THE FITZWILLIAM EGYPTIAN GALLERIES, CAMBRIDGE

BARBARIAN LOOT FROM THE RHINE AT SPEYER

THE SPRING 2006 ANTIQUITIES AUCTIONS

QUEST FOR THE SHAMAN

INRAP & 'PREVENTIVE ARCHAEOLOGY' IN FRANCE

ROMAN WALL PAINTINGS FROM BRIGETIO, HUNGARY

NEW LIGHT ON ANGLO-SAXON SUTTON HOO

CONSTANTINOPLE'S GREAT PALACE MOSAICS

A HASMONAEN COIN CARGO FROM THE DEAD SEA

THE ISRAEL MUSEUM COIN GALLERY

The granite sarcophagus lid of King Ramesses III, 1183-1152 BC, in the form of Osiris, flanked by Isis and Nephthys. Thebes, Valley of the Kings KV 11, H. 5.2m. On display in the newly renovated Egyptian Galleries, the Fitzwilliam Museum, Cambridge.
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22 September 2006
in Basel

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EDITORIAL

On the Issue of Antiquities Provenance

Now that the issue of provenance has become such a dominant factor in campaigns against private collecting (such as that conducted by the Illicit Antiquities Centre in Cambridge, United Kingdom, over the past few years), the auction houses of Britain and the United States have started to divulge substantial information that had previously remained confidential. This includes the names of many consignors and their original sources, such as previous auctions and even dealers. Until very recently it was not their policy to publish - and therefore publicise - the names of dealers still in business that were, in effect, their competitors as well as clients. On the contrary, it used to be standard practice in Britain to publish the names of all buyers, who were then predominantly dealers, in their printed results issued after the sales. Presently, in some cases, especially Britain, this practice of ‘full disclosure’ borders on the extreme, and is taken too far especially where objects of little value are concerned.

For years the Illicit Antiquities Research Centre and their co-patriots have claimed that the majority of antiquities are auction - often claimed to be as high as 95% - are of illicit origin. The steady flow of material, now fully provenanced in most instances, certainly disproves this highly inflated claim, although one must acknowledge that there were indeed a good number of illicit objects consigned in the past to one British auction house by Italian and Turkish sources that have now been virtually eliminated. Several auction houses, such as that of David Cahn in Basel, have always been quite strict about the source of their consignments, limiting them for the most part to old collections. Even some German and to a much lesser extent French auction houses have begun to list more provenances and to use and even publicise their use of the Art Loss Register.

The net result of this furor has been a steadily increasing rise in the price of antiquities at auction, with those pieces possessing the more impeccable provenances often bringing much higher prices than those with little or none at all. The auction houses have now certainly capitalised on the provenance issue. Sculptures and vases, which ordinarily would claim no more than one page in a catalogue, are now allocated several pages because of their previous ownership, and often accordingly receive surprisingly high prices. Separate catalogues are now being published on just one or a handful of objects that date back to collections formed in the 18th or early 19th century. Private collectors are now the predominant buyers at auction for the top objects, and the few major pieces won by dealers are no doubt, for the most part, being bought on commission for clients.

Even many of the most cautious buyers appear to be reassured when supplied by reputable auction houses with just the country of the owner and the date of his or her acquisition of the object as indicated in most catalogue listings. (After all, as the writer has pointed out before, this anonymity is essential for those not wanting their names displayed in auction catalogues, which would indicate their need for funds in light of difficult or embarrassing personal circumstances.) Indeed, the resultant transparency of sources has apparently had the effect of helping to increase the desire for acquisition, thus raising the level of the entire market and ultimately defeating the aims of those who are against private collecting (and the growth of museum collections). Jerome M. Eisenberg, Ph.D.

EXCAVATION NEWS

Early Rome Revolutionised

Excavations currently exploring the Roman Forum have secured conclusive proof that the city’s foundation dates to the 8th century BC and corresponds to historical reality rather than myth. Professor Andrea Carandini, the Italian archaeologist who has specialised on the origins of ancient Rome for 20 years, announced last year at a conference organised in Florence by the Italian magazine Archeologia Viva, the discovery of two buildings and a floor dated to the 8th century BC. The site lies inside the Forum, but beyond the original walls encircling the Palentine Hill, in an area previously untouched by archaeologists. Carandini and his team penetrated the deepest layers dawn to virgin soil, a rarity in Rome. One extremely large structure was identified as a palatial dwelling where

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Minerva, September/October 2006
Rome’s first sacred ruler lived, and is located next to the Temple of Vesta. Opposite the temple and facing the palace, Carandini also uncovered the foundations of the hut where the Vestal Virgins tended the sacred fire since the foundation of the city. An 8th-century BC pavement found in this vicinity, some 7m below the Forum ruins, was built of pebbles and gravel and is 100 years older than any other structure found to date in Rome.

Until now, hard data suggested to archaeologists that Rome was founded in the 6th or 5th century BC when the Etruscan kings of Rome, the Tarquini, ruled the region and drained the valley of the Forum into the Tiber. The new revelation, however, makes the city’s legendary dies natalis of 21 April, 753 BC, by the King Romulus seem a feasible reality.

The palace discovered by Professor Carandini 6-7m below the surface of the Forum is huge, covering 345 square metres, of which 105m was paved with tufa chips and 240m comprised an open courtyard. The building was built of timber supported by wooden columns, which bore the weight of a monumental entrance. High-status ceramics were also found on the site. The palace existed for at least eight centuries down to 27 BC, when the Empire was founded. During the Republic the palace was the abode of the rex sacrum, the spiritual head of the Republic along the Sacred Way, now covered by the Temple of Romulus.

West of this building archaeologists also found a 12m-long oval room, which contained storage areas and two fireplaces. This may have been the House of the Vestal Virgins. Thus, it is now clear that in the mid-8th century a royal palace and square, possibly used for public meetings - a crucially important ritual space - existed where the future Forum would later emerge. This seems to have been nothing less than an Archaic city with the palace of the kings of Rome at its centre. Previously, Professor Carandini had identified walls encircling the Pala-

tine Hill as also attributable to the period of the first kings of Rome.

Continued fieldwork under the Forum of Caesar in 2006 has revealed complementary evidence that the core of ancient Rome was inhabited much earlier than previously acknowledged. Traces of cultivation and a dwelling were found in the same Bronze Age levels as a tomb cut into lime and clay soil containing the skeleton of a woman. This was found in an area that must have been the necropolis of a small settlement dating to the 10th or 11th century BC. The woman died at about 30 years of age, was tall, and had perfect teeth. She wore a necklace strung with amber, glass paste beads, and a gold pendant, a ring to hold her hair tight, and four bronze fibulae. The bones of the woman are currently being examined by anthropologists from the Soprintendenza Archeologica in Rome, and will go on display alongside the jewellery in the future Museum of the Forum under construction.

This is the sixth tomb found in the same area since 1999, when excavations began in Caesar’s Forum under the direction of Anna De Santis. The current inhumation was exposed 1m away from the well-built tomb found this January, which contained the ashes and funereal goods of an 11th-century BC chieftain. The excavations are set to continue this autumn with new funds allocated with a view to developing a vast archaeological park centred on the Imperial Forum.

Dalal Jones

A Unique ‘Two-faced’ Roman Mosaic from Pomezia, Italy

Roman mosaic art is often described as illusionistic because the cubes are laid on a two-dimensional, flat surface and the mosaicist has to convert his ‘canvas’ into a three-dimensional pictorial space. This often requires the use of difficult techniques to depict figures in the round, to create a receding background, or most spectacularly in non-representa-

ational floors to generate a trompe l’œil effect (a receding geometric pattern).

A fascinating new discovery from Pomezia, 20km south of Rome, has now taken the art of illusion in Roman mosaics to an unexpected new dimension. This floor was discovered in May in the 3rd-century phase of a villa first built in the 1st century AD at the ancient site of Palazzo Moscari near the Via Ardeatina.

It is not difficult to imagine the look of astonishment on the faces of the workmen who unearthed this mosaic when they first glimpsed the extraordinary image beneath them. Viewed one way is an image of a bald old man with a beard; from the opposite perspective the face appears as a beardless youth. This bizarre face is thought to depict Bacchus, the Roman god of wine and fertility, because of the association in the same panel with three of his cult objects, a two-handled drinking bowl (skyphos), a rattle (sistrum), and a wand (thrysus).

This unique optical illusion, which may allude to the ‘trickery’ practised by the god, would also have neatly freed the ancient spectator from viewing the representation from a fixed perspective, which was a major deficiency of mosaic art. Depictions of Bacchus were common in the dining rooms of elite Roman citizens, and were generally oriented towards the more prestigious dinner guests. In this case, the image would have made visual sense to the viewer entering into the dining area as well as when seated. This style of representation, heads upside-down to each other, often with youths and satyrs, is commonly found on engraved ring intaglios, but is hitherto unknown in Roman mosaics.

The central depiction is flanked by two additional panels. The first contains five smaller mythological faces, and four squares composed of a swastika meander variant pattern. The second, a charming representation of a male, possibly Herakles, is
also most likely associated with the
cult of Bacchus.
Unfortunately, the mosaic has been
extensively damaged by fire. The floor
has recently been removed and is
presently being restored to its former
story by local conservators in Rome,
where it will go on public display later
this year.

Dr Mark Meromy

MUSEUM NEWS

'The Miracles of Coral' on Display in Basilicata, Southern Italy
'The Miracles of Coral' at the Museo Archeologico Nazionale della Basilicata 'Dinu Adamesteanu', a beautiful museum opened in Potenza in May 2005, has taken as its subject matter
the unusual theme of coral and other marine life made over the centuries with coral. Out of more than 200 objects on exhibition,
pride of place is given to rare and
precious 5th- and 4th-century BC objects excavated in southern Italian Greek colonies, such as Metapontum and Herakleia, as well as indigenous ones like Lavello and Sant'Angelo. The exhibition examines the use of coral to create jewellery and ritual objects in ancient and more recent times, as well as their role in long-distance trade.

Coral objects were already in use in the 10th-millennium BC eastern Mediterranean, but became more numerous in Egypt and Mesopotamia between the 5th and 4th millennium. Much later, the Phoenicians traded in coral and the Etruscans exported products into northern Europe. Archaeological evidence demonstrates that between the 7th and the 2nd century BC, the Celts of France, Switzerland, Germany, and the British Isles used coral objects as talismans in life and as decorated funerary goods in death. From the 1st century AD onwards, Rome exported coral to Arabia and India, often in exchange for pearls. An intriguing 1st-century AD Indian text refers to the King of Taprobane (modern Sri Lanka) commissioning a coral bead set as a container for a Buddhist relic, which was to be imported from *romaukharaha* (literally 'the lands of the Roman Empire').

In later centuries, coral's popularity continued with it being collected and exported as far as Mongolia and China. The coral of Tunisia, Algeria, and above all Sicily and southern Italy (corallium rubrum), is the only type that is truly blood red and, therefore, a most precious variety. Its scientific name is antazo, which means 'animal flowers', and it is used as a natural shelter by minuscula octopoi. The coral hardens when removed from seawater.

The interesting preference for this material harvested from the sea is due to its apotropaic properties

believed, from the most remote periods of antiquity, to ward off all sorts of evil. A 2nd-century AD Orphic text, for instance, states that coral protects people from snakes, wounds in battle, keeps bandits at bay during travel, prevents nightmares, protects from lightning and hail, calms storms, and looks after children. When ground into powder it becomes an aphrodisiac, and a medicine for all sorts of illnesses.

The mythological explanation for the creation of coral in Ovid's *Metamorphoses* relates to an episode after the beheading of Medusa. When Perseus rested on a beach, he left the monster's head on algae where its blood transformed the plant into coral branches. Thus, in his *Natural History*, Pliny the Elder calls coral 'Gorgonia' after the Gorgon (another of Medusa's names). He also mentions different types of coral from the Red Sea, the Persian Gulf, and the more precious Italian source, as well as detailing the fish that fished from beneath the sea using hooks trailed from boats.

In folk tradition coral was the 'tree of blood', a symbol of regenerating force, and was sacred to Isis, Hathor, Hera, Demeter, and Aphrodite. Coral branches were also the central symbols of the cult of Adonis. At Gravisca, a Greek port in southern Etruria, a 4th-century BC stone sarcophagus was found containing a sacred image of Adonis, which had been buried during the rituals dedicated to him. Alongside was a kuter filled with coral. Appropriately, the exhibition opened on 21 June, the summer solstice and day when the festivities honouring Adonis were celebrated in antiquity. The exhibition runs at the Museo Archeologico Nazionale della Basilicata until 30 October.

Dalu Jones

The Croatian Apoxyomenos Gets to his Feet in Zagreb
Following its final conservation, the internationally renowned bronze statue of an apoxyomenos, a life-size athlete cleaning his skin with a strigil, has gone on display at the Archaeology Museum in Zagreb until 17 September 2006. The detailed conservation programme, ongoing since the statue was recovered in April 1999 wedged between two crevices in 45m of water off Vele Orjule, has yielded new insights into the casting process.

On land, the apoxyomenos was a sad sight: recovered from the sea it was half filled with sand and covered with up to 3cm of marine encrustation. The wonderful condition of the statue today is the result of a brilliant collaboration between Croatian and Italian scientists from Florence. Conservation of the 192cm tall and 35mm thick bronze figure started in October 2000 at the Croatian Conservation Institute in Zagreb under the direction of Giuliano Tordi of Florence and master-restorer Antonio Serbeti.

This lengthy process was facilitated by a series of non-destructive analyses, including gamma-ray imaging by the Institute for Welding and Thermal Technology, Croatia, and the photography of the statue's interior using an endoscopic camera in collaboration with the Science Laboratory of the Opificio delle Pietre Dure in Florence and the CNR-ICTIM in Padua.

Following deassembling to remove destructive chlorides, the encrustation was meticulously removed mechanically over a three-year period using scalpers, micro-chisels, needles and ultrasound probes to preserve as much of the surviving original patina as possible. Consolidation of the most serious cracks and breaks was accomplished using arametal, araldite resin, and internal brass braces. To enable the statue to bear its own weight again after 2000 years, an internal support construction was installed to relocate the weight pressure from the right, standing leg to some 20 points diffused across the statue.

Intriguingly, this modern surgery exposed the ancient production perfection and flaws of the original craftsmen. The apoxyomenos had been cast in seven parts using the indirect lost wax process (head, torso, legs, arms, pubic area). The arms and legs were joined to the body by a flow-

Silver and coral fibulae brooches and shell designed to contain cosmetics found in Tomb 17 at Sant'Arcangelo, in the San Domenico region of Basilicata. 4th century BC. Photo: Potenza, Museo Archeologico Nazionale della Basilicata 'Dinu Adamesteanu'.

An ivory fibula in the shape of a dolphin with coral eyes found in the Temple of Demeter at Policoro-Heraclea in southern Italy. Photo: Potenza, Museo Archeologico Nazionale della Basilicata 'Dinu Adamesteanu'.
News

Left: Various stages of the conservation of the apoxyomenos athlete recovered from 45m off Vele Orjule, Croatia. Photos: Vidokav Barac (top and lower two) and Jurice Skudar (second from top), the Croatian Conservation Institute.

welding technique in which molten bronze was poured into semi-circular grooves located on both sides to be connected. The triangular pubic area was swallow-tailed into a concavity in the torso and fixed with molten bronze. The head was soldered to the neck with an alloy high in lead and tin.

Despite its glorious condition after conservation, several ancient casting faults were identified, especially in the right weight-bearing leg, where the mould had shifted to produce bronze plating of unequal thickness. Before the final act of chasing and polishing, the ancient master craftsmen had rectified these mistakes using hundreds of bronze and copper plates, ranging from small rectangles to large polygons.

Following the end of its physical journey, the intellectual investigation surrounding this bronze athlete looks set to continue. Mysteries remain. What was the origin and destination of the statue? Art historical studies by Renat Cambi of Split and Professor Vincenzo Saladino of Florence now date the find respectively to the 2nd or 1st century BC. The absence of a grasped face also favours his identification as a wrestler. However, the apoxyomenos was clearly not wrecked at this time but had endured a lengthy history by the time he foundered off Croatia. A series of radio-carbon dates of organic materials found in a rodent's nest inside the left forearm cluster around 20 BC, AD 50, and AD 110. If the final date is accurate, the apoxyomenos must have been an antique at its time of shipment, most probably to a major local city such as Aquileia, Ravenna, or Pula.

And the main enigma: how did this ancient masterpiece end up on the seabed all alone, precisely like the isolated Riace Warriors and Dancing Satyr off Sicily? Despite an underwater survey using metal detectors and remote-sensing equipment to cover 10,000 square metres, and scrutiny of 50,000 square metres of seabed using a Remotely Operated Vehicle, no wreck site has emerged other than one Roman lead anchor stock, five 2nd-century AD amphora fragments, and the base of the statue. Was the Croatian apoxyomenos jettisoned by a storm-tossed Roman merchant vessel and, if so, why cast off such a precious piece of cargo? The mystery lives on.

Sean Kingsley

Right: The apoxyomenos from Vele Orjule, Croatia, after conservation. H. 192cm. Photo: Vidokav Barac, the Croatian Conservation Institute.

NEW RESEARCH

Phoenician Ivories: Tourist Art or Princely Excellence?

On 30 May, Professor Georgina Hermann of University College London gave a highly engaging and spirited presentation of current research into Phoenician Ivories: Commercial or Court Production? at the Second Roger Moorey Memorial Lecture held at the Ashmolean Museum, Oxford. For an art form that has been familiar to scholars of the Near East since Austin Henry Layard’s excavation of the North West Palace and Fort Shalmaneser at Nimrud from 1845-51, Phoenician ivories have suffered an extraordinarily poor press over the decades.

Art connoisseurs of the 19th century dismissed the material as a ‘mirage orientale’ because of its integration of Egyptian, Syrian, and Phoenician styles, whilst in the 20th century Dr Richard Barnett of the British Museum categorised production as the work of commercial minds, ‘deliberately designed to corrupt the social order’. Because the ivories were restricted to a limited range of imagery, largely inspired by
foreign motifs - the sphinx, woman at the window, hero and griffin, plants and trees - the art form was considered derivative. Like carved African ivory and Chinese blue-and-white porcelain, Phoenician ivories were seen as the ancient equivalent of modern ‘airport art’, with limited artistic creativity or social meaning. Modern interpretation mirrored Homer’s perception of the Greeks’ Near Eastern trade foes as pirates and scoundrels.

However, Professor Herrmann is undoubtedly entirely correct in rejecting this groundless presumption. Phoenician ivories were almost exclusively designed as inlays for furniture and have only materialised in elite contexts, such as tombs in Etruria and Salamis, the palace of the Assyrian king Ashurnasirpal II (reigned 883-859 BC) at Nimrud, and at Samaria, the northern capital of the Israelite King Ahaz. Now, following the pioneering publication of the Louvre’s ivories, sub-groups are finally being related to Phoenician city-states, including Arwad and Sidon. In reality, the people who crafted and exchanged this art were merchant princes who enjoyed very close relations and ties with the ruling classes and temple-palaces. Rather than being sold to the highest undiscerning bidder, as Homer let us believe, Phoenician ivories were exchanged in diplomatic circles within a prestige goods hierarchy.

With the commercial model set aside, Professor Herrmann now advocates research focusing on the identification of output and the definition and interpretation of ivory iconography. In her current capacity as collaborator on the publication of 12,000 ivories from 9th-8th centuries BC Samaria, the future of Phoenician ivory studies is in excellent hands. And as the founding editor of the journal Levant, Roger Moorey would have delighted in this contextual re-evaluation.

Sean Kingsley

The Syrian Mosaics Corpus

In 2004 a collaborative training programme was initiated to fully document the mosaic pavements of the Syrian Arab Republic, predominantly in the central and southern regions of the country. This massive corpus of over 2000 floors includes material from the Late Hellenistic period (2nd century BC) to the end of the Umayyad period (AD 661-750), from churches, villas, and bath-houses. The participating institutions are the European Centre for Byzantine and Post-Byzantine Monuments (EKBMM) and the Centre for Archaeological Research of the Department of Archaeology at the University of Damascus. The programme has the full co-operation of the Syrian Directorate of Antiquities and Museums (DGAM). Its primary objectives are to establish a new database that comprehensively documents Syria’s mosaic pavements using modern methods and to conduct training courses to teach Syrians to carry out this process. The end result will be the publication of a major corpus of over 2000 mosaics from Syria for analysis and study.

From 2004 to 2005 the database was formulated and training courses held at Damascus University, as well as at the Damascus and Mara’at Numa’an museums, for several Syrian trainees who will be carrying out the bulk of the documentation. Several hundred mosaics were photographed and recorded in the new database. A series of lectures on the history of mosaics and their documentation process was also begun. The recording process aims to collect all available information on mosaics on display or in storage. In order to present the information in a meaningful way, it was necessary to formulate a standardised systematic method to describe and record the mosaic pavements. For optimal data storage and management, the relational database is designed to allow data to be recorded, retrieved, searched, compared, and cross-referenced quickly and accurately. The information can then be made widely available by permitting access to the database through the internet.

Dr Mark Merrony

ANTIQUITIES NEWS

Getty Museum to Return Antiquities to Greece

The J. Paul Getty Museum has agreed to return two of the four antiquities sought by the Greek government since the 1990s (see Minerva, May/June 2006, p. 6). A fragmentary, small archaic Greek marble relief from Thasos, c. 500-480 BC, depicting two females approaching a shrine within which is a seated goddess, was excavated by a French archaeological mission in 1911 on the island of Thasos and was later stolen from the storeroom of the French Archaeological School. It was then acquired by an Austrian collector and was eventually purchased by an English dealer who sold it to Mr Getty in 1955. A rare 5th century BC black limestone stela (gravestone) from Boeotia of a warrior named Athanias was purchased in 1993 from an American dealer. Two other antiquities still remain in dispute: a 4th century BC gold funerary wreath embellished with blue and green glass inlays, also purchased in 1993 for $5,200,000, and a 6th century BC marble kor (an archaic...
from China in the past through looting and smuggling. As an example, it has been noted by the government that New Zealand returned a group of ceramics in 2000 that had been looted at Guangzhou by the eight-country Allied Forces in 1900.

Dominican Republic
Some 85 Pre-Columbian artefacts have been recovered by authorities from a Miami airport, where they were detected by American authorities along with 470 other cultural objects. The material had been stolen in 2003 from the History and Geography Museum in Santo Domingo. The consignment included a number of forgeries that were included in the shipment to deliberately confuse the authorities. The robbery was not reported by the Dominican Republic at the time and the recovery process began entangled in a legal process spanning eight months because it was alleged that the time period for entering the claim had expired. Due to the efforts of the

STOP PRESS
King Entemena Statue Returned to Iraq
As we go to press it has been announced that the large, headless, inscribed diorite statue of King Entemena of Lagash, c. 2400 BC, looted from the National Museum of Iraq in 2003, has been recovered in a sting operation in Europe and the United States by US federal officers. It was formally turned over to Iraqi officials in Washington on 25 July. Smuggled out via Syria, it is the first major piece to be retrieved outside of Iraq. For further details see the next issue of Minerva.

China
In May the State Council added 1081 additional cultural sites to receive top-level protection to the 1271 designated since 1949. A third nationwide census of 'cultural relics' is now in the planning, the last one having been conducted some 25 years ago. A special database has been set up to assist in reclaiming cultural relics taken illegally

Archaeic Greek marble relief from Thassos, depicting two females approach the shrine of a seated goddess, c. 500-480 BC. Courtesy of the J. Paul Getty Museum.

Franklin Center and the American Embassy in Santo Domingo, the problem has been resolved and the objects repatriated.

Greece
A rare 1st century BC Roman coin issued by Brutus, celebrating the murder of Julius Caesar, has been returned by a British coin dealer to Greece, where it was illegally excavated. The coin was struck by a mobile military mint in northern Greece in 42 BC and featured a Liberty cap flanked by two daggers. Smuggled into England last summer by two Greek nationals, it was recovered in an operation conducted by British Customs. This was the first time that the Greek government had made use of a European directive in England on the return of cultural property adopted by the UK in 1994.

Iran
In a move to compensate the victims of Middle Eastern violence in Israel (a 1997 suicide bombing in Jerusalem, killing five people and wounding 192 others, to which Hamas, financed by Iran, claimed responsibility), a US federal judge has ruled that the University of Chicago could not defend Iran's claim of ownership to a large group of cuneiform tablets on extended loan from Iran at the university's Oriental Institute. The Iranian state declined the opportunity to come to court. Further, the university argued that Iran had sovereign immunity and could not be sued for its sponsorship of Hamas. The tablets were excavated in the 1930s by the university's archaeologists at Persepolis in Fars province.

Israel
Adding to the continuing controversy over the authenticity of the 'James ossuary', owned by Oded Golan, who remains on trial in Jerusalem for dealing illegally in antiquities and especially supposed forgeries which it is claimed he created, an extensive report on the ossuary has now been produced by the eminent expert in stone patinas, Professor Wolfgang E. Krumbein of Oldenberg University, Germany. Following a careful examination, he has declared that the entire inscription is genuine and that even if the second part were a forgery, the patina inside the inscription could not have been formed in less than 50 years. Patina sampled from the surface of the ossuary, far away from the inscription, was found to be identical to the microscopic traces of patina, which I found inside the ossuary inscription and sites sloping from the surface into the inscription grooves (and no indication of any kind was found of any adhesive on this patina). Therefore, we must conclude that the patina formed over the entire ossuary and the remains of

Minerva, September/October 2006
News

Turkey

The Director of the Usak Archaeological Museum, Kazım Akbiyikoglu, and eight other people have been arrested in connection with the theft of the museum’s 4th-century BC gold winged seahorse brooch from the famed Lydian hoard, popularly known in Turkey as the ‘Treasure of King Croesus’ (see Minerva, July/August, p. 5). It is alleged that a reproduction was made in Iran from a mould of the brooch. The original was then said to have been offered for sale in Istanbul by four of the perpetrators, but the potential buyers took off with it at gunpoint, at which point the police in Usak were then notified. An ancient gold coin was also found to be replaced by a copy. An investigation proved that the fake brooch was one gram heavier than the original.

Jere M. Eisenberg, Ph.D.

NEWs FROM EGYPT

Tomb 63 in The Valley of the Kings

The last of the seventh sarcophagi found in the small tomb now called KV63, discovered late in 2005 (see Minerva, May/June 2006, p. 7), was opened with great ceremony in June by Zahi Hawass, the Director General of the Supreme Council for Antiquities, surrounded by the media and a few Egyptologists, including the discoverer of the tomb, Otto J. Schaden of the University of Memphis. Like the other six sarcophagi previously opened, it did not contain a mummy but only further mumification materials— a jumble of fabrics and a garland of dehydrated flowers. A tiny eighth sarcophagus had also been found, which only contained pillows stuffed with feathers. Of the 28 sealed pottery storage jars found in the tomb, only 16 have been opened. Hawass theorizes that the tiny tomb, only 4.5 x 2.5m and located just 5m from the tomb of Tutankhamon, belonged to Tutankhamon’s mother, Queen Nefertiti. He suggests that after being originally buried in Amarna, the boy king ordered that she be buried near him in the Valley of the Kings shortly before his death. A garland of flowers was also buried with Tutankhamon. Interestingly, a ceremonial bowl and pottery sherds found in the tomb bear hieroglyph inscriptions that match those found in Tutankhamon’s tomb. Some seals and inscriptions include pa-atn, part of the name of his wife. Nadaa el-Kom, Chief Curator of the Egyptian Museum, suggests that the tomb may have been utilised as a secret embalming chamber at a much later period.

Glass in Tutankhamun’s Necklace is of Meteoric Origin

The 2.5cm-long yellow-green scarab set in an elaborate necklace from the tomb of Tutankhamun was originally described by Howard Carter in 1922 as being made of chalcedony. Recent reanalysis by geologists has revealed that it was made of natural desert glass most probably from the Great Sand Sea south-west of Cairo. Scientists now believe that the desert glass was formed by the loose rubble created by the break-up of a meteorite as it entered the atmosphere, since there is no evidence of a crater formed by an intact meteorite. The writer notes that glass scarabs and a few amulets appeared as early as the 12th Dynasty, long before the first production of glass vessels in the 18th Dynasty. Could they, and many of the later small glass items, such as Graeco-Roman Magical amulets, which are mostly a yellow glass, have been made from this same desert glass? This would certainly help explain their perceived magical properties.

The Colossus of Ramesses II Moves to Giza

At the end of August the 83-ton red granite statue of the 19th-dynasty pharaoh Ramesses II was moved to its new home at the site of the Grand Egyptian Museum at Giza, now under construction. Found in 1882, it remained in a broken state at the Temple of Ptah at Mit-Rahina (Memphis) until it was moved to Bab al-Hadid in 1955, since called Ramesses Square, in the middle of Cairo.

Tubingen Returns Seti I Reliefs to Egypt

Five fragments of a painted relief stolen many years ago from the tomb of the 19th-dynasty pharaoh Seti I in the Valley of the Kings were returned to Egypt in June by the University of Tubingen in Germany. The fragments will be put back in the tomb, which is presently closed to the public. The tomb was discovered by Giovanni Belziti in 1817; the sarcophagus of the pharaoh is in London’s Sir John Soane Museum.

Underwater Roman City Found East of Suez Canal

A team of archaeologists has found the remains of a partially submerged Roman city on the coast of the Mediterranean Sea, east of the Suez Canal, the eastern border of Egypt during the Roman period. The finds include a Roman fortress along with bathrooms and other buildings, bronze vessels, pottery, and coins. Four bridges were uncovered belonging to a castle which had been partly located in 1910.

Complete Book of Isaiah Uncovered at Gurna

Last year Dr Tomasz Gorecki of the Polish Centre of Mediterranean Archaeology in Gurna, the ancient city of Sheik Abd el-Gourna located near Luxor, discovered three important Coptic manuscripts in a rubbish dump beneath a 6th-century AD monastery, the first such find since 1952. Their contents have now been announced following careful research. A collection of 50 richly decorated paintings from a 5th-century AD manuscript, written by two pieces of wood has been identified as the first complete translation in Coptic of the entire Book of Isaiah, probably dating to the 9th-10th centuries AD. The other two books are written on papyrus and bound in leather. One is the Code of Pseudo-Basil, a collection of rules regulating Church life, the only preserved full text in Coptic. The other contains the life of St Pistenlos, a Coptic bishop. Both date to the 7th-8th centuries AD.

Grand Mufti Fatwa Bans Statues

Following a fatwa (religious edict) issued by Sheikh Ali Gomaa, the Grand Mufti of Egypt and its senior Islamic jurist, against the prohibition of statues in homes, a veiled woman clad in black attacked three ancient statues in the Cairo Museum while screaming ‘infidels, infidels!’ While the edict did not mention statues in museums or other public places, it is feared that it might encourage attacks on the many Pharaonic statues in Egypt and possibly affect the tourist trade, in a similar way to the destruction of Buddhist statues by the Taliban in Afghanistan. The editor of the literary magazine Alhabar al-Adab, Gamal al-Ghitani, states that ‘We don’t rule out that someone will enter the Karnak temple in Luxor or any other Pharaonic temple and blow it up on the basis of the fatwa’. Sheikh Ali Gomaa also condemned modern sculptors and their works, stating that sculpting is sinful. It has been noted, however, that over 100 years ago the Grand Mufti of the time, Mohammed Abdu, said that statues were not forbidden in Islam unless they were being used for worship.

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ANTIQUITIES

CHRISTIE’S SINCE 1766
ANCIENT EGYPT AT THE FITZWILLIAM MUSEUM

Lucilla Burn and Sally-Ann Ashton introduce the new gallery refurbishment.

The Egyptian collections of the University of Cambridge, housed at the Fitzwilliam Museum, are of international significance in scale, range, and quality. The archaeological core of the collection is provided by objects given to the university in return for its support of excavations organised by the British School of Archaeology in Egypt, the Egypt Exploration Society, the Egyptian Research Account, and excavation committees such as that for Beni Hassan.

The well-provenanced material provided by these sources is complemented and extended by various bequests, gifts, and purchases made throughout the 20th century and into the 21st. F.W. Green and Sir William Matthew Flinders Petrie were also allocated an allowance to purchase objects for the new Cambridge collections in Egypt in the late 19th and early 20th centuries. Notable among the Fitzwilliam’s 20th century collectors was E.T. Whyte, who bequeathed 512 objects and a catalogue of his collection to the museum. The largest individual benefactor, however, was Major R.G. Gayer-Anderson, who gave or bequeathed more than 7000 objects between 1943 and 1949. Of particular note from his collection is the material from Amarna, including a fragment of a statue of Akhenaten from the Temple of the Aten at Karnak. In 1950 the family of F.W. Green gave the museum additional objects from his collection.

The Fitzwilliam’s Egyptian galleries, which closed for refurbishment in the autumn of 2004, re-opened on 24 May this year. Thanks to the generous support of the Heritage Lottery Fund, the DCMS/Wolfson Foundation Fund, the Garfield Weston Foundation, the Getty Foundation, the Isaac Newton Trust, the Trust House Charitable Foundation, the Aurelius Trust, and many other donors, the galleries, last laid out in the 1960s, have undergone a complete refit. In addition, major programmes of conservation, research, and outreach have informed the appearance of the new displays and will continue for the foreseeable future.

Regular visitors to the Fitzwilliam will recognise old friends among the exhibits: such as the lid of the colossal granite sarcophagus of Ramasses III (Fig 2). The lid, presented by the circus strongman and engineer Giovanni Belzoni in 1823, through the Reverend G.A. Browne, a Fellow of Trinity College, maintains its former position, announcing ‘Egypt’ to visitors approaching down the length of the
Egypt in Cambridge

Greek and Roman gallery. The elaborately painted coffins of Nespaushefy take centre stage in one of the rooms (Figs 4, 14), and the Roman mummy excavated by Petrie at El Hibah is still on show. As part of the research for the new galleries, the mummy was CT-scanned (Figs 11, 12) and the results will soon be available on both the museum website and computer terminals in the galleries.

The animal mummies in the collection were also scanned. These revealed a kitten only a few days old, a crocodile mummy formed from a stick with only one animal bone, a second ancient forgery in the form of a crocodile, and an ibis that appears to contain the bones of several birds broken within the wrappings.

Illustrating Egyptian funerary customs remains one important part of the new displays, with tomb groups and relevant objects from the Pre-Dynastic period onwards exhibited in a dimly-lit area into which visitors are drawn by the magnificent anthropoid cartonnage coffin of Nakhtefmut, discovered within the precinct of the Ramesseum at Thebes by J.E. Quibell in 1895. This section of the displays emphasises the archaeological contexts of the finds that came into the museum from the British excavations in Egypt in the early 1900s. Here, for example, visitors will find coffins, coffin fragments, and other items excavated by John Garstang at the Middle

Kingdom cemetery of Beni Hasan (Fig 8). This site is in Middle Egypt, fairly close to Amarna, and contained numerous burials of local officials from the immediate area. One of these was Khetey, whose tomb, Beni Hassan 366, was excavated in 1903. Khetey’s burial dates to the late 11th Dynasty or early 12th Dynasty, around 1985-1950 BC. His coffin is a rectangular wooden box with the rather plain decoration typical of this date. The inscriptions on the coffin give Khetey’s name, while painted eyes enabled him to see out (Fig 8). Photographs taken at the time of the excavation show two model boats, a model granary and models of butchery, brewing and baking activities standing on the lid of the coffin: these have now been placed on a glass shelf immediately above. Such models were designed to provide food and drink for Khetey in the afterlife. The two model boats, one with a sail and the other powered by oars, would enable him to travel on the Nile after death.

A second area of the new displays adopts a thematic approach, with seven cases presenting objects ranging from the pre-dynastic to the Roman period and beyond, occasionally even up to the present day. In the centre of the room are the coffins of Nespaushefy...
Medina, is displayed in this section alongside objects that illustrate the process of sculpting. The last two cases in this room present displays of the sorts of objects that might have been found in the household - from pottery and glass to terracotta figures of household gods - and items connected with personal adornment, including jewellery, koht pots, and textiles. This material will be rotated on a yearly basis both to allow as comprehensive a display as possible of this impressive part of the collection and for reasons of conservation.

The third room (which many visitors will view first) offers a chronological introduction to ancient Egypt. As already noted, the lid of the sarcophagus of Ramesses III has remained in its original place (Fig 2). The equally massive 19th-dynasty granite coffin of the official Hunefer has been turned through 90 degrees to allow visitors to walk around it and also appreciate the inside of the Ramesses sarcophagus lid. Other pieces of free-standing sculpture have been placed around the gallery near to the relevant cases. Visitors can start by examining objects from the main temple deposit at Hierakonpolis before moving on to view material from the early dynastic burials from Abydos, including stone steles that have never previously been displayed, besides intricately carved wood and ivory objects from these royal tombs.

The Old and Middle Kingdom case presents powerful images of the kings and officials of this period in addition to a display of vivid faience tiles from the underground rooms associated with the step pyramid of King Djoser (2668-2649 BC). The New Kingdom is spread over four cases, displaying objects from the reigns of Hatshepsut and Thutmose III, the Amarna period, and the Ramesside period. Objects not previously exhibited include an 18th-dynasty obelisk and a temple relief from Hierakleopolis showing Ramesses II. Another massive and not previously displayed relief of Ramesses II, from the temple of Ptah at Memphis, was originally intended for this room, but was eventually placed in the second room, where more space allows it to be viewed from a better perspective and where it fits well with the themes of religious practices and writing.

The last three cases in the third room are dedicated to the later periods of Egyptian history and allow visitors to see how outside influences affected native cultural traditions. The Kushites, Persians, Greeks, and Romans all ruled in Egypt and made notable contributions to the development of Egyptian culture and religion. A small selection of objects showing Byzantine and Islamic rulers is included in the last case of this gallery, helping to explain the origins of the political and religious climate of present-day Egypt.

A range of curatorial and conservation principles, aims, and constraints influenced the selection and arrangement of objects and the overall design of the galleries. One important aim was to change people's views of Egypt by presenting an overview of its developing and changing culture over a longer time span than most people automatically...
cally think of as Egyptian. In other words, the display goes beyond Pharaonic Egypt to include not only the periods of Grecian and Roman rule, but also the later Christian and Islamic periods. An underlying motive here was to try to make Egypt seem more relevant to people today, by exploring the ideas that Egypt is part of Africa and so an element of black cultural heritage, and that Egypt is also part of the Christian and Islamic worlds. Another major concern was to point out that though many of the objects that have survived from all periods of Egyptian history are finely crafted and intrinsically beautiful, they were not originally designed to be viewed as 'art'. In the new displays, the archaeological context is stressed wherever possible and the objects are presented primarily as examples of material culture, guides to the complex physical and spiritual environment that formed the ancient Egyptian cosmos.

A major conservation and technical investigation project has accompanied the refurbishment of the galleries. Environmental and burial conditions in Egypt have ensured good preservation of even the most fragile materials used in antiquity, such as baxiery, textiles, and wood. However, some damage and deterioration has inevitably occurred over time. In addition, some early attempts at preservation and restoration, although well-intentioned, used materials or techniques that have aged badly or put additional strain on already fragile structures. A major focus of the conservation programme has been the wooden and cartonnage coffins: here the problems have ranged from splitting and cracking of wood to separation of layers of plaster and paint, insect damage, staining, and ingrained dirt from several thousand years of burial.

While the coffins were off display the opportunity was taken to examine and identify all the materials and techniques used in their construction and decoration. X-radiography has revealed many hidden secrets of construction,

while wood and pigment analysis has extended and brought greater precision to our understanding of the range of materials available to Egyptian craftsmen. For this research, invaluable assistance in the form of expertise and equipment was provided by colleagues at Anglia Ruskin University and the British Museum.

Preventive conservation issues were also crucial at the design stage: months of planning and discussion took place in order to ensure that the galleries and the new display cases provided the right levels of temperature, humidity, and light, and that no materials that could potentially harm the objects were included in the case construction. At the same time the new displays had to respect and, if possible, enhance the historic and sometimes very ornate neo-classical architecture of this part of the Fitzwilliam Museum. In this respect the Museum was fortunate to secure the design services of Iain Langlands of BLB architects, an enthusiast for the Fitzwilliam's architecture who had already successfully re-designed other areas of the antiques galleries, most recently the A.G. Leventis gallery of Cypriot Antiquities.

So what happens next at the Fitzwilliam? Conservation work continues, partly to ensure that enough objects are ready to rotate into the displays. A separate project of papyrus conservation will culminate next summer with an exhibition of the Book of the Dead of Ramose. A full time outreach officer for Ancient Egypt (Helen Strudwick) has been appointed for three years, and both she and Sally-Ann Ashton are totally committed to conveying their enthusiasm for and knowledge of ancient Egypt to as wide an audience as possible. The progress of the galleries has already been charted on a web diary, and specially prepared web-pages for ancient Egypt have been launched with the museum's new-look website this summer. The results of the conservation and research programme are being incorporated into this site.

Meanwhile, a wide range of activities and projects are planned for the coming months and years. Members of the museum’s Friends group have been recruited to help the public ‘Meet the Antiquities’ through gallery sessions, where they engage with visitors and explain the significance of objects from the collections. The existing programme of short course and day-schools for adult learners is set to continue. A creative writing competition, running throughout the summer as a partnership between Cambridgeshire County Council Literacy Development, the Fitzwilliam, and the British Museum, invites people to complete the story of the ‘Doomed Prince’, as recounted on Papyrus Harris 500, currently on loan to the Fitzwilliam from the British Museum. Funding is now being sought both to extend the papyrus project and for a ‘virtual’ version of the new galleries, primarily intended for those who are unable to visit. The idea for this arose from work with high security prisoners who expressed a desire for this resource, and Sally-Ann Ashton is now working closely with prisoners and members of prison education departments to further develop this project, one aspect of which is the exploration of African-centred Egyptology.

So the hope is that the spotlight on ancient Egypt will not fade with the reopening of the galleries but that this will simply provide a springboard for future developments.

For further information about the Fitzwilliam Museum and its new Egyptian Galleries, see www.fitzmuseum.cam.ac.uk.

Dr Lucilla Burn is Keeper of Antiquities at the Fitzwilliam Museum; Dr Sally-Ann Ashton is Senior Assistant Keeper of Antiquities at the same institution.
Exhibitions In Israel

EXHIBITIONS AT THE INSTITUTE OF ARCHAEOLOGY, THE HEBREW UNIVERSITY OF JERUSALEM

Gila Hurvitz

Internationally renowned for its excavation of multi-period sites, the Hebrew University of Jerusalem’s Institute of Archaeology is currently planning three new exhibitions, all very different in scale and subject. ‘From Scythopolis to Beisan’ opened at the Hebrew University’s Stern Gallery in Jerusalem in June 2005 and will continue into January 2007. Meanwhile, ‘From Abraham to Jesus’ will travel throughout the USA from September 2006 to September 2008. Closer to home, the major new initiative of the Yigael Yadin Archaeological Museum will open at Masada in 2007.

‘From Scythopolis to Beisan’ presents the highlights of Israel’s largest ever archaeological project at Beth Shean in the eastern Jezreel Valley, where Professors Gideon Foerster and Yoram Tsafir of the Institute have been excavating since 1980. Hellenistic Scythopolis was founded in the first half of the 3rd century BC and later became one of the ten Graeco-Roman cities of the Decapolis. Its architectural layout preserves the tradition of Roman urban planning in terms of its monuments but, curiously, the city is not laid out on a regular grid pattern (orthogonal), but conforms to the natural contours of the local topography. In the 4th and 5th centuries AD, the population of the city exploded when Scythopolis became capital of the province of Palaestina Secunda. Whilst much of Byzantine Palestine waned economically following the Islamic conquest of AD 638, Beisan, as the city became known in the Islamic period, remained a centre of craft production and commerce for both Christians and Muslims until it was destroyed by the great earthquake of AD 749.

This exhibition captures the final moments of the city before it was frozen in time over 1300 years ago and reconstructs life in the unique Umayyad souk. Visitors to the exhibition are greeted by a replica of the city gateway, which is inlaid with two rare gilded-glass mosaic inscriptions (Fig 2). Written in the square Kufic script, they praise Allah and publicly display the order of the governor of Jund al-Urdunn, Ishaq bin Qabisa, to construct the building on behalf of Caliph Hisham (r. AD 724-743). Proceeding down the avenue of reconstructed shops, visitors can view the artefacts that were on sale on that fateful morning in January AD 749 (Figs 1, 4).

The travelling exhibition ‘From Abraham, o Jesus’, commissioned and funded by ‘The Way Makers’ LLP, assembles the finest material from the Institute of Archaeology’s archaeologi-

Fig 1 (right). Gold earring with a hammered decoration of two lions flanking a stylized palm tree. Umayyad period, AD 661-750.

Fig 2 (top left). Reconstruction of the entrance gate of the Umayyad souk of Beisan as it appears in the Jerusalem exhibition. The glass mosaic inscriptions at right are from the original gate.

Fig 3 (bottom left). Aerial view of the excavations at Beth Shean. The Umayyad souk’s position is marked by the fallen columns and arches in the foreground.

Fig 4 (below right). Hoard of 31 dated gold dinars found in an Umayyad shop destroyed by the earthquake of AD 749.
Exhibitions In Israel

Fig 5. Obverse of a silver shekel from the second year of the Jewish Revolt against Rome (AD 67/68), minted in Jerusalem and found on Masada. (x 2.5). and art, warfare and military history, apocryphal writings and Biblical texts, Jewish sects, the halakhic rulings of the sages about ritual purity, and Graeco-Roman culture. Interestingly, the name 'Masada' reflects the original name of the site, 'Metzada' (probably Aramaic), meaning 'fortress', and is mentioned in two documents discovered in Wadi Murraba'at in the Judean Desert.

Most of the structures uncovered at Masada date from the time of King Herod (r. 37-34 BC). The magnificent remains of his palaces, storerooms, bath-houses, and water supply system attest to a life of luxury and splendour. The great First Jewish Revolt against Rome broke out in AD 66, some 70 years after Herod's death (Fig 5). The rebel Sicaarii were committed to fighting for Jewish independence and waged war from pockets of resistance. Masada was the last rebel stronghold in Judea, finally besieged in AD 73 or 74 by Flavius Silva, commander of the Roman Tenth Legion Pretensis.

Although Flavius Josephus' Jewish Wars has not provided any detailed description of Sicaarii daily life on Masada, archaeological excavations have revealed a rich picture of their material culture. Moreover, the siege works around Masada are one of the best preserved of their kind in the Roman Empire and the site has yielded copious remains of the Roman army. No history of Masada is complete without the infamous story of the last battle of Eleazar ben-Yair and his fellow Jewish rebels on Masada, who chose mass suicide over submission to Rome.

The Yigael Yadin Archaeological Museum at Masada, sponsored by Shuki Levy, USA, and organised in cooperation with the Israel Nature and Parks Authority, will exhibit an impressive selection of about 700 artefacts from the Masada excavations, some presented to the public for the first time. These will not be grouped by find-types or area of discovery, but according to historical context. Consequently, the exhibition is organised around three main themes: 'King Herod', the 'Sicaarii (or Zealots)', and the 'Roman Army'. This permanent exhibition, covering an area of 600 square metres, will be housed on the eastern side of the rock of Masada in the Judean Desert.

All photographs by Mr Gabi Laron, Institute of Archaeology, Hebrew University of Jerusalem.

For further details about excavations, research, and exhibitions at the Institute of Archaeology, the Hebrew University of Jerusalem, see: archaeology.huji.ac.il.

Gila Hurwitz is Curator of Special Exhibitions at the Institute of Archaeology, The Hebrew University of Jerusalem.
Barbarian Loot in Speyer

BARBARIAN LOOT BENEATH THE RHINE

Sean Kingsley introduces a 700kg Roman hoard of Alamanni loot shipwrecked off Neupotz, Germany, currently on exhibition at the Historisches Museum der Pfalz Speyer.

SOME TIME DURING THE REIGN of the emperor Probus (AD 276-282), a wooden ship meandering along the River Rhine in the troublesome province of Germania Superior, 100km south of Mainz, was ambushed by the Roman navy. As its rammed hull and cargo plummeted into the muddy waters (Fig 1), one of the most devastating periods in Rome’s foreign policy drew to a close. The ship was manned by the Alamanni tribe and contained the richest Roman hoard ever found — over 1000 objects of bronze, brass, iron, and silver weighing more than 700kg (Fig 2). How did a supposedly barbarian tribe eking out a living on the edges of the Empire, and denounced in Edward Gibbon’s Decline and Fall of the Roman Empire as illiterate, lazy, and impoverished warriors corrupted by beer, accumulate such wealth?

The defining image of the military anarchy that consumed Rome during the 3rd century AD is the hordes of Germanic tribes that voraciously crossed the Rhine in search of the good life and petrified the Imperial juggernaut. As if Rome did not have enough pressure to contend with from AD 235-284 in the form of anarchic civil war and runaway inflation, these endless incursions by Carpians, Goths, and Vandals in the West, and by Persian Sasanians in the East, stretched the Empire’s economic and military resources to breaking point.

Since the 1st century AD, the Rhine had served as a major border between Roman Gaul and tribal Germania, a natural frontier for containing the fur-clad tribes sandwiched between Germania Inferior (‘Lower Germania’) and Germania Superior (between the upper Rhine and upper Danube). But as successive generals bickered over the imperial throne, the neglected Limes Germanicus started to creak. The most infamous Teutonic tribe was the Goths, who invaded Lower Moesia in AD 239, attacked the northern Danube in 248, and rampaged across Thrace in 254. A letter dispatched to the Senate by Claudius II Gothicus (268-270) captures the severe threat of these times: ‘Conscript fathers, know that 370,000 Goths have invaded the Roman territory... The whole republic is fatigued and exhausted... We are in want of darts, of spears, and of shields. The strength of the empire, Gaul, and Spain, are usurped by Tetricus; and we blush to acknowledge that the archers of the East serve under the banners of Zenobia’.

Of far lesser renown than the Goths, but equally rampageous, was the Alamanni tribe of Germania Superior, after whom Alamannia, modern Germany, is named. Towards the mid-3rd century AD, this Germanic confederation swept into the Agri Document (the Black Forest), occupied what is now Alsace, and expanded into northern Switzerland, modern Bavaria, and Austria.

These barbarian incursions were like a series of uncontrollable forest fires that would re-ignite time after time. The Alamanni first rattled Rome in the reign of Caracalla (AD 211-217), when the conquering Legio II Traiana Fortis was honoured with the name Germanica and Caracalla...
Barbarian Loot in Speyer

Fig 3 (top left). Silver and bronze platters from Neupotz. First half of the 3rd century AD.

Fig 4 (middle left). Bronze basins and bowls from Neupotz. Second half of the 2nd century AD to first half of the 3rd century AD.

Fig 5 (bottom left). Bronze spouted wine-mixing bowls from Neupotz. Second half of the 2nd century AD to first half of the 3rd century AD.

Fig 6 (top right). A bronze wine jug amongst other metal objects from Neupotz with a handle decorated with Minerva holding an owl. First half of the 2nd century AD.

Fig 7 (bottom right). A bronze mirror back decorated with a relief of Minerva holding a statuette of Victory. First half of the 3rd century AD.

assumed the name Alamannicus. During the joint reign of the emperors Valerian and Gallienus (AD 253-260), the tribe was once more on the move, as King Chrocus focussed his forces of destruction on Gaul, according to Gregory of Tours 'by the advice, it is said, of his wicked mother... and destroyed from their foundations all the temples which had been built in ancient times. And
Once regrouped, the emperor defeated the Alamanni near the Metaurus River in the battle of Fano, and pushed them back across the Po. After 15 years of provincial rebellion, which witnessed the loss of two-thirds of the Empire, the newly honoured Germanicus Maximus had brought an end to the 3rd-century crisis. Or so history credits him. In reality, the forest fires burnt on, and it was left to Probus to deliver the 70 cities of Gaul from the marauding Franks, Burgundians, and Lygians, who were wandering from the banks of the River Oder to the Seine in search of booty.

The Neupotz hoard, found in the Rhine at depths of 5-6m during gravel quarrying operations from 1980-83 (Fig 1), is a unique collection of (metal) objects plundered by the Germanic Alamanni tribe during this unstable period of Roman history. The collection is extraordinary in ranging from the mundane to the exotic and contains types of objects that reveal a remarkable path of pillage in the provinces of Germania Superior and the southern Gallic regions of Gallia Lugdunensis and Gallia Aquitania.

About 70% of the excellently preserved cargo comprises iron objects, mostly agricultural tools for working fields, as well as parts of two twin-axle wagons which were being transported by ship across the river, slave shackles, and safe locks. Amongst the 169 iron tools was a rich array of axes, hammers, drills, chisels, saws, pliers, and rakes. Scythes, wool shears, cow bells, knives, spades, and picks for farm use were also well represented. These everyday objects included everything needed by a community on the move, as if in search of pastures new within the Roman Empire.

Alongside this humble material were huge riveted bronze pots in which the looters had carefully stacked their booty - everything from 168 kitchen utensils (brass cooking pots and chains, ladles, frying pans, and iron grates) to religious icons, weapons, and coins (Fig 2). The high value, prestigious objects included a bronze mirror decorated with a medallion of the goddess Minerva (Fig 7), a bronze pitcher with handles again depicting Minerva (Fig 6), and serving dishes (Fig 3). The looters had cut 2nd- and 3rd-century antiques into hack-silver (Figs 9-10) and also plundered several Celtic swords and a Greek pot, presumably from a Gallic sanctuary.

The most impressive part of the loot are the 121 pieces of tableware, which remain the most important collection from the Roman Empire. No other hoard has revealed such a variety of ladles, sieves, bowls, and finely decorated serving plates. Especially unusual are semi-covered wine bowls with a built in sieve near the spout designed to stop mixed herbs being poured into cups (Fig 5).

Still surprisingly poorly known in the West, this rich and fascinating insight into barbarian plunder is now finally on exhibition at the Historisches Museum der Pfalz Speyer, Germany, until 22 October, after which it will travel to as yet undisclosed destinations. The exhibition is accompanied by a first-rate German catalogue, Geraubt und im Rhein Versunken. Der Barbarenschatz (Konrad Theiss Verlag, 2006: 247pp, 298 colour illus. Hardback, 19.90 Euros).

Historisches Museum der Pfalz Speyer, Domplatz 4, 67346 Speyer, Germany.

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hmanism has been described as the world’s ‘oldest profession’. The word ‘shaman’, meaning ‘the ecstatic one’, originated in Siberia but is now used globally to embrace the activities of people who may otherwise be known as sorcerers or medicine men. Shamans typically induce a state of trance in which their souls are able to go on journeys to the spirit-world, where they may negotiate to achieve healing of the sick or information about the whereabouts of game. People in shamanistic societies believe that the entire natural world - whether sea, rivers, hills or caves - possesses a spirit-force. Moreover, they perceive the world as a three-tiered cosmos: the underworld, ‘middle-earth’ (where humans and animals live), and an upper world, the abode of the spirits. Natural features - above all, rapids, coasts, and caves - are believed to afford access to the underworld and, so are perceived to be sacred.

Certain practices and beliefs are frequently encountered in the study of shamanic communities, with three main characteristics. First, constantly moving between worlds - sensations of flying or swimming are common and are depicted in shamanic art. Second, sometimes shape-shifting from human to animal form; the shaman may be accompanied by an animal-helper - perhaps the eland, as with the San of southern Africa or, in circumpolar societies, the reindeer or polar bear. Finally, living a life involving a gender-shift.

When the shaman is undergoing spiritual transformation, symbols and equipment may be used (Fig 1). These may include drums, both for the purpose of inducing trance through audio-driving and also for divination. Rods were used as lot-casting devices; rattles, gongs, or bells to call up the spirits; also wands or staffs as badges of authority. The process of shamanic metamorphosis may involve the symbolic use of fire, water, or metals. Rituals may be staged in such sacred or other special places of the constructed and natural worlds such as caves, tents, sacred pools, rivers, or mountains. During ceremonies, artefacts may become ensouled (possessed of spirit force) and images may be drawn or carved onto a range of natural surfaces. Divination may be important either to foretell the future, to predict movements of game, or to communicate with powerful dead ancestors. Healing is a key activity of the shaman. Here, disease may strike because of the theft of a spirit substance which must be sought by means of a dangerous soul-journey by the shaman.

Above all, shamanism is a hunter’s cosmology, for the spirits must be appeased whenever the lives of animals are taken. Typically associated with early, pre-forming societies, the geographical scope of shamanism is actually far broader, spanning the Palaeolithic painted caves of Europe and medieval mythic literature. The theme of shamans incorporates caves, chamber tombs, and coastlines as entrances to other worlds; possible burial and images of transformational evidence and imagery, whether Palaeolithic pyrotechnics or the Iron Age blacksmith (Fig 2). A persistent theme is the investigation of material culture evidence of costumes and regalia, figurines and tools, divination, and sacrifice. The picture as a whole makes best sense in a global context with analogies drawn from the Arctic to Africa and from Europe to Australasia.

One major theme is the symbolism of colour. Ochre has been used for a quarter of a million years or more but its earliest demonstrable use in the creation of art seems to date no older than 70,000 years ago at Blombos cave in South Africa, where abstract designs were produced on small pieces of bone and ochre (Fig 3). It was not until c. 33,500 years ago, at Geissenklösterle cave in Bavaria, that the earliest art appeared in Europe. It has been persuasively argued that - notwithstanding the production of some ‘primary school’ doodlings and daubings - the appearance of true art marks a watershed in the human mind and may imply that a capacity for belief was now present for the first time. Indeed, various images in the art of Palaeolithic caves or on Iron Age coins have been identified as neurologically-generated with some human/animal representations plausibly interpreted as shamanic trance-images. Remarkably, these nightmare creatures occur in some of the earliest art sites, dated to around 32,000 years ago at Höhlenstein-Stadel in Bavaria (Fig 4) and at Chauvet cave in the Ardèche (Fig 5). Indeed, they are present throughout the Upper Palaeolithic and, perhaps surprisingly, recur in the Italian Neolithic cult-caves. In the latter context, hunting seems to have been a central theme so that, even here, in an overtly agricultural society, the control of game was of vital importance. Shape-shifting into animal forms is characteristic of the practice of shamanism and, therefore, the repeated occurrence of such images, widely distributed in space and time, should be significant.

A well-known series of so-called ‘Gravettian’ burials is dated from 27,000-23,000 years ago, and some are considered to be shamanic. The graves, which stretch from Wales in the west to Russia in the east, suggest a special status accorded in death to special people, whether as shamans, scapegoats, human sacrifices, or the children of important leaders. Moreover, it is very likely that ritual paraphernalia connected with the graveside, and the artefacts found with the burials, embody myth, even if this is no longer accessible to us. The
human remains found in the Gravettian graves are not always in the form of complete skeletons. Bodies may be headless or consist of no more than heads or individual bones. Paul Pettitt has suggested that individual bones and skulls were sacred relics, acquired through the ritual defleshing of corpses. An internal cavity of an adult human femur from Sungir near Moscow had been filled with red ochre just like the use of an animal bone as a 'paint tube' from the French cave of Les Cottés. Ritual practice varied considerably. Sometimes, 'jewellery' was worn on hats or as necklaces. Ochre normally formed part of the burial ritual and other practices included the covering of an interment with the huge bones of mammoths or woolly rhinos, stones, or even branches.

One particularly striking burial has been recorded in Brno in the Czech Republic. This mature adult male suffering from periostitis and was found in AD 1891 in a grave far from any settlement site. The ochre-strewn skeleton was covered by a mammoth scapula and buried with 2m-long mammoth tusks, other large bones, and the ochre-stained teeth of a horse. The rich grave goods included the highly remarkable discovery of an ivory 'marionette' (Fig 6). Of comparable importance was the find of a reindeer antler with an end polished through use as a drumstick. Several features favour the interpretation of this burial as the grave of a shaman. The isolated location is unusual, the use of large herbivore bones is striking, the figurine is unique, and the drumstick may relate to the sustained and rhythmic drumming often used by shamans to induce states of trance. Finally, his medical condition might have given him social recognition as a shaman.

Much later, in the Mesolithic period, we find similarly extraordinary burials. A key site here is Oleoneostrovski Mogilnik, or Southern Deer Island, in Karelia, Russia. The site was a special place - as islands often are - and seems to have been used over perhaps 500 years as a ritual centre and a place of burial for otherwise dispersed groups.

Fig 3 (below left). State of the art, 70,000 years ago. The earliest art produced by modern humans comes from Blombos cave in South Africa. It consists of a geometric design on a piece of ochre. Photo: © Chris Henshilwood.

Status was clearly earned in life, rather than inherited, and was reflected by adornment with pierced tooth pendants or, even through the positioning of the dead with carvings of elks, snakes, or humans. Four shaft graves on the island contained bodies buried upright, and are interpreted as the graves of shamans. The graves had a westerly orientation (unlike others) to face the entrance to the lower world, the abode of the souls of shamans. Perforated incisors of beaver are characteristic of female graves, but accompany male and female burials alike in the shaft graves. Shamans served both earthly genders in their dealings with the underworld and the use of male and female symbols on their robes reflected this.

The most striking evidence from Bronze Age Europe is rock art: in particular, southern Scandinavia and northern Italy have produced copious images of half-human, half-animal beings, who might be shamans and, more significant still, are images of flying people, perhaps shamans in soul-flight (Fig 7).

Ritual action in Iron Age and Roman Britain and Europe (from about 700 BC to AD 400) appears to have been characterised by behaviour remarkably akin, in many respects, to that of 'modern' shamans. We know from classical writers, such as Julius Caesar, Diodorus Siculus, and Strabo, of a priesthood in charge of religion in ancient Gaul and Britain known as the Druids. They were heavily involved in activities that resonate strongly with shamanism, particularly divination, healing, and liaising with the spirit world. Cicero described a Gaulish Druid named Diviciacus as being particularly good at predicting the will of the gods.

Evidence for trance-induced, 'shamanic' transformation is gradually emerging, with the identification of plant remains, the residue of the use of naturally occurring narcotics, such as artemisia, cannabis, and henbane. Erog (a fungus that grows on fermenting corn) is highly toxic and, if ingested, causes violent physical and mental changes resulting in convulsive movement, burning sensations, and coma. Several Iron Age bog-bodies from northern Europe, notably from Tollund and Grauballe in Denmark, contained traces of ergot in their gut. The ritualised murder of these men, and many others, suggests that the victims might have been sacrificial, maybe even totemic figures, and their deaths for the benefit of their communities.

Powerful evidence for a close link between healing and divination - a consistent dimension to the repertoire of modern shamanism - has come to light from investigation of a rich grave at Stanway in Colchester dated to c. AD 50. The remains of a man, clearly of high rank, were buried with a variety of grave goods, including a medical toolkit, a board game for two players, a set of rods, and a spouted metal bowl. If this man was a shaman, all this paraphernalia would have meaning for his profession. As a healer, he would probably have practised empirical medicine as well as spiritual therapy, and the eight rods (four of bronze, four of iron) are best interpreted as divining equipment (Tacitus refers to an ancient Germanic practice of throwing rods
onto a hide and divining the gods’ will from the pattern they made as they fell). The bowl had traces of the hallucinogen artemisia within the spout, possibly the means by which the shaman achieved an ecstatic trance state. Finally, the board game, left as if in mid-play between two contestants, could symbolise the ‘two-spirit’ nature of the shaman, a state engendered by his or her sojourn in both spirit- and earth-world and sometimes represented in the shaman’s ability to cross species and gender boundaries.

A characteristic of shamanic ecstasy is facial change during trance experience: the shaman’s face may become distorted, the eyes bulge, and the mouth curls into a grimace or rictus.

This kind of distortion is a feature of Iron Age and Roman imagery in western Europe: it is frequently found on the little faces decorating Iron Age ‘La Tène’ metalwork, like one adorning a flagon handle at Kleinaspelge in Germany dating to the 5th century BC. At the end of the Roman period in Britain, a life-size sandstone head from the Roman town of Caerwent clearly illustrates the kind of facial distortion experienced by the shaman in a state of trance: one eye bulges, the other is sunk into the skull, and the whole face is twisted and asymmetrical (Fig 8). The face is highly reminiscent of the description of the young Ulster hero Cú Chulainn when possessed by the spirits of war, as described in the early medieval mythic prose tale known as the Táin Bó Cuailnge: ‘His face and features became a red bowl: he sucked one eye so deep in his head that a wild crane couldn’t probe it onto his check out of the depths of his skull; the other eye fell out along his cheek’.

One of the most common characteristics of shamanic behaviour is shape-shifting, the ability - indeed, sometime necessity - to change between human and animal form or between genders, in order both to facilitate and express the two-spirit nature of the shaman, who undertakes soul-journeys between the layers of the cosmos in order to make contact with and control the supernatural world. Shape-shifting is well-attested in the iconography of Iron Age Europe and the western Roman provinces. Perhaps the best known example is the antlered human figure, depicted mainly in Gaul, and sometimes called ‘Cernunnos’ (from an inscription found in Paris). Skin-turning is also a persistent theme of the early historical myths of Wales and Ireland, where many beings undergo species-change: interestingly, one of these characters, the Irish bird-man Mog Ruith, was a Druid.

Perhaps the most striking piece of archaeological evidence from later prehistoric Europe is the Glimstrup Cauldron, a huge gilded silver cult vessel found buried on a dry island in a Jutland peat-bog (Fig 9). Cauldrons are not uncommon finds in watery contexts in the Iron Age but this one is unique in its complex iconography that includes many weird and wonderful beings, one of which is an antlered human figure, seated cross-legged, in a ‘gothic’ pose and grasping a ram-horned serpent in one hand. Indeed, it may be valid to interpret the scenes depicted on the vessel as the dream-experience of a shaman during a journey of the soul to the realms of the spirits.
PREVENTIVE ARCHAEOLOGY IN FRANCE: SAVING THE PAST FOR THE FUTURE

Nathan Schlanger presents France’s newly created research institute and introduces some of INRAP’s outstanding archaeological discoveries.

We can only call them archaeological ‘horror stories’ of the modern age, where Roman mosaics are shovelled aside for the sake of a new allotment, a Bronze Age mound neatly truncated to accommodate an airport runway, or medieval skeletons cleared en masse to make room for a underground car park.

Just to give an idea of the scale of this epidemic: in France, fairly typical in this respect of Western Europe, development works turn up over 700 square kilometres every year, the equivalent of a football pitch every eight minutes. A major archaeological site is encountered on average every kilometre. Some 500,000 archaeological sites are listed in national records, but at least five times as many are estimated to exist unrecorded. Not only is the rate of their discovery and destruction increased manifold in the last half century, through both building and deep ploughing agriculture, but there are grounds to fear that the next two or three generations will see the near total disappearance of many types of sites.

From the 1970s and 1980s onwards, spurred by professional associations and amateur societies, the good citizens of Europe began to force public bodies to recognise the importance and value of this visibly eroding past. Out of this long-drawn crisis has emerged a new form of archaeology. Various labelled ‘salvage’, ‘rescue’, ‘contract’, or ‘developer-led’ is best captured by the concept of ‘preventive archaeology’, just as preventive medicine seeks to counter or minimise potential health hazards, so preventive archaeology focuses on archaeological remains threatened by planned infrastructural and development schemes. Rather than wish away the menace, or scramble belatedly to ward off the crushing bulldozers, preventive archaeology works from the very beginning of the planning process with all relevant developers, builders, and local authorities, to ensure that archaeological remains at risk are detected, recorded, and evaluated. This enables well-informed decisions to be taken on their subsequent management, be it through properly conducted and documented excavations, which then release grounds for development, or through preservation in situ, leading to the modification or even abandonment of any development plans.

Changing Archaeology: From Treasure Hunting to the Malta Convention

Preventive archaeology thus represents a fundamental restructuring of the European archaeological landscape: more money and jobs are available than ever before, more sites reported and investigated, and more opportunities opened for research and publication. At the same time, preventive archaeology proves quite complex to implement and administer, notably with regards to its financial and scientific dimensions. Moreover, applications of its principles differ from country to country, according to national legal and archaeological traditions and the status accorded to cultural heritage in state-oriented and in more liberal socio-economic environments. Thus, professionals aside, it is society at large that is concerned by the ideological, cultural, and economic challenges surrounding preventive archaeology.

For such consciousness to develop, the relevance of archaeology had to be considerably broadened away from the early days of glorified treasure hunters.

Fig 1 (above right). Some 300m from the exterior of the rampart of the oppidum of Gondole, eight horsemen and their horses were buried in the Celtic cemetery of the Arvernii tribe between 70 and 20 BC. All but one had their left arm extended, often placed on the previous skeleton. The cause of death remains a mystery; none of the skeletons show evidence of trauma. Thus, the men and horses may have been sacrificed to accompany a Celtic leader to the afterlife, a Gallic practice described in Julius Caesar’s Bellum Gallicum. The ‘ghost cavalry’ of Gondole is one of the most important archaeological discoveries made in France during the last decade.


Fig 2 (right). A second Celtic horse burial deposit under excavation at L’Enfer (‘Hell’) near the oppidum of Gondole.

Archeology in France

and planning through the systematic consultation of all parties and, finally, it stipulates (Article 6) that public financial support needs to be made available for archaeological research and, indeed, that the costs of archaeological operations entailed in major development schemes should be covered from public or private sector resources.

The INRAP Solution - A Unique Institute for Excavations & Research

Such then are the main principles on which most European practices and legislation are currently based. In France, a history of protracted mobilisation, including quite a few ‘horror stories’, culminated in 2001 with a law creating a national institute for preventive archaeological research (Institut national de recherches archéologiques preventives, INRAP) as an autonomous public establishment under the tutelage of the Ministries of Culture and Research. Incorporating the considerable experience and skills of AFAN, a nation-wide association created back in the 1970s to conduct rescue excavations, INRAP has as its principal statutory missions the safeguard and study of the country’s threatened archaeological heritage, the scientific exploitation and publication of the results obtained, and a wider contribution to the teaching, cultural dissemination, and appreciation of archaeology.

This broad remit reflects a certain conception of the cultural heritage and its management as a public service, carried out for the sake of the entire community in line with the role of the modern nation-state. As in most European countries, develop

hunting and of exotic expeditions to foreign lands. It was only after the Second World War that the notion of accountability or custodianship over a common heritage really began to take hold. As a reaction to the horrors of the war and genocide, universal human rights and cultural values were recognised as worthy of respect and promotion. At the same time, the unprecedented upsurge in economic and infrastructural developments throughout the planet, including infamous cases of depletion and pollution, made it abundantly clear that our living environment, in reality, is fragile, finite, and non-renewable.

Much current thinking on the preservation and evaluation of archaeological remains is underpinned by such key ideas on the commonly owned cultural heritage, on morally and socially responsible resource management, and on sustainable development. Moreover, these laudable principles are gaining concrete policy implications, not simply at national level but also in international law through the fundamental ‘European Convention on the Protection of the Archaeological Heritage’ (Council of Europe, Malta, 1992).

The Malta convention confirms that the archaeological heritage is an essential source of collective memory and an instrument for historical and scientific study. It goes on to affirm that the protection and evaluation of this heritage needs to be entrusted to qualified professionals. The convention specifically urges (Article 5) reconciliation of the respective requirements of archaeol-

Figs 3-4 (left and above). Preventive archaeology in the grounds of a primary school on Mont St Michel uncovered a late 14th to early 15th century workshop for manufacturing lead and tin alloy pilgrim badges. Some 260 mould fragments were recovered from the medieval grounds of the village’s abbey, including one depicting the arch-angel standing on the die (left) and arch-angels superimposed on shells (above). Photo H. Pialler/INRAP.

Fig 5 (right). Excavations in the ancient quarter of Latulip in Paris in 2006 revealed an Augustan period Roman road and a 2nd century AD house in the grounds of the University campus of Pierre and Marie Curie. Photo L. de Cargouët/INRAP.

Fig 6 (below). INRAP excavations alongside the Saine River at Lyon exposed a 120m-long strip of medieval and Gallo-Roman remains from shipwrecks to timber revetments (see Figs 10-13). Photo: INRAP.
still perfectible for a number of aspects, but it has clearly imprinted on INRAP unique characteristics in terms of its size, operational structure, and research potential.

More than 1500 archaeologists are permanently employed by INRAP, distributed in eight regional headquarters, dedicating a quarter of a million man-days per year to field and laboratory work to provide 90% of all archaeological data in France. With over half of French archaeologists in its ranks, its size and remit makes it one of the largest archaeological institutions in the world. INRAP’s annual budget currently stands at 128 million Euros (which, incidentally, represents only a fraction of a percent of the total annual expenditures for development and public works). Most of this budget comes from developers, under two modes of funding which reflect distinct operational procedures: evaluation and excavation.

Following prescription by the competent regional archaeological services of the Ministry of Culture (who also undertake quality control of all prescribed operations and make decisions regarding the fate of archaeological remains), some 20% of the 700 square kilometres slated each year for development is evaluated to detect, locate, and assess archaeological remains. These evaluation operations, over which INRAP shares a public monopoly with some local authorities, are funded by a flat-rate tax, currently standing at 0.32 Euros per square metre, levied from all developers irrespective of the occurrence of archaeological remains on their land. This tax serves, in part, to support a hardship fund for developers, notably those exempted from the tax, such as private housing and social projects.

INRAP has learned from experience that, beyond deskwork and surveys, the optimal detection of archaeological remains, notably those of a less monumental kind, requires systematic mechanical (intrusive) sampling, practised on up to 10 or even 15% of the area examined. Of about 2000 assessments made every year, some 200 or 250 will give rise to fully fledged excavations. Each of these requires, on average, 500 man-days, together representing 70% of the total of INRAP’s activities.

Following modifications to the law made in 2003 and 2004, these excavations are funded by the developers according to their real costs on a private law contract. Besides INRAP, other organisations also approved by the regulator on scientific and operational grounds can bid for these contracts. As these...
organisations have usually a fairly local remit or some archaeological specialisation, most preventive excavations in the country are actually undertaken by INRAP, who is furthermore obliged to carry out all excavations for which there are no other takers.

Indeed, INRAP has sufficient scale and resources (though more would, of course, be welcome) to carry out its field operations, and also to advance its scientific missions. The 1,500 archaeologists employed are competent in all chrono-cultural periods from the Lower Palaeolithic to the present day. Their professional skills include fieldwork and survey, geomorphology and topography, Geographical Information Systems (GIS) and Computer Aided Design (CAD), expertise in small finds analysis (liticles, ceramics), physical anthropology and mortuary practices, archaeo-zoology, archaeo-botany, palaeo-environmental studies, and so on. Gained through experience, academic training, and continuous in-house information, these skills ensure that INRAP can accomplish its cumulative research objectives - firstly, in terms of archaeological field practice, and, secondly, in terms of specific research programmes, building on evidence acquired (and questions raised) through preventive archaeology. To these ends each year INRAP dedicates no less than the equivalent of 60 full-time archaeologists to initiate and participate in research and publication programmes.

Figs 10-13. INRAP's major excavations in Lyon exposed a rich urban waterfront with six 2nd century AD Gallo-Roman shipwrecks (bottom left), a medieval river embankment wall built using a 2nd century AD Roman altar (bottom right), and numerous small finds, including a pontifical seal inscribed with the name of Pope Innocent IV (1198-1244), who lived in Lyon and reunited the Church council in 1245. Photos: INRAP.

Excavation of the Saint-Georges Parking Lot, Lyon (Figs 6, 10-13)
Following development plans to build a new six-storey carpark within Benoît-Crépu Square in the old town of Lyon, which involved cutting foundation trenches to depths of 20m below the modern ground level, INRAP opened three preliminary test pits in 1998. Early indications demonstrated that the drained landscape at the foot of the Fourvière Hill had witnessed bustling settlement since antiquity, with Lyon's monumental centre evolving into a new powerbase there during the 4th century AD.

The parking lot development borders the Saône River and offered a rare opportunity to sample a vast swath of riverbank settlement measuring 120m long and 30m wide. Nevertheless, logistics were complex, demanding operations confined within a cofferdam wall designed to control the infiltration of the high water table. The excavations also had to be conducted swiftly and simultaneously with development, while recording needed to be definitive and exhaustive.

The construction of the parking lot started in December 2000 and was completed in 2004, and exposed important new information about domestic occupation, a prestigious political centre, and port activity attributed to the Gallo-Roman and medieval periods. In addition to vast quantities of Roman pots, amphorae, cameos, mosaic fragments, a 2nd century stile embedded in the medieval seawall, and medieval ceramics, the most important finds from the Gallo-Roman shipwrecks and a medieval caisson discovered between October and December 2003. Due to the waterlogged environment, the oak timbers were excellently preserved (Ship 2: 15.4m long, 3m wide, 1m high; Ship 3 over 11.3m long and 2.5m wide) and represented a type of local craft previously unattested in the Roman period. Built with iron nail fastenings, rather than wooden mortise and tenon joints of Mediterranean form, these Gallo-Roman craft were flat-bottomed and specifically designed to navigate estuarine shallows with maximum hold space.

The Lyon excavations took place through an agreement between the French government (Ministry of Communication and Culture) and the developer designated by the City of Lyon, Lyon Parc Auto Company.
together with colleagues in universities, the CNRS, regional services and museums and also, in a small but growing part, through international collaboration.

In line with its statutory public service missions, preventive archaeology as practised by INRAP cannot have complete mastery over the precise timing and location of its field operations, which are largely dependent on the country’s economic and infrastructure activities. Nevertheless, it has to ensure that scientific interest is not compromised by financial limitations. Within these realities, INRAP is provided with some extraordinary opportunities to work over spatial and temporal scales that are often unimaginable and unmanageable for conventional ‘programmed archaeology’.

With three-quarters of its activities in rural contexts, and the rest in urban settings, INRAP operations represent all archaeological periods in France: Palaeolithic (7%), Neolithic (12%), Prehistoric (21%) Classical antiquity (33%), Medieval (23%) and Modern (4%). In all periods, most archaeological finds reflect everyday aspects of ancient life in town and country, and they can reshape our knowledge of Mousterian knapping techniques, Iron Age farmsteads, Roman artisanal workshops, Merovingian living quarters, and so on. Indeed, beyond the monumental and fine arts which characterised the earlier years of the discipline, modern archaeology now seeks to reconstruct and understand past human societies in their entirety, including aspects of daily life and ancient environments whose main significance resides in their quantitative richness and diversity. This research perspective fully complements the more unexpected and unique finds which INRAP regularly makes: striking, spectacular, sometimes revolutionary windows on our past, made known and saved for the future thanks to preventive archaeology.

Fig 14 (top left). In 2005 INRAP’s preventive archaeology at Ajaccio, Corsica, uncovered the baptistery complex of a Late Roman cathedral of the 6th and 7th centuries. Photo: T. Mazeda/INRAP.

Fig 15 (bottom left). After the Early Christian baptismery at Ajaccio went out of use, a 6th-12th century cemetery arose over its ruins. Photo: D. Istrice/INRAP.

Fig 16 (below right). A Late Roman grave capped with roof tiles, some of which are inscribed, from the Early Christian cathedral of Ajaccio. Photo: D. Istrice/INRAP.

Discovery of an Early Christian Baptistry in Ajaccio, Corsica (Figs 14-16)
The remains of the Early Christian baptismery of Ajaccio’s first cathedral were brought to light by INRAP in March 2005 on a plot of land earmarked by its owner, M. Joseph-Marie Torre, for the construction of a carpark and building. The cathedral was dedicated to Saints John and Euphrasius, whose relics were probably shipped to Corsica by African bishops during the 5th century Vandal persecutions. The existence of the bishop’s see was first mentioned in a letter from Pope Gregory the Great dated to AD 601.

Though the heart of the cathedral still awaits detection, the baptismery consists of an apse (4.60 x 3.50m), framed by several buildings, in the centre of which is a large cruciform baptismal font (2.68 x 1.39m, depth 1.34m), based on a North African prototype. This is linked to a smaller cylindrical basin (80cm diameter), perhaps intended for the washing of catechumens (the unbaptised) feet. The excavation of a dense rubbish pit associated with this complex yielded almost 5000 potsherds, reflecting wide commercial contacts across the Mediterranean in the 6th, 7th, and perhaps even 8th century AD.

Once the baptismery fell into disuse, a cemetery rose over its ruins, similar to other examples from Sardinia and the south of France dated between the 6th and 12th centuries AD. The 80 tombs vary widely in style and include: burials inside amphorae, under tiles, in stone coffins, directly onto bedrock, or in the soil. To this list should be added a white marble sarcophagus decorated with an image of the deceased, framed by the Four Seasons, the ‘Good Shepherd’, and Dionysos, discovered at the site in 1938.

Study of the identity and meaning of manufacture marks on tiles (knots, door crowned with a half sun, cross) and inscriptions is ongoing. Examination of the skeletal material reveals that the majority of the deceased were young, aged between 16 and 40 years, with a relatively equal proportion of men and women.

Thanks to INRAP’s excavations of four Early Christian basilicas of the 4th and 5th centuries at Arles, Marseille, Rezé (Loire-Atlantique), and Roanne (Loire), France’s understanding of the pivotal period spanning the end of classical antiquity and the beginning of the Middle Ages has been revolutionised.
Roman Brigetio was a town in the territory of the indigenous Celtic tribe of the Azali, and the site of one of the four Roman legionary tribes in Pannonia. Komárom, as it is now known, lies along the southern bank of the Danube in northwestern Hungary, and has always been well known to the antiquities market. As an extensive and rich Roman settlement, the absence of archaeological excavation at Brigetio until the early 1990s left the site prey to illicit interests.

In the context of the gradual occupation of the future province of Pannonia from the Augustan period onwards, Brigetio was established as a Roman military base on the Danube, the river frontier of the Roman Empire. At the turn of the 1st and 2nd centuries AD, the stone fortress of the Legio I Adiutrix was established to defend the frontier. The fortress was surrounded by the military town (canabae), where a generally oriental population settled. Many citizens became members of the city council in the civilian settlement, which is situated 5km west of the canabae. This later became a municipium during the Severan dynasty and, probably from the mid-3rd century AD, a colonia. At this date the flourishing settlement began to decline, largely through direct exposure to Barbarian incursions from settlers on the northern bank of the Danube, now in modern Slovakia.

The last reference to Brigetio in the ancient sources comes from the 4th century historian Ammianus Marcellinus, who described the visit of the emperor Valentinian I to Pannonia during his campaigns against the Quadi tribe in November AD 375 (Fig 1). The emperor stopped in Brigetio to discuss peace conditions with the Quadi legates, who infuriated him so much that he suffered a stroke and died a few days later in the legionary fortress on 15 November. By then the civilian settlement was already abandoned, and the remaining Romans in Brigetio occupied restricted territory around the legionary fortress.

Fig 1 (left). Gold solidus of Valentinian I, struck July, AD 364. Stratum mint. Bust; the emperor in military uniform on the reverse (x 1). Valentinian died from a stroke at the legionary fortress of Brigetio on 15 November, AD 375.

Fig 2 (above right). Personification of Autumn with bunches of grapes hanging in her hair, depicted on the barrel-vault in the Roman domus at Brigetio (House 1, Room 1).

Brigetio has seen a relatively limited history of research. In the 1920s and 1930s, a small programme of excavations began near the legionary fortress, only to be interrupted by the outbreak of the Second World War. Apart from some rescue work, no systematic excavations took place until 1992. Since then, continuous excavations have been directed by the Department of Classical and Roman Provincial Archaeology of the University of Eötvös Loránd, Budapest, in cooperation with the Museum Klapka György in Komárom. These focused on the centre of the civilian settlement and yielded important results. In 1996, a new archaeological museum was founded, established exclusively from finds brought to light during the excavations.

Fig 3 (below right). A half-nude woman and a horse depicted on the central medallion of the barrel vault in the Roman domus at Brigetio (House 1, Room 1).

Between 1994 and 1996, many fragments of wall paintings came to light in Rooms 1 and 2 of House 1, which was destroyed by the end of the first third of the 3rd century AD. These paintings once decorated the barrel-vault of Room 1 (Figs 2-5). In the middle of the vault was a circular motif on a white surface (160cm in diameter), surrounded by a blue and a red circle. In the middle of this composition a
Roman Wall Paintings

of the circular motion of 'time' was situated in the heavens. This circular motion of the Seasons, and thus of the years, was connected by Cicero with the circular movement of the sky. It is plausible that the meaning of the personifications of the Four Seasons, together with the curtains symbolise eternal time and the space of its motion, heaven.

In ancient astrological belief heaven was part of the universe. Its highest sphere was called *aether* (ether), a fiery sphere and the highest, most distant part of the 'world'. This sphere can be represented in Roman art in the form of a circle: the red circle in the middle of Brigitio's House 1 vault may be identified precisely with this highest, most distant part of the universe. The red, fiery circle is surrounded by two other motifs outside by a blue circle, which might represent the lower sphere of the sky, known in antiquity as *aer* (air); and inside, a wreath composed of blue and black leaves, which can be identified with the wreath (*corona*) which Cicero wrote crowns the universe. It can be assumed that these would have represented the edge of the universe in the form of fixed stars.

On the vault of Brigitio, in the middle of the red circle, are the highest fixed stars in the sky of the northern hemisphere: Andromeda and Pegasus. The iconographical similarity of this composition to the iconography of Nereids on the back of sea-horses or on other marine animals is indisputable. The closest parallel to this decorative scheme is at Stabiae, Italy, in the representation of the so-called *Nereide brunna*. The solution to this interpretation lies in Greek mythology: Cassiopeia, the mother of Andromeda, compared the beauty of her daughter to that of the Nereids, for which Andromeda was punished by Poseidon, who was himself married to Amphitrite, a Nereid. This may be why Andromeda is represented on the vault of a Roman house in Brigitio, despite her usual iconography (which depicts her chained to a rock by hand cuffs). The identification of the horse as Pegasos here may be made with the aid of two details: first, that of the representation of the golden harness (*chrysoampyx chalinos*), which, according to Pindar, was given by Athena Chalinitis to Bellerophon, to capture Pegasos; second, the representation of Pegasos from below as a star is a highly unusual perspective.

The circular motif in the middle of the barrel-vault has close parallels in architecture: circular openings on domes have been standard features of baths in Campania since the Late Republic period. However, the ceiling of Room 1 in House 1 at Brigitio was not a dome. But dome and barrel-vaults were interchangeable: just as the dome opening in the Pantheon in Rome revealed the heavenly bodies in their physical reality, in the same way the central circular composition - an illusionistic dome-opening - allowed a view of the fixed stars at the highest level in the northern hemisphere - Andromeda and Pegasos.

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Minerva, September/October 2006
The circular composition itself, the architrave of such a circular building, represents a tholos, which is supported at the consoles by four columns in the form of four vegetal garlands and decorated by four curtains hanging down. In short, it may be supposed that this composition and its complex symbolic language represents an illusionistic dome, while the pictorial programme of the vault exactly fits that conception.

Between 1999 and 2001, during a rescue excavation beneath the garage of the local museum director's house, the fragments of four painted and plastered wall surfaces were discovered (Figs 6-8). These once decorated a peristyle house, which was destroyed by the end of the first third of the 3rd century AD. These can be divided into two groups. The first depicted hanging animal skins (Fig 7) of a lioness and a panther. In the second group, two male figures are represented, which would have each appeared adjacent to the animal skins. Both figures wear white clothes, with dark skin and short black curly hair, which give them a neogrec appearance. Both hold something in the hand: the first figure what appears to be a bronze vessel (Fig 6), the second has a silver tray (Fig 8), with three long objects on it. This person, identifiable as a servant, lifts his arm and places a fourth object similar to those on the silver tray into his mouth.

The skins are easily understood as imitations of 'real' lion and panther skins hanging on a wall, a feature common across ancient art from Etruscan wall painting to provincial Roman art and into Late Antiquity. The servants, however, are more difficult to explain. What are they holding in their hands, what sits on the silver tray, and what is in the bronze vessel? Because one of the four objects is about to be eaten by the servant, we can safely assume that these items must have been a kind of food. If their form is examined closely, at first sight they appear to resemble long fishes, such as small anchovies or young eels which, according to the ancient writer Apicius, who wrote extensively about Roman cooking, were a delicacy in the Roman period. But surely if the painter wanted to represent a fish like an eel, the depiction would at least have had eyes or fins. Yet this is not the case. The form and colours of the objects on the silver tray are green and white and, in fact, closely resemble onions. An exact description of this food can be gleaned from the Latin poetry of Martial, who mentions all the regional delicacies of the Roman Empire. One of his epigrams is dedicated to a kind of leek called porri capitati: 'The woody Aricia has sent delicious leeks: look at the green leaves on its snow-white back'. This literary evidence for porri capitati, leeks, certainly corresponds with the objects represented on the wall painting (Fig 8).

Interestingly, Apicius offers numerous examples on how to cook and grill the porri capitati, together with different dips. These were never eaten raw, and this fact may best explain the unusual posture of the servant's head, since boiled or grilled leeks become so soft in texture that it is impossible to eat them by hand other than in the posture shown on the wall-painting at Brigetio.

This custom of eating boiled or grilled leeks survived antiquity in the former provinces of the Roman Empire. Traditionally on the last Sunday of January a big feast, the calçotada ('the feast of the calçots'), a variety of spring-onion, takes place in Catalonia. This delicious food can only be eaten by hand in a posture reminiscent of the wall painting at Brigetio. The Catalan porri capitatus is grilled on a grate and served in restaurants and on the street in springtime. A dip, called salsa al romesco, made from garlic, olive oil, and mayonnaise is typically served with it, mirroring a similar recipe described by Apicius. It may be supposed that this sauce was contained in the bronze vessel depicted on the Brigetio painting (Fig 6).

Of course, certain interpretation of all these details is unobtainable, but iconographical analysis and the interpretation of the scenes, which can be understood with the aid of ancient sources and explained through modern Mediterranean customs, lend credence to these theories.
SUTTON HOO: THE KING & THE EXECUTIONS

Peter A. Clayton reviews the latest research on the remarkable Anglo-Saxon royal cemetery in East Anglia.

The incredibly rich royal burial of a 7th-century Anglo-Saxon king found at Sutton Hoo, Woodbridge, in Suffolk, is a well known national treasure. The wonders unearthed in 1939, shortly before the outbreak of the Second World War, are still the most famous and valuable archaeological finds made in Britain. The burial mound had been plundered at least twice in the past, yet incredibly, both teams of would-be robbers had missed the central burial chamber deposit. Hastily excavated in view of the pending clouds of war, the finds were evacuated to the British Museum, and a subsequent Treasure Trove inquest ruled that since the objects had been buried in a grave, without any Intention of recovery, they were the property of the landowner, Mrs Edith Pretty. The Coroner established that the site was a grave on the basis of expert evidence presented, even though the acidic nature of the soils could have completely destroyed any remains of a body (which later techniques proved to be correct). Mrs Pretty subsequently presented the finds to the nation.

In Mound 1 the burial was found in a ship that still preserved the outline of its decayed timbers and the nails that held it together (see Minerva May/June 2003, p. 43). This was part of a barrow cemetery consisting of several mounds, mostly robbed in medieval times. The ship is attributed to King Raedwald, the Redwald (High King of East Anglia) and dated to c. AD 625. Since no trace of a body was found in the original excavation, it was suggested that the burial might have been a cenotaph set up after the king's body was lost. The mode of burial was reminiscent of that described in the Anglo-Saxon poem Beowulf, except that here the ship and its cargo had not been sent burning out to sea. The finds from the excavation were published in great detail by Dr Rupert Bruce-Mitford in three large volumes, The Sutton Hoo Ship-burial (1975, 1978 and 1983).

Despite this comprehensive treatment, many questions still remained unanswered concerning the site and its relationship with the rest of the surrounding cemetery. It was, therefore, decided in the mid-1960s to re-examine the site and, remarkably, the ship's impression was still preserved in the sandy soil (Fig 1). A number of small finds (35 in all) missed in the original excavation were recovered.

An agreement was reached between the Society of Antiquaries of London and the British Museum early in 1982 to support a new campaign of research at the site, and in October the executive committee (later to become the Sutton Hoo Research Trust) appointed Professor Martin Carver as director of the new campaign. The vulnerability of the site was demonstrated earlier that year when an extensive, deep, and illegal excavation ravaged Mound 11. The deliberate decision was taken not to totally excavate the site but, instead, to work to a clearly defined research model examining and recording the site which was now thought to include 18 mounds. The campaign lasted from 1983 through to 2001.

The original 1939 excavation had investigated four mounds: Mounds 1 and 2 contained inhumations, and Mounds 3 and 4 enclosed cremations. Mounds 5 to 7 (excavated in 1970, and 1989-91) also contained cremations. There were inhumations in Mounds 14 and 17 and, alongside the burial in Mound 17, was a horse burial - the first complete horse-burial with its harness excavated in England. These two graves were excavated in early November 1991 in appalling weather conditions: overnight 100 mile per hour winds coupled with heavy rain. Thus, proper excavation and recording could only be carried out after large blocks of soil were lifted and taken to the British Museum laboratory. The grave goods with the human burial (which had been in a wooden coffin) included an iron purse mount, some unworked garnets, and a sword with guards and hilt of horn which had been contained in a wooden scabbard lined with sheep's wool. The buckles from the sword belt and the scabbard were decorated with large, well-cut garnets. Outside the coffin the finds indicated the owner's warrior status: two spears, a shield, a hinged bronze cauldron and, at the west end of the grave, a group of finely ornamented metal harness objects associated with his horse's bridle and saddle (Fig 2).

In all, 11 mounds were excavated, proving to be the burials of leaders - princes or even kings (as referred to in the Venerable Bede's History of the English Church and People), of the incipient kingdom of East Anglia. The finds from Mound 1 had shown ties and affinities.
with Scandinavia, best exemplified by the splendid helmet. But the other burials reflect a gradual severance of Scandinavian ties and integration with burgeoning Christian Europe. Surprisingly, the excavation revealed that from the 8th to the 10th centuries AD this ‘burial ground of kings’ had also been a place of execution.

A total of 39 unfurnished burials were found in two groups: Group 1 with 23 burials on the eastern edge of the site, and Group 2 with 16 burials around Mound 5. These burials took the form of ‘sand bodies’, whereby the decayed body survived as little more than a discoloured stain in the sand, but which still produced remarkable evidence of their means of death (Figs 4, 5). Less than half of the bodies in Group 1, predominantly young men, were lying in a supine and extended position. Four certainly showed evidence of a broken neck or decapitation (Fig 6). A number were trussed, and had not been beheaded, but had possibly been hanged or even buried alive. Intriguingly, the bodies were apparently focussed around a central space where a number of postholes might indicate the erection of a gallows.

The 16 burials in Group 2 also appear to have been the victims of hanging or beheading - the evidence of body postures from both groups certainly indicated this fate. The question remains who these victims were and why they were dispatched in this manner. The executions may possibly have been contemporary with the use of the princely burial ground, but this has been largely discounted by the excavators. Rather, the inhumations may be indicative of the rule of law, a resulting change of ideology and control on the part of the Christian kings of East Anglia. Radiocarbon dates from three of the bodies and of wood from the possible gallows site give dates ranging from the 7th century to no later than the 12th century AD.

From the windswept and desolate heathland of 60 years ago above the River Deben, the site of Sutton Hoo has changed radically. It is now a protected National Trust site with marked walkways laid out around the mounds. The great Mound 1 has been re-excavated and the burial chamber area marked out (Fig 5) and a splendid Heritage Centre (Fig 7) tells the story of this historic royal burial ground, exhibiting many of the finds (though the British Museum still holds the major treasures). Also displayed on-site is a reconstruction of the central burial chamber under Mound 1, now shown containing the body of the king (Fig 8). Scientific analyses since 1939 applied to the deposits from the grave now indicate that there was a body, but the nature of the surrounding soil destroyed most of the physical evidence, except for the remaining phosphates. Yet even now some questions still remain: was the body laid on the ground, on a bier, a bed, a low platform, in a coffin, or even in a cart? Here the evidence remains inconclusive.

The story of Sutton Hoo has, for the moment, come to an end with the publication of Professor Martin Carver’s magisterial report but, as it records, the decision was taken to refrain from total excavation of the site. Better techniques and more knowledge may, in the future, add even further to the story.

This article is based on the newly published Sutton Hoo: A Seventh-Century Princely Burial Ground and its Context by Martin Carver (British Museum Press, 2006. xi + 536pp, 13 col pls, 63 b/w pls, 223 figs, 104 tables. Hardback, £35).

All photographs copyright and courtesy of Peter A. Clayton.
THE GREAT PALACE MOSAIC, CONSTANTINOPLE: JUSTINIAN RENAISSANCE OR BUSINESS AS USUAL?

Mark Merrony

Located in the former powerhouse of the Byzantine Empire, the Great Palace mosaic in Istanbul is the most celebrated example of Byzantine secular art. This is justifiably so because it once covered an area of over 1872 square metres, and the large sections surviving depict an unprecedented variety of themes and superb artistic quality and technique (Fig 3). Yet the floor is also controversial because many of the scenes are classically inspired, a factor that has bitterly divided opinion about the origin of the floor. To some it is a product of the 4th or 5th century AD, but it is commonly assumed to be the most spectacular statement of artistic classicism from the Age of Justinian (AD 527-565). Nevertheless, minority opinion also claims the floor may belong to the reign of Heraclius (AD 610-641), another period of acknowledged classicism in Byzantine art.

Essentially, the scenes can be banded into nine groups (Figs 1, 2, 4, 8): hunting scenes with humans on foot or horseback brandishing swords or spears in pursuit of felines, boars, gazelles, and hares; animals in combat (a deer and snake, eagle and snake, and an elephant and lion); wild beasts and grazing animals (including bears at a pomegranate tree, a monkey catching birds, mountain goats, cattle and horses); rural scenes (a shepherd, boys and girls with geese, a fisherman, and a boy milking a goat); other rural scenes of farm labourers working the fields; children playing, riding camels, or tending their pets; exotic creatures, such as a lion and tigress griffins; representations of animal fables; and finally, scenes from classical mythology, such as the Triumph of Dionysos in India, and Bellerophon and the Chimera. The central area is framed by a spectacular acanthus scroll border of even finer craftsmanship, inhabited by birds, fruits, and exquisitely crafted masked heads (Fig 6).

The compositional principles and style of this floor are unprecedented in Graeco-Roman and Byzantine art. Although the repertoire of scenes used appear to derive their inspiration from examples from as far afield as North Africa and Syria, in no other place are such a broad and eclectic range of themes juxtaposed on one floor: a veritable imperial commission of scenes imported from across the empire to fill a very large artistic space.

At first sight, the Great Palace mosaic gives the impression of three-dimensional (Classical) subject matter in an abstract Late Antiquity space. This is achieved in large measure by the high density of tiny cubes used to compose the figures, which gives them a sense of realism. The abstractness is accentuated by a largely featureless white background cleverly employed as an artistic solution to circumvent the technical challenge of creating a receding background - arguably the most difficult thing to achieve in mosaic floor art. In fact, the combination of a plain background and a low cube density creates the reverse effect, namely projection rather than recession: the figures appear in relief, a neat trick made more effective by a double row of cubes, which surround every representation and inanimate object and demarcate them more effectively.

Stylistically, however, the figural depictions are anything but classical, since they appear a bit wooden and are fashioned schematically by the linear disposition of the cubes, a typical artistic trait of Late Antiquity. It is more the case that the mosaicists employed for this imperial commission were able to lay an exquisite floor of exceptional quality by using small cubes in a dazzling array of colours, combined of course with exceptional skill. This factor distinguishes the mosaic from any other in the Byzantine Empire, and is especially so with the masked faces in the acanthus border, which are composed of extremely fine multicoloured cubes, and adhere far more to the Classical style, giving the distinct impression of shading and thus realism.
Byzantine Mosaics

The unique content, composition, and style of the Great Palace floor have understandably fuelled enormous debate about both the meaning of its iconography and its date. Logically, it is not possible to establish one without the other since the programme of decoration was most likely conceived from a specific imperial mindset. Given the eclectic nature of the decoration in question, it is difficult on first impressions to pin down a specific ideology. As a consequence, scholars have interpreted the decoration from a range of different allegorical perspectives, which emphasise the world view of the imperial patron who commissioned the floor. For instance, James Trilling has noticed the juxtaposition of idyllic and violent scenes and suggested that these are a stark reminder of the chaos which could ensue if imperial order breaks down. More recently, an alternative view has been expressed by Werner Jobst, Behzod Erdal, and Christian Gurtner, who suggest that the decoration follows the Graeco-Roman tradition of decorating interior spaces with monumental landscape pictures, in this case, to convey the idea of an imperial Garden of Eden.

One of the most conspicuous features of the floor decoration is the artistic form used: not just scenes from classical mythology but representations firmly rooted in the Graeco-Roman past. This has led to a widespread belief that the decorative scheme expresses a Classical renaissance. As mentioned above, the reigns of Justinian and Heraclius respectively in the 6th and 7th centuries are widely regarded as periods when aspects of imperial policy - art, administration, literature, and so on - harked back to pagan times. The key, of course, to distinguishing fact from scholarly fantasy is to establish a reliable date for the floor which dovetails neatly into one of either slot. On stylistic grounds, and with the support of archaeological material, Trilling compared the decoration of the Great Palace floor with the famous David Plates in the Metropolitan Museum of Art, New York, and concluded that it belonged to the reign of Heraclius. More crucially, on the other hand, Jobst, Erdal, and Gurtner propose a Justinianic date based on pottery recovered from the so-called insulation layer beneath the mosaic. This contained fragments of amphorae from Gaza (common in the 5th century AD), and African vessels (from the second half and last quarter of the 5th century). These provided a terminus post quem after which the floor was laid. On technical grounds, therefore, the reign of Justinian may be regarded as a more plausible date.

There is also good reason to link the classically inspired content of this splendid floor with the policies of Justinian. One of his contemporaries for instance, John the Lydian, observed that 'The emperor's excellence is so great that institutions that have come to ruin in the past are eagerly awaiting a rebirth by his intervention'. This is also borne out by Justinian's own writings and his reconquest of large swathes of the former Roman Empire in North Africa, Italy, parts of Spain, and the Balkans, known to us through the contemporary writings ofProcopius, who was most likely an eye witness to these events.
Artistic classicism in mosaics has also been identified across the domination of Justinian from the churches of Ravenna in Italy, which exhibit Classical pictorial principles with bead-and-reel borders, to the ‘neo-emblem’ of the ecclesiastical farm at Sheolomi in Israel, excavated by Claudine Dauphin in the 1970s. Unfortunately, there is potentially a fundamental flaw with linking artistic classicism in the Great Palace floor with the policies of Justinian, since all Byzantine artistic media demonstrate a continuity of pagan classical form right through the Early Christian period and beyond. This is in fact demonstrated by the current exhibition ‘The Road to Byzantium’ at Somerset House in London (see Minerva, July/August, pp. 19–22). Particularly through the media of precious metalwork, jewellery, and ivory, this overturns the idea that the themes and artistic styles of classical Greece and Rome were completely rejected in the Byzantine period.

The survival of Classical art motifs is especially borne out by depictions on floor mosaics across the Byzantine period. A curious example is the 4th century mosaic from Hinton St Mary in Britain and its representation of Christ, which differs little from pagan depictions of Orpheus, and what may well be the Four Evangelists (in each corner), which share a remarkable similarity to the Four Seasons. Interestingly, the same floor also depicts a pagan mythological scene of Bellerophon and the Chimera. Hinton St Mary may be contrasted with the full blown pagan 6th-century Hippolytus Hall at Madaba in Jordan, which, as its name indicates, preserves a beautiful mosaic representing the myth of Hippolytus and Phaedra. There are also some very curious instances on church floor mosaics where the traditional iconographic form remains but the pagan significance has been given a Christian dusting. One such example is the 6th-century Church of the Deacon Thomas on Mount Nebo. Here it is possible to observe figures from pagan myth, like Atalanta and Meneager depicted in the Calydonian Hunt, frequently split and placed in individual medallions, therefore reducing or eradicating their Christian significance.

Not withstanding these issues, it is important to draw a distinction between the continuity of artistic form through the Graeco-Roman and Byzantine periods, on the one hand, and the flowering of artistic classicism in specific periods, on the other hand. It is perfectly reasonable to view the Great Palace mosaic in the latter context: an expression of Justinian’s world view at the time it was laid, one which sought to restore the grandeur of the classical past through his own achievements of reconquest, artistic patronage, and institutional reform, as opposed to a passive collection of representations which existed for centuries and were merely art for art’s sake. Here in the driving seat of Justinian’s new but short-lived world order, this symbolism would have been especially powerful.

Photograph: courtesy of Sean Kingsley.
THE SPRING 2006 ANTIQUITIES SALES

In his 32nd bi-annual report of the American, English, and European antiquity auctions, Jerome M. Eisenberg, Ph.D., confirms a surprisingly buoyant market despite or possibly due to the increasing publicity about provenance.

Fig. 1. A Greek bronze head of a youth, possibly Apollo, c. 460 BC; h. 20cm.

Fig. 2. A Greek marble head, perhaps, Artemis or a Niobid, 425-400 BC; h. 27cm.

Fig. 3. An Archaic Greek limestone head of a kore, late 6th century BC; h. 17.8cm.

Fig. 4. Head of an Archaic marble kore wearing an epiblema (mantle), c. 550-530 BC; h. 8.2cm.

STANFORD PLACE COLLECTION OFFERED AT CHRISTIE’S LONDON

The 26 April antiquities auction at Christie’s London featured a separate catalogue devoted to ‘The Stanford Place Collection of Antiquities’, formed by Claude Hanks-Drielma, who is said to be moving to South Africa. In fact, an advertisement at the end of the catalogue even offers for sale his residence, Stanford Place in Oxfordshire. The star of the sale was a finely modelled life-size Greek bronze head of a youth (Fig 1), possibly Apollo, c. 460 BC, h. 20cm. In a German collection since the 1960s, it was acquired by Hanks in 1992 and was on loan to the Antikenmuuseum Basel from 1996 to the present day. Estimated at £50,000-1,200,000, and touted as ‘the Stanford Place Apollo’, it was sold to an anonymous bidder for £736,000 ($1,314,496) (all prices include the buyer’s premium), probably just over the reserve.

A lovely but fragmentary large (h. 27cm) Greek marble head of the third quarter of the 5th century BC, perhaps Artemis or a Niobid (Fig 2), once the property of the German archaeologist Paul Hartwig (1859-1919), was first published by K.A. Neugebauer in Antiken in Deutschen Privatsammlungen in 1938. It was loaned by the famed German archaeologist Ernst Langlotz (1895-1978), a colleague of Dr Hartwig, to the ‘Meisterwerke Griechischer Kunst’ exhibition in Basel in 1960. It brought £232,000, within its estimate of £200,000-300,000, from a European collector. A very sensitive Archaic Greek limestone head of a kore (Fig 3), late 6th century BC, h. 17.8cm, from central or western Greece, estimate £150,000-250,000, realised £187,200 from a European collector on the telephone. Another, but much smaller (h. 8.2cm) Archaic kore head wearing an epiblema (mantle), from eastern Greece (Fig 4), c. 550-530 BC, came from the collection of Professor Hans Erlenmeyer, who acquired it between 1943 and the early 1960s. It sold to an anonymous bidder for £102,000, well over its reasonable estimate of £40,000-60,000.

The finest, but smallest, of the two Hellenistic marble figures in the collection, that of a 2nd-century BC Aphrodite (Fig 5), h. 43.8cm, was hotly contested, but was finally won by a private collector for £198,400, again far beyond its estimate of £60,000-90,000. A 3rd century BC figure of Artemis from the collection of the Earls of Hopetown (Fig 6), h. 64.8cm, brought £8250 when sold at Bonham’s London on 7 December 1993. Now estimated at £25,000-35,000, it soared to £90,000 before being acquired by a European collector. An unusually large (h. 29cm) Cycladic marble vessel (kandila), c. 3000-2800 BC, estimate £40,000-60,000 was knocked down to another European collector for £84,000 (Fig 7).
Fig 5. Hellenistic marble figure of Aphrodite, 2nd century BC; H. 43.8cm.

Only one of the top ten lots in the Stanford Place sale went to a dealer, a 4th century BC Attic marble grave stele Anthemion finial, for £45,600 - from an estimate of a mere £6000-9000. It was surprising that a powerful Proto-Bactrian copper alloy heroic figure, on loan to the Metropolitan Museum of Art from 1999 to 2001, with an estimate of £200,000-300,000, remained unsold. The regular catalogue of antiquities contained only one truly important object, a large (37cm) late Hellenistic bronze figure of a hunched elderly fisherman, c. mid-1st century BC, also estimated at £200,000-300,000. Again, it was also bought in with no bidder in sight willing to wager more than £100,000 on it. The entire sale realised £2,717,820, of which £2,186,880 was for the Stanford Place collection, with 74% of the lots sold by number and 84% by value.

Fig 6. Hellenistic marble figure of Artemis, 3rd century BC; H. 64.8cm.

Fig 7. A Cycladic marble kandila, c. 3000-2800 BC; H. 29cm.

Fig 8 (below left). Roman marble bearded head of a young man, mid-3rd century AD; H. 26.7cm.

Fig 9 (below right). Roman marble head of a snarling lion, 3rd century AD; Diam. 43.1cm.

Fig 10. Capitoline Aphrodite, 1st century AD; H. 75cm.

GAWAIN MCKINLEY ANTIQUITIES SOLD AT BONHAM’S LONDON
Bonham’s sale of 27 April included a number of objects from the collection of the late Gawain McKinley (1945-1996), a respected dealer and connoisseur of ancient glass. They included two fine marble sculptures. The first was a mid-3rd century AD Roman marble bearded head of a young man (Fig 8), h. 26.7cm. An unusually fine Severan portrait, it was estimated at only £20,000-25,000, but sold for £56,400. The second sculpture was a 3rd century AD marble head of a snarling lion from a striated sarcophagus (Fig 9), diam. 43.1cm, probably from a workshop in Rome or Ostia. Though the estimate was a conservative £15,000-20,000, it brought an unexpected £62,400. The 459-lot sale realised £907,244, with 76.2% of the lots sold by number and 76.5% sold by value. Bonham’s is to be applauded for the completeness of the details presented in their provenances, though they often sound as if they should be written in the family Bible. For example, ‘Gifted to the owner’s husband by his grandfather prior to 1919 while in Crete. Then taken to Paris and brought to the UK over 20 years ago’.

APHRODITE & HER REUNITED HEAD STAR AT SOTHEBY’S NEW YORK SALE
A superbly executed version of the Capitoline Aphrodite accompanied by an Eros astride a dolphin (Fig 10) was featured at the June Sotheby’s antiquities sale in New York. The owner, Mrs Lawrence Copley Thaw, Sr, had acquired it from a New York dealer in the 1950s. This Roman
adaptation of the late Hellenistic work based upon the earlier Greek Aphrodite of Knidos, late 1st century-early 2nd century AD, h. 120.6cm, lacked its head at the time the catalogue was being prepared, but some excellent research and a good visual memory by the antiquities department's Dr Florent Heinz linked the figure to an Aphrodite head sold in the same salesroom on 11 December 2002 (Fig 11). Furthermore, Dr Heinz found that the statue had belonged to a Mr Brunet in Paris in the 1830s and was published in Compte de Clarac's Musée de sculpture antique et moderne (Paris, 1836-37; Fig 12).

The linking of the two elements was published in the catalogue and the head went on display at the time of the exhibition and sale, though too late to include the illustration of the head in the catalogue. It was announced that the owner of the head would graciously allow Sotheby's to sell the head (at a modest profit) to the successful bidder. For this reason, the estimate of $400,000-600,000 was soon left far behind, and the successful bidder, the Michael C. Carlos Museum, finally won it for $968,000 (£516,597) (all prices realised include the buyer's premium). The museum then exercised its option of acquiring the head, thus eventually reuniting it with the body after a separation of at least 50 years.

A Roman marble Julio-Claudian male portrait bust (Fig 13), c. early 1st century AD, h. 54.6cm, acquired by Johann II (1849-1929), Prince of Liechtenstein, from Stefano Bardini, Florence, in 1891, for his Garden Palace in Vienna, was sold at Sotheby's London, 17 May 1983, for
a mere £1000 since it was described as "a stone and plaster bust after the antique".

This and the three following ancient marbles in the sale (which were acquired by the writer) were listed without date (the sale specialist did not consider them to be ancient) and without the very eminent provenance, which the Prince, no doubt, wished to keep private.

Now the property of an Australian collector, and estimated at £70,000-£100,000, it brought $168,000 from a New York dealer bidding for a client.

A second Roman head of this period, a fragmentary portrait of the empress Livia (Fig 14), h. 32cm, belonged to the Parisian sculptress Marie Bernières-Henraux (c. 1880-1965). Estimated at a conservative $30,000-50,000, it took a surprisingly high bid of $156,000 from a European collector by phone to secure it.

A Roman marble enthroned figure of Cybele (Fig 15), c. 1st century AD, h. 58cm, was missing one of the two lions that always flank the "mother of the gods". Despite this and the resultant low estimate of just $35,000-$45,000, it sold for an astonishing $144,000 to an American collector on the phone. Bearing a distinguished provenance, that of the Earl of Lonsdale, being first acquired by the 2nd Earl (1787-1872), a Roman marble figure of the Arcadian goat-legged shepherd god Pan (Fig 16), 1st-early 2nd century AD, h. 60.3cm, was published in 1882 by A. Michaelis in Ancient Marbles in Great Britain. It sold to a tel-
phone bidder for $132,000, within the estimate of $100,000-150,000. A lively Roman marble sarcophagus relief fragment, c. AD 250-270, 152.4 x 32.4 cm, depicts two Erotes, one personifying Summer and driving a biga (chariot pulled by two animals) of panthers or lions, the other personifying Autumn and driving a biga of goats (Fig 19). An accompanying smaller fragment represents Winter but lacks the chariot. From the 19th century Roman collection of Benedetto Grandi, it was auctioned at Christie’s New York on 2 June 1995 for $46,000. Now estimated at $80,000-120,000, it realised $96,000 from an American collector, again bidding by telephone.

An imposing large bronze enthroned figure of the lioness-headed Egyptian goddess Wadjyt (Fig 17), 21st-30th Dynasty, h. 53.7 cm, was sold at Christie’s London on 12 December 1984 for £75,600. Presently estimated at $200,000-300,000, it was knocked down to a private collector bidding on the telephone for a very respectable $464,000. The prices for fine sarcophagi masks have shot up rapidly in the past few years. A 19th-21st Dynasty delicately carved mask with full polychrome (Fig 18), h. 22.6 cm, brought just £4620 when auctioned at Sotheby’s London on 10 July 1979. When acquired by Charles Pankow at the Sotheby’s New York sale of 11-12 November 1985, he paid $17,600. The presale estimate of $125,000-175,000 appeared to be quite unrealistic, but it did not deter a New York dealer from engaging in a bidding duel before winning it for a client for a stunning $307,200.

Though fragmentary, a small Egyptian 30th Dynasty to early Ptolemaic limestone sunk relief of a crouching lion holding a pair of knives (Fig 20), only 16.9 x 9.8 cm, was sold at Christie’s London on 5 October 2000 for £37,600. Now again featured on the cover of the catalogue, it was estimated at an extremely low $30,000-50,000. A collector nevertheless paid a healthy $114,000. A small (L. 22.5 cm) bronze ibis of the Late Period, c. 664-30 BC, with blue glass paste tail feathers and eyes inlaid with copper and obsidian (Fig 21), brought only $19,800 when offered at Sotheby’s New York on 23 June 1989. The present estimate of $20,000-30,000 again seemed to be unusually low, but it did not deter a determined private collector bidding by phone to finally claim it for a shocking $108,000. Though sparsely attended, the very successful sale of just 152 lots realised a total of $4,584,172, with 86.8% of the lots offered sold by number and 89.8% sold by value. Of the ten top pieces only one was acquired by a dealer, one to the Carlos Museum, and all the rest to private collectors. This sale appeared to reflect a growing tendency on the part of a number of new well-to-do collectors in the art market to ignore the professional estimates of the experts and to acquire their trophy pieces regardless of the price.

ACHAEMENID RELIEF FROM THE MIRSKY COLLECTION SOLD AT CHRISTIE’S NEW YORK
The Christie’s New York sale of 16 June featured a number of antiquities from the collection of Alfred E. Mirkys (1900-1974), sold for the
benefit of the Graduate Student Programme of Rockefeller University. The featured piece from the Mavors consignment was a small (h. 21 cm) Achaemenid limestone relief fragment, c. 522-465 BC, with the head and shoulders of a bearded nobleman wearing a pleated headcloth (Fig 23). Properly estimated at $150,000-250,000, it sold for $329,600 (the prices realised include the buyer's premium) from an American collector. While the relief brought a full price, an important and well-published Achaemenid bronze mirror from the Norbert Schimmel collection (the cover piece) depicting a pair of antithetical rearing lions, failed to sell. The estimate of $250,000-350,000 was a reasonable one, for it brought $159,500 in the Sotheby's sale of 16 December 1994. A magnificent South Arabian alabaster bearded male head with large inlaid eyes (Fig 22), c. 1st century BC/AD, h. 26.6 cm, probably came from the Hayd ibn 'Aqil cemetery at Tammā. Acquired in South Arabia by Captain John Aylward in 1958-59, it first sold at Sotheby's London on 7-8 July 1994 for £73,000. Now bearing an estimate of only $100,000-150,000, it achieved $192,000 from a Swiss collector.

An elegant Greek parcel gilt silver bowl (Fig 24), c. 2nd century BC, daim. 13.6 cm, from a major (though 'anonymous') New York private collection, had been exhibited at the Israel Museum in 1999. Estimated at $150,000-200,000, it reached the high estimate at $204,000 courtesy of a German collector. An Attic red-figure kalpis attributed to the Pan Painter (Fig 25), c. 470 BC, h. 23.8 cm, was sold to the same New York collector (who had consigned a number of pieces to the sale) by Royal-Athena Galleries in 1997. It depicts Phrixos, the son of Athamas, a Bocotian niner, escaping from his wicked stepmother by fleeing on a golden-fleeced ram. This is perhaps the earliest surviving vase painting of the subject. With an estimate of $150,000-250,000, it sold for $180,000 to a Spanish museum. Also from this collection was a striking and unique Apulian figural vase in the form of a hippocamp supporting a conical single-handled bowl adorned with a flying Pegasus; the whole on a plinth painted with a band of waves (Fig 26), c. 350-340 BC, L. 19 cm. The estimate of $50,000-70,000 did not prevent the same? American collector from winning it for a hefty $144,000. A balding, bearded, and elderly Anakreonite reveler—a transvestite dressed in a long chiton and holding a seven-stringed barbiton—is featured on an Attic red-figure chous attributed to the Painter of Florence 4021 (Fig 27), c. 470-460 BC, h. 21.5 cm. It was recently offered at Christie's London on 13 May 2003, where it brought £69,750 from a European collector. Selling for just £96,000 to an American collector, it barely reached the estimate of $100,000-150,000.

A lively and rare Roman sarcophagus panel with a high relief representation of the Abduction of Phoebe and Hilariae, the daughters of King Leucippus, by the two Dioscouri, Castor and Pollux, l. 219.7 cm, dates to c. AD 140-170 (Fig 30). These twin sons of Zeus and Leda later took them as their brides. From the collection of the Parisian art dealer and numismatist Jules Samson (1867-1947), it was auctioned at Sotheby's London on 17 May 1983 for £13,500. With an estimate now of $150,000-250,000, it was acquired by an American dealer for $168,000. A c. 2nd century AD Roman marble torso of Dionysos, estimate $90,000-120,000, brought $132,000 from a US collector, even though it was only 67.9 cm in height.

A unique Roman bronze imago clipeata of the Roman emperor Fig 27. Attic red-figure chous attributed to the Painter of Florence 4021 depicting a balding, bearded, and elderly Anakreonite reveler as a transvestite dressed in a long chiton, holding a seven-stringed barbiton, c. 470-460 BC; h. 21.5 cm.
Claudius (r. AD 41-54) wearing a radiate crown and flanked by a simpulium (dipper) and a litta (wand), the symbols of the office of pontifex maximus, was found near Stamford Bridge in Yorkshire, England, in 1991 (Fig. 28). It was first offered at Christie's London on 8 July 1992, but was not auctioned due to a legal dispute over its ownership, and it was presented again on 5 July 1995, when Royal Athena Galleries acquired it for £34,500. It was then sold to the New York collector mentioned above. Estimated at £100,000-150,000, it went to another American collector for $96,000. A large (l. 44.4cm) snarling Roman bronze lion protome (Fig. 29), c. 1st century BC/AD, was offered at the same auction room on 18 December 1998 as the cover piece with a high estimate, but went unsold with a buy-in at $140,000. Again, it brought $96,000 against an estimate of $100,000-150,000.

Following the recent trend to publish separate catalogues on one or several sculptures bearing impressive provenances, Christie's produced a slim publication, *Classical Marbles from the Golden Age of Collecting*, for three of the lots in this sale: a headless Roman statue of a standing Aphrodite with Eros on a dolphin and a Roman marble standing statue of Eros with his face completely abraded, both from the well-known collection of Louis de Clerc (1836-1901). Sold at Sotheby's London, 10-11 December 1984, for £38,000 and £9000 respectively, they were now estimated at £300,000-500,000 and £80,000-120,000. The third piece, a Roman marble reclining Hermaphrodite with a different ancient head and restored limbs from the Marquis of Lansdowne collection, was acquired in Rome in 1775 and sold at Sotheby's London on 10 April 1978 for a mere £1980 (again, estimated at £300,000-500,000). Despite 17 pages of copy and excellent illustrations of 'Aphrodite and her circle', none was sold due to their unusually ambitious estimates, especially in view of their condition. The catalogue is an excellent example of an over-reaction by the auction houses to all of the excessive fuss over provenance.

Due to an unfortunate scheduling faux pas, the Christie's sale was held on 16 June, the day following the BAAF Fair in Brussels, rather than as is traditional in the same week as the Sotheby's sale. Thus, many of the dealers were unable to attend, as no doubt were a number of potential bidders. The sale of 291 lots realised $4,320,620, with only 74% sold by number of lots and just 58% by value due to several major lots remaining unsold, including the enigmatic large Roman bronze youth from the William Herbert Hunt collection and several objects from the New York consignee, such as the Etruscan bronze thymiaterion from the Christos Bastis collection. Only two of the ten top pieces were acquired by dealers and one by a museum, with the collectors again setting the market, which is displaying a trend towards actively rising prices for the best pieces, especially fine sculptures.

19TH-DYNASTY RELIEF OFFERED BY PIERRE BERGE IN PARIS

A superb Egyptian 19th-dynasty polychrome bas-relief fragment figure of a dignitary (Fig. 31), 40.3 x 30cm, was sold at the 29 April sale of Pierre Berge & Associés at the Drouot in Paris, with the Cabinet Jean-Philippe Mariand de Serres as expert. He wears a shoulder length wig, a very short beard, a finely pleated garment, and two honorary gold necklaces known as the Shebyu 'Gold of Honour'. They were awarded by the pharaoh to dignitaries for extraordinary service. The relief, executed early in the reign of Ramesses II, c. 1279-1260 BC, depicts the nobleman with his right hand raised in the attitude of adoration. From the estate of Mrs Jack L. Warner of Beverly Hills, it was previ-
necklace with a floral medallion and long earrings. This realistic depiction is obviously a portrait of a high ranking personage, perhaps a queen or princess. It was acquired by its anonymous owner (Monsieur ‘H’) in the 1960s. Bearing an estimate of 250,000 to 300,000 Euros, it brought 423,950 Euros (£291,035 or $384,400 including the premium). A small (h. 7.3cm), sensitive Roman silver head of Jupiter with flowing hair and a soulful gaze (Fig 33) is similar to a bust found at Aoste, France, and published by A.W. van Buren in ‘New Items from Rome’, in the American Journal of Archaeology (1937, 41.3, fig 6). Estimated at 60,000-70,000 Euros, it sold for 72,850 Euros with the premium.

GOLD-BAND GLASS PYXIS SOLD AT GORNY & MOSCH EARLY SUMMER SALE
A striking and rare gold-band glass pyxis (Fig 34) with a partially recomposed cover, second half of the 1st century BC to first half of the 1st century AD, h. 8cm, diam. 7cm, was part of a European collection formed before 1929. It was included in the Gorny & Mosch sale in Munich on 13 July. The estimate of a mere 15,000 Euros did not prevent several dealers from engaging in a heated battle for it, with the winner paying a hefty hammer price of 140,000 Euros, far over the consensus valuation of about 75,000 Euros. A 2nd-century AD Roman marble male torso, h. 52cm, of very high quality, from the collection of George Zacos (d. 1983), the Turkish dealer and scholar, estimated at 65,000 Euros, brought a hammer price of 90,000 Euros. An intact, well-executed Roman bronze cavalcade parade hel-

Fig 31. Egyptian polychrome bas-relief fragment of the upper part of the figure of a dignitary, 19th Dynasty. 1295-1185 BC; H. 40.3cm, W. 38cm.

Fig 32. Central Asian bronze head of a young woman, perhaps a queen or princess, with an elaborate hairstyle, necklace, and long earrings, c. 3rd century AD; H. 42.5cm.

Fig 33. Silver head of Jupiter with flowing hair, Roman period; H. 7.3cm.

Fig 34. Gold-band glass pyxis with a partially recomposed cover, second half of the 1st century BC to first half of the 1st century AD; H. 8cm, Diam. 7cm.

Fig 35. Roman bronze cavalcade parade helmet face mask, first half of the 1st century AD; H. 16.5cm.

Illustrations: Figs 1-7: Christie’s London; Figs 8-9: Bonham’s London; Figs 10-21: Sotheby’s New York; Figs 22-30: Christie’s New York; Fig 31: Pierre Bergé & Associés, Paris; Figs 32-33: Boisgirard & Associés, Paris; Figs 34-35: Gorny & Mosch, Munich.
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Dead Sea Coin Hoard

A HASMONAENAEAN COIN CARGO IN THE DEAD SEA

Yizhar Hirschfeld

In April 2002, I experienced a rare archaeological thrill. During a survey conducted under my direction along the western shore of the Dead Sea, a scatter of some 1300 bronze coins of King Alexander Jannaeus of Judaea (103-76 BC) was discovered on the shoreline opposite the site of Khirbet Mazin or Qasr el-Yahud; Figs 1-3). Later visits to the site yielded more than 700 additional coins. From previous excavations and surveys it is clear that Khirbet Mazin was a royal anchorage from the days of Alexander Jannaeus. The site is located about 5km south of Qumran, to the east of the modern route 90 that runs south along the Dead Sea shore to En-Gedi and Masada (Fig 2).

Ever since the mid-1990s persistent rumours had revealed that coins were to be found at the site. Over the years possibly as many as 300,000 had reached coin dealers. It was this fact which led me to survey the area. Presumably the progressively retreating waterline had constantly exposed new coins. However, the hoard now seems to have dried up since recent surveys have not yielded a single coin.

The level of the Dead Sea fluctuates dramatically in accordance with global climatic changes. In the Late Hellenistic and Early Roman periods, the level ranged between 390m and 395m below modern sea level. Today, as a result of global warming and human intervention, the level is about 420m below sea level, some 25m lower than during the reign of Jannaeus (103-76 BC). Consequently, the shoreline today lies about 200m east of the site of Khirbet Mazin (Fig 2).

The bronze coins were found scattered on dry land and under water along a 100m stretch of the shoreline (Fig 4). Since the water of the Dead Sea contains low levels of oxygen, which retard corrosion, the coins have survived in an excellent state of preservation (Fig 6). All of them were of the common anchor/star-within-diadem type minted in large quantities during the reign of Jannaeus (Fig 5). One side bears the motif of an anchor and the Greek inscription "of King Alexander", while the other features a star with eight rays within a diadem and the Palaeo-Hebrew inscription "Jonathan the King". The coins are quite small, with a diameter of 13-18mm and a weight of about 2gr. Only one is dated, to the 25th regnal year of Jannaeus (80/79 BC or later).

The discovery of the coins at Khirbet Mazin supports the current interpretation that the structure was built in the reign of Jannaeus. Khirbet Mazin is one of the most impressive Hasmonaean structures in Judaea. It was excavated by Pesah Bar-Adon in the 1970s and is a large complex measuring 1500 square metres, built from large limestone boulders bonded by the whitish mortar that is characteristic of the Hasmonaean kingdom. In places the walls of the structure are still preserved to a height of 5-6m (Fig 3).

The complex consists of four elements: a tower, an enclosed dock, a slipway for hauling ships out of the water, and an anchorage (Fig 1). The tower at the corner of the structure is rectangular (18 x 9m), with walls about 3m thick. On the eastern, seaward side of the tower is a wall 3m wide, appar-

Fig 1 (above). A reconstruction of Khirbet Mazin in the Dead Sea as it may have appeared in the Hasmonaean period, comprising a tower, an enclosed dock, a slipway, and an anchorage.

Fig 2 (left). The coastal site of Khirbet Mazin today lies some 200m west of the receding shoreline.

Fig 3 (below left). Surviving remains of the slipway, walls, and tower of the Khirbet Mazin complex.

Fig 4 (below right). The hoard of bronze coins dating to the reign of King Alexander Jannaeus as they appeared in situ.

Minerva, September/October 2006
ently the foundation for a flight of steps that led to the entrance. The interior of the tower is divided into six rooms of various sizes. Under one of these rooms Ban-Adom’s excavations exposed a plastered cistern with a capacity of about 30 cubic metres. Judging by the thickness of its walls, the tower was at least 20m high.

The enclosed dock was a huge space, with exterior dimensions of approximately 34m x 22m. It included a 4.4m-wide entrance on the seaward side (Fig 1). The ashlar door jambs were preserved in situ and the stones found near the entrance reveal that it was arched. The threshold is 391m below sea level, and the floor of the dock slopes downwards by about 5m towards the Dead Sea. A slipway on the seaward side of the dock’s entrance, about 5m wide and 23m long, was dug into the earth and flanked by thick stone walls.

The interior space of the dock (30 x 11m) could have berthed one large ship or two smaller ones. Roofed dry docks like this, used for the maintenance of war galleys, have been found in ancient port cities like Athens and Carthage. The removal of ships from the water was essential for their efficient maintenance. Because of the highly saline water of the Dead Sea, ships needed to be regularly hauled onto dry land and rinsed with fresh water.

In addition to the dock, the complex also included an open anchorage, attested by the foundation of a jetty that is annexed at right angles to the northern wall of the slipway. The jetty, 15m long, is built from medium-sized fieldstones bonded by mortar. At the time when the Dead Sea reached the structure (at about 391m below sea level), the area enclosed by the jetty was under water. This area, measuring about 150 square metres, could have served as a loading and unloading merchant ships.

In view of the dimensions and structural quality of the complex at Khirbet Mazin, this was probably a fortified royal anchorage. The dry dock most likely served the magnificent vessels in which the king and his entourage sailed on their way from Jerusalem to Machaerus on the eastern shore of the Dead Sea, or to En-Gedi and Masada further along the western shore. The tower attached to the anchorage may have provided accommodation for the security and maintenance personnel who guarded and kept the anchorage and its ships in good order.

The large assemblage of coins was found on a section of the shoreline that was under water in Jannaeus’ time, and almost certainly derived from a shipwreck. Since all of the coins were of a single type (Fig 5), they probably do not represent normal commercial activity, which is generally characterised by a variety of coins. It is more likely that the coins were destined for the payroll of Jannaeus’ mercenaries, which he employed from Asia Minor according to Flavius Josephus (Antiquities 13.374). This large amount of what was essentially small change was presumably a consignment from the royal mint in Jerusalem, perhaps destined for the settlements on the eastern shore of the Dead Sea. Under the Hasmonaean kingdom, coins entered the economy through the payment of salaries paid to the military and for public works. It is well known that coins of Jannaeus are disproportionately common, and there must have been huge numbers in circulation.

This proposal accords with the general picture of Jannaeus’ military activity in the Dead Sea region. The king conquered extensive territories in Transjordan and built the fortress of Machaerus above the eastern shore of the Dead Sea. The shortest route between Jerusalem and Machaerus involved a sea passage between Khirbet Mazin and Callirhoe, the port city of Machaerus.

The economic activity of the Hasmonaean kings included the development of the desert oases to augment three main sources of income: balsam, dates, and products of the Dead Sea (bitumen, sulphur, and cooking salt). The cultivation of balsam in royal estates, and its sale as aromatic oils and medicines, was a highly valuable source of revenue for the Hasmonaean kings of Judaea, as well as later rulers. Excavations at sites around the region have exposed installations for the production of the prestigious essence of balsam. According to the ancient sources, balsam was the finest of perfumes and was marketed throughout the ancient world. The shrubland from which it was extracted grew only in the Dead Sea region. Under the Hasmonaean kings, the areas planted with balsam were greatly expanded. In addition, groves of date palms were cultivated in every possible place in the oases of Jericho and the Dead Sea, much as they are today. The inhabitants of the region collected the bitumen that floated as lumps on the surface of the Dead Sea, selling it for use as a sealant and as an ingredient for medical ointments. Such wealth obviously required military protection, and the Hasmonaean kings built strong fortresses, like Masada, Machaerus, and Qumran around the shores of the Dead Sea.

The anchor that appears on Jannaeus’ coins is generally interpreted as an expression of the king’s maritime ambitions in the Mediterranean. However, the discovery of the coins in the Dead Sea, and the impressive remains of the royal anchorage at Khirbet Mazin, raise the possibility that the anchor symbol on Jannaeus’ coins was intended to celebrate and commemorate the king’s military and economic activities along the eastern shore.

Since none of the coins discovered at Khirbet Mazin postdates the reign of Alexander Jannaeus, we may reasonably assume that the fortified structure was used, at least for nautical purposes, only under this king. This may be explained as connected to climatic change. Geological research around the Dead Sea has yielded evidence for a drop in water levels during the Roman period, which would have seen the shoreline recede from the structure, rendering the dry dock and anchorage inoperable. Although it is perfectly possible that the structure continued to serve as a fort after the reign of Jannaeus, for instance during the reign of King Herod the Great (37-4 BC), archaeological evidence for this is lacking.

Later on in the Byzantine period (4th - 6th centuries AD), the level of the Dead Sea rose again as a result of global climatic change. Marine deposits overlying the anchorage indicate that it was completely inundated in this period. The increase in rainfall during the Byzantine period was the main reason for the economic boom that affected many agricultural regions of Israel and the Levant, including the arid zones of the Negev desert and the Jordanian plateau. However, by this time Khirbet Mazin, as well as its neighbour to the north, the oasis of Ein Peshkha, were underwater and played no role in this prosperity.

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**Professor Yizhar Hirschfeld**, one of Israel’s most distinguished archaeologists, lectures at the Institute of Archaeology at the Hebrew University of Jerusalem and is currently excavating at Tiberias and Ein Gedi.
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13 September. CLASSICAL NUMISMATIC GROUP (CNG). Auction of ancient coins. Lancaster, Pennsylvania. Tel: (+1) 717 390 9194; 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@numismatikonline.de; www.numismatikonline.de.

16 September. PONTIERO & ASSOCIATES. General sale including ancient coins. Long Beach, Florida. Tel: (+1) 619 299 0400; e-mail: coins@pontiero.com; www.pontiero.com.

25 September. BALDWIN. General sale of ancient, British and world coins, commemorative medals, banknotes, and numismatic books. London. Tel: (+44) 20 7930 6879; e-mail: auctions@baldwinsh; www.baldwinsh.sh.

31 October - 3 November. BUSSO PEUS NACHF. General sale including ancient coins. Frankfurt/Main. Tel: (+49) 69 955 966 20; e-mail: info@peus-muenzen.de; www.info@peus-muenzen.de.

23-24 October. LHS NUMISMATIK. General sale of ancient coins. Zurich. Tel: (+41) 1211 4727; e-mail: info@eu-numismatik.com; www.leu-numismatik.com.

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EXHIBITIONS
UNIFIED KINGDOM
ENCOUNTERS, TRAVEL AND MONEY IN THE BYZANTINE WORLD. A joint exhibition between the Barber Institute of Fine Arts and the British Museum. The main theme of the exhibition is the pervasive influence of the Byzantine Empire (from the 4th-15th centuries A.D.) on regions that lay outside its frontiers, as manifest in the style of coinage, jewellery, flasks, ivory, and other objects. THE BRITISH MUSEUM (+44) 020 7323 8607 (www.thebritishmuseum.ac.uk/cms). Until January 2007 (then on to the Barber Institute of Fine Arts, Birmingham).

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

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 Botticini 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. Permanent.

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

SWITZERLAND
Geneva
CYPRUS: FROM APHRODITE TO MELUSINE, FROM ANTIQUITY TO LUSIGNAN. The coinage of Cyprus from the Middle Ages to the Renaissance from the collections of the museum and of the Bank of Cyprus Cultural Foundation. MUSEE D'ART ET D'HISTOIRE (41) 22 418 26 00 (www.ville-ge.ch/musinfo). 3 October – 23 March 2007.

LECTURES
UNITED KINGDOM
26 September. MONETA ARGENTEA IN BARBARICO: THE DENARIUS HOARDS FROM BIRNIE, MORAY. Nick Holmes. The British Numismatic Society. Warburg Institute. 6pm.

Since they were introduced some 2600 years ago, coins have become an integral part of daily life, reflecting in their own way some of humanity's deepest aspirations. From generation to generation, kings, rulers, cities, and states have issued countless numbers of coins, which offer a wealth of insights into the actions of individuals and societies. Although diminutive in size, coins are significant historical documents. Their symbols and inscriptions make it possible to trace the unwritten history of states and cities and to confirm obscure accounts from other sources. Most importantly, because coins represent direct physical evidence of a period, they have a certain advantage over information from ancient texts, especially since ancient historians often copied their material from other writers, and most did not actually witness the events they wrote about. Deciphering the language of coins - their vocabulary of symbols and abbreviated inscriptions - uncovers a treasure trove of information about the societies that minted them.

In 1969, the Israel Museum established its Department of Numismatics. Its purpose was, and still is, to exhibit and publish the important numismatic material of ancient Israel, with an emphasis on Jewish coinage, while building a comprehensive collection of coins that circulated or were struck in the area over the ages. The Numismatic Collection and exhibit of the Israel Museum was created, in a generous response to our efforts, primarily through donations and acquisitions. To enhance specific aspects of the collection, we also exhibit long-term loans from the Israel Antiquities Authority in order to show numismatic finds in their archaeological context.

The present Coin Gallery at the Israel Museum was inaugurated in June 1994 (Fig. 1). Unlike most numismatic galleries worldwide at the time, which were intended mainly for connoisseurs and scholars, it may truly be called user-friendly. The physical setting of the gallery, in a small lobby near the museum library, creates a feeling of intimacy from the outset, the sense that one has entered a space devoted exclusively to a specific subject. Apart from the first three showcases, the exhibit does not adhere to a chronological or thematic order, so that visitors may follow their own interests (and also avoid 'bottlenecks' in specific places). The showcases are arranged in groups of three, producing separate niches, which contribute to the intimate atmosphere. Numismatic display is always problematic since rare and precious coins, while requiring proper protection, also demand the close inspection of the viewer. With this in mind, the Exhibition Department designed special showcases for the gallery that provide good illumination and bring the objects on display nearer to the visitor, who can feel free to lean on the cases thanks to their rounded edges. Magnifying glasses are provided.
for an extra close look, and even the texture of the coins can be experienced through three electrolytic cast enlargements made especially for the gallery (Fig 2). The lighting is particularly sophisticated in order to meet the needs of a numismatic display. For example, fibre optic techniques borrowed from medicine make it possible to fix a small spot of light directly on a coin. Such state-of-the-art methods are juxtaposed with the technology and arts of the ancient world, exemplified by the exquisite bronze statue of Mercury, the Roman god of commerce, that greets visitors as they enter the Coin Gallery.

The chronological/thematic structure of the first three showcases are meant to be viewed first as an introduction to the exhibition. One case contains material related to pre-numismatic and alternative forms of payment, from cowrie shells to the modern credit card. As the use of precious metals for payment grew, it became increasingly necessary to weigh ingots of gold, silver, and copper and evaluate their quality before any transaction. However, the systems of weights used in different lands did not coincide, which eventually led to the invention of coinage—stamped pieces of metal of a guaranteed weight and quality. Thus, the last showcase in this section displays part of a hoard of archaic silver coins, along with one of the oldest coins found in Israel: an Athenian silver tetradrachm discovered in Jerusalem and dated to c. 500/490-482 BC.

One technique employed throughout the gallery is the inclusion of other ancient objects, such as statues, figurines, oil lamps, ring gems, and paintings, in order to elucidate the designs appearing on coins. Objects related to the story behind the coin are also displayed. For example, a mosaic from a church in Kissufim near Ashkelon, dated to AD 576, depicts a wealthy lady donating 16 gold solidi coins, at the time the approximate equivalent of an average salary for a year and a half. We may assume that such a sum enabled the community to build the whole church or at least a significant part of the building. Below the mosaic, visitors can see what the patroness’s donation may have looked like: the showcase contains 16 Byzantine solidi from the same period.

Anyone curious to know the salary of one of the Roman soldiers who actually took part in the siege of Masada in AD 72 may take a look at the record of his wages, which was written on a papyrus and found at the site. Sums were deducted from the soldier’s salary for food, clothing, and bandoleer (shoulder belt). It appears that after all the deductions, a certain Private C. Messius was left with a very meagre paycheque. This example is not the only indication that things have not changed much in 2000 years. Debasement was also a standard phenomenon in antiquity. A quick inspection of eight Roman silver coins from AD 1–306 shows how Roman emperors, who minted coins with a 98% silver content at the beginning of this period, began minting coins of increasingly debased quality.

Fig. 4 (below). This pyxis, which originally held approximately 40 Tyrian and Jewish shekels, was apparently found in the Siloam area of Jerusalem. When it was purchased by Professor A. Reifenberg in 1940, only 12 coins were left. Date of deposit AD 67/8. Inv. No. 1965.88.63.

Fig. 5. Ashkelon silver tetradrachm depicting a helmeted Athena. The helmet is adorned with two Udjat eyes; reverse, the Athenian owl, reminiscent of that appearing on Athenian drachmas. Mid-5th century BC. Diam. 25mm; Inv. No. 15279.

Fig. 6. Unique bronze coins depicting the helmeted bust of Athena on the obverse; reverse, an eagle on a thunderbolt. Minted in Mariota, 575/6 BC. Diam. 25mm; Inv. No. 2002.66.15639.

Fig. 7. Bronze coins of Mattathias Antigonos, King of Judaea (40–37 BC) depicting the Temple menorah (seven-branched candelabrum) on the obverse, reverse, the Shewbread table. Diam. 15mm; Inv. Nos. 3650 and 14232.

Fig. 8. The first Hebrew shekel depicting a chalice on the obverse; reverse, branch with three pomegranates encircled by a border of dots (which disappears on subsequent issues). Only two examples of this coin type are known. Minted in Jerusalem, AD 66. Diam. 22mm; Inv. No. 1475.

Fig. 9 (above). Rare cornutantine medal or token, minted for the celebration of games, depicting Nero on the obverse, a fondly remembered patron of circus games; reverse, a rare example of three money chargers. Minted in Rome, 4th century AD. Diam. 39mm; Inv. No. 2001.138.15630.
Coins of Ancient Israel

silver. By the beginning of the 4th century AD, the silver component had been reduced to a mere 1%.

In ancient times, before the establishment of banks, hiding large amounts of money or jewellery was the only way to guarantee their safety. Most of the estimated 16,500 coins on display in the gallery belong to the numerous hoards incorporated into different parts of the exhibition (Figs 3, 4, 10, 11). However, by far the largest of these - some 13,000 coins - was actually of very negligible contemporary value. Recovered from a shipwreck off the coast of Megadim near Haifa, this block of Mamluk coins dates from the early 15th century, when inflation in the area was at its peak; the 50kg block was equivalent to a mere 2 grams of gold, or half an average monthly salary.

The fascinating story of Jerusalem through coins has a prominent place in the gallery, occupying its own corner of three showcases (Figs 7, 8). With a few interruptions, coins have been minted in Jerusalem for a period of almost 1600 years, from about 380 BC to AD 1200. During this long period, the name of the city on its coins changed several times.

Another set of showcases presents the subject of coins in secondary use. Since antiquity, coins (particularly those made of gold and silver) have been used as a form of adornment, as jewellery, head ornaments, and so on. In fact, coins have been considered miniature works of art in their own right, and some of these masterpieces are displayed as such in a showcase devoted to coins of outstanding artistic value. Coins also served a very different and particularly interesting purpose: in medicine, they were apparently used to relieve pain.

The Roman provincial coins provide a real wealth of historical evidence, thanks to the exceptional number of highly-productive mints in operation at the time (Fig 6). In Palestine and Transjordan alone, the minting process reached a peak when 38 mints were active. Cities and towns would use coins to promote local cults and temples or advertise their commercial attractions, such as hot springs and ports for international trade. These qualities make city coins a faithful and, at times, unique source for understanding the many different components of the Roman Empire.

From all that has been said, it is clear that these ancient coins, once prized for their monetary worth, are now of tremendous educational value. The current Coin Gallery was conceived with this aspect in mind. Three spaces were set aside for changing exhibits that display the most recently unearthed numismatic material from various digs throughout the country. Plans are in hand for the creation of a sophisticated multimedia facility, the ultimate direction for a comprehensive exhibition to take. The application will incorporate pictures, realistic two- and three-dimensional animations, written texts, and audio and video material. The result of combining these effects into a high-end resolution, interactive system will be a fascinating educational tool.

As the numbers of visitors clustering around the display cases already indicate, the time for a user-friendly, state-of-the-art approach to the ancient and often arcane subject of coins has arrived, and the Israel Museum takes pride in now being able to exhibit its own exceptional hoard of coins in surroundings that can do it justice.

For more information about the Israel Museum's Coin Gallery, see: www.imj.org.il/eng/archaeology/numismatics/jerusalem_coins.html.

Minerva, September/October 2006
EDITORS’ CHOICE

Kommos, A Minoan Harbour Town and Greek Sanctuary in Southern Crete
Joseph W. Shaw

Kommos, on the southern coast of Crete facing the Libyan Sea, is an archaeological site with a long and fascinating history. Sparsely occupied from Late Neolithic times, for 800 years Kommos was a flourishing Minoan harbour town, its importance linked to the sea, and its history reflecting the changing life and times of the western Mesara region and the neighbouring sites of Phaistos and Ayia Triadha. Briefly deserted at the end of the Late Bronze Age, it was soon revived as a Greek sanctuary, remaining in use for over a thousand years. Finally abandoned in Roman times, c. AD 150, Kommos was gradually buried under the drifting sands of the nearby beach.

Discovered by Arthur Evans in 1924, Kommos first began to give up its buried secrets in 1976, when Joseph W. Shaw, author of this delightful book, began a lifetime’s dedication to the site. Thirty years of excavation and study later, Shaw’s publication record of the site has been impressive, with a series of monographs and articles on its many and various aspects (a large number of which are now available online at www.tspacelibrary.utoronto.ca). Now, though, in the pages of this book, Shaw makes his invaluable work available to a wider public.

In a lucid and extremely readable way, Shaw tells the history of the site, beginning with the Minoan town’s fine houses, paved streets, shrines, and monumental buildings. Kommos as an important regional harbour in Minoan times is also examined. Its offshore reef would have acted as a natural breakwater, giving sheltered anchorage, and large-scale, open-ended galleries excavated at the site may well be (so far unique) Minoan precursors of Classical ‘ship sheds’, perhaps for over-wintering local vessels. The history of the Greek sanctuary is also explored. No longer a settlement or an important harbour, from 1025 BC the site consisted of a series of shrines and temples which demonstrate worship both by local communities and visitors, notably the Phoenicians, who stopped there on route from Syro-Palestine to their western colonies. This admirable elucidation of the various phases of the site is accompanied throughout by plans, reconstruction drawings, and photographs of ongoing excavation.

This is so much more than an excellent book on an important archaeological site on Crete. A large part of it recounts in entertaining detail the process of setting up and running an archaeological excavation with all of its potential pitfalls, frustrations, and triumphs. This evocative account brings a dig vividly to life, setting it in its contemporary Cretan context, the town of Pitsidia, illustrated in the book with wonderful sketches of the town and its people by Shaw’s wife Maria, assistant director of the Kommos excavations. I cannot recommend this book highly enough.

Louise Schofield

Thesaurus Cultus et Rituum Antiquorum (ThesCRA)

The first volume of this truly remarkable series was reviewed in Minerva Sept/Oct, 2005, p. 55. These four succeeding volumes continue the excellent work in content, style, quality, and presentation. Previously, the first volume was likened - in size and metaphorically - to the great 19th century publications on archaeology. Here, in a more manageable size, the J. Paul Getty Museum is making available at a surprisingly reasonable cost their descendants in scholarship.

Volume II focuses on purification, initiation, heroisation, apotheosis, banquet, dance, music, and cult images. Volume III comprises divination, prayer, veneration, hikesa, asylia, oath, malediction, profanation, and magic rituals, plus an addendum to Volume II on consecration. Volume IV focuses on cult places and their representations. Volume V is concerned with the personnel of cult and cult instruments. As with the first volume, the texts are variously in English, French, German, and Italian. The illustrations, culled from many wide sources, are specifically apt for their relevant topic and there is a good selection of line drawings in each volume of objects, plans, and architectural elevations.

Essentially, these five volumes are divided into three levels: the first three volumes relate to the dynamic elements of religion, covering all the traditional activities of cult practice; the second level addressed in volumes IV and V is concerned with the more static elements: cult places, personnel, and their instruments. In outlining these parameters it will become evident that, by virtue of the material and its interpretation, there will be some degree of overlap, and even duplication in order to save constant reference to the other volumes in the series. A third level takes in the many aspects of Classical religious behaviour that is inherent in everyday life, especially in marriage and death. In addressing these areas the editors have noted that at times it is necessary to stray outside the parameters set. For example, there are instances where evidence from the Greek Bronze Age needs to be admitted because it has relevance to later practices. Similarly, Etruscan religion is included because of its relationship with later Roman religion, and some of its elements were subsequently adopted in a more secular form, such as the gladiatorial spectacles in Rome. A line is drawn under religion in the Roman world where practices are considered to the end of the pagan era.

Whilst representations on pottery form a major part of evidence brought to bear on various topics, copious use is also made of statuary, reliefs, and site views, supported (in the latter case) by many line drawings and elevations in the text. Some subjects, such as apotheosis and personification, find strong evidence on the reverse types of coins - in many instances their use, whilst not quite a revelation, will certainly indicate to a number of scholars that numismatics is indeed the handmaid of archaeology and can provide interpretations of numerous aspects of the Classical world.

Any scholar who adds this set of volumes to his or her shelves will have a unique resource to hand covering the vast expanse of the classical world on ancient cult and ritual in Greek, Etruscan, and Roman.
uscan, and Roman religion. The Index volume, an essential key to this impressive work, is scheduled for publication later this year. With its appearance, the completion of this magisterial work will be gladly welcomed in the world of classical scholarship.  

Peter A. Clayton

Alban’s Buried Towns: An Assessment of St Albans’ Archaeology up to AD 1600

RosalinldNiblett and Isabel Thompson


xx + 413ppp, frontis, 153 b/w illus, 6 plans, 12 tables. Hardback, £40.

Alban was Britain’s first Christian martyrt, and the only one known by name although the Venerable Bede mentions others at Caerleon, Verulamium, Alban’s Roman town, is still one of only a few in Britain that has not been extensively built over (others include Wroxeter and Silchester). The site of Alban’s burial (still to be found) was marked by Offa’s foundation of the Abbey of St Albans in 793 and the Saxon and later medieval town moved up the hill away from the riverside Roman town. In 1992, English Heritage announced a policy (Managing the Urban Archaeological Resource) to promote 'intensive' archaeological strategy projects, and this remarkable volume is one of the first fruits of that programme. It lays down parameters that its successors will be hard pressed to match.

St Albans has been investigated archaeologically since Saxon times, when Abbot Eadmar explored its Roman ruins. The late 18th century was a heyday for exploration, and expert excavation was continued by Dr R.E.M. (later Sir Mortimer) Wheeler, Sheppard Frere, Martin Biddle, and Rosalind Niblett. Although there is evidence of scattered Mesolithic occupation, the story begins at the end of the 1st century BC, goes on through the Roman occupation, through 8th-century settlement, into the later Saxon Abbey foundation, and down to its dissolution in 1539. Indeed, St Albans was still essentially a medieval town in the 19th century. This is a very wide span in time and area (some 12 square km) to be covered, and it is remarkably and succinctly well done in this book.

Essentially, Rosalind Niblett has contributed the Roman elements and excavation details and Isabel Thompson the pre-Roman, Saxon, and medieval portions. Of particular note is Appendix 2a, where Robert Niblett has provided in parallel text (and himself translated) the major Latin texts relating to archaeological remains, from Caesar’s Gallic Wars to Abbot William completing the chronicles.

The book is a very worthy successor to Wheeler’s 1936 Antiquaries Research Report and Freere’s 1972, 1983, and 1984 Verulamium Excavations volumes. Reassessing their results, as well as taking in all the new material, the archaeological story of St Albans is now available to interested readers and archaeologists alike, bringing together the whole story from many scattered and diverse sources and publications. It is a triumph of synthesis, interpretation, and record.

Peter A. Clayton

Beneath the Seven Seas. Adventures with The Institute of Nautical Archaeology

Edited by George Bass


Hardback, £24.95.

With 27 contributors from around the globe, Beneath The Seven Seas is packaged as presenting first-hand accounts of some of the greatest shipwreck and sunken city excavations around the world. The coverage is certainly panoramic, crossing wide expanses of time and space in search of a 16th-century BC shipwreck off Devil’s Creek, Turkey, and at the other extreme the Japanese fleet lost in Truk Lagoon, Micronesia, in 1944. In place of endless pages about rusting nails and rotting timbers, the first-person narrative approach of this popular book works admirably, blending science and education with the thrill of exploration and romance of outstanding discoveries. The reproduction of many old colour slides, many never published before, is outstanding and makes this book a visual treat.

That said, Beneath The Seven Seas is a fishy affair. Where Thames & Hudson’s History of Seafaring Based on Underwater Archaeology (also edited by G. Bass, 1972) electrified its readership with startling new discoveries, many of the stories in the new volume have been told time and time again. Because of this book’s highly popular remit, this is reasonable enough. What is inappropriate is the superficial façade that the book represents a snapshot of underwater archaeology in its totality. It does not.

The subtitle Adventures with The Institute of Nautical Archaeology (INA) reveals editor George Bass’s surprising bias. Texas A & M University’s INA has undeniably pioneered crucial shipwreck and underwater archaeological contributions to Institute personnel and its ‘extended family’ is misleading in the extreme.

Most problematically, we end up with absolutely no coverage of the most important commercial innovators of all history, the Romans. How can the omission of the amazing results of the pioneering excavation of dozens of Roman merchant vessels off southern France, Italy, and Croatia, which account for over 80% of known ancient wrecks, be justified? A second regrettable bias is the INA’s preoccupation with well-preserved sites, where wooden hulls and cargoes remain coherent on the seabed. This creates a hyper-selective view of the past because the majority of ancient wrecks are actually scattered and poorly preserved. By approaching sites in terms of preservation levels, rather than carefully formulated historical research questions, creates pseudo-history. The INA’s dream of one day excavating a wreck of every historical century is theoretically naively publicistic spin.

Despite the devil in these details, this book contains some wonderfully lively contributions. Elizabeth Greene introduces the amphora cargoes and sewn plank hull of a merchant vessel lost in 40m of water off Pabuc Buruz, Turkey, during the 6th century BC - a poorly represented yet pivotal period in the history of seafaring. Even more welcome is the Sada Island ship wrecked off Egypt and dated to c. 1765, which provides a compelling window into Ottoman tastes and markets. As Cheryl Ward intriguingly reveals, this nautical juggernaut had a 900-ton cargo capacity and was laden with stacks of porcelain, copper pots and trays, and several thousand clay jars similar to the prestigious wares still in Istanbul’s Topkapi Palace, as well as a more exotic consignment of frankincense, black-lipped pearl oyster shells, spices, 100 coconuts, and a primary cargo of coffee. Rather than a well-recorded craft from the European, Mediterranean, or Arab tradition, the Sada Island ship offers a rare opportunity to study a vessel indigenous to the Red Sea. More of the unknown would have been a welcome treat.

Sean Kingsley

Please Send Books for Review to:

Peter A. Clayton, Minerva, 14 Old Bond Street, London, W1S 4PP, United Kingdom

E-mail: books@minerva magazine.com
OXFORD, Oxfordshire
TREASURES OF THE ASHMOLEAN MUSEUM. The first time, over 200 of the most significant objects in the Ashmolean’s world-renowned collections of ancient, medieval, and modern art, as well as coins, prints, paintings, and decorative arts. The exhibition is taking place throughout the museum’s major redevelopment. ASHMOLEAN MUSEUM (44) 1865 278 090 (www.ash-molean.org.uk). Until 31 December.

SWANSEA

LONDON
AMAZON TO CARIBBEAN: EARLY PEOPLES OF THE RAINFORD. Unusual cultural artefacts and archaeological findings from the early Amazonian cultures of mainland South America to the Caribbean. HORNIMAN MUSEUM (44) 20 7669 9182 (www.horniman.org.uk). Until 31 October.

GLAMOUR, SLEAZE, DISEASE: WELCOME TO MEDIEVAL LONDON. The exhibition explores some of the most turbulent years in the city’s history, from the end of Roman rule to the accession of Elizabeth I. The exhibition will examine the history of the city. The exhibition includes silver and gold treasures, Attic vases, and exquisite cameos. HERITAGE ROOMS, SOMERSET HOUSE (44) 7130 4630 (www.historicbritain.org.uk). Until 3 September. (See Minerva, July/August, pp. 19-22.)

THE ROAD TO BYZANTIUM. Over 160 selected luxury artworks from the State Hermitage Museum, St. Petersburg from the 6th century BC to the Middle Ages, illustrating the remarkable continuity from ancient times to the Byzantine Empire, including silver and gold treasures, Attic vases, and exquisite cameos. HERITAGE ROOMS, SOMERSET HOUSE (44) 7130 4630 (www.historicbritain.org.uk). Until 3 September. (See Minerva, July/August, pp. 19-22.)

NORTH CAROLINA
ART OF THE AMERICAS. The exhibition features the largest collection of old and New Testament objects from the Holy Land ever displayed in the USA, featuring 240 objects from ARTSAMERICA (41) 817 350 7040 (www.artsamericas.com). September 15-October 8 (then to Grand Rapids, Michigan). (See Minerva, this issue, pp. 14-15.)

Baltimore, Maryland
ART OF THE AMERICAS. An exhibition featuring objects loaned to the museum by the directors of the Austin-Stones Ancient America Foundation. The objects represent the highlights of the foundation’s collection. All of the major civilizations of the Americas are featured, including Olmec, Maya, and the site of Teotihuacán. The earliest objects are ceramic figurines from the Valley of Mexico (200 BC), the latest 16th-century Aztec and Inca sculpture. THE WALTERS ART MUSEUM (41) 410 547-9000 (www.thewalters.org). Until 30 September 2012.


THINGS WITH WINGS: MYTHOLOGICAL FIGURES IN ANCIENT GREEK ART. A small exhibition exploring the various manifestations of winged beings in ancient Greece - from mythological figures to mermaids - with 9000 objects. (See Minerva, October, pp. 20-22.)

BOSTON, Massachusetts
A BRONZE MENAGERIE: MAT WEIGHTS OF HAN CHINA. Small bronze real and imaginary animals sculpted for the Warring States Period and the Han Dynasty, used to weigh down sealing mats and game boards; they may also have been used to delineate sacred tomb spaces. ISABELLA STEWART GARDNER MUSEUM (41) 617 566 1401 (www.gardnermuseum.org). 6 October - 7 January 2007. Catalogue.

ANTIQUES MOSAIC CONSERVATION. Visitors can view the cleaning and reconstruction of an important large mosaic recently acquired, featuring an Eros on a dolphin surrounded by marine creatures, that once paved the courtyard of a 3rd-century Roman villa in Antioch, Syria. MUSEUM OF FINE ARTS (41) 617 567-9300 (www.mfa.org). Ongoing exhibition.

BROOKLYN, New York
EGYPT REBORN: ART FOR ETERNITY. The reinstatement of one of North America’s finest collections of ancient Egyptian works of art. A specially designed installation allowed the museum to double the number of its holdings on public view. Some pieces that had never been in storage for more than a century. Over 600 works now document Egyptian art from the Predynastic period to the reign of Amenophis III. THE BROOKLYN MUSEUM (41) 718 638-5000 (www.brooklynmuseum.org). (See Minerva, May/June 2003, pp. 11-14.)

CAMBRIDGE, Massachusetts
THE ART OF ANCIENT ROME. Stone sculpture, bronze, terracotta, and glass from the museum’s collection. ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY (41) 617 495-9400 (www.museum.hms.harvard.edu). Ongoing exhibition.

CHICAGO, Illinois
MESOPOTAMIAN GALLERY REOPENING. The largest collection of Mesopotamian art in the United States has been reinstalled within a newly climate-controlled wing. The displays (not all of which can be seen) include a monumental human-headed bull from Khorsabad, the statue of the god Marduk from the Bagdad Museum, and a number of fine early sculptures of the 3rd millennium BC. ORIENTAL INSTI-


THE ANCIENT NEAR EAST IN THE TIME OF KING TUTANKHAMUN. ORIENTAL INSTITUTE, University of Chicago (41) 773 702 9514 (www.oii.uchicago.edu). Until 31 December.

WONDERFUL THINGS: THE DISCOVERY OF THE TOMB OF TUTANKHAMUN. PHAROARH OF THE PHARAOHS. The tomb of Tutankhamun, plus more than 70 objects from other 18th-Dynasty tombs, including those of Amenhotep II, Thutmose IV, and Yuya and Tuya, the parents-in-law of Amenhotep III and great-grandparents of Tutankhamun. THE FIELD MUSEUM (41) 922-9410 (www.fieldmuseum.org). Until 1 January 2007 (then to Philadelphia). (See Minerva, May/June 2004, pp. 9-13.)

CINCINNATI, Ohio

FARMVILLE, Virginia
REFLECTING CENTURIES OF BEAUTY: THE ROWE COLLECTION OF CHINESE ART. A new, ongoing exhibition, opened June 2006, with 160 works selected from 250 gifted by the E. Rhodes and Leona B. Carpenter Foundation, including Neolithic jade, early gold and silver garm-
ment clasps, Tang cannon and horseman, and Sung bowls and vases. LONGWOOD CENTER FOR THE VISUAL ARTS, LONG-
WOOD COLLEGE (41) 804 395 2206 (www.longwood.edu/ncva).
EGYPTIAN TOMBS AND GALLERIES REOPENED. The Old Kingdom tombs of Perneb and Raemakil have been architec-
turally reconfigured to closely resemble their original settings. Five galleries have also been expanded to presently reveal the
Predynastic and Early Dynastic art from Egypt. METROPOLITAN MUSEUM
OF ART (1) 212 879-5500 (www.metmu-
seum.org). Permanent exhibition.

FACING THE MIDDLE AGES. An exhibition of medieval heads from the museum's collection and other American
and European sources, treating a variety of artistic and thematic issues, such as icono-
clasm and the legacy of funerary identity and the ever-changing notions of the 'portrait'; sculpture without context and the search for provenance; head representations as power objects; and Gothic Italy and the antique. METROPOLITAN MUSEUM

ROCHESTER, New York PROTECTED FOR ETERNITY: THE COFFINS OF PA-DEBEHN-ASSET. 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 Museum of
Science, Massachusetts. MEMORIAL ART
GALLERY, UNIVERSITY OF ROCHESTER (1) 585 473-7720 (www.mag.rochester.edu). Ongoing exhibition.


SANTA FE, New Mexico Art of Ancient America, 1500 BC - AD 1500. A continuing exhibition of Mexican, Central American, and Andean objects. PALACE OF THE GOVERNORS (1) 505 476-5100 (www.palaceofthegov-


WASHINGTON DC ARTS OF THE INDIAN SUBCONTINENT AND THE HIMALAYAS. An extraordinary range of objects now presented in a smaller space and with an expanded scope. NATIONAL PORTLAND ART GALLERY (1) 202 375-4880 (www.si.edu/asia). Ongoing Exhibition.

BLACK AND WHITE CHINESE CERAMICS FROM THE 10TH-14TH CENTURIES. Glossy, black-glazed wares, brilliant white porcelain, and stoneware all from China. 58 vessels from the Song (AD 960-1279) and Yuan (AD 1279-1368) dynasties. FREER GALLERY OF ART (1) 202 375-4880 (www.si.edu/asia). Ongoing exhibition.

Sculpture of South And Southeast Asia, an outstanding group of 10th to 13th century Cambodian stone sculptures
temporarily complemented by a collection of South and Southeast Asian, bronze, brass, and terracotta sculptures from the 8th through 14th century. FREER GALLERY OF ART (1) 202 375-4880 (www.si.edu/asia). Ongoing Exhibition.

VIETNAMESE CERAMICS FROM THE RED RIVER DELTA. 22 pieces dating from the 12th to 18th centuries from the first Khmer capitals in northern Vietnam. FREER GALLERY OF ART (1) 202 375-4880 (www.si.edu/asia). Ongoing Exhibition.

ANCIENT AND MEDIEVAL METALWORK FROM DUMBARTON OAKS. 36 major works of art, including secular and liturgi-
cal vessels and the South Arabian bronze rearing horse from the Byzantine collec-
tion at Dumbarton Oaks (while that institution is closed for renovation). ARTHUR M. SACKLER GALLERY (1) 202 375-2700 (www.asia.si.edu). Ongoing exhibition.

FOUNTAINS OF LIGHT: ISLAMIC METAL-
WORK FROM THE NHUAD ESS-SAD COLLE-
CTION. Inlaid ewers, incense burners, bowls, candlesticks, and vessels from the 10th to 19th century. ARTHUR M. SACK-
LER GALLERY (1) 202 375-2700 (www.asia.si.edu). Ongoing Exhibition.


WILLIAMSTOWN, Massachusetts ANCIENT SPIRITS FROM THE PALACE OF ASHURNAMRIL II. The two magnificent Assyrian reliefs in the museum collection can now be compared with computer-generated depictions as they appeared in their original 8th century BC context. WILLIAMS COLLEGE MUSEUM OF ART (1) 413 597-2429 (www.williams.edu/WCMA). Ongoing exhibition.

WORCESTER, Massachusetts MOUNTAIN HARVESTS: CHINESE JADE AND OTHER TREASURED STONES. Over 90 objects including jade, gold, and gem-
stones from Neolithic times onwards including sculptures of human figures, animal forms, and birds. WORCESTER ART MUSEUM (1) 508 799-4406 (www.
SALZBURG
NEW PERMANENT EXHIBITION OF THE PREHISTORIC DEPARTMENT. SALZBURG MUSEUM CAROLINO AUGUSTEUM (43) 662 620 808-100 (www.mca.at).

SCHALLBARG, Niederösterreich GENGHIS KHAN AND HIS INHERITANCE. The mongol ruler (c. 1162-1227) and his empire, at its zenith in the 13th and 14th centuries AD, inherited much from his ancestors, beginning with the kingdom of Xiongnu, 4th century BC - 2nd century AD. RENAISSANCE SCHLOSS SCHALLBARG (43) 2754 6537 (www.schallbarg.at). Until 1 November.

VIENNA
REOPENING OF THE COLLECTION OF GREEK AND ROMAN ANTIQUITIES. One of the greatest treasure houses of ancient art, originating with the 15th and 16th century collections of the Hapsburg rulers, reopened in September 2003. KUNSTGESCHICHTE MUSEUM WIEN (43) 1 525 24 403 (www.khm.at).

WAGNA, Steiermark BLOOD AND SAND: GLADIATORS IN THE ROMAN AMPHITHEATRE. The amphitheatre at Flavia Solva hosted 2500 spectators. The museum at this site also exhibits over 900 antiquities. MUSEUMSWALON FLAVIA SOLVA (43) 3452 71 778 (www.museum-joanneum.steiermark.at). Until 1 November.

BELGIUM

BRUSSELS MASTERS OF PRE-COLUMBIAN ART: THE COLLECTION OF DORA AND PAUL JANSEN. The first public exhibition in Belgium of the extraordinary Belgian collection spanning 3000 years, acquired since the 1970s, supplemented by some 50 objects from the museum's collection. MUSEE DU CIJNANTHARE (32) 2 741 7200 (www.kmkg-mrnh.be). 15 September - 29 April 2007.

LIEGE THE CARAVAN OF CAIRO: EGYPT ON OTHER BANKS. Excursions in Egypt in the 19th century by Egyptologists from the area of Liege. Egyptian antiquities from the Musee Curtius will be exhibited for the first time. MUSÉE DE L'ART WALON, LILLOT SAINT-GEORGES (32 4 221 93 25 (www.liegel.be). 15 September - 24 December.

CANADA MONTREAL, Quebec JAPAN. 150 objects from the Paleolithic, Jomon, Yayoi, and Kofun periods, c. 30,000 BC to the 7th century AD. From the Tokyo National Museum and 10 other Japanese museums. MONTREAL MUSEUM OF ARCHAEOLOGY AND HISTORY, Pointe-a-Callière (1) 514 872-9150 (www.momarc.qc.ca). Until 15 October.

TORONTO, Ontario TWO NEW GALLERIES OF THE ANCIENT WORLD. The new Gallery of the Bronze Age, explores the art and cultures of Cypriote, Minoan, Mycenaean, and Geometric periods of Greece with some 200 objects dating from c. 3000 to 700 BC. THE LEVINTS FOUNDATION, Inc., supported the project. MUSEUM OF ANCIENT CYPRUS. 1 416 586-8000 (www.rom.on.ca).

CZECH REPUBLIC PRAHA (Prague) NUBIA IN THE PHARAOHNIC ERA. 40 antiquities from the Kerma culture, c. 2500-1500 BC, to the Napata and Meroitic periods from the collections of the Naprstek Museum and the Moravská Trebovl Town Museum. NAPRSTKOVO MUSEUM (MUSEUM OF ASIAN, AFRICAN AND AMERICAN CULTURES) (420) 222 497 500 (www.aconet.cz/mpm/exhibitions). Until 29 October.

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

THE CROATIAN APOXYOMENOS. Final display of the world famous life-size bronze statue, now expertly conserved and re-edited to its 1st century BC. ARCHAEOLOGICAL MUSEUM (385) 1 48 73 101 (www.arh.hr). Until 17 September (then to Florence).


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


AOSTE, Itäre ROMAN GALLO-ROMAN AOSTE. The ancient city of Augusta, present-day Aoste, during the Roman period. MUSEO GALLO-ROMANEO D'AOSTE (39) 476 32 58 27. Until 30 October.

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


CAEN, Calvados THE NORMANS IN SICILY, 11TH-17TH CENTURIES. The history, legends, and architectural inheritance of the Norman knights who founded an empire in southern Italy with Palermo as its capital, and then conquered Muslim Sicily. The exhibition has been staged with the cooperation of several museums and institutions in Palermo. MUSEE DE NORMANDIE (33) 231 30 47 60 (www.villecaen.fr/mndt). Until 15 October.

CHOLET, Maine-et-Loire THE VOYAGE OF VASES. An exploration of the 19th-century passion for Attic vases taken from the Etruscan tomb, as exemplified by the fabulous collection of the Marquis Campana. MUSÉE D'ART ET D'HISTOIRE (33) 241 492 900. Until 17 December.

COLMAR, Haut-Rhin EGYPT OF THE ALSACIENS. Egyptian antiquities collected by local inhabitants over the past 200 years. MUSÉE D'HISTOIRE NATURELLE ET D'ETHNOGRAPHIE (33) 389 238 015. Until 31 December.

THE OCEANICANS, PEOPLE OF WATER AND EARTH. MUSÉE D'HISTOIRE NATURELLE ET D'ETHNOGRAPHIE (33) 389 23 64 15. Until 3 December.

CUIR-EN-VERIN, Val-d'Oise WOMEN AT GODDESSES. MUSÉE ARCHEOLOGIQUE DU VAL D'OISE (33) 134 64 70 31. Until 31 December.

LA CHAPPELLE, Bougon 40,000 YEARS OF ART IN AUSTRALIA. The early aborigines produced rock engravings that reveal their mythological history. MUSÉE DES TUMULUS DE BOUCON (33) 349 05 12 13 (www.deux-sevres.com/musee/musee-bougon). Until 17 September.

LEVIE (Corse) AND THE BEAST MADE THE MAN. MUSÉE DE L'ALTRA-ROCCA (33) 492 78 46 34. Until 20 December.


LYON, Rhône THE RELIGION OF THE GAULS. A major exhibition of important objects from national and local museums reflecting the latest historical and archaeological research, which have enhanced our understanding of the Gauls and their religion. It includes life-size reconstructions of several Gallic sanctuaries. MUSÉE GALLO-ROMAIN (33) 478 25 94 68 (www.musee-gallo-romain). Until 7 January 2007.
MACON, Saône-et-Loire
THE EXCAVATIONS OF SENNECE-LES-MECON. Recent excavations reveal Gallic occupation of the 2nd to 1st centuries BC and a Roman occupation thereafter. MUSÉE DES URSSULINES (33) 385 399-038. Until 31 December.

NANTES
ANCIENT EGYPT. Egyptian antiquities from the Middle Kingdom to the Roman period from the museum’s collection. MUSÉE THOMAS-DOBRE (33) 240 71 03 50 (www.c44.fr). 1 November - 31 July 2008.

NIMES, Gard
THE LIGHT IN ANTIQUITY. MUSÉE ARCHAEOLOGIQUE (33) 466 67 25 57. Until 29 October.

SAINT-JULIEN, Rhône

SAINT-PAUL-TROIS-CHATEAUX, Drôme
THE LAND OF STONES. MUSÉE D’ARCHÉOLOGIE TRICASTIN (33) 475 96 42 98. Until 28 October.

SAINT-VAAST-LA HOUGUE, Basse-Normandie
THE SEA FOR MEMORY. Nearly 200 shipwrecks have been found on the French coast; this exhibition gathers together objects from over 40 of them. LE MUSÉE MARITIME, ILE TATHOU (33) 233 23 19 92. Until 2 October.

SOLUTRE-POUILLY, Saône-et-Loire
BOWS AND ARROWS. MUSÉE DEPARTEMENTAL DE PREHISTOIRE (33) 385 35 85 24. Until 10 September.

TENDE, Alpes-Maritimes
MYTHS AND WONDERS. Rock engravings from the region around Mount Bego, one of the most important sites for this type of prehistoric art in Europe. MUSÉE DEPARTEMENTAL DES MERVEILLES (33) 493 04 79 10 (www.museesmerveilles.com). Until 30 March 2007.

GERMANY
BAD BUACHAU, Baden-Württemberg
HUNTER AND HUNTED: FUR-COVERED ANIMALS IN PREHISTORIC FEDERSEE. FEDERSEE-MUSEUM BAD BUACHAU (49) 7582 8350 (www.federseemuseum.de). Until 3 November.

BERLIN
EGYPT’S SUNKEN TREASURES. The astonishing discoveries made by Franck Goddio and his team of underwater divers and archaeologists. These comprise more than 400 objects from East Canopus, Heracleion, and Alexandria, including three colossal (3m-high) pink granite statues. MARTIN-GROPIUS-BAU (49) 3025 4860 (www.egyptis-versunkene-schatze.de). Until 4 September (then scheduled to go to Paris and perhaps to other venues). Catalogue. (See Minerva, July/August 2006, pp. 9-12.)

PRESENTS TO THE GODS: ANCIENT VOTIVE OFFERINGS. Votive reliefs, marble and bronze statuettes, and terracottas given to deities for their protection or help. Organised in conjunction with the University of Freiburg im Breisgau. PERGAMONMUSEUM, ANTENNSAMMLUNG (49) 30 2090 5577 (www.ub.museum). Until 5 November. Catalogue.

BONN, Nordrhein-Westfalen
THE ROOTS OF MANKIND. An exhibition devoted to hominid research celebrating the 150th anniversary of the discovery of Neanderthal Man. RHENISH LANDMUSEUM (49) 228 207 00 (www.roots2006.de). Until 19 November. Catalogue.

BREMEN
MASTERWORKS OF GREEK VASE ART. AN EXHIBITION. An ongoing exhibition of Attic black-figure and red-figure vases, c. 650-350 BC, from the outstanding collection of Dr Manfred Zimmermann. ANTENNSMUSEUM, FREUDENSAIN (49) 1 639 3540 (www.antikenmuseum.de).

DARMSTADT, Hessen
THE CELTIC PRINCE FROM GLAUBERG. A richly equipped grave containing a perfectly preserved statue of a 5th century BC Celtic prince in a permanent exhibition. HESSEISHES LANDMUSEUM (49) 6151 163 703 (www.hml.de).

DRESDEN, Sachsen
800 YEARS OF DRESDEN: 450-AYEAR FORTRESS. DRESDNER VEREIN BRIEHLISCH- TERRASSE E.V. (49) 351 496 7675 (www.drestdner-verein-briehlsche-terrasse.de). Until 1 November.

DRESDEN 8000: AN ARCHAEOLOGICAL TRIP. THE HIGH TIME. Finds from Dresden, from the Stone Age through the medieval period, in celebration of the 800th anniversary of the founding of the present city. LANDESMUSEUM FUER VOR- UND FRUEHGESCHICHTE, JAPANISCHES PALAIS (49) 351 8926 927 (www.archiv.sachsen.de). Until 30 December.

HAMBURG
CLEOPATRA AND THE CAESARS. Ancient sculptures are complemented by 16th to 19th century paintings of the famous queen in this special exhibition. BUKERUS KUNST FORUM (49) 4036 09 960 (www.bukerus-kunst.de) 28 October - 4 February 2007.

HANNOVER, Niedersachsen
EGYPTIAN FEVER: 100 YEARS OF EGYPT. TOLLER RESEARCH IN HANNOVER. KESTNER-MUSEUM (49) 511 168 42120 (www.kestner.de/kultur_freizeit/museum). Until 15 October.

KARSRUHE, Baden-Württemberg
ROMANS IN THE UPPER RHINE. A newly opened section devoted to the conquest of the Celts by the Romans and the founding of the province Germania Superior. BADEN WULSCHES LANDMUSEUM KARLSRUHE SCHLOSS (49) 721 926 6514 (www.landesmuseum.de) Ongoing exhibition.

KONSTANZ, Baden-Württemberg

MAINZ, Rheinland-Pfalz
EARLY MIDDLE AGES. A permanent exhibition with over 2200 objects; a major refurbishment with many pieces acquired from excavations over the last 30 years. ROMISCH-GERMANISCHES ZENTRALMUSEUM (49) 613 1232-231.

MANNHEIM, Baden-Württemberg
SALADIN AND THE CRUSADERS. A major exhibition with important loans from the Near East and major European museums. REISS-ENZELCHORN-MUSEEEN (49) 621 293 151 (www.rem.mannheim). Until 5 November.

MENGEN-ENNETACH, Baden-Württemberg
THE DOG IS WORTHY OF THE THRON: THE DOG IN ANTIQUITY. Sculptures, wall paintings, mosaics, and other works alluding to the popularity of ‘Man’s best friend’ (it is emphasised that Alexander the Great loved his dog Peritas so much that he named a city after him). RECHERCHES MUSEE MENGEN-ENNETACH (49) 7572 769 504 (www.reoeruemuseum. mengen.de). 21 October - 3 December.

MÜNCHEN, Bayern
ANCIENT EGYPT UNDERSTOOD. A presentation of the various problems concerning the production of statues and reliefs, costume details, and other aspects. STAATLICHES MUSEUM AEGYPTISCHE KUNST (49) 89 29 85 46 (www.aegyptische- museen-muenchen.de). Until 17 September.

BURIED BY VESUVIUS: THE LAST HOURS OF HERCULEANUM. Marble and bronze sculptures, wall paintings, mosaics, furniture, and jewellery from the National Archaeological Museum of Naples and the Antiquarium of Herculanum. MUSEUM IN DER VOR-UND FRUEHGESCHICHTE (49) 89 211 2402 (www.stmmwv.bay- ern.de/kunst/museum/praehistor). Until 1 November.

NEUBURG AN DER DONAU, Schleswig, Schleswig-Holstein
NEW NEOLITHIC AND BRONZE AGE ROOMS. About 1000 objects from Schleswig-Holstein, c. 4000-500 BC. ARCHAEOLOGISCHES LANDESMUSEUM DES DREISCHEN-ALBRECHTS-UNIVERSITAT KIEL (49) 4621 813-300 (www.schloss-gottorf.de).

SPEYER, Rheinland-Pfalz
THE BARBARIAN TREASURE. The Treasure of Neuputz, the largest deposit of metal- ware in the Roman period, includes 700kg and over 1000 pieces of tableware, tools, and weapons. HISTORISCHES MUSEUM DER PALZ (49) 6232 13 250 (www.palz.speyer.de). Until 12 November. (See Minerva, this issue, pp. 16-18.)

TRIER, Rheinland-Pfalz
HISTORY AS TOLD BY WOOD. A new ongoing exhibition opened in November 2003 explaining the work of the muse- um’s dendroarchaeology laboratory and its analysis of wood objects from the 17th century. For Further Information: Tel: (0131) 247 4088 www.nnm.ar.uk
IRELAND
DUBLIN
NATIONAL MUSEUM OF IRELAND: ARCHAEOLOGICAL COLLECTIONS. The museum’s collections are now housed in individual galleries, including: The Treasury, featuring Celtic and medieval art; Prehistoric Ireland, and Village Age Ireland. NATIONAL MUSEUM OF IRELAND (353) 1 677-7444 (www.museum.ie).

ISRAEL
AFCIJA

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

CORTONA, Arezzo
THE MUSEO DELL’ACCADEMIA ETRUSCA E DELLA CITTÀ has reopened with a new installation and new objects on permanent loan from the Archaeological Museum in Florence and from current excavations near Cortona. PALAZZO CASALI (39) 0575 637 235. Ongoing. (See Minerva, Jan/Feb 2005, p. 37.)

VITRUM, GLASS IN THE ROMAN WORLD BETWEEN ART AND SCIENCE. The craft of making glass explained through the objects found in the cities buried by the eruption of Mount Vesuvius in AD 79. MUSEO DEGLI ARGENTI DI PALAZZO PITTI (39) 055 2664321. Until 31 December.

MONTAGNACNA, Padova
MUSEO CIVICO E ARCHEOLOGICO. The museum, created in 1880 following the discovery of the Roman necropolis of the gens Vassilada nearby, has now been reorganised. Objects on view range from the Bronze Age to the Middle Ages (39) 42 80 4128.

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

POMPEEI: THE DISCRETE FASCINATION OF SILVERWARE. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 44 01 66. Until 30 October.

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

PISTA
ROMAN SHIPS. The archaeological site where Roman ships where discovered almost intact in 1989 and the Cantine di Antiche di Pisa, where these are being restored, can now be visited by appointment on Fridays, Saturday mornings, and Mondays. CENTRO DEL RESTAURO DEL LEGNO BAGNAFI (39) 055 321 5446 (www.navipisa.it).

RAVENNA
SANTS, BANKERS AND KINGS IN MOSAICS OF LATE ANTICITY: CHIESA DI SANT’ALICO (39) 0544 36136. Until 8 October.

REGGIO, Calabria
HELLENISTIC NECROPOLIS AT REGGIO. MUSEO NAZIONALE (39) 0965 812255. 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, last issue, pp. 16-18) Permanent.

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

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

SIENA
HYGIENE AND BEAUTY IN ANCIENT ROME. A major exhibition on health and hygiene, including personal care, in the Archaeological Museum in Florence, with a number of re-created cosmetics. COMPLEXO MUSEALE DI SANTA MARIA DELLA CROCE (39) 057 22 841 (www.santamariacrus.museo.siena.it). Until 17 September.

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 crossed by the Adige 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 BUONCONSIGLIO (39) 0461 492803. Until 7 November.

JAPAN
FUJUKOYA
STORIES FROM AN ERUPTION: POMPEII, HERCULANEUM, OPLONTIS. A travelling exhibition of about 400 items including frescoes, jewellery, and mounds of the victims excavated from in and around Pompeii when Mount Vesuvius erupted in AD 79. FUJUKOYA ART MUSEUM (81) 92 714 6031 (www.fuukoya-art-museum.jp). On tour - 5 November (then to Kyoto and Beijing).

TOKYO
GLORTY OF PERSIA. An exhibition of some 200 antiquities from Iranian museums, recently exhibited at the British Museum. TOKYO METROPOLITAN MUSEUM OF ART (39) 3822 6921 (www.tobikan.jp). Until 1 October.

MUMMY: THE INSIDE STORY. An exhibition of virtual reality film from the British Museum about Mummies, a project which has been awarded an Open University award for Virtual Reality (www.open.ac.uk/virtual). 7 October - 12 February 2007.


METAL, WOOD, WATER, FIRE AND EARTH. GEMS OF ANTIQUITIES COLLECTIONS IN HONG KONG. The Chinese Antiquities Gallery features over 580 exhibits. Some 400 of these are on loan from private collections representing the superb achievements of the ancient Chinese civilization. HONG KONG MUSEUM OF ART (852) 2721 0116. (www.icl.gov.hk). Permanent exhibition.

(See Minerva, March/April, pp. 19-22.)

(see image)
CALENDAR

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.museum.go.kr).

LUXEMBOURG
LUXEMBOURG CITY SIGISMUNDUS: KING AND EMPEROR. An exhibition on the art of the late Middle Ages featuring Sigismund, prepared in cooperation with the Museum of Fine Arts in Budapest, demonstrating the pan-European Gothic style. MUSÉE NATIONAL D'HISTOIRE ET D'ART (352) 4379 3301 (www.mnh.lu). Until 15 October. Catalogue.

PORTUGAL
LISBON
MUSEU MOSAIÇOS. MUSEU NACIONAL DE ARQUEOLOGIA (351) 1 213 62 00 00 (www.mnarqeuologia-ipmuseus.pt). Until 1 October.

RUSSIA
MOSCOW
ARCHAEOLOGY OF WAR. An unusual exhibition of 552 antiquities seized by Russian troops as spoils of war from the ruins of bunkers near Berlin's Tiergarten. Including Classical marble, Greek and Etruscan bronzes, Attic vases, and Roman wall paintings. Several treasures include an Attic red-figure vase, c. 470 BC, depicting the murder of Aegisthus by Orestes and Electra, and a 4th century BC Greek bronze statue of Zeus Dodona. STATE PUSHELITZHEV MUSEUM OF FINE ARTS (7) 55 203 6974 (www.museum.ru/grmi). Ongoing exhibition.

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

SWITZERLAND
BUBikon, Zürich
THE CRUSADES: SEARCHING FOR TRACKS. The historic relations and cultural and scientific exchanges between the eastern Mediterranean and the west during the period of the Crusades. RITTERHAUS BIBikon (41) 55 243 1260 (www.ritterhaus.ch). Until 30 September.

GAVENA
A BYZANTINE TREASURE FOR GAVENA. A masterful collection of Byzantine and Coptic art, and Byzantine coins and seals, donated by Janet Zacos (1936-2003) in 2004, were presented to the Turkish dealer and scholar George Zacos (d. 1983). These include an important group of Byzantine silverware, a selection of 70 12th-13th century ceramics, and about 500 Byzantine seals, which were a specialty of Mr Zacos who published several volumes on this subject. MUSEUM DE JURE ET D'ISTOIRE (41) 22 418 26 00 (www.ville-ge.ch/mrustoi). Ongoing exhibition.

LAUSANNE, Vaud

THE VINE AND WINE IN ANTIQUITY. An exhibition on Dionysos, the god of wine, and ancient viculture and its transportation, commerce, and consumption. MUSEE ROMAIN DE DIEVEY (41) 213 64 85 (www.lausanne.ch). Until 19 October.

RIGGSBERG, Bern
WOVEN GOLD: METAL THREADS IN TEXTILE ART. Textiles woven with gold and silver threads from ancient times to the 18th century, including medieval gold cloth from Asia IEVREY-STIFTUNG (41) 3180 12 01 (www.ibeeg-stiftung.ch). Until 12 November.

MEETINGS, CONFERENCES & SYMPOSIUMS

4-9 September. BABIES REBORN: INFANT/CHILDREN BURIALS IN PREHISTORY. Workshop 26 of the 15th Congress of the International Union for Prehistoric and Protohistoric Sciences. University of Lisbon, Portugal. E-mail: krum_bacacov@csisofnet.net. Website: www.utlipp.pt.

9 September. TRANSIENT WORLD. CHINESE JADES FROM THE PALACE MUSEUM. A symposium to accompany the exhibition which opens on 9 September. ART GALLERY OF NEW SOUTH WALES (61) 2 9225 1791 (www.artgallery.nsw.gov.au).

18-20 September. ICON AND PORTRAIT INTERNATIONAL CONFERENCE. Pharaonic, Greco-Roman, and Coptic portrait paintings, icons. Cairo, Egypt. Contact: Hany Hanna, e-mail: hhnnso@yahoo.com.


6-8 October. BREAKING THE MOULDS: CHALLENGING THE PAST THROUGH POTTERY. A joint conference of the Prehistoric Ceramics Research Group and the Prehistoric Society. University of Manchester. E-mail: potteryconference@manchester.ac.uk. Website: www.pcg.org.uk.

13-14 October. GODDESS: DIVINE ENERGY. A symposium to accompany the exhibition which opens on 13 October. ART GALLERY OF NEW SOUTH WALES (61) 2 9225 1791 (www.artgallery.nsw.gov.au).


4 November. APPROACHING INTER-DISCIPLINARITY: USING ARCHAEOLOGY AND HISTORY TOGETHER FOR THE STUDY OF MEDIEVAL BRITAIN, c. 400- c. 1100. York, England. Contact: Zoe Devlin and Caroline Smith. E-mail: zl100@york.ac.uk.

LECTURES

UK
9 October. RELIGION IN ISRAEL IN THE PERIOD OF THE JUDGES. Dr Carth Gilmour. The Anglo-Israel Archaeological Society, The Stevenson Lecture Theatre, the British Museum. Contact: Diana Davids. Tel: (44) 20 7691 1467; website: www.aisb.org.uk/neto.co.uk. 6pm.

12 October. THE CITADEL OF JERUSALEM: REINTERPRETATION OF ITS STRUCTURAL HISTORY. Mahmoud Hwatt, Oriental Institute, University of Oxford. Palestine Exploration Fund Lecture. The Stevenson Lecture Theatre, the British Museum. Contact: Executive Secretary. (44) 20 7935 5379; website: www.pem.org.uk. 6pm.

AUCTIONS & FAIRS


26 October. Christie's, London. Antiquities sale. Tel: (44) 20 7930 6074 (www.christies.com).


APPOINTMENTS

Professor Chris Gosden, Lecturer in Prehistory/Curator, Pitt Rivers Museum, University of Oxford, has been appointed Professor of European Archaeology at the University of Oxford. He replaces Sir Barry Cunliffe CBE, who held this post until his recent retirement.

Sam Moorhead, Formerly Curator of Interpretation in the Department of Presentation at the British Museum, has been appointed as Finds Advisor for Roman coins on the Portable Antiquities Scheme at the same institution.

IN MEMORIAM

Leslie Alcock. Amateur and professional archaeologists mourn one of the most distinguished specialists of the post-Roman 'Dark Ages' in Britain. Professor Alcock's archaeological career began at the Indus Valley site of Mohenjo-Daro where he worked with Mortimer Wheeler and later the Iron Age site at Stanwick, North Yorkshire. Subsequently he became Director of the Archaeological Service of Pakistan. In 1953 Alcock was appointed as Lecturer in Archaeology at University College, Cardiff (Reader until 1973), where he presented an enhanced understanding of the post-Roman period, largely gleaned from his work at Dinas Powys hillfort, Glamorganshire. In 1966 he began excavating the large multi-phase hillfort of Cadbury Castle, Somerset. Drawing on material evidence and accounts of a major British victory over the Saxons in the post-Roman period, possibly under the leadership of Arthur in the region, Alcock plausibly suggested that Cadbury may have been Arthur's 'Carnell', He is best known for his 1971 book Arthur's Britain: history and archaeology, AD 367-614, which steered readers through the temporal mists of this obscure period. Alcock was appointed to the Chair of Archaeology at Glasgow University in 1973, where he served until his retirement in 1990. He was President of the Cambrian Archaeological Society, 1984-85; President of the Society of Antiquaries of Scotland, 1984-87; and awarded the OBE in 1991. Died, Stevenage, Hertfordshire, 6 June.

MINERVA

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.

Minerva, September/October 2006
Egyptian New Kingdom
Wood Coffin Lid of a Man

He wears a tripartite wig, and broad collar with falcon-head termini. The body is decorated with the sky goddess, Nut, spreading her wings, and, between bands of hieroglyphics, kneeling figures, their hands raised to their brows in mourning; foot missing.

Late XVIIIth Dynasty, ca. 1386-1293 BC.

H. 71 5/8 in. (182 cm.)
Ex old Parisian collection, acquired in the 1950s; thence by descent.
Roman Marble Life-size Bust of a Military Commander

from the reign of the emperor Gallienus, perhaps an early portrait of the emperor himself. His wavy hair is styled in the Julio-Claudian manner and his beard in the close-cropped fashion, both popular in this period. The head is mounted on a cuirassed bust wrapped in a paludamentum. Ca. AD 255-270 H. 30 in. (76.2 cm.)

Ex collection of Sir Francis Sacheverell Darwin (d. 1859), Sydnope Hall, Two Dales, Derbyshire, England, acquired in the early 19th Century; thence by descent.

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