MUSEUM OF EGYPTIAN
ANTIQUITIES, TURIN

LYON'S ROMAN SPLENDOURS:
THE MUSÉE GALLO-ROMAIN

CONSTANTINE IN YORK

ROME AFTER ROME: THE
CRYPTA BALBI MUSEUM

TRIALS & TRIBULATIONS AT
THE GETTY AND MET

EXPLAINING UPPER
PALAEOLITHIC CAVE ART

SCANDINAVIA'S
BRONZE AGE ROCK ART

CESNOLA'S CYPRIOT JEWELS
& CHARLES TITAFNY

PRESERVING BYZANTINE
AMORIUM, TURKEY

COIN AUCTION UPDATE

EGYPTIAN, CLASSICAL & WESTERN ASIATIC ANTIQUITIES

EXHIBITION OPENS June 1
AUCTION June 6

Attic Black-figured Lekythos
attributed to the Phanyllis Group circa 510 B.C. height 13 in. 33 cm.
Estimate: $25,000-35,000

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Spectacular Turin: The Reopening of the Museum of Egyptian Antiquities  Dalu Jones

Life & Death in Ancient Egypt: The Contribution of Modern Science  Rosalie David

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Rome After Rome: The Crypta Balbi Museum  Sean Kingsley

Constantine The Great in York  Elizabeth Hartley

Archaeological Report From Montreal  Jerome M. Eisenberg

Explaining the Inexplicable: Upper Palaeolithic Cave Art  David Lewis-Williams

Shadows of a Northern Past  John Coles

Surveying the Via Nova Hadriana: The Emperor Hadrian's Desert Highway in Egypt  Steven E. Sidebotham & Ronald E. Zitterkopf

The Cesnola Collection of Cypriot Jewels and Charles Louis Tiffany  Yvonne J. Markowitz & Jeannine Falino

Resurrecting Ruins: The Art of Archaeological Reconstruction  Richard Hodges

Preserving Byzantine Amorium, Turkey  Eric Ivison & Jane Foley

The Trials & Tribulations of The Getty & The Met  Jerome M. Eisenberg

The Ancient Coin Market in 2005  Eric McFadden

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IN FORTHCOMING ISSUES:
Fitzwilliam Egyptian Galleries • Submerged Alexandria in Berlin
The Neolithic Revolution • Çatalhöyük & the Dawn of Civilisation
Qumran & The Dead Sea Scrolls On Trial • ‘Preventive Archaeology’ in France
Justinian’s Palace Mosaics, Istanbul • Art & Ideology in New Rome
This deaccessioning of cultural material would greatly benefit museums, freeing up substantial funding for conservation, cataloguing, photography, and publication, and especially for safeguarding sites. Once excavated objects are photographed and recorded, duplicate pieces, or lesser objects with no or minimal historical or artistic value, could be sold to generate revenue for sorely needed projects.

The problem of protecting sites is serious, especially in a country like Iraq where about 10,000 sites only have a few hundred individuals to guard them. The problem of site protection in Italy, Turkey, Iran, Pakistan, Afghanistan, and other countries has reached an unmanageable level. Only Egypt appears to have stemmed this problem in recent years under the active administration of Dr Zahi Hawass, who has extracted increasingly larger amounts of money from the government for this purpose. He has also been able to convince them to build smaller provincial and local museums and thus bring many fine objects out from storage. Unfortunately, this is not the case in several Mediterranean countries, which are often lax in the protection of their ancient heritage and, indeed, have often cut down the funds available for cultural activities.

Most archaeologists guard their finds zealously and will not allow others to study or publish them. Thus they languish, often rotting away, in the basements of museums, sometimes for generations. When they are finally published, very few ever see the light of day. As an example, the senior registrar at the University of Pennsylvania’s Museum of Archaeology and Anthropology has contended that only 1% of the estimated 750,000 to one million objects are exhibited at any one time, with huge numbers unrecorded, boxed up, and unavailable for research. Their databases now hold some 360,000 individually catalogued items. Of what use are most of them to scholars now?

The writer apologises if this sounds repetitious to our readers, but these problems are of great concern to him. Evidence not only his many articles and editorials on the subject in Minerva, but also his several addresses over the past 14 years pertaining to the antiquity trade, ethics of collecting, conservation, and site protection to such distinguished organisations as UNDROIT, the International Congress of Classical Archaeology, and the UK Institute for Conservation. He hopes that it has not all fallen on deaf ears.

Jerome M. Eisenberg, Ph.D.
The Middle Bronze Age Palace at Tel Kabri, Israel
In August 2005, an exploratory re-examination of an important Middle Bronze Age palace of c. 1600 BC was initiated at Tel Kabri - the Old Testament city of Rehov - in northern Israel. The project was jointly directed by Dr Assaf Yasar-Landau of Tel Aviv University and Professor Eric H. Cline of George Washington University. The palace was first excavated by Professor A. Kempinski and Professor W.D. Niemeier between 1986 and 1993, and the remit of the 2005 investigations involved establishing whether sufficient remains of the palace survived to merit a future programme of fresh excavations.

With this objective in mind, the 2005 season proved a resounding success, exceeding all expectations. The Middle Bronze Age palace proved to be considerably larger than previously identified by its original excavators, at possibly 3000-4000 square metres, double the size of their estimates. The site is now known to include previously unidentified remains to the north, east, and west. Further investigation is required to establish whether the palace also extends southwards.

Pivotal data also emerged for the destruction of the palace in the form of burnt organic material, which was associated with local ceramics and imported Cypriot pottery. Crucially, new evidence was revealed for an earlier Middle Bronze Age (MB IIa) structure - quite possibly another palace - lying immediately below the MB IIIb remains. Further investigation is needed to establish the precise identification of this complex, but it could well be a rare example of a palace from this period in Israel. Other finds of interest included the first gold object discovered at the site, and a possible libation installation where many broken and intact vessels were deposited.

The final phase of the 2005 season involved implementing conservation measures. The remains uncovered by previous excavators had suffered substantial decay over the past decade. Dense vegetation was removed and the area re-fenced. It is envisaged that the combined measures of archaeological exploration and conservation at Tel Kabri will strike the desired balance between preserving this precious cultural resource and an enhanced understanding of a major site in future seasons.

Dr Eric H. Cline, Associate Professor of Classics & Anthropology, George Washington University.
Dr Assaf Yasar-Landau, Sonia and Marco Nadler Institute of Archaeology, Tel Aviv University.

Deep-Water Shipwreck Archaeology off Chios
American and Greek archaeologists have discovered a 4th century BC amphora wreck at a depth of 60m off the eastern Aegean islands of Chios and Oinoussai. The cargo of 400 Chian amphorae, the largest such concentration found to date, reveals how Greek trade continued with the Crimea and Cyprus despite the fragmentation of the Athenian empire in the wake of the Peloponnesian War.

Perhaps more importantly, the wreck is being used to test futuristic recording techniques in waters beyond the practical resources of SCUBA. Using an Autonomous Underwater Vehicle (AUV), the team from the Massachusetts Institute of Technology, the Woods Hole Oceanographic Institute (WHOI), the Greek Ministry of Culture, and the Hellenic Centre for Marine Research (HCMR), completed in two days a high-precision photometric survey of the site comprising 7650 images that would have taken traditional divers years.

The Chios shipwreck survey is part of a broader project initiated by Brendan Foley of WHOI and David Mindell, the Dibner Professor of the History of Engineering and Manufacturing and professor of engineering systems at MIT, founders of MIT’s DeepArch research group. The new research project will last 10 years or more and aims to expose evidence of ancient trade in the Mediterranean, particularly Minoan, Mycenaean, and Bronze Age (2500-1200 BC), Foley and Mindell also hope to pioneer remote recording techniques in the ocean's abyss.

Sean Kingsley

Minerva, May/June 2006
Painted Amazon Statue Stuns Herculaneum

An international team of archaeologists and conservators has made the sensational discovery at Herculaneum of a painted marble head from a Roman statue. What makes the find so uniquely extraordinary is the preservation of pigment - a very rare occurrence. The nose and mouth may no longer survive, but the hair, pupils, and eyelashes clearly retain their original colouring. The head is of the so-called Scairra type, similar in style to an example found in 1997 in the Villa of the Papiri but with the added detail of the painted features. The painted decoration of ancient marble statues has been the subject of great speculation and reconstruction for years. This is the first time that major physical evidence has come to light, and confirms the popularity of this type of decoration in southern Italy in the 1st century AD.

The head was found by archaeologist Domenico Camardo next to an opus reticulatum wall during emergency conservation works of the north-eastern section of Insula VII, which is dominated by the Basilica Noniana. The basilica was a substantial gift to Herculaneum from Marcus Nonius Balbus and was built during the reign of the emperor Augustus (27 BC - AD 14). The statue represents an Amazon and is believed to have adorned the same site as the Nortii Balbi sculptures (now in the National Archaeological Museum, Naples) and a painted frieze depicting the labours of Hercules also found in the basilica in the 18th century. The painted Venus is thus most probably the head of an Amazon, part of a monumental group of statues related to Hercules, the mythological founder of the city to whom the basilica was dedicated. More specifically, the group might have represented the hero’s attempt to secure the belt of the queen of the Amazons, Hippolyta.

Herculaneum was buried together with Pompeii in the eruption of Mount Vesuvius in AD 79 and was rediscovered in the 18th century. Today the site is partly overlain by the modern city of Ercolano and is in dire need of conservation, restoration, and protection. The majestic ruins are at last being rescued by the Herculaneum Conservation Project, a project of the Packard Humanities Institute, a Californian philanthropic foundation, launched in 2001 in close collaboration with the Archaeological Superintendent of Pompeii and the British School in Rome, and directed by Professor Andrew Wallace-Hadrill (see www.herculaneum.org). The project’s primary objective is preserving the site’s ancient cultural heritage, but also to test simple new methods of preservation which will ensure the continuous care of this site and other lesser known sites long into the future.

After only one year of intensive work on the site, Herculaneum’s ruins have already been transformed. Many of the ancient houses, which had to be kept closed because of their damaged and perilous state, have been made safe and can now be visited once more while longer-term conservation solutions are developed. The flow of visitors also has a self-preservation benefit by dispelling the numerous colonies of pigeons that badly damage the site (assisted by the use of trained hawks to chase them away). Whether the project’s remarkable achievements will somehow trigger similar initiatives to save Pompei, Stabia, Oplontis, and other much neglected sites in the Gulf of Naples waits to be seen.

Daia Jones

New Fins & Sphinxes at Hadrian’s Villa, Tivoli

In February archaeologists from the Soprintendenza ai Beni Culturali del Lazio (the body responsible for cultural affairs in Latium) working at emperor Hadrian’s Villa near Tivoli, chanced upon a sensational discovery: a monumental marble staircase 8.5m wide and almost 3m high flanked by a large marble sphinx. The staircase is made up of two sets of steps interrupted by a landing and dates to AD 130. The sphinx is 3m long and lies on a plinth next to the staircase. Current research suggests that it might have originally been carved in Egypt and thus may be more ancient than the villa. Alternatively, it may have been carved in Rome in an Egyptianising style when Hadrian launched the building of his favourite palatial retreat near Rome, now a Unesco World Heritage Site.

The discovery was made inside the 100 x 80m area known as the Palestra, a series of interlinked buildings partly excavated in the 16th century by order of Cardinal Ippolito d’Este. Most of the building complex has now been cleared, revealing a vast courtyard paved with precious cipollino marble flanked by double porticoes and three halls adorned with stucco openings onto a garden. Accurately identifying the function of all the buildings and consolidating and restoring this section of the villa is expected to take months.

The famous antiquarian and architect Pirro Ligorio first studied and excavated Hadrian’s Villa in the 16th century and identified this section of
the ruins as a palestra on the basis of red rossa antico marble statues of men with shaven heads and crowned with olive branches believed at the time to represent athletes. Recently, however, new excavations have revealed a large theatrical mask and the statue of a naked young man as well as elaborately decorated architectural elements, all in marble. Also relevant is the proximity to the excavated area of the so-called Greek theatre. The new excavations now suggest that the so-called palestra was neither a sports ground nor a barack for praetorian guards but a royal building possibly connected to the theatre. This interpretation is supported by the newly uncovered monumental twin marble staircase originally surmounting by two Corinthian columns flanked by pilasters. The surviving marble sphinx would originally have been one of a pair.

Funds have now been allocated for the upkeep, restoration, and opening of the site to visitors while excavations continue in 2006 and through 2007-2008. Daha Jones

MUSEUM & INSTITUTION NEWS

Leon Levy Foundation Pledges $200 Million to New York University for Ancient World Studies

The late Leon Levy and his wife Shelby White have pledged New York University funds and real estate valued at up to $200 million through the Leon Levy Foundation to establish the multidisciplinary Institute for the Study of the Ancient World. The new research centre will be housed in a townhouse at 15 East 84th Street. According to The New York Times, its focus will be on cultural evolution through time and across societies and regions, incorporating the history, archaeology, literature, and art of antiquity. The studies will cover Europe, the Mediterranean, and Central and East Asia, all areas in which Mr Levy and Ms White have collected actively, especially classical art, over a number of years. However, Ms White emphasises that the institute will not have a role in displaying or studying her collection, which will ultimately go to a major institution.

Jerome M. Eisenberg, Ph.D.

Bolton Museum Amarna Statue Condemned as a Forgery

In September 2003 the Bolton Museum and Art Gallery in North-West England, acquired a headless 52cm-high alabaster statuette purporting to be one of the daughters of Akhenaton and Neferittiti (see Minerva, March/April 2004, pp. 6-7). The art was purchased for £440,000 from a local family in Bolton who claimed to have owned it for about 100 years. Now it has been acknowledged as a fake and the Metropolitan Police's Art and Antiques Unit has arrested two Bolton men aged 83 and 46 years old on suspicion of forgery. Both will remain on bail at least until May pending further inquiries. The statue has now been removed from public view (and from the museum's website). A number of other items in connection with the case have also been removed from the British Museum, where they were brought for examination.

Jerome M. Eisenberg, Ph.D.

Statue of the Priest Pe-shery-aset Reunited with his Sarcocephagus and Mummy in Genoa

After a lengthy journey down the centuries, a statue of Pe-shery-aset, an Egyptian priest who lived at Edfu around the 7th/6th century BC, has been reunited with the priest's mummy and his sarcophagus in Genoa's Archaeology Museum. The small statue of brown-black mottled steatite (H. 24.7cm) was loaned to the museum in January by the Edoardo Garonne Foundation, which bought it at Sotheby's in December 2004. The statue is clearly carved in the Old Kingdom style of the 4th dynasty (2575-2465 BC), as was the fashion during the 26th dynasty, Saite Renaissance of 664-525 BC. Hieroglyphs reveal his name and titles, including 'Servant of Horus, Servant of the Golden One [the goddess Hathor], Prophet of Osiris, Prophet of Isis-the-Sapient, Assistant to the Third Philae... ' To celebrate the new donation, the Egyptian room in the Museo di Archeologia Ligure has been entirely reorganised and refurbished.

The sculpture was initially owned by Tigrane Pasha d'Abro, a wealthy and famous Armenian collector of antiquities living in Cairo at the end of the 19th century. Tigrane Pasha's collection was later bought, almost in its entirety, by Michel Abemayor, an antique dealer in Egypt whose family moved to New York and opened a shop in Madison Avenue. An inscription on the statue's back identifies the last owner as a member of the family of Gaston Maspero, the famous French director of the Antiquities Museum in Cairo. The statue was displayed at the Brooklyn Museum in an exhibition on Late Period sculpture in 1960 and then disappeared, only to surface at Sotheby's a year later. It is not known exactly where the priest was buried. However, the necropolis of Nag el-Hassia, located 12km south of Edfu (ancient Behdet), is generally considered most likely since various collections around the world contain funerary objects bearing the names of Pa-shery-aset's influential family, including his grandfather (Patheret) and father (Pedy-aa-behdet), who were also priests at the Temple of Horus and whose tombs have been identified in Edfu's necropolis. When, where, and who found the sarcophagus and mummy is unrecorded, although a possible candidate is Antonio Figari, who introduced modern pharmacy to Egypt. It was one of his descendants, Emanuele Figari, who had also lived in Egypt and who gave Pa-shery-aset's mummy and sarcophagus to Genoa's Archaeology Museum in 1931.

Daha Jones

Minerva, May/June 2006
News

ILLEGAL ANTIQUITIES NEWS

Four Tons of Afghan Artfacts Seized in the UK
Detective Sergeant Vernon Rapley, head of the Metropolitan Police’s Art
and Antiques Unit, has declared that the main source of unprovenanced
antiquities entering the UK are from Afghanistan via Peshawar and Islam-
abad in Pakistan. In the past two years from 3-4 tons of material,
including Gandharan sculptures, ceramics, bronze weapons, and coins have
been seized by the authorities on their entry into England. The artefacts are
presently stored at the British Museum until steps can be taken to return them
to Afghanistan when they can be curatred safely. Officials in Afghanistan
are virtually powerless to stop the loot-
ing. Last year the limited funds for the
protection of sites ran out and the secu-
ritu were concentrating on fight-
ug the Taliban militants. The Kabul
Museum, once a depository for over
100,000 objects, now has less than
30,000 due to the wanton destruction of
Buddhist imagery by the Taliban and thefts
dby corrupt officials and profes-
sional thieves.

Bulgarian Archaeologist Calls for Legalisation of Antiquities Trade
Professor Nikolay Ovcharov, a promi-
nent Bulgarian archaeologist, has
expressed his frustration at the lack of
progress in the adoption of legislation
by his government concerning the
acquisition and trade in antiquities and
in the granting of concessions at vari-
ous cultural monuments. ‘Trade in
antiquities should be strictly regulated
by the state’, he said, ‘and there should
be place at auctions only. It is only
by legalising private collections and listing
all objects publicly following their dis-
cover that we can limit treasure hunt-
ng’. Ovcharov believes this would
remove the strong incentive for the pil-
laging of archaeological sites.

Antiquities Seized by Cypriot Police at Home of MEP Matsakis
Some 133 items, including antiquities and traditional antique urns and
chests, were seized in October 2005 from the home in Pyrga of European
Parliament member Marian Matsakis and brought to Larnaka Museum. Al-
legations suggest that he bought antiqui-
ties smuggled from northern Cyprus. Meanwhile, two of the antique urns
were subsequently stolen from the
museum in February.

China and Italy Sign a Treaty to Prevent Illicit Trade
To mark the beginning of ‘The Year in
Italy of China’ an agreement has been
signed in Beijing by cultural ministers of
both countries to prevent looting and the illicit export of antiquities in
China. A Chinese task force will go to
Italy to receive training from the Cara-
binieri’s Special Unit for the Protection of
Artistic Patrimony, the cultural her-
itage arm of the Italian military police.

Greeks Crack Down on Looted Antiquities
The Athens prosecutor Yiannis Diotis
has presented the J. Paul Getty
Museum with archaeological evidence
that four items in the museum’s collec-
tion had been brought out illegally from
Greece: a marble torso, an inscribed
tele (tombstone) and a gold funerary
wreath, all acquired by Mar-
ton True in recent years (see this issue
of Minerva, pp. 45-47), as well as an
archaic tele purchased by Mr Getty in
1955. Mr Diotis has met Paolo Ferri, the
Italian prosecutor who is now trying Dr
True in Rome and received from him a
set of the photographs taken on the
day of the Glaciaro Medici’s Geneva
freeport facilities to help him
track down pieces that might have been
smuggled out of Greece.

Ayatolla Sistani Issues Religious Decree Banning Antiquities Trade
The Shi’ite’s highest religiou
in
Iraq, the Grand Ayatolla Ali Sistani, has
issued an fatawa religious decree bann-
ing any dealing in antiquities or their
smuggling out of the country in order
to preserve Iraq’s fragile heritage.
Following the ruling, over 200 objects,
mainly pieces looted from the Iraq
Museum, were returned voluntarily
according to Mohammed Hadi, the
head antiquities inspector in Najaf
province. He had previously
announced that police in southern Iraq
had apprehended seven people
with 174 antiquities. All had badges
that allowed them access to foreign military
camps where they intended to sell the
objects to troops. Two other thieves,
one from Syria, were also caught with
antiquities stolen from the Iraq
Museum.

Italy Retrieves Stolen Maenad Herm
In 1977 an archaic Roman marble
herm with the head of a maenad was
stolen from the Sabine farm of the
famed Roman poet Horace and smugg-
ged out of Italy. The herm was sold by
a German dealer (who had acquired it
in the 1990s, unaware of its prove-
nance) to a regional museum in Ger-
many in 2000 for a mere 10,000 Euros.
Following its identification by a
scholar, Interpol and the Italian Cara-
binieri were informed, and the herm
was removed from the museum in
March and returned to the villa, where
it went back on display in April.

Objects from the Italian Site of Crustumerium Found in Austria
In cooperation with the Italian Cara-
binieri, Austrian authorities have traced
thousands of small objects from Crus-
tumerium, a well-known site north of
Rome, to a number of private collectors
in Linz and several other Austrian
towns.

Peru to See Yale Over Return of Machu Picchu Antiquities
Between 1511 and 1916 Yale archaeolo-
gist Hiram Bingham removed 4902
objects, including mainly ceramics but
also gold and silver metalwork, stone
sculptures, and textiles, from the 15th-
century Incan city for display at Yale’s
Peabody Museum. According to the
Peruvian government, this was done
with the understanding that they were
on temporary loan for just 18 months.
Peru now wants the material returned
in time for the centenary of the ‘redis-
cover’ of Machu Picchu by Bingham in
1911, but would allow some time
to remain on loan to Yale. The university,
however, claims that they were legally
collected and exported ‘in line with the
practices of the time’ and that they
had clear title to them. They were kept
in storage at Yale until the university
displayed them in a special loca exhibi-
tion in 2003. Discussions have now
gone on for three years. Yale has only
offered to set up ‘parallel collections’
at Yale and in a new museum to be
erected in Peru. The National Geo-
graphic Society, which co-sponsored
Bingham’s expeditions with Yale, sides
with the Peruvian government and
considers their claims that the objects
were on temporary loan to be valid.

13th Century Islamic Coins Returned to Saudi Arabia
Some 60kg of Islamic coins were
removed illegally in 1994 from a ship-
reck in Saudi territorial waters by a
Florida man during a recreational dive.
An undercover operation conducted
by the Immigration and Customs Enforce-
ment division of the US Department of
Homeland Security resulted in their
recovery this April.

Objects Stolen from Austria’s Vindonissa Museum
Some 57 small objects were stolen
from exhibition cases in the Vindonissa
Museum, between January 2003 and
August 2005. The missing pieces, all
Roman, include a bronze eagle from a
military standard, bronze fibulae
(brooches), and oil lamps. Museum
officials claimed that the thefts were
not noticed until August because the
remaining objects were rearranged in
such a way that there were no obvious
gaps in the presentations.

Jerome M. Eisenberg, Ph.D.

Minerva, May/June 2006
NEws FROM Egypt

Oldest-known Wood Statuettes Found in Northern Nile Delta
Two Predynastic wood statuettes dating to c. 3700-3200 BC have been discovered by a Polish team led by Krzysztof Ciałowicz in the Tell el-Farkha area of Daqahliya. The eyes of the statuettes, each about 75cm and 40cm in height, were surrounded by small semi-precious stones. Remnants of gold-coated parchment used to wrap them were found with the statuettes. The area, excavated by Ciałowicz since 1998, has previously yielded about 60 figurines, mainly hippopotami and other animals.

Statues of Sekhmet Uncovered at Luxor’s Temple of Amenhotep III
A remarkable 23 life-size black granite seated statues of the lion-headed goddess Sekhmet have been found by an Egyptian-German team under the direction of Hourig Sourouzian near the courtyard of the 18th Dynasty temple of Amenhotep III at Kom el-Hetan in Luxor. Sekhmet was considered to be a healer and it may be that they were placed in the temple to heal the pharaoh from an illness or to ward off an epidemic, or they may have been placed there for a celebration.

A 1m-high red granite head and shoulders from a colossal statue of Amenhotep III has also been discovered in the temple area of the pharaoh. Dr Sourouzian described it as the finest portrait of the king yet known.

New Discovery in The Valley of the Kings
A team from the University of Memphis and the University of Akron, led by Otto J. Schaden, has uncovered a previously unknown chamber just 5m from the tomb of Tutankhamun. The rectangular rock-cut chamber, 1.95 x 1.3m, located 3m below ground, initially appeared to hold four wooden sarcophagi with polychrome masks (three more were found later), and was thought to be the first intact tomb found since Tutankhamun in 1922. The haphazard placement of the jars surrounding the sarcophagi seemed to indicate that it might have been a hasty burial. Upon actual examination, however, at least five of the sarcophagi were found to hold fragments of pottery, shrouds, and various materials used for mummification. Some 21 large pottery storage jars with intact seals also held embalming materials, confirming that the new chamber was just a mummification room.

Monumental Statues of Ramesses II Found at Heliopolis
Several pink granite statues of the 19th dynasty ruler Ramesses II, each weighing up to 4.5 tons, have been uncovered beneath an outdoor market place by an Egyptian-German team at a newly discovered sun temple in Heliopolis, north-east of Cairo. The new site is the largest sun temple to have been found in Heliopolis, which was the centre of pharaonic sun worship. A 2m-high seated figure with three cartouches of Ramasses II has also been excavated, as well as a 3-ton head of another royal statue.

First Conference on Encroachment of Archaeological Sites
The conference held in Cairo in February points out a concern amongst archaeologists and officials of the increasing deterioration of many of Egypt’s archaeological sites. 2003 alone witnessed over 6000 cases of illegal activity attributed to various causes, including unlicensed construction and farming. Dr Zahi Hawass, the Director General of the Supreme Council for Antiquities, confirmed that perhaps up to 90% of the site caretakers take bribes to ignore encroachment.

The Council is also powerless to intervene in matters of religious buildings, which are supervised by the Ministry for Religious Endowments. Thus, for example, the village of Gurna, a famous archaeological area in Thebes, constructed mosques on top of the site to prevent relocation of the village. New legislation has been introduced that would amend the existing law and would drastically increase penalties, including life imprisonment.

Zahi Hawass Requests Return of New York’s Cleopatra Needle
In his latest major repatriation effort, the director general of the Supreme Council for Antiquities has requested that New York mayor Michael Bloomberg either guarantee that the city take better care of Cleopatra’s Needle, which he claims is being neglected, or return it to Egypt. The 244-ton, 23m-high granite monument, actually an 18th dynasty obelisk of Tuthmosis III similar to ones in London and Paris (and six others still in Egypt), was presented to the people of New York in 1879 by the Khedive Ismail and was erected in Central Park.

Egypt Demands Return of Funerary Mask in St Louis Art Museum
The Supreme Council of Antiquities has demanded the return of a fine 19th-dynasty funerary mask of a young woman, Ka-nefer-nefer, that was acquired by the St Louis Art Museum in 1998. The mask was excavated at the site of the unfinished step pyramid of Sekhemkhet at Saqqara in 1551-55 by Dr Zakaria Goneim, who published it in Egypt in 1957. According to a Dutch Egyptologist, who has also excavated at the site, the mask was plundered from a storage room at the site in the late 1960s. Thereafter it was apparently smuggled out of Egypt. Before its acquisition, St Louis had contacted the director of the Egyptian Museum, Interpol, and the Art Loss Register in due diligence, but owing to poor documentation records, the museum in Cairo replied that they had no knowledge of the mask.

Jerome M. Eisenberg, Ph.D.

Minerva, May/June 2006
Roman Bronze Fulcrum
The decorative element of a kline, or dining couch, depicting a Molossian hound protome and a bust of Eros. The hound, its head turned to its right, its mouth open, the tongue lolling, and the fur incised. Eros has wings emerging from his shoulders, his hair pulled up in a top-knot, a garland around his neck, his head turned sharply to his left; the two elements joined by the thick frame.

1st - 2nd Century AD. L. 11 in. (27.9 cm.)


Full colour catalogue available upon request.

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IN THE MAY ISSUE

Professor Sir John Boardman, Britain’s most distinguished historian of ancient Greek art, talks to Diana Searisbrick about his dazzlingly ambitious new book, his early career and his current campaign against politically correct obstacles to the collecting and study of ancient art.
ANTQUIITIES

New York, 16 June 2006

CHRISTIE'S
SINCE 1766
To celebrate the Winter Olympic Games last February, Turin staged an impressive number of art exhibitions and reopened palaces and museums restored and refurbished for the occasion. Among them the magnificent Palazzo Madama was destined to become the city museum of ancient art. Pride of place, however, was given to the main rooms of the Museum of Egyptian Antiquities (Museo Egizio), newly redesigned by Dante Ferretti, the 2005 Oscar winner for the set of The Aviator. What Ferretti has achieved through an imaginative use of lighting and mirrors is a spectacular display of some of the most important and impressive Pharaonic statues in the museum collection (Figs 1-2): those of Ramesses II, Tuthmosis III, Amenhotep II, and several other lesser rulers, princes and courtiers, as well as statues of gods and goddesses, including Ptah and the cow-horned goddess Hathor. These are spotlit from above and below in an otherwise dark but luminous environment, whose ochre brown painted walls convey the warmth of the statues’ original setting.

Years of neglect have been followed by heated debate about the appropriate fate of the museum, whose collections rank second in importance in the world after Cairo: should the collection be moved to another site, such as the immense and empty royal Venaria Palace outside Turin or should the current building - now itself a renowned monument in its own right - be restructured and enlarged? In the end the museum has stayed put on the spot where it was founded in 1824 by the King of Piedmont, Carlo Felice, who acquired the famous collection assembled by a Turin citizen, Bernardino Drovetti, in Egypt in the wake of Napoleon’s campaign and where he excavated an extraordinary number of important Pharaonic objects.

Another controversy concerned the management of the museum, irrespective of where it would ultimately be located. It is now a Foundation run by a board of privately appointed directors, a very unusual status for a museum in Italy and allegedly a blueprint for the future privatisation of museum institutions in the peninsula. The Fondazione Museo delle Antichità Egzie di Torino was officially established at the end of 2004 and represents the first experiment in Italy of the privatisation of a state museum. The cultural patrimony is conferred to the Foundation, composed of the Ministry of Culture, the Region of Piedmont, the Province of Piedmont, the City of Turin, and two banks, the Compagnia di San Paolo and the Cassa di Risparmio di Torino, for a period of 30 years. Through its contribution of 25.75 million Euros, the Compagnia di San Paolo is one of the founding members of the Egyptian Antiquities Museum Foundation and has thus been in at the start of applying a new system for the combined public and private management of one of Italy’s most outstanding museums.

Thus, the first step towards the overall and long overdue reorganisation of the Museum of Egyptian Antiquities was the transformation of the two halls containing the largest statues in the museum. The new concept completely eradicates the drawbacks that historically plagued the museum: old-fashioned showcases where objects and statues were invisible under a coat of dust and assembled without any concession to the visitors’ needs, in rooms...
Egypt in Turin

with peeling plaster and devoid of light, let alone accurate information panels.

Meanwhile, the Museum of Antiquities in Turin hosted an exhibition on 'The Aesthetic Ideal from Olympia to Rome' with a series of outstanding examples of Greek and Roman statuary featuring athletes. Not to be outdone, the Palazzo Bricherasio displays until 15 May 'The Three Lives of the Papyrus of Artemidoros. Graeco-Roman Egypt', which might explain why 1st century AD papyrus, never previously exhibited to the general public, alongside contemporary mosaics, textiles, ceramic and silver vessels, marble portraits, and maps on loan from many different European museums. The papyrus was initially an anti-virus to be a chapter about Spain in a book written a century earlier in Alexandria by the great geographer Artemidorus of Ephesus. Due to an editorial mistake, the scribe abandoned his text but the large (270 x 32.5cm) high-quality papyrus was reused to form the reverse side. A skilful artist used this as a pattern book for images of real and imaginary animals and human figures. Eventually the papyrus ended up used as cartonnage for a mummy mask, from which it was recently extracted.

The only surviving text of the great geographer previously only known from Strabo's writing. Also on view is a map of Spain - the oldest map surviving from classical antiquity - and the exceptionally beautiful illustrations which accompany the text and give an important insight into draughtsmanship in a Late Classical artist's workshop, possibly preliminary sketches for statuary. The papyrus was recently acquired and restored by the Fondazione per l'Arte della Compagnia di San Paolo, which has donated it to the Museum of Egyptian Antiquities. Once the Graeco-Roman wing of the museum is completed, the papyrus will go on permanent display.

The collections of the Museo Egizio are extraordinary. This is the only national museum other than the Cairo Museum that is devoted solely to Egyptology. In 1824 Jean-François Champollion, the decipherer of hieroglyphs, observed that 'The road to Memphis and Thebes passes through Turin'.

The museum collections have a long and illustrious history. The first object to come to Turin in 1630 was the Mensa Isilaca, an altar table in the Egyptian style, probably created in Rome for the temple of Isis. This altar table was the object that spurred King Carlo Emanuele III to commission in 1753 the professor of botany, Vitaliano Donati, to acquire objects from Egypt that might explain the significance of the table. These subsequent additions, along with a small collection donated by Vittorio Amedeo II in 1723, were housed first in the University of Turin. The Museo Egizio was formally founded in 1824 with the acquisition by King Carlo Felice of the large collection of 5268 objects assembled by Bernardino Drovetti (100 statues, 170 papyri, steiae, sarcophagi, mummies, bronzes, amulets, and objects of daily life).

Champollion arrived in Turin as the Drovetti Collection was being unpacked, and within a few months of excited activity produced a catalogue raisonné of the collections. In 1894 Ernesto Schiaparelli, a former student of the Egyptologist and head of the Egyptian Antiquities Service, Gaston Maspero, became director of the Museo Egizio. Schiaparelli travelled to Egypt in 1898-1901 to acquire further antiquities. He then set about excavating several sites including Heliopolis, Giza, the Valley of Queens at Thebes (finding the tomb of Queen Nefertari, favourite wife of Ramesses II), Qaw el-Kebir, Assiut, Hammamiya, Hermopolis, Deir el-Medina, and el-Gebelein, where his successor, Giulio Farina, continued digging. Further gifts and modest purchases were subsequently added to the collections. The last great addition to the museum was the small Temple of Elleisiya presented by the Arab Republic of Egypt to Italy for its sustained technical and scientific support during the Nubian monument's salvage campaign in the 1960s. Altogether 6500 objects are on display, with a further 26,500 objects in storage.

The museum is now ready to reinstall its collections to reflect four millennia of Egypt's history, and a new display is already dedicated to the themes and matters of daily life in the Nile Valley (on view until 30 June). The paintings that Isis and his wife Nefru ('the Beautiful') commissioned for their funerary chapel are used as a point of departure. Excavated by the former Director of the Museum, Ernesto Schiaparelli, el-Gebelein in winter 1911, this series of paintings represents one of the great treasures of the museum collections. They are evidence of a great artistic tradition in the Egyptian provinces at a particular moment and political climate when there was a crisis in the central pharaonic power system and increasing autonomous regional authority.

The Egyptian Antiquities Museum Foundation has thus opened the way for the undertaking of a larger and more organic project for the upgrading and extension of the museum, to be implemented by means of an international competition with an estimated cost of about 50 million Euros, of which 50% has been guaranteed by the Compagnia di San Paolo.

For further information, see www.museoegizio.org.

Illustrations - Figs 1-2: © Museum of Egyptian Antiquities, Turin; Figs 3-4: Ufficio Stampa Electa.

Minerva, May/June 2006
The literary and archaeological sources that enable us to study diet, disease, and medical treatment in ancient Egypt provide an incomplete and sometimes inaccurate picture of the Egyptians’ lifestyle. Human remains, however, when subjected to scientific investigation, can provide a wealth of additional specific information that would otherwise be unavailable. By developing research programmes in biomedical Egyptology and training young workers in this field, it is possible to make a major contribution to the study of ancient Egypt.

Launched at the end of 2003, the KNH Centre for Biomedical Egyptology, based in the Faculty of Life Sciences at the University of Manchester, was established for this purpose. This unique Centre provides the first facility in the world to focus its research on studying the patterns of disease from ancient Egyptian times to the modern day. One of its aims is to examine any links that may exist between ancient and modern medical conditions and their treatment. The Centre offers study opportunities for high calibre postgraduate students, and carries out research on the epidemiology of disease, dietary and lifestyle patterns, familiar disease processes, mummification techniques, forensic studies, and the pharmaceutical use of plants.

The development of the KNH Centre has been made possible through the generosity of a Sheffield businesswoman, Kay N. Hinckley (whose initials the Centre carries). Kay Hinckley is a long-standing supporter of Egyptology research and teaching at the University of Manchester. Her interest in the subject began when, as a passenger on a Nile cruise, she met the writer as a Guest Lecturer. After this initial contact, Kay Hinckley went on to study for the Certificate in Egyptology at the University of Manchester, which is directed by the writer.

With the foundation of the Kay N. Hinckley Charitable Trust, Kay Hinckley and her fellow trustees decided to establish the KNH Centre and, as part of this, to endow the KNH Chair in Biomedical Egyptology, which is held by Professor Rosalie David, OBE.

The launch of the KNH Centre was celebrated by two events. HRH The Earl of Wessex was the guest of honour at the official opening in December 2003 (Fig. 2). Accompanied by Kay Hinckley and the writer, he saw a range of presentations on work associated with the Centre, including a demonstration of the scientific technology used to produce facial reconstructions of mummies, and the immunological techniques developed to detect parasitic disease in mummies.

Prior to this event, the university held a reception which was attended by the Egyptian Consul-General in London, His Excellency Mr. Mahmoud Fawzi Abou Doumya, local dignitaries, Egyptologists, including the Chairman of the Egypt Exploration Society Professor Alan Lloyd, present and former students, and members of national and local Egyptology societies. At this event, the writer delivered the inaugural Lecture to celebrate the establishment of the Centre.

The Centre and Chair finally brought to fruition the vision for Egyptology in Manchester that was held some 80 years earlier by another patron of the subject, Dr. Jesse Haworth, a Manchester textile merchant (Fig. 1). In 1877, he and his wife read Amelia R. Edwards’ recently published book entitled A Thousand Miles Up the Nile. They decided to make this same journey in 1882 and, thereafter, became enthusiastic supporters and patrons of Egyptology. A subsequent meeting with Miss Edwards encouraged Jesse Haworth to provide funding for the subject, and ultimately this led him to support the excavations carried out in Egypt by William Matthews Flinders Petrie, who later became Britain’s first Professor of Egyptology at University College London in 1892.

In return for Haworth’s support for these excavations, he received a substantial division of the antiquities, which were mainly divided between Petrie’s own collection (now at the Petrie Museum of Egyptian Archaeology, University College London) and Haworth, who presented them to Manchester University. There they became the nucleus of the Manchester Museum’s important Egyptology collection (Fig. 5).

In 1913 the University conferred on Jesse Haworth the honorary Degree of Doctor of Laws in recognition of his role as one of the first patrons of scientific excavation. It was his wish that Manchester should establish a Chair of Egyptology so that the collection at the university museum would be utilised as an appropriate resource for academic research and teaching.

In 1973 the writer initiated the Manchester Egyptian Mummy Project, which has now moved to the KNH Centre. Its main aims have been to establish a methodology for examining Egyptian mummies, and to discover evidence of disease and information relating to living conditions and funeral customs in ancient Egypt.

In 1996, Dr. Margaret Murray, the first curator of Egyptology at Manchester Museum, undertook pioneering studies in palaeopathology, with a multidisciplinary team of scientists who examined the mummies of the ‘Two Brothers’ from Rifah in Middle Egypt (Fig. 4). The Manchester Mummy Project has developed this concept, drawing on the expertise of scientists in the university and beyond. Over the past 30 years, the range of techniques...
applied to mummified remains have included radiology, histopathology, immunology, DNA identification, palaeo-odontology, scientific facial reconstruction, mass spectrometry, and endoscopy.

In 1975 the Mummy Project made history when the team unwrapped and autopsied the mummy of a young girl (Fig 3). Such an event had real stakes place in Britain since Margaret Murray’s investigation, and it generated widespread interest amongst the academic community and the general public. However, because mummies are a valuable, finite resource, in the 1980s the Manchester Team developed virtually non-destructive methods of obtaining mummy tissue, using a combination of endoscopy and monitoring equipment. Tissue obtained in this way can then be used for a variety of investigative and diagnostic procedures.

Additionally, in order to provide an extensive resource of mummified tissue for projects undertaken by the Manchester Team and other bona fide researchers, the writer and her colleagues have established at Manchester the world’s first International Ancient Egyptian Mummy Tissue Bank. Initially funded by a Research Grant from The Leverhulme Trust, the Bank now contains over 2000 tissue samples from Egyptian mummies held in collections outside Egypt, and is a major resource for mummy studies.

In order to train and prepare future workers in the field of Biomedical Egyptology, the KNH Centre provides a unique Master of Science Degree in Biomedical and Forensic Studies in Egyptology. Entry is offered to students with a first Degree either in Egyptology/Archaeology or in Biosciences, and the course, which includes practical studies on mummified remains, has attracted students from many countries.

Also, the KNH Centre currently has 11 students continuing with PhD stud-

ies in this area, while at undergraduate level, there is a very popular final year unit in the BSc degree course in Biosciences, which is based on the scientific study and analysis of Egyptian mummies.

One of the most important functions of the Centre is to initiate and develop major research projects. In recent years, one continuing programme is tracing the development of the disease schistosomiasis in Egypt, over a 5000-year period. The Manchester team is studying evidence about the disease in antiquity, and one scientist, Dr Patricia Rutherford, has developed the use of immunocytochemistry as a diagnostic tool to detect the disease in mummies. Also, for the first time, she has identified the DNA of a disease-causing parasite within its ancient human host - in this case a 2000-year-old schistosome.

Eventually, results from antiquity will be compared with modern case studies compiled by colleagues in Egyptian universities, to build up an epidemiological profile of the disease from ancient to modern times. Furthermore, it may be possible to identify any evolutionary developments in the schistosome or in the immune reaction of its host.

The latest project - a multidisciplinary study of pharmaceutical treatments used in ancient Egypt - is designed to produce the first scientifically-based identification of the therapeutic elements of their drugs, many of which were plant-based. It will also assess the efficacy of these drugs and determine any contribution that Egyptian pharmacy might make to modern medical and pharmaceutical treatments. Working in partnerships with institutions and colleagues in Egypt and Britain, this project has unprecedented access to multidisciplinary expertise and multi-locational collections of ancient and modern plants.

Biomedical and scientific studies have much to offer in terms of the study of ancient Egypt. However, in a broader context Egypt can also provide a unique insight into the general history and development of disease patterns, because special circumstances provide a wealth of evidence from both ancient and modern times. For example, in most ancient cultures, only skeletal material remains, but in Egypt, the mummified remains are also preserved, enabling extensive scientific studies to be undertaken on both bone and tissue samples. Also, the modern Egyptians are the direct descendants of the ancient population, and so evidence drawn from studies that span the millennia can offer researchers an unequalled opportunity to trace the evolution of major diseases.
Located on the confluence of the Rhône and Soane rivers, Roman *Lugdunum* (modern Lyon) rapidly grew from its foundation in the Late Republican period into the prosperous provincial capital of the Gauls in the 1st century AD. It is perhaps not surprising that the Musée Gallo-Romain in Lyon houses one of the best collections of Roman-Gallic artefacts in France. This material includes over 600 stone inscriptions, the famous Claudius Tablets, the Circus Mosaic, many splendid statues, several other mosaics, jewellery, coins, ceramic vessels, and other objects of everyday life. The museum is also situated amidst some of the more impressive vestiges of the ancient city, such as the odeon and theatre.

A particularly interesting aspect of the Musée Gallo-Romain is its design. Although clearly a conception of early 1970s modern architecture, its interior has an essentially open and futuristic design, which detracts from the concrete masses overhead while providing a lofty container and focus for the splendid material displayed (Figs 1, 4, 5). This is skilfully organised into 17 main themes, presented in chronological order from the foundation of Roman Lyon (*Lugdunum*) in 43 BC to the Late Roman period. Each theme is, in turn, organised around an important object. For instance, a large statue of the god Neptune forms the centrepiece for the theme of religion (Fig 4), while the Circus Mosaic (Fig 7) is the focal point of the circus theme, and displayed around it are a lead sarcophagus decorated with racing chariots, a stone relief depicting another chariot race, inscriptions and related decorated vases.

Much of the earlier material forms the focal point of the current exhibition, ‘Lugdunum: Birth of a Capital’, which examines the early history of Lugdunum from its foundation on the Rhône under Lucius Plancus in 43 BC to its development into a prosperous Roman colony in the Augustan period (Fig 1). This factor is underscored by the establishment of the city mint in the year the colony was founded, which was considerably expanded when the emperor Augustus (r. 27 BC - AD 14) established it as an imperial mint in 15 BC. One of the best known coins from this period is the issue with the cult altair. Minted in bronze from 10 BC onwards, these coins depicted the profile of the ruling emperor on the obverse, with a stylised altar on the reverse framed by two columns topped by two winged victories holding a crown. ROM ET AVG, an abbreviation of Roma and Augustus, is inscribed near the bottom of the coin, and it is generally acknowledged that the cult altar is depicted, which was built in 12 BC by the Gauls and dedicated to Roma and Augustus.

A particularly extraordinary and historically informative object is the preserved lower part of an inscription etched into bronze known as the Claudius Tablets. This was discovered...
in the garden of Roland Gerbaut in 1528 adjacent to the site of the Temple of Rome and Augustus, and it is thought that the inscription was placed on a wall in or near this structure. The plaque is 1.8m wide x 1.35m high, and weighs around 218kg. It has been estimated that the original tablet was about 2.7m high and weighed a staggering 491kg. The inscription is thought to be a literal transcription of a political speech delivered to the Senate by the emperor Claudius in AD 48, and a precious written testimony to the process of Romanising native peoples, since in his speech Claudius, who was in fact born in Lyon, asks the senators to make the elite population of Gaul eligible for senior office, an honour which was later extended to other parts of Gaul.

One of the most imposing objects displayed is an almost life-size bronze statue of Neptune (Fig. 4), found in 1859 in the Rhône, Lyon. Although now in an empty-handed pose, there is good reason from artistic parallels to think that the deity would have once held a dolphin in his right hand and a trident in his left. It is generally acknowledged that this is a 2nd-century AD Roman imitation modelled on a Greek original, and that it was produced in a Gallic workshop. Another splendid bronze statue is a much smaller example of Fortuna, discovered in Aoste in the early 19th century. The precise detail and free flowing manner in which the drapery has been executed are artistic traits typical of the 1st century AD in a range of artistic media.

The Musée Gallo-Romain contains some particularly splendid pieces of sculpture, not least an exquisitely carved 3rd-century sarcophagus depicting the triumph of Dionysos in India (Fig. 3). Discovered under the Church of St Irene at the beginning of the 19th century, it characteristically depicts the god of wine being crowned by Victory, who rides in a chariot drawn by two of Dionysos’ panthers. The artistic style is exceptionally fine for its period since it exudes a lively three-dimensional style more characteristic of Roman art in preceding centuries.

One of the best-known mosaics from Roman Gaul, the Circus Mosaic, is a particularly fascinating object (Fig. 7). Discovered in the Ainay quarter of Lyon in 1806, it depicts several teams from rival factions – Blues, Greens, Reds, and Whites – racing around a circus in a clockwise direction. This especially detailed mosaic also shows the presiding officials, the starting gates (carcei) and their attendant, the brick or stone enclosures that mark the length of the track (spina), with its scoreboard and dolphin lap counters, and many other fine details such as a chariot crashing. On stylistic criteria this mosaic has been dated to the end of the 2nd century AD.

Three other mosaics on display merit attention. The first was discovered in Lyon in the 1670s and depicts the Battle between Eros and Pan. This square emblemma panel is the centrepiece of several other panels decorated with geometric shapes and stylised plants enmeshed with a beautifully executed two-stranded guilloche. The border consists of a running acanthus scroll. Experts contend that the style of the floor may date to early 2nd century AD or the first half of the 3rd century. The second example, contemporary in date with the Circus Mosaic, discovered in nearby Vienne in 1857, is a splendid polychrome mosaic panel depicting a drunken Hercules with Dionysos and his retinue, a popular theme in Roman mosaics and other artistic media across the Empire. The final example was discovered close to the museum. This is a beautifully well preserved non-representational mosaic of swastikas, diamonds, lozenges, stylised plants, and other geometric decoration, framed in its entirety by a border of acanthus scrolls (Fig. 5). This is a particularly large floor, covering an area of over 272 square metres. The repertoire of geometry used is common in the region, and it is generally assigned to the so-called Rhône School dated stylistically to the early 3rd century AD.

Another major local find on display is the splendid Vaise Treasure (Fig. 2). This was unearthed in 1992 during
Fig 6 (left). One of over 600 inscriptions in the Musée Gallo-Romain, which provide an invaluable source of information about the ancient city’s production, trade, economy, and patronage. This example commemorates Julius Alexander, once a citizen of Carthage, who moved to Lugdunum and practised glassmaking until he died at the age of 75. Lyon, local stone. 2nd century AD; h. 90cm, l. 44cm, w. 37cm; Inv. no. A.D. 211.

Fig 7 (above right). The Circus mosaic depicting a chariot race, most probably in the circus of Lugdunum. This floor shows this type of public spectacle in a particularly fine level of detail, including officials, participants, vehicles, and architecture. Lyon, polychrome tesserae, late 2nd century AD; l. 5.05m, w. 3.09m; Inv. no. MCGR 2000.0.1247.

Fig 8. Located next to the Musée Gallo-Romain, the Roman theatre in Lyon provides an appropriate view and complements the material displayed in the museum.

were from the Roman East. Another informative inscription specifically commemorates Julius Alexander, once a citizen of Carthage, who moved to Lugdunum, where he practised glassmaking until he died aged 75 (Fig 6). A further interesting inscription, set up as a monument to Rhône boatmen, also reminds us that the river was a vital trading artery.

One of the particularly commendable features of this museum are a series of splendid scale models of different areas of the ancient city, reconstructed on the basis of evidence gleaned from excavations, particularly between 1974 and 1990 in the area below the Fourvière Plateau, in which a monumental bathhouse with a palæstra, and a residential area were unearthed. This area, known as Rue des Farges, has been splendidly reconstructed, along with models of other parts of the ancient city, such as the theatre, its stage curtain, and the odon. These are displayed intelligently next to a large window wonderfully configured to frame a direct view of the extent remains of the odon and theatre.

‘Lugdunum: Birth of a Capital’ is at the Musée Gallo-Romain in Lyon until 28 May. A catalogue by the same name is published by the Conseil Général du Rhône (2005; 182pp, 201 illus: paperback 27 Euros).

construction work in the city. The treasure comprises four groups of objects: a collection of silver tableware consisting of a cup, small plates with decorated rims, and spoons; a hoard of 81 silver coins; two partially gilded silver heads of Jupiter and Mercury, and statuettes of Apollo-Helios, Fortuna, and a female deity with a bird; and jewelry, including a necklace and earrings made of gold, emeralds, garnets, and pearls, two gold rings (one with an onyx intaglio), two silver bracelets, and a gold coin mounted as a medallion. It has been plausibly suggested that the statuettes belonged to the altar of a wealthy family and that the treasure was deposited as a consequence of the dire political circumstances in the 3rd century AD. This assumption is strengthened by the date of the latest coin, minted in AD 258, and it is probable that the hoard was buried soon after as a response to the incursions of the Alemanni and Franks in AD 259-60.

As well as giving an insight into the personal wealth of local inhabitants, other objects, stored or displayed in the Musée Gallo-Romain, give a clear impression of regional production, trade, and local demography. A rare example in the region of a bilingual tombstone, inscribed in Greek and Latin, provides a good example. This commemorates a merchant Thanus Julianus, formerly a decurion (city councillor) from Kantha in Syria, who traded goods between Lyon and the province of Aquitania. This inscription also gives an indication of the cosmopolitan nature of the ancient city’s population, a factor borne out by other inscriptions which indicate that 15-30% of its inhabitants
he ‘fall’ of Rome in the early 5th century AD has long been a fertile canvas for historians’ intellect and artists’ imagination. In 1776-81 Edward Gibbon’s classic masterpiece, The Decline and Fall of the Roman Empire, chronicled the transformation of Rome from the greatest Mediterranean superpower of classical antiquity to a vastly diminished tribute state. From c. 1745 Giovanni Piranesi immortalised Rome’s crumbled ruins in his theatrical engravings of a sleeping city rudely stripped of majesty.

The demise of the Eternal City was not abrupt. This was a slow fall from grace, a death of one thousand cuts punctuated by a few very deep incisions rather than the swift fall of the guillotine. The general pattern of change is well known today, from the violent flooding of the Tiber in AD 398 that reached the rooftops of Rome to Alaric’s sack of AD 410, the debilitating earthquake of 443, and Gaiseric’s plunder in 455. Rome was not left to peacefully wither away under the same Mediterranean sun that once nurtured its growth. Its fall was all the more painful by being chronicled by ancient historians eager to publicise the passing of paganism and the epiphany of Christ. As Jerome triumphantly observed between AD 410 and 415 in On Ezekiel, ‘The brightest light of the whole world is extinguished; indeed the head has been cut from the Roman empire. To put it more truthfully, the whole world has died with one City’.

Despite the snapshots captured by a host of contemporary Late Antique writers, their legacy remains an impressionistic canvass, frequently tainted by the subjective triumphalism of early Christianity. But what was the real chronology of urban dilapidation and for how long did the monuments and city planning of classical antiquity endure into the Medieval period? Zacharias of Mytilene, for instance, confirms that around the mid-6th century the streets of Rome still boasted 3890 Roman bronze statues, including 80 gilt bronze masterpieces of gods. Finally, what replaced Old Rome? The Eternal City cannot have entered a trance-like deep sleep, only to re-awake in time for the First Crusade of 1095.

The metamorphosis of Rome can now be observed in a special-themed museum on the edge of the ancient Campus Martius, the Field of Mars. The Crypta Balbi Museum occupies the site of the Theatre of Balbus, the smallest of Rome’s three such entertainment facilities, but also the most lavish. Lucius Cornelius Balbus, a Spaniard born in Cadiz, was one of the most prominent members of Augustus’ circle. The extravagant construction of this theatre celebrated victory over the Garamantes of Libya in 19 BC, no doubt funded from spoils of war. Inaugurated in 13 BC, the theatre was about 90m in diameter. Behind it stretched what is today termed the crypta, although technically this was really an enormous rectangular porticus that adjoined the rear of the theatre stage with a wide, enclosed corridor and a semi-circular exedra on its eastern flank (Fig 3).

Thanks to a 20-year programme of key-hole archaeological excavation initiated in 1981, the Crypta Balbi is now...
The Crypta Balbi, Rome

synonymous with the history of the Eternal City during the 'Dark Ages'. If you want to understand what really happened to Rome after Rome, then this museum and the excavations beneath its floors take you to the heart of the matter. And the very fact that Roman and Late Antique strata survive to heights of more than 12m inside the shells of 14th-century merchants' houses and the Churches of Santa Caterina dei Funari and San Stanislasso dei Polacchi speaks volumes about the bustling life of post-imperial life in Rome. All was not suffocating doom and gloom. The site of the Crypta Balbi Museum contains a continuous sequence of archaeology from the Roman period through the Medieval era and Renaissance into the modern day.

At the peak of its prosperity the area around Balbus' theatre was a bustling centre of entertainment, religion, and administration dominated to the north-west by four colossal Republican victory temples in the Largo Argentina dedicated to Jupiter (a freshwater goddess), Fortuna Huiusce Diei (Good Fortune on This Day), Fortuna (an earth goddess), and possibly Lares Permanini (Guardians of Seafarers). Immediately north of the theatre free grain was doled out to 200,000 city poor from the Porticus Minucia Frumentaria in the Imperial period. At its centre stood the Temple of the Nymphs (Fig 2).

The Crypta Balbi itself originally serviced the theatre with a range of shops and wares, and a funerary altar belonging to Lucius Aurelius Apollis, a worker of Corinthian bronze, offers a taste of the character of artisans who toiled here in the 1st century AD (Fig 1). The Crypta Balbi porticus was an impressive architectural prototype that would be duplicated across the Empire, not least in the Building of Eumachia in the forum of Pompeii. During the reign of Hadrian, a monumental latrine was added to the exedra on the eastern side of the crypt.

With the rise of Christianity, however, the widespread prosperity was replaced by the centralisation of power and the slow decay of the urban infrastructure. In AD 383 the emperor Gratian abolished the privileges of all pagan places of worship and confiscated their patrimony. Paganism, unbecoming a Christian government, was doomed. The 4th century thus witnessed the abandonment of temples around the theatre of Balbus and, with it, a long-cherished ancestral and communal way of life. Although the theatre enjoyed mixed fortunes, being restored during the reign of Theodoric, the porticus reverted to a rubbish dump - had for Late Antique Rome, but perfect for the modern archaeologist.

If the monumental veneer of the Crypta Balbi was crumbling by the year, the seeds of medievalism were soon spawned. The Roman houses around the Crypta Balbi turned into unkempt hovels and by the early 5th century the Porticus Minucia across the road was in a precarious state. In the 6th century the district suffered the ultimate taboo, when humble tombs occupied former public spaces (Fig 5).

But in the place of emperors and senators, the Church now ignited a new wave of patronage and market vigour. The Xenodochium Aniciorum, a hostel and shelter for pilgrims and the poor, owned by a man called Faus tus, emerged amidst the ruins of the Porticus Minucia. With the rise of the nearby basilica of San Marco, the crypt's latrines were replaced by a small workshop specialising in glass production (Fig 4). This may not have been the heyday of imperial Rome, but life was certainly looking up.

The main focus of post-Roman life in the area, however, was the Monastery of San Lorenzo, which systematically tipped its refuse into the Crypta Balbi's exedra over 200 years. A particularly important deposit of the second half of 7th century proves that in terms of material goods the Church was a highly productive landowner and generator of impressive economic vitality. The richest concentration of eastern Mediterranean wine and oil amphorae and Tunisian red clay plates and lamps excavated in the West verify that society could still enjoy precisely the same form of remanitas as had endured for 600 years (Fig 6). Yet within a generation of the wake of the Arab Conquest of the Near East in AD 638, the economy contracted severely. In the 8th century fancy wines and oils now came from more reliable regional sources - probably papal estates - in Campania, Calabria, and Sicily, and the flash North African table wares were replaced by local products such as the ubiquitous, inferior Forum Ware.

The Crypta Balbi dumps, however, vividly reveal that the Monastery of
San Lorenzo remained an epicentre of rich craft production, specialising in metal, bone, jewels, and brocade cloth. An extensive range of craft tools, raw materials, and waste products point to extremely varied and specialised manufacture: female dress equipment for clothes and hair (rings, brooches, ear- rings, fibulae, buckles), parts of horse harnesses, armour, furniture (ivory caskets), games, and metal vessels. Raw materials procured by the monastery included deer horn, ivory, and precious and semi-precious stones, including antique classical gems collected for resetting.

The Crypta Balbi excavations suggest that late 7th to 9th century society was heavily fragmented. If the elite Church and aristocracy still had access to the fruits of the land, the chasm between rich and poor was widening with an emaciation of the middle classes. From the 6th century the upper storeys of Roman housing had fallen into wrack and ruin, and access to ground floors was blocked by the raising of street levels. Occupation was now confined to the middle floors. Alongside the elite production in the Crypta Balbi ruins, the main economic activity for the masses at the end of the 8th and early 9th century was lime burning, an activity so endemic that it lent its name, Calcarario, to the district. The great marble and tufa-stone architecture of the theatre of Balbus and adjoining monuments went into the furnaces, and in 847 a major earthquake finally sealed the vaults of the Crypta Balbi exedra.

In the 9th-century Carolingian period the Church remained the dominant force. The Church of St Maria Domine Rose arose like a phoenix from the ashes of the Crypta Balbi and the Monastery of San Lorenzo having merged with the Monastery of Santo Stefano under Pope Hadrian I (AD 780-781), remained a source of great productivity. Monastery refuse discarded in parts of the Crypta Balbi in this period include part of an extremely rare bishop's ivory throne.

Great aristocratic families were once again on the move in Rome with the Golden Castle, a fortified nobleman's residence, founded outside the theatre. Papal processions started to pass through the area. This gentrified atmosphere and new dynamism endured for centuries and in the 1300s the palaces of Rome's leading mercantile families, the Pier Mattel Albertoni and Saragana, emerged on the edges of the Church of St Maria Domine Rose.

Today the Crypta Balbi Museum is housed in a restored medieval building subdivided into thematic sections. The first illustrates the transformation of the theatre of Balbus district, a central cog of Imperial Rome, from the Roman period into the 20th century, with a special emphasis on urban culture between the 5th and 10th century AD. The second section profiles artefacts recovered from other Late Antique and medieval excavations across Rome, complemented by material from numerous collections including the National Museums, the Vittorio Emanuele III di Savoia collection, and the Capitoline Museums. Pride of place is given to rare 7th-9th century wall paintings from the Churches of St Maria In Via Lata and St Hadrian, which reveal new Byzantine tastes in art (Fig 7).

The Crypta Balbi Museum is an interesting mix of past and present. The open-plan structure itself is flooded with bright light, uncrowded spaces, and white walls, which create a minimalist and modernistic atmosphere. Computer terminals allow visitors to interrogate databases about the collections, while a film runs continuously. By contrast, the objects and images of Late Antiquity and the medieval world often seem remarkably low quality and grubby compared to the Roman masterpieces housed in nearby museums.

The Crypta Balbi curators, however, refuse to dress up Late Antiquity. The material speaks for itself, brilliantly contextualised by a series of Studio Inkl ink's archaeological reconstructions (see Minerva, this issue, pp. xx-xx and Figs 2, 4-5). Today archaeologists sneer at the simplicity of the concept of decline and fall and reject the politically incorrect idea of a Dark Age. Life went on and cannot be judged by the colossal world of imperial Rome. If the Eternal City was chosen to be a touchstone to characterise the art, architecture, wealth, and political sophistication of many Mediterranean towns and most Eastern European cities today, then these too would also pale into insignificance. So how should we define the legacy of Rome after Rome? For that you will have to visit the Crypta Balbi yourself, controversial yet unmissable as a counterbalance to understanding life in the greatest city of classical antiquity.
CONSTANTINE THE GREAT IN YORK

Elizabeth Hartley introduces a new exhibition at the Yorkshire Museum that coincides with the 1700th anniversary of the proclamation of Constantine in York as emperor, which took place on 25 July, AD 306.

The story of Constantine the Great began in York. Had he not been in York with his father, the emperor Constantius, when the latter died on 25 July 306, he would not have been handed the greatest prize - the right of succession to his father's title. Although we do not know exactly what happened on that day, it is clear that Constantine was extremely well prepared for the role he was taking on and he seized the opportunity offered him by fate in York.

Constantine's father had been promoted to the position of Caesar, a junior member in the imperial college, in AD 293 when Constantine would have been just over 20 years of age. This elevation ensured his son a place at the imperial court. But it was not his father's court at Trier in the West that Constantine joined, but that of the senior emperor, Diocletian, based principally at Nicomedia in Asia Minor. Here he would have received the training suitable for an imperial heir. He was taught rhetoric by the well-known Latin orator and poet Lactantius, campaigned with Galerius in Mesopotamia, and travelled with Diocletian through Palestine and Egypt, and probably even to Rome.

Trained for high office with the skills of both statesman and soldier, Constantine was fully prepared to seize the opportunity offered to him in York in 306, so that by 324 he had extended his power and become sole emperor of the Roman world. Nevertheless, Constantine attributed his success to divine favour following his decision to embrace the Christian faith in 312 before the Battle of the Milvian Bridge, just outside Rome.

In 324, in his letter to the Palestinians, he reflected on what happened: 'I, beginning from that sea beside the Britons and the parts where it is appointed by a superior constraint that the sun should set, have repelled and scattered the horrors that held everything in subjection, so that on the one hand the human race, taught by my obedient service, might restore the religion of the most dread Law, while at the same time the most blessed faith

Elizabeth Hartley is curator of 'Constantine the Great' and Keeper of Archaeology at the Yorkshire Museum.
Constantine in York

For Constantine, 25 July became his ‘day of power’ (dies imperii), his accession day celebrated annually, although with special magnificence at the opening and closing of the 5th, 10th, 20th, and 30th years of his reign. On each occasion there would have been great processions of the emperor and his family, speeches, chariot races in the circus, and the dedication of buildings, statues, and monuments. The Arch of Constantine was dedicated in 315 during his visit to Rome for the start of his 10th-year celebrations.

Although we lack details of Constantine’s visits to Britain after his initial accession, coin evidence does suggest that he was there on more than one occasion during his first ten years in power. Almost certainly, York would have been one of the places to experience again an imperial adventus (arrival) and period of residence of emperor and court. What effect his elevation in York had on Britannia as a whole we will never know. However, major finds in Britain provide evidence of the great wealth and prosperity sustained through the peace brought to the province by Constantius and Constantine.

The prosperity and stability evident in Britain and elsewhere throughout the empire at this time reflect the strength of leadership, commitment, and vision of Constantine. He was emperor for 31 years until his death in 337, the longest serving emperor since Augustus. Constantine chose to reinvigorate his empire by looking back to the Imagery and artistic tradition of the age of Augustus. Later in his life he also looked back to the other great figure of the classical past, Alexander the Great. By choosing to model himself first on Augustus and then Alexander, Constantine was clearly expressing an image of his own destiny; he would be one of the great figures of history who would be remembered for all time.

Constantine is traditionally said to have been converted to Christianity in AD 312. On the eve of his victory at the Battle of the Milvian Bridge on the outskirts of Rome he saw in a dream the Chi-Rho, the Christian symbol that combines the Greek letters ‘X’ and ‘P’ (the first two letters of the name of Christ; Fig 7). He was told to paint this sign on the shields of his soldiers. Of course, whether this dramatic dream actually took place is not certain, but what is clear is that the Battle of the
Milvian Bridge was Constantine’s first outright, public affirmation of his Christianity.

So was Constantine a believer or did he adopt the Christian faith as a shrewd political move to further his power? Perhaps the reality lay somewhere in between. Also, to ask such a question is to a great extent to misunderstand the nature of the connection between religion and the state that existed in the ancient world. In the Roman Empire there had always been a much tighter bond between politics, the state, and religion.

Certainly, Constantine is recorded by Eusebius as having openly confessed his belief in Christianity: ‘my whole soul and whatever breath I draw, and whatever goes on in the depths of the mind, I am firmly convinced, is owed by us wholly to the greatest God’. The emperor legislated to promote Sunday as a day of rest. He banned gladiatorial games and promoted Christians to high office. He was the first Roman emperor to be buried rather than cremated.

Against the propagation of Constantine’s beliefs it is often pointed out that he was only baptised on his deathbed. But deathbed baptism is not necessarily evidence of his failure to embrace Christianity fully. Many upper class 4th century Christians delayed this action in the belief that baptism washed away all sin. They wished to be baptised as late as possible so as not to sin again before death.

In the end, however we choose to assess Constantine’s own beliefs, the emperor’s strong support for a minority religion is undisputable. At the time of the Battle of the Milvian Bridge, the beginning of the 4th century AD, only around 10% of the Roman Empire’s population was Christian. The majority of the wealthy, ruling elite worshipped the old gods of Rome, and recognised the divinity of the emperors. The emperor Diocletian had associated himself closely with Jupiter, the king of the Gods. Peasants, too, clung tenaciously to traditional beliefs; our modern word ‘pagan’ comes from the Latin word paganus, which simply means ‘rural’.

For these Christians, whose religion had been persecuted under Diocletian, Constantine’s conversion had a dramatic effect. Christianity was suddenly very public. The building of large churches was state-funded and Constantine provided the money, either directly or through substantial tax breaks for the Church and clergy.

Constantine’s Christianity was conservative. He self-consciously preserved key elements of traditional religious beliefs and iconography. For example, his vision of Christ was very close to images of Apollo, the Sun God. In Constantinople, Constantine set up the symbols of his new Christian religion, but he also beautified his new capital with classical sculpture imported from all round the Roman Empire. Those who doubt his conviction might argue that he simply would not have done this if he was a true believer, but this does not acknowledge the difficult compromises inevitably involved in introducing such a dramatic change. The Roman Empire did not become Christian overnight; it was a much longer process. It is not to be expected that in his lifetime Constantine would carry everyone with him.

With this sense of history and his role within it, Constantine moved with some caution during his long reign, being careful not to enforce sudden change and mindful to foster tolerance of belief. He legitimised Christianity and ordered the building of churches in Rome and elsewhere, while at the same time allowing Judaism still to be tolerated and paganism to continue with modifications. The combination of endorsing new modes of thought, while allowing the classical traditions to continue, brought full expression of ideas and artistic imagery. Constantine played an active part in creating this golden age throughout the empire.

‘Constantine the Great - York’s Roman Emperor’ looks at the Late Roman Empire from a cultural point of view. It focuses on the art, with its richness of colour, texture and materials, and includes finely carved sculptures and cameos, medallions, decorated silver plate, brilliantly coloured textiles, paintings, and mosaics. The exhibition also takes full cognisance of all aspects of religious activity of the period. This massive cultural achievement and legacy could not have been possible without Constantine.

*Constantine The Great - York’s Roman Emperor* is at the Yorkshire Museum, York, until 29 October 2006. For more information tel. + (44) (0)1904 687-687 or visit www.constantinethegreat.org.uk.

A catalogue of the same name is edited by Elizabeth Hartley, Jane Hawkes, Martin Henig, and Frances Mee (Lund Humphries & York Museums Trust, 2006. 280pp, 250 colour and 20 b/w illus. Hardback £50 Paperback £25. Available respectively from ashgate@bookpoint.co.uk and margaret.gibb@ymt.org.uk).

*Constantine and the Late Roman World*, a three-day international conference organised jointly by York Museums Trust and the Departments of History and History of Art at the University of York will take place from 17-20 July 2006 at the Yorkshire Museum. Contact: gwh2@york.ac.uk.
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ARCHAEOLOGICAL REPORT FROM MONTREAL

Jerome M. Eisenberg, Ph.D., presents his 16th report of the Archaeological Institute of America's Annual Meeting.

The 107th annual meeting of the Archaeological Institute of America was held in Montreal, Quebec, at the Palais des Congrès and attended by over 2300 scholars. The theme of the meeting was conservation and heritage management, and several sessions included topics such as the application of current laws to archaeological sites and the obligation of archaeologists as stewards of the archaeological record, especially in Afghanistan and the Ukraine. Over 300 papers were presented in 55 sessions, as noted below.

The meeting was held, as usual, jointly with the American Philological Association as were several colloquia: 'The Athenian Agora: Celebrating 75 Years of Discovery' (including recent excavations and finds); 'Iconography of Roman Coinage'; and 'Christian Culture and Pagan Underpinnings in Late Antiquity'. The Gold Medal Colloquium, held in honour of Joseph and Maria Shaw, was appropriately devoted to 'Habors and Foreign Connections in the Aegean'.


The regular sessions consisted of 'Mediterranean Prehistory'; 'Prehistoric Greece'; 'Minoan and Mycenaean Crete'; 'The Mycenaean World'; 'Early and Middle Bronze Age Crete and Thera'; 'Ancient Corinth'; 'Rethinking Greek Architecture'; 'Image and Context' (Greek vases and mythical creatures); 'Monuments of Rome'; 'Roman Houses and Villas'; 'Pompeii'; 'Re-Considering Roman Sculpture'; 'Politics and Propaganda in the Roman Provinces'; 'Preclassical Levant and Egypt'; 'Landscape Archaeology'; 'Domestic Assemblages'; 'Water as a Cultural Force'; 'Archaeology of Cemeteries'; 'Funerary Art and Ritual from Etruria to Palmyra'; 'Evidence from Ceramics'; and 'Food and Identity'.

Some 22 poster presentations were held on diverse subjects such as the doll-like, bell-shaped figures from Iron Age Greece and Cyprus, luxury foods in Roman Britain, Jordanian Late Neolithic pottery, Jordanian Roman and Early Islamic glassmaking, anaerobic preservation in archaeological environments, the dating of underwater sediments in Israel, the origin of Guatemalan tomb writing, andallometric scaling as applied to abalones on the west coast of the US.

A joint AIA/APA workshop was held on 'Approaching Ancient Women: A Joint APA/AIA Pedagogical Forum'. Other workshops included 'Classical Bioarchaeology'; 'Afghanistan: Museums, Antiquities, Monuments, and Sites'; 'New Dimensions in Recording Sites and Collections: Laser Scanning and 3D Printing'; 'Statistical Indicators for Site Management and Conservation'; 'When Past and Present Collide: The Ethics of Archaeological Stewardship'; 'Law Enforcement and Archaeology'; and 'Society Workshop (AIA local societies).'

The writer has abstracted below some of the papers which he thought might be of special interest to our readers. The official publication of abstracts for all of the more than 300 papers, colloquia, workshops, and poster presentations can be ordered in North America from the David Brown Book Company (Tel: (1) 800-791-9354) or outside North America from Oxbow Books (Tel: (44) 1865 241 2490; website: www.oxbowbooks.com.

THE TEMPLE REPOSITORIES' SNAKE GODDESS & HER VOTARY: A CASE OF HYBRIDITY IN NEO-PALATIAL CRETE. Emily Miller (California State University, Fullerton).

The well-known faience figures found in the Temple Repositories at Knossos (Figs 1-2) have usually been identified as the 'Snake Goddess' and her votary, following the artistic and religious traditions of the Middle to Late Bronze Age in Crete. However, after analyzing the condition of the fragments before Evans' restoration, Miller concludes that the snakes brandished by the votary appear to be only a cord. She finds no previous evidence for the Goddess's girdle of snakes to justify placing her into a cult. Rather, they are exotic innovations - hybrid, the result of encounters between Minoan and Near Eastern cultures...part of a larger group of female votaries whose configuration recalls the votive groups of the Near East and a consideration of possible explanations for the apparent
The Archelaoos Relief: An Encomion? Kristen Seaman (University of California, Berkeley).

The Archelaoos Relief, a long-time exhibit in the British Museum (Fig. 4), has been the most celebrated example of personification, allegory, and intellectualism in Hellenistic art. Signed by Archelaos of Priene and found in Italy, the iconography and style suggest a Protoeinic origin in the late 3rd century BC.

In the bottom interior scene Olkoumene and Chronos, who resemble Aristeio III and Ptolemy IV, crown Homer as others make a sacrifice. In the upper mountainous landscape Apollo and the muses proceed up to Zeus. The lexicon is usually considered to be an allegorical dedication of a victory in a poetic contest. Seaman considers it neither a votive lexicon nor an allegory and finds no evidence for an ancient association of personification with allegory. She suggests that it is 'a (Hellenistic) copy of an encomiastic relief to Ptolemy IV and Arsinoe III' and 'commemorates their establishment of the Homereion in Alexandria and their involvement with reorganizing the Mousela at the Valley of the Muses in Greece'.

The Hero with the Plough and the Death of Remus on Etruscan Funerary Urns. Wayne L. Rupp, Jr (Florida State University).

A series of 3rd to 2nd century BC Etruscan funerary urns depict a warrior holding a plow defensively against several armed men. The usual interpretation sees the scene as that of Echetlaeus, the Hero, at the Battle of Marathon, even though there are no existing iconographic parallels and none of the warriors, who should be Persians, are dressed in Eastern garb; certainly too distant a tale to be so popular in Etruria. Bell proposes that the hero is the Etruscan comrade of Romulus, Celer, who killed Remus in a variant of this Roman founding myth. Celer was a well-known figure and identified with a digging tool. Remus was slain by a blow to the head with such a tool according to ancient literary sources, and the rite of digging the pomerium was connected to the myth of Rome's foundation and an important part of the disciplina etrusca. The myth of Romulus and Remus was especially popular in Italy at this time.

A New Interpretation of the Altar of Domitius Ahenobarbus. Sophia Chaknis (Boston University).

For over 300 years various proposals have been set forth for the identification and interpretation of the so-called Altar of Domitius Ahenobarbus, now known as the Munich and Paris reliefs (after the museums in which most of the parts of the monument now rest). Much of the difficulty of attribution is due to the fact that lacks an inscription; there is no reference to it in ancient literature, and the heads of the two principal figures in the Paris relief of an historical event have been restored. It has recently been proposed that the patron of the monument was Marcus Antonius, grandfather of Mark Antony, Chaknis has made a study of the iconography and historical events and concludes that the patrons of the monument were Augustus and Agrippa and that it was constructed c. 28 BC.

Recarving the Past in Roman Athens. Celina L. Gray (McMaster University).

Not only did the Roman Athenians adapt the classical repertoire and shapes of earlier Greek styles for their tombs, they also often even reused the antique stones. Due to the high cost of quarrying and transporting marble, Roman Athenians often recycled Greek gravestones, recarving the figures and inscribing new names. They also reshaped the plain columnar markers found in the post-Demetrian cemeteries into rectilinear forms and added figural decoration.

The Reworking and Reuse of Portrait Statuary in the Third Century CE. Julie A. Van Voorhis (Indiana University).

There are many examples of officially erased faces in Roman statuary, mostly often the more evil emperors, or of their recutting into the images of the currently reigning emperor. This destruction of an image to remove the memory of these 'bad' emperors, damnatio memoriae, does not explain the purposeful recutting of a large numbers of private portraits, most often in the 3rd century AD. This is usually attributed to the political unrest of the period, resulting in a faltering economy and a decline in the demand for statuary. Other reasons presented include changes within the sculpture industry and 'changes in cultural perceptions of identity and memory'.


Coseismic subsidence has long been presented as the explanation for the destruction of the harbour at Caesarea Maritima, the world's first purely artificial port. Literary evidence reinforces the possibility of tsunamis, but this suggestion is usually discounted due to a lack of physical evidence. However, in 2003 and 2005 excavations outside the harbour by a collaborative research team (Combined Caesarea Expeditions) of the University of Haifa and McMaster University found sedimentary deposits that could only have been created by an ancient tsunami. A 1st century AD date is borne out by radiocarbon and OSL dating. This seems to be definitive scientific evidence for the tsunami recorded in Talmudic sources and dated to 13 December, AD 115. The episode was probably triggered by the same earthquake which destroyed Antioch.
EXPLAINING THE INEXPLICABLE: UPPER PALAEOLITHIC CAVE ART

David Lewis-Williams

Approximately 35,000 years ago early Upper Palaeolithic people began to explore the deep limestone caves of France and Spain. There, in the utterly dark, remote, and sometimes virtually inaccessible chambers, passages, and nooks, they began to make pictures of horses, bison, aurochs, lions, woolly rhinoceroses, mammoths, and other animals. It seems that some of these images, often more than a kilometre underground, were never revisited. Painted and engraved on walls, ceilings, and sometimes floors, they remained invisible testimonies to powerful imperatives that drove people into the depths of the earth.

Since their discovery towards the end of the 19th century, these ancient images have commanded the respect of all who are fortunate enough to see them - artists, philosophers, archaeologists, and the general public. Today, when people emerge muddied and exhausted from the caves, they wonder what the ancient image-makers believed they were achieving. The mystery seems impenetrable.

My own approach to this question started not in the European caves but some thousands of miles away in southern Africa. On those plains and in the mountains there is another art. It was made by San (Bushman) hunters and gatherers. The existence of over 15,000 sites is known; comparatively few have been thoroughly recorded and studied. The images are generally much smaller than those of western Europe, but they are exquisitely and minutely fashioned - masterpieces of the painter's and engraver's skill. The paintings are in open rock shelters, not deep caves. There are still parts of southern Africa, such as the Drakensberg mountains, where visitors can turn from depictions of eland antelope (Fig 5) and other animals to see, on the other side of the valley, the same species grazing as they have done from time immemorial.

The same question that people in western Europe ask about Upper Palaeolithic art tested southern African researchers: why did the San make these pictures of not only animals but also people performing various actions and, most intriguingly, bizarre animals of no known species, and half-human, half-animal creatures, the so-called therianthropes (Fig 6)? As in western Europe, the question seemed unanswerable. People thought that because the San artists no longer existed, their beliefs were irrevocably lost. They therefore fell back on the gaze-and-guess approach: look at a panel of images and then guess at its meaning.

True, the beliefs and myths of the Upper Palaeolithic people of western Europe have indeed been lost. But contrary to what was a widely held misconception, those of the San were not. Two rich sources awaited researchers.

The earliest was compiled in the second half of the 19th century when the final San image-makers were painting in the Drakensberg and other parts of southern Africa. The violent confrontation of the expanding colonial Dutch and British settlement with the San was reaching its end. Some, arrested for sheep stealing and murder, were taken to Cape Town and incarcerated there.

As is well known today, the German philologist Wilhelm Bleek worked in Cape Town in the first half of the 1870s with some of these people, developing a phonetic script for transcribing their language. He and his sister-in-law, Lucy Lloyd, recorded over 12,000 manuscript pages of Xam texts with English transliterations. When Bleek died in 1875, Lloyd continued the work and, in 1911, eventually published some of the material they recorded. Most, however, remained unknown in manuscript form. Now electronically scanned, it will soon be available on the internet.

Bleek was remarkably prescient. When he first saw copies of San rock paintings, he at once realised this was a new source of information that was complementary to the oral testimony that he and Lloyd were amassing. The narratives had given him more than an inkling of the complexity of San mythology. Then, when he showed his informants Fig 1. The Hall of the Bulls. The huge images seem to lead towards the narrow entrance to the passage known as the Axial Gallery. Upper Palaeolithic, Lascaux, France, 17,000 BP. Lascaux is one of the most spectacular and enigmatic rock art sites in the world, and the significance of its decoration has fuelled speculation for decades.
copies of rock paintings, they began to speak about aspects of Xam belief and ritual that otherwise might have remained unknown.

The second source of information on San beliefs is groups still living in parts of the Kalahari Desert in Namibia and Botswana: the Kung (Ju'hoansi), Gwi, Naron, and others. At first, researchers, including the writer, believed that these people were too remote in time and space from the painters who lived in the southern mountains. But detailed comparisons have shown that certain rituals bridge past and present.

Thus, the great healing dance was prominent among both the southern and the northern San. Paintings depict distinctive dance postures, accoutrements, and other features that show this dance was one of the concerns (Figs. 6, 7). Also known as the trance dance, this was (and still is) the only San ritual that brought everyone together. Women gather around a central fire, clap the rhythm of and sing wordless 'medicine songs'. Men dance in a circle around the fire, and, through audio-driving (chanting), hyperventilation, and sustained rhythmic movement, enter an altered state of consciousness, often falling cataleptic to the ground. It is an error to suppose that the ingestion of hallucinogens is essential for experiencing the full range of altered states of consciousness, as some writers have supposed. The neuropsychological evidence is clear on this point.

In this state, the dancers' spirits are believed to leave their bodies and to travel to a spiritual realm, there to plead with god for the souls of the sick, to provide animals to hunt, and so forth. In the 19th-century south, the Xam San also entered the spirit realm in order to capture a 'rain-animal' (Fig. 5) and to kill it so that its blood and milk would fall as precipitation. All these activities and experiences are depicted in San rock art. Indeed, the art is, like the dance, principally concerned with making contact with spirit realms. These realms were both above and below the level of daily life.

When this connection between San rock art and the experiences of altered consciousness became apparent, it was clear that we should turn to neuropsychological studies of altered consciousness. It was there that we found explanations, for instance, for beliefs in a tiered cosmos: around the world, people in certain altered states experience sensations of floating and entering a tunnel or vortex.

The next step in research was clear. Because all people share the same nervous system, those of the Upper Palaeolithic must have had the potential to experience states similar to those experienced by the San, though, of course, set in a different cultural milieu. We do not have to argue by analogy with the San; rather, our studies of the San point to neurological human universals. Astoundingly, we have a neurological bridge to understand some aspects of the cave art of the Upper Palaeolithic.

The first point of note is that Upper Palaeolithic people certainly entertained notions of a tiered cosmos. The universality of beliefs in realms above and below the one on which we live (Heaven and Hell, in the Christian formulation) suggests that people everywhere have little option but to come to terms with hard-wired mental experiences (we would call them 'religious' experiences) that convey the sensations of flight and passage through a tunnel.

We can now begin to assess the explanatory power of the hypothesis that, like the San and other people everywhere, Upper Palaeolithic people believed in a tiered cosmos and access to spirit realms above and below in which spirit beings and animals lived. Does this hypothesis make sense of the French and Spanish evidence? No! Interesting archaeological explanation can be 'proved'; that is something reserved for mathematics. All archaeologists can do is show that a hypothesis makes better sense of the diverse available data than any other current model.

I argue that when Upper Palaeolithic people entered the caves they believed that they were entering a subterranean spirit world. The tunnel of the cave and the vortex of mental experience were, to all intents and purposes, identical. People could explore the spirit world either by going underground or by experiencing altered states of consciousness. Probably access to both the physical underworld and the spirit world was controlled by ritual specialists. Making shared sense of the range of human mental experiences necessarily entailed placing different values on the various levels of altered consciousness. In this way religion was the first instrument of social differentiation that went beyond sex, age, and brute strength.

There is hard evidence for believing that Upper Palaeolithic people held beliefs of this kind (Fig. 2). Some of the underground images that they made appear to be emerging from or entering cracks and fissures in the rock walls (Fig. 3). The same is true of San rock art. For both the San and
Upper Palaeolithic people, the spirit realm lay behind the ‘membrane’ of the rock wall. It seems that Upper Palaeolithic people experienced visions or hallucinations of spirit animals that were induced by the intense sensory deprivation of the caves or other means, whereby these visions were projected onto the rock walls (as visual hallucinations indeed are projected onto surfaces), and that they appeared to come out of the walls. Then, probably, but not necessarily having returned to a more normal mental state, they reconstituted their visions on the walls by painting and engraving. In this way they controlled their ephemeral visions and gained mystical power from them. That is why the images, like those of the San, sometimes include strange creatures and therianthropes.

The ‘membranous’ walls were used in another way as well. In the Enlévee cave, for instance, people thrust small fragments of bone into cracks, as if they were sending pieces of animals back to the spirit world. In the adjacent cave known as Les Trois Frères, people placed a large cave bear tooth and pieces of worked stone in a niche. In Lascaux people placed three flint blades covered with red ochre in a small niche. There was a two-way traffic between the material world outside the cave and the chthonic spirit world.

Some of the subterranean Upper Palaeolithic images are large and were probably made by groups of people. Others are small and tucked away in nooks that can accommodate only one person at a time. Some areas of caves are densely embellished. Others were left without any images at all. It seems that people divided the caves into ‘activity areas’, each with its own type of image and function. In Lascaux, for instance, the large, polychrome painted animal images in the Hall of the Bulls were probably communally constructed (Fig 1). By contrast, in the far depths of Lascaux, the Diverticule of the Felines, where only one person can go at a time, the engraved images were apparently made swiftly by individuals.

The caves thus became social templates, each being adapted according to its own topography. Society at large gathered outside the caves. A select group of qualified religious practitioners entered large chambers near the entrance to perform rituals in the presence of impressive, communally constructed images that must have had great psychological impact. Then individuals, mentally prepared by these images and rituals, made their way into the depths where they hoped to experience their own epiphany and their own apprehension of spirit animals. This is a very brief account of how neurological understandings of religious experiences help us to understand both San and Upper Palaeolithic art. Much more could be said. Today there seems to be little doubt that Upper Palaeolithic cave art was implicated in religious beliefs, experiences, and practices. It is impossible to consider religion without taking into account a range of mental experiences that are created by the electro-chemical functioning of the human brain and given specific forms by their cultural contexts.

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This article is based on research described in San Spirituality: Roots, Expressions and Social Consequences by David Lewis-Williams and David Pearce (Alamira Press, Walnut Creek, 2004), The Mind in the Cave: Consciousness and the Origins of Art by David Lewis-Williams (Thames & Hudson, London, 2002), and The Shamans of Prehistory: Trance and Magic in the Painted Caves by Jean Clottes and David Lewis-Williams (Abrams, New York, 1998).

Fig 5 (below). A San depiction of the eland antelope. In the San world view, the eland was considered to be the most potent of animals. Eastern Cape, South Africa, Late Stone Age c. 500-2000 BP.

Fig 6 (above right). A depiction of a therianthrope (half animal, half human) in a trance, holding a tube to his face and bleeding from the nose. Kwazulu Natal, South Africa, Late Stone Age, c. 500-2000 BP.

Fig 7 (below right). San figures in trance dance postures. Most bend forward at the waist as their stomach muscles cramp; some support their weight with dancing sticks, others hold their arms out backwards as they ask god for potency; some bleed from the nose. Flocks of potency surround the scene; Eastern Cape, South Africa, Late Stone Age c. 500-2000 BP.
SHADOWS OF A NORTHERN PAST

John Coles

The presence in southern Scandinavia of one of the world's most abundant and complex series of ancient carved images is not widely known. Such a variety of imagery offers a vivid picture of a Bronze Age society that otherwise would be represented only by burial mounds, metalwork, and an increasing yield of settlement and landscape information. The carvings expand our knowledge in ways that could not be grasped in any other way. The carvings are widely distributed along the coastlands of southern Sweden and Norway, but the most abundant images are to be found in the granite borderlands of Bohuslän (Sweden) and Østfold (Norway). At the time when the carvings were created, between c. 1500 BC and 300 BC, these lands were still recovering from the release of the great ice sheets, and the Early Bronze Age coastline lay about 17m below the present shoreline. The sea entirely dominated the region. By about 300 BC the land had risen by some 5m (to 12m below today's level), and was less encompassing but still extensive. Much of today's arable and pasture land was then covered by estuarine mud and silt.

The number of rock carving sites known from this region now approaches 5000. Many are simple sites where the carvers created little more than small cupmarks, numbering between one and 50 or more. These sites may have served as personal or family markers in the land, and their settings and orientations perhaps provided directions as well as assurances of survival. Their distribution is complementary to the more complex sites and other surviving traces of Bronze Age societies. In my latest book, Shadows of a Northern Past, I have mapped about 800 rock carving sites in a series of selected areas, and to these have added the burial monuments and stone settings on Bronze Age landscapes, where the sea and its influence can be clearly seen. Within these landscapes are the most complex and intriguing rock carvings.

The images carved in the Bronze Age have often been used to help create a picture of a prosperous but stratified sun-worshipping society of sea-traders, cattle-breeders and bronze-workers given to seasonal fertility ceremonies and reliant on magical spells for medical purposes, whose rulers exercised wide powers by land and sea. These evocative words, written in 1974 by P.V. Glob in his famous The Mound People, have naturally enough been explored, analysed, and debated by many scholars, but the latest to examine the evidence do not stray too far from this picture, even if their language now is couched in less dramatic and positive form.

The carvings on the Bohuslän and Østfold rocks consist above all others (except the cupmarks) of boat images in great variety, from the simplest lines to exaggerated craft with crew aboard, sometimes guided by powerful warrior figures (Figs 1-2). All are shown in side view, and few paddles or oars are featured unless held aloft; sails are not depicted, a curious omission in a land where the sea must have dominated life. Some boat images can be well over 2m long, many are quite small, but most show the skill and assurance of craftsmen who had the confidence to work with an unforgiving material where mistakes were unerasable. The hands of individual artists can sometimes be identified in their approach to the presentation of the desired shapes.

Among other subjects depicted are discs, quite often appearing in pairs with cart, box, pole, and paired horses or oxen. These carts, and four-wheeled wagons too, are shown from above in a bird's eye view with wheels and horses laid out, so that all the components of such complex objects can be seen, both by the human observer and from the heavens above (Fig 3). Other discs are undecorated and some hover above a boat, as if representing the power of the sun or its guiding direc-
Scandinavian Rock Art

Other large discs are surrounded by adorant humans (Fig 4). Animal figures include herds of deer, dogs or wolves, and cattle; often the cattle are clearly depicted as bulls with impressive horns and penises. But the array of images is incomplete: sheep, houses, field outlines, pottery, looms, spades, and hoes - in other words the domestic side of Bronze Age life - are not commemorated on the rocks.

A dominant image is the human form, and here the puzzle continues. Most of the humans are shown in front view with only the thickened feet depicted sideways. No facial features are shown, although here and there the heads appear to be beaked. A turned head emphasises the projection. Most of the humans are sexless, and no breasts or female genitalia are visible. A few are long-haired (Fig 4) and may be linked to phallic humans.

A significant number of humans are clearly male, and often armed with spear, axe, hammer, or swords, which are always sheathed by scabbards. Some of these armed figures are impressive in size, and many have improbably erect penises (Fig 6). The adorant pose, with arms upraised, is common. Often a pair of warriors confront one another in mock or actual battle (Fig 6). Less dominant are the carvings of naked feet, or the outline with cross-straps of a sandaled foot. These appear life size, unlike all of the other images of whatever type, singly, in pairs, and are sometimes bunched as if a crowd had been assembled and was gasping downslope out to sea.

The association of images on these complex rock sites provide us with opportunities to consider their role in Bronze Age society. Confrontational warriors, humans blowing horn, or carrying shields or torches, acrobats, and processions of humans, flotillas of small boats, boats with crew members brandishing paddles, and dominated by a warrior at bow or stern, all speak of ceremony, display, and complex traditions (Fig 6).

Today the rocks are grim and unyielding, silent, and remote. Yet they must represent a series of well-established human interactions in the past, based on stories and belief systems that could be prompted as well as commemorated by the symbols and their contexts. Such ideas must have been controlled and released by the society’s griot (tribal elder), the holder of ancestral voices and the interpreter of traditions. Beneath him, or her, the craftsmen and artists probably belonged to a separate guild, and could be empowered to create the images, to release them from the rock, and to gain recognition for the work accomplished. It is intriguing to think of the noise of the work as the selected surface was pecked and ground day by day in the creation of a set of designated images, leading up to its revelation to the less empowered members of society, whose toil on land and sea provided the basis for ordinary, thus unremembered, existence.

In recent years the rock surfaces themselves have been explored, and narrow cracks seem to have been packed with shattered stones and other debris (Fig 3). At the base of some sites there are scatters of chipped stone, potsherds, and charcoal. These may represent the debris of ceremonial activities, or perhaps the residue left by the carvers. And here and there below the sites lie other traces of activity, of stone placements, of hearths, and the platforms for ceremonial movements. Beyond the sites the rising land emerged unevenly, with water-filled hollows set amidst the siltlands, and these occasionally received libations of stone or metal artefacts.

If many of these complex carvings lay on open rock surfaces, often facing out to the Bronze Age sea or its declining phases, it is obvious that they were not hidden (not exclusively visible to the initiated only). Perhaps inscrutable to the passer-by in their innermost meanings, they nonetheless were open to all and thus could be altered and defaced by those who feared their power. A number of sites have been burned, with fires set directly on particular images, and it is likely that these acts were initiated in the Bronze Age and not, as often believed, by more recent religious adherents who wished to profane the ancient pagan beliefs in favour of current systems.
Scandinavian Rock Art

The meanings lying behind the images are lost to us, and depths of understanding cannot be reached; we are dealing with a prehistoric society and its intricate systems of thought unrecorded by any contemporary and complementary source. Yet by looking at the landscapes of the carvings, and surviving metalwork with its impressive artistry and craftsmanship, and the burials that range from the princely in size and richness to the obscurantism of cremated bones in a shallow pit, we can begin to visualise something of the social systems and the pressures and opportunities that exercised both the minds and bodies of a vibrant society. Native copper, tin, and gold were not available in southern Scandinavia, and all had to be imported from more southerly lands. In exchange went the products of the north, including fur, stone, and Barrow amber, and perhaps human cargo amongst other desirable materials. From the southern lands came the metal and doubtless also the craftsmanship for metallurgy, their inspiration, and new systems of behaviour and belief. Not all of this exchange need have been peacefully achieved.

The debate over sources both material and ideological still continues, and some would see the imagery on the rocks inspired by the far-flung lands of the east Mediterranean and the more distant regions of Mesopotamia, Mycenae, and Egyptian inspirations, and Hittite too, have been identified in the imagery, and it is a fruitful source for conjecture and longing. What has emerged more recently is a view that sees much of the rock carving tradition of the north arising indigenously, at first as a response and reaction to the overwhelming maritime landscape. Boat images, discs, and unadorned humans were perhaps the dominant images. Then the imagery would change, perhaps as a response to the retreat of the sea, visible to each generation, and to the loss of traditional waters and landscapes, as inlets and estuaries turned to mudflats and drying lands. Within this, however, there was also an external input from earlier times, the source of special images of particular boat shapes, sun discs, and other elaborations. In this way the indigenous forms evolved were augmented and transformed. And then there appeared seemingly stronger impulses from afar, over a short period of time, as trading networks expanded, and by 1000 BC the imagery was elaborated and exaggerated, and must have become inexplicably complex to all but the most intimately concerned (Fig. 7). Perhaps by this way the power of the griots was maintained through both fear and hope - fear of the unknown should the symbols be diminished or neglected, hope of prosperity and survival by acknowledgement of the power of the images.

In the decades after 450 BC, the images began to lose their potency, and many sites were abandoned, the griots transformed or ignored. In a few places the carvers continued their work, recording new images such as horse-riders and boats of Iron Age character, and other more abstract concepts. Many of these new images were placed over old sites, as if to continue their empowerment, but new sites were also created lower on the rocks, thereby maintaining some connection with the retreating sea. Soon after 300 BC, the tradition of image carving came to an end and society underwent profound changes in economic and social practices. The carved rocks were abandoned, rising higher above and more distant from the sea, and soon enough overgrown, masked, or ignored by the people whose lives had moved away. Perhaps now was also the time when the rocks were burnt in acts of deliberate destruction of imagery that had failed or been supplanted. All that remained then, as now, were the shadows of a northern past, tribute and acknowledgement to a flowering of artistry that still fascinates the visitor and exercises those whose task is now to help preserve the carvings for future generations to study and enjoy.

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Shadows of a Northern Past. Rock Carvings of Bohuslän and Østfold by John Coles is published by Oxbow Books (Oxford, 2005; 224pp, 160 b/w illus., 8 col. pls, 25 maps, over 100 site plans; Hardback £30).

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SURVEYING THE VIA NOVA HADRIANA: 
THE EMPEROR HADRIAN'S DESERT HIGHWAY IN EGYPT

Steven E. Sidebotham and Ronald E. Zitterkopf

In the first half of the 2nd century AD the Emperor Hadrian (r. AD 117-138) initiated the construction of a highway linking his new metropolis at Antinoopolis, on the east bank of the Nile in Middle Egypt, to ports along Egypt's Red Sea coast. He did this in conjunction with founding the city, which commemorated Antinous, his favourite from Bithynia (Asia Minor), who had drowned there in AD 130. This desert highway, called the Via Nova Hadriana, extended for about 800km from Antinoopolis east towards the Red Sea and then south, running parallel to the coast terminating at Berenike (Fig 1). A Greek inscription carved in AD 137 records that the road was level, safe, and provided with a number of wells and forts to facilitate journeys. Even though the text implies that construction of the highway was completed during Hadrian's reign, our survey suggests that the thoroughfare was actually never completely finished.

The existence of Hadrian's desert highway has long been known and, over the past two centuries, European travellers including James Burton in the early 19th century, and G.W. Murray and L.A. Tregenza in the early and middle parts of the 20th century, noted segments of it in different places. Yet, surprisingly, nobody had ever attempted to trace its entire course.

Between 1996 and 2000 a survey team from the University of Delaware found and plotted the location of all but about 40km of the Via Nova Hadriana using Global Positioning System receivers. Those sections unrecorded by our project had been completely washed away by the infrequent, but severe desert floods (sepul), or had been destroyed by modern building activity.

The longest preserved sections of the Via Nova Hadriana are, generally, those that link Antinoopolis east towards the Red Sea; the more heavily damaged or destroyed sections tend to run parallel to the coast. Rains in the Red Sea Mountains sometimes generate large volumes of water that flow in torrents down wadis (valleys) into the Red Sea and cut roughly perpendicular across the road, thereby causing more frequent and widespread damage and destruction.

Extant stops, stations, and wells on the east-west leg of the Via Nova Hadriana lack any fortifications, such as exist at Makhareg (Fig 2), while many along the road parallel to the coast are fortified (what the Romans termed praetoria). Some of the better preserved of these praetoria, which most certainly protected interior wells (hydreuma), include, from north to south, Abu Sha’ar el-Qibli, Abu Girika, Wadi Safaga, Wadi Dahar, and the forts in Wadi Abu Greiya (ancient Vetus Hydreuma; Fig 3), about 25km northwest of Berenike. There were five forts in Wadi Abu Greiya, which also accommodated heavy traffic between Berenike and the Nile emporia at Edfu (ancient Apollonopolis Magna) and Qift (ancient Kopos) throughout the Ptolemaic and Roman eras. We are uncertain why fortified installations were built on the road parallel to the coast, and not along the east-west section between Antinoopolis and the Red Sea.

Being unpeared, the Via Nova Hadriana was typical of ancient roads in the Eastern Desert of Egypt. It comprised long stretches of firm desert surface cleared of all detritus, boulders, and cobbles. These were pushed to the sides of the road to form windrows (to prevent material being blown onto the road), which are roughly parallel to one another. Many hundreds of kilometres of these windrows remain visible today (Fig 4). Often cairns of piled stones, ranging from about 0.50 - 1.25m in diameter, can be found on top, inside, or outside the windrows. If our interpretation is correct, in the primary phase the initial survey crews, who were undoubtedly Roman military surveyors, plotted the course of the road by placing small cairns made of rough piles of cobble to boulder sized stones. The actual ‘construction’ teams then followed up using the survey cairns as general guides for the location of the road; the construction crews would have been free to place the road anywhere within the general or specific vicinity of the lines of survey cairns. This explains the location of many cairns outside, but parallel to the road itself.

Widths of the surviving windrows on the Via Nova Hadriana vary dramatically from about 5m to an amazing 46.5m, but the reasons for these great differences remain unclear. Segments closest to camps received more attention in a bid, perhaps, to impress overseers, while those farthest from the camps, and the eyes of those inspecting the road, received less. Occasionally, as in the Wadi ‘Ibada near Antinoopolis and in the vicinity of the station at Tala’at al-‘Arta, artificial ramps were constructed to facilitate the movement of traffic.

Additionally, wherever possible the road avoided close proximity to the

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Egypt's Desert Highway

Fig 3. Two of the five forts in Wadi Abu Greiya (Vetus Hydreuma).

kilometres of ancient roads in the Eastern Desert that we have examined since the 1980s. Indeed, very few distance markers of any kind have been noted anywhere in Roman Egypt. We are not certain why this is the case.

Unlike the other major Roman roads in the Eastern Desert, which either connected Red Sea ports to counterparts on the Nile or provided access between Red Sea ports, various mines and quarries and the Nile, the Via Hadriana seems not to have had a commercial significance as its raison d'être. It was too poorly situated and too long to have been a cost-effective competitor to the other, shorter east-west orientated roads in the region and entreprenuers and other civilian travellers would not have frequented it. Also, it accommodates few, if any, important desert quarrying or mining communities with efficient communications to the Nile valley. Its purpose, rather, seems to have been mainly administrative and military. It was the only Roman highway in the region to connect all the major Red Sea ports with one another by a viable land route.

Evidence from our surveys suggests that construction of the Via Nova Hadriana began more or less at the same time from both Antinopolis and Berenike, apparently to link up the two sections at some point along the coast. This, however, seems not to have been realised. Clearly delineated windrows lead for long distances away from both metropoleis, though most of the construction appears to have been done by crews coming from the north. Although washed away in some areas, there is a route along the southern route where windrows never seem to have been created. In this area cairns are found, which would suggest that the initial survey work had been completed but that follow up 'construction' had not. While it is possible that the road builders felt no windrows were necessary in this region, their occurrence along all other parts of the route that we have examined suggests that they never existed here because the Via Hadriana remained unfinished.

The Via Nova Hadriana was the longest and latest built of the major Roman highways in the Eastern Desert. Yet, compared with other Roman trans-desert routes between Berenike, Marsa Nakari, Quseir al-Qadim, and Abu Sha'ar on the one hand, and the Nile on the other, it seems to have seen less traffic than these shorter, more conveniently situated thoroughfares. It may be that Hadrian exhibited more vanity in constructing this highway that bore his name than considerations for any real utilitarian value the road was ever intended to have.

Some sections of the Via Nova Hadriana clearly made use of earlier desert routes. For example, the survey recovered prehistoric or early dynamic lithic tools near Makhareg, near Abu Sha'ar al-Bahri and Abu Sha'ar al-Qibli.

In the northern area of the road parallel to the coast, the Via Hadriana passes through Wadi Umm Dhaya where a small settlement and two inscriptions commemorating Ptolemy II Philadelphus (r. 282-246 BC) and his wife Arsinoë II can still be seen. South of Quseir al-Qadim (Myos Hormos) it also passes over the remains of a Ptolemaic camp site on the north side of Wadi Asal.

Use of at least some segments of the Via Nova Hadriana into Late Roman times is evident from potsherds collected at some stations and stops along its course, and also from a number of graves that are found adjacent to it which contain, no doubt, the remains of people who died while travelling along, building, or maintaining the road. Our survey collected Late Roman pottery especially at Makhareg, Tala'at al-Artu, Milaha al-Nakhli, Abu Sha'ar al-Qibli and Marsa Nakari. Just west of the modern Red Sea town of Hammata on the southern end of the Via Nova Hadriana we discovered an apparent tombstone of a man named Adidos from Pharum in Sinai, which appears to date from the 6th century AD.

Our surveys found no milestones - so typical of most Roman roads outside Egypt - along the Via Nova Hadriana or along any of the other hundreds of

Fig 4. Section of the road between Berenike and the first major stop on the road to the Nile in Wadi Abu Greiya.

Illustrations - Fig 1: drawn by A.M. Hense from base maps surveyed by S.E. Sidebotham and R.E. Zitterkopf and drawn by R.E. Zitterkopf; Figs 2-4: courtesy of S.E. Sidebotham.
Cypriot Jewellery

THE CESNOLA COLLECTION OF CYPRIOT JEWELS AND CHARLES LOUIS TIFFANY

Yvonne J. Markowitz and Jeannine Falino

In 1877 Tiffany & Co. created their first reproductions of ancient Cypriot jewellery by copying examples from the famed collection of the Metropolitan Museum of Art. In so doing, they offered their clientele the cachet of a dynamic young American museum and the allure of antiquity. This historic arrangement, unique in the world of American jewellery, took place with the cooperation of Louis Palma di Cesnola (1852-1904), then secretary of the Metropolitan Museum of Art (Fig 1), and Charles Louis Tiffany (1812-1902), the founder of Tiffany & Co. (Fig 2).

‘Luigi’ Palma di Cesnola was an Italian immigrant who arrived in the United States in the late 1850s. A charismatic and ambitious man, he managed to boost his military experience with the British during the Crimean War into a commission in the Union army. During his two years of service, which included a ten-month stint in a Confederate prison, he achieved the rank of colonel, although he would later assume the title of general, claiming that President Lincoln promised the promotion before his tragic death. Of greater consequence was the diplomatic appointment that ‘General Cesnola’ secured afterwards as American Consul to Cyprus.

Cesnola, his wife Mary, and young daughter arrived on Cyprus in 1865. The family settled in Larnaka (Kitón), a cultural and commercial centre situated on the south-eastern coast. At the time the island was under Ottoman rule and there were no laws to protect ancient sites. Full of entrepreneurial zeal and well aware of the growing demand for Classical and Near Eastern antiquities in the West, Cesnola soon initiated an unrelenting treasure-seeking campaign at numerous locations, starting with nearby villages. He was not alone in his endeavours. Around the same time, the noted French scholars Melchior de Vogt and Edmont Duthoit were busy gathering artefacts, particularly those bearing inscriptions. As for the British, vice-consuls Thomas Backhouse Sandwith and Hamilton Lang assembled collections of stately and pottery that were shipped post-haste to London.

Cesnola spent a decade on Cyprus excavating a wide range of ancient sites, including cities, temles, and necropoleis. Unfortunately, he neglected to adequately survey the areas or document his finds. Even by the standards of his own day, his work was considered shoddy. Shortly after the 1878 publication of his experiences on the island, Cyprien: Its Ancient Cities, Tombs and Temples, Cesnola’s methods were attacked by Cypriot scholar Georges Perrot. As for his character, he was regarded by many as an adventurer intent on exploiting ancient remains for personal gain. In that respect, Cesnola was the quintessential ‘Gilded Age’ man as described by Mark Twain: an entrepreneur with a fondness for schemes, publicity, and easy wealth.

Among Cesnola’s most significant discoveries on Cyprus was a cache of limestone sculptures found in the temple of Aphrodite at Golgoi-Ayios Photios. Excavated in 1870, the hoard included statues of gods, heroes, priests, and votaries of the 6th century BC. These figures, some of which are over life-size, exhibit the influences of the Greek, Near Eastern, and Egyptian worlds - a result of the island’s unique geography and history (Fig 3). Along with the 5th century BC sarcophagi recovered from cemeteries in Amathus and Golgoi, these sculptures represent the finest examples of ancient art on Cyprus.

In 1876 Cesnola claimed to have made another important discovery, this time a series of subterranean tombs at Kourion near Cyprus’ south-western coast. The 5th to 4th centuries BC jewellery recovered became known as the ‘Kourion Treasure’ and consists of diadems, necklaces, pendants, earrings, armlets, bracelets, thigh bands, appliqués, and finger rings (Figs 4-8). Most are fabricated from gold, silver, or gold-plated copper alloy and exhibit a high degree of craftsmanship. To create these exceptional ornaments ancient artisans employed a variety of techniques including chasing, repoussé, filigree wirework, granulation, and enameling. A few adornments are inlaid with semi-precious stones while others, such as finger rings, incorporate engraved gems. Stylistically, the jewellery owes much to Greek influence and it has been suggested that Greek jewellers may have worked on the island.

Early in the 1870s, Cesnola anticipated a ban on the export of antiquities and began shipping his major finds to England, where they were exhibited in a private gallery near the British Museum. Cesnola was eager to sell the collection and was more than pleased when the newly-formed Metropolitan Museum of Art stepped forward to purchase the bulk of the antiquities for $50,000. The museum’s president and trustees were thrilled to possess authentic antiquities (rather than casts) to exhibit, and provided Cesnola with a salary and expenses for the conservation and installation of the objects. He was also granted a contract to obtain additional artefacts on behalf of the museum. As a result, its collection of Cypriot art expanded to eventually include the extraordinary treasure from Kourion. It is estimated that Cesnola removed about 35,000 objects from Cyprus over the course of a decade. Approximately 6000 are currently in
the Metropolitan Museum of Art, while nearly 10,000 artefacts are in the Museum of Fine Arts, Boston, the Stanford University Museum (Cantor Arts Center), the British Museum, and the John and Mable Ringling Museum of Art in Sarasota, Florida.

In America, Cesnola's adventures and finds were touted by his good friend Hiram Hitchcock, proprietor of the exclusive Fifth Avenue Hotel. In addition to helping finance Cesnola's activities in Cyprus, Hitchcock wrote popular articles promoting the excavations and discoveries. The hype worked. Cesnola not only succeeded in furthering his sales to private collectors and museums, but was offered the position of secretary of the Metropolitan Museum of Art (1877-78). An even greater coup was his appointment as the museum's first director in 1879, a post he held until his death in 1904.

Another leading resident of New York City was also involved in the early affairs of the Metropolitan Museum of Art. Charles Louis Tiffany, co-founder of a fancy goods store on Broadway in 1837, was one of America's prominent businessmen and a recognised arbiter of good taste. By the 1870s the flagship store was regarded as a museum of sorts, hosting special exhibitions of precious and unusual objects. Animal skins, mineral specimens, French brocades and gem-set jewellery, and nearly everything else that exuded luxury, exoticism, and sumptuousness could be purchased at Tiffany & Co.

As an early adviser and trustee of the Museum, Charles Louis Tiffany would have had many opportunities to meet with Cesnola, and no doubt it was through their official relationship at the museum that the men soon realised their mutual interests. A Cesnola-Tiffany relationship benefitted both parties. An astute publicist and favourite among reporters, Tiffany was keen on promoting the firm in the United States and abroad. To this end considerable effort and expense was directed at Tiffany & Co.'s participation in the great international exhibitions, where they displayed their wares to great acclaim. The rich and varied offerings seen at the exhibitions also provided the company with new design concepts to incorporate into their jewellery and hollow ware, including the increasingly popular archaeological styles.

Public interest in archaeological finds was aroused in the mid-16th century, with the discovery of Hadrian's Villa outside Rome. Later, in the 19th century, spectacular finds at Pompeii and Herculaneum rekindled the fascination. Reports of such discoveries were frequently the subject of newspaper articles, as was the case when the Kourion Treasure was first unearthed by Cesnola in 1876. In the same year the Centennial Exhibition in Philadelphia featured antiquities assembled by the antiques dealer and jeweller, Fortunato Pio Castellani, and exhibited by his son, the jeweller Alessandro Castellani. The younger Castellani lectured on these artefacts in Philadelphia as he had done previously at the London Exhibition of 1862. Included in the Castellani display were gold ornaments by father and son made in imitation of the antique. Their finely-wrought adornments complemented the contemporary micro-mosaic jewellery and cameo that Tiffany and other American luxury shops imported from Italy. No doubt the popularity of Castellani's jewellery made an impression on Charles Louis Tiffany, whose firm was also represented in the exhibition. Additionally, the founder of Tiffany & Co. could not have failed to note the 'electro-deposit' wares among the large display of goods mounted by his English competitor, the silver and plate manufacturer Elkington & Co. The electrotypes were exact replicas made from original pieces in the South Kensington Museum (now the Victoria & Albert Museum) and the British Museum. Elkington's installation was favourably reviewed by exhibition chronicler James D. McCabe, who praised it as the 'gem of the British exhibit'. The success of these two foreign makers encouraged Charles Tiffany to attempt a similar venture.

The Metropolitan Museum of Art's archives reveal that in March 1876, even before the May opening of the Philadelphia Centennial, Tiffany approached the company with an offer to copy Houdon's marble sculpture of Benjamin Franklin, citing the precedent established by Elkington & Co. It is not known whether the firm was successful in this attempt, but in August 1877 a formal agreement conferred upon Tiffany & Co. the right to act as 'sole agents' for the reproduction of works of art belonging to the Metropolitan Museum of Art. The choice of art works was to be made jointly.

It was at this stage that the ancient Cypriot jewels came into play, for immediately afterwards gold ornaments were shuttled back and forth between the Tiffany workshop and the Metropolitan. The first group of 20 items included a bracelet with 'lions' heads filled with copper' (Fig 6), several earrings, two necklaces, and a signet...
ring. The same objects travelled back and forth on a number of occasions, probably in an effort to perfect the cast and to add cold-chased decoration.

Sources for the known Tiffany facsimiles were illustrated in Cesnola’s 1878 book on Cyprus. One of the most breathtaking objects in this luxury-goods firm copied was an earring, probably the same one borrowed by Tiffany & Co. from the museum in February 1878 and described as a ‘large earring, granulated work, head, and bottle pendants’ (Figs 7, 12). The earring is an elaborate composition that features a circular medallion with a central rosette. Suspended from the medallion are six small chains that terminate in a female head, a cone-shaped element, and small seed or bottle-shaped pendants. Applied wirework and granulated balls embellish much of the gold surfaces. Also surviving in a private collection is a delicate pair of twisted hoop earrings with terminals in the form of antelope or gazelle heads - a common Hellenistic type (Fig 8). While the Cypriot originals were hand-fabricated, these lightweight, electrotype versions contain an exact amount of detail as well as the company touchmark (Fig 9).

Two examples of a rare and spectacular necklace with stylised buds or seeds and a Gorgon-head pendant recently surfaced - one in the Victoria & Albert Museum and another during a PBS Television airing of the popular Antiques Road Show. The latter was intact and housed in its original wood, silk, and velvet presentation box. The arrangement of the necklace and pendant, as illustrated by Cesnola and reproduced by Tiffany & Co., may be a ‘recreation’ of those used by the excavator in an attempt to create a more attractive jewel (Fig 11).

Tiffany craftsmen worked on the Cesnola reproductions for eight months in preparation for the Paris Exhibition of 1878. From all accounts in the press these ornaments were popular among attendees. Perhaps their success is best measured by reports that museums in Vienna and Berlin purchased complete sets of the facsimiles. Such acquisitions were typical among museums of the era, whose leaders followed the South Kensington model of building collections of renowned examples of ancient, medieval, and renaissance art in the form of plaster casts and electrotypes. It was their goal to offer the best educational models for students and visitors.

In the brochure prepared by Tiffany & Co. for the 1878 exhibition was a letter of support from Cesnola himself, who at that time was secretary of the Metropolitan Museum of Art. In his unqualified support of the facsimiles he stated:

‘Gentlemen:
After a careful examination, piece by piece, of the copies you have made of the jewelry discovered by me in the island of Cyprus, and now the property of the Metropolitan Museum of Art in this city, it affords me great pleasure and satisfaction to be able to say that your work has been most successfully executed. Were it not for your name, stamped upon those you have made, I believe it would be almost impossible to decide which are the originals; and these copies so faithfully reproduce them, that they must prove quite as useful for all purposes of study, or as objects of interest, in representing the oldest jewelry known.
I am, gentlemen, sincerely yours,
L.P. D. CESNOLA’

Cesnola augmented this support by bringing distinguished foreign visitors on tours of the Metropolitan’s Cypriot collection followed by a visit to the Tiffany & Co. store where the facsimiles could be handled, examined, and bought. In 1879, he brought Lord Lorne (the Duke of Argyll), and his daughters, Lady Elizabeth and Lady Mary Campbell, to Tiffany & Co., where they admired the Cypriot reproductions and purchased several examples. In 1883, Lord Lorne met Cesnola at the Metropolitan Museum of Art, where he expressed delight in a ‘plain
gold band bracelet on which there were lions [sic] heads facing each other. Cesnola personally assured the donor that he would have a copy made by Tiffany for the Princess Louise.

A bracelet like the one purchased by Lord Lorne was also one that Cesnola favoured, as it was featured on the cover of his 1877 publication entitled Cyprus. An example survives in the Tiffany Archives collection, complete with a velvet-lined box that was custom-made for the Cypriot jewels (Fig. 10). Some of these boxes were stamped in gold with text stating that the ornament was a copy based on an original found in Cyprus and from the Cesnola Collection.

When a pair of gold Cypriot bracelets inscribed for Eteander, King of Paphos, was stolen from the Metropolitan Museum in September 1887, Charles Tiffany presented the museum with facsimiles of the originals that had been copied ten years earlier in preparation for the Paris exhibition. According to a letter in the Metropolitan Museum of Art archives, dated 16 December 1887, the luxury-goods mogul subsequently offered to "...make a pair of gold armlets exactly like those stolen at the Museum as to the weight and quality of gold and present them as their gift to the institution". Isaac H. Hall, Jr., then curator of sculpture at the museum, examined the new examples and proclaimed the work 'perfect', including the exactness of the inscriptions. In a hand-written notation on a Tiffany & Co. letter (28 January 1888, MMA archives), he described the replacements as 'far superior' to the paper squeezes and metallic casts that the museum had obtained from the original.

The Cypriot reproductions were re-introduced by Tiffany & Co. in Turin's Prima Esposizione d'Arte Decorativa Moderna of 1902. The firm displayed 74 reproductions of ancient Cypriot jewellery, including bracelets, necklaces, amulets, rings, earrings, and at least one diadem. The ornaments were executed largely in gold, although some items were enhanced with crystal, carnelian, and various coloured beads. Quite possibly, more Cesnola jewellery was shown in 1902 than at the Paris Exhibition of 1878.

Why did Tiffany & Co. choose to show Cypriot facsimiles in Turin, nearly a quarter of a century after they were first introduced? While there are several reasons for their reappearance, the foremost is Cesnola himself. In his role as Commissioner General for the United States at the exhibition, Cesnola was in a key position to influence Tiffany, given his personal interest in the ornaments. His involvement may have provided the tipping point at a time when there was a vacuum of leadership at Tiffany & Co. Charles Louis Tiffany died in 1902 and his son, Louis Comfort Tiffany, was soon appointed Vice-President. An outstanding leader in the decorative arts, Louis Comfort Tiffany had a strained, competitive relationship with the firm's celebrated jewellery-design director, Paulding Farnham. It was to his personal advantage to downplay Farnham's contribution to the exhibition as he was about to embark on his own adventures in jewellery design. Farnham would leave Tiffany & Co. in 1906 to pursue an undistinguished career in painting.

Tiffany & Co. still possessed a significant stock of Cypriot reproductions in 1923, when the then Secretary, H.W. Kent of the Metropolitan Museum of Art, enquired about the history of this project. In response, George Frederick Kunz, longtime gemologist and senior member of the firm, recalled the events of the 1878 exhibition, and noted that 65 examples from the so-called 'Cesnola reproductions' were still in stock, ranging in price from $5 to $100.

The Cesnola facsimiles produced by Tiffany & Co., light-weight and prone to damage, did not easily survive the vicissitudes of time, and few examples have surfaced over the years. However, the beauty and delicacy of these ornaments are a tribute to the skills of their original makers, and the Tiffany artisans who strove to recreate them nearly 2500 years later.

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Archaeological Reconstruction

RESURRECTING RUINS: THE ART OF ARCHAEOLOGICAL RECONSTRUCTION

Richard Hodges profiles the refreshing and accurate work of Studio Inlink, Florence.

Bringing the past to life has always proved a challenge. From the Renaissance to the 19th century artists conjured up colourful scenes featuring historical figures in dramatic poses. So, the sack of Troy by the Greeks has attracted artists from every era, each conveying through the prism of their own age the horrors experienced centuries before. In the 20th century the focus changed. Artists like the British painter Alan Sorrell (1904-74) were commissioned to bring a more measured scientific drama to the evocative reconstruction of a place, making the maze of wall-foundations and ruins accessible to the public. Sorrell used archaeological plans to set the matrix of his drawings before creating a brooding, dark vision of times past. His influence has lingered long in Britain and is the stock feature for visitors to monuments and museums throughout the country today.

Most recent British artists, though, reveal more mellow conceptions of the past. The emphasis is less drama and more landscape. Brooding scenes have been replaced by a more pastoral essence of our past. The same pastoral spirit inhabits, as often as not, reconstruction paintings in Scandinavia, the Low Countries, and France. Even in the American Midwest state of Ohio, where the Cincinnati-based Center for the Electronic Reconstruction of the Historical and Archaeological Sites (CERHAS) is bringing to life the great Mississippi plan cultures, the emphasis is upon a gentle ecologically, politically-correct world far removed from the muscular folk who inhabited Victorian and earlier paintings. The ethos is consciously less forbidding and dramatic than, for example, Alan Sorrell’s tableaux. This modern interpretative genre may, in part, be a reaction to the invasion of the past by virtual reality. Being close to animation, virtual reality often feels like a fraudulent cartoon-contrived past, filled with primary-coloured edifices, remote to those of us raised on history and monuments set in elagiac landscapes. Between the politically correct and the computerised visions lies the increasingly influential work of Studio Inlink in Florence.

Studio Inlink is a group of artists, based in a long-open-plan Florentine workshop situated close to the city’s celebrated street market. It operates as a collective in making paintings for information panels and book illustrations. In Italy its status is immense and its international influence is growing too. The Studio was started by the book illustrator, Paolo Donati, who was lured into archaeology when Riccardo Francovich, professor of medieval archaeology at Siena University, was seeking a means of conveying the evocative hilltop village of Rocca San Silvestro in western Tuscany. Donati’s painstakingly faithful painting conjures up the apogee of the 13th-century mining village in a hazy blue wash. Artistic

Fig 1. The Roman port of Naples, excavated in 2002, reconstructing the merchant vessels and wooden quay, with a cross-section of the modern metro system below.

Fig 2 (below left). Reconstruction of Rome’s forum of Nerva in the age of Charlemagne (c. AD 768-814).

Fig 3 (below right). Reconstruction of the Roman Forum of Trajan, Augustus, and Nerva (from left to right) at their apogee during the early Empire.

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license has been taken with the light rather than the reconstruction. The effect is memorable. Some 15 years on, and a decade after Donati's untimely death, his collaborators, Simone Roni and Alessandro Rabatti, have assembled a team devoted to making reconstructions of this kind.

Studio Inklink's working method is labour-intensive and slow. First, an ancient site is invariably physically visited in the company of the archaeologists involved. This way the artists get an intimate sense of the spirit of the place. Next, using photographs and archaeological drawings, they make accurate detailed sketches. Normally, computerised elements are introduced to obtain the three-dimensional scope of a scene or a structure. The threedimensional skeleton provides the outline of the mass of a monument in its context and is an essential instrument for cut-away glimpses into the monument (Fig 4).

At the same time this offers the opportunity to select the angle and direction presented to the viewer. It always involves drawing over the palimpsest of images to obtain an appropriate spatial precision. Thenights the sketch is introduced to the sketches (Fig 4). This may be a street scene, a workshop or farm, or increasingly, a cataclysmic event like a 'sack'.

With the sketch assembled, Inklink consults its clients. Is the style right? Is the scale correct? Are the features accurate? Is the context made interesting enough? Is the spirit accurate? The process is elaborate because once the painting begins, it is difficult to amend the finished result. Colouring the sketch involves traditional methods, with detailed black outlines and, as often as not, the deployment of ochreous textures. As many as four or five artists may work on one painting, sharing in reaching an agreed vision. Consequently, the work takes many days and, in complicated paintings, sometimes weeks.

After assiduous attention to detail, the paintings are digitised for use on a site or in a museum. Increasingly, Inklink has taken a hand in this final step, personally designing site and museum panels in order to achieve the maximum effect when the viewer confronts the combination of images and words.

Inklink has made its name in Tuscany. Numerous archaeological parks dotted around the western part of the region boast Inklink panels. Campiglia Marittima, Grosseto, Piombino, Popiglione, Alberese and Rocca San Silvestro, to name a few, belong to the network of places that the region (as well as the local municipalities) are seeking to promote, attracting tourists away from the great honey-pots of Pisa, Florence, and Siena. Florence and Siena, too, have featured often in the Inklink portfolio. The didactic cut-away illustrations of Florence's Palazzo Vecchio, Vasari's quintessential Renaissance palace, have been an obvious candidate for the Studio's treatment. Its promotion in Tuscany is largely due to Riccardo Francovich, who in his successful collaboration with the Fondazione Monte dei Paschi di Siena, has deployed Studio Inklink as the popular prism through which the often arcane results from large-scale medieval excavations may be best interpreted.

Inklink's work now extends far beyond Florence. The best-practice panels used in the Crypta Balbi museum - illustrating the long and complex transformation of an insula of ancient Rome of 2000 years (see Minerva, this issue) - many museums and projects have sought sponsorship from their municipal administrations to buy copies of the panels. So they have recently made new panels for the old archaeological parks at Etruscan Vulci (Fig 4) in north Latium as well as for Tivoli. In the latter case the panels bring to life the unthinkable, a time before the great Renaissance Villa Farnesina shaped the exposed hilltop. Instead, the Temple of Hercules which, in ruins, drew the Renaissance architects here. Further afield, Inklink has been in Naples (Fig 1), Albania, and Oman (Fig 5).

In Naples Inklink is working on the exhibition 'Naples Underground' - reconstructions of the archaeology discovered while making the new metro (Fig 1). In Albania its work is a key feature of the Butrint National Park. Its panels have been deployed in the new museum, as information boards on the site's archaeological layers, at the Butrint Foundation's websites and in its various academic publications. As ever, the ambitious reconstructions grasp the visitor's attention and, here in a lagoonal landscape, illustrate in the only way possible how, just as the morphology of the city has altered, so too has the lake. Further east, in Oman, the Studio has reconstructed the Roman port of Khor Rori, lending its special approach to a fortified village in an arid coastal landscape.

Studio Inklink is very Italian. Its artistic treatment owes much to the contemporary world of Italian design. Its interpretations are a combination of proficient Italian archaeology and technology blended with a strident Italian sense of the visual. The end result is very different from the visually undemanding and, frequently bland, reconstructions employed by heritage managers of north European sites and museums. In some ways the graphics, with their roots in fumetti, cartoons, resemble Alan Sorrell's memorable images made 50 or more years ago of dark brooding places like the Roman fortress at Housesteads on Hadrian's Wall.

Of course, historical purists and those reduced by the extraordinary power of digital reconstruction will inevitably shy away from Inklink's work. For purists, the engaging atmosphere of fantasy - fiction, as the Studio calls it, is unacceptable. Only virtual reality offers an exactitude and plasticity that those steeped in computer games find genuinely compelling. For sure, Studio Inklink belongs to its age and place, and like the reconstructions of earlier centuries, its work will become artefacts of a particular paradigm in interpreting the past. If it had to be defined clearly, its work conveys the rich rhythms of a past that has been continually in thrall to change with great monuments situated in contexts where people have been shaping their worlds as best they could. These are drawings which pay homage to the archaeologist's craft first and foremost, offering a heuristically lens through which to understand a place, its history and its people.

All Illustrations courtesy of Studio Inklink, Florence.

For further details, see: www.inklink.it.
Interest in the civilisation of Medieval Byzantium has undergone something of a renaissance over the past 15 years. Books aimed at introducing Byzantium to lay audiences have appeared in larger numbers, and major Byzantine art exhibitions have been staged in New York, London, Thessaloniki, Athens, Munich, and Paris. This interest is paralleled by an increasing awareness of the importance of Byzantine archaeology and its contribution to understanding Byzantine civilisation. Excavations, surveys, and the study and conservation of major Byzantine monuments are currently transforming our understanding of Byzantine life, history, and economy. Amongst the most important and promising of these projects are the excavations at Amorium, now the small village of Hisarkoy in central Turkey.

Between the 6th and the 11th centuries AD, Amorium was one of the largest and important cities in Byzantine Anatolia. The early fortification, an unfortified, Roman city was extensively rebuilt during the later 5th and 6th centuries AD, and from the 7th century onwards the walled Byzantine city served as the administrative centre and military headquarters of the theme (army) of Anatolia. Amorium was also the birthplace of the Amorian dynasty of emperors (AD 820-867), but perhaps the best-known event in its history occurred in the year AD 838, when Amorium fell to the armies of the Abbasid Caliph al-Mutamid. Although much of the city was destroyed by this attack, it was rebuilt and prospered until the second half of the 11th century.

The excavations at Amorium started in 1988 and have produced internationally important results (see Minerva, January/February 1994, pp. 14-16; July/August 1996, pp. 25-28; September/October 1999, pp. 16-19). The most impressive monument uncovered so far is a church located near the centre of the Lower City. Its excavation began in 1990 (Fig 1). Previously this monument was almost completely buried under layers of rubble and fill. These layers have been carefully excavated to reveal the entire nucleus of the church, comprising the apse and chancel at the east, a central nave, two side aisles, and a narthex at the west end. (Fig 2). An exo-narthex and atrium to the west, and the structures of an ecclesiastical complex surrounding the church are currently being investigated. Thanks to the painstaking recovery of its long and varied history, the Lower City Church is not only making a valuable contribution towards the study of Byzantine architecture, but is also serving as a window on the history of Amorium and its inhabitants during the six centuries of Byzantine rule.

Excavations have shown that the church was first built as an aisled basilica in the late 5th-early 6th century AD, probably during the general expansion of the city recorded in written sources and attested by excavations elsewhere in the city. This basilica was lavishly adorned with polychrome marble revetments, furnishings, and mosaics. Following the complete destruction of the building by fire, the church was radically reconstructed in the later 9th century as a domed and vaulted basilica and was again richly decorated with glass vault mosaics, wall paintings, and opus sectile pavements. In this regard, the church appears to follow the same pattern of destruction and reconstruction attested elsewhere on
the site that may be interpreted as a result of the Arab sack in AD 838. An inscription on the chancel screen or templon suggests that a bishop of Amorium was the patron of the new church. The Lower City Church continued to function until the late 11th century, when much of Anatolia was lost to the Seljuk Turks and Amorium passed beyond Byzantine control.

Like churches elsewhere in medieval Byzantium, the Lower City Church served as a burial place for important local families and dignitaries. Such privileged individuals often served as patrons or donors to the church, and usually arranged for memorial services to be performed at their tombs for the remission of their sins. Nine tombs were found in the narthex of the Lower City Church, of which eight were intact (see Minerva, March/April 2002, pp. 31-33). These tombs contained simple burials of 34 persons - men, women, and adolescents - who must represent members of the city's leading families during the middle Byzantine period (late 9th-11th century AD).

Few intact tombs of elite individuals have been excavated in Anatolia, but the Amorium burials take on added importance owing to the exceptional preservation of the funerary furniture and burial clothes. In some tombs the bodies had been dressed in silk garments and leather shoes, while at least one body was wrapped in a silk shroud. Careful conservation and study of these remains has revealed much about Byzantine burial clothes and funerary practices that is seldom preserved.

Major monuments such as the Lower City Church cannot be studied in isolation, divorced from the urban context in which they existed and formed an integral part. Recent excavations have therefore focused on a complex of rooms, corridors, and related buildings that surround the Lower City Church. The function of this complex is unclear at present, but it could have served as a bishop's palace, a monastery, or a pilgrimage complex. It should be remembered that Amorium lay on one of the major routes across Anatolia from Constantinople to the Holy Land.

New clues concerning the function and status of the complex were revealed by excavations in 2005, when a well-preserved baptistry was discovered attached to the northwest corner of the church. The baptistry was a simple, narrow chapel-like building that was originally domed and vaulted (Fig 3). The walls and floor were once faced with marble slabs, and the vaulted ceilings were probably decorated with glass mosaics. Set into the pavement at the centre of the baptistry, and framed by the four columns, was a cruciform font with four steps in the eastern and western arms descending into the central basin. This feature belongs to the original construction, which can be placed in the late 5th or early 6th century AD. Few baptisteries have been discovered in this part of Turkey, and so the Amorium example is an important addition to the knowledge of Byzantine architecture in the region. Especially interesting, however, was the light that could be shed on changes in Byzantine liturgical practices by the subsequent history of the baptistry and its imposing cruciform font.

The font was designed for the complete immersion of adults, who descended by steps into a deep, central basin. Such large fonts were common in early Byzantine baptisteries of the 4th-6th centuries AD, since during this period large numbers of adult catechumens, or baptismal candidates, were being baptised. This was due to the fact that although Christianity had been declared the official religion of the Roman Empire by Constantine the Great in AD 312, it was only around the end of the 6th century that the population of the surviving eastern empire (which we now call Byzantium) became overwhelmingly Christian. Thereafter it was customary for people to have their children baptised as infants. So, when the Amorium baptistry was refurbished in the late 9th-early 10th century as part of the general rebuilding of the church, there was no longer any need for an immersion font. Rather than being preserved as a relic of the past, it was stripped of its marble facing and deliberately filled up with rubble. A new marble pavement was laid over the site of the font, which may have been replaced by a smaller raised basin on a pedestal. The transition to smaller fonts has been noted elsewhere, but rarely has it been documented in such detail as at Amorium.

Other changes were also made to the baptistry in the 10th-11th centuries AD, although they were not as extensive as the major alterations in the church itself. During the excavations in 2005 three tombs were located; one in the baptistry itself, and two others at the north end of the baptistry narthex (Fig 4). These had been completely emptied of their contents during the Seljuk period, but in construction and design they closely resemble those found in the adjacent church narthex, and so they must also date

Fig 3. View of the baptistry during excavation, looking east.

Fig 4. The two tombs at the northern end of the baptistry narthex during excavation.

Fig 5. Remedial treatment being carried out at the west end of the church in 2003 by two of the local workmen, Mustafa Erolgan and Mustan Ates.
to the 10th-11th centuries. Likewise, the burials must have been of persons of high status. More tombs may be found in the 2006 season, when the excavations will be extended towards the atrium at the west end of the church. Other structures of the ecclesiastical complex to the north-east, west, and south of the main church will be the object of excavation in future years.

An important responsibility of the excavation team at Amorium is ensuring the long-term preservation and display of the excavated remains of the city. To these ends a major conservation programme was launched at the church in 2001. This initiative forms part of a master plan for the excavated areas in the Lower City, aimed at transforming the church and its immediate surroundings into a Visitor Orientation Centre for the whole site. In this way the excavators hope to ensure the long-term preservation of the standing remains and to facilitate future interest and study of this unique monument.

There is no doubt that the church had suffered damage from exposure to the elements in the decade since its walls were first uncovered in 1990. Concern over the deterioration of the building, and the excavation project’s responsibility to preserve it for future generations, had guided plans throughout the 1990s, which meant that excavations were restricted to the main body of the church and not expanded to the complex beyond its walls. Since 2001, however, a multinational conservation team has been formed, whose members follow a common method in the application of the varied treatments necessary to maintain the fabric of the building. Skilled local workmen have also been included as part of the permanent group and given training with a view to the long-term conservation needs of the entire site. The first stage of the programme was to undertake remedial conservation, addressing and improving old, failing, or collapsed treatments (Fig 5). Efforts expended on the church in the four years since the start of the new treatment programme have stabilised and unified the surviving structure. An additional benefit from the success of this work has been that it gave the archaeologists the confidence to undertake the excavation of the complex surrounding the church.

In 2005, the conservation work progressed to the second stage, which involves the reassembly and stabilisation of the surviving door jambs, lintels, and column fragments (Fig 6). This work required the creation of a proper stone yard where blocks could be sorted and stored, and the erection of a gantry over a sandpit to facilitate the correct alignment of pieces for repair. In addition, a mobile crane was hired to move large architectural pieces from the church for treatment. Of four pairs of door jambs in situ, two were realigned and consolidated during last summer’s work. A third, fragments of which were found lying in the area around the church, was identified by profile-matching, and half of it was joined and re-established in its original position in the church (Fig 7). A further door jamb pair received extensive treatment to its multiple fractures and awaits re-establishment next season.

Some fragments are probably still lying buried at the west end of the church. This area will be excavated and cleared in 2006, which will enable the conservation team to move in and work on new materials there in addition to commencing the work to re-establish the door jambs. Lintels, and columns has been carried out can the preservation project move forward to its final stage - the construction of a protective roof to cover the whole of the church complex. Naturally, the erection of this major new structure will impact on the site as a whole as well as on the existing Turkish village. It therefore requires careful planning. The design of the roof will have to take into consideration not just its own function and physical surroundings, but also the aesthetics of the landscape and the historical ambience of Amorium. This will be a challenge, but one that the archaeologists and conservators working in tandem at Amorium feel that they can achieve. It is hoped that the Visitor Orientation Centre will be opened to the public in 2008.

Fig 6. Members of the conservation team reassembling a door jamb using fibre glass rods and Multipox epoxy.

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For further information, see the Amorium website www.amoriumexcavations.org. The authors wish to thank Chris Lightfoot, Director of the Amorium Excavations Project, and photographer Edward Schoolman for their help in preparing this article; and also Paul Hoskyns and Resipiast, Belgium, for technical advice and materials supplied in 2005. The Project acknowledges the continued support of the Turkish Ministry of Culture and Tourism and of various funding bodies, including the Metropolitan Museum of Art, New York.

Fig 7. Resetting the bottom of a fragmentary door jamb on its threshold in the north-east aisle of the church.
Antiquities Repatriation

THE TRIALS & TRIBULATIONS OF THE GETTY & THE MET

Italy finally succeeds in repatriating the Euphronius Krater and Morgantina silver treasure from the Metropolitan Museum of Art as the trial in Rome of the Getty’s former curator continues. Jerome M. Eisenberg, Ph.D., reports on the latest developments.

The trial in Rome of the Italian government against Marion True, the former chief curator of ancient art at the J. Paul Getty Museum, and Robert E. Hecht Jr, a well-known ancient art dealer residing in Paris, on accusations of conspiracy and handling and receiving stolen antiquities (see Minerva, January/February 2006, pp. 6-7), continues. (The indictments were made in 2002 and the trial did not begin until 16 November 2005). In one development Maurizio Fiorilli, the Italian lawyer in charge of negotiations for the return of stolen items from Italy, presented Dr Michael Brand, the newly appointed director of the Getty Museum, with a list of another ten Italian antiquities now in the museum which he said they will prove were acquired illegally. It was reported by Mr Fiorilli that Dr Brand was ‘stunned’ to receive the list, for previously the Italians had asked for only 42 pieces acquired by Dr True between 1986 and the late 1990s. It has also been reported in the press that lawyers acting for the museum acknowledge that 82 antiquities - over half of its 100-plus finest masterworks - have been acquired from dealers accused of dealing in looted objects (though the collection numbers about 44,000 pieces, including some 1200 now on display).

In 1998 the Getty had to return three important antiquities to Italy: an Attic vase painted by Euphrinios and painted by Onesimos, apparently illegally excavated at Cerveteri (as was the Met’s Euphrinios Krater), a Hellenistic marble torso, which was part of the 18th century Giustiniani collection, and a Roman marble head of Diadumenos stolen from the storeroom of the excavations at Venusia (see Minerva, May/June 1999, p. 4). Then last October, as the current trial was about to begin, they returned three further antiquities: a South Italian vase from Paestum signed by Asteas, an Etruscan bronze candelabrum, and an inscribed Greek stele (gravestone).

Much has also been made in the press of the sudden resignation of Barry Munitz, the president and chief executive officer of the J. Paul Getty Trust and overseer of the museum’s activities since 1997, following several exposés in The Los Angeles Times. Mr Munitz has been accused of misuse of his position for personal gain and granting special consideration to one of his friends in the acquisition of property adjoining the museum. A formal investigation is being made by the California attorney general concerning the Trust’s finances and several financial matters connected with Mr Munitz. In addition, the Council on Foundations placed the Trust on a 60-day probation over the allegations of ‘financial misconduct’ following its refusal to turn over documents relating to their management, spending, and acquisitions. The Trust itself has appointed a committee to conduct an internal investigation into their financial and acquisition practices, but according to one source most of them are friends or appointees of Mr Munitz. It may be noted that Mr Munitz not only departed without his contractual severance benefits, totalling at least $1.2 million and as much as $2 million or more, but also had to pay back $250,000 to the Trust to release him from any further claims or disputes that its board might have. In marked contrast, when the previous director of the Getty Museum, Deborah Gribbon, left in 2004, she received a surprisingly large severance package of some $3 million (even though her base salary was only $350,000 and she was appointed just four years earlier).

Mr Munitz also apparently turned a blind eye towards both Dr True’s quest for works of art, such as the Etruscan bronze candelabrum and the Attic vase. (Figures 1 and 2).
to acquire a number of illicitly excavated objects and to her receipt of questionable loans for the purchase of a holiday villa on a Greek island. This first transpired in 1995 through a dealer actively selling objects to the museum, and then in 1996 by a patron and trustee of the museum, Barbara Fleischman, who at the time had just sold them $40 million worth of antiquities in addition to her extensive donations of objects, a total of 334 pieces. (Dr True ‘retired’ in October 2005 following revelations of her loan from the dealer; Mrs Fleischman resigned from the board of trustees in January 2006.) Unfortunately, these scandals overshadowed the reopening of the brilliantly expanded Getty Villa with its world-class collection of ancient art (see Minerva, March/April 2006, pp. 13-15). The very low-key opening, with an almost complete absence of festivities, was in sharp contrast to the opening of the Getty Center in 1997. Nevertheless, by mid-February reservations for the museum, which are required for entry (though there is no admission fee), were already completely booked until the end of July.

Meanwhile, Philippe de Montebello, the Director of the Metropolitan Museum of Art, had been actively negotiating with the Italian Minister of Culture, Rocco Buttiglione, over the repatriation of several antiquities that the Italians claim were illicitly excavated and smuggled out of the country. They included the famed Euphronios Krater (Fig 1), the crown jewel of the Met’s collection of Greek vessels, and a magnificent set of 15 Hellenistic silver vessels said to have been found on the site of Morgantina in Sicily (Figs 2-8). No doubt the negotiations were jump-started due to the Italian trial and Hecht’s written admission in his ‘mem-

oirs’; confiscated by the police in a raid on his apartment in 2001, that the Euphronios Krater had been found in Cerveteri, an Etruscan site in Italy, and was not from an old Lebanese collection as had been claimed previously.

The museum acquired the Euphronios Krater from Hecht in 1972. Ever since, the Met has been frequently accused of knowingly buying a plundered vase. An exposed was already published by Nicholas Gage in The New York Times in 1973 and a grand jury was convened by the Manhattan district attorney in 1977, but no indictments could be made due to a lack of sufficient evidence. Thomas Hoving, the former director of the Met at the time and the proud acquisitor of the vase originally declared that ‘When I saw the vase I knew I had found what I had been searching for all my life.’ Yet by 1993 even he questioned its official provenance in a book published in 1993 and admitted in a magazine article in 2001 that the vase had been looted from a tomb in Cerveteri in 1971.

Amid a flurry of publicity it was announced on 21 February 2006, following a signed agreement, that the Met would finally return not only the Euphronios Krater and the silver treasure, but also four other vases: an Attic red-figure amphora by the Berlin Painter, a Laconian cup (kylix) with three warriors, an Apulian dinos by the Darius Painter depicting Herakles and Bubiris, and an Attic red-figure wine cooler (psykter) with horsemen. All five vases had originally been obtained from Giacomo Medici, an Italian dealer and longtime supplier of Hecht. Medici was convicted on charges of illicit dealing and pleaded guilty in December 2004, long before the current trial commenced. Photos of the five vases appeared among the thousands of photos seized at his Geneva Freeport warehouses (see Minerva, January/February 2006, pp. 6-7).

In return for the Euphronios Krater (which will remain at the Met until 15 January 2008), the Italians will loan other vases to them for rotating period of four years. A compilation of 12 suggested vases was supplied by the Met and was listed in the agreement. The list included the Attic ‘Vivienzo Hydria’ by Kleophrades, now in the National Museum of Archaeology, Naples, and other major vases from museums in

Minerva, May/June 2006
Naples, Tarquinia, Ferrara, Florence, and Ruvo. To the north of the 6th century BC Laconian cup, the only one in the Met, and the other three vases, the Italians have suggested a comparable Laconian cup from the Bufolareccia necropolis or one attributed to a follower of the Nauckrian Painter from the Etruscan necropolis of Monte Abatone. Either one is to be accompanied by a group of antiquities found at the same site, a loan that would be renewable every four years.

The collection of 15 silver vessels was acquired by the Met from Hecht in 1961 and 1982, but was not published by them until 1984. Professor Malcolm Bell III of the University of Virginia first saw the silver at the Met in 1987 and immediately tied it to the excavations at Morgantina, which he had co-directed since 1980. It was not until 1996 that Giuseppe Mascara confessed to participating in a clandestine excavation at Morgantina and described some of the looted pieces in detail. The Italians then granted permission for Dr Bell to dig where Mascara claimed the treasure was found. There Dr Bell damagingly found two holes confirming the treasure's provenance alongside an Italian coin dated to 1978. Finally in 1999, after six years of rejected requests, he was granted permission to examine the treasure, whereupon he identified inscribed letters proving that it belonged to the Eupolemos family of Morgantina, who had apparently buried it before the Romans destroyed the city during the Punic Wars.

The silver treasure will remain at the Met until 15 January 2010 and will then be replaced by a loan of archaeological assets of equal beauty and artistic and historical significance, in the same context where possible, to that of the Hellenistic silver or the return of the Morgantina Treasure, either for a like period of four years, also on a rotating sequential basis.

Buried in the agreement is the return, in addition, of a silver pxis to Italy. Acquired in 1984, it apparently is not part of the treasure. Also included in the agreement is the provision for the loan of archaeological objects found in authorised excavations conducted by the Met in Italy at the museum’s expense following their study and conservation at the museum for a period of four years (or longer if Italian law permits). The entire agreement is for a period of 40 years, to be renewable only by mutual agreement.

By returning these antiquities now, the Met has avoided - for the time being at least - the morally damaging trial now being suffered by the Getty. In addition, in return for their ‘cooperation’ the Met will receive long-term loans of works of art from Italy that, according to Mr de Montebello, will be of ‘equivalent beauty and importance’. In recent interviews, however, Mr Montebello appears to be unperturbed by the museum’s past dubious activities in acquiring some of their prized treasures and offered no apologies for their previous unethical practices. At present the museum continues to apply only the loose standards for acquisitions adopted in 2004 by the International Association of Art Museum Directors - that documentation need not go back more than ten years, and even then exceptions can be made if the object is of special interest or importance. The agreement with Italy does not require the museum to change its acquisition policies.

According to the Italians a number of antiquities in the Leon Levy-Shelby White collection will also be contested, including a Greek bronze statuette of a youth and eight vases, including one on loan to the Met, an Attic red-figure krater by the Eucharides Painter. All were obtained originally through Glaucamo Medici, who was convicted on similar charges and pleaded guilty in December 2004, long before the trial commenced (his conviction is still on appeal). These disputed objects also appeared among the thousands of photos seized at his Geneva Freeport warehouse (see Minerva, January/February 2006, pp. 6-7). The four other vases that the Met is returning also showed up in his photo albums.

Several other American museums will soon receive demands from Italy for the return of looted objects. The investigations have already affected a number of private collectors and dealers who have acquired antiquities through Mr Medici. It is reported that the Ny Carlsberg museum in Copenhagen, which purchased a vase by Euphornius in the 1980s, and the Miho Museum in Japan, have already been notified that they will soon receive official demands for the return of illegally acquired antiquities.

The writer wishes to acknowledge the reporting of Vernon Silver and Celestine Bohlen of Bloomberg News, Jason Felch of The Los Angeles Times, and Vicky Ward writing in Vanity Fair, among others, for much of the information included in this article.

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3-5 May. GERHARD HIRSCH NACHF. Ancient coins, medals, and antiquities. Munich, Germany. Tel: (+49) 89 292 150; e-mail: coin@hirsch.com

5-6 May. PONTIERO & ASSOCIATES. General sale including ancient coins. Chicago. Tel: (+1) 619 209-0400; e-mail: coin@ponterio.com

6 May. OSLO MYNTHANDDEL. General sale including ancient coins. Oslo, Norway. Tel: (+47) 23 100 000; e-mail: kontakt@oslomynthandel.no

8-10 May. LHS NUMISMATICS. Sale of ancient coins. In Cassen 20, CH-8022, Zurich, Switzerland. Tel: (+41) 1 211 4722; e-mail: info@leu-numismatik.com

11 May. HESS-DIVO AG. General sale, including ancient coins. Zurich, Switzerland. Tel: (+41) 44 225 4090; e-mail: mailbox@hessdivo.com

22-23 May. NUMISMATIK LANZ. Ancient coins. Munich, Germany. Tel: (+49) 8929 9070; e-mail: info@numismatik-lanz.de

26-27 May. LEIPZIGER MUNZHANDLUNG. General sale, including ancient coins. Leipzig, Germany. Tel: (+49) 341 1 24 790; e-mail: info@numismatikonline.de

4 June. MALTER GALLERIES. General sale, including ancient coins. The Joel L. Malter Numismatic Library. Camarillo, California. Tel: (+1) 818 784 7772; e-mail: mike@maltergalleries.com

7 June. CLASSICAL NUMISMATIC GROUP. Ancient coins. New York. Tel: (+1) 20 7495 1888; e-mail: cng@borgcoins.com

10 June. BALDWIN'S AUCTIONS. Ancient, British, and World Coins. London. Tel: (+44) 20 7930 6879; e-mail: auction@baldwin.sh

10 June. JEAN ELSEN & SES FILS S.A. Ancient coins. Brussels, Belgium. Tel: (+32) 2734 6356; e-mail: numismatique@elsen.be

20-22 June. KUENKER. General sale, including ancient coins. Osnabruck, Germany. Tel: (+49) 541 96 20 233; e-mail: info@kuenker.de

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SWEDEN
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HISTORY OF MONEY, BANKS, AND MEDALS. ROYAL COIN CABINET (46) 8 3195 5174 www.myn- takabineten.se. Eight exhibitions of Swedish and international coins, medals, and tokens from c. 600 BC to the credit-card. Permanent

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Geneva
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LECTURES
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THE ANCIENT COIN MARKET: 2005-2006 IN REVIEW

Eric McFadden

Last year’s review of the ancient coin market in Minerva was summarised thus: ‘Volume has continued to shift into auction and internet business, and away from the old-style dealer to collector relationship... Prices have risen significantly for better material.’ This year we could say very much the same thing again. The internet has extended its dominance in the general market.

Last year we noted the success of Bill Puetz’s Vcoins site (www.vcoins.com), a virtual shopping centre for small- and medium-sized dealers in ancient coins. One year ago the site contained 84 dealers in ancient coins, listing 38,000 items with total asking prices of $7 million. Now the site has grown to 94 dealers, $53,000 items, and $10 million. The advantage offered by Vcoins is that the coin dealers are professionals who have been approved through the Vcoins application procedure, have thus agreed to abide by a strict code of ethics, and are subject to constant monitoring to ensure compliance with the rules of the site. Collectors can place their orders with greater confidence knowing that the dealers have been vetted.

In the broader unregulated internet market, eBay (www.ebay.com) remains far and away the leading site for online auctions. As we write, eBay lists 607 items under Byzantine coins, 1668 under Greek coins, and 6912 under Roman coins. The numbers are staggering, although the quality is mixed, with many items of low value, and the rule is very much caveat emptor.

Among dealers holding their own online auctions, the most consistent continues to be the author’s own firm, Classical Numismatic Group (www.cngcoins.com). As we write, CNG’s 136th electronic auction (each lasting two weeks) has 360 lots on offer. Freeman and Sear (www.freemanandspear.com) and Edward J. Waddell (www.coin.com) also hold significant electronic auctions.

For online access to traditional auctions, Sixbid (www.sixbid.com) continues to carry the principal public and mail bid catalogues that also appear in printed form. Despite the increasing dominance of the internet at the low end of the market, most of the top end trade still takes place in traditional public auctions. Efforts are being made to integrate electronic bidding and room bidding in traditional auctions, so that in some coin auctions online bidders may now compete in real time with the floor bidders. This technology has not yet been widely adopted in the ancient coin field, but is likely to become more common as quick and reliable systems are perfected.

Nevertheless, for the foreseeable future it seems that important coins will continue to be sold in the sale rooms. This traditional system has advantages that may never be overcome by the internet. In a traditional auction, the printed catalogue is widely distributed and the coins subjected to examination by the public and professional dealers, thereby reducing the chance that a stolen, false, or mis-described coin may be sold.

Among the established dealers in ancient coins, a few important changes have taken place during the year. In Zurich, Leu Numismatics, previously a subsidiary of Bank Leu, has been sold to Heiner Stotz, the CEO of Leu Numismatics, who will carry on as CEO of the new firm under the name LHS Numismatics Ltd (the initials stand for Leu Heiner Stotz). The location and staff remain unchanged, so every indication is that LHS will seamlessly carry on the grand old Leu tradition. In London, the ownership of Spink has changed (yet again), and the majority owner is now Olivier Stocker, who has brought in Paul Dawson to head the coin department. Meanwhile, the old family firm of Baldwin’s has been acquired by Noble Investments under the direction of shrewd businessman Ian Goldbart. The merged firm will adopt Baldwin’s name and will remain in the old Baldwin’s offices. We can expect a combination of Baldwin’s fine tradition with the modern business methods of Noble Investments.

The market in good quality ancient coins has been strong throughout the year. Leu/LHS
Ancient Coin Market

Numismatics held two auctions. The first, Roman Gold Coins From the Collection of a Perfectionist, was held in May 2005. The market in Roman gold has been very good in the past few years; as the number of very wealthy people has risen, so has the demand for Roman gold. The first lot in the Leu sale was a gold stater of Flamininus, c. 196 BC, the earliest Roman coin to bear the portrait of a living Roman and a famous rarity (Fig 1). The coin had been offered previously by Leu in 2001, when it failed to sell with a starting price of SF220,000. This time, with an estimate of SF180,000-220,000, it opened at SF170,000 and was bid up to SF225,000, selling to German dealer and collector Hans-Joachim Schramm. A superb gold aureus of Otho, AD 69, danced as 'one of the finest surviving examples of Otho in existence' and certainly the best that has come onto the market in the past generation, sold to Classical Numismatic Group for SF230,000 against an obviously conservative estimate of SF400,000-450,000 (Fig 2). A gold aureus of Maximinus, AD 307-312, with a facing bust described as 'one of the most dramatic portraits on Roman coinage', went to Numismatica Ars Classica for SF200,000 with an estimate of SF140,000-160,000 (Fig 3). It is a mark of the continuing strong market in Roman gold that the same coin changed hands again in early 2006 for a substantially higher price.

Numismatica Ars Classica held a Zurich sale of Roman gold in October 2005 featuring an American collection. The sale included a number of rarities that brought keen competition to have them in their collections. For example, a gold aureus of Flamininus, struck in AD 16 BC by C. Antius Vetus, featuring a beautifully detailed sacrificial scene, one of three known and the only one in private hands, sold for SF80,000 against an estimate of SF50,000, going to a Paris-based collector (Fig 4). A gold aureus of Balbinus, AD 238, a famous rarity and only the third aureus known of this emperor, brought SF90,000 with an estimate of SF50,000 despite the fact that it had scratches and a test cut in the edge. The buyer was Los Angeles dealer Steve Rubinger. A gold aureus of Macrianus, AD 260-261, the finest of seven known of this emperor, also sold to Steve Rubinger for SF190,000 against an estimate of SF150,000 (Fig 5).

In January 2006 the usual series of auctions was held in conjunction with the New York International Numismatic Convention. Los Angeles dealer Rob Freeman (Freeman & Sear) and Harlan Berk of Chicago held their second Gemini joint auction. A silver tetradrachm of Orophernes, King of Cappadocia, 159-157 BC, a masterpiece of Hellenistic engraving, sold for $72,000 with an estimate of $90,000 (Fig 6). A silver decadrachm of five shekels, the famous 'Potos' type issued in honour of Alexander the Great, a poorly struck example but the first one on the market for more than a decade, fetched $90,000 against an estimate of $100,000. An extremely rare Byzantine gold solidus of Mezzezis, AD 668-669, sold for $50,000 with an estimate of $30,000, reflecting the current strong interest in rare Byzantine coins in all metals.

Baldwin's, Dmitry Markov, and M&M Numismatics teamed up once again to produce their joint auction, The New York Sale. Among the highlights of the ancient coins was a wonderfull gold aureus of Postumus, AD 260-269, depicting pugate busts of the emperor and Hercules, that sold for $100,000 against an estimate of $45,000 (Fig 7).

Also in New York, Classical Numismatic Group held its annual Triton auction. The first of two catalogues was devoted solely to the BCD collection of Boiotia, one more in the series of auction catalogues from different auction houses offering portions of the extensive BCD collection of Greek coins. Although Boiotian coinage is artistically rather repetitive, with many of the coins featuring a shield as the obverse design, competition was strong throughout the sale, especially for the many rarities.

The most enthusiastic bidding centred on the few most exciting designs. An extremely rare silver stater of Thebes, c. 450-440 BC, featuring a dancing Dionysos on the reverse, sold to a Greek collector for $47,500 with an estimate of $15,000 (Fig 8). Another stater of Thebes, c. 405-395, depicting a facing head of the bearded Dionysos, fetched $50,000 from an American collector on an estimate of $15,000. The prices of both coins reflected the interest among collectors for coins related to wine, grapes, and Dionysiac rites, a field that has become particularly popular in recent years.

The second Triton catalogue offered a broad range of coins. One highlight in the Greek section was an artistic silver tetradrachm of Rhesion, c. 415/410-387 BC, which sold to Alan Walker of LHS Numismatics for $37,500 against an estimate of $30,000 (Fig 9).

Eric McFadden is Senior Director of the Classical Numismatic Group, Inc.

Illustrations - Figs 1-3: LHS Numismatics; Figs 4-5: Numismatica Ars Classica; Fig 6: Freeman & Sear and Harlan Berk of Chicago; Fig 7: Dmitry Markov and M&M Numismatics; Figs 8-9: Classical Numismatic Group, Inc.
Fifty years ago the British School at Rome launched an archaeological project that, in retrospect, was a defining moment in Mediterranean archaeology. John Ward-Perrins, then in his tenth year as Director of the School, set out to provide a systematic understanding of Rome's hinterland, creating the South Etruria Project. The earlier unsystematic surveys of Thomas Ashby, pursued between the 1890s and 1920s, provided a starting point. In 1953, though, the introduction of deep-ploughing and new farming techniques was transforming the region, causing destruction not only to places Ashby had known, but to many more where less substantial remains had existed.

Ward-Perrins, a disciple of Sir Mortimer Wheeler's highly disciplined archaeological school, introduced the concept of field-walking in a regular and ordered fashion, recording the sites of all periods represented in the form of potsherds, tile scatters, and lithic debris evident in the ploughsoil. Ward-Perrins had rehearsed some of these methods in North Africa, but it was around Rome that he made his greatest contribution. Over the course of 15 years he salvaged evidence of the changing landscape around possibly Europe's most important city. Strangely, he left one of his pupils, the effervescent Tim Potter, to present a summary of the project in a book which appeared in 1979, 24 years after the project began. Potter's The Changing Landscape of South Etruria is a minor masterpiece and launched countless others to imitate his work throughout the Mediterranean. Potter, who sadly died at an early age in 2000, was keen to see the next phase of South Etrurian studies and gave great encouragement to the British School at Rome to start The Tiber Valley Project in the 1990s. The first volume, now published, does justice to the memory of Ward-Perrins and Potter and throws up many new questions, many of which archaeologists would have wished.

Possibly the most telling contribution of the survey launched in 1955 was to highlight the extraordinary deme of Roman imperial settlement in the Later Roman period. Ward-Perrins and Potter were both, quite rightly, astonished by the dramatic disappearance of sites in a region where, so the historians then believed, continuity gave rise to Rome's place as a papal centre in the Middle Ages. The Tiber Valley project faces up to this issue. One of the main points to emerge is the fragmentation of society after the cataclysmic collapse of the Roman state in the 6th century. This much is evident in the increasing divergence between the use of coarseware pottery in Rome itself and its virtual disappearance outside the city, Likewise, as several contributors to the latest publication show, only in the later 8th century does the ceramic evidence indicate renewed links between Rome and its hinterland. Perhaps the best illustration of this revival was discovered by Tim Potter himself, in the form of a pottery kiln in his excavations of the papal farm at Mola di Monte Gelato. This rural kiln was producing wares for Rome, 30km away. This said, the early Medieval coin evidence caution us against exaggerating the revival of Rome's hinterland before the 12th or 13th centuries.

Fig 1. Marble head of a young member of the Julio-Claudian dynasty discovered in the Middle Tiber Valley, first half of the 1st century AD.

Fig 2. Results of archaeological and geophysical surveys at the Roman town of Forum Novum.

Fig 3. Map of the survey zone in the hinterland of Rome.

For more information, Helen Patterson (ed.), Bridging the Tiber. Approaches to Regional Archaeology in the Middle Tiber Valley (Archaeological Monographs of The British School at Rome, 2004).

Professor Richard Hodges is Director of the Institute of World Archaeology, University of East Anglia, and former Director of the British School at Rome.
EDITORS’ CHOICE

The Colosseum
Keith Hopkins and Mary Beard

What Mark Twain dubbed the ‘monarch of all European ruins’ envelops a rich tapestry of human behaviour. Rome’s Colosseum was conceived by the emperor Vespasian in AD 71 as a pleasure palace for the people, functional propaganda that immortalised how the Flavian dynasty restored the ‘fun’ to the Empire following major provincial revolts and civil war, culminating in the infamous year of the four emperors. Contrary to its name, which inappropriately recalls the colossal statue of the emperor Nero pulled down by Vespasian, the Colosseum encapsulated the spirit of a free society which Nero had so gratuitously neglected, for instance by filling his Golden House with Greek antiques looted from across Europe and Asia Minor for private display.

At 48m high and with 80 entrances and 100,000 cubic metres of travertine stone quarried at Tivoli, the Colosseum is antiquity’s largest and most famous theatre of death. Here Trajan celebrated his conquest of Dacia in AD 108-109 by staging 10,000 gladiators and killing 11,000 animals over 123 days. Hopkins and Beard estimate the average annual rate of death by damnatio ad bestias or other means at 8000.

This small gem of a book includes all the orthodox history of the Colosseum to be expected, including descriptions of gore and gladiators’ lives that remind us how intimately savage barbarity was embedded in Roman culture. However, the authors are particularly concerned with redressing the ‘collective amnesia’ that swirls around the monument, an approach which makes The Colosseum the most engaging and entertaining biography of the site available. Thus, contrary to early Church tradition, no Christians were martyred in this arena by bloodthirsty pagans. Although Constantine legislated against gladiatorial games, the law was poorly enforced and, according to Hopkins and Beard, ‘seems to have had about as much visible effect as a thirty-mile-an-hour speed limit at the outskirts of a British town’. And so the show went on into the early 6th century, although the late Augustan period and the rise of Christianity in the mid-4th century AD, when Symmachus allegedly spent 2000 pounds of gold (9 million sesterces; enough to feed 20,000 peasant families for a year) celebrating his son’s tenure of the office of praetor.

Firmly associated with vicious death, perhaps it is fitting that the Colosseum saw various lives after classical antiquity. A bullfight was held in the arena in 1332 in honour of a visit by Ludwig of Bavaria and a small glue factory opened there in 1594 amidst a strangely exotic and unique microclimate that accommodated 420 species of plants inside. It is also hugely apt that today the Colosseum celebrates life. The ‘Colosseum by Night’ campaign, supported by the Pope, Amnesty International, and the Rome City Council bethes the ancient walls in golden light each time a death sentence is carried out anywhere in the world. In December 1999 the arena was illuminated with floodlights to celebrate the abolition of the death penalty in Albania.

With its modernistic focus on long-term history, including the monument’s meaning today, this book is a breath of fresh air, an excellent addition to Profile Books’ Wonders of the World series. By appealing widely to the public and scholar alike, it is also a fitting tribute to co-author Keith Hopkins, Professor of Ancient History at Cambridge University, whose brilliant and original contribution to the classics may otherwise be known to most solely from the dust-annals of scholarship. Professor Hopkins passed away in 2004 before this book made it to press.

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The Early Dilmun Settlement at Saar
Edited by Robert Killick and Jane Moon

This is a lavish volume, abundantly illustrated in colour with beautiful photographs (some double-spread), clear plans, sections, and graphs. The first illustration is a map, orientated with east at the top to emphasise the long-distance trade in which the merchants from the island of Bahrain (ancient Dilmun), and the settlement of Saar in particular, acted as middlemen in the early second millennium BC.

The island of Bahrain in the Persian Gulf first drew the attention of travellers because of its estimated 172,000 burial mounds, now destroyed or threatened by modern building. However, it seemed that the related settlement sites lay buried under later occupation. The Early Dilmun settlement at Saar was an exception and so became the focus of excavations by the joint team of the London-Bahrain Archaeological Expedition between 1990 and 1999.

The archaeological sequence of the 84 numbered buildings is discussed in Chapter 2. Houses were arranged along a main north-west to south-west street, on which was located a temple (published in 1997 as Saar Excavation Report 1). Individual buildings are examined (Chapter 3), and their form and function analysed (Chapter 4).

As the site was peacefully abandoned, the remaining contents of the buildings are generally small or fragmentary. The most famous category of finds, the distinctive stamp seals, was published by H. Crawford in 2001 as Saar Excavation Report 2. Small Finds (Chapter 5) include a range of beads whose clear, red carnelian were probably imports from the Gulf of Cambay on the north-west coast of India (although Moon suggests local manufacture). Steatite vessel fragments decorated with distinctive centre-dot circles may have been imported from nearby Oman. The large format of the book allows for the ideal presentation of the artefacts, with an introductory section for each category, and a catalogue facing the beautiful line drawings and colour photographs of relevant objects in an attractive, uncluttered layout.

The next two chapters deal with the pottery: a typological analysis (Chapter 6) and a detailed discussion of individual examples (Chapter 7). A Table provides a useful chronological guide of types and parallels dated to between 2150 BC and 1700 BC, with cooking pots by far the most common. Lothal, on the Gulf of Cambay, provides the closest parallels for the imported Late Harappan pottery. Specialist reports deal with animal bones, archaeometalurgy, microstratigraphy, and geology (Chapters 8-10). In a final chapter the editors summarise the evidence for the social and economic evidence of Saar within the Dilmun polity.

The editors, who wrote all but the specialist reports in Chapters 6 and 8 to 11, are to be congratulated for having
produced a worthy successor to the previous two monographs so rapidly and in such an exemplary fashion.

Dr Dominique Collon, formerly Department of the Near East, The British Museum

The Hyksos Period in Egypt
Charlotte Booth

The Hyksos, often misnamed “the Shepherd kings”, were a foreign dynasty that dominated Egypt during the troubled times of the Second Intermediate Period (1782-1570 BC). Ruling from their capital city Tell el-Yahudiya (‘The Mound of the Jew’) in Egypt’s eastern Delta, their rule was anathema to the subsequent ancient Egyptians and this terrible time in Egyptian history was largely expunged from the records.

The most easily identified Hyksos relics are scarabs with their intertwined designs, providing often the only source for names of their kings. Larger tangible or monumental remains are few, mainly deliberately destroyed or fallen prey to the marshy environment of their cities or modern agriculture. In this new, small yet very concise book, Charlotte Booth tackles head-on the problem of identifying the Hyksos, their origins, rise in Egypt, settlements, politics, customs, religion, and at least, what contribution they made to Egyptian culture that lingered on after their expulsion and the rise of the glorious New Kingdom.

Egypt chose to eradicate the Hyksos episode from their records and made a very good job of it, so much so that it is only in recent years with more focussed scholarship that the picture is becoming clearer. Charlotte Booth’s book is, despite its size, the best and most succinct statement about the Hyksos available today.

Peter A. Clayton

Prehistoric Flintwork
Chris Butler

As a vitally important source material used by all prehistoric societies, flint was used to produce the most basic of tools, especially hand axes, as well as more sophisticated weaponry such as beautifully crafted and finished arrowheads or flaked knives. Clive Butler has been engaged in flint studies for many years, directing excavations and analysing flint assemblages. His book concentrates on British prehistoric flint work, creating a concise guide and categorising the assemblages. Beginning by examining the different sources of flint and the basic reason why it was such a widely used raw material, he then discusses how to recognise prehistoric flint work (especially against natural examples that can be very deceptive).

Flint knapping techniques varied throughout British prehistory, notably the Palaeolithic, Mesolithic, and Neolithic periods, but flint was also used later in the Bronze Age as a cheap substitute for the more valuable weapons in metal, such as arrowheads. Of particular value here in recognising and analysing various implements are the numerous fine and detailed line drawings by Claire Goodey and the author; they are a far better guide to recognition of types and styles than even good photographs.

Techniques and types of implements are individually discussed under appropriate headings in each period. Particularly interesting is the chapter on Neolithic flint axe production. Here we have the beginning of “industrial technology” with flint mines and factories producing the typical Neolithic ground and polished axe. Some illustrations of the modern making of flint implements and replicas, particularly when these are seen appropriately hafted for use, bring a fuller dimension to an understanding of flints. There has not been such a useful book on flints and flint-working for many years.

Peter A. Clayton

Periklean Athens and its Legacy: Problems and Perspectives
Edited by Judith M. Barringer and Jeffrey M. Hurwit
University of Texas Press, Austin, 2005. xii + 306pp, 167 b/w illus. Hardback, £35.95.

A good Festschrift is notoriously difficult to produce but this volume, organised in honour of Jerome J. Pollitt, is exceptional both in the concentration and high level of its scholarship, with papers by his colleagues and students. Hurwit has written several brilliant books on 5th century Athens, so the scope of the book falls neatly within his area of expertise and is a tribute to the encyclopaedic knowledge of Periklean Athens that he and Barringer share.

Several of the papers published are particularly noteworthy. David Castriota, who has previously examined the iconography of the Acropolis, now turns his attention to the earlier Stoa Poikile, which is unusual for having represented the Battle of Marathon. Hurwit’s parallels between the Parthenon

and the temple of Zeus at Olympia are succinct but thought-provoking. Barringer publishes a study of Prokne and Ity, a statue group which she first wrote about in an essay on Alkamenes at Yale for Pollitt, a touching personal touch to the festschrift. The group is closely related to post-Periklean Athens through its sculptor, who was one of the leading students of Pheidias, and executed many of the Acropolis sculptures.

Ian Jenkins relates the riders from the Parthenon frieze to the creation of the Periclean cavalry. A contentious topic, on which he failed to persuade this reviewer, it is still fascinating to read his study and arguments. Olga Palagia’s comparative study of the lissos and Nike temple friezes helps to shed more light on both. We associate the Parthenon with Periclean architectural sculpture, yet, as she points out, the sadness of the lissos frieze and the triumphalism of the Nike frieze provide an interesting counterpart to it: both were built a generation later during the Peloponnesian War. Susan B. Matheson, Pollitt’s wife, writes about scenes of departure of warriors on Greek vases. Although the volume begins with this paper, it also seems appropriate to end with mention of it, as we are bidding farewell to Pollitt, retiring as Professor at Yale, where he was one of the great scholars of Greek art and archaeology.

The section on the legacy of Periklean Athens has some interesting papers, but also bears only a tangential relation to the rest of the volume. The book gains much from having followed such a narrow scope, and I only wish that future festschriften will follow this formula rather than the more usual mess of accepting any contributions. Jennifer Neil’s paper should perhaps have been classified amongst those rejects. Burringer and Hurwit deserve a great deal of credit for having gathered together so many interesting papers, which are not only of a universally high standard, but are also very readable.

Dr Dorothy King

Minerva, May/June 2006
Greece: Splendours of an Ancient Civilization
Furio Durando.
Hardback, £12.95.

Rome: Splendours of an Ancient Civilization
Anna Maria Liberati and Fabio Bourbon.
Hardback, £12.95.

These two very large books contain a rich confection of splendid photographs of sites and objects that beguile the eye and can easily lead the reader astray from the value of the accompanying text. The Greek volume covers Greek history from Minos to Augustus, followed by the art and culture of ancient Greece down the centuries. Two archaeological journeys, one through Greece and Asia Minor, the other through Magna Graecia (southern Italy and Sicily) round off the volume. Numerous maps and site plans and some splendid reconstruction drawings are a major feature, interspersed between evocative photos of sites in the two itineraries and sections and very telling and detailed close-up photos of a number of ancient statues usually only seen as overall pictures here they come to life.

The main text is a sequential one relating to the illustrations, setting the objects into the context of their period and artistic ambiance. In the two itineraries the presentation is mainly by a double spread for each site, longer where necessary for the extensive major sites, and a short yet concise description backed by illustrations and, where appropriate, plans or maps.

The Roman volume opens with a broad sweep approach to Roman his-

tory, then examines aspects of Roman civilisation, focussing naturally on Rome itself, followed by civilisation in Italy and the wider Roman Empire. Individual sites ranging from the northern frontier of Britain to the deserts of North Africa and Syria are discussed with plans, site views, objects, and breathtaking aerial views.

There can be little doubt that these two sumptuous volumes will delight and enthral those not already familiar with the ancient world, and also be a source of pleasure for those who love classical antiquity, and will see it in its many different facets beautifully arrayed in these volumes. Added to which at their price they are truly incredible value.

Peter A. Clayton

Nonsuch Palace:
The Material Culture of a Noble Restoration Household
Martin Biddle

The Palace of Nonsuch, 'this which no equal has in Art or Fame', was built by Henry VIII in celebration of the birth in 1537 of Prince Edward, the longed for but short-lived heir to the English throne (Edward VI, r. 1547-53). Only once in his short reign did Edward visit the palace; it was then sold by Queen Mary to the Earl of Arundel, returned to the Crown in 1592, given by Charles II to his mistress Barbara Palmer, Duchess of Cleveland, and finally demolished in 1688. So perished one of the finest palaces in England, to lie virtually forgotten and undisturbed until 1959 when excavations began under Martin Biddle, then an undergraduate at Pembroke College, Cambridge, and now Emeritus Professor of Medieval Archaeology at Oxford.

The building materials of the palace were subsequently robbed out, but the sealed debris in pits and guardrobes presented a time capsule of dateable evidence for the finds, a veritable terminus post quem. The detailed examination of all this material, often related to parallel dating material recovered from time capsules' such as dated shipwrecks, is the substance of this incredible publication. Many authorities in their individual fields have come together to produce a volume that will be consulted not only for the finds from the palace but used as yardsticks and parallels for material from other sites, excavations, and material in museum collections. In some instances, the Nonsuch finds have considerably expanded areas of research such as the chapters on sealed glass bottles. Here, not only are the seals catalogued and drawn (fine illustrations by the impeccable hand of Nicholas Griffiths), but the opportunity has been taken to catalogue and then collate in an extensive table the known dated English sealed glass bottles and bottle seals of c. 1650-1700. Such information was previously only to be found in widely scattered sources, books, and journal articles.

Represented here and catalogued in detail is all the detritus of a wealthy household, not only the pottery and glass, but items of metal, a few coins and jettons, and even spurs. The examination of the organic and animal remains, something that was not much looked at in the 1950s, is now analysed in detail to reveal substantial data about diet and subsistence in an elite household.

Although this very well produced volume relates to a single site, it will serve a much wider purpose as a valuable reference work for material, however slight, from the Tudor period. A companion volume on the art and architecture of Nonsuch is in preparation and, when published, these two volumes together will offer a formidable record of one of the lost wonders of Royal England.

Peter A. Clayton

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MUSEUM EXHIBITIONS

UNITED KINGDOM
BELFAST, County Antrim

LEEDS, West Yorkshire

LONDON
AMAZON TO CARIBBEAN: EARLY PEOPLES OF THE RAINFOREST. Unusual cultural artefacts and archaeological finds link the early Amazonian cultures of mainland South America to the Caribbean. HORNED MUSEUM (44) 20 8824 91872 (www.hornemuseum.org.uk). Until 31 October.

GLAMOUR, SLAVE, DISEASE: WELCOME TO MEDIEVAL LONDON. LONDON. THE HAN Gold Medal London gallery opened in November 2005. The exhibition explores some of the most turbulent years in the city's history, from the end of Roman rule to the accession of Elizabeth I. The visitor will witness the horror of the Black Death, see relics from decimated monasteries, and hear how London survived Viking invasion and near extinction, underscored by some 1200 artefacts. THE MUSEUM OF LONDON (44) 20 7814 5505 980 (www.museumoflondon.org.uk) Permanent. (See Minerva last issue, pp. 25-27).

PASSOVER: JOURNEY TO FREEDOM. The multiple meanings of Passover through the ages across the globe are explored, especially with children and families in mind. It includes ancient Egyptian sculptures from the British Museum, JEWISH MUSEUM, CAMDEN TOWN (44) 20 7228 1997 (www.jewishmuseum.org.uk). Until 14 May.

MANCHESTER, Greater Manchester
CLOTHING CLOTH: DRESS IN LATE ANTIQUITY. WHITBY ART GALLERY, University of Manchester (44) 161 275 7450 (www.whitbyman.ac.uk). 6 May - 10 September.

OXFORD, Oxfordshire
THE ASHMOLEAN MUSEUM. For the first time, over two hundred of the most significant objects in the Ashmolean's world-renowned collections of archaeology, Western Art, Coins and Casts will be displayed side by side in an exhibition lasting throughout the Museum's major redevelopment. ASHMOLEAN MUSEUM (44) 1865 278 000 (ashmol.ox.ac.uk). 24 May - 31 December.

SCUNTHORPE, North Lincolnshire BEASTS OF THE NILE. Egyptian animals from the collections of the British Museum with additional objects from the Calvert and Warrington Museum. NORTH LINCOLNSHIRE MUSEUM (49) 1724 843 533. 9 May - 6 August.

YORK, North Yorkshire
CONSTANTINE THE GREAT. An exhibition commemorating the 1700th anniversary of Constantine's accession to the throne in York, YORKSHIRE MUSEUM (44) 1904 687687 (www.constantinethegreat.org.uk). Catalogue available. (See this issue of Minerva, pp. 20-22).

UNITED STATES
ANN ARBOR, Michigan
SILK ROAD TO CLIPPER SHIP TRADE, CHANGING MARKETS, AND EAST ASIAN CERAMICS. This special show, stressing in particular trade with Iran and Central Asia from the 7th to 10th century, highlights the recent gift of Chinese, Japanese, and Korean ceramics from the late William T. and Donna G. Hunter. UNIVERSITY OF MICHIGAN MUSEUM OF ART (1) 734 764 0395 (www.umma.umich.edu). Until 28 May.

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


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


THINGS WITH WINGS: MYTHOLOGICAL FIGURES IN ANCIENT GREEK ART. A small exhibition exploring the various manifestations of winged beings in ancient Greek art. WALTERS ART MUSEUM (1) 410 547-9000 (www.thewalters.org). Until 26 November.

BOSTON, Massachusetts
ANTIOCH MOSAIC CONSERVATION. Visitors can view the cleaning and reconstructions of important mosaics recently acquired, featuring an Eros on a dolphin surrounded by marine creatures, that have been on view in a 6th century Roman villa in Antioch, Syria. MUSEUM OF FINE ARTS (1) 617 267-9300 (www.mfa.org). Ongoing exhibition. (See Minerva, Nov/Dec 2005, pp. 35-36).

BROOKLYN, New York
EGYPT RETURNS: ART FOR ETERNITY. The reinstallation of one of New York's largest collections of ancient Egyptian works. Newly designed galleries have allowed the museum to double the number of its holdings on public view. Some pieces had previously been in storage for more than a century. Over 600 works now document Egyptian art from the Predynastic period to the reign of Amenhotep III. THE BROOKLYN MUSEUM (1) 718 638-5000 (www.brooklynmuseum.org). (See Minerva, July/September 2003, pp. 11-14).


JEWISH ART FROM THE ROMAN EMPIRE. Mosaic panels from Hammam Li (Punic Nara) in Tunisia, discovered in 1883, in the first archaeological ruins of an ancient synagogue to be discovered. Last on view in 1998, 12 of the panels were part of the sanctuary floor. THE BROOKLYN MUSEUM (1) 718 638-5000 (www.brooklynmuseum.org). Until 4 June. Catalogue (See Minerva, Nov/Dec 2005, pp. 35-39).


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

CAMBRIDGE, Massachusetts
EVCITIVE 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 painting in Japan and Korea. ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400 (www.artmuseum.harvard.edu). (Until July).

PAINTED BY A DISTANT HAND. A long-term installation examining the origins and culture of the Mimbres. The exhibition was based on a 1998 excavation at the Swarts Ranch Ruin in New Mexico. It features more than 100 rare pieces of Mimbres pottery, none of which has ever been displayed before. PEMBROKE 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.

THE SPIRITS OF ANCESTRAL LATIN AMERICA. WERE IT NOT FOR THE SPIRITS: TRADITIONS OF ANCESTRAL TRADITIONS. The exhibition of the South American people who believe in spiritual beings and their customs. The exhibition includes objects from the Andes, the Amazon, and the Pacific Coast of South America. THE FIELD MUSEUM (1) 312 922-9400 (www.fieldmuseum.org). 26 May - 1 January 2007 (then to Philadelphia).

DAYTONA BEACH, Florida
GLORES OF ANCIENT EGYPT. Over 200 antiquities from the museum's collection in Boston, including the mummy of Ankhef-hor and a Middle Kingdom wooden boat. MUSEUM OF ARTS AND SCIENCES (1) 386 255-0285 (www.mfas.org). Until 7 May.

HOUSTON, Texas


KANSAS CITY, Missouri
AUSTRALIA
CANBERRA
CRESCENT MOON: ISLAMIC ART AND CIVILISATION IN SOUTH ASIA.

MELBOURNE
GREEK TREASURES FROM THE BENAKI MUSEUM, ATHENS. Some 160 works of art from the Benaki Museum, Athens, including Cycladic dolls, Greek vases, Cypriot jewellery, and Egyptian and Byzantine textiles. 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. MUSEUM CAROLINO AUGUSTEUM (43) 662 620 808-100 (www.smca.at).

VIENNA

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

WINCKELMANN IN EGYPT. KUNSTHISTORISCHES MUSEUM WIEN (43) 1 525 24 403 (www.khm.at). Until 7 May.

CANADA
HALIFAX, Nova Scotia

TORONTO, Ontario
ANCIENT CYPRUS: THE A.G. LEVENTIS GALLERY OF CYPRITANTIQVITIES. This new exhibition displays 200 pieces, which opened in December 2005 as part of the first phase of the museum's redevelopment. The new gallery of Cyprus Antiquities serves as an entrance to the Greek Gallery and will house a reconstruction of an interior space of the typical house used to house sculptures in 6th-century BC Cyprus. ROYAL ONTARIO MUSEUM (1) 416 586-8000 (www.rom.on.ca). Ongoing exhibition.

GALLERY OF CANADA: FIRST PEOPLES EXHIBITION. Over 1000 artefacts, many on display for the first time, representing a cultural context for Canada's earliest societies, revealing the economic and social fabric of the aboriginal peoples and art artefacts. ROYAL ONTARIO MUSEUM (1) 416 586-8000 (www.rom.on.ca).

OPENING OF SEVEN NEW AND RENOVATED GALLERIES OF ORIENTAL ART. Seven Far Eastern galleries include four galleries of Chinese art with over 3000 objects spanning almost 7000 years of art and archaeology, including the first gallery of Korean architecture in North America, and galleries of Japanese and Korean art. ROYAL ONTARIO MUSEUM (1) 416 586-8000 (www.rom.on.ca).

NEW TWO GALLERIES OF THE ANCIENT WORLD. The new Gallery of the Bronze Age explores the arts and cultures of the Near East, Mediterranean, and Aegean. Geometric periods of Greece with some 200 objects dating from c. 3000 to 700 BC. The A.G. Levintis Foundation Gallery of Ancient Cyprus showcases about 300 selected antiquities, focusing on the art created from the Bronze Age to the Hellenistic Period. ROYAL ONTARIO MUSEUM (1) 416 586-8000 (www.rom.on.ca).

CHINA
BEIJING
TREASURES OF THE WORLD'S CUL TURES: 272 selected works of art from the British Museum at this new museum located on the grounds of the Changping Village on Guozijian Street. BEIJING CAPITAL MUSEUM (86) 16410 2118. Until 5 June.

CROATIA
ZAGREB
NEW EGYPTIAN COLLECTION EXHIBITION OPENED. Some 600 antiquities from the Middle Kingdom to the Roman period including the renowned 'Zagreb mummy' with its wrappings; the Etruscan 'Ilinen book', one of the world's longest known Etruscan texts. ARCHAEOLOGICAL MUSEUM (385) 1 48 73 101 (www.am.hr).

DENMARK
COPENHAGEN
ANCIENT CYPRUS AT THE DANISH NATIONAL MUSEUM: THE A.G. LEVENTIS GALLERY. New permanent display of ancient Cyriot art dating from 2500 BC to the Iron Age, collected since the early 19th century. Includes fascinating sculptures excavated from the Sanctuary of Athena at Lindos, Rhodes in 1902-1914. DANISH NATIONAL MUSEUM (34) 333 4411 (www.natmus.dk). (See Minerva, July/August 2002, pp. 22-24.)

MOLDUV
THE IRON AGE IN NORTH JUTLAND. A new permanent exhibition of the archaeology, art, and history of the area, including impressive Iron Age reconstructions of farms, houses, workshops, and graves, based on 40 years of excavations. HISTORICAL CENTER (45) 86 69 19 45 (www.jeldersandsby.dk).

EGYPT
CAIRO
THE ROYAL MUMMIES. 12 additional mummies have now been added to the display of 11 pharaonic mummies including Ramesses II. THE EGYPTIAN MUSEUM (20) 2 575-7035. Permanent exhibition.

FRANCE
AOSTE, Isère
GALLO-ROMAN AO STE. The ancient city of Aosta, present-day Aoste, during the Roman period. MUSEÉ CALLO-ROMAINE D'AOSTE (33) 476 32 58 27. Until 30 October.

GERMANY
MACON, Saône-et-Loire
THE EXCAVATIONS OF SANNCE-LES-MECON. Recent excavations reveal Gallic occupation of the 2nd century BC and a Roman occupation thereafter. MUSEÉ DES URSELINES (33) 385 399-038. Until 31 December.

NANTES, Loire-Atlantique
NEW OBSERVATIONS ON THE REGIONAL PHENOMENON. MUSEE THOMAS-DOBRÉE (33) 40 69 76 08 (www.cg44.fr). Until 30 July.

NEMOURS, Seine-et-Marne
PREHISTORIC ART. MUSEE DEPARTE MENTAL DE PREHISTOIRE D'ILE DE FRANCE (33) 164 28 40 37. Until 17 September.

NICUE, Alpes-Maritimes
GEORGIA, CRADLE OF THE EUROPEANS. In 1991 in the village of Dimantisi, about 80km south-west of Tiblisi, remains were found of Homo erectus dating to about 1.8 million years ago, the oldest evidence of humans in Europe. MUSEÉ DE PALEONTOLOGIE HUMAINE DE TERRE AMATA (33) 493 62 05 54 (www.museeterre-amata.fr). Until 8 September.

NIMES, Gard
THE LIGHT IN ANTIQUITY. MUSEÉ ARCHÉOLOGIQUE (34) 46 67 25 57. Until 29 October.

PARIS
FROM CORDOBA TO SAMARKAND: THE BIRTH OF THE ISLAMIC ART MUSEUM OF DOHA (QATAR). A preview of a major collection of Islamic art to be opened later this year in Qatar, the first of five new museums to be opened. The Doha museum will be reviewed in a future issue of Minerva. MUSEÉ DU LOUVRE (33) 1 42 05 05 00 (www.louvre.fr). Until 10 July.

GLASS OF THE ROMAN EMPIRE. CITE DES SCIENCES (34) 40 05 70 00 (www.cite-sciences.fr). Until 22 August.

QUINSON
ALPES-de-Haute-Provence

SAINT-PAUL-TROIS-CHATEAUX, Drôme
THE LAND OF STONES. MUSEÉ D'ARCHÉOLOGIE TRICASTINE (35) 472 96 92 48. Until 28 October.

STRASBOURG, Bas-Rhin
THE HISTORY OF SKELTONS, ARCHAEOLOGY, MEDICINE, AND ANTHROPOLOGY IN ALSACE. A fascinating exhibition of over 300 objects from Alsation collections covering the period from Prehistory to the 17th century, and research spanning the early 19th century until now. MUSEÉ ARCHÉOLOGIQUE (34) 388 52 50 00. Until 31 August.

AACHEN, Nordrhein-Westfalen
THE HERITAGES OF BRITISH STUDIES. COLLECTION IN THE SÜDSTUDENTISCHEN WÜRTZBURG-MUSEUM. About 400 Greek
FORCHHEIM, Oberfranken, Bayern
ORIENT AND OCCIDENT: EARLY IDOLS AND OFFERINGS. European, Egyptian, and Near Eastern stone and terracotta figures, and other objects from the 6th to 2nd millennium BC. ARCHAEOLOGISMEUM DONAUFRANKEN (49) 9191 714 327. Until September.

FRANKFURT AM MAIN, Hessen
A MOMENTI: PERSIAN CERAMICS. MUSEUM DER WELTKÜLTUREN (49) 69 212 359 13 (www.museum-frankfurt.de). Until 29 May.

FREIBURG IM BREISGAU, HEGNE, Nordrhein-Westfalen
NEW LANDESMUSEUM. A new 4000m² square exhibition hall depicting material from Western man of c. 250,000 years ago up to the present. WESTFAELISCHES LANDESMUSEUM FÜR ARCHÄOLOGIE (49) 2323 946 280 (www.landesmuseum-hessen.de). Permanent exhibition.

HILDESHEIM, Niedersachsen
EGYPT. 5000 YEARS OF HISTORY AND CULTURE OF THE PHARAOHIC KINGDOMS. An important collection of Egyptian antiquities mostly formed in the early 20th century, reopened after extensive renovations. ROMER-UND PELIZAEUS-MUSEUM (49) 5121 93 690 (www.roemer-peilzaeusmuseum.de). (See Minerva, January/February 2004, pp. 11-14.)

ROMANS IN THE UPPER RHINE. A newly opened section devoted to the conquest of the Celts by the Romans and the founding of the province Germania Superior C.I. 2 B.C. BADEN-SCHWaben LANDES- 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, ANTIEKENSAMMLUNG, STATUTICHE MUSEUM KASSEL (49) 561 7543 (www.kassel.de/kultur).

IMPRIAL PORTRAITS IN THE PRAETORIUM: PORTRAITS FROM A NORTH GERMAN PRIVATE COLLECTION. The 14 portraits include 11 marble heads and busts from Augustus to Gallienus. ROEMISCH-GERMANISCHES MUSEUM (49) 221 244 238 (www.roerichkoeln.de). Until 18 July.

MAINZ, Rheinland-Pfalz
EARLY MIDDLE AGES. A permanent exhibition with over 2200 objects; a major reinstallation and expansion with many pieces transferred from excavations over the past 30 years. ROEMISCH-GERMANISCHES ZENTRAL-MUSEUM (49) 613 1232-231.

NEUBURG AN DER DONAU, Schwelchwig-Holstein, NEUHICHTIC AND BRONZE AGE ROOMS. About 1000 objects from Schwelch-Holstein, c. 4000-500 BC. ARCHAEOLOGISCHES LANDES-MUSEUM DER CHRISTIAN-ALBRECHTS-UNIVERSITÄT KIEL (49) 4621 813-300 (www.schlosgottorf.de).

OLDENBURG, Niedersachsen
SALADIN AND THE CRUSADE. LANDESMUSEUM NATUR UND MENSCH.

OLDENBURG (49) 441 924 4300 (www.naturundmensch.de). Until 2 July.

SPEYER, Rheinland-Pfalz
ROMANS AND FRANKS IN THE PFALZ. A permanent exhibition including recent grave finds. HISTORISCHES MUSEUM DER PFALZ (49) 6232 13250 (www.mueum-speyer.de).

SCHWEINFURT, Bayern
ANCIENT GLASS FROM THE MORELL COLLECTION. More than 200 ancient Roman glass vessels collected by Dr Hermann Morell (1929-1987) were acquired by this museum after the death of his wife milk and placed on view since September 2005. This is an unusual addition for what was hitherto a collection of books and graphics. MUSEUM OTTO SCHAEFFER (49) 9721 387 0970 (www.bibliothek-otto-schaeffe.de). Ongoing exhibition.

STUTTGART, Baden-Württemberg
4000 YEARS OF GLASS. An ongoing exhibition of the 2003 donation of an outstanding collection of ancient glass from Stuttgart's Ernsta Wolf KUNSTHANDELSMUSEUM STUTTGART (49) 0711 2790 (www.landesmuseum-stuttgart.de).

TRIER, Rheinland-Pfalz
HISTORY AS TOLD BY WOOD. A new ongoing exhibition opened in November 2005 exploring the work of the museum's dendroarchaeology laboratory and its analysis of wood objects from the 17th century BC to Roman times. RHINENIUM (49) 661 977 40 (www.landesmuseum-trier.de).

TUBINGEN, Baden-Württemberg

GREECE
ATHENS
CYPRUS - 10000 FRAGMENTS OF HISTORY: THE THANOS N. ZINTZIS COLLECTION OF CYPRO-ANTIQUECURIOSITIES. On long-term loan (25 years) to the Museum of Cycladic Art, this major private collection will be the largest displayed in any Greek museum. It contains more than 1500 Cycladic antiquities ranging from the Cycladic to Byzantine period. MUSEUM OF CYCLADIC ART (30) 210 72 28 3213 (www.cycladic-m.org). Catalogue.

NAZIONALE ARCHEOLOGICAL MUSEUM OPENS GROUND FLOOR. The rooms of prehistoric art and ancient sculpture on the ground floor have been reopened following a major renovation. Excavations from the 1999 earthquake, but the upper floor (vases, bronzes, and so on) remains closed. NAZIONALE ARCHEOLOGICAL MUSEUM (30) 210 821 7724 (www.culture.gr).

THE DEO TEMPLE FRIEZES. The east and west friezes, and some of the south and west friezes, have been removed from the temple due to the ever-present air pollution and are now installed at eye level in the museum. THE ACRIFORM LA FISE (30) 1 923-8274. A permanent installation.

PIRAEUS PIRAEUS ARCHAEOLOGICAL MUSEUM. The museum houses a major collection of Greek sculptures from Piraeus, as well as...
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<th>Event</th>
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<td>PREHISTORIC PAINTINGS FROM LATINO. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 440166. Until 18 July.</td>
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<td>SILVERWARE FROM POMPEII. MUSEO ARCHEOLOGICO NAZIONALE (39) 848 800 288. Until 1 September.</td>
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<td>PISA. ROMAN SHIPS. The archaeological site where Roman ships were discovered almost intact in 1889 and the Cantiere delle Navi Antiche di Pisa, where these are being restored, can now be visited by appointment on Fridays, Saturday mornings, and Mondays. CENTRO DEL RESTAURATORE DEL LEGNO BAGNATO (055) 321 5466 (<a href="http://www.navipila.it">www.navipila.it</a>).</td>
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<td>REGGIO, Calabria. HELLENISTIC NICROPOLIS AT REGGIO. MUSEO NAZIONALE (39) 0965 812 255. Until 31 October.</td>
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<td>ROME. GIORGIO ARMANI. A RETROSPECTIVE. For the first time the imposing halls of the former Baths of Emperor Diocletian, now an archaeological museum, are used as a set for an exhibition of contemporary fashion. TERME DI DIOCLEZIANO (39) 06-4880530. Until 1 August.</td>
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<td>KOREA. OPENING OF THE NATIONAL MUSEUM OF KOREA. The new state-of-the-art complex has now opened, celebrating the 60th anniversary of the museum’s foundation. (82) 2 2077 9000 (<a href="http://www.museum.go.kr">www.museum.go.kr</a>).</td>
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<td>ANKHIR THE MUMMY: MEET AN ANCIENT EGYPTIAN. An exhibition featuring the mummy of the 28th Dynasty Egyptian priest Ankhir and his three</td>
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PERU
LAMBAYEQUE
THE TREASURES OF SIPAN. Opened in 2002, the museum displays the wonder ful treasures uncovered in the tombs of 13 individuals buried in pyramids at Sipán in northern Peru. These include gold and turquoise ornaments, a gold and silver scepter, and hundreds of ceramic vessels. MUSEO TUMBAS REALES DE SIPAN (51) 74 283-978.

RUSSIA
MOSCOW
ARCHAEOLOGY OF WAR. A new and unusual exhibition of 552 antiquities seized by Russian troops as spoils of war from the ruins of a bunker near Berlin’s Tiergarten. Including World War I marble, Greek and Etruscan bronzes, Attic vases, and Roman wall paintings. They probably all originated from the state museums in Berlin, and were packed away for decades and have just recently been cleaned and restored. Among them are several treas ured objects, 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 stat ute of Zeus Dodonna. STATE PUSHIN MUSEUM OF FINE ARTS (7) 93 203 6974 (www.museum.ru/gmii). Ongoing.

SPAIN
BARCELONA

MADRID
PHOTOGRAPHIC MEMORY: AN APPENDIX TO THE HISTORY OF PHOTOGRAPHY IN THE NEAR EAST. FUNDACIO LA CAIXA (34) 91 426 02 16 (www.lacaixa.es). Until 31 July.

SWEDEN
UPPSALA
THE MEDITERRANEAN AND THE NILE VALLEY. A new permanent exhibition featuring a selection of fine objects from the Victoria Museum of Egyptian Antiquities. UPPSALA UNIVERSITY MUSEUM (18) 471 75 71 (www.gustavsmuseet.uu.se).

SWITZERLAND
BASEL

BERNE
STONE AGE, CELTS, AND ROMANS. The archaeology of Switzerland from the Stone Age to Late Roman times: a new long-term exhibition. BERH-ISCHE HISTORISCHES MUSEUM (40) 31 350 7711 (www.bernh.ch).

ZUG
NEW DISCOVERY: GODDESSES AND MATRON. In 2004, some 320 statuettes of Aphrodite and other goddesses were found on a Roman mill at Champeralt, KANTONÚNTERE MUSE UM FERU-URGESCHICHTE (41) 728 2880 (www.museezug.ch/urgeschichte).

MEETINGS, CONFERENCES & SYMPOSIA

UNITED KINGDOM
LOND ON
4-7 May. WORLD HERITAGE: GLOBAL CHALLENGES, LOCAL SOLUTIONS. The focus is on how World Heritage status affects local communities. Hosted by Ironbridge Institute and ICCROM in collaboration with English Heritage and ICOMOS. Iron Bridge Gorge Museum, Telford. Contact: John Carman, e-mail: j-carman@iastate.edu; www.mich.edu/medieval/congress/41cfp.

5 May. AFRICAN ARCHAEOLOGY STUDY DAY. An introduction to the archaeology of the continent. BP Lecture Theatre, Clarendon Education Centre, 1A Clarendon Road, Oxford. Further details tel: (44) 20 7323 8181. Website: www.thebritishmuseum.ac.uk.

6 May. RECENT ARCHAEOLOGICAL FIELDWORK IN SUDAN. An international colloquium and reception. Stevenson Auditorium, British Museum. By ticket only. Tel: (44) 207 323 8500/8306. Website: www.sudarchurs.org.uk.

16-19 May. SECURITY OF ARCHAEOLOGICAL HERITAGE. St. Petersburg, Russia. Includes discussions of modern military actions, security of sites, and private collecting of antiquities. Contact: Nick Petrov, tel: (7) 812 954 76 17; email: info@archcom.spb.ru; website: archcom.spb.ru/index2.html.

22-25 May. WALLS OF THE RULER: FOR-TIFICATIONS, POLICE BEARING AND MILITARY CHECKPOINTS IN ANCIENT EGYPT. Egypt Centre, University of Wales, Swansea. Contact: C.A. Graves-Brown, tel: (44) 1792 295 960; e-mail c.a.graves brown@swansea.ac.uk; website: www.swan.ac.uk/egypt.

25-27 May. LIVING THROUGH THE DEAD. The material culture and social context of commemoration of the dead from antiquity to the 18th century. Department of Archaeology, University of Sheffield. Tel: (44) 114 22 22 900; e-mail: archaeology@sheffield.ac.uk; website: www.shef.ac.uk/archaeology/contact.

26-28 May. NETWORKS IN THE GREEK WORLD. An international colloquium on the creation of economic, social, religious, local, maritime, and kinship networks. University of Crete, Rethymno. Contact: Christos Constantopoulos, e-mail: c.constantopoulos@bbk.ac.uk.

21 June. TEACHING AND LEARNING IN ARCHAEOLOGY. An annual conference of the History, Classics and Archaeology Centre of Liverpool University. Free, but pre-registration is essential. E-mail: HCA-Academy@liverpool.ac.uk; www.hca.hea.cademy.ac.uk.

Lectures

UNITED KINGDOM
LONDON
15 May. ROMAN MOSAICS: NEW DISCOVERIES AND FRESH PERSPECTIVES. Dr Mark W. Merrony (Minerva Magazine). London Roman Art Seminar (at Courtauld Institute of Art, Seminar Room 1, Somerset House, Strand). 3pm.


15 June, 2006. MOAB IN THE IRON AGE. Bruce Routledge, School of Archaeology, Classics, and Egyptology, University of Liverpool. PET AGM and lecture. The Stevenson Lecture Theatre, British Museum. Contact: 020-7691-1467; www.pet.org.uk. 6pm.

UNITED STATES
NEW YORK
7 May. HATSHEPSUT: FROM HER MAJESTY THE QUEEN TO HER MAJESTY THE KING. Luc Gabolde, Metropolitan Museum of Art. 3pm.

7 May. RECENT WORK ON HATSHEP-SUT’S TEMPLE AT DEIR EL-BAHRI. Zbigniew Szafrański, Metropolitan Museum of Art. 4pm.

20 May. PYRAMID ENVY: MIDDLE CLASS TOMBS AT GIza, EGYPT. Ann Macy Roth, METROPOLITAN MUSEUM OF ART. 11am; repeated 21 May, 1pm (members only; admission by members card).

AUCTIONS & FAIRS

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

16 June. CHRISTIE’S, NEW YORK. Antiquities auction. Tel: (1) 212 636 2436; www.christies.com.


Andrew Sherratt, 59. The world of archaeology mourns one of the most distinguished prehistorians in his field. Assistant Keeper of Antiquities at the Ashmolean Museum, Oxford, for 22 years, Professor Sherratt made phenomenal contributions to Old World Prehistory with his analysis of the secondary products revolution; his ‘world systems’ perspective on relations between the civilisations of Egypt, Mesopotamia, the Mediterranean, and Europe; and in the spheres of long-distance trade, the history of language, and human evolution. A stimulating writer and teacher, Sherratt was awarded the prestigious McNeil Erasmus Prize in 1998-1999, made Titular Professor in Prehistory at the Institute of Archaeology, Oxford in 2002, and was awarded the Chair in Old World Prehistory at the University of Sheffield in 2005. While at Oxford he mastered the undergraduate degree in Archaeology and Anthropology in 1993, and substantially enlarged the spectrum of the collections in the Ashmolean Museum. While the death of Andrew Sherratt was premature, his achievements and impact in his field were monumental. He will be sorely missed by friends and scholars across the academic spectrum. Died 24 February.

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 4PP, UK
Fax: (44) 20 7311-1555 E-mail:calendarenterprises@ minervamagazine.com

Exhibition dates are subject to change. Before planning a visit, we recommend confirming dates and opening times.
An Important Cycladic Large Marble Head

Ca. 2700-2400 BC. H. 27.5 cm. (10 7/8 in.)

These enigmatic, yet evocative sculptures more than any other ancient works of art appeal to the modern eye and can safely be called the first truly great sculptures in Greece. Probably the most striking characteristic of Cycladic sculpture is its geometric, two-dimensional nature, which has a strangely contemporary familiarity.

Spedos II (Paros II marble from the Early Bronze Age quarry at Chorodakia on Paros); slightly weathered surface. Ex Munzen und Medaillen, Basel, Switzerland, 1960s; ex American private collection; Dutch private collection.
Roman Limestone
Over Life-size Statue
of Antinous,
Companion of the
Emperor Hadrian,
as a Hunter.

Nude except for the cloak
over his left shoulder and arm,
clasped on his right shoulder.
He has characteristic muscular
development, boyish face, and
masses of curls that are, in this
sculpture, bound with a diadem.

Ca. AD 130-138.
H. 59 7/8 in. (152 cm.)
Ex collection of Jacques Mougin,
France; published: Le Monde,
Paris 13 April 1979. This sculpture
was found in the sea. The head
and torso were preserved beneath
the seabed, while the legs
were exposed to the water with
some resultant degradation.

For a similar statue of Antinous
wearing this cloak, see
Athens, National Archeological
Museum, inv. no. 518.

Exhibiting at the Brussels Ancient Art
Fair, Brussels, Belgium, 9-15 June 2006

Founding Member of the International
Association of Dealers in Ancient Art

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2006
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BRUSSELS ANCIENT ART FAIR
from Friday June 9th till Thursday June 15th

For four years running, BAAF has brought to Brussels the biggest offering of ancient art in one place, at one time, in the world. Leading specialists in classical, Egyptian and Near Eastern antiquities display and sell their finest treasures in host galleries around the famous Sablon square in the heart of the old city. Everyone from museum curators to fledgling collectors enjoys walking from gallery to gallery in this charming historical setting - not to mention the lingering café breaks. All participating dealers are members of the International Association of Dealers in Ancient Art (IADAA) and follow a strict code of ethics concerning the authenticity and provenance of the objects they sell. Standards are high, but that doesn’t mean prices are in the stratosphere. You will find smaller, eminently affordable objects on offer as well. So, if you’ve been thinking of a trip to Brussels, now there is all the more reason to pack those bags.

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Participants are: