The International Review of Ancient Art & Archaeology

MINERVA

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ROMAN APHRODISIAS - CITY OF STATUES

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ICOM 'RED LIST' FOR AFGHANISTAN

BUDDHIST MANUSCRIPTS IN CENTRAL ASIA

Apollo Sauroctonus (the 'Lizard Killer') on show in 'Praxiteles' at the Louvre. Marble, 1st century AD, H. 1.7m. Louvre, Inv. no. Ma 441. Photo: © Musée du Louvre/D. Lebée - C. Déambrosi.
Now celebrating its fifth anniversary, BAAF brings to Brussels an unrivalled array of ancient art. Once again, historical Sablon Square bustles with specialists and informed amateurs, as everyone from Egyptian experts to collectors of Greek antiquities wanders between the host galleries, or takes time out on café terraces. From prize museum pieces to affordable collectibles, many treasured objects change hands. As before, all participating dealers are members of the International Association of Dealers in Ancient Art (IADAA) and follow a strict code of ethics concerning the authenticity and provenance of the objects they sell.

People who took advice in previous years to make a Brussels weekend-break of the BAAF experience, were so enthusiastic that this year we have arranged some special package deals.

Please visit our website for impressions of BAAF 2006, as well as information on opening hours, hotels and parking facilities.

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Minerva, May/June 2007
Double Standards at the Mughrabi Ramp Excavations at Jerusalem’s Temple Mount

Once again, the fuse has started to burn into the powder keg of Jerusalem’s Temple Mount, site of Judaism’s Solomonic and Herodian Temples and of the Muslim Dome of the Rock and Haram al-Sharif, from where Muhammad flew to heaven on al-Buraq. Following the collapse of the only public pathway leading on to the Mount in 2004, the Israel Antiquities Authority initiated salvage excavations this year to assess the character of any ancient remains that might be affected by foundations dug for a new, permanent ramp. Following customary form, the excavations incurred a minor riot on the Temple Mount, with Israeli soldiers firing tear gas to disperse crowds.

In the 30th Session of UNESCO’s World Heritage Committee in Vilnius, the Committee declared that it ‘Relates its concern as to the obstacles and practices, such as archaeological excavations or new constructions, which could alter the outstanding universal value of the cultural heritage of the Old City of Jerusalem, including its urban and social fabric as well as its visual integrity’ and ‘Asks the Israeli authorities to provide the World Heritage Centre with all relevant information concerning the new buildings planned in and around the Western Wall Plaza, including the plans for the reconstruction of the access leading to al-Haram ash-Sharif’.

So what’s all the fuss about? Historically, the Mughrabi Gate was opened by the Muftri of Jerusalem in the 1920s, so the current ramp’s existence is a Muslim initiative. The ramp replaces the only public entrance to the Mount and is predominantly used by Christian tourists. As Dr Gideon Avni, Head of Excavations and Surveys at the Israel Antiquities Authority, states, there is no political agenda behind the excavations: ‘The only reason for conducting these excavations is the plan for construction of the bridge that will replace the existing ramp to the Mughrabi Gate... Each year, some 300 salvage excavations are conducted in Israel with one goal, documenting and rescuing antiquities prior to construction operations. Most of these excavations conclude with documentation of the archaeological findings, publication of the findings in professional literature and then continuation of the construction and development work in the area.’

The IAA has been transparent in explaining that the excavations area is of international importance to all faiths. The site occupies the area of Baruch’s Gate, an original 1st-century AD entrance way into Herod’s Temple. The IAA have also exposed part of an early Christian mosaic and polychromed evidence for a small Muslim prayer room.

In addition to setting up a live webcam link for the excavations to maintain transparency internationally and to reassure all religions concerned, from 27 February to 2 March 2007, the IAA played host to an exceptionally high-level UNESCO delegation comprising Francesco Bandarin, Director of the World Heritage Centre, Mourir Bouchenaki, Director-General of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), Michael Petzet, President of the International Council on Monuments and Sites (ICOMOS), and Veronique Daugé of the World Heritage Centre. Even though the delegation is yet to pronounce on its findings, Israel has chosen to cease excavations pending further discussions.

The intensity of this supposed scandal is both astonishing and surprising. Anyone who is familiar with IAA protocols and publications in Excavations and Surveys in Israel and in its journal Atiqot will appreciate that for decades the IAA has proved itself to be non-political, examining cultural remains from the Neolithic to Ottoman periods with equal care. Can the same be said for the Islamic Waqf?

Dr Eliat Mazar of the Hebrew University and the Shalem Center in Jerusalem has stated that the Mughrabi ramp is of no risk whatsoever to the Al-Aqsa Mosque, which stands about 100 meters to the east. By contrast, she has chosen to highlight the Waqf’s extensive destruction of archaeological deposits on the southern Mount during the expansion of the al-Aqsa Mosque, which witnessed 1500 tons of strata discarded in the Azarijah garbage dumps without study. We now know that this building work disturbed major ancient remains, including a Roman inscription with a reference to a victory arch on the Mount itself (see Minerva, March/April 2007, p. 5). Mazar finds it astonishing that ‘the Israeli government refrains from demanding that the site be under surveillance so that its preservation is safeguarded. I want to remind you that the Jordanians did not once raise their voices regarding the destruction carried out by the Muslim side’. Are UNESCO and the Waqf guilty of double standards in archaeological preaching and practice on the Haram al-Sharif? It certainly looks that way.

Jerome M. Eisenberg, Ph.D.
Dr Sean Kingsley

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New Discoveries and Conservation on the Palatine Hill in Rome

The Palatine Hill in Rome is presently undergoing an urgently needed programme of restoration and consolidation because of the threat posed by landslides and the weakening of retaining walls precipitated by water seepage. While this has made it necessary to close many of its ruins to the public, many new discoveries have been made as a result of this remedial work in what is still one of the richest archaeological areas in the world.

At the end of 2006 Italian archaeologists made an exceptional find on the north-eastern side of the former palace of Domitian and temple of Elagabalus. This comprised a hoard of wooden boxes containing imperial regalia wrapped in linen and what appears to be silk. The regalia - emblems of power used in public ceremonies - consists of three lances, four javelins, probably the base for standards, a sceptre with a carved flower holding a globe, and three glass and chalcedony spheres. These are believed to have been hidden by supporters of Maxentius, who proclaimed himself emperor in AD 306. The regalia were probably hidden on the Palatine prior to the ill-fated Battle of the Milvian Bridge in AD 312 against Constantine. This is a unique find because such insignia are hitherto known only from coins and wall paintings. The material has now been restored and is on temporary display at the Museo Nazionale Romano at the Palazzo Massimo alle Terme.

Elsewhere on the Palatine, near Augustus’ house, archaeologists have used remote sensing to identify a subterranean vaulted chamber decorated with wall paintings and sea shells. This discovery has been interpreted as the Lupercal, the underground lair where a she-wolf was believed to have nursed the city’s legendary founders Romulus and Remus. Historical texts mention that this was located near the house of Augustus and that the emperor restored it as a site of veneration - the most ancient religious site in Rome. Interestingly, archaeological investigation has established that the first constructions on the Palatine were mud huts built by tribes who occupied the region shortly before the mythical foundation of Rome in 753 BC.

Subsequent constructions on the Palatine have ensured a rich archaeological legacy, from the lavish houses and impressive temples built through the Republican period to the grandiose imperial palaces which were built successively in the Early Imperial period - the Domus Tiberiana, Domus Transitoria, Domus Flavia, and Domus Augustana - which gave the Palatine its name as well as the architectural term for the residences of rulers ever since. The magnitude of the Palatine as a cultural resource and the threats posed by the environment were urgently addressed at a major conference in Rome in January 2006. This was convened by Francesco Rutelli, Minister for Culture, Angelo Bottini, Superintendent for archaeology in Rome, and specialists from Italian and foreign institutions based in Rome. The remit was to establish priorities for the restoration of the huge site and to discuss recent discoveries and ongoing research. Giorgio Croci from the University of Rome 'La Sapienza' presented a complete map of the Palatine, which detailed the most endangered parts and those to be opened to the public. Despite poor funding, the authorities plan to reopen some key areas by the end of the year, including the houses of Augustus and his wife Livia, and the Domus Tiberiana.

At present only 40% of the hill’s 67 acres can be visited. The major threat to the Palatine is water seepage. This was the main reason for the closure of Nero’s Domus Aurea opposite the Palatine, which has since being undergoing a programme of reinforcement and restoration and has been partially reopened. As a countermeasure to this major threat, experts are considering the possibility of restoring the ancient sewerage system to drain rainwater more efficiently.

Daius Jones

Extraordinary Gladiator Reliefs found by Italian Police near Rome

Twelve large marble slabs with outstanding figural bas-reliefs were found in January by police at Fiano Romano near Rome. These were most likely part of a decorative programme of a monumental tomb dating to the late Republican period (1st century BC). The extraordinary discovery was made under the rubble of a makeshift building yard. It transpired that the marbles were a timely discovery because one of the panels was about to be sent to Switzerland for sale on the illicit antiquities market.

The large slabs (each measuring 100 x 80cm and 40cm thick) depict six pairs of gladiators armed with swords and shields and fighting in what may have been commemorative funeral games. One especially vivid scene shows a gladiator stepping on the wrist of a fallen opponent, who raises a finger in a plea for mercy. Each scene is introduced by musicians: a cornicen (a player of a curved bugle or horn) and two tubicines (players of long bugles).

Other discoveries, most likely from the same tomb, include a broken inscription, a column, and the lower part of a statue of a man wearing a toga, probably the official for whom the funerary monument was built. This plausible identification has been made by Anna Maria Moretti, Superintendent for archaeology in the area, who has suggested that the richness and sophis-
tication of the tomb's decoration must have honoured a wealthy and influential member of the Republican elite near his rural villa.

This remarkable discovery also represents a serious strike against a ring of unscrupulous dealers from China and Japan, who are known to have travelled to Italy to view newly unearthed antiquities before purchasing them through Switzerland. The police launched their sting after infiltrating a gang of illicit excavators in Fiano Romano and Capena in the Ager Sabinus in the late 1990s. Astonishingly, it has emerged that the reliefs were excavated and removed to their most recent place of discovery 16 years ago to await a buyer prepared to pay the equivalent of 5 million euros. The police investigation has also established the depressing news that the reliefs have been examined by various specialists over the years who were duly paid for their expertise.

In the meantime it is hoped that more fragments of the mausoleum, unless already sold, will be found on their original site, where the Superintendence of Southern Etruria hopes to reconstruct the monument as fully as possible and make it accessible to the public.

Daily Jones

**Neolithic Houses at Durrington Walls, Wiltshire**

The remains of eight houses dating to the Neolithic period were recently excavated by archaeologists from Sheffield University at Durrington Walls in Wiltshire. Neolithic houses are extremely rare in the United Kingdom and, crucially, this domestic site casts new light on the inter-relationship between Durrington's famous wooden henge and Stonehenge 3km to the south-west.

Each house measures 5m square and was timber-built with a clay floor and central hearth, features associated with many other houses that have been identified by geophysics and aerial photography. The most significant aspect of this discovery is the unprecedented quantity of half-eaten animal bones, flint, and pottery strewn across the floors of each dwelling. Radiocarbon samples from the bones date the dwellings to between 2600 and 2500 BC, contemporary with the Durrington Walls henge and Stonehenge itself.

According to Professor Mike Parker Pearson, co-excavator of the site, the dwellings were initially occupied by the people who constructed the henge monuments, and later used seasonally at the mid-winter solstice for funerary rituals. He believes that people were drawn from across the region and that the bones deposited are evidence for profligate feasting. "The rubbish isn't your average domestic debris. There's a lack of craft-working equipment for cleaning animal hides and no evidence for crop processing... The animal bones are being thrown away half-eaten. It's what we call a feasting assemblage".

Important evidence from pig teeth suggests that the animals were born in the spring and were nine months old when they were slaughtered, which accords with a mid-winter festival. Notably, Durrington and Stonehenge are laid out almost identically and are both linked to events in the astronomical calendar: Stonehenge is aligned with the mid-winter solstice sunset, while Durrington's timber circle is aligned with the mid-winter solstice sunrise.

Parker Pearson believes that both monuments were linked to ceremonial funerary rituals: after feasting and a celebration of life at Durrington, people travelled down a tree-post avenue to deposit the dead in the River Avon, flowing towards Stonehenge. Then he conjectures they would have moved along Stonehenge's avenue to the circle, where they cremated and buried select individuals.

Dr Mark Merrony

**Stonehenge's Bluestone Mystery Unravelled?**

Aside from endless debates about the function of Stonehenge, amateur and professional archaeologists have long marvelled at the sophistication of the technology necessary to erect the massive sarsen stones (hard-grained sandstone) that were hewn locally from quarries on Salisbury Plain. In recent decades attention has also focused on the smaller bluestones incorporated into the inner ring of the monument some 4500 years ago, not least because these were transported from the Preseli Hills in Pembrokeshire - 250km west...
of Stonehenge. The oft-cited hypothesis that they were moved to Wiltshire by the action of glaciers has now been dismissed by prehistorians as implausible. It is now generally accepted that they were moved from their quarry on rollers and then transported on rafts, beginning their long journey down the eastern and western branches of the River Cledau and up the Avon river to Wiltshire via the Bristol Channel, from where they were moved again on rollers to their final destination (an indirect journey of 440km).

Recent work by Professor Tim Darvill has concentrated on the precise source of the bluestones on Carn Menyn, a rugged Welsh outcrop about 350m above sea level. Measuring less than half a hectare in area, Darvill has described the site as 'a veritable Aladdin's Cave of made-to-measure pillars for aspiring circle builders'. His work is especially fascinating because it has systematically begun to unravel the secrets of the 'bluestones riddle' and why they were selected for Stonehenge in the first place.

Darvill suggests that the Wessex communities may have been ethnically tied to their Bronze Age Welsh brethren, and that the source of the bluestones may have had a special, magical significance as the home of the gods or the birthplace of the ancestors. This may be especially true of the stones themselves, comprising dolerites, tuffs, and rhyolites, which are unique to this place and whose qualities were likely perceived to be magical. Interestingly, when polished this predominately dark blue stone with white flecks takes on the appearance of the night sky, and it could well be the case that the bluestones were selected for this reason. This may concur with the purpose of Stonehenge, which many believe had an astronomical function.

Timothy Darvill's research is now published in Stonehenge: The Biography of a Landscape (Tempus, Stroud, 2006; 319pp, 118 b/w and colour illus. Hardback, £25).

Dr Mark Merson

**Butrint's Looted Asclepius**

Butrint, ancient Butrintum, in southern Albania had a celebrated sanctuary dedicated to Asclepius, the god of medicine, in Hellenistic and Roman times. Part of the sanctuary was excavated between 1928-36, when a marble head of Asclepius himself was found. The head dates to the 1st century AD, when Butrint enjoyed imperial patronage and boasted fine statues. It depicts the god with long curly hair held in place by a fillet and a richly curved, thick beard. The carving is accomplished, especially of the almond-shaped eyes and fine detailing of eyebrows and lids. Unfortunately, the head was stolen from the 1st century AD marble head of Asclepius from a sanctuary dedicated to him at Butrint and excavated from 1928-36. Looted from the Butrint Archaeological Museum during civil unrest in Albania in 1991. Photo: courtesy of the Butrint Foundation.

Butrint Archaeological Museum during civil unrest in Albania in 1991 along with several other Roman sculptures. One bust of the Empress Livia has since been found in the United States and returned to Butrint (see Minerva May/June 2001, p. 8), as have five other pieces that were intercepted in Greece, including a portrait of Agrippa and depictions of Apollo and Dionysus. Efforts by the Butrint Foundation and the International Centre of Albanian Archaeology to identify missing antiquities (see especially, http://www.icaa.org/al/missingantiquities) led to the discovery of the Asclepius in Italy. However, the Italian authorities are procrastinating about its return to Albania and about the legal implications of its sale.

The Asclepius was apparently sold at Christie's in London in 1996; a sale, which if correct, begs explanation. The marble head was purchased for 17,000 euros by an Italian from Rome. In 2005 it was identified by the Italian carabierte, which alerted the Ministry of Culture, Youth, and Sports in Albania. As a result, efforts were initiated to repatriate the stolen sculpture. Concurrently, the Albanian ministry also held a one-day workshop on this subject in June 2006. At present, the repatriation has stalled for pre-occupying reasons. Pressured by the person who purchased it from Christie's, the Italian authorities are seeking to oblige the Albanian government to compensate the individual the 17,000 euros. Further, informally the authorities have advised against investigating the sale, claiming it would only hold up matters. Occurring at a time when the Italian government has taken legal action against the J. Paul Getty Museum and the Metropolitan Museum of Art in New York, and is vociferous in its expression of national property right over certain art works, it seems strange that Italy is compelling Albania - one of Europe's poorest countries - to pay to have this stolen and talismanic antiquity returned.

Professor Richard Hodges, Director, Institute of World Archaeology, University of East Anglia.

**Wall Painting & Dolce Vita in Roman London**

Best renowned for its forest of Roman timber wharves and storehouses, new archaeological results from the south bank of the River Thames have now introduced the dolce vita to imperial London. Urban development from 1883-90, 150m upstream of London Bridge on the site of the residence of the medieval bishops at Winchester Palace, exposed a series of Roman structures spanning the AD 60s and the second half of the 4th century. Protected by a wooden riverfront revetment, the suite of rooms excavated includes a remarkably richly painted bath-house.

Whoever enjoyed the caldarium, plunge pool, and heated rooms had rich tastes. The site's 100kg of pottery included a pseudo-Koan amphora still holding Spanish mackerel packaged by

Minerva, May/June 2007
Lucius Tettius Africanus of Antipolis in modern Antibes, according to a dipinto painted onto its shoulder. The same expensive taste extended to marble imported from Tunisia, Phrygia, Asia Minor, and the Aegean, as well as high-quality glass vessels, and wild game such as deer and swan.

But by far the most astonishing discovery were more than four concentrations of finely painted wall plaster, more reminiscent of Mediterranean Italy than the freezing north. About 650kg of early Flavian painted plaster of c. AD 70-80 was found in a dump used to reclaim the Thames waterfront. The 11,000 fragments derive from the middle zone of a wall with coloured fields of red and yellow paint, embellished internally with floral decoration. Green bands frame the fields, which are separated by a black background and decorated with a candelabrum and mythical figures surviving as tail feathers of a bird, serpents’ tails from Medusa heads, and claws. The scheme originally covered 32 square metres of wall and is similar to the fourth Pompeian style, paralleled stylistically at Roman sites in Holland, France, Spain, and especially a large room beneath Cologne cathedral.

The pièce de résistance from the Winchester Palace complex was the demolition dump overlaying the remains of the bath-house’s pillared hypocaust. Fragments of the dado and the upper zone of a wall painting from the lunette under a vaulted ceiling survive to a height of 2.75m and 1.90m wide (Figs 1-2). The scene depicts a symmetrical design with a series of columnar structures hung with garlands receding from a central pavilion surmounted by a low pediment. Standing centrally is a cupid holding a plate, flanked by red doors. The scene is of a particularly fine quality, unknown in Britain, and drew on pigments of bright red, Spanish cinnabar (70 sestieres for a Roman pound - 320gr - according to Pliny), ‘Egyptian blue’ (copper copper silicate), and gold leaf. This artistic tableau is similar in style and quality to mid-2nd century Italy.

Who enjoyed this opulent and important expression of sophisticated romanitas? To site director Brian Yule the combined evidence points to a high-ranking military administrative presence. As well as the rib-vaulting ceiling voussoirs (wedge-shaped stones), which normally turn up in military contexts, the bath-house has yielded Aucissa-type military brooches, while an early 3rd century AD marble inscription lists the presence of a vexillation (small unit) of legionary soldiers. Roof tile stamped CRIL reflects an association with the Classis Britannica naval fleet, while later Roman tile stamped PPBLRON for the Procurator Provinciae Britanniae Londinii links the site to no less a dignitary than the procurator of the province of Britain.

With the outstanding final publication of this remarkable Roman structure (excellently compiled, researched, written, and edited), the Museum of London Archaeological Service and English Heritage have proven once again that London-based archaeologists lead the field in rescue archaeology. Moreover, the best preserved Roman wall painting is today on display in the Museum of London’s Roman gallery, a fitting tribute and popular conclusion for the people of our metropolis.

Sean Kingsley

ANTIQUEITIES NEWS

Indonesia
An ancient burial site in a rice field on the island of Java has yielded a treasure trove of gold artefacts. The illegally excavated site in Kendal Jaya village, about 60km east of Jakarta, attracted hundreds of villagers who, over a period of a few days, have uncovered an estimated many hundreds of ancient gold ornaments, necklaces, and other jewellery. Chains of gold rings were placed around the heads, necks, hands, and feet of the deceased. It is thought that there were between 15 and 25 people buried in the tombs at a depth of about 1.5m, also accompanied by objects made of semiprecious hardstone, axe, and pottery. An archaeologist from the Archaeological Study of the Ministry of Education, Peter Ferdinando, who has worked on a nearby site since 1993, believes that the cemetery could date back to the 2nd century AD Jini culture. Similar finds have also been made recently at Sleman near Magelang in central Java.

Israel
In the ongoing saga of the James Ossuary (Minerva, March/April 2007, p. 7), the owner, Oded Golan, who is on trial for allegedly importing the important latter part of the inscription that reads ‘Yaaqov bar Josef, brother of Yeshu’a’, has produced photographs from 1976. These show the ossuary with the entire inscription, although it can only be seen ‘with great difficulty’. An FBI photo lab has confirmed that the inscription has existed at least since the 1970s, although the prosecution claims Golan forged the contested part of the inscription in 2000. Mr Golan’s attorney said ‘it is unreasonable that someone would forge an inscription like this in the 70s and suddenly decide to come out with it in 2002’. Reported in the last issue of Minerva was also an acknowledgment that genuine ancient palm still survives in at least two letters of the name ‘Yeshua’ (Jesus) in the controversial part of the inscription.

Italy
More than 2000 antiquities and ancient coins were recovered in a raid in Sicily by Italian police, the Carabinieri of the Comando Tutela Patrimonio Culturale di Palermo, resulting in the arrest of 35 people and an investigation involving a total of 77 persons. The operation also involved dealers and collectors from seven other countries including Spain, Switzerland, Germany, Malta, England, and the United States. One of the persons arrested, Orazio Pellegrino, was said to be one of the ringleaders of a criminal organisation of tomb raiders (grave robbers) that operates in the area of Aifione, Gela, and Victoria. Links were made to individuals in Calabria, Puglia, Lazio, Abruzzi, Emilia Romagna, Veneto, and Lombardy. According to Monete Oggi, the police also confiscated crucibles and other instruments used to counterfeit ancient coins.

Reconstruction of the painted lunette from Building 13 in the Roman bathhouse at London’s Winchester Palace site. Photo Museum of London.

Mali
A shipment of 669 artefacts from Mali was seized at Paris's Charles de Gaulle airport in January, including axe heads, flints, and bracelets. Mostly Neolithic, dating from 7000-900 BC, they also included objects from the Acheulean period, c. 1,000,000-200,000 BC and the Middle Stone Age, c. 200,000-20,000 BC. The airport customs officials said that this type of contraband was rare until 2004. A large shipment of archaeological objects from Niger was impounded in March 2004, and an even larger group of objects, including over 5,000 stone arrowheads and 90 other stone objects from the Neolithic period, were recovered by French customs officials in December 2005.

Spain
A major operation against the illegal excavation and export of archaeological objects was undertaken by the Spanish police in January. This resulted in the confiscation of huge quantities of objects, including marble columns, amphorae, bronzes, and coins taken mostly from 31 different sites, primarily in Seville and several in Cadiz and Malaga in southern Spain. They range in date from the prehistoric to medieval periods and, as in the Sicilian raid, included forgeries of ancient coins. Fifty-two people were arrested, mostly in the southern Andalusian region, and also in Barcelona, Madrid, and Zamora. With an Italian citizen acting as a middleman, the antiquities ring sent the smallest items through the mail, and at least some of the larger objects were shipped to Faro, Portugal, and then on to Belgium. Information about the ring was obtained during a police investigation of illegal underwater looting of Spanish galleon shipwrecks in the Bay of Cadiz, where sophisticated equipment such as a submersible robot was used to salvage objects.

Jerome M. Eisenberg, Ph.D.

NEWS FROM EGYPT

Rare Old Kingdom Wooden Pair Statue Found at Saqqaqra
An Egyptian-Australian team has uncovered a unique wooden double statue of a seated Ka-Hay, a scribe and keeper of divine records, and his wife Spri-Ankh, along with four life-size wooden statues of Ka-Hay in an Old Kingdom mud-brick tomb in Saqqaqra. Dating to the late 5th or early 6th Dynasty, they were interred in a section of the necropolis associated with the first rulers of the 6th Dynasty, Teti, whose collapsed pyramid, is located nearby. This find is especially impor-
tant because double statues are normally made of limestone. A fine wooden false door is also carved with depictions of Ka-Hay and his wife accompanied by a hieroglyphic text. The team was led by Dr Nagib Kanawati of Macquarie University in Sydney, who has been excavating in Egypt for over 25 years.

Amarna Period Tomb Excavated Near Saqqaqra
The tomb of Ptahemwia, a 'Royal Butler' from the reign of Akhenaton, was unearthed by archaeologists from Leiden's National Museum of Antiquities and Leiden University under the direction of Dr Maarten Raven and Dr René van Walsem. The tomb complex is in the form of a freestanding temple with an entrance pylon and an inner courtyard with a deep shaft leading to the burial chambers and three chapels. Limestone reliefs in the Amarna style show the butler and his wife, Mala, officials, priests, and musicians in scenes of daily life. This was the 33rd excavation campaign of the museum and the 12th tomb found by their team in Saqqaqra, including the Amarna-period tomb of the high priest Meryneith, found in 2001.

Japanese Team Find Middle Kingdom Sarcophagi at Saqqaqra
In addition to the Saqqaqra finds described above, a Japanese mission has discovered four splendid sarcophagi in tomb shafts at Saqqaqra, including two from the Middle Kingdom, which are relatively rare. According to the team leader, Dr Sakujii Yoshimori, one of the two, for Sahak-hatab, was inlaid with black glass and placed inside a colourfully decorated outer coffin. The other was for a female, Sint-Ayt-Ess. A third sarcophagus in the same tomb shaft dates to the New Kingdom. The Japanese, who have been searching for Middle Kingdom tombs, are newcomers to the Saqqaqra excavations, having begun their work in the early 1990s.

Unusual Gilded Sandstone Lintel Uncovered at Luxor
While cleaning the precinct enclosure walls of the Temple of Mut, a team from the Brooklyn Museum identified an unusual sandstone lintel decorated in relief with five gilded, young solar deities sitting on lotus blossoms surrounded by a sky-blue background. All of the deities have their fingers in their mouths and face an offering table, with an ape and the hippopotamus-headed Taweris facing them. The lintel, topped with a striped cetro cornice, probably dates to the Third Intermediate Period, c. 1069-712 BC. Brooklyn Museum, under the direction of Dr Richard A. Fazzini, has been one of the excavators at this site since 1977.

Earliest Semitic Text Revealed in Pyramid of Unas
Serpent spells in a Semitic language, but written in hieroglyphics, were discovered inscribed on the subterranean walls of the pyramid of Unas at Saqqaqra over 100 years ago, but they were never deciphered because they were thought to be ordinary Egyptian texts. At the suggestion of Dr Robert Ritter, based at the University of Chicago, Professor Richard Steiner of Yeshiva University in New York has successfully translated the texts, which proved to be written in an early Semitic 3rd millennium BC Canaanite or Proto-Canaanite script. This is the first time that continuous Semitic texts have been translated. One of the spells translates as 'Mother snake, mother snake says mucclus...'. Unas was the last ruler of the 5th Dynasty, c. 2375-2345 BC, but the texts probably date earlier.

Jerome M. Eisenberg, Ph.D.
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PRAXITELES IN PARIS

Dorothy King delves into the myth and facts surrounding this master sculptor, whose life and work is currently on show at the Louvre.

Mentioned by many ancient writers, his works known through countless copies in all media, Praxiteles was one of the leading Greek sculptors of the 4th century BC. So a new exhibition at the Louvre on this genius craftsman is a most welcome chance to see many of the ancient artistic masterpieces routinely ascribed to him. A one-day conference accompanying the exhibition and the show’s catalogue will be beneficial additions to the study of this master, whose oeuvre remains a matter of controversy; some scholars try to assign sculptures to every ancient reference we have for him, whilst others claim that the only certain work by his hand known though copies is the Aphrodite of Cnidus (Fig 1), otherwise feted as the first monumental sculpture of the female nude. Later in life he had a relationship with a courtesan named Phryne, who modelled for him, although probably not for this early work.

Praxiteles was born in Athens at the dawn of the 4th century, and is attested as having worked well into the 330s BC. He is believed to have trained under Cephisodotus probably his father, and his trade was in turn continued by his sons. Roman sources may more realistically reflect their own age and tastes than the practices of Praxiteles, but they certainly suggest that he had a large and successful atelier working both in bronze and, far more unusually for the time, also in marble.

Earlier Classical sculptors tended to work almost exclusively in bronze. Several recorded incidents suggest that he made works for ‘stock’, as well as to order. That Praxiteles used mostly marble was novel, and this allowed for a more subtle play of surface texture. Few ancient bronzes are preserved, although a Hellenistic bronze now in Athens was found in the sea in 1994 and depicts the Large Herculean, a figure type associated with Praxiteles. Her elaborate drapery and detailed observation of how it fell hints at the beauty of bronze originals. Praxiteles became so famous in the Roman period and in modern scholarship that he has ‘acquired’ many attributions of sculptures over the centuries. He would have had a large workshop, but more conservative scholars tend to discount many works from his oeuvre, such as the Diana of Gabii (Fig 6). The many ancient citations of his themes, such as Eros and Satyrs, tend to imply that he repeatedly reproduced versions of the same statue styles, creating new versions of earlier works as these were commissioned by different cities. His style was so influential both in the Greek period, with a ‘school’ of followers, and in the Roman period, when copies and free adaptations were made, that it can be hard to identify with certainty which works were his own and which were crafted by followers and imitators.

In terms of physical evidence, we have no certain original works by Praxiteles. A statue of Hermes carrying the infant Dionysus was excavated in the temple of Hera at Olympia in the 19th century, and since its discovery scholars have been debating whether it could be the original work seen there by Pausanias or alternatively be a very fine Roman copy made to replace it when the original was taken to Rome. The date of the statue is important since it has features not seen in Roman copies of other works of Praxiteles, such as the soft sfumato modelling and, in turn, this affects how we interpret the style of the sculptor. A feature which is characteristic of his mythological subjects is implied narrative—something about to happen—rather than a static pose, and this sense of impending movement is created through the poses and the S-shaped bodies of his subjects, an elaboration of and development from the Polycleitan stance.

We are on firmer ground when it comes to signed statue bases; one from the Agora in Athens, for example, attests to his work as a portraitist of private individuals, a fact otherwise not attested to by the ancient sources. The fragmentary inscription tells us that a couple dedicated statues of themselves to Demeter, and beneath the name of the woman, in smaller script, is carved in the standard signature phrase of

Fig 1. Anonymous head of the Aphrodite of Cnidus statue type, after an original by Praxiteles. The Kaufmann Head, marble, c. 360 BC, H. 35cm. The Louvre, Inv.no. Ma 3518. Photo: © RMN/ H. Lewandowski.


Dr Dorothy King is the author of The Elgin Marbles (Hutchinson, 2005; 288pp), hardback, £18.99.
Praxiteles at the Louvre

Greek artist 'Praxiteles Made Me'. A far more elaborate statue base was found in Mantinea in ancient Arcadia in the central Peloponnesse, decorated with relief images of Apollo and Muses, and this seems to be the base of a statue by Praxiteles that Pausanias saw there and recorded in his Roman-period guide to Greece (Fig 3). Although the carving would have been produced by members of his workshop, rather than by Praxiteles himself, it can still provide us with valuable clues about the figure types that the master developed and used. It may also copy the group of Muses he carved for the sanctuary of the Muses on Mount Helicon.

The Aphrodite of Cnidus was produced in Athens and is one of two sculptures that the artist offered as first choice to Kos. The more conservative city chose a half-draped goddess; the newly re-founded Cnidus was left with the nude goddess, which became one of the most famous sculptures of antiquity. From the Hellenistic period onwards she was reproduced in terracotta, on coins, in statuettes, and full-scale statues - even on a Roman plaster capital at Aphrodisias. Aphrodite was claimed as the goddess from whom the Julio-Claudian dynasty was descended, so many of the copies date from that period - the traces of purple paint on the peplos had imperial connotations - and she was possibly paired with Anchises as the father of Aeneas. Later, Hadrian even had a round temple built at Tivoli to replicate the original setting of his copy for the goddess.

The details of the copies and replicas vary considerably, but the consensus is that the original figure depicted Aphrodite at her bath, pulling up her drapery to dress after bathing (as in Fig 7). Although small-scale images and private erotica of nudes had been produced before, this was probably the first public female nude on a monumental scale used as a cult statue, and became highly influential on the countless Roman depictions of Venus.

The moment depicted recalls a famous historical anecdote about a courtesan Phryne, who disrobed during the ritual sea purification at the festival at Eleusis (Fig 2). She was charged with impiety, and only acquitted on the basis of her naked body being on a par with Aphrodite, and so obviously a gift of the goddess. This story is believed to have inspired a painting of Aphrodite by Apelles. Since Praxiteles is also well attested as having been enamoured with Phryne, she is sometimes identified as the model for the Cnidia - only a courtesan would have posed naked for an artist. Phryne, however, disappeared a little later and seems to have been the love of Praxiteles' old age. So the model for the Cnidia is likely to have been Cratina. Praxiteles did produce a portrait of Phryne, which she dedicated at Delphi, and so it must date after the end of the Third Sacred War.

Fig 3 (above left). Detail of an elaborate marble base for a statue by Praxiteles decorated with scenes of Apollo and the Muses. Mantinea, the Peloponnesse, c. 360-340 BC, H. 97cm. The National Museum, Athens, inv. no. Ma 216.

Fig 4 (left). The Marathon Boy found in the sea off Marathon, Greece, in the style of Praxiteles, 4th century BC, H. 1.3m. The National Museum, Athens, inv. no. Ma 15118.

Fig 5 (below). A votive Attic relief depicting a banquet, with Praxiteles' Pouring Satyr figurative form at right. Athens, marble, late 350-330 BC, H. 30cm. The Cycladic Museum, Athens, inv. no. Ma 162.
ancient ban on direct copying, possibly for religious reasons, but more likely because the priests wanted to guard their precious statue. Made of marble, Praxiteles' original was much admired for its delicate shading, the surface having been painted by Nikias, as were several other works by the sculptor. 

The first Roman copy of the Cnidian Aphrodite was unearthed in Rome in 1536, and is known as the Venus Belvedere, now in the Vatican. Praxiteles' Cnidia was identified in the 17th century on the basis of a coin of Carcalla, although it was not until the following century that the coin and the statue were associated by scholars and the Venus Belvedere seen as being a work by Praxiteles copied by a Roman artist. Since then, more and more works have been assigned to the Athenian and we have been able to identify his style far better.

Many of the other statues by Praxiteles, however, were taken to Rome and extensively copied there. Originals were sometimes replaced by copies in Greece - this is well attested for his Eros at Thespiae, recorded by Pausanias as a copy, and may well have been true too for the Hermes of Olympia. Another work almost certainly identified through copies as a Praxiteles original is the Apollo Sauroctonus ('Lizard Killer'; Fig 8), whose bronze original is known to have been in Rome (due to its unusual subject matter). Most descriptions are too brief and general to prove certain identifications like this, although the fame of this work and its numerous copies was well attested by the sources. It is a pity that the bronze copy of the Lizard Killer from Cleve-land will not be included in the show, although a head in the Benaki Museum, possibly from the collection of Herodes Atticus, will replace it. Here, Apollo is depicted as an adolescent about to spear a poisonous lizard with the arrow (now missing from his raised left hand).

The curve of his body, moving away from and elaborating the developments of Polyclitus, shows that this is a mature work of Praxiteles, with his characteristic contrapposto at the hips. The raised arm, the notably bent left leg, and the splayed body - all implying the movement about to happen and thus the narrative of the work - would have been more easily produced in bronze, so even without ancient sources we could have assumed the material of the original. The musculature is clear, even in the adolescent body, with well observed contraction on the right side of the stomach.

A similar pose can be noted on the Leaning Satyr type, also assigned to Praxiteles by some scholars. A statue form more firmly associated with Praxiteles is the Pouring Satyr, although this seems to date to the beginning of his career, based on the pose and body (Fig 5). This Satyr is an idealised boy, identified as a member of the Dionysian retinue only by his pointed ears and ivy crown. He poured wine for the god from the jug in his raised right hand into a phiale in his left hand. The body, head, and hair are all Polykleitan in influence, and that the copies are all of the same size suggests that they were made from casts of the bronze original. The bronze Marathon Boy, found in the sea off Marathon, is a Greek original of the 4th century BC (Fig 4) and, though shown on the posters, it will not now be lent to the Louvre by Greece, which is concerned that it is too fragile to travel. This figure is very much in the style of Praxiteles, and may have been made by a follower. The left hand was restored later in antiquity as a lamp, but may originally have held an infant Dionysus, making the 'boy' Hermes. This would make the group a smaller scale version of the famous group in Olympia, but with the Hermes depicted as an adolescent rather than a man.

Exhibitions of ancient sculpture are rare and far between, since they are notoriously difficult to arrange. The
Praxiteles at the Louvre

Cleveland Apollo was withdrawn from the current show after pressure was exerted by Greece, although the Greeks subsequently do not seem to have loaned all the works that the Louvre had been expecting, notably refusing to lend the Marathon Boy. Weeks before the opening, works were still being substituted, and the exact contents were still uncertain. Fortunately, the Louvre itself owns an extensive collection of Roman copies of statues associated with Praxiteles as well as many terracottas, such as a series from Myrina of the Cnidia. To be able to see so many Praxitelean sculptures gathered together will give us all a chance to judge the many Roman types ascribed to him and advance scholarship. It will also be a pleasure to view an exhibition devoted to one of the most admired Athenian artists of the Late Classical period.

Fig 8 (below left). Apollo Sauroctonus (Lizard Killer). Marble, 1st century AD after a masterpiece crafted by Praxiteles c. 360 BC, H. 1.7m. Louvre, Inv. no. Ma 241. Photo: © Musée du Louvre/D. Lebé - C. Démambrosis.

Fig 9 (below centre). 'Small Herculaneum Lady' from Delos apparently derived from a group of Demeter and Persephone by Praxiteles. Marble, 2nd century AD Roman copy, H. 1.75m. National Museum, Athens, inv. no. Ma 1827.

‘Praxiteles’ is in the Napoleon Hall of the Louvre, Paris, until 18 June 2007. The exhibition is curated by Alain Pasquier and Jean-Luc Martinez from the Department of Greek, Etruscan, and Roman Antiquities.

The exhibition catalogue (456pp) is priced 39 euros. Tickets cost 9.5 euros from Tel. +33 1 4020 5317 or www.louvre.fr.

Fig 10 (above right). Mended from over 200 fragments found in a well on the Athenian acropolis, this 3rd-century AD ivory statuette is considered a miniature version of Praxiteles' Apollo Lykeios from Aristotle's famous school of philosophy, the Lyceum, H. 30cm. Agora Museum, Athens.

Fig 11 (below, far right). The Venus of Cnidus by Praxiteles. Château de Fontainebleau, bronze, c. 1540, H. 192cm. Inv. MR 3277. Photo: © RMN/G. Ilot.
AFGHANISTAN'S ANTIQUITIES AT RISK: THE ICOM RED LIST

Jerome M. Eisenberg, Ph.D.

During the wars in Afghanistan in the 1980s and 1990s, and continuing into the present day, many thousands of antiquities have been looted from sites, museums, and, of course, through illicit excavation. The International Council of Museums (ICOM) has finally published a fourth 'Red List', now devoted to 'Afghanistan Antiquities at Risk'. Instead of the 68-page booklet that ICOM published for the most recent 'Red List of Latin-American Cultural Objects at Risk' (see Minerva, July/August 2004, p. 3), the present Red List is merely a pamphlet containing four pages of illustrations, with 13 categories of pre-Islamic objects and five categories of Islamic objects. The pre-Islamic objects comprise Bactrian composite stone statuettes (Fig 2); ancient pottery (Fig 4); carved ivory panels (such as the famous Begram ivory; Fig 6); reliquaries in stone, bronze, and, more rarely, gold or silver (Fig 5); stone batons; stone weights; coins; early metal artefacts, such as weapons and tools; metal cosmetic jars; seals, usually compartmented and in copper alloy (Fig 1), but also in stone, shell, bone, and other materials; manuscripts; fragments of Buddhist wall paintings (Fig 8); and Buddhist sculptures in stone (such as Gandharan schist heads, sculptures, and reliefs), stucco (Fig 7), and painted clay.

Unfortunately, this is a very misleading publication because many of the objects are similar to or identical to antiquities and coins found in several other neighbouring countries that together comprised the Bactrian, Gandharan, and neighbouring kingdoms. This fact is only mentioned in connection with the Bactrian composite chalcedony and calcite statuettes (Fig 2), which are found, for example, in northern Afghanistan, Pakistan, western Turkmenistan, and southern Uzbekistan. Many of the copper and bronze tool and weapon types are found throughout western and central Asia. The small bronze cosmetic bottles, often surmounted with animal protomes, are also found in Iran. Bactrian copper alloy compartmented openwork stamp seals occur throughout western central Asia.

The Bactrian empire, located primarily in north and north-west Afghanistan, flourished between c. 2500 and 1500 BC, with its capital at Balkh, later called Bactra. Through many of its Bronze Age objects were traded throughout central Asia and Pakistan, most of the material was illicitly excavated from the 1970s onwards. Very little archaeological work was conducted before the Russian invasion of 1979 and much less thereafter due to the ongoing wars.

Another great kingdom, Gandhara in northern Pakistan and eastern Afghanistan, existed from the 6th century BC until the 11th century AD, but most of its artistic material culture - stone, stucco, and painted clay and stucco heads (Fig 7), sculptures, and schist reliefs - were produced under the rule of the Kushan kings from the 1st to 5th centuries AD. Its two principal cities were Purushapura (now Peshawar) and Takshashila (now Taxila), both in Pakistan. However, in one site alone, Hadda, in eastern Afghanistan, about 23,000 clay and stucco Greco-Buddhist sculptures were uncovered in the 1930s and 1970. The fragments of mural wall paintings (Fig 8), produced from the 5th to 9th centuries AD, are most often painted in thin pigment in red, blue, green, and sometimes yellow, and are usually outlined in black. The white base is applied on to a ground of clay mixed with tiny stones and vegetal matter. Many caves in Bamiyan, Kuh-i-Lal, and Kukak were vandalised for their paintings during the 22 years of war. It is estimated that less than 20% of the mural paintings in Bamiyan remain in situ.

The Islamic objects listed in the Red List consist of architectural elements, such as custom-shaped stamps, coin matrices, and cylindrical stamp seals (Fig 1), and a small Bactrian composite statuette (Fig 2). The cover of ICOM's Red List for Afghanistan.
metalwork, tiles, pottery, and manuscripts. While the country of origin of the metalwork and manuscripts would be difficult to ascertain, this is perhaps not the case for the 10th-to-13th century ceramics found in the region of Bamiyan, especially the incised turquoise bowls and the larger bowls with incised decoration and splashed coloured glazes (Fig 9), even though there is admittedly no solid archaeological evidence for this precise provenance.

Ironically, however, there is a small silver lining to all of this past looting. While the Taliban regime was in power a religious decree was issued in 2001 enforcing the demolition of all ancient statues, resulting in the destruction of countless works of art and ancient relics, including the two famed colossal Buddha statues in Bamiyan. One can, therefore, seek a little comfort in the fact that so many antiquities had surreptitiously left the country before this tragic event - preserved for posterity - even though they were brought out illegally.

As we go to press, ICOM has not yet published this Red List brochure for Afghanistan on its website to accompany the Red Lists of objects from Africa (see Minerva, September/October 2000, pp. 3-5), Latin America, and Iraq (www.icom.museum/redlist).

1400 Antiquities & Ethnographic Objects Returned to Afghanistan

In March the Afghanistan Museum-in-Exile in Bubendorf, Switzerland, returned 1423 archaeological and ethnographic objects to the National Museum in Kabul, including two Bagram ivory panels, c. 1st century AD (similar to the one below) and a foundation stone from Ai-Khanum, reportedly laid by Alexander the Great, which was recently found by looters.

The Afghanistan Institute and Museum (Bibliotheca Afghanica), under the direction of Paul Buchener, founded the museum in 1999 for the safekeeping of Afghan artefacts until their safe return was assured. Having served its purpose, this Institute will now be closed.

Fig 7 (above). Stucco head of a woman from Hadda, 3rd/4th centuries AD. H. 10.7cm, W. 8.6cm. © Guimet Museum. Photo: Thierry Ollivier.

Fig 8 (below left). Buddha depicted on a wall painting fragment from Kakrak. © Kabul Museum.

Fig 9 (below). Pottery bowl from Afghanistan, including green and yellow 'Bamiyan' ware with incised sgraffito decoration, c. 13th century. © Crown.
In 2007 Poland’s Poznan Archaeological Museum celebrates its 150th anniversary. The origins of the museum date back to 1857, when the Poznan Society of the Friends of Science established the Museum of Polish and Slavic Antiquities. Many acquisitions were accumulated from the outset, mostly from private donors, and also from the Society’s own excavations. Access to the collections was initially only given to members of the Society and their close associates, but this situation changed with the first public exhibition in 1882. In 1950 the institution became known as the Poznan Archaeological Museum and in 1967 was relocated to the Górska Palace, a splendid Renaissance building.

One of the museum’s most influential scholars was Professor Józef Kostrzewski, who was Poland’s most prominent archaeologist and director of the museum from 1914 to 1958. Founder of the Polish Prehistoric Society and the so-called ‘Poznan School of Archaeology’, he also directed archaeological projects at Biskupin, Gniezno, Poznan, Pomorz, Slask, and Malopolska in Poland.

A key figure in the development of the museum and its archaeological projects was Professor Lech Krzyzaníak, director from 1982 to 2004. As a result of his research interests, the museum broadened its scope to encompass several international research projects in north-east Africa, where Krzyzaníak directed numerous excavations at the Neolithic site of Kadero and the Meroitic city of Naga in the Sudan; at the Predynastic and Early Dynastic cemetery of Minhat Abu Omar, Egypt; and surveyed Neolithic rock art sites in Tassili, Algeria, and the Dakhlah Oasis, Egypt. Much of the material amassed from the excavations in Poland and north-east Africa feature in three spectacular permanent exhibitions.

‘Prehistory of Wielkopolska (Greater Poland)’ tells the story of the earliest history of this region, from the beginnings of human habitation c. 13,000–12,000 BC. The curators of the exhibition focused on the presentation of artefacts in their cultural context, with reconstructions of dwellings, graves, and workshops, as well as replicated scenes of humans using stone tools. The finds on display are all from the region of modern Wielkopolska and most are derived from the museum’s own collection. These include flint and bone implements of the Lower and Middle Palaeolithic, Neolithic pottery, stone axes and adzes, and amber and bone ornaments. Also featured is one of the oldest copper hoards known from Poland, the Bytny hoard, with its unique oxen figurine. Other objects featured include Early Bronze hoards of weapons, tools, bronze and gold ornaments (Figs 1-3). Special attention is given to the objects from the large tumuli - ‘princey graves’ - at Leki Male, which produced particularly fine daggers (Fig 1).

‘Death and Life in Ancient Egypt’ features some of the most splendid artefacts from the Berlin Museum (Figs 5-6). The everyday life of the inhabitants of the Nile Valley is illustrated in the first part of the exhibition by objects of everyday use from different eras, such as copper tools, hunting weapons, wooden furniture, alabaster cosmetic vessels, musical instruments, and many other objects. These artefacts accompanied ancient Egyptians in their household routines, crafts activities, and agricultural practices. Through them it is possible to glimpse a little known but equally important sphere of life in ancient Egypt, which tends to be overshadowed by the region’s monumental temples and pyramids.

A large part of the exhibition is devoted to burial practices. The ‘False Door’ opening this part of the exhibition comes from the tomb of Senti, a priestess of Hathor, and is a symbolic image of a door set in a relief façade designed to let the dead man’s soul residing in the tomb return to the world of the living. Also featured is a limestone offering table, which symbolises the link between the afterlife and the world of the living, maintained by the ritual of bringing gifts and offerings ensuring food for the soul of the dead. Central in the case is a wooden statuette of Anubis, protector of the dead and the cemetery, depicted as a jackal, and a figurine of the divine Ptah-Sokar-Osiris, also

Fig 1. Bronze daggers from Granowo and Leki Male, Poland. Early Bronze Age, c. 1800-1550 BC. L. 31.8cm, 31cm, and 27.8cm; MAP/TPN 1888:10; MAP 1953:210.

Fig 2 (middle right). A bronze hoard of axe heads and razors from Wielkopolska. Bronze Age, c. 800-650 BC. Uściówiec, L. 6.7-9.8cm. MAP 1950:2.

Fig 3 (right). A bronze vessel from Wielkopolska, Early Iron Age, c. 650 BC. H. 26cm. MAP 1974:3.

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playing a significant role in the Ancient Egyptian afterlife.

Other objects on display, which are associated with the afterlife, include an impressive collection of faience and wood funerary shabtis; animal and human mummies; four stone canopic jars; box and anthropomorphic coffins; sarcophagi; splendidly decorated cartonnage; and papyrus ‘Books of the Dead.’ The exhibition is complemented by a granite obelisk of Ramesses II in the courtyard of the museum. This once stood in front of the temple of Khenti-kheti at Attribis in the Nile Delta, and is on loan from the Berlin Museum.

The work of the museum in the Sudan resulted in the special exhibition ‘Archaeology of the Sudan’, which opened in 2003. This contains objects from the collections of Poznan Archaeological Museum and valuable artefacts on loan from the National Museum in Khartoum. The exhibition reveals thousands of years of the prehistory and history of the northern Sudan, Nubia. In the exhibition objects spanning 8000 years of Sudanese history are presented: burial goods from the Neolithic cemetery at Kadero and Kadada, pottery and ornaments of the Kerma culture, art from the ancient temple at Sonlat, a shabti figure of the pharaoh Taharka, a Meroitic stone tomb stone, sculptures from Faras and a sandstone offering table from Meroe, spearheads, pottery from the post-Meroitic tumuli at Hammur Abbasiya, a funerary stele of the bishop Georgios from the church at Old Dongola, and mural paintings from an early Christian church at Baganarti.

Since 1985, archaeologists from the Poznan Museum have participated in an interdisciplinary project investigating human activity and changes in the natural environment in the Dakhleh Oasis. A project directed by Lech Kryzaniak has led to the discovery and recording of hundreds of hitherto unknown rock drawings dating to a period from the 5th millennium BC to the modern age. Documentation of this research is stored in the Poznan Museum and some results were presented in the exhibition ‘Rock art of the Dakhleh Oasis’.

Dr Marek Chlodnicki is director of the Poznan Archaeological Museum and a specialist on early farming societies in north-western Poland and the Neolithic and Predynastic periods in the Nile Valley.

Poznan Archaeological Museum,

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Jerome M. Eisenberg
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Attic Black-Figure Panel Amphora by a Follower of Lydos

Probably a departure scene, depicting a warrior wearing a Corinthian helmet and holding a round shield facing left, flanked by two bearded men. They are flanked by two other men, one bearded. The four wear long striped garments. The reverse is similar, except that the inner pair are semi-nude youths.

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Etruscan Wall Painting

ABUNDANCE OF LIFE: ETRUSCAN WALL PAINTING

Stephan Steingräber

Etruscan tomb paintings, especially the painted hypogeum of coastal metropolis Tarquinia, are unquestionably among the most important and expressive remains of Etruscan culture, and they have excited the imagination of experts and other Etruscan enthusiasts over the centuries. If one sets aside their Bronze Age precursors in Minoan and Mycenaean palace painting of the second millennium BC, they stand at the beginning of the history of European wall and monumental painting, and as it were, constitute the first chapter in the history of Italian painting.

The special significance of Etruscan tomb paintings lies not only in their splendid colours, their rich iconography, and the variety of their expressive possibilities, but also in the fact that they serve as a kind of substitute, however inadequate, for the famous Greek wall and panel painting of which virtually nothing survives. Etruria’s unique ‘underground museum’ presents the largest and most important collection of ancient wall painting from the pre-Roman period in the Mediterranean region.

Etruscan tomb painting spans nearly 500 years, from the second quarter of the 7th century to the end of the 3rd and beginning of the 2nd century BC. The majority of it falls within the Late Archaic period, that is, between the last decades of the 6th and first decades of the 5th centuries, and is concentrated (roughly 80%) in Tarquinia’s Monterozzi necropolis and in the necropolises of Veii, Cerveteri, Vulci, Orvieto, and Chiusi.

Some examples may have been known as early as the Renaissance, but the first certain discoveries date back to 1699. A number of painted tombs came to light in the second half of the 18th century and the first half of the 19th, but the number of known Etruscan painted tombs roughly quadrupled between the 1950s and 1970s, largely thanks to systematic geophysical prospecting in Tarquinia’s Monterozzi necropolis by the Fondazione Lecit of Milan.

Over the past few decades several seminal publications and a systematic evaluation of the many lucidi: in situ tracings of tomb paintings on translucent paper, facsimiles, watercolours, and drawings of tomb paintings from the 19th century have added considerably to our understanding of them. There have also been exciting new discoveries like the Tomb of the Blue Demon (dei Demoni azzurri) in Tarquinia, the Late Orientalizing tomb in the Cancellone area near Magliano Toscano, the Tomb of the Infernal Quadriga (della Quadriga infernale) in Sarteano, and a painted underground space of a non-sepulchrual nature within the ancient precinct of Cerveteri.

Of further assistance in our reconstruction of the history of Etruscan painting are various painted clay plaques, so-called pinakes, most of them from the Archaic period (and from Cerveteri), and later Etruscan painted sarcophagi (mainly from Tarquinia), urns (mainly from Volterra, Perugia, and Chiusi). Unfortunately, nothing has survived of possible wall paintings (some on clay or wood plaques) in Etruscan temples, sacred structures, public buildings, or aristocratic houses, simply because their materials were vulnerable to decay. We do, however, read of them in Pliny (Natural History, 35.17-18) as mainly in Caere and in Ardea and Lanuvium in Latium. Certainly the most prominent masters would have been commissioned to produce such wall paintings, some of them doubtless on mythological subjects, which unlike those in tombs would have been accessible to the broad public.

Over the course of five centuries, tomb paintings naturally underwent changes in technique, style, iconography, and ideology. They thus provide valuable information about everyday Etruscan life, society, fashion and taste, religion, and beliefs relating to the cult of the dead - at least those of the upper class. We know the names of any number of Greek painters, but the individuals and workshops that created these works remain anonymous; with but a few exceptions the same is true of the artists who produced all the other Etruscan art genres. Restoring and preserving these tomb paintings for future generations poses a special challenge. As early as the 5th century AD, we
find mention of subterranean chambers with wall paintings and inscriptions in the writings of the well-known cleric and scholar Anni da Viterbo and a member of the noble Vitelleschi family of Tarquinia. In a sketch by Michelangelo there is a bearded head with a wolf's cap that clearly recalls the head of Altra/Hades, the god of the underworld, in Tarquinia's Tomb of Orcus (dell'Orco) II. A number of depictions of hell in late medieval and Renaissance painting also lead us to suspect that some Etruscan tomb paintings were known even before the first documented discoveries.

The great period of discovery and development of a veritable Etruscan frenzy only started in the second half of the 18th century. It was mainly associated with the activities of the Scottish antiquarian, art dealer, and architect James Byres and his Polish draftsman, Franciszek Smuglewicz, to whom we owe the compendium Hypogaei or Sepulchral Caverns of Tarquinia, published belatedly in London in 1842 and richly illustrated with engravings - needless to say in part reflecting the spirit and taste of Romanticism.

Interest in painted Etruscan hypogea became still more intense in the first half of the 19th century, especially on the part of the so-called Hyperboreans, a circle of German and Scandinavian scholars who in 1829 founded the Instituto Archeologico di Corrispon-
denza - the precursor of the present-day German Archaeological Institute in Rome - on the Capitoline Hill in Rome. Among them were E. Gerhard, A. Kestner, and O.M. von Stackelberg, who were especially enraptured with newly discovered tombs in the Monterozzi necropolis of Tarquinia; their paintings were copied by draftsmen and painters, most notably Carlo Ruspi, with the aid of lucidi. These copies were then published in the Bollettino dell'Instituto, the Annali dell'Instituto, and the Monumenti insedi. At that time, photography had not yet been invented. Ruspi, a Roman who liked to refer to himself as an 'artista-archeologo', was among other things an antiquarian and restorer of Greek and Etruscan vases. Other draftsmen like Nicola Ortis, Giuseppe Angelelli, Gregorio Mariani, and Louis Schula helped to document newly discovered tomb paintings in the following decades. Gottfried Semper, the famous architect of the Dresden Opera, also made copies of Tarquinian tomb paintings. Other patrons of such work were the Vatican, for its Museo Gregoriano Etrusco, and the Bavarian crown prince Ludwig I - a philhellene primarily - who visited Tarquinia and its painted tombs in 1834 and commissioned the use of their decorations in Leo von Klenze's new Pinakothek in Munich.

Our detailed knowledge of these tomb paintings, many of which have
Etruscan Wall Painting

since been lost or destroyed or have faded badly, comes mainly from these drawings and watercolours, especially the 19th-century lucidi still for the most part preserved in the archives of the German Archaeological Institute in Rome. In the late 1850s and early 1990s, these were made known to a broader public in a travelling exhibition, accompanied by a beautiful catalogue, in Italy, Germany, Austria, and Switzerland. In the autumn of 2000 a selection of them was sent to Japan and exhibited in the Tokyo exhibition 'Investing in the Afterlife'. H. Blanck and C. Weber-Lehmann are above all responsible for the rediscovery, critical winnowing, and publication of these documents, which are so extremely valuable to scholarship. These lucidi are naturally more reliable and more faithful in their details than the colour facsimiles or watercolours produced from them, which are often infused with a neoclassical sensibility.

Other institutions, notably the Ny Carlsberg Glyptotek in Copenhagen and the Swedish Institute in Rome, preserve watercolours and drawings of Etruscan tomb paintings from the 19th and early 20th centuries. The Copenhagen collection, created between 1895 and 1913 by Carl Jacobsen, documents a total of 23 tombs from Tarquinia, two from Chiusi, and one each from Orvieto, Veii, and Vulci.

In the 1850s, three magnificent painted tombs hypothesised to light outside Tarquinia, namely the two Golini tombs near Orvieto and the François Tomb in Vulci. In the 1860s and 1870s, large landowners in Tarquinia, like the Buschi and Marzì, excavated other painted tombs in their domains. The long period between the 1880s and the 1950s saw relatively few new discoveries, but during this time a wealth of important scholarly publications were produced, most notably those by L. Dasti, F. Weege, V. Pouben, F. Messerschmidt, R. Bianchi Bandinelli, and M. Pallottino, the founder of modern Etruscanology, who with his Etruscan Painting of 1952 presented a first true history of the subject.

A new chapter in the discovery of Tarquinian tomb painting began in the late 1950s when Milan's Fondazione Lexi began systematically to use the most modern geophysical research methods on Tarquinia's Monterozzi Hill. This led to the excavation of numerous chamber tombs with wall paintings, and roughly quadrupled the number of known Etruscan tomb paintings. Cooperation between archaeology, science, and technology proved extremely successful.

Based on this much larger mass of material, several seminal publications on Tarquinian and Etruscan tomb painting appeared, like that of M. Moretti, former superintendent for Southern Tuscany, and the magisterial Catalogo ragionato della pittura etrusca, the fruit of a Japanese-Italian-German collaboration, edited by S. Steinbrüger and published in four languages in 1985, the 'Anno degli Etrusci'.

Since that time the corpus of known Etruscan tomb paintings has grown only slightly, and it continues to offer a rich field of activity for scholars of the most varied interests, as the many publications from the last 20 years attest. Two ongoing projects, one sponsored by the Istituto di Studi Etruschi in Florence and the other being carried out by C. Weber-Lehmann, are endeavouring to document the body of Etruscan tomb paintings with new tracings, with the particular aim of making more visible details that are otherwise difficult to see. We should also take advantage of the vastly improved photographic documentation techniques now available, especially to capture the most recently restored tomb paintings.

Meanwhile, computer technology has taken on the world of Etruscan painting; the ICAR project initiated by Natasha Lubtchansky, includes a database of figurals images in Etruscan art, including tomb painting. But further refinements are needed in this sector as well. It would be helpful to include, for example, nonfigurative painting, stylistic and technical criteria, and links to ancient wall painting in other geographical and cultural areas. The other most recent book on Etruscan funerary painting, by Alexander Nason, with brief outline texts and about 50 colour illustrations, was published in April 2005, by L'Erma di Breitner of Rome under the title La pittura etrusca Guida breve.
The great city of Cyrene in eastern Libya remained buried under rubble and debris for more than 1700 years after the earthquakes of AD 262 and AD 365 until the middle of the last century. The picturesque ruins of this monumental city, a Greek colony founded in the 7th century BC and later a prosperous Roman town, first delighted French, British, and Italian travellers in the 18th century. Crammed with wealthy history, many of the statues that could be unearthed with ease quickly found their way into European museums, including the beautiful Bacchus from the Caesareum and the portraits of the emperors Antoninus Pius and Marcus Aurelius now in the British Museum.

The systematic excavations of Cyrene, however, only began in earnest at the beginning of the 20th century with the work of the Missione Archeologica Italiana. The excavation of the Temple of Apollo in 1913 led to the discovery of the celebrated Venus of Cyrene, a 2nd-century AD version of an original by Praxiteles shipped to Italy as a prize possession and it was only claimed back by the Libyan government in recent years. In 1942 work was halted because of World War II, and recommenced in 1957, when the Italian Archaeological Mission in Cyrene, under the direction of Sandro Stucchi excavated the agora, the portico of the heraeum, and the Temple of Zeus, an imposing copy of the Parthenon. Thus, over the years archaeologists have painstakingly begun to bring to light and restore the huge site spread over two hills on a fertile plateau, 600m above the sea, whose waves once lapped its shores. Nevertheless, much still awaits excavation, including most of the city's necropolis.

This year the archaeological campaign led by Professor Mario Luni of the University of Urbino, the project's director for the last ten years, was abundantly rewarding. The 7th century BC Temple of Demeter that continued in use into the Roman period was almost entirely exposed and partly reconstructed. Never before had it been possible to study a religious building of this period. The temple was actually first identified during the 2000 campaign, but the discovery was not disclosed until all the work was complete and the site's abundant statuary removed for exhibition. This has now been achieved and the both the public and specialists from all over the world were finally able to admire last July the results of a decade of excavations in an exhibition in Urbino entitled 'Cyrene, the Athens of Africa' and to discuss the latest discoveries and research during the Xth International Conference on Archaeology in Cyrenaica, also held in Urbino to celebrate 50 years of archaeological activity by Italian scientists and the 500th anniversary of the University of Urbino's foundation.

The Doric Temple of Demeter, together with that of Zeus and Apollo,
The Archaeology of Cyrene

is one of the greatest and oldest of the temples at Cyrene. It was built when the city was so prosperous that it could send ships filled with wheat to the famine-stricken cities of the Greek mainland. This temple sat on top of a small hill immediately outside the southern gate of the city where, because of a major landslide, it was buried under deep layers of earth and preserved in its original condition. The temple precinct extended south of the agora over a very large sacred area of more than 10,000 square metres with a series of other buildings spread over three terraces held by retaining walls. The Temple of Demeter was thus placed at the heart of a huge complex that incorporated an open-air monumental altar, a propylaeum, stoa, and a theatre cut into the rocky hillside. The overall layout is similar to the temple complexes of Agrigentum (Sicily) and Eleusis outside Athens.

The theatre was excavated mostly in 2003-2005, which revealed that it could seat about 10,000 people and was flanked by niches containing statues. Here were performed sacrificial and purification rituals making use of a fountain excavated into the rock and fed by a perennial spring.

Overall, the recent discoveries in and around the Temple of Demeter verify the poetry of Callimachus who, in the mid-3rd century BC, addressed the goddess in a hymn. Callimachus described sequentially the main events that were held at Cyrene in autumn during the Thesmophoria, the festivities devoted to Demeter and Kore, and the buildings where the rituals took place. The whole processional route is now clearer and accessible. Vineyards can now follow in the footsteps from the small round shrine of the goddess at the centre of the agora, where women started by walking along the Skyrota, before progressing to the kalathos, where a chariot containing wheat seeds was drawn by four white horses, to arrive by way of the propylea at the altar outside the great temple itself. The festivities lasted for three days and three nights and the 100 terracotta lamps found buried in a votive deposit give an idea of the number of young girls who participated in the procession at night. After having gathered around the temple altar and sacrificed young piglets (whose bones have been recovered), the women moved to the theatre where with chanting, ritual performances, and prayers to the goddess, sacred grain was offered up for a good harvest. (Seeds found in a terracotta container are now being analysed by a palaeobotanist.)

Moreover, Professor Luni has uncovered the precise point where the processions ended in front of the statue of the goddess of fertility. The statue itself was also found, but unfortunately without its head, although the excavation team still hopes to retrieve it from a nearby area. The statue was buried together with two other statues, possibly representing Zeus and a female warrior, perhaps Athena, beneath columns. Two sphinxes and the central acroterion, originally from the main temple façade, as well as the head of a superb kouros dated to c 480 BC, were also unearthed.

The area of the Temple of Demeter was first investigated by a team of archaeologists sponsored by the Kelsey Museum of Ancient and Medieval Archaeology of the University of Michigan from 1969 to 1981. Now its offshoot, the Cyrenaica Archaeological Project (CAP) envisages continuing working at Cyrene alongside the other Libyan and international archaeological teams already engaged there.

During the 2005 campaign 75 marble statues were discovered by Professor Luni's team in an area south of the gymnasium (already partly investigated in the 19th century by the British antiquarians Smith and Porcher, who found 54 statues now in the British Museum). The statues found in 2005 include a marble relief depicting Zeus Ammon and numerous representations of the goddess Cybele, seated on a throne flanked by two lions. Near the Temple of Cybele itself, another building was discovered, probably the earliest devoted to the Mother Goddess. The ruins contained many clay figurines, including Bes and phalluses. After restoration, all the statues will be displayed in the on-site archaeological museum, opened to the public in 2004.

Meanwhile, Italian archaeologists continue to excavate at Roman Leptis Magna and Sabratha in western Libya. The same earthquake that destroyed Cyrene in AD 365 ruined the Arch of Septimius Severus at Leptis Magna, smashing its marble slabs into hundreds of pieces that were consequently scattered and reused in many different places. It has taken 10 years for the arc to be properly reassembled and restored again by archaeologists from the University of Urbano and the Italian school of Athens led by Professor Antonino Di Vita.
The Jesus Family Tomb

THE TOMB OF THE TEN OSSUARIES: JESUS' FAMILY TOMB REVEALED?

Sean Kingsley examines some controversial biblical sleuthing.

*Many years ago a man from the BBC came to me and he asked me if the Dead Sea Scrolls will harm Christianity. I said to him that nothing can harm Christianity. The only thing which could be dangerous to Christianity would be to find a tomb with the sarcophagus or ossuary of Jesus - still containing his bones. And then I said I surely hope that it will not be found in the territory of the State of Israel.*

(David Flusser, professor of Early Christianity and Judaism of the Second Temple Period, the Hebrew University of Jerusalem, cited in James Tabor, The Jesus Dynasty; Harper Element, 2006)

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In an unspectacular spring day in March 1980 the façade of an ancient tomb in the east Talpiot district of Jerusalem, just south of the Old City, gasped for breath for the first time in 2000 years (Fig 1). Controlled dynamite explosions had levelled a hill in preparation for a new housing development and, as night fell, bored street urchins who chanced upon some intact skulls decided they were perfectly formed for a game of football. It didn’t take long for the skulls to shatter. Almost miraculously, the tomb survived bulldozer demolition work as Efrain Shochat of the Solel Boneh Construction Company shut down operations in a two-acre zone around the tomb. As an orthodox Jew, biblical law forbade him from desecrating ancient tombs.

So, much by chance an archaeological team from the Israel Department of Antiquities comprising Joseph Gat, Amos Kloner, and Shimon Gibson found themselves with a unique opportunity to enter this tomb’s 50cm-high, square entrance with its strange chevron (with a circle at the centre) cut into the bedrock above it (Fig 1).

Inside, the team found three skulls ritually laid out in an isosceles triangle formation, allegedly facing the Temple, within a 5m-wide antechamber, as well as six kokhim burial chambers, all broken open. Yet, within stood ten intact ossuaries into which human bones had been carefully interred. Inscriptions cut into their sides identified the names of six of the dead: Yeshua Bar Yosef (Jesus son of Joseph; Figs 2, 3), Maria, Yose (a contraction of Joseph), Matthew, Marianne (Figs 4-5), and Yehuda bar Yeshua (Judah son of Jesus). The tomb form was typical of Second Temple high-status Jewish family burial sites dating between the 1st century BC and AD 70.

Israeli archaeologist Amos Kloner was quick to dismiss this combination of names as coincidental, stressing that these words - these names - are not statistically improbable at all. Why, a quarter of the women in Jerusalem were named Mary. There’s no story here. By Tuesday 1 April 1980, word of the new tomb and its familiar biblical names began to circulate across Jerusalem, but being April Fool’s Day even the city’s Christians laughed off rumour that the final resting place of Jesus, Mary, and Joseph had come to light: The story died and the ossuaries joined hundreds of others in the state collection in a scene straight out of the classic ending of Indiana Jones’ Raiders of the Lost Ark.

After three years of intensive research and cloak and dagger secrecy, Simcha Jacobovici (television’s ‘Naked Archaeologist’) and Charles Pellegrino have just published a stunning review of the evidence from this tomb, arguing passionately, yet rationally, that the Tomb of the Ten Ossuaries simply must have been the family tomb of Jesus Christ. Compelling, fascinating,
humorous, and largely convincing. The Jesus Tomb. The Discovery That Will Change History Forever (Harper Element, 2007) is set to be the most controversial literary sensation of the 21st century, enhanced by the simultaneous airing of James Cameron’s Discovery Channel documentary (Fig 2).

From filming a nothing nobody who, through love, would come to feel like the ‘king of the world’ in Titanic, Cameron has ironically, or through fate, turned his attention to the king of the Jews and founder of Christianity. In the introduction to the new book, he emphasizes that ‘Until now, there has been zero physical evidence of his existence. No fingerprints, no bones, no portraits done from life, nothing. Not a shred of parchment written in Jesus’ own hand’. Yet Cameron believes that the conclusion of the new research is ‘virtually irrefutable...lighting in a bottle’. The world would be forbidden for denouncing this research as sensationalist showbiz conspiracy theory. Yet by using independently verified mathematical statistics, DNA analysis of bone fragments, and new isotope analyses of tomb and ossuary stone patinas, the team’s methodology is actually impressively sound. The compelling new evidence cannot simply be ignored.

Inscriptions on 1st-century AD ossuaries turn up on 20% of examples and, admittedly, most of the names in the Talpiot tomb are unexplained at first glance. A ‘Jesus’ has cropped up on six ossuaries in the State collection, even including an unprovenanced ‘Jesus son of Joseph’ found in 1926. Mary (Miriam) is also nothing to inspire a Eureka moment: 25% of women living in 1st-century AD

Jerusalem held this name. Joseph also accounts for 14% of recorded ossuary inscriptions. But two names are inexplicably unique: Jos‘e and Mariamne.

Jos‘e is the only example ever recorded in Israel, but can be cross-referenced to the book of Mark (6:3) as a nickname for Jesus’ brother Joseph. In 1980, one of the inscriptions reading ‘[the bones] of Mariamne also known as Mara’ (Fig 4) was seen as clear evidence that the Talpiot tomb could not be associated with Jesus of Nazareth because Mariamne, a Greek version of Miriam, is unknown from the Gospels. Intriguing sleuthing by Jacobovici and Pellegrino, however, profiles independent research conducted by Professor François Bovon of Harvard University who, in the Xenophonos Monastery on Mount Athos in Greece, found preserved an almost complete 14th-century copy of the first recorded Acts of Philip transcribed from texts compiled a thousand years earlier. Here, Mary Magdalenne appears as the sister of the apostle Philip but with a different name - Marianne.

The document characterises Marianne as a preacher who baptised and performed healing miracles in her own right. This dovetails with what we know about Mary Magdalenne/Mariamne from the Gospels, where she is intimately associated with the Messiah: at Cana, at Tabgha, before the first mention of Joseph of Arimathea’s empty tomb; the first to encounter the risen Messiah and to receive a final revelation. Marianne’s holy and powerful status is clearly defined on her ossuary in the Tomb of the Ten Ossuaries, which associates her name with the tomb ‘Master’ (in 1 Corinthians 16).

As well as a preacher, Jesus and Mariamne may have enjoyed an even more intimate relationship. The Gospels cryptically confirm that ‘the Saviour loved [her] more than the rest of women...Surely the Saviour knew her well’, while the 3rd-century AD Gnostic Gospel of Philip found at Nag Hammadi confirms that ‘The Lord loved her [Mary Magdalenne] more than all other disciples and often kissed her...’ Questioning whether these texts copied from the ‘gospel-writers’ to describe a wife of Jesus as the ‘companion’ or ‘beloved’ friend of Jesus, the new research arranged for bone preserved within the inside edges of the Mariamne and Jesus ossuaries to be sampled at the paleo-DNA labs of Lakehead University in Thunder Bay, Ontario. Each sample was numbered, but its improbable context not disclosed to make the test blind. Mitochondrial DNA inherited maternally from mother to child was successfully recovered to reveal a polymorphism genetic variation - a dear DNA mismatch. The two samples, Mariamne and Jesus, could not be related maternally. So the pair could not have been mother and child or brother and sister. In a family tomb this only left one possible relationship: permutation for the Jesus and Mariamne ossuaries - husband and wife.

Contrary to the initial impressions of the 1980 excavation team, not only can all of the names from the Talpiot tomb ossuaries be accounted for within Jesus’ circle, but two contain a unique frame of reference. At this stage of the research, Simcha Jacobovici commented that ‘it seemed to me that Alice’s fall down the rabbit hole was a paragon of predictability by comparison to the Talpiot tomb’. The authors then agreed that ‘Lacking a time machine, science can reveal nothing about what the disciples really witnessed or beheld or believed about the Resurrection. But the statistical evidence, the clues written in the chemistry of the tomb’s crystalline patina, and the results of the DNA tests were waiting to reveal whether this was the genuine article’.

The statistics, even more so than the DNA and patina analyses, are the most difficult set of data to discount scientifically. The authors argue that the likelihood of finding in a single tomb a ‘Jesus son of Joseph’ associated with a ‘Mary’ and a ‘Marianne also known as Marianne’ is once in 25,000,000 in favour of this being the tomb of Jesus of Nazareth. A second formal statistical analysis was conducted by Professor Andrey Feuerverger of the University of Toronto, one of North America’s leading statisticians. Using a highly cautious formula that gave no value to the ‘Judah son of Joseph’ or ‘c’ and counted Jos‘e as just another Joseph, came to a probability of one on 2.4 million in favour of the Talpiot tomb being that of Jesus.

However, Feuerverger next factored in all the missing brothers and the absence of Joseph, the father of Jesus. This gave a mathematical power to the names of Jesus’ family members who were not in the tomb and diminished the force of the names. The professor thus divided the 2.4 million by a factor of four to allow for unintended bias in historical sources (no Joseph the father or Simon, Judah, and James the brothers). As a result, the probability factor fell to 1 in 600,000 in favour of the Jesus tomb hypothesis. Finally, the professor divided 600,000 by 1000, the maximum number of tombs that might have existed in Jerusalem in the 1st century. The end probability factor was 600 to 1 in favour of this being the family tomb of Jesus of Nazareth, which is considered conservative.
The Jesus Family Tomb

Jerusalem society, used inscribed ossuaries and that the demographical sample could in theory be lowered to reflect this.

Elsewhere, Professor James Tabor, chair of the Department of Religious Studies at the University of North Carolina at Charlotte in America, and author of *The Jesus Dynasty* (Harper Element, 2006), has reached comparable conclusions using the following analogy: 'Imagine a football stadium filled with 50,000 people - men, women, and children. This is an average estimate of the population of ancient Jerusalem in the time of Jesus. If we ask all males named Jesus to stand, based on the frequency of that name, we would expect 2796 to rise. If we then ask all those with a father named Joseph to remain standing there would only be 351 left. If we further reduce this group by asking only those with a mother named Mary to remain standing we would get down to only 173. If we then ask only those of this group with a brother named Joseph only 23 are left. And finally, only these the ones with a brother named James, there's less than a 3/4 chance that even 1 person remains standing' (see www.jesusdynasty.com/blog).

This estimate, of course, introduces the most controversial aspect of the Jesus tomb enigma: could the infamous James ossuary (Fig 6) have been looted from the Tomb of the Ten Ossuaries? Certainly, one of the nine went missing between the time of discovery and relocation to the State storerooms. For various reasons, this artefact is the missing link in this story and also a matter of prison or liberty for antiquities collector Oded Golan, owner of the most controversial biblical relic in modern history. Could it have been looted from the Talpiot tomb? As Professor Feuerwerker confirms, 'if the evidence were to point in that direction, the numbers, I think, would climb to at least one chance in 30,000. If this name could be factored into the "Jesus equation", then it would be what we call an absolute slam-dunk'. In terms of style, size, and patina analysis, *The Jesus Family Ossuary: Master Forger or Innocent Abroad?* The Jesus Tomb portrays Oded Golan, currently on trial in Jerusalem on charges of forging antiquities - not least the James ossuary (Fig 6) - and under house arrest, as a complex man who has 'passion for Asian women, modern architecture, and classical music'. A strange vignette in the book describes a scene in Golan's unremarkable bachelor pad with its white baby grand piano in the living room, when the collector pressed a button and 'shutters rose on various walls, exposing glass shelves displaying priceless artifacts from biblical times'.

As Golan chatted with Simcha Jacobovici, an Arab telephones from near the town of Hebron in the West Bank with news of the discovery of an intact Bronze Age tomb, and directs the collector to a website. Recalls Jacobovici, and 'there, before my eyes, was a treasure trove of Bronze Age artifacts discovered by Palestinian youths the day before: swords, knives, jewelry, pottery, and more'. Golan allegedly immediately bought two swords for a couple of thousand of dollars and told Jacobovici that 'The IAA doesn't know this major discovery has occurred. It will never know. The Arabs are giving me what you would call a "first look". Whatever I don't buy will leave the country and end up in some Tokyo executive's board-room, lost to researchers forever. I'm performing a service for this country, ensuring that at least some of our treasures stay here. And do you think I get some honorary doctorate for my efforts?'

Oddly, The Jesus Tomb exonerates Oded Golan for forging the Jesus tomb but now drops him in deep trouble for importing illegally looted antiquities. The book reports that Dr Amos Ben, director of the Israel Geological Survey, which initially condemned the ossuary's patina, has admitted that all his team's isotopes proved was that the inscription had been cleaned. Bob Genna's scientific analysis at the Suffolk County Crime Laboratory in New York discovered that in modern times someone had indeed given the James ossuary a hard scrubbing with a piece of cloth soaked in a chlorine- and phosphate-based detergent. This was of a form consistent with phosphates in common use during the 1970s and early 1980s, just as Golan had stated explained the condition of the James ossuary's patina. When Genna removed the detergent contamination, the James patina was identical in every way to samples from the walls of the Talpiot tomb and from the Jesus, Maramme, and Matthew ossuaries.

Let off the hook over this offence, this book now incriminates Oded Golan in trafficking freshly looted artefacts into Israel from the West Bank. Is this simply naivety by the authors? Apparently so, Simcha Jacobovici concluded the meeting by writing that if he were the Israeli Antiquities Authority, he would try to regulate the antiquities market by buying archaeological discoveries from the Palestinians: 'It would be a kind of "clean needle program" in biblical antiquities. Don't criminalize what you can't control or punish. Regulate it'.

Oded Golan: Master Forger or Innocent Abroad?

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The Jesus Family Tomb

Tomb research all points towards this outcome (see panel).

A further compelling twist explored by Jacobovici and Pellegrino is the presence of cross-like marks (actually x's) incised onto the ossuaries from Talpiot. Where the 1980 excavation team considered these to be nothing more than mason's marks designed to ensure that lids and boxes dovetailed together, this does not entirely fit the evidence. One 'x' was placed on the back of an ossuary, whilst another was set immediately onto the name Jesus on the Jesus ossuary. Neither placement could have aided a mason.

Where Israeli scholars refuse to accept that the Cross emerged before the reign of Constantine, and that the fish served as the symbol of Christianity before the 4th century, The Jesus Tomb draws together intriguing information for the sign's evolution. Certainly Tertullian's (c. AD 155-230) De Corona referred to Christians who 'wear out their foreheads making the sign of the cross'. The authors also propose its proto-adoption c. AD 80 in Egypt, where Gnostics venerated hand-painted crucifixies merged with the ancient Egyptian symbol for life, the ankh.

Far earlier, however, they relate the Cross's innovation to Ezekiel (9:4): 'And the Lord said to him [Ezekiel], go through the midst of the city, through the centre of Jerusalem, and set a "Tao" on the foreheads of the men that sigh and cry because of the abominations that are done in the heart of the city'. 'Tao' or 'Taw' is the last letter of the Hebrew and Aramaic alphabets and means 'mark' in Hebrew. Jacobovici and Pellegrino equate this to the mark of the righteous and to Revelation's (22:13), famous line, 'I am the Alpha and the Omega', the beginning and the end. While the idea that the 'cross-x' was already a primary Judeo-Christian motif in the 1st century AD is little more than a simmering suggestion at this stage, it does deserve examination in far greater depth.

Other arguments jump from concept to conclusion with little basis, however. Forensic scientist Clyde Wells from Suffolk identified fibre pulped and woven from a straw base within the Jesus ossuary from Talpiot. The authors make much of this sensation as confirmation that Jesus practiced as he preached by being buried in the plainest and cheapest fabric of all. But one miniscule trace does not a shroud make and, in any case, this argument is illogical given his presence in a high-status, upmarket rock-cut tomb. The pattern is hypochritical.

To Christianity the idea of a physical skeleton of Jesus Christ, of course, is sacrilege because it opens up the likelihood of a mortal death rather than a spiritual resurrection. However, The Jesus Tomb argues that Marianne (Mary Magdalene) was really the wife of Jesus, adhering to the mortal explanation of Eusebius' Church History written in 325, where Jesus is characterised as a plain and ordinary man born of intercourse between Joseph and Mary, not by immaculate conception. If this was true, and logic dictates thus, the 'Judah son of Jesus' ossuary makes sense. However, the authors make hard work of explaining why a son is absent from the Gospels, and their proposition that his existence was hidden from the world to ensure that the Roman authorities couldn't assassinate or crucify the Messiah's son, and thus decapitate the Davidic line once and for all, smacks of special pleading. After wondering who was the boy who followed Jesus wearing nothing but a linen cloth after the Messiah's arrest (Mark 14:51), the authors query whether the Beloved Disciple who appeared at the foot of the cross may have been Judas the son. The idea that the apostle St Jude, or Judas Thomas Didymos in the New Testament, meaning 'Twin Judith Twin' (Teom is Hebrew for twin and Didymos Greek for twin), was some kind of ancient code for 'Judas', used to protect him from the Roman authorities, seems to stretch the realm of credibility.

Most bizarre of all, however, though enormously thought-provoking and entertaining, is the mother of all

The James Brother of Jesus Ossuary: Fantastical Forgery or Real Deal?
The infamous 'James Ossuary' (Fig 6) currently impounded by the Israel Police as the outcome of the Oded Golan trial is inscribed 'Yakov bar Josef, achui d'Yeshua', 'Jacob, son of Joseph, brother of Jesus'. The modern appellation of James is actually a red herrng created by the King James English translation of the Bible in 1611. Is this the real ossuary of one of Jesus' brothers - Jacob, Simon, Joseph and Judah - and could it have been looted from the Tomb of the Ten Ossuaries?

The formal, expert position on the ossuary considers the burial box and first half of the inscription to be authentic but that the word 'brother of Jesus' to have been forged. However, Yuval Goren of the Israel Antiquities Authority reported that during his oxygen isotope analysis, the only part of the inscription that passed was the Hebrew Ayin in 'Yeshua'. Meanwhile, the James ossuary passed the carbon-14 electron microscope tests in Israel and Canada, as well as visual inspection by legendary epigrapher Professor Frank Moore Cross of Harvard University. Toronto's Royal Ontario Museum even subjected the inscription to long-wave ultraviolet light examination to determine whether foreign microscopic debris existed in crevices of the inscription. Nothing was detected. In 2006, Professor Wolfgang Krumbel of Oldenburg University in Germany, one of the world's leading experts on stone patina, declared the inscription authentic and that the Israel government's isotope test was in error. His analysis verified that the patina over the inscription is a 50-100 year formation (thus outside the time-frame of a modern forgery).

Further chemical fingerprinting of the patina in the Talpiot tomb and their ossuaries by Bob Genna, director of the Suffolk County Crime Laboratory in New York, has revealed that the profile is identical to results obtained by Dr Amon Rosenfeld for the James ossuary, down to the titanium and iron trace element spikes. In blind tests of other random ossuaries from Israel, none matched the James or Talpiot ossuaries. In the current state of play the James ossuary would seem to be authentic and very plausibly derived from the Talpiot tomb.

Fig 6. The James ossuary, L. 55cm, incised in Aramaic with the inscription 'James, son of Joseph, brother of Jesus'. Owned by the antiquities collector Oded Golan, comparative patina analyses points to an original provenance in the Talpiot tomb. Certainly one of its ten ossuaries went missing between excavation and relocation to the state storerooms. If correct, statistics suggest this would make the likelihood of this site being the Jesus family tomb a certainty.

Minerva, May/June 2007
propositions that the triangle with an all-seeing eye in the centre visible in Jacopo Carucci da Pontormo’s painting, *Supper at Emmaus* (1525), used in Masonic temples, and present on American dollar bills, was a symbol used in ceremonies that originated in the Talpiot tomb of Jesus. Could the chevron with a circle at its centre be an early, mystery Judeo-Christian symbol? Jacobovici and Pellegrino believe that it was the Templars who broke into the Tomb of the Ten Ossuaries in the 13th century after capturing survivors Judeo-Christians in Jerusalem) and ceremoniously placed the skulls of three of their leaders in its antechamber in a triangular formation (symbolising the crucifixion at Golgotha of three men). Enjoyable as the yarn may be, the notion that the Templars took the symbol of the triangle with a circle at its centre back to Europe, where their memory of Jesus’ skull sitting above crossed femur bones in his ossuary gave rise to their use of the ‘Jolly Roger’ flag on their ships, delves deep into the realm of conspiracy theory. These crucial symbols actually remain unexplained, but are most logically associated chronologically with the 1st-century ossuaries themselves.

Despite these forays into fantasy, the core narrative of *The Jesus Tomb* is as convincing as its claims are outrageous. In chapter 3, the ossuary bearing the name of ‘Qafha’ or Caiphas, no less a figurehead than the High Priest who persecuted Jesus (Luke 3:2; John 11:49). Only few ossuarial inscriptions carry this rare surname and the discovery remains on permanent display in Israel Museum labelled with this identification.

Far more astonishing was the discovery by the Franciscan archaeologist Father Bellarminto Baricelli of the Church of Domus Flavii on the Mount of Olives a Judeo-Christian cemetery and what he believed to be the ossuary of St Peter. If true, this discovery contradicts the Catholic church’s conviction that the saint lies beneath the Vatican. Inscribed Simon Papias is the apostle’s real name. Peter was actually a title for Simon, who was also nicknamed ‘Rock’, Cepha in Aramaic and Petros in Greek, as the rock upon which the Jesus movement would be built.) Jonah remains the only such name that the ossuary bears. The ossuary was spirited away to Bagatti’s small museum in the Church of the Flagellation in Old Jerusalem, where it still sits, broken and ignored. As Jacobovici and Pellegrino keenly point out, ‘The bones were discarded, the covers was lost, two ossuaries also lost, and it was dumped uncerrmoniously mid some twenty other ossuaries, silent witness to what happens to artefacts that do not conform to theological or archaeological expectations. You find it. You ignore it’.

So, if the establishment is happy that Peter, Caiphas, Simon of Cyrne, and Barsabas, have been returned to the land of the living, why not Jesus and his family tomb? Certainly, big questions still need focussed debate: where are Jesus’ other brothers buried? How do we explain the demography of the tomb; if Amos Kloner is correct, then the ten ossuaries would have contained at least 17 individuals? How can the skulls laid out in the antechamber be explained? The statistical evidence for the interplay of names in the Tomb of the Ten Ossuaries is only based on the State collections, but how will the results change when compared to additional examples from Jerusalem’s Akeldama tombs and and the Franciscan collection? And most importantly, can the rock patina of the Talpiot tomb walls be scientifically proven to differ distinctly to the signature of others in the Jerusalem region (to prove its association with the James ossuary)? As Dr Shimon Gibson, the archaeologist who surveyed and drew the Talpiot tomb in 1980, and 27 years on served as a scientific consultant for the James Cameron Discovery Channel documentary, told Minerva, ‘There’s no such thing as a patina test. If its credible then it’s an innovation in archaeology. But if the technique has not been used before for ossuaries, we need to set up a formal debate. When the wrinkles are ironed out, only then should we proceed with formal testing of carefully sampled ossuaries’.

While Dr Gibson is wise to suggest exposing the research behind the Jesus tomb revelation to a scientifically formulated methodology and testing, *The Jesus Tomb* is not just a cracking read, it’s a compelling argument that we cannot bury and ignore. If correct, the religious and historical implications are beyond description. Meanwhile, the consistency of the Tomb of the Ten Ossuarie’s wall is like soft cheese today, susceptible to collapse, and needs urgent conservation treatment. And the unexplored second tomb near the Jesus’ tomb should also be excavated as a comparative source to bolster or blow up the current theory. And what about the very bones of Jesus of Nazareth, king of the Jews, and founder of Christianity? They may have been reburied in Jerusalem by the orthodox Jews who demonstrated against the archaeological violation of a Jewish tomb when it first came to light. Or the Messiah’s skull may already have been destroyed by those innocent street urchins who enjoyed a game of football with skulls on that crazy spring day of March 1980.
Jerusalem’s Temple Treasure

TEMPLE TREASURE & JUSTINIAN’S NEA CHURCH

Joan Taylor reviews God’s Gold and presents new evidence for a final resting place.

The fate of the lost treasure of the Jerusalem Temple is surely one of the great mysteries that any prospective Indiana Jones would dearly love to solve. Sean Kingsley’s new book, God’s Gold, opens the debate again in proposing that the treasure - looted by the Romans as they destroyed the Temple in AD 70 - did indeed survive until the Byzantine period, at which point it was secreted away and hidden in the caves near the isolated Monastery of Theodolus in the Judean wilderness. While some may find this idea surprising, Kingsley, as a meticulous archaeologist, recounts the steps he takes to this far-flung location with great care and persuasion, and one can only wish his work comes across as fanciful.

Kingsley has done much more in his book than provide a map for gold diggers. His work opens up a vast swathe of history from the time of Solomon in the 10th century BC to the Constantinople of the 7th century AD. With the Temple artefacts as the focus, he brings the places and people they touched into light. The atrocities of the Roman siege of Jerusalem self-destructing as a result of civil war, are pictured with great clarity. His recreation of Vespasian’s triumphal procession through Rome in AD 71 is equally vivid, and captures both the magnificence and the horror of the event. Kingsley walks the Roman streets where this procession took place, not only with the mind of an archaeologist noting exact buildings, ruins and artefacts, but from which he can precisely define the route, but with the eye of a dreamer who can actually see what took place and describe it with feeling and verve. As such, he draws his readers into both his vision and the quest he has taken to find the location of the treasure, and we walk with him not only through the streets of the present but also those of the past.

The fate of the Temple treasure - the menorah, the table of divine presence, the trumpets (as depicted on the Arch of Titus in Rome), and other sacred artefacts and money - is clear from what was written by the Jewish historian Josephus: they were placed in Rome’s Temple of Peace, a kind of British Museum/Library of War booty, with gardens. As Kingsley notes, the marble floor of this structure has now been uncovered, along with 1186 fragments of a gargantuan marble relief map of Rome that graced an entire wall.

From such descriptions we find ourselves in a world of immense wonder, but also one of immense barbarity. This comes not simply with what Rome did to Judaea, but also with what the Vandals did to Rome and the Christians of North Africa in the 5th century, and what the Persians, and Jews, did to the Christians in Jerusalem in the 7th century. The history of the Temple treasure seems to be constantly accompanied by blood-baths.

Kingsley is surely right in trusting Theophanes’ Chronographia andProcopius’ History of the Wars for the fate of the Temple treasure, or at least its main part. The Vandals took the treasure to Carthage (and Kingsley follows, finding the remains of their palace there). Subsequently, the Byzantine Empire, under Count Belisarius, managed to retrieve the artefacts for ‘Rome’ in 553, when they were transferred to Constantinople by the emperor Justinian. Like Vespasian, Justinian showed them off in his own triumphal procession, which Kingsley duly tracks, sometimes stuck behind donkey carts in the bustling city of Istanbul.

Kingsley makes short shrift of the ‘folklore’ of Temple treasure being in the Vatican. Indeed, the 12th-century guidebook Mirabilia urbis Romae has the Ark of the Covenant, the tables of the law, the tabernacle, the priestly robes of Aaron, and the menorah stored in the Lateran Basilica in Rome, a location noted by the contemporary Jewish visitor Benjamin of Tudela. To solidify the legend, 12th-century mosaics in the church even depicted the Roman fleet and sacking of Jerusalem by Vespasian. But only those ignorant of medieval power-politics could seriously think these claims were true. As a recent study at the University of Louisiana by Marie-Therese Champagne has shown, they were to do with the ambitions of Pope Eugenius III (1145-53) and Alexander III (1159-81), who insisted on the church’s inheritance of Biblical Judaism and tried to buttress their authority by such assertions - relics being a commodity of power.

Nevertheless, sources also indicate that there was more than just one Temple menorah, and there could have been duplicates of other items also. Josephus writes that a priest named Jesus son of Thobuthi gave Titus two candlesticks ‘just like those (plural) preserved in the Temple’ from a secret hiding-place in the Temple wall, as well as other golden objects, including tables. Therefore, the possibility arises that the Temple treasure might have been so immense and diverse that it was split up into different caches, or at least there were different menorahs (one perhaps with three animal-paw feet, as depicted on lead sarcophagi from 3rd-4th century Beth Shearith, the late 6th-7th century Ma’on/Nirim synagogue mosaic, and in the 7th-8th century Codex Amiatinus). This might explain why in the writings of the 10th-century emperor Constantine Porphyrogenitos, De administrando imperio, there is a reference to the ‘seven-branched lamp’ being lit at festive occasions in the Byzantine imperial palace in Constantinople, and why the Byzantine Jewish apocalyptic work The Wars of the King Messiah states that some of the Temple artefacts were in the ‘House of the Name’. In Constantinople, Kingsley notes himself how a newly-revealed inscription dated to AD 79 indicates that part of the wealth of the Temple was used to fund the Coselossem.

There was, however, clearly some idea of there being core artefacts from the Temple that Justinian could proudly parade after capturing them from the Vandals, even if duplicate menorahs and other items were in the Imperial Palace or elsewhere. It is the fate of this core treasure trove that is critical. In putting his trust inProcopius, Kingsley follows the reliable court historian’s information about what Justinian then did with the Temple treasure: he sent it back to Jerusalem.

Procopius’ story is extraordinary. After the great triumphal procession through Constantinople in which the Temple treasure was exhibited, a Jew approached one of the imperial retinue and warned that unless the sacred items were ‘in the place where
Solomon, the King of the Jews, formerly placed them terrible things would happen to the possessor, as befell the Romans and subsequently the Vandals. When Justinian heard these words of doom, 'he became afraid and quickly sent everything to the sanctuary of the Christians in Jerusalem.'

This is where Kingsley's presentation is most controversial and exciting because it is at this point that many people have difficulty accepting that the Temple treasure could possibly have a large and second to no column in Jerusalem. Kingsley himself wonders if the artefacts were placed in the Martyrium basilica on Golgotha (today's Church of the Holy Sepulchre) built by Constantine. However, another candidate for the location of the Temple treasure is far more likely. Procopius himself describes a massive church built by the Byzantine in Jerusalem, even though he never defines exactly what it was built for. Unlike other churches in the Holy City, it was not constructed on a site of biblical significance but on the highest hill. It was the 'New Church of Mary, the Mother of God,' commonly known as the Nea (Greek for 'New').

The Nea itself is a mystery. When it was consecrated on 20 November AD 543, according to Cyril of Scythopolis' Vita of Euthymius of Palestine (71:18). It was the largest Christian structure in the Byzantine city and the hub of a hospital, hospice, library, and monastery. Procopius describes the astonishing facts of its construction with total wonder (Buildings 5:1-26). In order to make room for it, a massive artificial platform was created, supported by huge walls. The roof was built of incredibly tall cedars; the stones were gigantic. Its great and numerous columns were like 'flames of fire'. Then Procopius writes something odd, stating that 'Two of these columns stand before the door of the church, exceptionally large, larger than any in the whole world.' It is impossible not to be reminded of the two columns at the entrance to Solomon's Temple: Jachin and Boaz (1 Kings 7:15-16).

In fact, Procopius makes much of the entrance area to this 'shrine'. One enters a 'large court - a kind of narthex - and then a (square) court with columns on all four sides, before going into the interior, so that there was clearly a division between an outer court and an inner sanctuary. This sequence seems to reflect the entry to Solomon's Temple (1 Kings 6). The emphasis on the columns likewise echoes the description of Solomon's Temple (1 Kings 6:8) and the columns reflect Solomon's palace (1 Kings 7:6, where 'he made a hall of columns'). This is not surprising perhaps from an emperor who could declare 'Solomon, I have vanquished you!' when the Hagia Sophia was dedicated in Constantinople in 537. Nor is it surprising that, according to a Jerusalem lectionary preserved in Georgiam c. AD 700, the whole of Kings - so much concerned with royalty and the Temple - was read out at the Nea every year on 3 August.

Archaeological excavations undertaken in the late 1960s and 1970s by Nahman Avigad and subsequently by Miri Ben-Dov have revealed parts of the Nea (though the final excavation report is still to be published). Everything known thus far confirms the authenticity of the Nea. In 1967, Avigad discovered an inscription in a tabula ansata on top of a cross motif reading: 'And this is the work which was carried out by the generosity of our most gracious Emperor Flavius Justinian, under the care and devotion of the most holy Constantinopolis, priests and beggar's tramps (in the year) thirteen of the Indiction' (AD 534/35 or 549-50).

If the Nea Church was so gigantic and spectacular, and reminiscent of Solomon's Temple, it would surely have been a fitting place for the storage of the Temple treasure, at least until the Persians invaded in 614. Yet we are sadly lacking good reports of the Nea from visitors between 543 and the Persian conquest. The Piacenza Pilgrim of 570 mentions it only as having a 'great congregation of monks, a hospice and a hospital'. But pilgrims could be quicky about what they reported, and our sources are thin for this period. The Nea is shown grandly standing off the Cardo in schematised form on the later 6th-century Madaba Mosaic map, as also in the Church of St Stephen mosaic of 785 at Umn Rasas. Absence of references to the Temple artefacts in the few accounts we have may be due to the fact that the Temple treasure was not on show but stored below in the vaults, guarded by monks and by the apocalyptic care of the Mother of God.

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What is clear, however, is that the Persians and their Jewish allies targeted the Nea Church deliberately. The temple treasures were destroyed in the city. According to an eyewitness account preserved in Georgiam, Latin, and Arabic, The Capture of Jerusalem, they destroyed it and killed the clergy there. This account overall tends toward exaggeration and, in fact, the wreckage was not total since the Nea continued to exist. However, burning and ransacking would fit with destruction caused by people looking for something.

That they did not find what they were looking for is sure. While it may not be a Persian source, however, it is possible that Jewish sources would not necessarily have reported the discovery of the Temple treasures specifically, it is impossible that Jewish sources would be totally silent. The Jews were among those responsible for plundering Jerusalem, and finding the Temple treasure must surely have been foremost in their minds. The sources indicate that the conquerors tortured Christian priests in order to uncover the hiding places of what they wanted: the wood of the True Cross, for example, as Kingsley shows from the account by Antichos Strategos. The Jewish allies of the Persians would have expected remuneration for their efforts, and what better pay back than to recover such profoundly significant items of religious and cultural heritage? Had they found them, the proclamations would have resonated even louder.

As for the eventual fate of the treasure, was it spirited away by Modestos, Superior of the Monastery of Theodosius, on order of Zacharias (who was held and tortured to reveal the location of Christian treasure, and then taken as hostage to Persia)? Modestos filled Zacharias' shoes as the new Patriarch, and seems to have avoided capture and torture himself. Kingsley's theory seems plausible, and even probable one way or another. In the meantime, he has given us a wonderful quest, a historical contextualisation of epic proportions, and an excellent adventure.
Painted wall-decorations and mosaic pavements in Roman buildings are among the most spectacular remains of ancient art. All were carried out on the spot by hand, and would have involved a considerable investment in time and money. While the simpler decorations were based on coloured panels (walls) or geometric schemes (pavements), the more elaborate incorporated figures, mostly taken from the stories of Greek mythology. All this is familiar territory to aficionados of the Roman world. What is less well known is that the pictures were often accompanied by inscriptions. The role of these texts has been little explored, but they can potentially shed interesting light on how ancient viewers looked at (or were expected to look at) the images that surrounded them.

One class of inscriptions advertises the artist or his patron: the artist adds a signature, and the patron celebrates his generosity by commissioning the painting for a building or its decoration. Signatures are less common than one might expect. The work of painting a mural or paving a floor with hundreds or thousands of tiny cubes of stone or glass (tesserae), however skilful and time-consuming, was a task that carried great prestige. At least the end-product was not considered an appropriate vehicle to carry a signature. The number of signed wall-paintings is minute. Signatures are more common on mosaics, especially on some of the virtuoso panels set in late-Greek and Hellenistic pavements (Figs 1-2). Here the use of carefully graded pebbles or minute tesserae to achieve extraordinarily sophisticated trompe l’oeil effects, similar to those of a painted picture, engendered such pride that the producer felt justified in vaunting his expertise. But such signatures are always small and inconspicuous.

The same applies to the signatures on some of the more mundane works of the Roman Empire. Here, at times, rather than expressing pride, they may have had a more commercial motive. References to ‘workshops’ (officinae), and to different categories of craftsmen, give the impression of acting as advertisements intended to attract further commissions. For instance, a Latin signature on a mosaic in a 4th century AD Roman villa at Carranque, near Toledo, Spain states: ‘From the workshop of Ma[,]sus, painted by Hrifinius. We wish you happiness, Maternus, in the use of this room’. Good luck messages are often written in this way on mosaic pavements, but the inscription functions mainly as an advertisement for the firm of mosaicists (Fig 3).

Hrifinius, who ‘painted’ the mosaic, would have been the draftsman responsible for the design of the pavement and especially of the figure-scenes; his designs, as inscriptions elsewhere reveal, may have been executed by others.

Inscriptions celebrating a patron’s generosity are, by contrast, generally quite large and conspicuously displayed. They often appear in public buildings such as temples and early Christian churches (there are numerous examples in churches, synagogues, and bath-houses in the Near East; Figs 4, 5). One such example is a mosaic pavement in the Upper Chapel of the Priest John at Khirbat al Miskhayyat on Mount Nebo, Jordan (Fig 5). Prominently displayed at the head of the pavement are two Greek inscriptions. The first commemorates the priest John, who was responsible for the building and decoration of the chapel, completed in AD 565; the second names five private donors who also sponsored the work.

This category of inscription is noted in domestic contexts as well. One example is a Latin inscription giving the names Quintus Natalius Natalinus et Bodeni on a mosaic from a Roman villa at Thruxton in Hampshire, partly preserved in the British Museum. This has been rendered in very large letters (nearly 20cm high), and in such a prominent position that it must name the patron or patrons who commissioned the pavement. Even bigger letters (30cm high) are used for a Latin inscription on a recently excavated mosaic at Hawsbury in Gloucestershire, which most likely preserves part of a name (Rectinius).

More interesting are the inscriptions which label the content of a painting or mosaic. One series, forms the ancient equivalent of speech bubbles which are paralleled in Greek vase-painting. Appropriately, it belongs to a less elevated theme than the normal items from Greek mythology (Fig 6). Written in colloquial Latin on the walls of a tavern at Pom-
Fig 3 (top left). Signature on a mosaic expressing a good luck message, which functions mainly as an advertisement for the firm of mosaicists. Roman villa at Carraque, near Toledo, Spain. 4th century AD. Photo: courtesy of J. Arce.

Fig 4 (middle left). Detail of a baptistery mosaic pavement naming the bishop and the priest under whose ægis the baptistery was completed. The Basilica of Moses, Mount Nebo, Jordan, AD 597. Photo: courtesy of Studium Biblicum Franciscanum, Jerusalem.

Fig 5 (bottom left). Mosaic pavement with two inscriptions commemorating the priest John and five private donors, who all contributed to the construction and decoration of the building. The Upper Chapel of the Priest John at Khirbat al Mokhayyat on Mount Nebo, Jordan, AD 565. Photo: courtesy of Studium Biblicum Franciscanum, Jerusalem.

Fig 6. Painted frieze from 1st century AD Pompeii depicting a couple of young men having a drunken night out in a tavern: the men are being served drinks by a barmaid (left panel), and are tossing dice and disputing over the score (right panel). These actions are labelled on the background like speech bubbles in a modern cartoon. Naples, Archaeological Museum 111482.

In later times, beginning in the late 2nd century AD, labels reappear on both paintings and mosaics. The function seems to have been different from that of the earlier examples because the craftsmen or their patrons now felt the need to identify subjects for the uninitiated viewer. That this was the purpose is strongly suggested by a sequence of four scenes in a late 2nd or early 3rd century AD mosaic pavement in the House of Dionysus at Paphos, Cyprus. The first two, depicting the stories of Pyramus and Thisbe (Fig 8), are labelled, but the other two, showing Poseidon and Anymone and Apollo and Daphne, are not. The most likely explanation for this disparity is that an elucidation was provided only for the two more obscure subjects. Neither Dionysus’ gift of wine to Icarius, nor the tragic fate of Pyramus and Thisbe enjoyed widespread popularity in Roman art, whereas Apollo’s pursuit of Daphne and Poseidon’s pursuit of Anymone were so much a part of the common stock that it was deemed unnecessary to assist the viewer in their recognition. However, later in the Roman period labels were added almost as a

Fig 7. Painting of Odysseus and his men being driven from the land of the Lycrygians. The figures are identified by labels in Greek, too small to have been visible when the painting was in its original position. The name Antiphates is visible in front of a rock (right). Upper wall section of a frieze from a house on the Esquiline, Rome, c. 50-40 BC. Vatican Museums.
Roman Mosaics

matter of course (especially in the eastern provinces of the Empire), even where interpretation was not difficult (Fig 10). Whether this means that the average viewer was now less visually 'literate', or simply that the need to

label obscure figures led to a general convention of labeling all figures, is impossible to say.

A final category of inscriptions is those that provide a lengthy commentary on a figure scene. These range from the more matter of fact, such as the account of the munificence of Magerius in sponsoring a beast hunt performed in the amphitheatre of a city in Tunisia (Fig 11), to the consciously literary, including quotations from poetry relevant to the subject depicted. Already in the 1st century BC a painted room in a house at Pompelii (the so-called Room of the Epigrams) carried Greek verses designed to parade the learning of the patron. Later examples bear quotations from the great Greek and Roman epic poets Homer and Virgil, each accompanying scenes from their works, the Iliad and the Aeneid.

Sometimes, however, the verses quoted seem to have been made up for the occasion. Particularly interesting is a cupetl accompanying a scene of Europa being carried off by the god Zeus (Roman Jupiter) metamorphosed into a bull in a mosaic pavement at Lullingstone in Kent. A perfect elegiac couplet written in a style characteristic of the Latin poet Ovid, reads, 'If jealous Juno had seen the swimming of the bull, more justly would she have gone to the palace of Aeolus'. The reference is to events described in the first book of Virgil's Aeneid in which Juno, Jupiter's consort, asked Aeolus, the god of the winds, to manufacture a storm to blow Aeneas' fleet off its course to Italy and thus frustrate the will of her husband. The inscription, along with the picture of Europa and the bull, is orientated to be seen from a semi-circular couch (stibadium) in the apse of a dining room. As such, it could have formed the subject of learned after-dinner conversations between the host and his guests.

Inscriptions displayed like this express a particular agenda of self-promotion on the part of the patron. It seems to have been important to give the impression of being not just literate but also well-educated. Sometimes, however, the patron's desire to keep up appearances exceeded the capacity of his versifiers. The cupetl which commented on images of the sea-god Neptune and the love-god Cupid in a mosaic at Frampton in Dorset seem to have been both metrically and linguistically deficient.

These representative examples of texts in Roman mosaics and paintings are sufficient to indicate the range of possibilities with inscriptions. They indicate how artists advertised their work and how patrons commemorated their munificence. When used to label figures, they served to give copies of Greek paintings an aura of authenticity or alternatively to help spectators to interpret what is going on in a scene. In one case they enable the onlooker to follow the action by recording the words of the protagonists. In longer passages they can provide a detailed commentary on the circumstances of the events depicted. Finally, in quotations from literature or in verses made up to look like such quotations, they advertise a patron's knowledge of the Greek and Latin classics. In all cases, the verbal elements add a new dimension to the purely visual. They provide us with an insight that we would not otherwise get into various social and cultural aspects of ancient wall- and floor-decorations.

Fig 11. Mosaic from a house showing wild beast hunts in the amphitheatre, with inscriptions labelling the beasts and huntsmen, and two longer texts celebrating the generosity of Magerius (the house owner) who paid for the entertainment. Smirat, Tunisia, mid-3rd century AD. Suisse Museum.
Sculpture from Aphrodisias

ROMAN APHRODISIAS: CITY OF STATUES

Mark Merrony

Dedicated to the Greek goddess of love and beauty, Aphrodisias rivals Antioch and Ephesus as one of the most extraordinary Roman cities in modern Turkey. This is due to its impressive monumental architecture and fine statuary, all crafted from exquisite white marble. Aphrodisias is also the best understood site in the region due to the comprehensive excavation programme sponsored by New York University since 1961, directed by Renan Réau, and since 1991 through a large-scale project of study, survey, and excavations carried out under the joint direction of Professor Christopher Ratté (formerly of NYU and now at the University of Michigan) and Professor R.R.R. Smith (University of Oxford). Crucially, this second phase of research encompassed the analysis of several major projects on a rich combination of monumental architecture, sculpture, and inscriptions. The results of this comprehensive research have been published biannually since the inauguration of the project in preliminary reports in the American Journal of Archaeology, and in the Aphrodisias Papers volumes as supplements of the Journal of Roman Archaeology. The most recent monograph is Aphrodisias II: Roman Portrait Statuary from Aphrodisias (Philipp von Zabern, 2006) by R.R.R. Smith and others.

The importance of this research was underlined in the January conference of the Archaeological Institute of America (AIA) held in San Diego. Five diverse papers were presented in a session devoted to Aphrodisias. Christopher Ratté revealed the results of the new Aphrodisias Regional Survey Project, which has shed significant light on the territory of the city from the late Classical through the Byzantine periods; Peter De Staebler (New York University) presented the results from his study of the Roman cemeteries, how these were dismantled for reuse in the Late Roman city wall; Philip Stinson (New York University) on the excavation results of the civil basilica and reconstruction of the elaborately decorated south hall; Mark Abbe (New York University) detailed the extent to which marble sculpture was gilded; and Bradford Kirkegaard (University of Pennsylvania) examined the transformation of the city from a pagan to a Christian landscape.

One of the most significant features of Aphrodisias is its copious and exquisite marble sculptures and reliefs, which were quarried locally in the hills some 2km to the north-east, and explain the prominence of this material in the architecture (Figs 1, 3, 4, 15) and decoration of this ancient city. This is especially apparent in the Sebastion dedicated to Aphrodite and the Roman emperors, a grand ceremonial complex built in the 1st century AD, which was adorned with spectacular reliefs, carved on large blocks up to 1.5m wide, 1.5m high, and 0.5m thick (Fig 7).

One of the key initiatives of the current project at Aphrodisias is the anastylosis (reconstruction) of part of the Sebastion and conservation of the relief panels. This will involve the monumental task of creating cast replicas of the reliefs and installing them in their...
The pervasive use of marble in Aphrodisias is significantly expressed in the quantity of statue finds in different parts of the city, principally in the Bishop’s Palace and North Agora area, the Bouleuterion (Figs 2, 11) the Civil Basilica (Fig 5) is and around the Theatre (Figs 6, 12), the South Agora and Agora Gate, the Hadrianic Baths (Figs 8, 9, 13, 14), the Atrium House, the Sebasteanon, the south City Wall, the Temple of Aphrodite, Tetrapylon, the north-east City Wall, and the North Temenos House. In all these comprised about 167 finds, along with some 53 ‘stray’, unprovenanced finds. Significantly, these can be associated in many cases with bases inscribed in ancient Greek, which cast significant light on the civic character of Aphrodisias in the Roman period and comprise a rich corpus of textual material in their own right.

This impressive data set provided the basis for Smith’s recent exhaustive publication on this subject, based on a catalogue of 221 examples from the fragmentary to nearly complete life-size and over life-size forms, dating from the 1st century to the 4th century AD. These represent emperors and their families (34 examples); Roman officials (18); local men, mainly officials and priests (107); local family groups, such as officials, wives, children, priests, and priestesses (28); local women, mainly wives and priestesses (27), and athletes and performers (23).

The majority of priests and local officials represented, compared with members of the imperial household, is especially striking and this confirms the high status of religious and political office and the tradition of ‘circum-scribed self government’ known to have been such an important characteristic of the poleis (city-states) of the Greek East (the eastern equivalent and forerunners of civitates in the western Empire). Interestingly, the number of athletes and performers commemorated preserves the Hellenistic traditions of sport and theatre, and collectively this sculpture demonstrates the pervasiveness of Hellenic civic pride and ideals present within the Roman Empire.

Crucially, the epigraphy on the statue bases and elsewhere identifies the historical and localized context of this material. The inscriptions vary from several words to more than 30 lines, and these adhere to a fairly standardized formula. For instance, in the case of local men, the honorand is named, along with his role or office (such as, agoranomos, gymnasiarch, lawyer), virtues, deeds (for instance, youth of foremost co-founding family), and connections (family or official), and the body who honoured him (such as hoede or demos).

The specific architectural setting of these sculptures is one of the most interesting aspects of this material. This involved the deliberate placing of individual statues in prominent parts of official, public, and religious buildings...
Sculpture from Aphrodisias

and spaces, a factor borne out by the known provenances of many statues and their bases. Clad in their himations, favored locations included the scena in the Bouleterion (council building), the scena façade of the Theatre, the propylon of the Sebastelion, conspicuous parts of the Atrium House, and so on. These represent a deliberate choice relevant to the hierarchy of office (or other honor) and context of the building and also reflect the kudos and civic pride associated with honorific statuary at Aphrodisias and other cities in the eastern provinces of the Empire.

The Aphrodisian sculptures are especially interesting from a stylistic perspective, since they combine Roman influence with Hellenistic and local tradition. For instance, two female statues from the Hadrianic Baths have finely carved towering hairstyles that were fashionable in the Trajanic period. By contrast, the statue from the Agora Gate has a purely Hellenistic style. Individual examples also have an amalgam of styles, such as a large male head from the South Agora with a beard, eye brows, and fringe of Hadrianic style, but the rest of his features (especially the lightly drilled eyes), exhibit a localized influence. Two early 3rd-century examples of Domitienos (Fig 11) and his niece Tatiana from in front of the Bouleterion are especially interesting, since they represent long-standing traditions and more recent trends in civic self-representation. The hairstyle of Tatiana, a prominent local and regional aristocrat, is modelled closely on Julia Domna (wife of Septimius Severus), but her pose is clearly inspired by Hellenistic portrayals of Aphrodite. Her aristocratic uncle also exhibits a blend of artistic traits, with an Antonine style and technique, and a local and personal form and effect.

In assessing the chronology of sculptures at Aphrodisias, Smith has

Fig 7 (above left). Bas-relief from the Sebastelion showing Claudius conquering the personification of Britannia. Mid 1st century AD. H. 1.8m.

Fig 8 (above middle). Bust of a clean-shaven man with sword strap and chlamys found in the Hadrianic Baths in 1966. Late 1st/early 2nd century AD. H. 64cm.

Fig 9 (above right). Female head from the Hadrianic baths, Late 2nd/early 3rd century AD. H. 55.5cm.

Fig 10 (left). Sarcophagus from the necropolis with garlands, a Gorgonion head, winged victories, and erotes. Mid 3rd century AD. H. 1.09m, W. 2m.

Fig 11 (right). Statue of Lucius Domitianus, a local aristocrat, from the North Agora in front of the Bouleterion. Early 3rd century AD. H. 2.37m.
rightly emphasised caution in avoiding the model of steady stylistic development so often applied to sculpture and other artistic media in the Roman period. Instead, he makes the valid point that 'A wide range of parameters and choices could shape a statue's appearance - age, costume, role - that have little to do with time or period. And in the choice of personal portrait features and hairstyles, there was a range of interactions of Roman and imperial fashion ideas on the one hand with Hellenistic and local ideas on the other'.

The same is of course true in artistic media across the Empire, which typically express Graeco-Roman artistic traits and localised traditions - from the Romano-British Gorgon on the temple pediment in Bath (2nd century AD), with its Roman face and Celtic lentoid eyes, to the Zodiac mosaic in the Jewish synagogue at Beth Alpha in Israel (6th century), which combines Jewish symbolism with enduring Graeco-Roman form. Clearly a widespread phenomenon, it is astonishing that a rigid model of stylistic gradualism is still largely embraced in sculpture, mosaics, wall paintings, and other media.

Aside from its extant monumental architecture, the most interesting factor about Aphrodisias is the unprecedented corpus of epigraphy and context-specific statuary. In archaeology it is often the case that an objec-

**Fig 12 (left). Statue of Flavius Palmasus, a governor of Aphrodisias, from the Tetrastoon in front of the Theatre. The drilled, 'mushroom' hair is especially characteristic of late antique craftsmanship and style. Late 3rd/early 6th century AD. H. 2.05m.**

**Fig 13 (above middle). Statue of an 'older magistrate' found in the Hadrianic Baths' forecourt. Early 5th century AD. H. 2m.**

**Fig 14 (above right). Statue of a 'younger magistrate' found in the Hadrianic Baths' forecourt. Early 5th century AD. H. 2m.**

**Fig 15 (below left). The Stadium with its imposing marble auditorium is 270m long and had 30 tiers of seating with space for 30,000 people, making it the single best preserved ancient stadium and also one of the largest. Later 1st century AD onwards.**

**Fig 16 (bottom right). Garland and mask frieze from the Portico of Tiberius. Mid 1st century AD.**

All images courtesy of the Institute of Fine Arts, New York University.

This article is based in part on material presented in Aphrodisias II. Roman Portrait Statuary from Aphrodisias by R.R.R. Smith, Verlag Philipp Von Zabern, Mainz, 2006 (338pp, 319 b/w illus. Hardback, £55).
Mid-Byzantine Butrint

THE MID-BYZANTINE RE-BIRTH OF BUTRINT

Richard Hodges and Matthew Logue

Butrint, ancient Butrintum, belongs to the relatively few Roman ports in the central Mediterranean that survived into the Middle Ages. Situated opposite Corfu, along with other Adriatic Sea ports such as Venice, Ravenna, Otranto, Zadar, Ragusa, Dyrrachium (modern Durres), and indeed Corfu itself, Butrint served as a metaphorical bridge between East and West - between Byzantium and Latin Christendom. The chronology of this, of course, is intriguing. Archaeological research over the past 25 years has conclusively demonstrated that the scale of the social and economic collapse in the Mediterranean in the later 6th and 7th centuries created a rupture with antiquity that cannot be underestimated. This collapse correspondingly magnifies the importance of the revival of the Mediterranean as a medium of commerce in the later 9th and 10th centuries. In this era, somewhat later than in the North Sea, for example, the foundations were laid for the mighty transformation of all the Mediterranean regions in the 11th and 12th centuries. The often avaricious ambitions of the Normans and the Crusaders belong to this revival, as does, in particular, the meteoric rise of city-life in Italy.

Excavations in 2006 have shed new light on the re-birth of Butrint between the 8th and 11th centuries and illustrate just how unprepared we still are for this enigmatic chapter of Byzantine history. We assumed that, like most ancient cities, in the 7th century Butrint was reduced to a castle on the acropolis, the highest point of the Roman town (Fig 2). Known in the Byzantine world as a kastron and normally administered by a strateletes - a state official - in many ways the kastron sustained the concept of the ancient polis, giving its markedly reduced citizenry a sense of belonging to a world that looked for identity to the one remaining city, Constantinople. Our assumption was wrong.

Excavations on the acropolis in 2006 failed to identify any sizeable mid-Byzantine presence. Instead, trial excavations in the lower town accompanying the restoration of a tower in the western, seaward defences (Fig 2) produced spectacular remains. Here aristocratic life in a tower measuring 4.6 x 4.4m was cataclysmically terminated when a fire brought the tiled first floor down upon the ground floor (Fig 7). Smashed beneath the debris of the burnt rafters and 5th-century roof tiles were at least 12 stemmed wine goblets and an intriguing range of ceramics, the first such group to ever have been found in 'Pompeian conditions' to date. The stumpy wine goblets appear to be early medieval types, perhaps made in Constantinople or Venice. The ceramics consist of local tablewares and so-called Slavic types (almost certainly of local manufacture) as well as two portable ovens, and chafing dishes with traces of glaze, also locally produced.

This rich assemblage emphasises a chapter in Butrint's history when it was dependent upon local ceramic production, yet had access to prestigious imports such as glassware. The tower, almost certainly given its contents an aristocratic residence - perhaps of the
Mid-Byzantine Butrint

The black earth deposit also extended into the south aisle of the earlier church, while the north aisle, judging from hearths discovered here, was deployed as a workshop. A small mausoleum of 5th-century date off the north aisle now housed a pottery kiln. Adjacent to the narthex a sequence of two lime kilns was also discovered; the earliest trench kiln being filled in before a fired kiln was made above it. A silver miliarion of Leo VI (886-912) dates the fill of the earlier kiln.

The nave of the 5th-century basilica was turned into a cemetery from the mid-9th century, with graves rudely puncturing the earlier mosaic. A grave with a fine copper-alloy openwork ornamental buckle accompanied one adult (Fig 5), perhaps the aristocratic manor house owner himself. A secondary cemetery that lay beyond the church apse included a disturbed adult skeleton associated with a silver-plated horse bit (Fig 6). One adult appeared to have been interred with a Byzantine follis in his pocket. The ceramics, like the unusual number of coins, appear to distinguish the culture of this household from that found in the tower at Butrint. Amphorae of a distinctive Otranto type from south-east Italy occur in large numbers, as do local kitchenwares made in the kiln discovered off the north aisle.

The first-floor dwelling, with the associated ground-floor high-status burials occupying the church, dates from the mid-9th to mid-10th centuries. The material culture shows a steady revival of trade with south Italy, while the ornamental metal fittings and jewellery point to far-flung Balkan connections. The collection of stratified coins and seals confirms the administrative role of this household. Certainly, the material culture and art distinguishes the household from anything yet found in the large excavations at Butrint, including the tower described above. Was this, then, the residence of Theodoros, the archon of Vagenetia, the region opposite Corfu, known from a seal discovered in excavations in Bulgaria? Or, indeed, was this the household at Butrint (polis epineios) in which, according to the Vita Eliai Iunonis, St Elias the Younger and his companion, Daniel, were held prisoner at Butrint in 881-82 on suspicion of being Arab spies, when returning from the Peloponnese?

A third discovery made in 2006 adds a further new dimension to the mid-Byzantine revival of Butrint. A stout rubble and orthostat wall had been noted running along the lower contours of the lower city of Butrint. Its alignment connects the western defences (close to the tower described above) to the Great Basilica (Figs 2, 9, 10). Excavations of a short tract of the...
wall in the area of the Roman forum fortuitously enabled us to date it. An anonymous follis minted in the era of Basil II/Constantine VIII (1020-28), was found in the wall fabric. One interpretation is that, as in late Saxon towns in England or in the towns in Lombardy, this distinctive wall served to define aristocratic properties within the emerging town. To judge from descriptions of 10th- and 11th-century Kastoria in northern Greece, each property would have had its own chapel. A photogrammetric study of the Great Basilica - in origin a 6th-century cathedral - suggests just such a chapel was built in the west aisle of Butrint’s ruined late antique basilica (Fig 9). Small and crude in form, the chapel marks a point before the Great Basilica was restored as the town’s cathedral in the 11th or 12th centuries. Old excavations, as well as those made by the Butrint Foundation, have brought to light Byzantine follis mostly minted by Basil II (976-1025) in the later 10th century; a pattern is emerging.

The extensive spread of these large, distinctive coins throughout the lower town appears to affirm the moment of urban re-birth. This is especially evident in the area of the then long-abandoned Triconch Palace beside the Vivari Channel, where the 2000-2003 excavations found substantial amounts of pottery and coins and at least one post-built dwelling erected close by the ruined Triconch, which may have been made into a simple chapel (Fig 11). The excavations here also produced a rare gold nomisma of Basil II in glistening mint condition (Fig 1).

The historical sources offer little insight into Butrint as a town at this time. Arsenios of Corfu (876-953), who apparently visited Empus to plead with Slav pirates to desist their raids, recorded that Butrint was rich in fish and oysters, with a fertile hinterland. It was also in this era that the Nea Tactika (c. 905) included Butrint and its bishop in a list of Byzantine possessions in the region. Two apparently conflicting 12th-century descriptions, respectively by the Arab geographer al-Idrisi and Benedict of Peterborough (returning from the third crusade), are of similarly limited value. Al-Idrisi was probably accurate in describing Butrint as a small, well-populated market. Yet again, the castellum desertum described by Benedict in 1191, as likely as not, tells us that after the Normans expelled the Byzantines in the 1080s, and then for long periods controlled the Ionian Islands, no Byzantine authority occupied and maintained the castle. Instead, Butrint, from the first occasional trade in prestige goods like the stemmed wine glasses in the tower, to the rich array of imported goods from the rudely made manor in the Vrina Plain basilica, to the making of a new town on a grid of property boundaries, drew its energy from Mediterranean trade, steadily growing in volume and importance. What these new discoveries also show is how extraordinarily limited was the investment in architecture. Pilgrims and Crusaders, we may surmise, must have been puzzled. Driven by mercantile profit, the revival of Butrint by stages emerges as a world far removed from the shadow of antiquity and its imposing townscapes.


Professor Richard Hodges is director of the Institute of World Archaeology at the University of East Anglia, and director of excavations at Butrint, Albania. Matthew Logue is a Research Assistant at the Institute of World Archaeology.
Buddhism’s ‘Dead Sea Scrolls’

AUREL STEIN & THE TALIBAN - BEYOND THE BUDDHA

Geoffrey Clarfield examines the new on-line collection of the International Dunhuang Project and newly discovered manuscripts at Bamiyan, ‘Buddhism’s Dead Sea Scrolls’.

I am in one of the conservation laboratories of the British Library in London. The curator takes down a box from a shelf and gently lifts out a small scroll, which she places in front of me. The scroll is greyish white and is closed with a thin, elegant woven tie which she opens, revealing row upon row of handwritten Chinese characters.

I am looking at a manuscript taken from the Cave of a Thousand Buddhas almost a century ago and brought to England by the explorer/archaeologist Aurel Stein. The scroll is in mint condition and does not look more than a few decades old. In fact, it lay untouched in a sealed cave on the edge of the Gobi Desert in Central Asia for almost one thousand years, until it was brought to light by Stein, a Hungarian Jewish explorer who dedicated his life to the British Empire and the exploration of its Central Asian frontiers.

It is just one of thousands of scrolls, paper prints, silk paintings, and archaeological artefacts that Stein and his colleagues brought out of Central Asia before World War II. The full contents of the caves’ lost archive are distributed across libraries and museums in Western Europe, Russia, India, China, and Japan. Thanks to the tireless efforts of Dr Susan Whitfield of the British Library and her colleagues at the International Dunhuang Project (IDP) they are now putting ‘Stein on Line’: the entire collection will soon be available on the Internet. After centuries in a sealed cave, millions of people will have access to these priceless cultural treasures at the push of a button.

Who was Sir Marc Aurel Stein? What is the Cave of a Thousand Buddhas and why is it important? Was he a robber or a hero? And perhaps of greatest contemporary interest, who claims ownership of the library? Does it belong to any one ethnic group or nation or, is it the rightful heritage of all humankind?

Aurel Stein was born in 1862 and died in Kabul in 1943. He was a man of central European learning and culture who passed his working life in India as a civil servant and professor at various Indian universities. Inspired by the Indiana Jones-like Sven Hedin, the Swedish explorer of Central Asia and author of Through Asia (1898), Stein applied for government funding to explore the ruined cities of Central Asia’s desert.

During the first few decades of the 20th century Stein led four major expeditions to Central Asia. Overall, he managed to retrieve more than 40 boxes of ancient manuscripts for the British Government from Dunhuang and carried out numerous surveys in Central Asia’s ruined cities, from where he sent more manuscripts and artefacts to the British Museum. A follower of the archaeologist Sir Flinders Petrie, Stein’s excavation methods were scientific, meticulous, and stratigraphically informed. A smiling Dr Whitfield told me, ‘Stein was a details man. And, he was an inspired excavator of ancient garbage heaps, finding important fragments that others would have ignored’. Unlike Hedin, who became a Nazi sympathizer, Stein, who was knighted for his work, always treated his local staff with courtesy, and he had the academic training to spend the rest of his life preserving and documenting his finds.

In 1906, Stein made a dubious financial deal with the self-appointed and impoverished Chinese Taoist priest who had made himself the guardian of this library, and which was stored in one of the many Buddhist caves at Dunhuang in the Gobi Desert.

In the name of King and Empire (and with their financial and institutional backing) Stein took possession of about a quarter of the library of manuscripts dating from AD 406-1002. They included Chinese paper scrolls and Tibetan manuscripts, as well as paintings on hemp, silk, and paper. In addition to canonical Buddhist works, other manuscripts include original commentaries, apocryphal writings, Confucian and Taoist documents, as well as Chinese government documents, glossaries, anthologies, and dictionaries. The remaining documents ended up in French, Russian, Japanese, and Chinese government hands, including a mass of Tibetan manuscripts.

The pearl of the Stein collection is the Diamond Sutra, the world’s oldest known dated printed text. Stein transferred over 10,000 scrolls and about 400 paintings to India and England. Other explorers followed in Stein’s wake, and the entire library is now spread across England, France, Russia, India, China, and Japan.

Legend tells us that around the year 366 the Buddhist monk Lznun had a vision of ‘a thousand Buddhas’ and convinced a wealthy pilgrim traversing the Silk Road to finance the first temple. Over time, the number grew to a thousand. Some scholars believe that the manuscripts were sealed in the caves because Buddhists believed that being sacred, they should not be destroyed. It is also possible that they became ‘outdated’ due to the rise and ease of use of printed books in the 11th century.

The languages of the documents from Dunhuang include Chinese, Tibetan, Rhotanese, Sogdian, Sanskrit, Old Turkic, and Uighur. Explorers like Stein have even found Jewish texts in Hebrew in sites along the Silk Road. Not surprisingly, the modern ancestors of these language groups all lay their own claims to this cultural heritage of Central Asia – especially the Western Europeans, the Russians, the nationalist Uighur Turks of contemporary China’s restive Xinjiang region, the Chinese, and that most controversial of China’s ‘national minorities’, the ever restive and under represented Tibetans, who conceive of themselves as an independent nation, distinct from the Chinese. It is an inconvenient historical fact that the Tibetans ruled Dunhuang - from c. AD 760-870. Some 10-20% of the entire library consists of Tibetan manuscripts, most now in Peking.

Fig 1. Frontispiece from a printed copy of the Diamond Sutra of AD 868, the earliest complete dated book known, illustrated with a dialogue between the Buddha and his elderly disciple Subhuti. One of the scrolls acquired by Stein in 1907 from Dunhuang, China. © The British Library Board, 2007.

Fig 2. The Buddhist ‘Library Cave’ of Mogao near Dunhuang, and its hoard of manuscripts dating from the 4th to the 11th centuries AD. Photographed by Stein in 1906. Many thousands of these were acquired by Stein and explorers from Europe and the Far East. © The British Library Board, 2007.
Buddhism’s ‘Dead Sea Scrolls’

Clothing the manuscript and gently returning it to its box on a shelf in the British Library, Dr Whitfield told me that ‘Today the ancestors of the Turks, the Chinese and the Europeans all have their political ambitions when it comes to the ultimate ownership of the collection, but others like the once Zoroastrian Sogdians, the great traders of the Silk Road, men and women who lived across that road from Afghanistan to China, have no one to speak for them’. Ownership is not just an academic question.

The once Zoroastrian Sogdians of the Silk Road and their neighbours, early Indo-European Buddhists have found their advocate in a most unlikely candidate, the Norwegian businessman and multi-millionaire, Martin Shoyen. In February 2001 the raging Buddhist Taliban interpreted the Koranic injunction against graven images in its most extreme form and blew up the giant Buddhist statues of the Bamiyan valley in Afghanistan to the shock of world TV watchers (see Minerva March/April, 2002, p. 5).

Thinking men and women began to question the conventional wisdom of UNESCO’s nationalistic inspired cultural policies that insist that the modern nation state is the sole owner and arbiter of any cultural materials found within its borders. Scholars and archaeologists have always believed that the giant Buddhas were part of a larger pre-Islamic Buddhist settlement in the valley that included a monastery, which would have had a library similar perhaps to the one in Dunhuang.

During the last ten years Martin Shoyen has collected eight complete Buddhist manuscripts, more than 5000 folios, fragments from 1400 different manuscripts, as well as 8000 smaller fragments. They come from a deep cave hidden in the hillside near the Bamiyan valley and probably once belonged to the library that accompanied the ancient Buddhist monastery at Bamiyan. Most of the texts are in Sanskrit and were probably written in India and brought to this valley by pilgrims. They include the oldest surviving scriptures of Mahayana Buddhism.

This collection was smuggled out of Taliban Afghanistan by sympathetic Afghanists (as usually assisted by Buddhist activists and saved for posterity through their purchase by Mr Shoyen). Neither UNESCO, the European Union, nor any other official museum, library, or institution of higher learning has been able to do what Mr Shoyen has done, almost single-handedly protecting these priceless cultural treasures from the hands of mad religious iconoclasts.

In this respect he is similar to the late Israeli archaeologist Yigal Yadin, who saved many of the Dead Sea Scrolls for the new State of Israel in 1948. The Bamiyan texts span the centuries of AD 100 to 700, thus predating and overlapping with the Dunhuang caves collection. They were probably ritually buried for similar reasons. It is not surprising then that scholars are calling this collection ‘Buddhism’s Dead Sea Scrolls’. Shoyen is subsidising the publication of the manuscripts and no doubt the collection will one day go on line too.

There is, however, some debate about whether conditions in contemporary Afghanistan are sufficiently stable to warrant their return, given the radical Ministry of Culture, which once marked the centre of the ancient Silk Road. Shoyen believes that the time is not yet ripe.

Historiographers of China tell us that part of the self-generated Chinese historical mystique is that China is a civilization and culture that goes back unbroken 5000 years. This has contemporary ‘imperial implications’. Many Sinologists have bought into this self-perpetuating myth. We often think of tapestry and horses as part and parcel of Chinese civilization but, they came to China from Central Asia, as did Buddhism.

China is a much more diverse culture and civilization than most Sinologists from both West and East would like us to believe and its borders have fluctuated dramatically over time. Some scholars, such as the radical Marxist, Gunder Frank, have made persuasive arguments that Central Asia is and has always been a civilization unto itself, defined by its diversity.

And like radical Islam, China has had its periods of iconoclasms, both ancient and modern. The most recent was that wave of madness and violence that the late Mao Tse Tung unleashed on his poverty stricken country in 1967 - the Cultural Revolution. The central ‘ideology’ of the revolution was the destruction of the ‘four old - old habits, old customs, old ideas and old culture’. Although much of China’s cultural heritage was saved, the Red Guards destroyed many manuscripts and religious artefacts, especially in occupied Tibet.

Rebecca Knuth is a professional librarian who specialises in ‘libricide, ethnocide and genocide’. In Lost Libraries - The Destruction of Great Book Collections Since Antiquity (edited by James Raven; Palgrave Macmillan, 2004), she documented China’s recent destruction of libraries in Tibet.

In 2003, a young Peking-based Tibetan woman who had recently published a book of photographs of cultural destruction in Tibet by Red Guards lost her job. The Chinese government accused her of ‘stepping into the wrong political terrain’ and ‘encouraging belief in religion’. It is therefore rather surprising to see a London-based Chinese Embassy official quoted by the BBC in 2003 saying, ‘Little by little, we will expect to see the return of the items taken from Dunhuang - they should go back to their original people’. Quite so sir, but which people precisely and where?

Despite the controversy, Dr Whitfield told me that she and her Chinese colleagues of the IDP have excellent relations. As I left her office I asked her, ‘Was Stein a good guy or a bad guy?’, to which she answered, ‘He was a good guy. He used public money for the public good. Everyone has gained from his work, in both the east and west’. As Dr Whitfield is the academic officer for all things Central Asian, I did not want to put her on the spot and ask her whether the material should return to China. However, if you ask me ‘the time is not yet ripe’.

For further details on the International Dunhuang Project, visit http://idp.bl.uk/.
ARCHAEOLOGICAL REPORT FROM SAN DIEGO

Jerome M. Eisenberg, Ph.D., presents his 17th report of the Archaeological Institute of America’s Annual Meeting.

The 108th annual meeting of the American Institute of Archaeology was held again in San Diego, the same venue as for the 102nd meeting. Dr. C. Brian Rose of the University of Pennsylvania was elected president for the usual four-year term. Three distinguished archaeologists were elected as Foreign Honorary members: Dr. Donny George, former director of the National Museum of Iraq; Professor Colin Renfrew, formerly of Cambridge University; and Dr. Wang Wei, director of the Institute of Archaeology, Chinese Academy of Social Sciences.

The Gold Medal Colloquium on ‘Recent Research in Etruscan andItalic Archaeology’ was held in honour of Dr. Larissa Bonfante, the eminent Etruscan scholar and longtime Professor of Classics at New York University. The meeting was held jointly with the American Philological Association, as is traditional, and there were several joint colloquia: ‘Spatial and Materialization in the Greek City’, ‘Roman Republican Villas: Architecture, Context, and Ideology’, ‘New Perspectives on Ancient Warfare’, and ‘Places and Spaces in Greek and Latin Epigraphy’.


As usual, the writer has abstracted in this report several papers that he thought would be of interest to our readers. The official publication of abstracts of all the papers and posters is in the 300 pages, colloquia, workshops, and poster presentations can be ordered in North America from the David Brown Book Company (Tel: +1 800 791-9354) or outside North America from Oxbow Books (Tel: +44 1865 241 2490; website: www.oxbowbooks.com).

BRIDLED IN BRONZE: THE PROMINENCE OF THE HORSE ON THE PARTHENON FRIEZE.

Mont Allen (University of California, Berkeley).

If the Parthenon Frieze was supposed to bring to mind the Panathenaic festivals, when literary accounts emphasised the foot soldiers, why are there so many horsemen? If it was designed as a monument to the fallen warriors at Marathon, they would have been hoplites, not cavalrymen. If the procession represented the city’s democratic ideal, why would the cavalry dominate the field? If it represents Erechtheus’ sacrifice of his daughter, why are there any horsemen at all?

The prominence of the mounted riders, its imagery of taming and bridling, and the selective use of added bronze for bridles and reins points to the fact that Athena invented the bridle and even received cult status on this account. Thus, as seen by the Parthenon Frieze ‘reveals an artistic

Fig 1. Horseman from the east frieze of the Parthenon (438-432 BC), the Athenian Acropolis, H. Jin Elgin Collection, GR West Frieze II, 2,3, the British Museum, London.
program which conspicuously thema-
tizes the goddess's civilizing gift' and
that 'we must entertain the possibility
that Athena's bridled horse constitutes
the frieze's primary subject'.

COINAGE AND THE TRANSFOR-
MATION OF GREEK WARFARE. Math-
ew Freeman Trundle (Victoria Uni-
versity of Wellington).
Between the 6th and 4th centuries BC
the invention and spread of coinage,
in the absence of state infrastructures,
affected warfare between the Greek
communities in three areas. First, it
brought about professionalism result-
ing in the incorporation of 'poor
insiders' as both light troops and naval
personnel and 'specialist outsiders'
(mercenaries) into the various city-
state armies. Secondly, the use of
money helped to build ships and to
support the 'free-poor' crews of
cartel, specialists result-
ing in the rise of
the city-state navies and larger
and more sustained wars. Finally,
'new relationships between paymasters
as generals and rulers with their men
also emerged in this period, opening
the way for the great empires of Philip,
Alexander, and their successor kings.'

'FORGED' RESPONSES TO ITALIAN
CULTURAL HERITAGE LEGISLA-
TION. Valentina Folio (University of
Pennsylvania).
In the 1890s the University of Penn-
sylvania Museum acquired two
unusual tall 'Etruscan' vases - the
Coleman (MS2467) and Frothingham
(MS 1399) vases. Both depicted a
double ring of anthropomorphic
figures and four griffins surmounted by
a large, standing central figure. Seven
other vases were acquired by American
and European museums from the mid-
19th to early 20th century. All have
been proven to be forgeries except for
one that was stolen from a museum in
Chiusi in 1972 and another in the
same museum that is considered a
19th-century pastiche; but has not yet
been analysed. Follo notes that the
demand for Etruscan objects grew fol-
lowing Italy's unification in 1870,
which created 'a consciousness of
national identity, one that increas-
ingly valued the protection of its cul-
tural patrimony', thus generating the
production of forgeries to supply the
restricted market.

PUTEOLI RECONSIDERED; THE
AUGUSTAN TEMPLE, THE GLASS
FLASKS, AND ROMAN IDENTITY
IN ANCIENT POZZUOLI. Maggie L.
Pop-
k in (New York University).
A well-known series of late 3rd to early
4th century AD Roman glass flasks, c.
15cm in height, depict the religious
and public buildings (temples, amphi-
theatre, stadium, macellum, and so on)
of the Campanian port city of Puteoli
with an arched decoration, including
a temple recently identified as a
Strapilion. An Augustan temple
was discovered in the city in 1964,
and Popkin suggests that the same
temple is depicted on the flasks.
She considers how the city's develop-
ment and identity were affected by its
relationship with Rome and suggests
that Puteoli made use of its monu-
ments to 'construct its identity as a
multi-cultural yet fundamentally
Roman city'. Several similar
panorama-like flasks have been found
depicting Baiae, a nearby city north-
west of the Bay of Naples, an ancient
resort famed for its thermal baths.

THE GANYMEDE AT SPERLONGA;
ITS ROLE IN THE DECORATIVE
PROGRAM AND THE APOTHEOSIS
OF TITUS. Steven L. Tuck (Miami
University).
It is suggested that the statue of
Ganymede carried by Zeus as an eagle,
installed outside the grotto of Sper-
longa, is a later addition to the earlier
1st-century colossal statue depicting
events from the Iliad or the Odyssey.
The Sperlonga statue is made of
Pavonazzetto marble (a pulpish breccia-
marble), not used in that region
in the time of Tiberius, and has no
connection to the events depicted
within the grotto. The composition
recalls the image of Titus being carried
off by the eagle, symbolizing his
apotheosis, on the Arch of Titus,
which was completed by Domitian (c.
AD 81-96) and is perhaps part of
the series of dedications made by Domi-
tian to the deified Titus in Latium and
Camenae.

Fig 2. The cityscape of ancient Pozzuoli in the Bay of Naples, as depicted on a late 3rd to early 4th century AD Roman glass flask, c. 15cm in height. National Museum, Prague.

Fig 3. The Arch of Septimius Severus in the Roman Forum, Rome. Photo: Courtesy of Peter Clayton.
April issue
Coming to London: Tutankhamun

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NUMISMATIC CALENDAR

AUCTIONS & FAIRS
FEATURING ANCIENT COINS

8-11 May. GERHARD HIRSCH NACHF. Coins and medals, including ancient coins. Munich, Germany. Tel. (49) 89 292 150; e-mail: coinhirsch@comp-service.com; www.coinhirsch.de.

21-22 May. NUMISMATIK LANZ. Ancient coins. Munich, Germany. Tel. (49) 89 299 9070; e-mail: info@numismatikonline.de; www.numiland.de

26 May. SAN FRANCISCO HISTORICAL BOURSE. International ancient coin fair attended by several numismatic dealers including: Tom Cederlind, Classical Numismatic Group, Freeman and Sever, John Jencek, Frank Kovacs, Nilus Coins, Richard Pearlman, Pegasi Numismatics, Rudnik Numismatics, and Edward J. Waddell. Tel. (00) 1 650 804 4841; e-mail: johnjencek@ancientcoins.com; www.sfbourne.com.

6-8 June. HESS-DIVO AG. General sale, including ancient coins. Zurich, Switzerland. Tel. (41) 44 225 4090; e-mail: mailbox@hesdivo.com; www.hess-divo.de.

19-21 June. FRITZ RUDOLF KÜNNER MÜNZENHANDLUNG. General sale, including ancient coins. Osnabrück, Germany. Tel. (49) 541 96 20 233; e-mail: info@kuenker.de; www.kuenker.de.

22 June. GORNY & MOSCH. Sale of ancient coins and antiquities. Munich, Germany. Tel. (49) 89 2422 6430; e-mail: info@gmcoinart.de; www.gmcoinart.de.

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 frontiers, as manifest in the style of coinage, jewellery, faïence, ivory, and other objects. THE BARBER INSTITUTE OF FINE ARTS (44) 121 414 7333 (www.barber.org.uk/coins/coiforth.html). Until November.

London
GOOD IMPRESSIONS: IMAGE AND AUTHORITY IN MEDIEVAL SEALS
Royal, Episcopial, 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/cm/coinex.html). Until 20 May.

UNITED STATES
South Hadley
HEADS AND TALES: Portraits and Propaganda on Classical Coins. The exhibition focuses on the recent acquisition of more than 900 Greek and Roman coins donated by Mark Salton and Professor Nathan Whitman. MOUNT HOLYOKE ART MUSEUM (001) 413 538 2245 (www.mtholyoke.edu). Ongoing.

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

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

SWITZERLAND
Geneva

LECTURES
UNITED KINGDOM
1 May. COIN PRODUCTION AND SUPPLY IN THE LATE ROMAN EMPIRE. Constantina Vlachou-Mogire, Royal Numismatic Society, the Warburg Institute, London. 6pm.

26 June. WAS AN ANGLO-SAXON COIN INVARIABLY MINTED IN THE TOWN NAMED ON IT? Some contrary evidence from style and die-linking Stewart Lyon and Bill Lean. British Numismatic Society, the Warburg Institute, London. 6pm.

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Tel: 00.33.1.47.70.81.36

Important Limestone sculpture from the Indus Valley, Harappan Period. 2600-2000 B.C.
Private collection.
Egyptian New Kingdom Limestone Relief
Figure with arms raised in adoration. He wears a well-pleated linen, sleeved garment and a tiered wig, a bracelet on either wrist.

XIXth Dynasty, ca. 1320-1200 BC.
H. 15 1/4 in. (38.8 cm.). W. 17 1/2 in. (44.5 cm.)
Ex Maurice Nahman collection, Cairo (1868-1948).


*Exhibiting at:* The Brussells Ancient Art Fair (BAAF), Brussels, Belgium - 8-13 June, 2007

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Book Reviews

EDITORS’ CHOICE

DAVID MATTLINGLY

An Imperial Possession.
Britain in the Roman Empire, 54 BC - AD 409

David Mattingly
622pp, 17 b/w illus. Hardback, £30.

Every generation gets the book on Roman-British archaeology the discipline deserves. This is true of Roman Britain by Francis Haverfield (1914); Britannia: A History of Roman Britain by Shepherd Freer (1967); The Romanisation of Britain by Martin Millett (1990); and most recently, An Imperial Possession by David Mattingly.

As one might expect from a book which stands tome-to-tome with its worthy predecessors, it is broad in its scope and exhaustive in its use of written and material evidence. But it is also bold, since Professor Mattingly rejects the concept of Romanisation lock, stock, and barrel, a principle that has dominated Roman-British studies for the best part of 150 years. His argument rightly emphasises that Romanisation was not a Roman concept at all, but was developed by European scholars in the late 19th and early 20th centuries, conditioned largely by colonial imperialism. As Mattingly points out, the Romans brought the gifts of towns, villas, language, art and culture to grateful provincials... thus depicted as enthusiastic participants in Roman lifestyle, with society undergoing progressive cultural evolution under Rome.

The first pillar of the Romanisation model is dismantled by assessing the profound and manifold impact of the protracted military conquest of Britain. Mattingly calculates that between 100,000 and 250,000 Britons are likely to have perished in the conquest period AD 43-83, and that thousands of captives were forced into military service on the Continent and enslaved, and the civilian population would have suffered accordingly. Moreover, attention is drawn to the fact that Britain had the largest provincial garrison and one of the highest densities of military personnel in the Empire - an astonishing 10-12% of the army in 4% of its territory. This statistic supports the notion of military totalitarianism rather than the concept of Romanisation in terms of a two way process of acculturation.

This hypothesis is borne out by the hierarchy of towns. Significantly, coloniae, which tended to be populated by discharged veterans (Colchester, Gloucester, and Lincoln) enjoyed the highest privileges, while civitates (such as Corbridge, Water Newton, and Ilchester) populated by indigenous peoples with a 'circumscribed self-government' were accorded the lowest status. This factor is mirrored by the arrangement of inscriptions, which indicate that urban patronage in civitates lagged well behind coloniae. Mattingly rightly concedes that civitates did adopt Roman urban characteristics (such as planned/gridded layouts, forum/basilica complexes, classical-style temples, amphitheatres, theatres, and so on), but concludes that a retarded pace to urban development is typical of Romano-British towns in general. In part this must reflect the non-availability of capital... within the British civitates to pay for the endowment of the full suite of Roman style amenities.

By careful scrutiny of archaeological evidence from the rural context, Mattingly also plots the retarded development of Romano-British villas, which generally - but not exclusively - relate to urban centres in their distribution and do not flourish until the 3rd and 4th centuries AD. Moreover, the 2000 or so known villas represent only 2% of the 100,000 rural sites of late Iron Age and Roman date in England, with the round house enduring as the prevailing architectural form. Often viewed as a crucial index of Romanisation, the author makes the valid point that the diverse range of villa types - from simple Romanised farms and houses (Lockleys) to large country estates (Woodchester) or palatial establishments (Fishbourne) - reflect an equally broad range of ownership. For instance, representatives of Roman emperors and the state, absentee landowners, the army, members of the British civitates, discharged soldiers with capital to invest, and so on.

David Mattingly presents a convincing argument against Romanisation: indigenous elites were forced to adopt to Roman ways if they could afford to underwrite them, and for the majority of a fundamentally agrarian society there was little perceptible change. This hypothesis is supported by a masterful synthesis of a vast corpus of material, and the central arguments presented are brilliantly thought out. The contribution that this groundbreaking book will make to Romano-British studies is phenomenal and will shape the future of the discipline for years to come.

Dr Mark Merrony

GREEK ARCHITECTURE AND ITS SCULPTURE IN THE BRITISH MUSEUM

Ian Jenkins

The British Museum contains by far the finest collection of Greek and Greek-related architectural sculpture of any museum in the world, but hitherto it has lacked an up-to-date, well illustrated, general account, explaining the significance of these wondrous but fragmentary monuments of more than 2000 years ago. Now this forthcoming has been remedied by this superb book by Ian Jenkins, who is Deputy Keeper of the Museum’s Greek and Roman Department.

This work will serve as a guidebook to the Museum’s holdings for the interested lay visitor, but it is cast in the form of a lucid interpretation of the rise and development of architecture and its decorative sculpture from mainland and eastern Greece, Lycia, and Caria between
570 and 300 BC (although it strays briefly down to 150 BC with its inclusion of the interesting Scylla Monument from Bargylia). As such it will be welcomed by all students of ancient art and architecture, Graeco-Persian history, and indeed of museological studies, since considerable attention is paid to the pioneer discoverers and later academic interpreters of the relics. The subject is correctly approached from the architecture of the buildings in order to place the surviving sculptures in context. Two introductory chapters deal with Enlightenment and Renaissance - the initial development of the Doric and Ionic orders from c. 650 BC; the rebirth and application of Ionic from c. 370 BC, comprising Greek Temples and their Form and Meaning, with useful sections on planning and architects, workers and masons, and the colouring of buildings. Thereafter, the main part of the book consists of eight chapters on individual monuments or groups of buildings, in roughly chronological sequence: The Temples of Artemis at Ephesus, The Parthenon and its Sculptures, The Athenian Acropolis (Propylaea, Nike Temple and Erechtheum), The Temple of Apollo Epikourios at Bassai, Lycian Tombs, The Temple of Athena Polias at Priene. The careful planning of the book is matched by the elegance of the text and the variety, number, and appropriateness of the illustrations, many of which are in colour. Jenkins usefully summarizes the most up-to-date research, much of which has been in German or French, so that we can fully appreciate, for example, the similarities and differences between the two temples of Artemis at Ephesus, built more than 200 years apart. There are excellent accounts of the Parthenon and its sculptures, the Erechtheum and Nike temples, and the Apollo temple at Bassai, on which the author has focussed so much of his own research. Even more helpful for students will be his analyses of Lycian tombs and particularly the Nereid Monument, for which it is now possible to supply likely names of occupants and thereby closer datings.

On the intriguing problem of the Mausoleum and its reconstruction and meaning he is splendidly diplomatic, illustrating and gently criticizing the three main current versions by Höpfner, Jeppesen, and the present reviewer. It might perhaps have been more strongly explained that the burial chamber of the Mausoleum was below ground-level, unlike those of the Lydian tombs, so that the height must have been intended to mark the monument as a city-founder's tomb (and not a dynastic burial place). For those who wish to read further a full bibliography and set of notes is supplied for all chapters.

The result is a succinct and sensitive account of the monuments in question, full of insights and tinged with melancholy for what we have lost, as much as appreciation for what survives.

Geoffrey B. Waywell, Professor Emeritus, Department of Classics, King's College, London.

Rome and Jerusalem. The Clash of Ancient Civilizations

Martin Goodman


Following on from his pioneering publication on The Ruling Class of Judea, which disentangled the monstrously complicted factional infighting that afflicted the Jewish communities of Jerusalem in the First Revolt of AD 66-70, Professor Goodman has now tackled the bigger picture - Rome's attitude towards the Jews and the consequences of the fall of the Temple in the early Christian world. This is a 'Braudelian' blockbuster that showcases a scholar as familiar with the life of the Roman Near East as daily Oxford today.

The thrust of Rome and Jerusalem examines whether the unparalleled polarization of two ancient cultures, which had previously coexisted amicably, was really inevitable. The two cultures, explains Goodman, were spectacularly different in many ways. Rome was a visual society based on public munificence and grandiose architecture, while Jerusalem was an oral society that valued learning over possession and the expenditure of wealth. Visually, Jewish homes thus lacked the riot of statues, reliefs and other images that enlivened the houses of their Roman contemporaries, and the public spaces of Jerusalem had no commemorative statues to link the citizens to the historic figures of the past. So, a 'Roman coming to Jerusalem would thus find not just a pale imitation of the culture of the metropolis, such as he would experience in many towns in the western provinces of the empire, but a society whose entire lifestyle seemed bound up in its idiosyncratic religion. Public spectacle was centred round the Temple, rather than entertainments in theatre or circus'.

Poles apart culturally and intellectually as they were, however, Goodman compellingly downplays an inevitable clash of civilisation. After all, Greek culture had already completely transformed Jewish society, with Hellenism entering the mainstream when Jason the High Priest established a gymnasium under Jerusalem's 2nd-century BC citadel and participated in unlawful exercises of the palaestra, according to 2 Maccabees. The dynastic priesthood of the Hasmonaean in the Kidron valley, entirely Hellenistic in their architectural style, bring to physical life this imposition of Hellenism on daily life. Jews were used to foreigners in their midst and acculturated accordingly.

The Jewish historian Flavius Josephus provides a harrowing list of Roman atrocities between 6 and 66 AD, which as one entity makes absolute sense as the causes behind the First Jewish Revolt and destruction of the Temple. Not so, however, argues Goodman. In the 60 years leading to a breakdown in relations, Judea was only garrisoned by 3000 troops (of 250,000 soldiers worldwide) and was emphatically not a police state. Governors were careful not to insult Judaism and sensitively minted coins without figures.

Instead, Goodman explains Jerusalem was lost through maladministration by low-grade governors, who were unsure when best to act tough or to concede ground. This all came to the head when Cestius Gallus marched on Jerusalem and seized 17 talents from the Temple treasury. The Jewish military machine responded by wiping out an entire Roman legion, an action that could not go unpunished. Concludes Goodman, 'it was not the first or last
time that a foreign war had been used to disguise embarrassing truths in domestic Roman politics... But it was unusual for the enemy to be a people who had been within the Roman sphere for over a century, and it was even more unusual for the demonization of the defeated nation to have effects which lasted for centuries'. Rome and Jerusalem is a festival of ideas penned by a heavyweight intellect and will satisfy student and scholar alike.

Sean Kingsley

Mosaics As History.
The Near East from Late Antiquity to Islam
G.W. Bowersock
144pp, 50 colour and b/w illus. Hardback, £22.95.

A large number of Roman-Byzantine floor mosaics have been unearthed in the Levant over the past few decades, and G.W. Bowersock's Mosaics As History presents a refreshing synthesis of this material. As the title implies, floor mosaics may be regarded as historical texts in their own right because their decoration is so frequently complemented by inscriptions relating to patronage and myths, and the durability of this artistic medium has guaranteed an unrivalled textual resource. Bowersock's interpretation of this material logically deals with the overriding themes depicted, such as maps, myths, cities, and iconoclasm. Given the title of the book, it is ironic that the author draws so heavily on historical texts to support his exegesis of the floors in question, but realistically this is the only way to attempt a holistic understanding of the material.

Bowersock offers an especially interesting interpretation of the Madaba Mosaic Map from the 6th-century Church of St George. It is usually assumed that the map served as a guide to the principal sites and place-names of the Bible, which drew its inspiration from the 4th-century Onomastikon of Eusebius. On the contrary, the author's incisive scrutiny of the map and historical texts convincingly reinterprets it as part of a larger atlas which emphasised the shared urban geography of Arabs, Christians, and Jews.

The pervasiveness of pagan mythological scenes in private houses owned by Christians and Jews (in some cases) in Late Antiquity is an especially interesting aspect of this book. The author

difficult to understand unless they were instructed to do so by their Muslim overlords.

Despite these contentious but welcome points of debate, this is a very good book that provides a long-awaited analysis of many new and recent mosaic discoveries across the most culturally diverse regions of the Roman-Byzantine world.

Dr Mark Merson

Ancient Ships and Boats
Seán McGrail
Shire Books, Princes Risborough

For a small book with a focus on 'water transport' (a term that Professor McGrail has deliberately chosen) in northern and western Europe, this has a remarkably wide chronological remit from the European Bronze Age to the 16th century AD. Illustrations of appropriate origin and other evidence from outside the geographical parameters are introduced as necessary. It comes as quite a surprise to learn how very early man made and used even the most primitive means of transporting himself on water (and it must be remembered that some three-quarters of the globe is actually water).

The book is in three main parts: The Maritime Archaeologist at Work; Water Transport in North-West Europe; and Rafts, Boats and Ships Worldwide. Since the first edition (1983, and here revised and expanded), there have been some quite outstanding ship finds, and new techniques of investigation have come forward - all these are illustrated and noted in a readable and accessible text.

This book has the great advantage that Professor McGrail served for 22 years in the Royal Navy before turning to archaeology, so he does not come to his subject as a 'layman' or 'landlubber' but as an 'old salt'. Thus, he can all the better appreciate and elucidate the problems historically encountered in ship building, the various types of craft, as well as the much broader implications of ships use and their environmental context to harbours, wharves, cargoes, and crews. The evidence is not only from the physical remains of ancient ships themselves but from their modern counterparts (where they exist, especially in the Far East), ancient relics, coins, seals, manuscripts, and even a 12th-century carved font. It is this broad perspective that makes the book so informative and useful.

Peter A. Claydon

Minerva, May/June 2007
DEAD SEA SCROLLS, the burial ossuary of Caliphas the High Priest, and a reconstruction of the bena (presbytery) of a church. MICHAEL C. CARLOS MUSEUM (1) 404 727-4282 (www.carlos. emory.edu). 16 June - 14 October.

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

Baltimore, Maryland
ART OF THE AMERICAS. An exhibition featuring objects loaned to the museum by the directors of the Asten-Stokoe Ancient Americas Foundation. More than 120 objects represent the highlights of the foundation’s collection. All of the major civilizations of Mesoamerica are featured, including Olmec, Maya, and the site of Teotihuacan. The earliest objects are distinctive ceramic figures from the Valdivia culture (2300 BC); the latest, 16th-century Aztec and Inca sculpture. THE WALTERS ART MUSEUM (1) 410 547-9000 (www.walters.org). Until 30 September 2012.

DAILY MAGIC. AN EXHIBITION IN ANCIENT EGYPT. A small exhibition of 46 figurines, ritual objects, and amulets associated with the belief of magic. WALTERS ART MUSEUM (1)-11 547-9000 (www.walters.org). Until 18 November.

Boston, Massachusetts
ANTIOCH MOSAIC CONSERVATION. Visitors can view the cleaning and reconstruction of an important large mosaic recently acquired, featuring an Eros on a dolphin surrounded by marine creatures, that once paved the courtyard of a 3rd century Roman villa in Antioch, Syria. MUSEUM OF FINE ARTS (3) 617 267-9300 (www.mfa.org). Ongoing exhibition. (See Minerva, Nov/Dec 2005, pp. 35-36.)

Brooklyn, New York
ANCIENT EGYPTIAN MAGIC: MANIPULATING IMAGE, WORD, AND REALITY. It has been proven that the use of written words, speech, and ritual could influence the world through a divinely sanctioned magic. BROOKLYN MUSEUM (1) 718 638-5000 (www.brooklynmuseum.org). Until 12 August.

EGYPT REBORN: ART FOR ETERNITY. The reinstallation of one of North America’s finest collections of Egyptian works. Some pieces had previously been stored in the vaults for more than a century. Over 600 works now document Egyptian art from the Predynastic period to the reign of Amenhotep III. THE BROOKLYN MUSEUM (1) 718 638-5000 (www.brooklynmuseum.org). (See Minerva, May/June 2003, pp. 11-14.)

PHAIOS, QUEENS, AND GODDESSES. Hapatshutet, Nefertiti, Cleopatra, and other important women and goddesses in ancient Egypt. THE BROOKLYN MUSEUM (1) 718 638-5000 (www.brooklynmuseum.org). Until 16 September.

Cambridge, Massachusetts
HELLENISTIC ART: OBJECTS FROM AN EXPANDED WORLD. Following the conquest of Alexander the Great, Hellenistic culture spread across Egypt, the Near East, and northern India, interacting with local styles. ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY (1) 617 495-3000 (www.artmuseums.harvard.edu). Ongoing exhibition.


ANCIENT CYPRUS: THE CESNOLA COLLECTION AT THE SEMITIC MUSEUM. Select masterworks from Cesnola’s collection of pottery and glass vessels, lamps, figurines, and bronzes from Cyprus, dating from c. 2000 BC to AD 300. THE SEMITIC MUSEUM, HARVARD UNIVERSITY (1) 617 495-4631 (www.fas.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 domestic house. LAFAYETTE HALL. Other sections focus on the palace and Temple of ancient Israel. THE SEMITIC MUSEUM, HARVARD UNIVERSITY (1) 617 495-4631 (www.fas.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). Approximately 100 objects from 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.fas.harvard.edu/~semitic). Ongoing exhibition.

Chicago, Illinois
CELEBRATING ISLAMIC CERAMICS FROM THE HARVEY B. PLOTnick COLLECTION. About 100 examples of glazed pottery made between the 9th and 15th centuries in Iraq, Iran and Central Asia, from a major private American collection. ART INSTITUTE OF CHICAGO (1) 312 575-8000 (www.artic.edu). Until 12 August.

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

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

EXIKMO AND INURT CARVINGS: COLLECTING ART FROM THE ARCTIC. Ancient ceremonial masks, oil lamps, and other functional objects are included in this survey of Eskimo art until recent times. THE FIELD MUSEUM (1) 312 922-9410 (www.thefieldmuseum.org). Until 17 June.

ICONS OF DIVINITY. An exhibition highlighting a diverse world of religious traditions have visualized the divine image, focusing on the art of Buddhism, Hinduism, and Jainism. ART INSTITUTE OF CHICAGO (1) 312 335-7800 (www.artic.edu). Until 30 June.

Cooperstown, New York
AMERICA’S ANCIENT PAST: ART OF THE MOUNDS AND CANYON PEOPLE. FENimore ART MUSEUM (1) 888 547 1450 (www.fenimoreartmuseum.org). Until 31 December.

Myth and reality: the art of the great plains. FENIMORE ART MUSEUM (1) 888 547 1450 (www.fenimoreartmuseum.org). Until 31 December.

Corning, New York
CURIOSITIES OF GLASSMAKING. Unusual vessels, odd amulets, and other interesting glass objects from ancient to recent times. CORNING MUSEUM OF GLASS (1) 607 937-5371 (www.cmog.org). Until 21 October.

Durham, North Carolina
Rome: lives and afterlives. The object of this inaugural exhibition is to tease out the idea of Rome in both its temporal and spatial dimensions. Objects point to the afterlives of the ancient city, showing how the idea of Rome mattered to antiquarians, rulers, visitors, and the ologans, and how they adapted that idea to their own purposes. NASHER MUSEUM OF ART, DUKE UNIVERSITY (1) 919 684-5135 (www.nasher.duke.edu). Until 16 July.

Greenwich, Connecticut
FAKES AND FORGERIES: THE ART OF DECEPTION. Over 30 examples of fake sculptures and paintings from the Middle Ages to modern times. BRUCE MUSEUM (1) 203 869-0376 (www.brucemuseum.org). 12 May - 2 September.

Houston, Texas
JUST BECAUSE: a little-publicised exhibition with over 400 antiques including statuary, reliefs, sarcophagi, ceramics, terracottas, jewellery, and coins revealing the brilliance of Roman art and culture. HOUSTON MUSEUM OF NATURAL SCIENCE (1) 713 639-4629 (www.hmns.org). Until 29 July.

Indianapolis, Indiana

Kansas City, Missouri
The dead sea scrolls. An exhibition organised by the Israeli Antiquities Authority and the Dead Sea Scrolls Foundation featuring 10 scrolls never exhibited before, with a copy on copper, and objects from Qumran, where the scrolls were discovered. UNION STATION (1) 816 460-2000 (www.unionstation.org). Until 15 May (then to San Diego).

Lancaster, California
New display of egyptian antiquities. A Middle Kingdom sarcopha-
WILLIAMSTOWN, Massachusetts
ANCIENT SPIRITS FROM THE PALACE OF ASHURNASIRPAL II. The two magnificent Assyrian reliefs in the Williamstown museum can now be compared with computer-generated depictions as they appeared in their original 9th century BC context. WILLIAMSTOWN COLLEGE MUSEUM OF ART (1) 413 597-2429 (www.williams.edu/WCMCA). Ongoing exhibition.

AUSTRALIA
ADELAIDE
EGYPTIAN ANTIQUITIES FROM THE LOUISE JOURNEY 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 Louise has sent to Australia in nearly two decades. ART GALLERY OF SOUTH AUSTRALIA (61) 8 8207 7000 (www.artgallery.sa.gov.au). Until 1 July (then to Perth).

MELBOURNE
THE GREAT WALLS OF CHINA. The first major international exhibition devoted to this amazing construction built over the course of 2000 years. It also includes important archaeological treasures from several Chinese museums including the National Museum of China and the Palace Museum in Beijing. MELBOURNE MUSEUM (61) 3 8341 7777 (www.melmuseum.vic.gov.au). Until 15 July.

SYDNEY

UNERLÄUTERTE TALEES: TREATIES OF THE NICHOLSON. Unexplained stories about antiquities in the museum & famous people (such as the connection between the museum and Agatha Christie). Face cream, ivories from Nimrud, a rare gold torc from an Irish bog, a sex change mummy, and a transvestite Heracles. NICHOLSON MUSEUM, UNIVERSITY OF SYDNEY (61) 2 02 9351 2812 (www.usyd.edu.au/nicholson). Ongoing exhibition.


AUSTRIA
BAD DEUTSCH-ALBENBURG, Niederösterreich

GRAZ
STONE IN CHINESE ART. ALTE GALLERIE, LANDESMUSEUM JOANNEUM (43) 316 8017 9770 (www.lanemuseum-joanneum.at). 24 May - 11 November.

CALGARY, Alberta

TORONTO, Ontario
ANCIENT PERU UNERLÄUTERTE: GOLDEN TREASURES FROM A LOST CIVILISATION. 120 gold headdresses, crowns, jewellery, and ceramic pottery, from the pre-Incan Sicán burials off the northern coast of Peru. ROYAL ONTARIO MUSEUM (1) 416 586-5549 (www.rom.on.ca). Until 6 August. (See Minerva, March/April, pp. 23-25.)

HEAVEN OR HELL: IMAGES OF CHINESE BUDDHIST AND DAOIST DEITIES AND IMMORTALS. A fascinating exploration of Buddhist and Daoist deities, Heaven or 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 arts and cultures of Cycladic, Mycenaean, Minoan, and Geometric periods of Greece with some 200 objects dating from c. 3000 to 700 BC. The A.G. Levantis 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
TREASURES OF ANCIENT EGYPT. Another loan exhibition from the Museum of Fine Arts, Boston, of over 200 Egyptian antiquities, including statues, relief carvings, coffins, furniture, jewellery, tools and weapons. ART GALLERY OF NOVA SCOTIA, WESTERN BRANCH in YARMOUTH (1) 902 749-2248 (www.ag.ns.gov.ns.ca). On view until at least spring.

CHINA
BEIJING
STORIES FROM AN ERUPTION: POMPEII, HERCULANEUM, OPLONTIS. A traveling exhibition of about 400 items, including frescoes, jewellery, and moulds of victims excavated from Pompeii when Mount Vesuvius erupted in AD 79. "WORLD ART MUSEUM (86) 10 6852 7108 (www.china.org.cn). Until 15 May.


CROATIA
ZAGREB
NEW EGYPTIAN COLLECTION EXHIBITION OPENED. Some 600 antiquities from the Kingdom of Kush have opened its period, including the renowned 'Zagreb mummy' with its wrappings: the Etruscan 'linden book'; one of the world's longest known Etruscan texts. ARCHAEOLOGICAL MUSEUM (385) 1487 3101 (www.arnh.mh.hr).

DENMARK
COPENHAGEN
ANCIENT CYPRUS AT THE DANISH NATIONAL MUSEUM: THE A.G. LEVANTIS FOUNDATION GALLERY. New permanent display of ancient Cypriot 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.

HUMAN TRACES: LOIRE-ATLANTIQUE FROM PREHISTORY TO THE VIKINGS. An extensive exhibition of 2800 objects of which about 600 were restored especially for the exhibition. MUSEUM THOMAS-DOBBRE (33) 240 71 03 50 (www.cg44.fr). Until 31 August.

NANTES, Loire-Atlantique
ANCIENT EGYPT. Egyptian antiquities from the Middle Kingdom to the Roman period from the museum's collection. MUSEE THOMAS-DOBBRE (33) 240 71 03 50 (www.cg44.fr). Until 31 August.

PARIS
ARMENIA SACRA. Armenian Christian art dating from the time of Saint Gregory the Illuminator's conversion of the country to Christianity in the early 4th century to the early 19th century. MUSEE DU LOUVRE (33) 1 42 05 05 00 (www.louvre.fr). Until 15 May.

PARIX: ANCIENT SCULPTURE. A major exhibition of the largest group of Roman copies of the famous sculptor's work assembled from the collection of the Louvre and a number of other museums. MUSEE DU LOUVRE (33) 1 42 05 05 00 (www.louvre.fr). Until 16 June. Catalogue. (See Minerva, this issue, pp. 10-13.)

THE EMPIRE OF THE GUTIADS: THE GOLDEN AGE OF INDIAN CIVILISATION. The first major exhibition in Europe devoted to a dynasty that ruled most of northern India for over 200 years with over 100 sculptures in stone, wood, and terracotta from Indian state museums. MUSEE DU LOUVRE (33) 1 42 05 05 00 (www.louvre.fr). Until 2 July.

SAINT- MALO, Ille-et-Vilaine
THE SEA FOR MEMORY: 20 years of research. More than 100 objects collected from 40 shipwrecks from the estuaries of the Gironde in the maritime Seine. HISTORIC DE LA VENDEE (33) 251 47 61 61 (www. 
BONN, Nordrhein-Westfalen
EYPT SUNKEN TREASURES. The astonishing discoveries made by Franck Goddio and his team of underwater divers and archaeologists, which comprise more than 400 objects from East Canopus, Heracleion, and Alexandria, including three colossal (5m-high) pink granite statues. KUNST- UND AUSSTELLSHALLE DER BUNDESREPUBLIK DEUTSCHLAND (49) 228 917 10 (www.bundeskunsthalle.de), Until 27 January 2008.

WARR AND PEACE: CELTO-ROMAN GRANICIANE TIBES. Julia Caesar conquered all of Gaul - a vast area from the Rhine in the north to the Pyrenees in the south - in just seven years; this exhibition about the Celtic and Germanic tribes of that period is staged in cooperation with the XIIth World Congress of Cetology being held in Bonn. RHEINISCHES LAN- DESMUSEUM BONN (49) 228 20700 (www.rmb.br.de), 20 June - 6 January 2008.

HALLE, Sachsen-Anhalt
HIDDEN DECORATION: LATE ANTIQUE AND ISLAMIC TEXTILES FROM EGYPT. STAATS- MUSEUM MORITZBURG, MUSEUM DES LANDES SACHSEN-ANHALT (49) 345 212 590 (www.moritzburg. sachsen-anhalt.de), Until 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. VOELKERRUINE MUSEUM (49) 18 0350 8888 (www.voelkerruine-museum. com).

TECHNICOLOUR GODS: THE COLOURFUL WORLD OF THE ANCIENT GREEKS. MUSEUM FUER KUNST UND CEBERE (49) 404 281 342 732 (www.mkg-hamburg.de), Until 1 July.

HILDESHEIM, niedersachsen
BEAUTY IN ANCIENT EGYPT: WAYS TO PERFECTION. About 350 sculptures, reliefs, cosmetic jars, jewellery, and objects of daily use from the museum's collection and from Berlin and Hannover illustrate the subject of beauty. ROE- MERS- UND PELIZAEUS-MUSEUM (49) 51 213 5283 (www.rpmuseum.de), Until 1 July.


ICHENHAUSEN, 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. UNTERES SCHLOSS (49) 8223 6189 (www.ichenh- hausen.de/kultur/kultur_museum). Until 9 September.

KARLSRUHE, Baden-Württemberg
ROMANS IN THE UPPER RHINE. A newly opened section devoted to the conquest of the Celts by the Romans and the founding of the province Germany Superior c. AD 83. BADISCHES LAN- DESMUSEUM KARLSRUHE SCHLOSS (49) 721 926 6514 (www. landsmuseum.de). Ongoing exhibition.

FRANKFURT AM MAIN, Hessen
HOISTSPRING: THE WARSHIP FROM THE VICTIMS BOG. In 1921-22 parts of an 18-metre-long boat from the mid-4th century BC, once housing a 22-man crew, was found in a ditch on the Danish Island of Alen along with sacrifices and weapons. ARCHAEOLOGISCHES MUSE- UM (49) 69 2123 8596 (www.archar- kologisches-museum.frankfurt.de). Until 24 June.

FREIBURG IM BREISGAU, Baden-Württemberg
OVER THE ROOFS OF BAJA: GERMAN EXCAVATIONS IN JORDAN. Featuring the oldest known two-story houses, 9000 years old, uncovered since 1997 in a village in southern Jordan, where agriculture and cattle breeding were proba- bly first undertaken. ARCHAEOLOGIS- CHES MUSEUM COLOMBISCHLOESSEL (formerly Museum für Ur- und Frühgeschichte) (49) 761 201 2571. Until 1 June.

HERNE, Nordrhein-Westfalen
CLIMATE AND MAN: LIFE IN THE EXTREMES. A major exhibition with over 800 exhibits illustrating the effect of climate upon people, animals, and plants over the past 6 million years. WEST- FAELISCHES MUSEUM FUE R ARCHAE- OLOGIE (49) 2323 966 512 280 (www.museum-herne.de or www.kli- maundmensch.de). Until 30 May.

KARLSRUHE, Baden-Württemberg
12,000 YEARS AGO IN ANATOLIA: THE OLDEST MONUMENTS OF HUMANITY. Over 500 objects including megalithic monuments, sculptures, pottery, tools, containers, and jewellery. BADISCHES LANDES MUSEUM (49) 721 926 6514 (www.landesmuseum.de). Until 17 June.

KÖLN (Cologne)
EYE TO EYE: IMPERIAL PORTRAITS FROM A NORTH GERMAN PRIVATE COL- LECTION. 14 ancient marble heads and busts including Augustus, Tiberius, Caligula, Nero, Antoninus Pius, and Marcus Aurelius. ROEMISCH-GERMANISCHES MUSEUM (49) 221 224 4438 (www.museenkoeln.de). Until 15 July.


IN THE SHADOW OF THE AKAZIE: RESEARCH IN THE DESERTS OF AFRICA. For the International Year of the Deserts this exhibition was dedicated to the dif- ferent fields of research, including

EXHIBITION FOCUS

ARMENIA SACRA

The Louvre, Paris
Until 21 May

Painted parchment by the Evangelist of Etchmiadzin showing the Annunciation to Zekharian, 6th-7th century AD. Erevan, Matenadersan, manuscript 2374, folio 228. © Erevan, Matenadersan.

This is the first exhibition in the history of the Louvre devoted entirely to Armenian art, featuring objects from the time of Armenia’s conversion to Christianity in the 4th century AD to the 18th century. These include stele, carved capitals, more than 30 khatchkars (stone slabs carved with laced patterns on a cross), manuscripts, and sarpants objects. The exhibition is divided into two parts. A number of the khatchkars are displayed in the medieval mosaics of the Louvre, which is intended to evoke their original setting in Armenia, positioned outside or within sanctuaries. Other khatchkars, precious objects, relics, and manuscripts are presented in the Melpomène Gallery on the ground floor, a basilica-shaped exhibition area well suited to these works.

Some of the splendid objects featured include the Vank'Harabar stele, sculpted on all four sides and depicting the Virgin and the conversion of Tribadites; a lintel from Dvin decorated with grape harvesting scenes; the depiction of Christ above the Cross on a capitol fragment; and some of the oldest surviving painted parchment folios, dating from the 6th or 7th century. One of the most spectacular pieces displayed is an eagle column capital from the Zvartnots Cathedral.

For Further Information:
Tel: (+33) (0)1 40 20 53 14
www.louvre.fr
HONG KONG
ANCIENT CHINESE CIVILISATION: TREASURES OF THE XIANG, SHANG AND ZHOU DYNASTIES FROM HENAN PROVINCE. Well over 100 objects, including magnificent bronze ritual vessels and weapons from this Central Plains province. HONG KONG MUSEUM OF HISTORY (852) 2724 9050. Until 14 May.

METAL, WOOD, WATER, FIRE AND EARTH: BUREAUCRACY AND ANTIQUITIES COLLECTIONS IN HONG KONG. The Chinese Antiquities Gallery features over 580 exhibits. Some 400 of these are on loan from private collections representing the main achievements of the ancient Chinese. HONG KONG MUSEUM OF ART (852) 2721 0116 (www.museum.gov.hk). Permanent exhibition. Catalogue. (See Minerva, March/April 2006, pp. 19-22.)

THE SILK ROAD IN INNER MONGOLIA. 80 objects from the Tang to Yuan dynasties including ceramics, gold and silver wares, and Northerly Christian art from the Inner Mongolia Autonomous Region Museum. UNIVERSITY MUSEUM AND ART GALLERY (852) 2241 5500 (www.hku.hk/humag). Until 13 May.

HUNGARY
BUDAPEST

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

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

ARCHAEOLOGICAL DISCOVERIES IN CYPRUS. MUSEUM OF CYPRUS (39) 82059127. Until 2 September.

EROS, THE MOST POWERFUL GOD. COLISEUM (39) 06 39967700. Until 30 September.

MUSEO NAZIONALE ETRUSCO DI VILLA GIULIA. The reorganisation of the museum is now completed and all rooms are open (39) 06 322 6371.

SIENA
THE BONCI CASCUCCINI COLLECTION OF ETruscan ANTIQUITIES. One of the most important 19th century collections of Etruscan antiquities, previously dispersed among various museums, is now on view at Chiusi and Siena. MUSEO ARCHEOLOGICO (39) 0577 224811. Until 4 November.

CORTONANAREZZO THE MUSEO DELL'ACCADEMIA ETRUSCA E DELLA CITTA has re-opened with a new installation and new objects on permanent loan from the Archaeological Museum in Florence and from current excavations near Cortona. PALAZZO CASA (39) 0575 637 235, Ongolfe. (See Minerva, January/February 2005, p. 37.)

FLORENCE
EGYPTIAN MOTIFS IN THE CEMETERY DEI LEGNI IN L'ISOLA: THE HOPE OF LIFE BEYOND DEATH. MUSEO ARCHEOLOGICO (with the MUSEO EGIZIO) (39) 45 523 975. Until 27 May.

NAPLES
AMBER IN ANTIQUITY. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 5441 494. Until September.

PERUGIA
MUSEO ARCHEOLOGICO NAZIONALE. A new exhibition space has been added to the museum. Now on view is the Giuseppe Bellucci collection of amulets, musical instruments, and the Etruscan tomb of the Cai Cuta family and its funerary goods (39) 75 575-9682.

PIZA
ROMAN SHIPS. The archaeological site where Roman ships were discovered almost intact in 1989 and the Canteri delle Navi Antiche di Pisa, where there are being restored, can now be visited by appointment on Fridays, Saturday mornings, and Mondays. CENTRO DEL RESTAURAZIONE DEL LEGNO BAGNATO (39) 055 321 5446 (www.nelvipa.it).

RIETI
THE MUSEI DELLE SABINE opens this spring to exhibit the archaeological finds pertaining to the culture of the Sabine tribes. MUSEO CIVICO DI RIETI (39) 0746 486559. Ongoing.

ROME
ARCHAEOLOGICAL DISCOVERIES IN CYPRUS. MUSEUM OF CYPRUS (39) 82059127. Until 2 September.

FORBIDDEN COLLECTING. What ethical dilemmas does the museum face while collecting and presenting items? Where are the boundaries? RIJKSMUSEUM VAN OUDHEDEN (31) 71 516 3163 (www.rmo.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 Lieden, from the ruins of temples and houses on the holy mountain Jebel Aruda. RIJKSMUSEUM VAN OUDHEDEN (31) 71 516 3163 (www.rmo.nl). Until 9 August.

PAKISTAN
KARACHI

THE NETHERLANDS
AMSTERDAM
PERGAMON. An exhibition of Iranian art from the collections of the Hermitage, including a Peseopolis relief, Scthyian gold, and Islamic pottery. HERMITAGE AMSTERDAM (31) 20 530 8755 (www.hermiktaga.nl). Until 15 September.

LEIDEN
ASTEIRA AND THE ROMANS. An exhibition full of interactive games, exciting reconstructions and authentic objects. The Asterix and Obelix comic strips are the common theme running throughout an archaeological story about the day-to-day life of Gaul and Romans. RIJKSMUSEUM VAN OUDHEDEN (31) 71 516 3163 (www.rmo.nl). Until 28 October.

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TURIN
FOLLOWING ALEXANDER FROM SELECTIA TO CANDHARA. PALAZZO MADAMA MUSEO CIVICO D'ARTE ANTICA (39) 011 4433501. Until 27 May.

VERONA
ANCIENT BRONZE VASES FROM THE 5TH TO 1ST CENTURY BC. MUSEO ARCHEOLOGICO AL TEATRO ROMANO (39) 045 800 0360 (www.commune.verona.it/ castleviochi). Until 30 September.

JAPAN
SHIGAKI, Shiga
BUDHIST SCULPTURE FROM SHANDONG PROVINCE. At the end of 2007 the museum's standing Boddhisattva sculpture will be repatriated to China. The museum will be closed until 15 March. MUSEUM OF FINE ARTS (39) 82 3411 (www.mifa.or.jp). Until 10 June.

OPENING OF THE NATIONAL MUSEUM OF KOREA. The new state-of-the-art complex has now opened, celebrating the 60th anniversary of the museum's foundation. (82) 2 2077 9000 (www.museum.go.kr).

GREECE
ATHENS
CYPRUS - 1000 FRAGMENTS OF HISTORY: THE THANOS N. ZINTILIS COLLECTION OF CYPROIT ANTIQUITIES. On long-term loan (25 years) to the Museum of Classical Art, this major private collection will be the largest displayed in any Greek museum. It contains more than 1500 Cypro-Ital art objects ranging from the Chalcolithic to Byzantine period. MUSEUM OF CYCLADIC ART (30) 210 72 28 3213 (www.cycladic-m.gr). Catalogue.

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

CHIUSI, SIENA
THE BONCI CASCUCCINI COLLECTION OF ETruscan ANTIQUITIES. One of the most important 19th century collections of Etruscan antiquities, previously dispersed among various museums, is now on view at Chiusi and Siena. MUSEO ARCHEOLOGICO (39) 0577 224811. Until 4 November.
RUSSIA
ST PETERSBURG
MEROVINGIANS: EUROPE WITHOUT BORDERS. The rich legacy of the Frankish kings who ruled much of Europe from the 5th to 8th centuries, including magnificent gold scabbards, gold goblets, cloisonné brooches, and brooches. An important exhibition including some of the 700 Merovingian-era objects stolen by the Russians from Germany at the end of the Second World War, last seen in Berlin in 1939. Russia's State Duma passed a law in 1998 confirming its right to keep anything seized by the Soviets from the Germans but Germany still hopes for their return. STATE HERMITAGE MUSEUM (7) 812 710 9079 (www.hermitagemuseum.org), 19 June - 16 September.

SPAIN
MADRID

SWEDEN
UPPSALA

SWITZERLAND
BASIL
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 Tutmosis III in the Valley of the Kings, and supplemented with about 50 Egyptian antiquities from the Antikennmuseum and the Kestner-Museum in Hannover. ANTIKEN-MUSEUM BASEL UND SAMMLUNG LUDWIG (41) 61 201 12 12 (www.antikennmuseumbasel.ch). Until 28 July.

THE THRACIANS. An important exhibition of about 640 gold and silver objects, bronzes, armours, vases, and other treasures from the 5th to 3rd century BC, all from Bulgarian museums. ANTIKEN-MUSEUM BASEL UND SAMMLUNG LUDWIG (41) 61 201 12 12 (www.antikennmuseumbasel.ch). Until 1 July.

GENEVA


ZURICH
GILDSTE SPLENDOUR: TREASURES OF CHINA’S LIAO EMPIRE (907-1125). Over 200 objects from Inner Mongolia, including gold and silver masks, crowns, corses, and jewellery, recently excavated, demonstrate their complex cultural and religious legacy. MUSEUM RIEBERG (41) 1 206 3131 (www.rieberg.ch). Catalogue, 13 May - 13 July (final venue). (See Minerva, March/April, pp. 20-22.)

THREAD OF LIFE: ANCIENT PERUVIAN TEXTILES. MUSEUM RIEBERG (41) 1 206 3131 (www.rieberg.ch). Until 24 June.

TAIPAN
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 on show 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 ‘Chariots in the Sheng Dynasty: Artefacts from the Horse-and-Chariot Pits at Hsiao-tu’ and ‘Companions and Wisdom: Religious Sculptural Arts’. NATIONAL PALACE MUSEUM (886) 2 2881 2021 (www.npm.gov.tw/en).

THAILAND
BANGKOK
NEW CERAMIC MUSEUM. Opened in March 2005, it has a collection of over 2000 ceramics donated by Surat Osathanong, mostly from Thailand, as early as c. 3000 BC and through the 19th century, featuring Khmer ceramics from Thailand and a major collection of ceramics from the 14th to 16th century Tak-Omkoi sites in western Thailand. SOUTH-EAST ASIAN CERAMICS MUSEUM (68) 2 902 0299 (www.museum.bu.ac.th).

LONDON
INTELLIGENCE & INFORMATION. A new exhibition exploring the growth of modern IT, intelligence and information in the UK since World War II to the present day. LONDON Colonial Museum, Drapers Hall, London EC1R 0EL (020) 7247 0200 (www.londonmuseum.com). Until 28 May.

UNITED KINGDOM
8 May. ANCIENT EGYPT FROM A TO Z. TONY WILKINSON. EGYPTIAN SOCIETY Northern Branch. Lecture Theatre 1, St John’s Building, University of Manchester, 7pm. Tel: Rosalie David (44) 161 275 2647.

8 May. SOME THOUGHTS ON THE ORGANISATION OF ROMAN MOSAICS. William Wootton, University College London. London Seminar in Roman Art, Courtauld Institute of Art, Somerton House. Contact Elizabeth Barton: e-mail: elizabethbarton@ gmail.com. 5.30pm.


21 May. ROMANS AS CARICATURES. Dr Nigel Spiely, Cambridge University. London Seminar in Roman Art, Courtauld Institute of Art, Somerton House. Contact Elizabeth Barton: e-mail: elizabethbarton@ gmail.com. 5.30pm.

5 June. THE BRITISH MUSEUM AT EL-KAB: THE TOMBS OF SOBEKMAHET AND RENSNEWEB. Vivian Davies. Lecture Theatre 1, St John’s Building, University of Manchester, 7pm. Contact Rosalie David (44) 161 275 2647.


PORTUGAL
8 May. AN ARCHAEOLOGICAL JOURNEY IN PERU AND BOLIVIA. Sonja Friese-Schroeder. Algarve Archaeological Association Lectures at Loulé and Lagos. Contact: (351) 282 955 348. 2.30 and 6.30pm.

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

Please send US, Canadian, French, and German listings to:
Dr Jerome M. Eisenberg, Minerva, Suite 2D, 153 East 57th Street, New York, NY 10022 Fax: (1) 212 688-0412 E-mail:ancientart@aol.com

For UK and other European exhibitions, conferences, lectures, and auctions, send details to:
Minerva, 14 Old Bond St, London, W1S 4PP, UK; Fax: (44) 20 7491-1195. E-mail:calend r@minervamagazine.com

Exhibition dates are subject to change. Before planning a visit, we recommend confirming dates and opening times.
AN IMPORTANT LARGE EGYPTIAN BRONZE CAT  The sacred representation of the cat-headed goddess Bastet, a goddess of joy, festivity, grace and fertility; patroness of women and a goddess of maternity. Seated in the typical attitude with an alert expression, its tail curled forward, it wears a bi-conical bead necklace suspending a large protective aegls surmounted by the cat head of Bastet cast in high relief and, as a clasp behind, a large high-relief sa-sign counterpoise. It has an incised close-fitting collar centering a winged scarab and traces of an overall finely incised detail of fur. Late Period, c. 712-525 BC. H. 15 1/8 in. (38.4 cm.) Ex collection of a German archaeologist, acquired in the 1920s; accompanied by a 10-page metal analysis by Ciram, Paris.

Exhibiting at: The Brussels Ancient Art Fair (BAAF), Brussels, Belgium, 8-13 June, 2007.

Special exhibition:
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We are exhibiting at Gallery Boon [24 RUE DES MINIMES]
Private View: 6. June, 15:00 to 22:00, 7. – 10. June, 10:00 to 20:00

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