EGYPT'S SUNKEN TREASURES IN BERLIN

ANTINOUS AT THE HENRY MOORE INSTITUTE, LEEDS

ARA PACIS MUSEUM, ROME

‘ROAD TO BYZANTIUM’ AT SOMERSET HOUSE, LONDON

PREHISTORIC SCOTLAND

THE NEOLITHIC REVOLUTION REVISITED

EXCAVATING CATALHÖYÜK

THE ROYAL NECROPOLIS OF PARION, TURKEY

MOSAIC NEWS FROM PORTUGAL AND TUNISIA

ROMANO-BRITISH MOSAICS

UNDERWATER COINS OF ALEXANDRIA

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.
Queen of the Night at the British Museum
Dominique Collon

Egypt’s Sunken Treasures in Berlin
Peter Clayton

Antinous: Face of the Antique
Caroline Vout

The New Ara Pacis Museum in Rome
Datta Jones

The Road to Byzantium: Classical Mythology in Late Antiquity
Sean Kingsley

Scotland Before Scotland: New Discoveries
Fraser Hunter

An Accidental Revolution?
Early Neolithic Religion & Economic Change
David Lewis-Williams and David Pearce

New Discoveries at Çatalhöyük, Turkey
Shahina Farid

Excavating Hellenistic Parion:
A Royal Necropolis in Turkey
Cevat Basaran

Mosaics Conferences 2005:
Conservation & Fresh Perspectives
Patricia Witts

Mosaics of Roman Britain:
A Corpus Par Excellence
Mark Merrony

Menas Ampullae & Saxon Britain:
Coptic Objects in a Pagan Kingdom
Susanne Bangert

Museums Past, Present, and Future:
An AAMD Conference in New York
Jerome M. Eisenberg

The Global Heritage Fund: Saving Cradles of Civilisation
Ian Holder and Jeff Morgan

A Tale of Two Cities: The Coins from Herakleion and Canopus
Andrew Meadows
News

Editorial

John Boardman on The Elgin Marbles

Sir John Boardman, the distinguished Oxford-based scholar of Classical archaeology and ancient art, has added his views to the controversy over the Elgin Marbles in an editorial in The Wall Street Journal of 23 April 2006 entitled "What Were the Elgin Marbles? And Should they Really Go Back to Greece?" Professor Boardman notes that 'For many the matter seems simple: they were stolen from Greece by an English lord and, since they are the symbol of all that ancient Greece - as progenitor of modern civilization and democracy - stands for, they must go back. It might not hurt to consider just what they are'.

He then writes that when the Parthenon was created, Athens was not truly the home of democracy, but was more effectively an imperial state, generating an 'empire' in Greece that excluded 'only those too powerful to be conquered, and Athens was probably the most hated state in Greece'. Its leaders 'wanted to demonstrate their success and claim a role for Athens as champion of the Greeks through the construction of a great temple - the Parthenon'. However, there was no Greek 'nation' as such at that time, and the various city-states expended much of their energy engaged in battle with one another. The Parthenon decoration, extolling Athens' role in Greece and its favouritism by the gods, was unique in Greece, where temple sculpture was devoted to the needs of the local cult. 'This was a statement of power more in keeping with what Persia, Assyria or Egypt might have devised', argues Professor Boardman. 'It was not one to which many other Greeks would have responded favorably, and the defeat of Athens and the dismantling of its walls at the end of the fifth century must have seemed a proper retribution for such hubris'. Much later, the Parthenon became a Christian church, with the resultant defacing and displacing of some of the sculpture; then it was converted into a mosque; finally its interior was blown up in an explosion. Under Ottoman Turkish control in the late 18th century, it became a quarry both for local builders and collectors.

When Lord Elgin first came to Athens it was to make plaster casts of the sculptures, not to collect them. But the Parthenon frieze relief figures were slowly being damaged by their removal for visitors. Elgin decided that in order to save them, removal from the Acropolis was necessary. Writes Professor Boardman, 'The oriental bargaining that went on and the interpretation of licenses to remove sculpture from the Acropolis are the stuff of modern arguments about "legality" that are quite foreign to the manners of the early 1800s'. Even those reliefs that remained in situ until a few years ago have had to be removed because of the polluted industrial atmosphere.

According to Professor Boardman, "The Elgin Marbles" aesthetic effect in antiquity was slight - they were a symptom of a broader movement. But in Britain they transformed scholarly attitudes to Greek art world-wide, and have had more effect in the past 200 years than they did in over 2000 in Athens... In a way the story of the Elgin Marbles reflects various modern dogmas, What is "cultural heritage"? Does it belong to producers - or to the admirers who appreciate and are influenced by it? To take a recent example, the Metropolitan Museum of Art recently agreed to return a fine Greek vase to Italy, whence it was probably illegally exported. But it was made in Greece and exported in antiquity to Italy where it went straight into a tomb and, in the past century, traded to New York, where it has gladdened and instructed millions who are as much heirs to the classical tradition in the arts as any in Europe. Perhaps the "heritage of man", deserves the widest audience possible.

Jerome M. Eisenberg, Ph.D.

Excavation News

Sabine Kings at Eretum

During excavations in May at the necropolis of Eretum, near Rieti in Latium, the 6th century BC throne and war chariot of the king of this Sabine city were discovered in an underground funerary chamber, the largest such tomb found in Italy. The necropolis at Colle del Forno holds a great many underground tombs ranging in date from the 7th to the 4th century BC and is located on a hillside looking out towards the River Tiber and the ancient Via Salaria, 30 km north-east of Rome. The discovery of the untouched tomb and its grave goods was made by a team of archaeologists of ISICIMA (Institute for the Studies of Ancient Illyric and Mediterranean People), directed by Dr Paolo Santoro. This follows the discovery of another important object found two years ago: a Litus, the curved stick and symbol of spiritual power used by Sabine and Etruscan priests or king-priests to divine omens from the flight of birds. Only two other examples of Litus were known previously, although they are quite often shown on funerary vases and on coins. The war chariot drawn by two horses would have taken the last king of Eretum on his last journey. The horse

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were sacrificed and buried in front of the entrance to the tomb and the chariot taken inside the magnificent burial chamber worthy of the king's rank. Altogether, the complex is 37m long comprising a 28m long corridor leading to three chambers. In the main chamber the ashes of the deceased were placed in a wooden chest set in a niche in the back wall. The king's high status was reflected by a terracotta throne more than 1m high, which was found by Dr Santoro's team. Its shape and decoration is similar to Etruscan bronze thrones of the so-called period of Eastern influence, similar to an example found in the Barberini tomb at Palestine.

The two side chambers contained the tomb's furnishings: four large bronze cauldrons used for food offerings, one of which is of the podampiter type, with bull-head supports and two large cast handles. This is of particular importance since it belongs to a type produced in Orvieto of which only a few examples are known. Another chamber contained the wooden chariot decorated with bronze and iron fittings. All the metal parts were found intact, including the bronze wheel hubs, the wheels, and tie rods. The chariot is undergoing restoration for public display.

In other Sabine cities, such as Castumerium, the custom of placing regal objects inside the tombs of local kings had died out by the 6th century BC. Their presence at Eretum reveals that this area remained independent of the Romans until the 4th century BC. Archaeological evidence of the Sabines and their social organisation has until now been extremely scarce, with most of our knowledge coming from legends such as the Rape of the Sabine Women. It is plausible to suppose that the first kings of Rome, Etruscan and Latins, adopted the same religious rites as the Sabines and were, in fact, priest-kings.

Dalu Jones

Tor Cervara Roman Necropolis

Five marble Roman sarcophagi were found intact in November 2005 along the Via di Tor Cervara in north-eastern Rome. Construction work undertaken to build a new housing estate disturbed a necropolis and within it a circular subterranean tomb, 2.8m-wide, carved out of tufo and preserved 3m beneath ground surface. The 2nd century AD sarcophagi found inside two chambers were still sealed with lead crampons.

All the sarcophagi are decorated, with one located in the main niche adorned with a lion's head and surmounted with a sculpted lid representing a reclining couple in Etruscan style, who were clearly members of a prominent and wealthy family.

The sarcophagi have been moved to the National Museum's Bath of Diocletian in Rome, where they will be opened and restored. The funeral goods, shrouds, and skeletal remains are expected to produce substantial data. The site of the housing estate along the Via di Tor Cervara has been relocated.

Dalu Jones

Decimation or Imperial Frenzy in Roman York?

Ongoing excavations in a Roman cemetery in York have yielded one of the most enigmatic discoveries in the history of Romano-British archaeology. In August 2004, while undertaking a watching brief in advance of building alterations to a Georgian mansion, a team from York Archaeological Trust under the direction of Patrick Ottaway unearthed a group of Roman graves containing 56 skeletons, 49 of which were male adults aged 20-45, the rest children or juveniles (see Minerva, May/June 2005, pp. 2-3). The deposits are thought to date to the later 2nd and 3rd centuries, perhaps continuing into the 4th century. Most extraordinarily, 30 of the male adults had been decapitated, with their heads placed by the feet, near the pelvis, or under the knees, and one of the skeletons had been shackled. Another 24 graves were found last summer, containing the remains of 18 young or middle-aged men, all of whom had been decapitated. And earlier this year a decapitated skeleton with wrist shackles was unearthed. Many of the skeletons lay in simple graves, but several were placed in wooden coffins, as indicated by the iron nails which survive.

Intriguingly, the adults were all giants in their day, averaging around 1.74m high (5cm taller than average), and powerfully built, with thick arm bones, evidence of extreme physical exertion. Isotope analysis of minerals in their teeth showed that they came from different parts of the Roman Empire: two from Britain, several from the Mediterranean, one from the Alps, and one from North Africa.

As one might expect, Roman cemeteries usually contain a variety of inhumations, typically men, women, and male and female adolescents and children. Although the presence of decapitated skeletons is not unknown in Romano-British cemeteries, this significantly high number is unprecedented on an empire-wide basis. These extraordinarily gruesome discoveries have naturally prompted some fundamental questions: who were these individuals and why were they decapitated? Several

Minerva, July/August 2006
news

 theories have been presented: they were victims of gladiatorial combat in the local amphitheatre; Roman legionaries who perished after a savage onslaught; they had committed acts of political insubordination and were executed as a consequence; or they were recipients of a pagan burial rite, in which decapitation after death hastened their path into the afterlife or prevented them haunting the living.

As with many ancient mysteries, the key to solving this puzzle is to attempt to reconcile the archaeological evidence with known historical events. In the case of the York skeletons, the physical evidence for mass execution is unequivocal, with multiple hack marks present in neck vertebrae, skulls, and jawbones, indicating slaughter without mercy. After the death of the emperor Septimius Severus at York in AD 211, the bloody events surrounding the joint accession of Caracalla and his brother Geta may well provide a convincing motive for this carnage. With support from the ancient historian Cassius Dio, Professor Anthony Birley has plausibly suggested that the victims were official and military personnel loyal to Geta, who were publicly executed by his older brother and vicious rival Caracalla, an event which would have been “extremely theatrical”, according to Professor Miranda Green. Whichever explanation is true, this must rank among one of the oldest and most intriguing of all murder mysteries.

Dr Mark Mernony

Excavating Hippos-Sussita, Israel - The 2005 Season

The Hellenistic to Byzantine mountain-top city of ancient Hippos, suspended amidst a breathtaking panorama 350m above the western Sea of Galilee, is rapidly becoming one of the highlights of Israel’s annual excavation calendar (see Minerva, September/October 2004, pp. 23-25). The dramatic setting, well-preserved deposits, and focused project vision from excavation to conservation is impressively compelling, and the swift appearance of high-standard colour reports exemplar. The July 2005 season was directed by Professor Arthur Segal (University of Haifa) and co-directed by an international team comprising Professor Jolanta Mlynarzczuk (Polish Academy of Sciences and Warsaw University), Dr Mariusz Burdajewicz (National Museum, Warsaw), and Professor Mark Schuler (Concordia University, Minnesota).

As part of the remit to transform Hippos into a national park, a 60m section of the dramatic 4.2m wide colonnaded decumanus maximus was exposed, including a flagstone 26m from the forum set within a tabula ansata and inscribed in Greek “you should do well [in business]”. To the south of the city the team investigated a platform previously presumed to have been the placement for a Roman catapult siege machine but now unexpectedly identified as a Roman and Byzantine bathhouse.

Ruins scattered across the western end of Hippos have long been correlated with a synagogue recorded in the Jerusalem Talmud. Initial soundings in 2005 exposed a 0.5m-high basilica lintel decorated with a wreath tied at the bottom with a Hercules knot and an eagle holding a vine branch its beak. Although this motif is believed to typify Jewish art, reinforcing the Roman-Byzantine synagogue hypothesis, further excavation emphatically revealed yet another ecclesiastical complex.

The prayer hall, 13 x 9.5m, of this South-West Church is better preserved than the two other churches uncovered at Sussita, with walls standing to heights of over 2.5m, and four out of its six columns still in place. The apse is particularly well preserved, including an orange-red painted limestone reliquary embedded within a mosaic floor, part of which is decorated with a fish-scale pattern in the bema, two facing fish, and geometric patterns in the nave interspersed with pomegranate, grape cluster, and fruit basket motifs. To the left of the apse the lower section of a remarkable 2m-long chancel screen was recovered preserved insitu between two screen posts. The screen is decorated with a rare bas relief depicting two rams facing each other to the side of a stylised view of Golgotha, the site of the crucifixion. The church survived until the end of the 7th century AD, when it was destroyed by a fierce fire.

Excavations in the North-West Church Complex revealed more rare Byzantine finds, including in the eastern portico of the church’s atrium a Greek cross, 0.46m tall, which had fallen from the top of the church façade. The spacious basilica-paved atrium courtyard proved to have been used for the processing of agricultural goods. Alongside a basalt millstone, bipartite iron wheels with lead fixtures have been identified as the decomposed components of a Byzantine threshing sledge of a form described by Varro as a ‘Punic cart’ (pistillum poenicum). Such sledges were drawn around threshing floors by animals into the early 20th century to separate ears of wheat from straw. Meanwhile, a dedicatory mosaic inscription in the atrium has now been interpreted as ‘Offering for the rest of Antonia, a deaconess’. Despite the Arab Conquest of AD 638, the church’s northern wing continued life as a winery into the mid-8th century. The 2005 season included a programme of conserving the mausoleum chapel’s red and yellow painted plaster walls and painted basalt blocks in the diakonikon rooms.

Excavations within the North-East Church Complex focussed on the area surrounding the domus and on conservation of the nave mosaic. The southern vaulted chamber yielded a small hoard of gold jewellery sealed beneath a jar fragment and included three belt fragments and a magical haematite amulet depicting a long-legged crane-like
bird standing on a crocodile with a winged scarab above. A Greek inscription on the amulet’s reverse side reads pēpte, ‘digest’, suggesting a design to treat stomach disorders. This healing charm was deposited in the diakonikon, which may have witnessed some form of cultic function for the veneration of a sacred woman. Association with other gold objects must have intensified the power of the offering.

Sean Kingsley

Early Islamic Splendour at Ramla, Israel

New excavations conducted by Alexander Onn on behalf of the Israel Antiquities Authority at the ancient coastal plain city of Ramla in Israel have revealed a cluster of Early Islamic houses and shops. Rich finds abandoned in the stores included a Fatimid juglet containing gold dinars, bronze weights, and a balance scale for weighing merchandise. The outstanding discovery, however, was a hoard of 11th century Fatimid jewellery that included three gold and silver bracelets.

The bracelets vary in shape and production technique. The most magnificent is of gold and adorned at either end with splendid floral decorations and an Arabic inscription stating, ‘I wish you a complete blessing’. The ends of two other gold bracelets are decorated with meandering tendrils. Another intriguing item is a silver hoop with a box designed to contain an amulet decorated with floral pattern strips and inscribed verses from the Koran. The silver bracelets resemble examples discovered in and around Jerusalem’s Haram al-Sharif (the Temple Mount).

Sean Kingsley

ANTHROPOLOGY NEWS

Afghanistan

The proposed world tour of more than 200 pieces of the famed Bactrian gold hoard has been cancelled by the country’s parliament due to fears that it could be damaged, stolen, lost, or even copied. Discovered by Russian archaeologists in six tombs in northern Afghanistan in 1978, it consists of about 21,600 objects, of which over 20,000 are gold, much of it jewellery. Presently stored in a vault in the Central Bank, it ‘resurfaced’ in 2003 to assure everyone that it was not lost, as many reports had stated. It is reported that about 70% of the objects in the Kabul Museum had been looted during the 1992-1996 civil war.

India

A 9th-century sandstone statue of Lord Vishnu, stolen from a temple in Madhya Pradesh six years ago, has been recovered from a dealer’s warehouse in Queens, New York. It depicts Varaha, the incarnation of Vishnu as a boar, and is surrounded by the other nine incarnations, or avatars, of the Hindu deity.

Turkey

An ancient gold brooch in the form of a seahorse, part of the Lydian hoard repatriated from the United States in 1993, has been stolen from the Usak Museum, located near the site of its discovery in the 1960s. It was apparently an ‘inside job’—following up on an anonymous letter, museum officials discovered that it had been replaced by a copy.

The Turkish government has made a claim for a 1st century BC basalt stele depicting Herakles greeting the sun god, excavated at Samss, close to the border of Turkey and Syria, by Leonard Woolley (1871-1941) and purchased from the Caricmanis Exploration Fund in 1927 by the British Museum, where it is now on display. Since Woolley conducted his excavations with full Turkish authority, no doubt including permission to export, the museum is surprised that a claim is now being made.

Jerome M. Eisenberg, Ph.D.

MUSEUM NEWS

Renovating Britain’s Oldest Public Museum: The Ashmolean, Oxford in the 21st Century

One of the greatest challenges presently facing museums is the need to adapt to the demands placed on them as high profile purveyors of education and heritage in a flourishing climate of 21st century modernisation. While the objects displayed have changed, the processes of display, education, interpretation, and accessibility have all had to change. But, at the same time, the mission of the Ashmolean Museum in Oxford to preserve, study, and exhibit objects over 3600 years old remains...
This is indeed the case with the Ashmolean Museum, Oxford, Britain's oldest public museum, founded in 1683 as a beacon of learning at the dawn of post-Renaissance scientific enquiry in Europe. With support from the Heritage Lottery Fund, and several high profile benefactors, the museum is currently undergoing a major refurbishment, which will enhance the display of its magnificent collections of ancient and more recent objects from Egypt, Greece, Rome, and the East, as well as providing a new education centre.

Although the splendid Neo Classical façade of Charles Cockerell's mid-19th century building is one of Oxford's most cherished landmarks, subsequent embellishments to the interior of the Ashmolean have cluttered its spatial volume and impaired the configuration of its collections. It is envisaged that by improving the display, the museum will reach out more effectively to a wider public.

The programme of refurbishment will make available nearly 50% more space than at present, and an increase in public display space by more than 100%. This will be achieved in part by integrating the Greek and Roman collections, which are currently housed in two separate locations. Other improvements will include the development of teaching rooms, and the provision of study galleries, discovery areas, and conservation studios. According to a spokesperson closely involved in the new developments, 'architecture and education will work together to eliminate both physical and intellectual barriers'. The principal displays will focus closely on the most important items, allowing the visitor immediate access to key works, shaping an interest that can be further developed in the study galleries, where material currently in storage may be viewed.

The Department of Antiquities is particularly enthusiastic about the innovative manner in which Asia has now been integrated with the Classical galleries, not that the pieces have been mixed together, but that the design of the galleries now presents a continuum, indeed 'a snapshot of Europe and Asia. This overall view of interaction between civilisations is something which has not previously been investigated as fully as it might, especially in terms of museum displays.

A further innovation will be the inauguration of the Education Centre, which will be the base of a programme of learning to engage with children and adults from local and international communities. This will feature an introduction to various aspects of cultural resource management and different 'hands on' activities before the displays are viewed.

Dr Mark Merrony

The Uluburun Shipwreck at Bochum, Germany

Around 1306 BC, a heavily-laden merchant ship carrying an extraordinarily rich cargo went down near Uluburun, 8km south-east of Kas on the Turkish coast. Nearly 3300 years later, the remains of the ship were identified 50-60m beneath the waves. Excavations began in 1984, and over the ensuing decade the wreck gradually gave up its secrets to a team from the Institute of Nautical Archaeology at Texas A & M University. Early images captured the imagination: divers in an azure blue sea recording tons of stacked copper ingots or carefully lifting a gleaming golden chalice from the sea-bed. Years of painstaking and meticulous study, conservation, and scientific research followed, and the finds went on display in the Bodrum Museum of Underwater Archaeology, Turkey.

Now, for the first time outside Turkey, much of the ship's spectacular cargo is on exhibition in the Deutsches Bergbau-Museums Bochum. The actual finds themselves, together with a replica of the ship (15m long and 5m wide), are displayed in the context of a range of artefacts representative of the cultures of the Late Bronze Age Eastern Mediterranean, the milieu in which the ship was trading.

As this exhibition and its accompanying catalogue bring vividly to life, the Uluburun ship sank at an extraordinary moment in the history of the Mediterranean. The great kings of the Egyptians, Hittites, and Babylonians were jostling for power and influence in the region and the Mycenaean, Canaanites, and Cypriots were busy taking advantage of trading opportunities, plying their wares and tapping into long-distance trading routes in search of metals and luxury items with which to satisfy the sophisticated tastes of the palace elites.

The Uluburun ship, now widely acknowledged to have been of Canaanite origin, had a cargo which reflects this rich, vibrant, and complicated international picture. Ten tons of copper and a ton of tin (the metals needed to make bronze), numerous amphorae, ingots of silver and glass, hippo and elephant ivory, foodstuffs, pottery, tools, weapons, luxury items, jewellery, and trinkets were all on board.
The ship itself, its cargo, and the everyday items used by the crew both answer and pose questions that radiate out from a consideration of the character and mechanisms at work in such diverse fields as ancient shipbuilding and seafaring, ancient metallurgy, the availability and origins of raw materials, ancient technology, and the realities of wealth and power in the Mediterranean. It is impossible to overestimate the importance of the Uluburun shipwreck, as a visit to this illuminating exhibition makes abundantly clear.

The exhibition runs until 16 July. The outstanding (German) catalogue, *Das Schiff von Uluburun. Weltwunder vor 3000 Jahren*, edited by Unsal Yalcín, Cemal Pulak, and Rainer Stotta, comprises almost 700 pages of wonderful images, in-depth analyses and contributions from a remarkable range of some of the best international scholars in the field. For further information, see www.uluburan.de.

Louise Schofield

NEWS FROM EGYPT

Alexandria Settled 4500 Years Ago, Long Before Alexander

Geochemical data have revealed that Alexandria was inhabited over 2000 years before the long accepted historical founding of the city by Alexander the Great. Alain Vérin of Paul Cézanne University, Aix-en-Provence, and his colleagues have demonstrated that the radiocarbon dating of sea shell fragments found in a mud core from the ancient harbour shows peaks of lead contamination in the Old Kingdom and again circa 1500 BC. This pollution was caused by fishing, construction (for plumbing), shipbuilding, and glass making. The research team concluded that there were thriving pre-Hellenistic settlements in Alexandria long before Alexander the Great ordered its construction in 331 BC. The lack of significant traces of lead between the 22nd Dynasty, c. 800 BC, and the arrival of Alexander, points to the sharp decline in occupation of this area, probably as a result of invasions by the Nubians, Assyrians, and Persians. When the city was refounded by Alexander, these lead levels sharply increased and even more so under the Roman empire.

New Discoveries at the Medinet Madi Temple in the Fayyum

Behind the 12th Dynasty Medinet Madi Temple archaeologists have found a large administrative building, grain storehouses, and a priest’s residence. Among the discoveries were several gold seals with hieroglyphic texts and a limestone relief depicting the builder of the temple, the pharaoh Amenemhet III (c. 1818-1770 BC), in the form of a bull with the serpent-headed goddess Renenutet. Three gods were worshiped in the temple - Renenutet, the falcon-headed god Horus, and the crocodile-headed god Sobek. In fact, north of the temple court they uncovered a crocodile nursery with dozens of eggs. Among the papyri found were several written in Greek and Demotic, including one sent by the wife of Ptoleny I (305-284 BC) to the Renenutet temple priest thanking him for his efforts in supporting the temple.

**TREASURES OF TUTANKHSM II AND TUTANKHSM III UNCROWNED IN LUXOR**

A team of French and Egyptian archaeologists found a faience cartouche of Queen Hatshepsut (c. 1473-1458 BC) and Tuthmosis III (c. 1518 - 1504 BC) amid a number of pottery vessels and tools located between the obelisk of Hatshepsut and the north shrine of Tuthmosis III (c. 1479-1425 BC). This supports the theory that he assisted her in building her obelisk rather than attempting to hide it when he succeeded her to the throne. They also recovered nine gold and 125 faience cartouches of Tuthmosis III inside the foundation of his chapel. All of the finds will be displayed at the Luxor Museum following their conservation. Incidentally, it was recently announced by Dr Zahi Hawass that the actual mummy of Hatshepsut was located on the third floor of the Egyptian Museum in Cairo, and that the mummy found in Luxor, believed for many years to be that of the queen, was of another person.

19th Dynasty Public Kitchens Found in Luxor

Another team of French and Egyptian archaeologists have uncovered the remains of a public cooking service in western Luxor, near the Ramesseum, the mortuary temple for Ramses II (1279-1213 BC). In the same area, where the meals were prepared for the workers who constructed the tombs for the pharaohs, was found a butcher’s shop and vegetable stores, as well as a workshop for the children of the workers. The excavations confirm that the workers were fed a well-rounded diet of meat, vegetables, and bread.

United States to Assist in Developing the Valley of the Kings

An allocation of $40 million has been granted by the United States Agency for International Development (USAID) to be used primarily to restore and develop the Valley of the Kings and the Valley of the Queens on the Western Bank of Luxor. An international centre for tourists will be established outside the monuments’ area to instruct them on the history of the Egyptian pharaohs. $5 million has also been granted by the agency to restore and develop the Eastern Bank.

USAID has also financed the recently-completed reconstruction of the inner sarcophagus of Ramesses VI (c. 1145-1137 BC) in his tomb in the Valley of the Kings. A conservation team cleaned and reassembled some 250 fragments of the green conglomerate sarcophagus over a period of two years. It and the outer sarcophagus of red granite were destroyed in ancient times for the reuse of the stone and while many fragments were found in the tomb, others were located elsewhere in the Valley. A fibreglass replica of the sarcophagus cover was made from the original (in the British Museum since 1823). Two large fragments of the red granite outer sarcophagus also remain on view in the tomb, one of the largest in the Valley. In addition to some of the best preserved mural decorations of all the royal tombs, its vaulted ceiling is covered with an outstanding astronomical scene.

Japan to Help Fund Grand Egyptian Museum

The Japanese government will loan Egypt about $300 million for the construction of the Grand Egyptian Museum. The loan, the result of three years of negotiations between Egypt and Japan, is to be repaid over a period of 30 years following a ten year grace period, with an interest rate of only 1.5%. This is about 55% of the total estimated budget of $550 million needed for the construction of the museum complex. The foundation stone for the museum, located in Giza, between the Pyramids and Cairo, had already been laid on 4 February 2002. Touted as ultimately the world’s largest museum, the main exhibition spaces will be surrounded by a network of streets, piazzas, and bridges, connecting the different areas of the museum. A conservation centre, library, media centre, and other resources will be contained in a separate building. It will also house an information centre for Egyptologists and a training centre for museum curators and conservators. The Egyptian Museum in Cairo will continue to display some 10,000 works of ancient art, though most of the masterworks, including the treasures of Tutankhamun, will be housed at Giza.

Jerome M. Eisenberg, Ph.D.

Minerva, July/August 2006
QUEEN OF THE NIGHT AT THE BRITISH MUSEUM

Dominique Collon

In 2003 the British Museum celebrated its 250th anniversary and to mark the occasion acquired a spectacular work of art. The Director and Trustees chose the ‘Burney Relief’, which was renamed ‘The Queen of the Night’ (Fig 1).

So, what was this wonderful new acquisition? It is a large plaque of baked straw-tempered clay probably made in Iraq - ancient Mesopotamia - between 1800 and 1750 BC, measuring 49.5cm high by 37cm wide and depicting a curvaceous, winged, naked lady modelled in high relief (max. thickness 4.8cm). She wears a horned headdress and holds symbols in each hand. Her legs end in the talons of a bird of prey, similar to those of the two owls that flank her. She stands on the backs of two lions, which recline on a scale pattern indicating mountains. Traces of paint survive (Fig 2).

The plaque was first published in 1936 in The Illustrated London News, when it was in the possession of Sydney Burney, a dealer in art and antiquities. Burney had purchased it in 1933 from a dealer called Selim Hosney, who may have acquired it in Iraq in 1924. It was broken when Hosney placed it on deposit in the British Museum in 1933, where it underwent scientific tests and was perhaps restored. Burney sold the relief to Colonel Norman Colville, whose widow in turn sold it to a Japanese dealer. The latter was not allowed to take it out of England and eventually sold it to the British Museum; it still bears his name in Japanese on the lower edge! Our Iraqi colleagues were happy that, at a time when their museums had been ransacked and their archaeological sites were being looted, this great icon of Iraq’s past was once again in the public domain after years of obscurity. One day we hope she will be able to visit her country of origin.

Who was the ‘Queen of the Night’? The plaque provides several clues. The horned headdress, the rod-and-ring symbols that she holds, and her lion attributes show that she was a goddess. Her long wings hang downwards, indicating that she is a goddess of the Underworld. The owls and black background both indicate night. The plaque was probably set up in a shrine somewhere in Babylonia.

The Queen was first displayed in the British Museum’s Round Reading Room for several months while an ambitious travel plan was drawn up in accordance with the Heritage Lottery Fund’s stipulation that she be shown to as many people as possible. In the spring of 2004 the Queen of the Night set out on her travels to Glasgow, Sunderland, Leicester, and the Horniman Museum in south London for weekend breaks. In September 2004 the Queen went to Cardiff for three months, and in December she moved to Birmingham.

In April 2005 she finally returned to the British Museum where a new display had been prepared in Room 56, the Early Mesopotamia Gallery. The Queen is now integrated into her historical context in the reign of Hammurabi, king of Babylonia between 1792 and 1750 BC, well-known for the huge diorite stele in the Louvre, inscribed with the king’s so-called Law-Code and bearing a relief showing Hammurabi before the sun-god Shamash, who holds the rod-and-ring of justice.

The main problem with the relief is the identity of the goddess. The chief contenders are the demoness Lilitu (generally equated with Lilith), who caused impotence in men and sterility in women. Then there is Ishtar, goddess of war, sexual love, and the planet Venus. Finally - my favourite - there is Ishtar’s sister and rival, Ereshkigal, the Queen of the Underworld. When Ishtar went to visit Ereshkigal, she put on all her finest garments and jewellery, and carried her rod and ring. As she passed through the gates of the Underworld, Ishtar was stripped of everything and appeared stark naked before Ereshkigal, who did not want to be upstaged.

One aspect which has always worried scholars is the fact that the Queen holds two rod-and-ring symbols; normally only one is depicted. I suggest that in her role as Queen of the Underworld, Ereshkigal’s was the ultimate judgement - hence the double share of justice. I owe to Elisabeth von der Osten-Sacken an even better solution to the problem: the Queen is indeed Ereshkigal and she holds not only her own rod-and-ring, but also that taken from her sister Ishtar. Unfortunately, you will not find out what happened to Ishtar!
EGYPT’S SUNKEN TREASURES IN BERLIN

Peter Clayton considers the treasures and objects of daily life recovered from the sea off Alexandria by Franck Goddio’s research team, now on display at the Martin-Gropius-Bau in Berlin.

At dusk on 1 August 1798, as Nelson’s British fleet swept into Aboukir Bay, 25km east of Alexandria, to annihilate the French fleet, none on board could have realised or even imagined that they were sailing above the submerged remains of two long lost cities - Canopus and Heracleion. Though referred to by ancient authors, their physical location was a mystery until the remarkable underwater excavations undertaken by Franck Goddio and his team backed by the Hilti Foundation.

The exploration project was launched in 1992, initially to investigate the underwater remains on the east side of Alexandria’s eastern harbour, and also to examine the area between Alexandria and Aboukir Bay, bringing together the whole historical geography of the Alexandria/Canopus region into focus. The north coast of Egypt has long been subjected to earthquakes of varying magnitude and, therefore, has been considerably altered over time. Even major buildings such as the royal palaces in the eastern harbour at Alexandria could disappear and their location be lost and forgotten (examination of the area was further hindered because part of it lay in a forbidden military area for a long time). Large areas to the east of Alexandria, which included the ancient port located in front of the Heptastadium, and the coastline beyond the inland Lake Mareotis where the Canopus branch of the Nile flowed into the Mediterranean, simply disappeared beneath the waves in one of the many shocks that struck the area, especially in the early centuries AD.

The remarkable first European exhibition in Berlin of the finds from the sea ports in and around Alexandria comes as a triumphant culmination of Franck Goddio’s initial curiosity following his work in the South China Sea from 1985, and his first thoughts in 1984 of finding cities on the seabed in Egypt. Modern technology came very much to the fore in the initial planning and exploration stages - as the remarkable IASAM surveys published in colour in the catalogue show (Fig 3). The excavation techniques had to be modified to cope with the vast amount of silt and sand that covered the sites, up to 2m deep.

The cities had perished almost overnight, rather as Plato described the end of his mythical Atlantis in his Timaeus and Critias, and, like the actuality of the terrible eruption of Vesuvius in Roman Campania in AD 79, giving their inhabitants little warning to flee with their household goods and treasures. It is not only the splendid and many sculptures recovered from major temples (Figs 5, 10) that is so incredible, but also the snapshot in time seen with ships still moored to the quays, loading or unloading, and the quayside warehouses full of organic goods rarely found in such quantity in land excavations - grain and hazelnuts in large amphorae, all preserved by the anaerobic conditions.

Pharaonic Egypt has always had the higher profile in relation to the later periods of Egyptian history, because of its magnificent monuments and the finds from ‘tomb archaeology’. Here, off Alexandria, the tables have been turned - the finds are amazing, the information potentially incredible, and the story of treasures rescued from the deep inspiring (Figs 1, 2).

Whilst in no way detracting from what this exhibition has to show us and Franck Goddio and the work of his team, the continued programme and eventual proper publication of the results will be a long-term project. The exhibition, despite its magnificent setting in Berlin, and its superb catalogue, is merely the tip of an archaeological iceberg - the work will take many years to be fully investigated and published in a comprehensive manner.

Unlike so many huge catalogues of exhibitions, here there is a more eclectic approach as befits the material, examining and discussing the finds, including the buildings, under
the broad headings of ‘The Region and its History’, ‘Religion and Beliefs’, and ‘Trade and Everyday Life’, followed by a short section on ‘From Excavation to Exhibition’, completed by a catalogue (with postage-stamp-size reference illustrations) of the finds from East Canto-
pus, Heracleion, and Alexandria.

One of the most remarkable discoveries, both for its size and beauty but, above all, its historicity, is a 195cm-high black granite stele in splendid condition known as the Thonis-Heracleion stele (see Minerva, May/June 2002, pp. 32-34). It has a 210cm high twin (now in the Cairo Museum), which was found in 1899 by Flinders Petrie at the Greek settlement city of Naukratis in the Delta.

In almost all respects the two ste-
lae are identical, depicting a lunette at the top with the pharaoh (shown twice) beneath a winged sun-disk, the pharaoh approaching the seated goddess Neith (tutelary deity of the city of Sais) and offering a jewelled hawks-head collar and a tray of vessels. Beneath, 14 vertical columns of hieroglyphs are identical apart from variations on five words and the final end of the text, and herein lies the incredible aspect of the two ste-
lae. Not only are they both absolutely intact, but they record the same subject, a decree of the pharaoh Nectanebo I in November 380 BC granting one-tenth of the king’s tax income from Greek imports in each city to the goddess Neith because she is the ‘Mistress of the Great Green Mediterranean’ whence all the goods were trans-
ported. The textual endings identify each city specifically, giving its name and location; here, on the
Because of the sudden need to abandon everything, the coin finds from the sites have been of particular interest, from the loose change dropped in a rush, indicating the types in general circulation, to the hoards recovered which paint a picture of regional trade (see this issue of Minerva, pp. 54-55). Rarely, indeed, does such an opportunity arise to examine a group untouched by ancient and more recent robbers, metal detectorists, and others. The final examination and interpretation of the pieces will throw considerable light on the coinage in circulation, reflect on the economic situation, and the current values and patterns of trading habits in the period.

Some finds that originated from the sunken cities were recovered by chance over the years by fishermen. In the 1930s, Prince Omar Tousson, a noted scholar and expert on the Delta, made enquiries and was able to collect a number of items, and fishermen’s information allowed him to identify an important archaeological deposit lying about a mile offshore where ‘columns of marble and probably red granite’ had been noticed, and where a fisherman had recovered a marble head of Alexander the Great in his nets (now in the Graeco-Roman Museum, Alexandria). One of the strangest coincidences was the recovery by the expedition of the head of a statue of Harpocrates (the infant son of the goddess Isis) from beneath Canopus, which was recognised as being the missing part from a statue of Isis and Harpocrates, whose body had been recovered by Prince Omar Tousson in the 1930s and placed in the garden of his palace for many years. All this accumulating evidence

Minerva, July/August 2006
was to prove vital in positively identifying the underwater city of Canopus. Never before had an underwater archaeological project been envisaged on such a scale. This was not a question of investigating an individual shipwreck, or even a small temple as at Pozzuoli near Naples: this was an immense undertaking to recover and bring to life two entire cities, now known to be Herakleion and Canopus. The former was especially well known from citations by numerous ancient authors as early as the 6th century BC (Hecataeus of Miletus), and as late as the 7th century AD (Sophronios of Jerusalem). The city took its name from its eponymous founder, Herakles, and a temple dedicated to him was found beneath the waves.

The working conditions were extremely difficult because of the silt and mud deposits - on average, visibility could vary only from 50-100cm, at other times it was zero, or on a good day as much as 2m. The colour photographs in the catalogue (and enlarged in the exhibition galleries) showing objects and large scale sculptures being recovered by divers are remarkable and illustrate well the difficult working conditions. Underwater exploration and excavation has to be carried out with the same detail and precision as on land, objects must be properly recorded in their location and relationships, and all this had to be done using grids and triangulation whilst wearing diving equipment.

Never before in the history of archaeological exploration and excavation in Egypt has there occurred such an opportunity to examine in detail the workings, the economy, the buildings, and the everyday life of a city that has not been pillaged or pillaged in later centuries. The underwater explorations off the coast of Alexandria are an archaeological wonder, a beacon, a pharos to shine alongside the long destroyed Pharos of Alexandria, one of the Seven Wonders of the Ancient World.

‘Egypt’s Sunken Treasures’ is at the Martin-Gropius-Bau Berlin until 4 September 2006.

For more information, see www.egypts-sunken-treasures.org.

A catalogue by the same name is edited by Franck Goddio and Manfred Clauss (Prestel, 2006; 455pp, 500 colour images. Hardback, 29 Euros).
Antinous in Leeds

ANTINOUS: FACE OF THE ANTIQUE

Caroline Vout introduces an innovative new exhibition at the Henry Moore Institute, Leeds.

A couple of years ago the Henry Moore Institute in Leeds contacted me about the prospect of staging an exhibition on ancient sculpture. The novelty associated in literature and sensus: was it an accident or did he deliberately sacrifice himself for Hadrian to fulfill a prophecy? Whatever the truth, monuments to his memory were soon visible throughout the empire, from large-scale statues to precious cameos. Games were held in his honour, inscriptions and temples erected, and Antinous worshipped as a god and hero.

What Antinous lacks in facts, he makes up for in fantasy. Who was he? How did he and Hadrian meet? What did they get up to? How did he die? In antiquity, speculation spawned the dissemination of his imagery, and his imagery the impact of his story. The answers were uncoverable even to contemporary writers, but it was the desire to know that was always his potency. At first he was clearly Hadrian’s boy, thinking about him meant thinking about the emperor, making him a mediator between palace and subjects. But over time the popularity of his imagery and his status as a god freed him up to belong to others. The desire to know has fascinated ever since, allowed him to reach not just across palace-walls but to traverse the millennia and different cultures.

The primary object of this desire is his statue. Archaeological evidence confirms that statues and busts of Antinous were displayed in antiquity as far afield as Italy, Greece, Asia Minor, Syria, and North Africa, supplemented by his image in other media from oil lamps to provincial coinage (Fig 1). Today, more classical sculptures are labelled ‘Antinous’ than any other ancient

Our answer was Antinous (Fig 1). Antinous was the young male companion of Hadrian, Roman emperor from AD 117 to 138. Ancient authors reveal frustratingly little about his life other than his birth in Bithynia in Asia Minor, where we assume he joined the imperial entourage, and the sense that he and Hadrian were lovers. Our only other insight is that they hunted together - though whether they really did is also uncertain. Hunting was an activity associated in literature and art with the motif of male-male desire. What distinguishes him is his dying. In October AD 130, while travelling in Egypt, Antinous drowned in the River Nile. The sources are more forthcoming this time, but still cannot reach a con-

Minerva, July/August 2006
Antinous in Leeds

which his and, by extension, all sculptural identification is based: what makes an image an image of Antinous as opposed to an image of a similar god or hero - whether the youthful Apollo, the effeminate Dionysos, or indeed pretty boys such as Narcissus - especially when he is linked with them in antiquity? Who decides what an image should have to make it a portrait of Antinous? How were these portraits disseminated? And what has happened to them and to the idea of Antinous in the interim? The second strand asks us to examine why they exert the effect that they do on the viewer. In scrutinising his features, recognition becomes inseparable from response. Even the technicalities of identification can prove erotic.

Face to Face with Antinous

None of the ancient portraits in the exhibition survive with an accompanying inscription to affirm its identity. But most are similar to the head from Petworth House in Sussex (Fig 2), a piece acquired in Rome in 1760, or to the famous Prado group in Madrid, represented here by Joseph Nollekens version of 1767 (Fig 3). This second head appears not to belong to the body (not that this or the second figure’s mask-like manliness dissuaded the 19th century from believing that it offered an unparalleled vision of the normally bearded Hadrian and Antinous together). But it shares the general physiognomy, downwards glance, and luscious locks of the former. The fact that heads like these have been found in diverse parts of the empire warrants the existence of centrally disseminated models.

But how can we be sure that the original on which these models were based was meant and recognised as Antinous in AD 130? Close to a hundred sculptures are now associated with his name, but only two survive with an identifying inscription. The first is a series of relief-sculptures from the obelisk of Antinous, which today stands on the Pincio in Rome, but is so ideogrammatic or Egyptianising in style as to be useless for comparative purposes. The second, a bust on a round, inscribed base was only published at the end of the 19th century. Before this, as far as we can tell, it was coins that first allowed antiquarians to put a name to a face. Over 30 provincial cities issued coinage in his honour, each with his name encircling a portrait, usually in profile, and each fairly similar to one another (but more so than coin-portraits of a given emperor, which can differ enormously). The full cheeks and the thick curls covering the neck and the ears offer a template that can be applied to the sculpture (Fig 1).

The first book to apply this method of identification was published in the 16th century and quickly worked to increase the market-value of certain images. It is still the case - in auction houses and museums - that ‘Alexander’ or ‘Antinous’ carries more capital than ‘anonymous’. Already, the head of the famous Etruscan of Antinous, now in the Archaeological Museum in Naples, was being referred to in a letter as ‘Antinous’. It took a while for this title to win out over competing propositions, in part perhaps because of the many sculptures identified over-optimistically as ‘Antinous’ - often because identification is difficult and extrapolation from a numismatic coin especially so, and often to make them more desirable. The best known of these was the so-called ‘Belvedere Antinous’, known as such since at least 1545 and included in almost all of the major anthologies of the 1600s and 1700s, with the result that it was frequently copied for collections throughout Europe (Fig 4). It was this ‘Antinous’ that Bernini referred to when he described ‘consulting Antinous as his orclce’ and that would shape Antinous’ impact for over two centuries.

It took the ‘father of art history’, Johann Joachim Winckelmann, finally to reject this piece from the corpus. The more sculptures that were identified as Antinous, the more the ‘Belvedere Antinous’ appeared as an anomaly. Winckelmann preferred ‘Meleager’ as a label (a young lad, who ‘s a similar hunting/prematurely dying profile to Antinous), while other versions of the same sculpture have since suggested that he is ‘Hermes’. Conversely, a head like that from Dresden (Fig 5), where it has been since 1728, was only recognised as Antinous in the 19th century.

Today, membership of the most prevalent group of Antinous portraits, as represented by the Etruscan, Petworth, and Prado heads, primarily rests on hairstyle. Ideally, a candidate would also share in their sultry features and general dreamy demeanour - but it does not have to. It is in the hairstyle that archaeologists now claim to be able to trace the clearest signs of a relationship between copy and prototype, the hairstyle that enable them to quantify the number, position, and shape of the locks to demonstrate why a piece should be embraced or excluded. Ultimately of course, any system of cataloguing has its limitations: we might wonder where creative interpretation or local accent fits in this
Antinous in Leeds

Fig 6 (left), The 'Mondragone' head of Antinous, Louvre, Paris, Inv. 1205. Traditionally dated to c. AD 130-38. H. 95 cm. Photo: RMN/Heri Lewandowski.

Fig 7 (below left), Colossal head of Antinous (as Dionysos) of the Mondragone type, c. AD 130-38. Height (of ancient marble - the whole of the bust and a section of the neck are new) 41cm. The Fitzwilliam Museum, Cambridge, GR100.1937.

'copying' process, how we distinguish a deliberate iconographic choice from a basic error on the part of the artist or, rather differently, whether viewers in antiquity would have recognised an ugly Antinous. We might also remember in identifying other kinds of Antinous, like the Egyptianising head from Dresden (Fig 5), that we are here working with different - more strictly physiognomic - criteria. The exhibition asks whether each of its exhibits is as much Hadrian's lover as the other as we construct our own 'Antinous' identikit.

Up Close and Personal

Perhaps the most famous piece in the Henry Moore Institute exhibition, the Mondragone head of Antinous, which was discovered in Frascati, Italy, in the early 18th century, and which is today in the Louvre, is in a different category (Fig 6). Admired by Winckelmann as 'the glory and crown of art in this age as in all others', even though he was heavily invested in thinking Greek art superior to Roman, the colossal head quickly filled the gap left by the discredited 'Belvedere'. This was, and still is, a distinctive Antinous: huge in scale and with a cold classicism that no doubt reminded Winckelmann of the 5th and 4th century BC style he so admired. The head twists subtly to the right, the lips are full, and the expression sombre as in other examples. But there is little else to connect it to the Farnese or Petworth sculptures, its elaborate hairstyle (combined with an intricate metal headdress, the existence of which is attested by a series of holes in the marble) referencing an association with the gods Apollo or Dionysos and demanding recognition of a further type of Antinous-sculpture.

Winckelmann's enthusiasm for this and a second Antinous, this time a relief-sculpture in the collection of his patron, Cardinal Alessandro Albani, was instrumental in injecting Antinous' image with the self-conscious eroticism that we take for granted today and which was further finessed by authors such as Oscar Wilde and Marguerite Yourcenar. After visiting Albani's villa in Rome and seeing the relief of Antinous for himself, Edward Gibbon wrote in his diary that he had found it to be 'soft, well turned and full of flesh'. Others were even less restrained. Antinous became a pin-up of 18th- and 19th-century homo-social aestheticism.

The appeal of Antinous endures. The Farnese statue is often assumed to be typical, its human scale, youthful body, and thoughtfulness drawing the viewer to approach it. The fact that it, like the majority of the heads and busts, avoids the viewer's gaze further tantalises. What is he thinking? What is he thinking that he is looking at or does he even have a fixed gaze? What is the nature of the relationship with the observer? Does he have a relationship with the observer? We are seduced into feeling either that we understand this boy, or by being caught in his spell, that we desire 'like' the emperor.

The sheer scale of the Mondragone head, and indeed of others in the exhibition, complicates these fantasies somewhat (Fig 7). Were they still attached to their original bodies, they would dwarf us, their down-turned gaze being not so much coy as dominant. In the face of these, the reaction is awe as much as emotion. They are Antinous, the god, as opposed to Antinous the adolescent.

This divinity should not be underestimated. Unfortunately, most of the extant Antinous sculptures are fragments. Few come with a precise archaeological context to help us gauge how they functioned in antiquity. But the devotion they inspired was part religious, part human, as they exerted their influence over private villas, temples, and bath-houses. The modern gallery is a world away from this and elicits a whole new set of fascinations and questions, which, in turn, have implications for the study of ancient sculpture more broadly. Cultural specificity aside, the fact that the UK film director John Boorman is about to shoot a film adaptation of Yourcenar's Memoirs of Hadrian with Hollywood wood hearthrob, Antonio Banderas, as the emperor, underlines how there is also something universal about a good love-story.

'Antinous: Face of The Antique' is at The Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH, United Kingdom until 27 August 2006.

For further information: Tel. +(44) 113 246 7467; www.henry-moore-fdn.co.uk.
After five years of passionate wrangling, a new museum in Rome, built especially to display the Emperor Augustus’ magnificent Ara Pacis, was opened on 21 April to mark the occasion of the anniversary of the capital’s foundation. This feat has been achieved despite strong opposition from politicians over the choice of an American, Richard Meier, as architect, and over the expense of construction, both used by opponents to sling mud on issues other than architectural or economic. Yet rather than an offensive monstrosity - as it was often dubbed while under construction - with its clean lines and correct use of local materials, marble, and travertine, the Museo dell’Ara Pacis is actually a great success. It beautifully serves its purpose; that of showing one of the greatest examples of Roman art to its best advantage, while fully protecting it as an ‘artefact’. Special glass panels ensure maximum visibility with natural light, whilst at night: the Ara Pacis is lit from within, in a most effective and dramatic way allowing it to be seen at a distance, even after the museum closes.

Art historians critical of Meier’s museum have more reason to argue, since the new edifice entailed the destruction of the previous building housing the Ara Pacis. The fear was that this would create a dangerous precedent. The old museum was a marble square with glass walls built in 1938 by Ballio Morpurgo, a distinguished architect. This was an elegant, but not exceptional, building which, moreover, had become an actual threat to the altar; over time it created a green house effect around it and was insufficiently shielded to protect it from traffic pollution.
The Ara Pacis Museum

Only the so-called wall of the Res Gestae has been preserved from the original 1938 structure. This 4m high wall is inscribed with a copy of Augustus' political testament, and refers to the commissioning of the Ara Pacis in 13 BC by the Senate in gratitude for Augustus' successful campaigns in Gallia and Hispania. The monumental bronze lettering of the Latin text has been restored and re-polished. Provision was also made to display in the new setting the fragments that were not incorporated in the 1938 reconstruction, as well as fragments of the panels decorating the Ara Reditus Claudii built by the Senate in AD 43 to celebrate the Emperor Claudius’ victories in Britannia. These panels are similar in size and style to those of the Ara Pacis and came to light at various times during demolitions near the Capitol, although the altar itself has as yet eluded discovery.

Restorers are now examining different possibilities to clean the Ara Pacis and to show the contrast between the original marble pieces and the structure supporting them. The cleaning procedures will take place in full view of the public, who will thus be able to share in the restoration of the masterpiece to its former glory.

Paintstakingly reconstructed from scattered fragments, the exquisitely sculpted Ara Pacis celebrates the peace brought about by Augustus across the Mediterranean. Commissioned by the Senate in 13 BC, it was completed four years later with an official dedicatio ceremony to the emperor. The altar stood inside a marble enclosure in the Campus Martius where the army and the youth of Rome exercised in an area shaded by sacred woods and pleasant walkways, porticoes, and gymnasia. In the same zone, near the sacred borders of the city enclosure, the pomerium, Augustus had decided 15 years earlier to build his own mausoleum and was about to build the huge sundial that would bear his name (the so-called Augusti between the Via Flaminia and a bend in the River Tiber). Thus, the three monuments of the Ara Pacis, the Horologium, and the mausoleum would ultimately make up an architectural complex dense with symbolic meanings.

On an immense plateau, the bronze lines of the Horologium marked on the ground the signs of the zodiac, the days of the months, and the hours of the day. The gnomon was the obelisk that Augustus brought back from Heliopolis in Egypt, now in Piazza Montecitorio in front of the Italian Parliament. One can still read on the base of the obelisk the dedication to the sun, hence to Apollo, Augustus’ patron god, and reference to the emperor’s victory over Antony and Cleopatra at Actium in 31 BC. On 23 September - Augustus’ birthday - the shadow of the gnomon was aligned with the inner altar of the Ara Pacis and with the emperor’s mausoleum. Earthquake, floods, silt, and the disastrous fire of AD 80 damaged the complex by heightening the ground level and filling the compound of the Ara Pacis. The Emperor Hadrian, who revered the memory of Augustus, ordered a containing wall 1.80m high to be built in AD 123 to protect the altar, but to no avail. By the 2nd or 3rd century AD, the whole area was buried.

The Ara Pacis itself originally stood within a walled precinct (12 x 11m and more than 4m high) and was decorated with reliefs depicting sacrificial scenes. The precinct too was sculptured with reliefs in two tiers according to a general design inspired by an Altar of Piety erected in Athens during the Peloponnesian War (420-410 BC). In fact, the reliefs are of such high quality that some scholars think the craftsmen of the Ara Pacis may even have been Greek. The panels on the north and south walls show a procession that took place in Rome each year on 4 July, attended by the highest magistrates, priests, and Vestal Virgins, as well as the emperor in his capacity as Pontifex Maximus. The members of the emperor’s family taking part in the ceremony can be identified, including Augustus’ grandson, Lucius, as a toddler clutching the skirts of his mother, Antonia.

Curiously, the existence of such an important monument was forgotten for more than a thousand years, only to be rediscovered purely by chance during consolidation work in 1566 on the cellars and foundations of the Palazzo Peretti at the corner of Piazza San Lorenzo in Lucina, near the Via Flaminia. Here workmen stumbled across a beautiful marble relief obviously from a Roman monument, later identified as the Ara Pacis. At the time, however, antiquarians first attributed the fragment to a triumphal arch dedicated to the Emperor Domitian.

Some time later, Cardinal Ricci, who was in charge of ‘providing antiquities’ to the Grand Duke of Tuscany, confided to the Duke’s secretary that he had managed at a great expense to beat keen competitors and secure nine marble blocks decorated on the one side with figures and on the other with gar-

Minerva, July/August 2006
The Ara Pacis Museum

lands... the upper and lower parts of the Tellus (Mother Earth or Italy) with the procession of the Flaminii family, the Pontifex Maximus and members of the imperial family - all from the celebrated Ara Pacis. The cardinal had each of the slabs sliced into three sheets to ease transportation to Florence. These are known as the Medici panels. Two more panels had been 'forgotten' by the cardinal. One ended up at Palazzo Aldobrandini, and in the 19th century was sold on to the famous Campana collection and, thus, ultimately to the Louvre. The other was acquired for Pope Alexander VIII Ottoboni and is still in the Vatican Museums.

In the course of time, five panels were attached to the rear façade of the magnificent villa cardinal Ricci was building, and there they remain today, although the building later became better known as the Villa Medici and French Academy in Rome. Yet another panel ended up 'upside down' as a tombstone in a Roman church, but was subsequently retrieved.

Further consolidation work once again took place in 1859 for the palace that now belonged to the Fano family. The panel of Aeneas, the marble head of Mars (now in Vienna), a relief of the bonus eventus, and other architectural elements, were unearthed and caused a great deal of interest among scholars and antiquarians. In 1860, the German archaeologist Friedrich von Duhn finally announced that all the fragments belonged to the Ara Pacis Augus-
tae, which had been located exactly under the palace within the Campus Martius.

The first formal archaeological excavation of the site, however, was initiated by the Italian government in 1903. The five-month project produced excellent results, even though the archaeologists were working 8m below ground level. The palace rested on rotten wooden piles and unstable ground seeping with water. Almost half of the monument was investigated and two entrances discovered on the eastern and western walls of the enclosure, as well as the main stairway. A total of 53 artistic fragments were recovered, including one showing a portrait of Augustus.

Since the Ara Pacis was found to be embedded in the foundations of the palace, whose four floors were inhabited and even included an old theatre converted into a cinema, the archaeological work was stopped to avoid a possible catastrophe. The idea of demolishing the palace to save the altar seemed a very expensive and improbable solution. In view of the importance of the monument, however, for the next 35 years scholars continuously asked the authorities for permission to resume excavations and to show to the public the salvaged panels, quintessential symbols of the supremacy of the pax romana. Meanwhile, the sculptures were unfortunately stored in the open air in the palace's courtyard, at the site where they had been discovered, until they were sold to the Museo Nazionale Romano in 1898. The eventual reconstruction of the monument for public viewing was another subject of discussion, as was speculation about its precise proportions, and the sequence of the panels.

In 1937, the problem of water seepage in the palace's basement was finally resolved by an astonishing solution: it was 'frozen' using a process experimented on during the construction of Moscow's underground train system. This allowed the remaining pieces of the Ara Pacis to be cut out of the ice for reassembly. Casts were then made from the previously dispersed panels. In less than a year work was completed for the display of the monument in all its glory in Morpurgo's pavilion next to the mausoleum of Augustus, which was cleared of the houses encircling it, and in time for inauguration on 23 September, 1938 - the celebrations of Augustus' 2000 birthday. Now that the Ara Pacis has been restored to glory, the sad state of repair of the Mausoleum of Augustus should become the subject of widespread concern, all the more glaring since the opening of the new museum in front of it. This is a large mound ringed with cypress trees, once the most prestigious burial place in Rome. Augustus had the mausoleum built in 27 BC, the year he became sole ruler, as a tomb for both himself and his descendants. The circular monument, 87m in diameter, had two obelisks at its entrance (today in the Piazza del Quirinale and Piazza dell'Esquilino respectively). Inside, were four concentric passageways linked by corridors, where urns holding the ashes of the imperial family were placed, including those of Augustus, who died in AD 14. The efficient and cultured mayor of Rome, Walter Veltroni, has taken the problem of this restoration to heart. It is hoped that he will be re-elected and remain in a position to undertake this enterprise and thus complete a magnificent evocation of Rome's first emperor.
THE ROAD TO BYZANTIUM: CLASSICAL MYTHOLOGY IN LATE ANTIQUITY

Sean Kingsley reports on the latest collaboration between the State Hermitage Museum and the Courtauld Institute of Art at London’s Somerset House.

The opulent architectural backdrop of London’s Somerset House (Fig 3) is a stunning setting for exhibitions on ancient art, and the latest collaboration between the State Hermitage Museum and the Courtauld Institute of Art sparks accordingly. Strolling around palatial rooms overlooking the River Thames, designed in 1776 to accommodate the offices of the Navy Board, the King’s Bagemaster, as well as the Royal Academy of Arts, the Royal Society, and the Society of Antiquaries, is a true privilege and worth the entrance fee alone.

‘The Road to Byzantium’ initially induces a surreal sense of déjà vu. Most of the categories of antiquities on view beneath dripping chandeliers and upon neoclassical floors, from red-figure Attic vases to Scythian gold and silver bowls (Figs 1-2), seem to be familiar old friends. Yet at the same time you can’t quite fathom the provenance. As the exhibition unravels, the scales fall from the viewer’s eyes to reveal an original twist. The majority of ancient art subtly infiltrating Somerset House’s Hermitage Rooms are not the Graeco-Roman works they superficially resemble but are Late Antique products that cleverly force visitors to grapple with the fascinating question of to what extent was the survival of Greek myth and the new Late Roman art of Christ a clash of cultures and styles?

As the exhibition unwinds, 5th century BC scenes of classical mythology - Polyxena and Achilles, Poseidon and Amymone on a red-figure hydria and krater (Fig 1) - give way to gold and silver bowls of the 4th to 10th centuries AD, which may once have graced noble Late Antique households in Constantinople but are still conspicuously adorned with images of classical antiquity. Most of these stimulating luxuries are drawn from the Hermitage, have never before appeared in the West, and form the base of a refreshing overview of Late Antique’s debt to classical mythology.

In the introduction to the extremely well compiled catalogue (for once a concise read rather than literary gorging that results in bloated indigestion), the Director of the State Hermitage Museum, Professor Mikhail Piotrovsky, emphasises that the Graeco-Roman heritage underlying the art of Early Christianity is often overlooked: ‘The thread of Greek inheritance was never broken. Works in this exhibition show the continual cross-pollination of artistic traditions and their manifestation in the art of Byzantium. The much-cited break between

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Fig 1. A red-figure krater with Poseidon and Amymone. The Achilles Painter, Attica, c. 460 BC; H. 25.7cm. Hermitage, cat. 6.

Fig 2. Red-figure Attic vases in the Hermitage Rooms at Somerset House.

Fig 3. Entrance to the Hermitage Rooms at Somerset House, London.
antiquity and the Middle Ages, overcome only by the Renaissance, was in fact no such thing. The road to Byzantium was quite even; simply it did not always run where people sought it.

True, but this continuity certainly did not envelop the entire hierarchy of art. While mythological scenes peppered silverware (Figs 7, 9, 10, 12, 13), floor mosaics, wall paintings, ivory boxes, and textiles, the legacy of statuary production contracted to almost become obsolete. Meanwhile, art for the masses seems to have been confined to simple biblical imagery and depictions of Christ, if the mass production of African red-slip wares from Late Roman Tunisia is an appropriate index of middle class consumption. So, for whom did myth prevail in Late Antique art, and how on earth did these pagan posers get away with sacrilegious imagery under the beady eye of orthodox Catholicism?

At least in theory, scenes of Graeco-Roman mythology on Late Antique art were judged to be Satanic. Thus, the 4th century AD Apostolic Constitutions vehemently recommended that Byzantium 'Shun all pagan books. What do you want with speech or laws that are foreign to you, or false prophets, the reading of whom turns empty-headed people away from the true faith? Turn away entirely from all that is foreign and invented by the devil'.

But, in reality, and away from the moral maze of Christian fanaticism, classical culture enjoyed a fresh lease of life in Late Antiquity, a phenomenon explicit in Constantinople, which was flooded with images of pagan gods and heroes. This cultural metamorphosis, however, did not revolve around the Greek values of human anatomical perfection, grace of movement, and physical beauty as the outer manifestation of inner beauty and spiritual excellence. Rather, Byzantium reinterpreted myth according to mainstream doctrines of Christianity and found new symbolic meaning in centuries-old stories.
In her outstanding catalogue chapter on 'The Classical Heritage in Byzantine Art', Dr Vera Zaleskaya, Head of the Middle East and Byzantium Section at the State Hermitage Museum, convincingly reveals how Orpheus came to symbolise Christ, while Bellerophon and Odysseus were acknowledged as bearers of the idea of salvation, the victory of good over evil, and more generally of prosperity and wellbeing. Heracles was a particularly popular hero in Byzantium (Fig 13) because of his suffering and triumph over adversity. Here was a mortal whose search for a moral path and martyr's death transformed a hero into a saviour of mankind, messianic features highly valued by Early Christianity. Heracles was also beloved because of his simple values, wandering the earth wearing the skin of a lion, armed only with a club, with his Labours symbolising the victory of a free spirit over vice, rather like John the Baptist.

In St Gregory Nazianzus' homilies, the wandering Odysseus is associated with the ship of life crossing a stormy sea on its course to heaven, and his escape from the sirens represents triumph over death. Elsewhere, apocryphical Coptic texts portray Dionysos and a maenad as Adam and Eve, Aphrodite born from her seashell as a Christian soul emerging from the waters of baptism, and Leda and the Swan symbolise the immaculate conception. By the 12th century the heroes of the Trojan cycle prevalent in the Gesta Romanorum (Deeds of the Romans) were infused with Christian meaning: Paris...
became the devil, Helen the soul of mankind abducted by the devil, while Troy was hell.

Most of the silver conspicuously decorated with Graeco-Roman mythological scenes that survived into Late Antiquity - Meleager setting off to hunt with Atalanta, Ajax and Odysseus quarrelling over the weapons of a dead Achilles (Fig 9), nereids riding sea monsters (Figs 7, 12), and dancing maenads and Silenos (Fig 10) - were produced in and around Constantinople for elite households. The extent to which romanitas survived beyond the Roman era is an enduring fascination, and 'The Road to Byzantium' visually reflects the real depth of classical education cherished by the Christian elite.

**Paidia** was a highly standardised form of learning that bridged the 2nd century BC and the 7th century AD. This classical education was based on a narrow range of great classical authors, especially Homer, Euripides, Virgil, and Ovid. The sons of privileged Early Byzantine houses learnt oratory - ideal models of technique and composition - from the works of Ciceron and Demosthenes. Part core education, paidia was equally important as a social game for social interaction bonding members of the elite. These dual objectives were the real reasons why silver bowls and other art forms featuring mythological scenes were prominently displayed in well-appointed households, complementing the design of doors and walls. Reinforcing a host's high status in terms of wealth and culture, this was snobbery amongst the good and great. Meanwhile, the exclusively biblical and Christian mass media covering the middle classes' imported African red-slip bowls and plates was a kind of religious mind control that differentiated an obesely stratified society.

In antiquity, as in the entire Mediterranean world predating the Industrial Revolution, up to 80% of society were rural village dwellers. Life was unjust and a vast chasm separated rich and poor. Yet this was a realm of hereditary professions, where everybody knew their station, the opposite of today's 'wannabe' world. 'The Road to Byzantium' shows how the Early Byzantine elite exercised their superiority and displayed their knowledge and status to one another without words. The luxurious art on view at Somerset House may not be egalitarian, but it certainly is wonderfully pretty, educational, and impressively resurrects a forgotten chapter in the history of art - a rare treat from the Hermitage.

**Fig 15.** A dish with the flight of Alexander the Great on griffins in the central medallion. Additional scenes depict King David and Bellerophon and Pegasus. One of the finest recorded examples of Byzantine toreutic art of the era of the Crusades. From a silver hoard in the village of Lopkhurt, Shurshyanskaya district, 12th century Byzantium, silver gilt, 12th century AD, diam. 28cm. Hermitage, cat. 133.

**Fig 16.** A statuette of Dionysos inscribed with text from Psalm 28.3 around the waist: 'I have heard Your voice, Lord, crying in the wilderness, when You thundered over the mighty waters, bearing witness to Your son'. From the River Don, 1867, Rome, bronze, 2nd-3rd century AD, with inscription added in the 8th-9th century AD when the statuette was possibly used to hold holy oil or water. Hermitage, cat. 139.

‘The Road To Byzantium’ continues at the Hermitage Rooms, Somerset House, London, until 3 September. Admission: £5, concessions £4, and free for under 18s. For further information: tel. +44 20 7845 4630; www.hermitagerooms.org.uk.

This article is based on contributions published in *The Road To Byzantium. Luxury Arts of Antiquity* (London, 2006; 191pp, 268 colour illus, £20 paperback).
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Attic Red-Figure Klyix, Near The Euergetides Painter, Depicting a Hoplitodromos

an Olympic game competition, where a nude youth must race holding a helmet and a round shield, here with a satyr blazon; a Corinthian helmet is in his left hand and a Xulos inscription in the field.

Ca. 515 BC W: 9 7/8 in. (25.1 cm.)
Published: Kunstwerke der Antike,
Münzen und Medalien 60, September 1982, p. 17, no. 26, pls. 9 and 10.

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The last decade or so has been an exciting time for students of Scotland’s ancient past. The millennia before Scotland became Scotland have revealed all manner of secrets and unexpected insights, stimulating new theories, and throwing remarkable light on the lives and times of the land’s inhabitants. This brief review can only hint at these unfolding stories, but will hopefully serve to whet the intellectual appetite.

Revelations start with the earliest occupation, now pushed back to around 10,000 years ago, with the first people following fast on the heels of the retreating ice sheets. While we still lack the long-sought Palaeolithic, or the dramatic burials and rich organic remains of Mesolithic northern Europe, these first identifiable footprints on Scotland’s landmass are now being traced high in the hills and far out into the sea, right across the highlands and islands. However, the normal picture of mobile hunter-gatherers has been rather shaken by the first clear evidence of a house (rather than a temporary shelter) - a well-built roundhouse found near Dunbar (East Lothian) points to a degree of permanency among these nomadic groups, at least in some instances.

The advent of farming around 4000 BC remains a hot topic for debate. One school sees indigenous Mesolithic people absorbing and adopting exotic Continental habits of animal husbandry, cereals, and ceramics, while another embraces a more traditional model of Neolithic migration. Both theories can claim new evidence, but neither has a killer punch. However, what is clear is the highly regional nature of the Scottish Neolithic, with individual areas doing things very differently; what is true for the east coast may differ markedly on the west. One striking feature is the growing range of monumental buildings (which may or may not be houses). The

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Fig 1 (above). Neolithic coal and lead, discovered at West Water Reservoir, Scottish Borders, Early Bronze Age, c. 2200-1500 BC.

Fig 2 (left). Timber building under excavation at Warren Field, Crathie, Aberdeenshire, Neolithic period, c. 4000-3700 BC.

Fig 3 (below). Three large chambered tombs at Clava, Highland, viewed from the air. Late Neolithic to Early Bronze Age, c. 2500-2000 BC.

Fig 4 (below). Bronze indle discovered at Corrymuirloch, Perthshire, Late Bronze Age, c. 1000-750 BC.
Northern Isles now have a series of stone-walled Neolithic villages, while eastern Scotland boasts a good scatter of substantial timber buildings very similar to Continental longhouses (Fig 2). Whatever side of the invasion-versus-acculturation divide you stand on, the buildings are a massive change from what went before.

The monuments of the Neolithic have also seen new insights. The great stone circles such as Brodgar in Orkney and Callanish in Lewis still guard their secrets well, but excavations at key sites such as the Clava Cairns of northern Scotland (Fig 3), and the distinctive stone circles of the north-east, have cast new light on their date and history. A current project is considering stone circles from a different angle - where do the stones themselves come from and how do they fit into a wider landscape? Quarry sources for some of the massive megaliths have been identified, bringing the tantalising prospect of new stories for these magnificent monuments.

The early parts of the Bronze Age are still dominated by death, with burials being our main evidence. We can now tell more about the dead and the motives of those who buried them, but it is the grave goods which shine most brightly from the past. Among a range of recent work, jet and other prestige goods have received renewed attention. These were used to display status and mark identity - hints of emerging elites in some areas of the country with the ability to procure exotic material. Unusual items catch our modern eye: the first lead known from Britain, in the beads from a burial at West Wafer Reserve; the Scottish Borders (Fig 1); and exotic jet buttons inlaid with even more exotic tin found at Rameldyke in Fife.

Use of the new metal bronze is also well represented in early Scotland. Recent years have seen an explosion in manufacturing evidence. As these are fully studied they will change our understanding of how this powerful metal was exploited both technically and socially. Recent finds emphasise the power of bronze and warfare, real or symbolic objects such as an unparalleled ladle from Perthshire (Fig 4), its inspiration drawn from the Continental, were the power tools of prehistory, the trappings of a lifestyle where feasting and drinking played a major role.

In the final millennium BC it is the domestic landscape which dominates our view. Across Scotland exca-
Inveresk on East Lothian and Newstead on the Borders, allows us to see them not just as military units but as organisms sitting within a wider landscape, with civilian settlements, industries, and changing patterns of agriculture around them. The amphitheatre at Newstead may seem paltry by Mediterranean standards but it is the most northerly in the Empire and a reminder of the cultural impact of Rome on the frontiers. Such striking chance discoveries as the tomb sculpture of a lioness devouring her prey from Crumond (Edinburgh) rein force this - a dramatic and vivid piece of artwork which speaks of an expectation in death that the Roman presence on this distant frontier was there to last (Fig 7).

But it was not to be, and following the Roman withdrawal a complex kaleidoscope of groups populate our earliest history. The later centuries of the first millennium AD saw precious kingdoms and unstable states, rising and falling as powerful individuals came and went. Most attention has been lavished on the Picts, the group who developed beyond the Roman frontier in north-east Scotland. Thankfully, many of the old misconceptions have now been laid to rest - cherished theories of their matrilineal descent or non-Indo-European language have been thoroughly scotched - and in their place emerges an intriguing and distinctive culture. Their art remains their most public face (Fig 6). The enigmatic early Pictish symbols continue to defy detailed interpretation, while later Pictish art stands proudly among the masterpieces of the post-Roman world. The Picts may lack illuminated manuscripts, but equivalent artistry is found in metal and stone. Recent work on craft centres such as the monastery at Tarbat at Easter Ross, and the flourishing sculptural tradition in the area, notably at Hilton of Cadboll, has shown groups making art in regional styles but drawing on much wider traditions. The 'ancient mysteries of the Picts' may have crumbled, but the complex society in their place holds its own, much more real, fascinations. This leaves us on the brink of early Scotland, awaiting the threat and promise of the Vikings, the emergence of larger political groupings, and, ultimately, the building blocks of the medieval nation-state.
The Neolithic Revolution

AN ACCIDENTAL REVOLUTION? EARLY NEOLITHIC RELIGION & ECONOMIC CHANGE

David Lewis-Williams and David Pearce

One of the pivotal questions that has exercised the minds of generations of archaeologists is why did people first give up a hunting and gathering way of life and start to domesticate plants and animals? In other words, why did the 'Neolithic Revolution' take place? Recent discoveries have turned up evidence for explanations that run in the face of generally accepted wisdom on this issue. It now seems that we shall have to re-evaluate some long-cherished principles of explanations.

By and large, archaeologists have thought about explanations of changes in ancient human societies under two headings: those that suggest forces came from outside societies, and those that point to processes generated within societies themselves.

The first of these two types of explanation includes notions of changes in climate, followed by social and economic adaptation to those changes. The form of a society and the reasons for changes within it are thus ascribed to the principle of adaptation.

The second type of explanation embraces social and ideational factors (ideas) within societies. Social explanations, such as Marxist ones, point to relations within societies that can develop to a point at which the economic foundation of the society is no longer viable; a new social structure is then born. Ideational explanations suggest that people had bright ideas and that these ideas, welcomed by everyone, led to social and economic changes. A form of this explanation (on which we shall enlarge) was suggested by the French archaeologist Jaques Caouvin. He argued that Middle East religion changed before the economic structure of society changed, but he was unable to explain exactly how religion could impact in this way on society, and hard archaeological evidence was by no means abundant.

The type of explanation for the Neolithic Revolution that new discoveries (unfortunately coming after Caouvin's death) are suggesting, is not neatly accommodated by the two major categories outlined above. The new explanation may seem to be ideational because it refers to religion, but it highlights a component of religion that is simultaneously material and social. We need to rethink the very nature of religion.

Here we focus on the Middle East because that is where the new evidence is being found. We do not imply the switch to agriculture that took place in other parts of the world necessarily came about in the same way. It is appropriate to describe these new discoveries before we consider the nature of religion.

Göbekli Tepe, Turkey

In 1994 Klaus Schmidt of the German Archaeological Institute completed excavations on an early Neolithic site in south-eastern Turkey known as Nevali Cori, and started to look for a new site on which to work. Following the report of an earlier survey of that part of Anatolia, he came upon a mound, or Tell, resting on a limestone plateau. Although its existence had been noted in an earlier survey, it had not been studied. The site was known as Göbekli Tepe (Stomach-shaped Mound). At once Schmidt saw that there was no evidence for Neolithic agriculture or pottery. Then he discovered that a farmer had dug up what was clearly part of a dressed stone pillar. What did this mean? No Neolithic pottery, no signs of plant or animal domestication, yet what

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Fig 1. General view of the Neolithic site at Göbekli Tepe, c. 9300 BC, during excavation.

Fig 2. A round 'crypt' at Göbekli Tepe. The pillars stand against the walls and also divide the benches into sections.

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Minerva, July/August 2006
The Neolithic Revolution

appeared to be a carved stone pillar - a strange combination.

Now, 11 years later, Schmidt has excavated a large section of Göbekli Tepe, enough to show that he is working on one of the most important archaeological sites in the world; one that challenges previous ideas about the origin of the Middle Eastern Neolithic.

In summary, he has uncovered a sequence of four round 'crypts' cut into the ground (Fig 2), as well as additional, more recent, rectangular 'crypts' (Fig 3). Around the inside perimeter of each, both round and rectangular, are stone-built 'benches' divided by a series of stone pillars. In the centre of each 'crypt' are two similarly large, free-standing pillars. These are flat in cross-section and T-shaped; each has a wider top section (Fig 4). Some are as much as 2.4m high and weigh up to 7 tons. Arms carved on a few pillars at Göbekli Tepe, and on a number at Nevali Çori, another early Neolithic site in Turkey, show that they were intended to represent anthropomorphic (human) bodies with heads. The pillars were 'beings' of some sort. Many are also embellished with breathtaking carvings of foxes, boars, lions, aurochs, snakes, birds, and what in one instance seems to be a spider (Fig 4, 5, 7). There are also three-dimensional carvings of animals, largely boars and felines, that seem to have been placed on top of the walls (Fig 7), perhaps 'guarding' entrances of some sort. All the identifiable animals are clearly male. A geomagnetic survey has shown that there are many more similar structures still within the mound.

A huge amount of labour over many years must have been expended in the making of the Göbekli Tepe structures. Yet there is, so far, no evidence for a large settlement. Nor is there any suggestion that the 'crypts' were residential. It seems that large numbers of people came there, perhaps seasonally, to cut pillars from limestone at the edge of the plateau (a partially cut one can still be seen), to drag them to the 'crypts', to carve them with reliefs of creatures, and to erect them in the distinctive circular (later rectangular) form with two dominating central pillars. Having completed one structure, the people filled it in with rubble, flint flakes, and odd fragments of bone, both human and animal, and then began to build another one.

There is a further point of considerable significance that was established independently of Schmidt's excavation at Göbekli Tepe. On Karacadag (Black Mountains), about 50km away, genetic studies have located what is apparently the earliest domesticated einkorn wheat. At present, it seems that Karacadag was the place of origin of domesticated grain and therefore the origin of the Neolithic.

All in all, it appears that hunter-gatherer people came from various places (still to be established) with the express purpose of building ritual structures one after another and then filling each in before building the next. And this is the really surprising thing: dates obtained from bones found in the backfill show that this activity took place about 11,300 years ago. It seems inescapable that a new mind-set and new ritual imperatives that we would call Neolithic had established themselves in Upper Mesopotamia before the domestication of plants and animals. Do we have evidence at Göbekli Tepe that belief and social systems changed before - not as a result of - shifts in the economic system? Could these changes in belief and practice have led accidentally to agriculture? To answer these questions we need to re-examine widely accepted notions of what religion is and to propose a new formulation.

There is no space here to consider all the many definitions of religion that anthropologists, psychologists, theologians, philosophers, and others have come up with. Still, to help understand the formulation that we advocate, we can say that, very broadly, definitions of religion have been psychological or social. Psychological explanations tend to emphasize the comfort and motivation that religion affords believers, while sociological explanations point to the
The Neolithic Revolution

social cohesion that religion is said (in our view exaggerated) to create.

Contrary to this dichotomy, we suggest that religion should be seen as comprising three dimensions: experience, belief, and practice. They may be thought of as three interlocking circles.

Religious experience comprises a set of mental states created by the functioning of the human brain in both natural and induced conditions. These states range from mild euphoria to ecstasy, dreams, and hallucinatory visions. In the right context, people may interpret these mental experiences as evidence for cosmological realms and supernatural beings that can impinge on daily material life. All religions entail some belief in supernatural entities, whether they be ancestors, gods, spirits, or some personal 'forces'. In many societies, circumstances, people may understand the same experiences, not as supernatural, but as some sort of aesthetic effulgence.

Religious belief derives, in the first instance, from attempts to codify religious experiences. Shared beliefs about, rather than idiosyncratic views of, such experiences become a feature of society. Then the elaboration of religious beliefs takes on a life of its own. The belief system thus produced need not in every detail refer back to mental experiences.

Religious practice includes rituals that are designed to plug into religious experiences and to manifest religious beliefs. In addition, religious practice includes socially extensive projects that reproduce and entrench social discriminations, such as the building of vast complexes of temples and monuments and, all too often, the waging of crusades and genocidal war.

An individual's religion may shift between these three interlocking domains. For some, mystics and anchorites, personal experience is paramount, though it is always set within a specific, socially shared belief system. Other religious practitioners emphasize belief: they are theologians and sophists who establish themselves as arbiters of belief and practice. Religious belief is more divisive than religious experience. The third dimension of religion, religious practice, is an arena of society in which the widest range of people must necessarily participate, whether they have moving religious experiences or not, whether they fully understand the belief system or not. There are many reasons for attending mass.

Because all societies have to divide up the spectrum of human consciousness and to place differentiating values on segments of it, social discrimination is an essential and fundamental part of religion. Furthermore, many societies believe dreams to be valuable, divine revelations. Others, such as the modern West, see dreams as meaningless. Indeed, the first social divisions that went beyond sex, age, and brute strength were probably related to differential access to 'religious' mental states.

An Accidental Revolution

The line that our argument is taking should now be clear. Before people took up agriculture or practices that led to agriculture, they must have held socially differentiating beliefs that related to experiences that we call religious. Contact with the spirit realm and its beings came into the hands of religious specialists - those who had the most profound experiences, who formulated (and probably imposed) religious beliefs, and, by virtue of their status thus achieved, were able to command labour in small or vast religious enterprises.

In this way, the mind-set of people living at the end of the Upper Palaeolithic could have changed and at the same time new religious practices could have come into being - such as the building of pillared structures at Göbekli Tepe that, by means of rituals and the symbolism of mediating animals, made contact with spirit realms above (the pillars, or 'beings', reach up to the sky) and below the level of daily life (the 'crypts' are cut down into the earth). The considerable and probably seasonal labour that the construction of not just one but a long series of structures required led to people camping near Göbekli Tepe and thus to the harvesting and automatic re-sowing of wild wheat that, in turn, led accidentally to domesticated varieties and species.

The three-domain account of religion that we have given is simultaneously material (the neurological wiring of the brain), social (shared beliefs and experiences), and psychological (both terror of the spirit realm and escape from there). We need not think of accounts of religion as being either social or psychological: the reality was - and still is - more complex. As long as people today entertain the great anachronism - belief in the supernatural - we can sense how the Middle East Neolithic may have been born, not in practical, economic responses to climatic change but, as the new archaeological evidence suggests, as an accidental by-product of the electro-chemical functioning of the human brain and people's inescapable need to make sense of that functioning.

The authors would like to thank Dr Klaus Schmidt for his generous hospitality during research for this article.

This article is based on research presented in Inside the Neolithic Mind: Consciousness, Cosmos and the Realm of the Gods by David Lewis-Williams and David Pearce (Thames & Hudson, 2005) and The Mind in the Cave: Consciousness and the Origins of Art by David Lewis-Williams (Thames & Hudson, 2002).
NEW DISCOVERIES AT ÇATALHÖYÜK, TURKEY

Shahina Farid

Recent discoveries at Çatalhöyük in Central Anatolia are challenging ideas that have become taken for granted in the many decades since excavations began at the Neolithic site. The settlement was first excavated by James Mellaart in the 1960s, when it became widely recognised as of unique international significance and demonstrated that large, early sites existed beyond the ‘Fertile Crescent’ in the Near East. In 1993, after about a 30-year hiatus, excavations were re-opened under the direction of Professor Ian Hodder of Stanford University, formerly of Cambridge University. Ian Hodder heads a British-led international team of contract archaeologists, international researchers, and students from Britain, Turkey, the United States, Iran, Romania, Serbia, Greece, Poland, and other countries.

Many early theories about the site had been accepted without question, becoming undisputed ‘archaeological facts’. But the current project, with the advantage of new excavation methodologies and modern scientific analyses developed since the 1960s, is expanding our knowledge of this site that was first occupied about 9000 years ago. Çatalhöyük retains a special significance as one of the best known Neolithic sites in Anatolia and the Near East, roughly contemporary with later Pre-Pottery and the following Pottery Neolithic in the Levant. It is particularly well known because of its large size, with up to 16 levels inhabited over 1400 years and its dense concentration of ‘art’ in the form of wall paintings, wall reliefs, sculptures, and installations.

Surrounded by a rich agricultural landscape, the flat environs of today (Fig 2) owe much to the fact that during the Pleistocene period some 25,000 years ago the Konya Plain was a lake. By c. 13,000-11,500 BC, the lake began to dry out, leaving smaller lakes dotted around the landscape but with the Konya Plain still cold, dry, and inhospitable. It was not until c. 9500 BC that a warmer and wetter environment led to the formation of soil conditions that were suitable for farming. The story of Çatalhöyük began along the alluvial fan of the Çarsamba River in this rich wetland environment, bordered to the south and east at about a 4km distance by the mountain ranges of Karadag, Karacadag, and Hasan Dag.

Çatalhöyük dates to a time of transition from hunter-gatherer to agricultural society, when crops and animals, in particular cattle, were domesticated, major factors in the history of human exploitation of their environment. The densely packed mudbrick houses at Çatalhöyük are one of the earliest known examples of people settling down in groups, abandoning their nomadic hunter-gatherer lifestyle (Figs 3-4).

These houses were built against one another, access was down a ladder through a hole in the roof with no

Fig 1. A baked clay figurine of a ‘mother goddess’ from Neolithic Çatalhöyük. 6300–6200 BC, H. 16.5cm. Photo: © James Mellaart.

Fig 2 (below left). Neolithic Çatalhöyük, founded c. 9000 BC amidst a rich agricultural landscape in central Anatolia. Photo: Shahina Farid © Çatalhöyük Research Project

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Fig 3 (middle right). An oven and storage basin in a mudbrick house at Çatalhöyük. Photo: Jason Quirks © Çatalhöyük Research Project.

Fig 4 (below right). Back to back mudbrick houses at Çatalhöyük, which were entered from the roof using a ladder. The town had no thresholds at ground level. Photo: © James Mellaart.

32

Minerva, July/August 2006
Excavating Çatalhöyük

Ground level threshold: no streets or alleyways have yet been traced between houses. At random locations between the houses were open areas where domestic rubbish was discarded and young animals such as sheep or goat may have been reared. These areas were probably used as human toilets. People moved around at roof level, which may have been at differing heights, traversed by a series of steps and small ladders. Inside their houses was evidence of a sophisticated lifestyle and belief system.

Through time, as the need arose, a new house was built on top of the old, thus maintaining a marked uniformity and continuity in the settlement plan. Rather like modern construction techniques, the ground plot for the new construction was prepared. This meant that the old house was partially dismantled and filled. Whilst the infilling provided a firm foundation for the new house, it also served to preserve the lower portion of the dwelling, one of the unique characteristics of the site. Thus over a period of some 1400 years, layers of buildings rose one above another. Different areas of the site were occupied at different times, and we speculate that at each roughly contemporary layer of buildings there were between 3000-8000 occupants. Typically each house was occupied for about 80 years.

The internal configuration of the houses display remarkable conformity across the site. A typical house is a single room of about 5 square metres. There were symmetrically positioned wooden posts, set in small pits against the internal walls, that supported beams for the roof made of mud plaster and reeds. Each house had one or more raised platforms made of earth against the walls, which were probably for sleeping on. A large oven was generally positioned against the south wall, over which the access hole from the roof was located, and a small circular hearth for cooking built nearby. The house furnishings would also include a single or a group of storage bins and shallow basins (Fig 3). Shallow pits near the cooking area were used as storage pits for stocks of obsidian - a volcanic glass worked into cutting tools - or baked balls of clay used in heating and cooking activities, similar to pot boilers. The internal walls of the house, the posts and the ‘furniture’ were plastered in white lime-based clay and replastered at least once a year. It was these plastered wall surfaces that were sometimes decorated with paintings and three-dimensional mouldings.

Internal demarcations created zones for different activities, indicating a strong sense of social organisation - areas were designated for food preparation and cooking; crafts, such as bead making from stone and bone, and basketry and crafting tools, such as obsidian knives and blades.

One of the most striking characteristics of the houses at Çatalhöyük is that the dead were buried below the floors and platforms (Figs 5-6). There is some evidence to suggest that burials were also assigned to different areas according to age and perhaps sex. Some houses had up to 60 burials, others as few as two or three, and some with none at all, suggesting the existence of ‘kinship’ houses where most of a kin-group may have been buried. Nearly all human burials are primary interments.

Whilst the custom of building house upon razed house is practical, it may also represent continuity and lineage. Before building a new house a careful routine of closure and abandonment was conducted including, in some instances, the deliberate preservation of the last oven in an act of memory or connecting to the past. Living above their dead may also be explained as recognition of ancestry and the past. This notion of ancestry is also perhaps represented in the occasional practice of removing the head of a person of possible importance and carrying it through to the next phase of building as an ancestral relic for good prosperity, an offering for the new generation or recognition of the past. The current team has excavated only two such burials but more human skulls have been found on floors and in postholes for new houses.

A strikingly poignant burial of a young woman was recently excavated which has added to the debate on...
ancestral lineage, but has also led to discussion on how human emotion may be represented, not a usual subject matter represented in the archaeological record of this period. This burial of a young woman yielded the first plastered and painted human skull found at Çatalhöyük (Figs 7-9).

The practice of modelling facial features in plaster on skulls is generally known from Early Neolithic sites in the Levant, such as Jericho and ʿAin Ghazal, but in Anatolia it has hitherto only been found at the Late Neolithic site of Kızık Höyük. The context of the Çatalhöyük skull (Fig 7) is however, unique, to date. It was found held in the arms of a woman, cradled against her chest. The face was modelled in plaster from brow to chin and covered with a red pigment (Fig 9). Such treatment of a skull indicates that the individual was probably regarded differently from the majority of the burials so far excavated, and may have been ‘special’ in some form or another.

On discovery, our interpretations were emotional, that the woman was buried with a beloved. But perhaps the head was that of a revered ancestor? It appears that the ‘colour’ in the eye sockets was layered within plaster, the implication being that the skull was remodelled more than once and was therefore perhaps already a relic before being placed in this burial. This then led us to speculate whether this may have been a high status woman, since she was buried with such an extraordinary object.

Çatalhöyük is famous for its many representations of the female form, interpreted as symbols of fertility and matriarchy. These are mainly clay and stone figurines: robust representations of fecundity (Fig 1), which attract goddess groups from around the world to visit the site as a place of homage.

A recent discovery has challenged one interpretation of the ‘mother-goddess’ figurine as primarily representing life-giving and fertility. This is a clay figurine with very strange and unusual imagery found in the burit fill of a house (Fig 10). The front of the figurine looks very much like the small, squat so-called ‘mother goddess’ figurines that are so well known (though actually quite rare) from Çatalhöyük. Hands rest on full breasts, the stomach is extended, and there is a central protrusion like a belly button. The head, which is missing, was detachable. As the figurine is rotated, the arms look very thin, and the back of the figurine shows either a skeleton or the bones of a very thin and depleted human. The ribs and vertebrae are clear, as are the scapulae and the main pelvic bones. The figurine can be interpreted in a number of ways: as a woman turning into an ancestor, as a woman associated with death, or as death and life conjoined. It is possible that the lines around the body represent wrapping rather than ribs. Whatever the specific interpretation, this is a unique object that may force us to change our views of the nature of Çatalhöyük society and imagery. Perhaps the importance of

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**Fig 10 (above).** An unusual clay figurine resembling the typical curvaceous ‘mother goddess’ on the front, but with emaciated arms, and ribs and vertebrae conspicuous on the sides and back. This object is forcing a reinterpretation of Çatalhöyük society. Photo: Jason Quinlan © Çatalhöyük Research Project.

**Fig 11 (above right).** A stamp seal in the form of a bear. Such depictions also appear in incomplete form on house walls and were previously identified as ‘mother goddesses’. Photo: Jason Quinlan © Çatalhöyük Research Project.

**Fig 12 (below).** Figures with raised arms on house walls are always found with hands and heads cut off. Typically identified as images of ‘mother goddesses’, the crucial discovery of a unique stamp seal (Fig 11) now seriously questions the prevalence of such symbolic worship at Çatalhöyük. Photo: © James Mellaart.

**Fig 13 (below).** A bull representation on a house wall. Photo: © James Mellaart.
female imagery was related to some special role of the female in relation to death as much as to the roles of mother and nurturer.

Yet another recent find has shaken our earlier assumptions of the ‘mother-goddess’. This is the discovery of a beautifully made stamp seal (Fig. 11), found in the fill of a building. Stamp seals were probably used to stamp designs on skin or clothing. This example shows an animal with its front and hind legs raised upwards. Such figures have been known from Çatalhöyük for some time as plaster reliefs on the walls of houses (Fig. 12) and have often been interpreted as ‘mother goddess’ figures. But the heads and hands of the plaster relief examples have always been cut off, so it was never possible to say whether the figures were actually women or not. But now we know that the stamp seal provides a key. Here the head and the hind paws remain. They clearly show that the figure is an animal, probably a bear. So it is also probable that the reliefs with upraised arms and legs are not goddesses, as is usually assumed, but bears. But now we know that the stamp seal provides a key. Here the head and the hind paws remain. They clearly show that the figure is an animal, probably a bear. So it is also probable that the reliefs with upraised arms and legs are not goddesses, as is usually assumed, but bears.

By studying the minatae of the Neolithic settlement, house by house, we are able to build up a picture of a household economy through which, when placed into the larger neighbourhood context, allows us to explore the wider issues of settlement, economics, and organisation. Were individual households self-sufficient in food preparation and craft production, or did we see evidence of communal activities? How big were these communal groups and were they based on kinship and lineage? With a noticeable absence of central administrative organisation at Çatalhöyük, these questions are central to our research.

This article is based on the work of members of the Çatalhöyük Research Project conducted under the auspices of the British Institute of Archaeology in Ankara (BIAA) with permission and support of the Turkish Ministry of Culture and Tourism. The project is indebted to our main sponsors Koçbank and Boeing, our long-term sponsors Shell and Merko and other sponsors Thames Water and IBM. Equally, we are indebted to our academic funding bodies, in particular the BIAA, Selcuk University, the McDonald Institute in Cambridge, Stanford University, and the Institute of Archaeology, University College London.

degree of physical activity, which at Çatalhöyük would include climbing up and down ladders, hunting, collecting plant foods, raising and tending crops and animals.

In addition to painted representations of animals, actual animal parts are incorporated into the structure of the houses. Bucrania are set into wall niches and rows of bull horns set along the edge of benches (Figs 14-15). One installation was found in the burned room of a building. In most cases, installations are carefully dismantled before a house is abandoned and all portable objects removed. Here however, the fire preserved the house contents in situ, including a large number of artefacts on the floors, and concentrations of seeds in the storage bins (naked barley, einkorn, emmer, peas, tiny crucifer seeds and almonds with kernels still in the shell). All indicate a swift and unusual abandonment.

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Visitors to Çatalhöyük can wander through a replica Neolithic house where we conduct experiments in the summer, a great place to get a sense of space and movement around a Neolithic Catal abode. A visitor's centre with information panels and a DVD contextualises the site and our work, while an audio guide in English and Turkish helps explain the excavation areas. Although some areas are back-filled at the end of each season, two permanent shelters have been built over the South Area and a well-preserved Neolithic house (Fig. 16). Both sites feature viewing platforms and information panels.

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EXCAVATING HELLENISTIC PARION: A ROYAL NECROPOLIS IN TURKEY

Cevat Basaran

Parion, the ancient Parium, lies within the borders of the modern village of Kemer, Çanakkale, to the north of the ancient Troad region in Turkey and on the southern shore of the Bosphorus. The city is named after Paris, the youngest son of the Trojan King Priam. The earliest reference to the settlement is provided by Strabo, who refers to its colonisation by the Ionian city of Miletus in the 8th century BC.

According to Herodotus, having fallen under the hegemony of the Persians in the late 6th century BC, Parion participated in the Scythian campaign launched by Darius in 513-512 BC. The city, which sided with Athens in the Peloponnesian War, acquired its sovereignty for a short while in the early Hellenistic period. Thereafter, it was absorbed by the Thracian King Lysimachos in 302 BC, the Pergamon kingdom after 241 BC, and Rome after 133 BC. Parion was viewed with great importance by Emperor Augustus who proclaimed it as 'Colonia Pariana Julia Augusta' (a Roman colony).

Parion was also famous as the site of an early mint; its characteristic issues depict the head of the Gorgon and, reverse, a standing bull (Fig 1). In the Classical period the city was fortified by a perimeter wall encompassing an area of almost 7km. The acropolis was built on a hill facing the sea on both sides of the Bodrum headland. This was the likely site of the communal altar and temple of Apollo, while the theatre was located on the south-east hillside of the acropolis. The hill opposite is also studded with archaeological remains, but these await a more thorough investigation.

Surveys conducted in the 1997 and 1999 seasons indicated that the south and south-eastern sides of the city were used as the necropolis. Excavations at Parion began in 2004 when developers attempted to build a primary school on the ancient necropolis in the village of Kemer. This prompted the museum of Çanakkale to carry out urgent rescue excavations.

The 2005 excavations conducted in the southern necropolis were particularly significant since they reflect the prosperity and cultural identity of the ancient city. The fieldwork brought to light 68 graves (Fig 3). According to the finds recovered from these graves, the necropolis was used continuously from the...
Archaic period (8th-6th century BC) through to the Early Byzantine period (mid-7th century AD). This sequence is borne out by the superimposed graves.

An interesting feature of the graves is the widely varying character of examples dating to the same period, including pit burials, tile-panel containers, cremations, wooden coffins, urns, pithoi (large clay jars), sarcophagi, and mausoleums. Curiously, the burials also display no unity in orientation (other than the sarco- phagi), and wide variety in grave goods, which logically reflects chronological and social stratification.

Finds deposited in the inhumations include ceramic oil lamps, glass fruit bowls, vessels for wine and perfume, terracotta statuettes of gods and goddesses (Fig 2), animal figurines, and copper and bronze coins which were placed under the tongue in the mouths of children.

In one of the burials, most likely a female, organic remains recovered have been identified as pomegranate, almond, nut, myrtle, date, chestnut, fig, and a half-eaten apple. These were located amongst an oil lamp, bone hairpins, wine amphorae, and fired clay bottles (unguentaria).

Three other sarcophagi were also examined. One of these proved to be the final resting place of a Hell enistic queen and appropriately con tained a golden jewellery parure (Fig 5), the most beautiful find of the 2005 season. The rich variety of goods included a gold chain necklace terminating in two bulls' heads, a pair of gold earrings ornamented with depictions of Nike, goddess of victory, and Pegasus, a pair of gold olive leaves, gold hairpins, bronze rings, unguentaria, a bronze mirror, glass perfume vessels, and gold coins placed under the tongue. These were specifically minted for this purpose; while the obverse typically depicted the head of the Gorgon, the reverse was left entirely blank.

A second sarcophagus seems to have belonged to the Hellenistic king. Found alongside his skeleton were perfume vessels, a strigil, an amphoriskos (vessel for cosmetics, oils, and perfumes), an unguentarium, two golden under-tongue coins, a bronze amphora with a relief decoration depicting Dionysos and maenads (Fig 4), three gold wreath-crowns, and burnt bones. The third sarcophagus probably contained the daughter of the ruling king and queen. Its aristocratic status is reflected by the discovery of a gold necklace with figures of goats and lion heads, a pair of gold earrings with lion protomes, a gold ring inlaid with ruby, and unguentaria.

The tentative pattern currently suggested by the Parion necropolis is that in its earliest phase graves were located some distance from the city, and only over time encroached nearer to the metropolis. According to the finds recorded in situ, the sarcophagi in which the gold jewellery was found date to the first half of the 4th century BC. Later in date are the glass bowls, glass bottles, and pentauria found in the upper levels, which exhibit Hellenistic-Roman traits. Interestingly, the richest grave goods tended to be a feature of the graves of women and children; almost no gifts for the dead were found in the male graves.

The excavations conducted in the Parion necropolis in 2005 proved sufficiently effective to indicate that the character of the graves, their goods, and burial practices conformed to a broader regional pattern found across the Troas in the cities of Dardanos, Tenedos, Antandros, and Lampsalos.

Necropolis excavations are sociologically of great importance for learning about the economic structures of ancient cities, commercial relationships, birth and death rates, death causes, and gender. Significantly, the Parion necropolis excavations have shed crucial light on an extremely important ancient city previously known mainly through its coinage.
MOSAICS CONFERENCES 2005:
CONSERVATION & FRESH DISCOVERIES

Patricia Witts reports from Portugal and Tunisia.

By coincidence, two major international conferences on ancient mosaics were held within a short time of each other late last year. The first provided an unrivalled opportunity to debate the latest developments in the study of mosaics as works of art, while the second, on conservation, proved of such wide-ranging scope that it had much to interest the connoisseur of mosaics as well as the specialist conservator. The full proceedings of both meetings are to be published. Meanwhile, this report highlights some of the main topics and some of the lesser-known museums and sites visited by participants.

The 10th Colloquium of l’Association International pour l’Étude de la Mosaïque Antique (AIEMA) took place in Portugal between 29 October and 3 November 2005. It was organised by the Monographic Museum of Conimbriga and supported by the Portuguese Institute of Museums, Ministry of Culture. Nearly 50 papers given by specialists from 16 countries were supplemented by an extensive display of posters. Participants were able to study Roman mosaics first-hand within a few paces of the lecture theatre in the museum since Conimbriga, with its array of luxurious Roman houses (Fig 2), has one of the finest collections of mosaics in the country.

In the opening session, ‘Art, Workshops and Artists in Ancient Mosaic’, Jean-Pierre Darmon (ENS/CNRS, France) considered the mobility of mosaicists. Clues from the analysis of floors found at different locations suggest that some mosaicists travelled both within individual provinces and more widely throughout the Roman Empire. The general anonymity of the craftsmen was emphasised by Asher Ovdiah (Tel-Aviv University, Israel). He considered some rare examples where the work had been signed, pointing out that the signatures were accompanied by a description, mosaicists referred to themselves as ‘artisans’ rather than ‘artists’.

As well as travelling mosaicists, diffusion of ideas and images could occur by travelling mosaicists. Véronique Blanc-Bijon (CNRS, Centre Camille Jullian, Aix-en-Provence, France), in a joint paper with Luc Long (DRASSM, Marseille, France), presented a spectacular example in the form of a small emblemata found off the coast of Cap d’Agde in the south of France in 2003 that is thought to come from a late 1st century BC shipwreck (Fig 1). The dramatic scene shows the god Apollo, seated on the right, condemning the satyr Marsyas to be flayed alive: Marsyas had unwisely challenged Apollo to a musical contest in which the winner could choose the punishment to be inflicted on the loser and, needless to say, had failed to defeat the god.

David Parrish (Purdue University, USA), Mustafa Sahin (Selçuk University, Turkey), and Werner Jobst (Österreichische Akademie der Wissenschaften, Austria) introduced a new international research project conceived to produce a corpus documenting all of Turkey’s mosaics. The importance of this welcome initiative, coming a few years after the spectacular discoveries at Zeugma (see Minerva September/October 2001, pp. 25-30), was underlined by recent finds, including a depiction of the Abduction of Hylas from Sylvia in Cilicia presented in a paper by Füsun Tülek (Kocaeli University, Turkey).

Papers discussing the wealth of superb figural mosaics recently discovered at Écija near Seville were major highlights. These pose a number of intriguing iconographical puzzles. The discoveries include pavements with mythological subjects from a domus at 35 Miguel de Cervantes Street (Figs 3, 4) discussed by Francesc-Josep de Rueda Rolgé (Universidad Autónoma de Barcelona, Spain), also on behalf of Urbano López Ruiz (Universidad de Sevilla, Spain).

A conference visit to the nearby Roman villa of Rabaca provoked a lively discussion about the elaborately bejewelled Seasons adorning the West Corridor at the entrance to

Fig. 1. Mosaic: emblemata showing Apollo and Marsyas. Musée de l’Épître, Cap d’Agde. Photo: M. Lecanneau, Musée de l’Arles et de la Provence Antiques.

Fig. 2. House of the Fountain, Conimbriga. Mosaics late 2nd-early 3rd century AD. Photo: Patricia Witts.
the triclinium. Spring, Summer, and Autumn all have common seasonal attributes (respectively flowers, corn, and grapes) but Winter, unusually and perhaps uniquely, features an artichoke. Most of the pavements at this rural site, mainly showing elaborate, brightly coloured patterns and totalling 250 square metres, remain buried under sand for protection. Different issues of mosaic conservation and presentation surround the nearby manor house of Santiago da Guada, where excavations at this impressive castelo have revealed an earlier underlying Roman villa. The renovation of the later building aims to allow the richly decorated older floors to be viewed in situ.

A post-conference excursion to the National Archaeological Museum in Lisbon included a visit to the Rua dos Correerios Archaeological Site in the centre of the city, a fascinating warren of subterranean excavations. The modest entrance situated in a bustling shopping street offers no clue about what lies in store: walkways at two levels lead the visitor through an area originally situated beside the river. Occupied since the 5th century BC, the site experienced a varied history: in the Roman period it was an industrial zone where fish were salted and fish-sauces mixed. Adjoining living quarters and baths (with a Fine mosaic thought to date to the 3rd century AD) might have been occupied by the person in charge of this industrial installation.

The 9th Conference of the International Committee for the Conservation of Mosaics (ICCM) held in Hammamet, Tunisia, from 29 November to 3 December 2005 was organised by the ICCM, the Institut National du Patrimoine, and the Getty Conservation Institute (with the support of ICCROM and the University of Cyprus). A considerably larger event than the AIEM Colloquium, it attracted nearly 300 participants from 30 countries who heard over 40 papers.

This conference, the largest of its kind to date, took as its theme ‘Lessons Learned: Reflecting on The Theory and Practice of Mosaic Conservation’. As well as a forum for professional conservators, the conference was enlightening for those whose primary interest lies in iconography. The event provided a valuable and comprehensive summary of the issues, problems, and solutions relating to the preservation of pavements and their presentation to the public.

Gaël de Guichen and Roberto Nardi (ICCM), giving the keynote presentation in the opening session, provided an overview of practices over the last 50 years. A general policy of lifting mosaics to ensure their survival has changed over time to an emphasis on preservation in situ where possible, with floors either left uncovered for public display or reburied. Many lifted mosaics had been piled up in museum store-rooms or even left outside, exposed to the elements, through lack of space.

The technique of constructing mosaics from small stone cubes presents special conservation problems, not least that the mosaic could disintegrate entirely. Technological advances include the availability of new, lightweight materials to support the tesserae. At the same time, there has been an emphasis on ensuring that any interventions are reversible. Current challenges include training sufficient numbers of technicians to carry out conservation and a need to address the ongoing costs of maintenance.

Even where mosaics can remain in situ, their preservation may require lifting and re-laying on a new support. A major project of this nature, jointly undertaken by the Getty Conservation Institute and the Department of Antiquities, Cyprus, took place at the World Heritage Site of Paphos, Cyprus, in 1988-1989. A superb and virtually intact mosaic of Orpheus and the animals was lifted as a whole by rolling it onto a drum, and was subsequently relaid with epoxy on a lightweight aluminium support. A detailed exposition and evaluation of the project presented by Martha Demas (The Getty Conservation Institute, USA) highlighted the fact that any conservation intervention requires effective management if it is to be sustainable.

Evelyne Chantriax (Atelier de Restauration de Mosaïques, Musée Archéologique, Saint-Romain-en-Gal, France) considered the issues facing a specialist mosaic conservation workshop: for instance, how much of a mosaic should be prepared for presentation, how are destroyed patches to be dealt with, and should earlier restorations be removed? These points, on which different views often exist, are among the many that have to be addressed in conjunction with decision-making bodies.

A number of papers looked at cover-buildings and their problems. The success of a modern shelter over the mosaics at the Villa of the Birds in Alexandria was evaluated by Jaroslav Dobrowolski (American Research Center in Egypt, Cairo). The site had been redeveloped in antiquity, and the later Roman walls were incorporated in the cover-building, an unobtrusive single-roofed structure which enables visitors to look down on the mosaics.
from viewing galleries constructed at the late Roman level (Fig 5).

Taking as their title ‘Lessons Not Learned’, Demetrios Michaelides and Miki Savvides (University of Cyprus, Nicosia) discussed the ‘shelter mania’ that has afflicted the cliff top site at Kourion in Cyprus. A proliferation of modern structures had a severely detrimental impact on the formerly unspoiled beauty of this major tourist attraction, while the latest in a succession of shelters over the mosaics in the Building of Euistylios is far larger and more complex than its predecessors, having an adverse effect on the buried remains as well as on the view.

A session devoted to caring for mosaics in museums demonstrated how some floors had deteriorated after lifting, while in other cases the examination of mosaics lifted and taken to museums in previous centuries was almost an archaeological exercise, but this situation is not all gloom. For instance, Robert K. Vincent (American Research Center in Egypt, Cairo) explained how two notable Hellenistic mosaics (the exquisite Shibly Hunt and a portrait of the Ptolemaic Queen Berenike), found in Egypt in the 1920s and conserved at the time using techniques now regarded as undesirable, had been included in a project that used modern materials and practices to ensure the long-term preservation of these important pieces. The work carried out in conjunction with conservators from Jordan and from the Supreme Council of Antiquities in Egypt, resulted in the mosaics being placed on public display in Alexandria’s Graeco-Roman Museum, enhancing the attraction of the museum to visitors.

Marie-Laure Courboulès (Atelier de Conservation et Restauration, Musée de l’Ariès et de la Provence Antiques, France) in a joint paper with Derram Mouloud (Musée National des Antiquités, Algiers) and Mohamed Chérif Hamza (Musée de Tipasa, Algeria) outlined a cooperative project to mark the Year of Algeria in France. This involved the conservation of nine Algerian mosaics by a team comprising members of the Arles workshop and Algerian intern restorers. The mosaics were transported to Arles for this purpose and subsequently put on temporary display in France before being returned to their home country.

Some of the conserved Algerian mosaics came from Lambaesis and were included in a paper by Amina Aicha Malek (Centre Henri Stern de Recherche sur la Mosaique, France) who also spoke at the AIEMA Colloquium on iconographical aspects of these pavements (Fig 6). The museum at Lambaesis, constructed at the beginning of the 20th century to house the finds from the site, has deteriorated and now presents a hazard for the mosaics inside.

Ze’ev Margalit (Israel Nature and Parks Authority, Jerusalem) described an extensive programme of mosaic conservation and development of archaeological sites in the decade leading up to the millennium, following which conservation budgets have seen a marked decline. Taking a realistic approach, he explained how low-cost maintenance can be achieved using different grades of existing personnel, by matching tasks to the knowledge and experience of each.

The conference themes were pursued in posters, video presentations, and visits to Tunisian sites to view conservation work first hand. At Thuburbo Mami and Jebel Ouest, technicians were painstakingly bringing designs to life by cleaning the floors manually, while at Neapolis, near Nabeul, a site that used to be somewhat overgrown is now clearly laid out and furnished with interpretative material to assist visitors. The House of the Nymphs at Neapolis commands particular attention as the find-spot of an important series of astronomical scenes now on display in Nabeul Museum.

At the National Museum of Carthage, the major gallery with mosaics that had been opened in 1994 (see Minerva July/August 1994, pp. 49-53) was closed, but the mosaics formerly stored in the courtyard of the museum have been mounted on walls and are now clearly visible.

A post-conference tour to a number of Libya’s spectacular ancient sites included Lepcis Magna, where work was underway on a special museum dedicated to mosaics. Mounted on its outside walls are the impressive and unusual amphitheatre mosaics recently found at Wadi Lebda (see Minerva July/August 2005, p. 4, and November/December 2005, pp. 33-34). Together with the Villa Selene and the museums at Sabratha and Tripoli, this relatively cosmopolitan area of the North African coast contains an array of mosaics to rival the riches of the Bardo in Tunis.

For specialists in iconography, participation in the AIEMA Colloquium was, as ever, an excellent opportunity to hear about recent discoveries and debate new theories. Those of us who were also fortunate enough to attend the ICCM Conference gained a deeper insight into the practical problems and issues facing those who care for the objects of our study. The next time we read an exciting press report about a spectacular, newly unearthed mosaic, we are not likely to overlook the difficulties of preserving such treasures, nor the time, manpower and money involved.
Mosaics are amongst the most beautiful, evocative, and well-preserved remains of the classical past. In Britain alone, some 2000 Roman mosaics are known and, like their counterparts across the Empire, their decoration is an especially rich source for archaeological information, informing specialists of Romano-British archaeology and history about crucial social, economic, and religious aspects relating to the elite communities which commissioned these beautiful floors, their clientele, and the guests who walked on them and admired them, and the craftsmen who laid them.

To extract this information in an attempt to understand regional and provincial aspects of the Romano-British past - and elsewhere - it is, of course, desirable to examine as many floors as possible. This is easier said than done, since many have been destroyed by natural or human agency, and those which are preserved are scattered in museums and private collections. Fortunately, many of those floors now lost were drawn or painted by antiquarians in the Georgian and Victorian periods, and are a precious resource in their own right. But the disparate nature of this material has proved a major obstacle to generations of enthusiasts and scholars.

This situation has begun to rapidly change since the publication of Volume I of Roman Mosaics of Britain (covering Northern Britain) by David Neil and Stephen Cosh in 2003 (see Minerva, January/February, 2003, pp. 37-39). This laid the keynote for their objective to publish a complete illustrated catalogue of every known Romano-British mosaic. With the recent publication of Volume II, covering south-west Britain, the epicentre of figurative mosaics in the country, their epic mission is halfway completed, and will be fulfilled with the publication of Volumes III (covering south-east Britain) and IV (covering west Britain, incorporating Wales).

This is no mean feat, because the authors have painstakingly reproduced many of these by painting them cube by cube to a scale of 1:10, achieving a fidelity which surpasses even the best photography. There are fundamental problems in recording mosaics by photography. Mosaics are often shot from an oblique angle at a relatively low level, which gives a misleading impression of scale and artistic clarity, frequently producing the misleading effect of making dark, shiny cubes appear light and white matt cubes appear dark. Colour photography is also fraught with disadvantages, especially since differing photographic expertise and lighting conditions create uneven means of assessment. For instance, the villa of Piazza Armerina in Sicily preserves arguably the best collection of polychrome mosaics in the world, but their colour differs markedly between publications. Moreover, mosaic decoration has been 'bleached' by the passing of time, and to bring out the best clarity they need to be dampened with water or polished, processes which damage the floors in question.

Volume II, like its predecessor, is not merely a pictorial inventory of regional mosaics in Britain, but is also an outstanding piece of scholarship in its own right. In an especially well crafted introductory section, the authors assess in considerable detail a range of important aspects relating to Romano-British pavements, such as the different types of villas where they are found (winged-corridor-type, hall-type, aisled buildings, courtyard villas); room types (reception rooms, rooms in bath-houses); the subjects of figu-
ative decoration and their meaning (Bacchus, Mars, Orpheus, and so on); the meaning of mosaics, whether purely decorative without any meaning (mostly the case with non-representational decoration); or the allegorical/symbolical meaning of figurative floors; the organisation of the craft, dealing with so-called regional 'workshops' and 'schools' (Saltire, Durnovarian, South-western, Southern Dobunnic, and Lindinis Groups). The final section of the introduction deals with non-representational schemes, methods of dating floors, and influences between Romano-British mosaics and others in the Roman Empire.

The purpose of this work is the rub of this work. Where known, the site entries are accompanied with plans, so that the mosaics may be placed within their architectural context. The sites in question are logically presented alphabetically within their counties, regions, and lastly, by each floor, is complemented by an introductory note stating where known - the date of its discovery, its dimensions, the colour range and size of its cubes, the date of the floor, together with an indication of whether it is lost, preserved in situ, or where it is displayed. The decorative scheme of the floor - whether representational or non-representational - is then discussed and analysed in considerable detail where the preservation of the floor merits discussion. Along with each catalogue entry is complemented by an abridged list of references, whose entry appears in full in the comprehensive bibliography at the end of the volume.

In terms of recording the floors, the cube by cube method of reproduction follows the convention of early antiquarians, most notably the exquisite work of Samuel Lysons published in An Account of Roman Antiquities Discovered at Woodchester in the County of Gloucester (1797) and the three volumes of Reliquiae Britannicae Romanae (1813-1817). In some cases these masterful paintings are reproduced within this monumental corpus, such as two superb engravings made in 1813 of floors at Frampton in Dorset (Fig 3). Other fine reproductions include the engravings of the Wellow villa floors in Somerset by the Reverend John Skinner (Fig 1), and the Littledown villa mosaic in Wiltshire by George Vertue. This recording technique par excellence laid down the benchmark for mosaic recording long before the discipline of archaeology was established and has not been surpassed, even with modern computer techniques such as photogrammetric surveys.

In short, Lysons got it right first time, and his technique has been sensibly emulated by the authors of Romano-British Mosaics of Britain with such a degree of exactness that their work even surpasses the high quality engravings of Lysons. The famous floor in the villa at Hinton St Mary, Dorset, depicting Christ, the 'Four Evangelists', Bellerophon, and the Chimaera, is one such example (Fig 6). Quite simply, this is the best reproduction of this mosaic ever to appear in print, and the subtle presentation of its colour scheme is a more realistic representation of the original floor than is seen in the engravings of Lysons, which often appear unrealistically bright. This reminds us that the technique employed by Cosh and Neal is an artistically creative one and not merely applied by rote.

As with the compilation of any corpus, the authors were faced with the possible spectre of new discoveries, which could emerge to upset their apple cart in the final stages of publication. This was indeed the case with the discovery of the massive Lopen villa mosaic from Somerset, found in November 2001 (Fig 4). This splendid geometric floor was painstakingly recorded in situ before it was reburied and resulted in the numeric re-sequencing of the Volume II Corpus. A cursory inspection of this floor will immediately inform the viewer that it is not completely preserved, a factor which is unfortunately characteristic of all Romano-British mosaics, and symptomatic of climatic conditions, deep ploughing, poor lifting, and inappropriate conservation. The incomplete preservation of these floors makes their recording more difficult, and the way in which some of the more fragmentary mosaics are reproduced, 'warts and all', is a further testimony to the skill of the authors of this magnum opus (Fig 7).

One could, of course, play devil's advocate and question the point of pictorially documenting every floor known to exist in Roman Britain, before quickly realising that this
Corpus is an essential academic resource for any aspiring Romano-British specialist. Indeed, such is the detailed nature of this work that any student or scholar embarking on respective doctoral or post-doctoral research in this sphere would no longer have to deal with the logistical nightmare of gaining access to study this elusive material. If the nature of interest is any aspect of figurative art, such as allegory, symbolism, or religion, then this is the most comprehensive visual inventory available. This is also the case if one wishes to concentrate on the identification of regional ‘workshops’ and ‘schools’ on the basis of stylistic affinities in decoration.

The same is true across the spectrum of mosaic research. For instance, modern socio-economic approaches often attempt to make value judgements about the quality of decoration and how this may reflect the wealth and status of the patron who commissioned them. One method of doing this is to count the density of cubes in different floors in order to obtain a ranking order of relative quality. And it logically follows that the higher the number of cubes used, the greater the quality. Since all paintings are to scale, it is possible to calculate this with relative ease. This is a most welcome and unprecedented phenomenon, not just in Britain, but in the study of mosaics across the Roman Empire.

The contribution of Roman Mosaics of Britain to mosaic studies and Roman archaeology and history cannot be overstated. It is fair to say that the study of this subject has stagnated in recent decades, primarily because interests have focussed on separate aspects, most notably the style of representational decoration; interpreting its meaning; the issues relating to the organisation of mosaic craft, such as the role of individual ‘workshops’, ‘schools’, ‘artistic circles’, and itinerant craftsmen; and, more recently, socio-economic approaches. It is hoped that the comprehensive and detailed corpus of Romano-British mosaics compiled by Stephen Cosh and David Neal will stimulate the integration of these approaches and enrich the relevant disciplines, not just in Romano-British studies, but in scholarship applied across the empire. This cutting edge publication has essentially set international standards in the field, and it is hoped that scholars in other countries will emulate this work in the near future. As such, the publication of the remaining two volumes of the Corpus is eagerly anticipated.

Ancient pilgrims’ souvenirs were most often humble and cheap objects, but the value they hold for historians cannot be underestimated. They throw light on the activities of the everyday world and, when put into a social and historical context, much wider implications can be deduced in areas such as travel routes, commerce, and religious contacts.

Menas ampullae are small Byzantine vessels made of unglazed clay, with a lentoid body most often decorated with a depiction of St Menas standing between two kneeling camels. They were produced at a site synonymous with this saint, Abu Mina in the Mareotis area south-west of Alexandria in Egypt (Figs 1, 3, 4). Abu Mina is arguably the largest Christian pilgrimage site dating to late antiquity and still under excavation. The earliest building was a simple 4th-century cenotaph, subsequently replaced by a church. This eventually developed in the 5th and 6th centuries into a large tripartite church complex surrounded by impressive courtyards, hostels and baths, encircled by a city containing villas, and a possible school. The church was lavishly decorated with both mosaics and marble revetment.

A catastrophic fire, apparently associated with the early 7th-century Persian Invasion, laid the whole centre in ruin. A rebuilding programme was initiated soon after, but with the Arab conquest of Egypt in the mid-7th century, extensive international pilgrimage stopped. Although St Menas continued to be venerated at Abu Mina, the site only maintained a shadow of its former glory. Yet even this period is described as impressive in written sources.

Abu Mina was seemingly deserted in the 10th century. Prior to this, the ruins had only provided shelter for Bedouin, but eventually even they left and the entire site was completely choked with sand. Abu Mina’s location remained unknown until European scholars began searching for the site, inspired by the famous ampullae mentioned here and by the written sources mentioning the site. In 1905, C.M. Kaufmann succeeded in this quest and in the following years excavated what he termed the ‘Lourdes of Antiquity’ (Fig 3). Since the 1960s, the German Institute in Cairo has conducted excavations under licence from the Supreme Council of Antiquities. The site has also seen the foundation of a modern pilgrimage centre, where the Coptic Church venerates the most famous of the early Christian Egyptian saints, St Menas (www.stmina-monastery.org).

According to written evidence, St Menas was a soldier under Diocletian (AD 284-305) who confessed his Christian faith and was martyred in Cytaceau, Asia Minor. His body was transported back to his native Egypt and, according to one text, his camel transport refused to proceed beyond a certain place. It was here that the saint was buried and where miracles later started to happen.

The exact cult practices of Late Antiquity Abu Mina are unclear. The large double baths could have been central to these activities and a large hemicycle to the south of the main church has been thought to have been used for incubation, with pilgrims being healed during sleep near the sanctuary. Today the cult is particularly well known for the extraordinary large-scale production of Menas ampullae, pilgrims’ souvenirs.

The most logical explanation is that Menas ampullae held holy oil or water. However, since the flasks’ walls are porous, and would not have been able to hold such liquid for a sustained period, they cannot have been designed for exporting holy liquids.

In addition to the most common depiction on the ampullae, showing the saint between the two camels, a diverse range of other depictions occur, including a profile head with curly hair, a ship, a bird, other saints, and trees.

St Menas is unique among Egyptian saints in having been venerated not only throughout Egypt but also much further afield. Evidence of his cult has been found over most of the early Byzantine Empire in the form of Menas ampullae. Today the Menas cult is evidenced by flasks located, often in their dozens, in collections and museums all over Europe and the Near East. Many of these ampullae will have been bought in Levantine markets during the Victorian period, where they were readily available. Although the ampullae are present in abundance in North European Museums, very few have an original provenance. Recent research into the collections of Menas ampullae...
Menas Ampullae in Britain

in British collections throws unanticipated light on this question.

Other than one publication of a Menas ampulla in Britain from Meols in Cheshire, little awareness has existed of this material in Britain. However, my own research reveals that a flask was published in the Journal of the Derbyshire Archaeological Society in 1981. The article records how the finder, R.S.M. O’Ferral, contacted the British Museum, which was unfamiliar with such material, leading to the conclusion that his find was unlikely to be from a Late Roman context (although such deposits did exist near a find spot close to the Roman Icknield Way).

The Meols ampulla was published in 1956 and does in fact come from a site with an extensive history of yielding Late Roman finds. Interestingly, other museum registers provide even more information about Egyptian amphorae in private hands and in private hands, have been reported to the Trust. Likewise, an amphulla was recognised by Elizabeth Hartley at Yorkshire Museum as coming from York. The old registers from the Yorkshire Museum also mention two amphullae turning up even further north at Durham.

These British finds do not derive from modern stratified excavations. When considered individually, it would be hard to prove that any of these excavations came from a Late Roman-British archaeological context. However, the argument changes significantly when our database expands to nine amphullae. This is a significant number in relation to reported finds elsewhere in Europe, and also a pattern that dovetails positively with other imported objects found in Britain.

Obviously the find of a Menas ampulla, even in an archaeological context, does not prove that a person or pilgrim from Britain physically visited Abu Mina and returned with an ampulla. The flasks could also have been traded down the line, as other objects from the East found in Britain are presumed to have been. The Menas amphullae may alternatively have been sold more generally as amulets. But the finds do affirm the movement of these objects and people from Alexandria to Britain. It is also natural to assume that the amphullae travelled within a reasonable chronological horizon of their period of production in the 6th and first half of the 7th century: they have little intrinsic value and their usefulness as containers was dubious.

It is, therefore, reasonable to assume that for some reason 6th-7th century Britons found it worthwhile to bring Menas amphullae home. The striking fact, when looking at their finds spots, is that they are concentrated in the south and east of Britain, with the exception of the Meols ampulla.

There has been a general assumption within scholarship that contact between Britain and the Christian Mediterranean in the Late Antique period would mostly have been with the westernmost fringe of Britain, an area unaffected by Anglo-Saxon migration. This contact would have passed through Gibraltar up the western coast of Britain. But there is another route by which objects from Alexandria are likely to have reached Britain (as proposed by Ken Dark). This route ran across Continental Europe, following the Rhine corridor, eventually reaching southeast Britain.

How do the amphullae found in Britain fit into these trade routes? The Meols flask turned up on the west coast. One was found by the Roman road in Derby, leading to the North and the garrisons along Hadrian’s Wall. York, the site of one find, was the seat of the Dux Britannica, and the location of the central administration of the north. The two found at Durham are not far south of Hadrian’s Wall. The four from Canterbury and Faversham in Kent mark the terminus of the Continental south-east trade route. Comprehensive Late Roman contexts have been identified in Canterbury, a city where continental Christian missions and St Augustine landed at the end of the 6th century. Faversham is the possible location of Roman Durovernum. The ampulla finds from York and Durham may also be related to Early Christian activities. Most of these sites are also the locations of early cathedrals, places which pilgrims would frequent after their travels.

While not large, the number of amphullae found in Britain is compatible with those in Germany and France, and certainly larger than the sample reported from the Iberian Peninsula. No amphullae are recorded from Scotland or Ireland according to the National Museums. This leaves the ampulla found at Meols as the only known ampulla in ‘Celtic’ Britain. This flask could have reached Meols by land and probably represents cross-country trade from the east, which recent research has shown to be more likely in this period than the western sea route.

The picture presented by the amphullae clearly points to contact between Egypt and Britain. It also reveals evidence of what is most likely Christian travel. It is the role of future research to expose a more precise idea of what the reasons for this were.

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Any information readers might have about Menas amphullae, particularly regarding provenance, would be greatly welcomed by the author: susanne.banger@ashm.ox.ac.uk.

Minerva, July/August 2006
A symposium on 'Museums and the Collecting of Antiquities - Past, Present, and Future', was held in the Celeste Bartos Forum of the New York Public Library on 4 May 2006. The event was organized by James Cuno (Director, Art Institute of Chicago) and Timothy Potts (Director, Kimbell Art Museum) for the Association of Art Museum Directors (AAMD) in cooperation with the New York Public Library. The symposium was convened just over two months after the announcement by the Metropolitan Museum of Art of the repatriation of the Euphronios Krater to Italy (see *Minerva*, May/June 2006, pp. 45-47).

The association represents 170 art museum directors in the US, Canada, and Mexico. In 2004, the AAMD formulated new guidelines for their members to aid them in the process of collecting archaeological material and ancient art* (see Appendix). Additional guidelines (see Appendix) announced on 1 January 2006, were developed to assist their members in evaluating and engaging in loans of ancient works of art.

The introduction to the New York symposium was presented by Mary Sue Sweeney Price, Director of the Newark Museum and President of the Association of Art Museum Directors. The moderator for the two morning sessions was Dr Cuno, who pointed out that today's laws discourage the building of archaeological collections and encyclopaedic museums. Of the 191 member museums, 52 exhibit retentionist cultural laws and 82 regard anything removed from the ground as 'stolen'. Partage, the division of finds between the foreign excavating team and the host country, has all but stopped. The current reality is vastly different from most countries' attitudes in the first half of the 20th century.

The first morning session was devoted to the value of museums today. The first speaker, Kwame Anthony Appiah (Professor of Philosophy, Princeton University), argued that in encyclopaedic museums we see cultures which have no personal identity. One relates to the object as a human being, not as a nation. Human beings need to share their objects. Fundamentally, culture is national, but art is not made by nations, it is made by people. It is an expression of a person. In the last 100 years art has become profoundly not national. The old nations (for example, Etruscan and Nok) are gone. Recent nationalistic regulations, such as those promulgated by UNESCO, have made things even worse - we must be more sensible.

Neil MacGregor (Director, The British Museum) spoke of the original rationale for the establishment of his museum: 'For the use of learned and studious men, as well as natives as foreigners'. The Museum was founded as a world under one roof, and a new kind of learning, a universal collection for a universal knowledge. Through its concept of ownership and obligation the Trustees hold its objects in trust for the benefit of others. The Museum used objects of the past as a way of changing the contemporary world. In the philosophy of the British Museum, sending exhibitions around the world is needed 'to allow the world to think about itself'.

Philippe de Montebello (Director, Metropolitan Museum of Art) suggested that 'nowadays' museum's 'mantra' Topkapi Museum, was established in Istanbul in the second half of the 15th century. He argued that a find spot is only one of several contexts. For example, on the Naram Sin stele: 'The Elamites took it from the Akkadians to Susa (Chaldea). The Persian acquired it in 1898 and it is now in the Mesopotamian gallery in the Louvre. Where does it belong today?' Mr de Montebello emphasises that there is no true public benefit for (most) archaeological objects to be retained near the place of discovery, but in key objects ending up in remote locations. As an example, the renowned Lydian Treasure (repatriated to Turkey from the Metropolitan Museum in 1993) is now in a small museum in Usak that has had just 769 visitors in five years. Mr de Montebello also believes that it is necessary to defuse the student disagreements taking place today and that the problem of provenance is not unique to antiquities. He noted the dismissal of an object as a work of art by archaeologists - 'Politics and ideology triumph their curiosity'. The prime purpose of his museum is an appreciation of the aesthetic value of antiquities. Although, de Montebello noted that 'we all want to drive out the black market', antiquities are now being driven underground, with site information being lost forever.

The second morning session was concerned with the 'value of antiquities'. Dr James Watt (Chairman, Department of Asian Art, Metropolitan Museum of Art) observed that the earlier the period, the more important the context since it diminishes with time. Even in prehistoric sites there is a limited amount of information: 'the closer we come to the human spirit the less we know.' As for the context of objects, Dr Watt described a Shang tomb that contained a collection of jades from different periods and different sources and that 'collecting is an age-old activity'. After arriving at a certain point, further information is negligible, especially following centuries of looting. Dr Watt also pointed out that for the 300 years of the Tang Dynasty at least one tomb has been excavated for each year, and for yet another Tang horse archaeological information is negligible. He stressed that antiquities serve to enhance our notions of humanity. They are precious and vital to the perpetuation of civilisation and will lose much value if reduced to just scientific data.

According to David Owen (Professor of Ancient Near Eastern and Judaic Studies, Cornell University) unprovenanced artefacts must be rescued. He is concerned with the 'obessive overreaction' by individuals and institutions by allowing the publication of unprovenanced objects, being concerned that such a process adds value to them. Yet he contends that the publication of the text of an object (such as cuneiform tablets) adds little or no further value in the marketplace. This suppression is 'ill-conceived and harmful'. As for formally excavated objects, he quoted Sir John Boardman as writing that over the past 50 years far less than 25% of the materials found through professional archaeological excavations has been properly published and that the rest will never get beyond preliminary reports, if that. 'Looting is the uncontrolled destruction of sites; excavation is the controlled destruction of sites'. Dr Owen believes that no artefact should be returned to its country of origin until properly published. 'This saddest victim of all is knowledge.'

The second session concluded with a discussion by Michael Barry (Curator of Islamic Art, Metropolitan Museum of Art) on the continual changes in nationhood in various countries such as Tibet, Yugoslavia, and Afghanistan and of the destruction of the artistic and religious heritage wrought by peo...
ple in these countries due to these changes. In Afghanistan, ancient objects were first destroyed in the 16th century, while in the late 20th century all figural representations were systematically destroyed by the Taliban, including those in the Kabul museum. About 70 percent of the objects in the museums were destroyed.

Two panel discussions were held in the afternoon. Timothy Potts, as the moderator, talked about the major issues concerning the consequences of acquiring objects and posed many crucial questions. To some, unprovenanced pieces are 'museum friendly', but he expressed the view that such an acquisition would be tempered by the symposium's exchanges. Unfortunately it seemed only to harden their resolve.

The second panel discussion was entitled 'Saving Sites and Serving Knowledge - Does Museum Collecting Help or Hinder'. The panel was composed of Professor Michael Coe (Yale University), David Freidel (Southern Methodist University), Patty Gerstenblith (DePaul University), John Henry Merriman (Stanford University), and David Owen (Cornell University). Professor Merriman warned that 'archaeologists are insatiable', but he hoped that restrictions such as the 1970 sanctions and the AAMD's ten-year limitation will be dropped. According to Professor Coe, since the division of lands between Belize and the foreign excavating team had stopped, as with several other countries in the Americas, the restrictions for excavating had become 'totally draconian' and were set up to be broken. To save sites there must be ongoing archaeological projects. However, obtaining excavation permits is difficult, especially in Mexico. Agreeing with Dr Owen, he believes that it is 'absolutely nonsense' that publishing unprovenanced material is an incentive to higher market values and leads to looting. He deplores the rigid stand of the 'archaeological fundamentalists' and considers them unethical telling scholars that they do not have the right to publish unprovenanced objects unethical.

Dr Freidel said that only $10 million a year is being allocated to archaeological sites in the entire Western hemisphere. This has led to large private collections of looted art. Moreover, there are only 100 rangers to protect an area of 3 million square kilometres. Professor Gerstenblith takes the stand that all unprovenanced objects are illicit and that 'the money makes the market'. She unilaterally condemns dealers and collectors. Dr Owen summed up the discussions highlighting the growing anti-extraction movement. He reiterated the need for increased national and international cooperation in the fight against looting.

The symposium was well attended with a full house of about 500 people, even though the press release was sent out only one month before, on 4 April, allowing little or no time for notices to appear. The press statement noted that it is 'part of the AAMD members' commitment to serving as responsible stewards of our shared cultural heritage in a complex and changing environment'. The AAMD is to be lauded for assembling such a balanced group of participants. Four of the speakers were quite outspoken in their opposition to the stated policies of the AAMD regarding the acquisition of objects. It was hoped that some of the positions of these opponents of 'acquisition' would be tempered by the symposium's exchanges. Unfortunately it seemed only to harden their resolve.

Appendix - The AAMD 2004 Guidelines on the Acquisition of Archaeological Materials and Ancient Art

The 2004 guidelines include a continuing dedication to rigorous research into the ownership of a potential acquisition; a call for and commitment to transparency and access, including prompt publication of new acquisitions; and a framework for systematically considering whether to acquire antiquities with incomplete provenance. Member museums must comply with all applicable federal, state, and federal US laws. Since the status of a work of art under foreign law may bear upon its legal status under US law, member museums must be familiar with relevant US and foreign laws before making an acquisition.

In recognition of the 1970 UNESCO Convention, 'members should not acquire any archaeological material or work of ancient art known to have been "stolen from a museum, or a religious or secular public monument or similar institution"'. In addition, member museums should not acquire any archaeological material or work of ancient art known to have been part of an official archaeological excavation or removed in contravention of the laws of the country of origin. Member museums should not acquire any such works of art that were removed after November 1970 regardless of any applicable statutes of limitation and notwithstanding the fact that the US did not accede to the Convention until 1983. As for incomplete provenance, 'museums must exercise their judgment in determining whether to proceed with the acquisition... and the public may be served best through (its) acquisition if the work of art is in danger of destruction or deterioration; or the acquisition would make the work of art publicly accessible, providing a singular and material contribution to knowledge, as well as facilitating the reconstruction of its provenance thereby allowing possible claimants to come forward'. One of the factors to consider is whether the work of art has been outside its probable country or countries of origin for a sufficiently long time that its acquisition would not provide a direct, material incentive to looting or illegal excavation. The length of time recommended by the AAMD is a period of 10 years. In January 2006, new guidelines were published, including in loans of ancient works of art that basically repeat those guidelines that were adopted for acquisitions.
THE GLOBAL HERITAGE FUND:
SAVING CRADLES OF CIVILISATION

Ian Hodder and Jeff Morgan introduce GHF’s work on ancient sites and cultural heritage from Peru to China.

Global Heritage Fund (GHF) was founded in 2001 as a response to the global need for a non-governmental group to promote the conservation of world heritage archaeological sites and to benefit regional economies through a sustained programme of cultural resource management. A great majority of mankind’s most impressive archaeological sites lie in the developing world. These unique ‘Cradles of Civilisation’ that represent our earliest development as organised societies are disappearing every year through unplanned development, urban sprawl, natural disasters, warfare, and neglect. GHF was founded to save as many of these ancient treasures as possible. Our Senior Advisory Board has prioritised 160 of the most important and endangered archaeological sites in developing countries, which also have major tourism and economic development potential.

The UNESCO World Heritage sites of Lijiang Ancient Town and Foguang Temple (China), and Izborsk Fortress in Russia, attract hundreds of thousands of international and domestic visitors every year, generating millions of dollars in tourism revenue for those countries. Angkor, for example, a country wracked by violent war just over a decade ago, generates an estimated one-third of Cambodia’s gross domestic product. Each of our ten current GHF epicentres has the potential to be the next Machu Picchu, Tikal, or Angkor Wat.

My Son Sanctuary (Fig 3) is Vietnam’s only major archaeological site and will attract hundreds of thousands of visitors to Central Vietnam in coming years. Machu Picchu is the second largest ‘industry’ in Peru after mining, but can generate sustainable tourism revenues indefinitely (without the detrimental environmental impact of mining). GHF Epicentre Chavin de Hauntar (Fig 5) will be the next Machu Picchu of Peru.

Epicentres are selected each year by GHF’s Senior Advisory Board for their ‘universal significance to mankind’ and untapped economic potential for sustainable tourism. Well-planned conservation and development offers one of the best avenues for economic opportunity for communities in the poorest regions of the world. GHF Leaders bring ‘critical planning, investment, expertise, training, and science to empower the poorest communities to organise and benefit from conservation and development.

GHF ‘Leaders in Conservation’ are Peruvians, Guatemalans, Chinese, Vietnamese, Indians, Pakistanis, Turks, and Russians, who in the most difficult environments dedicate their lives to world-class conservation and community-based economic development. GHF supports a 600-strong community of conservationists, experts, and community leaders through a common platform, the Global Heritage Network (GHN).

The GHN enables all leaders in world heritage conservation to access world-class planning tools, applications, expertise, and knowledge sharing for conservation backed by GHF’s Senior Advisory Board and proven ‘Preservation by Design’ methodology. The ten GHF Epicentres where we work today have created over 12,000 new jobs and are driving major new investments. Many of these ancient sites previously had almost no funding or support available, despite being some of the most important world heritage archaeological sites or ancient towns.

Whilst working during the last decade on the prehistoric site of Çatalhöyük in Turkey, Professor Ian Hodder (GHF co-founder, Chairman of the Stanford Archaeology Department and of GHF’s Senior Advisory Board) was convinced that there is an enormous need for an independent, global, non-governmental group focussed on the developing world that could spearhead new conservation initiatives. This should also try to gain funding and support for endangered world heritage sites while bringing long-term benefits to surrounding communities.

Fig 1 (above). The Shiva temple at Hampi in Karnataka, India, is one of 160 sites being saved and conserved by the GHF, Vijayangara Kingdom, AD 1200-1300.

Fig 2 (below left). Untreated tree growth threatens a temple’s structure at Preah Khan, Angkor Wat, Cambodia, AD 879-1191.

Professor Ian Hodder is GHF co-founder, and Chairman of both the Stanford Archaeology Department and of GHF’s Senior Advisory Board.

Jeff Morgan is Executive Director of GHF, based in Palo Alto, California.

Illustrations courtesy of Global Heritage Fund.
In many parts of the world, governments find themselves highly stretched in terms of resources and unable to provide more than minimal protection, conservation, management, and development for heritage sites. And yet the potential economic, social, and cultural values from these monuments and cultural landscapes are immense. The challenge is to achieve sustainable site management over the long term.

The focus and commitment of heritage work need to be directed towards site management projects that are based in local and regional institutions so that durable systems of care can be established.

This is an opportune time for investment in global heritage. The rate of destruction of sites through erosion, landslides, steep ploughing, housing expansion, gravel extraction, and road building is truly frightening. It may be the case that there will not be many sites left to save as the 21st century unfolds. The loss of our world heritage is permanent and accelerating. What if you could save only three paintings from Picasso’s or Van Gogh’s entire body of work? The urgent challenge is to identify key sites that can act as examples of whole classes of site that are threatened and are in the public interest of conserving. This is a race against time and there is a need for conservation bodies that can contribute to the impetus for change, helping to identify key sites at critical times.

One of the great strengths of GHF is its ability to build partnerships between a variety of different sectors. This is best achieved as a local process, tailored to specific problems and interests. This is a move towards a shared past. For instance, El Mirador, a proposed new national archaeological and archaeological preserve in Guatemala, is a breakthrough conservation model for the large-scale permanent protection of 525,820 acres of tropical rainforest surrounding Preclassic Maya archaeological sites in Mesoamerica (Figs 4-5). In the heart of the Maya Biosphere Reserve, Mirador Basin is designed as a roadless wilderness preserve around the oldest and most monumental Preclassic and Classic sites in the Maya world.

The virgin rain forest and monumental ancient Maya architecture of the Mirador Basin create a unique opportunity for complementary archaeological and habitat conservation. GHF funding is directed towards scientific conservation, community development, and expediting the creation of a permanently protected preserve with UNESCO World Heritage designation. Our focus is high-priority monument conservation and tourism development in the four largest and oldest Maya cities, and training a professional park service to reduce the looting, poaching, and destruction that threaten this ‘Cradle of Maya Civilisation’.

Chavin de Huantar, which lends its name to the rich pre-Inca Chavin culture, is a world-class archaeological site located in the highland region of Peru, about 250km north of Lima (Fig 5). As the most important archaeological UNESCO World Heritage Site in the country, Chavin de Huantar is one of the earliest and best-known pre-Columbian sites, dating to around 800 BC, with architecture that incorporates a complex of terraces and plazas surrounded by major platforms of dressed-stone. With its unique mountain setting, traditional cultural context, and separation from encroaching development, Chavin is ideally situated for the implementation of successful long-term preservation and economic development.

However, the site is currently facing a number of conservation challenges, including structural damage caused by landslides and earthquakes, erosion, and neglect. Many of the site’s more interesting and unique elements consist of stone-lined underground passages known as galleries that are also in danger of collapse due to water penetration within the platform mounds. GHF is presently working together with the Instituto de Cultura, Peru (INCP) and Stanford University to provide the necessary programme of conservation. This will include a museum and ceramic conservation laboratory that will be relocated to accommodate the large collection of Chavínese pottery from the National Museum and the Museum of the Nation in Lima.

My Son Sanctuary in Southern Vietnam was a centre for spirituality and worship in the Champa Kingdom (Fig 5). The site was inhabited from the 4th until the 15th century AD, far longer than any of the other Indian-influenced sites in the region. The site exemplifies the height of Cham architectural achievement and is a large complex of religious monuments originally comprising more than 70 structures, vestiges of 25 of these still stand today. The site had the longest continual occupation in South-east Asia but is now in a state of disrepair, urgently requiring conservation efforts. Conservation of a monumental temple known as E7 began in 2002, and GHF is presently working in partnership with UNESCO’s World Heritage Centre and the Herri Institute to stabilise and preserve the remaining 25 structures.

The challenge of ensuring scientific conservation balanced with sustainable tourism and community development is daunting. By helping mobilise with new private funding for GHF Leaders in Preservation, growing the Global Heritage Network, and working closely with international partners like UNESCO, we hope to be a valuable and timely resource for critically needed archaeological conservation.

Fig 3 (top right). Temple and associated buildings in the My Son Sanctuary, Vietnam, Champa Kingdom. AD 300-1400.

Fig 4 (above right). Preserved remains of the steps and platform of a pyramid in the religious complex in the Mirador Basin, Guatemala. AD 250-900.

Fig 5 (below). Pre-Inca temple of Chavin de Huantar, Peru, 800 BC. The religious complex has been categorised as the country’s most important archaeological UNESCO World Heritage Site.
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NUMISMATIC CALENDAR

AUCTIONS & FAIRS FEATURING ANCIENT COINS
29 July. WESTFAELISCHE AUKTIONSGES. (WAG). General auction including ancient coins, Duesseldorf, Germany. Tel: +49 (2931) 2042; e-mail: info@wag-auktio-

16-18 August. DENVER WORLD'S FAIR OF MONEY, AMERICAN NUMISMATIC ASSOCIATION (ANA). General auction including ancient coins. Colorado Convention Center, Denver, Colorado. Tel: (+01) 860 367 9725; e-mail: ana@money.org; www.money.org.

9 September. JEAN ELSHEN & SES FILS S.A. Auction of ancient coins. Belgium, Brussels. Tel: (+32) 2734 6356; e-mail: numismatique@elsen.be; www.elsen.be.

13 September. CLASSICAL NUMISMATIC GROUP (CNG). Auction of ancient coins. Lancaster, Pennsylvania. Tel: (+44) 207 495 1888; e-mail: cng@cngcoins.com; www.cngcoins.com.

15 September. LEIPZIGER MÜNZHANDLUNG. General sale including ancient coins. Leipzig, Germany. Tel: (+49) 341 124 790; e-mail: info@numismatik-online.de; www.numismatik-online.de.

EXHIBITIONS

AUSTRIA

THE ROMANS IN ASIA MINOR. MONEY, POWER, AND POLITICS. A special exhibition hosted by the Coin Collection in Vienna focusing on the economic and monetary history of the Imperium Romanum. The monetary reforms instigated by the first Roman emperor, Augustus, created a coinage that was valid in all parts of the empire. The eastern provinces, however, retained numerous smaller centres that issued coinage of base metals for local circulation. Their designs followed the coinage issued in Rome only in a perfunctory way. KUNSTHISTORISCHES MUSEUM WIEN - COIN COLLECTION (www.khm.at). Until 31 August.

ISRAEL

Tel Aviv

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

ITALY

Padua

PALAZZO ZUCKERMANN. Located near the Flavian amphitheatre exhibiting a series of private collections of works of art from different periods bequeathed to the city. The most important is the Bottacin Collection assembled in Trieste in the 19th century and famous for its coins and medals. The holdings represent one of the most important collections in Europe, ranging from early Greek coins to Roman, Byzantine, Longobard, and Islamic. PALAZZO ZUCKERMANN (39) 049 8204. Permanente.

Rome

CAPITOLINE COIN AND MEDAL COLLECTION. Established in 1872 through Ludovico Stanzani's bequest of his collection of ancient coins and precious gems. Major further holdings include donations given by Augusto Castellani, 456 Roman and Byzantine gold coins by Giampietro Campana, and Giulio Bigiani's collection of Roman Republican coins, and the 'Treasure of Via Alessandria'. CAPITOLINE MUSEUMS (+39) 06 3996 7800; www.museicapitolini.org.

SWEDEN

Stockholm

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

SWITZERLAND

Geneva


TURKEY

Bodrum

Exhibit of the monetary and weight systems used in Anatolia, especially Caria. Genuine coins, as well as ancient and modern counterfeits, are also displayed. BOORUM MUSEUM OF UNDERWATER ARCHAEOLOGY (90) 252 316 25 16 (www.bodrum-museum.com). Permanent.

SYMPOSIA

UNITED KINGDOM

20 July. COINS OF CONSTANTINE. To commemorate the accession of Constantine in York on 25 July 306, an international conference on Constantinian coinage is being held. ST. WILLIAMS COLLEGE (+44) 1904 634 830 (www.cocs.co.uk). 1pm.

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A TALE OF TWO CITIES: THE COINS FROM HERAKLEION AND CANOPUS

Andrew Meadows

It is not every day that an invitation arrives to study the coins from two ancient cities, even when you work at the British Museum. Two ancient cities, moreover, that are but 5km apart, located in the region of the Nile Delta in Egypt and that have never before been excavated, plundered, or picked over in any way; two cities that promise to yield up evidence for coinage and coin use as no cities ever have before, and to do so in a way that would allow close comparison between each other. This was not the sort of invitation to turn down and, indeed, was to prove even more exciting than I could have anticipated.

So it was that I found myself blinking in the bright sunshine of an Alexandrian May morning on my way to see the sites in question. This was not, of course, to prove an ordinary visit to an archaeological site. A 20 minute drive to a small, militarily-controlled harbour brought me to the boat that would take me to the excavation headquarters. Here are based the divers who spend hours underwater recording and recovering the sites of Canopus and Herakleion. As you stand on the deck, it requires a considerable feat of imagination to conjure up a city all around you, and another beneath the sea in the distance. But here they were, and as I descended into the gloom of the cabin with the Director Dr Franck Goddio, the remarkable remains that his team is uncovering sprung brightly to life on a computer screen.

The Goddio system will be familiar to all who have read of his remarkable excavations in the eastern harbour of Alexandria. Using GPS systems, the excavators record the position of every object they find. At the end of gruelling days underwater they enter details of finds and their positions in a database linked to mapping software. Against the topography and buildings of the ancient site the finds can be mapped at the click of a button: stone blocks, statues, anchors, ritual vessels and, of course, the coins. Every last one, accurately mapped on the ruins of the ancient city. Few numismatists can have had the experience of seeing coinage mapped on an archaeological site this way, let alone Greek numismatists.

Fig 1. Hoard of Early Byzantine and Islamic gold coins discovered on the sea bed of the ancient city of Canopus in the Nile Delta, Egypt. Originally deposited above sea level, they became submerged through seismic events in antiquity.

Fig 2. Gold hemistater from Cyprus depicting Herakles clad in his lion skin with his bow and club; reverse, a lion leaps on the back of a stag. The Phoenician inscription dates the coin to the reign of King Ptolemy I, 355/54 or 354/53 BC; Diam. 14mm.

Fig 3. Gold six drachma coin showing the head of Ptolemy I Soter with diadem and aegis; reverse, an eagle stands to the left on a thunderbolt with wings open. Minted in Alexandria, c. 295-285 BC; diam. 10mm.

Fig 4. Gold aureus depicting the head of the emperor Antoninus Pius; reverse, Victory advancing to the left holding a wreath and a palm, AD 155/156; diam. 20mm.

Fig 5. Gold aureus showing a bust of the emperor Caracalla; reverse, the god Mars facing right, wearing a helmet, and holding a spear, AD 198-217; diam. 20mm.

Minerva, July/August 2006
We started to examine some of the coins in Alexandria's Graeco-Roman Museum, where five gold coins of Ptolemy I Soter (305-283 BC) caught my attention (Fig 3). No site could produce such a number of similar gold coins unless a hoard had been uncovered. Yet, plotted, on the map, the coins reveal themselves to have been recovered from an area several square metres in size, and from either side of a substantial wall. All is not as it seems, however, and one of the remarkable features of these underwater cities began to become clear. We were ancient sites on land have been inhabited or picked over through the centuries, or metal-detected more recently, only a fraction of the ancient precious metal coins remain to be found by archaeologists. At Canopus and Herakleion the picture is very different.

As the coins currently on exhibition in Berlin testify, the amount of precious metal discovered at the two cities is remarkable. Indeed, all the more so for the fact that it spans all of Ptolemaic coinage from the 4th century BC, with a half stater of the Cyriot king Pumilathon (361-312 BC; Fig 2), through the Ptolemaic period, Roman aureus of the 2nd-3rd centuries AD (Figs 4, 5) and into the Byzantine (Figs 6-9), and Islamic periods (Fig 10).

Yet even here, in these rare and precious coins, is not where the real value and excitement of the cities' finds reside. Rather, it is in the workaday, low value, low quality, poorly preserved bronze coinages that we will begin to uncover the real interest of the underwater cities. The reason for this lies partly in the nature of the sites and their method of excavation, and partly in the curious monetary history of Egypt.

Received wisdom on the monetary economy of ancient Egypt suggests that there was little coinage used or produced there prior to the arrival of Alexander the Great. The exception is a silver coinage, imitating the types of the coinage of Athens, which was apparently produced by the occupying Persian authorities in the 4th century BC. But this looks like a special case, designed for payment perhaps to Greek and other mercenaries, rather than for use within the internal economy of Egypt. Only under the Ptolemies did coinage become a major part of the economy, a situation that continued under the Roman imperial authorities. The early results of examining a random sample of 500 coin finds from the city of Herakleion suggest a rather different pattern. While the majority of identifiable coins are from the Hellenistic period (69%), there is, nonetheless, a clear and probably significant element of coinage from the preceding Classical period (16%). From the period of the Roman province of Egypt there is astonishingly little (just 7%). A similarly small quantity of Byzantine coinage has also been found (9%). The Medieval Islamic period is represented thus far by just three gold coins.

There are two puzzles here. Why is there so much pre-Hellenistic coinage? And why so little from the Roman period? The answer to the latter question must be to do with the occupation of the site. But the first must raise further questions about economic behaviour before the arrival of Alexander. Was coinage a larger part of the Classical Egyptian economy than we have previously thought? Only further analysis and comparison with the finds from Canopus will tell us. There is further puzzle within this puzzle, however. Some 70% of the pre-Alexander coin finds from Alexandria are of single, rare type of bronze coins, traditionally attributed to Cyprus. Similar issues were found in surprising numbers by Flinders Petrie when he excavated Naucratis. What were these coins doing in Egypt? Will Canopus yield similar results? Future seasons of study will hold the answers.

Work on the coins of Canopus will progress in due course. Meanwhile, back on the boat, as I finish my tour of Canopus and Herakleion on screen, a bag of bronze coins appears on a table, found together and still dripping from their 2000 year immersion. From their size and shape they look familiar; they are late Ptolemaic. With closer inspection familiar features begin to appear. They are coins of Cleopatra VII, the last of the Ptolemaic rulers (51-30 BC), and this bag contains perhaps the first known hoard of her bronze coinage.

As excavation continues, so the coin finds continue to amass, with several thousand coins having been found to date. The challenge is now to rewrite the economic history of this vibrant part of the Mediterranean World.

Dr Andrew Meadows
is Keeper of Greek Coins in the Department of Coins and Medals at the British Museum.

Some illustrations © Franck Goddio/Hilti Foundation. Photos Christoph Gerig.

The coins illustrated in this article are featured in the current exhibition 'Egypt’s Sunken Treasures' at Martin-Gropius-Bau, Berlin (see lead article in this issue of Minerva).
EDITORS' CHOICE

Roman Britain: A New History
Guy de la Bedoyère
288 pages, 285 illus., 75 col.
Hardback £24.95.

Many books have been published about Roman Britain, including several by the author of this very work. So what makes this book different and is it really a 'New History' as the title indicates? Structurally, it conforms to a path well trodden by H. H. Scullard, Peter Salway, Martin Millet, and others specialists: Iron Age Britain and the invasions of Julius Caesar; the conquest from Claudius onwards; the army; the town; administration; the countryside and villas; industry, commerce and production; religion; the end of Roman Britain. To be fair, this is a perfectly logical and sensible way of attempting an understanding of Britannia, although this format would seem to militate against any claim of rewriting the history of the province under its 367 years of Roman dominion. So would much of the material which the author draws on: the written testimonies of Tacitus and Dio Cassius, and the welter of available archaeological evidence. This is familiar material to Romano-British archaeologists and historians. So what is really new?

The author indicates that his approach to the subject is cohesive in contrast with other more recent works compiled by individual specialists, which 'create an impression of a fragmented and incomplete subject'. This is a valid point but negates the fact that many books on Roman Britain present a cohesive text. One factor, in particular, does, however, distinguish this book from others: it is particularly well written in a lucid and engaging style. Thus, the author waxes lyrical that 'Like all the most absorbing historical periods, it is at once a mirror for our own lives, and a portal into an age of mystery and intrigue'. This eloquent sentence is essentially a template for a philosophy that emphasises an interplay between the present in our own frame of reference and the past, which is echoed throughout the text. For instance, it is noted that after its suppression of the Boudiccan revolt, the XIV Legion was often known as Martia Victrix, in much the same way as the RAF's No. 617 Squadron is known as the 'Dambusters' after its exploits in May 1943. This novel and refreshing approach will do little to convince the reader that this book rewrites the history of Britannia, since at best it is Roman Britain repackaged - albeit in an invigorating manner.

It should be stressed that this book is beautifully produced and well laid out with some excellent colour illustrations and maps, and the frequent use of focus panels to highlight specific aspects of interest works very well. Moreover, new discoveries are incorporated in the author's assessment of the subject, such as the recently excavated circus at Colchester, but it is disappointing that this 2006 publication did not take into account other fresh information, such as published research in the last decade that has extended the Roman road network near to the southwest coast of Wales; this has important implications in an area thought to exhibit little Roman influence. Setting the various criticisms aside, this is a good work that should take pride of place on the bookshelf of specialists and non-specialists interested in Roman Britain.

Dr Mark Momery

In Search of Early Scotland

Where should the interested reader turn for a guide through this complex and fascinating landscape? Sadly, neither of two recently published books can be recommended. Alistair Moffat's Before Scotland promises but fails to deliver, and holds within it many traps for the unwary. Moffat writes well, but his convincing and flowing rhetoric spins webs over innumerable holes and flaws in the narrative. All stories are partial, but some are more partial than others - this one skips or simplifies key issues (such as the advent of farming and the introduction of metal) and misunderstands or misrepresents others (such as the impact of Rome), with a liberal sprinkling of factual errors. The pre-Scotland presented here frequently seems timeless, surprisingly so for a history book. The narrative skips between periods with little clue for the reader as to recent history, folklore, and language are invoked to explain the past. Such analogies are indeed useful tools, but more for opening the mind to possibilities than demonstrating past reality, and they risk creating (as here) an unchallengeable view of prehistory where life continues as it always has - a reassuring picture, perhaps, but one which misses most of the major social changes. As the tie-in book for a TV series it is widely distributed and will undoubtedly be widely read - and this is much to be regretted.

What of the Romans? Does Antony Kamm's The Last Frontier: The Roman Invasions of Scotland offer us a good guide? Sadly not - it is less error-strewn than Moffat's tome, although far from unblemished, but it has a very restricted scope. It is a useful guide to ancient history of greater or lesser relevance to the topic in hand (Roman Scotland barely features until p.60, over a third of the way into the book) but the information is relayed from time-worn narratives. There is little or no attempt to engage with the breadth of the archaeological evidence and the stories it can tell. Yet these hold the key to new and engaging stories of Roman Scotland.

So what of the future? Academics are notoriously bad at writing for a general audience, and it is into this gap that non-specialists like Moffat and Kamm step. Their aims may be laudable but the outcomes are not, and they emphasise the need for the latest work to be presented accessibly but authoritatively. There are books which aim to do this - the series of Bain, Scotland in the Iron Age, and the condensed and glossy series by Canongate cover key areas of Scottish prehistory and early history far more effectively, but lack the glamour of the TV tie-in. An author with Moffat's rhetoric but a professor's knowledge - and with a TV contract in pocket to help sales - would be the dream team. Until then, early Scotland is a maestro without an agent - but what a performance she puts on...

Fraser Hunter, Curator of Iron Age & Roman Archaeology, National Museums of Scotland

The Books

Minerva, July/August 2006
The Tomb of Agamemnon: Mycenae & the Search for a Hero
Cathy Gere
202 pp, 26 b/w illus.
Hardback, £15.99.

In 1876 Heinrich Schliemann, fresh from his excavations at Troy, turned his formidable attentions to Mycenae, determined to find there the graves of King Agamemnon and his followers, murdered on their victorious return from the Trojan War. Within the great walls of the city he found graves containing men, women, and children laden with gold and accompanied by spectacularly rich grave goods. He had made another of the world's greatest archaeological discoveries. But had he found the tomb of Agamemnon?

Cathy Gere's lively and engaging book on the subject, the latest volume in the Wonders of the World series, takes the reader down some unusual paths in her search for a hero. In the first chapters of her quest she covers familiar territory, outlining the arguments for and against the historicity of Homer, for example, and briefly covering the finds from the graves in question (as they are displayed in the National Museum in Athens) and the standing ruins at Mycenae. A discussion of Mycenae in the historical period follows, as does an examination of the enduring appeal of the fate of Agamemnon and his family for Classical Greek tragedians. Gere's book then turns to the travellers of the Grand Tour, the life and times of Heinrich Schliemann and his successors at Mycenae, and to more modern methods of excavation, scientific study, and theoretical debate.

Interspersed with this traditional approach to the subject, though, are political events, wars fought more recently than that over Troy, and a myriad of characters unexpected in such a setting. The Greeks of the 5th century BC had already identified their contemporary wars against the Persians with the battle for Troy. Almost two and a half thousand years later, when Schliemann lifted the heavy gold death mask off the face of the man he believed to be Agamemnon, the contemporary politics of the day were enmeshed in the tense confrontation between Christian Orthodoxy and the powerful empire of the Ottoman Turks. The significance of the apparent discovery of the remains of the great king of Mycenae, who had led the Greeks to victory against the Trojans, was not lost on commentators of the day. In this context, Gere explores the 'Christianisation' of the Homeric epics and the appropriation of Agamemnon as a symbolic hero, a champion who stands against both Muslims and Jews. She sees him as 'progressively Aryanised, paganised and secularised, a saviour who would mutate briefly into the antichrist in preparation for his final emergence as a fascist fuhrer' (p.84).

During her exposition of this theme she draws on the works of such diverse characters as W.E. Gladstone, Friedrich Nietzsche, Sigmund Freud, and Gabriele D'Annunzio.

This is not a book to read if you are looking simply for a straightforward account of the treasures found in the tombs at Mycenae: Gere's descriptions of these are brief and the illustrations very few. It is, rather, a wide-ranging and often wonderfully surprising fulfilment of the book's title, namely a search for a hero.

Louise Schofield

British Iron Age Swords and Scabbards
I.M. Stead
xvi + 287pp, 31 b/w pls, 108 figs, 55 tables.
Hardback, £85.

This is a long awaited book and it does not disappoint. Ian Stead, formerly Deputy Keeper of the Department of Prehistoric and Romano-British Antiquities at the British Museum before his retirement, has given us the definitive study of the Iron Age sword in Britain. This handsomely produced hardback catalogue is destined to become the standard reference work for British Iron Age swords for specialists, sword enthusiasts, and others for a considerable time. But it also sets new standards for the description and analysis for Iron Age swords in other parts of Europe, and for catalogues of other types of swords in other parts of the world.

At the heart of the volume is a catalogue of 283 swords from Britain that date from between the 4th century BC to the 1st century AD. It includes not only Iron Age examples, but also an important group of British swords, some of which may have been made after the Roman conquest of northern Britain, but are still part of an Iron Age tradition. As well as a catalogue, the volume provides a new detailed typology of these swords and an entitlement. An important part of the book are detailed appendices on aspects of technology, enamels, and conservation provided by past and present staff from the British Museum.

But this volume is far more than just a catalogue: it provides detailed information and informed discussion that shed new perspectives on society in Iron Age Britain. One important example is the clear demonstration of two different traditions of sword use and sword type in Britain at this time. In southern Britain swords were persistently longer than those in the north, and were worn in different ways. Southern longer swords are more similar in size to swords from other parts of continental Europe, and are also worn suspended on a belt around the waist. The shorter northern swords usually were worn in a different way, probably across the back. This northern sword tradition continued into the Roman period.

This catalogue leaves us with one big, if unanswerable, key question. Why so few swords? The detailed catalogue of over 280 swords is considerably more than previous estimates made for the number British Iron Age. Yet it is still considerably small compared to the frequency of swords from other parts of Iron Age Europe. The lake at La Tène has produced several hundred swords alone. As Ian Stead points out, there were very different traditions through which swords entered the archaeological record in Britain compared to other parts of continental Europe. Iron Age burials are very rare in Britain, but swords are even rarer in burials. Most of the swords in this catalogue come from rivers or other wet contexts, especially the River Thames. Herein lies the conundrum of how 'Celtic' was Iron Age Britain. A problem that this detailed study provides new evidence to ponder.

Dr J. D. Hill, FSA, Curator, Department of Prehistory & Europe, The British Museum

Minerva, July/August 2006
The Archaeology of Ancient Judea and Palestine
Ariel Lewin


In his preface, Ariel Lewin states that this book ‘is intended not for the specialist scholar but for cultivated people who wish to find in a single volume both an account of the history of Judea/Palestine and an introduction to the most important archaeological sites in the area’. This objective has been commendably achieved with a blend of concise descriptive narrative and excellent photographs of many sites.

The historical scene is sensibly set within the framework of regional events from the Bronze Age in the 3rd millennium BC through to the end of the Byzantine period in the mid-7th century AD. Included is a concise summary of Jewish origins, migration, ascendency, and exile; the reign of King Herod; and the long period of Roman administration which followed (in a separate chapter by H.C. Popp).

Many of the most important sites in the Roman to Byzantine periods are summarised very well indeed, on a regional rather than chronological basis, and are brought to life by a series of large full-page colour photographs. There are particularly good detailed perspectives of the Roman bath-house at Hammat Gader and the synagogues of Capernaum and Tiberias; and the majesty and enigma of sites like Herodion, Masada, and Qumran are also brought into sharp relief.

There are some irritations in this book. For instance, none of the illustrations are numbered, which obviously means that the text lacks a useful list of illustrations for reference purposes. There is also an unfortunate error on page 109, where the reverse of a coin of Mount Gerizim appears back to front. This mistake is made more aggravating by the poor caption which accompanies it, merely stating ‘Coin showing Mount Gerizim’, without any reference to its date (actually the reign of Antoninus Pius, AD 138-161) and where it was minted. Most of the introductory site plans also ought to have received far greater professional attention.

These criticisms are, however, forgivable in an otherwise very good work, which will prove an indispensable guide to the cultured traveller in this most fascinating part of the world.

Dr Mark Merrony

The Land of Bones: Alexander the Great in Afghanistan
Frank L. Holt


Professor Frank Holt’s new book on Alexander the Great and his campaigns in Afghanistan reveals how despite the passage of 2300 years, politics and geography in this largely inaccessible and inhospitable country remain remarkably unchanged. His work evokes Alexander’s Bactrian and Afghan campaigns through a meticulously researched and referenced book based on the ancient sources. This is a guerrelling, brutal, and inconclusive war, with parallels in the British 19th century attempts to control the country, 20th century Soviet policies, and the current American realpolitik. There are incredible parallels to be drawn, and Holt is a master of his material, making very perceptive points. In fact, leaving Alexander aside, the book should be read for any modern personnel with military aspirations in the area.

The archaeological and numismatic evidence is tied in with the literary sources to give the fullest narrative in English of Alexander’s campaigns. A series of eight chapters chart the story following an introduction that clearly outlines and draws the parallels of history. Of particular interest and importance are the last two chapters, ‘The Legacy’ and ‘Conclusions’ - here is the sad account of the many incredible coin hoards that often produced new and hitherto unknown kings, and the remarkable archaeological excavations and finds, most of which went for ‘safe keeping’ to the Kabul Museum. The looting of that museum in the civil war is one of the great tragedies of history, as well as the deliberate destruction of many unique monuments. And it is not only the Greek view that is presented, but also that of the local warlords, pushing the Greeks to and beyond their limits that at times resulted in mania and mutiny. Professor Holt on Alexander the Great is always a delight to read, lucid and informative, and his new book is no exception.

Peter A. Clayton

The Egyptian Revival: Ancient Egypt as the Inspiration for Design Motifs in the West
James Stevens Curl

Routledge, 2005. xxxvi + 572pp, 40 colour pls, 219 b/w illus., 56 figs.

Hardback, £80; Paperback, £27.50.

Although noted as first published in 2005, this book has a distinguished lineage, being essentially the third edition of Professor Curl’s classic study, first published as The Egyptian Revival (1982), then as a second edition, Egyptian Revival (1995), both with two different publishers. Here the book not only makes a very welcome return into print, but has also been heavily revised and expanded from the ground up, as it were. This edition has added an advantage over previous ones of 40 colour plates, as well as the extraordinary number of illustrations (many from the author’s own collection) that present so many facets in varying media of ‘Egyptianising’ in the western world from Roman times to the modern day. In the 20th century, a widespread ‘fad’ existed for Egyptian motifs in jewellery, household objects, and architecture that followed the discovery of the tomb of Tutankhamun in 1922, followed to a lesser degree with the Tutankhamun exhibition in Paris in 1967 and in London in 1972. The stage is set, once again, for a major Egyptian Revival in the present world-touring exhibition that started in Switzerland (see Minerva, May/June 2004, pp. 9-13), which once again carries Tutankhamun’s name and 50 objects from the tomb, with the remaining exhibits derived from other royal or officials’ tombs.

The Egyptian Revival is an international phenomenon mostly crystallised in the last four centuries, and still with us today. To the intricacies of interpretation and influence in various western countries, architecture, painting, decorative arts, media, and thought there can be no better guide than Professor Curl’s in depth and perceptive study. It is good to see it once more available for it is a book that all art historians, connoisseurs, artists, Egyptologists, and students can turn to for information, education, and also simply for delight.

Peter A. Clayton

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HERITAGE ROOMS, SOMERSET HOUSE (44) 20 7845 4630 (www.heritage-rooms.org.uk). Until 3 September. (See this issue, pp. 19-22.)

MANCHESTER, Greater Manchester
CLOTHING CULTURE: DRESS IN LATE ANTIQUITY. WHITWORTH ART GALLERY, University of Manchester (44) 161 275 7450 (www.whitworth.man.ac.uk). Until 10 September.

NORWICH, Norfolk
ART AT THE ROCKFACE. The exhibition examines the way in which artists have explored the ontology of the land from prehistory to the modern day; featuring works by J.M.W. Turner, Edward Lear, Magritte, Barbara Hepworth, and Henry Moore. NORWICH CASTLE MUSEUM AND ART GALLERY (44) 1603 495 895 (www.norfolkgov.uk). Until 3 September.

OXFORD, Oxfordshire
TREASURES OF THE ASHMOLEAN MUSEUM. For the first time, over 200 of the museum’s most important objects are displayed in a selection from 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 (www.ashmolean.org). Until 31 December.

SCUNTHORPE, North Lincolnshire
BEASTS OF THE NILE: Egyptian stone carvings from the collections of the British Museum, with additional objects from the Bolton and Warrington Museums. NORTH LINCOLNSHIRE MUSEUM (44) 1724 843 533. Until 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.constantine-the-great.org.uk). (See this issue of Minerva, May/June, pp. 20-22.)

UNITED STATES
ATLANTA, Georgia
CARLOS MUSEUM OPENS NEW GREEK AND-ROMAN GALLERIES. Nearby 100 recently acquired Classical treasures have been integrated with about 250 previous holdings, resulting in a total of 300 works of carefully buying. MICHAEL C. CARLOS MUSEUM (1) 404 727-4282 (www.carlos. emory.edu). (See Minerva, Jan/Feb 2005, pp. 13-17.)

ANCIENT SEASIDE VILLAGES OF THE ROMAN ELITE. 74 works of art reflect from five Roman villas at Stabiae, Italy, including 23 frescoes, stuccoes, marble sculptures, and a complete installation of a three-coach dining room. MICHAEL C. CARLOS MUSEUM (1) 404 727-4282 (www.carlos.emory.edu) 5 August - 22 October (then to Toledo and 3 other US venues - see www.stabile.org). Catalogue.

THE ART OF THE ANCIENT AMERICAS. A splendid and varied selection of works from the museum’s collection of artifacts from the Andean art. MICHAEL C. CARLOS MUSEUM (1) 404 727-4282 (www.carlos. emory.edu). Ongoing exhibition.

Baltimore, Maryland
ART OF THE AMERICAS. An exhibition featuring objects loaned to the museum by the directors of the Austin-Stokes Ancient American Collection. More than 100 objects represent the highlights of the foundation’s collection. All of the major civilizations of Mesoamerica are featured, including Olmec, Maya, and the site of Teotihuacan. The earliest objects are diminutive ceramic figures from the Valdivia culture (2100 BC) to the latest 16th-century Aztec and Inca sculpture. THE WALTERS ART MUSEUM (1) 410 547-9000 (www.thewalters.org). Until 30 September 2012.

BOSTON, Massachusetts
ANTIOCH MOSAIC CONSERVATION. Visit as you view the cleaning and reconstruction of an important large mosaic recently acquired, featuring an ephor on a dolphine surrounded by marine creatures, that once paced the courtyard of a 3rd 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 REBORN: ART FOR ETERNITY. The reinstallation of one of North America’s finest collections of ancient Egyptian art and related 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 over 25 years. Over 200 objects on view now document Egyptian art from the Predynastic Period to the reign of Cleopatra VII. THE BROOKLYN MUSEUM (1) 718 638-5000 (www.brooklynmuseum.org). (See Minerva, May/June 2003, pp. 11-14.)


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

Cambridge, Massachusetts
PAINTED BY A DISTANT HAND. A long-term installation examining the origins and culture of the Minibres. The exhibition features 17th-century items from the Swarts Ranch Ruin in New Mexico. It features more than 100 rare pieces of Minibres pottery, none of which has ever been displayed before. PEABODY MUSEUM (1) 617 496-1027 (www.peabody.harvard.edu). Ongoing exhibition.

THE ART OF ANCIENT ROME. Stone sculpture, bronze, terracotta, and glass from the museum’s collection. ARTHUR M. SACLER MUSEUM, HARVARD UNIVERSITY (1) 617 495-3940 (www.sacler.mus. harvards.edu). Ongoing exhibition.

The Sphinx and the Pyramids: 100 Years of American Archaeology at Giza. HARVARD UNIVERSITY SEMITIC MUSEUM (1) 617 495-4631 (www.fas.harvard.edu/semitic). Ongoing exhibition.

Chicago, Illinois
MESOPOTAMIAN GALLERY REOPENS. The exhibition is part of the celebrations in the United States has been reinstated within a new climatised wing. The 2500 pieces (not all of which are on display) include a monumental human-headed bull from Khorasan, the mate of that in the Baghdad Museum, and a number of fine early Dynastic period objects. THE UNIVERSITY OF CHICAGO MUSEUM OF EURASIAN AND ISLAMIC ART (1) 773 702-9520 (www.ucmuseum.uchicago.edu).

RECENT ACQUISITIONS IN ASIAN ART 2004-2005, PART II. This second exhibition group includes sculpture and ceramics from India, Southeast Asia, and China. ART INSTITUTE OF CHICAGO (1) 312 443-3600 (www.artic.edu). Until 24 September.


Wonderful Things: The Discovery of the Tomb of Tutankhamun, Photographs by Harry Burton. ORIENTAL INSTITUTE, University of Chicago (1) 773 702 9524 (www.orient.uchicago.edu). Until 30 September.

Tutankhamun and the Golden Age of the Pharaohs. 30 treasures from the ancient Egyptian pharaoh's tomb, more than 70 objects from other 18th Dynasty royal tombs, including those of Amenhotep II, Thutmose IV, and Yuya and Tjuyu, the parents of Amenhotep III and great-grandparents of Tutankhamun. THE FIELD MUSEUM (1) 922-9410 (www.fieldmuseum.org). Until 1 January 2007. Then to Philadelphia. (See Minerva, May/June 2004, p. 9-13.)

Cincinnati, Ohio

FARMVILLE, Virginia
FORT WORTH, Texas
HATSHEPSUT: FROM QUEEN TO PHARAOH. This major exhibition devoted to the enigmatic and intriguing female pharaoh Hatshepsut, for more than 40 years a of the most important of Egypt’s pharaohs. The exhibition is being held at the Fort Worth Museum of Science and History.

NEWARK, New Jersey
NEWARK MUSEUM: A MULTI-CULTURAL SOCIETY. A reinstallation of the museum’s collection, which includes objects on loan from several other museums, including the Newark Museum of Art.

KLASS IN THE ANCIENT MEDITERRANEAN CIVILIZATION. A reinstallation of the museum’s renowned Egyptian collection from the 5th-200 BC to the Islamic period, including video clips demonstrating ancient glass-making techniques. NEWARK MUSEUM (1) 973 596-6650 (www.newarkmuseum.org).

NEW YORK, New York
NAPOLEON IN EGYPT: SOLDIERS, ARTISTS, AND THE REDISCOVERY OF EGYPT. An exhibition focusing upon the impact of Napoleon’s Egyptian campaign and the European interpretation of it. DAHESH MUSEUM OF ART (1) 212 759 0606 (www.daheshmuseum.org).

LOS ANGELES, California
CLASSICAL CONNECTIONS: THE ENDURING INFLUENCE OF GREEK AND ROMAN ART. The relationship of ancient art to later works, showing some of the themes, motifs, and techniques that later artists and the approach to the human figure known today as the classical ideal. GETTY CENTER, North Pavilion (1) 310 444 7300 (www.getty.edu).

MALIBU, California

MOBILE, Alabama
MUMMY: THE INSIDE STORY. A 3D virtual reality exhibition from the British Museum with the virtual unwrapping and exploration of the untouched body of the priest Nespetre, c. 800 BC. GULF COAST EXPLORATION SCIENCE CENTER (1) 251 208-6883 (www.explorium.net). Until 31 July (the last American venue; then on to an Asian tour).

NASHVILLE, Tennessee
THE QUEST FOR IMMORTALITY: TREASURES OF ANCIENT EGYPT. Carefully selected masterpieces from Egyptian museums. Most of these were hitherto unknown. FIRST CENTER FOR VISUAL ARTS (1) 615 244 3340 (www.firstcenter.org). Until 2 October (then to Portland, Oregon). Catalogue. (See Minerva, July/August 2002, pp. 8-17.)

NEWARK, New Jersey
NEWARK MUSEUM: A MULTI-CULTURAL SOCIETY. A reinstallation of the museum’s collection, together with objects on loan from several other museums, including the Newark Museum of Art.

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

PORTLAND, Oregon

ROCHESTER, New York
PROTECTED FOR ETERNITY: THE COFFINS OF PA-DEBEHU-ASET. The colourful inner and outer coffins of an Egyptian official from the 4th century BC from the museum’s collection, plus a mummy and other objects from the Peabody Essex Museum, Salem, Massachusetts. MEMORIAL ART GALLERY, UNIVERSITY OF ROCHESTER (1) 585 473-7270 (www.mag.rochester.edu). Until Summer.

SAN ANTONIO, Texas
LENORA AND WALTER F. BROWN ASIAN ART WING. The renovated and enlarged Asian galleries, opened in May 2003, now house more than 1000 objects from China, Japan, Korea, Tibet, Nepal, Pakistan, Sri Lanka, and other parts of South-east Asia. SAN ANTONIO MUSEUM OF ART (1) 210 978-8100 (www.samosa.org).

SAN DIEGO, California
EXCAVATING EGYPT: GREAT DISCOVER- INGS. Antiquities from the important collection established at the University College London in 1892 by the famed Egyptologist Sir William Flinders Petrie, who excavated in Egypt for over 50 years. SAN DIEGO MUSEUM OF MAN (1) 619 239-2001 (www.museumsomfan.org). Until 1 January 2007 (then to Mount Holyoke and Santa Fe).

BATAVIA, California
MUMMIES: DEATH AND AFTERLIFE IN ANCIENT EGYPT. TREASURES FROM THE BRITISH MUSEUM. BOWERS MUSEUM OF CULTURAL ART (1) 714 567-3600 (www.bowers.org). 146 objects used in funerary practices including 14 mummies and sarcophagi. Until 15 April 2007. (See Minerva, July/August 2005, pp. 8-13.)

SAN FRANCISCO, California

TALLAHASSEE, Florida
MYSTERIES REVEALED: THE SCIENCE OF ANCIENT EGYPT. How the Egyptians used mathematics to measure the earth, predict pyramids, practice medicine, and tell time. MARY BRIDGON MUSEUM OF ART AND SCIENCE (1) 850 627-0000 (www.meregional.org). Until 6 November.

WASHINGTON D.C.
ARTS OF THE INDIAN SUBCONTINENT AND NEPAL. An extraordinary range of objects now presented in the same space and with an expanded scope of works. FREER GALLERY OF ART (1) 202 357-4880 (www.si.edu/artia). Ongoing Exhibition.

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

SCULPTURE OF SOUTH AND SOUTHEAST ASIA. An outstanding group of 10th to 13th century Cambodian stone sculptures complemented by a collection of South-east Asian bronzes, bronze, bronze, and terracotta sculptures from the 8th through 14th century. FREER GALLERY OF ART (1) 202 357-4880 (www.si.edu/artia). Ongoing exhibition.

VIETNAMESE CERAMICS FROM THE RED RIVER DELTA. 78 pieces dating from the 12th to 16th centuries from production centres in northern Vietnam. FREER GALLERY OF ART (1) 202 357-4880 (www.si.edu/artia). Ongoing Exhibition.


LUXURY ARTS OF THE SILK ROUTE EMPIRES. ARTHUR M. SACKLER GALLERY (1) 202 357-2700 (www.sackler.si.edu). Ongoing exhibition.

WILLIAMSTOWN, Massachusetts
ANCIENT SPHINXES FROM THE PALACE OF AHASSUNAARASIR II. The two magnificent sphinxes, which escaped the 1940 war for over 50 years. SAN DIEGO MUSEUM OF MAN (1) 619 239-2001 (www.museumofman.org). Until 1 January 2007 (then to Mount Holyoke and Santa Fe).

MANNHEIM, Baden-Württemberg
EARLY MIDDLE AGES. A permanent exhibition with over 2200 objects; a major refurbishment with many pieces acquired from excavations over the past 30 years. - BÖHMISCH-GERMANISCHES ZENTRALMUSEUM (49) 613 1232-231.

MUNICH, Bayern
ANCIENT EGYPT UNDERSTOOD. A presentation of various problems concerning the production of statues, amulets, relief, costume details, and other aspects. - STAATLICHES MUSEUM AEGOPITISCHE KUNST (49) 89 29 83.46 (www.aegyptische-museum-muenchen.de) - Until 17 September.

ARCHITECTURE AND SPORT: FROM ANCIENT STADIUMS TO MODERN AREAS. PINAKOTHEK DER MODERNE (49) 89 2380 5360 (www.pinakothek.de). - Until 3 September.

NEUBURG AN DER DONAU, Schleswig, Schleswig-Holstein
EUROPEAN AND BRONZE AGE ROOMS. About 1000 objects from Schleswig-Holstein, c. 4000-500 BC. - ARCHAEOLOGISCHES LANDES-MUSEUM DER CHRISTIAN-ALBRECHT-UNIVERSITÄT KIEL (49) 4621 813-300 (www.schloss-gottorf.de).

SPIEYER, Rheinland-Pfalz
FRANKS AND IN THE PFALZ. A permanent exhibition including recent graves from rural, historic, and urban contexts. - PFALZ-MUSEUM AM DOM (49) 6232 13 250 (www.museum.speyer.de). - Until 12 November.

Schweinfurt, Bayern
ANCIENT GLASS FROM THE MORELL COLLECTION. More than 200 ancient glass vessels collected by Dr Hermann Morell (1929-1987) were acquired by this museum after the death of Mrs Morell and placed on view since September 2003. This is an unusual addi- tion for what was hitherto a collection of books and graphics. MUSEUM OTTO SCHAEFER (49) 9721 337 0790 (www.bibliothek-otto-schaefer.de). - Ongoing exhibition.

STUTTGART, Baden-Württemberg
4000 YEARS OF GLASS. An ongoing exhibition, titled the 2003 donation of an outstanding collection of ancient glass from Stuttgart’s Ernesto Wolff. WÜRTTEMBERGISCHES LANDES MUSEUM, (49) 0711 2790 (www.landesmuseum-stuttgart.de).

TRIER, Rheinland-Pfalz
HISTORY AS TOLD BY WOOD. A new ongoing exhibition opened in November 2005 explaining the work of the museum’s dendrochronology laboratory and its analysis of wood objects from the 17th century BC to Roman times. - RHEINISCHUM (49) 651 977 40 (www.landesmuseum-trier.de).

TUBINGEN, Baden-Württemberg

GREECE
ATHENS
NATIONAL MUSEUM OF IRELAND: ARCHARCHAEOLOGICAL COLLECTIONS. The museum’s collections are now displayed in individual galleries, including: The Treasure, featuring Celtic and medieval objects; Prehistoric Ireland, and Viking Age Ireland. NATIONAL MUSEUM OF IRELAND (333) 1 677-7444 (www.museum.ie).

ISRAEL

HAIFA ANCIENT CRAFTS AND INDUSTRIES; PHOENICIA ON THE NORTH COAST OF ISRAEL IN THE BIBLICAL PERIOD. HEICH MUSEUM (972) 4825 7773 (www. research.haifa.ac.il/heich). Permanent exhibition.

JERUSALEM

BIBLICAL TREASURES. Permanent display of artefacts related to the cultures of peoples mentioned in the Bible, including Egypt, the Fertile Crescent to Afghanistan, and from Nubia north to the Caucasian mountains. BIBLE LANDS MUSEUM (972) 2561 1066 (www.blmj.org). Ongoing exhibition.

TREASURES OF ANCIENT GLASS. The exhibition traces the development of glassblowing in the Ancient Near East and the Classical world from the earliest ornaments in Mesopotamia around 5000 years ago. Featured are beautiful Egyptian earrings, Mesopotamian pendants, Greek rings, Perisan bowls, and many other treasures. BIBLE LANDS MUSEUM (972) 2561 1066 (www.blmj.org). Ongoing exhibition.

THE ENLIGHTENED ONE: BUDDHIST ART IN THE ISRAEL MUSEUM COLLECTION. Spanning a period of over 2000 years, the works display range from the earliest representations of Buddha and his attendants in India to later forms developed in China and Southeast Asia. Among works are Buddha statues, devas, and sages. Buddhist ritual objects are also on display. Together, the works - some of which are shown to the public for the first time - convey the many facets of Buddhist art, its multiple meanings, and its visual richness. ISRAEL MUSEUM (972) 2670 8811 (www.imj.org.il). Until 14 December.

ITALY

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

CORTONA, Arezzo

THE MUSEO DELLAACCADEMIA ETROUSCA E DELLA CITTA has reopened with a new installation and new objects on permanent loan from the archaeological Museum in Florence and from current excavations near Cortona. (See Minerva, Jan/Feb 2005, p. 37.) PALAZZO CASALI (39) 0575 637 235. Ongoing.

VITRUM, GLASS IN THE ROMAN WORLD BETWEEN ART AND SCIENCE. The craft of glassblowing is explained through the objects found in the cities buried by the eruption of Mount Vesuvius in AD 79. MUSEO DEGLI ARTECCHI DI PALAZZO PIatti (39) 055 2654321. Until 31 October.

ERAMO THE ORIGINS OF POWER: ARSLAN-TEPE; THE HILL OF LIONS. Some 200 objects selected from artefacts uncovered during 40 years of Italian archaeological excavations at the site of Aslantepe at Malatya in Turkey PINACOTECA CIVICA (39) 0861 241772. Until 25 July (and then to Rome in September).

MONTAGNA, Padova

MUSEO CIVICO E ARCHEOLOGICO. The museum, created in 1980 following the discovery of the Roman necropolis of the gens Vassadia nearby, has now been reorganised. Objects on view range from the Bronze Age to the Middle Ages (39) 42 80 4128.

NAPLES

DECORATED AMBERs. MUSEO ARCHEOLOGICO NAZIONALE (39) 848 800 288. Until 1 September.

ISS AND EGYPT. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 440166. Until 30 December.

PREHISTORIC PAINTINGS FROM LATMOS. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 440166. Until 18 July.

SILVERWARE FROM POMPEII. MUSEO ARCHEOLOGICO NAZIONALE (39) 848 800 288. Until 1 September.

PERUGIA

MUSEO ARCHEOLOGICO NAZIONALE. New exhibition spaces have been added to the museum. Now on view is the Giuseppe Bellucci collection of amulets and magical instruments, and the Etruscan tomb of the Cat Cuati family and its funerary goods (39) 73 575 9682.

PISA

ROMAN SHIPS. The archaeological site where Roman ships which disappeared almost intact in 1989 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 RESTAURU DEL LEGNO BAGNATO (39) 055 321 5446 (www.navispio.it).

RAVENNA

SAINTS, BANKERS AND KINGS IN MOSAICS OF LATE ANTIQUITY. CHIESA DI SAN NICCOLO (39) 0544 36131. Until 8 October.

REGGIO, Calabria

HELLENISTIC NECROPOLIS AT REGGIO. MUSEO NAZIONALE (39) 0965 812 255. Until 31 October.

ROME

ARA PACIS A specially designed new museum by the American architect Richard Meier to house this important 1st century AD monument is now open to the public MUSEO DELL’ARA PACIS (39) 0682 059 127. (See Minerva, this issue, pp. 16-18.) Ongoing.

DOMUS AUREA is undergoing restoration work and is no longer accessible for visits. Closure ongoing until further notice.

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

THE MUSEUMS AND INTELLUCTUALS OF ANTIQUITY. THE COLOSSEUM (39) 0970 704 42 60. Until 30 July.

TIVOLI

EMPEROR HADRIAN AND EGYPT. HADRIAN’S VILLA (39) 0639 967 700. Until 30 October.


TRENTO

PRINCES, WARRIORS AND HEROES. This major archaeological exhibition centres on the origins of power and authority from Prehistory to the Early Middle Ages. The evidence comes from a wide area, which includes the Alps and extends to the plains shaped by the Danube and the Po rivers. The status symbols of the dominant social classes are examined, in particular those of the Alpine, Etruscan, Venetian, and Celtic populations, as well as those in the Roman Empire south of the Alps. CASTELLO DEL BUCON- CIONI, TRENTO (39) 0461 492803. Until 7 November.

TURIN

MUSEO EGIZIO has reopened with an exciting and innovative new display of its famed Egyptian collection (39) 1156 17776 (www.museoegizio.org).

VITERBO

EXCAVATIONS WITHIN EXCAVATIONS: THE UNKNOWN ETRUSCANS. More than 400 objects from the deposits of Southern Etruria. FORTEZZA GULIOIU (39) 0761 332786.

JAPAN

KOGA-JUN ANTIQUE GLASS. From ancient glass beads and reliquary containers to the elegant vessels of the Edo period. MIHO MUSEUM (61) 748 82 3411 (www.mihonouen.or.jp/english). Until 20 August.

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 (www.muse- um.go.kr).

THE NETHERLANDS

LEIDEN

ANKHOR THE MUMMY: MEET AN ANCIENT EGYPTIAN. An exhibition featuring the mummy of the 26th Dynasty Egyptian priestess known by the name Khnum-tawy. There are CT scans of the mummy and funerary objects related to mummification. RIJKSMUSEUM VAN OUDHEDEN (31) 71 626 3163 (www.rvo.nl). Until 3 September.

DISCOVERED TREASURE: ROMAN WINE SERVICE. Featuring a unique 36-piece wine service, c. AD 280, discovered in 2004 during the construction of a motor-
PERU
LAMBAYEQUE
THE TREASURES OF SIPAN. Opened in 2002, the museum displays the wonderful treasures uncovered in the tombs of 13 individuals buried in pyramids at Sipan in northern Peru. These include gold and turquoise ornaments, a gold and silver sacrificial bowl and hundreds of ceramic vessels. MUSEO TUMBAS REALES DE SIPAN (51) 74 283-978.

POZNAN

PORTUGAL
LISBON
RODI MÓSQUES. MUSEU NACIONAL DE ARQUEOLOGIA (351) 1 213 62 00 00 (www.minarqueologia-ipmusesp.pt) Until 1 October.

RUSSIA
MOSCOW
ARCHAEOLOGY OF WAR. An unusual exhibition of 532 antiquities seized by Russian troops as spoils of war from the ruins of a bunker near Berlin’s Tiergarten. Including Classical marbles, Greek and Etruscan bronzes, Attic vases, and Roman wall paintings. They probably belonged to the state museums in Berlin, and were packed away for decades. Among them are several treasures including an Attic red-figure vase, c. 470 BC, depicting the murder of Aethipus by Orestes and Electra, and a 32cm 4th century BC Greek bronze statue of Zeus Dodona. STATE PUSHKIN MUSEUM OF FINE ARTS (7) 95 203 6974 (www.museum.ru/gm1). Ongoing.

SPAIN
MADRID
PHOTOGRAPHIC MEMORIES. AN APPENDIX TO THE HISTORY OF PHOTOGRAPHY IN THE NEAR EAST. FUNDACIO “LA CAIXA” (34) 91 426 02 92 16 (www.lacaixa.es). Until 31 July.

SWEDEN
UPPSALA

SWITZERLAND
BASEL

BERNE
STONE AGE, CELTS, AND ROMANS. The archaeology of stone age to late Roman times. BERNISCHES HISTORISCHES MUSEUM (41) 350 7711 (www.bbmv.ch). Ongoing.

ISRAEL
JERUSALEM
5 JULY. THE FALL OF EMPIRES - THE END OF THE LATE BRONZE AGE IN THE ANCIENT NEAR EAST. Dr Yori Cohen, Tel-Aviv University. Bible Lands Museum. Tel: (972) 2561 1066; e-mail: education@blmj.org; www.blmj.org.

IN MEMORIAM
Jef Frei, died on 29 April, aged 82. He was best known for his colourful and controversial curatorial of the antiquities department at the . Paul Getty Museum from 1973 to 1984. A brilliant academic, specialising in Greek tombs and Attic vases, Dr Frei first taught at Charles University in Prague where he had earned his doctorate. He left Czechoslovakia at his birthplace, in 1969, one year after the Soviet occupation. Then, after teaching at Princeton University and the University of Genoa, he was appointed as Associate Curator of Greek and Roman art at the Metropolitan Museum of Art. While at the museum, he conducted courses in Pennsylvania State College. His tenure at the Getty was marked by a tireless effort to acquire not only hundreds of superb sculptures, vases, and other antiquities, but also thousands of minor ‘study’ objects for the museum. This often led him to use ‘Byzantine’ tactics to obtain things that he did not believe that Mr Getty and the trustees would approve for purchase, such as inflating the values of donations of antiquities to the museum, and furnishing the donors with tax write-offs. However, to his credit, his zeal and enthusiasm encouraged many students to pursue a career in his chosen field and led to the formation of the most important collection of ancient art assembled in the second half of the 20th century. (For several years he was a visiting professor upon Dr Eisenberg for expertise before acquiring sculptures for the museum. Dr Eisenberg had previously established in 1973 that 19 of the Getty sculptures were either post-classical works or forgeries.) He then took it upon himself to pass judgment on pieces, soon acquiring the infamous Getty lousons and such forgeries as a marble head supposedly by Sophas and a Greek relief of the head of a wounded warrior being bandaged. The Getty had roundly questioned the lousons on his initial examination following Dr Frei’s departure from the Getty.) (See Minerva, March/April 1993, p. 31.)

Robert Carson, 87. The numismatic world mourns one of the most noted scholars of his generation on Roman coins, with a worldwide reputation. Born in Kedai Valley in 1918, he graduated with First Class Honours in Classics from Glasgow University. Returning from war service, he joined the British Museum as an Assistant Keeper and began work on publications of Roman coins that were to establish his reputation, notably Volume VI (Severus Alexander to Cupreus, AD 222-238) of Roman Imperial Coins in the British Museum. Written together with John Kent and Philip Hill, the slim volume Late Roman Bronze Coinage (1960) is still regarded as the ‘Bible’ for understanding the complexities and the mints of the period. His three volumes of The Principals of the Romans (published 1978 to 1981) opened up the series to a wider public as well as providing a compact vade mecum for quick reference. Carson was elected a Fellow of the Society of Antiquaries of London in 1965 and of The British Academy in 1980; awarded the Silver Medal of The Royal Numismatic Society in 1972; served as the Society’s President in 1974, awarded an Honorary Doctorate by Glasgow University in 1983; and was President of the International Numismatic Commission from 1979 to 1986. Died 24 March.

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:
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Exhibition dates are subject to change. Before planning a visit, we recommend confirming dates and opening times.
Romano-Egyptian Large Bronze Serapis
wearing a *chiton*, wrapped in an *himation*, a *modius* on his head. He stands with his weight on his left leg, his right knee bent as if striding; his right arm is outstretched.

1st Century BC/AD
H. 13 1/2 in. (34.3 cm.)

Roman Marble Over Life-Size Veiled Head of A Goddess

retaining very extensive traces of original pigment; eyes recessed for inlay.

1st Century BC/AD.  H. 15 in. (38 cm.)
Ex collection of Georges Krimitsas, Rueil-Malmaison, France.