ROYAL SCYTHIAN TOMBS

THRACIAN GOLD IN BULGARIA

IRAN & ROMAN BRITAIN AT THE BRITISH MUSEUM

RESPLENDENT JEWELLERY IN LEIDEN

ROMAN SCULPTURE IN OXFORD

GARDENS OF ANCIENT ROME

ROMAN ALGERIA

HOLY MEN IN BYZANTINE SYRIA

ISLAM & THE DEATH OF ROME?

A gilt silver drinking vessel in the shape of Pegasus. From the sanctuary of Uljap, north of the Caucasian Mountains, 5th to 4th centuries BC; H. 37.7cm. On display in 'Under the Sign of the Golden Griffin. Royal Graves of the Scythians' in Germany. Photo: © State Museum of Oriental Art, Moscow.
The Guennol Lioness

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Saracen Seas, Early Islam, and the Death of Rome  
Sean Kingsley

Between Text & Territory: San Vincenzo Al Volturno  
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IN FORTHCOMING ISSUES:
Gifts for Egyptian Gods in New York • Tourism in Graeco-Roman Egypt  
Rescue Archaeology in Palestine • Bronze Age Pella, Jordan  
The Phoenicians in Paris • Roman Mosaics in Cyprus  
Venice & the East • Archaeology & the Beijing Olympics
London's Winter of Cultural Content

This winter London is gorging itself on a series of fantastic archaeology exhibitions; you wait for one and then three come along. In addition to the long-anticipated 'Tutankhamun and the Golden Age of the Pharaohs' and its 150 Egyptian treasures at the O2 Centre, 'The First Emperor, China's Terracotta Army' has opened at the British Museum, having presold 150,000 tickets. Advance publicity has been overwhelming and, thanks to media-hype saturation, what chance of living up to expectations did this show have?

Almost the whole world knows what the 7000 clay warriors of Ying Zheng, First Emperor of Qin (221-210 BC), looked like and why they were crafted. Even Tutankhamun would have respected this paranoid ruler's plans for courtly paradise in the afterlife. However, even the most hardened cynic will marvel at the museological excellence of this dazzling exhibition, which lifts the sense of spectacle beyond anything seen in London before. Elevated above the desks of the British Museum's celebrated Reading Room, where Karl Marx wrote Das Kapital, this is no simple visual biography of the ruler who united China, introduced a single monetary union, and standardised Chinese script to control a unified country more efficiently. Instead, 'The First Emperor' is an enriching snapshot of social history. From the kiln waste of the pottery workshops abruptly ordered to cease turning out mundane drain-pipes in favour of life-size artistic masterpieces to restraining leg irons imposed on convicts amongst the 700,000 people who built the First Emperor's 56 square kilometre tomb complex from 246-210 BC, this show delights and surprises the eye. And it is only after meandering through four major display halls, and film recreations of the making of the Great Wall of China and computer-generated imagery of the possible anatomy of Ying Zheng's unexcavated tomb - all post-modernly projected onto side walls - that the terracotta army itself emerges in full regalia. The British Museum is supposed to be licking its wounds at its inability to house the sprawling Tutankhamun exhibition, but if this isn't a brilliant blockbuster - both in scale and inspiration - then what is?

Far left: head of an infantryman excavated from Pit 1 of the burial complex of the First Emperor, Ying Zheng, at Xian, with original white pigment on the face. Terracotta, Qin dynasty, 221-206 BC; H. 26cm. Museum of the Terracotta Warriors & Horses of Emperor Qin Shihuang, Linting. Cat. no. L25.

Above left: bronze head with traces of gilding excavated in 1982 from the eastern suburbs of Xianyang City, Qin dynasty, 221-206 BC; H. 10.2cm. The Shi Ji records that when the First Emperor created the Qin Empire, weapons were collected and brought to the capital, melted down, and cast into bells and 12 colossal male statues weighing 29 tons. This is one of the earliest naturalistic figurative bronze sculptures from China and may have been a decorative finial for one of these bell stands. Xianyang Municipal Museum. Cat. no. 98.

Left: mould for casting barrel-bottomed archaic casks, the First Emperor's unified currency. Their shape symbolised early Chinese cosmological belief that the earth was square with a domed heaven. Bronze, Lintong county, Qin state, 255-206 BC; L. 29.9cm. Shaanxi Provincial Archaeological Institute. Cat. no. 55.

Below left: mould for casting barrel-bottomed archaic casks, the First Emperor's unified currency. Their shape symbolised early Chinese cosmological belief that the earth was square with a domed heaven. Bronze, Lintong county, Qin state, 255-206 BC; L. 29.9cm. Shaanxi Provincial Archaeological Institute. Cat. no. 55.
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Just down the road, for the first time ever the treasures of the Society of Antiquaries of London have gone on display to celebrate its 300 year anniversary. Charming, romantic, and intellectually fascinating, 'Making History: Antiquaries in Britain, 1707-2007' at the Royal Academy, guest curated by Dr David Starkey, combines a chronological history lesson of changing scientific mentalities to Britain’s heritage with a wealth of staggering artefacts.

Twelve different sections transport us across time, starting with the naïve world of reading the past through speculative fables, 'Mists of Time'. So, Geoffrey of Monmouth's History of the Kings of Britain of 1138-9 was convinced that Britain owed its name to Brutus, a Trojan prince who expelled a race of giants from our fair island. The trials and eccentricities of 'The Earliest Antiquaries', such as John Leland (c. 1505-52) and John Aubrey (1626-97), reveal contemporary concerns with the destruction of sites and antiquities violated by Henry VIII’s dissolution of the monasteries in the late 1530s and by the Civil War of 1642-49. The early 'Art of Recording' surprises us with accurate watercolours of Stonehenge made in 1827 and 1835 by J.M.W. Turner and John Constable, struggling artists who would go on to define the brilliance of their time. The excitement of 'Opening the Tomb' introduces treasure hunters digging barrows for gold and silver. With an in-depth scrutiny of Stonehenge, 'Making History' closes with the Society of Antiquaries' ongoing role as a barometer for attitudes towards protecting Britain's heritage. Through films of Sir Mortimer Wheeler's excavations at Maiden Castle in 1934-35 to the raising of the Mary Rose in 1982, the show is enchantingly eclectic, as perhaps only the oldest learned society concerned with the past in northern Europe can be.

The passion of the past flows through the Royal Academy like a waterfall. As Dr David Starkey writes in the elegant show catalogue, 'antiquaries do more than try to understand the past: they love it - which is one of the reasons that, like jealous lovers, they quarrel so much among themselves!' This winter antiquity is very much en vogue in London. What ever would Tutankhamun, Ying Zheng, and Henry VIII, perhaps sharing sake in the afterlife, have made of our enduring fascination?

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

EXCAVATION NEWS

Colossal Statue of Hadrian
Found at Sagalassos, Turkey

Ongoing seasonal excavations at the Graeco-Roman city of Sagalassos in south-central Turkey have routinely unearthed splendid remains of the classical past. This was especially the case in July with the discovery of parts of an exquisite marble colossal statue of the emperor Hadrian (r. AD 117-138). The find turned up in the south-eastern area of the city’s main bath-house under excavation by a team directed by Dr Marc Waekens from the Katholieke Universiteit Leuven, Belgium.

First to emerge was a foot (0.80m long), and a leg (1.5m long from just above the knee to the ankle). The elaborate nature of the sandal carved on the foot indicated that the marble fragments were part of the representation of an emperor. This was soon confirmed by the spectacular discovery of a marble head of Hadrian, one of the most beautiful portraits ever found. The head is 70cm high, larger than the colossal head of Constantine the Great (r. AD 306-337) discovered in a sewer under the Roman Forum in 2005 (61cm high), and a similar example displayed in the Capitoline Museum, Rome (see Minerva, November/December 2005, p. 6). Archaeologists estimate that the figure was originally between

Minerva, November/December 2007
4m high. The remaining parts of the statue, and possibly other examples such as Hadrian’s wife Sabina, are expected to come to light next season below more than 6m of Roman concrete and large ashlar masonry.

Construction of Sagalassos’ bath complex began in Hadrian’s reign, although the building was not finished for several decades. However, the statue is believed to date to the beginning of Hadrian’s rule and the bath is one of several major construction projects that can be attributed to this emperor at Sagalassos. The city also contained a sanctuary of the Imperial cult dedicated to Hadrian and his successor, Antoninus Pius (r. AD 138-161).

Hadrian’s popularity at Sagalassos was due to the great prosperity he inspired by moving the administrative centre from the province of Asia to Ly西亚-Pamphylia and its major ports. The emperor recognised the city as the ‘first city of Pisidia, friend and ally of the Romans’ and bestowed upon it the title of neokoros (temple warden), which was only given to cities with a temple of the imperial cult serving a whole province or a large part of it (here for Pisidia at large).

Sagalassos first entered Western consciousness in 1706, when Paul Lucas viewed the mountaintop remains of the ancient city as an emisary for the court of Louis XIV. In the mid-19th century William Hamilton described it as the best preserved ancient city he had ever seen, and because of its unusual geographical location Sagalassos is often known as ‘the city in the clouds’. Despite the impressive quality and scale of its remains, the city has been eclipsed by the large-scale excavations at Ephesus, Pergamon, and elsewhere in Turkey during the 20th century. This situation changed in 1985 when a programme of annual surveys was commenced by Dr Stephen Mitchell. Work since 1990 by the Leuven team has focused on the excavation and restoration of the monuments and public spaces in the city centre, combined with an intensive urban survey and geophysical survey of the city’s hinterland.

Professor Marc Waelkens, Director of the Sagalassos Archaeological Research Project.

Byzantine Mosaics Dazzle Israel

Particularly striking finds from last summer’s excavations in Israel included two Byzantine mosaics. Dr Moshe Hartal and Edna Amos, directing an excavation on behalf of the Israel Antiquities Authority, exposed a polychrome geometric floor in a church at Tiberias on the Sea of Galilee. In addition, archaeologists under the direction of Professor Moshe Fischer from the Institute of Archaeology at Tel Aviv unearthed an elaborate geometric floor during the excavation of a villa at Yavne-Yam, 15km south of Jaffa.

The Tiberias mosaic, comprising several panels in the nave, has geometric decoration filled with a number of crosses and three dedicatory Greek inscriptions. One of these, deciphered by Dr Leah Di Segni of the Hebrew University of Jerusalem, reads: ‘Our Lord [Jesus], protect the soul of your servant...’ This almost certainly refers to one of the church’s benefactors, who may have contributed to the cost of the church and certainly to the mosaic in question. One of the other panels is also decorated with a medallion encircling a large cross flanked by the Greek letters alpha and omega. Dr Hartal has suggested that the floor predates AD 427, when Theodosius II issued a decree forbidding crosses to be placed in inappropriate places, especially on floors. The remains of the church were discovered adjacent to ancient public buildings, including a basilica, bathhouse, streets, and shops.

The Yavne-Yam mosaic floor decorated the dining room of a private house. Depicting baskets of fruit and trees framed by a broad guilloche, it most likely dates to the 5th or 6th centuries AD. Although the floor has parallels in the region at Gasa, Mount Nebo, and elsewhere, it is noteworthy because the majority of Byzantine mosaics unearthed thus far in the Holy Land decorated Christian buildings (chapels, churches, monasteries) and Jewish buildings (batei midrash and synagogues). This phenomenon, largely the result of a traditional emphasis on the excavation of religious rather than secular buildings, has been redressed in Israel to some extent in the past few decades with the systematic excavations of the cities of Beth Shean, Caesarea, and Sepphoris, which have yielded a rich crop of villas and mosaics. Previous seasons of excavation at Yavneh-Yam have unearthed the remains of warehouses containing large storage rooms, along with huge pithoi jars concealed under the floor. Collectively, this material attests to a thriving port in the Byzantine era.

Dr Mark Meronoy

Harrogate Viking Treasure Unveiled by the British Museum

In January 2007, metal-detectorists David and Andrew Whelan discovered a remarkable Viking hoard near Harrogate in North Yorkshire, one of the most important finds of its type in Britain for over 150 years. Commandably, its discoverers promptly reported the cache to their local Find Liaison Officer and, on its arrival at the British Museum, the objects were still intact within their lifting container. This enabled conservators to carefully examine each piece in turn and to recover important contextual information.

Like other hoards of the period from the Viking domain in Scandinavia, Russia, western Asia, western Europe, and the British Isles, the Harrogate find
News

contains a variety of precious metal objects, including coins, ornaments, ingots (bars), and jewellery and hack-silver deliberately cut up to be more easily shared and melted down into ingot form. This hoard also shows a typical diversity of political and trading contacts in the medieval world, with objects manufactured as far afield as Afghanistan, Russia, Scandinavia, and other European countries.

The most spectacular object is a gilt silver vessel of Carolingian Frankish origin from medieval France, which depicts mythological creatures within floral medallions and dates to the first half of the 9th century. Apparently intended for use in church services, it was probably either looted from a monastery by Vikings or given to them as tribute. Most of the smaller objects were hidden inside this vessel, which itself was protected by a lead container. As a result, the hoard is extremely well preserved. Other objects include a gold arm-ring, and over 600 coins predominantly from the Umayyad (8th century) and Abbasid (9th century) territories, and from Scandinavia to a lesser extent. In common with most Viking hoards, this treasure was deposited at a time of political crisis, in this particular case buried by a wealthy Viking leader during the unrest that followed the conquest of the Viking kingdom of Northumbria in AD 927 by the Anglo-Saxon king Athelstan (r. 924-939).

The Harrogate Hoard was declared a Treasure under the terms of the Treasure Act (1996) by Mr Fell, IIM Coroner for North Yorkshire, on 19 July 2007. Summing up the significance and circumstances of this discovery, Culture Minister Margaret Hodge recently commented that ‘with such finds as this are invaluable in teaching us about our history. This remarkable discovery highlights the contribution both the Treasure Act and the Portable Antiquities Scheme continue to make towards our knowledge of the past, I commend David and Andrew Whelan for their prompt and responsible reporting of this hugely significant find, which will enrich our understanding of the Vikings’.

Dr Mark Merrony

Aztec Emperor Ahuizotl's Tomb Discovered in Mexico City

One of the most frustrating aspects of archaeological investigation is the inability to excavate ancient sites obscured by urban building programmes. This is especially the case in Mexico City, founded by the Spanish conquistador Hernán Cortés after the conquest of 1521 supplanted the Aztec capital of Tenochtitlan, founded in 1248. The rapid growth of the new capital, and the historical importance of its buildings in the modern era, have made it difficult - with the most notable exception of Templo Mayor (the Great Pyramid) - to tap the rich seam of archaeology that lies beneath. This situation will perhaps now be redressed with what may turn out to be the most important discovery in Pre-Hispanic archaeology; the unearthing of the tomb of Ahuizotl (r. 1486-1502), the greatest of the 11 Aztec Hueyi Tlatoani (great speakers/emperors).

Under the direction of Professor Leonardo Lopez Lujan of the Museum of the Templo Mayor, National Institute of Anthropology and History, archaeologists using ground penetrating radar have made the astonishing discovery at a depth of approximately 4.75m of four underground chambers, and what appears to be the entrance to a subterranean tomb measuring 1.8 x 1.8m. This is presently flooded and blocked with stones and mud, which is hampering the excavation of the site, although it is likely that the tomb will be reached before the end of autumn.

Only then will it be possible to establish whether the tomb belongs to Ahuizotl. If this proves the case, this will be the first discovery of an Aztec emperor’s tomb, and is likely to yield an abundance of grave goods preserved by the waterlogged nature of the site.

This likelihood is hinted at by two historical and archaeological clues: accounts written by Spanish priests, which suggest the area was used by the Aztecs to cremate and bury their rulers, and the extraordinary discovery earlier this year of a huge stone monolith above the tomb carved with a representation of Tlalocatl, the Aztec god of the earth. The deity is depicted as a woman with huge claws and a stream of blood flowing in her mouth as she squats to give birth. In the claw of her right foot, intriguingly, she holds a rabbit and 10 dots, which equates to 1502, the year of Ahuizotl’s death.

The Aztec Empire reached its zenith under Ahuizotl, encompassing the Triple Alliance city-states of Texcoco and Tlacopan (in the Valley of Mexico), and extending its power to the Gulf of Mexico and the Pacific shore. According to Dr Michael Smith, a specialist in Pre-Hispanic archaeology at Arizona State University, the discovery would be ‘tremendously important because it would be direct information about kingship, burial and the empire that is difficult to come by otherwise’.

Dr Mark Merrony

MUSEUM NEWS

The Bonci Casucci Etruscan Collection Returns to Tuscany

Some 250 objects from the spectacular Bonci Casucci collections, amongst the largest and most important private collections excavated in Tuscany, have

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After Pietro died, however, his heirs started selling off the collection. Despite interest from the British Museum and the Louvre, more than 10,000 pieces were acquired in 1865 by the Museo Archeologico Antonino Salinas in Palermo. This is why many of the most important objects on view in the two exhibitions in Tuscany come from this recently refurbished museum.

As a pupil and friend of the distinguished archaeologist Ranuccio Bianchi Bandinelli who, in the 1920s, was studying the necropolises around Chiusi, Emilio Bonci Casuccini (1876-1934) was more aware than his ancestor of the importance of preserving the archaeological contexts of objects. His finds ended up in the Archaeological Museum in Siena, where they are displayed according to individual tombs.

The exhibition in Siena is divided into four sections illustrating the history of the collection. In 1826 two important tombs were discovered in the farm II Colle. One of the tombs contained the famous 3rd-century BC sarcophagus of Hasti Ahnue, with the representation of the deceased lady on the lid and farewell scenes between the living and the dead on the sides. Dozens of other tombs in the Casuccini properties of La Pellegrina, II Colle, and Marcianella yielded such a great hoard of artefacts that Pietro had to increase the space devoted to his collection in his family palace in Chiusi, where archaic clipe made of the local stone Pietra petida, Hellenistic urns, bucchero pottery, and the celebrated oinochoe representing Perses, Medusa, and Theseus and the Minotaur, filled every room.

In 1833, another exceptional discovery was made: the tomb of the Colle Casuccini, famous for its intact wall paintings showing a funerary banquet and dances. Soon after the opening of the tomb, Pietro Bonci Casuccini had the paintings copied, conscious of the damage exposure inflicted on the fragile frescoes. The tomb has been reconstructed for the current exhibition thanks to the sponsorship of the Fondazione and Banca Monte del Paschi di Siena, Italy’s oldest bank.

Chiusi displays sculpture from the Archaic (6th–5th century BC), typcal of the workshops of the capital of the powerful Etruscan king Porsonna. Here cremation was always practised, with large terracotta statues crafted to contain the ashes of aristocratic citizens. The exhibition includes the exceptional 6th-century BC statue of the so-called ‘Pluto’, a funerary urn in the shape of a life-size bearded and smiling man sitting on a throne and holding a sceptre in his right hand. The statue was deposited in a monumental tomb at Poggio Galetta and was possibly flanked by an altar similar to the one found in the Tomba del Sodo in Cortona. A beautiful relief representing weeping women with long plaits and arms crossed over their breasts might have been inserted into the dromos leading to the tomb.


Dalu Jones

**ANTIQUITIES NEWS**

**Bulgaria**

Bulgaria claims that nine 12th-century Byzantine silver dishes on display since October 2003 at three Greek museums - the Byzantine and Christian Museum and Benaki Museum in Athens and the Museum of Byzantine Culture in Thessalonika - are part of a group of 13 excavated illegally near Pazndjik by Naiden Blagnev in December 2000 and smuggled out of the country. Blagnev contacted the authorities after he heard that another from the group had been offered by Christie’s of London last year at a very high estimate, though it did not sell. The museums had been informed by a London dealer that they were acquired by the present owner’s father in 1937, an Englishman living in Patras.

**Cyprus**

In a precedent-making move, the US State Department’s Cultural Property Advisory Committee has imposed import restrictions on pre-classical, classical, and Roman-period coins from Cyprus. This is the first time that such a ban, normally reserved for all other types of antiquities, has been placed on ancient coins and it does not take into account the many Cypriot coins that have circulated throughout the numismatic community outside Cyprus for at least 200 years that have no demonstrable provenance. To bring issues into
the United States, one must now prove that any Cypriot coin was outside Cyprus before 13 July 2007, the date when the restrictions went into effect.

Great Britain

The illicit Antiquities Research Centre at the McDonald Institute for Archaeological Research at the University of Cambridge, England, closed down its operations on 30 September. Established by Lord Colin Renfrew in May 1996, it set up shop in Cambridge in October 1997 under the directorship of Neil Brodie.

The Centre did much to raise public awareness of the illegal trade and the problem of provenance, but also, in the opinion of the writer, in doing so brought new attention to antiquities collecting, contributing a great deal to the increase in the trade and the concomitant rise in prices.

Iran

The 6000-year-old Neolithic site of Shad Qolhia in central Iran has been entirely demolished by bulldozers for a construction project. Two years ago, when half of the site was already destroyed, a license for excavation was issued by the Archaeological Research Center of Iran, but the Governor General’s office, which was responsible for the sponsorship of salvage operations, refused to provide the funds. Another nearby site, Qoli Darvish Tepe, an important Bronze and Iron Age settlement inhabited from the 4th millennium BC until the 9th century BC, has also been mostly destroyed over the past ten years by the construction of the Qom-Jamkaran Highway, with only about 10% surviving.

Italy

Two 6th century BC marble acrolithic heads, perhaps representing Demeter and Persephone, accompanied by three hands and three feet, are being returned to Sicily next year, where they were said to have been found at Morgantina in 1979. (Acrolithic statues had trunks of wood, and heads, hands, and feet of marble.) They were sold by a former London dealer in 1980 to a New York collector, who placed them on loan briefly at the J. Paul Getty Museum. For the past five years they had been loan to the University of Virginia Art Museum pending their return to Sicily, where they will be put on display in a new archaeological museum at Aidone, close to Morgantina, where they will join the silver treasure being returned by the Metropolitan Museum of Art, also reputedly from Morgantina, along with a terracotta antefix in the form of a leopard from the same site, acquired by the Virginia Art Museum from the auction two years ago of the collection of Leo Mildenberg.

The Italian Carabinieri (the paramilitary police art squad) have recovered parts of an ancient 4th-3rd century BC temple near Crotono on the coast of southern Calabria that had been excavated by a construction crew preparing the site for a tourist resort. Over 50 columns, mosaics, and other objects had been sold to a nearby hotel complex for decoration; other pieces were brought to a dump to be used later as building material. Following their return, archaeologists will conduct further excavation and attempt to reconstruct the temple. Until now, it had been thought that there were no large public buildings in the area of the temple, which is possibly part of a larger settlement yet to be uncovered.

Pakistan

An attempt was made in September by suspected pro-Taliban militants to blow up a monumental 2nd-century BC statue of Buddha in the Swat Valley of north-western Pakistan, excised in size in Asia only by the two 6th century AD Bamiyan Buddhas in Afghanistan that were destroyed by the Taliban in March 2001. The seated statue, 7m in height, and one of the treasures of the Gandharan civilisation, carved into a 40m high rock on a steep ridge, was only slightly damaged. As at Ramiyan, the militants had drilled holes in the rock, fortuitously this time only above and below the Buddha, into which they inserted dynamite. Fortunately, the principal damage was only to the section of the rock niche above the head of the Buddha.

Yale University to Return Peru- vian Machu Picchu Antiquities

After lengthy negotiations over the past year, Yale has finally agreed to return over 4000 inca objects, including silver statuettes, ceramics, musical instruments, and jewellery that were excavated by Yale’s Hiram Bingham from 1911-15 from 170 tombs at Machu Picchu. The revered site is probably the birthplace of the Inca Empire and the most popular tourist destination in Peru. Until now, Yale had only offered to divide the collection, but now acknowledges that they were just on loan and loan overdue for return.

Following an international traveling exhibition, the collection will be housed in a new museum and research centre to be built in the nearby city of Cuzco in time for the 100th anniversary of Bingham’s rediscovery of the ruins. Some pieces temporarily will continue to be held by Yale for research. A programme of scholarly exchange to be established and financed by Yale will take place over a period of at least three years.

Jerome M. Eisenberg, Ph.D.

NEWS FROM EGYPT

Old Kingdom Residential Area Found in Bahariya Oasis

Until now the oldest evidence of settlements in the Bahariya Oasis, following its original inhabitation in the Old Stone Age, has been objects from different sites dating to the late First Intermediate Period of the 21st century BC, shortly before the start of the Middle Kingdom. Now an archaeological mission from Charles University in Prague, headed by Miroslav Barta, during a routine archaeological survey found the remains of mud-brick buildings and two fireplaces, below which were various vessels and bread baking trays from the Old Kingdom, most probably of the 6th Dynasty, c. 2345-2181 BC. The oasis is renowned for the Late Period Valley of the Golden Mummies found several years ago (see Minerva, September/October 1999, pp. 9-14).

Egypt’s Largest Fortress Uncovered in North Sinai

In August an Egyptian archaeological team led by Mohamed Abdel-Maqsoud unearthed a huge 18th-19th Dynasty fort at the site of Tel Huba on the Hurus Road near Qantara East in North Sinai. Some 500m long and 250m wide, its walls are 13m thick and surrounded by a water-filled moat. The defence towers are 20m wide and 4m thick. Remains of human and horse bones confirm that battles were fought there during the reign of the 19th Dynasty pharaoh Seti I’s (r. 1291-1278 BC) campaign against the Hyksos, who had occupied the northern Sinai. Although 11 forts are depicted on the reliefs of Seti on the wall of the Hypostyle Hall of Karnak Temple, this is only the fourth fort found in this section of the Hurus Road depicted there. Qantara is considered to be ancient Egypt’s eastern gateway to the Nile Delta.

Mummy Found Not to be Tuthmose I

Following DNA analyses, archaeologists and scientists have confirmed that the mummy in the Royal Mummies Hall of the Egyptian Museum thought to be Tuthmose I (r. c. 1524-1518 BC) is not the mummy of the pharaoh. The mummy has now been removed from the exhibit. Instead, the Supreme Council of Antiquities has authorised testing on one of the unknown mummies from the tomb of Amenophis II (KV 35), which will be compared to the analyses taken of Hatshepsut, Tuthmose II, and Tuthmose III.

Jerome M. Eisenberg, Ph.D.
or the very first time, the ancient culture of the Scythians and their related peoples are presented in its entire geographical extent from southern Siberia to the gates of Europe in the exhibition 'Under the Sign of the Golden Griffin. The Royal Tombs of the Scythians' previously at the Martin-Gropius-Bau, Berlin and now at Munich, then on to Hamburg. A wealth of more than 6000 objects is complemented by a presentation of the latest scientific results, which present visitors with a fascinating, up-to-date view of these nomads who roamed the Eurasian steppe region from the 8th to 3rd century BC.

The ancient Greeks first took notice of the Scythians in the 7th century BC. With their mobile horsemanship and superior weapons, they quickly spread fear among the settled cultures of the ancient world. We are informed about these tribes from the steppes north of the Black Sea by Greek written sources, chiefly Herodotus of Halicarnassos (c. 484-425 BC), the so-called 'Father of History'. He gives a detailed description not only of the geography and boundaries of Scythia, but also of the customs, religion, speech, and origins of what he considered a barbarian race. In addition, his Histories mention further tribes related to the Scythians, as well as neighbouring peoples to their north and north-east.

His gripping description of the burial rituals of the Scythian kings relates how the corpses were first disembowelled and then stuffed with herbs. After being embalmed with wax, the royal bodies were loaded on a wagon and taken on a 40-day procession through the former dominions. The deceased was then brought to the land of Gerhos (part of Scythia), to be buried with extensive pomp and ritual. Surrounded by his possessions, many of which would have been wrought of pure gold, the king was laid to rest on a mat. His women and servants, his cup-bearer and cook, his grooms, and the pick of his horse herd accompanied him into the afterlife. The tomb was then sealed with layers of mats and brushwood, and finally a mound was raised over the burial. After a year had passed, this mound was enlarged to an even greater height, and 50 riders chosen from the Scythian populace were first strangled and embalmed, together with their horses, and then set up in a circle surrounding the burial mound.

**Fig 1 (right).** Golden adornment in the form of two mythological creatures from the front of the red felt cap of the 'Golden Man' from Issyk, 6th to 5th century BC. Photo © Presidential Centre for Culture of the Republic of Kazakhstan, Astana.

**Fig 2 (below left).** Golden ornaments in their thousands covered the headdress, clothing, and belts of the royal couple found in the 7th-6th century BC burial no. 5 of Kurgan Azhun 2 in Tuva. Their necks were adorned with massive gold torcs covered with lavish ornamentation in the Scytho-Siberian animal style. L. of horse figures from headress: 8cm. Photo © State Hermitage, St Petersburg.

**Fig 3 (below right).** Numerous large kurgans were raised during the Scythian period (8th to 3rd century BC) in the 'Valley of the Kings' in Azhun, Tuva.

Dr Manfred Nawroth is a curator working with the Museum für Vor- und Frühgeschichte, Staatliche Museen zu Berlin.

This article was translated into English by Dr Martin Baumsteiger, Museum für Vor- und Frühgeschichte, Staatliche Museen zu Berlin.

Minerva, November/December 2007
Fig 4 (above left). Golden deer-shaped ornament from the 7th-century BC prince's cap from Arzan Kurgan 2. Photo: © State Hermitage, St Petersburg.

Fig 5 (above right). A man and women buried with 9300 precious objects, 5600 of gold, in the un plundered 7th-century BC princely burial chamber no. 5 of Kurgan 2, Arzhan. Photo: © German Archaeological Institute.

Fig 6 (below left). Iron and gold dagger and knives belonging to the prince buried in Arzhan 2, late 7th century BC. Photo: © State Hermitage, St Petersburg.

Fig 7 (below). An ice mummy in Verch-Kalizin 2, Kurgan 3, 4th-3rd century BC. The deceased has a 'Europoid' cranium and excellently preserved hair. Photo: © Institute for Archaeology & Ethnography, the Siberian Branch of the Russian Academy of Sciences, Novosibirsk.
The gruesome burial rites described by Herodotus have been confirmed to some extent by archaeological excavations of kurgans in the North Pontic and Siberian steppe regions. Thousands of these mounds are known today, the largest easily reaching heights of 22m and with diameters of 120m (Fig 3). It is hardly surprising that these impressive burial monuments have attracted the attention of both scientists and grave robbers, and enthusiasts and researchers have been busily digging away for the last 300 years.

The current exhibition, too, owes its conception and existence to recent excavations of burial mounds. From 2000 to 2003 the German Archaeological Institute and the State Hermitage of St. Petersburg carried out joint excavations at Arzhan 2, a kurgan lying in Russia’s remote Tuva region on the border of Mongolia (see Minerva, January/February 2002, pp. 39-42). One of the graves uncovered here, Burial No. 5, contained a truly royal wealth of golden artefacts (Figs 2, 4, 5), and is now ranked as a major archaeological discovery alongside the world famous tomb of Tutankhamun.

Tuva and the adjoining parts of Mongolia and China may be considered the cradle of horse nomadism and its culture, and it is only fitting that a short tour of the exhibition should start with a presentation of archaeological finds from this region. The characteristic elements of the Early Scythian cultural complex first appeared here in the 1st millennium BC. These include certain types of weaponry (Fig 6), the earliest examples of a specific style of zoomorphic art (the so-called Scytho-Siberian style) displaying a distinct Chinese influence, and, finally, the construction of monumental burial architecture. Majestic mounds are strung out along the floor of Tuva’s so-called ‘Valley of the Kings’, starting with the most ancient in the west and ending with the youngest in the east. Kurgan Arzhan 1, with its unique internal structure of radial timber-walled chambers, which held some 16 buried horses, is one of the oldest known burial monuments of the Scythian world. Though largely despoiled by grave robbers in antiquity, the remains of this princely burial still convey an impression of its former splendour.

Fig 10 (below right). A golden pectoral found in the Tolstaja Mogila kurgan along the lower River Dnepr is divided into several distinct zones decorated with humans, animals, mythological beasts, and plants. Mid-4th century BC; diam, 31cm. Photo: © National Museum for the History of the Ukraine, Kiev.
Royal Scythia

At the eastern end of the valley, Kurgan Arzhan 2 was erected during the late 7th to 6th centuries BC as a flat platform of rocks measuring some 80m (Fig 5). The central burial chamber had been left empty, obviously in an attempt to fool would-be grave robbers. As it turned out, it was burial No. 5, lying about 3m beneath the surface in the north-west sector of the mound, which was to deliver the sought-after archaeological sensation. Here, in a burial chamber measuring 5 x 4.5m, built of larch beams and decorated with felt carpets, lay the remains of a man who had died at the age of 40-50 years as a result of advanced prostate cancer. He was accompanied by a woman, his junior by some 10 to 15, who had obviously gone to her grave in a good state of health. Gold-studded clothing, precious weaponry, and jewellery gave testimony to their high social status (Figs 2, 4, 6). All of these artefacts were masterpieces crafted by local artisans in the Early Scythian zoomorphic style.

Tuva is bounded on the north by the Minusinsk Basin, a region rich in pasture and metal ores. This is where the Tagar Culture thrived throughout the Scythian Period. However, the monumental burial mounds found here in extensive necropolises like Sabiyr and Barsuchij Log only began to be built in the 5th century BC. These structures, made to receive the remains of the Tagar elites, truly defy comparison: their builders raised huge quadrangular mounds, surrounded by low stone walls, of stacked turf sods covered with clay slabs - gleaming red pyramids which were visible from afar in the vastness of the steppe.

West of the Minusinsk Basin and Tuva lie the Altai Mountains, a region where the prevailing extreme cold provided ideal conditions for the preservation of organic material. In kurgans such as Pazyryk, Tuulta, or Berel, water trickling into the newly built burial chambers would freeze, thereby preserving objects made of wood, leather, fur, or felt. Even wool, silk textiles, and carpets survived in this way. Human ice mummies, found in the kurgans of Verkh-Kaldzhin and Ak-Alacha (Fig 7), are counted among the most spectacular of archaeological discoveries. Along with a wealth of other scientific data, they provide us with new insights into methods of embalming and the wealth of motifs used in Scythian tattoo art. For the first time ever, these finds are displayed together with the equally fascinating artefacts recovered from the site of Berel in East Kazakhstan and

Figs 11-12 (above). Drinking vessel (and detail) in the shape of Pegasus, made of silver and partly gilded - a masterpiece of Greek workmanship. Sanctuary of Uljan in the Kuban Region, north of the Caucasus Mountains, 5th to 4th centuries BC; H. 37.7cm. Photo © State Museum of Oriental Art, Moscow.

Fig 13 (below). Golden appliqué in the form of two bearded Scythians sharing a drinking horn from the K`ol` Ola Kurgan, second half of the 4th century BC; H. 3cm. Photo © State Hermitage, St Petersburg.
the famous burial mounds of Pazyryk (Figs 8-9). The later of these also provides us with rare glimpses of the far-reaching contacts of the Altay people with China and Iran.

The Saka, a tribe related to the Scythians, are known to us mainly through ancient Persian texts. While the centre of their settlement area lay in the Land of the Seven Rivers in south-east Kazakhstan, their influence extended as far as the borders of Bactria or even the upper reaches of the Indus Valley in the south, and westward to the shores of the Aral Sea.

A royal Saka burial found in 1970 in a kurgan in the Issyk necropolis has justly become famous for its riches. The aptly named ‘Golden Man of Issyk’ was dressed for his funeral in clothing of red felt, which was covered with golden ornaments (Fig 1). He wore a pointed headdress bearing a striking resemblance to the cloaks and boots of the figures on rock carvings of the Achaemenid era in Iran. Until the discovery of Kurgan Arzhan 2, the Tomb of the Golden Man was considered the richest royal burial east of the Ural Mountains.

From the 7th to 4th centuries BC, the Sarmatians (or Sarmatae) occupied lands west of the Saka which lay between the River Don and the southern Ural Mountains. Herodotus recounts myths told by the Scythians according to which the Sarmatians were supposed to stem from a union between Scythians and Amazons. The archaeological record does actually show a number of similarities with finds from the region north of the Black Sea and the Caucasus Range.

As early as the 7th century BC, Scythian tribes settled in the Caucasus foothills and the region was watered by the Kuban River. From here they began launching raids across the Caucasus Mountains, which turned into full-scale invasions eventually ranging as far as Iran, Palestine, and even Egypt. The extent of these campaigns is clearly demonstrated by the amount of oriental influences and artefacts subsequently found in the Kuban region. However, the Scythians were unable to maintain their hold on the ancient Near East, and eventually they retreated northward again across the Caucasus. Here, in the 5th and 4th centuries BC, a growing Greek influence can be discerned in the furnishings of burials, which can be traced to the neighbouring Bosporan Kingdom.

In the course of the 7th century BC, Scythian tribes also expanded into the steppes and wooded grasslands north of the Black Sea. Here, the kurgans erected to commemorate kings and nobles rise to heights of around 20m, with diameters of up to 120m. The archaeological material recovered from these mounds combines with the written sources to provide a complex picture of the nomad Scythians, their attire and armament, burial architecture and rituals, as well as religion, economy, and settlement. While the bulk of the splendid artefacts recovered from the kurgans of Chertomlyk, Kul’ Oba (Figs 13, 14), Oguz, and Solochi (Fig 15), to name but a few, is well known today, there has never before been such a comprehensive attempt to display them in full.

The long trek of the nomad horsemen eventually led them from the steppes of southern Siberia and central Asia all the way to south-east and central Europe. Here, in the borders of the Hallstatt and Le Tène cultures, have been found weapons typical of the Scythians. These include their dreaded arrowheads and horse equipment. This trend is especially apparent in the Vekerzug culture of the Carpathian Basin. Objects made of precious metal are rarer than in Scythia itself, and include horse halter ornaments found in a Geto-Dacian settlement in Stâncești, Romania, or the magnificent stag-shaped decorative shield mountings from Tápiószentmárton and Zoldhalompuszta in Hungary. In 1883, a trove of golden artefacts of supposedly Scythian provenance was uncovered in Vetschfeld, present-day Poland. It remains a mystery how they came to be buried in the Lower Lusatia region, far from the supposed range of the Scythians.

With this, we have come to the end of our tour through the exhibition, a comprehensive display of the fascinating archaeological legacy of the horsemen who peopled the steppes from the 8th to 3rd centuries BC, a journey taking us from the eastern lands of their origin on the present Russian-Mongolian border all the way to Silesia in the west.

An extensive exhibition such as this would never have been possible without the generous loans from seven different countries, namely Russia, Kazakhstan, Ukrainia, Romania, Hungary, Germany, and without the close and creative cooperation of all the institutions involved, a collaboration which was graciously rewarded by the gifts of art treasures by the presidents of five of the nations involved.

The exhibition is organised by the Deutsches Archäologisches Institut Berlin and the Museum für Vor- und Frühgeschichte, Staatliche Museen zu Berlin, in cooperation with the Museum für Kunst und Gewerbe in Hamburg and the Kunsthalle der Hypo-Kulturstiftung in Munich.

Exhibition Hall of the Hypo Foundation for Culture, Munich, 26 October to 20 January 2008

Iran has been a major centre of civilisation for millennia. It was an important early centre in the development of agriculture and is one of the earliest places where writing was used. It has exported goods and raw materials to its neighbours for over 5000 years. It created a major empire which united the Middle East for 200 years before Alexander, and under the Sasanians repeatedly challenged Rome for four centuries. The many traditional crafts of Iran reflect its rich natural resources, from metal-working to carving stone vessels and monumental sculptures, and there is a pervasive fascination with nature in its arts and crafts.

These are some of the themes highlighted in a dramatic new permanent gallery at the British Museum (Fig 1). This is generously sponsored by Vahid and Maryam Alaghband in memory of Rahim Irvani and is one of the first to open in the museum’s current scheme of gallery developments. Situated at the top of the refurbished East Stairs, it is already proving very popular with visitors. The displays are arranged chronologically and dwell on five key periods, rather than reflecting the more traditional approach of individual cases for specific dynasties.

All of the old favourites are still here, including the Cyrus Cylinder (in its own case in the centre of the gallery), the Oxus Treasure, Persepolis sculptures, Lydian bronzes, and Sasanian silver. The main difference is the way in which they are displayed and explained, and how a unique sense of context has been created by the use of massive 19th century plaster casts of sculptures from Persepolis. These frame each side of the gallery and give a sculptural backdrop to the cases.

The casts are not simply displayed as top-quality wall-paper however, but are carefully integrated into the gallery through a multi-layered series of explanations of how the originals appear today at the site, how they might have appeared originally, what the scenes depict, and how the scenes conveyed messages of monumentality and scale and of imperial resources. The attention to detail in the originals extended to different forms of dress, objects, and horse harnesses, which are replicated in miniature on objects, including pieces displayed in an extra-large case devoted to the Persian empire. The unique breadth of the British Museum’s collections is underlined by this same display, as it includes some of the choicest finds ever made of Achaemenid material culture, shown according to the key regions of the empire, from Egypt (Darius seal), Turkey (a stunning selection of silverwares), and Syria (grave finds from a possible Persian garrison) in the east to Bactria (Oxus Treasure) in the west. With dated tablets and silver bowls representing the Iranian and Mesopotamian heartlands.

At either end of the gallery different sections deal with key periods before and after the Achaemenids. The rise of organised trade during the 3rd and 2nd millennia BC is an over-riding theme in the first section, entitled ‘First Cities’. Carved limestone and chlorite vessels found in the Royal Cemetery at Ur illustrate trade contact with south-east Iran, and an inscribed brick from a site near Bushehr testifies to Elamite royal construction at what may have been Iran’s first Persian Gulf port. The huge range of local regional responses to the need to mark ownership is shown by completely different styles of metal and stone stamps, cylinder, and cylindrical stamp seals, and all show the close relationship Iran has had with its neighbours. A separate case looks at evidence for cultural diversity across large areas of Iran during the early Iron Age (c. 1400-700 BC), as Scythian influence entered via the Caucasus, new types of greaseburnished pottery appeared across northern Iran, and distinctive local styles of metalwork and pottery emerged in Luristan. Frequent finds of horse-harnesses underline the growing mobility of the population and the origins of a long tradition whereby accomplishment at riding was eagerly sought after.

At the opposite end of the gallery, separate cases display objects from the Parthian and Sasanian periods. Highlights include a 2nd or 3rd century silver plate depicting Dionysos, and 4th-century vases glorifying the exploits of Sasanian monarchs. There are also tantalising references to major historical events and religious beliefs. A cuneiform tablet from Babylonia refers to the defeat in 141 BC of the Seleucid ruler Demetrius II Nicator by Mithradates I (referred to by his dynastic title Arshaka); a unique terracotta showing a reclining man in Parthian dress has a dedication to Mithra; a carved stone ossuary found at Bushehr in the 19th century, and now proven to have contained human remains, exposed according to Zoroastrian belief; and a fragmentary painted stucco wall plaque, which is almost all that survives of a church at Nineveh.

Some of these objects have probably never been previously displayed, and certainly have never been shown to such effect. This gallery is a must-see for anyone concerned with understanding Iran.
The British Museum has recently opened three newly refurbished galleries devoted to Ancient Iran (see p. 13), Prehistoric Europe, and the Middle East. Thanks to the generosity of the Garfield Weston Foundation, the museum has also been able to undertake vital improvements to the infrastructure of the Weston Gallery of Roman Britain, one of its most popular galleries. The galleries are situated on the upper floor of the museum and are the first to reopen as part of ongoing improvement plans. The closure of the gallery allowed a considerable amount of remedial work to be carried out, which has greatly improved the gallery environment for visitors, and hopefully their enjoyment. The whole space was re-decorated and is now fully air-conditioned.

In addition to these 'behind the scenes' works, the closure allowed the museum to make some major improvements to the existing displays. A number of contextual images have been added to improve the understanding of the displayed material. For instance, an imaginative reconstruction of the Stanway burial has been added to the 'Grave Groups' case, a reconstruction of a glass making workshop has been added to the 'Glassware' case, and two images have been added to the display board which discusses the Classicianus tombstone, including an imaginative reconstruction of the destruction of Colchester by Boudicca, an episode in which the procurator was heavily implicated.

In addition, 'the Vindolanda tablets' case includes new contextual images, with the aim of increasing the visibility of these vital documents. Previously, it had been difficult to garner attention because environmental concerns dictate that light levels are kept low. One of the other innovations in this cabinet is the inclusion of a recently deciphered tablet from Vindolanda, which has replaced one of the older examples. This is part of a policy of highlighting the on-going research being conducted on one of the most important sets of material ever found in this period.

In terms of new finds, the spectacular new temple deposit from Ashwell has been displayed in one of the most central positions in the gallery. A great deal of conservation and reconstruction work has been invested in these objects, and the explanatory information highlights this vital work - the spectacular results speak for themselves. Attention is also drawn by the new information panels to the 'New goddess for Roman Britain', Semuna, who is extensively referenced in the deposit.

Improvements have been made regarding re-display to some iconic pieces from Roman Britain. This includes the material from Water Newton, the earliest set of Christian liturgical silver from anywhere in the empire. This has been re-displayed in one of the larger cases in the centre of the gallery, directly opposite the new material from Ashwell, as the votive leaves in both finds demonstrate the continuation of a pagan tradition by Christian devotees. Water Newton now forms part of a new display entitled 'Christianity' in the centre of the gallery, which is bolstered by the placement nearby of the Hinton St Mary mosaic roundel, probably the earliest mosaic portrait of Christ.

In addition, the Mildenhall treasure has been re-displayed more effectively alongside the important set of glass drinking vessels from Burgh Castle, which are likely to be the latest items in the gallery. These vessels provide a cultural link with Gallery 41, Early Medieval Europe.

The Hoxne treasure has also been re-displayed to include a reconstruction of the chest in which it was originally buried. This was originally commissioned for the 'Buried Treasure' special exhibition, which toured the UK between 2003 and 2006. The Hoxne case also includes a new reorganisation of the coinage, which incorporates a map showing the location of all the far-flung places where the coins in the hoard were originally minted.
or the first time, the National Museum of Antiquities in Leiden is presenting a broad overview of its rich collections of ancient jewellery in the exhibition ‘Schitterend Sieraad’ (‘Resplendent Jewellery’), until 23 March 2008. This consists of some 500 objects from the ancient Near East, Egypt, Greece, Rome, and the Netherlands. Another feature of the show is the provision of a special tour to view the museum’s more widespread collection of ancient art with representations of jewellery (Fig 1).

Ancient jewels are fascinating for their craftsmanship, refinement, decoration, materials, and size. They show us works of art that look wearable and familiar, but also confront us with questions concerning their manufacture, use, and meaning. The exhibition tries to show the visitor both the familiar aspects of ancient jewellery and the more hidden sides, relating to magic, rituals, and funerary use. The emphasis of the exhibition is the way jewellery was worn on the human body. The section ‘Head’ shows crowns, diadems, hairpins and earrings; ‘Neck’ comprises necklaces, torques, pendants, and amulets; ‘Body’ is concerned with appliques for clothes, pins (fibulas), and decorated buckles; and finally, ‘Arm’ shows bracelets and finger-rings, which are often incised with decorations or are mounted with precious stones.

In antiquity the wealth of the eastern empires was substantial. Gold had its intrinsic value as today, and could be reused in case of necessity. A personal document, illustrating this habit, is a cuneiform inscription dated to 1740 BC from the town of Sippar in Mesopotamia. A proud father by the name of Nabium-apatlam gives his daughter Gime-Assalluhi away in marriage and mentions the dowry. Amongst other objects he lists a cow, a bed made of apple wood, six chairs with ivory inlays, 11 headscarfs, 12 garments and ‘two shiqlu of gold in the form of earrings’. Obviously for a private citizen this amount of gold was worth mentioning in a marriage contract.

The most talented goldsmiths of the 1st millennium BC were without doubt the Syrians. Their granulation technique was so renowned that their products were exported to Egypt (Fig 2), and it is supposed that Syrian craftsmen travelled to Persia, Greece, and Etruria to meet the demand for their top-quality products. The Persian richness in jewellery became legendary: the gold of conquered Babylon was able to finance

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Fig 1 (below left). Marble funeral sculpture from Palmyra showing a mother and her daughter. The diadem, earrings, fibula, necklaces and rings are meticulously rendered and give an insight into the style of jewellery in this period. Early 3rd century AD; H. 99 cm.

Fig 2 (right). Gold pendant decorated with granulation and rosettes. Originally the work of a Syrian master craftsman; found in Egypt, 600-400 BC; H. 4.8 cm.

Fig 3 (above, far right). Gilded silver clothing attachment shaped as a magnificently stylised lion’s head. Iran, Achaemenid period, c. 400 BC; H. 6 cm.

Fig 4 (below). Modern jewellery designed by Mrs Bihl van der Velde after the antique reflects the continuing fascination with and inspiration of ancient designs in the modern day.

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Dr Ruurd B. Halbertsma is Curator of Greek and Roman Art in the National Museum of Antiquities, Leiden, and co-organiser of the exhibition ‘Resplendent Jewellery’.
most of Alexander's campaigns in the East. A glimpse of that Achaemenid wealth is offered by the silver clothing-pins and attachments in the shape of a lion's head (Fig 3).

The tomb-inventory of Tutankhamun is a good example of the luxury with which the pharaohs and their dignitaries surrounded themselves. Their jewellery shows a high degree of craftsmanship, with the variety of materials mirroring the natural richness of Egypt: gold from the eastern desert and Nubia; colourful stones, such as cornelian, amethyst and jasper from the eastern desert; turquoise quarried in Sinai; and silver and lapis lazuli imported from Asia. It is known that silver was even more expensive than the locally extracted gold. For less expensive jewels, glass and faience were used.

Heart scarabs were a type of jewellery made especially for tombs, with the function of protecting the owner during the last judgment, and were inscribed with Chapter 30b from the Book of the Dead. A fine example is the large scarab which belonged to General Djehouty, who served under pharaoh Thutmose III, 1479-1425 BC (Fig 6). A pharaoh's wealth is reflected in the splendid diadem, which might have been worn by Antef (17th dynasty, c. 1640-1550 BC; Fig 7) and in the massive golden bracelets, which were given by the king to deserving generals and high-ranking officials. This 'honorary gold' is often engraved with pharaoh's name (Fig 5). Typical of Egyptian jewellery is the combination of precious wood and gold, like a ring made of ebony and decorated with gold inlays (Fig 3).

The wealth of gold and silver in the grave-circles of Mycenaean proves that already in the earliest stages of Greek civilization jewellery played an important role. The elite were distinguished by diadems, earrings, necklaces, bracelets, and finger-rings, and their garments were decorated with hundreds of golden attachments. Mycenaean nobles were buried wearing golden masks, like the famous 'Mask of Agamemnon'. From Homer's epics it has become clear that the elite used precious objects like jewels as diplomatic gifts in order to establish alliances or settle disputes.

The refined taste of Classical and Hellenistic Greece is expressed in its jewellery. A bracelet of electrum and gold, with terminals in the form of lion's heads, is reminiscent of Persian art (Fig 9). Also inspired by the eastern world are the splendid pair of Hellenistic loop earrings, meticulously decorated with the exotic heads of panthers, lynxes, antelopes, lions, and sphinxes (Fig 12), or with the more familiar heads of bovines. When the earrings were worn, the animal heads hung upside down as on Egyptian mummy-portraits of the Hellenistic and Roman periods.

Etruscan jewellery is renowned for its use of filigree and granulation, techniques which the Etruscans acquired from Syrian craftsmen. They were able to produce gold globules with a minuscule diameter (as small as one-tenth of a millimetre has been measured) and to apply these in patterns on the surface of brooches and pins (Fig 10).

Originally, the Romans had an unfavourable attitude towards the display of jewellery. Even the wearing of rings was restricted, with only the highest classes allowed to sport golden rings. But with the growth of the empire, and especially after Pompey the Great's conquests in the East, even stern Rome was seduced by eastern luxury. From the 1st century BC onwards jewels entered Roman households, buildings were occasionally gilded, and statues were erected in silver and gold. Ore-bearing parts of the empire, such as Spain, were exploited on an unprece-
Ancient Jewellery in Leiden

Fig 9 (below left). Electrum and gold bracelet terminating in the heads of two lions. Asia Minor (Troy), 6th century BC; diam. 8cm.

Fig 10 (below middle). Gold fibulas with decoration of filigree and granulation. Etruria, 7th century BC; L. 8.9 and 7.5cm.

Fig 11 (bottom left). Gold bracelet with lion heads holding a ball. Egypt, 2nd-3rd century AD; diam. 9.5cm.

Fig 12 (right). Gold loop earrings with protomes of sphinxes. Greece, 3rd or 2nd century BC; diam. 5.7 and 2.3cm.

Fig 13 (below right). Gold pendant in the shape of Harpocrates. Italy, 1st century AD; H. 3.4cm.

dented scale. The manner in which his contemporaries misused the treasures of the earth made Pliny the Elder (AD 23-79) write the following words, which have a surprisingly modern ring: 'We trace out all the veins of the earth, and yet, living upon it, undermined as it is beneath our feet, are astonished that it should occasionally cleave asunder or tremble: as though these signs could be any other than expressions of the indignation felt by our sacred parent. We penetrate into her entrails, and seek for treasures in the abodes even of the underworld, as though each spot we tread upon were not sufficiently bounteous and fertile for us! The worst crime against mankind was committed by him who was the first to put a ring upon his fingers'.

These words may come to mind when viewing the lush Roman jewellery of the Imperial period (Fig 11). Gold was also used for amulets of special interest are the syncretic amulets in the form of deities, like a golden Harpocrates (Fig 13). This little statue stands on a pedestal, but has a loop at the back for suspension on a chain.

The oldest ornament in the collection of the National Museum of Antiquities is a simple bead, made of ochre, which can be dated to c. 5000 BC. In this epoch, teeth and bones of bears, wolves, red deer, and wild boars were shaped, pierced, and worn as amulets, and the function of these prehistoric adornments seems to relate to the realm of magic. In this way the hunter showed his skills by wearing his trophies and could exercise magical power over the dangerous world of animals. In the Hunebedden, megalithic burial mounds in the North of the Netherlands, small beads have been found made of ammonite, amber, and agate. These materials illustrate trade relations in western Europe during the late 4th millennium BC.

A masterpiece from the prehistoric department is a gilded ornamental disc showing a man wrestling with a lion. The central scene is surrounded by predators attacking their victims. Although the disc was found in the Netherlands, it is obviously of Thracian origin, which gives rise to the question of how the disc ended up in the Netherlands. It has been suggested that the object could have been the war-booty of conquering Celtic tribes, but a more peaceful solution is also possible if one considers the disc to be a commodity or a special diplomatic gift.

The invasion and partial annexation of the Netherlands by the Romans in the 1st century AD brought Mediterranean luxury to the north of the empire. Silent witnesses are the rich jewellery, which is either imported from the Mediterranean region or crafted in one of the workshops of Trier or Cologne (Fig 14). When the Roman territories were frequently invaded during the end of the 3rd century AD, the pillaging German tribes reused all the precious metal they could find. Around AD 400 four superb golden necklaces were made, probably from golden solidi, semisses, and tremisses remelted.
by a Frankish goldsmith (Fig 15). The necklaces were found together in a river, perhaps an indication of a communal offering to the gods.

A renaissance in colourful jewels took place during the Merovingian period (c. AD 450-750). Brooches, fibulas, and buckles were decorated with intricate patterns of filigree and inlaid with amethyst, glass, niello, and enamel. Good examples are the buckles from Rijnsburg and Geldrop (Figs 16-17) and the brooch from Dorestad, with its pattern of two interwoven crosses (Fig 18).

By showing the lustre, techniques, artistic development, and use of ancient jewellery, the National Museum of Antiquities hopes to inspire visitors to marvel at the luxury of the past, but also to think about the similarities and the differences between past and present. Jewels still play an important role in society, partly comparable to, but also considerably different from ancient practices. The fact that ancient jewels are still a source of inspiration for modern artists is attested by a small exhibition in the rest of the museum, which displays 'wearable works of art' made by contemporary Dutch goldsmiths.

\[\text{Fig 14 (top left). Roman gold necklace. Vechten, 3rd century AD; diam. 12cm.}\]

\[\text{Fig 15 (middle left). The gold 'Hoard of Ost'. Obst, c. AD 400; diam. 15.5-17.5cm.}\]

\[\text{Fig 16 (below right). Gold, almandine, and enamel Merovingian royal buckle. Rijnsburg, AD 630-640; L. 10.5 cm.}\]

\[\text{Fig 17 (bottom left). Silver, iron, and niello Merovingian buckles and attachments. Geldrop, c. AD 675; L. (max.) 9.7cm.}\]

\[\text{Fig 18 (bottom right). The Carolingian 'Fibula of Dorestad' in gold, amethyst, enamel, glass, pearls. Wijk bij Duurstede, c. AD 800; diam. 8.4cm.}\]

All photos courtesy of the National Museum of Antiquities, Leiden, by P. J. Bomhof and A. de Kemp.

'Resplendent Jewellery' is at the Rijksmuseum van Oudheden (National Museum of Antiquities), Leiden, until 23 March 2008. A full-colour catalogue with an introduction, catalogue, and illustrations of 60 highlights is available in Dutch.

For more information: www.rmo.nl or info@rmo.nl.
ITALY & THE J. PAUL GETTY MUSEUM ANTIQUITIES REPATRIATION

Jerome M. Eisenberg, Ph.D.

Italy's Minister of Culture, Francesco Rutelli, and the Director of the J. Paul Getty Museum, Dr. Michael Brand, announced jointly in August that they have finally reached an agreement regarding Italy's claim for the repatriation of objects in the American museum's antiquities collection. The Getty will return a total of 40 antiquities to Italy, including the monumental Greek limestone and marble cult statue of a goddess, the 'Getty Aphrodite' (Fig 1). Following intensive scientific examinations, the Getty held a seminar on the statue in May that concluded it most probably came from Italy. The museum had previously announced in November 2006 that it would unilaterally agree to return 26 objects (for the list see Minerva, March/April 2007, pp. 34-36). Some 39 of the 40 antiquities being returned were on a list of 52 objects that the Italians claim were illegally excavated and smuggled out from Italy. The fourth piece was a vase that the Getty decided on its own should be repatriated.

All of the objects will be returned over the next few months with the exception of the cult statue, which will remain on display at the Getty Villa until 2010. After that date it will then be housed in a new museum to be constructed in Morgantina, Sicily, the supposed original find spot of the statue. Not yet resolved is the dispute over the 4th century BC Greek bronze statue of a victorious youth, the 'Getty Bronze Athlete'. Both sides agreed to defer further discussions on this bronze pending the outcome of ongoing legal proceedings, which are now underway in Pesaro, Italy, that will determine if the bronze was legally exported from Italy in the 1960s. The Getty claims that the bronze, which was found by an Italian fisherman in the Adriatic, was located in international waters.

As the result of this agreement, Italy and the Getty will enter into a broad cultural collaboration that will include loans of significant art works from Italy, joint exhibitions, research, and conservation projects. The Italians assert, however, that the agreement will not affect the eventual outcome of the long, ongoing trial of Dr. Marion True, the Getty's former ancient art curator from 1986 to 2005, during which time the Getty Aphrodite and 17 other objects from the group of 40 antiquities were acquired, including 13 from the Heishman collection.

The additional 14 antiquities to be returned to Italy are listed below. As in the previous listing of the first 26 pieces in the March/April 2007 issue of Minerva, the writer has reorganised the unsystematic and abbreviated list that was released by the museum and has supplied as many details as possible for the benefit of scholars and others who must now reassess the future locations of these objects in their records and in the Getty publications.

1. Greek limestone and marble cult statue of a goddess, perhaps Aphrodite, c. 425-400 BC. H. 220cm (inv. no. 88.AA.76; Fig 1).
2. Hellenistic marble statuette of Tyche, c. 150-100 BC, H. 84.5 cm (inv. no. 96.AA.49; Fig 2).

Fig 1 (below left). Greek limestone and marble cult statue of a goddess, perhaps Aphrodite, c. 425-400 BC. H. 220cm.

Fig 2 (below right). Hellenistic marble statuette of Tyche, c. 150-100 BC, H. 84.5cm.

3. Attic black-figure amphora by the Painter of Berlin 1686, c. 540 BC. H. 42cm. Heads of fighting the three-headed Geryon (inv. no. 96.AE.92).
5. Attic red-figure neck amphora, c. 520-510 BC. H. 45.5cm. Side A: Discus thrower. Side B: Javelin thrower (inscribed Phyllios, a famous athlete from Kroton) (inv. no. 84.AE.63; Fig 3).
6. Attic red-figure kylix by Epiktetos,
Fig 3 (above). Attic red-figure neck amphora of a discus thrower, c. 520-510 BC; H. 43.5cm. c. 520-490 BC. H. 14.5cm, diam. 33.6cm, w. 42cm; *Hetaera* (courtesan) reclining on a pillow (inv. no. 83.AE.287).

7. Attic red-figure cup by the Nikosthenes Painter, with Panphaios as potter, c. 510-500 BC. H. 13cm, diam. 34cm, w. 43cm. A youth binding his sandals (inv. no. 96.AE.97).

8. Attic red-figure amphora, with lid, by the Geras Painter, c. 480-470 BC. H. 56.1cm. Herakles steals the sacred tripod of Apollo (inv. no. 79.AE.139).

9. Attic lekythos with heads of herakles, c. 470 BC (Class M: Vatican Class). H. 19cm (inv. no. 83.AE.218; Fig 5).

10. Attic red-figure calyx krater, c. 415-400 BC. H. 18.7cm. Scene from Aristophanes' play *The Birds* (inv. no. 82.AE.83; Fig 4).

11. Apulian red-figure bell krater, c. 380 BC. H. 37cm; Phylax scene (inv. no. 96.AE.29).

12. Etruscan bronze mirror with relief-decorated cover, 3rd century BC. Diam. 15.1cm. The reunion of Odysseus and Penelope upon his return to Ithaca (inv. no. 96.AG.132).

13. Roman Republican marble bust of a man, c. 5C-40 BC. H. 32.7cm (inv. no. 85.AA.265).

14. Roman fresco fragment: lunette with mask of Hercules, c. 50-25 BC. H. 61cm, w. 81cm (inv. no. 96.AG.171; Fig 6).
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September issue
Vincent Van Cloth
Artist painted on tea towels when he ran out of canvas

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Excavations by the Thracian Expedition for Tumular Research (TEMP) in the late 20th century resulted in the discovery of several imposing tumular temples and hundreds of artefacts dating from the 5th to the 2nd century BC (see Minerva May/June 2002, pp. 42-45; March/April 2005, pp. 39-42). As a result of these important finds, the valley through which the Tundzha River runs, between the southern Bulgarian towns of Pavel Banya and Maglizh, is now known as the Valley of the Thracian Kings. This is located near the ancient Thracian capital of Seuthopolis, founded by King Seuthes III in 320 BC.

In June 2007 TEMP began work some 50km east of this previous 'hotspot' near the modern town of Sliven near Kable, the ancient capital of Thrace. The excavations focussed on a number of tumuli near the villages of Topolchane and Kaloianovo along the Tundzha River. Fieldwork soon showed that these structures were linked to a royal authority, connecting the territories of Seuthopolis and Kable and so expanding the Valley of the Thracian Kings territory to incorporate Sliven.

In the mid-20th century, the tomb of the Thracian King Kaloianovo was discovered about 12km north of Kable. Although partly destroyed, excavators recovered human and horse skeletons, gold and silver ornaments, ornate horse trappings (bridle, headpiece, and neckband), and imported vessels. The tomb structure was initially used as a temple and subsequently was used as a burial place for a Thracian aristocrat, as was customary in the hinterland of Seuthopolis.

Last summer two similar monuments were discovered at Bozhkova and Bankova in the Sliven region. Unfortunately, both had been plundered and destroyed in antiquity. The construction of the Bozhkova tumulus is rectangular, open to the south and built with travertine blocks. Only the lowest masonry course of the tomb is preserved. The Bankova tumulus covers a large surface area and is constructed of travertine blocks, bricks, and roof tiles. Within its ruins are a rainbow of large quantities of black, blue, yellow, red, and green wall plaster decorated with vegetal and geometric motifs. The vast scale of the tomb, its construction materials, and the mixed assemblage of funerary and horse bones indicate that this was the tomb of a high status individual.

Further tumuli exposed in Taneva and Dalakova are certainly those of Thracian kings. Archaeological evidence reveals ritual activity related to Orphic myth, with the king at Taneva buried with his head and chest separated from the rest of his body, created, and placed in a pottery urn covered with a bronze washbasin. Three bronze signet rings found in the urn are elaborately carved and extremely well preserved for this kind of metal. One ring depicts a griffin, while the second represents a naked man with pronounced masculinity, walking right with an object in his right hand, perhaps a phiale (cup for libations and drinking wine). The third signet ring is the most important and depicts a goddess wearing a long pleated dress, walking right with a large torch in each hand (Fig 1). Interestingly, the tumulus is only 12km north of Kable with its temple dedicated to the goddess Artemida Phosphoros (Luminous), who was the symbol of the city, and it is plausible that this goddess is represented on the signet ring. The urn also contained glass and clay beads, known as 'Zagreus toys', jewellery, weapons, and other objects. One of the beads is notable for its representation of two human faces on both sides.

The separated pelvis and torso of the deceased king had been laid on a platform under a pile of stones, with 12 elegant pottery vessels, such as jugs, bowls, and cups. One of these, a ceramic rhyton (drinking vessel), is extremely rare and exotic in Thrace (Fig 2). It features the body of a rooster with the head of a horse, with an opening in one nostril for wine-pouring. The mane is formed from a small pipe and a double-axe (labrys) modelled on the forehead to identify

All photos except Fig 8 courtesy of Stefan Dimov.

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that the horse belonged to a king, as did the vessel, which is thought to date to the 4th century BC. A well preserved jug was found close to the rhyton. Curiously, its handle had been intentionally separated from its body and placed inside the vessel, another trait known from Orphic ritual.

In the nearby tumulus at Dalakova, dated to the first quarter of the 4th century BC, the king was buried in a wooden chamber capped by a pile of stones. Once the wood decayed, the stones collapsed inside and damaged some of the grave goods. The king was also an adherent of the Orpheus ritual, since he had been decapitated, with his head placed on his abdomen. Part of the king’s finger, together with his signet ring, was placed close by. The ring had a deeply incised representation of a man with aristocratic traits, well arranged hair, beard, moustache, and a noble, expressive face (Fig 3). The image is accompanied by the name of two kings incised in Greek in the genitive case. The interpretation of the inscription on the ring has provoked disagreements among epigraphists, numismatists, and historians, with opinion on the ownership of the ring divided between Teres and his father Seuthes. In the opinion of the author, the little known Teres II, who ruled the Odrysian kingdom in the first quarter of the 4th century BC, was buried here. His existence is in fact disputed and there are still many scholars who reject this idea. If this does indeed turn out to be the tomb of Teres, a new chapter will be written in Thracian history.

In this rich burial the deceased was sent to eternity with a full set of armour and a repertoire of weapons consisting of over 100 bronze arrowheads and 10 spears. His helmet is the only known example manufactured from silver plate in Bulgaria. Technically, the armour was elaborated by sewing hundreds of iron plates onto a leather cloth, and its sides are decorated with bronze and silver plates and buttons.

Two young and healthy stallions were sacrificed on both sides of the human body, with the horses’ trappings of silver with iron bits arranged close to the weapons, with cheekpieces fashioned into exquisite griffin heads. The horses’ foreheads and noses were each decorated with a head- and nose-piece adorned with griffin images. The griffin from the head-piece is particularly impressive, with an open muzzle and fine neck comb (Fig 4), and lamellae comprising two opposing horse heads. The cheek-pieces are decorated with strips of appliqués, some bearing two.
lion’s paws. This is the first example of its kind in Thrace. Hundreds of buttons and beads were also found amongst the horse trapping, in addition to four round gold appliqués, presumably for the horse’s chest belt, decorated with vegetal motifs. The total weight of the gold objects is almost 1 kg. The artefacts also include two gold phiale (Figs 6-7), four small bells, and an object fashioned into a gold mask (Figs 8-9), which is the second of its kind found in Thrace. The first example was the mask of Teres discovered by TEMP in 2004 in the Svetliitsa tumulus near Shipka (see Minerva May/June 2004, pp. 27-32). The second example initially functioned as a phiale, but was subsequently used to adorn the king’s clothes or shield. The human head is roughly modelled with radial leaves.

The most beautiful finds in the Dalakova tomb are two gold-plated silver rhytons. The first is fashioned into a representation of a young deer head with an opening in its mouth for pouring liquid (Fig 10). Six human figures are modelled on the neck, three male and three female. One of the women wields a double-axe (labrys) as if attacking one of the men. The figures are realistic, expressive, and dynamic. In terms of their quality they rank amongst the most elaborate artefacts from Thrace, rivalling the famous Panagyurishte treasure. The second rhyton is horn-shaped, terminating in a finely modelled centaur (Fig 11). The human head is particularly expressive, strained and concentrated, while the left arm is extended and the right arm holds a rock used to hurl at an opponent. The centaur’s back is decorated with a pronounced comb pattern, its ornate neck decorated with gold-plated vegetal motifs. The centaur from the Dalakova tumulus is more expressive than the centaurs on the cups of the amphora-rhyton from the Panagyurishte treasure, and this supports the suggestion that the treasure is Thracian in origin.

An additional silver vessel from the grave deserves special attention: a goblet-type cup with vertical fluting in gilt decoration. Also among the grave goods are two bronze vessels: an oinochoe jug with a pinched mouth and a situla (tall bucket) with two handles, decorated with appliqués, one representing a seated Amazone-like woman riding an animal. The nature of the animal is unclear because it is covered with a thick layer of patina. If it is a lion, the woman would be the Great Mother Goddess. If a bull, the scene should be interpreted as the well-known Greek myth of the kidnapping of Europa by Zeus transformed into a bull.

Many ceramic vessels were also placed in the Dalakova tomb. Nike, the goddess of victory, is depicted on a lekythos (fragrance vessel), and five ceramic vessels remained intact with covers. This is an extremely rare discovery, and these are amongst the most richly decorated items of this kind ever found in Bulgaria. The vessels are decorated with vegetal motifs, while the covers have large decorated handles ornamented with representations of men, women, and animals.

One vessel with two horizontal and one vertical handle differs from classical hydriae (three-handled vases) by not being painted, and was obviously manufactured in a local Thracian workshop. Four of the amphorae were filled with wine at the time of burial - the sacred liquid necessary for the continuation of the king’s merry existence in the afterlife. Analysis of the preserved seals of three of these indicates that they were manufactured on the Greek island of Thasos in the Aegean between 390 and 375 BC, which places the burial in the first quarter of the 4th century BC.

In another tumulus at Lechikova, ten Roman graves containing a large...
Royal Thracian Tombs

Fig 10 (left). Silver rhyton in the form of the head of a young deer, with mythological scenes. Dalakovka tumulus, 4th century BC.

Fig 11 (left). Silver rhyton terminating in the form of a centaur proteus. Dalakovka Tumulus, 4th century BC.

quantity of clay and glass vessels, and gold and bronze jewellery was excavated. Unusually, the tomb also combines both cremation and inhumation burials. More inexplicable is the presence of three children's graves, two of which contained only the heads of the deceased and the third only a pelvis and other disarticulated bones. Interestingly, there are also two tumuli built over the Roman period tumulus. One of four graves excavated in the tumulus at Angelova is especially important. Alongside mundane ceramic vessels (ten pitchers, three amphorae, four bowls, one cup), two objects command special attention. These were found within the rammed clay of the grave pit, which is punctuated with cavities. Adapting a technique most reminiscent of that applied by Giuseppe Fiorelli on the human remains found at Pompeii in the 19th century, the cavities were filled with foam. Once this had set, the soil was carefully removed to reveal the outlines of a three-legged sound table and chair, similar in form to a modern chaise longue. The discovery and reconstruction of furniture is a rare phenomenon in the tumuli of Thrace and is of extreme importance for elucidating the lifestyle of Thracian aristocrats.

All of the 350 artefacts found in our 2007 excavations in the Sliven region remain the property of the Sliven Regional Museum of History, Bulgaria. Collectively, these finds strengthen the historical picture of Thrace gleaned from the Shkipe discoveries of 2004. These confirm the region's status as a centre of Thracian political and religious culture in the 1st millennium BC, and also paint a picture of social interaction with Greeks and Macedonians in the wider world of the Mediterranean.
Thomas Howard, the first great English art collector, was born in 1585, the only son of Philip, Earl of Arundel. Philip was imprisoned in the Tower where he died in 1595, never having seen his son. With the accession of James I, Thomas was restored to his father's title as Earl of Arundel, and his financial position was greatly improved when in 1606 he married Aalthea, the daughter of the Earl of Shrewsbury. They immediately bought back Arundel House, the family residence that Philip Howard had inherited. The property occupied a large site by the Thames at the west end of the Strand, and had extensive gardens and courtyards.

In 1613, Arundel travelled to Italy together with his wife and the architect Inigo Jones, visiting in turn Venice, Padua, Florence, Siena, Rome, and Naples. It was in these circumstances that Arundel began to form a sculpture collection. With official permission he excavated in Rome and discovered several Roman portrait statues, perhaps, it has been suggested, 'planted' for his benefit. He enlarged his collection by commissioning the sculptor Egidio Moretti to make four colossal statues, two 'armed men' and two 'senators'. It was probably at this time that he acquired the so-called 'Homerus', a statue already known to Rubens.

Back in England, Arundel was the senior representative of an influential family. A keen interest in Holbein was not simply a link with the past, but with a past in which his family had served with distinction. Similar reasons may underlie his interest in antiquity: he greatly appreciated the Roman quality of gravitas, 'a concern with order and propriety, with honour and nobility'. Arundel's views were reflected in

Minerva, November/December 2007
Roman Sculpture in Oxford

Roe provided new documents to enable Petty to continue his tour. Although it was clear that Petty had no intention of helping Roe supply Buckingham with antiquities, Roe had a high opinion of him, writing to Arundel, "Ther was never a man so gifted to an employment, that encounters all accidents with so unwearied patience; eates with Greeks on their worst days; lies with fishermen on planks, at the best; is all things to men, that he may obayne his ends, which are your lordships service'. In Smyrna, Petty acquired a large number of Greek inscriptions that in reality already belonged to the Provençal scholar Nicolas-Claude Fehl de Peiresc. These included the chronological inscription known as the Parian Marble.

Petty spent the summer of 1626 in Athens before shipping home his acquisitions - 'two hundred pieces, all broken or few entries', according to Roe. An essay attributed to John Milton doubtless depends on experiences such as Petty's: 'The means to get these things [i.e. statues] are these, there must be a passe or safe conduct from the Great Turk procured by the Ambassadour at Constantinople authorizing and securing the man employed to search, dig up, & transport these things only for curiosity, for the Turkes must not know that they are of any value, he that is employed must alwayes wear poor apparel, for by that means the Turkes will imagine the things he seeks for to be of no great estimation... he must never be without a great store of Tobacco, & English Knives, to present the Turks with all, who are governours of places, & other officers, with whom he shal have to doe... and if he meet any Statues or Colossus's to great to be carried away whole, he must employ men to saw them asunder with Iron Sawes & sharp sand, he must use a great frame with tackles & pulles to load these on drages or carts, he must be very careful to gather together all the smallest bits & fragments that are found or dug up peace to any Statue, & put them up in boxes, which he must give to the masters of the ships, to be safely delivered here... he must take heed not to load these in any ship buts of oyle yce on the top of them, for many things have bin spoilyed by that means...'.

The cargo arrived in London in January 1627 and made a great stir. The antiquary John Selden began deciphering the inscriptions immediately, and produced Monument Annuntiantia, with its 29 Greek inscriptions and ten Latin, before the end of 1628. It was this publication and, in particular, the account of the Parian Marble that made Arundel's name in learned Europe. De Peiresc generously stated that he was delighted to find his lost property so worthily published by his old friend John Selden.

Arundel only came to favour at court when Buckingham was assassinated in 1628. Charles I was inspired by Arundel to collect antiquities, admitting 'a Royall liking of ancient statues, by causing a whole army of old foraine Emperors, Captaines and Sena- tors all at once to land on his coasts, to come and doe him homage, and attend him in his palaces of St James and Som-
Roman Sculpture in Oxford

Fig 7 (above). The seizure of the Palladium from the citadel of Troy on the Felix Gem, with Ulysses remonstrating with Diomedes for murdering Athena's priestess. Made for Calpurnius Severus of the court of the emperor Tiberius (AD 14-37) by the artist Felix, whose name is inscribed on the altar. Formerly in the collection of Pope Paul II (1464-71), by 1637 the gem belonged to the Earl of Arundel; it was one of 263 he purchased for £10,000. 1st century AD. H. 2.6cm, W. 5.5cm. Ashmolean Museum, no. 1996.1808.

Fig 8 (below left). A colossal marble statue of Athena, 1st-3rd century AD, with an 18th-century restored head; H. 2.70m. Pomfret gift 1755; Michaels 19.

Fig 9 (below centre). One of the statues bought by Arundel during his tour of Italy in 1613 was a powerful 2nd-century AD figure, H. 2.17m, wearing a toga. Its head and extremities had been heavily restored since antiquity, with the restorer even placing a wart on the right cheek to turn him into Cicero. Accordingly, when George Vertue saw the statue in Easton Neston, he described it as 'Marcus Tullius Cæsar, bigger than life, with his handkerchief in his right hand... Th' expeditely fine; my lord hath been bid three thousand pounds for this noble figure'. Michaelis 45.

Fig 10 (below). A Roman marble Venus, H. 1.04m, was just one of the Arundel marbles restored by the Italian sculptor Giovanni Battista Gueffi some time after 1720. The results were disastrous, with Michaelis writing in 1882 that 'hardly ever have any antiques been so shamefully tampered with as in the tasteless additions made by this shallow butcher'. The Venus' upper half was added by Gueffi. Pomfret Gift, Michaelis 10.

Trinities, went to Padua where he died in 1646. The only contemporary memorial is a plaque in the cloisters of the Santo in Padua recording the burial of Arundel's entrails.

Arundel had expressed the wish that his collection be kept together permanently, but this was not to be. The marbles seem to have survived the Civil War, but suffered from vandalism. Of the 239 inscriptions collected, 114 had already disappeared when, in 1667, Henry Howard, Arundel's grandson, was persuaded by John Evelyn to give the remainder to the University of Oxford. The Vice-Chancellor's accounts for 1667-8 include entries for the 'Water carriage of the Arundell Marbles' and 'for cleansing the Marbles'. The gift was commemorated with an inscription and the publication in 1676 of Humphrey Prideaux's Mammra Arundeliana. An entry in the Vice-Chancellor's accounts for 1675-6 refers to 'the Mammona Oxoniensis, and some other richly bound and presented to several
persons of quality', including Elias Ashmole, who was soon to fund the construction of the new Ashmolean Museum.

In 1677, Henry Howard succeeded to the dukedom, but had to go abroad because of a Parliamentary ruling against him. Many busts found their way to Wilton House, but many pieces were neglected in the grounds and most of the remainder was sold to Sir William Fermor for £300. Some damaged pieces were given to an old family servant named Boyder Cuper, who used them to furnish a pleasure ground at Lambeth, and the residue were dumped on waste ground at Kennington.

Sir William Fermor, soon to be the first Baron Leominster, took his sculpture to furnish the house and grounds at Easton Neston in Northamptonshire. His son, the first Earl of Pomfret, had them restored by the less-than-skilled hands of Giovanni Battista Guelfi. Many statues were exhibited in a conservatory, and described by Prime Minister Horace Walpole as 'a wonderful fine statue of Tityl haranguing a numerous assembly of decayed emperors, vestal virgins with new noses, Colos- sus's, Venus's, headless carcases and carcaseless heads, pieces of tombs and hieroglyphics'.

The glories of Easton Neston were temporary. In 1755, the Dowager Countess Henrietta Louisa presented the marbles to the University of Oxford. A lavish publication, Marmora Oxoniensia, by Richard Chandler appeared in 1763. Their first home was in the Old Schools, but eventually the Pomfret marbles were transferred to Cockerell's new University Galleries, the present Ashmolean Museum.

Boyder Cuper's statues in 'Cupid's Gardens', Lambeth, were neglected until they were acquired for £75 by John Perring and Edmund Waller. These were re-discovered in the 1960s in Henley and Beaconsfield by Mr and Mrs Denys Haynes. An Attic altar and the Arundel 'Homerus' are now in the Ashmolean. A Giant from the Great Altar of Zeus at Pergamon at Fawley Court is now somewhere in London, and another is in the Work- sop Public Library. A column drum from Kennington was taken to White Waltham in Berkshire to be used as a roller for a bowling green. As Adolf Michaelis remarked in 1882, *sic transit gloria mundi*, 'Thus passes the glory of the world'.
EXCAVATIONS below Rome’s prestigious Herstian German Library last spring during renovations brought to light marble fragments and a mosaic from a nymphaeum (monumental fountain) that once graced the celebrated gardens of Lucullus. This landscaped wonder spread over a vast area bordering the present day Villa Borghese, the Spanish Steps, and its surroundings.

On the 1st-century AD mosaic a cupid rides a dolphin (Fig 1), whilst another floor depicts a wolf’s head in green and gold tesserae. The mosaic was found 9m below street level between the Via Sistina and Via Gregoriana, where excavations began in 2002. Building work for a containing wall had already exposed fragments of mosaics when the library was first built in 1913. When the 19th-century building was demolished to make way for the new library, archaeologists followed the encircling line of opus reticulatum - the first architecture of the garden structures. A section of the original terracing wall built by Lucullus when his villa and garden were laid out in 66 BC was later transformed into a nymphaeum around AD 47 by the new owner of the garden, Valerius Asiaticus. A marble head of the goddess Venus may have been part of the water feature’s statuary, and archaeobotanists have found fossil roots of rose bushes in a series of vases. Archaeologists now plan to descend a further 3-4m below ground level in the hope of finding further evidence of what was one of the richest and most beautiful gardens of ancient Rome.

From the 1st century AD Rome was surrounded by gardens, horti, and huge parks as it still is today (with a few exceptions, such as the Villa Ludovisi and its outstanding collection of Greek and Roman statuary, criminally destroyed last century to make way for property developments and the fashionable ‘Dolce Vita’ Via Veneto). Increasingly over the centuries in gardens where rulers and wealthy Romans could relax and enjoy their well- or ill-deserved otium, leisure. Hydraulic devices were invented to support a spectacular sequence of basins, fountains, and even suspended gardens. Botanical knowledge allowed flowers and plants to be cultivated not only for decoration and scent, but for food, cosmetics, and medicines. The horti were planned in a regular geometric layout defined by bushes and trees cut according to the rules of the ars topiarium invented at this time and described by Pliny the Elder and Vitruvius.

To the northwest of the Janiculum was the Vaticano Hill and the gardens that Caligula inherited from his mother, Agrippina the Elder, before building a circus over them. Proceeding eastwards were the horti of Domitila Paulina, Hadrian’s mother, where this

Fig 1. Part of a 1st-century AD mosaic with an angelic putto, found under the Herstian Library, Rome. Other sections depict a dolphin and wolf’s head. Photo: Ufficio Stampa Eletta per la Sovrintendenza Archeologica di Roma.

Fig 2. Marble statue heads of a 1st-century AD bearded man and a youth found on the Pincio Hill under the gardens of the convent of the Trinita dei Monti. Height: 25cm. Photo: École Française de Rome.

Fig 3. The site of the opulent gardens of Lucius Licinias Lucullus, laid out in 66 BC, on the grounds of the Villa Medici, Rome. The excavated remains of the palatial piscinae are visible in the foreground, where the Byzantine general Belisarius resided from AD 536-38.
ruler built his monumental mausoleum on family land. Northwards was a naumachia, an artificial pool dedicated to sea battles, set within the park where the emperor Philip the Arab most probably celebrated the first one thousand years of Rome’s existence in AD 247. The lavish and aristocratic horti stewed with statues, evoking a utopian Arcadia peopled with marble gods and goddesses, nymphs, fauns, real and mythical animals, even when used by the emperors, in fact were not entirely private. The protocol was relaxed and the citizens of Rome could enjoy special performances in the various buildings that dotted these often walled parks. Water trickled and sparkled everywhere, spouting from fountains and nymphaeae. A huge water garden, perhaps designed by Agrippa, where it was possible to swim, covered 5 hectares in the area where the Pantheon and Piazza Navona now stand. Apparently in the 1st century AD, Nero’s tutor, the powerful and rich writer Seneca, was in the habit of diving and swimming in one of these pools to celebrate the first day of the year.

Across the river, and over a large and high ridge, were the gardens of Lucius Licinius Lucullus, a general who retired there in disillusion from war and politics when his rival, Pompey, robbed him of the credit for Rome’s conquests in the East after he defeated the powerful Mithridates, king of Pontus, and the king of Armenia. Here the embittered great warrior abandoned public life and set about recreating and improving on all the wonders he had seen in the East. His pleasure garden, filled with exotic plants including cherry trees, covered almost the whole of the Pincian Hill (also known as the Collis Hortorum, Garden Heights in earlier days) in a superb position overlooking the Field of Mars and the River Tiber. The gardens included a vast hemicycle, where the Villa Medici and the Church of Trinità dei Monti now stand, with terraces and mosaic-decorated niches, fountains, and statues of the kind now emerging under the Herzian Library (Figs 1-4).

Later owners were not so lucky; they did not enjoy their property for long. In AD 47, Valerius Asiaticus was accused of plotting against the emperor Claudius and was obliged to commit suicide. His enemy, Messalina, the wife of the emperor Claudius, who had appropriated his property, was killed here one year later. Lucullus’ horti were then sold to private owners, remaining in the hands of the Aclii family into the 6th century. After AD 410 and the sack of Rome by Alaric the Goth, a palatium piscinatum (Palace on the Pincian Hill) was built on its grounds, and in the 6th century AD the Byzantine General Belisarius chose it as his residence when he was in Rome in AD 536-538. This later palace was partly excavated in the 1990s by L’Ecole Française de Rome under the garden of the 16th-century Villa Medici, the French Academy in Rome (Fig 3). Another rescue excavation under the courtyard of a bank in the Piazza di Spagna in 2000 revealed fragments of another nymphaeum, with the basin of a fountain made of peperino and a marble basin associated with the Horti Luciliani (Fig 4). Enough of the majestic structures of this former Roman garden remained standing through medieval times to be drawn in detail by Piri Ligorio in the 1550s.

Eastwards followed the gardens of Caius Sallustius Crispus, the great historian of the last years of the Republic, whose land overlapped Julius Caesar’s horti to become, under Tiburtius imperial property much loved by succeeding emperors. A whole section of the park was landscaped in the Egyptian style, and many
Gardens of Ancient Rome

of the most important statues that now grace Italy's museums were found here, such as the the Vatican Museums' statue of the wife of Ramses II, Potemly Philadelphus and Arsinoe II, as well as the extraordinary red porphyry hippopotamus now in the Ny Carlsberg Glyptotek, Copenhagen.

Following Maecenas' land reclamation on the Esquiline Hill in 42-38 BC, which created a new city district, the Regio V Esquilinae, served by no less than 8 aqueducts, a wonderful zone of parks and gardens arose with pavilions, statues, and fountains for the villas of the aristocracy. In 8 BC, Maecenas' garden was known as Horti Maecenatis. Here in 1873 a frescoed pavilion known as 'Maecenas' auditorium' was discovered, in fact a nymphaceum-triclinium used for banquets and poetry readings. The recently restored building was decorated with wall paintings of garden scenes - an imaginary garden within a real garden - and was crossed with water channels, a device popularised much later in Islamic palaces such as the Alhambra. It was here that Tiberius resided before becoming emperor too. Important statues, which Maecenas bequeathed to the emperor Augustus. Recent research indicates that the Laocon group comprised part of the statuary of this magnificent park, where Pliny the Elder in his Natural History described it as being inside the domus Maecenas, an area previously within Maecenas' garden.

Beyond the present-day Via Merulana were the Horti Lamiani, in the 1st century AD the property of Lucius Helius Lamia, a friend of Tiberius and his neighbour. This garden was an imperial property. Finally, in the area of the Church of the Holy Cross in Jerusalem, Septimius Severus (AD 193-211) and his dynasty established the Horti Spei Veteris, which took its name from an ancient temple dedicated to Hope, Spei. This pleasurable garden included an amphitheatre built by Elagabalus next to the Aurelian walls - the only other example in Rome besides the Colosseum (Figs 5-6).

Constantine favoured this park and built his residence here, the Palatium Sessorianum, which remained in use until the reign of Theodosius. Constantine's mother, Helena, transformed one of its buildings into the Church of Santa Croce to house the relics of the Holy Cross. Highly successful restoration work has taken place here. The former medieval garden filling the amphitheatre has been excavated, refilled, and landscaped by a famous Italian garden architect, Paolo Pejrone, a pupil of the foremost architect Russell Page. Now rejuvenated, it provides excellent produce for Cistercian monks and in years of fine harvest to locals and neighbouring restaurants (Fig 6).

The late Hellenistic or early Roman imperial bronze figure of Artemis and a stag, recently sold at Sotheby's New York for a staggering £14.5 million, a world auction record for an ancient sculpture, is believed to have been found here in the 1930s, where it must have decorated the imperial gardens.

The recent announcement of the discovery of the precious finds from the garden of Lucullus coincided with the opening of an exhibition in Florence entirely devoted to ancient gardens. 'Ancient Gardens from Babylonia to Rome' is on display in the ideal setting of the Boboli Gardens created by the Medici family around Palazzo Pitti, the Renaissance equivalent of ancient horti. On show were a range of artefacts illustrating gardens and plants, or used as garden decoration, including sculpture (Fig 7), wall paintings (Fig 8), and technical devices like tans and irrigation pipes.

Also on view is an extraordinary modern-looking bronze fountain found in Herculanenum, more than 2m high, representing the Hydra of Lerna, a snake entwined into a tree, and a pretty bronze bird perched on a small tree (Fig 7). This may possibly be a copy of the mechanical 'automated' bronze birds that are described by Heron of Alexandria in his Pneumatica that sang when wind or water flowed through their piping. Two gardens from Pompeii - the House of the Vettii and House of the Painters at Work - have been entirely reconstructed for the exhibition, complete with appropriate fruit trees, bushes, and vines. In Pompeii itself, visitors are now welcome to visit the botanical laboratory and garden planted on the site to study seeds and plants buried under the lava of Mount Vesuvius.

The following catalogues relating to the 'Ancient Gardens from Babylonia to Rome' exhibition are available:

Il Giardino Antico da Babylonia a Roma. Scienza, Arte e Natura, Florence, Sillabe, 2007. 352 pp., 35 Euros. Prefaced by essays on the evolution of ancient gardens: the Hanging Gardens in Mesopotamia, the sacred woods of Greece, the gardens of Adonis, Epicurus' kepos, the philosopher's abode, and the botanical sections of the famed museum of Alexandria.

ALGERIA: NUMIDIANS AND ROMANO-AFRICANS IN A FORGOTTEN LAND

Roger Wilson reports on the ancient wonders along a road less travelled.

Algeria comes first into historical focus in the later 3rd and 2nd centuries BC, when its indigenous peoples, known collectively as the Numidians, began to be mentioned by Roman sources as playing an integral part in Rome's increasing struggle with the other Mediterranean super-power of the day, Carthage. 'Numidian' derives from the word 'nomad', although by then, as is clear from archaeological evidence, they had begun to settle in nucleated sites. Eloquent witnesses of a developed and sophisticated culture are the Numidian 'royal' tombs, impressive survivals from this pre-Roman period. Four of them can be seen in Algeria, from Siga in the far west to el Khroub in the east, but the best preserved are two circular mausolea, one near Tipasa and the other at Le Medracen (Fig 2).

I shall never forget when I first saw the latter, on a golden September evening in 1990 in a wonderful isolated setting surrounded by an amphitheatre of hills. Seventeen years later the magic has gone: a new road with heavy lorries thunders past it, and a sturdy fence keeps visitors at bay. Thought to have been built around 200 BC, its location here in an isolated spot near Batna is a puzzle, as no Numidian town is known nearby; fieldwork will no doubt locate it one day. The tomb's circular shape, too, is interesting: it may have been inspired by Alexander's Mausoleum in Alexandria, if that indeed was circular (no one knows for sure), and there are other Egyptian architectural influences in Le Medracen. But who was buried in any of these Numidian tombs remains elusive, because fitting names from the

Algeria, the second largest country in Africa, is emerging once more from the shadows. From 1991, when the government cancelled elections, fearful that Islamic fundamentalists would win power democratically, the country has been embroiled in a bitter and bloody civil war which has effectively cut it off from foreign tourism. Only now, as the violence has died down, are cultural tourism operators beginning to return. The long period of isolationism has been a tragedy for the country; archaeologically, too, Algeria has effectively stood still for the past two decades. Yet this is a country of huge appeal with a rich and varied cultural legacy among the finest in the Mediterranean.

All illustrations are by and courtesy of Professor Roger Wilson.
Roman Algeria

Fig 5 (left). An arch dedicated to the emperor Caracalla at Djemila, built in AD 216 by the people of Cucul. In 1839 it narrowly escaped being dismantled by the Duc d’Orléans, who wanted to remove it to Paris.

Fig 6 (above right). The 4th century AD Roman library of Tingad. A statue of Minerva? probably stood in the niche at the centre (to the left), and scrolls were kept in cupboards in the rectangular recesses on either side.

Fig 7 (below). The forum of Tiddis, Castellum Tiditanorum, measures only 30 x 10m. One of the bases carried a statue of Q. Lollius Ulicias, patron of Tiddis, set up ‘by decree of the decurions at public expense’.

Fig 8 (below left). The family monoleum near Tiddis built (as an inscription repeated four lines at the cardinal axes tells us) by Q. Lollius Ulicias, ‘Prefect of the City’ (of Rome).

Fig 9 (below right). A pair of olive presses at Roman Madaya, with the circular press-bases at centre, collecting vats in front of them, and counter-weight stones in the foreground. Part of the Byzantine fortress is visible in the distance at upper right.

pages of history to these only approximately dated monuments is, at best, an inexact science.

That these tombs were clear statements of power and prestige is not, however, in doubt. The finds from El Khroub, for example, which included Rhodian wine amphorae, a silver bowl, a tripod, and a Greek silvered medallion featuring Posidonia, show the Numidian elite's connections with the Hellenistic Greek world. But that Numidians were also heavily Punicised is suggested by sanctuaries such as that at Constantine (ancient Cirta), with its numerous stelae dedicated in Punic to Baal and Tanit, supreme divinities of the Carthaginian pantheon. Many are displayed in Constantine's excellent archaeological museum. Although Constantine itself, Algeria's third largest city, has few surviving ancient monuments, its location is stunning. Set on a precipice with vertical cliffs on
three sides, it enjoys sweeping views over the surrounding countryside and dominates a spectacular, deep and narrow gorge with the river Rhummel at its base. No wonder this was a favoured resort of the Numidian kings. One was the colourful Masinissa, whose long reign spanned the first half of the 2nd century BC (206-148 BC). Military leader, agronomist, philosopher, and alleged inventor (more likely a codifier) of the indigenous Libyan alphabet, he died at the ripe old age of 90. His immense wealth is suggested by the size of the royal estates: he left in his will an impressive 875 hectares (2160 acres) to each of his 44 children.

The last but one of the Numidian kings had a rather different pedigree. Juba II (Fig 1) was paraded as the triumph of Julius Caesar in Rome, after his father Juba I, who had backed Caesar’s opponent Pompey at the Battle of Thapsus (46 BC), committed suicide. The young Juba II was brought up in Rome where he was married off to another child of famous parents, Cleopatra Selene, daughter of Antony and Cleopatra.

In 25 BC Augustus had the idea of sending Juba II back to his native Numidia to rule it as a ‘client king’, with his capital at the coastal town of Loc (modern Cherchel). Fluent in Latin and Greek (and presumably his native Libyan), Juba II was a patron of music, literature, and the arts, and the author of many books in Greek. Not surprisingly he set about beautifying his capital with a fine array of public buildings, and study of the architectural ornament there (by Patrizio Pensabene of Rome’s La Sapienza University) has demonstrated how many of the pieces now inside and outside the Cherchel Museum are likely to date to his reign and to have been produced under the direct influence of Rome. The theatre at Cherchel too, is also Juba’s: it makes use of marble columns of both africano (from Teos in Asia Minor) and giallo antico (from Chemtou in Tunisia), only thinkable in the context of direct patronage from the emperor, and the temple at the back of the cavea (seating area) was inspired by Pompey’s theatre in Rome.

The Cherchel amphitheatre, not well preserved, may also date to this period: unusually, it does not display the characteristic oval or elliptical form but is straight-sided with rounded ends, as though created at an age when amphitheatres were not yet a regular part of the Roman scene (there were none in the Rome of Juba’s youth). One wonders if the Egyptian antiquities found at Cherchel (now in the museum) were sent there to cheer up a homesick queen. At any rate, Pliny the Elder reports that a crocodile was brought to the sanctuary of Isis in Juba’s time to lend a spot of Egyptian authenticity; the creature was still alive in his own day (the 70s AD).

Juba II died in AD 23 after a reign of 48 years and was succeeded by his son and successor Ptolemy. Only with the latter’s murder on Caligula’s orders in AD 40 did much of what is now Algeria become a Roman province, called from AD 42 Mauretania Caesariensis. Before that it was just the extreme eastern portion of the modern country which had been included in the Roman Empire,
first (since 46 BC) as part of Africa Nova, later of Africa Proconsularis, and later still in AD 1989 as the newly-constituted province of Numidia. Along with the rest of North Africa, both it and Mauretania Caesariensis were major exporters of grain, oil, and wine to other parts of the Roman Empire. The prosperity that the towns so manifestly display in the Roman period was based on the wealth to be won from this agricultural production.

Today the key sites are Djemila and Tim gland, not particularly important places in their day, but unusual for being almost totally excavated. Both started life as coloniae of retired legionary soldiers, in AD 96/8 and 100 respectively, but judging from their non-Roman names, Cana and Thamagadi, they lay on or near Numidian settlements. Curiously for such ‘Roman’ foundations, a Capitolium (for the state cult dedicated to Jupiter, Juno, and Minerva) did not form part of the original plan; ideas at Djemila it was crammed in next to a market building, completely blocking one entrance, while at Tim gland it was also an afterthought, which lay outside the original urban nucleus (both date to the 160s).

Visiting these places is a truly extraordinary experience, one which gives a real impression of what it was like to live in a provincial Roman town - such as can be sensed at few other places around the Mediterranean. Djemila lies in a beautiful setting (Fig 3), embraced by the hills of the Petite Kabylie (Djemila is Arabic for ‘the beautiful’). Tim gland lies on a flat topped site in the foothills of the Aurès mountains (Fig 4). Both have a forum (complete with inscriptions in situ), a basilica, temples, baths (no less than 14 of them at Tim gland), a theatre, fountains, latrines, monumental arches (Fig 5), and houses of all types. Less common as public monuments are a granary at Djemila and a library at Tim gland, the latter identifiable from its inscription (Fig 6). Both towns were initially very small. Djemila at 7 hectares and Tim gland at 12.5 hectares were smaller than the smallest civitas capitals in Roman Britain, but both more than doubled in size as Romano-African prosperity brought its rewards by the 3rd and 4th centuries.

Tiddis, perched on a hillside near Constantine, provides a complete contrast: there is no regular street grid here, and only modest-sized buildings to match a modest-ranked settlement (Fig 7). The forum is so small that there is not even room for the standard porticoes. Yet it was from these backwoods that Lollius Urbicus hailed, a man who rose to become the second most powerful man in the Empire, Prefect of the City of the Rome, under Antoninus Pius - a wonderful illustration of social mobility in the Roman world. Along the way, as governor of Britain, he built the Antonine Wall in Scotland on the emperor’s orders. In the countryside near Tiddis, on estates which he owned, the tomb that Lollius built for his family still stands as a powerful reminder of a lowly man made great.

Then there is Madara, home town of the author of The Golden Ass, Apuleius, seat also of a university where the young (later Saint) Augustine studied, with no less than 22 oil presses as witness to an important aspect of its economy (Fig 9). Hippo Regius, modern Annaba, on the coast, is famous as the seat of Augustine’s bishopric, but whether the excavated church is really his cathedral must be doubted when so little of the site has been explored (Fig 10). Its forum is one of few (and the earliest) in Africa to be built of marble (in the 70s AD), thanks to quarries of greco scritto (also called blue cipollino) on its doorstep. A fountain near the forum used to be strikingly decorated with a gigantic marble gorgon with its mouth open (Fig 11); shockingly, this vast piece disappeared one night in the 1990s and has not been seen since - a victim of the havoc wreaked by recent civil war. Tipasa, in a charming setting by the sea (Fig 12), is another site, like Djemila and Tim gland, inscribed in UNESCO’s World Heritage list. Here the excavated public buildings emerge as isolated structures amid the foliage, like follies in a country park. Unsurprisingly, this romantic site is a popular place for young lovers today.

Much Romano-African architecture remained essentially conservative: despite the obvious wealth of these communities there remained a fondness for local sandstones and limestone rather than showy imported marble. The standard technique of constructing walls with large stone orthostats at intervals and coursed rubble work in between, so-called opus africanum, was also conservative, a style closely modelled on Punic predecessors. Nor were temples always of ‘Italic’ type with frontal emphasis and lofty platform, like the Capitolium at Djemila and Tim gland mentioned above. More popular were shrines with an open courtyard and cult rooms opening off it at one end on the same level. This arrangement, once again, may go back to Punic predecessors: it is particularly favoured in the many temples of Saturn, the thinly-disguised Romano-African version of Baal, whose worship was immensely popular in what is now central Tunisia.

Sculpture too shows a mixture of pieces that are strongly classicalising and others that reflect a distinctively African approach, well seen in votive and funerary reliefs. One of the decorative slabs on the Capitolium altar at Djemila, for example, has a rendering of a sacrificial scene in which the ele
ments are arranged haphazardly in registers with total disregard for scale: the jug is the same height as the altar, the sheep is bigger than the bull (Fig 13). The style is most vividly seen in the long series of steiae in honour of Saturn, where details of hairstyle and drapery are reduced to a minimum, and symmetry and decorative effect are more important than realism. But these little reliefs with their smiling faces and bulging, almond-shaped eyes have a charm and simplicity all of their own (Fig 14).

Algeria has also produced a wealth of polychrome mosaics. Some, like the striking realism of the agricultural scenes floor in Cherchel, or a stunning Triumph of Dionysus in Setif, or a marine mosaic from Lambaesis signed in Greek by the mosaicist Aspasios, are among the finest in Africa. The last pavement, along with eight others from Algeria, were magnificently restored in Aix in 2002 before being returned home. But the most original of the Algerian mosaics are the rich floral-pattern floors from Tingad, where mosaics developed a highly original and distinctive style from the end of the 2nd century onwards. Of all ancient polychrome mosaics, the wonderful series of intricate ornamental designs from here comes closest to resembling carpets in stone (Fig 15).

Nor is Algeria lacking in testimony to the Roman military. The Roman legionary fortress at Lambaesis, home to the Third Augustan Legion from early in the 2nd century, is one of the most extensively visible examples in the entire Roman Empire, dominated by an extraordinary four-way arch still largely intact at the centre of the fortress (Fig 16). Unfenced, however, the site has suffered from constant degradation over the years, and is badly in need of modern conservation and mise en valeur. Further west and south lie a chain of forts and other frontier works, brilliantly investigated from the air by Jean Baradez and presented by him in his classic book, Fossatum Africae (1949), but now in need of fresh fieldwork and re-evaluation. Algeria also has some fine examples of Byzantine forts, western outliers of the chain of military strongholds that pepper Tunisia: that at Tingad (Fig 17), built by Justinian's general Solomon (Fig 16), has been completely excavated and is one of the finest examples anywhere in North Africa.

Algeria is still far from becoming a 'normal' country open to Mediterranean tourism. In contrast to 1990, when I travelled freely in the country and alone, the group I was with in 2007 was escorted nearly everywhere on road and on foot by armed police. Let us hope that the political and security situation will soon improve sufficiently to make such contingencies unnecessary. Certainly the country has enormous archaeological potential, and foreign involvement since Algeria's independence over 40 years ago has been minimal. Algerian excavations have mainly concentrated on the post-Roman sites, with a few exceptions like the amphitheatre at Tébessa and rescue work at Cherchel. Yet it is clear that money for such work, even for basic maintenance, is in short supply. The 'year of Algeria', a cultural initiative of the French in 2003, gave grounds for optimism and a fresh start. Let us hope that conditions will soon be ripe for new research projects in this archaeologically-rich and fascinating land. Algeria deserves no less.

R.J.A. Wilson is Professor of the Archaeology of the Roman Empire at the University of British Columbia, and its Head of the Department of Classical, Near Eastern, and Religious Studies. His visit to Algeria in 2007 was organised by The Traveller (www.the-traveller.co.uk).
BETWEEN HEAVEN AND EARTH: 'STYLISTE' ARCHAEOLOGY

Lukas Schachner

Styliteism, living atop a pillar (Greek στυλος, 'pillar, column'), and dendritism, living in a tree (Greek δέντρον, 'tree'), were extreme forms of asceticism and well attested in Late Antiquity. In the wake of Constantine's Edict of Milan of AD 313, in which the emperor extended freedom of worship to all in the Roman provinces, the 4th century was a period of economic prosperity characterised by what Peter Brown has termed 'the rise of the holy man' (and of the holy woman respectively). All major regions of the Near East, from Aswan to Sinai, Gaza to the Dead Sea, and from Asia Minor and beyond the Byzantine-Persian frontier, society saw a gradual yet thorough transformation of its social and economic infrastructure through the establishment of hermitages and individual monasteries.

Various historical texts from this period, particularly from Syria and Mesopotamia (such as poems by Ephrem the Syrian and Theodoret's History of the Monks of Syria), detail the range of often 'bizarre' ascetic practices performed by holy men. Stylitisim, undoubtedly the most spectacular and public form of Christian asceticism, first appears in the writings of Theodoret, bishop of Cyrus in modern Syria. Its origins lie in the hinterland of Antioch, the capital of the Diocese of Oriens and the province of Syria. Its protagonist was the famous ascetic Symeon. The Lives of Symeon, in Syriac, also written in Greek by Theodoret and Antonius, Symeon's disciple, provide a faithful biography of the holy man whose name is still commemorated today in the menologion, liturgical books of the Eastern Churches on 1 September, the first day of the Orthodox year.

Born in Sis in Cilicia around AD 390 into a humble background, Symeon joined the monastery of the Archimandrite (Elder) Eusebima in his youth. The ruins of its monastic complex are well preserved near the village of Tell 'Ade, some 30km north-west of Aleppo in northern Syria. Symeon's monastic life was characterised by arduous ascetic practices, and - in a long-standing Syrian ascetic tradition - by the total denial of his flesh. This behaviour soon proved incompatible with life in the monastery and the brethren expelled him. So Symeon moved north to the village of Telanissos and, in AD 412, on a promontory overlooking the village and Jabal Shaykh Barakat, one of the most spectacular pagan high places of Roman Syria, he built an enclosure and constructed a pillar on which he would stand for 47 years until his death.

On two occasions Symeon raised the height of his pillar, and its final elevation was 17.6m (as reconstructed from archaeological material and historical texts). While in the past some critics may have considered the holy Symeon a madman (including the Spanish film-maker Luis Buñuel in his short 1965 Mexican satire, Simón del desierto), recent studies by Peter Brown and Susan Ashbrook-Harvey have convincingly shown that Symeon's pillar perching was much more than an exhibitionist gesture. Essentially it was a form of self-denial, self-deprivation, and an expression of liturgy in a period of political, social, and economic change, doctrinal strife, and judicial insecurity. As such, the stylite - the man between heaven and earth - isolated from the concerns and sinfulness of ordinary material existence, and enjoying supernatural protection and favour, was sought out as an intermediary who could effectively present the concerns of ordinary mortals to those who had power at the heavenly court.

Accordingly, Symeon's Syriac Life describes the 'river' of pilgrims that flocked to his column above Telanissos throughout the year: 'Thousands, countless, limitless multitudes, who were not aware that there is a God were converted because of the saint; they came to know God their Creator and worshipped him and sang his praises. How many distant Arabs, who did not know what bread is, but ate animal flesh, when they came and saw the saint were instructed and became Christians, they renounced the idols of their ancestors and worshipped God. How many barbarians, Armenians, Uriyia and infidels of every language came streaming in. Every day crowds received baptism and acknowledged the living God' (MS Vatican 160, Ch. 77).

Symeon, however, was merely the protagonist. During his lifetime the movement of pillar ascetics gained momentum in and beyond Syria, spreading to Constantinople and the Bosporus, Trier in Germany, Hab-

Minerva, November/December 2007
The author measuring the circumference of the stylyte pillar at Kimar, northern Syria. Photo: Veronika Zapletalova.

While there is little doubt about the identification of many stylyte martyria - the Syrian columns can often be recognised by distinctive holes used to fix clamps, and by pilgrim graffiti, or by their toponymes, place names such as Arabic Umm al-'Amad, ‘Mother of the Column’. The identification of other features such as the ladder through which the holy man used to communicate with the ground - shown on most pilgrimage tokens - were wooden and are not preserved. Occasionally, there is evidence of a tomb close to the pillar (arcosolium or sarcophagus), and an enclosure to protect the compound. Sometimes elevated platforms are preserved. These facilitated communication between stylytes and pilgrims and were essential given that stylytes dwelt between 4.5 and 19m above the ground. John Moschus (c. 550-619) describes just such an encounter near Petra, in the province of Arabia (Jordan), recording how ‘Whenver a brother said to him [the stylyte]: “I wish to tell you a (private) thought”, the stylyte would reply in a gentle voice: “Come to the base of the column”, and he would himself move to the other side of the plinth. Thus placed, they could converse: the stylyte on high, the brother down below. And none of the others who were standing there could hear what was being said’ (Spiritual Meadow, Ch. 129).

Like Symeon’s life, his martyrrium was exceptional. While there is no evidence of any major structures around Symeon’s pillar dating to his lifetime in the 5th century, soon after his death, between AD 476 and 491/2, one of the most impressive complexes in the Christian Near East was built on Symeon’s promontory - Qalat Sinta, the ‘Castle of Symeon’ (Figs 6, 9). This complex, where the column had finally substituted the holy man’s relics for...
veneration (his mortal remains had been transferred to Antioch, later to the imperial capital), was centred around Symeon’s pillar and an architecturally sophisticated octagon of high and wide arches incorporating four naves. The church was laid out on a cruciform ground plan, which was later imitated at the martyrion of the Younger Symeon (built from 541 onwards). As pilgrimage to Symeon’s pillar continued well into the 10th century, a monastery was accordingly built to manage the flow of pilgrims and to attend the memoria, which included a large esplanade, an octagonal baptistry, spacious guest houses, and a ‘tri- umphal arch’ over the via sacra from the village of Telanissos to the promontory. Under the impact of pilgrimage Telanissos was also developed. By the 6th century there were three large, double-storied and porticoed monasteries, each incorporating a guest house, one dated by an inscription to AD 479, churches, lanes of shops, and other facilities.

In the last two decades research has focused on the study of pilgrimage tokens and their iconography (Fig 1). Mostly made of clay, they typically measure 1.8-5.3cm in diameter, and primarily seem to have had a protective function. The concordance with the Lives of the Stylistes is striking. These describe tokens made of innana, a Syrian term for a ‘holy’ mixture of dust, water, and oil, being used by Symeon the Elder to perform - without being physically present - miracles: healing paralytics, protecting villages, reactivating springs, calming the waves of the Mediterranean, and multiplying corn as far away as the province of O人事人 世 in eastern Turkey. When a monk from the monastery of Symeon’s younger namesake near Antioch travelled to Constantinople by sea he also took, presumably in a container, Symeon’s ‘holy hair’ with him. In another eulogy Symeon actually scolds a priest for his lack of faith, stating that ‘The power of God... is efficacious everywhere. Therefore, take this enkolopia made of my dust, depart, and when you look at the imprint of your image, it is us that you will see’. Most tokens depict this imprint as a picture of the saint on his pillar, a ladder, occasionally with an incense burner. The latter were intrinsically linked to the stylietes’ liturgy.

Recent research on the stylietes has also been able to draw on excavations (Figs 3, 5). An impressive basilica pillar, measuring about 11m in length, is a fresh in situ discovery made by an Oxford University team at Androna, about 75km north-east of Hamah, ancient Epiphaneia. Modern research also encompasses studies of liturgy and the reconstruction of life near pillars.

One aspect requiring further exploration is the relationship of stylietes and their environment through the application of landscape archaeology. This aims at assessing, through mapping and three-dimensional modelling of the surrounding terrain, the visual presence of holy men on their pillars in relation to the surrounding landscape. In anticipation of further work on this issue, it is reasonable to conclude that, like the pagan high-places of Roman Syria, visibility seems to have been the key element underpinning a prospective stylietes’ decision of where to erect his pillar or sanctuary. Some examples, visible from all aspects, are referred to in historical texts as ‘the sun’. It is ironic that the more stylietes attempted to escape the world, the more they were sought out, inevitably also boosting local economies. However, the character and extent of this needs to be further assessed through survey and excavation of the surrounding terrain and structures, shops, token kilns, and pottery. It is envisaged that this will also provide a more accurate understanding of the historical development of settlements in the region.

Fig 6 (below). Symeon the Elder’s vast martyrion complex, built between AD 476 and 491 at Qal‘at Sun’an, northern Syria, looking south-west. Photo: C. Straube, Die ‘Toten Städte’: Stadt und Land in Nordsyrien während der Spätantike (Mainz am Rhein, 1996), fig 116.
The death of Rome in the West through barbarian raids, unsustainable military expenditure, and internal chaos is the stuff of legend, lamented by poets and painters and dissected in hundreds of books. Causes are hotly debated, from lead poisoning through water pipes and the food chain to the destabilising economic crisis of the 3rd century and the constant hammer blows of Gothic and Vandal raids. Yet it is an inconvenient truth for historians that Rome never died - it lived on in the Near East through the relocation of power and palace to Constantinople. From New Rome on the Bosporus a succession of emperors imitated the Eternal City’s administration and surrounded themselves with statues and architecture as graceful as any ‘back home’.

Rome’s final curtain call has traditionally been blamed on the coming of Islam, first through the Persian invasion of AD 614-617, followed in AD 636 by the definitive Arab Conquest. The land was laid waste as Byzantine governors and hoards of monks jumped ship to Constantinople. The Empire and classical civilisation, a world of inspired art and wise democracy meandering back to 5th-century BC Greece, had crumbled. Earthquakes, swords in the skies, and plagues of locusts fated the fall.

In the 1980s this tide of negativity turned, with a generation of scholars unshackling Early Islam from the stigma of cultural assassins. The blame for the eastern fall of Rome was instead pushed back 100 years to the schizophrenic reign of the emperor Justinian, a grand builder who modelled himself on the biblical King Solomon, but who also ransacked the imperial coffers as notoriously as Nero had done in the 1st century. The overstretched ambition of re-conquering the lands of the Roman West, paying the Persian Sassanians a king’s ransom to keep the peace, and building as if his life depended on it, left Justinian’s administration highly vulnerable. And then in AD 541 a flea made the whole Mediterranean quake: black rats infected with Nilotic fleas, Xenopsylla cheopis, swept across the seas, cursing a weakened empire with the bubonic plague. In Constantinople the undertakers stopped counting when the mortality rate hit 230,000. An estimated one-third of the population of the entire Mediterranean was wiped out.

With the East’s decline now rooted in the mid-6th century, historians have generally insisted that Islam played little part in the fall of Rome and that, if anything, the early caliphate wholeheartedly adopted the administrative tools of Byzantium. But where does the reality lie in one of the most important historical developments in world history that would see Mohammed’s crescent dominate the Near East for the next 1500 years?

Even inside Islam, Arabic commerce is traditionally viewed as having been resolutely grounded on terrestrial camel routes. Coming from desert lands, what did the Arabs know of shipbuilding and taming Poseidon? Nowhere is this image better crystallised than in Al-Tabari’s description in The History of the Prophets and Kings of the caliph Umar’s rejection of the request by Muwaiya, governor of Syria (AD 640-660), to build a fleet. Umar dreaded the ocean, ‘a boundless expanse, whereupon great ships look like tiny specks; nought but the heavens above and waters beneath; when calm, the sailor’s heart is broken; when tempestuous, his senses reel. Trust it little, fear it much. Man at sea is an insect on a splinter, now engulfed, now scared to death’.

The first naval shipyards only emerged in greater Syria once Muawiyah became caliph from AD 661-80 by transferring Persian workmen settled in Antioch, Hims, and Baalbek to Tyre, Acre, and other ports. By the time Arabic warships roamed the Mediterranean some texts hint that they were poorly built. As Islam attacked Constantinople on 15 August AD 717, the Historia Graecarum reported that ‘a great burning hail fell into the sea and made it boil so much that iron would melt and merge with water and result in a boiling hail, so that the tar which held the ships together was loosened and the ships sunk’. Were these vessels really so shoddily crafted?

Major new archaeological discoveries, when filtered through historical texts, are finally starting to bring hard science to a discipline saturated by subjectivity and political correctness. And
at the forefront of this new dawn is the enigma of maritime exchange. The vast prosperity of Byzantine greater Syria, when Lebanon, Palestine, and Jordan enjoyed the golden age of all antiquity, was based on specialised production for the export market. A staggering 500 wine presses have been recorded by the author across 4th to mid-7th century Palestine, with Holy Land wine jars turning up as far afield as Qana in South Arabia and southern Britain, while Antioch and Apamea were zinged by 9000 oil and wine presses.

This Levantine trade was so successful and egalitarian that it triggered a nautical revolution. Instead of ships built with wasteful mortise and tenon joints to inter-connect outer wooden planks, in the 6th century ships at the forefront of Holy Land wine trade abandoned this technology in favour of a reliance on iron nails. The new style of craft was infinitely quicker and cheaper to build, a potent force of democracy that enabled the commercial revolution to embrace the lower and middle classes. Did this shipping boom die with the Arab Conquest?

Amidst the 23 shipwrecks clustered inside King Solomon’s ancient port of Dor, opposite the Carmel Mountains in Israel, three hulls have now filled the void for the 8th and 9th centuries AD. The first Early Islamic example is found in the Near East. The Umayyad Tantura F ship lies 70m offshore in 1m of water with the keel, mast-step, and hull remains spread across an area of 12.5 x 3.5m (Figs 1-2). Its timbers of Tamarris and Pinnus brutia point to the shipyard of Tamarris and Antalya in southern and western Turkey as the sources of construction. However, the fish-horns within 20 storage jars reflect trade with the Lower Nile. Tantra F is seen as evidence of commercial continuity in the Umayyad era, with its excavators Dr Barkai and Yaacov Kahanov of the Recanati Institute for Maritime Studies at Haifa University, reflecting in the latest issue of The International Journal of Nautical Archaeology that ‘this is the first evidence of the existence of a community at Dor at this time’. Tantura F consists of less than 25% of the hull of a long and narrow vessel, perhaps as much as 30m long and 5m wide, of a previously unrecorded type, more reminiscent of a medieval galley than a Late Roman Mediterranean merchant vessel (Figs 3-4). An Arabic origin in the early Abbasid period is revealed through the excavation of an oil lamp, a wooden roundel inscribed in Kufic - God has the purest judgement', and dendrochronological dating at Cornell University’s Malcolm and Carolyn Wiener Laboratory for Aegean and Near Eastern Dendrochronology clustered between AD 800 and 850.

So are these missing links really proof of business as usual? Not necessarily. First of all, Barkai and Kahanov have misread their timbers. During a survey of the entire Carmel from Haifa to Tell Tannumin near Caesarea, Dr. Hans-Peter Kuhnen failed to identify a single Early Islamic settlement, let alone any Umayyad or Abbasid storage jars or diagnostic Khirbet Mejar fine ware pottery. Nine zones examined by the Archaeological Survey of Israel from Rosh Hanayin near Lebanon to Ashdod in the south found a total decline in settlement by 78% from 605 Byzantine to 134 Early Islamic sites. Other than possible Umayyad continuity in a church and pilgrims’ inn, Dor was totally unoccupied. What then were these ships doing in Dor’s southern harbor?

The story is confused by the attempts of the Umayyad caliphate to keep business as usual. Arabic solidi were minted in imitation of Byzantine forms as the conquerors strove to maintain vigorous agricultural production and the chance to harvest taxes (Figs 5-6). And at ports like al-Kulzum (Clysma) at the head of the Gulf of Suez, Caliph Umar ordered a navigable channel to be cleaned of silt in AD 642/3 to facilitate trade with Babylon. In AD 646 Jidda was also developed as a port for Mecca. Al-Muqaddasi (AD 987) claims that 3000 camel loads of Egyptian grain were shipped a distance of 160km to Jidda every week.

Papyri preserved in the arid sands of the town of Nessana in the Negev Desert also reveal clear evidence of Early Islamic farming to former Early Byzantine forms of administration. Account expenditures for the end of the 7th century describe Nessana’s agricultural surplus still being able to provide a quota of 1587 modii of wheat, 1017 sextes of oil, the equivalent of 86 4/5 solidi, for one year’s military supply tax. Meanwhile, we must assume that land and sea routes remained sufficiently open c. 685 because in that year George, the administrator of Nessana, received a letter from a superior instructing him to deliver two camels and two labourers for public service to service the road between Caesarea and Scythopolis, some 208km away. The same papyrus infers that sea trade remained active: ‘About the shipment, he did not want to take it until he received the first one or to give the two solidi...’ Milestones bearing the names of the Caliph ‘Abd al-Malik at Abu Ghosh and Ibb al-Wad near Jerusalem, at Koziba in the Judean Hills, and near Semnah near the Sea of Galilee commemorate sustained efforts to retain the old Roman road network.

But this scattering of information is a mirage in the desert. Truth be told, the adherence to the old commercial
Early Islamic Archaeology

world order was superficial. With the battle of the Yarmuk River in AD 636, Byzantium retreated to the banks of the Bosphorus. Classical Mediterranean trade was instantly decapitated. The long-distance trade in wine, oil, and fish sauce - staples of Mediterranean culture for over 700 years - abruptly ceased. Gaza amphorae were no longer shipped from Caesarea after AD 660, while Syrian trade to the Church of St Polyeuktos in Constantinople ended after AD 670. By c. 685 oriental imports had also dried up at coastal Ostreake in the Bardwelli Lagoon in the Sinai peninsula, 30km west of el-Arish.

So how do we make sense of the Early Islamic ships of Dor? With the coming of Islam, the economy of Palestine became introverted, at least for the first 200 years. The region did not collapse, but a new agricultural and industrial regime evolved, with basketry and glass manufacture replacing wine and linen production. Archaeologists correctly make a big noise about the vibrant trade of Beisan, former Scythopolis, in the row of Umayyad shops with weighing devices inscribed in Arabic and the large-scale pottery industry. But the context of this manufacture is telling. Where the polluting effects of industry had been locked outside city gates by law since the Roman era, once again we observe trade becoming inward looking as the city's Umayyad pottery production was imposed over the site of the forum. The heartbeat of classical society had been silenced.

Maritime trade was similarly introverted in the Umayyad era. The major ports dwindled and shipping was dramatically curtailed. The classical image of bustling harbour fronts with myriad foreign tongues, exotic wares from monkeys to marbles, and hundreds of hulls being patched up was a thing of the past. Trade was now conducted behind closed doors at milhāṣa, watchtowers, and ribāt, early warning systems for Islamic coastal frontiers.

As Al-Muqaddasi reported, 'Along the seacoast of the capital [Rabē] are watch-stations, from which the summons to arms is given. The warships and the galleys of the Greeks come into these ports, bringing aboard them the captives taken from the Muslims; these they offer for ransom - three for the hundred dinars. And in each of these stations there are men who know the Greek tongue, for they have missions to the Greeks, and trade with them in provisions of all kinds... And the ribāt of this District where this ransom of captives takes place are: Gaza, Mimas [Gaza Maimas], Ascalon, Mahu [port of Ashdod], Yubna, Yaffa and Arsuf.' A ribāt was not an open-plan port but a closed and strongly defended fort. Technically translated as 'places where horses tied up,' each had four to eight projecting towers, which were circular at each corner and semi-circular in the centre of each side. A recently excavated example at Ashdod (Fig 8), the former Late Roman harbour of Azotos Paralias, measured 60 x 40m and was laid out like an Ottoman caravanserai with eight towers, four at the corners and two semi-circular ones guarding each gate. Umayyad pottery proves its Early Islamic foundation date.

In today's politically correct climate, notions of decline and fall have been replaced with muted terminology - shifts, transformations, and abatement are the order of the day. Yet the archaeology of Israel speaks a different language. However we package it the great age of long-distance entrepreneurial trade was dead. With its citadel-like towers and high walls, the fortified ribāt of Ashdod is a microcosm of the new world order, as Umayyad commerce looked inwards rather than outwards. The umbilical cord with Constantinople, the bureaucratic wonder that administered the sea-lanes, keeping law and order, was severed. And the ships of Dor? They represent the end of an era but also the beginning of a new age, preserving the ghost of classical antiquity, keeping its embers alive for the climate to change and reach a peak in the 10th century in the age of the Cairo Geniza and the early medieval Near East.
BETWEEN TEXT & TERRITORY: SAN VINCENZIO AL VOLTURNO

Richard Hodges

Witting in the early 12th century, a monk called John turned the 400-year-old history of the Benedictine monastery of San Vincenzo al Volturno into a coherent text, the so-called Chronicon Volturnense, establishing it as one of the great places of early medieval Europe. The book, incorporating tracts from earlier lost histories, tells an epic story about this mountainous corner of Molise in central Italy, founded in AD 703 by three wandering Beneventan monks, the monastery had a distinguished but marginal history until 787, when it won privileges from Charlemagne, the Frankish king who had just conquered much of Italy. With Frankish support, under an evidently charismatic Abbot Joshua, San Vincenzo was transformed by the construction of a major abbey-church, San Vincenzo Maggiore, consecrated in 808. Under Joshua and his two successors, San Vincenzo enjoyed huge support, receiving donations of property from south Italian nobles and intermittently playing a part in the political affairs of central and southern Italy.

Civil war, and then an earthquake in 848, terminated this apogee and, worse still, an Arab war-band tacitly encouraged by the Bishop of Naples comprehensively sacked the monastery in 881. The chronicler recalls the sack in extraordinary detail, possibly because the 10th to 12th-century history of San Vincenzo was modest by comparison with its 9th-century heyday. In 916 the monks returned to the ruins and set about systematically building up their estate in the upper Volturno valley, making villages – castelli – on hilltops, many of which survive today. Then, apparently with their territory once more prospering, San Vincenzo Maggiore and its ensemble of monastic buildings was rebuilt in the early Romanesque style. No sooner was this achieved by the 11th century, than the monastic community, perhaps shaken by the Norman invasion of the region, decided to move the monastery. So, late in the 11th century an apparently new site, fortified by ditches, was chosen on the east bank of the River Volturno. Here, around AD 1115, soon after its consecration, John embarked upon his book. His aim, we might well surmise, was to establish the pedigree of this great abbey. Twenty-five years of excavations and surveys here, however, reveal that John’s text, illuminated with exquisite paintings, was only a partial reflection on one of the most extraordinary monasteries of Latin Christendom.

John recalls in his book that San Vincenzo was the site of Samnium, the mythic capital of the Samnites, the fierce Sìme who held the Romans at bay. Historians now doubt that Samnium really existed, but John possibly jumped to his conclusion because the 12th-century monastery, judging from recent excavations, was built on a Samnite burial ground (Fig 4). Richly furnished tombs occupied this prominent spot, to one side of the Rocchetta Plain. The associated settlement almost certainly lay a stone’s throw away, closer to the River Volturno, although excavations detected only later Republican and Imperial Roman dwellings heretofore, including a major farm-house (Fig 2). Clearly, San Vincenzo had had a long history before its founding fathers arrived. Indeed, the three
monks almost certainly selected this fertile location because of its long occupation since Samnite times. Indeed, as the name of the 11th-century monastery show, stone and materials from the earlier Roman dwellings were cannibalised to fashion the first monastic ensemble. John's book does not exaggerate the transformation under Abbot Joshua. The new, allegedly Frankish abbey, as the monastery from 0.5 hectares in area to make a city encompassing 10 hectares. Pride of place was obviously the new abbey-church, San Vincenzo Maggiore, with its great ring-crypt (modelled on new crypts in Rome) containing the relics of St Vincent (fig 6). But the long stone range with tiled floors and painted walls, rising in tiers up the low hillside here, revealed an immense investment of labour and resources. Reading between the lines of John's text, Beneventan donors provided the men and materials needed. The new excavations, however, show that much of the high-quality post-built and pisé buildings - all extremely modest in character - took shape over the Samnite cemetery outside the monastic precinct on the east side of the River Volturno. Here, the nucleus of so-called servants or slaves formed a kind of suburb to the monastery. Because the history of this suburb was deliberately omitted from the Chronicon Volturturnense because its author bitterly recounts how these people treacherously sided with the Arab marauders in 881, savagely overwhelming the pugnacious monks.

The existence of this sprawling suburban doubtless skewed the history of rural settlement in the surrounding valleys. Field survey of this region in 1980-81 showed that the land had never sustained rich homesteads in prehistoric or classical times. Only towards the southern end of the valley, where the plain alongside the Volturno was wider, did richer Roman Imperial villas occur. John describes the area as wild and inhabited only by wolves when the monastery was founded in 703. Yet he charts, often incidentally, the making of small hamlets and churches that by the later 10th century had come to define this sacred territory. Excavations of two villages - Colle Castellano, 20km south of San Vincenzo, and Vaccirecchia, 5km away - show how under-developed rural settlement really was when the monastic city was at its zenith. In contrast to the sprawling suburb, Colle Castellano boasted no more than a tiny 9th-century tower, and Vaccirecchia was possibly one or two simple dwellings. The chapel excavated at Colle Sant'Angelo (10km south of San Vincenzo) was equally unimpressive. Occupying a Samnite cult site, it was little more than a shrine, though graced with window glass and lamps made in the monastery's workshops.

San Vincenzo's environs evidently remained under-developed until the 10th century reoccupation of the monastery, when with the concomitant loss of its great estates it was compelled to invest in the upper Volturno valley. By this time the suburb of post-built dwellings had disappeared, a victim of the Arab sack.

The archaeology sheds new light on the textual history. In particular, it emphasises how Joshua and his successors sought investment from nobles beyond the upper Volturno valley around Benevento, Naples, and Salerno. Their generosity was expressed not only in terms of the foodstuffs and materials that permitted San Vincenzo to expand to several hundred monks, but also in terms of the human resources - servants - who maintained and provisioned this now huge establishment. No wonder the monastery attracted the enmity of the Bishop of Naples. Quite who these servants were remains a mystery. The archaeology of their homes was slight, their cemetery, though, overlooking San Vincenzo Maggiore contains a plethora of finely plastered tombs as well as the remains of few children.

The sudden growth of the monastic city necessitated a self-sufficient livelihood economy, judging from one excavated midden. Pigs predominate, rather than cattle, goats, or sheep. In the surrounding oak forests ascending to the modern high ranges of the Abruzzi national park, the swineherds from the suburbs would have discovered ample food for their animals. But making a more sustainable future defeated Joshua's successors because the monastery's marginal landscape, as the field survey showed for prehistoric and classical times, was suitable for a much smaller community. Not surprisingly, then, the 12th-century monastery, as the new excavations show, was limited in scale by comparison with its 9th-century predecessor. Here John sought to establish its history, manipulating his text once more in search of prospective donors. Sadly, his work failed to gain the support San Vincenzo needed and the monastery dwindled to a mere church in early modern times, becoming celebrated again only when its extraordinary 9th-century phase was discovered.

Professor Richard Hodges is Director of the San Vincenzo excavations & Director of the University of Pennsylvania Museum of Archaeology & Anthropology.

Terracotta of a Rider on Horse.
Greek, ca. 520-500 BC. Height: 16cm.
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Stadelhofstrasse 38
CH - 8001 Zürich
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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) on regions that lay outside its frontiers, as manifest in the style of coinage, jewellery, flasks, ivory, and other objects. THE BARBER INSTITUTE OF FINE ARTS (40) 121 414 7333 (www.barber.org.uk/coins/coinforth.htm). Until November.

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GOLD. A dramatic array of 700 extraordinary geological specimens and cultural objects from around the world: 100 natural specimens, 150 cultural objects, and 450 coins and gold presents the intriguing scientific and cultural story behind this cherished metal. THE OLD US MINT (1) 800 568-6968. Until 2 January 2008.

South Hadley, Massachusetts

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 Saffon and Professor Nathan Whitten. MOUNT HOLYoke ART MUSEUM (1) 413 538 2245 (www.mtholyoke.edu). Ongoing.

ISRAEL

Tel Aviv

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

Rome

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

RUSSIA

St Petersburg

GODS ON COINS. ANCIENT GREECE, ANCIENT ROME, BYZANTIUM. THE STATE HERMITAGE MUSEUM (812) 571 3465. From 18 December - 9 March 2008.

LECTURES

UNITED KINGDOM

20 November. RECENT COIN HOARDS FROM BRITAIN. SEMINAR. Royal Numismatic Society, the Warburg Institute, London. 6pm.


18 December. CHRISTIAN SYMBOLISM ON AKSUMITE COINS - THE TYPOLOGICAL CONCEPT AND COMPOSITION. Wolfgang Hahn. British Numismatic Society, the British Museum, London. 6pm.

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Homo Britannicus. The Incredible Story of Human Life in Britain

Chris Stringer

One of the most frequent questions directed at archaeologists is 'why study the past?' In response, attention is rightly drawn to the fascination of examining manifold cultural practices, material culture, and the environments of ancient societies. Perhaps archaeology's greatest influence is what this information can tell us about the present and future and how this can be shaped for the common good of humanity. This is Chris Stringer's remit and brilliant achievement in Homo Britannicus, in which he presents the ground-breaking work of the Ancient Human Occupation of Britain project (AHOB), which reveals the history of Homo Britannicus, the first Britons, and their environment, migrations, and material objects in a fascinating and accessible style.

By combining evidence from geology, climate, fauna, and amino-acids from the site of Pakefield in East Anglia, Stringer traces the arrival of humanity in Britain back to at least 700,000 years ago - the oldest evidence for occupation in Europe north of the Alps. Astonishingly, this new research pushes the date of the first Britons back to 200,000 years beyond Boxgrove and 300,000 years before Swanscombe. The author relates, intriguingly, that at this time Britain was populated not by Homo sapiens like modern man, but by our ancestral species, Homo heidelbergensis (which derives its name from the large jaw bone discovered by Otto Schoetensack at Mauer near Heidelberg in 1907).

Perhaps the most compelling aspect of this book is the examination of climatic change in Britain since its first colonisation. This is especially topical given the fierce modern debate on global warming and its dire ramifications for the future of human life. Before 11,500 years ago, the country was subject to some of the most rapid and violent climatic and environmental changes in the history of the Earth's existence. People only ever established a temporary foothold in warm phases (interglacials) before being swept away by a succession of cold episodes (glacials), when huge ice sheets covered most of Britain. As a consequence the country was re-colonised every 100,000 years. Between 180,000 and 12,000 years ago, humans were astonishingly only here for about 20% of the time, and the severity of one cold episode was such that when the ice sheets retreated the country remained empty between 180,000 and 70,000 years ago. It is lucidly explained that these episodes were due to three cycles (calculated by Milutin Milankovitch in 1974) in which the orbit of the Earth around the Sun changes (over 100,000 years), the tilt of the Earth's axis alters (over 41,000 years), and the planet wobbles (over 23,000 years).

One of the most intriguing human species to occupy Britain from around 300,000 years ago were Neanderthals, whose crude press as a sub species of Homo sapiens (modern humans) the author refutes. Based on a welter of evidence, they are more accurately described as a relatively short, wide-shouldered, wide-hipped, and barrel-chested version of modern man, with a similar posture and gait. Like Neanderthals in Europe and Asia, they had disappeared by about 30,000 years ago. The underlying reason for this extinction remains one of the biggest mysteries of prehistory, but Stringer explains the process as a two-fold phenomenon: the arrival of a competing human population, and the unstable climate. In such unstable times, with severe climate swings happening even within the lifetime of a single Neanderthal or Cro-Magnon, it would have meant survival of the most resourceful and adaptable at a time when environmental change must have been at its most challenging.

In the final section the author brings us up to date and beyond with a sobering assessment of global warming as a real rather than a perceived phenomenon and brilliantly assesses how our ancestors - the Cro-Magnons - were able to respond to climatic change in Europe by maintaining wide social networks. Serving notice to us all, he rightly concludes that 'the importance of cooperation rather than conflict in challenging times is a lesson for Europe and the world today... If we can face the challenges of global warming together, we can look to a new and more hopeful future'. The skilful interplay between the people and environment of the past, and its implications for our future, sets this work apart from most other books on prehistory. Homo Britannicus is a highly desirable read, not just for those interested in the obscure temporal mist of Britain (and the world), but also for the wider public interest.

Dr Mark Memery

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The Mycenaeans

Louise Schofield

This book presents an overview of the Mycenaean culture of Greece in the Late Bronze Age between about 1600 and 1100 BC. It aims to provide the general reader with an up-to-date picture of what we know of this culture and, as the title suggests, to bring the Mycenaens as people to the fore.

The task is not easy. The Mycenaean people are not quite voiceless, but they speak to us directly only through the halting syllables of Linear B, and then they are in danger of overwhelming us with lists of linen cloths and chariot wheels. Indirectly, of course, their artefacts speak - but then we face an avalanche of a different kind. Fieldwork over 130 years has produced so many artefacts. All of them, from the largest Cyclopean wall to the smallest sherd of pottery, can usefully be interrogated - yet the story that they tell remains frustratingly incomplete.

Put like this the undertaking seems heroic, but Louise Schofield takes it on with a light touch. Her tone is engaging and her pace brisk. She chooses the
topics to be covered judiciously. A reassuring chronological framework guides the reader carefully from the Middle Helladic forebears of the Mycenaeans through the Shaft Grave Era and the Palace Period to the last century of the Mycenaean world. This is placed within an introductory section on the early days of discovery and a final chapter on the historicity of the Trojan War. And throughout she remembers her intention to concentrate on the people. So as well as sections on trade and foreign relations and religion, she includes a chapter entitled ‘The Lives of the Mycenaeans’ in which kings, warfare, and hunting are discussed along with social organisation, women, children, craftsmen, and slaves.

The result is a reliable synthesis that will certainly prove useful for the ‘interested layman’ - here surely shorthand for school and university students, teachers, travellers, archaeology enthusiasts, and Hellenophiles - who will find it lively and interesting. The coverage, while brisk, is remarkably full. Any gaps are generally due to holes in our knowledge. One feels the frustration of the author’s recourse to such formulations as ‘Amid all this evidence the debate rages as fiercely as ever’. But the reliability of her account in part derives from a cautious approach that is not keen to speculate beyond the evidence that survives.

This evidence is well-served by the illustrations in the book. Good quality black and white and colour photographs are accompanied by useful maps and plans (though one perhaps misses a timeline that gives the Late Helladic period divisions alongside the absolute dates mostly used in the text.) The decision to use black and white drawings of many of the Mycenaean frescoes is worthy of note and is remarkably successful. So many published photographs lack both clarity and accuracy of colour reproduction - problems that are stylishly and successfully circumvented here.

J. Lesley Fitton, Department of Greek and Rome, the British Museum

The Archaeology of Celtic Art
D.W. Harding

Celtic art is commonly regarded as Irish art that flourished in the 7th and 8th centuries AD. But for most archaeologists it has a much wider definition encompassing the Early Celtic art correlated with the Iron Age La Tène culture that dates from the 5th century BC to the time of the Roman conquest. In academic papers the term La Tène art is often preferred to Early Celtic art because it is an archaeological definition free from correlation with linguistic and ethnic groups. But La Tène will never be popularised by publishers or the organisers of exhibitions. However, in this book it is Dennis Harding, not the publisher, who wants to use the word ‘Celtic’ as he seeks to redefine Celtic art as ‘the art of later prehistoric communities that might reasonably be regarded as Celtic’. Thus, his survey starts in the Late Bronze Age because the Urmfield culture ‘was probably already “Celtic”,’ and it extends beyond the limits of the La Tène culture to include the Iberian peninsula, where there were communities ‘linguistically or ethnically Celtic’.

Following his chapter on the Late Bronze Age and Hallstatt Iron Age, Harding moves to the traditional Early Celtic art with four chapters on the Early Style, Waldalgesheim Style, Sword Styles, and Plastic Style - the classification proposed by Paul Jacobsthal in the middle of the last century and still universally accepted. Typical examples are described and illustrated and the distribution of the styles is surveyed, ending each chapter with Britain and Ireland. The next two chapters are devoted to Britain and Ireland, involving a certain amount of duplication and cross-referencing, but this is where the title’s archaeology comes into play with an emphasis on typology and chronology. A chapter on the Celtiberians is followed by one on Roman influence in Europe and Britain and then the post-Roman Celtic art of the British Isles. This post-Roman chapter is a postscript, in detail not within the scope of the present study; a third of it is devoted to ‘Pictish’ art, so not much is left for Irish art, which nevertheless occupies six of the 16 pages of colour plates.

This is a well-written scholarly book that seeks a balanced view between the artefacts and archaeology, keen to avoid simplistic explanations, and willing to speculate about the social, political, and religious significance of Celtic art. Harding’s survey covers two millennia and the recurring theme is that Celtic art is ‘emphatically not exclusively La Tène’, which will confuse many people. Perhaps a better title would have been ‘The Archaeology of the Art of the Celts’. The full bibliography seems to be essentially archaeological with little about linguistics or ethnicity.

One of the striking features is the author’s line drawings, re-drawn from various sources to provide consistency, which they do most successfully. He follows in the tradition of archaeologist-illustrators such as Cyril Fox and Stuart Piggott, his predecessor as Abercomby Professor of Archaeology at Edinburgh University.

Dr I.M. Sted, FSA, formerly Deputy Keeper of Prehistoric & Romano-British Antiquities, the British Museum

City of the Sharp-Nosed Fish: Greek Lives in Roman Egypt
Peter Parsons

When B.P. Grenfell and A.S. Hunt, two Oxford archaeologists, began to dig a series of sand-covered mounds at Oxyrhynchus in 1897, 160km south of Cairo, they little realised what a window on the world of Graeco-Roman Egypt they were about to open. Ten years later at the conclusion of their work, they had amassed over 500,000 fragments of papyri from rubbish dumps, the contents of waste paper baskets that have left a legacy that is still being
A Lifetime in the Archaeology of Cyprus
Vassos Karageorghis

A lifetime in the Archaeology of Cyprus
Vassos Karageorghis

Published. Annual volumes of Oxyrhynchos Papiri from the Egypt Exploration Society have reached volume LXX (70), and there are many more to come. What then is the fascination of these waste paper basket fragments?

Here we have virtually every aspect of life in Graeco-Roman Egypt represented, sometimes in beguiling small fragments, at other times long legal documents, and fragments of literature, sacred and secular. The world was astounded when it learnt of a single leaf of 'The Sayings of Jesus' from an unknown Gospel. There were lost masterpieces of Greek literature, even a tattered poem by Sappho praying for her brother's safe return.

The Oxyrhynchos papiri are a unique treasure trove, preserved by the friendly Egyptian climate, that cannot be matched anywhere else in the ancient world. The excavated mounds turned out to be the rubbish dumps of an administrative centre and thriving city at the time of the Roman Empire. The city takes its name from the oxyrhynchus - a sharp-nosed fish - that was the object of reverence and is well known from bronze (and larger) votive representations.

Professor Parsons, long time head of the Oxyrhynchus Papri Project at Oxford, has weaved together the mass of material available from the papiri to form a picture of life in this bustling yet provincial town in Roman Egypt. Personal voices speak across the centuries through complaints, love letters, bureaucracy (so what's new?), costs of living, and the material aspects of simply being alive in what were, on occasion, quite hard times, especially during a low Nile inundation. A ready wit and aside comments enlivens a text that many would have thought boring - after all, who excavates waste paper baskets and finds literary gold? This is an engaging, yet extremely erudite and well-referenced book that opens a window on a world that would have otherwise remained in the darkness of the rubbish pits. The work of publication still goes on.

Peter A. Clayton

Minera, November/December 2007

A lifetime in the Archaeology of Cyprus
Vassos Karageorghis

220pp, 102 colour and 85 b/w illus.
Paperback, £17.

Dr Vassos Karageorghis's new autobiography reads very much like the tale of the progress of modern archaeology in Cyprus in the last century and up to the present day. A ubiquitous figure in Cypriot archaeology, as well as on the international antiquities scene, Dr Karageorghis (born 1929) was curator of the Cyprus Museum in Nicosia in 1960, Director of the Cyprus Department of Antiquities from 1964-89, later Professor of Archaeology at the University of Cyprus, and author of myriad scholarly volumes and articles on Cypriot antiquities. During his long 'retirement', he has been actively involved in work for the Cyprus A.G. Leventis Foundation - a driving force behind the refurbishment of Cypriot antiquity collections in museums all over the world - as member of the foundation's governing board and archaeological consultant.

The independence of Cyprus in 1960 gave new impetus to excavation activity on the island and, under Dr Karageorghis's directorship, large-scale excavations were initiated. It was in 1948 that he took part in his first excavation at the Late Bronze Age site of Sinda in the Famagusta district, working under Swedish archaeologists. Granted a scholarship to study Classics at University College London, he attended a training school under Sir Mortimer Wheeler on his dig at St Albans (Verulamium) in 1949.

The pinnacle of Dr Karageorghis’s career as an archaeologist, however, was the years he spent on excavations at Salamis, near Famagusta, one of the great Graeco-Roman sites in the Levant and the most important in Cyprus, with stunning remains of a gymnasium and theatre built by the Roman emperors Trajan and Hadrian. Tombs in the site's ancient necropolis yielded eerie funeral chariot remains, complete with ritually sacrificed and yoked horse skeletons, and rich burial chamber finds. Dr Karageorghis was in charge of excavations at Salamis until the Turkish invasion of 1974, a disaster for the archaeology of Cyprus which brought Greek Cypriot-led archaeological activity in northern Cyprus to an abrupt end. This was a heartbreaking experience for Dr Karageorghis, who recalls that 'I saw my dreams crushed...and Salamis, where I excavated for 20 years, disappear all of a sudden from my life, occupied by a foreign army and inaccessible...a bleeding scar to my soul and mind'.

Alarmed about ongoing violations and destruction of ancient monuments in occupied northern Cyprus, where churches and museums were subjected to vandalism and where numerous antiquities and works of Byzantine art have been illegally exported for sale on the international black market, Dr Karageorghis has been a key figure in efforts to track down and secure the return of illicitly plundered artefacts, notably the notorious case of the stolen early Christian mosaics from the Church of Kana in northern Cyprus, returned to Cyprus after a legal battle in Indianapolis in 1990.

The Swedish connection behind this autobiography's publication derives from the fact that Stockholm's Medelhavsmuseet (Mediterranean Museum) houses the largest collection of ancient Cypriot antiquities outside Cyprus. The Swedish Cyprus Expedition, the first systematic and scientific archaeological survey of the island, took place between 1927-31, led by the legendary Einar Gjerstad (1897-1988), whom Dr Karageorghis met and knew well. A total of some 18,000 artefacts from 5000 years of cultural development were unearthed, with Sweden allocated 12,000 of these to the British colonial authorities - 65% of the excavated material. Some 25 sites were excavated by the Swedes, the most important finds including the famous 'army' of 2000 terracotta figures dating mainly from the Cypriot Archaic period of 625-500 BC unearthed in a field at the sanctuary of Ayia Irini in north-western Cyprus. Among other major sites dug by the Swedes were Vouni Palace, the nearby soil theatre and agora, Episkopi and Mersinikhi in Turkish-occupied northern Cyprus, and Idalion, Kitron (Larnaca), and Marion (Polis) in the Greek Cypriot south.

Brimming with scholarly comment and charming anecdotes about his encounters with many of the prominent figures of archaeology over the past 50 years or more, the book is no valedictory work. Despite mounting health problems, Dr Karageorghis was in charge of excavations at Salamis until the Turkish invasion of 1974, a disaster for the archaeology of Cyprus which brought Greek Cypriot-led archaeological activity in northern Cyprus to an abrupt end. This was a heartbreaking experience for Dr Karageorghis, who recalls that 'I saw my dreams crushed...and Salamis, where I excavated for 20 years, disappear all of a sudden from my life, occupied by a foreign army and inaccessible...a bleeding scar to my soul and mind'.

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Brimming with scholarly comment and charming anecdotes about his encounters with many of the prominent figures of archaeology over the past 50 years or more, the book is no valedictory work. Despite mounting health problems, Dr Karageorghis was...
The Rash Adventurer: A Life of John Pendlebury
Imogen Grundon

The title of this book, together with the German wartime description of Pendlebury as ‘The Cretan Lawrence’, sums up this remarkable man, the subject of this much-deserved biography. John Pendlebury was an extraordinary person, overcoming the impediment of being accidentally blinded in one eye as a two-year-old child, he pursued his chosen objective of becoming an archaeologist. In that sphere his name lives on as a Director of excavations for the Egypt Exploration Society at the pharaoh Akhenaten’s capital of Tell el-Amarna before the war, and for his work in the Bronze Age Aegean world, especially studying the links between that world and Egypt in his groundbreaking Aegean: A Catalogue of Egyptian Objects in the Aegean Area (Cambridge, 1930).

One does not associate archaeologists with daring do, but the account of his life reads like something out of an adventure novel. After Amarna Pendlebury found his metier in Crete at Knossos, the centre of the Minoan civilisation that had been discovered and excavated by Sir Arthur Evans at the turn of the 19th century. In all, Pendlebury spent 12 years in Crete and grew to know it like no one else, spending long days walking all over the precipitous island finding many new sites. This intimate knowledge of the island’s geography and its people was to stand him in good stead when the Second World War broke out in 1939. Pendlebury stayed in Crete after the German invasion, dressed at times like a Cretan in the flamboyant local costume, and held the rank of a British army captain. Organising the local resistance with a flair that well deserved the German description of him, he moulded the partisans into a series of local fighting forces that were a thorn in the side of the occupying Germans.

Imogen Grundon, an archaeologist herself, who has worked at Tell el-Amarna and in the Middle East, has produced a splendid and extremely well researched biography. She not only presents Pendlebury the archaeologist in detail, and a very objective view of Aegean archaeology in the 1930s, but also of wartime Crete. Her access to the German archives has been invaluable. In all, this is a remarkable biography of a truly remarkable man, whose brilliant life was sadly cut short when, wounded, he was shot against a wall by the Germans on 22 May 1941. Appropriately on his grave stone in the war cemetery at Souda Bay is the line from Shelley’s elegy, ‘He has outsoared the shadow of our night’.

Peter A. Clayton
The Librarian of the Worshipful Company of Farriers

Horses. History, Myth, Art
Catherine Johns

‘Think when we talk of horses that you see them, printing their proud hoofs ’th’ receiving earth’ (Henry V, Prologue, l. 27,28). Catherine Johns does indeed talk of horses, and writes and illustrates them with remarkable effect in this splendidly illustrated and presented book. Its origins lie years back, when a proposed exhibition on the subject at the British Museum was overruled, but Catherine never abandoned the idea.

Ever since they were first domesticated c. 6000 years ago, horses have played a vital role in human life and history, and are still a major part of almost everyone’s psyche. You have only to look at the incredible response in recent years to an international horse exhibition held in Kentucky to realise how much the British Museum missed out in not holding the horses exhibition.

The material covered in this book is drawn from all nine antiquities departments in the British Museum (including Prints and Drawings, who chose not to leave with the British Library in 1973), and what a wealth there is of all periods and types represented here. Dr Johns divides her book into two parts: ‘Horses and Humans’, which is a wide ranging discussion of the horse in history and its relationship with man. The second part, ‘The Image of the Horse’, has 18 sections that examine the horse in its many and various uses from the first sketches on Palaeolithic stone plaques of c. 10,000 BC through virtually every civilisation, ancient and modern, that the world has known - the horse is a ubiquitous animal in environment and art. The comparison and often contrasting juxtaposition of images in the double-page spread presentation from so many different sources are a delight. The accompanying text then brings to light so many interesting facts that make this a book that anyone with an interest in horses must have. Even those with only a passing interest will be beguiled into owning a copy.

Peter A. Clayton, Librarian of the Worshipful Company of Farriers

Please send books for review to:
Peter A. Clayton, Minerva, 14 Old Bond Street, London, W1S 4PP, United Kingdom
E-mail: books@minerva Magazine.com
UNITED KINGDOM
Bristol

GLASGOW, Scotland
ANCIENT EGYPT GALLERY. With the reopening of the museum in July, after extensive restoration and redisplay, the museum’s collection of Egyptian antiquities, many acquired by subscribing to excavations, is presented in a selection of objects selected on loan from the British Museum. KELVINCOURT MUSEUM AND ART GALLERY (44) 441 276 3599 (www.glasgownmuseums.com).

LONDON
THE FIRST EMPEROR: CHINA’S TERRACOTTA ARMY. The exhibition features 120 objects from the tomb complex of Qin Shihuangdi, the First Emperor, including 20 complete terracotta warrior figures of different ranks. Also displayed are many significant examples of more recent finds, rarely seen outside China, including terracotta figures of acrobats, bureaucrats, musicians, and bronze birds, objects designed to be administered by the emperor or entertain him in his afterlife. THE BRITISH MUSEUM (44) 020 7323 8522 (www.thebritishmuseum.ac.uk). Until 6 April 2008.

MAKING HISTORY: ANTIQUARIES IN BRITAIN, 1707-2007. An exhibition celebrating the Tercentenary of the Society of Antiquaries of London by exploring the achievements of its members, exhibiting antiquities and other works of art, the earliest known mezzotint, an illustration of Stonehenge, and paintings of ancient sites and landscapes by Constable, Turner, and Leake. ROYAL ACADEMY OF ARTS (44) 020 7300 8000 (www.royalacademy.org.uk). Until 2 December.

OBJECTS OF INSTRUCTION: THE TREASURES OF THE SCHOOL OF ORIENTAL AND AFRICAN STUDIES. The exhibition aims to publicise the School’s remarkably rich, but little known, artistic and archival collections. Among the wealth of material are illustrated Islamic manuscripts, including a luxurious Mughal copy of the Qur’an, a book of animal fables; Chinese and Japanese paintings and prints; varied ceramic objects from the Middle East and East Asia; decorative Buddhist manuscripts and sculptures from South-east Asia; and contemporary African paintings and textiles; and important archaeological collections from East Asia, South east Asia, and the Middle East. Many of these objects are true treasures whose display is long overdue. The content will be periodically updated, which will ensure the vitality and excitement of this permanent display. THE SCHOOL OF ORIENTAL AND AFRICAN STUDIES (44) (020) 889 4064 (www.soas.ac.uk). Until 15 December.

TUTANKHAMUN AND THE GOLDEN AGE OF THE PHARAOHS. In the 1970s, the unprecedented King Tut exhibit exhibited fascinated visitors with the marvellous treasures of his tomb, setting attendance records worldwide. Now his treasures are back, giving a new generation the chance to travel back in time about the life and reign of this ancient monarch, THE 02 CENTRE (44) (08)71 871 9901 (www.kingtut.org). Until 31 August 2008.

NOTTINGHAM, Nottinghamshire

OXFORD, Oxfordshire
TREASURES, ANTIQUITIES, EASTERN ART, COINS AND CASTS. Over 200 of the most significant objects from the museum’s collections of archaeology, eastern art, coins, and casts. ASHMolean MUSEUM (44) 1865 278 000 (www.ashmolean.org). Until 31 December 2008.

READING, Berkshire

BRUNSWICK, Maine
REOPENING OF THE BOWDOIN COLLEGE MUSEUM. Following a considerable expansion, the museum reopened in October 2007 with the five 19th-century Elkanah Watson African Art Galleries. Organized by the Stifling Archaeology and the Staatliche Antikenmuseen und Kunstsammlungen -- Kunsthalle Hamburg, the exhibition features work from both the Museum of Fine Arts, Boston and the BOWDOIN COLLEGE MUSEUM (44) 207 725 3275 (www.bowdoin.edu/art-museum).

CAMBRIDGE, Massachusetts
GODS IN COLOR: PAINTED SCULPTURE OF CLASSICAL ANTiquity. An unusual exhibition of full-size copies of Greek and Roman sculptures, including several well-known masterpieces, whose painted decoration, faded over the millennia, has been painstakingly reconstructed. Organized by the Stifling Archaeology and the Staatliche Antikenmuseen und Kunstsammlungen -- Kunsthalle Hamburg, the exhibition features work from both the Museum of Fine Arts, Boston and the BOWDOIN COLLEGE MUSEUM (44) 617 495 9400 (www.artmuseums.harvard.edu). Until 20 January 2008.


CHICAGO, Illinois
MESOPOTAMIAN GALLERY REOPENS. The rich collection of Mesopotamian Art in the United States has been reinstalled within a new climatized wing. The 2500 pieces (not all of which are on display) include a monumental human-headed bull from Khorsabad, the mate of that in the Baghdad Museum, and a number of famous pieces from the British Museum of Mesopotamian Art: B.C. ORIENTAL INSTITUTE MUSEUM (1) 773 702-9520 (www oi.uchicago.edu).

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.


DAYTON, Ohio

DENVER, Colorado
ARIZONA ART: SELECTED TREASURES FROM THE LOUVRE. 125 objects from the Louvre, including sculpture and decorative arts. DENVER ART MUSEUM (1) 303 297-7400 (www.denverartmuseum.org). Until 6 January 2008.

FORT WORTH, Texas

INDIANAPOLIS, Indiana

ROMAN ART FROM THE LOUVRE. Some 180 prime examples of Roman art from the 1st century BC to the early 4th century AD, including monumental sculptures, marble reliefs, mosaics, frescoes, terracottas, and metal and glass vessels, all shown for the first time in the US. INDIANAPOLIS MUSEUM OF ART (1) 317 923-1331 (www.im-arta.org). Until 6 January 2008 (then to Seattle and Oklahoma City). Catalogue.

JACKSONVILLE, Florida
IN STABIO: EXPLORING THE ANCIENT SEASIDE VILLAGES OF THE ROMAN ELITE. 74 works of art and artefacts from five Roman villas at Stabiae, Italy, including 23 frescoes, stuccoes, marble sculptures, and a complete installation of a three-course dining room. CUMMER MUSEUM OF ART & GARDENS (1) 908 356 6887 (www.cummer.org). 7 November - 3 February 2008.

KANSAS CITY, Missouri

Lancaster, California
NEW DISPLAY OF EGYPTIAN ANTIQUITIES. Middle Kingdom sarcophagus, masks, and bronze and wood statuettes.
erating many of the ancient Egyptians' materials, such as stone, metal, pottery, and faience and their methods of production. STÄTISHES MUSEUM AEGYPTISCHER KUNST (49) 89 29 85 46 (www.aegyptisches-museum-muenchen.de). Until 18 November. Catalogue.

SACRED GIFTS AND WORLDLY TREASURES: MASTERWORKS FROM THE CLEVELAND MUSEUM OF ART. The first travelling exhibition to showcase some of the treasures of Early Christian, Byzantine, and Western Medieval art from a world-famous collection. BAYERISCHES NATIONALMUSEUM (49) 89 211 27 113 (www.bayerisches-nationalmuseum.de). Until 16 September (then to the Getty Museum, Los Angeles).


NUERNBERG, Bayern THE SKY ON THE GROUND: THE SKY DISK FROM NEBR. An exhibition of the controversial bronze 'sky disk' from Nebir, Sachsen-Anhalt, inlaid with a gold representation of the heavens, accompanied by about 100 exhibits from 15 other MUSEEN DER NATUR- UND KULTURGeschichte MIJRNBERG (49) 911 22 79 70 (www.naturhistorisches-museumnuernberg.de) Until 17 February 2008.

ANCIENT EGYPT WITH ALL OF THE SENSES. An interactive hands-on exhibition with antiquities, reproductions, and architectural models suitable for the family, with a special section for the visually impaired. STÄTISHES MUSEUM DER PFALZ SPEYER (49) 6322 620 222 (www.museum.speyer.de). Until May 2008. SPEYER, Rheinland-Pfalz ATTILA AND THE HUNS. The first major exhibition in Germany devoted to the invasion of Atila and his nomadic horde in the 5th century AD, including some striking Migration jewellery. HISSTORISCHES MUSEUM DER PFALZ (49) 6322 62 02 22 (www.museum.speyer.de). Until 8 January 2008.


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

ISRAEL OHALO II: A 23,000 YEAR OLD FISHER- HUNTER-GATHERERS' CAMP ON THE SHORE OF THE SEA OF GALILEE. The exhibition is devoted to finds recovered from a prehistoric site on the shore of the Sea of Galilee between 1989 and 1991 by Dr Danie Nadel, the University of Haifa. HECHT MUSEUM (972) 4825 7773 (www.research.haifa.ac.il/hecht). Until December 2007.

JERUSALEM THREE FACES OF MONOTHEISM. The similarities and contrasts of the shared symbols of Judaism, Christianity, and Islam represented in antiquity, as an important key to understanding the foundations and developments of monotheism and its beginnings in the ancient world. BIBLE LANDS MUSEUM (972) 2561 1066 (www.blmj.org). Opened in June.

MASADA NEW MUSEUM OPENS. A state-of-the-art museum with several original architectural settings was opened in June at this famed UNESCO World Heritage site, a symbol of the collapse of the Judean Kingdom at the time of the Second Temple. Nearly 700 artefacts from the Herodian and Second Temple periods preserved in new storage are on permanent loan from the Archaeological Museum in Florence and from current excavations near Qumran. MAZADA JERUSALEM (972) 8 658 4207.


OPENING OF MUSEUM GALLERY Museo Archeologico di Legio displays its collection of Etruscan antiquities. MUSEO ARCHEOLOGICO DI ADRIA (39) 0426 21612 (www.archeologia. beniculturali.it). Ongoing.


THE ARCHAEOLOGICAL MUSEUM has reorganised the Greek section of its collections and now rooms have been opened to the public for display. Pride of place has been given to the beautiful head of Athena Lemnia, a copy of a bronze original of the 5th century BC by Phidias, and to a 6th century amphora signed by Nikosthenes. The collection unifies private and public bequests in addition to the important collection assembled by the painter Polgeio Pelegr (1753-1860), including more than 200 Greek and Italian vases, 395 pieces of jewellery with precious stones and gold, as well as statues and funerary reliefs (39) 051 273 7211 (www. comune.bologna.it). Ongoing.


CAMERINO, Macerata URBAN ARCHAEOLOGY IN CAMERINO (5TH CENTURY BC -16TH CENTURY AD). CONVENTO SAN DOMENICO (39) 0737 402310 (santomonicodicifoleo. org). Until 4 November.

CHIUSI, Siena THE BONCI CASUCCINI 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) 0777 224 811 (www.archeocasadisiena.it). Until 4 November. (See Minerva, this issue, p. 7.)

CORTONA, Arezzo THE MUSEO DELL'ACCADEMIA ETRUSCA E DELLA CITTA' has reopened with a new installation, and now displays on permanent loan from the Archaeological Museum in Florence and from current excavations near Cortona, 1500 pieces of CAIUSI (39) 0576 357 231 (www.cortonacaselli.com). Ongoing. (See Minerva, January/February 2005, p. 37.)

For Further Information: Tel: (33) (0) 41 50 31 38 38 www.imarobe.org

MINERVA, november/December 2007 61

EXHIBITION FOCUS
THE MEDITERRANEAN OF THE PHOENICANS, FROM TYRE TO CARTAGHINE

The Institut Du Monde Arabe Museum of Art, Paris

Until 20 April 2008

Gold-plated silver bowl from Idalion, Cyprus, 6th century BC, diameter 18.5cm. © The Louvre, Paris.

As maritime entrepreneurs, merchants, and master craftsmen, the Phoenicians spread their cultural and commercial influence to the western Mediterranean. This exhibition deals with the history of the Phoenicians in their Levantine homeland and their cultural interaction within the Mediterranean. Displayed are an impressive array of artefacts, including funerary steles, wood and ivory work, decorated metal bowls, and elaborate pottery. The ambitious scope and geographic complexity of Phoenician exploration is presented in this major new exhibition, which is divided into two main sections: the first deals with the history of the Phoenicians in their Levantine homeland (modem Lebanon) and explores their cultural interactions within the Mediterranean, where they traded and settled. Drawn from the Louvre’s own distinguished collections dating back to the 19th century, the artwork selected showcases the Phoenicians as master craftsmen. In antiquity they were renowned sculptors, metal smiths, and wood- and ivory-carvers. King Solomon employed Phoenician artisans as bronze casters for his royal residence and temple in Jerusalem, and their illustrious hammered metalwork was revered by the famous Greek poet Homer. All artistic media are represented, including exquisite carved ivory panels, decorated metal bowls, luscious painted pottery, funerary stelae, antependiums, and jewellery.
THAILAND
BANGKOK
NEW CERAMIC MUSEUM. Opened in March 2000, the collection holds over 2000 ceramics donated by Surat Osathanugrah, mostly from Thailand, as early as c. 3000 BC and through the 19th century. Featuring Khmer ceramics from Thai kilns and a major collection of ceramics from the 14th to 16th century Tak-Omkol sites in western Thailand. SOUTH-EAST ASIAN CERAMICS MUSEUM (66) 2 902 0299 (www.museum.bu.ac.th).

MEETINGS,
CONFERENCES & SYMPOSIAS


2-4 November. SCULPTURE AND ARCHITECTURE - NEW PERSPECTIVES ON CARVED STONE. University of Plymouth, Devon, UK. Contact: Dr Theresa Oakley. Website: www.plymouth.ac.uk/pages.


11 November. DEITIES, DEATH, AND BURIAL ON HADRAN'S WILL AND BEYOND. A one-day conference sponsored by the Arbela Society, Arbela Roman Fort and Museum, Customs House, Mill Dam, South Shields, Tyne & Wear. Tel: (44) 191 454 4093; e-mail: liz.elliot@twmuseums.org.uk; www.arbela-society.org.uk

17 November. EGYPT IN THE MEDIEVAL WORLD. A one-day seminar by Dr Alison Gaxaognie, Egyptian Exploration Society, London. Tickets £15-20. Tel: (44) 207 242 1903; e-mail: contact@wes.ac.uk.

SINGAPORE
ON THE NALANDA TRAIL: BUDDHISM IN INDIA, CHINA, AND SOUTHEAST ASIA. Landmarks of the history of Buddhism and its spread from the Silk Road across the whole of Asia, as recorded by early Buddhist pilgrims. ASIAN ART GALLERY'S MUSEUM (65) 6332 3284 (www.acm.org.sg). 2 November - 23 March 2008.

SPAIN
BARCELONA
SCULPTURE IN INDIAN TEMPLES: THE ART OF DEVOTION. A major exhibition surveying Indian religious sculpture from the 2nd century BC to the 17th century AD, drawing on several major european museums. CAIXAFORUM BARCELONA. FUNDACIO 'LA CAIXA' (34) 93 476 8600 (www.fundacio.lacaixa.es). Until 18 November.

SWITZERLAND
BURGdorf

LAUSANNE
THE ANIMAL WORLD IN ANCIENT EGYPT. Nearly 100 depictions of animals in statuary, reliefs, and annulets from the Predynastic Period to the Roman Period. MUSEE DE DESIGN ET D'ARTS APPLIQUES CONTEMPORAINS (41) 31 315 2530 (www.bergerfoundation.ch/mudac). Until December.

RIGGSBERG, Bern

ZURICH

TAWAIN
TAIPEI
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 exhibits are ‘The Art of the Sung Dynasty: Artefacts from the Horse-and-Chariot Pits at Hsiao-lu’ and ‘Compassion and Wisdom: Religious Sculptural Arts’. NATIONAL PALACE MUSEUM (66) 2 2881 2021 (www.npm.gov.tw/en).

UNITED KINGDOM
8 November. TRADE AND TRADERS ON THE ROMAN RED SEA. Dr Roberta Tomber, the British Museum, A Palestine Exploration Fund lecture, the Stevenson Lecture Theatre, the British Museum. Contact: (44) 20 935 5379; www.pef.org.uk. 6pm.

13 November. ROYAL ENCOUNTER. Angelique Cothias. Egyptian Exploration Society Northern Branch, University of Manchester: Contact: Professor Roselle David, tel: (44) 0161 275 2647. 7pm.

19 November. DIGGING IN EGYPT. Alan Lloyd, Amelia Edwards Memorial Lecture, Egyptian Exploration Society. Wills Memorial Building, Queens Road, Bristol. Contact: Dr Patricia Spencer, tel: (44) 020 7242 1880; www.ees.ac.uk. 5.15pm.

21 November. WARFARE AND LAWS OF WAR IN ANCIENT JUDISMA, Dr Christophe Batsch. Anglo-Israel Archaeological Society lecture (jointly with the Institute of Jewish Studies, UCL), Gustave Tuck Theatre, UCL, Gower Street, London. Contact: Diana Davis, tel: (44) 20 8747 3931; www.assoc.bnet.co.uk. 6pm.

22 November. THE FIRST HUMANS: A VERY REMOTE PERIOD INDEED. Professor Clive Gamble, Royal Holloway, University of London. The Society of Antiquaries of London Tercentenary Lecture Series. No. 2, Trinity College, Dublin, Tel: (44) 20 7479 7080, 7.30pm.

6 December. SAMARIA: ROYAL CITADEL OF THE KINGS OF ISRAEL. Dr Rupert Chapman, Anglo-Israel Archaeological Society lecture, The Stevenson Lecture Theatre, the British Museum. Contact: Diana Davis, tel: (44) 20 8747 3931; www.assoc.bnet.co.uk. 6pm.

12 December. AGRICULTURAL INNOVATION IN THE NILE VALLEY - THE VIEW FROM QASR IBRIM. Dr Alan Clapham, joint lecture, Egyptian Exploration Society and Bristol City Museum and Art Gallery, Pugley Lecture Theatre, Queens Building, University Walk, Bristol. 7.30pm.

13 December. THE LIFE AND ACHIEVEMENTS OF CLAUDE R. CONDER. Dr David M. Jacobson and Felicity Cubbing, A Palestine Exploration Fund lecture, the Stevenson Lecture Theatre, the British Museum. Contact: (44) 20 7935 5379; www.pef.org.uk. 6pm.

ISRAEL
7 November. THE HANGING GARDENS OF BABYLON - MYTH OR REALITY? Dr Yoram Cohen, Tel-Aviv University (in Hebrew), Bible Lands Museum. Tel: (972) 2561 1066 (www.blmj.org).

AUCTIONS & FAIRS


16 November. Börsiglär, Paris. Antiquités and Islamic art auction. Tel: (44) 20 935 5379; www.pef.org.uk. 6pm.

5 December. Sotheby's, New York. Antiquities auction. Tel: (1) 212 636-7414 (www.sothebys.com).

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

Please send 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:
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London, W1S 4PR, UK
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Exhibition dates are subject to change. Before planning a visit, we recommend confirming dates and opening times.
Egyptian Large Greyish Greywacke Osiris
Mummiform, wearing the Atef-crown, and holding the crook and flail.
XXVIth Dynasty, 664-525 BC.
H. 18 1/2 in. (47cm.)
Ex collection of Pierre Vérité, Paris, begun in the 1920s; by descent to the collection of Claude Vérité, his son.

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ROMAN MARBLE NUDE NEREID RIDING A HIPPOCAMP

She is framed by the billowing garment that rises behind her.
1st-2nd century AD. H. 15 1/4 in. (39 cm.); L. 22 1/2 in. (57.5 cm.).

Acquired in Italy in the later 18th century by the Duke of Arenberg, Brussels; ex collection of Professor Michel de la Brassine, Lüttich, Belgium; M.B. Collection, Woodland Hills, California. Published: Münzen und Medaillen, Basel, XII, 1961, no. 28. 18th century restorations, probably by the workshop of Cavaceppi, include the head of the hippocamp, the tail fin, and its forelegs.
Friday November 2nd – Wednesday November 7th
Wenkenhof, Riehen near Basel

On our website you will find information about:
participants, opening hours, location, museums
and a cultural package offered by Grandhotel Les Trois Rois.

www.baaf.ch