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Minerva, March/April 2007
EDITORIAL

Old Testament Religion - Check Your Archaeological Facts

In the latest blockbuster by the Cambridge scientist Professor Richard Dawkins, The God Delusion (Bantam, 2006), ancient religion is dismissed as lacking intelligent design. Its evolution, we are informed, was from the beginning random and arbitrary. To Dawkins, this satisfactorily explains the irrational behaviour of the god of the Old Testament, 'arguably the most unpleasant character in all fiction: jealous and proud of it; a petty, unjust, unforgiving control-freak; a vindictive, bloodthirsty ethnic cleanser; a misogynistic, homophobic, racist, infantilistic, genocidal, filicidal, pestilential, megalomaniac, sadomasochistic, capriciously malevolent bully.'

The God Delusion sees no logic or mythic message in God's destruction of all life forms other than in Noah's Ark. Abraham's planned sacrifice of Isaac produces similar revulsion: 'A modern moralist cannot help but wonder how a child could ever recover from such psychological trauma. By the standards of modern morality, this disgraceful story is an example simultaneously of child abuse, bullying in two asymmetrical power relationships, and the first recorded use of the Nuremberg defence: I was only obeying orders'.

Professor Dawkins also seems confused by Yahweh's vehement laws against graven images, sarcastically observing that 'To my native eyes, "Thou shalt have no other gods but me" would seem an easy enough commandment to keep: a dodgle... Yet throughout the Old Testament, with the same predictable regularity as in bedroom farce, God had only to turn his back for a moment and the Children of Israel would be off and at it with Baal, or some trollop of a graven image. Or, on one calamitous occasion, a golden calf...' Finally, our sensitive palates are advised that the Ten Commandments 'encourage a system of morals which any civilized modern person, whether religious or not, would find... obnoxious'.

Dawkins' condemnation of the Old Testament's moral code is part of a cherry-picked argument that highlights the global destruction wrought in the name of God. Instead, he calls on atheists worldwide to come out of their closets and replace religion with a humanistic, scientific understanding of man's ethical and moral evolution. In the Al-Quaidia era the professor obviously has a point. We need look no further than the Twin Towers abomination and suicide bombers on the streets of London for us all to exercise balanced fear and concern.

But in discounting the Bible as intelligent design, and in producing a new Ten Commandments, the scientist reveals a worrying lack of factual knowledge. Certainly parts of the Old Testament may be largely myth, but that doesn't mean it isn't wise. Juxtaposed alongside the Epic of Gilgamesh and new discoveries in the Black Sea for the widespread inundation of fishing villages in the 5th millennium BC and the displacement of communities, the legend of Noah's Ark emerges as a brilliant narrative carefully designed to make sense of man's creation and preservation, and to comfort people that order will always vanquish chaos. Dawkins need look no further than organised cult at Neoithic Catalhoyuk or at the 'institutionised' mother goddess fertility figurines of the same era to observe intelligent design in action.

As for Abraham and Isaac, Dawkins makes the same colonialist mistake as modern politicians falling to understand the mentality of the Middle East (and hence the Arab-Israeli conflict). Child sacrifice may appear revolting to our own eyes, a rejection of the United Nation's Geneva Declaration of the Rights of the Child, but it was a recognised and 'intelligent' means of managing extreme threat from the Middle Bronze Age onwards. The Middle Minoan (1900-1700 BC) palatial sanctuary of Anemospilia on Crete, for instance, revealed the recessed body of an 18-year-old boy with a bronze dagger decorated with a boar plunging through his heart; alongside was a 28-year-old woman spread-eagled on her back and the skeleton of an unusually tall male priest, his hands raised to protect himself from the falling roof. The very treachery this sacrifice was trying to placate. Child sacrifice even continued in Jerusalem's Valley of Hinnom until King Josiah (640-609 BC) pulled down the Tophek (Roaster) dedicated to Baal.

We may not like the codes and conduct of the Neolithic and Bronze Age Near East but it certainly had its own rhyme and reason, all consciously designed. And even atheists must acknowledge that if we burnt every copy of the Bible in Christendom we would lose the most brilliant account of how centuries of people understood their evolution. We may label much of the Old Testament as pure myth today, but myth is an extremely potent language. As one of his preferable new Ten Commandments, Richard Dawkins instructs us to 'Test all things: always check your ideas against the facts, and be ready to discard even a cherished belief if it does not conform to them'. How he might have observed this scientific creed himself. The truth is out there professor and it's called archaeology. Dr Sean Kingsley

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The Roman Necropolis of Santa Rosa Under the Vatican

To celebrate its 500th anniversary, at the end of last year the Vatican Museums opened a Roman necropolis to the public under excavation since 2003 and found beneath a large car park in the north-eastern section of Vatican City. By just descending a few steps one enters a 500 square-metre covered space intersected by suspended passageways, which allow visitors to look down on mosaics, wall paintings, and sarcophagi. Uniquely for the Vatican Museums, all of the objects found in the necropolis have been replaced in situ after being cleaned and restored; the necropolis itself has become a museum. This decision will foster a better understanding of the original mortuary structures and religious rituals associated with the burials more than 2000 years ago.

To obey Rome's strict laws on sanitation and pollution the necropolis was located outside the city walls as was customary at the time, in this case along the Via Triumphalis - a consular road that connected Rome with the Etruscan city of Veii. The site started to decline in the 2nd century AD and was abandoned definitively in the 4th century because of landslides. Having been buried abruptly on two occasions under 2-3m of mud and rubble, the necropolis of Santa Rosa (as it is now called) is a microcosm of the ruined sites buried under the lava of Mount Vesuvius.

The necropolis contains about 40 funerary buildings as well as 200 tomb pits containing vases and ashes of the deceased. The tombs range in date from the 1st century BC to the 4th century AD and the people buried here were mostly from the working and middle classes. One of the richest and most important burial features a mosaic floor and five sarcophagi, four with pagan motifs and one with a sculpted orant, clearly a Christian symbol. If this interpretation of the female figure praying on the left corner of the sarcophagus is correct, then this necropolis contains the earliest evidence of a Christian burial within the Vatican away from the immediate vicinity of the tomb of St Peter located along the Via Cornelia, a branch of the Via Aurelia that led to another former Etruscan city, Caere.

The tombs bear interesting references to the professions of the dead. The tomb of Alcinos and his family, for example, shows the deceased with the instruments of an architect carved on a travertine slab by order of his wife, Fabia. Alcinos was in the service of the emperor Nero and was responsible for the stage sets in the Theatre of Pompey, the most lavish in ancient Rome, and the unfortunate location of Caesar's murder. Another tomb dated to around AD 20-40 and used by the Natronii, a family of wealthy imperial liberti (freedmen) who belonged to the familia Caesaris, as clearly indicated on its marble stela, held a beautiful and melancholically marble portrait of a very young and pretty boy, Tiberius Natronius Venustus, who died at the age of four and had clearly been mourned by his doting parents. A 1st-century AD travertine altar was dedicated to the sculptor Tiberius Claudius Thesmus by his widow. The artist is represented at work sculpting a bust with his dog sitting next to him. A small marble statue found nearby represents a servus lanternarius, a lantern-bearing slave with ugly features. He is shown asleep, half naked, leaning on a large lantern and with a bag of food slung over his right arm. An amphora lies beneath him as if he was afraid of being robbed while waiting by the entrance door for the return of his master. This is a subject rarely represented and never found before in connection with a burial. The statue was probably set over the tomb to protect it and provide a symbolic guide to light up the journey of the dead into the afterlife.

At present the necropolis is open to groups of visitors by appointment through the Vatican Museums: Ufficio delle Visite Speciali, Thursdays and Saturdays, Tel. +39 06698 84947.

Dalta Jones
Restoration of the Temple of Portunus, Rome

In 2006 the World Monument Fund (WMF) chose the so-called ‘Rectangular Temple’ in Rome’s Forum Boarium for restoration. This is a rare example of late Republican Roman architecture and survives almost completely intact. Work commenced at the end of 2006 with funds provided by the Robert W. Wilson Challenge and the Antiqua Foundation. The project is being directed by the Soprintendenza Archeologica of Rome and will include the restoration of the building and the Carolingian wall paintings on the southern interior wall. The restoration is scheduled for completion in 2008.

The temple is traditionally referred to as the Temple of Fortuna Virilis, but is now actually attributed to the god Fortunus (protector of harbours and gates) because of its location in front of the bridge of Aemilius on the Tiber near the Portus Tiberinus (Tiber Gate). The earliest phase of the building dates to 395 BC. After its destruction by fire in 213 BC, the temple was rebuilt the following year and refurbished again between AD 70 and 80. It was damaged once more by fire in Late Antiquity, then restored in AD 538-40, and finally transformed into a church in the 7th century. This was associated with a series of embellishments to the original structure, all of which were removed at the beginning of the 19th century when the great neo-classical architect Giuseppe Valadier cleared the area surrounding the building to give the temple greater prominence. The area was damaged in the Second World War, but restored and excavated in the 1970s.

Like most Roman temples, the Rectangular Temple is closer to Etruscan rather than Greek prototypes and was probably designed to integrate with other monuments in the area, notably the circular Temple of Hercules and the Temple of Magna Mater. The temple is tetrastylist (with four front columns), of the Ionic Order, and built on a platform faced with travertine slabs. The columns of the pronaoς (porch) and the cela (inner sanctuary) corners are also travertine and the engaged columns are of tufa, with travertine bases and capitals. When it was first built at the time of Servius Tullius in the early 4th century BC, it is known to have contained statues of the Etruscan king Servius and the goddess Fortuna.

Pollution has unfortunately inflicted much damage on the monument, and cypress trees were planted to protect it from car fumes in 1999, a pleasant but ineffective move.

Because the wall paintings were damaged by previous unskilled restorations, water seepage and pigeons, they were temporarily removed and restored and are now on view in the Museo Nazionale Romano in the Palazzo Massimo. They will be moved back to their original location before the temple reopens to the public in 2008.

Dalia Jones

Italy Loans MFA Boston a Roman Statue of Eirene

On 28 November 2006 the Museum of Fine Arts, Boston, unveiled a monumental Roman marble statue of Eirene, goddess of peace (the Roman Pax). This is on loan until autumn 2009 from the Italian government as part of their agreement in connection with the return of 13 antiquities from the museum, which included a large Roman marble statue of Sabina, the wife of Hadrian (see Minerva, January/February 2007, pp. 6-7). The Eirene, measuring over 2.75m in height, was excavated in 1986 from the garden of a Roman villa in Alombara Sabina, 32km north-east of Rome. Dating between the late 1st century BC and the early 1st century AD, it is based on a bronze statue of Eirene holding the infant Ploutos (wealth) by Kephisodotos erected in the Athenian Agora in the early 4th century BC. The body was made of marble from Mount Pentelikon and the head of marble from the island of Paros, both in Greece.

This is the first of a series of significant loans that the Italians will make to the museum and marks the first time that an American museum has received such a loan under the newly established guidelines to protect antiquities in Italy against illicit excavation and trade.

Jerome M. Eisenberg, Ph.D.

EXCAVATION NEWS

An Athenian Head of Aristotle from the Acropolis

The Greek Archaeological Service recently revealed a newly discovered head of Aristotle (384-322 BC) from the Athenian Acropolis, complete with a hooked nose. Previously known heads of Aristotle had broken or straight
A Roman Triumphal Arch on the Temple Mount?

Back in 2002 I had the fortunate opportunity to visit the Islamic Museum on the Haram as-Sharif (Temple Mount) during the Second Intifada, when the Mount was hermetically closed to the public. A further piece of good fortune at the time was the presence of Dr Robert Shick at the Albright Institute of Archaeology in Jerusalem, the well-known Arabist, who was my next-door neighbour and who showed me a photograph recently published in a book on Quran manuscripts written by Mr Khader Salameh, Director of the Islamic Museum. The photo revealed an unpublished Roman inscription which was situated in the Museum of the Haram. In February 2003 I was permitted to visit the site, where I made a squeeze of the inscription and took a number of photographs, which I immediately shared with the editorial team of the Corpus Inscriptionum Judaicae-Palaestinae.

The new and extremely rare inscription is incised onto a large limestone slab (H. 0.97m, W. 0.75m, average Th. 0.27m), which contains five broken lines of a text written in Latin with letters 11.5cm high. The text reads as follows:

[...] IOS?F[ ... ]
[... JV-LAFAYA]?[...]
[... IM-ABCVM-DE F][...]
[... IO-AETHNAS][...]
[... MAXIMO][...]

The key to this enigmatic text, paradoxically, is the second line, which was deliberately chiselled out in antiquity. The name given here is L. Flavi (in the genitive form) at whose command an arch (see the word arcum in the third line) was erected. Although the title of the emperors are missing from the first or preceding lines, we can claim with a high degree of probability that this Flavi(us) cannot be anyone else but L. Flavius Silva, the famous conqueror of Masada in spring AD 74. This assumption is supported by two milestone stones found in 1972 and 2000 on the Ophel (just a few hundred yards away from the Islamic Museum), which also contain the name of a Legatus beginning with L, who was in charge under Vespasian and Titus. Unfortunately, the other names that appear on the arch inscription are less clear: a certain Athenagor[a]s in the fourth line is absolutely new to us; the other, Maximus in the fifth line, is too common a name to identify a specific individual with absolute certainty. (There was, however, a procurator ludaicus in service at that time, who was called Laberius Maximus.) The DF [...] letters are also hard to interpret in the third line, but perhaps refer to a place, for instance de [fere] (from the forum to...).

What is the significance of this new discovery? First of all this is most probably the earliest ‘monumental’ Latin inscription found in Israel, and it refers to Flavius Silva, the conqueror of Masada. But the most important implication of this inscription is architectural. If it comes from a triumphal arch, which seems to be most likely, where did it stand? Unfortunately, we do not have much information about the provenance of the stone. Dr Robert Shick informed me that he first saw the inscription in 1996, when the slab was brought to the Islamic Museum. I am inclined to suppose that the stone was found in 1995/96 when the Islamic Authorities started to build a new staircase in the area of ‘Solomon’s Stables’. In this case the question legitimately arises as to whether the arch was erected on the Temple Mount itself, which would be a quite stunning and new revelation about imperial Roman propaganda at the time of the First Jewish Revolt.

Dr Tibor Grill, Former Andrew W. Mellon Fellow, The Albright Institute of Archaeology, Jerusalem

Late Roman & Anglo-Saxon Graves in St Martin-in-the-Fields, London

Archaeologists from the Museum of London Archaeology Service (MoLAS) have discovered two important burials during restoration work at St Martin-in-the-Fields, a stone's throw from Trafalgar Square. Both finds shed light on two crucial periods of history: the end of Roman Britain and the beginning of the Anglo-Saxon period, both hitherto poorly represented by archaeological finds in London.

The Late Roman burial consists of a headless skeleton in a limestone sarcophagus weighing 1.5 tons. The site lies to the west of Roman London's city walls and has opened up an exciting new area of the city for study. Significantly, the rare Christian burial (characteristically oriented west-east) dates from the late 4th or early 5th century AD, shortly before Roman rule ceased in AD 410. It is thought that the head
had been removed from the skeleton by workmen during the construction of a sewer in the Victorian period, which damaged the sarcophagus. Together with the discovery of a Roman tile kiln (AD 400-450), these finds indicate that a Roman building - perhaps a villa - once existed near the modern church. This is the first tile kiln found in central London, and the latest dated 'Roman' structure from London.

The Reverend Nicholas Holtam, Vicar of St Martin-in-the-Fields, has told Minerva that 'This find is extraordinarily moving. It raises the possibility that this has been a sacred site for much longer than we previously thought. The sarcophagus and body are from the time of St Martin himself, who died in AD 397 on the banks of the River Loire, and whose Christian life and charity have so deeply influenced this church. How wonderful that in doing work to secure the future of St Martin's we have unearthed its unknown past'. Gordon Malcolm of the Museum of London Archaeology Service has added to the significance of this discovery, informing Minerva that 'This is an unprecedented find that offers a tantalising glimpse into a period of London's history whose traces barely survive. It will offer rich possibilities in telling new stories of London and Londoners during the decline of Roman influence before the arrival of the Angles and Saxons later in the 5th century AD. This elusive period is poorly understood and this find will redraw the map of Roman London studies'.

The Anglo-Saxon grave yielded jewellery rather than any human remains, but its east-west orientation also indicates that it was a Christian burial. The find includes a gold pendant inlaid with blue-green glass, glass beads, and fragments of silver (perhaps a necklace), and two pieces of amethyst (possibly earrings). These are thought to date to the time of King Ethelbert of Kent, c. AD 590-610, the most powerful ruler in England during this period, and may belong to his daughter or niece.

Interestingly his wife, Queen Bertha, has been described by Professor Ian Wood of Leeds University as 'the unsung heroine of early English Christianity'. It was she, rather than St Augustine, who was responsible for the introduction of Christianity into the Anglo-Saxon world and also for St Augustine being sent to England by the Pope to become the first Archbishop of Canterbury. Summing up the significance of this find to Minerva, Professor Wood has suggested that 'The discoveries are important because they reveal Christian activity, probably associated with Bertha's circle, at this very early stage of Christianity in Anglo-Saxon England'.

Mark Memory

ANTiquITIES NEWS

India

Six large medieval Indian stone statues, initially detained at Heathrow airport on the suspicion that they were smuggled, then confiscated by the airport authorities and turned over to the British Museum for safekeeping, are being returned to the Archaeological Survey of India. The statues, all from Bihar state, include a 7th-century figure of a mother goddess, possibly Indrani; a 10th-century figure of a Hindu goddess, probably Durga; two 10th-century figures of Buddha; an 11th-century figure of Agni; and an 11th-century figure of a temple-goer.

In another recent development, 18 Pala bronzes dating to the 9th and 10th centuries were stolen from the Patna Museum in Bihar. This was especially embarrassing because the museum is located next to a police station. So far two bronzes have been recovered in a sting operation conducted by the police in Benares in the nearby state of Uttar Pradesh. 15 others were traced to the thieves' hideout in Nalanda, about 100km from Patna, so only one still awaits recovery.

Italy

The Italian Ministry of Culture, having had considerable success in recovering dozens of illegally excavated and smuggled Greek, Etruscan, and Roman antiquities from several museums in the United States, is now about to set its sights on Japanese museums. According to Japan's largest daily newspaper, Yomiuri Shimbun, the Italians are preparing a catalogue to be presented to the Japanese Cultural Affairs Agency of about 100 works of ancient art in Japanese institutions, including about 50 in the Milho Museum suspected of having been looted.

An agreement has been signed between the Italian Ministry of Culture and the Swiss government to tighten up regulations regarding the transport of antiquities and other cultural heritage goods' dating from before the 16th century over the border between Italy and Switzerland. The accord also requires the restitution of any objects that can be proven to be illegal exports from either country and the notification of any knowledge of illegal excavations of thiefs.

Romania

In 2001 15 heavy Dacian spiral-form gold bracelets, most weighing between 0.93kg and 1.12kg were illicitly excavated from the ancient site of Sarmizegetusa Regia in the Oraştie Hills in south-western Romania. They date from the reign of the great Dacian King Burebista, 70-44 BC, who had his capital near Costesti in the Oraştie Hills. Four of them were recovered last year in the United States. A fifth bracelet was seized in September at the Biennale in Paris by the French police in cooperation with a team from Romania. The bracelets are rumoured to be part of a 100kg hoard of ancient jewellery and coins. The bracelets will be placed on exhibit at the National History Museum in Bucharest.

Turkey

Shortly after it was discovered that a valuable gold winged seahorse brooch
on display at the Usak Archaeology Museum had been duplicated and the original smuggled abroad (see Minerva, July/August 2006, p. 5), an initial survey was made of several other museums by inspectors from the Culture and Tourism Ministry. The results reveal that some 1000 objects, mostly ancient coins, have been replaced with copies. Some 545 coins dating from 361-333 BC in the Katharinaeus Museum have been stolen and replaced with casts. Over 200 objects were missing from the Milas Museum, as well as a number of antiquities from the Etruscan Archaeological Museum. Inspectors from the Culture and Tourism Ministry have now found moulds used to duplicate antiquities at a laboratory in the Izmir Archaeology Museum. In addition, the inspectors discovered 146 unregistered artefacts from the laboratory that were not known to the museum authorities. It is also believed that several dozen ancient coin forgeries were knowingly acquired at very high prices for museums.

Peru
 Peru will become the first Latin American country to create an inventory list of protected national heritage items following guidelines established by UNESCO and the International Committee of Museums (ICOM) in order to counter an increasing traffic in cultural objects, including antiquities. Only Afghanistan and Iraq have created this type of inventory with the objective of informing and alerting the art world of stolen works. In 2006, 12 ancient sites were located and there were 26 robberies at 25 archaeological sites from private homes. A total of 4870 stolen objects were recorded with the police. In the past five years bilateral cooperation agreements have been signed by the Peruvian government with nine Latin American countries, Egypt, Turkey, Switzerland, and the United States.

Israel Museum Ivory Pomegranate Re-Examined
 A lengthy condemnation of the inscription on the renowned late 8th century BC 4.3cm-long ivory pomegranate in the Israel Museum was published in a paper by Dr Yuval Goren and colleagues in the Israel Exploration Journal (2005, vol. 55, pp. 3-20; see Minerva, January/February 2006, p. 36). Now an 11-page rejoinder has appeared by Andrei Starostin (Israel Exploration Journal, 2006, vol. 562, pp. 167-177). This eminent scholar first published the ivory sceptre in 1981 and 1984. Following the ever-growing controversy, he re-examined it in the Israel Museum with a stereomicroscope and claims that the interpretation of the ‘two new breaks’ as connected with modern engraving of the letters is purely conjecture and that they could have happened during its excavation. Lemaire argues convincing contrary to the conclusions drawn by Goren’s team, that the syntax, palaeography, lack of word dividers (giving other examples), spaces between the letters, the connections of the fragmentary letters with the breaks, and the presence of adhesive (admittedly used following its discovery to fill cracks) are not ‘convincing evidence’ that the inscription is a recent addition. He believes that the authors presented a ‘very complicated a priori scenario, sometimes leading to erroneous assertions’. In an appendix, Dr Lemaire comments in detail on the patina study included with the previous paper, presenting a valid argument as to why the stable isotope method of analysing ancient patinas does not necessarily portray the real story of patina growth, especially since the objects are not found in an enclosed environment, such as the cave from which other examples of patina growth were taken.

**Jesus Inscription on James Ossuary Defended in Court**
 In a court case in Israel where Oded Gurel, the owner of the James Ossuary, is on trial for forgery, according to Robert Deutsch writing in Archaeonews on 21 January, Professor Yuval Goren has admitted that there is genuine ancient patina in at least two letters of the name ‘Yeshua’ (Jesus) in the ossuary’s inscription (reading ‘Yaaqov bar Josef brother of Yeshua’). Thus, the entire inscription appears to be genuine. The Israel Antiquities Authority had claimed that the ‘brother of Yeshua’ was added to inflate its value.

Jerry M. Eisenberg, Ph.D.

**NEWS FROM EGYPT**

**Stele Sheds New Light on the 20th Dynasty**
 The 17-line inscription on a quartzite stele just excavated in the avenue of the ram-headed sphinxes at Karnak, made for Bakenkhonsu, the High Priest of Amun-Re, states that it was made in the fourth year of the reign of the first ruler of the 20th Dynasty, Setnakhte. It had been established, however, that his reign lasted only three years, c. 1185-1183 BC. On the stele Setnakhte kneels, holding the feather of Maat, before the god Amun-Re, who is seated behind by the goddess Mut. In the lower part a kneeling Bakenkhonsu is depicted praying. Four of the priest’s statues, now in the Egyptian Museum, were found a few years ago but until now only his title was known. The text on the stele records the members of his family and that he was in charge of several construction projects at the Great Hall of the Temple of Amun-Re at Karnak, which apparently was begun by Setnakhte rather than by his son Ramesses III, as had been previously thought.

**Late Period Sarcophagus Found in 6th-Dynasty Tomb**
 In the process of cleaning the burial shaft of the mastaba tomb of Qar, a 6th-Dynasty royal physician, located near the pyramid of King Djoser at Saqqara, an Egyptian archaeological team unexpectedly came across a colourful sycamore sarcophagus containing a mummy with a gilt funerary mask. It is thought that the mummy dates to the 30th Dynasty and that since it was placed in a sarcophagus too short for the body, the priests had conducted a quick reburial. The tomb had been discovered in 2000 by the same team and holds the limestone sarcophagus of the physician containing a mummy buried with copper medical instruments.

**Agreement Made for the Evacuation of Homes Near Luxor**
 The government announced that an agreement has been reached by most of the 3200 families living in the mud-brick houses at Qurna in the hills on the west bank of Luxor to move to a $32 million residential complex located about 5km away. Negotiations have been ongoing, on and off, for some 60 years. On 16 January President Mubarak inaugurated New Qurna (or Al-Taref), which already contains 750 housing units. Archaeologists estimate that some 930 Pharaonic tombs located near the Valley of the Kings will now soon be available for future excavation and preservation though no deadlines have been set as and no date established for the completion of the New Qurna complex. While in Luxor President Mubarak also inaugurated an elaborate Visitor Centre, which includes a small museum exhibition, in the Valley of the Kings.

**Museum Planned for the History of Cairo**
 A new museum will be built in Al-Azhar Park for the purpose of showing the urban, cultural, and religious development of Cairo through the centuries using Pharaonic antiquities primarily from archaeological excavations in the Matariya region on the outskirts of the city. The museum, to be named the First Museum of the City, will be a two floor building of 4000 square metres with about 1000 artefacts on display, including those from the excavations of the City, with an emphasis on Islamic objects.

Jerry M. Eisenberg, Ph.D.
Objects for Eternity

Captivating fotos that come up to a beautiful and impressive collection

This catalogue accompanies an exhibition of an outstanding collection of Egyptian artefacts, held at the Allard Pierson Museum, the archaeological museum of the University of Amsterdam (11-17-2006 until 3-25-2007). The beauty and significance of the collection will appeal to Egyptologists and art historians, and indeed to anyone interested in ancient Egypt.

The collection is analysed and discussed by a team of expert Egyptologists. Covering more than 200 objects, the catalogue includes introductions to materials like stone, wood, faience, bronze and precious metals as used in ancient Egypt, each category being represented by choice specimens. Short essays dealing with various gods and goddesses and with aspects of daily life are also included, placing the objects in a fascinating and sometimes unexpected context.

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Treasures of Kabul

TREASURES OF KABUL NATIONAL MUSEUM AT THE GUIMET

Dorothy King

Long thought to be lost, melted down for its gold value, or sold on the black market - a tragic loss to our cultural heritage destroyed by the Taliban - unlike the Buddhas of Bamiyan, the collection of Afghan gold from the National Museum of Kabul has survived decades of war. A surprising amount of the museum’s portable artifacts, including the Begram ivories, were rescued thanks to anonymous wise men who hid part of the collection in a secret bank vault, and even more thankfully to Omar Khan Masoodi, the Director, who arranged for another part of the collection to be temporarily stored in Switzerland despite objections from UNESCO.

Thanks to this intervention, 220 Afghan antiquities, including 100 prime examples from a Bactrian gold hoard, are currently on exhibition at the Musée Guimet in Paris until 30 April.

French archaeologists have long had a special connection with Afghanistan, and some of their excavations are highlighted as part of the exhibition. Amanullah Khan, first modern king of Afghanistan, was suspicious of the British, and so invited the French to excavate in his country in 1919. As well as the gold - the star of the show - capitals and architectural elements from Ai-Khanoum show how architecturally sophisticated were the Hellenistic cities of Bactria. Other items on show date back to the Bronze Age, illustrating the history of pre-Buddhist Afghanistan. Recent ideology has emphasized the pre-Islamic history of the country to counter a Taliban resurgence in the area, and the cultural treasures on show do this beautifully. One can only hope that the exhibition will move to Kabul for appreciation at home too.

‘Afghanistan, Rediscovered Treasures’ focuses on four main archaeological sites. Fullol is the oldest and gold vessels found at this Bronze Age site are used to illustrate Bactrian sophistication c. 2000 BC. The gold was mined locally, but the decoration of the objects show that already by this early date the first recorded Afghans were reaching out to their neighbours and beginning to establish the trade links that would one day become the Silk Road. The site was a chance discovery made by a farmer, but five gold and seven silver vases - funerary goods - were rescued by curators, who also found a skeleton.

Although we tend to be preoccupied by the Afghan treasures that were saved from the Taliban, the vases provide a neat statistical illustration of how the treasure fared overall. Only one of the silver vases and three of the gold vases are still part of the Kabul Museum collection; another silver vase has been identified with an antiquities dealer in London and negotiations for its return continue. The surviving vases owned by the Afghans are in the exhibition and show the cultural background to the region which later produced the Oxus Treasure.

Ai-Khanoum was founded at the end of the 4th century BC by Greeks who had come to conquer the area with Alexander the Great. Rather than retracing their steps, they chose to settle in the area and founded a city. The polis was established along Hellenistic principles, and its public buildings were prime examples of Hellenistic architecture. Greek temples, a stone theatre, a palace, and a gymnasium. It was probably the ancient Alexandria on the Oxus described by the geographer Ptolemy, which flourished under the Seleucids until c. 250 BC, when the region declared independence. Eucratides made the city his capital and renamed it Eucratidia in the early 2nd century BC, but 50 years on it was already abandoned.

Al-Khanoum was excavated by the French in the 1960s and 70s, but badly looted in subsequent decades; locals dug trenches through the site looking for more of the fabled Bactrian gold, and when they failed to find it dragged away the carefully hewn architectural blocks to re-use as building material. Once one of the best-preserved Hellenistic cities in the world - an eastern

Minerva, March/April 2007
Fig 4 (left). The so-called 'monarch and the dragon' pendant, Afghanistan, Tillia Tepe, Tomb II, 1st century AD. Gold, turquoise, garnets, and lapis-lazuli, 12.5 x 6.5cm. National Museum of Kabul, MK 04.40.109.


Fig 8 (middle right). Hair clip. Afghanistan, Tillia Tepe, Tomb III, 1st century BC. Gold, d. 7.5cm. National Museum of Kabul, MK 04.40.165.

Fig 9 (below right). Bracelets with antelope head decoration. Afghanistan, Tillia Tepe, Tomb II, 1st century BC. Gold, turquoise, carnelian, 8.5 x 6.3cm. National Museum of Kabul, MK 04.40.114.
Greek Pompeii - little more of Ai-Khanoum survives than the exquisitely carved architectural elements in the exhibition. The gold illustrates its riches and it seems fitting that the Cybele plaque is in the exhibition, an image of this Eastern goddess from the easternmost outpost of the Greco-Roman world (Fig 1).

The highlight of the exhibition must be a selection of the 21,618 pieces of 1st-century BC Bactrian gold from the hoard found by Viktor Sarbaiti at Tilla Tepe in northern Afghanistan in 1978. At the time the country was occupied by Soviet troops, then closed to the world by the Taliban, so few archaeologists got to see these rare treasures before they were spirited off to a vault. They come from a part of the world we still know too little about due to decades of war and instability, but reveal both how affluent and sophisticated this region was, straddling the trade routes between East and West, and taking cultural influences from both. The six princely tombs from Tilla Tepe illustrate the funerary wealth of the period and its extensive trading links: a bronze mirror was made in China, the ivories came from India, and much of the jewellery is Graeco-Roman in design if not in origin (Figs 4-13).

Five women and one man were each interred in their own sepulchres around a monumental temple-like structure. The sheer mass of their wealth in the necropolis must reflect the identity of a ruling family. The Temple originated in the second millennium BC and was repeatedly rebuilt, marking it as an important point of religious focus in the area. The items in the burials show extensive trade links once again, but the deceased are more mysterious; the current suggestion is that they were actually nomads.

The Bactrian ivories are the small-scale equivalent of Gandharan sculpture, with curvaceous 'goddesses' in chitons, and bodhisattvas that look like Herakles (Figs 14, 15, 19). The earliest images of the Buddha come from Afghan coins, and the now-famous Indian images did not follow until a few centuries later. These Kushan ivories, believed to have come from a royal palace, along with the art of neighbouring Gandhara, are the link between Greek and Roman art and the Buddhist and Hindu art which seemingly emerged out of nowhere - Dionysos is clearly the inspiration for Buddha representations.

Begram was excavated by the French in the 1930s and its finds divided between Kabul and Paris. The history of the city itself is a fascinating illustration of the basic chronology of the region. Although we are uncertain when it was founded, it was destroyed by the Persian Empire's founder, Cyrus the Great, then rebuilt by his successor, Darius, who consolidated the empire. The city was reconstructed by Alexander the Great, who turned the Alexandria of the Caucasus into one of his eastern fortresses.

The Kushans once more renamed it Kapisa when they in turn made it their capital between the 1st and 3rd centuries AD. The Kushans enjoyed strong links with Iran, and were Zoroastrian before embracing Buddhism. Like their predecessors they were great traders and seem to have established trading posts in northwestern China. As well as the ivories (Figs 14, 15, 19), the Guimet exhibition includes a selection of bronze and glass (Figs 16-18) imported from the West as well as Chinese lacquer work. These luxury items were found in two sealed rooms in the palace, which must have formed part of the royal treasure store. One important item, however, is not in the exhibition due to its condition: a glass representation of the Pharaoh of Alexandria. The lighthouse was built in 258 BC and so the object reveals that the Hellenistic Afghans continued to maintain contacts with their western brethren long after the death of Alexander.

Many of the objects were restored in the West before going on show in Paris, and the exhibition will continue to tour, probably going to America in 2008. The aim of 'Afghanistan, Rediscovered Treasures'
is to raise funds to rebuild Kabul Museum and to raise awareness of the fascinating history of that great country. In time, when Kabul Museum is secure the objects will return there and the Afghans will also be able once more to appreciate their own ancient culture.

Fig 14 (below left). A river goddess standing on the mythical beast Makara. Afghanistan, Bagram, Area II, Room 10, 1st century AD. Ivory, 45.6cm. National Museum of Kabul, MK 04.1.15.

Fig 15 (top right). A carved plaque painted with a scene from the Jatakas: Princess Nalini and the ascetic Bagram, Area II, Room 13, 1st century AD. Ivory, traces of red and black paint, 11.3 x 5.5cm. National Museum of Kabul, MK 04.1.23.

Fig 16 (right). A painted goblet. Afghanistan, Bagram, Area II, Room 16, 1st century AD. Clear glass, H. 12.6cm. National Museum of Kabul, MK 04.1.43.


Fig 19 (below). An openwork plaque decorated with a woman and child and a female couple. Bagram, Area II, Room 13, 1st century AD. Ivory, 24.7 x 13.8cm. National Museum of Kabul, MK 04.1.48.
One of the most beautiful and unspoilt archaeological sites in Italy, the wealthy Etruscan and Roman harbour city of Populonia on the gulf of Baratti in the fashionable Tuscan Maremma (Fig 1), is only now beginning to be fully explored by archaeologists. Throughout the 18th century only the imposing arched structures on the city’s acropolis supporting the terrace of a loggia (recessed portico) attracted the attention of travellers and antiquarians. The chance discovery in 1832 of the spectacular bronze ‘Apollo di Piombino’ statue, found by fishermen trawling off the gulf, triggered the first series of 19th-century excavations. This statue of a standing youth with an elaborate hairstyle, over 1m high, is now in the Louvre in Paris, having been identified as soon as it surfaced by a visiting Frenchman, Baron Beugnot. Most scholars agree that it is a 1st century BC to 1st century AD Roman copy of a Greek statue made c. 490 BC for the Temple of Apollo Phileus at Miletus.

In 1840 and 1850, the distinguished scholars Alessandro François and Noël des Vergers excavated at Populonia with few results. Even Schliemann searched unsuccessfully for buried remains of the celebrated city. Meanwhile, the busy grave robbers and farmers of Baratti opened tombs and sold precious objects to eager antiquities dealers. In 1889, Isidoro Falchi, the discoverer of the Etruscan city of Vetulonia, began exploring the city’s necropolis. He was followed by Luigi Milani who, in the same year, acquired important material for the Archaeological Museum in Florence from the Etruscan Tomb of the Hydria of Meldias, named after two Attic red-figure vases of c. 410 BC.

Only with the appointment in the 1920s of Antonio Minto as Superintendant, however, were great discoveries made at the site. Minto had the extraordinary intuition to exploit the ancient iron slag piles scattered along the shores of the gulf of Baratti, rich in minerals and, therefore, still profitable. This massive industrial clearance led to the coincidental discovery of the city’s monumental mound tombs entombed beneath the slag (Figs 4, 6).

Today’s decline in the iron and steel industry has contributed to the areas’ recent conversion into a protected archaeological park and nature reserve (Fig 3), where ongoing excavations are encouraged and funded by the local authorities. Populonia now serves as an ideal blueprint for what can be achieved with appropriate planning and careful administration of resources.

There is no more pleasant a site than the Baratti Core and its immediate hinterland, with the huge necropolis of Monte Cerbone visible from the
beach, the wooded hillside with its hidden rock-cut tombs and quarries leading to the acropolis of Populonia itself, and the fortified medieval hilltop village of Baratti. This rich landscape, crucial for understanding the metal industry and naval power of the Etruscans, is now all part of the Val di Cornia Archaeological Park, an open-air museum spread over 80 hectares (Fig 3).

The region surrounding Tyrrenian Populonia was the most important mineral reserve for copper, lead, silver, and tin in central Italy from the third millennium BC onwards. In particular, their presence favoured the foundation of two new and prosperous 9th-8th century BC Villanovan settlements - Populonia and Vetulonia. Throughout the 4th and most of the 3rd century BC, Populonia became one of the largest cities in Etruria, controlling major trade routes leading from the southern Mediterranean towards Gaul, Spain, and northern Europe, and east-west connecting the Italian peninsula with Elba, Sardinia, and Africa. The upper city straddled two hills overlooking the bay, while a lower city encompassed the port and industrial quarter.

By the second half of the 6th century BC, the first imposing city walls had emerged at Populonia. Simultaneously, aedicula tombs appeared in the shape of small temples and box tombs decorated with stone acroteri. High-quality bronze objects, ceramic imports from Attica, and silver coins depicting the Chimera made their appearance.

In the middle of the 3rd century BC, a prosperous and geographically important Populonia entered Rome's orbit, when one of the great consular roads, the Via Aurelia, was built along the coastline between 259 and 241 BC. Under Roman control the city maintained its metal industry and export trade. Its monuments must have been significant since investigations on the acropolis are currently examining what is likely to be a large sacred area dramatically set on several terraces (Fig 7). Unfortunately, the city was later destroyed during the civil war between Gaius Marius and Lucius Cornelius Sulla between 87 and 83 BC.

A century later, Strabo described Populonia as a town with a vital port but partly abandoned on the acropolis, where only the ruins of temples remained. Four centuries later, a Roman aristocrat, Claudius Rutilius Namazianus, cited Populonia as proof that even cities can die. Perhaps thanks to the continuation of its iron production, the port of Baratti flourished until the 7th century AD, although the town of Populonia itself had declined. The area fell into Lombard hands c. AD 580. The production of iron continued, though sporadically, as the fortified medieval mining village of Rocca San Silvestro (now also part of the Archaeological Park) replaced it.

Excavations at Populonia began in 1996 on the Poggio del Molino, with the aim of identifying the sacred area established on the acropolis at the end of the 3rd century BC. Here six blind arches support: the base of a large terraced loggia (Fig 7), now being cleared along with the stone-paved road leading to the sanctuary. Male terracotta heads and architecture from a 2nd-century BC temple have also come to light.

This area was superficially investigated when a mosaic floor was discovered in 1842 during work in a vineyard in the domain of Count Giovanni Desideri, an amateur archaeologist. The mosaic was later surreptitiously brought to Italy in 1950s, only repatriated by Italian officials in 1995, after they stopped it being sold at auction in London. It has now finally found a permanent home in the Museo di Piombino after over 150 years of adventurous displacement.

The mosaic measures 2.38 x 2.08m and depicts a naturalistically rendered seascape with a ship overturned by a giant wave and three sailors cast into the sea, a scene unparalleled in mosaic art (Fig 8). Above the ship is a shell that appears as a dove when observed upside down. Both shell and dove are apotropaic motifs sacred to Aphrodite Euploia, 'she who protects navigation'. Thus, the floor might have been set in the large temple in gratitude to the goddess and the composition may have been part of a semi-circular exedra with a fountain, whose waters would have covered the mosaic to great effect.

Minerva, March/April 2007
Tuscan Populonia

The mosaic floor is to be dated to the second quarter of the 1st century BC, according to the Dutch scholar Paul Meyboom or, according to archaeologists now working at the site, perhaps as early as the end of the 2nd century BC. Analysis of its tesserae demonstrates that the basilica used in its background derived from Sicily, perhaps confirming the presence of a 'school' of mosaicists operating along the Tyrrenhian coast (believed to be founded by Alexandrian craftsmen from Pozzuoli or Naples).

Some 10m from this mosaic, another polychrome floor of the same date was found in 2000. In the centre of the mosaic a roundel depicts a white flower and 12 petals surrounded by buds, one of which is decorated with two dolphins facing each other, a popular motif in 3rd-2nd century BC Italy and other Mediterranean regions in both public and private buildings, such as the Hellenistic baths at Velia or the Temple of Hercules at Sulmona. Two corners of the mosaic feature two black men in profile and small dolphins. It is not yet clear how these two floors were related.

Other mosaic floors were found in a 1st century AD Roman villa on the northern side of the gulf of Baratti, which is still to be fully excavated. The mosaic in the tepidarium is geometric and probably dates to a 2nd century refurbishment. Other mosaics were found in the northern section of the villa, possibly the hospitaria for guests and in the cubicula (bedrooms). One represents the head of Mithras but is difficult to date because the site was reused for burial and disturbed by clandestine excavations (that must likely removed other more valuable mosaics).

It is likely that the mosaic emblema representing fish and a lobster in the British Museum (Inv. no. 1989 3-22.1), may in fact come from Populonia. When bought for £40 by William Chaffers, an antiquarian, it was labelled 'said to be from Populonia'. The great scholar Des Vergers mentions having seen a mosaic with 'une langouste exactiont dessine' in 1850 and fish motifs in situ in a Roman villa at Poggio al Fico, not far from Baratti. The mosaic was bought in 1855 by the Museum of Ornamental Art at Malborough House, London, which became the Victoria & Albert Museum in 1899.

Numerous shipwrecks lie in the bay of Baratti, including the 2nd-century BC del Pozzino wreck that contained wine amphorae, Syro-Palestinian glassware, and costly spices found in wooden tubes. However, permission to properly survey the seabed has not yet been fully granted to archaeologists. This subject is becoming a matter of some urgency in view of the value of works of art found so far in the seas of busy ports. Besides the Apollo di Plimbino, another extraordinarily rare object is a 5th-century AD silver amphora weighing 7.5kg and capable of holding 22 litres of wine, which was snagged by a boat's anchor in 1968 and is now on display in the Archaeological Museum of Plimbino (Fig 2).

The amphora's entire surface is covered with 132 clipei shields distributed in horizontal rows. The number of these oval shields filled with figures and their positioning are clearly symbolic, and related motifs can be attributed to the cult of Mithras, Dionysos, the great Mother Goddess Cybele, and her companion Attis. The clipei thus portray an initiation ritual moving through time (the months and the seasons) and space towards immortality (Eros and Psyche). Also present are representations of the zodiac, maenads, satyrs, and corybants of Kronos, Zeus, other gods, and the Judgement of Paris. The amphora was probably either crafted in Antioch or in a city on the Danube.

A large area of the ongoing excavations on the acropolis of Populonia is scheduled to be opened to the public in spring 2007. A single ticket will give combined access to the whole park and the necropoles, as well as to the Archaeological Museum in Plimbino, and will also offer a 10% discount for hotels and restaurants in the neighbourhood. Populonia continues to blaze a trail for the perfect blend of scientific excavation, heritage management, and tourism.
In the 2nd century AD Pausanias wrote a guide book to Greece, in which he claimed that there were as many beautiful buildings in Sparta as there were in Athens. Almost none has survived and, despite over a century of excavations, many modern guide books suggest skipping the Peloponnesian city altogether. Sparta has many wonderful treasures, which too few people have the opportunity to see. The exhibition 'Sparta-Athens' at the Onassis Cultural Center in New York is thus a welcome celebration of Laconian culture, showing that the treasures of Sparta Museum stand up well to better-known Athenian art. Sparta Museum is being refurbished, hence the availability of some of its masterpieces. The New Acropolis Museum is due to be completed in 2007, and preparations are being made to move the contents of the former Acropolis Museum. These two unique events mean that some sculptures not usually loaned abroad are available for this exhibition.

The excavations of Sparta's Sanctuary of Artemis Orthia have yielded some of the oldest artefacts from the post-Mycenaean city, with many Geometric-period bone carvings dating to the 7th century BC (Fig 1). Their heavily emphasised almond-shaped eyes, and wig-like hair suggest the influence of imported Levantine and Egyptian originals. Artemis was linked to the training of young boys, and Spartans took part in ceremonies at the sanctuary between the ages of seven and 20, making it a focal point in Laconian religion. One of the steps on the road to becoming a warrior involved a ceremony where youths were whipped at her altar; these rituals continued well into the Roman period, when a small amphitheatre was built surrounding the altar, and non-Spartans were also allowed to be initiated at the festival.

The most famous sanctuary in Sparta is the so-called Menelaion, whose foundations date back to the Mycenaean period. Sometimes described as a palace - although this is unlikely since there was no water source on the mound - its cult was based on Helen, the wife of the Spartan king Menelaus, and to some extent included her twin brothers Castor and Pollux. We cannot be certain of continuous ritual, but the site was in use during the Geometric period and the cult continued into Late Antiquity. The number of sculptures defaced by the Christians, who carved crosses over eyes and mouths, and the effort put into destroying them, reflects the Menelaion's particular importance.

Numerous stone and terracotta reliefs depicting the twin brothers have been excavated, and an example from

Dorothy King

Fig 1 (below left). A Geometric carving from Sparta. The highly stylised head shows Eastern influences, but was made locally. These very early carvings probably represented Artemis, and were excavated in her sanctuary at Sparta, c. 700 BC.

Bone, H. 12cm.

National Archaeological Museum, Athens, Inv. no. 15338.

Fig 2 (below middle). A Laconian votive relief representing the Dioscuri (twin brothers of Helen) have been found throughout the city, and show the popularity of the Spartan heroes. The brotherly-love of the two warriors was particularly suited to the Spartan lifestyle, where men lived communally until they were 30. The mortal brother Castor tended to be depicted with a beard, late-6th century BC. Marble, H. 51cm. W. 50cm.

Archaeological Museum, Sparta, Inv. no. 575.

Fig 3 (right). Athenian statue of a maiden. This Archaic Kore shows the influence of Ionian art, and her femininity is in contrast to the athletic Spartan women; she is the ideal maiden, dedicated to Athena on the Athenian Acropolis. Her missing right arm would have been outstretched, holding an offering for the goddess. Dozens of these korai were damaged during the Persian sack of the Acropolis (480 BC). Rather than destroy them, the Athenians buried them, thus preserving their painted decoration, c. 500 BC. Pentelic marble, H. 68cm. Acropolis Museum, Athens, Inv. no. 676, 527.
the Archaic period is included in the exhibition (Fig 2). On other reliefs the couple are accompanied by a woman, often representing the famous Helen and her husband. In local myth her phantom went to Troy, and after the Trojan War she was returned by the gods to Meneleus, her reputation unsullied. Helen's cult at Sparta shows the extent to which such worship varied within the Greek world. Hades, rarely represented in mainland Greece, is also sometimes represented on Spartan votive reliefs with his queen Persephone. Rarely of high artistic quality, these continued into the Roman period, showing how conservative Spartan sanctuaries were.

Studies of Greek pottery tend to concentrate on Athenian wares - whether black-figure or red-figure - as for much of the Archaic and Classical period Athens had a near-monopoly on production and export. Pots made of red-figured clay, and decorated in that unique shiny black glaze can be found throughout Italy and the Greek world (Fig 4); they are so ubiquitous that we sometimes forget that other cities were both producers and exporters. A surprising number of Archaic Spartan vases found in tombs around the Mediterranean remind us that Laconian wares were also popular in the 6th century BC: examples in the exhibition come from a variety of Etruscan cemeteries, as well as from the island of Rhodes (Figs 5-8).

As early as the Hellenistic period Athens was famous as the cultural capital of the Mediterranean. Sparta's martial lifestyle became codified under the Romans, so it is wonderful to see the sculpture of a hoplite included in the exhibition (Fig 11). The marble from which the figure was carved was imported from Paros, which was considered the best for sculpture. In combination with its find-spot near the Temple of Athena on the Acropolis of Sparta, this suggests that it was an important commission. Many scholars like to identify him as Leonidas, the hero from the battle of Thermopylae in 480 BC, although some have suggested a contemporary Spartan king such as Pausanias. The figure wears a beard but no moustache - banned according to Plutarch - showing that whoever he depicted, the hoplite was certainly a Spartan warrior. He is one of the few extant free-standing stone statues of the Greek period - many of the other examples found in Sparta seem to have been produced by foreign sculptors. Even when making dedications at Panhellenic sanctuaries, the Spartans often did not erect the usual statues - at Olympia they attached a gold shield to the Temple of Zeus to commemorate the battle of Tanagra instead. As one of the few quality sculptures found in Sparta, the hoplite is illustrated in almost every book on Greek sculpture, but it too may be the work of a foreigner rather than local artists. Until further excavations reveal more Laconian sculpture of the Classical period, scholars cannot comment further on the origins of this unique piece.

The Throne of Narcissus at Amyklae was a famous Archaic sanctuary outside Sparta, but its lavish carving was the work of Bathykes of Magnesia, a sculptor from Asia Minor. Athenians were influenced by Ionian sculptors, but the Spartans seem to have preferred to bring in foreigners rather than to encourage the development of a large, internationally-renowned local school. There were certainly some local sculptors - enough to meet demand - but after the Persian Wars in particular, emphasis was put on military duty rather than the arts. Laconian pottery was exported in the Archaic period, but largely ceased to be in the 5th century - works in the exhibition dating to the Classical period tend to concentrate on amphora, which flourished under Pericles and his successors.

The two powerful states might no longer have been artistic rivals, but they continued to vie against each other politically, culminating in the Peloponnesian Wars, which in turn led.
Archaic and Classical Greece

Fig 8 (right). A Laconian hydria, found in an Archaic period Rhodian tomb, this jar is decorated with a scene representing a duel between Déinomachus and Archilochos; the former may be a son of Herakles in local mythology. The Komast dancers under the handles show that the Spartans, despite their later reputation, included entertainment as part of festivals, c. 555-550 BC. Grey clay, H. 43cm, diam. (belly) 21cm. Archaeological Museum, Rhodes, Inv. no. 15373.

Fig 9 (below left). A small bronze figurine of a girl runner. This statuette was found at the northern sanctuary of Zeus at Dodona. Sparta was famous for allowing its women to take part in athletics, including special women’s games held every four years at Olympia, and one of these is represented here. She was probably originally one of a set of figures which decorated a bronze vessel, c. 550-540 BC. Bronze, 12cm. National Archaeological Museum, Athens, Inv. no. 24.

to the end of Athens’ political independence and then her dominance by Philip of Macedon and a succession of largely foreign masters. These wars are represented by two inscriptions: one recording funds paid by allies to the Peloponnesian League, the other a treaty between Athens and Corinth. We know from literary sources that a plague ravaged Athens during the War, killing a third of her citizens including Pericles in 429 BC. A few years ago, during excavations for the Metro, a mass grave was found in the Kerameikos. Although the grave goods were rich, the unusually hurried and mass burial suggested some sort of a crisis, and it soon became associated with the plague of 429 BC, the first archaeological evidence for it. Scientists are still testing the remains, and identifying the nature of the plague, but a vase from the pit is being exhibited outside Athens for the first time. The white ground funerary lekythos - its neck broken - is of a form reserved for the dead, and can be reasonably accurately dated stylistically to the Reed Painter, executed in 430-426 BC. The scene depicted on the body of the vase is highly appropriate - it represents a woman visiting the tomb of a loved one.

Athens and Sparta were the two most important Greek States. Although Athens is rightly more famous for her long artistic tradition, an exhibition which sheds light on the material culture of the Spartans as well is a welcome addition, and shows how the artists of the city flourished during the Archaic period.

Fig 10 (left). Figurine of a warrior from a Laconian workshop, the Sanctuary of Apollo Koryphon, Longos, c. 540-520 BC. Bronze, H. 16.1cm. Messinia National Archaeological Museum, Athens, Inv. no. 14789.

Fig 11 (right). Statue of a Hoplite found between the temple of Athena Chalkioikos on the Acropolis and the theatre just below it, this is the most famous Spartan sculpture. Traces of paint can still be seen on the cheek-plates, c. 480-470 BC. Parian Marble, H. 93cm. Archaeological Museum, Sparta, Inv. no. 3365.

"Athens-Sparta" is at the Onassis Cultural Center, New York, until 12 May. For further information: tel. +(1) 212 486-4448; www.onassisusa.org.

A catalogue by the same name is edited by Nikolas Kaltzas (Alexander S. Onassis Public Benefit Foundation (USA) and the National Archaeological Museum, Athens, 2006. 206 colour illus. Paperback $35.)
An exhibition in Rome running until 9 April presents a selection of finds unearthed during the last 25 years of archaeological activity within the city and its suburbs. These artefacts and their provenances have on the whole never been displayed before and are only known to a small circle of specialists. The many and varied objects (over 1000 ceramics, marble statues, metal, and glassware) prove that the largest archaeological museum in the world still lies buried beneath the capital.

The material is displayed in an unlikely but highly effective setting: the underground vaulted chambers used to store olive oil during the era of papal rule, which were originally carved - together with granaries - out of the huge heated pool (caldarium) of the Baths of Diocletian. The overall intent is to present the objects in chronological order from prehistory to modern times side by side, as if just unearthed.

Most of the finds derive from rescue excavations or are chance discoveries that triggered formal archaeological investigations. The exhibition, however, is also an occasion to observe together past discoveries and new additions. This is the case, for example, of the large halls, the aulae, of the Temple of Peace (see Minerva March/April 2006, pp. 36–7). The excavation of the aulae is ongoing and much has yet to be revealed from Vespasian’s sumptuous imperial temple in the Forum. Besides a section of a magnificent marble floor (14 x 13.5m) set in opus sectile, the current exhibition includes a small marble waterspout in the shape of a lion’s head, which is an impressive and worthy imperial commission.

Much lesser known, on the other hand, is the archaeological work undertaken along the Via Arclone in the insula of Regio VII, whose full results still await publication. The site was excavated from 1969-73 and contained three major buildings and several tabernae. One of these contained a cache of marble statues possibly stored for slaking into lime. The most important is a 2nd-century AD representation of Mars and Venus (Fig 2), a type widely copied in antiquity and also used to represent imperial couples (consorcatio in forma deorum). Another limited excavation took place from 1998-99, when underground consolidation work disturbed the Rione Regola on the banks of the Tiber in the Field of Mars. Of major interest here are the remains of the naus, the first military port of Rome built in the 4th century BC. Alongside were warehouses, houses, roads, sewers, a cistern, and a bath from a wealthy house. A fragmentary 1st century AD high-quality marble mask was found embedded in the foundations of the cistern (Fig 1) and probably originated from the nearby theatre of Pompey.

One of the most curious and rarest discoveries was made in 1999 during the construction of a car park near Piazza Esquilino - the modern district of Parisi, 6-10m below street level. A rectangular pyramid basin came to light with two altars and an inscription reading NYMPHIS SACRATIS ANNAE PERENNÆ, indicating the presence of a sacred spring. Here, Anna Perenna - an archaic Latin deity - was worshipped, especially during a spring festival held on the Ides of March and described in colourful detail by Ovid.

The debris in the cistern included a rich deposit of coins, lamps, lead tablets, and lead containers in perfect condition. The lead boxes had been hermetically closed, and when unsealed each held two lead cylinders and anthropomorphic figurines of wax, sugar, herbs, and other organic material moulded over bones, clearly used for magical purposes. The fingerprints on the resin seals are those of a woman, obviously a ‘witch’ who had fashioned magical dolls in the way described by Virgil, Horace, and the Papyri Graecae Magicae. Within the boxes are magical formulas (defixiones), while the names of demons and Egyptian divinities are inscribed on the lead tablets. Collectively the fountain and its contents shed new light on a fascinating and obscure ritual and rarely documented magical practices.

The list of excavations and objects covered by this exhibition is overwhelming, as is the hefty catalogue edited by Maria Antonietta Tometi - a very welcome summary of past and current archaeological work in Rome undertaken by a host of different institutions and archaeological teams.


The catalogue, edited by Maria Antonietta Tometi (615pp and 1207 colour and b/w illustrations; 60 Euros), is published by Electa, Milan, 2006.
Chinese Liao Art

GILDED SPLENDOUR: TREASURES OF CHINA’S LIAO EMPIRE (907-1125)

Filippo Salviati

Since the establishment of the empire in the 3rd century BC, the history of China has been characterised by a continuous cultural dialogue with its neighbouring nomadic populations settled in the territories north of the Great Wall. This relationship took the form of tributary exchanges and diplomatic and weddings gifts, but was also characterised by military confrontations and warfare, which often led to the partial or total occupation of the lands controlled by the Chinese and the establishment of reigns of foreign, nomadic origin. With the exception of those dynasties which conquered the whole country, the Mongol Yuan (AD 1279-1368) and the Manchu Qing (AD 1644-1911) which consequently left a deeper mark on Chinese society and culture, in the past we have had little knowledge of the dynasties of nomadic origin apart from the dry information contained in Chinese historical sources, where these populations were often described as ‘barbarian’, as opposed to the refined society of the Chinese.

In the last century this view has been deeply challenged by many important archaeological discoveries which have disclosed societies characterised by a sophisticated material culture and complex systems of religious beliefs. Archaeology has thus proved to be a crucial tool for a correct reassessment of our knowledge about these ancient nomadic populations, and pivotal in reconstructing aspects unmentioned in the Chinese written sources.

One such ‘neglected’ dynasty, which is now being reassessed under a different light thanks to recent archaeological discoveries, is that of the Liao, who ruled between AD 907 and 1125 over a vast area stretching from Manchuria to Inner Asia at the time of its greatest territorial expansion. The Liao, who took their name from a river in north-east China, emerged from history at the dawn of the Tang empire (AD 618-907) by establishing their control over the pastoral tribes of the Mongolian region. In 1005 they signed a treaty with the contemporary Song dynasty (AD 960-1279), which prevented further military action against the Chinese and favoured the development of trade. The two empires thus lived side by side and, as tomb finds reveal, many objects were made by Chinese artists and craftsmen for the refined and cultured Liao elite, who ruled over a truly multiethnic empire including people of Mongol, Tungus, Chinese, and Korean origin. It was, however, one of these vassal people, the Jurchen, who by refusing to recognise Liao authority in 1112 started a military confrontation which resulted in the final conquest of the Liao in 1125.

The history of the Liao and the magnificence of their material culture are now examined in detail and presented to a Western audience in the first major exhibition ever devoted to this ancient nomadic people, with over 200 artefacts lent by the major museums of the Inner Mongolia Autonomous Region. Entitled ‘Gilded Splendour: Treasures of China’s Liao Empire’, the exhibition first opened at the Asia Society in New York (co-organiser the Metropolitan Museum of Art) in 2005.

Fig 1 (above). A gold burial mask. Liao dynasty, AD 1018 or earlier. L. 20.5cm; W. 17.2cm. From the tomb of the Princess of Chen and Xiao Shouju at Qinglongshan town, Nalin Banner. Research Institute of Cultural Relics and Archaeology of Inner Mongolia. Cat. no. 2.

Fig 2 (below left). Gold belt set with dragon design. Liao dynasty, 1018 or earlier. Each plaque: L. 10.6 to 12.4cm; W. 6.2cm. From the tomb of the Princess of Chen and Xiao Shouju at Qinglongshan town, Nalin Banner. Research Institute of Cultural Relics and Archaeology of Inner Mongolia. Cat. no. 22.

Fig 3 (below right). Crown, gilded silver. Liao dynasty, 1018 or earlier. H. 30cm; diam. 19.5cm. From the tomb of the Princess of Chen and Xiao Shouju at Qinglongshan town, Nalin Banner. Research Institute of Cultural Relics and Archaeology of Inner Mongolia. Cat. no. 3.

Dr Filippo Salviati is lecturer in East Asian Art at the Faculty of Oriental Studies, University of Rome, ‘La Sapienza’.
Chinese Liao Art

Fig 4 (right). A pair of earrings, amber and pearl. Liao dynasty, 1018 or earlier; L. 1.3 cm. From the tomb of the Princess of Chen and Xiao Shaoju at Qizingdunshu town, Naiman Banner. Research Institute of Cultural Relics and Archaeology of Inner Mongolia. Cat no. 45.

Fig 5 (middle). Five-handled gold cup decorated with ducks and fish. Liao dynasty, before 942; H. 4.9 cm, dia. of mouth 7.3 cm. From the tomb of Yeli Yuchi and Chonggan at Hulunbuir township, Alxa'erqi Banner. Research Institute of Cultural Relics and Archaeology of Inner Mongolia. Cat no. 83.

The tomb, built at the height of Khitan prosperity, is the burial place of the Princess of Chen, who died in AD 1018. The tomb was discovered in 1986, and it is particularly interesting because it displays the combined use of elements of Chinese and nomadic burial traditions. Built with bricks, it consists of a corridor leading to the main burial chamber and two small side chambers at the sides of the passage; here archaologists found gold saddle ornaments, saddle flaps with painted decoration, gilded silver horse harnesses, and bridle, breastplates, and stirrups in metal embellished with jade carvings, emphasizing the role of horses in the life of this nomadic people.

The main chamber where the princely couple rested displays an interesting structure found in other Liao tombs: a corbelled dome-shaped funerary chamber additionally provided with an architectural structure made of wood, whose floor plan and walls closely resembled the burial chamber, the whole ensemble recalling the shape of a nomadic tent. The bodies of the deceased were originally laid down fully dressed in their royal attire on a raised wooden platform - a kind of rudimentary funerary bed further protected by textile curtians. They had their faces covered with gold masks modelled on their facial features (Fig 1), a practice attested in other parts of Central Asia, while the bodies were encased in a funerary attire made of a net of silver wire. Two gold crowns with openwork design found near the heads reflected their royal status (Fig 3), while the feet were covered with silver boots with gilded decoration. The Princess of Chen was further provided with a belt made with gold plaques decorated with the symbol of the dragon and other auspicious images. (Fig 2). An incredible array of personal ornaments in precious materials was found on the chest area of the princess, made of jade, gold, silver, and amber, such as a pair of earrings which originally hung from the Princess of Chen's earrings (Fig 4).

The decorative motifs, as well as the materials found in this, as in other princely tombs, attest to the wide range of contacts the Liao enjoyed with the neighbours including populations or with more remote lands: while the jade was imported from Central Asia and carved by Chinese craftsmen, the amber was probably imported from the Baltic area. Motifs derived from the Chinese tradition, such as dragons in relief on the gold plaques of the Princess of Chen's belt, or the ducks in a pond engraved on a gold cup discovered in another important tomb (Fig 5) - that of Yeli Yuchi and his wife - coexisted alongside iconographies of remote origins. One such example is provided by the mythical Indian beast known as makara ('dragon-fish' in Chinese), used to decorate the bottom of silver and gold bowls and shaped like earrings with turquoise insets (Fig 6) or taking the form of ceramic glazed ewers (Fig 7). All of these items are displayed in the section of the exhibition devoted to the Liao's luxurious objects. The three-coloured glaze of the ever also reflects the strong links the Liao maintained with the preceding Tang artistic tradition, as is also evident in other items of personal adornment such as the gilded silver hairpin whose finial is crafted into a phoenix (Fig 8). Here, however, the nomadic heritage of the Liao surfaces once again, since the beak of the mythical bird takes a rapacious look, betraying the passion for falconry which was another important, traditional activity of Liao aristocracy.

Syncretism is one of the crucial aspects of Liao culture: it reflects the multi-ethnic nature of their empire as well as the range of contacts with other cultures, and it emerges not only in the arts but also in religion. The shamanistic background of Central Asian origin survived in the practice of worshipping local spirits and in other royal ceremonies, while at the same time since the founding of the dynasty, the Liao became fervent supporters of Buddhism. They sponsored the construc-
Chinese Liao Art

Fig 7 (above). Ewer in the form of a dragon-fish, lead-glazed earthenware. Liao dynasty, second half of the 11th century. From Kerou Central Banner, Tongliao city. H. 22.8cm; L. 30cm. Museum of Tongliao city. Cat no. 113.

Fig 8 (above right). Hairpin in the shape of a phoenix, gilded silver. Liao dynasty, L. 16cm. Acquired in the Chifeng district. Cultural Relics Store of Chifeng city. Cat no. 29.

Fig 9 (below left). Recumbent Buddha (parinirvana), polychrome marble. Liao dynasty, mid-11th century. Excavated from the White Pagoda in Bailin Right Banner; H. 33cm; W. 60cm. Museum of Bailin Right Banner. Cat no. 67.

Fig 10 (middle right). Censer in the form of a lotus, silver. Liao dynasty, 1081 or earlier; L. 36.6cm. From the tomb of Botan at Malwangle, Ningcheng County. Research Institute of Cultural Relics and Archaeology of Inner Mongolia. Cat no. 69.

Fig 11 (below right). Lotus-leaf cup, silver. Liao dynasty, 11th or early 12th century; H. 3.4cm; diam. of mouth 10cm. Excavated in You’ai village, Bailingnan township, Bailin Right Banner. Museum of the Inner Mongolia Autonomous Region. Cat no. 92.

The exhibition shows that the Liao were an empire dominated by the nomadic Khitans, and their art reflects a blend of indigenous and foreign influences. Their art, such as the recumbent Buddha sculpted in stone (Fig 9) shown in the exhibition, is a testament to the rich cultural heritage of the Liao people.

The popularity of Buddhism in the Liao dynasty is also attested by finds from tombs, such as the censer shaped as a lotus (Fig 10), probably one of the finest examples of Liao metalworking. It is unfortunate that the original censer was lost in the destruction of temples and pagodas, whose repositories have yielded many important artefacts associated with this faith, such as the recumbent Buddha sculpted in stone (Fig 9) shown in the exhibition. The popularity of Buddhism is also attested by finds from tombs, such as the censer shaped as a lotus (Fig 10), probably one of the finest examples of Liao metalworking. Now that the splendour of these 'barbarians' has finally been fully acknowledged, this is probably the most important lesson that the Liao can teach our modern society obsessed with issues of globalisation: the harmonistic co-existence of different cultural elements is far preferable to isolation and can produce a fruitful and enduring synthesis.

‘Gilded Splendor. Treasures of China’s Liao Empire’ is at the Museum of East Asian Art in Köln, Germany, until 22 April. The Rietberg Museum, Zurich, from 13 May to 15 July.

The catalogue is edited by Hsueh-man Shen (Asia Society 2006, Florence, 392pp, $75).

For further details, www.asia society.org/arts/liao.
In 1991 Izumi Shimada of Harvard University and Carlos Elena unearthed one of the richest Pre-Columbian tombs ever discovered in northern Peru. At the bottom of a 12m-deep shaft filled with debris the archaeologists encountered five individuals entombed with over 1.2 tons of grave goods (Fig 1) at the base of Huaca Loro, a Sicán-period platform mound in the La Leche Valley on the north coast. A male in the middle of the tomb, aged between 40 and 50 years old at the time of death, was covered in cinnabar and surrounded by gold objects. Most interestingly, his face was covered with a mask, which was dazzling in its beauty and technological mastery (Figs 1-2). This led to him being dubbed the ‘Lord of Sicán’ by the Peruvian press.

‘Ancient Peru Unearthed: Golden Treasures of a Lost Civilization’ brings the results of this excavation to the Royal Ontario Museum in Toronto, Canada, in order to tell the story of the little-known Middle Sicán culture of northern Peru (AD 900-1100). During this period Sicán emerged as a politically and economically well-integrated federation of towns united by a shared system of beliefs. Middle Sicán culture was characterised by four principal features: a distinct iconography featuring the Sicán Deity (a male figure with a wide, flat face, wing-shaped eyes, a beak-like nose, and a fan-shaped head-dress; Fig 7); innovative and technologically advanced metal and ceramic working; the construction of monumental platform mounds used as ceremonial sites; and elite funerary customs that emphasized wealth, prestige, and trade networks.

The Middle Sicán political and religious heartland was most likely based in the Poma district at the site of Sicán, where 17 monumental platform mounds are known. The largest of these, Huaca Rodillona, is 100 x 100m and 10m high. By AD 1000, sacrificial victims, precious metals, and exotic trade goods from Colombia, Ecuador, and the Peruvian Amazon were buried with Sicán elites in shaft tombs surrounding the mounds. The Middle Sicán state collapsed around AD 1100 due to an internal revolt. This is marked archaeologically by the destruction of the Sicán mounds by conflagrations, the abandonment of the city, and the removal of the Sicán Deity from the artistic repertoire of the period.

The Sicán Archaeological Project was initiated in 1978 in an attempt to better understand all aspects of Sicán Culture. Prior to the commencement of this programme, Sicán culture was largely known only through the looted contents of tombs. Perhaps the most heavily plundered site in the world, the site of Sicán is pitted by as many as 100,000 looters’ holes. While looting began at the site soon after the Spanish Conquest, the modern ‘gold rush’ was most likely precipitated in 1937 when a hacienda owner opened a tomb at Huaca Las Ventanas and extracted 15 potato sacks of gold artefacts. Destruction at the site peaked in the late 1960s when landowners used bulldozers, shovels, and digging teams to mine the seemingly inexhaustible tombs at the site. Many of the Sicán artefacts made their way onto the international art market and it is estimated that up to 90% of the ancient Peruvian gold found in private and museum collections is from the site of Sicán or other sites.

The tomb excavated in 1991 barely eluded looters. Prior to 1978 the tomb shaft had been cut to a depth of 10m below the ground surface before further progress was stopped by ground water filtration. The shaft was re-buried by flooding caused by an El Niño event in 1983, and was re-opened by the Sicán Archaeological Project in 1990. It became clear that the looters had fortunately only disturbed the upper reaches of the tomb; they had missed the burial level by a few centimetres. On excavation, the bottom of the 3 x 3m shaft was found to contain seven tomb niches on four walls. The contents of
Fig 3 (left). Sican Lord’s mask after conservation. Huaca Loro tomb, northern Peru, Middle Sican (AD 900-1100). Gold alloy and red cinnabar. H. 29cm, W. 23cm (with ear spool flaps). Photo: Y. Yoshi/PAS.

Fig 4 (right). Sican Lord’s mask reassembled after conservation with a headdress in the form of a vampire bat. Huaca Loro tomb, northern Peru, Middle Sican (AD 900-1100). Gold, amber, and inorganic beads. H. 44.3cm, W. 21.3cm (bat head ornament). Photo: Y. Yoshi/PAS.

Fig 5 (second down, left). Gold, forehead piece used with the Sican Lord headdress. Huaca Loro tomb, northern Peru, Middle Sican (AD 900-1100). Photo: Y. Yoshi/PAS.

Fig 6 (third down, left). Ornament with perforated gold discs. Huaca Loro tomb, northern Peru, Middle Sican (AD 900-1100). Gold laminate. H. 14.3cm, W. 22cm. Photo: Y. Yoshi/PAS.

Fig 7 (bottom left). Ornamental cut-out Sican Lord figure on a square. Huaca Loro tomb, northern Peru, Middle Sican (AD 900-1100). Gold. H. 19cm, W. 20cm. Photo: Y. Yoshi/PAS.

Fig 8 (below right). Sican Lord cut-outs. Huaca Loro tomb, northern Peru, Middle Sican (AD 900-1100). Gold. H. 11cm, W. 8cm. Photo: Y. Yoshi/PAS.

copper) 53 by 29cm and 0.5-0.6mm thick (Fig 3), painted with red cinnabar (mercury sulfide), and had its nose masterfully raised. The wing-shaped eyes are of silver alloy, with the irises represented by amber and crystal beads, the pupils by emeralds, and gold bangles on and around the nose. The position of the Lord’s burial, and the features of the mask, suggest that he was most likely being reborn as the Sican Deity. A number of other items were placed on his cloak, including a gold standard, a pair of 90-cm long gloves made of leather, gold, and copper, six ear spools (Figs 11-13), a bottle wrapped in gold alloy sheets and, perhaps the most impressive object, a forehead ornament of a vampire bat (Fig 4).

To the east of this burial a large niche was filled with grave goods, including about 300kg of gold alloy scraps and some 1500 bundles of raipes - I-shaped bronze sheets which were probably used as money.
To the north-west, two 30-35 year-old women were also buried. The first seated with her back to the wall, the second in a prone position with her legs splayed as if giving birth. Grave goods were piled on top of both women and the Sicán Lord. Excavators also discovered 15 bundles of bronze implements, two large piles of gold-alloy scraps, a large quantity of seashells, and shell and semi-precious stone beads. A litter and a tightly woven chest were deposited at the top of the burial chamber. The chest contained more than 60 gold and gold alloy ornaments and ritual paraphernalia (Figs 6-10). A 12-13 year-old juvenile, probably female, was buried on the seat of the litter, another juvenile was placed in a north wall niche.

In 1995-96 a second undisturbed tomb was discovered and excavated, referred to as the West Tomb (the 1991 tomb subsequently became known as the East Tomb). Astonishingly this contained 23 individuals arranged around a sub-chamber containing the principal burial. Like the East Tomb, the main burial comprised a man buried with a mask of the Sicán Deity over his face. In 2006, project members uncovered a collection of intact tombs on the western side of Huaca Loro. These finds, and others made throughout the 30-year history of the Sicán Archaeological Project, are finally bringing this important culture of the North Coast of Peru to the attention of scholars and the general public.

'Adjacent Peru Unearthed' is an exhibition staged by the Nickle Museum of Art in Calgary and the Museo Nacional Sicán in Peru which showcases 117 objects, almost all of which come from the 1991 excavations of the East Tomb. The exhibition not only tells the story of the excavations and the Sicán Lord, but also uses the artefacts to explore Middle Sicán trade, technology, worldview, and customs.

The Royal Ontario Museum has also added a new display in an adjacent space. This will help visitors gain an insight into the Middle Sicán culture by examining them alongside other ancient civilizations on the north coast of Peru. The display contains objects from the Museum's Moche, Sicán, Chimú, and Inca collections, as well as two superb Moche golden funerary masks (Fig 14) and a fox head on loan from the Linden Museum in Stuttgart, Germany.

Dr Justin Jennings is Associate Curator of New World Archaeology at the Royal Ontario Museum, Toronto.

'Adjacent Peru Unearthed: Golden Treasures of a Lost Civilization' is on display at The Royal Ontario Museum until 6 August. For further information, tel. (1) 416 586 8000; www.rom.on.ca.

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Egyptian Steatite Ptolemaic
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a situla and in her right a fragmentary sistra.

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When picturing Athens in its Classical heyday, it is images of the Acropolis with its gleaming white marble temples and their associated sculptures that come immediately to mind. The prosperity of the city made it an increasingly important centre for the arts, and sculptors from all corners of the Greek world were drawn there. Much scholarship has been devoted to the sculptures which adorned this great city. But for the workshops of those who made them we must look down from the lofty heights of the Acropolis to the Agora below.

Important excavations in the Athenian Agora have been undertaken by the American School of Classical Studies at Athens from 1931 to the present day. Amongst their many triumphs has been the vivid bringing to life of the marble-working industry that flourished in and around the Agora over many centuries. Thus far the excavations have not only revealed some 3500 pieces of stone sculpture (now housed in the Agora Museum in the restored Stoa of Attalus) but have also uncovered the workshops and living quarters of those who made many of them. Demand for their product was high and although the nature of the market changed over the centuries the industry grew and prospered. In Roman times Athens’ sculptors even deliberately traded on their past reputation, creating works to satisfy the Roman taste for copies of, and statues inspired by, famous Greek originals.

The earliest sculptors’ quarter in the Agora, dating from the 5th century BC, has been uncovered in the residential and industrial area south-west of the Agora in a valley between the Areopagus and the Hill of the Nymphs. Here, in what has become known as the ‘Street of the Marbleworkers’, were found mudbrick houses, their rooms encircling a central courtyard. The floors of many of these buildings were scattered with the debris of the marble-working industry - from dust and chippings to unfinished or broken pieces. Here too were found remnants of the whole range of goods produced, including furniture and kitchen utensils. Contemporary vases depict the sculptors at work, sometimes with Athena Ergane (Athena the Worker), the patron goddess of artists, sculptors, potters, and weavers, looking on (Fig 3). One such house, incorporating both living quarters and a workshop, was occupied by successive sculptors from 475 to 275 BC. Names inscribed on personal items identify two of the resident craftsmen as Miklon and Menon.

After Athens was sacked by the Roman general Sulla in 86 BC, marble-workers took over the badly damaged public buildings of the South Square until the area was renovated in the mid 2nd century AD. Those who set up shop here were perhaps drawn by the accessible raw materials that lay in ruins around them, including a marble temple. The clay floors of these workshops held basins containing emery powder, which was used to polish small marble objects. One shop specialised in basins for the home - a broken, unfinished example still bearing traces of lettering shows that it was being reworked from an earlier inscription.

Another important marble-working area has been identified in the Library of Pantainos, which was built in AD 98-102. The two main rooms of the building held the library, and the three stoa around it housed shops. A sculptor’s workshop in the west stoa remained in use from the 1st century AD until the city’s sack by Herulians in the 3rd century. Inside, the excavators found considerable evidence for marble-working and some unfinished work, including a fine Roman portrait head of a woman.

Unfinished sculpture from the Agora excavations has been found in various states of preparation (Figs 7), from wonderfully evocative roughly-shaped pieces to near-complete examples bearing clear marks of the sculptor’s tools of trade such as the point claw, flat and round chisel, and bow and strap drills. Final finishing of the statues involved smoothing with a rasp, polishing with emery, sand, or pumice, and finally the application of hot wax and oil with pigment added.
Unfinished later copies of originals also tell their own story. Greek sculptors in Hellenistic and Roman times appear to have made a plaster cast of the original and then marked measurements from the cast onto the piece of marble on which they were working. As the figure emerged, further measuring points were added using callipers. On unfinished pieces we see a small lump on the stone with a point in it to hold the point of the callipers - as on an unfinished head of 'bouboulas' from the Agora excavations, a Roman copy of a 4th century BC original.

The excavations in the Athenian Agora have thus uncovered much of the marble-working industry and works of art, as well as the more functional items produced there. From literature and epigraphy we also know what is missing. Many works by famous Greek sculptors (such as Phidias, Agorakritos, Alkamenes, Praxiteles, Bryaxis (Fig 1), and Euphranor) stood in the Agora, but they do not seem to have survived. The one exception is perhaps a statue of Apollo Patroos (Fig 5), which is mentioned by Pausanias: 'These pictures (in the Stoa of Zeus) were painted for the Athenians by Euphranor, and he also made the statue of Apollo Patroos in the temple nearby'. A colossal statue found in the early 20th-century Greek excavations in the Metroon, next to the Temple of Apollo on the west side of the Agora, is probably this very statue. Otherwise, often all that remains of these great works are their bases. Two signed bases by Praxiteles have been identified in the Agora, and a victory monument signed by Bryaxis (Fig 1), one of the sculptors who worked on the Mausoleum of Halicarnassos, one of the Seven Wonders of the ancient world.

From the 5th century BC until the sack of the city by Heruliens in AD 267, the Athenian Agora was an Important showpiece for some of the finest Greek and Roman sculpture ever made, much of it crafted over the centuries by the very sculptors who lived and worked in and around the immediate vicinity. The Omega House, a Late Roman dwelling built on the Areopagus in the 4th century AD, held a large collection of sculpture, reflecting the richness of the pieces produced in the Athenian workshops. The statues, reliefs, and portrait heads date from the 4th century BC to the 3rd century AD, some of them probably recovered after the Herulian sack that ushered in an the end to marble-working in the Agora. These carefully collected and treasured sculptures were finally defaced, discarded, and reused as building materials in the 6th century AD.
THE ETERNAL PALACE OF GALERIUS

Maja Zivic examines the symbolism of a Tetrarchic architectural wonder in Serbia.

The career of Galerius Valerius Maximinus (r. AD 305-311) evolved from humble origins in the territory of modern eastern Serbia, where he began life rearing oxen and matured into a fearless soldier. He impressed Diocletian (r. AD 284-305) to the extent that he adopted him in AD 293 as his heir, and allowed him to marry his daughter Valeria, thus making him co-sovereign and a member of his divine family. In the year of his promotion to Augustus in AD 305, Galerius began constructing a palace near the modern village of Gomizgrad, and named it Romuliana after his mother Romula (Figs 1, 3-4). The palace is a unique sacred/memorial complex, and represents the most grandiose monument from the period of the so-called Second Tetrarchy in the Roman Empire.

Galerius remained loyal to the concept of the Tetrarchy created by his adoptive father, a system of rule comprising two Augusti and deputy Caesars, who were appointed as their successors after a limited tenure (Constantius in the West under Maximianus, and Galerius in the East under Diocletian). To achieve stable rule, they drew heavily on mythology and religion to create myths about themselves to form a collective consciousness on their divine origin and pious reign. This concept demanded majestic sacred and profane architecture and art, which manifested itself in Galerius' palace.

This is an impressive site, especially with its monumental ramparts enclosing an extraordinarily important complex. Examining closely the complex of buildings within the ramparts, and their spatial relation to the surrounding area, makes the magic of the place almost tangible. It also strengthens the impression that the structures which bordered the consecrated area had the specific function of immortalising its founder.

The impressive walls of the palace were constructed in two separate phases, the second completely replacing the first phase, a factor yet to be explained. Galerius initiated the construction of the first rampart immediately after his great victory over the Sasanian Persian king Narseh in AD 298, a factor confirmed by the brick stamps which date the first phase. The greatest number of stamps belong to the Fifth Macedonian Legion, who interestingly took part in the war against the Sasanians. Thus, its soldiers could not have been engaged in the construction work before the end of this conflict. The most probable date for the start of the first construction works was AD 305, which is also the tenth anniversary (decennalia) of Galerius' reign and his triumph over Persia. The construction work of the later fortifica-
Fig 5 (left). White marble head of a bearded Hercules; early 4th century AD.

Fig 6 (right). Wall pilaster from the second phase of the ramparts depicting the Tetrarchs; early 4th century AD.

Fig 7 (below left). White marble wall panel depicting a sleeping Ariadne on the island of Naxos in the Aegean; early 4th century AD.

Fig 8 (bottom left). A polychrome mosaic pavement from the reception hall, depicting a walled city, possibly Singidunum (the regional Tetrarchic capital in Serbia), with six gateways enclosing a labyrinthine structure; early 4th century AD.

The iconicography of the palace of Grgurgrad is the visual expression of that ideological conception: the floors were paved with high quality mosaics (Fig 8), the walls decorated with luxurious frescoes and fine marble revetments, the niches filled with marble sculptures, such as Egyptian red porphyry (Fig 2), placing an emphasis on eternal imperial rule embodied in the concept of the Tetrarchy.

When Diocletian adopted Galerius in AD 293, he made him the earthly incarnation of Hercules, a member of the divine family of Jupiter, the son of the supreme god, whose earthly incarnation was the emperor (Figs 2, 5). This fact explains why, since that time, his closest deities became Hercules and Dionysos, whose mothers were human. Galerius associated himself especially closely with Dionysos. Appropriately, the larger of the two temples in Romuliana had a double sanctuary dedicated to Jupiter and Hercules - the counterparts of Diocletian and Maximianus on earth. The mosaic representing Dionysos feasting wins over viewers with his beauty, perfect harmony of composition, and wide palette of colours and shades, imitating perfectly nature and its abundance. More than on any other mosaic representations in Galerius’ palace of Grgurgrad, the images of Dionysos, vine, wine, ivy, bull, and Pan, conveyed symbolically the continual renewal of nature, and emphasised that Dionysos was the saviour and giver of eternal life.

As such, Galerius’ palace, Felix Romuliana, was created as an eternal remembrance to the divine emperor: Galerius/new Dionysos. What inspired the emperor to emphasise himself as Dionysos was, at least partly, his intention to deify his mother Romula. The mosaic representation of Dionysos and the wall relief depicting a sleeping Ariadne (Fig 7) may also symbolise the idea of death and resurrection, in other words pointing to two acts of the apotheosis (glorification to a divine level), the impressive material proof of which is manifest in the mausoleum at Magura. Despite the fact that the act of apotheosis undoubtedly had a political connotation, Galerius and, above all, the apotheosis of Romula, emphasised their piety. Like Dionysos and his mother Semele, who joined the gods on Mount Olympus after Dionysus’ triumphant expedition to India, Galerius and Romula raised themselves to the sky from the peak of the hill at Magura.

Romuliana, the palace which Galerius had erected near his birthplace, and named after his mother Romula, is not only an eternal monument to Tetrarchic ideology and his parent, but also the symbol of an idea of ruling the world, conceived to last forever.
GETTY MUSEUM REPATRIATION SAGA

Jerome M. Eisenberg, Ph.D., reports on a number of important antiquities repatriated to Italy & Greece as the trial of the former curator continues in Rome, while additional charges are levied against her in Athens.

TWENTY-SIX ANTIQUITIES RETURNED TO ITALY

As briefly reported in the last issue of *Minerva* (January/February 2007, p.6), on 21 November the J. Paul Getty Museum announced that it would unilaterally return 26 objects in its collection to the Italian government. Some 25 of these were among the 52 objects that the Italians claim had been illegally excavated and exported. Meanwhile, the Italians have removed six of the original 52 pieces from their claim list, acknowledging in the process that they could have been discovered outside their territory. Illustrated here are some of the more important antiquities repatriated (Figs 1-8), including a Greek marble antefix of two griffins attacking a fallen boar (Fig 1) and a related marble *lekanis* (Fig 2), an Etruscan terracotta antefix of a dancing maenad and Silenos (Fig 6), and a Roman marble statue of Apollo (Fig 8).

Apparently the Italian Ministry of Culture repudiated an agreement signed on 5 October, which would have made provision for the temporary joint ownership of the monumental Greek 5th-century BC marble and limestone ‘cult statue of a goddess’ from southern Italy, while the Getty and the Italians continued to conduct investigations into its origins. This agreement would have assured the museum long-term loans to replace some of the objects being returned. It would also have established a framework for future collaborative efforts, including the joint development of exhibitions and collaboration in research, scholarship, and conservation, as well as a cooperative undertaking to stem the illicit trade in antiquities.

In a meeting held in Rome on 17 November with officials from the Italian Ministry of Culture, Dr Michael Brand, Director of the Getty Museum, attempted to revive the 5 October agreement, but it is reported that the Ministry held out for additional concessions, including the repatriation of the Hellenistic bronze statue of a victorious youth known popularly as the Getty Bronze. The Getty insists that this masterwork was found in international waters in 1964 and that it was acquired in 1977 only after Italian courts declared that there was no evidence for an Italian provenance. Italian military police, however, support a claim that it was found in territorial waters near Pesaro and illegally exported from their country.

In the course of the same meeting the Getty also offered to transfer full

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*Fig 1 (above left). Hellenistic polychrome marble sculptural group of two griffins attacking a fallen boar, c. 325-300 BC; H. 95cm.*

*Fig 2 (top right). Polychrome marble lekanis, c. 325-300 BC; W. 67cm. Thetis and her sisters ride through the waters on a hippocamp and ketoi to deliver armour to Achilles.*

*Fig 3 (middle right). Bronze askos in the form of a Siren, South Italy, c. 480-450 BC; H. 15.9cm. The Siren holds pan-pipes & a pomegranate; handle in the form of a nude youth.*
title to the south Italian cult statue while its origin remained under investigated, but this approach was rejected by the Ministry. The museum will continue to conduct this research over the following year and promises to transfer title if the research bears out the Italian claim of ownership. If the impasse continues, however, the Italian officials threaten to impose ‘cultural sanctions’ on the museum. As for the 26 antiquities being returned, ministry lawyer Maurizio Fiorilli has stated that ‘The pieces will come to Italy not as a concession but as a

seizure... that is part of our legal process’. Dr Brand has stated that the Getty remains open to resuming negotiations.

The following is a complete list of the antiquities being returned to Italy. The writer has reorganised the unsystematic and abbreviated list that was released by the museum and has supplied as many details as possible for the benefit of scholars and others who must now reassign the future locations of these objects in their records.

1. Hellenistic polychrome marble sculptural group of two griffins attacking a fallen doe, c. 325-300 BC (Fig 1). H. 9.5 cm; W. 14.8 cm (inv. no. 85.AA.106).

2. Hellenistic polychrome marble lekanis (shallow bowl), c. 325-300 BC (Fig 2). H. 30.8 cm; W. 67.7 cm. Thetis and her sisters ride through the waters on a hippocamp and ketoi to deliver armour to Achilles (inv. no. 85.AA.107).

3. Gorgon mask, asokas in the form of a Siren, South Italy, c. 480-450 BC (Fig 3). H. 15.9 cm. The Siren holds pan-pipes and a pomegranate; the handle is in the form of a nude youth (inv. no. 92.AC.5).


5. Attic black-figure zone cup, type A. In the manner of the Lysippides Painter, with Andokides as potter, c. 520 BC. H. 13.6 cm; diam. 36.4 cm. Gorgon mask surrounded by a symposium (a male drinking party) (inv. no. 87.AE.22).

6. Attic red-figure kalpis by the Kleophrades Painter, c. 480 BC (Fig 4). H. 39 cm. The punishment by the gods on the blind Thracian king Phineus - the Harpies steal his food (inv. no. 85.AE.316).

7. Attic red-figure kylix signed by Douris, with Python as potter, c. 480 BC. H. 13.3 cm; diam. 32.4 cm. Tondo: Kekrops? Served by a youth. Side A: Kekrops and Pandion watch Eos pursuing Kephalos. Side B: Zeus pursues Ganymede (inv. no. 84.AE.569).

8. Attic red-figure mask kantharos by the Foundry Painter, with Euphranor as potter, c. 480 BC (Fig 5). H. 21.1 cm. Masks of Dionysos and a satyr (inv. no. 85.AE.263; various).

9. Attic red-figure calyx krater by the Aegisthus Painter (fragmentary), c. 470 BC. The stabbing of Aegisthus by Cretes (inv. no. 88.AE.66).

10. Attic red-figure calyx krater signed by Syriskos, c. 470-460 BC. H. 43 cm. Ge Pantaleia (all-giving Earth) enthroned between Titan Oceanus (Ocean) and Dionysos (inv. no. 92.AE.6 and 96.AE.335).

11. Attic red-figure bell krater (inv. no. 81.AE.149).
Persephone as king and queen of the underworld (inv. no. 77.AE.13).


22. Etruscan red-figure plastic duck askos from the Clusium Group (inv. no. 83.AE.203).

23. Etruscan terracotta antefix in the form of a maenad and Silenos dancing, c. 500-475 BC (Fig 6). H. 54.6cm (inv. no. 96.AD.33).

24. Roman archaistic marble statuette of Dionysos, c. AD 50 (Fig 7). H. 62.3cm (inv. no. 96.AA.211).

25. Roman marble statue of Apollo, c. AD 100-200 (Fig 8). H. 146.1cm (inv. no. 85.AA.108).

26. Roman fresco fragments, 1st century AD (inv. no. 71.AG.111).

On 26 October the Getty announced that their art acquisition policy would now be strengthened by acquiring no new ancient work of art lacking a proper provenance dating back to 17 November 1970 or earlier in the form of documentation or other types of substantial evidence. Dr Michael Brand, the museum’s Director, claims that the new policy is the strictest of any North American art museum’. Meanwhile, the trial of former curator Dr Marion True and Robert Hecht is continuing slowly in Rome where Dr True is charged with conspiracy to acquire dozens of illegally excavated antiquities during her tenure at the Getty from 1986 to the late 1990s. Italian officials have emphasised that the outcome of the trial could rest in part on the actions of the Getty in finalising their negotiations with the ministry.

**TWO MORE ANTIQUITIES RETURNED TO GREECE**

On 11 December 2006, Dr Brand announced that the Getty will return two important works of ancient art to the Greek Ministry of Culture: a Greek marble kore (Fig 9) and a Hellenistic gold funerary wreath (Fig 10). Until recently the kore had also been claimed by Italy. Just a few months previously, the museum had returned the first two of four objects claimed by Greece: an Archaic Greek marble relief and a Boeotian limestone stèle (see *Minerva* September/October 2006, pp. 6-7) now on display in the National Archaeological Museum of Athens. The Greek claims for the four objects were initiated in 1996 but made no progress for some years until the Greeks were encouraged by Italy’s success in recovering other works of ancient art and actively revisited their demands. In fact Italian officials supplied them with important evidence for the smuggling of the wreath. Georgios A. Voulgarakis, the Minister of Culture for the Hellenic Republic, announced that all outstanding issues between the two parties have now been resolved and that the Greeks will now work with the Getty on loans and periodical exhibitions.

In a new development Dr True will also be placed on trial in Athens on charges that she conspired in the acquisition of the funerary wreath, illegally excavated from a Macedonian tomb near Serres in northern Greece sometime between 1990 and 1992, smuggled out, and acquired by the Getty along with the kore in 1993. She is just one of the five people charged in the case, including two nationals, a Yugoslav, and a private Swiss dealer, who will all possibly go on trial by June.

1. Greek Parian marble statue of a kore, c. 530 BC (Fig 9). H. 73cm (inv. no. 93.AA.24).

2. Hellenistic gold funerary wreath with blue and green glass paste inlays, 320-300 BC (Fig 10). Diam. 30cm (inv. no. 93.AM.30).
THE AUTUMN 2006 ANTIQUITIES SALES

The unusually strong results of the December sales in New York reinforce the fact that the antiquity market is healthier than ever, as reported by Jerome M. Eisenberg, Ph.D., in his 33rd bi-annual report of the English, American, and European auctions.

FRENCH COLLECTION STARS
AT CHRISTIE’S LONDON
A selection of just 14 antiquities from the collection of the French art critic and printer Edouard des Courrières (1896-1987) provided the top four lots at the 25 October sale at Christie’s London. Many of his pieces were kept in his house in Tangiers and were listed in an article published in 1957. An Egyptian Old Kingdom painted limestone relief depicts a brewing scene for the Wag Festival of Thoth (Fig 4), c. 2494-2181 BC, 93 x 31 cm. On the left a man beats pots of dough; on the right two men mix the dough. Estimated at an unusually low £25,000-35,000, it nevertheless rocketed to a surprisingly high £232,000 ($434,768), won by a European collector. (All prices in this report include the buyer’s premium unless otherwise stated). A much smaller relief (32 x 31 cm) from the same tomb shows a scene representing brewing for the New Year Festival, with two men straining mash and caulkling a vessel (Fig 1). With an estimate of £15,000-25,000, it realised £45,600 from a European museum. A 22nd-25th Dynasty Egyptian granodiorite block statue of Ptah-Menlau, an important chief of

Fig 1 (above). Egyptian Old Kingdom painted limestone tomb relief of a brewing for the New Year Festival, c. 2494-2181 BC, 32 x 31 cm.

Fig 2 (above, far right). Egyptian granodiorite block statue of Ptah-Menlau, chief of physicians and priest of Upper and Lower Egypt, 22nd-25th Dynasty, c. 750-650 BC, H. 42 cm.

Fig 3 (right). Assyrian gypsum relief fragment of four Elamite archers engaged in the siege of an Elamite city, c. 680 BC, 17.5 x 19.5 cm.

Fig 4 (below). Egyptian Old Kingdom painted limestone tomb relief depicting a brewing for the Wag Festival of Thoth, c. 2494-2181 BC, 93 x 31 cm.

Fig 5 (below). Fine Greek Parian marble torso of an athlete; c. 4th-3rd century BC, H. 88 cm.
physicians and priest of Upper and Lower Egypt (Fig 2), covered with incised images of deities and inscriptions, c. 750-650 BC, h. 42cm, brought £120,000 from a European collector, again well over its estimate of £50,000-80,000.

A fine Greek Parian marble torso of an athlete (Fig 5), c. 4th-3rd century BC, h. 58cm, was estimated at just £40,000-60,000, probably due to its small size, but sold to a European collector for a healthy £181,600. A small (17.5 x 19.5cm) fragment of an Assyrian gypsum relief of four Elamite archers engaged in the siege of an Elamite city (Fig 3) came from the North Palace of Ashurbanipal in Nineveh and was first published by E. Weidner in 1937-39. This relates to a similar scene in a relief now in the British Museum. Mr des Courières's fragment, estimated at £50,000-80,000 sold to an English collector for £84,000.

Leading the other consignments, a very fine, large 26th Dynasty Egyptian bronze falcon with inlaid gold eyes (Fig 6), c. 550 BC, h. 26cm, estimated at £55,000-75,000, realised £96,000 from a European dealer. Originally from the collection of César de Hauke (1900-1965), it previously sold at Sotheby's London on 14 July 1986 for £20,900. A Roman archaic metal hearth of the Hermes Propylaiaos (Fig 7), after a Greek prototype of c. 430-420 BC, h. 53cm, estimated at only £10,000-15,000, was secured by a European dealer for a more realistic £45,600. The auction totalled £1,432,796 with only 68% of the lots offered sold by number, but 85% by value.

SOBREBY’S NEW YORK SALE BRINGS RESULTS FAR OVER ESTIMATES FOR TOP LOTS

The top ten lots at the 6 December sale at Sotheby’s New York all brought winning bids far over the estimates, which, for the most part, were quite conservative. Leading the group was the cover piece of the catalogue, an Egyptian serpentine block statue of man seated on a base with his legs flanking the sacred baboon of Thoth on a pedestal (Figs 8-9), 26th-30th Dynasty, c. 664-342 BC, h. 33 cm. From the collection of Dr Anton F. Philips (1874-1951), the co-founder of Philips Electronics in Eindhoven, it was exhibited in the Stedelijk Museum, Amsterdam, in 1938, and...
later passed on to his son, Frits Philips (1905-2005). Estimated at $350,000-450,000, it soon ended up in a battle between three telephone bidders, one of whom, a European collector, finally won it for an impressive $856,000 (€434,319).

An Egyptian basalt statue of a kneeling man holding a naos with a figure of Osiris (Fig 10), late 26th-27th Dynasty, c. 500-404 BC, h. 29cm, estimated at $60,000-90,000, brought $144,000 from a telephone bidder. It was previously sold at Christie’s New York on 26-28 October 1994 as part of the Alice Tully (1902-1993) collection for just $26,450. An impressive Egyptian bronze statuette of Nefertum (Fig 11), the god of unguents and perfumes, 21st-22nd Dynasty, c. 1080-746 BC, h. 37.2cm, estimated at $60,000-90,000, raised an equally impressive telephone bid of $168,000 from an American collector. Previously it had brought £2530 at Christie’s London on 14 July 1971; then £335,000 at Sotheby’s New York on 29 May 1987.

A large Roman marble heroic male torso wearing what appears to be a panther skin (Fig 12), from the Walter Baresi collection, c. 2nd century AD, h. 1.08m, estimated at a sensible $200,000-300,000, realised an unexpectedly high $632,000 from a private collector bidding by telephone. When first sold at a Münzen und Medaillen sale in Basel on 6 May 1967 it brought a mere SF 16,500. A monumental (h. 44.5cm) late Hellenistic head of a goddess (Fig 13), c. 595.2x841.4
late 2nd-early 1st century BC, sold for a modest £8640 when it was offered at Christie’s London on 16 July 1985, no doubt in part because of a poor illustration showing the obvious restorations including the nose and chin. Now restored and estimated at $125,000-175,000, it was purchased by the Michael C. Carlos Museum for a resounding $420,000. A Cycladic marble figure (Fig 14), c. 2600-2500 BC, h. 17.8cm, from the collection of the distinguished sculptor Sir Jacob Epstein and published by William B. Fagg in 1960, was estimated at an extremely low $30,000-50,000. It was finally sold to a German dealer bidding for a client for $216,000.

A very large (6.55 x 1.71m) Byzantine mosaic panel, probably from a Syrian church, depicting a man leading two mules bearing a reliquary or litter (Fig 15), dates to the late 5th century AD. First acquired by a Panamanian collector in the late 1960s to early 1970s, it realised a generous $408,000 from an anonymous telephone bidder, far beyond its estimate of $100,000-150,000. The sale was a resounding success, totaling $5.7 million and over the high estimate of $3.1 million, with 96% of the 176 lots sold by number and 99.3% sold by value. Just four of the top ten lots went to dealers, three of them from Europe.

RECORD-BREAKING EGYPTIAN COFFIN SOLD AT CHRISTIE’S NEW YORK

A magnificent 21st Dynasty Egyptian painted sycamore fig wood coffin containing the actual mummy of Neskhons (Figs 16-17), c. 990-940 BC, l. 189.8cm, was featured in the 7 December sale at Christie’s New York. Luminously decorated with an abundance of mythological and amuletic figures both on the exterior and interior, it still holds the wrapped mummy of its deceased, who was a Stolist, performing a ritual for the anointing and clothing of the temple cult image of Amun. Only the head and part of the chest have been unwrapped. It was donated in 1901 to the Western Reserve Historical Society in Cleveland by Liberty E. Holden, the publisher of The Plains Dealer, who had acquired it from Sheikh Mahmud Hassan in Luxor the

Fig 15 (above). Byzantine mosaic panel from a Syrian church depicting a man leading two mules, late 5th century AD, 6.55 x 1.71m.

Figs 16-17 (below left). Egyptian painted sycamore fig wood coffin containing the mummy of Neskhons, 21st Dynasty, c. 990-940 BC, l. 189.8cm.

Fig 18 (below). Egyptian seated bronze statuette of an attested Amun wearing a Double Crown; 21st/22nd Dynasty, c.1070-712 BC; H. 37.1cm.
previous year. It has been on exhibit at the Frank H. McClung Museum in Knoxville, Tennessee, since 1991. Estimated at $1,000,000-1,500,000, it brought $1,136,000 from an American collector, a record price for an Egyptian coffin at auction.

A large (h. 37.1cm) Egyptian seated bronze statuette of the enthroned Atum (Fig 18), c. 1070-712 BC, wearing a Double Crown, from the collection of Mrs Meyer of Bern, Switzerland, in 1969, was sold by Münzen und Medaillen in 1983. It now sold to a European dealer bidding by phone for $192,000, well over its estimate of $80,000-120,000. A sensitive Romano-Egyptian painted wooden mummy portrait of a young woman (Fig 19), c. AD 55-70, h. 39.6cm, probably from Hawara, acquired by the Swiss collector Thierry Cambelong in the 1970s, was estimated at a very conservative $40,000-60,000. This did not prevent a heated drawn-out competition, with the same dealer finally securing it for a staggering $262,400.

A fine Neo-Sumerian copper foundation figurine of Ur-Nammu, the first ruler of the Third Dynasty of Ur (Fig 20), c. 2111-2094 BC, h. 27cm, formerly the property of Walter Vahlecke (1902-1992) of Berlin, attained another surprising winning bid of $374,400 from an anonymous buyer on the phone, far exceeding its estimate of $120,000-180,000. Six other figures of

Fig 22 (below left), Roman marble panel from a marriage sarcophagus depicting a husband and wife with Eros as Hymeneus, the god of marriage, c. 3rd century AD. L. 180cm.

Fig 23 (right), Roman bronze statuette of a youth of the so-called 'Diskophoros' type, late 1st century BC to early 1st century AD. H. 30.4cm.
Ur-Nammu are known - three in the National Museum of Iraq, one in the British Museum, one in the Metropolitan Museum of Art, and one in the Burrell Collection, Glasgow. A small (5.10.5cm) but finely sculpted Mesopotamian marble recumbent calf inlaid with lapis lazuli (Fig 21), Late Urk-Jemedet Narse Period, c. 3300-2900, was probably an offering to the goddess Inanna. The property of Ludwig Hetznek von Vienna, who acquired it in 1965 from Dr Elie Borowski, it again brought far more than its estimate of $40,000-60,000, selling for $168,000 to a European collector, again by telephone.

An exceptional Roman bronze statuette of a youth of the type of the so-called Diskophoros after a prototype by the famed 5th-century BC Greek sculptor Polykleitos (Fig 23), late 1st century BC to early 1st century AD, h. 30.4cm, may actually be a representation of Hermes. No doubt one of the finest examples known, certainly superior to the one in the Louvre, its estimate of $300,000-500,000 did not seem to be excessive, although it brought just $284,800 from an American collector bidding by phone.

A Roman marble panel from a marriage sarcophagus (Fig 22), c. 3rd century AD, l. 180cm depicts the husband and wife with Eros as Hymenaeus, the god of marriage, between them. They are flanked by the Four Seasons, representing their eternal union in the afterlife. Also estimated at $300,000-500,000, it again realised $284,800 from the same collector. Although a Roman alabaster cinerarium (Fig 25), c. 1st century AD, h. 30.2cm, from the Hr Eichberg (d. 1953) collection, was certainly attractive, one would not have expected it to bring a telephone bid of $180,000 from an American collector, certainly not the sale’s specialist who estimated it at $25,000-35,000.

A Hellenistic parcel-gilt silver lotiform bowl (Fig 24), c. 2nd-1st century BC, diam. 23.1cm, sold at Christie’s London on 15 May 2002 for $52,875. Now bearing an estimate of $90,000-120,000, it sold for $132,000 to an American collector who had left a commission bid. In the Ancient Jewellery sale, which was held the following day, a beautifully engraved Greek chalcedony scaraboid of a woman wearing a sakkos, on its original gold chain (Figs 26-27), c. late 5th century BC, estimated at $80,000-120,000, sold on the phone to an Asian dealer for $144,000. The two sales of 289 lots, realised $6,282,560, with just 75% of the lots offered sold by number and 85% sold by value. A good number of the lower priced lots were bought in due to ambitious estimates, yet paradoxically many of the top lots bore conservative estimates. Of the top ten lots only three went to dealers, two in Europe and one in Asia. It is interesting to note that of these top ten lots, nine were acquired by absentee bidders.

SUMERIAN STATUETTE STARS AT BOISGIRARD SALE
An exceptional Sumerian gypsum evoato statuette of an orante (Fig 29), mid-3rd millennium BC, h. 15cm, was the belle of the ball at the 16 December Boisgirard sale of antiquities and Islamic art held at the Drouot in Paris, with Annie Kevorkian, as usual, as the expert. Acquired in 1970, the eyes are still inlaid with the original calcite and bitumen, her hair is bound with an
elaborate hairband, and she wears the typical kaunakes garment. The estimate of 180,000 Euros was obviously a conservative one, for this charming sculpture realised a hammer price of 515,000 Euros (£358,000 or $679,800). (The prices listed for this sale do not include the premium of 13.5 to 17.5%.) A Pre-Achaemenid silver rhyton in the form of a stag (Fig 28), c. 1000-750 BC, h. 24.5cm, l. 24cm, in the possession of a private collector since 1948, sold for 280,000 Euros. Yet another Bactrian chlorite idol, a common feature at Boisgirard auctions, with a marble head and hand (Fig 30), and a striking hair style, of the type popularly called 'princess of Bactria', late 3rd millennium BC, h. 10.7cm, was presented for sale, this time realising 170,000 Euros. A large (h. 68.5cm) Hellenistic bronze youthful athlete (Fig 32), gracefully poised and holding a small oinochoe (pitcher), first in a 1950s collection, then acquired in 1974, brought 270,000 Euros. A rare Thracian bronze vase in the form of a female head surmounted by a long neck and trilobate spout, c. 300 BC, h. 25cm, sold for 100,000 Euros.

**FINE EGYPTIAN PORTRAIT OFFERED BY CALMELS COHEN AT DROUOT**

An unusually fine Egyptian 26th Dynasty graywacke portrait head with an archaizing wig inspired by similar Old Kingdom hair styles (Fig 31), c. 650 BC, h. 15.5cm, was offered by sale at the Calmels Cohen sale of tribal arts and just 20 lots of antiquities at the Drouot on 4 December. Probably from a Memphite workshop, it had been in a French collection since the 1950s. The very low estimate of 35,000-45,000 Euros given by the expert, Jean-Philippe de Serres, was ignored by several bidders and it finally sold for 165,000 Euros (202,495 Euros with premium). A large Cycladic marble torso of the Spedos type, mid-3rd millennium BC, h. 24.6cm, from the collection of Charley Mathez of Neuchâtel, brought 112,906 Euros, comfortably beyond the estimate of 60,000-65,000 Euros.

Illustrations - Figs 1-7: Christie’s London; Figs 8-15: Sotheby’s New York; Figs 16-27: Christie’s New York; Figs 28-30, 32: Boisgirard Paris; Fig 31: Calmels Cohen, Drouot, Paris.
THE ARCHAEOLOGY OF CONFLICT

Dorothy King reports on a conference on ‘Cultural Heritage, Site Management and Sustainable Development in Conflict and Post-Conflict States in the Middle East’ at University College London from 10-12 November 2006.

The destruction of the Bamian Buddhas and the looting of Baghdad Museum were well publicised, but the destruction of cultural property during wars rightly tends to take a back seat to reporting the death of humans. When peace returns, inventories are drawn up and plans made to try to resume archaeology and restore national pride and memory. Doing so can be productive, such as President Sadat using Pharaonic images to counter the Islamicism of his predecessor in Egypt, as well as encouraging tourism.

Unfortunately, however, totalitarian governments have all too often used cultural heritage for propaganda and so newly liberated peoples have tended to turn against buildings and objects they associate with their former oppressors - Saddam Hussein’s use of history as propaganda is well known, rebuilding a gate of Babylon with a plaque stamped on the bricks, and this may have contributed to subsequent looting of both archaeological sites and the Iraq Museum. Similarly, in Kosovo many Orthodox Churches were destroyed by Muslims as they broke away from Yugoslavia. Kosovo, however, has a significant number of Byzantine churches, most of which only now exist as a few scattered architectural fragments.

Although petty politics and finger-pointing was not absent, the emphasis of many papers at a recent conference in London on the theme of ‘Archaeology of Conflict’ focused on how to rebuild and improve, rather than merely to accuse. Rapid rebuilding of a war-torn country can in itself endanger archaeological sites, although in Lebanon care was taken to thoroughly excavate as many as possibly by corporations such as the Soliddle, which was entrusted with the reconstruction of the centre of Beirut. Archaeologists estimate, however, that outside the well-regulated capital, smaller cities suffered more extensively, and believe that up to 40% of the buried archaeological heritage of Tyre was destroyed by uncontrolled urbanisation in the years 1973-2005, both during and after the Civil War. Joanne Farahlak Bajaly, a Lebanese journalist, pointed out that after war people want to rebuild rapidly, in an attempt to forget its destruction by physically blotting it out. She gave examples of over-zealous post-war development by religious groups - both Christians adding hotels to monasteries and Muslims over-expanding old mosque complexes - in a country where both factions are once again becoming overtly politicised, and where it is difficult for local authorities to intervene.

The work of Assad Seif, of the Lebanese Directorate General of Antiquities (DGA), serves as an example to us all. After the destruction of much of Beirut during the Civil War, the entire capital had to be re-built. Dr Seif told a story about hiding in Beirut Museum during the war while working as a Red Cross driver, and admitted that at the time, like many other Lebanese, he was more interested in saving his own skin than antiquities.

For archaeologists comfortably tenured in the West it is all too easy to criticise cultural heritage management in areas suffering from conflict, but his story clearly illustrated how, when under fire, even a man now considered a great archaeologist is likely to be more immediately concerned with saving his own skin than his heritage. Although many of the sarcophagi were protected by thick concrete slabs, other items from the museum were hidden away and a surprising amount survived. Archaeological sites on the surface survived well through the decades of repeated bombing in Lebanon, but the greater challenge for archaeology proved to be the emergency rescue digs which needed to be undertaken before reconstruction.

Generally, economic interests are chosen by people over history; they expect the government to provide them with necessities and heritage is often not seen as being a high priority in many countries. Excavations tended to be rapid immediately after the war, with some overly-idealistic foreign archaeologists complaining that not everything could be saved. Dr Seif has now embraced a free-market system with developers, which works well for both sides - rather than wait years for the archaeological service to get around to a site and thus delay construction, most builders prefer to ear-mark a percentage of their budget (usually 1%) to fund DGA excavations between buying land and the issuing of the construction permit. This means that Beirut has one of the most efficient and best-funded archaeologi- cal services, and had allowed for rapid but relatively culture-friendly reconstruction, the DGA has shown how a person with initiative can combine the two approaches of being pro-cultural and economically aware and, in this way, make substantial progress. Foreign university teams have expressed dismay that permits for new long-term excavations are not yet being issued in Lebanon; understandably the DGA prefers to encourage them instead to undertake much-needed rescue digs.

Aerial photographs show that a great deal of damage was done to archaeological sites around Beirut, Tyre, and Sidon by Israeli bombing in the July 2006 war, but the country now has a much more sophisticated set-up for dealing with its heritage. Reports by journalists of ‘no damage’ were mostly faked from Jerusalem using stock photos - some of the structures at Baalbek did for example develop some new cracks in 2006, but the damage suffered by the Roman temples was relatively small compared to the destruction of the centre of the town.

Dr Donny George, until recently Director of the Iraq Museum, reported that he and his colleagues had learnt from the example of post-Civil War Lebanon, and were now concentrating on training a new generation of restorers and archaeologists in Baghdad with the help of groups such as UNESCO, the Getty, and the World Monuments Fund, as well as colleagues around the world. Although
Dr George did not think foreigners should resume excavations in Iraq yet - it remains far too dangerous - his successor, Dr Abbas al-Hussaini, did issue an appeal for international colleagues to get in touch with him about the excavations. The archives of many excavations were lost in the post-war turmoil - the site houses at Babylon, for example, were ransacked - and so he and his team are busy trying to reconstruct the paperwork for the archaeology of Iraq. Dr Abbas al-Hussaini also would like to know what archaeological teams plan for future excavations in Iraq. Although new to the job, and with site guards seriously short of resources, he began a systematic survey of all five Iraqi provinces at the end of 2006 to inventory and re-open provincial museums and to consolidate archaeological sites.

Unfortunately, the museum in Baghdad had to be closed and sealed again in summer 2006 due to security concerns. Before leaving Iraq, Dr George completed a near-miraculous job of getting many of the treasures looted in 2003 returned. His appeals to the people of Baghdad seem to have worked, and he clearly became a trusted figure in post-Saddam Iraq despite having been forced to join the Baathist party by the previous regime. Dr George's association with the pre-Islamic history of Iraq, and his attempts to emphasise the importance of the country's culture, resulted in direct intimidation by Shi'ite fundamentalists. Death threats forced him to flee the land he loves, but he is adamant that one day he plans to return. Meanwhile, through Stony Brook University he continues to collaborate with colleagues both in Iraq and abroad. The English-language version of the Iraq Museum's website is ready, and as soon as Dr George has translated it into Arabic it will go online.

Clarification over the April 2003 looting of the Iraq Museum in Baghdad, including many graphic photographs, has revealed that this was probably initiated through inside knowledge held by former employees under the previous director. Further damage was caused by the poor storage of objects by a predecessor at the time of the 1991 first Gulf War, when the exhibition cases were emptied and their contents stored elsewhere. The Nineveh Ivories, for example, were split between the Central Bank and the museum. Those in the former were deliberately flooded by members of Saddam's regime during the fall of Baghdad. Those in the museum were hidden in a bricked-up basement, where they were inaccessible and could not be monitored; curators were unaware of rising water levels which soaked them. Ivory is an organic material, so mould began to grow, which in turn attracted insects. When finally re-discovered, like many other damaged antiquities they were restored by conservators newly-trained in foreign museums such as the British Museum. The Italians were particularly active in restoring the galleries, and the refurbishment of the building itself was well under way. When the situation in Baghdad improves, work will resume. At the end of 2006 the National Library - badly burnt by looters days after the museum in 2003 - was also closed after the director and staff had received death threats. (The archive of the Jews of Iraq, hidden by Saddam elsewhere, was damaged by war.)

Although many people were executed without trial in Saddam's Iraq, according to Dr George Saddam insisted on trials for looters of archaeological sites before they were publicly shot to discourage copycat behaviour. Between the two Gulf Wars there was relatively little looting of excavation sites. Instead, the problem commenced during the economic embargo as a way of making money to purchase necessities on the black market.

Professor Elizabeth Stone has studied the patterns of looting throughout Iraq using satellite photographs. Although she had expected to observe a pattern whereby looting increased rapidly after the start of the war, this turned out not to be the case. In February 2003 some sites showed signs of fresh looting, such as recently turned earth, but even as late as 2005 there seems to have been no marked increase in disturbance. Patterns in the data are not entirely clear, but site plundering seems to mirror unrest and the prevailing security situation; some sites for example were looted at the start of the war, continuing previous illegal digging which had gone on under Saddam Hussein, but did not continue to be looted under the Coalition.

In June 2003 UNESCO documented some looting holes at Nippur. Zaboaam had been badly looted by December 2006, but nothing suggests further digging since then. Other sites follow similar patterns. Those that have fared badly include Wilaya; the Antiquities Service stopped the official excavation due to the war, and locals started an unofficial excavation with finds end-
EXCAVATING ISTANBUL

BETWEEN HEAVEN AND HELL.
The Fading Façade of Constantinople

Sean Kingsley

Of all the major capital cities of antiquity - Jerusalem, Athens, Rome, and Alexandria - the classical archaeology of Constantinople is unique in remaining tantalisingly beyond our grasp. Other than Theodosius’ Forum, the hippodrome, the astonishing cisterns of Justinian, the churches of St Sophia, Irene, and of Saints Sergius and Bacchus, and the scattered ruins of the imperial Byzantine palace, the Roman and Byzantine splendours of the eastern capital have been destroyed or consumed by Islamic and Ottoman architecture.

If the core of Constantinople has been gnawed away by the ravages of time, then the ancient port’s infrastructure is even less visible. This is astonishing given the eastern capital’s status as New Rome - the greatest consumer of Late Antiquity - onto whose cosmopolitan shores poured tons of Egyptian grain, Palestinian wines, Syrian oils, North African plateauls, and myriad other commodities. Constantinople, of course, was deliberately founded at the convergence of the Sea of Marmara, the Bosphorus, and the Golden Horn, and was the greatest natural harbour of antiquity. No less than 11 of the 12 regions of the 5th-century city bordered the sea. Yet other than sections of the ‘sea walls’ (actually city walls rather than docks and quays; Fig S), the hubbub of late antique commerce has been silenced over the centuries by hyper-development in Istanbul.

By sheer luck the opportunity to rectify this archaeological ‘black hole’ recently arose when construction work in 2002 for a new metro system triggered the most extensive excavation in Istanbul’s history. Foundations were laid for a state-of-the-art metro station linking the suburbs of Yenikapi with the Asian side of the Bosphorus through an underground tunnel cut into the heart of New Rome’s commercial world. Rather than illuminate the lifestyle of the aristocracy or church, here was a once in a lifetime opportunity to study the archaeology of everyday life. The ancient remains include a maze of early Byzantine dams, jetties, landing platforms and a 43m-long pier (Fig 1), as well as the hulls of eight ships (one 7th-century, the rest 11th-12th century, including a warship; Fig 2).

Alongside Constantinople’s city walls, a church, and a gated entrance to the city emerged 4th-century AD graves, leather sandals with strings still attached to toe holes, iron anchors with lengths of rope cable entwined around them, hairbrushes, candle-holders, and mosaics. Unofficial reports also speak of a cargo of unworked ivory on the harbour floor. The project archaeologists also anticipate locating the palace of Constantine’s mother, Helena.

The excavations at Yenikapi are a hell for archaeologists and developers alike because the $4 billion project must be finished by 2010. The scheme is designed to ease communication for Istanbul’s 12 million inhabitants by creating a new rail link capable of moving a million people a day (75,000 per hour) from the European to the Asian side of the city across the Bosphorus.

The tension between the obligation to record the archaeology and to keep the rail link project on schedule has led to a stand-off between the excavators and developers. The chief archaeologist, Metin Gokcay remains bullish, and has stressed that ‘The Marmaray team cannot spread their cement or tunnel any deeper here until we finish. They have to wait for us. And I will continue my work here until the last artefact made by human hands is found. It is impossible to accept anything else’. These sentiments are reiterated by Ismail Karamut, director of Istanbul Archaeology Museum.

Despite the good intentions of the archaeologists to prevent data loss, they face an uphill battle. Where the excavations for the Athens metro development took seven years to complete, those at Yenikapi have to be finished within six months. The developers claim to be losing $1 million a day, but also told Minerva that they have invested $17 million on the excavations being conducted by 17 archaeologists, three architects, and 150 workers. Surely this is an error or exaggeration? What has this archaeological war
cath had been spent on and why are the results being guarded so secretly? Further, the question remains how such a vast urban development project can have been planned amidst a UNESCO World Heritage site without anticipating the presence of internationally important archaeological remains and why appropriate time and funds for pre-disturbance evaluations and scientific excavation were not designated in advance of the work? To claim nobody expected this situation to arise is astonishingly naïve: 30 years ago the German scholar Wolfgang Muller-Wiener predicted that the port of Theodosius would be discovered at Yenikapi, while historical texts also offered tantalising details about the area's rich history.

Despite these frustrations, a joint UNESCO/ICOMOS review mission to Istanbul in April 2006 commended the Yenikapi excavations but called for the city to ‘develop a concept for the museographical presentation of the archaeological remains in-situ - parts of the harbour, mosaics, shipwrecks - inside a new underground museum accessible from and being part of the building complex of Yenikapi metro station’. The ongoing media blackout by the excavators, and the fog of Byzantine bureaucracy created by the press office of the Marmaray Tunnel Project, makes one wonder how seriously these comments were received. Istanbul’s poor track record of preserving and maximising its ancient heritage elsewhere in the city makes the fate of the port a very real cause for concern.

Thus the joint UNESCO/ICOMOS mission to Istanbul found that the current conservation work on the Byzantine Land Walls and two Byzantine palace buildings failed to meet international standards and should be halted. Concern was also raised over the major works undertaken on the Church of Saints Sergius and Bacchus, a major 6th-century monument, without sufficient international and national consultation. The mission went on to criticise the disturbing downgrading of the area around the Four Seasons Hotel at the heart of the emperor Justinian’s 6th-century palace (Fig 4) from an ‘archaeological park’ to an ‘urban and archaeological site’ that may now be developed. Extension work to the hotel is currently underway.

In order to modernise its cultural resource management UNESCO and ICOMOS have called for Istanbul to complete to international standards a new integrated and comprehensive World Heritage Management Plan before 1 February 2008, which should include details of a new and effective management structure and an extended buffer zone to protect the integrity of the site. The current boundaries of the World Heritage Site are inadequate to protect the city’s ancient architectural legacy. Instead, a new buffer zone is required to encompass the northern shore of the Golden Horn and the Asian shore of the Bosphorus.

Nowhere is the need to extend the boundaries of Istanbul’s World Heritage status and to take stock of the mounting deficiencies more apparent than at Sarayburnu, where the internationally important 6th-century Church of St Polyeuktos lies neglected and abused (Fig 3). Despite the conspicuous modern development of this area, including the Town Hall and a wonderful public park, the church lies overgrown and is currently being used as a rubbish dump, its naves full of human excrement.

Before the emperor Justinian’s reconstruction of the Church of St Sophia in AD 537, Princess Anicia Juliana’s opulent wonderdome, built in AD 524-7, was the most important church in Constantinople. When excavated in 1960 by Dumbrington Oakes and the Istanbul Archaeological Museum, archaeologists were staggered by the scale of the church’s decoration, from 20,000 pieces of marble imported from across the Mediterranean to a new style of columns inlaid with serrated leaves of mother-of-pearl, amethyst, and gold leaf. The Church of St Polyeuktos is currently a national disgrace that symbolises Istanbul’s failure to protect and maximise its cultural heritage. Polyeuktos, a Roman soldier martyred at Melitene in AD 251, and Princess Anicia Juliana, the greatest heiress of her age, must be turning in their graves.
Romulus Augustulus is one of the most important figures in European history. Although the last Roman emperor ruled for only ten months - from the end of October AD 475 to September 476 - the end of his reign marked, in the words of Edward Gibbon, 'the extinction of the Roman empire in the West'.

After he had been deposed and exiled to Campania with a pension of 6000 gold pieces, no Roman ever ruled the West again. Romulus is the human symbol, the name that epitomises the fall of the Roman empire. Once he had been forced to abdicate, the playful world of Ovid and Martial was left behind and Western society had nothing to look forward to but the darkness of Beowulf. Romulus has been eulogised and he has been dismissed. With the forthcoming release of the Doug Lefler movie, *The Last Legion*, he has even been turned into a film (Figs 2, 5), but it is impossible to read his story without a sense of loss.

Yet of Romulus himself there is little trace. Although his father Orestes is better known, thanks to his position as Atilla the Hun’s chief-of-staff, if all contemporary writings that mention Romulus by name were gathered together, they would fill, at most, a couple of pages. The sole definite description of this young lad, from around the age of 12 when he became emperor, is that he was good looking. He is a will o’ the wisp that keeps slipping through our fingers. All of the other child emperors who tipped their toys over the floor of the 4th and 5th centuries left behind physical images of themselves. There are statues of Valentinian II, Arcadius, and the huge bust of Theodosius II in the Louvre. A detailed portrait of Valentinian III and a cameo featuring a remarkably gormless Honorius and his wife Maria have survived too. The only physical representation of Romulus Augustulus, however, is a stylised portrait on a gold solidus (Fig 1). There is little hint of character likeness here: you would stare in vain through the glass of a coin cabinet for the hint of the boy behind the stamp.

While this makes any three-dimensional reconstruction of the young emperor impossible, an impressionistic sketch is feasible; more Degas than Robert Capra. Late Antique Ravenna, of course, is well-known. The octagonal Orthodox Baptistry and the Mausoleum of Galla Placidia will have been familiar to him. But the young boy ruled for such a brief time that it is better to seek him on the other side of the country where he was exiled on the promontory which looks out on to the Bay of Naples and the Bay of Gaeta, which one of Romulus' earliest 'biographers' calls the 'Castle of Lucullus in Campania'. It is not really fair, however, to think of it as exile. Lucullum was a massive estate, which had originally belonged to the Roman Republic's politician and *bon vivant* Lucius Lucullus. On his death it passed into the hands of the imperial royal family; indeed, the emperor Tiberius had died there. Little changed in the intervening centuries. The emperor Constantine donated some of its lands to the church in Naples and at some point in the first half of the 5th century it gained an increasing number of fortifications.

Nowadays it is called the Castel dell'Ovo (Fig 4). Sadly most of the massive fortress standing on the islet of Borgo Marinano - beautifully illuminated at night - dates to the 17th century but few traces survive of the castle that Romulus would have known. There are some minor ruins of the ancient villa in the chapel and some Roman columns - clearly reused - stand in the rectory but these are more accidental survivors than useful pointers.
The Decline of Rome

built in the 1st century and reinforced in the 4th, are an indication of the frontier nature of the town.

The picture that emerges both archaeologically and through Eugippius' story is grim. Coin circulation had virtually expired both within the province and even along the Danubian frontier by around 400. It is only at Lorch that there are still a relatively large number of coins of a later date. A side-effect of the frequent barbarian incursions was the collapse of the local economy. It requires little imagination to guess what enthusiasm the people of Noricum still ploughed the fields or bothered to plant seeds. Some trading links with the outside world did remain, though from the few examples of North African pottery found at Mautern, they seem to have been intermittent at best.

Under the influence of Severinus the people of Noricum moved away from their villas and settlements into fortified towns - the German word Fliehburgen is generally used - guarded by citizen-militias. These settlements, typically on protected high ground and out of the way, were intended to be permanent residences, as well as shelters, to see out the latest raid.

One of the best examples is the almost 3-hectare site of Lavant-Kirchbichl in the Tirol. Inhabited from the beginning of the 5th century, presumably after the destruction of nearby Liez in 407, it was evidently an important site. It boasts two churches, one of which, it became apparent during excavations in the early 1950s, was a bisho

Fig 4. Lucullanum, the site of the Roman estate to which Romulus Augustulus was exiled, today dominated by the Castell dell'Ovo. Photo: Enti Provinciali per il Turismo, Naples.

Fig 5. Thomas Sangster as Romulus Augustulus and Ben Kingsley as Ambrosius in the 2007 film, The Last Legion. Photo © Keith Hamshere.

decade, when Romulus would have been in his early thirties, his place of exile had become home to a significant monastery associated with the cult of St Severinus. Not only is the construction of a monastery a plausible outlet for his pension, aristocratic involvement with the church had a long tradition in Late Antiquity and was also the safe option for former emperors.

Within another 20 years, the monastery had emerged as one of the literary centres of Italy. Pope Gregory the Great mentions it on a number of occasions in the 6th century, and by the 8th century it had become a place of pilgrimage. It was not until the start of the 10th century, with the Saracen threat to the region, that the monastery began a terminal decline. Severinus' remains were first moved to the city of Naples and finally again in 1807 to Frattamaggiore, just outside the city, where they remain to this day.

Almost the last traces of Romulus, the former emperor, is a brief, official letter written to him at the end of the first decade of the 6th century about his pension. It is plausible that the letter dates from the time of the death of his mother. When Romulus was born, it is likely that his mother was in her mid- to late twenties. The timing of the letter would have her dying in her seventies, a long but by no means impossible lifespan for the period. Certainly a change in Romulus' personal circumstances like this would cause a reassessment of his privileges.

There is just possibly one more piece of contemporary evidence for Romulus Augustulus. A North African bishop wrote a letter to a retired diplomat in Italy at the end of the 520s mentioning in passing the 'lovely letter of the holy brother Romulus'. It is not unreasonable to think that Romulus - then in his mid- to late sixties - would still have been alive or that as a monk of one of the literary centres of Christian Europe at the time, he would have corresponded with a bishop in Africa.

It is often remarked upon that the last Roman emperor bore the names of Romulus, the founder of Rome, and Augustus, its first emperor. How ironic. How far the Roman Empire had fallen. And yet it is just possible that Romulus managed to outlast all of the players of the day - three emperors in the East and two emperors and two kings in the West. The image of him, an old man in a library in Campania, corresponding with leading intellectuals of the day, his early life and elevation to power becoming an increasingly indistinct memory, is as attractive a thought as the beautiful boy in his teens.

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NUMISMATIC CALENDAR

AUCTIONS & FAIRS
FEATURING ANCIENT COINS

5-9 March. Gorny & Mosch, MUNICH. Ancient coins. Tel. (49) 8924 22 6430; info@gmcoinart.de; www.gmcoinart.de.

12-17 March. Fritz Rudolf Künker Münzenhandlung, OSNABRÜCK. Ancient and medieval coins. Tel. (49) 541 962 0233; info@kuenker.de; www.kuenker.de.

14 March. Dix Noonan Webb, LONDON. Ancient coins. Tel. (44) 20 7499 5022; auctions@dnw.co.uk; www.dnw.co.uk.

17 March. Jean Elsen and Sons, BRUSSELS. General coins. Tel. (32) 2734 6356; numismatique@elsen.be; www.elsen.be.

21 March. NUMISMATICA JRS CLASSICA, ZURICH. Roman coins. Tel. (41) 44 26 40 40; arsclassica@access.ch; www.arsclassicacoins.com.

29 March. Spink, LONDON. Ancient & Islamic coins. Tel. (44) 20 7563 4000; info@spink.com; www.spink.com.

23-24 April. LHS NUMISMATIK AG, ZURICH. Ancient coins. Tel. (41) 44 21 4242; info@lhs-Numismatik.com; www.lhs-numismatik.com.

24-25 April. BALDWIN’S, LONDON. Ancient, Islamic coins. Tel. (44) 20 7930 6879; www.baldwin.sh.

EXHIBITIONS
UNITED KINGDOM
Birmingham
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 AD) on regions that lay outside its borders, as manifest in the style of coinage, jewellery, flasks, ivory, and other objects. THE BARBER INSTITUTE OF FINE ARTS (44) 121 414 7333 (www.barber.org.uk/coins/coinfo.html). Until November.

London
GOOD IMPRESSIONS: IMAGE AND AUTHORITY IN MEDIEVAL SEALS
Royal, episcopal, ecclesiastic, and aristocratic seals alongside those of towns and tradesmen reveal how medieval people saw themselves. Many of the secular seals are rare survivals of non-religious art showing the medieval fondness for nature and animals. THE BRITISH MUSEUM (www.thebritishmuseum.ac.uk/ cn/cmnoex.html). Until 20 May.

GERMANY
Berlin
ASKLEPIOS AND HIS FAMILY. Coins, gemstones, carvings, and small bronzes of Asklepios and his wife Hygeia. MUSEUM FÜR VÖLKERKUNDE, PERGÄMON MUSEUM (49) 30 2090 5201 (www.smb.spk-berlin.de/smb/sammlungen). Until 30 June.

ISRAEL
Tel Aviv
RAJMAN NUMISMATIC PAVILION. Founded in 1962 by Leo Rajman 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.eretzmuseum.org.il). Permanent.

SWITZERLAND
Geneva

LECTURES
UNITED KINGDOM

13-15 April. THE BRITISH ASSOCIATION OF NUMISMATIC SOCIETIES ANNUAL CONGRESS 2007. A series of lectures hosted by the South Wales and Monmouthshire Numismatic Society. Tel. (44) 292 056 1564; noel.cox1@btinternet.com; www.numis.co.uk.

17 April. COINS AND LEGAL HISTORY: ANTONIO AGUSTÍN’S ANTIQUARIAN STUDIES. Andrea Caldy. Royal Numismatic Society, the Warburg Institute, London. 6pm.

24 April. CURRENCY IN MEDIEVAL ENGLAND: THE SINGLE FIND EVIDENCE FROM KENT. Richard Kelleher. British Numismatic Society, the Warburg Institute, London. 6pm.

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PROPAGANDA ON ROMAN & EARLY BYZANTINE COINS

Mark Merrony

One of the most interesting avenues of Roman archaeological enquiry is the study of imperial ideology. This was especially sophisticated in the Roman period, when the ruling elite chose to impress a message on their intended audience through a web of literature, monumental architecture, mosaics, wall paintings, sculpture, and other media. The cheapest, quickest, and most widespread way of disseminating a message to the mass population of the Empire was through coinage, which could represent the portrait of a new political leader or emperor, commemorate the conquest of a new territory, or legitimise the accession of a chosen heir, and so on. This was born in the power politics of the late Republican period, but was seemingly killed off as a concept in Late Antiquity. The conundrum of when and why this happened is perhaps best unravelled by examining the changing world view of Roman-Byzantine leadership.

The emergence of propaganda manifested in the visual representation of political events was unknown until the last quarter of the 2nd century BC. Prior to this Roman coinage was characterised by symbols (such as the head of Roma and the Dioscuri, Castor and Pollux) or commemorated the noble families who minted them. This was set to change with the rise of the Roman state, which stirred up a ferocious rivalry between elite citizens to annex new territories. Propaganda emerged on coinage after the annexation of southern Gaul in 124/4 BC under Ahenobarbus and Casrus. This is graphically reflected on the reverses of denarius depicting Roma crowning a trophy of Gaulish arms.

Propaganda continued to gather pace in the first half of the 1st century BC on coins issued during the intense years of rivalry between Marius and Sulla (Fig 1), recording their considerable military and political successes. This reached a crescendo after the assassination of Julius Caesar on the Ides (15th) of March in 44 BC when Brutus, who struck the second blow, issued an extraordinary silver denarius (Fig 2) commemorating Caesar’s death. The obverse depicts the bearded head of Brutus, while the reverse shows the pilius (cap of freedom) between two daggers with EID MAR (Ides of March) beneath. Even by the standards of the late Republican’s unrestrained self-promotion, this coin was unprecedented and no Roman coin minted before or since by a senator celebrated the death of the Imperator.

Augustus (r. 27 BC - AD 14), Caesar’s chosen heir, was quick to seize upon propaganda as a potent political tool, not just in coins (Fig 3) but across the spectrum of art, architecture, and literature. This was especially the case in the Forum of Augustus and its temple of Mars the Avenger, which housed the legionary standards lost to the Parthians by Crassus in 53 BC, restored by Augustus in 20 BC, and shown on coins soon after. The Forum also contained many references to the emperor the Julian house, Aeneas (the mythical founder of Rome), and Romulus (one of Rome’s mythical first kings). A conscious link with the Classical past was also emphasised by a second tier of carvitas on both podiums and supporting the roof, which were copied from the Erechtheion on the Athenian acropolis. Such manifold propaganda was skillfully blended to give Augustus’ reign time depth and legitimacy, emmeshed with the sublime achievements of Classical Athens and a virtually unbroken sequence of great Romans and Greeks from the distant past to his reign.

The ingenious and broad-based use of propaganda was one of the crucial factors which ensured his long and stable reign. One of the few outbreaks of political unrest in the Augustan period was the territorial dispute with the Parthians over Armenia. This was resolved with minor skirmishes by the future emperor Tiberius. A truce followed, which ensured that the legionary standards were returned to Rome and that Armenia remained a buffer state between the two great Empires. Augustus wasted no time in celebrating this by minting issues of coins depicting the head of Augustus on the obverse with the slogan ARMEIA CAPTA (Armenia Captured). On some of these issues the Parthian king is shown on the reverse kneeling at the feet of the Roman emperor despite a relatively peaceful resolution. Coins essentially became the international newspapers of their day, as well as fiscal objects, minted in many of the great urban centres in the West (Lyon, Trier, and London) and East (Alexandria, Antioch, Constantinople).

Augustus fundamentally set the tone for the conspicuous use of propaganda on coins and other media for the remainder of the Roman period. This is apparent in issues under the future emperor Vespasian (r. AD 69-79), with denominations commemorating his son Titus’ victory in Judaea in AD 70.

Fig 1. Silver denarius of Faustus, son of Sulla, depicting a bust of Diana; reverse, Sulla seated left on a raised seat and receiving an olive branch from Bacchus, who is poised to capture King Jugurtha, bound at right. Minted in Rome, 56 BC; diam. 19mm.

Fig 2. Silver denarius commemorating the assassination of Julius Caesar, showing a bearded Brutus, reverse, EID MAR (Ides of March) under the pilius (cap of freedom), and two daggers, minted in northern Greece, 42 BC; diam. 19mm.

Fig 3. Cistophoric tetradrachm depicting Augustus on the obverse; reverse, six grain ears tied in a bundle dividing the emperor’s conspicuous legend, emphasizing his bountiful reign after many years of civil war. Minted in Pergamum, 27-26 BC; diam. 24mm.

Fig 4. Bronze sestertius showing the laureate head of Vespasian, obverse; reverse, a mourning Jewess sits next to a hand-cuffed Jew with crossed arrows in the background. Minted in Rome, AD 71; diam. 34mm.
Propaganda & Roman Coins

On these issues a mourning 'Judaean' sits before a palm tree with a Jewish captive behind it and the inscription IVDAEA CAPTA (Judaean Captured) beneath. This trend continued in the 2nd and 3rd centuries, marking the successful campaigns of many emperors, such as an issue showing Caracalla in Britannia (r. AD 198-217) with Victory and a bound Jewish captive (Fig 5). There were several pictorial variations on both themes, and these are just two of many thousands of issues that commemorated imperial successes.

After the turbulent years of civil strife that afflicted much of the 3rd century, the period of relative stability which followed was famously initiated by the administrative, fiscal, and political reforms of Diocletian (r. AD 284-305). His established Tetrarchy (the rule of four) - theynch pin in the success of his new world order - was quickly disseminated on denominations showing the tetrarchs making a sacrifice in a domed enclosure, and many variations on this theme followed.

The accession of the first Christian emperor, Constantine the Great (r. AD 307-337), sounded the death knell for the seemingly infinite uses of propaganda on coins, although this did not happen overnight. Generally speaking, the conception in his reign from a distinctly pagan types (after AD 321 in the West and 324 in the East) marking events to 'neutral' issues relating specifically to the emperor (Fig 6). There were occasional exceptions, such as an issue depicting Jupiter strangling a serpent (or a Roman standard on a serpent). This is widely thought to symbolise Constantine's victory over Licinius in 324. Contemporary symbolism of this kind is known in other media, such as mosaics and wall paintings, and is famously represented on AD 325-328 in which the Emperor Victor vanquishes the Giants in the villa-palace of Piazza Armerina in Sicily. Although the image of this exquisite site has never been identified with certainty, it is widely thought that he was related to Constantine and that this scene was an allusion to the same victory.

Constantine's reign coins gradually adopted a formulaic Byzantine style, which on obverses exclusively shows portraits in profile or face-on (Figs 7-9) with non-commemorative legends; unlike Roman coins, which always depicted heads or busts in profile with commemorative legends. The most notable change is on reverses, which represent a relatively standardised pictorial repertoire. For instance, the obverses of gold solidi minted at Constantinople depict the emperor face on with a legend naming him as the Augustus, while reverses show Victory holding a long cross in her right hand, with a legend naming her. There are also variations on this theme, such as a short cross with a base on three steps instead of the long cross (the cross potent), and the frequent use of monograms identifying mints.

These formal changes on coins are linked with an ideological shift from marking political events to a general politico-religious concept of perpetuating a victorious victory, in which the Byzantine emperor was seen as God's representative on earth. Although this divinely sanctioned gravitas was rife in the Roman period through the Imperial Cult, this concept was diluted by the lack of a unified state religion co-existing with supplementary cults, such as Isis, Demeter, and Dionysus. The concept of blending the divine rule of God in the cosmos with his imperial mediator or Earth proved to be an effective way of conveying propaganda to the masses and stabilising the state. This concept was echoed in the audience halls of imperial palaces, where the emperor would greet officials enthroned in the purple with a jeweled tiara under the glorification gable, with gold wall and vault mosaics lit by intense candlelight, designed to evoke the cosmos and make the emperor appear as the earthly incarnation of God.

There were some notable exceptions to this established pattern. A rare and interesting gold solidus recorded the joint rule of Justin I (r. AD 518-527) withJustinian I (r. AD 527-565). It is well known from historical texts that Justinian ruled jointly with his uncle, but this coin, issued in the year of Justinian's accession as sole emperor, was clearly intended to send a message of perpetuated stability. A similar message is conveyed on a gold solidus of Heraclius (r. AD 610-641), which shows the emperor with his two sons shortly before their accession. Interestingly, this apparent reversion to a more Roman style of propaganda coincides with two reigns often viewed as a classical renaissance, especially in art and literature, and this may explain the apparent ideological break.

The commemoration of Heraclius' succession in 641 was the last bastion of Roman propaganda. Shortly afterwards a mainstream reversion to Byzantine ideology prevailed, but this was extinguished by the rise of the Islamic state, which swept away the eastern provinces of Byzantium. These two key dates are the years when Roman and Early Byzantine propaganda died, but this was resurrected by the Islamic Caliphate by the middle of the 7th century, which quickly realised that coins could be exploited as very useful tools of propaganda. So in this way the Empire lived on.

Minerva, March/April 2007
A n equestrian bronze statue of the emperor Justinian holding a globe once graced the square in front of the Senate House in Constantinople. Erected in AD 530 to commemorate victory against the Persians, this landmark—the physical and spiritual heart of the city—looked over and protected the metropolis until the middle of the 15th century. If the globe were to fall, so the legend went, then so would the Byzantine Empire. So much so, in fact, that its seizure was one of the specific targets of the Ottoman Turks during their famously destructive siege in 1453.

Central though he is to the history and myth of Byzantium, Justinian remains regularly overlooked. What is commonly called the Age of Justinian ran from c. AD 500, when the 16-year-old future emperor came to the capital with the name of Petrus Sabbatus, until the coup of the military hardman Phocas in AD 602. Yet the era is medieval history’s waiting room; the last of the Roman centuries has become a transition period. Lawyers might get excited by the Code of Justinian, and more salacious readers enjoy the Heather Mills-McCartney style rumours about the chequered past of Justinian’s empress Theodora, but there is a sense that historians have tended to look either ahead or behind them, rather than directly at the period.

Lack of familiarity is just one problem. The mosaics of San Vitale in Ravenna of Justinian and his court are well known (Fig 1) and illustrate the cover of every book on the period that comes to mind, including this one—but less obvious items, such as the huge gold medallion of the emperor formerly in Paris’s Cabinet de Médailles and the Barberini ivory in the Louvre, remain the preserve of specialists.

For this reason, Michael Maas’s admirably edited volume The Cambridge Companion to the Age of Justinian (Cambridge University Press, 2005) should be warmly welcomed. Split into 19 exhaustively wide-ranging chapters, along with a particularly useful introductory historical summary by Maas, the book explores all of the important aspects of the age—political history, warfare, the economy, law, literature, theology, and foreign relations.

If the 6th century is that of Justinian, it is also the century of the capital he rarely left, Constantinople. It was the western world’s ‘megacity’, a metropolis that boasted 500,000 inhabitants and generated modern-sounding complaints of congestion. Much of what we know of the emperor and his reign is inextricably bound up with the city—whether it is Hagia Sophia, the church of a thousand lamps, built by Justinian’s incomparable architects Anthemios and Isidoros of Miletus; the immense defensive walls built by Theodosius II; or the Basilica Cistern, the Yerebatan Saray, familiar for its scene-stealing appearance in the film From Russia with Love. Yet beyond the headlines, Justinian’s capital is not especially well-known.

It is for this reason that the chapters that deal with the capital and urban life, in particular, make the book sing. Brian Croke on Justinian’s Constantinople, Kenneth Holum on the transformation of the city, and Joseph Alchermes on art and architecture are likely to remain benchmarks for the foreseeable future.

Croke’s article on Constantinople in particular is especially welcome. Most modern visitors to the city search in vain for Constantinople and Byzantium within Istanbul. Aside from destruction caused by periodic earthquakes (it sits near the North Anatolian fault line) and the occasional marauding army, Istanbul has not benefited from decades of careful, systematic excavations in the same way as Rome or Athens. Indeed, apart from the main thoroughfares, even a plausible road network for the Constantinople of this period requires more archaeological detective work than usual, based as it has to be on the orientation of surviving—mostly religious—structures. Secular Constantinople is the fuzziest of chimerae known as an ideal rather than a reality.

For the archaeologist and historian the greatest frustration is that most of the modern Sultanahmet district sits on top of what was the large, sprawling multi-storied Great Palace of Justinian and his clan. We know, however, that its basic layout was first determined by emperor Constantine, who modelled it on the Flavian Palace in Rome. Thanks to a 10th-century book of ceremonies, which details official routes through the palace, we also know that by the time of Justinian it housed a collection of state buildings with courtyards, colonnaded porticos, throne rooms and audience rooms, religious buildings, gardens, libraries, assembly buildings, reception rooms, and even thermal baths, all loosely organised in a terraced, park-like setting.

The best tangible indication we have of the grandeur and the scale of the palace are some of the mosaics that date to this period and were uncovered by the Walker Trust in the 1930s and 1950s (see Minerva, September/October 2006, pp. 35-37). An extensive pavement, occupying three sides of a peri-style area that would originally have measured 1900 square metres, was found and just under a quarter has been preserved (Fig 3). The mosaics themselves are breathtaking—marvellous naturalistic images within a scrolled border. The richly detailed beasts can even be made out by the sea god Oceano; fantastic griffons and satyrs; a boy feeding an unwilling donkey, a man milking a goat, farmers hoeing, a man falling off a mule; animals, weapons, bears, elephants, lions, myriads, leopards, deer, snakes, an eagle;
The Age of Justinian
cites the urbanisation of Caesarea Palestinae, where the city doubled in
to become a bustling hive of
churches, vast warehouses, bath-houses
and a centre of glass production.
Nearby monasteries reared fish in
tanks, while the fruits of empire from
North Africa, the Aegean, Turkey,
and Syria flooded through the port.
As a major stopping point for the transport of
Egyptian wheat to Constantinople
for the annona civica (welfare state),
Caesarea and the Near East were towed
along by the new capital’s fortune.
Limits of space are all that constrain
me from praising the book further, but
it is impossible not to emphasise two
articles on foreign relations: Geoffrey
Greatrex on Byzantium in the East,
and Walter Pohl on the West. Greatrex, the
acknowledged expert on eastern rela-
tions in Late Antiquity, punctures the
myth that Justinian’s eyes were blind
to his eastern frontier. A considerably
more sophisticated foreign policy
emerges. What Greatrex calls ‘construc-
tive engagement’ appears as pragmat-
ism on the emperor’s part. Instead
of an annual military campaign, Justinian
used diplomacy as much as his armies
to maintain his influence in the region.
Pohl magisterially covers the Goths
in Italy, the Franks in Gaul (under the
long-haired Merovingian monarchs),
the Visigoths in Spain, and the Vandals
in North Africa.
It has been commonplace to argue
that there was a total collapse of
civilisation in the West in the second
half of the 5th century. Pohl argues
otherwise. Instead, he emphasises
that the reign of Odoacer and
Theoderic from 476 onwards were
oases of calm that lasted for more
than a century, with the exception of
the brief civil war they fought
against each other. ‘Such a long
period of peace had not been imaginable under the later’ Eastern Roman
emperors when civil war had hardly
ever stopped’, he writes.

The Cambridge Companion to the Age of
Justinian, edited by
Michael Maas,
Cambridge
672pp, 10 col
and 20 b/w
pls, maps.
Paperback,
£19.99.

To underpin a convincing argu-
ment, he might have mentioned
San Giovanni di Ruoti, a villa in the high-
lands of Lucania in southern Italy
which has been undergoing excavation
since the mid 1970s. After an earth-
quake in 460, the villa was not just
rebuilt over subsequent decades but
remodelled, and on a much grander
scale. Most impressively of all, it also
 gained a stunning polychrome mosaic-
decorated dining hall.
The real destruction, as Pohl sees it,
was wrought by Justinian ironically,
whose armies invaded to bring stabi-
ity. All good news, and objections are
minor. A frustrating trend has emerged
in recent years to avoid declaring one
way or the other for BC or BCE. Maas
and Cambridge University Press have
allowed each author to make up their
own mind, which comes across as inde-
cisive. The bibliography too is emphati-
cally Anglophone, missing out a
number of German and Italian articles
that could profitably have been
included. And, finally, not all of the
articles in the volume are of the uni-
formly very high standard of those
mentioned above. Leslie Brubaker’s
essay on gender, in particular, says
a great deal about 1980s feminism
and little about the 6th century.
These small quibbles aside, Michael Maas has produced a valu-
able introduction to the age of Jus-
tinian that will prove indispensable
for years to come.

Minerva, March/April 2007
UNITED KINGDOM
CAMBRIDGE, Cambridgeshire
NEW LIGHT ON ANCIENT EGYPT: After 18 months of refurbishment, the Fitzwilliam Museum’s Egyptian galleries have reopened with stunning new displays of over 1100 objects, many exhibited for the first time. THE FITZWILLIAM MUSEUM (44) 01223 332 900 (www.fitzmuseum.cam.ac.uk). (See Minerva, September/ October 2006, pp. 10-13.)

GLASGOW, Scotland
ANCIENT EGYPT GALLERY, With the reopening of the museum in July, after extensive restoration and redisplay, the museum’s collection of Egyptian antiquities, many acquired by subscribing to excavations in the 1890s, is joined by 81 selected objects on loan from the British Museum. KELVINGROVE MUSEUM AND ART GALLERY (44) 141 276 9599 (www.glasgowmuseums.com).

LONDON

OXFORD
TREASURES: ANTIQUITIES, EASTERN ART, COINS AND CASTS. Over 200 of the most significant objects in the world-renowned collections are displayed together while the museum undertakes its major redevelopment. ASHMOLEAN MUSEUM (44) 1865 278 000 (www.ashmolean.org). Until December 2008.

ST ALBANS, Hertfordshire

UNITED STATES
ATLANTA, Georgia
CARLISLE MUSEUM OPENS NEW GREEK AND ROMAN GALLERIES. Nearly 100 recently acquired Classical treasures have been integrated with about 150 previous holdings, including works of careful buying. MICHAEL C. CARLISLE MUSEUM (1) 404 727-4282 (www.carlisle.emory.edu). (See Minerva, Jan/Feb 2005, pp. 13-17.)


BALTIMORE, Maryland
ART OF THE AMERICAS. An exhibition featuring objects loaned to the museum by the directors of the Austen-Stokes Ancient Americas Foundation. More than 120 objects, drawn from throughout the highlights of the foundation’s collection. All of the major civilizations of Mesoamerica are featured, including the Olmec, Maya, and the site of Teotihuacan. The earliest objects are diminutive ceramic figures from the Valdivia culture (2300 BC), the last, a pair of large button nephrite jade figures and a bronze from Cyprus, dating from c. 2000 BC to AD 300. THE SEMITIC MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400 (www.artmuseums.harvard.edu). Ongoing exhibition.

ANCIENT CYPRUS: THE CESNOLA COLLECTION AT THE SEMITIC MUSEUM. Select masterworks from Cesnola’s collection of Aegean, Greek, Etruscan, Egyptian, Cypriot, figurines, and bronzes from Cyprus, dating from c. 2000 BC to AD 300. THE SEMITIC MUSEUM, HARVARD UNIVERSITY (1) 617 495-4631 (www.thesa.harvard.edu/~semitic). Ongoing exhibition.

THE HOUSES OF ANCIENT ISRAEL: DOMESTIC, ROYAL, DIVINE. An exhibit devoted to everyday life in Iron Age Israel (c. 1200-600 BC), featuring a full-scale replica of a fully furnished, two-storey village house. Other sections focus on the palace and Temple of ancient Israel. THE SEMITIC MUSEUM, HARVARD UNIVERSITY (1) 617 495-4631 (www.thesa.harvard.edu/~semitic). Ongoing exhibition.

NUZI AND THE HURRIANS: FRAGMENTS FROM A FORGOTTEN PAST. The daily lives of the Hurrians c. 1400 BC in the small town of Nuzi (north-eastern Iraq). OVER 100 objects from the Temple and the museum’s collection of over 10,000 Nuzi artefacts are displayed, including intricate cuneiform tablets, seals and impressions, glass work, pottery, and beaded jewellery. THE SEMITIC MUSEUM, HARVARD UNIVERSITY (1) 617 495-4631 (www.thesa.harvard.edu/~semitic). Ongoing exhibition.

CHICAGO, Illinois
TRADITIONAL GRIFFIN: MEDIEVAL ISLAMIC CERAMICS FROM THE HARVEY B. PIOT- NICK COLLECTION. About 100 example of glazed pottery made between the 9th and 15th centuries in Iran, Iraq, and western Central Asia, from a major private American collection. ART INSTITUTE OF CHICAGO (1) 312 575-8000 (www.artic.edu). 31 March - 12 August.

THE SILK ROAD AND BEYOND: TRAVEL, TRADE, TRANSFORMATION. An exploration of the cross-cultural connections resulting from the ancient network of trade routes that extended across Asia, featuring inquisitions from Rome and China, with works selected from the collections of the museum. ART INSTITUTE OF CHICAGO (1) 312 575-8000 (www.artic.edu). Until 1 April.

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

COSMOPHILIA: ISLAMIC ART FROM THE DAVID COLLECTION, COPENHAGEN. A rare opportunity to view selections from the vast collection of Islamic art in the world. SMART MUSEUM OF ART, UNIVERSITY OF CHICAGO (1) 773 702 0200 (www.smartmuseum.uchicago.edu). Until 20 May.

COOPERSTOWN, New York
EVERYDAY SALENTINE: PICTURES OF THE MOUNDS AND CANYON PEOPLE. FENIMORE ART MUSEUM (1) 888 547 1450 (www.fenimoreartmuseum.org). 1 April - 31 December.

MYTH AND REALITY: THE ART OF THE GREAT PLAINS. FENIMORE ART MUSEUM (1) 888 547 1450 (www.fenimoreartmu- seum.org). 1 April - 31 December.

DURHAM, North Carolina
ROMAN GLADIATORS AND ATTIREVES. The object of this inaugural exhibition is to tease out the idea of Rome in both its temporal and spatial dimensions. Objects include pottery, clothing, and the armor of Roman gladiators, showing how the ideas of Rome mattered to antiquarians, rulers, visitors, and theologians, and how they adapted that idea to their own purposes. NASHER MUSEUM OF ART, DUKE UNIVERSITY (1) 919 684-5135 (www.nasherduke.edu). Until 16 July.

FORT LAUDERDALE, Florida
SACRED TRAVELS: TREASURES FROM THE HOLY LAND. An exhibit of antiquities and objects from the Israel Museum, Jerusalem, including a fragment of the Temple Scroll from the Dead Sea Scrolls, the burial ossuary of Calpahas the High Priest, and a reconstruction of the bema (presbytery) of a church. FORT LAUDERDALE MUSEUM OF ART (1) 954 525 5500 (www.mofa.com). Until 15 April (then to Atlanta)

HONOLULU, Hawaii
LOST MARITIME CIVILIZATIONS OF ANCIENT CHINA - 8000 YEARS. The archaeological discoveries made in south-east China over the past 50 years illustrating the shared history between the peoples of prehistoric China and the Pacific. HONOLULU ACADEMY OF ARTS (1) 808 532-8742 (www.honoluluaacademy.org). Until 6 May.

HOUSTON, Texas
IMPERIAL ROME. A little-publicized exhibition with over 400 antiques including, porphyry, carvings, sarcophagi, ceramics, terracottas, jewellery, and coins revealing the brilliance of Roman art and culture. HOUSTON MUSEUM OF FINE ART (1) 713 639-6429 (www.hmns.org). Until 29 July.

KANSAS CITY, Missouri
THE DEAD SEA SCROLLS. An exhibition organized by the Israeli Antiquities Authority and the Dead Sea Scrolls Foundation featuring 10 scrolls never exhibited before, the only scroll on copper, and objects from Qumran, where the scrolls were discovered. UNION STATION (1) 816 460-2020 (www.unionstation.org). Until 13 May (then to San Diego).

LANCASTER, California
NEW DISPLAY OF EGYPTIAN ANTIQUI- TIES. A Middle Kingdom sarcophagus, masks, & bronze & wood statuettes are among the antiquities. CITY OF LAN- CASTER ART GALLERY (1) 661 723-6250.

LOS ANGELES, California
CLASSIC CONNECTIONS: THE ENDUR- ING INFLUENCE OF GREEK AND ROMAN ART. The relationship of ancient art with later work, showing some of the themes, motifs, and techniques that have lingered down to the present day, and the artist and the approach to the human figure known today as the classical ideal. TATE MODERN (1) 310 440 7300 (www.getty.edu). A magnificent exhibition.
CALCULATED ANNUAL CONTRIBUTIONS TO THE ARTS

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AUSTRALIA

ADELAIDE
EGYPTIAN ANTIQUITIES FROM THE LOUVREJOURNEY TO THE AFTERLIFE. Over 200 objects, including major sculptural works in stone and bronze, sarcophagi, coffins, painted chests, ceramics, jewellery, and illustrated papyri, are among the many treasures in this first exhibition the Louvre has sent to Australia in nearly two decades. ART GALLERY OF SOUTH AUSTRALIA (61) 8 8207 7000. (www.adelartgallery.sa.gov.au). 21 March - 1 July (then to Perth).

BELGIUM

BRUSSELS
MÖRSERS OF PRE-COLUMBIAN ART: THE COLLECTION OF DORA AND PAUL JANSEN. The first public exhibition in Brussels of the famous collection spanning 3000 years, acquired since the 1970s, supplemented by some 50 objects from the museum's collection. MOIRENCE MÖRSER (32) 6 741 2700. (www.klimg-mah.be). Until 29 April.

MORLANWEZ-MARIE-MONT, Halnaut

CANADA

CALGARY, Alberta

TORONTO, Ontario
ANCIENT PERU UNEXPLAINED: GOLDEN TREASURES FROM A LOST CIVILISATION. 120 gold headresses, crowns, jewellery, and ceramic pottery, from the pre-Incan Sican burial site on the northern coast of Peru. ROYAL ONTARIO MUSEUM (416) 586-5549 (www.rom.on.ca). 10 March - 6 August. (See this issue of Minerva, pp. 23-25.)

HEAVEN OR HELL: IMAGES OF CHINESE BUDDHIST AND DAOIST DEITIES AND IMMORTALS. A fascinating exploration of Buddhist and Daoist deities, Heaven and Hell presents paintings and prints from the ROM's collection, including works displayed for the first time. Dating from the 10th to 20th century, these works express the prevailing Chinese religious and philosophical thinking of the time. ROYAL ONTARIO MUSEUM (1) 416 586-8000 (www.rom.on.ca). Until May.

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

YARMOUTH, Nova Scotia
THE ANCIENT EGYPTIAN CIVILIZATION. Another loan exhibition from the Museum of Fine Art, Boston, of over 200 Egyptian antiquities, including statues, reliefs, coffins, furniture, jewellery, tools, and weapons. ART GALLERY OF NOVA SCOTIA, WESTERN BRANCH IN YARMOUTH (1) 902 749-2248 (www.agns.gov.ns.ca). On view until the least spring.

CHINA

BEIJING
STORIES FROM AN Eruption: POMPEI, HERCULANEUM, OPLONTIS: A travelling exhibition of about 400 items, including frescoes, jewellery, and mounds of victims excavated from Pompeii when Mount Vesuvius erupted in AD 79. WORLD ART MUSEUM (10) 6 6852 7108 (www.china.org.cn). Until 15 May.


CROATIA

ZAGREB
NEW EGYPTIAN COLLECTION EXHIBITION OPENED. Some 600 antiquities from the Middle Kingdom to the Roman period, including the renowned ‘Pompeii mummy’ with its wrappings: the Egyptian ‘liver book’, one of the world’s largest known texts.

DANISH NATIONAL MUSEUM: THE A.G. LEVENTIS GALLERY. A new permanent display of ancient Egyptian art dating from 2500 BC to the Iron Age, collected since the early 19th century. Includes fascinating sculptures excavated from the Sanctuary of Athena at Lindos, Rhodes, in 1902-1914. DANISH NATIONAL MUSEUM (4313) 4411 (www.natmus.dk). (See Minerva, July/August 2002, pp. 22-24.)

THE ANCIENT MEDITERRANEAN. An exhibition of ancient treasures from the museum’s collection, celebrating completion of the three-year renovation and the 100th anniversary of the museum’s year. NY CARLSBERG GLYPTOTUK (43) 33 41 81 41 (www.glyptoteket.dk). Until 31 December.

EGYPT

CAIRO
THE ROYAL Mummies. 12 additional mummies have now been added to the display of 11 pharaonic mummies, including Ramesses II. THE EGYPTIAN MUSEUM (20) 2 575-7355. Permanent exhibition.

FRANCE

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

BOUGON, Deux-Sèvres
PREHISTORIC ART. Over 150 paintings and drawings illustrating prehistoric times and the Copper Age. Curated by some of the theatrical relics. MUSÉE DES TUMULUS (33) 5 49 05 12 13 (www.deuxsevres.com/musere-bougon) Until 1 April.

DOURDAN, Essonne
CITY AND COUNTRY IN GALLO-ROMAN TIMES. New exhibition of objects, general items, glassware, and jewellery from the necropolis of Flavissac and pottery from the kilns of Saint-Evrout accompanied by a model of a Gallo Roman villa. MUSÉE DU CHATEAU (33) 164 59 66 83. Until 31 March.

ERSTEIN, Bas Rhin
MEROVINGIAN Treasures. This new museum, which opened its doors in September 2003, features finds from the 7th century AD necropolis of Erstein, over 100 tombs have been uncovered since June 1999. MUSEON DU PATRI- MONE MEROVINGIEN (33) 390 29 93 55 (www.museon-erstein.fr). Until 30 June. Catalogue.

LE MANS, Sarthe

OF SAND AND AZURE: FAIENCE IN EGYPTIAN CIVILIZATION. An exploration of the various techniques used in the manufacture of Egyptian faience in the Egyptian collections of MUSÉE DES TESSES (33) 243 473 851. Until 1 April.

LUCS-SUR-BOULOGNE, Loire
THE SEA FOR MEMORY. 20 years of research resulted in this exhibition of 550 objects collected from 40 shipwrecks from the estuaries of the Gironde in the maritime Seine. HISTORICAL DE LA VENDEE (35) 251 47 61 61 (www. vendee.fr). Until 15 April (then to Saint-Malo et Rennes).

MILLAU
LIGHT AND LIGHTING IN ANTQUITY. 230 lamps, earrings, and candles from Greek and Roman times. MUSÉE DE MILLAU (33) 665 59 01 08. Until 24 March.

NANTES, Loire-Atlantique
ANCIENT EGYPT. Egyptian antiquities from the Middle Kingdom to the Roman period from the museum’s collection. MUSÉE THOMAS-DOBBIE (33) 240 71 03 50 (www.c444.fr). Until 7 July 2008.

HUMAN TRACES: LOIRE-ATLANTIQUE FROM PREHISTORIC TO THE VIKING. An extensive exhibition of 2800 objects of which about 600 were restored especially for the exhibition. MUSÉE THOMAS- DOBBIE (33) 240 71 03 50 (www.c444.fr). Until 31 August.

NICE, Alpes-Maritimes
TERRA AMATA: 40 YEARS LATER. This exhibition recounts the discovery and excavation in 1966 of Achillien’s first tools and other objects found in the heart of the city which date to the Lower Paleolithic period. MUSÉE DE PALEONTOLOGIE HUMAINE DE TERRA AMATA (33) 493 55 59 93 (www.musee-terra-amata.org).
EXHIBITION FOCUS

PERSIA

Hermitage Amsterdam,
31 May - 15 September

THE EXHIBITION FOCUSES ON THE KINGDOM OF EGYPT (5000 - 300 BC), AND THE MOST IMPORTANT OF THE ANCIENT EGYPTIAN ARTIFACTS IS AN EGYPTIAN SARCOPHAGUS (CA 2600 - 2500 BC);

BRONZE AQUAMANILE IN THE SHAPE OF A COCK, 11 CENTURY AD;

THE MOST IMPORTANT OF THE ANCIENT EGYPTIAN ARTIFACTS IS AN EGYPTIAN SARCOPHAGUS (CA 2600 - 2500 BC);

MINERVA, MARCH/APRIL 2007

GERMANY

BERLIN

ASKLEPIOS AND HIS FAMILY. Coins, gems, cameos, and small bronzes of the Greek god of healing. Asklepios, and his wife Hygeia. MUSEUM INNENHAUS, PERGAMON MUSEUM MUSEUM (49) 30 2090 S201 (www.smb.spk-berlin.de/samm/lungen). Until 30 June.

GIFTS TO THE GODS: ANCIENT VOTIVE OFFERINGS. An exhibition of Classical statues, votive reliefs and plaques found in sanctuaries from the museum of the University of Freiburg im Breisgau. ANTIKAMMUNG, PERGAMON MUSEUM (49) 30 2090 S201 (www.smb.spk-berlin.de/samm/lungen). Until 15 April.

JAZIRA: A RADIANT CULTURAL LANDSCAPE BETWEEN THE EUPHRATES AND THE TIGRIS. 70 objects from the museum with links from the 1st-millennium BC to the 2nd-millennium AD. Catalogue (see Minerva, July/August 2006), pp. 9-12.


THE RETURN OF THE GODS. BERLIN'S HIDDEN OLYMPUS, ANTIKAMMUNG, PERGAMON MUSEUM (49) 30 2090 S201 (www.smb.spk-berlin.de/samm/lungen). Until 31 May.

BONN, Nordrhein-Westfalen ANGKOR: SACRED HERITAGE OF CAMBODIA. Some 200 stone, bronze, and ceramic sculptures, and other material from the 6th century pre-Angkor kingdom of Chenla and Funan to the 9th-13th century Khmer kingdom, from the National Museum of Phnom Penh and from Cambodian royal collections. KUNST-UND AUSSTELLUNGSHALLE DER BUNDESRE-PUBLIK DEUTSCHLAND (49) 228 917 10 (www.bundeskunsthalle.de). Until 9 April.

DEATH AND POWER: PRESENTATIONS OF THE GODS TO GOD - EARLY CHRISTIANITY IN THE RHEINLAND. Early Christian finds from Xanten to Mainz, also illustrating the connections with and influence on and other regions, with loans from many museums. RHENSISCHES LANDESMUSEUM BONN (49) 228 20700 (www.rbm.lvd.de). Until 15 April.

EGYPT'S SUNKEN TREASURES. The astonishing discoveries made by Franck Goddio and his team of under-water archaeologists. These comprise more than 400 objects from East Canopus, Heracleion, and Alexandria. Including three colossal (5m-high) pink granite statues. KUNST- UND AUSSTELLUNGSHALLE DER BUNDESRE-PUBLIK DEUTSCHLAND (49) 228 917 10 (www.bundeskunsthalle.de). 5 April - 6 January 2008.

BREMEN

MASTERWORKS OF GREEK VASE ART FROM THE ZIMMERMANN COLLECTION. An ongoing exhibition of Attic black-figure and red-figure vases, c. 560-350 BC, from an outstanding collection of Dr Manfred Zimmermann. ANTENKMUSEUM IM SCHNOOR (49) 421 639 3540 (www.antikennmuseum.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. HESSISCHES LANDES MUSEUM (49) 6151 165 703 (www.hlmd.de).


HALLE, Sachsen-Anhalt HIDDEN DECORATION: LATE ANTIQUE AND ISLAMIC TEXTILES FROM EGYPT. STIFTUNG, MORITZBURG, KUNSTSTUFE DES LANDES SACHSEN-AnHALT (49) 345 212 590 (www.moritzburg. sachsen-anhalt.de), 1 April - 24 June.

HAMBURG A TOUCH OF ETERNITY: THE CULTURE OF ANCIENT EGYPT. A new ongoing presentation of the 800 Egyptian antiquities in the museum's collection. VOELKELILDENMUSEUM (49) 18 0530 8888 (www.voelkelindendenmuseum.com).


HILDESHEIM, Niedersachsen BEAUTY IN ANCIENT EGYPT: WAYS TO PERFECTION. About 350 sculptures, reliefs, ceramic jars, jewellery, and objects at daily use from the museum's collection and from Berlin and Hannover illustrated the subject of beauty. ROE-MER-UND-PILZELAUS-MUSEUM (49) 51 213 2823 (www.rpmuseum.de). Until 9 September.

IMPORTANT MASTERWORKS OF EGYPTIAN ART AS GUESTS IN HILDESHEIM. Six major Egyptian sculptures on loan from the world famous collection of the Egyptian Museum of Berlin. ROE-MER- UND-PILZELAUS-MUSEUM (49) 51 213 2823 (www.rpmuseum.de). Until 9 September.

ICHEHNHAUSEN, Bayern ANCIENT EGYPT TO TAKE HOLD OF: 40 CONTACT POINTS FOR THE BLIND. A special exhibition for the visually impaired, and those in wheelchairs, including 40 original Egyptian antiquities, copies, and models. UNTER ERES SCHLOSS (49) 2223 63189 (www.ichehn- hausen.de/kultur/kultur_museum), Until 9 September.

KARLSRUHE, Baden-Wurttemberg ROMANS IN THE UPPER RHINE. A newly opened section devoted to the conquest of the Celts by the Romans, including the founding of the province Germania Superior c. AD 83. BADISCHES LAN-

OUESSANT, Finistère STORIES FROM THE SEA. MUSEE DES PHARES ET BALEINES, PHARE DU CREAC (33) 298 48 80 70. Until 30 April.

PARIS

AFGHANISTAN, THE TREASURES RECOVERED: THE COLLECTIONS OF THE NATIONAL MUSEUM OF KABUL. A rare opportunity to see the many masterworks from four major sites: Ai Khunam (Late 4th-6th century millennia BC), Fuji (2200-1800 BC), Tilla-Tepe (1st century BC), and Beqram (1st-3rd centuries AD) with its fabulous treasures. MUSEE GUIMET (33) 1 56 52 53 39 (www.musee-guimet.fr). Until 30 April. (See Minerva this issue, pp. 9-12.)


PRAXITELES: ANCIENT SCULPTURE. A major exhibition of the largest group of Roman copies of the famous sculptor's work ever assembled from the collection of the Louvre and other collections of other museums. It features the bronze Ephebe of Marathon, c. 330 BC, on loan from Athens, thought to be the only surviving original work from his school. MUSEE DU LOUVRE (33) 1 42 05 050 (www.louvre.fr). 23 March - 16 June. Catalogue. (See the next issue of Minerva.)

THE EMPIRE OF THE GUPTAS: THE GOLDEN AGE OF INDIAN CIVILISATION. An important new exhibition at the Louvre, in a major exhibition in Europe devoted to a dynasty that ruled most of northern India, c. AD 320-500, with over 100 sculptures in stone, wood, and terracotta from Indian state museums. MUSEE DU LOUVRE (33) 1 42 05 050 (www.louvre.fr). 28 March - 2 July.

STRASBOURG, Bas-Rhin ARCHEOPELUG. An up-dated version of the exposition held in 1994 of ancient and archaeological themes used in publishers, advertising, and promotion from the 1930s to the present. MUSEE ARCHEOLOGIQUE (33) 3 68 52 50 00 (www.musee-strasbourg.org). Catalogue.

TENDE, Alpes-Maritimes MYTHS AND WONDERS. Rock engraving art along the region of Mount Bego, one of the most important sites for this type of prehistoric art in Europe. MUSEE DEPARTEMENTAL DES MERCOURY (34) 97 97 31 01 (www.museesdemesrevelles.com). Until 30 March.

Minerva, March/April 2007

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For Further Information: Tel: (+31) (0) 20 530 8750 www.hermitage.nl

Bronze aquamanile in the shape of a cock, 11 century AD.
HONG KONG
METAL, WOOD, WATER, FIRE AND EARTH: CRAFTS AND ANTIQUITIES OF THE SOUTHERN CHINA HONG KONG. The Chinese Antiquities Gallery features over 580 exhibits. Some 400 of these are on loan from private collectors representing the superb achievements of the ancient Chinese. HONG KONG MUSEUM OF ART (852) 2721 0116 (www.lcsd.gov.hk). Permanent exhibition. (See Minerva, March/April 2006, pp. 19-22.)

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

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

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

TREASURES OF ANCIENT GLASS. The exhibition traces the development of glassmaking in the ancient Near East and the Classical world from the earliest origins in Mesopotamia around 5000 years ago. Featured are beautiful Egyptian earrings, Mesopotamian pendants, Greek rings, Persian bowls, and many other treasures. BIBLE LANDS MUSEUM (972) 2561 1066 (www.blm.org). Until June 2007. Catalogue.

ITALY
BARI
SAINT NICHOLAS BETWEEN EAST AND WEST. Over 100 objects from more than 50 collections including 8 icons from St. Catherine's Monastery at Mount Sinai. CASTELLO SVEVO (39) 080 5286200. Until May 6th.

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 off the coast. MUSEO ARCHEOLOGICO PROVINCIALE F. RIBIERO (39) 831 563-545.

CORTONA, Arezzo
THE MUSEO DELL'ACCADEMIA ETRUSCA E DELLA CITTA' has reopened with a new location and new objects on permanent loan from the Archeological Museum in Florence and from current excavations near Cortona. PALAZZO CIVICO CASALI (39) 0575 637 2345. Opening (See Minerva, January/February 2005, p. 37).

FLORENCE
EGYPTIAN MOMENTS IN THE CEMETERY 'DEGLI INGlesi': THE HOPE TO LIFE BEYOND DEATH. MUSEO ARCHEOLOGICO (with the MUSEO EGITTO) (39) 05 523 375. Until 27 May.

MILAN
THE FEMALE CONDITION IN THE CLASSICAL WORLD. MUSEO ARCHEOLOGICO (39) 02 864 51 456. Until 31 December.

FEMININE BEAUTY IN ANCIENT EGYPT. An exhibition of 100 objects for cosmetic use lent by the Aboca Museum, the Egyptian Museum of Florence, and the Egyptian State Museum in Cairo. PALAZZO REALE (39) 02 87 56 72 (www.comune.milano.it/palazzoreale). Until 9 April.

NAPLES
AMBER IN ANTIQUITY. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 5441944. 23 March - September.

PERUGIA
MUSEO ARCHEOLOGICO NAZIONALE. New exhibition spaces have been added to the museum. Now on view is the Giuseppe Bellucci collection of amulets and inscriptions, and the Etruscan tomb of Cal. Curia, family and its funerary goods (39) 75 578-962.

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

RIETI
THE MUSEI DEI SABINI opens this spring to exhibit the archaeological finds pertaining to the culture of the Sabine tribes. MUSEO CIVICO DI RIETI (39) 0746 488530. Ongoing.

ROME
ARA PACIS. A specially designed new museum by the American architect Richard Meier to house this important 1st century BC monument that is now open to the public. MUSEO DELL'ARA PACIS (39) 06 089 127. (See Minerva, July/August 2006, pp. 16-18) Permanent.

ROMO
DOMUS AUREA: THE GOLDEN PALACE OF NERO. The site is now open after emergency repairs, about half of the 32 rooms open to the public.

EROS, THE MOST POWERFUL GOD. COLOSSEUM (39) 06 39667700. 15 March - 30 September.

TRENTO

TURIN
FOLLOWING ALEXANDER FROM SELLIANO TO GANDHARA. PALAZZO MADAMA MUSEO CIVICO D'ARTE ANTICA (39) 011 4343501. Until 27 May.

VERONA
ANCIENT BRONZE VASES FROM THE STH TO 1ST CENTURY BC. MUSEO ARCHEOLOGICO AL TEATRO ROMANO (39) 045 800 0360 (www.comune.verona.it/castevectio). Until 30 September.

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

JAPAN
SHIGARAKI, Shiga
Buddhist Sculpture from SHANDONG PROVINCE. At the end of 2007 the museum's standing Bohtisattva sculpture will be repatriated to China. The museum will be closed until 15 March due to the freezing of the road. MIHO MUSEUM (81) 748 82 3411 (www.miho.or.jp). 15 March - 10 June.

KOREA

THE NETHERLANDS
AMSTERDAM
PERSEPOLIS. An exhibition of Iranian art from the collections of the Hermitage including a Persepolis relief, Sceytian gold, and Islamic pottery. HERMITAGE AMSTERDAM (31 20 530 8755 (www.hermitage- tagteg.nl). 31 March - 15 September. (See this issue, p. 61.)


LEIDEN
ASTERIX AND THE ROMANS. An exhibition full of interactive games, exciting reconstructions and authentic objects. The Asterix and Obelix comic strips are the comic book that has not only become an archaeological story about the day-to-day life of Gauls and Romans. RIJKSMUSEUM VAN OUDHEDEN (31) 71 516 3163 (www.rom.nl). Until 28 October.

SYRIAN POTTERY. A limited selection from a large collection of 5000 year old jars, bowls, and pots that were excavated in the late 70s by the University of Leiden, from the ruins of temples and houses on the holy mountain Jebel Aruda. RIJKSMUSEUM VAN OUDHEDEN (31) 71 516 3163 (www.rom.nl). 5 April - 9 August.

THE SECRET OF THE CELTS. More than 2000 years ago the Celts disappeared from the Netherlands and Belgium when the Romans conquered Western Europe. This exhibition examines their symbols, jewellery, and wiccoz. RIJKSMUSEUM VAN OUDHEDEN (31) 71 516 3163 (www.rom.nl). Until 14 May.

NIJMEGEN
HERCULEAN'S FINAL HOURS. Marble and stone sculptures, wall paintings, mosaics, furniture, and jewellery from the National Archaeological Museum of Naples and the Antiquarium of Herculanum. VALKHOF MUSEUM (31) 246 360 8805 (www.muse.umhet-valkhof.nl). Until 18 March.
CALENDAR

THE HAGUE
ORIENTAL GLASS. Some 50 examples of early to medieval Islamic glassmaking including an imposing 14th century Middle Eastern mosque lamp. GEMEENTEMUSEUM DEN HAAG (31) 70 338 1111 (www.gemeentemuseum.nl). Until 9 April.

PAKISTAN
KARACHI

RUSSIA
MOSCOW
ARCHAEOLOGY OF WAR. An unusual exhibition of 552 antiquities seized by Russian troops as spoils of war from the ruins of a bunker near Berlin’s Tiergarten. Includes Classical marble sculptures, 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 statuette of Zeus Dodonaeus. STATE PUSHKIN MUSEUM OF FINE ARTS (7) 95 203 6974 (www.museum.ru/gril). Ongoing exhibition.

ST PETERSBURG
THE SCENT OF ANTIQUITY. STATE HERMITAGE MUSEUM (7) 812 710 9079 (www.hermitagemuseum.org). 7 March - 10 June.

SPAIN
MADRID

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

SWITZERLAND
BASEL
IN PHARAOH’S GRAVE: THE HIDDEN HOURS OF THE SUN. Featuring the nightly travel of the sun, with a full-scale replica of the tomb chamber of Tutankhamun III in the Valley of the Kings, and supplemented with about 50 Egyptian antiquities from the Antikennemuseum and the Kunst-Museum in Hannover. ANTIKEN-MUSEUM BASIEL UND SAMMLUNG LUDWIG (41) 61 201 12 12 (www.antikennemuseumbasel.ch). Until 28 July.

BRUGG, Aargau
THE WAYS OF THE STONES. From the Roman quarries and the stone cutters to the sculptures and their creations. VIN-DONNISA-MUSEUM (51) 46 441 2184 (www.vag.ch/vindonissa). Until 29 April.

GUYANA
Gaza at the Crossroads of Civilisation. A large exhibition displaying the major items recovered and the archaeological heritage of the Gaza Strip. MUSEE D’ART ET D’HISTOIRE (41) 22 418 2600 (www.ville-ge.ch/musinfo/mahmg). 26 April - 7 October.


LAUSANNE, Vaud
THE ANIMAL WORLD IN ANCIENT EGYPT. About 100 animals in sculpture, relief, and amulets from the Predynastic to Roman periods. MUSEUM DE DESIGN ET D’ARTS APPLIQUEES CONTEMPORAINES (41) 21 315 2530 (www.mudac.ch). Until December 2007.

ZURICH
KALEIDOSCOPE: DIVINE COMPOSITION - EARLY BUDDHIST ART FROM JAPAN. The expansion of the museum is nearly complete; all of the galleries in the Villa Wesendonck have been reopened and the entire museum officially reopened on 18 February. MUSEUM RIEBERG (41) 1 206 3131 (www.rieberg.ch). Until 9 April.

GILDRED SPLENDOUR: TREASURES OF CHINA’S LIAO EMPIRE (907-1125). MUSEUM RIEBERG (41) 1 206 3131 (www.rieberg.ch). 13 May - 15 July. (See Minerva, this issue, pp. 20-22.)

TAIWAN
TAINAN
NATIONAL PALACE MUSEUM REOPENED. Following four years of renovations the museum, housing one of the world’s greatest collections of Chinese art, has reopened with many treasures being shown for the first time including Northern and Southern Sung dynasty ceramics. English captions have been added to the wall labels. Among the ongoing exhibitions are: ‘Changing in the Shang Dynasty: Artefacts from the Horse- and-Childiot Pits at Hsiao-Tung’ and ’Compassion and Wisdom: Religious Sculptural Arts’. NATIONAL PALACE MUSEUM (886) 2 2881 2021 (www.npm.gov.tw/en).

UNITED KINGDOM
12 March 2007. DEATH AND ASCENSION. SARCOPHAGI AND SOCIAL DISTINCTION IN ROMAN CULTURE. Rita Arneduck. London Seminar in Roman Art. University of Oxford, Institute of Art, Somerset House. Contact Elizabeth Bartman: e-mail: elizabethbartman@gmail.com. 5.30pm.

15 March. THE IDENTIFICATION OF QADESH. Jonathan Tubb (Palestine Exploration Fund). An Anglo-Israel Archaeological Society joint lecture with the Palestine Exploration Fund, the Stevenson Lecture Theatre, the British Museum. Contact: 020-7691-1467; www.alas.org.uk. 6 pm.

22 March. 125 YEARS OF THE EGYPTIAN EXPLORATION SOCIETY. Chris Naunton. Bolton Museum and Art Gallery, Bolton. 7.30pm.

12 April. EGYPT AND PALESTINE IN THE FIRST WORLD WAR - MEMOIRS OF A BRITISH OFFICER. Julian Bowsher, MOLAS, Museum of London. A Palestine Exploration Fund Lecture, the Stevenson Lecture Theatre, the British Museum. Contact: 020-794-0452; www.pef.org.uk. 6 pm.

CANADA
15 April. FROM IRON AGE TO ROMAN IN BRITAIN: A REGIONAL STUDY. Professor Martin Millett, Cambridge University. Brock University St Catharines, Ontario. 3pm.

UNITED STATES
8 March. PORTRAIT OF A PRIESTESS: IMAGES OF WOMEN AND RITUAL IN ANCIENT GREECE. Dr Joan Crossley. Archaeological Institute of America, New York Society, with the Onassis Public Benefit Foundation, at the Onassis Cultural Center Atrium, New York. 6.30pm.

27 March. THE PHOENICIANS AND THE MACCABEES: EXCAVATIONS AT TEL KADESH, ISRAEL. Dr. Israel Finkelstein. Berlin. Archaeological Institute of America, New York Branch, with the Jewish Community Center in Manhattan, 334 Amsterdam Avenue (at 76th Street), New York. 7pm.

AUCTIONS & Fairs
9-18 March. TEFAF. THE EUROPEAN FINE ARTS FAIR, MAASTRICHT. Forum 100, 6229 GV Maastricht, The Netherlands. Tel. (31) 43 383 8583; e-mail: info@tefaf.com; www.tefaf.com.

25 April. CHRISTIE’S, LONDON. Antiquities, King Street, London. Tel. (44) 20 7930 6074; e-mail: sahornsby@christies.com; www. christies.com.

26 April. BONHAM’S, LONDON. Antiquities, 101 New Bond Street, London. Tel. (44) 20 7468 8225; e-mail: antiquities@bonhams.com; www.bonhams.com.

APPOINTMENTS
Donny George has been named as a visiting professor at the State University of New York at Stony Brook for one year. Dr George was the director of research at the National Museum of Iraq at the time of the looting in April 2003. In November 2003 he was appointed the director of the museum and in August 2005 he also became the chairman of the State Board of Antiquities and Heritage. A year later he resigned both posts due to the continuing turmoil and left the country.

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

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

Minervamagazine.com

Exhibition dates are subject to change. Before planning a visit, we recommend confirming dates and opening times.
Roman Marble Head of Boxer or Herakles Pankration

The bearded hero is shown with large eyes, pronounced brows, cauliflower ears, a piercing gaze, and closely cropped curly hair bound with a diadem. Herakles was believed to have been the first Olympic victor in the pankration, a combination of boxing and wrestling, and was sometimes depicted as such though few depictions survive.

Ca. 1st Century AD. H. 10 7/8 in. (27.6 cm.)

Cf. The bronze statue known as the Boxer of Thermon in the Museum Nationale Romano, Rome.

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Attic Black-Figure Tyrrenhian Neck Amphora by The Castellani Painter

The upper register with a symposium, each couch with a pair of banqueteers. Reverse: Six dancing komasts; below on front and back are two registers of animals.

Ca. 550 B.C. H. 13 7/8 in. (35.2 cm.)
Ex Dr. Elie Borowski collection, Basel, Switzerland.

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