to Horemheb or Seti I. The almond-shaped eyes and small, smiling mouth are holdovers from the Amarna style, which lasted for many years after the end of Akhenaten's religious and artistic experiments. This head shows the pharaoh wearing the royal nemes headdress and the extended break at the back of the head suggests that this figure was part of a larger composition and perhaps once stood in front of a larger image, perhaps a sphinx or a figure of the god Amon. Red-crusted, end of the 18th Dynasty or early 19th Dynasty, c. 1320-1297 BC, H. 15.24cm. 2003.56.1. Museum Purchase.
New Acquisitions at Emory

Pankow collection and the New York auctions in December 2004. Some of the most notable acquisitions included a limestone door jamb from an Old Kingdom mastaba tomb of the ‘Overseer of Palace Physicians, Ny-ka-teti,’ a painted limestone papyrus bud column capital inscribed for Ramesses II (Fig 11), a limestone naos of Petenebimaon, the ‘Prophet of the Statues of Apries,’ a Ptolemaic relief of a queen or goddess (Fig 14), and a bronze scorpion goddess.

From other auctions, the museum was incredibly lucky to acquire an over life size head in black granite of a Priest of Ptah, undoubtedly the fabled Prince Khaemwaset (Fig 12), along with a stunning Mythological Papyrus (Fig 13), originally part of the collection of the Victorian British diplomat John Dodson, the First Lord Monk Bretton. The painstakingly drafted text details the journey of the sun through the hours of the night as it passes by all the denizens of the Underworld.

Additional acquisitions of note included a greywacke head of a king from the late 12th or early 13th Dynasty with the careworn expression notable in the portraits of Sesostiris III and his son, Amenemhet III (Fig 4). In addition, the museum was able to purchase an exquisite bronze mirror with a handle in the shape of a young girl (Fig 7).

A highlight of the Carlos Museum’s Egyptian Galleries was a collection of jewellery from the Middle and New Kingdoms that had

Fig 6 (above left). While ancient Egypt is famous for its beautiful and sumptuous ornaments, those produced in the Middle Kingdom (2040-1782 BC) are generally regarded as the highest achievements of the jeweller’s art. Necklaces were made from hard stones, faience, gold, or a combination of materials. Often, however, sets of necklaces, each of a single material, were worn in groups during this period. Scarcabs and finger rings also first become common at this time. Carnelian necklace, 2005.11.1 Egyptian Purchase Fund. L. 27.5cm. Scarcabs and amulets. L.2005.8.1, 2004.69.1, 2005.14.1, L2005.8.2, 2005.14.1, L1998.62.124 Egyptian Purchase Fund and promised gifts. Amethyst scarab ring with restored silver setting. 2005.59.1. Gift in honour of Catherine H. Smith L. 2cm.

Fig 7 (above right). Even the most mundane objects could have deep, spiritual significance to the ancient Egyptians and be created with extraordinary skill. This mirror is decorated with symbols of rejuvenation, which would have served not only to underscore the effects of cosmetics that would have been applied with its help, but also have had a restorative power when placed in a tomb as a funerary offering. The disk of the mirror itself is oval to recall the Egyptian depictions of the rising sun. The handle, cleverly and seamlessly crafted in the form of a papyrus head and a nude young girl, would also evoke fertility and the prospect of rebirth. Around the girl’s waist is incised a cowrie-shell girdle, often worn as another fertility emblem. The overall shape also imitates the hieroglyphic sign of the ankh, meaning ‘life’, which was also an Egyptian word for ‘mirror’. Bronze, 18th Dynasty, c. 1539-1292 BC H. 19.68cm. 2005.17.1. Gift of the Morgens West Foundation.

Fig 8 (middle right). Jewellery could also be amuletic, such as this exquisite fish pendant, which would protect the owner from drowning. Amethyst, 12th Dynasty, c. 1938-1759 BC, L. 1.59cm. 2005.15.2. Gift of Mohamed Farid Khamis and Oriental Weavers.

Fig 9 (right). Pottery and faience were fired in kilns and workshops and both were often used in proximity to one another, usually attached to temples or palace workshops. Faience was a crushed quartz that, when fired, self-glazed. Faience could be coloured blue by the addition of copper, but by the New Kingdom it was discovered that the addition of other mineral pigments could produce a wide variety of colours, as in this polychrome necklace made of round, floral elements. New Kingdom, c. 1539-1075 BC. L. 43.18cm. 2005.37.1. Egyptian Purchase Fund by exchange.
been on loan from another museum, but was unfortunately recently recalled. We have tried to replace as much of this as possible and have made great progress in obtaining a number of fine examples of the jewellers' art (Fig 6). The gem of this collection must be an incredible amethyst and gold fish pendant of the Middle Kingdom (Fig 8). The scales of the fish are delicately rendered in the hard stone surface. When intact, with all of its original gold fittings (unfortunately now lost), the pendant must have been spectacular.

While finding Egyptian objects on the art market is increasingly difficult, many old collection pieces continually resurface. The Carlos Museum has also tried to collect objects of archaeological importance as well. A number of items originally excavated by Sir William Matthew Flinders Petrie have also joined our collections, and these include a 26th Dynasty ushabti of Horwedja from Hawara, a terracotta figurine of horses, and a chariot from the excavations of the ramesseneum.

Fig 10. This remarkable tiny sculpture represents the boy-king Tutankhamun as a child. He wears a pharaoh's blue crown and holds a finger, mostly lost, to his mouth, an Egyptian motif indicating his youth. A famous example in solid gold was found in the tomb of Tutankhamun showing him with a blue crown and also suckling on his finger. The representation may well be a holdover from the Amarna period, when images of the royal offspring took the place of other divine images to symbolise rebirth. 'Egyptian Blue' is a glass frit, in composition and structure lying between faience and true glass. It was occasionally used for small sculptures, but was most frequently ground up and used as a blue pigment. Frit ('Egyptian blue'), 18th Dynasty, reign of Tutankhamun, c. 1332-1322 BC, H. 2.23 cm. 2004.35.1. Gift of Mohamed Farid Khamsi and Oriental Weavers.

In addition to Egypt, of course, we also hope to tell the story of the Nubian cultures that shared the Nile Valley to the south. Artefacts from these cultures obtained by the museum include a faience amulet of a female sphinx, a C-Group bowl, and a Merotic archer's thumb ring.

Because the Carlos is a university museum, it was particularly gratifying to receive a bequest of objects and books from Nicholas B. Millet.

Fig 11. The ancient Egyptian temple was a microcosm of the natural world, so that many of the motifs used in its decoration were in the form of plants and animals. Columns were often carved into date palms or papyrus plants reaching for the ceiling, which was painted with images of the sky. The top of this capital is carved in the shape of the rounded buds of the papyrus plants, which could be lashed together to form roof supports. The square abacus at the top would have supported a lintel. Ramesses II was the greatest builder that Egypt would ever see, and many of his monuments were created in haste as visible in the courtyards, almost impressionistic, carving of this stone. The capital is inscribed with the names of the great Ramesses in horizontal cartouches around the top, and vertical cartouches flanked by uraei and crowned by sun disks. The material of the capital was limestone, which cannot support great weight, and its small size indicates that it probably once came from a small shrine, such as those that Ramesses built throughout his vast empire. Painted limestone, 19th Dynasty, reign of Ramesses II, c. 1279-1213 BC, H. 57.5 cm. 2005.52. Gift of Katie and Ian Walker.

Former director of the American Research Center in Egypt, and Curator of the Egyptian Collection at the Royal Ontario Museum in Toronto, thanks to the dedicated, professional work of the Carlos Museum's conservator, Renée Stein, a number of objects that arrived in very fragmentary or dirty condition are being cleaned and stabilised for the exhibition, and new acquisitions continue to be made.

The Lands of the Bible and the Cradle of Civilisation have also been an important focus for Emory University. As a crucible for the beginnings of civilisation and the foundation of the Judeo-Christian

Fig 12. Prince Khaemwaset, the fourth son and heir of Ramesses II. The scale and fine carving of the piece identify it as someone of great importance, and the broad face is characteristic of the long reign of Ramesses the Great. The elaborately curled wig flares out just slightly on the right side, indicating where a side lock would have been present. That hairstyle would identify the owner as High Priest of the god Prah, an important office occupied by Khaemwaset. The prince made many restorations to earlier monuments and for that he is sometimes called the 'first archaeologist'. Unfortunately, Khaemwaset died before his father and did not succeed to the throne. He was buried in a vast tomb complex at Saqqara. This commanding face from a colossal statue undoubtedly reflects his wisdom and accomplishments that lived on, and he became the hero in many later stories and legends. Black granite, 19th Dynasty, reign of Ramesses II, c. 1279-1213 BC, H. 24.1 cm. 2005.7.1. Gift of Mr Charles S. Ackerman and an Anonymus Donor.
Fig 13 (above). A mythological papyrus of Tjent-shed-khonsu, The Osiris, Mistress of the House, Chantress of Amun, True of Voice. Thebes, papyrus and pigment, 21st Dynasty, 1069-945 BC, 21.59 x 127 cm. Gift of Anne Cox Chambers. 2005.7.3. This remarkable papyrus is one of the finest of such texts known. Originally part of the collection of the Victorian British diplomat, John Dodson, the First Lord Monk Bretton, it details the journey of the sun through the hours of the night as it passes by all the deities of the Underworld. Written for the Chantress of Amun, the Lady Tjent-shed-khonsu, it would have guided her through the dark realm, along with the sun to be reborn, into the next life.

Fig 14 (below). A relief of a queen or goddess. Sandstone, Ptolemaic period, 304-330 BC, 25.4 x 40.64 cm. Dating to the era of Cleopatra, this shallow-carved relief depicts the bust of a queen or goddess facing left and wearing a halterued dress, beaded collar, and a tripartite wig of ebenezated curls surmounted by the volutile headress and fragmentary crown. Gift of Dr and Mrs I. Franklin Elliott. 2005.5.4.

tradition, the ancient Near East was a focus of teaching from the earliest days of Emory University. To help further the academic experience through the physical remains of these cultures was the main reason why the university participated in the American Scientific Mission in the person of Reverend Shelton. Camping in the ruins of Babylon, he recorded, ‘With the stupendous ruins behind us, the curving river in front, the long stretch of sliver and the setting sun, the whole scene was one of indescribable beauty.’ While digging in the ruins of the ancient capital, he discovered a terracotta cylinder inscribed in cuneiform for King Nabopolassar | (625-605 BC), who had conquered Jerusalem. This testament became his prize acquisition for Emory’s new museum.

The Biblical Archaeology collection was greatly enriched in the 1950s through excavations in Jericho directed by Dame Kathleen Kenyon and sponsored by Emory Professor Boone M. Bowen. Material from Jericho provided Emory University with the second largest collection of finds from Jericho in the country.

In the 1960s, more ancient Near Eastern works of art from Caesarea, King Herod’s showplace on the eastern Mediterranean coast, and from excavations in and around Jerusalem, were added to the collection. Exciting discoveries were also made by Emory’s pioneering under-water archaeological excavations in the Sea of Galilee by Emory Professor Immanuel Ben-Dor and Edwin A. Link. These contributed to making the museum’s holdings one of the most significant for the study of Biblical Archaeology.

In recent years, through the steadfast work of Dr Monique Seefried, Faculty Curator of Near Eastern Art, many outstanding gifts were made to the Museum’s collections by Mr and Mrs Jonathan Rosen, the Christian Human Foundation, and Ann Boon Rea.

Trade and communication in the ancient world are a critical aspect of the Near Eastern galleries at Emory, and many new acquisitions reflect the region’s sometimes stormy his-
tory as a melting pot of cultures. Notable pieces include a chlorite vessel with a limestone and rosette inlay, showing the influence of Early Dynastic Mesopotamia, and a miniature Assyrian glazed ceramic amphora testifies to the importance of trade in the region.

The plethora of religions that intermingled here are represented by cult figures and a wonderful Assyrian bronze statuette at the Mildenberg collection. These vessels, often shown on the famous royal reliefs, are incised with decorations of a sacred tree flanked by ibises, motifs also found on the palace reliefs at Nimrud and Khorsabad. A glazed brick portrait of an Urartian ruler is also influenced by the styles of the Assyrian relief sculptures (Fig 16).

A recent gift of material relating to the history of the Bible has greatly enhanced the collection, not only for teaching in Emory's distinguished programmes in Theology and Mediterranean Archaeology, but for the general public as well, which has a fascination for the history and archaeology of ancient Israel and the beginnings of Christianity.

Since the renovation of the classical galleries in 2004 (see Minerva January/February 2005, pp. 13-18), additions to the permanent collection have been made possible through the continuing support and generosity of loyal friends. A few of these are mentioned above.

Sometime towards the end of the 8th century BC, a group of potters and painters, working mostly in southern and eastern Cyprus, developed a 'free field' style in which ornament was suppressed, leaving the subject starkly isolated against a clear background. The favourite motif was the bird perched beside or carrying a foliate spray. A good example of this type was acquired by Ambassador William R. Crawford while posted in Cyprus nearly 40 years ago (Fig 17). His collection of 50 characteristic vases of Bronze and Iron Age Cyprus, together with a few Mycenaean and later Greek imports into Cyprus, have been acquired by the Michael C. Carlos Museum. The association between birds and jugs on Cyprus can be traced back to Bronze Age times on a series of jugs (sometimes decorated with birds), the shape of whose body, neck, and mouth seem to be inspired by birds singing. Birds in the ancient Greek world were considered oracular; some were also kept as pets. Migrating birds, particularly the swallow and its appearance in spring, regularly caught the imagination of both poet and artist. It is not known what associations, if any, between birds and wine-jugs may have existed. They may have included springtime, when the birds returned and the wine was first opened, and not necessarily articulate songs - as the symposiast drank more, he became more voluble.

Teson signed many cups as potter in which he records that he was the son of Nearchos, an Attic painter known to us also from signed work. The artist who decorated these cups, today known as the Teson Painter, may or may not have been the same person. A cup in the Carlos Museum, a later work, confines the decoration to the inside, leaving the outside to stand almost as an expression of minimalist architecture (Fig 19). The Stirens perched on a bough in the tondo was a mythical creature, a bird with the head of a woman. In the Odyssey the sisters dwelled on the mainland across the Straits of Messina, where they lured passing sailors with their song, bewitching them to an early death. Odysseus himself, curious to hear the fabled beauty of their voices, had himself lashed to the mast of his ship and his crew put wax in their ears so that they would not hear his orders to approach them. In other accounts, Stirens were said to die if mortals could resist them, to be omniscient, to have power to change the winds, and to accompany the souls of the deceased to the Underworld.

The sophisticated levels of imagery on this cup start, perhaps, with Greek ideas of wine and the sea (Fig 19). In Homer, for instance, the sea is 'wine dark'. From this, the symposiast becomes, as it were, a sailor who can get into rough water if he drinks too much. As he repeatedly drains his cup, he is confronted with an image of shipwreck, in the form, furthermore, of a particularly exotic type of woman who would not be present at the drinking party. The cup, after use, was probably consigned to a grave, where the funerary associations of Stirens would have added another dimension.

Sometimes whole vases are preserved, but even when only scraps survive, they often demand atten-
New Acquisitions at Emory

tion. Such is the case with a neck-amphora fragment attributed to the famed Euphronios (Fig. 18), which depicts a satyr, his head inclined forwards, and probably eating grapes. We know from signatures that Euphronios began his career as a painter and later became a potter, fashioning cups for the most gifted painters of their generation.

The Greek author Athenaeus mentions in a discussion of the names and shapes of women’s perfume and unguent vessels ‘a terracotta vessel shaped like a top standing on a steady foot’ (as in Figs 20-21). Its name, plemochoe (from Greek plie, meaning ‘brimming over’ and cheo meaning ‘to pour’), evidently denotes a vase designed to be carried full without spillage: inside, the wall from the shoulder turns vertically downwards until it nearly reaches the bottom, a feature that accomplishes this requirement. Plemochoei are often represented in depictions of women bathing and as offerings brought to the grave, from which many have been recovered. The treasury inventory for the Temple of Aphaia on Aegina records one in wood.

The elegant knob on the lid recalls turned woodwork, as indeed does the overall shape of the vase, suggesting that for this shape, at least, the potter was inspired by the carpenter.

On a splendid marble bust, the thickly rolled fillet around a woman’s head identifies her as a priestess (Fig 24). Behind, her hair is plaited and arranged in a bun; in front it falls in corkscrew ringlets that float over her brow, recalling but differing from the honeycomb hairstyles that were held in place with wire supports. The curls in some ways resemble those on portraits of Trajan’s sister, Marciana, and the much more baroque ‘Fonseca bust’ in Rome that has recently been tentatively identified as Trajan’s niece, Vibla Matidia. Befitting the office of the sitter, the Carlos portrait is much more restrained. The acanthus spray, which articulates the base, is a motif that occurs commonly both in the Greek-speaking Eastern part of the Roman Empire, and the West. It has been interpreted to convey a funerary significance, even though the bust was carved posthumously. The personality and intensity of this portrait surely suggest otherwise.

‘What is good cultivation? Ploughing. What is second best? Ploughing’. Cato’s remark from his work On Farm-

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ing, written in the early 2nd century BC, underscores the critical importance of ploughing in the economy of ancient agriculture, when, instead of rotating crops, fields were left fallow in alternate years. Unlike modern ploughs that turn over the soil, the ancient ones were intended more to scratch the top in order to control weeds and allow for planting crops. On a relief at the Michael C. Carlos Museum (Fig 27), a massive farmer guides a plough’s handle in his left hand, keeping it upright and driving a straight furrow, while pressing down on the ploughshare with his left foot. His right hand once held a stick. The oxen have been yoked around neck and withers, a method that, although giving rise to chafing and, therefore, necessitating frequent periods of rest, provided much greater tractive power than yoking them at the head or horn which was a technique appropriate only for lighter soils.


True to the very beginnings of an institution dedicated to ancient art and archaeology, the Michael C. Carlos Museum’s collections still form a critical resource for teaching in the School of Theology, Near Eastern Studies and Mediterranean Archaeology, and Art History, as well as providing enlightenment and inspiration to countless visitors.

Fig 27 (below). Ploughing relief. Marble. Roman, early 3rd century AD. H. 58.42cm, W. 40.64cm, Th. 6.35 cm. 2005.21.1. Gift of Thalia Carlos in honour of Dr and Mrs James W. Wagner.

‘From Pharaohs to Emperors: New Egyptian, Near Eastern, and Classical Antiquities at Emory’ is at The Michael C. Carlos Museum of Emory University from 14 January - 2 April, 2006:

571 South Kilgo Circle, Atlanta, Georgia 30322, USA.

For further details, Tel: + (1) 404-727-4282; Fax: + (1) 404-727-4292;
E-mail: carlos@emory.edu; www.carlos.emory.edu.
The exhibition ‘Warriors at The Crossroads of East and West - Early Iron Age in Continental Croatia’ is a highly original undertaking organised by the Archaeological Museum in Zagreb in co-operation with the Varazdin City Museum, the Museum of Slavonia in Osijek, the Karlovac City Museum, and the Zagreb City Museum. More than 800 objects assembled from numerous museum collections in continental Croatia are displayed together for the first time.

The artefacts selected, particularly those of everyday use (clothing attachments, jewellery and, above all, warrior equipment) serve to document and interpret a phenomenon that swept across the territory of continental Croatia in the Iron Age. In the 8th century BC new technologies spread across the Pannonian Plain from the eastern Pontus, the Caucasus, and the Lower Danube Basin. Foremost among these innovations was the use of horse harnessing equipment and the new forms of warfare that it permitted. Simultaneously, social change emerged as advances in mining and a corresponding increase in the production of iron artefacts led to ever more pronounced social stratification and the evolution of a ruling class with a prominent role of warrior horsemen. Their power and wealth are reflected in rich grave assemblages consisting of weapons, equestrian and horse equipment, jewellery, and ceramic vessels. The 3rd century BC incursions by the Celts from the West, whose original homeland lay around the upper courses of the Rhône, Rhine, and Danube rivers, marked the end of the Early or Hallstatt phase of the Iron Age.

Within these chronological parameters in Croatia, the history of five cultural groups can be identified: the...
Dali, Martijanec-Kaptol, Budinjak, Colapiani, and Iapodes. The first three groups were named after the most important sites where specific cultural remains have been found: Dali in eastern Kaptol, central Slavonia; Martijanec in western Podravina; and Budinjak in the Zumberak area. The Colapiani settled around the middle course of the Kupa River, and the Iapodes were confined to the territories of Lika, the Ogulin-Plaski Valley, and part of Gorski Kotar and Kordun. Although these groups are both contemporary and territorially close, they are nevertheless distinguishable on account of idiosyncracies of both material culture and religious activities. These differences were largely dictated by geography: distance from centres of new developments, ore resources, and also by the readiness of indigenous populations to accept new transformations.

The exhibition highlights these differences through attractive archaeological materials, especially warrior equipment characterised by a very impressive style and technology compared to the most valuable contemporary finds from the Carpathian Danube basin, the northwest Balkans, and the Alpine region (all within close reach of Greek, Italic, and Etruscan civilisations).

The long-lived Dali group (10th-3rd centuries BC) is the most conspicuous cultural group of Early Iron Age Croatia. An offshoot of the 10th century BC Late Bronze Age Urnfield culture, this group thrived within the Croatian Danube Valley, where it inhabited the river terraces of the two largest rivers of the Pannonian Plain. Here forests were easily acces-
Early Iron Age Croatia

Fig 10 (top left). Bone celtic arrow-heads and Scythian objects (plate armour and pendants) from Tumulus II at Jazlabet that contained a cinerary burial in a rectangular stone grave reached by a wooden column avenue. Martijane-Kaptol Group, second half of the 6th century BC.

Fig 11 (top right). A bowl-shaped helmet (reconstructed) excavated from a princely grave at Budinjak, Samobor (Tumulus 139). Composed from five large and eight small plaques (phalereae). The remaining surface was covered with tiny bronze rivets with hemispherical heads. Budinjak Group, bronze, 8th century BC. H. 21cm. MIZ inv. 712A.

Fig 12 (middle left). A bowl-shaped helmet from a princely grave at Tumulus 3, Budinjak, Samobor. The surface consists of small bronze nails with a domed thorn on the crown. Budinjak Group, 8th century BC. L. 30cm. MIZ inv. 758A.

Fig 13 (middle right). A bronze and iron helmet from Kriz Brdovec, Samobor, composed of three superimposed domes connected with rivets. Budinjak Group, 6th century BC. H. 17.5cm. MB inv. A150.

Fig 14 (bottom left). Bronze helmet with a rectangular face opening. Stiak-Kupa, Coblijat Group, 6th century BC. H. 17cm. AZN 288.

Fig 15 (bottom right). A bronze pendant with four stylised female figures suspended from a semi-circular plaque. From a female grave at Kompolje Otocac, Lapodes Group, 7th-6th century BC. L. 9.8cm. AMZ inv. 20280 (20028).

sible for hunting deer, buck, and boar, the soils were fertile and game and fish abundant. The territory of the Dalj was located at the crossroads of trade routes that swept luxury products from Greece and the Black Sea through the Drava and Sava rivers. No Dalj settlement has yet been excavated, although hillforts associated with the group have been identified. The Dalj was characterised through its entire existence by a rite of cinerary burial and a traditional material culture best illustrated by ceramics. Pairs of askoi (Fig 3) from the grave of a distinguished member of society discovered in Dalj, and ceramics from a large necropolis in Vukovar-Lijeva Bara, are especially aesthetically pleasing. Alongside its indigenous material, imported artefacts also appear amongst the Dalj, such as Basarabi style pottery (from Romania); horse and warrior equipment exhibiting eastern Thrac-Cimmerian features; and jewellery from the south-eastern Alps, the Balkans, and Early La Tène Celtic styles from workshops in western Hungary (Fig 1).

The Martijane-Kaptol group (8th-6th centuries BC) inherited cer-
tain shapes, techniques, and motifs of vessel decoration from the Late Bronze Age Urnfield culture, but buried its dead in graves under mounds. Some of these tumuli stand out by virtue of their huge dimensions, and can be considered 'princely'. The largest is the 75m-wide and 8m-high Gomila tumulus near the village of Jalzabet. This mound, together with the Gamula tumulus in the neighbouring village of Martijanje, ranks amongst the largest grave mounds in central Europe. These rich warrior graves reflect the social structure of a cultural group dominated by a ruling class of prince-warriors. Their military equipment and prestige goods were procured from various centres: helmets, greaves, breast plates, spears, and battle axes were of Greek, Italic, and south-eastern Alpine origin, while luxury horse harness equipment was of the Thraco-Cimmerian style (Fig 10). This cultural group is represented by artefacts from a rich metallurgical workshop discovered in the settlement of Sv. Petar Ludbreski, where clay and stone moulds for casting spearheads, axes, and knives have come to light.

The most recent cultural group defined is the Budinjak (8th-6th centuries BC), which is typified by grave goods from a large necropolis on the Budinjak Plain where 141 grave mounds have been documented (Fig 4). In antiquity this plain was, in all probability, a sacred place (campus sacer), where members of this relatively small cultural group were buried. Graves of warrior-horsemen stand out by the wealth of finds, particularly weapons and equestrian equipment. Most distinctive are their helmets, unique both in shape and method of production (Figs 11-13).

In the areas along the course of the Rivers Kupa (the Classical name for the Drava) and the main roads of East and West, the remains of a separate cultural group have come to light, the Colapian (11th-1st centuries BC). This society is recognisable by virtue of numerous clay figurines discovered in one of their sanctuaries at Turska Kosa in the vicinity of Topusko (Figs 5, 6, 16). Prominent clay figurines depict horses and riders, which have been adopted as the emblems of the current exhibition.

The lavish legacy of the Lapodes (11th-7th centuries BC) includes unique head caps and looted bronze, as well as jewellery of amber (Figs 8-9) and sand-core glass, an unavoidable part of their picturesque costume. In selecting the jewellery and functional pieces of male costume (fibulae, belt buckles) for display (Figs 15, 17), precedence was given to items decorated with warrior representations. Even though the lapodes were skilled warriors, as testified by their millennium-long presence in the same relatively large territory - and later also by Classical written sources - relatively little is known about their weapons. This is largely because the lapodes did not furnish male graves with weapons, a deeply rooted custom connected with their cult of the dead.

Beyond the many pieces of art and antiquity displayed in 'Warriors at The Crossroads of East and West - Early Iron Age in Continental Croatia', a major feature of the exhibition is spatial awareness and design. Modern and aesthetically balanced solutions respect the distinct archaeological materials, not only additionally emphasising the significance and beauty of the artefacts, but also drawing attention to a cultural phenomenon that spread to continental Croatia during the Early (Hallstatt) phase of the Iron Age.

The exhibition has gone on show in Zagreb and Osijek, and will soon continue in Varazdin. However, a main objective of the research underlying the exhibition was to facilitate international cultural exchange of knowledge. Thus, the exhibition is accompanied by an impressive catalogue written in three languages (Croatian, English, and German) that, we hope, will serve as a valuable source of information about Early Iron Age Croatia.

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Fig 16. Clay figurines of men and women from a cultic deposit in the Illyrian sanctuary at Turska Kosa near Topusko, one of the main fords over the River Glima. Turska Kosa is associated with metallurgy, and the obsessive representation of jewellery on the figurines may reflect their ritual role in iron manufacture. Colapiani Group, 6th-3rd centuries BC; H. 4-9cm.

Fig 17 (right). A bronze bow fibula with pendant and amber beads from a female grave at Kampolje, Otocac, Lapodes Group, 6th-5th century BC. L. 7.8cm. AMZ Inv. 15442.

Fig 18 (bottom right). A bronze sword with solid cast grip (Mârigen type) decorated with a central ridge. Draganci, Colapiani Group, 8th-7th century BC. L. 57.5cm. AMZ Inv. 16909.

Minerva, January/February 2006
EGYPT, GREECE, ROME: REJECTION & CONTACT

Beatrix Gessler-Löhr introduces an innovative exhibition at the Staatliche Kunsthalle in Frankfurt am Main, until 26 February 2006.

The exhibition ‘Egypt, Greece, Rome: Rejection and Contact’ is not simply a comparative sequence of art-works created by three of the world’s most advanced ancient civilisations. Rather, its new sophisticated approach is based on the interaction and impact of the artistic production of each culture through integration, assimilation, and the allure of the exotic as generated by war, exclusion, and hostility.

Since the unification of Egypt c. 3000 BC, foreigners were perceived as representatives of hostile powers, potentially threatening the political order, and so dwelt outside the Nile valley. They were considered part of the general chaos, which permanently had to be warded off from Egypt. In the iconic motif of the pharaoh, who violently raises his arm holding a mace or a sword, and who has seized the conquered enemies by the hair, or tramples them as a sphinx or a griffon under his feet, this dogmatic idea can be traced throughout Egypt’s entire history.

In the Greek Oedipus myth with the Theban sphinx, now a man-eating female monster, this idea long continued in effect (Fig 1). The Greeks even integrated the ‘Smiting of the Enemies’ directly into their mythology, whereby they satirically turned the tables: in the Bystris myth, Herakles appears in the pose of a pharaoh as the vanquisher of the brutal Egyptian king and his followers. Herodotus, the Father of History and an early visitor to Egypt in the 5th century BC, similarly relates in the biblical story of Joseph that the Egyptians refused to sit at the same table as foreigners and that they generally held themselves aloof from people of other nationalities.

Despite this xenophobic attitude, the flourishing trade relationships with the Aegean led to the increased import of Minoan and Mycenaean pottery from the mid-2nd millennium BC onwards, which have turned up in Egyptian tombs as precious, exotic grave-goods, and were also imitated in Egyptian faience (Fig 2). Besides conflicts with Asia Minor and the Near East, diplomatic relations and politically-motivated marriages between the royal families came about, as well as logistic assistance, such as doctors dispatched to the Hittite Empire. In turn, these countries integrated many Egyptian conceptions into their own artistic repertory.

With the rise of Greece and Rome, Egypt had already experienced 2000 years of advanced civilisation with three great periods of cultural ascendency (the Old, Middle, and New Kingdoms). Both Greece and Rome had always been fascinated by the ancient land along the Nile with its impressive stone pyramids, temples, and obelisks, and also with its pictorial art from colossal statues to delicate, small objects (Fig 4). The West was also astounded by Egyptian religion and its numerous hybrid, often theriomorphic deities, the high level of its sciences, and the mysterious hiero-
glyphic script, the invention of which Plato attributed to the god Thoth-Hermes. According to the Odyssey, every Egyptian was a well-instructed doctor and disposed of admirable knowledge. Egypt was held to be the ‘mother country of wisdom’.

From the 7th century BC, contacts between Egypt and Greece continuously increased through the military bases of Ionian and Carian mercenaries and later through trade entrepôts, especially Naukratis in the Nile Delta. Some of these settlers brought bronze figures of Egyptian deities back home as dedications for Archaic sanctuaries like the Temple of Hera on Samos. As one of Egypt’s most important cultural innovations, easily transportable papyrus rolls were adopted in the Mediterranean region. Papyrus spread throughout the ancient world as the most efficient writing and pictorial medium, and thereby contributed decisively to intercultural exchange.

Greece’s indebtedness to Egyptian large sculpture is attested art-historically in the kouros, a type of standing statue that appeared c. 630 BC as an idealised naked young man. But Greek sculptors modified the inspiration into a much livelier representation.

It was, above all, the Phoenicians, widely travelled merchants and seafarers, who facilitated cultural exchange within the entire Mediterranean region. They brought goods from their homeland, the Syro-Palestinian coastal strip, to the Atlantic coast in the West. Thus, many Egyptian pictorial motifs, which had already been modified in the melting pot of the oriental cultures (such as the sphinx or griffin), frequently arrived in Cyprus, Greece, Sicily, Sardinia, Etruria, the Balearic Islands, North Africa, and the Iberian Peninsula (Figs 3, 4).

An outstanding and exceptional case in point are Phoenician anthro-
Egyptian Art in Frankfurt


Hathor; cow's horns with the sun-disk and tall double plumes (Fig 7). The child-god Harpokrates appears as the equivalent to Eros, enjoyed widespread popularity. As the son of the divine couple Isis and Osiris, and as the future ruler, he wore both divine and royal crowns, and is depicted with the most diverse symbols of fertility (Fig 8). Often Harpokrates appears as a baby on Isis' lap, an iconographical motif which always met the religious needs of women, and was later also integrated into Christianity (Maria lactans). To what extent the dwarf, grotesque demon-god Bes served iconographically and in character as a model for Silenos and satyrs is a disputed question.

The statue of Alexander the Great sculptured in red granite, purchased by the Liebieghaus in 2000, provided the inspiration for the current exhibition (Fig 9). The statue depicts the successful Macedonian commander and founder of Alexandria, in the posture and attire of an Egyptian pharaoh with shendyt-kilt and nemes-headcloth. Stylistic evidence shows that a Greek artist who tried to combine the principles of Classical Greek with the traditional Egyptian canon worked on this statue. The organic movement, which was to be depicted according to the Classical concept of the human body, led him to portray bodily rotations which created asymmetries. In this attempt the sculptor transgressed the scope of Egyptian statue composition, which demanded strict frontality and integration in an orthogonal system of axes.

In addition, there is an entire series of masterful Alexander portraits, which represent him as a hero and demigod in Late Classical, Hellenistic, and Roman styles (Figs 10-11). Together with various sculptures of Ptolemaic kings, an exemplary survey over the portrait art of the last centuries BC and beyond is presented. The Macedonian ruler Alexander arrived in Egypt in 332 BC as a foreigner, but was greeted as the liberator from the Persian yoke. Furthermore, he had himself declared by a divine oracle to be the son of Zeus-Ammon, which legitimised him for succession to the pharaoh's throne. The Ptolemaic Kings of Greece extraction who ruled after him also adopted Egyptian insignia (Fig 8). Besides, in their Greek portrait tradition the monarchs let themselves be depicted in temples as pharaohs before Egyptian gods.

On the other hand, Ptolemaic monarchs also took their place in the pantheon of Classical Greek deities and traced their descent from the deified Alexander, the Zeus-son Herakles, and, on their mother's side, from Dionysos back to Zeus-Ammon. The Ptolemaic queens showed themselves not only in Hellenistic garments with a corkscrew wig but also in Egyptian attire with a tripartite wig, double aureus, and with the headdress of the Goddess Aphrodite. Because of the iconographic similarity, nameless statues of women of this period cannot always be identified with certainty as a representation of the goddess or as a portrait of a Ptolemaic queen (Fig 12).

Despite the reciprocal pervasion of the pantheons, the Egyptian animal cult, with its thermomorphic deities and many hybrid beings, was disconcerted the Greeks. Ptolemeis I, therefore, created out of theApis-bull - the manifestation of the dead and deified 'Oasis-Apis' - a new god named Serapis. The cult statue of this composite deity in Alexandria was given the appearance of a curiously-haired and bearded, fully draped Greek father-god, who wore a corn-basket as a symbol of fertility on his head. Isis appeared by way of her connection with Demeter, the patroness of agriculture, thus as an appropriate consort. Furthermore, she rose through the fusion with other female deities to the status of a universal goddess. Together with Serapis, she attained eminent significance in Greece, and later in Imperial Rome (Fig 14). Cleopatra VII, the last sovereign of the Ptolemaic Dynasty, has gone down in the annals of world history through her association with two of the most powerful Romans of their time. The expressive portrait head of Julius Caesar lends testimony to this fact. This bust combines traits of Graeco-Roman and Late Egyptian portraiture (Fig 13). With the military defeat of Cleopatra and her lover Mark Antony, and the subsequent conquest of Alexandria in 30 BC by Octavian (the later Emperor Augustus), Egypt fell under Roman

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Rome for integration as triumphal insignia of power in the city’s skyline. An approximately 2m-high obelisk represents this recurring theme of Egyptian architecture in the current exhibition. Egyptianising wall paintings and floor mosaics displaying fertile Nile landsapes, decorated luxurious villas and public buildings in Italy, betraying the yearning of the Roman upper class for the faraway dreamland of Egypt.

On the other hand, some Roman emperors tried to bring the rapid spread of oriental cults throughout the entire Roman Empire under control by means of temporary interdictions, but in vain. The sanctuaries of the exceedingly popular Isis and Serapis religion in Rome, Pompeii, and elsewhere have handed down to us a wealth of Egyptian statues of deities, kings, and priests, as well as figures of sacred animals and sphinxes. Besides many imported sculptures, local Egyptianising imitations show the great demand of public and private worshippers. Ritual implements like the sistrum, a musical instrument, diverse receptacles for holy water and ladies, have also been preserved. Colourful frescoes from Pompeii and Herculanenum portray the rituals of the mysteries celebrated in the temples, especially the finding of Osiris (Canopus).

During a journey on the Nile in AD 130, Antinous, Emperor Hadrian’s young friend, drowned in the river and thus ascended into the Pantheon as Osiris-Antinous. At the site of the tragic event Hadrian founded a city, which he named after him. He also ordered that statues of the deified youth be set up in many provinces and in his villa at Tivoli. Stylistically, these statues follow Classical Greek sculpture and show Antinous in idealised nakedness, with luxuriant curly hair and often portrayed as Hermes or Dionysos. But there is also an Egyptianising type of Antinous-statue, which shows him in a pleated kilt, royal headcloth, and sometimes even with a uræus (Fig. 15). The juxtaposition of the emperor’s deified friend as Dionysos, and in the traditional Egyptian iconography, again proves how the respective indigenous expression always re-asserted its supremacy despite the reciprocal pervasion with foreign conceptions.

How varied the intercultural contacts in the fields of art and artisanship were for a period of more than 1800 years is demonstrated at the Staatliches Museum by some 400 excellent exhibits. These range from outstanding portrayals of rulers, jewellery, statues and statuettes of deities, to Egyptian and Phoenician sarcophagi, grave goods, mummy masks, and amulets of all types, fine glass objects, decorated pottery, Pompeian wall frescoes, and whimsical terracotta figurines. Eighty museums and worldwide collections have supported this exceptional exhibition with choice loans. Hopefully, the show will also be understood as a contribution to the current encounter with people from foreign cultures, and as a stimulus to reflection about our own identity. **Fig 14 (left).** Blue glass gem depicting the goddess Isis as Isis Phar a of the Alexandria lighthouse, 2nd century AD. H. 2.5 cm. Vienna, Kunst hist orisches Museum XI 991. Photo: © KHM. **Fig 15 (above right).** Sandstone head of Antinous in Egyptian attire with uræus on linen, 2nd century AD. H. 34 cm. Dresden, Staattliche Kunstsammlungen A.B. 423 (33). **Fig 16 (below).** Painted mummy shroud with the deceased between Osiris and Anubis. Probably from Saqara, tempera on linen, 2nd century AD; 150 x 160 cm. Moscow, Pushkin State Museum of Fine Arts, 1.1. a. 5749.
THE RISE OF THE HEAVENLY EMPIRE: CHINA IN TREVISO

Filippo Salviati visits the first of a major programme of four Italian exhibitions focusing on Chinese civilisation from the 3rd century BC to c. AD 960.

The last time Italy hosted a large exhibition devoted to ancient China based on archaeological artefacts on loan from major Chinese museums was 20 years ago in Venice, with the exhibitions 'China: 7000 Years of Civilisation' (1983) and 'China in Venice' (1986). Now China is again the protagonist of a large exhibition project in Italy. The Silk Road and Chinese Civilisation’ will cover China’s entire imperial history from the foundation of the first empire in 221 BC to the Qing dynasty of AD 1644-1911 by way of four exhibitions scheduled to take place every two years from now until 2012 in Treviso, north-east Italy. The first of these exhibitions, ‘The Rise of The Heavenly Empire’, opened with a bang in October 2005 and will run until 30 April. Through more than 200 objects it illustrates the rise and consolidation of the Chinese Empire from the 3rd century BC Qin dynasty to the end of the Tang dynasty, c. AD 960.

This is a blockbuster operation: 50,000 visitors pre-booked before the opening to attend what for Italy is an unprecedented act in terms of scope and implications for cultural exchange. Moreover, the show is entirely privately sponsored, the successful result of the enthusiasm and hard work of the curator of the exhibition, Adriano Mado, a journalist and board member of the Chinese Academy of International Culture, and of his family, backed by a generous sponsor, the president of the Casamarca Foundation, Dino De Poli. Mado’s love affair with China since childhood has resulted in a splendid exhibition that deserves the success it is achieving which will ensure equally rewarding sequels.

The display of the objects within the small halls of the 14th-century Casa dei Carraresi is impressive and somewhat theatrical. Small groups of people can easily move around the Fig 1 (left). Stone armour. Qin dynasty, 3rd century BC. Excavated at Lintong, Xian, H. 153cm. The armour, discovered with a helmet made of similar stone tassels kept together by copper threads, exemplifies the type of armour customarily seen on terracotta soldiers discovered near the tomb of the First Emperor of China. Shaanxi Provincial Institute of Archaeology.

Fig 2 (above right). Kneeling terracotta crossbowman. Excavated from Lintong, Xi’an, Shaanxi Province. Qin Dynasty, 221-206 BC. H. 120cm. Museum of Terracotta Warriors and Horses of Emperor Qin, Lintong, Shaanxi.

Fig 3 (below). Detail of a terracotta infantry warrior. Lintong, Xi’an, Shaanxi Province. Qin Dynasty, 221-206 BC. H. 188cm. Museum of Terracotta Warriors and Horses of Emperor Qin, Lintong, Shaanxi.

Fig 4 (below left). Cast bronze dragon. Warring States/Qin Dynasty, c. 4th-3rd century BC. L. 240cm. The fragmented and restored sculpture is composed of eight pieces, weighing 925kg. Shaanxi History Museum.

Fig 5 (below right). Jade funerary suit (detail). Excavated in 1996 from a Han dynasty tomb at Huoshan, Xuzhou, Jiangsu, Western Han Dynasty, 206 BC - AD 23. H. 181cm. Xuzhou Municipal Museum, Jiangsu.
many, but looking at them at a close range is nevertheless still impressive.

The exhibition opens dramatically with a wriggling and scaly two-headed bronze dragon (probably part of a drum stand in my opinion), 2.4m long and weighing almost a ton, which fills an entire room on its own (Fig 4). The whereabouts of its discovery are unknown. Only in 1994 was it released into the hands of the Shaanxi Provincial History Museum, Xi’an by the Xi’an Municipal Police Office, where it had been languishing for some time, probably following confiscation from tomb robbers who are active in the area. On mere stylistic grounds the impressive artefact can be dated to the waning phase of the Warring States period (475-221 BC) or the beginning of the Qin dynasty, which began in 221 BC. This is a real tour de force in terms of cast-

Fig 6 (left). Painted terracotta pot. Excavated in 1953 from a Han Dynasty tomb at Shaogou, Loyang, Henan, Western Han Dynasty, 206 BC - AD 23. H. 47.6cm. Henan Museum, Zhengzhou.

Fig 7 (right). Embroidered silk with dragon and phoenix motifs. Excavated in 1999 from Suide County, Shaanbei, Shaanxi. Western Han Dynasty, 206 BC - AD 23. L. 105cm. Shaanxi History Museum, Xi’an.


Fig 9 (below middle). Tower House, painted terracotta. Excavated in 2002 at Normal University, Shaanxi, Xi’an. Western Jin Dynasty, AD 265-316. H. 1,42cm. Shaanxi Provincial Institute of Archaeology, Xi’an.

Fig 10 (below). Buddhist altar, gilt bronze. Excavated in 1999 from Liuju Village, Weiyang District, Xi’an, Eastern Wei Dynasty, AD 534-550. H. 35cm. Shaanxi History Museum.

ing technology. The fragmented parts of the object, especially the treatment of the dragon’s heads, suggest it was probably cast following the technical expertise and decorative language of the Houma foundries, the largest bronze-producing centre in China’s Eastern Zhou, Shanxi province. Since China is unanimously regarded as the land of the dragon, the monumental object was appropriately chosen to welcome visitors to the exhibition, which ends with another image of a dragon (Fig 13), a gilt-bronze sculpture of the mythical animal cast under the Tang dynasty (AD 618-907), by now familiar to many as one of the highlights (and front catalogue cover) of the exhibition ‘China, 5000 Thousands Years’, held in 1997 at the Guggenheim Museum in New York.

In Treviso, the first imperial dynasty in China’s long history, the Qin, is also well represented by stone armour buried with its owner in a tomb excavated at Lintong, near Xi’an (Fig 1), together with a stone helmet. These are both made of small stone plaques linked together by copper threads woven through holes in their corners. The same system was used to hold together a Western Han jade funerary suit, 181cm long, found in a tomb of the Han dynasty in 1996 at Huoshan Xuzhou, Jiangsu (Fig 5). In this case, silver threads hold the jade pieces together, a sign that the suit was made for a high-ranking person.

For centuries, Treviso was a major centre of the silk industry in Italy. Coupled with the fact that most objects in the exhibition derive from the Tang dynasty, the most cosmopolitan of all the Chinese dynasties, it is logical that emphasis has

been put on the Silk Route, a symbol of exchange between East and West from the time of the Roman Empire onwards, when silk emerged as a major commodity and vehicle for artistic influence travelling both ways. The silk textiles in the exhibition include a Western Han group found in tomb 11 of the famous Mawangdui burial excavated near Changsha in Hunan in 1972. Among them is a colourful damask decorated with riding clouds embroidered with crimson, light brown, red, olive green, and dark blue silk thread. This design was named ‘embroidery of riding clouds’ after a book from the same tomb where the fabric was found. Similar colourful and refined designs decorate the lacquer ware of the same period of which the Fang vessel, a wooden wine container lacquered in black and red, and a Yi cup in the show, are good examples.

A yellow gauze fragment of floss-padding from a robe found inside a coffin in tomb 11 at Mawangdui was decorated with a vine design printed on the cloth with a pattern mould. Coloured flowers and leaves were then painted by hand. Seemingly this is the earliest fabric combining print and painting so far found in China. A complete dark purple floss padded robe was also found in the same magnificent tomb and is on loan here from the Hunan Provincial Museum, Changsha. The outside is silk embroidered with the Chinese character for longevity, while the inside is plain, and the edges are lined with velvet. The robe is a superb example of the sumptuousness of courtly life under the Western Han dynasty.

Equally impressive is a Western Han textile with phoenixes beautifully embroidered with silk thread on a yellow silk ground found in Shaanxi, 1999, and on loan from the Shaanxi History Museum in Xian (Fig 7). It may have been part of a shroud for the burial of a high ranking personage. Interestingly, dragon heads ending in phoenix tails would later reappear in Medieval Europe, where the motif probably arrived through the intermediary of Islamic manuscript painting.


How all these textiles were worn is clear from the painted decoration of wooden statuettes also found in tomb 11 of Mawangdui. They probably represent maid servants wearing silk garments decorated with the same floating cloud patterns seen on the silk and gauze fragments from the tomb.

Whether Roman merchants reached China is still debatable, but certainly westerners did reach Chang'an, the capital of the Tang Empire. Western Classical influences are most evident in Tang art, whether filtered through Sassanian or Indian models or transmitted directly from the Near East and Europe. Among the many Tang representations of western barbarians, with their typical non-Chinese features and garments, one group of terracotta figurines in the exhibition can be singled out. It is made up of a kneeling camel with a western man with typical ‘barbarian’ features sitting between the humps and wearing an eight-peaked hat. Another figure with curly hair stands in front of the camel holding its halter. The group, presented to the public for the first time, was excavated in 2004 from a Tang dynasty tomb at Sanhe village, and is on loan from the Shaanxi Provincial Institute of Archaeology, Xian.

The exhibition catalogue is a massive production with a large format that allows for illustrations - all in colour - at times larger than the actual objects they reproduce, which can thus be seen in great detail. The essays by Chinese and European scholars are aimed at the general public rather than the scholar. There are no notes, nor is there a bibliography for the object entries, which would have been useful since so many have been seen in previous exhibitions. A useful addition, on the other hand, is a comparative chronology of events that took place in the world and in China from the 3rd century BC to the 10th century AD.

Fig 13. Reareding dragon, gilt bronze, and iron. Unearthed in 1975 at Caochang, in the southern suburb of Xi'an, Shaanxi province. H. 34cm. Shaanxi History Museum, Xi'an.

'The Rise of The Heavenly Empire' is at the Casa dei Carrarelli, Treviso, until 30 April, 2006.

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OUT OF INDIA? THE WORLD’S EARLIEST ROCK ART

Robert G. Bednarik introduces his latest fieldwork that sensationaly pushes the emergence of art back from the established 33,000 years old to c. 200,000 before present.

According to the current textbooks of archaeology, evidence of art-like production extends back to about 33,000 years ago. This supposedly earliest art includes the most sophisticated Upper Palaeolithic material, such as at the Chauvet Cave in the French Ardèche. The implausibility of art exploding onto the scene in such complex form is explained away by the replacement of the resident Neanderthal people by African ‘moderns’ flooding Europe at that time.

But there are several unexplained factors in this genocidal hypothesis. First of all we should take into account the absence of any such art wherever these hypothetical Africans came from or along any route they could have taken. There is also a lack of any skeletal evidence of moderns in Europe from that period. It is also noteworthy that there is a continuation of Neanderthal features in many specimens from subsequent periods and, indeed, among modern Europeans. Archaeologists toil in central and eastern Europe also claim to perceive clear cultural continuity from the Middle to the Upper Palaeolithic in their regions. It is curious that more rock art has survived from Middle Palaeolithic traditions than from those of the succeeding Upper Palaeolithic, particularly in Australia. The profound effects of the Campanian Ignimbrite Eruption on much of Europe (c. 39,000 to 41,000 years ago) should be taken into account, as should the complete lack of any Upper Palaeolithic tools from northern Africa until well after the claimed ‘invasion’. Finally, it should be borne in mind that there is a lack of any other evidence for this African incursion, other than disputed genetic claims.

One even more compelling factor is that the presumed lack of preceding art traditions is illusory. Not only do these traditions continue down through the Middle Palaeolithic in four continents, but in rare cases they can even be traced back to Lower Palaeolithic times. Such controversial finds, which severely contradict current archaeological dogma, include portable engravings from Bulgaria, France, Germany, and South Africa; proto-sculptures from Israel and Morocco; beads from Austria, England, France, and Libya; manuports from China, England, India, Morocco, and South Africa; and evidence of the use of red pigment from the Czech Republic, France, India, Kenya, South Africa, Spain, and Zambia. Rock art of the Lower Palaeolithic period, which ended between 180,000 and 140,000 years ago, has remained elusive until

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Fig 1. The author conducting optically stimulated luminescence dating at Bhimbetka, near Bhopal, in India.

Fig 2 (below). The author conducting gamma spectrometry for optically stimulated luminescence dating at the base of the Bhimbetka excavation, 3.5m below floor level in Acheulian strata (c. 150,000 to 200,000 years old).

Fig 3 (below). Part of the southern wall of Daraki-Chattan, showing some of the almost 500 cups (cup marks) in the cave. These date from the Acheulian period.

Fig 4 (bottom right). The entrance of Daraki-Chattan cave, with excavation in the foreground. Excavated deposits contained stone tools and cups (cup marks) from 20,000 to 200,000 years old.
recently despite tantalising clues about its existence reported from the mouth of the Blind River in South Africa over 70 years ago. However, this has now changed with sensational discoveries in central India.

I presented the first of these extraordinary claims in 1993, after finding two petroglyphs in an excavated trench where they had been covered by Acheulian occupation deposits, as well as by more recent strata. This was in Auditorium Cave, the central site of the Bhimbetka rock art complex near Bhopal (Figs 1-2), which has now been added to the World Heritage List. Within a few years, Dr Giriraj Kumar reported a second site of very similar character near Korabhat, central India. Like the Bhimbetka Cave, Daraki-Chattan, near Bharpura (Figs 3-5) is also in particular hard quartzite, which in both cases has been quarried to make stone tools. Carved into this highly weathering-resistant rock are hundreds of cupules, or cup marks, which are perhaps the most ubiquitous form of petroglyphs in the world (Figs 3, 5). They have been made in all periods up to the Iron Age and even in medieval times, but they also constitute the oldest rock art in every continent. For instance, in Europe the oldest known rock art are the 18 cupules found on the underside of a limestone slab placed over the grave of a Neanderthal child in the French cave La Ferrassie. But while this burial dates from the Middle Palaeolithic, the Indian petroglyphs, now numbering almost 500, appear to be of the Acheulian, a Lower Palaeolithic stone tool tradition.

To test this extraordinary claim I formed an International commission of several archaeometrists and archaeologists to investigate these two sites as well as a few others yielding similar material on the Ghagra river, a quartzite rock shelter near Kotapatti in Rajasthan. This commission proceeded to excavate the entrance deposits of the Daraki-Chattan Cave in 2001 (Fig 4). A year later, the excavation yielded its first spectacular results. The team uncovered a whole series of exfoliated wall panel fragments from the floor deposit, which means that the time of their detachment is reflected in the age of the sediment in which they were found. Obviously the cupules must be significantly older than that. The hunt was now on for clues to the age of these deposits, which were found to contain a large number of typical Acheulian tools, such as handaxes and cleavers. A series of soil samples from the entire stratigraphy was subjected to optically stimulated luminescence analysis. This method can determine, when the individual grains in sediment were last exposed to daylight, this is achieved by precision measurements of the background gamma radiation within the soil and a determination of how much energy has been trapped over time within defects in the crystal lattice of the sand grains.

The initial set of results showed that the uppermost stratum in Daraki-Chattan was around 20,000 years old, and a layer concealing most of the exfoliated wall fragments with petroglyphs was formed 106,000 years ago. The rock slabs fell from the wall much earlier and the cupules on them had to have been made earlier again.

The next sensational find was a block of rock well below this deposit bearing two abraded groove petroglyphs. Finally, a single cupule was found on a very large boulder at the base of the excavation concealed up to a metre of Acheulian deposit. The conclusion was now inescapable: these deeply corroded and weathered petroglyphs certainly are of the Lower Palaeolithic. Their age remains to be determined with greater precision, but the most likely order of magnitude is 150,000 to 200,000 years ago - although an earlier date appears perfectly possible.

The implications from this appear paradigm changing: art-like productions were made five or ten times as long ago as they are listed in the textbooks. The truth, however, is that what we are finding at the Indian sites only confirms what we should have recognised long ago: that symbolic productions have been made by hominids for several hundred millennia. For instance, we have long known that the Acheulian people made and wore beads. This would be impossible to account for in the absence of symbolizing, social complexity, an effective communication system, and conscious awareness of the self. Beads have no purpose other than to possibly convey complex social, economic, embolic, ethnic, or ideological meanings, or any subtle combinations of these. That beads can be traced back at least 300,000 years, and probably much further, should have long been seen as an indication that these societies were of commensurate cultural complexity. There should, therefore, be nothing particularly perplexing about finding simple petroglyphs from more recent times - we should have expected it (Fig 6). Moreover, it should now be expected that we will go on finding more evidence of cognitive sophistication of early hominids.

Once again, the dominant model of archaeology has been false. Hominids of relatively modern behaviour did not suddenly arise in Africa and embark on a mass migration into Europe, thereby supplanting the physically stronger and climatically much better adapted Neanderthals in the process. There is no evidence that this occurred. But there is good evidence that cultural sophistication commenced very much earlier, and that it did not first appear in Europe. Evolutionary dynamics more likely focused on the central theatres in the human ascent, including southern Asia. The prospects of that part of the world having been central in the evolution of human cognition and culture are much better than those of Europe, a small appendage of Asian and perhaps a cul-de-sac in human development. Southern Asia was continuously occupied by hominids for at least two million years, and it is there that the most audacious early technologies developed, notably the practice of seafaring. Maritime navigation began there around a million years ago, leading to the occupation of various islands, while the use of fire facilitated the colonisation of cold regions such as northern China by what was essentially a creature of the tropics. Ice Age archaeology has failed to take these factors into account. Its dogma prefers invented armies of marauding Africans to the formulation of plausible and testable explanations of the human ascent.
THE HANGING GARDENS OF ‘BABYLON’: A WORLD WONDER REDISCOVERED

Stephanie Dalley

How could thorough German archaeologists fail to find the famous Hanging Gardens at Babylon? Why did a lengthy inscription of King Nebuchadnezzar II fail to mention that Wonder of the Ancient World? This problem has been a longstanding embarrassment to ancient historians, but it has now been solved, and the answer is a riddle. The Hanging Gardens were built by the Assyrian king Sennacherib at Nineveh, not by Nebuchadnezzar at Babylon.

At first sight the solution looks ridiculous. Until recently we were sure that Nineveh was utterly destroyed in 612 BC, long before the Greeks began their tradition of world wonders. But this was a misconception based largely on a literal reading of Nahum, Jeremiah, and some Greek sources: those writers employed the literary hyperbole of lamentation, which was used in rituals to accompany repair and encourage restoration in the ancient Near East. The intention was to persuade the gods to return to their abandoned city by exaggerating the plight of their people. Fire and flood, plague and enemy action, demolition and mass exodus: all these catastrophes were simultaneous in the poetic language of lament.

The survival and late prosperity of Nineveh is clear from two different kinds of evidence, textual and archaeological. As a great city it is mentioned by name in the Persian period in the Hebrew Book of Jonah, and later in Greek and Latin texts by Strabo, Tacitus, and Ammianus Marcellinus. A wonderful statue of Heracles, now in the British Museum, was found in one of the great Assyrian palaces; likewise found was a huge carved stone door lintel of Parthian design. Among a few Greek inscriptions and coins was the record of a Seleucid governor (strategos) carved on a pillar. So Nineveh was flourishing when Hellenistic tourists were tickling off the world wonders on their grand tours, and one left his name, or the name of his lover, on an Assyrian sculpture at Nineveh. Only recently did it come to light in the British Museum, when removals for an exhibition abroad caught the faint letters in a fresh light.

Why, then, did Xenophon, on his march with the Ten Thousand in northern Iraq, describe the great cities which he passed as ruined? He names two, Larissa and Mespila, which scholars have assumed were Nimrud (ancient Calah) and Nineveh. However, now that we know Nineveh was still called by its original name and was flourishing, a new interpretation must be put upon his choice of two non-specific Greek names, Mespila ‘medlars’ and Larissa ‘citadel’. Xenophon, a pupil of Socrates, was interested in what types of government were sustainable, whether inherited kingship, or military leadership, or some kind of democracy was most effective in the long or short term. He had written the Life of Cyrus as a work of semi-fiction, describing the ideal king or tyrant whose excellent qualities, being personal and individual, are not normally passed on to the sons who succeed him. In the March of the 10,000 he was describing the ideal general against a background of failed empires whose downfall, owing to rule by hereditary kings, caused utter ruination. The Mesopotamian landscape is dotted with mounds of ruined mud-brick which look, to a Greek, like tumuli heaped up for burials, although in fact they are the remains of habitations. Mespila, the ruined city, was a fiction to support the philosophical concept that lay behind the literary composition. Mespila was not Nineveh, but the fiction of a philosophical Greek soldier marching through a land of burial mounds and ruins.

The third question requiring explanation is why Nineveh was called Babylon in the Greek traditions about world wonders. This has only recently found an answer. It became a policy of Babylonian kings, from the time of Hamurabi onwards, to incorporate the gods and cults of other cities into Babylon, and to name quarters of Babylon after those other cities. One quarter of Babylon was called Eridu, which is the name of the earliest city to receive kingship from the gods, according to one version of the Sumerian King-list; another quarter was Kamar, another southern city which first received kingship according to a different version of that King-list. Rituals for the gods of Uruk, city of Gilgamesh, were celebrated in Babylon. The cult of Ishtar of Nineveh too was incorporated into Babylon, at least as early as the 12th century BC, though we cannot prove this until Nineveh was that time. Certainly the ancient city of Borsippa was called Babylon the Second in scholarly texts, and Eridu became a metonym for Babylon in occasional royal titles. Nineveh was known like-

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Fig 1. In Marten van Heemskerk’s reconstruction of the Hanging Gardens of Babylon of 1568, the great walls built by the legendary Queen Semiramis fill the foreground, whilst the gardens are at back right.

Fig 2. The Hanging Gardens of Semiramis reconstructed in a fantasy painting by Ferdinand Knab, 1886.

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wise, and its goddess took the title Bel, which was otherwise used for the god of Babylon. A late example of using the name of Babylon for another great city comes from the biblical Book of Revelation, in which Rome is meant.

Most people think of Nebuchadnezzar as the creator of the Hanging Gardens, and they are surprised to find that only one source cites him by name: Josephus, supposedly relaying the detail from Berossus. Josephus lived in Palestine, and his main interest was the recent history of the Jews. Berossus, on the other hand, had written a description of ancient Mesopotamian traditions, without a particular Jewish interest. Almost certainly Josephus inserted the name of Nebuchadnezzar, either to emphasise the power of the man who had subdued Judah, or because he was familiar with the biblical Book of Judith, in which Nebuchadnezzar and Sennacherib were confused. Another source, Quintus Curtius Rufus, said the garden was built by an Assyrian king who ruled in Babylon, which would exclude Nebuchadnezzar, but fits Sennacherib.

Having disposed of the problems which stood in the way of a proper understanding, we can concentrate upon the positive evidence. At Nineveh Sennacherib built a palace with a garden raised up artificially beside it and called it a 'Wonder for All Peoples' in extant inscriptions. He tells us it was designed to imitate mountain scenery with trees and flowing water. He constructed an elaborate water supply for the city by bringing mountain water down from several sources - some 50km away - through canals, tunnels, and aqueducts. Some of this was directed into the garden, which is shown, damaged and incomplete, on a sculpture now in the British Museum. The sculpture was originally placed in the palace of his grandson Ashurbanipal, in whose time the garden would have reached maturity. An aqueduct comes into a terraced garden half way up the slope, just as described in a Greek source. To water the terraces above this, Sennacherib wrote on a prism that he cast in copper or bronze using a new technique, a cylinder and screw, to make what we know as an Archimedes screw, 'instead of a shaduf'. According to Diodorus Siculus the garden rose up on artificial terraces like a Greek theatre, the terraces standing over stone vaults. This construction corresponds to the intended meaning of the word translated as 'hanging' in Greek sources describing the garden. The aqueduct would have crossed the defences of the city, its broad walls and wide moat, and these constructions, together with the palace and gardens, set high above the rest of the city, would have been spectacular.

Among the hidden treasures of the British Museum, Dr Julian Reade made two discoveries that contribute to the picture. He assigned a drawing, made long ago (and known as an Original Drawing) of a now missing panel of sculpture, to a scene from a room whose decorative theme consisted of views of Nineveh (Fig 4). The Original Drawing showed, at the top of the hill garden, a pillared walkway so sturdily roofed that trees grew on top. This corresponds to the extraordinary description given both by Diodorus and by

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Philo the Paradoxeographer. Philo wrote how 'Streams of water emerging from elevated sources [i.e. aqueducts] flow partly in a straight line down sloping channels, and are partly forced upwards through bends and spirals to gush out high up, being impelled through the twists of these devices by mechanical forces'. Strabo refers to these devices specifically as screws (literally, 'snails'). The pillared walkway would have enhanced the resemblance to a Greek theatre.

Strabo knew, of course, that Archimedes was the inventor whose name was associated with the water-raising screw, and the latter certainly worked out the mathematics involved; but Greek sources only say that he 'found' the screw in Egypt, and the word 'found' can also be translated as 'invented'. In fact, Sennacherib's inscription is clear: he cast screws in order to raise water for his garden. The terraces that rise above the level of the aqueduct, though just visible on the sculpture in the British Museum, are mainly broken away, so that the place where the screws might have been indicated is missing. The corner of the palace is just visible in the top left hand corner (Fig 5).

At the bottom of the slope is a lake for boating and swimming and probably also for military training: some men embark with horses on small boats; others using inflated skins to swim surreptitiously like snorkellers are depicted on the stone sculpture. Sennacherib's brilliant father Sargon had included an artificial lake for boating in his own palace garden, and may be the first to have designed a lake or swimming pool for royal use.

This Assyrian World Wonder displayed the power of the king to design and carry out a triumph of engineering and innovative technology, his control of a huge labour force, and his mastery of water. Since love-making ideally took place in gardens (as we know from ancient poetry), it represented royal virility. There exotic foreign plants bore witness to the great campaigns that conquered the world and made the Assyrian empire greater than any previous one.

At Nineveh, a second Babylon, Sennacherib built a marvel, deservedly included among the wonders of the ancient world.
FAKING THE BIBLE: SOLOMON’S IVORY POMEGRANATE ON TRIAL

Jerome M. Eisenberg looks at the validity of a suspect biblical icon in the Israel Museum.

A 4.3-cm-high inscribed ivory pomegranate has long been interpreted as the head of a priestly sceptre from Solomon’s Temple, dating to the late 8th century BC (Fig. 1). But now the only surviving object linked to the First Temple of Jerusalem has been determined by a prestigious team of experts to be a clever forgery - an ancient object with a recently engraved inscription.

First published in 1981 in the French journal Revue Biblique by André Lemaire, the distinguished Biblical scholar, after he viewed it in a Jerusalem antiquities shop in July 1979, the sceptre was later discussed by him at greater length in the Biblical Archaeology Review (1984, 10.1, pp. 24-29), which brought it instant worldwide fame. In 1989 the Israel Museum acquired the object through a donor for the princely sum of $550,000.

The pomegranate, carved in blossom from a hippopotamus’ canine tooth, is chipped on the upper part of the body where the inscription was carved, resulting in the loss of about one-third of the inscription. Dr Lemaire read the inscription (Fig 2) as: ‘Belonging to the Temple of YHWH, holy to the priests’. He accepted its authenticity following a microscopic examination of the letters and what appeared to be an ancient patina. Nahman Avigad confirmed its authenticity in publications of 1989 and 1990. Only in 2003 did C.A. Rollston publish his doubts about the inscription.

Following persistent questions over the authenticity of numerous major biblical artworks in museum collections and appearing in the market (see Minerva, March/April 2005, p. 4; May/June 2005, pp. 3-4), the Israel Museum and the Israel Antiquities Authority appointed a committee in September 2004 to scientifically examine both the epigraphy and the patina using various methods: epigraphic and micromorphologic studies of the inscription with a stereomicroscope (from x10 to x60); surface analyses of the inscription and patina with a metallographic microscope (from x50 to x400); thin-section studies of the patina both on the letters and on the body with a petrographic microscope (from x50 to x400); analyses of both the patina and the entire object with a scanning electron microscope (SEM); and stable-isotope analyses of the carbonates present in the patina with a mass spectrometer.

The final report, ‘A Re-examination of the Inscribed Pomegranate from the Israel Museum’ has been published in the Israel Exploration Journal (vol. 55, 2005, pp. 3-20). The authors, all members of the committee, include Yuval Goren (Tel Aviv University), Shmuel Ahituv (Ben-Gurion University of the Negev), Avner Ayalon and Mryam Bar-Matthews (Geological Survey of Israel), Uzi Dahari (Israel Antiquities Authority), Michal Dayagi-Mendels (Israel Museum), Aaron Demsley (Bar-Ilan University), and Nadav Levin (Division of Identification and Forensic Science, Israel Police). The results of the extensive studies are abstracted below.

While the style of the pomegranate, with its elongated shape, stylistically fits in the Late Bronze Age, c. 13th-12th centuries BC, it is possible that the inscription, if genuine, could have been carved in the 8th century BC on a treasured earlier object. In addition to an old break resulting in a significant missing section around the lower part of the body, two fresh chips in the upper part of the broken surface, below the inscription, were caused by the pressure of the engraving tool on the edge of the ancient break. This resulted in the incompleteness of three of the letters, proof that the inscription was engraved after the pomegranate was broken. The authors of the report point out that ‘Indeed, no-one would have dared to donate a broken item to the Temple and the like’.

The detailed stereoscopic studies demonstrate clearly that the small variations in the inscription were due to the consideration that the forger took in regard to both the original and fresh breaks. Regardless of how the reading of the inscription is made, the syntax is awkward. Dr Avigad, aware of this, read it as ‘sacred donation for the priests of (in) the House of Yahweh’. Also, the words typical of this period would have been separated by a word divider (in this case, perhaps a dot), not by spaces. The report emphasises that ‘no provenance ancient Hebrew inscription exhibits spaces between words’. A stable isotope analysis of patina from the surface of the pomegranate, including the relatively thick coating over a letter, indicated two different types of patina. The genuine patina had an oxygen isotope value -3.8% and a carbon isotope value of -5.6%, consistent with three similar but uninscribed pomegranates found in Israel and also with other naturally-formed carbonate patinas on regional objects. All contained only continental carbonates formed from soils and rock, indicating shallow or surface burials. The second, artificial patina had a higher oxygen isotope value of -2.8% and a significantly higher carbon isotope value of 0%, typical only of marine carbonate rocks.

An energy dispersive X-ray spectrometer (EDS) analysis also confirmed the artificial origin of the second patina, composed of two types of calcium carbonate (including coccoliths - microfossils of marine nanoplankton - and continental carbonates), clay, grains of charred organic material, and other opaque substances such as green cupric corrosion products, an implausible combination for a natural patina. EDS analysis confirmed the presence of a film of carbon-silicate based glue used to stick the artificial patina to the surface. A second, carbon-based glue-like material was also applied to the surface.

The authors of the report conclude that ‘the use of spaces as word dividers, the awkward syntax, and the execution of the broken part of the inscription, together with the fake patina over it, reveal the true character of the inscription as a sophisticated recent forgery’.
Tuscany enjoyed two important events simultaneously in September. Two days before the official opening of the renovated Museo dell’Accademia Etrusca e della Città di Cortona, an intact Etruscan necropolis of the Oriental period was discovered 2km away at the site of Melone del Sodo. This discovery occurred at a site partly excavated over the years, but which has become endangered by the overflowing of a nearby stream. Hence the team of archaeologists, led by a local farmer, was able to clear and reroute the riverbed where the previously undetected older necropolis had previously been discovered under layers of mud. Two imposing tombs and the remains of a large building have been uncovered so far, and excavations will continue under the directorship of the superintendent for archaeology in Tuscany. The whole area is cordoned off and under police surveillance to avoid looting.

The tombs have a diameter of about 7m and each contains between four and five stone box-shaped coffins for the ashes of the dead. The ceramic grave goods provide a very early date of the 7th century BC for the tombs. An iron spear, presumably owned by a warrior, was also found. One of the funerary jars was later reused for a Roman skeleton. The large building, as yet unidentified, but clearly displays different building phases and must have been a substantial construction since one of its walls measures 24m long.

Local farmers call the circular mounds that dot the countryside near Cortona (Cortuni), a major town in Etruscan times, melone (melons). Melone del Sodo I was excavated in 1909 and 1916 to reveal a 6th century BC tomb beneath it. The mound is 10m high and 50m in diameter. New excavations at the same site resumed in 1990, and a new tomb under the huge Melone del Sodo II - 64m in diameter - was found in 1991, together with a large platform and a monumental staircase leading to its summit decorated with reliefs showing warriors fighting wild beasts with daggers.

The newly opened museum, the MAEC (Museo dell’Accademia Etrusca e della Città di Cortona), housed inside the 13th-century Palazzo Casali, combines a new museum exhibiting the objects found over the years in the course of excavations in the local Etruscan and Roman sites. The institution is also the seat of the Accademia Etrusca, the renowned institution founded in 1727, with its rich library and eclectic collection comprising Etruscan, Roman, Egyptian, Medieval, and Renaissance artefacts (as well as works by the great Futurist painter Severini). The Accademia Etrusca was created by the abbott Onorio Balsevich to accommodate his collection of antiquities. It numbered among its erudite members such distinguished writers and scholars as Montesquieu, Voltaire, Winckelmann, and Marcello Venuti, who later discovered Herculaneum.

In view of the recent opening of the new museum, the superintendent for archaeology in Tuscany and the director of the Archaeological Museum in Florence, Carlotta Gianferoni, have decided to make a permanent loan to the MAEC of objects found near Cortona which were part of the former Medici and Lorena collections and thus stored formerly in Florence - a substantial addition to an already rich museum.

With its important library of more than 20,000 rare books, manuscripts, and antiquities collection, the first and second floors of the palace retain their original atmosphere of an antiquarian institution. The antiquities include such masterpieces as a 5th century BC lost-wax bronze oil lamp with 16 burners in human form, a superb example of Etruscan craftsmanship. There is also a well-known painting of a muse, long believed to be a magnificent example of Etruscan art but which was later found to be an 18th century fake.

The lower floors and basement comprise the new museum devoted to the history of the Etruscan and Roman city of Cortona, and show in chronological sequence and by site the results of local excavations: jewellery, arms, vases, and other objects. Altogether, more than 7000 artefacts are on display, including arcaic Etruscan funerary goods from Tumulo I and Tumulo II del Sodo at Melone, bronzes from the princely tombs at Trestina and Fabbrèce, and the famous bronze statues of the gods Culsans and Selvans from Porta Bifora. The 2nd century BC bronze tabula cortonensis, mentioning the properties of the Cusus family and the name of Lake Trasimeno, the longest text known in the mysterious Etruscan language and much discussed by specialists all over the world, takes pride of place. The tabula was found in 1992 by a farmer ploughing a field. Emphasis is also placed on the finds of the Imperial Roman villa at La Tufa, Località Ossai, where an archaeological team from the Universities of Alberta in Canada and Perugia, working there since 1992, has recently uncovered a remarkable mosaics floor depicting panthers. The villa dates to the 1st century AD but continued to be inhabited until the 4th century AD.

Didactic panels in English and Italian provide a historical background to the objects. Interestingly, and highly welcomed for educational purposes, replicas of many artefacts can be handled next to the originals.

Minerva, January/February 2006
Death in Classical Greece

PICTURING DEATH IN CLASSICAL ATHENS: THE EVIDENCE OF THE WHITE LEKYTHOI

John H. Oakley

Attic white lekythoi have long attracted the attention of museum-goers because of their striking appearance and the beautiful drawing that often decorates them. Characteristic of these classical oil-perfume containers is rich polychrome painting atop a bright white background, which, in appearance, is highly reminiscent of the classical wall paintings that are described in ancient literary sources, such as Pausanias’ guide to Greece. The paintings are lost, but the white lekythoi give us a good idea of their appearance colour-wise, hence part of their importance.

The earliest Athenian white lekythoi appear around 515-510 BC and are decorated in the black-figure technique with a wide range of subject matter. For example, the Athena Painter’s lekythos in the Steinhardt collection shows satyrs dressed as warriors dancing to the flute music of another satyr (Fig 1).

Early in the 5th century, outline drawing began to replace black-figure, but many subjects continued to decorate the white lekythoi. An outline lekythos in Palermo by the Bowdoin Painter shows a winged woman, probably the goddess Artemis, holding out round, red fruit to a fawn who turns to sniff the offering (Fig 2).

This change from black-figure to polychrome painting c. 470 BC that the subjects on these vessels become much more limited, mostly of them connected with funerary ritual. By convention it is these polychrome vessels that we normally mean when we speak of Athenian white or white-ground lekythoi.

Thanks to archaeological, pictorial, and written testimony, we know that white-ground lekythoi were placed in and on Athenian tombs and were also used at the prothesis, the lying-in-state of the deceased, when the family paid its final respects to the corpse before it was taken to the graveyard. It should not be surprising, then, that the vase-painters chose primarily funerary scenes to decorate these polychrome vessels. Until recently, however, no in-depth study of the pictures existed. What follows is a short summary of my latest research (now available in further detail in my new book; see below).

The most popular scenes on the early lekythoi (470-450 BC) were domestic scenes, particularly those depicting women. In the past many were referred to as ‘mistress and maid’, implying that one of them was a servant. It is now clear that in most cases there is no clear distinction in class between the two figures, so that ‘two women’ is a better description for the scene. A good example by the Achilles Painter in Athens (Figs 3-4) shows two standing women. Who is the mistress and who is the maid? It is not possible to say. The woman on the right holds a shallow basket with carefully arranged ribbons and wreaths, the other two vases. A previous attempt to identify all these scenes of two women as preparations for the wedding is misguided, for similarly arranged baskets are not found in wedding scenes but in pictures of the visit to the grave where women bring them as tomb offerings. Thus, those women shown in domestic scenes carrying them are making preparations for a visit to the grave. Other women in domestic scenes are shown performing a variety of other activities, including child care, dressing, making music, and playing games.

In some cases a man and woman are shown instead of two women. On the lekythoi the subject is often the departure, indicating not only the present departure but implying on another level the final departure from this world. One of the most beautiful examples is a work of the Achilles Painter in the National Museum at Athens (Fig 5) showing a young warrior taking leave of a seated woman. Slight furrows on his forehead, a detail often overlooked, indicates his concern about not returning, for he will not.

A far less common subject, but one that persists on the white lekythoi, is the prothesis. Because the size of the picture field on these pots is limited, so too are the number of figures shown gathered around the corpse strewn upon the bier. Women are normally the closest and mourn the most vociferously; men tend to be shown at either end of the bier. The Sahouropp Painter was an artist who first favoured this scene. One of his finest examples is

Fig 1 (above left). Satyrs dressed as warriors; lekythos by the Athena Painter, 515-510 BC. H. 25.3cm. Collection of Michael and Judy Steinhardt, New York.
Fig 2 (above right). Artemis (?) and a fawn; lekythos by the Bowdoin Painter, early 5th century BC. H. 24.2cm. Palermo, Museo d’Arte e Archeologia J. Marmo, Inv. 4207.

Figs 3-4 (right). Standing women preparing for a visit to a grave; lekythos by the Achilles Painter, 470-450 BC. H. 40.6cm. Athens, National Museum, Inv. 1363.

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old ferryman quite differently. He can be shown as serious, humorous, or caring and his appearance ranges from good looking to plain ugly. The Thanatos Painter's lekythos in Munich shows him at his worst (Fig 8).

By far the most popular scene on the white lekythos is the visit to the grave, and it is found on approximately 80% of them. A few occur on the early lekythoi, and they replace the domestic scenes by around 450-440 BC, and remain the standard picture. At first the most common composition shows a figure to either side of the tomb, as on one of the Sabouroff Painter's lekythoi in Athens (Figs 9-10). Here the youth on the left prepares to place a fillet on the grave while another looks on from the other side of the monument. Later, three or more visitors are often shown. Much ink has been spilt on identifying which of the figures represents the deceased making an epiphany at his tomb. The reality is that sometimes we can identify the deceased, but in many cases we cannot. Sometimes we can also be certain that none of the figures represent the deceased.

Particularly interesting are some of the later lekythoi, which confine different moments in time. The Thanatos Painter's lekythos in the British Museum depicting youths hunting hare at a tomb is a good example. Clearly youths normally did not hunt hare in a graveyard, so the scene illustrates the deceased involved in one of his favourite activities when he was alive in addition to the tomb, his current home - so, past and present.

There are several important reasons why this limited range of images were used on polychrome white lekythoi. One is that not only are the images closely tied with the funerary ritual, but they also reflect the three major states involved with the rites of passage: initial (domestic scenes), liminal (prothesis and the mythological ministers of death involved in the transport of the dead to the underworld), and the final (tomb scenes). Rites of passage exist in many cultures and mark the major transitions in life - birth, death, marriage, and so on. Second, the images illustrate how the family, particularly women, react to death, thereby indicating what family members are expected and required to do. Third, the contrast between past and present, and the mourner and the deceased found in Greek literature connected with death, such as funerary laments and grave epigrams, is what we often see on the lekythoi, where elements from the deceased's past are conflated with scenes at the grave, and the deceased can appear at the grave with the living. Last, but not least, the images offer assurance to the living, indicating that their loved ones will successfully make the transition to their new state of being in the underworld, where they will not be forgotten.
nestling in a wooded hillside near the centre of Sicily stands one of the great archaeological sites of the Roman Empire. The 4th century AD villa in the Casale district near Piazza Armerina is famous for the extent and variety of its mosaic pavements and, as the 50th anniversary recently passed of the conclusion of the main phase of excavations (1950-1954), this is an appropriate moment to take stock of what we know and do not know about this extraordinary Roman site.

Already in 1761 an 'ancient temple adorned with mosaics and with a pavement of ancient marble' had been recorded. Then in 1808 the Irishman Robert Fagan, British Consul-General at Palermo and amateur archaeologist in his spare time, found two granite columns at the villa, which he promptly sold to the church authorities in Piazza Armerina. The great three-apsed dining-room was uncovered in 1881 and 1929, and there was further sporadic digging in the pre-war years and in 1940-41. But it was only during the five campaigns of Gino Vincenzo Gentili between 1950 and 1954 that the soil was stripped from the ancient structure and the full extent of the villa as so far known was revealed to an astonished world (Fig 1).

The bare statistics speak for themselves: a rural villa of some 44 rooms covering one and a half hectares, with four peristyled courts, two aqueducts and a bath-suite, with marble statues in some rooms, and with fountains in others, and with all but a single room adorned with either mosaic pavements or, in one case, a marble floor. Of the rooms paved with mosaics, six are more or less completely destroyed but the remaining 34 are on the whole very well preserved, in addition to the pavements in the peristyle corridors. Villas with more than 40 rooms are known elsewhere in the Roman world, such as at Montmaurin and Valentine in France, and at Fishbourne and Woodchester in Britain, while rural properties belonging to Roman emperors, such as Hadrian’s sprawling retreat near Tivoli, are of course even bigger and dwarf Piazza Armerina in size. But for the sheer quantity of polychrome mosaic floors surviving in a single building, the Sicilian site is so far without parallel in the entire Roman Empire.

The villa at Piazza Armerina, therefore, occupies a special place in the study of late antiquity: nowhere else, perhaps, can one get quite such a vivid insight into the luxurious lifestyle of a late Roman aristocrat in his country...
villa, to set beside the vivid literary descriptions which have come down to us from writers such as Sicionius Apollinaris. Some 26 rooms of the villa still contain well-preserved figurative mosaics, to which can be added the three pavements decorating the peristyle corridors around the central garden, the elliptical ones in front of the trionfos, and the horseshoe-shaped passage in the domus' private quarters. The subject matter of these figurative pavements is highly varied. Broadly speaking, the majority can be divided into one of three categories: scenes of everyday life (Figs 2-4), marine scenes (Figs 5, 7), and mythology (Figs 6, 8-12).

The first category is dominated by compositions which must reflect the personal achievements and interests of

Fig 5 (above). A cupid riding a sea monster (ketos) depicted in the Diaeta of Arion. This is part of a larger marine scene which features the sea god Oceanus, and a variety of marine creatures. Stylistically, this floor is very similar to marine scenes elsewhere in the villa, suggesting that all might have been laid by the same team of mosaicists.

Fig 6 (left). The mythological Polyphemus depicted in the Vestibule of Polyphemus, a Cyclops from Homer's epic poem, the Odyssey, here erroneously depicted with pupils in all three eyes. His cave was supposed to have been located on the lower slopes of Mount Etna, making this scene particularly appropriate for a Sicilian villa.

Fig 7 (below left). Detail of the large mosaic in the Semicircular Court depicting cupids in boats hauling a fishing net. The sea is bursting with marine life, and the background is completed, as often in such compositions in North Africa, by seaside villas with porticoes.

Fig 8 (below). Scenes from the aftermath of the Labours of Hercules on the central floor of the triposidal triclinium depicting Andromeda and the sea monster killed by Perseus; Andromion the shepherd boy with his dog (top); and the Nemean Lion and triple-bodied Geryon (below). The mosaics in this banquetting hall are among the finest in the villa, both for their ambitious compositions and for the bold foreshortening used in some of the figures.
the dominus, which he wished to have perpetuated for all time on the mosaics of his country estate. Most ambitious of all is the Great Hunt mosaic (Figs 3-4), where the owner attempted to convey the impression that no expense had been spared on rounding up beasts from all over the Empire in order to present the most magnificent of games in the Colosseum during his tenure of one of the great magistacies in Rome. Personifications of Mauretania and Aethiopia in the two apses at either end of the corridor convey the message that the owner went to the very limits of the Empire and beyond in his search for animals. Once captured, they were taken to Italy, which is depicted as an ‘island’ in the centre of the corridor, punctuated by a pair of ships on either side. The latter are shown being simultaneously loaded and off-loaded, a neat artistic shorthand to convey the idea of the sea voyages necessary to bring the animals from the provinces to Italy.

The amphitheatre theme is further taken up in the two main peristyle corridors, with heads of animals featured in the corridors of the main peristyle, and foreparts of animals in front of the great banqueting hall. By contrast, the mosaic in the changing room of the baths shows a detailed rendering of a chariot race taking place in the Circus Maximus in Rome, probably also intended as a celebration of games he had presided over as magistrate. The same theme is parodied in a room in the private quarters, where children are shown driving bird-drawn chariots. Athletic competitions, including a torch race in the frigidarium of the baths and the bikini girls in the south wing, may also be intended to commemorate actual events which the dominus had presented in the course of his political career (Fig 2).

Other pavements at Piazza Armerina showing aspects of daily life include the Small Hunt mosaic in the north wing, where we see a sacrifice to Diana before the hunt (featuring perhaps a depiction of the villa’s owner), the hunting of boar and the driving of deer into a net, the carrying home of the trussed-up boar, and a charming open-air picnic below an awning hung between the trees. Grape harvesting and wine pressing feature in two rooms opening off the oval court, but the action is carried out by cupids rather than humans, displaying a light touch of fantasy and playfulness which is repeated many times on the villa’s floors.

The same is true of marine compositions, including scenes of cupids fishing, which occur on mosaics in the frigidarium of the baths, in a room in the north wing, and in two further rooms off the central part, as well as in the horseshoe-shaped corridor at the entrance to the private quarters (Figs 5, 7). More fantastical marine creatures appear in the brim-full sea around Arion seated on a dolphin in the large apsed room in the private quarters.

Mythology also provides the subject matter of another mosaic in the private quarters, where Ulysses and his men trapped in the cave offer wine to the Cyclops giant Polyphemus, prior to gouging out his single eye. Since Polyphemus’ cave was supposed to have been located on the lower slopes of Mount Etna, the scene is particularly appropriate for a Sicilian villa (Fig 6). Polyphemus should, however, be shown with only one functioning eye in the middle of his forehead, the normal eye sockets being empty. Here the mosaicist clearly did not understand the Polyphemus myth, since the giant is depicted with pupils in all three eyes!

Mythological figures feature most prominently in the superb mosaics of the three-apsed banqueting hall (Figs 8-10). Technically these are the finest in the villa, as befits a room designed to display in a formal setting the power, prestige, and wealth of the villa’s owner. The aftermath of the Labours of Hercules – the carnage that resulted – is the main theme of this floor: the field is littered with the dead or dying carcasses of the Marathon bull, the Nemean lion, the hound of Cerberus, the triple-bodied Geryon, and so on, while giants in the eastern apse writhe dramatically in their death throes, felled by the poisoned arrows of Hercules. The north apse shows the hero standing beside the tree with the golden apples in the Garden of the Hesperides, while the south apse depicts the story of the nymph Ambrosia, about to be felled by Lycurgus with a double-axe, being saved by her metamorphosis into a vine in order to throttle her assailant, with the help of Dionysus and his companions.

Many aspects of these floors, both in their subject matter and style, show that they cannot have been laid by Sicilian mosaicists, who would not have been able to respond to such a gigantic commission, but were the creations of African mosaicists, working on commission overseas. Close parallels with individual mosaics in Tunisia point especially to Carthage as the likely home of these mosaicists; no doubt several teams needed to be brought together in order to fulfill the contract for the dominus within a reasonably short period of time.

How long production took is anybody’s guess. Biagio Pace, who published the first monograph on the villa in 1935, estimated that the 3500 square metres of mosaics would have taken 50 years to lay. This is nonsense, since no owner would have that patience. Modern estimates of the 12th-century mosaics
Piazza Armerina, Sicily

in Monreale cathedral, which cover double the same area, suggest that completion took as little as five to six years. So, depending on the number of mosaicists working at the villa at any one time, the project at Piazza Armerina may have been completed in about two to three years.

Certainly there is an overall sense of unity, if not of artistic standard (a reflection, no doubt, of the varying abilities of the craftsmen), in the mosaic programme as a whole. Certain architectural aspects of the villa are paralleled in Romano-African buildings, such as the use of vaulting tubes to roof the stiehoholes of the baths and of some other parts of the building, the shape of the large, semi-circular latrine, and of the horseshoe court, and the layout of the bath-house. That raises the possibility that the architect as well as the mosaicists came from Africa. But until more villas of late Roman date are known in the African provinces, it would be unwise to claim an African parentage for Piazza Armerina with any certainty.

Much controversy has raged over the chronology of the villa, not helped by the scant regard to stratigraphy paid by the excavations of the 1950s. This deficiency prompted Andrea Carandini, in the late 1960s, to dig some trenches at key points to establish a more secure chronology, and this work, in particular, the absence of stamped African red slip ware from construction levels, a practice which started c. AD 320/25. Conclusion that the villa must have been erected in the first quarter of the 4th century AD, probably c. AD 305/320. A date before AD 305 for the villa seems unlikely, since around that time Sicily was struck by a severe earthquake, which was probably responsible for the destruction of the earlier and much more modest villa on the site, parts of which were revealed during the 1950s. Extensive current excavation, as presently directed by Patrizio Pensabene of Rome's La Sapienza University, will with luck confirm the dating evidence more accurately.

What has bedevilled scholarly discussion about the Piazza Armerina villa has been a determination to discover who precisely was the owner of this luxurious country mansion. Too many theories have been put forward to allow a detailed discussion here, but it is probable that the domus at Piazza Armerina was a private individual, a very wealthy man but not necessarily in the top income league, who had held magistracies in Rome at some stage in his career, commemorated for all time in the Great Hunt and the Circus Maximus mosaics, and who possessed at least one property in Sicily (as many Rome-based aristocrats are known to have done). He seems to have been an unashamed hedonist, with hunting a favourite pastime (another late Roman aristocratic obsession), and his beliefs were firmly rooted in the old pagan religion and values, embodied by the exploits of his hero Hercules. He was probably a member of the late Roman aristocracy in Rome, but the possibility that he came from a family of Sicilian aristocrats who had now located most of their activities in Rome cannot be entirely ruled out. Further than that one cannot safely speculate.

Quite apart from problems of ownership and evidence for its date of construction, many other unanswered questions surround the villa. Did the 2nd/3rd century villa on the site, whilst smaller, also display signs of wealth, such as marble and mosaic pavements? How long did the 4th-century villa remain in use as a residence of elegance and sophistication? The bikini mosaic was a secondary insertion in its room, and other mosaics show signs of repair, so the period of occupation was not short-lived (and the villa may of course have been only in season rather than in continuous use. There are no heated living rooms for winter comfort); but did it remain in active use for 100, 150 years, or longer?

Later a Byzantine and Early Medieval village covered the ruins (there is a Norman tile kiln in one of the rooms), but that was long after most of the mosaics had been covered with debris and so saved from destruction. Another crucial question concerns the service buildings of the villa, which have never been found: where were the kitchens which prepared food for the family? Let us hope that answers to these and other unresolved questions will be revealed during current and future excavations at Piazza Armerina, so enriching still further our knowledge about this most impressive and fascinating of late Roman villas.

Fig 11 (above). Detail of mosaic in the Cubicle with the 'Erotic' Scene. The central medallion of this floor depicts a woman and a pubescent male kissing; they are enclosed within a laurel-wreath border. In the surround are busts of the seasons in hexagonal panels and theatrical masks in circular ones.

Fig 12 (below). Detail of mosaic in the Vestibule of Eros and Pan, showing a contest between the two with umpire (to left) and onlookers. The somewhat two-dimensional style of this floor contrasts sharply with the quality of those featured in the triapsidal triclinium (Figs 8-10), and highlights the differing levels of skill of the mosaicists working at the villa.

Illustrations by courtesy of Baron Enzo Cammarata.

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Some remaining copies of the latter are obtainable from the author, priced £8.95, post-free.

Minerva, January/February 2006
A LATE ROMAN VILLA AT FARAGOLA, ITALY

Giuliano Volpe

Faragola Villa, Italy

ural Faragola in Apulia, near Ascoli Satriano (ancient Ausculum) in southern Italy, has been occupied for millennia and its archaeological remains include a Daunian tribal settlement (4th-3rd century BC), a villa farm of the early Roman period (1st BC - 3rd century AD), a large Late Roman villa (4th-6th century AD), and an early medieval village (7th-8th century AD). However, the late Roman residence is by far the most important site in the area (Fig 3). A preliminary and sustained excavation of the site has been conducted by the author since 2001 in collaboration with Maria Turchiano and Giuliano De Felice of the University of Foggia.

To date only a part of a substantial villa estate has been investigated (about 1200 square metres), but this has already led to the discovery of an elaborate thermal bath-house and a splendid dining room, two of the most characteristic elements of a luxurious Roman villa. These features reveal the site to have belonged to a rich senatorial family, probably the Scipioni Orfiti, an hypothesis confirmed by epigraphic evidence.

The impressive bathing complex incorporated a large salon decorated with a polychrome geometric mosaic floor (late 4th/early 5th century AD; Fig 2). This room was probably multifunctional, used as a gymnasion, a massage parlour, and for depletion (hair plucking). It adjoins the bath-house, which incorporated the characteristic cold, tepid, and hot baths (frigidarium, tepidarium, and caldarium) decorated with marble paving. Interestingly, these con-

Fig 3 (below left). Aerial view of the Faragola villa showing the recreational room, bath-house, and dining room.

Fig 4 (right, third from top). Reconstruction of the stibadium showing the representational panels on the façade of the couch and the polychrome opus sectile paving.

Fig 5 (below). Detail of nave wall mosaic in the Church of St Apollinare Nuovo, Ravenna, depicting the Last Supper. Glass and gold-leaf, 6th Century AD.
Ruedo in Spain, which has an exceptionally well preserved masonry stibadium placed in its vineyard for the purpose of outdoor banqueting.

In the Late Roman period the semi-circular stibadium replaced the triclinium couch arrangement favoured in Early Roman society and characterised by the positioning of couches around the stem of a T-shaped area (usually demarcated with floor mosaics). This suited the later custom of banqueting in which greater intimacy was sought with a small number of exclusive table companions. This is well illustrated by a mosaic depicting the Last Supper on the famous nave wall mosaic in the 6th century church of St Apollinare Nuovo in Ravenna (Fig 5).

After the abandonment of the Faragola villa in the late 6th century AD, the complex was partly incorporated into an early medieval village, where the remains of a few huts, tombs, and a metal workshop have been discovered. It is striking how the conditions of life changed so radically in one century. In the 5th and early 6th century AD the occupants of the villa could recline on the luxurious stibadium or enjoy the luxuries of the thermal bath-house; in the 7th and 8th century AD these sophisticated buildings were replaced with simple huts of wood with earth-beaten floors and simple hearths, where loved ones were buried outside in a custom most reminiscent of the prehistoric period.

Professor Giuliano Volpe lectures in the Department of Human Sciences at the University of Foggia, Italy.

Minerva, January/February 2006
MEDIEVAL HILLTOP VILLAGES OF TUSCANY

Richard Hodges discusses new evidence for the changing rural landscape of Italy between the end of classical antiquity and the early Medieval period.

The traditional view of early Medieval Europe is of a binary opposition between civilised Romans and barbarian migrants. Europe bears the imprint of first classical Greece and, then, the Emperor Augustus. Through the prism of the great monuments and their trophy art it is hard to conceive of the Romans as anything but immensely civilised. Inevitably, then, the collapse of the Roman world must have seemed like the end of history to contemporaries, much as Edward Gibbon’s colourful 18th century language suggests. This binary opposition fed the archaeological approaches taken in the 20th century. Until very recently, Classical sites were subjected to clearance excavation so that the immense architectural scope of a city or villa might be revisited. By contrast, the lumps and bumps of green-field ‘barbarian’ sites were subjected to t:enching - small incisions - in order to verify their existence. More than this seemed unnecessary as these early Medieval sites could never be conserved and visited.

The result of these approaches is twofold. First, even today we view Roman society through an optically distorted lens: we envisage it in terms of the Roman Forum in Rome, or Pompeii, or extensive villas. The dwellings belonging to the 80-90% of Roman population who lived in the countryside and worked on the land, are largely unknown to us. Second, until very recently, the settlements of ‘barbarian’ Europe were considered to be almost aboriginal. Of course, much has changed. While our knowledge of the Roman peasantry and its living standards remains limited, our appreciation of comparable standards in post-Roman Europe has grown immeasurably.

Starting with the great excavations of north Germany and Denmark - where entire settlements of post-built structures were discovered in ‘open-area’ excavations - we have developed methods that reveal not only the architectural complexity of the era but also, interestingly, how, with the shaping of Europe’s new states, house forms evolved accordingly. In this sense, the archaeology of early Medieval Europe has lost its innocence. Today, early Medieval archaeologists are aware that the written texts described living conditions in terms that made sense to their original audiences. However, the texts are very often inconsistent with the actual reality discovered in excavations.

As we survey this historiography we begin to understand that the size of excavation does matter. The full-scale stripping of hectares of land revealed Feddersen Wierde, the Migration Period village in north Germany. Generations of buildings were disentangled from a palimpsest of post-holes left after each structural phase. Similarly, the immense excavations of Vorbasse in Denmark - an Iron Age village which, over the centuries, became a royal centre - showed not only how generation by generation the community embarked upon re-building programmes, but how by the mid-9th century, when Danes were invading Anglo-Saxon England and raiding the Carolingian coastal centres, estates as grand as anything in those countries existed in their homeland. South of the Alps, however, archaeologists began adopting this methodology in the 1980s and, 25 years later, the first results are no less compelling than those from England and Denmark. Indeed, in Italy, where ample written sources exist, the archaeological discoveries have proved uncomfortable for many historians and, therefore, they remain the subject of contention.

Italy at c. AD 1000 was undoubtedly a prosperous land with burgeon-
ing towns connected to the revival of the Mediterranean. Around these towns were large numbers of nucleated villages, many on hilltops which emerge historically thanks to so-called foundation charters of the 10th century. This process of nucleation, at the explicit direction of the seigneurial class, has been colorfully described as inscatellamento. The charters define the legal relations between a lord and the inhabitants of a village, and, as in the classic cases of the charters of the Benediktine abbeys of Farfa (in the Sabine Hills east of Rome) and San Vincenzo al Volturno in Molise, indicate details of property and payments.

Nice French historian Pierre Toubert published his seminal study of villages in the region of Latium in 1972, inscatellamento has been a major theme for Italy’s Medieval archaeologists. Modern villages, keen to establish their age and genesis, have funded many archaeological investigations in effect to give tangible proof of their ancestry. Yet, in some respects, these excavations have been pursued in the shadow of the great welter of written sources deployed by Toubert in his classic study. Significantly, archaeologists (like this historian) have often assumed that the indelible imprint of Roman imperialism around AD 1, and the equally civilised character of Italy around AD 1000, make it difficult to imagine that the peninsula suffered a radical transformation between the 6th and 9th centuries.

Many excavations on an immense scale completely challenge this familiar historical trajectory. Let me give three illustrations. First, 25 years of excavations at the Benedictine monastery of San Vincenzo al Volturno, located at the source of the River Volturno immediately east of the Sabine Mountains, provide one telling illustration of using the appropriate archaeological methodology to challenge historical paradigms. At San Vincenzo, the 8th-century Beneventan Lombard monastery, covering no more than half a hectare in an area with its modest abbey-church (San Vincenzo Minore), was transformed into a monastic city with Carolingian patronage late in the 8th century. The new abbey-church, being 63.5m long - three times the length of San Vincenzo Minore, was almost certainly envisioned as a St Peter’s of the south. Notably it had a grandiose plan: an annular crypt and a formidable eastern entrance leading into an enclosed atrium. Without doubt, San Vincenzo Maggiore ranked along the greatest ecclesiastical ventures of the Carolingian Renaissance. Accordingly, the real indices of San Vincenzo are on the one hand the tiers of buildings ranked into an interlocking set of sacred modules - each ornamented with paintings, stained glass, and paved floors - and, on the other, the sprawling community, a borgo (suburb) of timber post-built structures housing the servants, slaves, and assistants needed to sustain as many as 500 monks in their daily routine.

The monastery’s Chronicon Vulturnense, a 12th-century compilation of mostly earlier manuscripts, gives little hint about the scale and complexity of the place. The archaeology, furthermore, shows that the villages of its surrounding territory, well-described in 10th-century foundation charters incorporated in the Chronicon, were modest and surprisingly primitive when the monastery was at its zenith. In short, the workings of the monastery, construct and administer the monastery must have mostly been brought from estates outside the immediate territory, and, in addition, the very existence of the borgo presumably drew the greater majority of local peasants to the monastery. Only after the sack in AD 881 by a combination of Arab mercenaries, in alliance with the vaurious Bishop of Naples, was San Vincenzo re-configured. In the 10th century the much reduced monastic community, occupying the ruins of the 9th-century construction, chose to invest in the creation of new villages to furnish it with foodstuffs and labour rather than re-build the ruined monastery.

In sum, the archaeology captures the rhythms of the place over historically indexed generations which, unsurprisingly, experienced dramatic vicissitudes. Like the post-built Migration-Period structures in the village of Feddersen Wierde, the dialectic between massive investment and the continual renovation, rebuilding, and refurbishment became clear. Somewhere in the maximum of 50 years beginning c. 790-840 the monks and peasants of San Vincenzo were harnessed to a programme of investment echoed in most great European centres of the era.

The second illustration examines the extent of that echo. Modern Tuscany is known for its hilltops. The most familiar places like San Gimignano occupy prominent hills on which lean, ashlar towers dominate the skyline, almost Manhattans in miniature. The process of village foundation, inscatellamento, was until recently presumed to follow Toubert’s model. Like the villages around San Vincenzo, many of these Tuscan places possessed charters from the 10th century. This model, though, obscures a much more complex history now resolved through the large-scale programme of excavations led by Riccardo Francovich of the University of Siena. More than a dozen village hilltops have been subjected to the kind of open-area excavation familiar from northern Europe. The result is a compelling pattern.

To begin with, it seems that most lowland Romans in Tuscany were abandoned during the 6th century AD. The tumultuous combination of the Emperor Justinian’s ferocious war against the Ostrogoths in the middle decades of the 6th century, combined with the declining economic bases of the latter part of the Mediterranean, appear to have had a catastrophic impact on rural settlement in regions like Tuscan. Hilltops like Poggibonsi (near San Gimignano), for example, were now considered secure niches in a world that was undergoing dramatic political fragmentation. Many more hilltop villages appear to have disintegrated at this period as small groups of modest post-built dwellings. The peasantry, in short, found their own sustainable solutions to the combination of socioeconomic change and insecurity. All of this show a remarkable transformation, not in the 10th century as Toubert’s inscatellamento thesis might have led us to expect, but in the 9th century. At this point, in a village like Montarray, east of Siena, the large excavation of the hilltop shows not only the creation of a manorial complex, amongst other functions, a granary, but also the making of a fortified borgo below it (Fig 3).

A more compelling illustration emerges from the massive dig led by Marco Valenti at Poggibonsi. Here, the prominent manorial complex takes shape at the same time with a longhouse as its architectural centrepiece. Plainly, the early feudal character of Carolingian villages with their conspicuous mansors was taking root in Tuscan, as peasant communities accepted new local political frameworks. These new arrangements - with the transformation from peasant communities into the manorial curtil, as it was known - plainly pre-figure the accentuation of manorial power embodied in the foundation charters of the 10th century. In sum, the foundation charters in many, though not all, Tuscan cases affirm arrangements that at least existed for more than a century, in places that often owed their origins to the Ostrogothic war.

The new excavations reveal an evolving pattern of villages, like the Carolingian Renaissance apogée of San Vincenzo al Volturno, transforming the trajectory of early Medieval Europe. In other words, the later Roman period in Italy was not marked by decline so much as far-reaching transformation with small nucleated centres occupying islands in landscape that had been hitherto settled and cultivated since Etruscan times. The excavations provide
another measure of this sharp rhythm of change in the form of the use of coinage, or rather its absence.

Anglo-Saxon, Frankish, Frisian, and Danish archaeological sites from the later 7th century onwards produce prominent numbers of silver coins and, invariably, metal jewellery as well. In the UK the numbers of these finds have been hugely enlarged by metal-detectorists taking advantage of the 1997 Portable Antiquities Scheme, in which the objects are catalogued by a British Museum team, and invariably purchased by either national or local museums. The prominent amounts of finds from both kinds of investigation - scientific and amateur detectorists - shows that the moveable wealth of early Medieval Europe was simply staggering.

By contrast, at San Vincenzo al Volturno, where more than a hectare of the site was uncovered, several hundred mostly illegible later Roman simple bronze munii were discovered, but only three 9th-century silver deniers. All three of these coins belonged to an enamel-worker who was evidently melting them down to make silver beadwork and cells for plaques and portable shrines. In short, notwithstanding the immense investment in the grandiose monastery and its palpable involvement as a central-place in regional marketing, coins are absent.

The absence of coins at San Vincenzo is not unique. Lombard and Carolingian coins on archaeological sites in Italy are extremely rare. Coins are conspicuously absent on the huge excavations of villages in Tuscany, for example. By contrast, later 9th-century Byzantine bronze folles occur in large numbers in the heel of Italy, Byzantium's westernmost territory at the time. The absence, then, is not because Italian archaeologists are overlooking the coins; it is because low-value coinage did not exist in much of peninsula Italy in contrast to Byzantium, the Carolingian territories north of the Alps, Denmark, Friesia, and Anglo-Saxon England.

These three conclusions tell us much about early Medieval rural settlement in Italy. The startling expansion of San Vincenzo al Volturno from a backwater monastery to a monastic city covering many hectares and involving the support of a large sevile community directly stemmed from Charlemagne's intervention in central Italy. Here, plainly, the Carolingian renaissance necessitated the re-configuration of rural life. This re-configuration is equally evident in the evolution of Tuscan villages. Places that had been shaped 300 years earlier in the aftermath of the mid-6th-century Ostrogothic wars were now appropriated by local lords, conscious of the new Carolingian ethos. In the case of Poggibonsi, the lords expressed themselves architecturally in a long-house - a form which had widespread currency in Latin Christendom. Yet, the conspicuous absence of coins and moveable wealth generally on these excavated sites shows that the rhythm of transformation in Italy was following a very different trajectory to that north of the Alps. It seems likely that until the 9th century the aristocracy occupied largely abandoned urban centres (as recent excavations in Brescia and the Forum of Rome have shown) and only engaged belatedly, by Anglo-Saxon and Frankish standards, in developing a countryside which had collapsed in the 6th century. The pressing significance of their intervention is apparent in the 10th-century village foundation charters when the parvenu lords correctly recognised the rural investment opportunities.

Thereafter, as village excavations at places like Montaurenti in Tuscany clearly illustrate, the castelli expanded rapidly. From the 11th century, local lords were erecting grand towerhouses, such as the three still surviving at Montaurenti, echoing urban living standards. On the steep slopes below, lines of well-appointed peasant dwellings were also constructed. The palpable wealth of such places underpinned the Renaissance. This new interpretation of early Medieval Italy is based on large-scale excavations which uncover whole communities. Extraordinary rhythms of change are now well charted in numerous places, confirming the ubiquitous collapse of the Roman towns and landscapes by the later 6th century and the concomitant burgeoning of a new era with its particular hilltop character. Here are the origins of Italy's many miniature Manhattans.

This article is inspired by L'insediamento altomedievale nelle campagne Toscane. Paesaggi. Popolamento e villaggi tra VI e X secolo (All'Insegna del Giglio, Firenze, 2004; 74 colour illus.) by Marco Valenti. Paperback, 25 Euros.
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Bronze Snake. Greek, 5th century BC.

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NUMISMATIC CALENDAR

AUCTIONS & FAIRS FEATURING ANCIENT COINS
10-11 January. TRITON IX. Greek to medieval coins. In conjunction with the 34th Annual New York International Numismatic Convention (see below). Tel. (1) 717 930 9194; e-mail: cnr@cngcoins.com; www.cngcoins.com.
15-18 February. GERHARD HIRSCH NACHF. Coins, Medals, and Antiquities. Munich. Tel: +49 89 292-150; e-mail: coin@hirsch@compuServe.com.
11 March. JEAN ELSEN & SES FILS S.A. General Sale, Including Ancient Coins. Brussels. Tel: +32 2734 6356; e-mail: numismatique@elsen.be.

EXHIBITIONS ENGLAND
London
IRAN BEFORE ISLAM: RELIGION AND PROPAGANDA. AD 224-651. The Sasanian 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 representations, especially coins, and also silver plates, and other small objects. THE BRITISH MUSEUM (44) 20 7323 8522. Until 8 January 2006.
FRANCE
Perpignan, Pyrénées-Orientales ANCIENT MONEY. MUSÉE DES MONNIES ET MEDAILLES JOSEPH PUG (33) 668 34 76 55. Until 30 April 2006.
ISRAEL
Tel Aviv
KADMAN NUMISMATIC PAVILION. Founded in 1962 by Leo Kadman on his coin collection and that of Dr Walter Moses. One of the largest and most important in Israel, emphasising the history of Israel as reflected by its coinage. ERETZ ISRAEL MUSEUM (www.ereatemuseum.org.il). Permanent.
ITALY
Rome
CAPITOLINE COIN AND MEDAL COLLECTION. Established in 1872 through Ludovico Stanzi’s bequest of his collection of ancient coins and precious gems. Major further holdings include donations given by Augusto Castellani, 456 Roman and Byzantine gold coins by Giampietro Campana, and Giulio Bignami’s collection of Roman Republican coins found in Rome during development work in the capital. Also displayed, the 17kg ‘Treasure of Via Alessandria’ found along the Via del Foro Imperial in 1933. CAPITOLINE MUSEUMS (39) 06 3996 7800; www.museicapitolini.org. Permanent.
SPAIN
Barcelona
THE PUBLIC IMAGE OF ROME. Coins displayed in conjunction with luxury objects of the Roman period from the Museu d’Arqueologia de Catalunya to illustrate the domestic, religious, and military life of the Roman aristocracy. MUSEU NACIONAL D’ART DE CATALUNYA (54) 93 622 0376 (www.mnac.es). Until 15 February.
SWEDEN
Stockholm
HISTORY OF MONEY, BANKS, AND MEDALS. ROYAL COIN CABINET (46) 8 5195 5514 (www.myntkabinettet.se). Eight exhibitions of Swedish and international coins, hoards, medals, and tokens from c. 600 BC to the credit-card. Permanent.
TURKEY
Bodrum
Exhibit of the monetary and weight systems used in Anatolia, especially Caria. Genuine coins, as well as ancient and modern counterparts, are also displayed with clarifying narration and graphics. Specific emphasis on the purchasing power of money: commodities like bread, meat, or oil, and the effects of inflation on the value of money. BODRUM MUSEUM OF UNDERWATER ARCHAEOLOGY (90) 252 316 25 16 (www.bodrum-museum.com). Permanent.
LECTURES
United Kingdom
7 February. THE CHANGE FROM GOTHIC TO ROMAN LETTERING ON TUDOR COINAGE. Tom Sawyer. London Numismatic Club, Warburg Institute. 6.00pm.
HUNTING DOWN SPURIOUS BRONZE AGE RING MONEY

Chris Rudd

For over a century Bronze Age penannular rings, commonly called 'ring money', have been eagerly sought by collectors of ancient British coins. With the growth of metal detecting in the 1980s more of these rare gold rings began to be unearthed (Fig 1).

In the late 1990s a number of new types of penannular rings, previously unrecorded, started to emerge (Fig 2). It was rumoured that they had come from a large undeclared hoard of Bronze Age rings found at Old Melford, Lincolnshire. Most of them were gold, but smaller and lighter in weight than the usual recognised types. Others were gold plate silver and bronze. Some were hollow and highly ornate. I had seen these strange rings in several private collections and by December 2000 had become suspicious of their authenticity. Many of them were clearly ancient but, in my view, unlikely to be of British or Irish origin. Indeed, I did not believe they were even European.

Last year Peter Clayton and I examined a collection of rings that had recently arrived in London from New York. We estimated that two-thirds of them were fraudulent, mainly from Syria, the Lebanon, and northern Iran. To be quite sure, Peter Clayton arranged for a second opinion at the British Museum, where Dr Stuart Needham backed up our own independent conclusions. Only one-third of the rings proved to be genuine Bronze Age rings of the British Isles. The owner was distressed to say the least. And he was not alone. Evidently a number of private collectors on both sides of the Atlantic have bought these Near Eastern rings, believing them to be of British origin. Experienced dealers and at least one London auction house have been duped by them. How could this happen? Very easily.

Articles about Bronze Age penannular rings normally only appear in scholarly journals (the sort dealers and collectors do not see) and then only very occasionally. Consequently, there is little general awareness of their typology, metrology, or metallurgy. Combine this lack of knowledge with a concocted semiplausible provenance and you have a recipe for a profitable scam. How profitable? Well, I saw a so-called 'British Bronze Age' silver ring auctioned in London for £300. Less than a mile away you could buy precisely the same sort of ring, correctly described as 'Luristan' (from Iran), for only £30. Similar profit margins have apparently been made by selling Near Eastern gold rings as 'Bronze Age ring money'.

With Peter Clayton's expert assistance, this ring scam has been exposed, and collectors have been able to claim refunds from dealers who sold these misrepresented rings, albeit innocently (in most cases). That's the glad tidings. The sad news is that many are still being sold as 'British ring money' or hiding under false provenances in private collections, which is why the main types are now presented in Minerva to receive the attention that the matter deserves and to hopefully prevent other people being similarly stung.

Fig 1 (below). Genuine Late Bronze Age rings from the British Isles (x 1.5).

Fig 2 (right). Non-European rings, mostly from Iran, which have been fraudulently sold as British or Irish Bronze Age rings since the late 1990s (x 1).

Chris Rudd is a dealer specialising in Celtic coins. www.celticcoins.com.

The author would like to thank the various collectors who loaned rings to illustrate this article, and USB AG Basel and Dorset County Museum (for Fig 1).

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Minerva, January/February 2006

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A CELTIC FORGER’S COIN DIE FROM HAMPSHIRE

Chris Rudd

In recent years a number of hoards of Celtic gold coins, mostly staters, have been found by metal detectorists. One of these was a group of 256 recovered from Alton, Hampshire, in March 1996. The Treasure Committee valuation for this hoard was £51,537 (which was the estimated ‘market value’: what the coins might have fetched at public auction). Curiously, it was also at Alton that six years later a young metal detectorist who had only been detecting for six months made another astonishing find in April 2003. His discovery was not of the astronomical proportions of the gold stater hoard, but in relation to Celtic coin studies was much more important.

The find was a small cylindrical object that was identified as a Celtic coin die, only the second example to be recorded in Britain. The first find originates from nearby Basingstoke in Hampshire and was found in 1993. That die was a worn obverse die for a Gallo-Belgic C gold stater. Two other Celtic coin dies have allegedly been found in England but they are unpublished and said to be an obverse die of a Tascovianus gold quarter stater and a die for an Attic silver mina, found respectively at Irthingborough, Northamptonshire, in 2000 and near Peaslake, Surrey, in 2003.

Fortunately, the finder made the newly discovered die known to Kay Alsworth, Keeper of Archaeology at Hampshire County Council Museum Service. This die is a small barrel-shaped object, slightly under 2cm in diameter, made of copper alloy and weighing 46.75 grams. It is a reverse die, that is the upper die of the two punches used to strike a coin. In most later coins, it is the lower die, or obverse, that carries the name of the issuing authority. Few Celtic coins carry names, although the previous Alton Celtic coin hoard did make history in presenting a new and more accurate name for a Celtic king: the coin showed that the king previously identified as Tincommius should really be Tincomaras.

The new die was used to mint Gallo-Belgic B staters and, being the reverse, shows a typically Celtic subject, a galloping horse and rider moving right (which would be to the left when struck), with a lyre below. Strange as it may seem, the origins of the design lie in the reverse type of the gold staters of King Philip II of Macedon, father of Alexander the Great, and the coins he struck in the mid-4th century BC. These featured a victorious charioteer with the goddess of Victory, Nike, flying above. They were copied across Celtic Europe until a much altered version, but still with the basic horse recognisable, appeared on ancient British coinage.

Ancient dies are very rare finds because they were official objects that was the property of the ruling or issuing authority. Likewise, later Medieval dies are also extremely rare - all such valuable items tended to be destroyed or defaced when their useful life was at an end. An official die was simply not something that got ‘lost’ or at least rarely so. Most of the dies known from the ancient world are, in fact, not official products but the products of forgers. Thus, it is considered possible that the Alton die was used to forge coins. Coin forgery is not a new phenomenon and even in antiquity the penalties for the forger, if caught, were draconian.

The Alton die appears to be designed for making gold-plated copies of solid gold coins. Official dies were hand engraved in reverse (intaglio) on the metal to produce, when struck, a positive impression. Dr John Sills, an authority on Gallo-Belgic coins, believes that the Alton die was a forger’s die that was ‘hubbled’ from a genuine gold coin. Geoff Cotton, a specialist in the technology of Iron Age coin production describes ‘hubbling’ as a process that involves a genuine solid metal coin being placed between two blank dies made of soft bronze, or a copper-alloy, as in this case. Heavy hammer blows (experiments have shown that a 2kg hammer is most effective) would then impress the genuine coin’s design of obverse (‘head’ side) and reverse, incuse into the soft blank. Gold foil would then be wrapped around the copper or bronze blanks, which were then struck between the hubbed dies to produce the counterfeit gold-plated coins. A simple yet effective way of producing forgeries, although, of course, the worn gold-plated forgeries would quickly declare themselves in circulation.

The Sedgeford Hoard
Megan Dennis and Neil Faulkner
Temporal, Stroud, 2005.
95pp, 28 colour pls,46 b/w pls.
Paperback, £12.99.

The epitome of treasure are gold coins in a pot, but in a cow bone? Hardly. Just such a discovery, however, is what turned up at Sedgeford in Norfolk and is the fascinating story of this book. SHARP - the Sedgeford Historical and Archaeological Research Project - was set up in 1995 to investigate settlement and land use in a fairly small and typical English parish. Essentially Medieval in character, gradually a strong Iron Age element became apparent underlying the Anglo-Saxon deposits. The hoard was found in August 2003 by the volunteer and metal detectorist Kev Woodward and consisted of 20 Celtic gold coins of Gallo-Belgic E type (early to mid-1st century BC) hidden in the hollow interior of the broken upper front humerus (leg-bone) of a cow. Other scattered gold coins had been found on the site in previous years, but this time the metal detector's signal brought to light five coins. Yet despite ongoing detecting, the strong signal still continued, but not from the ground! Realisation finally dawned that the reading emanated from the nearby cow bone, and careful examination revealed two gold coins embedded in the mud of the end of the bone's shaft. An X-ray was imperative, and radiologists at the Sandringham Hospital came to the rescue: 20 gold coins showed up clearly inside the bone. The five other new finds and those of previous years
History Re-Stored: Ancient Greek Coins from the Zhuyuetang Collection
Andrew Meadows and Richard W.C. Kan
Zhuyuetang Ltd, Hong Kong 2004. 118pp, illus in colour throughout, 3 maps. Hardback in slipcase, £40.

This beautifully produced book represents a labour of love collecting Greek coins over many years by the Hong Kong based collector Richard Kan. The collection of 126 coins is exemplary, and their presentation enlivened by the inclusion of enlarged details as well as illustrations of a number of relevant antiquities and views of sites. The book was produced to accompany the first public display of the collection in Hong Kong and to coincide with the hosting of the 2004 Olympic Games in Athens. The text and sequence of the coins is historically based to encompass some 600 years of Greek coinage, explained in 18 linked chapters followed by a detailed catalogue of the coins.

The book works on two levels. It attracts and informs the general reader about Greek coins, especially in the lucid Preface that ties the catalogued coins into the account. The reader is then beguiled by the splendid material itself. The academic text is the work of Dr Andrew Meadows, a Greek coin expert and Curator in the Department of Coins and Medals at the British Museum. The second level of the book is its attraction to the collector of Greek coins.

Here any collector of this series will literally drool at the pieces shown: coins like the electrum stater (probably of Ephesus) with the grazing stag and the retrograde legend reading ‘I am the badge of Phanes’ (and there are also several of the smaller denominations in the collection); a superb decadrachm of Athens (without a great chisel cut in it, as with the British Museum specimen); the triadrachm of Delphi with its two rams’ head rhyta obverse; a decadrachm of Alexander the Great of the usual tetradrachm types, and a forus and elephant decadrachm; the gold refer rub stater of the Egyptian pharaoh Nectanebo II, last native pharaoh of Egypt, and the gold portrait stater in the name of the Roman general Flaminius, and many others - these are coins to die for.

Here they can be appreciated in a collection that has been brought together with love, taste, and discrimination. Peter A. Clayton

Irish Small Silver: Anglo-Irish Coins John - Edward VI

This is the sixth book in the series ‘Small Change’ that Galata has published, and here it is concerned with the halfpennies and farthings of the period 1172 to 1553. Like its forerunners it is small, compact, heavily illustrated and packed with information. All the coins are reproduced at twice actual size which, with this series, is a great boon in aiding recognition. The introductory text is a little quirky, as may be expected from Paul Withers, but it does make the point about this series - the history is tangled.

The Irish series of John, especially, is noted for its awkward quality, struck off centre, often with almost illegible legends - in effect, a pain. Light is shone here on the darkness by the clear presentation of the coins, their legends reproduced, and the various moneys involved listed. For the really recalcitrant coins, line drawings are added alongside the enlarged photographs.

As has happened previously with this series, latest research has necessitated a new classification, and there are a number of previously unpublished varieties included, with the major mints represented being Dublin, Cork, and Waterford, with the odd unusual place. There is also an interesting page featuring fakes and other oddities.

Once again, the Withers husband and wife team have produced a really useful book that will have its place alongside its companion titles on the shelves of every archaeologist, curator, collector, Finds Liaison Officer and metal detectorist. More titles are in the pipeline, and they will be eagerly awaited. Peter A. Clayton
How the Celts Came To Britain: Druids, Ancient Skulls and the Birth of Archaeology

Michael A. Morse


The last decade has seen a major change in the way that many scholars have perceived the Celts. Although many have had misgivings about the use of the term 'Celt' in British historical and archaeological studies, it was only in the mid-1990s that such concerns began to receive a wider airing. Simon James cast serious misgivings on the word 'Celt' in Antiquity, 1996, and in the Introduction to Britain in the Celtic Iron Age (1997). This was picked up by a journalist, Alec Marsh, who wrote an article for the Daily Telegraph in March 1998, which led to international mayhem. Simon James and the present reviewer both became embroiled in heated debate with angry 'Celts' across the globe, resulting in James's The Atlantic Celts, Ancient People or Modern Invention (1999). Alongside John Collis's recent The Celts: Origins, Myths and Inventions (2003), How the Celts came to Britain explains many of the problems surrounding the Celts. It is a welcome addition that provides an excellent overview of the story of 'Celtic' studies in Britain and on the Continent. Morse does not set out to intensify the debate, but provides an historical account of how we arrived at the present situation in the early 21st century. It is a sober account, intended to inform rather than inflame.

Should readers with little knowledge of the controversy wish to find an answer to who the Celts were, in this book they should read the last sentence first, 'The Celts are, and always were, a creation of the human mind'. Once you have this statement firmly in your mind, you can enjoy a thorough survey of the Celtic enigma, which Morse begins with an introduction to the classical keltoi and mythical medieval texts.

Morse explains how, in the 18th century it was not language that defined the Celts in Britain but associations with the Druids in the classical and medieval sources. It was William Stukeley who did so much to establish this link and, as a result, the numerous megalithic structures of the British Isles became Druidic Temples. This was to lead to a study of Britain's prehistory and to an acknowledgement that the Celts were not the ancestors of all Europeans.

It had been thought that the Celts came to Britain in the Bronze Age, but archaeology began to associate the Celts increasingly with the Iron Age. With Augustus Hand's attribution of Celtic Art to the period just before the Romans (Horae Ferales, 1863), and with the work at Halstatt and La Tène, the Celts became an Iron Age phenomenon. As Morse explains, it is with John Romilly Allen's work on Celtic Art (1957) that the story takes many ways, as it is this connection between the northern European Iron Age and the Celts which still provides the paradigm for most popular texts today.

What Morse manages to do most successfully is show that the study of the Celts has not been a linear process. It has involved discussion of languages, literature, Druidism, ethnology, archaeology, and art, all of which helped to define a different element of 'Celticness'. He is right to play down the arguments that much research and activity was politically motivated, but to suggest that scholars lived outside of their social and political environment is too extreme a view.

Overall, the book is well organised and clearly written, although the chapter on the 'Birth of Archaeology' does drift rather towards the end.

Sam Moorhead, Curator of Interpretation, The British Museum

Troy and Homer: Towards a Solution of an Old Mystery.

Joachim Latak


In 1959, in his History and the Homeric Iliad, Sir Denis Page mounted a forceful argument for the essential historicity of the story of the Trojan War. He had been inspired by the 1950s publication of the ground-breaking excavations at Troy by Carl Blegen, and he attempted a synthesis from the three classes of evidence which face us when we consider this topic: literary, archaeological and historical. Tendentious and rhetorical, it nevertheless became a classic. Then, in the 1970s, its whole historical structure was destroyed by the discovery that the Iliad tells us on which he relied were two centuries earlier than previously thought.

In 1988 the picture began to change again. New excavations began at Troy under Professor Manfred Korfmann from the University of Tübingen. These have revolutionised our view of the site, and Professor Joachim Latak, a leading Homer scholar, has stepped forward with a new synthesis. The central question which he tackles is how much of Homer's tale of Troy in the 8th century BC might go back to the period in which it appears to be set, the 13th century BC.

First, he establishes that the backdrop is historical and reflects the 13th century reality. Homer's terms for the besieging forces, Achaeoi and Danaoi go back to this period, and so do the names 'Ilios' and 'Troy'. These latter genuinely identified the site we call Troy today. Moreover the new excavations have shown that Troy was very much larger than we thought, and can stand comparison with other capital cities of the period. Far from being a Greek city as Blegen supposed, its political links lay to the east with the Hittites.

Likewise, the basic elements of the story itself must go back to the same period. The Catalogue of Ships in Iliad Book II, where the Greek forces are listed, would have stood at the beginning of the tale. But it must have been composed before 1050 BC because, while it mentions contingents from all over Greece and the Greek islands, there are none from Asia Minor. Evidently the Greek colonisation of Asia Minor had not yet begun. The assembling of ships at Aulis may be an authentic 13th century detail: recent discoveries suggest that nearby Thebes was then the leading Mycenaean power in Greece.

The tale came down to Homer orally, and Latak argues that the bardic tradition of Greek hexameter verse can itself be traced back to Mycenaean times. Thus, not only do the backdrop and the back-bone of the tale go back to Mycenaean times, but also the means of transmitting it to a later period. He only sketches the historical background which might have led to the Trojan War. The Mycenaeans, following in the steps of the Cretans, established settlements on the south-west coast of Anatolia, notably at Mile-
Long Barrows of
The Cotswolds and
Surrounding Areas
Timothy Darvill

The ‘Cotswold-Severn’ long barrows are among the greatest surviving monuments dating from the Neolithic period in Britain. Described rather quaintly as ‘looking like stranded whales across the Cotswold Hills’, they are massive in size with carefully designed, smoothly rounded shapes. They occupy choice sites in the uplands in some of the most beautiful countryside of the British Isles, where they were clearly intended to be viewed from a distance as great, monumental ancestral tombs. About 225 are now recognised and more may well be discovered in the future. Some, such as West Kennet Long Barrow in Wiltshire, and Wayland’s Smithy in Berkshire, have become household names, visited in droves each year by tourists, new-age travellers and archaeology enthusiasts.

Long barrows date from about 3800 BC and flourished for around 800 years before going into decline. By 2600 BC very few still remained in use. The main area in which they are to be seen is the Cotswold region of western England, centred on the county of Gloucestershire. Indeed, nearly half of the monuments are located in that county. Other zones where they are found are the North Wessex Downs, the Mendip Hills, the area south of the River Severn, and in a more widely spread area west of the Severn in the English counties bordering Wales.

Darvill’s book is an excellent guidebook for the traveller who wishes to visit these great prehistoric monuments and for the archaeologist who wishes to have conveniently to hand a summary of all the pertinent information about them in compact and up to date form.

The book’s arrangement is logical and well structured. After the introduction and a well-deserved homage to O.G.S. Crawford (author of the pioneering The Long Barrows of the Cotswolds; 1925), Darvill recounts the history and enquiries into the Cotswold-Severn long barrows by scholars and field investigators, the more recent studies by Renfrew, Hodder, and others. Chapters 3 and 4 describe the many different types of long barrow and the building of the Cotswold-Severn series, and places them in the broader context of long barrows throughout the British Isles. Chapter 5 analyses their form, whilst Chapters 6 and 7 describe the fascinating evidence for how they were used. The final chapters consider the place of the Cotswold-Severn long barrows in the archaeology of the Neolithic period in Britain, what succeeded them, and what happened to them subsequently. Invaluable appendices list all the known examples, give radio-carbon dates obtained thus far, and describe the best ones to visit.

There are few criticisms that can be made. Discussion of the human remains found in the barrows is the weakest part of the book as there has been no published, comprehensive survey of these by a human bone specialist in recent years. The probable significance of the ‘Hubba’, whose name was given to Hubba’s Low (Lanhull long barrow, Wiltshire), is discussed. If this was the Danish war-chief, Ubba, was he perhaps being used in the later Middle Ages as a bogyman to frighten children and remind them of the occupation of the nearby town of Chippendale by the Danes in the 9th century? Curiously, the long barrow was exorcised a few years ago. Obviously Neolithic people still represent a potent force in the landscape of western England.

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

Lines on The Landscape:
Circles from The Sky:
Monuments of
Neolithic Orkney
Trevor Garnham

Britain 3000 BC
Rodney Castleden

The last few years have seen the publication of a number of significant books on the Neolithic period in the British Isles. Lines on The Landscape, Circles from the Sky is a salutary warning that not all good archaeological books need be by professional prehistorians or that the stereotyped archaeological approach to writing is the only valid one. There is always scope for an innovative, fresh approach, particularly when it is thought provoking, perceptive, and well written.

Trevor Garnham is Principal Lecturer in Archaeology at Kingston University, Surrey. He uses the exceptionally well preserved Neolithic stone architecture of the Orkney Islands surviving in houses (such as Skara Brae), tombs (Maes Howe), and stone circles (such as Callanish, the Ring of Brodgar, and the Stones of Stenness), as a way to reconstruct and interpret early peoples’ beliefs of the cosmos. In support he incorporates evidence from material culture, astronomy, mythology, and anthropology. The author certainly knows the archaeology of Orkney well and his book is finely illustrated with colour and black and white photographs, as well as line drawings that enable it to be used as a guide as much as a text book.

The well-known authoress, Penelope Lively, has written the Foreword to Rodney Castleden’s latest book, Britain 3000 BC, in which she reminds us that ‘the world of the Neolithic is with us still’. Unlike perhaps most other periods of history, the Neolithic is not merely a part of the intricate tapestry of time, ‘an enigmatic survival of ancient societies’, but is a narrative set in the landscape that we may justify trying to unravel.

Britain 3000 BC is a survey of Britain in the Middle to late Neolithic period, a highly significant time that saw the construction throughout Britain of great religious monuments, including Stonehenge, Avebury, long barrows, and other sites. Castleden explores the purpose of these great monuments and vividly recreates the nature of the Neolithic society that created them. The book is up-to-date and compre-
hensive in the range of monuments it describes. It is very readable and well illustrated with colour and black and white photographs and with numerous maps, plans, and drawings. Reading this book and, consequently, is rather useful as a handbook for understanding the period better.

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

The Art of the Picts: Sculpture and Metalwork in Early Medieval Scotland

George Henderson and Isabel Henderson


This book's volume of images and the generous size of the book itself might suggest that within lies lavish illustrations with few words, in the coffee-table book tradition. Nothing could be further from its real content, the fruits of years of study and observation by two scholars of great distinction in the fields of art history and Pictish studies. There are eight chapters framed by an Introduction and an Epilogue. The understated purpose, 'to strengthen the evidence available for the nature of Pictish society', is first approached by showing the continuing interaction with the response to contemporary Insular art throughout Britain and Ireland. Second, by opening the readers' eyes to the complexity, subtlety, and brilliance of the works of Pictish sculptors and metalworkers, and third, to develop through the complex programmes of ornament and its evidence for scholarship, patronage, and purpose. More broadly, the authors again reinforce the case for international acknowledgement of this evidence in the remarkable intellectual and artistic achievements of the Pictish kingdoms of early Medieval Britain and Europe.

This is necessary because these images are the material masterpieces of people who have, through historical processes, largely lost their voice along with their language and political independence. For life and death, there is the growing archaeological evidence of field monuments, strongholds, houses, and cemeteries, but libraries, records, and literature have not survived, whether in the vernacular or in Latin from monastic schools and court circles. Most of what we know of kings, churchmen, and the history of the Picts through three centuries is culled from the record of their Irish and English neighbours and frequent enemies. Assisted by impressive metalwork, finely carved stone has to speak for the Picts, and this it has been persuaded to do here, with at times passionate eloquence. The words are admirably supported by essential images, and the authors pay tribute to the photographs of Tom Grey and the informed eye behind Ian G. Scott's pencil and pen. The quality, variety, and complexity of the Christian sculpture comprises overwhelming evidence for the art, learning, and resources of its local patrons.

This is not a lazy read, however, as we find in the introductory chapter on Insular art. At no point is any key argument left without support in the text, but there are necessarily references for comparison with decorative features of numerous insular early Medieval works that could not be illustrated for reason of space. Even a well-informed reader has to perform some mental gymnastics to conjure up the relevant details of every manuscript or piece.

It is refreshing to have some familiar pieces of fine metalwork described with a keen eye for detail. Arguments are marshalled to show the nature of several key fine metalworks, which have previously been identified more broadly as 'Insular' in style or Irish. The suggestion that detailed reassessment by an expert in fine metalwork would lead to a greater certainty about the Pictish corpus does not reflect the difficulties of dealing with portable complex objects made by itinerant craftsmen, when we are still unable to achieve a consensus on the origins or date of the great Gospel books, whose complex ornament has the added ingredients of texts, scripts, and codicological features. The authors recognise that the evidence from culturally distinctive and iconographically complex stone sculpture for models in metals is a major tool for recovering lost Pictish fine metalwork. This could certainly form the basis of a separate coherent investigation in favour of non-Pictish origins, which is the charge laid against earlier commentators.

The book ends on an elegiac note with interesting evidence of past losses and deliberate destruction. Finally, there is a trenchant critique of modern standards of presentation, including the display of Pictish monument in the National Museum of Scotland in Edinburgh. This book will itself stand future generations of students of the Picts and of western early Medieval art in good stead.

Dr Ann Birchall, FSA, Formerly Assistant Keeper, Department of Greek and Roman Antiquities, The British Museum

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The Art of the Picts: Sculpture and Metalwork in Early Medieval Scotland

Minerva, January/February 2006
MUSEUM EXHIBITIONS

UNITED KINGDOM
CAMBRIDGE
LIFE, RITUAL AND IMMORTALITY: EATING AND DRINKING IN ANCIENT CHINA. Drinking has always played a central role in Chinese culture. This special display will show how materials were used throughout the history of China for specific purposes from 1720 BC onwards through the presentation of bronze vessels for ritual, jade vessels for immortality, and ceramic vessels for eating. (See Minerva, Jan/Feb 2005, pp. 13-17.)

ATLANTA, Georgia
CARLOS MUSEUM OPENS NEW GREEK AND ROMAN GALLERIES. Nearly 100 newly acquired Classical treasures have been on view 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. 13-17.)

FROM PHARAOHS TO EMPERORS: EGYPTIAN, NEAR EASTERN AND CLASSICAL ANTIQUITIES AT EMORY. An exhibition of the many new acquisitions at the museum including some important Egyptian and Roman portraits. MICHAEL C. CARLOS MUSEUM, Emory University (1) 404-727-4282; www.carlos.emory.edu. 14 January - 2 April. (See Minerva, this issue, pp. 9-16.)

ROMAN PORTRAITS FROM THE COLLECTION OF SHELBY WHITE. Nine marble portraiture that were exhibited in the "Glories of the Past" exhibition at the Metropolitan Museum of Art in 1990, MICHAEL C. CARLOS MUSEUM (1) 404-727-4282; www.carlos.emory.edu. Until April.


BOSTON, Maryland
ART OF THE AMERICAS. An exhibition featuring objects loaned to the museum by the directors of the Austin-Stokes Ancient Americas Foundation. More than 20 objects represent the highlights of the foundation's collection. All of the major civilizations of Mesoamerica are featured, including Aztec, Maya, and Totonac cultures. The earliest objects are dimorphic ceramic figures from the Valley of Mexico (2300 BCE to 16th-century Aztec and Inca sculpture. THE WALTERS ARTMUSEUM (1) 410 547-9000 (www.thewalters.org). Until 30 September 2012.

BOSTON, Massachusetts
ANTIOCH MOSAIC CONSERVATION. Visitors can view the cleaning and reconstruction of an important large mosaic recently acquired, featuring an Eros on a dolphin accompanied by marine creatures, that once paved the courtyard of a 3rd century Roman villa in Antioch, 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 AD 250 include the newly acquired statues 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 art. Newly designed galleries have allowed the museum to double the number of its holdings on public view. Some pieces have previously been in storage for more than a century. Over 600 works now come from the Predynastic period to the reign of Ameinhotep III. THE BROOKLYN MUSEUM (1) 718 638-5000 (www.brooklynmuseum.org). (See Minerva, May/June 2003, pp. 11-14.)


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


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

CAMELIA, Massachusetts
EVOCATIVE CREATURES, ANIMAL MOTIFS AND SYMBOLS IN EAST ASIAN ART. Over 2000 years of symbolism in real and fictitious animals, depicted in ceramics, sculptures, jade, textiles, and paintings in Japan and Korea. ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400 (www.arth.smuseum.harvard.edu). Until 11 June.


PAINTED BY A DISTANT HAND. A long-term installation exploring the origins 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 published 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. ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400 (www.artmuseum.harvard.edu). Ongoing exhibition.


CHICAGO, Illinois
MESOPOTAMIAN GALLERY REOPENS. The largest collection of Mesopotamian art in the United States has been reinstalled within a newly climatized wing. The 2500 pieces (not all of which are on display) include a monumental human-headed bull from Khorsabad, a female of that in the Baghdad Museum, and a number of fine early sculptures of the 3rd millennium BC. ORIENTAL INSTITUTE MUSEUM (1) 773 702-9520 (www.or.uchicago.edu).

PEOPLE: STORIES FROM AN ERUPTION. Nearly 500 objects from Pompeii, Herculanenum, and other archaeological sites of the Campania, including frescoes, sculptures, and clothing, are among the highlights items in its first showing in North America. FIELD MUSEUM OF NATURAL HISTORY (1) 312 922-9410 (www.fieldmuseum.org/pompeii). Until 26 March. (See Minerva, Nov/Dec 2005, pp. 21-24.)

CLEVELAND, Ohio
COLUMBIA UNIVERSITY MUSEUM OF ART TO CLOSE FOR SIX MONTHS. The museum will close completely for building expansion from January through June. CLEVELAND MUSEUM OF ART (1) 216-421-7350 (www.clevelandart.org).

EARLY CHINESE ART GALLERY. The first gallery of Asian art to be reinstalled at the museum since 1970 includes more than 200 objects 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
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, with 150 objects from museums in Mexico, Guatemala, Honduras, Belize, and Costa Rica, many of which have never been shown in the United States. DALLAS MUSEUM OF ART (1) 214 922-1200 (www.dallasmuseumofart.org). 12 February - 7 May (then to New York).

DAYTON, Ohio
THE QUEST FOR IMMORTALITY: TREASURES OF ANCIENT EGYPT. Carefully selected masterworks from Egyptian museums. The show begins with the famous Portrait Unknown. DAYTON ART INSTITUTE (1) 937 223-5277 (www.daytonartinstitute.org). Until 3 January (then to Grand Rapids). Catalogue: hardback $65; paperback (at shows only) $30. (See Minerva, July/August 2002, pp. 8-17.) Reprint available for $5 from Minerva or at venue.
DAYTONA BEACH, Florida
GLORIES OF ANCIENT EGYPT. Over 200 antiquities from the Museum of Fine Arts, Boston's massive collection of mummy of Ankh- pep-hor and a Middle Kingdom wooden boat. MUSEUM OF ARTS AND SCIENCES (1) 386 528-0258 (www.moaf.com). Until 7 May.

KANSAS CITY, Missouri

FORT LAUDERDALE, Florida
TUTANKHAMUN AND THE GOLDEN AGE OF THE PHAROAHS. 50 scenes from the tomb of Tutankhamun, plus more than 70 objects from the tomb, including those of Amenhotep II, Thutmose IV, and Yuya and Tuya, the parents-in-law of Amenhotep III and great grandmother of Tutankhamun. MUSEUM OF ART (1) 954 525-5500. Until 23 April (then to Chicago and Philadelphia). Catalogue. (See Minerva, May/June 2004, pp. 9-13.)

GRAND RAPIDS, Michigan
THE QUEST FOR IMMORTALITY TREASURES OF ANCIENT EGYPT. Carefully selected masterworks from Egyptian museums. Most of these were hitherto unknown. PUBLIC MUSEUM OF GRAND RAPIDS (1) 616 465-3977 (www.mgmuseum.org). 28 January - 7 May (then to Nashville, Portland, and Houston). Catalogue: hardback $65; paperback (at values only) $30. (See Minerva, July/August 2002, pp. 8-17.) Reprint available for $5 from Minerva or at venue.

HOUSTON, Texas

LOS ANGELES, California
LORDS OF CREATION: THE ORIGINS OF SACRED MAYA KINGSHIP. The exhibition explores the divine kings and their role in the emergence of a complex urban society some 2000 years ago, with 150 objects from museums in Mexico, Guatemala, Honduras, Belize, and Costa Rica, many of which have never been shown in 18th-Dynasty. LOS ANGELES COUNTRY MUSEUM OF ART (1) 323 657-6000 (www.lacma.org). Until 2 January.

MALIBU, California
Getty Villa Reopens. Following extensive renovations, the villa, housing 44,000 antiquities, including a world-class collection of 1200 Greek, Etruscan, and Roman works of art on display, will permanently galleries, will reopen on 28 January. The three opening exhibitions are: 'Anchity and Photography: Early Views of Ancient Mexico', 'Still Life and Glassmaking in Antiquity', and 'The Getty Villa Reimagined'. Admission is free (parking $7), but reservations required. THE PAUL GETTY VILLA (714 440-7300 (www.getty.edu).

NEWARK, New Jersey
COPTIC EGYPT 300-1000 AD: A MULTI-CULTURAL SOCIETY. A reinstallation of the museum's collection of Coptic and other objects on loan from several other museums. NEWARK MUSEUM (1) 973 596-6550 (www.newarkmuseum.org). Until 28 November.

CLASS IN THE ANCIENT MEDITERRANEAN CULTURES. A reinstallation of the museum's renowned Egyptian Schaeffer Collection from 1500 BC to the Islamic period, including video clips of the restoration of several ancient Egyptian techniques. NEWARK MUSEUM (1) 973 596-6550 (www.newarkmuseum.org). Permanent exhibit.

NEW ORLEANS, Louisiana

NEW YORK, New York
CAMEO APPEARANCES. About 160 selected works from the Graeco-Roman period to the Renaissance, part of the grandest assembly of cameos in America built upon the Milton Weil collection donated between 1938 and 1940. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org). Until 29 January.

EGYPTIAN TOMBS AND GALLERIES OF THE NEW KINGDOM. Egypt's Old Kingdom pyramids of Perneb and Raemkai have been architecturally reconfigured to closely resemble their original settings. Five galleries have also been completely renovated, including Predynastic and Early Dynastic art and Roman Egypt. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org). Permanent exhibit.


REOPENING OF THE CHARLOTTE C. WEBER GALLERIES FOR THE ARTS OF ANCIENT CHINA. An expanded presentation in the extensively renovated galleries including new purchases and gifts, most notably the large collection of nontoxic art. Order: V. Thaw. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org).

THE ART OF MEDICINE IN ANCIENT EGYPT. The causes, prevention, and cure of illnesses in ancient Egypt are addressed in this museum from the museum's collection, along with the rarely seen 15-foot Edwin Smith papyrus, from the New York Academy of Medicine, which deals with surgical procedures. Also on exhibit are mummies and other wounds, one of the world's first 'scientific' documents. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 (www.metmuseum.org). Until 15 January. See Minerva, Nov/Dec 2005, pp. 13-16.

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


ANCIENT ARTS OF VIETNAM. About 150 works of art from the 1st millennium BC until the 18th century, including prehis- toric objects from the Sa Huynh and Co Loa sites. ASIA SOCIETY GAL- LERIES (1) 212 288-6400 (www.asiasociety.org). Until 8 January.


CULTURE AND CONTINUITY: THE JEWISH JOURNEY. The ancient worlds galleries, featuring a famed ancient Jewish lamp collection, have reopened. THE JEWISH MUSEUM (1) 212 423-3500 (www.thejewishmuseum.org).

PASADENA, California

PHILADELPHIA, Pennsylvania
WORLDS INTERTWINED: ETRUSCANS, GREEKS & ROMANS. A major reinstallation and renovation of the university's Classical Art Galleries. Over 500 objects have now been displayed. UNIVERSITY OF PENN- SYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY (1) 215 898-4001 (www.museum.upenn.edu).

RENO, Nevada
IN STABIO: EXPLORING THE ANCIENT SEASIDE VILLAGES OF THE ROMAN ELITE. 74 works of art and artefacts from five Roman villas at Stabiae including 23 fres- coes, stuccoes, marble sculptures, and a complete installation of a three-choir dining room. SAN DIEGO MUSEUM OF ART (1) 619 232-7931 (www. sandiegoart.org). Until 30 May (then to Atlanta, Toledo and 3 other US venues - see www.stabiae.org). Catalogue.

SAN FRANCISCO, California
DAUGHTER OF RE: HATHSESPT, KING OF EGYPT. This major exhibition devoted to the enigmatic and intriguing female pharaoh of the early New Kingdom is the first to be held in the newly refurbished de Young Museum. A treasure trove of near- ly 300 objects including monumental sculpture, royal statuary and reliefs, furniture, ceremonial objects, and superb jew- ellery. DE YOUNG MUSEUM (1) 415 863- 3330 (www.thinker.org). Until 29 January (then to the Metropolitan Museum of Art and Fort Worth). Catalogue $75 hardcov- er, $50 softcover. (See Minerva, Nov/Dec 2005, pp. 9-12.)

REOPENING OF THE ASIAN ART MUSEUM. The museum reopened at the beginning of 2004 in a new, expanded space. The Beaux Arts style building at 200 Larkin Street in the city's civic centre was formerly the home of the SAN FRANCISCO MUSEUM OF ART (1) 415 379-8801 (www.asianart.org).

SANTA FE, New Mexico

ST LOUIS, Missouri
TREASURES FROM THE ROMAN TOMBS OF ITALY. Featuring the renowned collection of objects from the University of Pennsylvania Museum excavated from the Roman tombs of the 1st to 4th centuries AD. St. Louis Art Museum (1) 314 721- 0072 (www.slam.org). Until 15 January (probably the final venue for this travelling exhibition). Catalogue. (See Minerva, March/April 1999, pp. 14-25.)
WASHINGTON, DC
GOLD: THE ASIAN TOUCH. 47 golden treasures spanning some 2600 years, illustrating the many ways in which artisans have worked this precious substance and to illuminate the diverse meanings and roles of gold in different Asian cultures. VISITORS CENTER: ARTHUR M. SACKLER GALLERY, Smithsonian Institution (1) 202 357-2700 (www.asia.si.edu). Until 19 February.

BLACK AND WHITE CHINESE CERAMICS FROM THE 10TH-14TH CENTURIES. Glossy, black-glazed wares, brilliant white porcelain with their combinations on 58 vessels from the Song (AD 960-1279) and Yuan (AD 1279-1368) dynasties. FREER GALLERY OF ART (1) 202 357-4880 (www.si.edu/freer). Ongoing exhibition.

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

NATIONAL MUSEUM OF THE AMERICAN INDIAN OPENs. The new museum, located on the Mall below the Capitol, opened in 2004. The exhibits include artifacts from some 500 tribes throughout the Americas. Originally known as the Heye Foundation, the collection of around 800,000 objects, from prehistoric to contemporary, was acquired by the Smithsonian Institution in the 1980s. Tel: (1) 202 633-1000 (www.americanindian.si.edu).


WILLIAMSTOWN, Massachusetts
ANCIENT SPIRITS FROM THE PALACE OF ASHURNASIRPAL II. The two magnificent Assyrian reliefs in the museum collection can now be compared with computer-generated depictions as they appeared in their original 9th century BC context. WILLIAMS COLLEGE MUSEUM OF ART (1) 413 597-2429 (www.williams.edu/ WCMOA). Ongoing exhibition.

AUSTRALIA
ADELAIDE


MELBOURNE
GREEK TREASURES FROM THE BENAKI MUSEUM, ATHENS. Some 160 works of art from the Benaki Museum, Athens, including Cycladic dolls, Greek vases, Classical gold jewellery, and Coptic and dynastic Egyptian. IMMIGRATION MUSEUM (61) 3 9927 2700 (www.immigration.museum.vic.gov.au). Until 28 May (then to Perth).

AUSTRIA
SALZBURG NEW PERMANENT EXHIBITION OF THE PREHISTORIC DEPARTMENT. SALZBURGER MUSEUM CAROLINO AUGUSTEUM (43) 662 608-100 (www.smsca.at).

VIENNA REOPENING OF THE COLLECTION OF GREEK AND ROMAN ANTIQUITIES. One of the greatest treasure houses of ancient art, originating with the 15th and 16th century collections of the Hapsburg rulers, reopened in September 2005. KUNSTHISTORISCHES MUSEUM WITEN (43) 1 525 24 403 (www.khm.at).

WINCKELMANN IN EGYPT. KUNSTHISTORISCHES MUSEUM WITEN (43) 1 525 74 403 (www.khm.at). 14 February - 7 May.

CANADA
CALGARY, Alberta
PETRA: THE LOST CITY OF STONE. This exhibition examines the history and culture of this desert metropolis in southern Jordan from the 4th century BC to the 6th century AD, when Petra was a crossroads for major trade routes linking India, China, and southern Arabia with Greece, Rome, Egypt, and Syria. On exhibit are colossal architectural sections of Petra’s monuments, stone sculpture, ancient documents, metalwork, and ceramics. Visitors can view material recently excavated at Petra. GLENBOW MUSEUM (1) 403 268-4100 (www.glenbow.org). Until 20 February. (See Minerva, March/April 2004, pp. 8-12). Catalogue.

HALIFAX, Nova Scotia

TORONTO, Ontario
ANCIENT CYPRUS: THE A.G. LEVENTIS GALLERY OF CYPRITAN ANTIQUITIES. This new exhibition displays 300 pieces, which opened in December 2003 as part of the first phase of the museum’s redevelopment. The new gallery of Cyriot Antiquities serves as an entrance to the Greek Gallery and will house a reconstruction of an indoor sanctuary of the type used to house sculpture in 6th century BC Cyprus. ROYAL ONTARIO MUSEUM (1) 416 586-8000 (www.rom.on.ca). Long-term exhibition.

GALLERY OF CANADA: FIRST PEOPLES OPENING. Over 1000 artefacts, many on display for the first time, providing a cultural window on the people and places that formed Canada. ROYAL MUNICIPAL. 12 additional mummies have now been added to the display of 11 pharaonic mummies including Ramses II. THE EGYPTIAN MUSEUM (20) 2 575-7035. Permanent exhibition.

FRANCE

AUXERRE, Yonne
LIFE AND DEATH. Funerary rituals in ancient times. MUSEE SAINT-GERMAIN, (38) 386 51 09 74, Until 6 February.

BIBRAC, Burgundy
CELTIC MUSEUM. A new museum of the Celtic civilisation includes objects from France, Switzerland, Germany, Slovakia, Czech Republic, and the Mediterranean region. Bibra is part of a huge Celtic fortified oppidum, with most of its fortifications still intact. MUSEE CELTIQUE DE BIBRAC (38) 85 865-235.

BOIS, Loir-et-Cher

Bordeaux, Girondes
"THE GRATIA DEI" WAYS OF THE MIDDLE AGES. MUSEE D’ETAIN/QUETE (33) 556 01 51 00. Until 30 April.

CHALONS-EN-CHAMPAGNE, Marne
MEDIEVAL FRENCH ART FROM THE LOUV

E MUSEUM, VILLAGE MUSEAL (33) 326 69 38 15. Until 6 February.

HERES-SUR-AMBY, Isère
ANCIENT MEASURES. MAISON DU PATRI-Coline DE L’isle CREMIEU (33) 474 95 13 30. Until 5 May.


LONS-LE-SAUNIER, Jura
BIG TOWN AND SMALL TOWNS IN ANCIENT TIMES. MUSEE ARCHEOLOGIQUE (39) 384 47 12 13. Until 8 May.

LYON, Rhône

NICE, Alpes-Maritimes
NATURE WITH ART: STONE STORIES, ANIMALS, AND PLANTS IN THE VALLEY OF THE NILE. An exhibition illustrating the bond between man and nature assembled by the Egyptian Museum and the Egyptian Museum of Natural History, both of Turin. MUSEE ARCHEOLOGIQUE DE NICE-CANEZE (33) 493 81 59 57, Until 15 January.

PARIS
ANCIENT JEWELLERY FROM ITALY: THE MARQUIS CAMPANA COLLECTION. Over 150 pieces from the celebrated collection of Greek, Etruscan, and Roman jewelry formed by the Marquis de Campagna. PIERO CAMPAÑA DI Cavelli (1808-1880) and acquired by the Louvre primarily in 1861. The Marquis was also a collector of antiquities, many of which were sold to the Louvre, the British Museum, and the Hermitage.
MUSÉE DU LOUVRE (33) 1 42 05 050 (www.louvre.fr). Until 16 January.

ART TREASURES FROM VIETNAM: CHAM PA SCULPTURE (4TH-16TH CENTURIES). Sculptures of stone, silver, bronze, and wood from the 4th to 16th centuries from the world's two greatest collections of Cham art - the Da Nang and Ho Chi Minh-Ville museums in Vietnam; those preserved on the site of My Son in Quang Nam province, the Gulbenk Museum, the Rietberg Museum in Zurich, and the Musée d'histoire naturelle/Musée Guimet in Lyon. MUSÉE GUIMET (33) 1 56 52 53 00 (www.museeguimet.fr). Until 9 January. (See Minerva, September/October 2005, pp. 33-39.)

DRINKING, EATING AND OTHER PLEASURES IN ANTIQUITY. A walk in the ancient streets of Laléa, blending Roman and Gallic tastes. CRYPTE ARCHEOLI- GIQUE DE PLACE DE NOTRE DAME DE PARIS. Until 15 January.

THE GOLDEN AGE OF ARABIC SCIENCE. The achievements of the Islamic world from the 8th to 15th centuries including astronomy, cartography, medicine, chemistry, optics, and technology. INSTITUT DU MONDE ARABE (33) 1 40 51 81 08 (www.institut-arabe.org). Until 19 March. Catalogue. ROUEN, Seine-Maritime.


SAINT-GERMAIN-EN-LAYE, Yvelines.


SAINTES, Charente-Maritime.


STRASBOURG, Bas-Rhin.

THE HISTORY OF SKELETONS, ARCHAEOLOGY, MEDICINE, AND ANTHROPOLOGY IN ALSACE. A fascinating exhibition of over 300 objects from Arlaten collections covering the period from Prehistory to the 17th century, and the research involved from the early 19th century until now. MUSÉE ARCHAEOLOGIQUE (33) 388 52 50 00. Until 31 August.

TOULOUSE, Haute-Garonne.


VERNON, Eure.

PRECOLUMBIAN ART IN NORMANDY. COLLECTIONS. MUSÉE DE Vernon (33) 232 21 28 09. Until 8 January.

GERMANY

BERLIN.

BURIED BY YESUVIUS: THE LAST HOURS OF HERCULEANUM. PEGAMONMUSEUM, AMT, KUNSTSAMMLUNG (49) 30 209 0 201 (www.smbl联赛er-berlin.de). Until 1 January.

EGYPTIAN MUSEUM COLLECTION REUNITED. Following 15 years of museum renovation, conservation, and cataloguing, one of the world's greatest collections of Egyptian art has now been reunited. For over 60 years, this had been split up into two minimal exhibition areas - the Egyptian Museum in West Berlin and a museum in East Berlin - and with much of the collection in storage. ALTES MUSEUM (49) 30 2090 5555.

BLAUBEUREN, Baden-Württemberg.

THE ENCOUNTER: FROM NEANDERTAL TO HOMO SAPIENS: URGES CHYCI- LICHE MUSEUM (49) 7344 9286 (www.urcil.de). Until 16 April.

BOCHUM, Nordrhein-Westfalen.

THE BOAT FROM ULUBULURU - WORLD TRADE 3000 YEARS AGO. A 3300-year-old merchant ship found off the Turkish coast. DEUTSCHE BERGBAU-MUSEUM BOCHUM (49) 234 58 770 (www.bergbaumuseum.de) and www.das-schiff- von-uluburun.de. Until 15 July.

BRAMSCH-KALKRIESE.

The results of excavations (1989-2004) on the site of the famous battle and defeat of the Roman legions by Germanic tribes, featuring the remains of a rampart used by the victors and a range of finds, including coins, weapons, fragments of military equipment, and the bones of slain Roman warriors. MUSEUM UND PARK KALKRIESE (49) 5461 61826 (www.kalkriese-varusschlacht.de). Permanent exhibition.

BREMEN.

THE LAST HOURS OF HERCULEANUM. Marble statues, bronze sculptures, mosaics, and frescoes will be included in this special exhibition. FOCKE-MUSEUM (49) 421 361-3575 (www.focke-museum.de). 28 January - 21 May.

DRESDEN, Sachsen.

AFTER DEATH: 7000 BC - AD 1700. Over 800 archaeological finds from Saxony and Saxony-Anhalt, as well as several reconstructed burial sites, including the oldest grave of a goldsmith in Central Europe. LANDESMUSEUM FLÜMLIN VORGES- CHICHT, JAPANISCHES PALAIS (49) 351 8926 927 (www.arlsax.sachsen.de). Until 16 October (extended).

EATING AND DRINKING IN OLD EUROPE. LANDESMUSEUM FUER VORGES- CHICHT, JAPANISCHES PALAS (49) 351 8926 927 (www.archsax.sachsen.de). Until 8 January.

DIUSBURG, Nord Rhein-Westfalia.


FRANKFURT AM MAIN, Hessen.

FORTRESSES AND BAZAARS OF THE TIME OF THE CRUSADERS. ARCHAEOLOGI-}

CHES MUSEUM (49) 69 2123 5896 (www.archaeologisches-museum-frank- fort.de). Until 26 February.

FREIBURG IM BREISGAU, Baden-Württemberg.

TO GIVE PRESENTS TO THE GODS. 69 offerings from the 8th century BC to the 3rd century AD in stone, bronze, ceramic, and terracotta from the Antiken Sammlung, Berlin. ARCHAEOLOGISCHE SAMMLUNG UNIVERSITÄT FREIBURG (49) 761203 3073 (www.antike-digi- tal.de). Until 29 January.

HALLE, Sachsen-Anhalt.

SALADIN AND THE CRUSADES. LADENSMUSEUM FUER VORGESCHICHTE SACHSEN ANHALT (49) 345 524 730 (www.archisa.de/saladin). Until 12 February.

HERNE, Nordrhein-Westfalen.

NEW LANDESMUSEUM. A new 4000m square exhibition hall depicting material from Wesfalen man of c. 250,000 years ago up to present. WESTFAELISCHES LANDESMUSEUM FUR ARCHAEOLOGIE (49) 2323 946 280 (www.landesmuse- um-herne.de). Permanent exhibition.

HILDREISHAM, Niedersachsen.

EGYPT: 5000 YEARS OF HISTORY AND CULTURE OF THE PHARAOHIC KINGDOMS. Reopened after renovation. KULTUR- UND-PELZAUSSAMMLUNG MUSEUM (49) 5121 93 690 (www.roemer-pelizaeum- museum.de). (See Minerva, January/February 2004, pp. 11-14.)

KARLSRUHE, Baden-Württemberg.

HOMAGE TO IMPERIUM ROMANUM. Romans, Christians, Germans - the Late Antiquity in the Upper Rhine. BADISCHES LANDESMU- SEM KARLSRUHE SCHLOSS (49) 721 926 6514 (www.landesmuseum.de). Until 26 February.

ROMANS IN THE UPPER RHINE. A newly opened section devoted to the conquest of the Cela by the Romans and the founding of the province. KULTUR- UND-PELZAUSSAMMLUNG MUSEUM KARLSRUHE SCHLOSS (49) 721 926 6514 (www.landesmuseum.de). Ongoing exhibition.

KASSEL, Hessen.

REOPENING OF THE ANCIENT ART COLLECTION. The newly renovated rooms include celebrated sculptures, such as the Kassel Apollo. ANTIKENSAMMLUNG, STaatliche MUSEE KASSEL (49) 561 751543 (www.kassel.de/kultur/).

KÖLN (COLOGNE).

CHARM AND GRAACE: THE BEAUTIFUL TANAGRAS. ROEMISCHES-GERMANSCHES MUSEUM (49) 221 221 24438 (www.museenkoln.de). Until 19 February. (See Minerva, November/ December 2003, pp. 14-16.)

IMPERIAL PORTRAITS IN THE PREATORIUM: PORTRAITS FROM A NORTH GER- MAN PRIVATE COLLECTION. The 14 portraits include 11 marble heads and busts from GalerieTulip mit BildergaleriePRESIDENTENHÖREMUSEUMS (49) 221 221 24438 (www.museenkoln.de). Until 18 July.

MAINZ, Rheinland-Pfalz.

EARLY MIDDLE AGES. A permanent exhibition with over 2200 objects; a
Calendar


IRELAND DUBLIN ANCIENT EGYPT. A new permanent dis- play of ancient Egyptian artifacts drawn from the museum’s own collections. NATION- AL MUSEUM OF IRELAND (353) 1 677-7444 (www.museum.ie).

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


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

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

PIRAEUS PIRAEUS ARCHAEOLOGICAL MUSEUM. The museum houses a major collection of Greek sculptures from Piraeus, as well as from south-west Attica and Saronis. Recent finds include those from the Minyanid city of Kolonna, a group found according to media in four galleries: bronzes, ceramics, glass, and rhinoceros horn carvings.


WHEN GOD INHABITED IRE. MASTER- PIECES FROM ANCIENT NIGERIA. Artifacts of the Nok culture, Igbo and Ile bronze (9th-10th; 12th-16th cen- turies AD). PALAZZO STROZZI (39) 055 264515. Until 3 July.

MILAN CAVE CANEM! The exhibition illustrates the relationship between dogs and men in antiquity through objects in the muse- um collection. MUSEO ARCHEOLOGICO (39) 02 796334. Until 13 March.

MONTAGNANA, Padova MUSEO CIVICO E ARCHEOLOGICO, the museum, created in 1980 following the discovery of the Roman necropolis of the gens Vassillo nearby, has now been reor- ganized on new exhibition spaces. Museo Bronze Age to the Middle Ages (39) 49 980-4128.

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

PERUGIA MUSEO ARCHEOLOGICO NAZIONALE. New exhibition spaces have been added to the museum. Now on view is the Giuseppe Belluci collection of amulets and magical instruments, and the Eruscan tomb of the Cal Cufu family and its funerary goods (39) 7 575-3962.

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

SANSEPOLCRO, Arezzo HYGIENE AND BEAUTY IN ANCIENT EGYPT. An exhibition drawn from some 60 museums and private collections organised with the Museo Egizio di Firenze. ABBA MUSEUM (39) 0527 733 589 (www.abbamuseum. it). Until 31 May.

TURIN EGYPTIAN ANTIQUITIES MUSEUM REOPEN. Following extensive renovation the MUSEO DELLE ANTICHTA EGIZIE, housing one of the most important col- lections of Egyptian art in Europe, reopened in November 2005. (39) 011 561 7776.

THE ETRUSCAN COLLECTION OF MARIO UMBERTO DIANZANI. The MUSEO DI ANTICHTA ETRUSCA IN FIRENCE AND FROM CONTINUOUS EXCAVATIONS near Cortona. (See Minenno, this issue, p. 37.) PALAZZO CASALI (39) 0575 637235. Ongoing.

Florence EROTICA AND MYTHOLOGY FROM CORTONA TO THE 18TH CENTURY. MUSEO DEGLI ARGENTI (39) 055 2654321. Until 15 May.

MEXICO MEXICO CITY MUSEUM OF ART. Re-opened after three years of extensive renovation. The muse- um’s collection of ceramic figurines from the island of Jalie are publicly displayed for the first time. The hall also includes sculpture, lintels, stele, and reliefs select- ed for display from its own holdings, which include the greatest Meso- collection in the world. New features include reconstructions of Maya architecture, and

interactive information kiosks. MUSEO NACIONAL DE ANTROPOLOGIA (52) 55 63-6266 (www.mna.inah.gob.mx).

NETHERLANDS 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 repre- sentations carved in mother-of-pearl. They illustrate the piety and the relations of pilgrims to the Holy Land from the 4th century AD to the present day. HERMITAGE (31) 020 530 8731 (www.hermitage.nl). Until 26 March.

LEIDEN ANKHOR THE MUMMY: MEET AN ANCIENT EGYPTIAN. An exhibition featuring the mummy of the 26th Dynasty Egyptian priest Ankhor and his three coffins. There are CT scans of the mummy and funerary objects relating to mumific- ation. RIJKSMUSEUM VAN OUDHEIDEN (51) 71 3163 (www.rvo.nl). Until 3 September.


PERU LAMBAYEQUE THE TREASURES OF SIPAN. Opened in 2002, displays the wonderful treasures uncov- ered in the tombs of 13 individuals buried in pyramids at Sipán in northern Peru. These include gold and turquoise ornaments, a gold and silver sceptre, and hundreds of ceramic vessels. MUSEO TUMBAS REALES DE SIPAN (51) 74 283-978.

RUSSIA MOSCOW ARCHAEOLOGY OF WAR. A new and unusual exhibition of 552 antiquities explores the role of Russian troops as spares of war from the ruins of a bunker near Berlin’s Tiergarten, including Classical marble, 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 treas- ures 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 statu- ette of Zeus Dodonaa. STATE Pushkin MUSEUM OF FINE ARTS (97) 95 203 6974 (www.museum.ru/gmil).

SOUTH AFRICA STELLENBOSCH LIVING ANTIQUITY. Objects from the ancient world front fine Greek and Roman glass to Egyptian funery equip- ment and Iranian weapons, in coopera- tion with tolo Museums of Cape Town. SASSI ART MUSEUM, University of (27) 21 808-3203 (www.academic.sun.ac.za/dokumente/museum). Until 3 March 2007.

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SPAIN
BARCELONA
THE PUBLIC IMAGE OF ROME. Coins displayed in conjunction with luxury objects of the Roman period from the Museu d’Arqueologia de Catalunya to illustrate the domestic, religious, and military life of the Roman aristocracy. MUSEU NACIONAL D’ART DE CATALUNYA (34) 93 622 0376 (www.mmac.es). Until 13 February.

SWEDEN
UPPSALA

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

GENEVA

ZUG
NEW DISCOVERY: GODDESSES AND MATRONAS. In 2004, some 30 tomacolla statuettes of Aphrodite and other goddesses were found in a Roman nunn at Chami-Hagenden. KANTONALES MUSEUM FUER URGESCHICHTE ZUG (41) 728 2880 (www.museezug.ch/urgeschichte).

THE SWAN-WING-BONE FLUTE. The oldest man-made musical instrument from the Stone Age, 35,000 years old. KANTONALES MUSEUM FUER URGESCHICHTE ZUG (41) 728 2880 (www.museezug.ch/urgeschichte). Until 3 March.

MEETINGS, CONFERENCES & SYMPOSIA

1-4 February. EVOLVING EGYPT: INNOVATION, APPROPRIATION AND REINTERPRETATION IN ANCIENT EGYPT. A conference at Brigham young University-Hawaii. Tel: (1) 808 293-3647; e-mail: evolvingegypt@byu.edu; website: www.evolvingegypt.byuh.edu.

17-18 February. PERFORMING DEATH: SOCIAL ANALYSES OF FUNERAL TRADITIONS IN THE ANCIENT MEDITERRANEAN. Oriental Institute, Chicago. Contact: Nicola Lameri - lameri@uchica
go.edu; website: www.oi.uchicago.edu/oi/ofr/symposium.

17-19 February. CULTURES OF CONTACT: ARCHAEOLOGY, ETHICS AND GLOBALIZATION. One of the three themes of this conference is the development of a nuanced and practicable code of ethics for archaeology (contact between archaeologists and the ‘many publics’ who have a stake in archaeological research). Stanford Archaeology Center, Stanford University, Stanford, California. Website: www.irelandstula.
stanford.edu/projects/culturesofcontact.

9-13 March. 10TH ANNUAL SYMPOSIUM ON MEDITERRANEAN ARCHAEOLOGY (SOMA). Ankara, Turkey. E-mail: info@roma2006.org; website: www.soma2006.org.

24-25 March. 16TH THEORETICAL ROMAN ARCHAEOLOGY CONFERENCE (TRAC 2006). University of Cambridge. E-mail: trac2006cambridge@yahoo.co.uk; Website: www.arch.cam.ac.uk/trac06.

LECTURES

LECTURES UK

ABERDEEN
7 February. THE PARTHENON DIVIDED. Anthony Sodgness, Marischal College, University of Aberdeen. Tel: (44) 1224 274 301. Website: www.abdn.ac.uk/marischalmu-
seum. 6pm.

LONDON
19 January. THE ROYAL SOCIETY OF ANTIQUITIES: great archaeological discoveries in this country in the last 100 years. Speaker: J. G. de L. Watney. Venue: The Royal Society, 6 Carlton House Terrace, SW1Y 5AG. Website: www.royalsoc.
atsci.org. 6pm.

8 February. MYTH AND ARCHITECTURAL SCULPTURE. Judith Barringer. Institute of Classical Studies Research Seminar. 5pm.

.org.fnet.co.uk. 6pm.

14 February. SEA SHORES FROM THE SICILIAN SHORE: INVESTIGATING PRE-HISTORIC HUMAN COASTAL ECOLOGIES. Accordia Research Institute, at Institute of Archaeology, UCL. 5.30pm.

7 March. THE MUTE STONES DON'T SPEAK: APPROACHES TO PRE-LITERATE ROMAN ART. Peter Wiseman, Accordia Research Institute, at Institute of Archaeology, UCL. 5.30pm.

16 March. EXCAVATIONS AT TEL YARMUTH. Professor Pierre de Miroshchidy, Director of Research, CNRS, Paris. Jointly with the Anglo-
Israeli Archaeological Society. The

STEVENVSON LECTURE THEATRE, BRITISH MUSEUM, CONTACT: 020-7935-5379; www.pef.org.uk. 6pm.

MANCHESTER
7 February. THE ROYAL DANISH EXPEDITION TO EGYPT AND YEMEN, 1761-
6. F.H. Hepper: Egypt Exploration Society, Northern Branch, Lecture Theatre, University of Manchester. 7pm.

USA
SAN DIEGO, California
4 March. LUXURY AND POWER IN THE SEASIDE VILLAGES OF STABIAE. Thomas Noble Howe. San Diego Museum of Art. 2pm.

SANTA ANA, California

APPOINTMENTS

John E. Buchanan Jr, executive director of the Portland Art Museum, has been appointed director of the Fine Art Museums of San Francisco, which include the just reopened de Young Museum and the Legion of Honor Museum.

Karl Wright, associate curator of ancient art at the J. Paul Getty Museum, has been appointed acting curator due to the sudden resignation of Marion True, chief curator since 1986 (see pp. 6-7).

RETIEMENTS

Harry S. Parker, director of the Art Museum of San Francisco for 18 years, retired in December 2005.

IN MEMORIAM

Professor Manfred Koreffm died on 11 August, aged 63. Born in Istanbul, he was appointed professor of prehistory and early history at the University of Tubingen in 1982, a post he held until his death. He is best known for his sus-
tained programme of excavations at Troy. These commenced in 1987, and he sub-
sequently directed 18 seasons of excavations, transforming Troy from a quiet site with crumbling walls and few visitors to a vibrant centre of research. Koreffm’s vision was different from earlier archaeologists at Troy, in that he was determined to focus on all phases of habitation at the site from the Early Bronze Age to the Ottoman period, so that a complete diachronic reconstruction could be made. His vision also involved a comprehensive publication of all of his discoveries. He founded an annual excavation journal, Studia Troica, that featured interdisciplinary studies dealing with all aspects of the Troad; its 15th volume was in press at the time of his death. Koreffm was quick to point out that there was evidence for many wars at Troy over a period of 5000 years, and rather than trying to match legends to archaeological features, historical sources should focus on the political and eco-

cial conditions that caused such wars to be fought at this particular site. Conservation was as important to him as excavation, and he worked to ensure that the area around Troy would be declared a historical national park, so preserving many archaeological sites from rampant new construction in the region. He also played a leading role in Unesco’s decision to declare Troy a World Heritage Site. Koreffm was notably devoted to Turkey and this was reciprocated with several awards. He received an honorary doctorate from Canakkale University and was officially recognised by the Turkish Foreign Ministry and General Directorate of Antiquities for his outstanding achievements to archaeology.

Minerva, January/February 2006

CALENDAR GUIDELINES

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

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

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

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

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

Exhibition dates are subject to change. Before planning a visit, we recommend confirming dates and opening times.
EGYPTIAN VERY
LARGE BRONZE
ENTHRONED WADJYT
The lion-headed goddess, protector of
the pharaohs, wears a solar disk with a
uraeus between her ears; with extensive
incised details on her throne, including
Horus wearing the pschent-headress,
holding an ankh and was-scepter,
seated before an offering table.

Late Dynastic Period,
554-343 BC. H. 20 5/8 in. (52.5 cm.)

Ex Vatel collection, Paris. Cf. J. Vandier,
‘Ouadjet et l’Horus léontocéphale de Buto’,
Fondation Piot, Monuments et Mémoire,
1967, pp. 7-75; C. Coche, ‘Une nouvelle
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