GIFTS FOR THE GODS:
EGYPTIAN TEMPLE
STATUES IN NEW YORK

PHOENICIA'S
GOLDEN BOWLS

CHINA'S TERRACOTTA
ARMY IN LONDON

THE THREE FACES OF
MONOTHEISM IN JERUSALEM

KILLER TSUNAMIS
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EDITORIAL

The start of another year is the perfect moment to stop chasing our tails and mull over the state of Earth's cultural heritage. In this issue, Minerva juxtaposes a disheartening review of China’s handling of archaeology found during preparatory work for this year's Beijing Olympics with an extremely positive summary of plans to rescue heritage in the way of development for the London 2012 Olympics. The London Delivery Authority has a long-term, proactive vision and has already tapped into the extensive skills of the Museum of London Archaeology Society (MoLAS) and Pre-Construct Archaeology, who have decades of experience in rescue archaeology. The UK may not yet enjoy the legal sophistication of preventive archaeology, championed so expertly by the Institut National de Recherches Archéologiques Préventives (INRAP) in France (pp. 36-40), but the prehistoric, Roman, and medieval remains that will inevitably emerge beneath mighty new stadia in Stratford are in very safe hands.

Encouraging signs of accommodation and mutual respect are also emerging in the Near East. While the Palestinian Department of Antiquities and Cultural Heritage has managed to carry out over 500 salvage operations since its foundation in 1994 under tough political conditions (pp. 25-28), the Bible Lands Museum in Jerusalem is to be applauded for promoting inter-faith Jewish, Muslim, and Christian similarities and harmony in its new exhibition, ‘Three Faces of Monotheism’ (pp. 23-24). As Israel relaunches its controversial, yet legally justified excavation in advance of the Mughrabi Ramp restoration in Jerusalem, sense seems to have prevailed between the Israeli Antiquities Authority (IAA) and the Waqf, the Islamic body responsible for the administration of the Haram al-Sharif (Temple Mount). This is implied by the IAA’s public notification that First Temple period remains (Iron Age IIB) have turned up in a sealed deposit on the south-eastern corner of the raised platform surrounding the Dome of the Rock, perhaps dating as early as the 8th century BC. Long may this religious and cultural respect endure.

While the world clamours for Tutankhamun and the First Emperor’s terracotta army in London, visitors to Houston, Texas, have a rare and controversial opportunity to see the 3.2 million year-old fossil of an Australopithecus afarensis. Though palaeoanthropologists have expressed outrage at the movement of her brittle remains, Lucy is appearing in her own show, ‘Lucy’s Legacy: the Hidden Treasures of Ethiopia’ for the first time outside the homeland (until 20 April). For a little more cloak and dagger, enthusiasts of the forger’s deception will enjoy ‘The Art of Forgery - Analysed and Uncovered’ at the Museum for Asian Art, Berlin, until 24 March. A more authentic visual treat is promised by ‘Louvre Atlanta - The Eye of Josephine’ at the High Museum of Art, Atlanta, until 18 May, which, for the first time since her death, unites 60 masterworks housed by the Empress Josephine at Malmaison on the outskirts of Paris. These wonders of Herculaneum and Pompeii were gifted to Napoleon Bonaparte when Consul by Ferdinand IV, King of Naples, in 1801. Bonaparte later bestowed them on Josephine.

In a world where the media is dominated by junk science and reality tele-

Wall painting of Apollo from Pompeii, Italy, AD 62-79. Photo: Peter Harholdt by permission of Musée du Louvre/High Museum of Art, Atlanta.

Wall painting of Apollo from Pompeii, Italy, AD 62-79. Photo: Peter Harholdt by permission of Musée du Louvre/High Museum of Art, Atlanta.

Wall painting of Calliope, the Muse of Poetry, from Pompeii, Italy, AD 62-79. Photo: Peter Harholdt by permission of Musée du Louvre/High Museum of Art, Atlanta.

ANNUAL SUBSCRIPTION
(6 issues)
UK £21; Europe £23
Rest of world:
Air £33/US$66; Surface £25/US$50
For full information see p. 29 and www.minervamagazine.com.

Published bi-monthly.
Send subscriptions to either the London or New York office below.

ADVERTISEMENT SALES
(Worldwide except US)
Minerva,
14 Old Bond Street,
London, W1 S 4PP.
Tel: (020) 7495 2590
Fax: (020) 7491 1595
E-mail: minerva@minerva magazine.com

(US)
Suzanne Strachovsky,
Suite 2B, 153 East 57th St,
New York, NY 10022.
Tel: (212) 355 2034
Fax: (212) 688 0412
E-mail: ancierart@aol.com

TRADE DISTRIBUTION
United Kingdom:
Diamond Magazine Distribution Ltd
Tel. (01797) 225229
Fax. (01797) 225657
US & Canada:
Distoric, Toronto
Egypt & the Near East:
American University in Cairo Press,
Cairo, Egypt
Printed in England by
The Scanplus Print Group,
London.

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ISBN 0957 7718
© 2008 Aurora Publications Ltd.

Minerva, ISSN no 0957 7718, is published six times per annum by Aurora Publications Ltd and distributed in the USA by SSP 75 Aberdeen Road Enfield PA 17318-0437. Periodical postage paid at Enfield PA. Postmaster send address changes to Minerva, c/o SSP, PO 437 box, Enfield PA 17318-0437.

The publisher of Minerva is not necessarily in agreement with the opinions expressed in articles therein. Advertisements and the objects featured in them are checked and monitored as far as possible but are not the responsibility of the publisher.
vision, archaeology, excavation, and ancient art continue to inspire and amaze. *Minerva* looks forward to sharing this remarkable journey with you in 2008.

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

—

**MUSEUM NEWS**

**Mammoth Art in Germany’s Vogelherd Cave**

Recent excavations at the Vogelherd Cave in the Lone Valley of southern Germany have unearthed spectacular Ice Age art in the form of a figurine of a mammoth, made of mammoth ivory and dated between 30,000 and 40,000 years ago by hunter-gatherers, and a second figurine of a lion. Images of both enjoy pride of place in the exhibition ‘New Insights into the Mammoth Hunters of Bird Flock Cave’ at the Blaubeuren Prehistoric Museum.

**Below left:** the 40,000-year-old lion man from Holenstein-Stadel in the Lone Valley, Germany. Photo: Ulmer Museum.

**Below right:** a newly discovered mammoth figurine from Vogelherd Cave made by hunter-gatherers between 30,000 and 40,000 years ago. Photo: Hilde Jense.

The Upper Palaeolithic caves along the southern rim of the Swabian Alb, Lone Valley, and Ach Valley around Blaubeuren have yielded hugely important archaeological finds, including figurines of animals and two lion-men made of mammoth ivory associated with Aurignacian stone tool technology. Until 40,000 years ago, Neanderthals were the only inhabitants of Europe, where they physically adapted very well to the freezing Ice Age. Their hunting strategy was oriented around big game, while their progress in stone tool technology was somewhat ‘conservative’ and of universal application.

Around 40,000 years ago a fundamental change occurred in the archaeological record with the appearance of a new stone technology, the Aurignacian, featuring highly specialised tools and a hunting strategy that now also took aim at small game. Besides this technical shift, archaeologists have uncovered ornaments and adornments in this period alongside Ice Age art and musical instruments. The figurative art from the Swabian Alb is the oldest known evidence of art in Europe, and the flutes from the Geißenklösterle Cave near Blaubeuren are mankind’s earliest known musical instruments – 40,000 years ago, anatomically modern man had reached Europe. Unlike the Neanderthals, who physically adapted to icy Europe, Homo Sapiens mastered a cultural art of survival.

The exhibition at the Blaubeuren Prehistoric Museum also looks at the science of excavation and archaeological research, such as new analyses of animal bones, which show how man hunted newly born baby mammoths and thus used the Vogelherd Cave in early spring. As in a criminal investigation, archaeologists have also scrutinised the edges of stone blades for blood and hair to identify the nature of game hunted. The current temporary exhibition runs until February, while a major exhibition opening in 2009 in Stuttgart will bring together all the art of the Aurignacian from different collections. For more information on the Blaubeuren Prehistoric Museum, see www.urmu.de; for Swabian Ice Age art, www.ice-age-art.de; and for the the Swabian Alb, www.schwaebischescult.de.

*Dr Stefanie Käß, Curator, the Blaubeuren Prehistoric Museum*

**Stone Age Massacre - Crime Scene Talheim**

Amongst the ancient remains of the Middle Neckar region of south-west Germany, one striking prehistoric event stands out. That episode was the mass death of 34 people over 7000 years ago in the Neolithic period, who unceremoniously suffered genocide before being thrown into a pit. Today, a modern criminal investigation into this ancient ‘crime’ is the basis of the exhibition ‘Tatort Talheim 7000 Years Ago. Archaeology and Forensics’ at the Städtische Museum Heilbronn until 27 January 2008 (when it continues at the Neanderthal Museum in Düsseldorf from 16 February to 22 June).

The exhibition opens at the scene of the crime using original site sketches and photos to introduce viewers to the minutiae of an archaeological excavation. At the centre of the show are the skulls and bones of some of the victims. In this investigation, archaeologists, anthropologists, and forensic pathologists apply their various expertise to determine the secrets of the Neolithic people from Talheim, piece by piece, clue by clue. The skeletal remains of these mysterious murder victims, unearthed during two excavations at Talheim in 1883 and 1984, indicate that the age of the victims, both male and female, was wide, ranging from two to 60 years old.

The skeletons of the men, women, and children were mixed chaotically together in a pit measuring 3.1 x 1.5m and 1.5m deep, and dug into a settle.
or fight over territorial plots - is however left to the imagination of the viewer.

Kerstin Chitrka-Wittig, Städtische Museen Heilbronn.

**Colourful Classical Gods at Harvard**

Modernity’s image of ancient marble statues as pure and noble is without doubt the most extreme misrepresentation in classical art. Set aside our preconceptions as we may try, the ideal of unpainted sculpture is hard to escape. This mental myopia is now being challenged by the groundbreaking traveling exhibition, ‘Gods in Color; Painted Sculpture of Classical Antiquity’ at the Arthur M. Sackler Museum until 20 January.

When classical statues such as the Laocoon Group first surfaced in Renaissance Rome in 1506, the masterpieces’ surfaces were denuded of paint and usually immediately scrubbed clean for display. Such immaculate purity inspired the German art historian Johann Joachim Winckelmann to characterise ancient Greek sculpture in 1755 as the ultimate expression of ‘noble simplicity and quiet grandeur’. Ancient texts were conveniently forgotten, including Pliny’s description in his *Natural History* of how ‘When asked which of his works in marble he liked the most, Praxitiles used to say: “Those to which Nicias has set his hand”’ - so highly did he esteem his colouring of the surface’.

The 19th century witnessed a sea change in perception as traces of paint emerged on pedimental sculpture dug up at the Temple of Aphaia on the island of Aegina in 1811, and acquired by King Ludwig of Bavaria, and on the Alexander Sarcophagus from the royal necropolis of Sidon, as well as on statues from the Athenian acropolises. In the mid-1800s the English sculptor John Gibson began to paint his works, most famously a version of the Tinted Venus, consciously following the footsteps of Praxitiles, and observing that ‘The moderns, being less refined than the Greeks in matters of art, are, from stupid custom, reconciled to the white statue. The flesh is white, the hair is white, the eyes are white, and the drapery white; this monotonous cold object of art is out of harmony with everything which surrounds it’. The effects of colour on classical statues was finally examined in an exhibition at the Museum of Fine Art in Boston in 1891, which commissioned the painter Joseph Lindon Smith to colour casts of the Venus Genetrix and statue of Hermes from Olympia.

Modern science based on polarised light microscopy, X-ray fluorescence and defraction analysis, and infrared spectroscopy has now even exposed the origin of the pigments used in polychromy. Most were of mineral origin: red and yellow ochre, bright red mercury sulfide cinnamon, copper carbonates azurite (blue) and malachite (green), and synthetic Egyptian blue, a copper calcium silicate. White derived from lead or lime, black from carbonised bone, while eastern Mediterranean murex shells provided the royal purple.

*Below left: a reconstructed head of a man from Neolithic Talheim, Germany. More than 18 skulls were pierced with large holes made by stone axes. Photo: Städtische Museen Heilbronn.*

News

Left: reconstruction of a head of Caligula by Vinzenz Brinkmann, Sylvia Kellner, Ulrike Koch-Brinkmann, and Jan Staebbe Olsbergard, based on a marble original of AD 39-41 in the Ny Carlsberg Glyptotek, Copenhagen. Loan from the Stiftung Archäologie, Munich. TL40416.27. Photo: Stiftung Archäologie, Munich.

Colour was quite simply as important as anatomy, enabling the Greeks to follow Egyptian conventions by displaying women with lighter and men darker skin and the Romans to use dazzling colours for the trouser suits of eastern barbarians. As Susanne Ebbinghaus, the George M.A. Hanfmann Curator of Ancient Art at the Arthur M. Sackler Museum, Harvard, emphasises, 'Most ancient sculpture, whether depicting human or divine subjects, is incomplete without colour. Only with the Renaissance did white or monochrome sculpture become a paradigmatic form of artistic expression. As we now know, this phenomenon would have startled ancient sculptors such as Praxiteles - just as the colour reconstructions of ancient statues startle us today'.

Harvard is the first US venue for 'Gods in Color', which was organised by the Stiftung Archäologie and the Staatliche Antikensammlungen und Glyptothek, Munich, Germany, and represents over two decades of research undertaken by Dr Vinzenz Brinkmann. Some 20 full-size colour reconstructions are displayed at the Sackler alongside 35 original statues and reliefs primarily drawn from the museum's own collections. One gallery is dedicated to Greek sculpture of the archaic and classical periods, another to Hellenistic works, while a third presents prehistoric sculpture from the Greek Cycladic islands and a sampling of coloured sculpture from Egypt and the Near East.

The centrepiece of the show is a partial reconstruction of the west pediment of the Temple of Aphaia from the Greek island of Aegina, carved in 490-480 BC and including representations of Athena and two archers. Another frieze from the Treasury of the Siphnians at Delphi reveals technicolour scenes of the Trojan War. Other painted copies of Greek sculptural works include three steles alongside the original marble grave stele of Medisto of c. 340 BC from the museum's holdings. Two reconstructions bring to life the Peplos Kore of c. 530 BC from the Athenian Acropolis. A bright reconstruction of the Alexander sarcophagus of c. 320 BC, and a rosy-cheeked Caligula, c. AD 120, can also be viewed.

'Gods in Color' is curated by Susanne Ebbinghaus and Amy Brauer, the Diane Heath Biever Associate Curator of Ancient Art. A fully-illustrated catalogue edited by Vinzenz Brinkmann and Raimund Wünsche is published by the Stiftung Archäologie and the Staatliche Antikensammlungen und Glyptothek, Munich.

Sean Kingsley

EXCAVATION NEWS

World's Oldest Painting from Neolithic Syria

French archaeologists from the Centre National de Recherche Scientifique (CNRS) have brought to light an 11,000-year-old wall painting in an underground room within a 7.5m-wide circular house at Djade al-Mughara on the Euphrates in northern Syria, north-east of Aleppo. This representation is believed to be the oldest domestic-set picture in the world.

The 2m-square Neolithic geometric checker-board painting appears on a central pillar in crushed and burnt red haematite, black charcoal, and pigment derived from white limestone, and is dominated by rectangles set on the c-
cular mud-brick wall of a large house (originally supporting a wooden roof). Large numbers of flints and stone weapons have been excavated, as well as human skeletons beneath houses associated with the widely documented Near Eastern ancestor rite. According to Project director Eric Coqueugniot, the artistic endeavour 'looks like a modernist painting. Some of those who saw it have likened it to work by [Paul] Klee. Through carbon dating we established it is from around 9000 BC'. Given the structure's size, Coqueugniot believes that it 'must have been used as a meeting place for the whole village or for a clan'. The excavations have also uncovered several figurines crafted of gypsum, chalk, bone, and clay, one in nairole form.

Despite the excavator's comments on the aesthetics of the painting, Neolithic art was primarily and perhaps exclusively symbolic. Chequer-boards are recognised motifs associated with altered consciousness, and marked the borders of the spiritual realm within a worldview that was cosmologically defined. Pillars like the one on which this painting appear often represented the axis mundi along which Neolithic shaman-like 'seers' travelled to the spirit's world to petition for help overcoming famine, pestilence, and tribal war.

Coqueugniot's research suggests that the inhabitants of Djade al-Mughara lived off hunting and wild plants, and were neither farmers nor yet following a domesticated way of life. In future seasons of excavation the painting will be lifted and transferred to Aleppo's museum, while a second painting in an adjoining room will be exposed.

Sean Kingsley

**Digging Mount Zion in Jerusalem**

New archaeological excavations are to commence in Jerusalem in March 2008 in the 'Upper City', the traditional Mount Zion mentioned by the Jewish historian Josephus Flavius as the last stronghold against the Roman conquest of the city in AD 70. Professors Shimon Gibson and James Tabor of the University of North Carolina plan to excavate a series of houses (dating from the Second Temple period onwards) with vaulted basements and surprisingly intact first-storey levels. The houses were once owned by Jewish nobles and priests living close to Herod's Old Palace (the Praetorium, where Pontius Pilate later resided) and the Temple. Notably, the high priest Caiaphas invoked in the trial of Jesus is reputed to have lived in the area.

During preliminary cleaning operations in 2007, numerous finds dating from the 1st century AD came to light, including a large quantity of pottery, coins, a fragment of a stone vessel decorated with egg-and-dart designs, and a steel yard. Further uphill, excavations in the 1970s brought to light wall paintings of birds, wreaths, and buildings, similar to those known from Pompeii.

One of the aims of the forthcoming excavations is to investigate the network of Byzantine and Early Islamic houses constructed over an extensive artificial 2m thick fill used to level the area at the time of the construction of the nearby Neo Church in the mid-6th century AD. Fragmentary Byzantine and Umayyad period mosaic floors of the 5th to 8th centuries AD are evident at the site. Substantial leveling of floor debris and floor fills uncovered faunal remains that have been identified as representing the remains of domestic livestock, hare, rat, bird, and fish.

Additional excavations are planned for Mount Zion in the summer of 2008. The objective is to provide scientific training for students interested in the archaeology and history of Jerusalem while the excavations are in progress. The archaeologists in charge of the project feel that the time is now ripe for innovative archaeological work on the strata of Jerusalem, which should be scientifically-based and academic in its approach. New methodologies and current approaches to urban archaeology will be adapted into the project, with inter-disciplinary work initiated with specialists in zoology, botany, hydrology, and ancient construction methods. The focus will be to test aspects of the economy of the city against previous studies held notions about the character of various cultural levels. This will pave the way for an informed study of ancient Jerusalem over a period of some 2500 years in ways that were not feasible in earlier archaeological work on Mount Zion. For further information, see www.digmountzion.com.

Professor Shimon Gibson, Mount Zion Archaeological Expedition

**ANTIQUITIES NEWS**

**England**

A forger from Bolton, Shaun Greenhalgh, aged 47, has been sentenced to four years and eight months in jail for forging works of art, including antiquities and paintings, in complicity with his parents. He pleaded guilty to selling the Bolton Museum a fake statue of an Amarna princess (see Minerva, May/June 2006, p.5). Greenhalgh was finally caught out when three 'Assyrian' reliefs with misspellings in cuneiform to specialists were shown to the British Museum, which notified the police. His father, George, 84, will receive his sentence at a later date, while his mother, Olive, 83, was given a suspended 12 month sentence. The forgers all pleaded guilty to defrauding museums and dealers over a period of 17 years.

**Greece**

A collection of 94 Neolithic pottery statuettes, stone tools, and small vases from central Thessaly, dating to c. 6500-5300 BC, were stolen by armed burglars from a private collection in Larissa, central Greece, in 1985. The material was smuggled to Munich and offered to a local museum, which then contacted the police. A year later the collection was seized by German police in Munich, but remained in limbo until Greek authorities made a legal bid for its return last year. A ruling was then made by a German court that it should be repatriated to Greece. The collector, Constantinios Theodoropoulos, has donated the finds to the state. After their exhibition in Athens, they will join the rest of the 250 £Neolithic
objects from his collection in Larissa Museum. More than 60 objects are still missing.

Iran
In November the Italian Minister of Culture returned 41 Islamic antiquities dating from the 8th to 14th centuries to the Iranian ambassador to Italy. They were part of a seizure of 309 objects made by the Carabinieri at an antiques fair near Milan in September 2005. The artefacts had been shipped to Italy from Iran via Thailand, an unusual network that is now under investigation.

Italy
On 26 October Princeton University Museum announced that it will return eight antiquities to Italy that its government claims were exported illegally. Four objects will be transferred in title, but will remain on loan to Princeton University Art Museum from the Ministry of Cultural Properties and Activities of the Republic of Italy for four years:
1. Attic red figure psyker attributed to the Kleophrades Painter, depicting a symposion (drinking party). Ceramic, Greek, c. 510–500 BC.
2. Apulian red-figure loutrophoros attributed to the Darius Painter, depicting the mourning of Niobe and women and youths at a fountain house. Ceramic, South Italian, c. 335–325 BC.
3. Apulian red-figure volute krater attributed to the Iliupersis Painter, depicting the return of Perseus to Cerophos and Dionysos, maenads, and satyrs. Ceramic, South Italian, c. 370 360 BC.

A further four objects will now be transferred from Princeton University Art Museum to the Ministry of Cultural Properties and Activities of the Republic of Italy:
A. Etruscan column plaque with a centaur in relief. Painted terracotta, Southern Etruria or Latium, c. 500–480 BC.
B. Etruscan oinochoe with a serpent around the body. Ceramic, c. 675 BC.
C. Etruscan black-figure skyphos fragment with a sprinting youth. Ceramic, c. 510–500 BC.
D. Carian round-mouthed oinochoe, attributed to the Ivy Leaf Group, comprising naked male runners holding large ivy leaves. Ceramic, East Greek style, c. 540–530 BC.

The Italian Minister of Culture, Francesco Rutelli, announced the voluntary restitution of eight antiquities from the writer: a Roman marble reclining nymph, three Etruscan bronzes (a Nike, an athlete, and a nude male figure), three Attic vases (a black-figured amphora, a red-figured hydria, a red-figure column krater), and a Pontic black-figure oinochoe, mostly acquired from English auctions. He had no prior knowledge of the works' problematic histories.

Turkey
The Minister of Culture and Tourism has accelerated attempts to improve the security of the many museums in Turkey since the embargo was lifted in 2006 in the Usak, Erezurum, and Kahramanmara museums (see Minerva, November/December 2006, p.7). Dozens of specialists are checking the authenticity of objects in the museums to make sure that no more have been replaced with copies. Since last year, inventories have been taken in all museums, a project that will be completed by the end of this year. 'Smart' camera systems have already been installed in 75 museums, and 100 more museums and 90 related departments will shortly be supplied with the same security measures. At present, 98 museums are equipped with electronic security and camera systems. Previously, only a single guard had been in charge of security for each museum. More qualified specialists have been hired and 80 more archaeologists will be employed by the end of the year. Extensive efforts for repatriation, such as those now employed by Italy and Greece, are now being put into place.

Jerome M. Eisenberg, Ph.D.

Minerva, January/February 2008

News

arms, and legs were all detached. While about 5000 tourists had been visiting the tomb daily, visits will now be severely restricted to 400 daily in order to protect the tomb. It will be closed in May for restoration.

Sphinx Water Threat Exaggerated
Despite some reports in October that the Sphinx could be damaged by the presence of groundwater and salt deposits near the 4500-year-old limestone monument due to a gradually rising water table, officials have made assurances that there is no imminent danger, even though the water is only 50m away. Studies of any possible risk were completed in December. The rising groundwater triggered by the completion in 1970 of the New Aswan Dam, which controls the flow and level of the Nile, threatens many other monuments throughout the country, such as temples in Karnak and Luxor.

Nile River Bed to be Explored
An underwater survey is being conducted between the stone quarries of Aswan and Abydos by an Egyptian archaeological team - the first ever study of the Nile River bed. It is hoped that ancient shipwrecks will be uncovered with cargoes of statues, pottery, and other cargoes. The team will also search for two small obelisks that were lost off Luxor as they were being shipped in the 1880s to Cairo by Sir Gaston Maspéro, Director of Antiquities and the Cairo Museum. The survey will make use of sonar scanning and GPS to pinpoint topographical locations.

Jerome M. Eisenberg, Ph.D.

NEWS FROM EGYPT

Mummy of Tutankhamun on Public Display
The recent announcement that the mummy of Tutankhamun has been put on public display for the first time (since its discovery of the tomb of the boy king by Howard Carter in 1922) has enthralled the world press. The mummy has been removed from its sarcophagus in the tomb's burial chamber and placed in a high-tech climate-controlled plexiglass showcase in the outer chamber of the tomb. Only the face and a foot are exposed; the rest of the body is covered with linen. ...
GIFTS FOR THE GODS: EGYPTIAN METAL STATUARY AT THE METROPOLITAN MUSEUM

Jerome M. Eisenberg, Ph.D., reports on a fascinating and important exhibition that sheds new light on the sophisticated techniques used to produce images of the ancient Egyptians and their gods.

A
n unmissable presentation of 67 superb ancient Egyptian statues and statuettes in copper, bronze, and other copper alloys, plus a few in gold and silver, is currently on show at the Metropolitan Museum of Art. 'Gifts for the Gods: Images from Egyptian Temples' is the first major exhibition devoted to these images, with masterworks loaned from 15 museums in Europe, the United States, and Egypt. It includes seven magnificent large copper-alloy statues from the Third Intermediate Period (c. 1070-664 BC), at which time Egyptian metalwork reached its peak. Metal statuary was most often used for ritual dramas in the temples and chapels, in festival processions, and in public celebrations, and thus presents a different image of Egyptian art than the more common stone sculptures - differing in its cultural and social contexts. It also varied in style, being produced in many diverse locations, usually distant from the locations of the stone masons.

Metal statuary was apparently produced before the middle of the 3rd millennium BC. Ancient annals of the Egyptian kings record a large copper statue of the 2nd Dynasty pharaoh Khasekhemwy (ruled c. 2676-2649 BC) and an electrum (alloy of gold and silver) statuette of lhy, the divine child, during the reign of the 5th Dynasty king Neferirkare (ruled c. 2446-2438 BC). Two large hammered and riveted standing copper statues of the 6th Dynasty king Pepi I (ruled c. 2332-2283 BC), and another king (if not Pepi I), are in the Cairo Museum. Except for these two sculptures and a gold falcon head from the same site, Hierakopolis, virtually all metal figural statuary was cast using the lost-wax process, both solid and hollow figures. Arsenical copper, containing more than one percent arsenic, was first used for statuary in the later Old Kingdom or the First Intermediate Period (c. 2121-2040 BC). Lead-bronze alloys were introduced in the Middle Kingdom (c. 2040-1650 BC). Statuary of bronze was first produced in the late Middle Kingdom and was the predominant metal in use by the New Kingdom.

A number of cupric metal figures from the Middle Kingdom depict kings and deities, but there are also over 40 known depictions of non-royal individuals, primarily male, produced from perhaps the late Old Kingdom or First Intermediate Period to the early 18th Dynasty (c. 2323-1570 BC), four of which are in the exhibition. The charming statuette in Brooklyn of Princess Sobeknakht nursing her son is an excellent example of some of the naturalistic figures produced during the 12th to 19th Dynasties (Fig 1).

In the New Kingdom (1550-1070 BC), the prosperity created by the rapid growth in international trade under the direction of the powerful kings of that time, beginning with Thutmose III (c. 1504-1450 BC), brought many treasures to the temples, such as the large Seth in the Ny Carlsberg Glyptotek (Fig 4), one of the few surviving important metal sculptures of that period. The use of metal for temple statuary, a more costly medium than stone, was probably adopted because of the increased royal patronage of the local temples. The series of kneeling pharaohs produced during that time, placed on the decks of boat-shaped shrines carried by priests during processions, indicate the increasing attention paid by the pharaohs to religious performances. The use of copper alloys in which small amounts of gold and silver have been added to create a black patina that gleamed like haematite (iron oxide), 'black bronze', and 'black copper' (Figs 2, 3), were introduced in the New Kingdom. Dr Marsha Hill, the curator of the exhibition, writes that a relief text of Ramesses III (ruled c. 1184-1153 BC) at Medinet Habu lists the temple benefactions for the Theban area alone comprising '2756 sacred images for whose manufacture the pharaoh committed more than 3650 pounds each of gold and silver, roughly the same quantity of precious stones, and more than 22,426 pounds of black copper, copper, lead, and tin'.

The magnificent polychrome sculptures produced during the Third Intermediate Period as gifts to the temples
Fig 3 (left). Royal or divine child. Late 18th Dynasty-early 19th Dynasty, c. 1336-1250 BC or later. ‘Black copper’, solid cast, with precious metal inlay. H. 14.2cm, D. 7cm, W. 3cm. Musée du Louvre, Paris, E7735. Cat. No. 15. This nude figure probably sat on the lap of a goddess or queen. Its naturalistic pose and smile suggests its manufacture at the end of the 18th Dynasty. It is composed of three parts copper and an unusually high one part gold, with no other elements present, no doubt instilling a likeness with divine qualities.

Fig 4 (below left). Seth, the god of the desert. 19th-20th Dynasty, c. 1295-1070 BC. Unalloyed copper, solid cast, inlaid with auriferous silver and cuprous metals. H. 67.7cm, W. 35cm, D. 30cm. Ny Carlsberg Glyptotek, Copenhagen, AEIN 614. Cat. no. 13. The image of Seth was altered in antiquity into Amun or Khnum by the removal of the ears and the addition of the ram’s horns. Originally a foreign, smiling deity and a god of chaos, storms, and the desert, he later became a god of evil.

Figs 5-6 (below centre & right). Amun, the great Theban ‘King of the Gods’. Third Intermediate Period, c. 800-770 BC. Gold, solid cast. H. 15cm, W. 4.7cm. The Metropolitan Museum of Art, New York, Edward S. Harkness Gift, 1926, 26.7.1412. Cat. no. 19. The only surviving gold figure of such a large size, unparalleled in Egypt. If complete with the crown it would have measured about 24cm. The sceptre, ankh, and crown were constructed of many small elements of gold - the ankh in his left hand is made of seven pieces. The precious metal base is lost. Gold was said to represent the flesh of the gods.

reflect a growing importance of the temples due to the political disunity of the time and the changes in religious beliefs. The use of yellow- and red-gold inlays was effectively applied on large images of the kings, such as in the torso of king Pedubaste in Lisbon (Fig 7). Many different colours and hues were produced by different compositions of alloys, ranging from deep blue to black, from brown to red, and dark grey. In the magnificent large statue of the God’s Wife of Amun Karomama in the Louvre (not in the exhibition), seven different gold-containing alloys were used, some copper-based and others in precious metal. Lead-based bronze was commonly used for statuaries at this time, and by the 1st millennium BC the amount of lead had increased significantly.

Large Third Intermediate Period figures of noble women were embellished with elaborate figural decoration such as the superb statue of Takushit in Athens, covered with a latticework of deities and texts inlaid with precious metal (Fig 11). Another large copper alloy statue in the exhibition of a woman in Berlin was decorated with figures of Osiris on her sides, a Sokar barque on the front of her torso, and an Abydos fetish on her back. While small gold amuletic figures of deities are not that rare, the masterful figure of Amun from the Metropolitan (Figs 5-6) is the only surviving gold figure of its size yet found in Egypt.
Even though a united kingship was again established in Egypt during the Late Period (664-323 BC) and Ptolemaic Period (323-30 BC), the pharaoh was even more strongly identified as a sacred figure, the divine child of particular gods, bringing about his youthful depiction. These periods witnessed a huge production of religious statuettes due to the enormous increase in authority of the temple and the active participation of the populace in presenting offerings of statuettes. People donated the small sculptures for use in the temples, often as 'cult images', where they were treated with great care, dressed, given food, and jewelled offerings, such as miniature gold collars and bracelets (Fig 15), and covered at night time. New archaeological discoveries at sites such as the Temple of 'Ayn Manââr in the Kharga Oasis show us the reverence that these figurines received when they were taken from the inner temple chapels after many years of use, decommissioned with reverence, wrapped in linen, and buried in large temple deposits or caches (a bothr or sacred pit).

The principal lenders to the exhibition are the Metropolitan Museum of Art, the Musée du Louvre, the Aegyptischer Kunstverein, and the Fitzwilliam Museum, Cambridge. The exhibition is curated by Dr. Charles R. van Dijk and will be on display from January 6 to April 9, 2008, at the Metropolitan Museum of Art, New York City.
Fig 12 (left). Standing woman with the cartouches of King Necho II on her arms, Late Period, 26th Dynasty, reign of Necho II, 610-595 BC. Silver, solid cast, with separate wig and jewellery. H. 24cm, W. 5.6cm, D. 5.4cm. The Metropolitan Museum of Art, New York; Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915, 30.8.93. Cat. no. 40. This fine statuette represents the ideal of feminine beauty at this time. Though she bears cartouches of the king on her upper arms and wears fine jewellery, she is not a member of the ruling family or of a noble, for she is nude, and was perhaps the king’s servant or a concubine to serve him in the afterlife.

Fig 13 (above). Aegis of King Amasis. Late Period, 26th Dynasty, reign of Amasis (610-526 BC). Copper alloy, hollow cast. H. 10.7cm, W. 9.1cm, D. 8.7cm. Egyptian Museum, Cairo. Photo: Brita Bay, Cat. no. 46. This aegis (or broad collar) is surmounted by the delicately sculpted head of the king and served as a protective amulet. It could have served as a fitting on a royal banquet or as a standard, or as a terminal for the wood carrying poles used in processions. The youthful countenance reinforced his identification as the divine child of great gods.

The exhibition is accompanied by a superb, beautifully illustrated hardback catalogue edited by Dr Marsha Hill with Dr Deborah Schorsch, a conservator at the museum, as the technical editor. It includes an excellent text by Marsha Hill, and essays by Elisabeth Delange of the Louvre on the complexity of the ancient Egyptian alloys in that museum’s collection; Sue Davies on the bronzes from the Sacred Animal Necropolis at North Saquara; and Michel Wuttmann, Laurent Coulon, and Florence Gemert on an assemblage of bronzes in a cult context in the Temple of ‘Ayn Manawir in the Kharga Oasis, a recent archaeological discovery. Deborah Schorsch has written an important chapter on the manufacture of metal statuary. The extensive catalogue entries were written by nine distinguished Egyptologists. The text and the illustration captions for this article have been adapted mainly from the exhibition catalogue.


‘Gifts for the Gods: Images from Egyptian Temples’ is at the Metropolitan Museum, New York, until 18 February. For further information: tel. +1(212) 879-5500; www.metmuseum.org. The exhibition will then travel to the Fondation Pierre Gianadda, Martigny, Switzerland (14 March - 8 June 2008).

Minerva, January/February 2008
THE FIRST EMPEROR’S TERRACOTTA ARMY IN LONDON

Hiromi Kinoshita

Hidden underground for more than two millennia and discovered by accident in 1974, the Terracotta Army is probably the most widely recognised archaeological find from China (Fig 1). The 7,000 life-size figures and 800 horses, arranged in battle formation in three pits, are just the tip of the iceberg. Recent excavations have revealed new discoveries of even more life-size terracotta and bronze figures as part of the tomb complex of the First Emperor of China. The British Museum’s exhibition ‘The First Emperor: China’s Terracotta Army’ not only highlights the terracotta warriors and recent discoveries at the tomb site, but also reassesses the achievements and ambitions of the First Emperor, one of the most important figures in Chinese history.

The First Emperor was born Ying Zheng in 259 BC. In 246 BC he became King of Qin at the age of 13. The state of Qin was one of seven major kingdoms which had been in existence for almost two centuries, struggling for supremacy. Located in the west, beyond the cultural milieu of the more sophisticated central states, the Qin, as history tells, had the reputation of being one of the most backward and barbarian kingdoms. But archaeology is proving otherwise. Bronze bells (Fig 3) recently excavated from the old Qin capital, cast with an inscription, show that as early as the 7th century BC the Qin rulers believed that they had inherited the all-important heavenly mandate to rule.

The Qin adopted technology from other states and developed their weaponry to a very high standard. The crossbow, introduced into the Qin army early on, allowed for a longer range and, as it did not rely on strength, could be fired many times with less effort. The trigger mechanism, cast with moving parts and supported on a wooden stock, was very stable, allowing the crossbow to easily follow a target or be moved around. Many of the weapons carried inscriptions which name the worker, his supervisor, and the year in which the weapon was made to ensure accountability and high standards of manufacture. The surfaces of some weapons remain in excellent condition and the blades are still razor sharp due to chromium in the bronze, which formed a layer of chromium oxide that has preserved the metal from corrosion.

Reforms that changed Qin legal, political, military, and social institutions also laid the foundation for the state’s rise to dominance. A new law code was introduced with an emphasis on rewards and punishments. Through their military superiority and excellent organisation, the Qin slowly conquered and gained control of the other states, and in 221 BC the King of Qin declared himself ‘emperor’ over his newly unified empire.

The First Emperor is credited for founding an imperial bureaucracy and standardising weights and measures, the currency (Figs 5, 6), and script, all of which was to endure through to the 20th century. He ordered his generals to complete construction of his great wall by joining together existing sections of pounded earth wall and stones built by other states. Other major communications systems, such as roads, irrigation channels, and a canal network over 2,000 km long, were also built.

The First Emperor saw himself not only as a ruler of his empire, but also of the entire cosmos. He ordered his officials to write inscriptions on stone (Fig 7) at the summit of mountains, which eulogised the power of Qin. Mountains were believed to be sacred places where man and the gods could meet, and the emperor saw his role as one that mediated between heaven, earth, and mankind. Inscribing his achievements—bringing peace and order to the empire by unifying the warring kingdoms—was an act of proclaiming to the spirits his authority to rule.

Dr Hiromi Kinoshita is Assistant Curator of the First Emperor exhibition at the British Museum.
Great Central Plains. The warriors are extraordinarily large and imposing, each standing between 1.8m and 1.9m tall and weighing 180kg (Fig 8). They were conceived to be a model army, a superior force that would be able to defeat the spirit enemies of the First Emperor in the afterlife.

What is astonishing is that no single infantryman, officer, general, cavalryman, archer, or horse appears to be the same. Although they look individual, they were not sculpted by an artist, but were assembled in pottery workshops by craftsmen working in teams supervised by a foreman. Inscriptions found on some of the warriors show that pottery workshops that made the roof tiles, drainpipes, and other architectural elements and battle figures. Like the bronze weapon inscriptions, the foremen had to sign or stamp their names on the figures so that any mistakes or defects could be accounted for. Body parts were made in moulds and joined together in a production line, while faces, hairstyles, and headaddresses were finished off by hand. After firing, the figures were covered in a layer of lacquer, and then brightly painted (Fig 9). This is possibly the earliest instance of what car manufacturers call ‘mass customisation’.

Remains of above-ground buildings have been found within the immediate tomb area, which were for ritual and sacrifice made on a daily basis after the First Emperor was interred. Certain buildings were dedicated to preparing food and drink and music, as well as ritual temples where the living could make offerings to the dead emperor.

Other pits which have been excavated appear to be modelled after offices and departments within the imperial palace. Pits to the east of the tomb mound are thought to represent the imperial stables. A horse skeleton was found in each pit as well as a kneeling terracotta stable boy or groom figure. Just west of the tomb mound, a pit containing two half-size bronze chariots were found attached by a passageway to the western wall of the emperor’s tomb chamber. The covered chariot with small latticed windows and a canopy, only 2mm thick in some places, was used for touring (Fig 10). It was originally brightly painted all over and the horse harnesses embellished with gold and silver.

As the emperor expected to continue ruling in the afterlife, 12 life-sized terracotta civil officials, identified as such by scribe’s accoutrements hanging from their belts, were buried near his tomb. They are thought to have been

Fig. 3. Bronze zong bell, 2nd century BC, one of a set of five bells found in the old capital of the Qin state. It is inscribed with part of a text which documents the Qin lineage and their mandate to rule. H. 27.6cm, W. 15.2 cm. Banff Municipal Bronze Ware Museum. Inv. no. IAS.10.

Yet while declaring his cosmic power, the First Emperor was fearful of death and became obsessed with the search for immortality. When he became King of Qin, he started construction of his tomb and later expanded the design when he declared himself emperor in 221 BC. It was known to have been the largest and most magnificent tomb ever built.

The tomb complex was designed to be an ideal model of the realm over which the First Emperor ruled and intended to continue to rule after his death. It covers 56 square kilometres and more than 600 accompanying pits have been identified in the complex (Fig 4). The Terracotta Army is located 1.5km from where the First Emperor was laid to rest, and it is thought that they guarded his tomb from attack from the east, which opened up to the

Fig. 4 (above). Plan of the First Emperor’s tomb complex. The site covers an area of about 56km square and was carefully chosen according to Chinese geomancy. To the south were the Li mountains, the west was protected by the Qinling range, while the River Wei flowed to the north. Only the east was open to the Great Central Plains, which is why it is thought that the Terracotta Army was placed there as a line of defence.

Fig. 5 (below left). Bronze knife money of the Yan state, 4th-3rd century BC. L. 1.38cm. The British Museum. Reg. no. GC.20.

Fig. 6 (below). A bronze square lose banliang coin of the Qin state, which in 221 BC became the standard form of currency of the Qin empire. Dia. 3.1cm.


Fig. 7 (right). Rubbing taken from an inscription said to be written by the First Emperor’s ministers, proclaiming his influence; erected on Mount Yi, Shandong province.

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Fig 8 (left). Terracotta armoured general wearing a distinctive bifacated ‘pleasant-tail’ headress, Qin dynasty (221-206 BC), H. 195 cm. Museum of the Terracotta Warriors and Horses of Emperor Qin Shi Huang, Lintong, Inv. no. 002830.

Fig 9 (below left). Terracotta kneeling archer showing its original pigment that the Chinese recently worked on in cooperation with the Germans, Qin dynasty (221-206 BC). H. 122 cm. Museum of the Terracotta Warriors and Horses of Emperor Qin Shi Huang, Lintong.

Fig 10 (below right). Bronze Chariot No. 2, the ‘comfortable’ chariot, Qin dynasty (221-206 BC), L. 317 cm, H. 106 cm, W. 176 cm. Museum of the Terracotta Warriors and Horses of Emperor Qin Shi Huang, Lintong.

part of the department of prisons and legal affairs. Entertainment was also provided for the afterlife. A pit containing 11 terracotta figures was found south-east of the tomb mound. Among them was a slim acrobat with an arm raised as if to balance and spin something on his finger, while a more muscular figure, modelled with his left arm wrapped around a beam or pole, appears to have once supported a juggler on a platform.

A pit 13,000 square metres in area containing hundreds of sets of armour made of grey limestone was found to the south-east of the tomb mound. Thought to be an armoury for the afterlife, each suit of armour weighs about 18kg and could not have been used by a real soldier. Although they are carefully modelled on leather or metal armour, they probably were made for protection against a spirit army. Again, like the terracotta warriors, stone armour would have been very labour-intensive to make. Each plate had to be drilled with 8-12 holes from both sides to prevent the stone from shattering, and then be threaded together with copper wire. It is estimated that each set would have taken workers 400 hours to complete.

About a kilometre north-east of the tomb mound, an F-shaped pit was most recently excavated, which is thought possibly to represent a bird sanctuary or park. An underground river had been diverted to run through it, and either side of the river 46 life-sized bronze cranes, swans, and geese were found. The birds, modelled in different animated poses, were all cast from bronze, and then covered in a layer of lacquer. Details such as the feathers were painted on. Fifteen seated and kneeling terracotta figures were found accompanying the bronze birds.

The First Emperor's tomb complex is a unique phenomenon - nothing like it existed before or after his time. There are still many questions that remain unanswered. Why use a combination of terracotta, bronze, and real figures in the tomb? And where did the idea of building a tomb complex of this size and complexity come from? Although there is no concrete evidence, some archaeologists believe the answer may lie in the regions west of China. During the Warring States period (475-221 BC), foreign goods, designs, and patterns flowed into China from the west. The gold pieces found in Qin tombs and the appearance of faience or glass paste is evidence of this.

When the First Emperor unexpectedly died in 210 BC, construction on his tomb stopped. Rebellions are said to have destroyed his palaces and his tomb. Despite all the recent excavations, his tomb has not been excavated. A description of the inside of the tomb is preserved in a text written 100 years after the First Emperor's death. It describes how it was filled with models of palaces and pavilions and offices, as well as fine vessels, precious stones, and rarities. Mercury was used to reproduce the Yellow River, the Yangzi, and seas. Cross-bows were also fixed so that anyone breaking in would be shot.

Chinese archaeologists have so far decided not to excavate the tomb chamber, but are concentrating on the many pits surrounding it, awaiting future developments in excavation and conservation techniques. As a new law was recently instated prohibiting the excavation of any imperial tomb, whether Chinese remains in the First Emperor's tomb may have to wait for discovery by future generations.

*The First Emperor: China’s Terracotta Army* is at the British Museum until 6 April. A catalogue by the same name, edited by Jane Portal, is published by the British Museum Press (2007; 240pp, 205 colour and b/w illus; paperback £25). For further information, see www.britishmuseum.co.uk.
THE SEARCH FOR COSMIC PERFECTION: IMPERIAL CAPITALS OF CHINA

Arthur Cotterell

Despite the art of ancient China being profiled in detail in a succession of recent and current exhibitions across Europe, the urban archaeology of this vast country still remains an enigma. With the 2008 Beijing Olympics just around the corner, however, the time is ripe to peer into this complex subject. Chinese historians recognise only seven cities as having been imperial capitals: Xianyang, Chang'an, and Luoyang in the north-west, Kaifeng on the north China plain, Nanjing and Hangzhou in the south and, the final capital, Beijing, in the north-east.

Marco Polo's description of 13th-century East Asia as 'Cathay' has led to this word becoming enormously evocative and exotic in the English language. It retains something of the wonder felt by the Venetian traveller when he encountered at first hand the magnificence of Hangzhou, Kubilai Khan, the far-reaching and cosmopolitan Mongol empire, and the unique civilisation of China. He was amazed that the city's canals were spanned by 12,000 bridges, in contrast to his native Venice, which would not boast the famous Rialto until the 16th century. Their arches were 'so high, and built with so much skill, that vessels with their masts can pass underneath them, while at the same time, carts and horses are passing over their heads - so well is the slope from the street adapted to the height of the bridge'. Marco Polo knew that the Song dynasty, the imperial Chinese house overthrown by the invading Mongols, had made its last capital at Hangzhou, but did not realise that Qinhuai, which he translated as 'the celestial city', was in fact a corruption of 'temporary residence', the only title the Song emperors could bring themselves to confer on Hangzhou.

The fundamental problem with Hangzhou was its lack of cosmological correctness, its restricted site, squeezed onto a narrow neck of land, approximately a kilometre in width, between a lake and a river, meant that the cosmological layout always associated with a successful capital could never be fully achieved. From earliest times the positioning of a capital city was understood to be critical, since it represented 'the pivot of the four quarters', the point at which the king, and eventually the emperor, was deemed to be in closest contact with the realms above and below the earth. Through geomancy, occult knowledge ancestral to present-day fengshui, the most auspicious site for a capital was chosen and monitored for its continued effectiveness in sustaining government. In the late 2nd millennium BC, the Shang kings had moved their capital on several occasions to bolster their declining authority. Even though imperial capitals were never transplanted with such rapidity, changing political and economic circumstances did lead to new foundations from time to time.

The cosmologically perfect imperial capital was Sui and Tang Chang'an, in

Illustrations - unless otherwise stated, all images by and courtesy of Arthur Cotterell.
the 8th and 9th centuries the largest and most populous city in the world (Figs 3-4), with its walls enclosing an area of 70 square kilometres and two million citizens. The uniqueness of Chang’an is perhaps best illustrated by comparison with Baghdad, then the largest city in existence beyond the boundaries of the Chinese empire. Baghdad covered 30 square kilometres, of which the walled city accounted for barely 5 square kilometres.

Equally impressive were the other walls of Chang’an. Inside its rectangular defences, walls were built around the palace and administrative cities, as well as residential wards. In the centre, and backed up against the northern city wall, stood the Palace of Long-lived Benevolence, whose main audience chamber was called the Palace of the Solar Ancestor. To its south, in another rammed-earth enclosure, was the administrative city, with government offices laid out along internal streets. This concentration of the administration was an innovation because in previous imperial capitals the ministries were scattered. Between the palace and administrative cities and the city walls were 108 rectangular walled compounds of which all but two - markets to the west and east - were residential wards served by two internal streets in the shape of a cross, with a gate in each of the four sides.

The number 108 was of major cosmological importance, the product of multiplying nine (representing ordered space) by 12 (ordered time). The main axis of Chang’an was the great north-south avenue that always divided imperial capitals and related to the Pole Star, whose colour gave rise to the name of the last imperial palace at Beijing, the famous Purple Forbidden City. At Chang’an this main avenue was 147m wide. Lesser avenues measured 69m in width. The return to a strict grid plan after Nanjing, a provincial city in which the Chinese emperors were forced to reside during the barbarian partition of the empire from AD 316-581, did more than satisfy a cosmological design, since it gave the imperial government renewed control over the capital’s inhabitants. No one was able to walk the main thoroughfares once the bell tower had tolled the night curfew and all the ward gates were closed.

Modern Beijing still preserves the essentials of an imperial capital, despite urban redevelopment over the past 50 years (Figs 1, 5-9). That is why the last Manchu emperors had no reason to alter the Ming city that they inherited in the 17th century. Having conquered China, the Qing (as the Manchu dynasty was called) found entirely satisfactory a Beijing 'built in the centre of the earth to govern the whole world', according to dynastic history.

It was the special sanctity of the imperial ancestral temple which made each Chinese capital so cosmologically pivotal. Here was the point closest to Heaven, the place where the Son of Heaven - the emperor himself - conducted sacrifices for the benefit of his dynasty and subjects. As natural phenomena such as earthquakes and droughts were readily interpreted as signs of heavenly disapproval, ritual specialists were always on hand to assist with ceremonies designed to appease Heaven and call down its blessings. As the famous rites state, written by Confucian scholars between the 5th century BC and 221 BC, 'Rites banish disorder as dykes prevent floods'. Only through perfect ritual in the ancestral temple and other recognised places for worship could beneficial relations be sustained in both the spiritual and secular worlds. For Confucius (d. 479 BC), the rite of ancestor worship was indeed the very cornerstone of society, the focus of a moral code in which proper relationships were defined: the loyalty of a minister to a prince was the same as that owed to a father by a son.

In 1908 the last emperor of China, the Manchu prince Pu Yi, was enthroned. Favouring though he was by Heaven in order to occupy the dragon throne, an emperor was never accorded divine status. China did not design a capital architecturally divided by an emperor, nor gave precedence in its layout to mausoleums for reigning or deceased rulers. Except in the ancestral temple, the realms of the sacred and the secular were always strictly separated.

To face south in imperial China meant to rule, which is the reason why all the ceremonial buildings in the Forbidden City have their principal terraces and openings facing south. Enclosed by a moat and a high wall, not quite a kilometre square, and divided internally by numerous compounds and courtyards by lesser walls and buildings, the imperial residence at Beijing had its official place of entry in the Meridian Gate, thought by some to be the finest architectural complex in China. Erected by the Ming emperor Yong Le in 1420, re-erected in 1647 and restored in 1807, this monumental gateway comprises an open rectangle, the sides projecting 92m towards the south, and forming both ends of a
The impression of grandeur and solidity was strengthened by the use of gorgeous colours. The Meridian Gate's walls are built of brick coated with red plaster. The wooden pillars of its pavilions are covered with thick lacquer and painted bright vermilion, its roofs are laid out with glazed yellow tiles, and its staircases and balustrades are white marble.

The approach to the Meridian Gate used to comprise a walled avenue a third of a kilometre long. This has now disappeared in the expanse of Tiananmen Square, although the line of the great avenue running south from the modern square can still be traced. It terminated at the southernmost wall of Ming Beijing, close to the Temple of Heaven. Down this axial thoroughfare the benign influence of the Son of Heaven was believed to flow and sustain the Chinese empire. To underline how weak the emperor's power had become, at the end of the Second Opium War in 1860 Lord Elgin was borne up the great avenue leading to the Meridian Gate by eight porters, the number reserved for the highest officials. French and British troops stood to attention on both sides as he passed. Waiting to receive Elgin in the Forbidden City was Prince Gong, who agreed to humiliate peace terms on behalf of a fugitive emperor.

It is ironic that Elgin should have chosen to avenge the deaths of 20 European prisoners by ordering the destruction of the Summer Palace. One senior British officer remarked that the sack was like 'having the run of Buckingham Palace and being allowed to take anything and everything you wanted'. Delighted as the British prime minister Lord Palmerston was with Elgin's determined action, no one stopped to consider how it also destroyed a large part of the imperial collection, whose priceless treasures had been stored there for over 50 years.

North of the Gate of Supreme Harmony, on the far side of an empty court, is the first of the three key ceremonial buildings in the Forbidden City, the Hall of Supreme Harmony, containing the dragon throne itself. Prior to refurbishment in 1645 it was known as the Hall of the Supreme Ruler. Repairs were again required a century later, and a final facelift occurred in 1916.

Even though the Chinese empire was already on its last legs at the beginning of the 20th century, for every scholar a visit to Beijing once in a lifetime remained a cherished wish. It reveals how central the imperial capital was to the Chinese outlook. Today the miraculous preservation of the Forbidden City remains a testament to 2000 years of urban splendour and sophistication which characterised China's great imperial capitals. The best of everything is still to be found in Beijing for the good reason that the surviving Ming-Qing palace reveals to the tutored eye the quintessence of the Chinese empire.

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Monotheism in Jerusalem

'THREE FACES OF MONOTHEISM' AT THE BIBLE LANDS MUSEUM, JERUSALEM

Joan Goodnick Westenholz

Is there not one Father of us all? Did not one God create us? (Malachi 2:10)

The core belief of the three monotheistic faiths, that there is only one God, is the inspiration for the Bible Lands Museum in Jerusalem's newest exhibition, 'Three Faces of Monotheism.' Opening as part of the 15th anniversary celebrations of the museum, it examines the formation and iconography of Judaism, Christianity, and Islam. In particular, the title of the exhibit reflects its focus on the external face which each religion projects outward through signs and symbols. The display examines the creation and veneration of religious motifs, as well as the figurative use of words.

Monotheism is the common bond that unites all of us into one religious family. Our belief in One God creates a mutual understanding of our world and existence, and draws us together as a brotherhood of believers. The acclamation of faith in the One God is found on numerous objects ranging from graffiti to monumental inscriptions and is evidence of the popularisation of monotheism in the Late Roman Empire. These words, One God, were engraved on protective amulets and chiselled on to stone walls and funerary inscriptions - Jewish, Christian, and Islamic, as well as pagan.

Symbolism is the key to understanding the religious world: symbols enable people to bring the incomprehensible into the realm of the tangible. The images in each faith, and their common usage, are a central theme of the exhibition. The archetypal Jewish emblem, the menorah, symbol of light and hope, was carved not only on synagogues but also on the walls of Christian catacombs in Rome and impressed on Umayyad coins in Jerusalem. Images of doves decorated pagan grave sites, where they symbolised the souls of the dead and their ascent to heaven, as well as tombstones from the Jewish catacombs in Rome. The Midrashim and Apocolyptic texts exalt the dove as a symbol of the Jewish people. During this same period, Christians frequently likened the dove to the Holy Spirit (Matthew 3:16, John 1:32).

The star serves in many cultures as a symbol of the cosmic order or celestial light. During the Hasmonean period a five-pointed star was stamped on royal coins and the handles of implements as a symbol of Jerusalem. Jesus proclaimed himself 'the light of the morning star' (Revelation 22:16). Because of its special meanings, the star was used by artists of various cultures in every period to decorate a large range of media. Byzantine craftsmen were no exception and decorated clay lamps and handles of various implements with stars. With the advent of Islam in the 7th century AD, Islamic artists working in clay borrowed this motif. The five-pointed star was also used as the city symbol of the Umayyad capital of Damascus. The six-pointed star was reinterpreted in Christianity as the ligature of the initials of Jesus Christ: 'I' (Iota) and 'X' (Chi) written together and later taken to denote the Star of David in Judaism.

The earliest examples of the use of symbols in Judaism are found during the Hasmonean period (165-37 BC),
that is from the time when the Second Temple was still standing. On his currency, the Hasmonian king Mattathias Antigonus (40–37 BC) replaced the images of gods common on pagan coins with representations of Temple ritual objects (Fig 1). Though extremely rare, the menorah was one of these in fact a Temple and the dedicatory inscriptions, where menorahs were depicted with more or fewer than seven branches, the image of the menorah was discarded. Even on coins minted at the time of Bar Kochba’s revolt against the Roman occupiers from AD 132–135, which depict the Temple, the showbread table, as well as the lulav (palm branch) and the etrog (citron), to signify the aspiration of the rebels to rebuild the Temple, the menorah is glaringly absent. Only with the renewal of Jewish settlement in the 4th to 7th centuries did the menorah once again embellish Jewish objects in both the Land of Israel and in the Diaspora.

The rapid spread of the seven-branched candelabrum in Late Antiquity amongst Jewish communities indicates that the menorah satisfied a special need at that time. Researchers have different ideas about the significance of the menorah, whether it symbolises the messiah, the godhead, the world, redemption, the divine light, or Judaism as a whole. Apparently, like every symbol, the menorah had different meanings for different groups. It is in fact almost certain that different Jewish communities to choose a symbol did not originally derive from any particular meaning but as a response to the spread of Christian symbols in that period, primarily the cross, which defined communities for the first time according to religion and not nationality. Thus the menorah, which originally denoted the Temple, became a symbol for the entire Jewish religion.

During the first three centuries of its development, Christians used covert signs, such as the Good Shepherd, to avoid public notice. As Christianity began to be more widely accepted, the monograms of the first letters of the name of Jesus Christ became the most prominent emblems. Of the several monograms of Christ, the chi-rho is the most universal (also known as the Christogram). This monogram derived from the first two Greek letters, Χ (chi) and Ρ (rho) in the designation of Christ (‘Messiah’). Although its earlier use has been documented, it is traditionally dated to Constantine the Great’s celebrated vision of a ‘cross of light’. The labarum, or military imperial standard designed after his vision, was a long spear with a transverse bar forming a cross. On top of the whole was fixed a wreath within which was a monogram - the letter ‘Х’ (chi) intersecting ‘Ρ’ (rho) at the centre. This labarum accompanied Constantine’s victory over Maxentius in AD 312. The Christogram symbolizes the universal victory of Christianity or the victory of the Saviour over the domination of sin. It became more widespread from the 4th century onwards as an echo of Constantine’s vision, appearing in every context and possible form throughout the Christian world.

The cross was rarely found in early Christian iconography as it depicts a purposely painful and gruesome method of Roman execution, crucifixion. In early Christian art of the 4th century onwards, the cross was accepted as an emblem only hesitantly until it was reinterpreted as the symbol of victory over death. Liturgical allusions to the sign of the cross are referred to in Patristic literature of the 3rd century and in the 4th century, when Gregory of Nyssa quotes his sister, St Macrina, as saying, ‘For those who fear You, You gave as a token the sign of the holy cross for the destruction of the adversary and the salvation of our life’.

The prohibition in Islamic ‘oral law’ (hadith) against making images of animate objects inspired a tradition of stylised calligraphy that produced elaborate decorative imagery, yet perfectly transcribed the principles of Islam and the name of God. Inscriptions with the name of Allah adorned all types of objects - from pottery lamps to carved lintels. Not only was this the most important art form of all, but the art of calligraphy also served religious needs. The Dome of the Rock in Jerusalem built by ‘Abd al-Malik ibn Marwan and completed in AD 691-2 reflects this feature that becomes characteristic of Islamic architecture. Writing appeared as an integral part of the building’s decoration and its long interior mosaic inscriptions consisted primarily of verses from the Quran. The calligraphy of the Dome of the Rock is one of the earliest surviving texts in Islam.

The antiquities on display at the Bible Lands Museum Jerusalem are important evidence in the understanding of the development of monotheism in this region and of its history in general. The time span of this exhibit covers the 3rd to 13th centuries AD, and the artefacts vary from small rings to large architectural elements such as door lintels and column capitals.

This exhibition has been inspired by the donation of an important collection of Jewish, Christian, and Islamic material made possible by the Lila Gruber Research Foundation. Ms Daryl Kulok, on behalf of the Foundation, has dedicated an enormous amount of effort to bring this collection to the Bible Lands Museum in order to create an exhibition that would inspire people to learn more about our common heritage. Ms Kulok believes that in presenting this collection to the public, the museum will be able to offer an important vehicle for educating our youth by providing an understanding of the connection between ancient and contemporary humanism. It is our shared goal that this exhibition, ‘The Three Faces of Monotheism’, will carry its message to the various faith communities in Israel and around the world.
The Palestinian Department of Antiquities and Cultural Heritage (DACH) has been in existence now for more than 12 years since its re-establishment in August 1994. The inauguration of the DACH, under the Palestinian National Authority, was a momentous event and represents the revival of the Department of Antiquities established in 1920 under the British Mandate and terminated with the political events of 1948, when Israel was established. Subsequently, Jordan assumed those responsibilities for the West Bank, and Egypt for the Gaza Strip.

When the DACH was established, it possessed no archaeological records or finds from excavations undertaken previously. Moreover, because of inadequate opportunities for field training, the Department inherited a serious shortage of qualified personnel. The new situation gave Palestinians an independent role to explore the history of Palestine from its primary material sources, a task reserved until recently for foreign archaeologists. This situation had often led to the political and ideological use of this material and interpretation without objective scientific controls. The establishment of the DACH marks the beginning of the local field school of archaeology.

The perspective on which the Department is basing its efforts in research, education, preservation, and legislation is basically that of contemporary internationally accepted standards. It is the modern humanistic understanding that views the integral role of Palestinian culture within human culture, making archaeology in Palestine a scientific enterprise within the setting of international scientific endeavour. The old antiquities law of 1929 was grounded in the conventional concept of archaeology. The new laws being invoked move beyond narrow definitions and ancient periods to include many different categories of cultural resources, including archaeological sites, historical buildings and features, vernacular architecture, and cultural landscape, viewed comprehensively within physical and cultural contexts. At the same time the new Department is attending to its task of combating the looting of archaeological sites. Hundreds of sites have been looted and plundered, and there has been an active illegal trade in cultural property.

Many abandoned sites have long been left unprotected. Most importantly, there has been a lack of awareness of the importance of cultural heritage among the public, due to difficult political circumstances. Since October 2000, great damage has been inflicted on cultural heritage in the Palestinian areas. These have suffered from military bombing and shelling, causing partial or total destruction. The new transformation in the role of archaeology and cultural heritage is evoking a chain of positive reactions within Palestinian society. In order to address the full range of its obligations imposed by this new mandate, the DACH has defined several primary tasks: institution building, formulating legislation, staff training, and most importantly, the protection of archaeo-

Fig 1. Map of sites within the Gaza Strip mentioned in the text.

Fig 2 (below). General view of the 45m-high Tell Dothan, 22km north of Shechem.

The site contains 15m of stratified remains, 21 continuous occupational levels dating from the end of the Chalcolithic period (4000-3500 BC) through to the Byzantine period (AD 325-750), followed by intermittent strata as late as the 14th century.

Hamdan Taha is director of the Palestinian Authority’s Department of Antiquities and Cultural Heritage.
logical sites and conducting a programme of rescue excavations.

The DACH has jurisdiction over an area containing nearly 2000 archaeological sites, 10,000 features, and more than 90,000 historical buildings, ranging from the Palaeolithic period to modern times. These numbers reflect the cultural wealth and diversity of the region. Systematic archaeological excavations in Palestine began at the end of the 19th century. Since its re-establishment in 1994, DACH has managed to undertake a series of salvage and research excavations. More than 500 salvage operations have been carried out, especially in historical urban centres and in rural areas under pressure from development.

The first major salvage excavations and clearance work was conducted in three seasons from 1996-97 at the Khirbet Bal’ama water tunnel (Fig 5). The excavation explored 115m of the great Iron Age (1200-550 BC) water system at the eastern foot of the site, located near the southern entrance of the city of Jenin. A large number of tombs from different periods were rescued, including a Chalcolithic cave burial at Aitas, an Early Bronze Age I tomb at Wadi Bal’ama near Jenin, Iron Age tombs at Beltuniya, north of Jerusalem, Hellenistic tombs at Nablus, and a series of Roman and Byzantine tombs at Ta’anek, Attara, Yatta, Umm esh-Sahraya, Khirbet Shuweika, Asira-esh Shamalleh, Rammun, Bethlehem, Bani Naim, Es-Samou’a, and elsewhere. Notable finds included a large collection of grave goods from the Atara tomb, and in 1999 a hoard of 420 silver coins from the early Ottoman period (c. AD 1532 and 1612) found in a rock shelter near the village of Qabatiya, south of Jenin (Fig 16).

In Gaza, salvage operations have been carried out on a number of sites, including the cemetery and church of Jabalia, the site of Nuseirat, and elsewhere in the territory of Rafah, Deir el-Balah, and Khan Yunis. The objects uncovered from these excavations were recently exhibited in ‘Gaza at the Crossroad of Civilizations’ at the Museum of Art and History in Geneva.

In 2000 and 2001 excavations and restorations were pursued at Tawwehen es-Sukkar in Jericho, revealing a complete system of sugar production from the Early Medieval period (8th and 9th centuries). The site of Tawwehen es-Sukkar is located 2 km north-west of the city centre of Jericho. The site was mentioned in several medieval Arab and Crusader texts (12-14th centuries AD) which refer to the plantation of sugar cane and its production in the Jordan Valley. Interestingly, the extent remains a relatively well-preserved industrial site for manufacturing sugar, including an aqueduct, sugar press, mill house, refinery, cistern, and storage facilities for sugar containers.


In 2003 work was renewed in Gaza at Tell um Amer and Blakhiyeh within the framework of a Palesti-
ian-French venture. In 2006, a small-scale excavation was carried out at the Umayyad Khirbet el-Mafjar (Hisham's Palace), Jericho (Figs 11-13), to ascertain the stratigraphic history of the site. The result of the excavations shows that the site was occupied after the earthquake of AD 749.

Excellent examples of the efficiency of such international collaborations with the Department have already been demonstrated in development projects and in a series of joint excavations. A joint Palestinian-Italian team excavated at Tell es-Sultan in Jericho between 1997 and 2000. The excavation shed light on the urban settlement and fortification system and contributed significantly to the development of a management plan. Palestinian-Dutch excavations at Khirbet Bal’ama were carried out between 1998 and 1998 on the site and nearby necropolis. Other joint ventures include the Palestinian-Norwegian excavation of Chalcolithic Tell el-Mafjar in Jericho and the Palestinian-Swedish project at Tell el-Ajul in Gaza.

In the Gaza area, a series of joint excavations have focused on the ancient port of Gaza (subsequently identified as ancient Anthedon), and Tell es-Sakan (the Palestinian-French venture) and in 1999 at Tell el-Ajul (Palestinian-Swedish venture). These projects have contributed to the building of a new post-colonial model of cooperation in archaeology based on mutual respect and interest. In 1999, a special volume of the French journal *Dossiers de Archeologie* (vol. 240) was dedicated to the new Palestinian experience. Preliminary and final reports on the results of excavations have also been published in different archaeological journals. Within this context of cooperation, the project for the rehabilitation of Hisham’s Palace in Jericho was established in conjunction with UNESCO and financial support from the Italian government (Figs 11-13).

The other major task facing DACHP is the conservation of the most endangered archaeological sites and historical buildings. This has led to the undertaking of major projects throughout the Palestinian Territories, including the Emergency Clearance Campaign of 100 sites (1996-98) and a project for the protection of cultural and historical landscapes (1998-2001), funded by the Dutch government with a $1.5 million grant. These two projects encompassed major archaeological sites and historical buildings, including mosques, churches, monasteries, sanctuaries, and other structures. The project also incorporated clearance work, documentation, consolidation, and conservation, and salvage excavations of more than 100 endangered archaeological and cultural heritage sites. The work encompassed the Byzantine churches of Burqin and Abud and the Crusader churches of Sebastiyah and el-Bireh. Historical Mamluk mosques preserved include es-Sabeen and Burham, the Omari mosques of the Dura, Birzeit, as well as the sanctuaries of El-Qattawani and Maqam en-Nubani in the Ramallah area.
The diversity of structures and sites in Palestine are well illustrated by an 18th-century castle at Ras-Karkar, the Crusader Khan in el-Bireh, a Mamluk bath-house in the old town of Hebron, the Ottoman Qasem-Maqam house in Tulkarem, and Beit ez-Zarru Roman villa in Ramallah. Maqam el-Qatrawani, an Early Islamic sanctuary near Attara, has been conserved together with the small natural forest and terraced landscape surrounding it. Similarly, the site of Dura el-Qaref focuses on the combination of ecology and historical technology, displaying ancient and traditional hydrological features in their natural and cultural landscape. Some historical buildings have also been restored to house ethnographic and archaeological museums or other types of cultural centres.

Larger scale sites are also being conserved and developed, such as Deir Istiya and Artas. Several previously excavated sites in the West Bank and Gaza, such as Tell Ta’annek, Tell el-Fara, Tell Dothan (Fig 2), and elsewhere were hitherto left without protection because of difficult political circumstances over the past few decades. Clearance of some of these sites is ongoing as part of an overall plan to develop them into archaeological parks.

Within the framework of the Bethlehem 2000 projects, a large scheme for the restoration and rehabilitation of archaeological sites and historical buildings in the area was undertaken in cooperation with the United Nations Development Programme (UNDP) and funded by the Japanese government with a $2 million grant. An ethnographic museum displaying the history of olive oil production has also been established in the old city of Bethlehem within the framework of this project.

In Gaza, a comprehensive restoration and rehabilitation programme was carried out in the historic palace of Qaser el-Basha. Another major project in 2004-2005 encompassed seven sites in the northern districts of Palestine, funded by the United States Agency for International Development (USAID) with a grant of around $2.5 million. This includes Khirbet Bal’am, Burqin, Aruba, Deir Istiya, Barqawi Castle, and the villages of Irat and Kur. In 2005, a series of restorations and consolidation works were also undertaken in the Mamluk castle of Khan Yunis.

Encompassed within the ethos of international efforts to safeguard cultural heritage in Palestine at a time of political crisis, a preliminary list of 20 cultural and natural heritage sites was prepared in 2005 with the support of the World Heritage Committee. This would not have been possible without the collective efforts of the international community, especially Japan, The Netherlands, Italy, USA, Norway, Sweden, in addition to several Arab countries and international organisations, such as UNESCO, the World Heritage Committee, UNDP, ALESCO, ISESCO and other organisations. All of these parties have played a role in the international efforts to preserve the endangered archaeological resources in Palestine.
The highlights of the conference 'British Groundbreakers in the Archaeology of the Holy Land', convened at the Kenyon Institute in Jerusalem on 18 September 2007, covered the activities of several British archaeologists. Three of the 11 lecturers revealed new personal details that reflected directly on the achievements of these pioneering scholars. And in the same context, one lecturer brought to light an important scholar whose work survives, but whose name has been all but forgotten.

This latter man was Charles Lambert, who was responsible for the initial discovery of the Carmel Caves near Haifa. Professor Mina Weinstein-Evron of Haifa University described how, in 1928, the British were desperate to extend the harbour at Haifa to make it suitable for exporting oil piped from Iraq to super tankers. Large supplies of local stone were needed for the development and the nearby Carmel Mountain range seemed to offer the right material. However, the British were warned that the range contained numerous caves that might reveal important prehistoric material, and so responsibility held off quarrying until a survey was made.

Charles Lambert was sent to investigate the caves by the Palestine Department of Antiquities. Born in London in 1891, he was the son of a Hackney vicar and interested in numismatics. He had been sent to the London School of Oriental and African Studies (SOAS), and it seems he had acted, with his knowledge of Arabic, as some form of spy during World War I. After the war, he settled in Palestine and joined the Department, though he had little formal training in archaeology. His initial survey of the caves at Wadi el-Mughara (Fig 3) on the Carmel was meticulous and helped to save them from eager British engineers. The caves proved to show habitation going back at least a quarter of a million years, with artefacts dating back to what would later be known as the Natufian period (c. 15,000 BC).

Lambert discovered carvings, implements, and tools, and primitive jewellery as well as human remains, which were so sensational that they were described in the London Illustrated News in July 1932 (Fig 1). His prize find was an exquisite bone sickle haft in the shape of an animal head (Fig 2), and it was probably the publication of this remarkable piece of art that most helped to save the caves.

Lambert’s work was later extended and fully recorded by Dorothy Garrod and Turville-Petre, whose names are legendary to prehistorians, but it was Lambert, who died in 1935 and is buried on Mount Zion, who achieved the groundbreaking work, and whose name has today been forgotten. With Professor Mina Weinstein-Evron’s pending publication of her research on the Carmel Caves, Lambert looks set to be restored to archaeology.

Dr Norma Franklin of Tel Aviv University relayed the fascinating family background of John Winter Crowfoot (Fig 5) who directed the Joint Expedition to Samaria-Sebaste from 1931-35, and became Chairman of the Palestine Exploration Fund (PEF) from 1945 to 1950. His distinguished career started modestly with a travel scholarship to Turkey, followed by teaching posts and positions as Inspector of Schools in Egypt and Sudan and Director of Antiquities in Sudan, before in 1927 finally becoming Director of the School of Archaeology in Jerusalem. But, as Dr Franklin clarifies, behind every great man there is a great woman. And in
Crowfoot's case it was five great women: his wife Grace Mary (Molly) Hood and their four daughters.

Molly was the grand-daughter of William Franklin Hood, who had lived at Luxor and owned a fine collection of Egyptian antiquities that were catalogued by a family friend, no less than the great Sir William Flinders Petrie himself. Molly was a most energetic scholar with over 50 publications to her name covering the fields of archaeology, botany, textiles, and photography in Palestine. Her well-illustrated work on the flora of the region became standard, and her original work on textiles and Palestinian women potters proved a great stimulus to her husband, whose nature was more reserved and retiring than hers. On retirement, Crowfoot was described by the Civil Service as 'a good administrator but having a certain lack of forcefulness'.

Crowfoot's second daughter Joan, who had worked with him at Samaria, became a lithics expert and would spend the next 30 years at the Ashmolean Museum, Oxford, where she catalogued and published many thousands of artefacts. The third daughter, Elizabeth, rebelled and became a Shakespearean actress, but also worked with her mother on textiles to become a distinguished consultant for the British Museum and the Museum of London. The eldest daughter, Dorothy, also worked with her father elsewhere at Jerash, and was a brilliant scientist who later, as Dorothy Crowfoot Hodgkin, received the Nobel Prize for Chemistry in 1964. The youngest daughter, Diana, ran the excavation camp at Samaria in 1935 and later married Graham Rowley, an eminent archaeologist of the Arctic region.

In Samaria, Crowfoot and Molly worked together with an international team that included E.L. Sukenik (the father of Yigael Yadin) and the young Nahman Avigad, who was later the distinguished excavator of the Jewish Quarter in Jerusalem after 1967. Avigad, who had trained as an architect, drew a number of witty sketches of work on the site, including one of the two dominant females, Molly Crowfoot and her daughter Joan, serving drinks in the style of the two female sphinxes depicted on the famous Egyptian-style ivory discovered by the expedition in the 'House of Ivories' that they datted to the biblical King Ahab (Fig 4). As Norma Franklin reported, Molly was certainly the driving force in the distinguished career of John Crowfoot for over 50 years and, in the words of her grandson, the archaeologist Sebastian Payne, 'my grandmother was rather more interesting than my grandfather'.

Phillip Langstaffe Orde's reputation has suffered due to lack of publication of his archaeological work, but his career was a successful if unorthodox one (Fig 6). Unorthodox in the sense that he was the only professional who is known to have held high positions under the young State of Israel as well as with the Mandate government. Most other British archaeologists served the Mandate up to its last days in 1948 and then left the army in World War I and rose to the rank of captain, showing the considerable administrative skills that would later serve him well. After a spell at Carchemish, where he took under the care of T.E. Lawrence as Leonard Woolley's chief assistant, and then at Amarna, Guy went on to become Chief Inspector of the Palestine Department of Antiquities in 1922. Five years later he was called on to direct the important excavations at Megiddo after the sudden illness of the previous incumbent, Carl Fisher. Here Guy introduced the new practice of aerial photography by tethered balloon, and his love of technical gadgetry, learnt in the army, enabled him to make it one of the most powerful tools for site investigation until the advent of aircraft photography.

Guy's work at Megiddo was seminal and effective, but he fell out with his masters at the Oriental Institute of Chicago and was sacked by their chairman, John Breasted, in 1934, ostensibly for being too slow in his work and in publication. It seems the reasons were more immediate, as Guy had quarrelled with a senior American assistant, Herbert May, who had wanted to remove pottery samples from the country; the dispute ended in a suit. As lecturer Dr Jack Green of the Ashmolean and British Museums told the audience, Guy may well have resented the presence of May, who was a fully qualified archaeologist while Guy, although director, was not, having left university without a degree.

Guy returned to Jerusalem to become Director of the British School of Archaeology from 1935 until the outbrea of war. In that time he was due to start a new archaeological survey of Palestine supported by the Palestine Exploration Fund, but the work was aborted due to the Arab riots of 1936-9, which made work dangerous (as proved by the shocking murder of James Starkey in Hebron in 1938). But there were other reasons too.

In 1925 Guy had married Yemima, daughter of the philologist Eliezer ben Yehuda, who is credited with the revival of the Hebrew language in Israel. Ben Yehuda was an ardent Zionist and Guy soon became wedded to the Jewish cause, so much so that he publicly criticised the British Government for restricting immigration to Palestine. It was probably his espousal of the Zionist cause that lost him the Directorship of the Department of Antiquities when it was relinquished by John Garstang. Nevertheless, when war came Guy went back to the British army, where he was appointed military governor of Libya and rose to the rank of Lieutenant Colonel.

Though his sympathies still lay with the Zionist cause, he rejoined the Palestine Department of Antiquities in the last years of the Mandate and, after the establishment of the State of Israel in

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of course incorporating earlier Herodian and Hasmonaean structures. Johns published his guide to the Citadel in 1943 in Hebrew, Arabic, and English. His main results on the three castles of Ajlun, Atit, and Jerusalem, however, were not published until 1997, five years after his death.

Of the many other groundbreakers discussed, Charles Warren, as described by Professor Gabriel Barkay, stands out. His work in Jerusalem was phenomenal and he established the detailed parameters of the Temple Mount that are still valid today. According to Barkay, Warren was one of the most important pioneers of work in the Holy Land and he predated Flinders Petrie in many archaeological observations, both in stratigraphy and in ceramic typology. Warren identified open ‘grease’ oil-lamps as an Iron Age type and, based on their diffusion across ancient Jerusalem, Barkay claimed, was thus the first person to define the extent of the ‘post-Solomonic’ city. Warren had a distinguished military career, rising to the rank of general and being knighted for his campaigns in South Africa. He was for a short time Commissioner of the London Metropolitan Police, but had to resign in 1888 after failing to arrest the notorious murderer Jack the Ripper.

The conference concluded with a panel discussion on the future of British participation in work in Israel and Palestine. Although this will not be on the scale of past work, Professor Hugh Williamson, Chairman of the Anglo-Israel Archaeological Society, saw British work continuing in a specialist capacity, such as in architectural surveys and scientific analysis of artefacts, where British expertise would be helpful. British records of past work are considerable, and here the Palestine Exploration Fund is particularly rich in expedition reports and data. As Curator Felicity Cobbing pointed out, all PEF material remains open to visiting scholars from all over the world, and work is in progress to make its archives available online in the near future.

An optimistic note was sounded by Dr Bill Finlayson, Director of the British School of Archaeology in Amman, who sees Britain as facilitating contact and collaboration between Israeli archaeologists and their Arab counterparts in adjoining regions, particularly Jordan. As Elliot Braun stressed, archaeology has no borders, although other participants felt that unfortunately scholars were always at the mercy of politicians in all countries. In summing up, Professor Shimon Gibson stated that the conference was a prime example of cooperation between scholars of Britain, Israel, and Palestine, who had all contributed to its success.
The reputation of the Phoenicians as highly skilled and expert metalsworkers was well known in antiquity. References to their vaunted prowess as smiths appear in the Old Testament and in the epic writings of the Greek poet Homer. The bard's praise of the Sidonians as master craftsmen of silver bowls is of particular importance in light of the fact that, as scholarship has now shown, Homer lived and composed sometime in the latter half of the 8th century BC and drew upon first hand knowledge of conditions in the eastern Mediterranean at the time when the Phoenicians were producing and exporting their metalwork.

Literary testimony from the Bible, primarily the Book of Kings, and records from ancient Assyria, support the existence of a flourishing metalworking tradition in the Phoenician Levant at the beginning of the first millennium BC. It has been suggested that attention may be drawn to the request of the Israelite king Solomon to Hiram, ruler of Tyre, for assistance in constructing and decorating his palace and temple in Jerusalem. A Phoenician smith was asked to produce the bronze furnishings for the temple complex, the most important religious undertaking in Israel. The ambitious royal commission featured two monumental, hollow cast-bronze columns, 9m-high, named Jachin and Boaz, each surmounted by ornately decorated bronze lotus-work capitals. It also involved a huge, elaborately ornamented laver, or ceremonial basin, known in the Bible as the 'sea' which had a capacity of about 40,000 litres and was supported by figures of 12 oxen, and ten wheeled bronze stands, each holding a large water basin.

Phoenician craftsmen were also commissioned to produce a large group of bronze and gold furnishings, including pots, basins, and cups, an inventory so large that Solomon left the vessels unwielded due to their quantity. A special foundry was set up outside Jerusalem in the plain of the Jordan River to handle the complicated casting work involved. The Phoenician overseer for the project was Hiram, a Tyrian craftsman chosen for his knowledge and experience. Not surprisingly, Hiram's skill derived from years of training and apprenticeship, and his father was also a bronze worker. This account, together with an inscription on a Phoenician metal vessel now in the Petit Palais, Paris, reveals that ancient metal smithing was a guild-based tradition perpetuated within select families. By the 10th century BC it seems that the Phoenicians had established an international reputation as metal craftsmen par excellence.

Such craftsmanship is exemplified by a distinctive class of decorated metal bowls. These have been found in a variety of archaeological contexts from the 10th century BC through to the 7th century BC, from Italy to Mesopotamia. Vessels of this type are quite ordinary in shape: simple shallow hemispherical bowls hammered from a single piece of sheet metal. Their distinctive quality is a unique, often elaborate decoration which utilises several metalworking techniques (engraving, tracing, punching, and chasing) combined on a single surface. A Phoenician trademark involved the use of repoussé, a method of producing a relief design by hammering from the reverse side.

Fig. 1. An elaborate gold-plated silver bowl from Kourion, Cyprus, 7th-century BC. Diam. 16.8cm. A four-winged deity at centre in Assyrian dress kills a rampant lion. Photo: Metropolitan Museum of Art, New York, inv. 74.51.4554.

As a whole these vessels are eclectic in iconography and style, representing an amalgam of different cultural elements, including Aegian, north Syrian, Assyrian, and Egyptian. Despite their diversity they exhibit an underlying uniformity in scheme and composition that betrays a common artistic heritage and justifies the ascription 'Phoenician'. Reduced to its skeletal structure, this scheme consists of two essential features: a round central medallion, either in the form of a scene or a rosette, and one or more concentric bands of decoration. This basic decorative format is by no means commonplace in the ancient artistic traditions of the Near East and Mediterranean.

In choice of subject, the themes depicted on Phoenician bowls vary greatly - from individual motifs (stylised plants, birds, and animals) to groups of quadrupeds (especially bulls and horses) shown walking or grazing (Fig 10). The vessels feature a repertoire of genres, including mythological combat between lions and bulls, heroes grappling with lions (Fig 3), and deities paired against fantastic winged creatures (Fig 1). A popular theme included the Egyptian pharaoh vanquishing his mortal enemies (Fig 3); another, a lion or sphinx trampling a man underfoot. Both combat scenes served as symbols of royal might and power. A recurrent theme represented an animal, typically a cow or mare, suckling her young (Fig 11). Like depictions of the Egyptian mighty.
Phoenician Art

Fig 3 (top right). A pharaoh smiting captive prisoners and heroic combat scenes on a gold-plated silver bowl from Idalion, Cyprus, 700-675 BC; Diam. 19.5cm. Photo: © Louvre, Dist RMN/Raphaël Chipault.

Fig 4 (middle right). An 8th century BC bronze bowl with griffins and winged scarabs. One of more than 120 found by Henry Layard in the Palace of Ashurnasirpal II, Nimrud, in January 1845; Diam. 21.7cm. Photo: The British Museum, London ME N9.

Fig 5 (below right). A gold-plated silver bowl featuring a military procession led by a king in a chariot and alternating scenes of heroic combat featuring a four-winged Assyrian genius slaying a lion and a youth slaying a griffin; from Idalion, Cyprus, 710-675 BC; Diam. 19.5cm. Photo: © Louvre, Dist RMN/Raphaël Chipault, inv. AO 201335

goddess Isis and the infant Horus (Fig 7), such scenes alluded to deep-seated notions of fertility and procreation.

The concentric bands on these bowls provided an ideal format for continuous figured friezes, such as the ubiquitous military fes of foot soldiers and horsemen (Figs 5, 8). Subjects also included religious processions involving female votaries approaching an enthroned priestess or goddess. The most elaborate depictions featured a narrative in sequential scenes or episodes, like in the siege of a fortress (Fig 6). An intriguing example centred on the story of a king as he journeyed on an expedition from a walled city. This narrative, depicted in nine discrete episodes, was clearly based on a legend or myth, now lost.

A notable characteristic of these figured friezes is their direction. Typically, narratives begin at the top of the bowl and flow in a clockwise direction (as in the military files), or converge upon a point of focus from two opposing directions (as in the siege representations). Another trait of Phoenician bowls is their artistic originality: while drawing from conventional motifs, craftsmen added touches of individualism by cleverly juxtaposing and varying specific decorative elements within the general framework.

From a chronological perspective the bowls reveal some interesting trends. For instance, bronze examples precede the bowls in silver (produced beginning c. 700 BC). With bronze vessels decorated with jet medallions forming the earliest grouping (Fig 2). The recent discovery of several examples of this variety from tomb contexts at Lefkandi on the Greek Island of Euboea reveals that the series originated in the 10th century BC. In bowls of the latest phase, dating to the mid-7th century BC, the classic Phoenician rounded figural style gives way to a flat, fully incised technique (Fig 7).

The body of Phoenician vessels shows some interesting light on the question of regional production centres. A homogeneous group of bowls may be assigned to a Phoenician workshop on Cyprus, which was active at the end of the 8th and early 7th century BC. As excavations at the coastal site of Nea Paphos have shown, the Phoenicians had established an important colony there by the mid-9th century BC.

In terms of iconography, the Phoenician series produced on Cyprus (which also includes seals, bronze horse trappings, and carved ivories) is united by a number of distinctive artistic traits. A recurring motif is the palmette, an imaginary composite plant with volute-shaped leaves (Figs 1, 6). The Cypriot bowls also show a strong preference for Assyrian motifs like the four-winged genius that graces the central medallion of a bowl from Kourion (Fig 1). Near Eastern influence accords perfectly with the political status of Cyprus, which was then tributary to the Assyrian state. Several of the gold-plated silver bowls bear the Cypriot inscriptions of their aristocratic owners, such as the Kourion bowl.

Gilt-silver bowls from Etruria form another distinctive group and also appear to have been the work of resident Phoenician craftsmen. Clearly related to the corpus from Cyprus, these vessels exhibit specific traits, especially a debt to the Aramean influence. The Tyro-Phoenician palmette, a mainstay of the Cypriot corpus and of Phoenician art in general, is not found in the Etruscan series. Instead, the repertoire of trees and plants is drawn entirely from the natural world. Rather than composite creatures, like the griffin, sphinx, and winged lion, horses, cows, and lions are depicted in landscape settings (Fig 10). The human-figured scenes are also drawn from everyday life. A military procession of horsemen and foot soldiers forms a recurrent theme, as does hunting, herding, and agricultural pursuits (Figs 8). All of these variants suggest that the vessels are products of a resident Phoenician workshop aimed at a local Etruscan clientele. As revealed by their excavated contexts in large stone-built chamber tombs, the recipients were local aristocracy.

So much seems clear. The problem arises when the question of the bowls’ authorship and cultural identification is confronted. In style and type these vessels have long been categorised as ‘Phoenician’, but what does this imply? What is the true ethnic identity of their makers? This question has been addressed by scholars since the first major discovery of these vessels in the mid-19th century. A spectacular cache of Near Eastern bronzes was uncovered by the British archaeologist Sir Austen Henry Layard in the ancient Assyrian capital of Nimrud. Within this hoard, recovered from the storeroom of a royal
Phoenician Art

Fig 6. A silver bowl with Assyrian and Egyptian details, couchant sphinxes wearing Egyptian headdresses, and a city siege scene from a looted tomb at Amathus, Cyprus, 700-675 BC; Diam. 16.7 cm. Photo: The British Museum, London, Inv. ANE 123085.

palace, were more than 120 bronze bowls and dishes elaborately decorated in a variety of styles and formats. Today, more than 50 of these vessels are in the British Museum and they represent the single largest corpus of this metal work (Fig 4).

The Nimrud hoard’s heterogeneous nature has complicated the issue of its classification. Its great variation in decorative format, style, and technique points to a derivation from a number of different production centres in the Near East. Attempts have been made to group and attribute them to various workshops in Phoenicia and northern Syria, largely on the basis of style, but also from the languages identified in rim inscriptions. Realistically, there is little firm basis upon which to associate a given style with a particular Near Eastern centre since concrete archaeological evidence for their original contexts has not been found.

It has been suggested that some bowls originated in the coastal Levant, either as gifts or tribute from individual cities or as war booty. Given the tribute listings of bronze and silver vessels recorded in Assyrian royal annals, this interpretation is reasonable. The possibility remains, however, that many of these vessels could have been produced on site by foreign craftsmen, who had been recruited or forcibly transplanted by the Assyrian court. As a growing body of evidence suggests, Near Eastern artisans were often mobile and travelled as itinerant craftsmen.

Clearly, unlike the majority of their manufactured goods, the decorated metal bowls of the Phoenicians did not serve as items of commercial export. As their elite find-spots in Cyprus and Etruria reveal, they were not intended for a general market but for a privileged, aristocratic clientele. In his epic, Homer describes an elaborately wrought gilt-silver krater mixing bowl fashioned by the Sidonians, which was transported over the seas and presented as a gift to Thoas, king of Calydon. Although Homer does not specify the purpose of the vessel’s long-distance export, the contextual implication is clear: the krater was an official gift, conveyed abroad for diplomatic purposes. Its size, and the royal rank of its recipient, supports this. Decorated metal bowls must have fulfilled a strategic commercial function as tools intended to cement economic, political relations between their Phoenician makers and their elite recipients. Indeed, the archaeological evidence surrounding the contexts of bowls in Italy and Cyprus supports this conclusion. In both instances, it appears that they were presented with the objective of securing mineral rights in these two ore-rich regions.

Evidence also suggests that Phoenician decorated bowls were made for foreign rather than domestic usage. The symbolic ‘prestige’ value of these ornate vessels explains why they have been found primarily in tombs and sanctuaries among the ruling foreigners from the Near East and Mediterranean. The list of documented find spots is widespread, and includes the Near Eastern kingdoms of Assyria, Phrygia, Israel, and Cyprus. The Mediterranean sphere is represented by the Aegean, including the Greek mainland and the islands of Rhodes, Rheneia, and Euboea, and Etruria and Campania in Italy. These areas were strategic trading partners for the Phoenicians in their search for raw materials, especially ores and precious metals.

The bowls are revealingly absent from areas of direct Phoenician settlement or colonial control. Indeed, only one example has been found in the Levantine mainland, excavated at the site of Megiddo in north-western Israel. Its appearance here comes as no surprise: since the 10th century BC, Megiddo served as a strategic commercial and defensive centre, and later as the capital of an Assyrian province. The bowl in question was found in the remains of an elevated structure, adorned with limestone ‘palmette’ capitals, which since the 10th century BC, Megiddo served as a strategic commercial and defensive centre, and later as the capital of an Assyrian province. The bowl in question was found in the remains of an elevated structure, adorned with limestone ‘palmette’ capitals, which since the 10th century BC, served as a strategic commercial and defensive centre, and later as the capital of an Assyrian province.

The symbolic, ‘prestige’ value of the Phoenician metal bowls is underscored by the early discovery of a gold vessel from the site of Sant’Angelo Muxaro in Sicily (Fig 12). This bowl, one of four reportedly found at the site, appears to be a local adaptation of a Phoenician bronze original. The bowl’s frieze of six bulls betrays a foreign, non-Near Eastern hand. The oriental prototype may well have been a vessel given to its native Sicilian owner, who was clearly an individual of elite status. The occupant’s wealth and prestige, evident in his ownership of four gold vessels, may have derived in part from trade with Phoenician merchants active in Sicily.

Through their acclaim and widespread geographic diffusion, the decorated bowls of the Phoenicians left an extraordinary mark on ancient Mediterranean concepts of the world of antiquity. Their imagery influenced both art and literature. A dra-

Fig 7 (above). A bronze bowl from Cyprus with Isis suckling Horus at centre, with animal frieze and banquetting scene, and a journey in a wheeled vehicle from a palm grove to a walled city in the outer registers, c. 675-625 BC; Diam. 15.3cm. Photo: Metropolitan Museum of Art, New York, inv. 74.51.4555.

Fig 8 (left). A gilt silver lebes bowl with serpent proteomes and procession of animals and warriors, The Bernardini tomb, Praeneste, 7th century BC; Diam. 19cm. Photo: Museo Archeologico di Villa Giulia, Rome, inv. 61566.
Phoenician Art

Fig 9 (top left). Bronze bowl from a 7th century BC chamber tomb near Arjan, south-western Iran, with more than 200 images of human and animal figures set within a landscape of hillocks, trees, tents, and fortresses; Diam. 43.5cm. Line-drawing by R. Vatanadust.

mantic example is Homer’s description in the Iliad of the famed ‘shield of Achilles’ with its elaborately wrought depiction of two cities and their inhabitants. Many elements of the drama described by Homer find accurate reflection in scenes of religious ceremony and pastoral activity depicted on Phoenician bowls. For example, Homer’s description of a group of soldiers preparing to attack a fortified citadel is quite reminiscent of the city siege depicted on a Phoenician silver bowl from Cypriot Amathus (Fig 6). Likewise, the poet’s vivid descriptions of a vineyard with grape-harvesters, and two lions attacking a hapless bull, accords with vignettes of both on a silver bowl from Praeneae near Rome. As such, it is possible that Phoenician vessels served as inspiration for the Greek poet’s literary descriptions. We know that Homer wrote around 700 BC, the very time that silver bowls of this variety were in circulation. Given his praise, it is plausible that the famous poet encountered these very vessels, which may thus have influenced the greatest literary work of its day.

By far the largest and most elaborately engraved bronze bowl was found in 1982 in a chamber tomb near Arjan in south-western Iran (Fig 9). Like the Shield of Achilles it is a prodigious work with five concentric registers depicting a multitude of human and animal figures set within a landscape of hillocks and trees, tents, and fortresses. In all, more than 200 discrete images are depicted in its narrative scenes, a remarkable accomplishment for a portable vessel 43.5cm in diameter. The bowl’s intricately configured decoration has no antecedent in ancient Iran. What was the source of its inspiration? Its format of five figured registers arranged concentrically around a rosette medallion is clearly patterned after a Phoenician bowl. Although the pictorial content and style of the Arjan bowl point to native cultural traditions, individual details suggest a Phoenician source or model. Two noteworthy features are the rosette flower that decorates the medallion and the cable-band pattern (imitating an entwined rope) that frames its concentric registers. Both are ubiquitous and distinctive Phoenician trademarks. Following Phoenician precedent as well, the Arjan bowl’s innermost register features a simple frieze of animals (here, lions chasing bulls). Its four surrounding registers, as on Phoenician bowls, depict more complicated narratives involving human participants. Lastly, the figurative decoration of the Arjan vessel, with its battles, banquets, and cultic processes, and its landscape setting of hillocks, palm trees, and fortified buildings, finds equal precedent on Phoenician bowls, although models here can be found closer to home on Assyrian pictorial reliefs in bronze and stone.

The Arjan tomb dates to the 7th century BC, a period contemporaneous with the latest Phoenician decorated bowls. The sepulchre’s elaborate stone-built construction, and its lavish grave goods in precious metal, clearly identify its occupant as an individual of wealth and high rank, perhaps even a prince or king, as the vessel’s royal inscription in Elamite would suggest. Clearly, the Arjan bowl’s creator, following Phoenician precedent, chose his Oriental model for its prestige value. From Sicily to the Hellenic Aegean and as far afield as Elamite Iran, the legacy of the Phoenician bowl affirms the reality of this remarkable tradition’s vaunted reputation.
The Beijing Olympics

BEIJING & THE OLYMPIC GAMES: SACRIFICING THE PAST

Filippo Salviati

The Olympic Games have always provided the countries which host them a good occasion to undertake a process of renovation, building new infrastructure and facilities to ease the influx of athletes, spectators, and tourists coming from across the world. Beijing, the capital of China, where the 2008 Olympic games will be held, is no exception, also because the games represent an important occasion to reveal its new and modern face to the outside world. Consequently, the traditional aspect and skyline of Beijing have suffered radical changes, to the point that many areas of the capital have become almost unrecognisable to those who knew Beijing only a few decades ago.

As an example, a great deal of the old city, once famous for its traditional courtyard houses, or hutong as they are called in Chinese, has been destroyed and replaced by impressive skyscrapers, huge and crowded shopping centres, and modern five star hotels. In many cases, the few old dwellings left, which used to surround all sides of the Imperial Palace at the centre of the Chinese capital - the Gugong or, as it is popularly labelled, the 'Forbidden City' - have been converted into apartments equipped with modern facilities, including broadband internet connection, and sold or rented out at high prices to rich Chinese residents or foreigners.

This massive process of remodelling the city has caused a permanent loss of traditional heritage, not only as far as surface architecture is concerned, but also in relation to what is buried underneath Beijing, whose history dates back at least to the Zhou dynasty (c. 1046-256 BC), as demonstrated by many archaeological discoveries made since 1949, the date of the foundation of the People's Republic of China. The pace of modernisation has been too swift for the limited time and resources allocated to archaeologists. As a consequence, artefacts can only be retrieved amid the frantic activity of bulldozers.

And that is the best case scenario. Even the construction of new lines for the metropolitan underground railway system was not preceded - as in the case of other important historical cities of the world, such as Rome - by preliminary archaeological investigation. Neither the Beijing-based archaeologists working for university departments, nor in the Academy of Social Sciences, has an accurate picture of what has been destroyed, covered up, or looted during the gigantic face-lift the city has witnessed during the past decade.

Only when a site is too important to be dismissed is a more regulated plan to safeguard chance discoveries applied. This is the case of the so-called 'emperors' cemetery' (Fig 2), brought to light in the Western Beijing district of Shijingshan, during the Olympic construction of the skeet shooting venue. This area was in fact already known for

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its archaeological potential, since it houses the mausoleum of Tian Yi (r. 1534-1605), a famous eunuch who lived under the Ming dynasty and who, for 63 years, served under three emperors: Jiajing (r. 1521-1566), Longqing (r. 1566-1572), and Wanli (r. 1572-1620). Tian Yi, who was promoted to the highest ranks, was appreciated for his experience and devotion to the emperors, so much so that when he died at the age of 72 Wanli suspended court meetings for three days and ordered a mausoleum to be erected in his honour. Eunuchs of later generations had their tombs built near the tomb of Tian Yi in tribute to him. The artefacts recovered from some of these tombs are now on display in the ‘Beijing Eunuch Culture Exhibition Hall’ (located at 80 Moshikou Street, Shijingshan District), the first museum in China to present the history of the eunuchs to the public.

The transformation process of Beijing has luckily triggered the renovation or relocation of some of the capital’s most important museums, where large collections of artefacts, mainly from archaeological excavations, are on permanent display. The exhibition space of the Museum of Chinese History has been completely redesigned by a team of German architects to better house what is by far the largest collection of artefacts excavated in China. This has the aim of presenting a unique overview of the development of Chinese civilisation from the Neolithic to the modern day. The museum is located on the eastern side of Tiananmen Square, and due to open again to the public in 2008 after more than five years’ work.

As far as the history of Beijing itself is concerned, the Capital Museum (Shoudu Bowuguan, located at 16 Fuxingmenwai Road: www.capitalmuseum.org.cn/en) has been moved from its original, flimsy location near the Temple of Confucius, into an impressive modern building jointly designed by the architects Jean-Marie Duthilleul from France and Cui Kai of the China Architecture Design and Research Group. The new Capital Museum opened to the public in May 2006 and, until now has attracted more than 300,000 visitors. It covers an area of 60,000 square metres, and part of the museum’s collection of antiquities, which in total number more than 200,000 artefacts, is exhibited in seven permanent exhibition halls, narrating the history from the Bronze Age (c. 3000 BC) to the Qing dynasty (1644-1911).

Lastly, the most important museum of the capital, the Gugong or ‘Forbidden City’, mostly admired for the grandeur of its palatial architecture, but still housing a great deal of the collections of Chinese art amassed by the emperor Qianlong (r. 1736-1795) of the Qing dynasty, is currently under ‘restoration’. Many of the yellow-glazed roof tiles of the various buildings are being replaced with modern ones, though manufactured following traditional methods, the purple walls of the palace structures are being repainted, and some of the marble slabs covering the huge floors of the courtyards are being substituted with new ones.

Unfortunately, the lesson taught by a team of experienced Italian restorers a few years ago to their Chinese colleagues, who started meticulous restoration work on some parts of the Hall of the Throne, the most important building in the Forbidden City, seems to have been lost under the pressure of the Olympic Games deadline. The Chinese authorities naturally want the capital to be ready on time for the international public: the legacy of the past is thus being sacrificed on the ‘Altar of Future Glory’.
THE LONDON 2012 OLYMPICS

Nick Bateman reveals how the Olympic Delivery Authority is working long term to protect ancient cultural heritage during construction work for 2012.

In response to the rapid redevelopment of approximately 500 acres of the Lea Valley for the 2012 Olympic and Paralympic Games, the two largest commercial archaeological organisations in London, the Museum of London Archaeology Service (MoLAS) and Pre-Construct Archaeology (PCA), have been working together to provide the client, the Olympic Delivery Authority, with preliminary archaeological investigation and built heritage recording analysis. The area concerned encompasses, in part, the four London Boroughs of Hackney, Tower Hamlets, Newham, and Waltham Forest (Fig 2).

The Lower Lea Valley has been more or less continuously occupied since the end of the last Ice Age c. 12,000 years ago, and evidence for the prehistoric environment is likely to be found within the ‘natural’ Quaternary stratigraphy or alluvium - the natural silt deposits, many metres thick, which have formed in ancient stream beds and wetland areas. Traces of human activity from all periods have previously been identified in the area, from Neolithic farms to Roman roads, Saxon fish ponds, and medieval monasteries. For this reason, most of the Lower Lea Valley is designated as an Archaeological Priority Area. In addition, the area contains many historic above-ground structures - standing remains from London’s industrial heritage, such as factories, warehouses, gasworks, railways, canals, and bridges.

Early desk-based work from 2004 to 2006 comprised contributions to the outline planning consent applications, and 2007 has seen a rapid escalation in the amount of fieldwork as demolition, clearance, and ground remediation really start to happen. At the time of writing, archaeological evaluation has been taking place in large trenches to the west of Carpenter’s Road (Figs 1, 3, 4), within the footprint of the future Aquatics Centre. Multi-phase prehistoric land surfaces are being uncovered, including at least two shallow ditches, one of which has been traced over a distance of 40m, and also a curvilinear gully, possibly representing the position of a house circle. A complete Bronze Age house circle was recorded a short distance to the south during works on another part of the scheme. Other features have also been identified, including pits and postholes, many of which contain fragments of burnt daub, pottery, bone, and burnt flint, although none of this material has yet been subjected to detailed analysis.

In the vicinity of the proposed Main Stadium to the west, lies a second focus of evaluation. The main research objective here was establishing evidence for the Roman road that linked London with Colchester, though this is still to be found. Here, however, the archaeology is covered by deep accumulations of 19th and 20th century landfill, resulting in trenches of over 6m depth before archaeological levels are reached. At one trench location there was evidence for a prehistoric land surface containing burnt flints and pottery, which, in turn, was sealed beneath a thick layer of alluvium. A short distance to the north a set piece excavation is currently uncovering a series of intersecting streams and/or river channels. At least two of these are lined by wattle remains that appear to be late medieval or early post-medieval in date (Fig 6), and a third line of Roman timber work has recently been revealed at the south of the trench.

Many of the 40 evaluation trenches undertaken to date have shown evidence for the surface of the extensive marshes that were present before the modern street pattern was laid out in the early 20th century. A series of small trial pits in the Temple Mills area has revealed driven timber posts that may represent remains from a medieval mill complex built in the late 12th century and pulled down in the mid-Victorian period. Wherever potential is identified during evaluation work, further archaeological mitigation will follow.

Over the last two years, MoLAS-PCA geoarchaeologists have been recording buried sediments in nearly 900 boreholes drilled for geotechnical purposes across the Olympic Park. The characteristics of the natural deposits, and preliminary interpretations of the past environments they represent, have been fed into a site-wide database and are being used to model the buried

Fig 1. Looking north across the Carpenter’s Road site, one of the main areas presently under archaeological evaluation prior to the construction phase of the 2012 Olympics. The MoLAS-PCA collaboration, involving two of Britain’s largest archaeological organisations, aims to provide the client, the London Delivery Authority, with unparalleled knowledge as well as professional service. Over the decades, MoLAS-PCA have excavated hundreds of sites in east London. Photo: © MoLAS-PCA.

Fig 2 (below). The massive site of the 2012 Olympic Games, comprising parts of four London Boroughs, viewed from the east towards the financial heart of the City of London. Photo: © MoLAS.
topography and key features of prehistoric landscapes.

More detailed information about the changing environment and river regime of the Lower Lea is being obtained by examining the soils and sediments exposed in section in the evaluation trenches. The alluvial deposits also preserve assemblages of insects, snails, and seeds, that are carefully washed out of bulk samples taken from the trenches. Pollen and other microscopic remains should also survive in blocks of intact sediment cut from the trench sections. Off-site work on these environmental indicators should contribute to the developing story of changing vegetation - for example, the valley floor was once heavily forested; of historic channel migration across formerly dry prehistoric landsurfaces; of the evolution of freshwater pools to marshy hollows to water meadow; of the encroachment of the estuary and tidal water up the valley of the Lea; as well as the interaction of human and natural processes - not least the manipulation of the river regime for industrial and other purposes in historic times.

Meanwhile, teams of historic buildings specialists have been drawing, photographing, and researching the many structures of historic interest within the site. By the Eastway, at the north of the site, a network of World War II defences has been identified, with clearance revealing gun emplacements, pillboxes, a radar station, and ammunition store. On White Post Lane, English Heritage Level 4 recording has taken place on King's Yard, an unusually complete Edwardian sweet factory. The canalised waterways which network the lower Lea valley have been photographed from land and boat, and the varied locks and bridges associated with them meticulously drawn and researched. The Great Eastern Railway and the Northern Outfall Sewer, man-made features that help to give the landscape of the area its present character, have been photographically surveyed. In addition to these, myriad structures ranging from 19th-century warehouses to 20th-century sports facilities, are being recorded in order to form a detailed picture of the built heritage of the lower Lea Valley.

Fig 5 (below right). Remains excavated in the area to the north of Warton Road. The curving feature to the right of the sampling pits is the remains of a round-house interspersed with post-holes, Iron Age, c. 700 BC - AD 50. Photo: © MoLAS.

Fig 6 (bottom right). The undertaking of conservation work on the remains of a Roman river front near Marshgate Lane (near the commercial heart of Roman London) in the area where construction work will shortly begin on the main Olympic stadium. Photo: © MoLAS.

Nick Bateman of the Museum of London Archaeology Service (MoLAS) is Senior Project Manager for the Olympics' archaeological project being managed jointly between MoLAS and Pre-Construct Archaeology (PCA).
The vast range of archaeological activities pursued by INRAP, France’s Institut de Recherches Archéologiques Préventives (see Minerva, September/October 2006, pp. 25-29), continues at a pace that is furious, yet slick and outstandingly managed. Each year some 2000 sites are investigated and 300 excavated by France’s national excavation unit. With more than 1800 collaborators and researchers, INRAP is the largest French archaeological organisation and one of the foremost in Europe, maintaining its model ideology of ‘preventive archaeology’, honoured through a long-term vision that bridges planning and education.

In 2007 this manifested in a series of conferences, such as ‘Botany’s Service to Archaeology’ held at Rennes and ‘Franks and Visigoths (AD 507-2007)’. Research Results from Central West France’ convened at Vouillé and Poitiers. Already in the planning and fieldwork stages INRAP anticipates public exhibitions, with the fruits of excavation on show, for instance, at ‘Metropolis. Metro and Archaeology at Toulouse’ until 2 March. INRAP’s 2007 publications included The Neolithic Revolution in France by Jean-Paul Demoule, The Iron Age in France by Laurent Carozza and Cyril Marcigny, and Archaeology in Normandy by Cyril Marcigny, Vincent Carpentier, and Emmanuel Chequeré.

Beyond the borders of France, INRAP is spreading the gospel with a conference on ‘Preventive Archaeology in Africa’ in February 2007, organised at Nouakchott in association with L’Institut Mauritanien de Recherches Scientifiques. Meanwhile, INRAP’s Thomas Romon directed the terrestrial component of research on the Isle of Tromelin in the Indian Ocean, 470km east of Madagascar, in search of the remains of survivors from the French East India Company ship L’Utile wrecked there on 31 July, 1761. While the wreck has been identified under water by Commander Max Guéroult, the lives of the ship’s cargo - 60 slaves illegally bought in Madagascar and destined for Mauritius, but abandoned by the surviving crew for 15 years - has been brought to life through analysis of their makeshift material culture.

Out of the excavations conducted in France each year, 30% encounter Iron Age remains, which are currently the subject of intensive research, not least because 2007 honed the ‘The Year of the Celts and La Tène’ to mark the 150th anniversary of the discovery of the ancient site of La Tène to the north of Lake Neuchâtel in Switzerland. Mortuary rites and aristocratic burials still furnish the most spectacular information about this culture. Recent INRAP excavations have exposed significant quantities of ceremonial chariot burials with metallic objects reflecting the Celt’s technical mastery and artistic inspiration. Nearly 200 Celtic chariot graves have been discovered in the Champagne region since the 19th century, and the latest example opened by INRAP at Livry-Loucvery contained the body of a 15 to 16 year-old adolescent, revealing how social status was already acquired at this young age. Dated to the 5th century BC, the grave was constructed for a two-wheeled chariot and contained a bronze bracelet and brooch, harness elements (two bits, two bronze phalerae with a coral cabochon), a pottery drinking service, and an offering of mutton.

To follow INRAP’s exciting excavations, see www.inrap.fr.

Fig 1 (below). Excavations along the Charles Néhèls boulevard in Marseille have uncovered sixth millennium BC Neolithic mudbrick and earth houses. Photo: © F. Parent/INRAP.

Figs 2-3 (above and below right). Iron chariot tacho-pins with bronze heads decorated with Celtic faces from a chariot burial of c. 350-250 BC at Orval. Photos: © Hervé Pailleur/INRAP.
Amongst 40 elite graves in the cemetery of Vasseny, Aisne, men were interred from 450-350 BC with daggers, swords, shields, lances, javelins, tools, and toilet utensils, while women took bronze torcs, brooches, bracelets, bronze earrings, and beads of amber or two-toned glass with them into the afterlife. The unique Early La Tène grave of c. 350-250 BC at Orval, Manche, is the westernmost known chariot grave in Europe and also the only example from Celtic Gaul to contain horses. All that is preserved of the two-wheeled chariot deposit are the connections between the axle and vehicle's body, plus a rare set of reins. The bronze heads of two iron chariot lynch-pins are decorated as has reliefs with faces set horizontally on the frontal planks and in profile on either edge (Figs 2-3). A pair of identical and exceptional harnesses are decorated with large amounts of exotic, high-status coral from the Mediterranean. All that remains of the deceased aristocratic male are his weapons and a few personal objects, including an unusually long iron spear head, a sword and sheath, and a gold ring.

Along a slided branch of the River Marne at Chelles, and amidst deposits ranging in date from the Neolithic to Carolingian, INRAP scientist Corinne Charrandon has exposed a unique Gallic wooden quay suitable for flat-bottom barges associated with a commercial district comprising houses built of wooden posts and earth (Figs 4-5). Founded c. 100 BC, and well preserved in waterlogged soils, the quay takes the form of a 3m-wide caisson cut from oak planks and filled with an earthen fill. Worked plank deposits discarded within this fill may be part of an even older landing stage that was previously disassembled. Still exploited after Caesar's invasion in AD 52, the quay only went out of use after the river's course changed at the end of the 1st century.

Unsurprisingly, remains of the Roman period are typically far more diverse. Ongoing excavations preceding the construction of an underground car park along a 400m-long strip of the 18th-century Avenue Jean-Jaurès in Nîmes, the site of a prosperous Roman suburb characterised by finely decorated elite houses (see Minerva, July/August 2007, pp. 4-5), have now brought to light some of the finest mosaics from Roman Gaul. Ancient Nemausus along the Via Domitia in Gallia Narbonensis, and possibly as early as 120 BC, boasted an Augusteum, forum, and the famous Pont du Gard aqueduct.

Two adjoining rooms within the same house, excavated by Jean-Yves Breuil of INRAP on behalf of the Regional Archaeological Service (Drac Languedoc-Roussillon), have now yielded stunning figurative mosaics (Figs 6-8) of spectacular craftsmanship. At the centre of the first pavement, measuring 35m square, a series of medallions illustrate the Battle of the Gods against the Giants in Greek myth, as described in Ovid's Fasti and Metamorphoses amongst other sources. Four quatrefoil medallions in the corners of the floor feature Dionysiac figures carrying a thyrsos (a ritual fennel staff covered with ivy vines and leaves topped with a pine cone), leaf crown, and tambourine (Fig. 7). A fifth medallion features the central figure of the mosaic, Dionysos, crowned with leaves and vanquishing the naked giant Eurytos, who sags to his knees, as described in Apollodorus' The Library (Fig. 7). Around this central element four fur-
ther square medallions with concave sides are decorated with a bust whose headdress is filled with leaves, fruit, and flowers, reminiscent of the Four Seasons. Lastly, four semi-circular medallions contain the heads of Pan, Silenus, and two theatrical masks. This mosaic is of high quality, employing glass tesserae and stone in several colours. Within the same two rooms, columns adorned with garlands of leaves and ribbons cover wall paintings preserved to heights of 40cm.

At almost 50m square, the second mosaic is far larger and characterised by a series of bands with geometric motifs forming the frame of a central emblem depicting the myth of Achilles on the Isle of Skyros famous from Homer's Iliad. Though damaged, three figures can be distinguished in the foreground, two of whom are women. In the background is a wall with two windows and figures shown at half-length, plus several weapons including a lance, helmet, and shield. Hidden amongst them, Achilles seized the shield to betray his presence at the sound of a trumpet.

This mosaic uses a wide palette of bright coloured glass tesserae in red, orange, mèlum, blue, and green, as well as glass cubes seemingly decorated with gold leaf.

Roman Metz, Divodorum, is best known for its late 1st- or early 2nd-century AD amphitheatre, which, measuring 148 x 125m, could accommodate 30,000 spectators. Towards the end of the 3rd century, with the arena in ruins, Clement, the first bishop of Metz, dedicated an oratory to St Peter within its walls after vanquishing the huge snake called Gaually, which legend suggests lived there (no doubt symbolising Christianity's historical victory over paganism at this time). Now, an area of more than 17,000 square metres adjoining the amphitheatre is being excavated under the direction of INRAP's Franche Comté before the construction of the new Pompidou-Metz Centre. Poorly known until now, this district of the Roman town evolved along the principal north-south street between the 3rd and 4th centuries AD and is characterised by elegant colon-

nated buildings featuring hypocausts and decorated with stucco, wall painting, and sculpture (Figs 9-10).

A two-year excavation conducted in the Place de la Liberation, Troyes, again prior to the construction of an underground car park, has opened a window into daily life in the Roman city of Augustobona in the early years AD, particularly concerning social status, dietary customs, and health. During the reign of Augustus, c. 20 BC, the murky marshes of the region were drained through a network of ditches and urban planning started in the 30s AD, probably under the emperor Tiberius (AD 14-37), with further evolution during the reign of Claudius (AD 41-54), leading to a peak in city life during the Flavian era (c. AD 69-85), by the end of the 3rd century the city was in decline.

INRAP excavations at Augustobona exposed 20 latrines and wood-lined wells reused as dumps (Fig 11). These fragile structures are perfectly preserved thanks to water-saturated soils, and contained rich food residues, such as coriander, oregano, and grape pips. Around 50 wooden objects were discovered inside the latrines and wells, including a comb, wooden box, maple-wood spindle, wicker basketry, and important wax writing tablets. Fabricated around 47 BC, a remarkable Gallo-Roman 1000-litre barrel preserved to a height of 1.3m, and formed of 19 spaces and six staves encircled by...
hazlemwood hoops (Fig 13), was used to transport *acetum* - sour wine or vinegar - which was the base ingredient of *posca*, Roman soldiers' daily tipple. This unique find may reflect the presence in the city of a legion during the reign of Claudius (AD 41-54).

The *26 tabular cereae*, spruce and fir writing tablets from Troyes (Fig 12), are particularly important. These 10-20cm-long plaques have a depressed surface into which a thin layer of tinted wax could be poured, creating an infinitely erasable and renewable surface on which to write with a stylus. Dated through dendrochronology to AD 50 and 51, some of the tablet surfaces bear epigraphical incisions and are in the process of being studied; graffiti on the back of some tablets may describe the contents or give the same of the documents' authors. Unique in France, this corpus resembles finds from the Roman fort of Vindolanda along Hadrian's Wall in England.

Meanwhile, trial trenches cut at Clermont Ferrand in the Auvergne, under the direction of Guy Alfonso of INRAP in preparation for the construction of a municipal and university library, have exposed Roman remains of *Augustonemeton*, the capital city of the *Arverni*, spread across an area of 4000m square. In the courtyard of an elite house with concrete floors, wall paintings, and gardens, an abandonment layer contained the right foot of a colossal statue wearing a sandal (L. 60cm) richly decorated with detailed acanthus leaves, scrolls, and palmettes (Fig 14). The original copper alloy statue of this emperor or depiction of the god Jupiter must have been some 4m tall.

The famous Greek sculptor Zenodorus spent 10 years in the region of the *Arverni* in the first half of the 1st century AD, where he received a 40 million *sesterces* commission, according to Pliny the Elder, to create a colossal bronze statue of Mercury, presumably for the huge temple of Mercarius damns at *Divodorum*. Then under construction on the summit of the Puy-de-Dôme volcanic mountain, Zenodorus went on to produce the famous Colossus of Nero in Rome. Given the sculptor's presence in the Auvergne, this statue foot may possibly be a product of Zenodorus' workshop. Future excavations will hopefully reveal more fragments of this bronze and marble masterpiece.

Following the excavation in 2002 and 2003 of three aristocratic Merovingian tombs at St Didier (Fig 17), in anticipation of a new motorway interchange, containing two men, a youth, and an adolescent, conservation of the high-status grave goods is now complete (Figs 15-16). The men's graves measured 2.8 x 1.6m, with the deceased interred inside an oakwood coffin alongside a series of weapons, including a sword, lance, axe, shield, a cloisonné brooch, ring, belt buckles, and knives. Decorative objects ranged from a bronze cauldron to a glass cup.
The adolescent was buried more simply in a cut ditch, but also with various jewels, such as a necklace set with amber and a silver bracelet, while beads of amber and rock crystal from a bag covered a young girl's chest. To the east of the graves an 8-10 year old horse has revealed how the deceased rode into the afterlife. The finds from this Frankish cemetery reflect the trappings of royal power.

These brief highlights of yet another extraordinarily productive year mark the end of Professor Jean-Paul Demoule's two-three year tenure as the founding president of INRAP. After steering the organisation out of complicated political waters and helping make preventive archaeology a scientific and media success through television and book coverage, Professor Demoule will step down in February 2008 and return to university teaching. But how does he judge his tenure and foresee the future for INRAP?

In the last six years he has witnessed preventive archaeology develop from an ideological to practical plane, although vigilance remains necessary in the light of some bureaucratic resistance among politicians, a matter which still demands careful attention. Since INRAP accounts for a mere 0.1% of the total costs of building development in France, the roots of the problem are clearly not economic. Meanwhile, where the European Union once considered that a centralised state organisation like INRAP represented an unfair monopoly, the benefits of its long-term vision are now being embraced by the EU: its Culture programme has recently selected for funding a large-scale project (760,000 euros over five years) on 'Archaeology in Contemporary Europe: Professional Practices and Public Outreach', for which INRAP is the project leader. INRAP's preventive archaeology model remains one of the most ambitious and successful structure in the world.

As Professor Demoule prepares to step down, he told Minerva that precious work still awaits INRAP. On average one archaeological site turns up every single kilometre along a motorway or TGV train track in France. Of the maximum 10 million sites believed to exist nationally, only 400,000 have been recorded until now. There remains a long way to go in both research perspectives and heritage management, but under INRAP's long-range vision, the future for archaeology in France looks very bright indeed.
KILLER TSUNAMIS IN CONSTANTINOPLE: 8000 YEARS OF ISTANBUL

Sean Kingsley reports from the world’s biggest excavation.

In recent months the reputation of Turkish excavations within the sprawling suburbs of Yenikapi in Istanbul, in preparation for a 76km-long metro tunnel to link the European and Asian shores of the Bosphorus (Fig. 3), has taken a critical hammering. Firstly, the developers failed to set in motion desk or field evaluations to assess formally the scale of any unwelcome archaeology. A big mistake. Two years on, the 24-hour a day excavation covering an area the size of ten city blocks, and occupying 750 workers and 50 archaeologists, is eating up sizable chunks of the $2.6 billion project: according to site director, Dr Metin Gökçay, some $500,000 per month. Secondly, the absence of any forms information flow or controlled publicity coming out of the biggest dig since Howard Carter took on the Valley of the Kings has led to a ripple of concern about the integrity of the on-site science. How wrong could we be?

Having had the pleasure of visiting Yenikapi in 2007, the author formerly withdraws his previous criticism (see Minerva, March/April 2007, pp. 46-7). Metin Gökçay is clearly running an extremely slick operation under tough political pressure, and the absence of dialogue is largely down to time and language barriers. The excavations run like clockwork (Fig 6). Vertical trench sections are immaculate and, compared to much Mediterranean carpet sweeping, no pottery is discarded on site. Instead, within a corrugated shed 20 workmen clean tcn upon ton of ancient pots, whilst Byzantine pine cones, ivory, and iron anchors receive preliminary conservations. Sand bags filled with pottery ready for study are neatly processed in a 9m-high pile of pending doctoral theses.

A kilometre inland of the Sea of Marmara, the shore and seabed of Theodosius’ Port are being calmly stripped away. So far, a 13th century church with a graveyard of 47 skeletons and part of the Late Antique stone seawall loom above the ancient seabed, alongside a newly exposed section of Theodosius’ city wall and gate. Down on the silted seabed archaeologists sift through massive 18th century dumps used to fill in the harbour after its abandonment in the 15th century. In the deepest levels, Dr Gökçay has now found Neolithic houses 13m below ground level, pushing back the birth of Byzas of Megara’s Byzantium into the fifth millennium BC. The passionate site director refuses to return the site to the developers until sterile sand has been reached across Yenikapi, which may take two more years at a total expense exceeding $24 million.

The glory of Yenikapi are the rich Byzantine remains spanning the 5th and 11th centuries that litter the dried up seabed. Thick levels of 9th-10th century amphoras, curiously still stylistically imitating Late Antique classical forms, lie alongside stamped roof tiles, oil-lamps, abandoned ivory, wooden nautical gear, stone anchors and, at last count, 27 shipwrecks. Dating between the 6th and 11th centuries, those being excavated lie within large plastic tents - archaeology CSI style. Others awaiting time and resources have been backfilled and inundated with water to protect the precious timbers. Study of this unique maritime cemetery is benefiting enormously from the collaborative wisdom of Professor Cemal Pulak from the Institute of Nautical Archaeology at Texas A & M University, who is currently finishing excavating a 9th century merchant vessel. Rather than flat-bottomed, its lower hull is curvaceous, shaped rather like a wine glass, which has inspired Pulak to suggest she was custom designed like a yacht for local trade in the Sea of Marmara. Perhaps not unrelated are contemporary texts describing how craft classes of this era were named after swift animals, such as Gazelle, reflecting a need for swift and sleek ships to outrun Islamic

Fig 1 (left). East meets West: a 7th-8th century ceramic vessel lid (W. 11.2cm) from Yenikapi sharing the anatomical features of a European and Asian male, reflecting Constantinople’s status as a geographical crossroads. Cat. no. Y24.

Fig 2 (right). A 21st-century AD ivory figurine of Apollo or Hermes from Yenikapi; H. 15cm. Cat. no. Y56.

Fig 3 (below right). Excavations at Üsküdar Iкеle Meydani.
Ancient Istanbul

Fig 5 (left). A Byzantine wooden bow drill from a carpenter's chest at Yenikapi; H. 21.6cm. Cat. no. Y74.

Fig 6 (above right). General view of excavations at Yenikapi, the ancient port of Constantinople.

Fig 7 (below right). A 6th-century AD wooden landing stage at Yenikapi, one of a series inscribed with a tsunami during the reign of the emperor Justinian.

pirates. So far, Yenikapi's pièce de résistance is a 21m-long 10th-century Byzantine warship - the first ever discovered - complete with oarlocks (Fig 8). Even after the excavation of just a few ships, archaeologists already have an ancient forensic investigation to solve: why did so many ships go down within spitting distance of shore?

Byzantine Constantinople, of course, suffered several urban catastrophes. In January AD 532 half the city went up in flames during the worst violence ever witnessed in the capital, as the combative Blue and Green gangs rampaged across the hippodrome during the Nika Revolt. Then, in July AD 541, the bubonic plague landed in the emperor Justinian's Constantinople on board ships sailing from Pelusium in Egypt. The city was ravaged for four months, with 10,000 souls dropping like flies each day. Administrators stopped recording the death toll when it hit 230,000. With a mortality rate of 78%, ancient texts claim that the Great Plague wiped out one-third of the entire population of the Mediterranean. Could the world's first pandemic somehow be behind the maritime cemetery at Yenikapi?

When I asked Dr Gökçay about Justinian and his plague, he heavily played down its impact. Despite finding camel and even whale bones at Yenikapi, no rat bone concentrations have surfaced. Moreover, he does not accept that 'Justinian's fleas' killed classical antiquity in Constantinople. In his view the dilapidation of houses burnt in the Nika Revolt invited rats into abandoned homes. And then the killer blow came.

Yenikapi's shipwrecks cannot have been lost during storms because no ships were found upside down after turning turtle. Instead, as the pattern of 15 ships that all sank in a straight line at the same time c. AD 1000 reveals, Constantinople was susceptible to killer tsunamis, and it was one of these that Dr Gökçay believes consumed Justinian's port and presumably clogged the classical economy of the Byzantine Empire.

Perpendicular to the ancient shoreline at Yenikapi, a series of four 6th-century AD wooden landing stages for offloading ships' cargoes, 4.5m high, run down to the ancient water line (Fig 7). Above them is dense a layer of shattered pottery and cultural debris sandwiched between sterile sand: tell-tale archaeological signs of a cataclysmic tsunami, which based on coins, Gökçay argues, hit Constantinople c. AD 561. Given that the current mega-excavations are designed to pave the way for a subterranean engineering tunnel that will burrow beneath the Roman hippodrome, the Church of St Sophia, and downtown Istanbul to improve the metro's accessibility from 4% to 28% of the city's population, this ancient revelation is seriously concerning scientists. If it happened before, could it happen again?

The North Anatolian Fault, a 1200-km-long dextral strike-slip fault zone, lies only 7.5km east of Istanbul, which remains an area of high seismic activity. Tsunamis and earthquakes hitting the capital are not a question of if, but when. In 1999 Izmit, ancient Nicomedea, located 100km east of Istanbul in the Sea of Marmara, was hit by an earthquake that registered 7.4 on the Richter scale. Some 17,480 people died, 23,781 were injured, and the ancient ruins were flattened.

Historically, Istanbul has lived with earth tremours for centuries. Theophanes Confessor's Chronographia is littered with references to earthquakes and apocalyptic signs of the end of classical antiquity. In October AD 541 a great earthquake shook Constantinople and churches, houses, and parts of the city collapsed, especially near the Golden Gate. Theophanes adds that 'The spear held by the statue which stands in the Forum of the holy Constantine fell down, as well as the right

Illustrations - from Gün Isğinda, İstanbul'un 8000 Yılı, Marmaray, Metro, Sultanahmet Kazıları (Vehbi Koc Vakfı, 2007).

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Arm of the statue of the Xerolophos. Many died and there was great fear. A succession of earthquakes revisited the city in AD 545/6, 547/8, when 'everyone despaired and became very frightened and went on litanies and begged God to be saved from the impending dangers', and once more in AD 554/5. In 1509 a catastrophic earthquake triggered a tsunami that broke over the sea walls, allegedly destroying over 100 mosques and killing 10,000 people.

As the archaeological excavations at Yenikapi continue to nuance the effects of possible doomsday scenarios for Istanbul, healthy signs of the well being of the research under Metin Gökçay's guidance can be seen in the city's Archaeology Museum. With fieldwork showing no signs of completion, impressively the city has already put on an exhibition presenting many finds to the public. 'In the Light of Day, 8000 Years of Istanbul' introduces the results of rescue archaeology in Istanbul, not just at Yenikapi but also across the districts of Üsküdar (Fig. 3), Sirkeci, and Sultanahmet. Sections of the Byzantine street have come to light, 48m long and 4m wide, as well as a bathhouse, whilst the district has yielded a monumental 6.2m-wide doorway with statue niches on each side leading to Augusteion Square. Turkish archaeologists now interpret this as the famous Chalke (Bronze) Gate that led into Justinian's Great Palace.

In their efficiency to make the finds available to the public (Figs 1-2, 5, 10), Dr Gökçay and the Archaeology Museum are to be very warmly congratulated. The fruits of the excavations of the shipwrecks and port of Pisa took significantly longer to reach the public, and the 13 ships of 5th century AD date rescued from the mud of Olbia in Sardinia still largely remain unknown to the public. Yenikapi is a once in a century opportunity that will define the archaeology of everyday Constantinople for the future. So far Dr Gökçay and the Archaeology Museum have secured guarantees from the Marmara Project that a shipwreck museum will arise from the metro development. Looking unstressed and in control, Gökçay is also optimistic that parts of the Istanbul excavations will be incorporated into a cultural park, 'İnshallah' - if it's God's will - he concludes with a jovial smile as he walks off to examine new Neolithic finds on the seabed.
AN ETHICAL DILEMMA: A DISPUTED CUIRASS IN LEIDEN’S NATIONAL MUSEUM OF ANTIQUITIES

Steph Scholten

In 2007 the National Museum of Antiquities in Leiden (NMA) organised a project under the ominous title: ‘Forbidden Collections’. From June to October an exhibition with the same title was put on show, and a symposium and two public debates were held. The focus of the project gravitated around the ethical dilemmas museums face when collecting and exhibiting. These events were meant to contribute to the modernisation of the NMA collection policy.

In the exhibition, 15 real case studies were presented, centred around the four main issues the NMA has to deal with on a day-to-day basis: provenance, human remains, authenticity, and de-accessioning. In each case different viewpoints were formulated and visitors could cast their votes for the viewpoints with which they most agreed. The results of this voting process were presented on the museum’s website.

One of the case studies in the exhibition concerned the provenance of a set of ancient bronze armour, comprising a cuirass, a helmet, fragments of a belt, and two leggings (Fig 1). This 4th century BC ensemble was acquired in 1997/8 at the TEFAF Art Fair in Maastricht from a prominent Swiss dealer. The type of armour is well known to have been produced in southern Italy during the period when the Greeks settled extensive colonies there.

In 2000 the Italian authorities demanded that the NMA return the cuirass to Italy because supposedly it had been illegally excavated and exported. After the NMA supplied what information it possessed on its background, the Italian authorities started legal procedures against the NMA, based on European Directive 93/7, which provides for the return of cultural objects that have unlawfully left the territory of a European Union member-state. This must have been the first court case of its kind in Europe. The court in the Hague ruled in 2004 that the evidence was far too meagre to uphold and so rejected the claim.

Even though the court ruled that the NMA had acted legally and in good faith, it left the museum feeling uncomfortable: much about the provenance of the cuirass still remains unknown. When making its purchasing decision, the NMA checked a number of sources and found no sign of illegality, even though information remained scant. After the purchase was questioned, the NMA offered to cooperate with the Italian police, but for a number of reasons the Italians declined this offer. Because the NMA does not want to support unethical behaviour in any way, and does not wish to find itself in a position where its actions can be questioned, it has adapted its collections policy. The legality of a potential acquisition now has to be established with a very high degree of certainty, before it can be considered.

This case has been presented to the ethics committee of ICOM (International Council of Museums). ICOM labelled the purchase as rather naïve, but there is no real interest in re-opening this case because no new or significant additional information would now be available.

Fig 1 (below left). Bronze helmet and cuirass, part of the 4th-century BC bronze armour set at the centre of an ethical dispute between the National Museum of Antiquities in Leiden and Italian authorities.

Steph Scholten is head of the Collections Department at the National Museum of Antiquities, Leiden, and Curator of the ‘Forbidden Collections’ Project.
THE FUTURE OF THE PAST: COLLECTING ANTIQUITIES IN THE 21ST CENTURY

Jerome M. Eisenberg, Ph.D., reports on a conference held in Dallas about the ethical implications of collecting antiquities.

The Southern Methodist University's Carly M. Maguire Center for Ethics and Public Responsibility, in association with the SMU-In-Taos program, held a conference in Dallas on 18-19 October 2007. This explored the often controversial world of antiquities collecting, with a focus on several of the ethical dilemmas that present themselves in this complex subject. Ownership of the past is a concept that invokes wide differences of opinion between those who want to possess ancient objects - museums and collectors - and those who wish to restrict their control to the source countries and the excavating archaeologists.

The first session presented an overview of the key issues driving the debate over collecting antiquities, including those items whose importance stems from artistic, cultural, religious, or national significance. The main viewpoints presented outlined the key disagreements among the stakeholders. This set the stage for tackling the ethical complexities inherent in the processes of discovering, acquiring, possessing, dealing in, studying, using, and preserving antiquities. Michael Adler (Southern Methodist University) termed unprovenanced antiquities 'orphanned objects'. Jim Enos (University of Pennsylvania) considered objects in private hands to be in foster homes or in half-way houses.

Torkam Demirjian, a New York dealer, pointed out that collecting is an ideal way of pursuing culture across the globe and that 'orphanned objects' are not all tainted objects. The noted collector Leon Levy thought of himself only as a temporary custodian of his many treasures. With globalization the boundaries of nation states are being dissolved and the question of national cultural patrimony has become even more complex. Phyllis Messenger (Hamline University) noted that while private collections in Mexico are tolerated, all antiquities are considered to be the property of the state and none can be legally exported. Quoting a colleague, she said that 'the monolithic archaeologist doesn't appreciate the aesthetic value of objects'.

The second session presented relevant sections of the current and legal codes, standards, and regulations that apply to the various stakeholders and their roles and impacts in the context of collecting, curating, and managing objects of antiquity. Alex Barker (University of Missouri-Columbia) described the definitions for 'provenance': the location of an object in situ along with its associations (where it was found), while 'provenance' is the record of ownership, the chain of custody or its 'pedigree'; and 'context' is the association of an object that allows its importance or significance to be assessed. Patty Gerstenblith (DePaul University College of Law) again favoured a 'closed market', discussed undocumented objects, and outlined the current legal parameters for the collecting and possession of antiquities, including the National Stolen Property Act, the Cultural Property Implementation Act, and the Archaeological Resources Protection Act.

Susan Bruning (Southern Methodist University) presented a history of restrictions on collecting American Indian artefacts. Before 1906 there were no legal restrictions on collecting and trading in Native American objects. An Antiquities Act was passed in 1906 protecting national monuments and outlawing regulations for the excavating on federal and tribal lands. The Archaeological Resources Protection Act (ARPA) was enacted in 1979 and the Native American Graves Protection and Repatriation Act (NAGPRA) in 1990. The focus has now shifted with the archaeological interest of those of cultural importance. Objects found on private lands are not governed by NAGPRA.

John Merryman (Stanford University) termed the art system a social construct, with the collectors, dealers, and auction houses all players in a symbiotic relationship. There is a paradigm of underlying concepts: two different systems for museums - collector-driven, nourished by private wealth, and state-driven, funded from the public treasury. However, there are no pure examples of either. American museums are dominated by private collectors, and even most of the government institutions were established by them; the rest of the world is largely state-based. While the US has a collector-driven art system, it most aggressively enforces the legislations of other States. Professor Merryman does not think that we should honour a foreign law that is unconstitutional in the USA. Until the 1970 UNESCO Convention, the American system had flourished with few impediments. The Convention supports a strong control over State laws and condones over-retention or the hoarding of cultural property. Countries such as Italy and Greece are dominated by government control. The state control of art is often dangerous, with Nazi Germany and the USSR representing extreme examples. The 1970s witnessed a shift at UNESCO when the US started to oppose the dealer and collector market. UNESCO excluded the private exchange of cultural property and resulted in a severely truncated cultural property world. There is now a total lack of control of objects in private hands.

The following session presented and discussed recent and/or ongoing topics or case studies of particular importance and/or public interest or areas that may attract attention in the near future. Lee Wayne Lomayestewa (Hopi Cultural Preservation Office) described the seven wagonloads of Zuñi Pueblo objects that were carried off to the National Museum by Frank Cushing in the late 19th century and the collecting frenzy that took place between the 1880s and the 1920s. The first repatriation of Kachina dolls and masks took place in 1993-94, but since 1997 there has been a moratorium on their return, when it was discovered that a number of the repatriated dolls had been contaminated with pesticides that included heavy metals and arsenic. Leigh Kuwanwisiwma (Hopi Cultural Preservation Office) related how the Hopis are reusing for their ceremonies many of the repatriated objects taken in the early 1900s. David Freidel (Southern Methodist University) recounted his experiences in excavating in Guatemala and how the country protects its monuments.

Sharon Flescher (International Foundation for Art Research) covered the topics of provenance and due diligence and the latest activities of the Cultural Properties Advisory Committee, including the all-encompassing request from China for a total return of objects dating between the Palaeolithic period and 1911 (a case that is still pending following the initial hearing in 2005), and she examined the very controversial passage of import restrictions.
Future of the Past

on Cypriot coins. She also discussed underwater heritage, relevant since Spain has filed a law suit in a Federal court against Odyssey Marine Exploration to try and force the organisation to disclose the source of a shipwreck treasure of some 17 tons of Colonial era gold and silver coins discovered last May, with an estimated value of $500 million - perhaps the same ship seized by the Spanish in Gibraltar in 1804. Gregory Warden (Southern Methodist University) was concerned about the politics of display - the exhibition of the objects returned as a result of repatriation and the general indifference of the public. When last in the Villa Julia in Rome, the world's finest collection of Etruscan art, he saw only six visitors in the museum. Warden bemoans the loss of contact with the truths of the illegally excavated antiquities, such as the Euphrates kylix returned by the Getty Museum and now in the Villa Julia - this may have been a votive made as a gift to Herakles at an Etruscan temple, not just a grave good from a tomb.

Dr. Potts suggested that the source countries should provide an incentive by recompensing their laws through economic education. In the collecting countries, museum policies must be continually reassessed. Patrimony laws that encourage the black market mean that the status of 'stolen' should not be inherent in the object. With rare exceptions, United States laws embrace the laws of other countries. Dr. Bunker believes that the Association of Art Museum Directors' guideline of a minimum of a ten-year provenance record does not really work and that it would be better to adopt a fixed date. Professor Gerstenblith noted that the subsistence looting in countries such as Turkey and Peru has been transformed into commercial looting, and even subsistence looting has to pass through a chain to the art market. The writer took issue with her concerning her emphasis on the problem of expertise concerning recent antiquities suspected of being forgeries. He also pointed out that the recent publicity on provenance and repatriation has resulted in a dramatic increase this past year in new collectors, increased prices for better antiquities, and in resultant sales volumes.

Finally, Dr. Thomas Mayo, the Director of the Maguire Center, summed up some of the key points of the conference: the preservation of the maximum amount of information; the preservation of the right or ability to study objects; a shared participation in the creation of knowledge of the past; relationships with source cultures based on respect; transparent policies and practices; and access to objects. Dr. Donny George gave the keynote address on the looting of the Iraqi Museum and the subsequent recovery of many of the antiquities. The conference was well attended by students, but drew few outside participants beyond the speakers due to a lack of timely national publicity. The writer received his invitation just one month before the conference and observed that only two antiquities dealers were present.

Minerva, January/February 2008

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COSMOPOLITAN ALEXANDRIA: FROM THE EGYPTIAN TO THE BAROQUE

Mark Merrony looks at groundbreaking research on Graeco-Roman and Byzantine Egypt.

Founded by Alexander the Great in 331 BC, Alexandria would rise to become the second city of the ancient Mediterranean alongside Rome and later Constantinople. It played a unique role in the Late Antique East with its continuous development of classical art and architecture from the Hellenistic period onwards. After the death of Cleopatra VII in 30 BC, Alexandria was absorbed into the Roman Empire and retained its importance as a maritime trading port and intellectual centre until after the Arab conquest of AD 642.

Modern perceptions of ancient Alexandria have been hampered by the disappearance of its urban landscape and, until recently, this has thwarted holistic reconstructions of the Ptolemaic, Roman, and Byzantine metropolis. Although of fundamental importance, the programme of underwater archaeology under the direction of Franck Goddio has given the impression that the ancient city has been lost under the sea. In fact the submerged area includes the harbour structures (breakwaters, quays, and warehouses), temples, and churches, fragments of architecture and sculpture (dumped to prevent Crusader ships arriving), but most of the ancient city is buried under the blanket of the 19th century urban redevelopment of the city.

Scholars have thus tended to concentrate on particular aspects and periods permitted by the fragmentary and patchy nature of the evidence. Peter Fraser’s epic work (1973) deals primarily with the papyri relating to the Ptolemaic period, and Achille Adriani (1966) was mainly concerned with the in situ archaeological remains of tombs of the Graeco-Roman era. In more recent years, Barbara Tkaczow (1993) has provided a substantial number of highly informative plans of the ancient city, and the Polish excavations in the centre of Alexandria (Kom el-Dikka) have brought to light a number of architectural and archaeological evidence for public and private buildings of the Roman and Late Antique periods. More recent work has ranged from the in-depth analysis of Late Antique historical texts by Christopher Haas (1997) to the detailed study of ecclesiastical buildings by Peter Grosmann (2002).

The greatest contribution to this challenging sphere of scholarship is provided by Judith McKenzie’s groundbreaking new synthesis of the architecture of Alexandria and Egypt. The holistic approach - drawing on exhaustive written (notably papyri) and material evidence, and surveys (topographical and building plans) - is the first of its kind to examine the architecture of Alexandria for the millennium of its ancient existence. The net result has produced a crucial understanding of architectural and artistic currents of style in Alexandria and their profound impact across the ancient Mediterranean world.

In the Ptolemaic period Alexandria flourished as a city, with the Pharos Lighthouse illuminating it as a beacon of trade, with the trappings of Greek civilisation, including an agora, gymnasium, stoa, theatres, and other public buildings. One of the most interesting characteristics of architecture in this era is the co-existence - and combination - of local Egyptian and Greek styles. To maintain their legitimacy as Pharaohs it was imperative for the Ptolemaic kings to embrace the native religion and its temples. Thus, in the reign of Ptolemy Euergetes I (r. 246-221 BC) two of the most important sanctuaries for local gods were constructed: the Serapeum (the temple of Serapis), and the temple of Osiris at Canopus to the east of the city (Fig 1). Each exhibits Egyptian and Greek features and it is clear in both examples which tradition was dominant. The foundations of the Serapeum indicate that it had classical architectural orders, included a building to house the cult statue, a stoa-like structure within a peristyle court, and other Greek features but with minor Egyptian characteristics, such as a Nilometer and foundation plaques. By contrast, the temple of Osiris, thought to be depicted on the 1st-century BC Nile mosaic from Palestina (Fig 1), was built in a traditional Egyptian style, but with foundation plaques inscribed in Greek.

A striking aspect of the Alexandrian architectural style in the Ptolemaic period is the development of the baroque. This resulted in new forms of pediments and entablatures, such as broken, hollow, and segmental pediments, and entablatures, which are broken forward or back, or curved upwards or inwards. These traits are known only from fragments in Alexandria, but significantly these forms are exemplified on the rock-cut facades of Petra in Jordan and expressed in Roman wall-paintings of the so-called Second Style.

All images courtesy of Yale University Press.
at Pompeii and elsewhere in the Bay of Naples - all with the combination of a broken pediment and tholos (circular building; Fig 2). These baroque traits spread from Ptolemaic Alexandria throughout the Mediterranean in the late 1st and 2nd centuries AD, especially to Turkey (Ephesus), Syro-Palestine (Baalbek), and North Africa (Leptis Magna).

In the Roman period the streetscape of Alexandria resembled other cities and towns in Egypt, as well as the Roman East, with colonnades, tetrastylar, fountain houses, city gates, and triumphal arches, and adorned with typical Roman buildings, such as temples, bath-houses (Fig 3), and fora. This suggests that there was less of a division between Alexandria and the rest of Egypt than is usually assumed, which is based on the mistranslation of the Latin *Alexandria ad Aegyptum* as 'Alexandria beside/next to Egypt', rather than the more accurate term 'Alexandria beside the Nile'.

As may be expected, buildings were largely crafted in local materials. Like the Ptolemaic period, the Egyptian tradition is most prominent in religious buildings. These had three distinctive architectural styles, Egyptian, Graeco-Egyptian, and classical (Fig 4): the temple of Osiris at Canopus and the temple of Isis were constructed with traditional Egyptian pylons, temples of Graeco-Egyptian style were characterised by bulbous columns and segmental pediments (where local gods were worshipped), and classical temples featured triangular pediments (Greek, Roman, and some local gods were worshipped).

In the Late Antique period it is usually assumed that the division between the Coptic (Monophysite) Church of Alexandria and the Chalcedonian Church of Constantinople was reflected in distinct architectural styles between Alexandria and the rest of Egypt (which shared its ecclesiastical doctrine with the imperial capital). Rigorous scrutiny of historical texts in fact reveals that the architectural uniformity between the two in the Roman period continued in the Late Antique period across Egypt, with church building peaking in the 4th and early 5th centuries AD.

Interestingly, the Ptolemaic impact of architectural and artistic style on the Mediterranean world is also echoed in the transmission of stylistic currents from Alexandria in the Late Antique period. Papyri indicate a vast skilled workforce of mathematicians and mechanikoi, whose designs influenced the architectural style of the Church of St Polyeuktos (completed in AD 527) in Constantinople, as expressed in its high quality marble and lotus-panel capitals - these subsequently spread throughout the Byzantine Empire and were hitherto thought to be an innovation of the Justinianic period. Moreover, pictorial evidence from a 6th-century mosaic in Jerash (Fig 6), indicates that there was a major building with a dome and pendentives in Alexandria by AD 531, before the construction of Hagia Sophia (rebuilt in AD 532-7). It is therefore plausible that Justinian's great architectural wonder in Constantinople may also have its roots in Alexandria.

Artistically, Alexandrian compositions also extend to other parts of the Late Antique world and into the early Islamic period and beyond. These include the architectural compositions depicted on wall mosaics in the domes of Christian buildings of St George in Thessaloniki and the Orthodox Baptistry in Ravenna in the 5th century, the Great Mosque in Damascus (AD 705-714/15), the Dome of the Rock in Jerusalem (AD 691), and the Church of the Nativity in the 12th century (Fig 5).

Although the great city of Alexandria was not an imperial capital in the Roman and Byzantine periods, crucially, for the first millennium of its history, the city was a major centre of trade and intellectual life, and a key source of artistic and architectural innovation, radiating influence across the ancient world like the light of its famous Lighthouse - the Pharos.
India: The Ancient Past
A History of the Indian Subcontinent from c. 7000 BC to AD 1200
Burlor Avari

There is no doubt that as the 20th century came to an end academic interest in ancient India steadily declined in favour of the modern period. Colonial and post-colonial history is all the rage at the beginning of the 21st century. The principal reason is that most documents are in English and, hence, there is no imperative to learn Sanskrit or Persian, which are essential for original research in pre-colonial history of the subcontinent. This book on the ancient past of India is therefore especially welcome.

Clearly the book is written with university courses in mind. The format typically meets American educational needs, but it should interest all who want to have a quick overview of the first eight millennia of the Indian subcontinent’s history prior to the spread of Islam around AD 1200, though a Muslim beachhead had been established in the province of Sindh (now in Pakistan) in the 7th century.

Interestingly, the heated controversy today in India (the subcontinent is divided now into three sovereign states: India, Pakistan, and Bangladesh) rages around the so-called ‘Aryan’ issue - whether or not ‘Indians’ come from abroad or are an indigenous people. And yet the history of north India from about the 6th century BC is really the story of successive foreign invasions, occupation, and immigration: Persians, Greeks, Parthians, Scythians, Kushans, Huns, Arabs, even the Rajputs, Afghans, and finally Europeans. On the whole the author, Buroj Avari, has given us a balanced and readable history of the political, social, and cultural development of the rich and diverse civilisation that was India.

An incredible riddle of Indian history is that despite its diversity of races, tribes, languages, religions, and subcultures, India developed as a distinctly cohesive civilisation, if not a ‘nation’ in the modern sense, from the earliest times. This is also clear from the continuity of both material and intellectual cultures between the Indus Valley Civilisation of the 4th millennium BC and the present, despite the many invasions of foreign blood. As the poet Radindra Nath Tagore (1861-1941) expressed so eloquently in a poem entitled Bharat Tirtha (or Indian Pilgrimage), ‘This is where the Aryans, non-Aryans, the Dravidians and the Chinese/the Scythians, the Huns, the Pathans and Mughals have all merged in the same body’.

Regrettably the book is illustrated with only black and white photographs and indifferent line drawings, even artworks reproduced mostly from other publications - some quite ancient - which hardly convey the colours and beauty of the intensely visual experience that is India. The many maps, however, are much welcome, though some are flawed with errors that perhaps can be corrected in the next edition. For instance, in Map 4.1 the Bolan Pass leading from Afghanistan into Baluchistan (now in Pakistan) is situated way east of Quetta, when one must come through the pass to reach Quetta from Kandahar. Or in Map 5.2 the location of the Kingdom of Poonch, the implausible name of the Macedonian conqueror Alexander (4th century BC), is way off. Or to say that the people whom the Greeks knew as the Assakenois lived in ‘Kashmir’ in ‘Pakistan’ is not only incorrect but may lead to a diplomatic incident. Such blemishes notwithstanding, India: The Ancient Past is an engaging narrative of a complex civilisation.
Dr Pratapaditya Pal, Los Angeles

Chinese Society in the Age of Confucius (1000-250 BC). The Archaeological Evidence
Lothar von Falkenhausen

Archaeological excavations conducted in China since the beginning of the 20th century have yielded a wealth of data, which has contributed to a change - often radically - in long held views about the formation of ancient Chinese civilisation. One such crucial period is the Late Bronze Age (c. 1000-250 BC), a time of significant transformation in society, which corresponds with the rule of the Zhou dynasty (c. 1046-256 BC), the longest-reigning dynasty in the history of China. This period marked the transition from a state-level society to a centralised empire and also witnessed the emergence of early Chinese philosophical thinking, epitomised by the most influential thinker of all, Confucius (c. 551 to c. 479 BC).

For a long time, information about Chinese society and history during this period has been derived mostly from the corpus of writing known as the ‘Chinese Classics’, whose compilation tradition was attributed to Confucius himself. So influential have these texts been that even during the 20th century the data yielded by archaeological excavations of Late Bronze Age sites have often been looked at through the lens of the textual records. Archaeology has thus often been used as an ancillary discipline to corroborate the information already available in the classical texts and only rarely to look at the findings from a more object-oriented perspective.
This book, written by one of the leading scholars in the field, with an impressive linguistic, historical, and archaeological knowledge, represents the first major attempt to explore 'the human relationships and society in Late Bronze Age China using the archaeological data as the primary source of information'. Grown out of a series of lectures held by the author at Kyoto University in 2002-2003, the book is articulated around a number of case studies typologically arranged and discussed in nine chapters, preceded by an introduction, where the methodological approach is clearly set forth. The volume addresses two broad categories of readers, who may equally benefit from the wealth of data and thorough discussion of the material to gain insights into ancient Chinese society: students, scholars, and researchers of the social and intellectual history of China and readers with a general interest in social archaeology.

Dr Filippo Salvati,
Department of the History of Far Eastern Art, University 'La Sapienza', Rome

**Etruscan Myths**
Larissa Bonfante and Judith Swaddling

*Paperback, £8.99.*

To write the mythology of a people and civilisation for which few inscriptions and no lengthy texts survive, whose language is hardly understood, and who were essentially exterminated by their successor Romans, is indeed a difficult task. The myths have to be reconstructed from the existing art works: sculptures, bronzes (especially figurred mirrors and mirror cases), vases, and tomb painting. To the untutored eye they appear to be a second-hand reflection of the myths of classical Greece, but they are not.

Using the disparate elements of evidence referred to, Drs Bonfante and Swaddling, in eight well illustrated chapters, have demonstrated the underlying elements from Greek myth and the differences in names and additional deities in the Etruscan pantheon. The sophistication and high level of technology of this fun-loving and deeply religious people, inheritors of a 1000-year old culture whose cities were so often wiped out by Rome, is brought to life through their art and the interpretation they put on scenes from Greek mythology.

Some of the Etruscan religious pantheon was translated into the myths of Rome, despite the fact that the Etruscan Sybilline Books were burnt, and the reputed fact that the emperor Claudius was the last to be able to read Etruscan. Curiously, the Etruscans did live on, as the later chapters of the book show, their craft influencing Christian art in the Renaissance, in sculpture Michelangelo's Slaves, in literature Dante's *Divine Comedy*; even the popularisation of gladiators, taken over by Rome from less vicious Etruscan funeral celebrations is still with us today. Only now, in recent more applied scholarship are the Etruscans beginning to take their rightful place in the structure of European civilisation.

*Peter A. Clayton*

**Great Women of Imperial Rome: Mothers & Wives of the Caesars**
Jasper Burns

*Paperback, £37.50.*

Cicero had a poor, misogynistic view of women in ancient Rome: 'All women, because of their innate weakness should be under the control of guardians'. As a very self-opiniated politician, he was forced to suicide in 43 BC, probably just as well or the feminist faction would have got him instead. Curiously, despite that robust pronouncement, in ancient Rome women had more standing, status, and control over their lives than many realise. They did not change their name upon marriage, could control their own property and dowry, were free to divorce, and many are found in professions such as teachers, doctors, even (admittedly rarely) as gladiators.

The Imperial ladies were often made of stern stuff, with manipulative ways, often far more than we might appreciate. In this detailed, yet very readable study, Jasper Burns brings these ladies forward into the limelight. He has researched their lives comprehensively (his notes and references to the ancient authors reach an impressive 45 pages alone), and he makes the point many times over in analysing these sources that numerous commentators had an agenda concerning ladies. The span of coverage is wide, from the assassination of Caesar in 44 BC down to the 3rd century AD, and later empresses feature in a 14-page Epilogue.

Whilst words may describe the ladies, their persons and personalities, it is the portrait coins issued in their names that really bring them before us. Burns makes great use of this valuable source, as well as providing a number of paintings of ladies (by his own hand) based on coins and existing identified sculptures. 'Truth is stranger than fiction', and here at times the truth is incredible. The convolutions of the numerous dynastic marriages and divorces of Augustus and the Julian gens down to their last survivor, Nero, would almost be unbelievable in a novel, which is probably why, from time to time, the stories make popular television programmes.

Although there have been biographies of some individual Imperial ladies, it is only over 40 years since a book focussed solely on them (Dacre Balsdon, 1942, and that was selective; the one before that was 150 years ago). Burns has definitely filled...
a gap in the literature of the history of Rome, since, although the book is focused on ladies, their part in the history and development of Rome is properly presented for the first time. It is a book that historians of Rome will welcome, as well as numismatists, because it fills gaps in both their knowledge.

Peter A. Clayton

Gerasa and the Decapolis. A ‘Virtual Island’ in Northwest Jordan

David Kennedy


Three decades of fieldwork in north-west Jordan provides the inspiration for this refreshing book. The title and content of this work are justified by the analysis of one of the most intense concentrations of archaeological and historical material in the Near East, concentrated in a ‘virtual island’ bounded by the Jordan Valley to the west, the River Yarmuk to the north, the Wadi Mujib to the south, and the desert to the east. The chronological scope of the book is the Long Classical Millennium (LCM) from the 4th century BC to the 6th century AD, which encompassed the Hellenistic, Roman, Byzantine, and part of the Early Islamic period.

The Decapolis is of natural interest to travellers and specialists in the region, and the author provides a useful definition at the outset by combining references from Pliny the Elder and Ptolemy’s Geography to plausibly argue that the Decapolis in fact comprised 13 and not 10 cities, seven of these within north-west Jordan (Adra, Abila, Philadelphia, Capitollas, Gadara, Gerasa, and Pella), and six outside the region (Canatha, Damoscus, Dium, Hippos, Raphana, and Scythopolis).

This book is also interesting from a methodological perspective; since, in addition to the results of archaeological survey and excavation, the author draws on information from comparative studies, such as Ottoman records of the Middle East from the 16th century onwards, and especially those of the 19th century, which record the extent of farming in north-west Jordan and the nomadic control in the pre-desert east of Gerasa. Kennedy does not seek to make rigid comparisons with Roman practice in the region in which the nomadic Ghasanids had considerable political influence. Rather, this comparative information is used as a useful pointer of how complex a process settlement can be.

One of the principal factors which emerges in this work is the extraordinary development of settlement in the LCM, which reaches a peak in the Byzantine period - the so-called ‘Byzantine Boom’ - unprecedented urban and rural prosperity, manifest in ‘a world of villages and churches’ between AD 350-600. Kennedy logically accepts the importance of Christianity and Islam in this phenomenon, but also presents an interesting argument in favour of pre-existing land use: ‘In a nutshell, the Umayyad family may have held extensive estates in this region precisely because there had been a concentration of imperial estates there when they seized the region’.

He speculates further that when the Romans annexed the region in AD 106 they may have inherited a large extent of Nabataean royal property surrounding Bostra. Alternatively, he suggests that the Romans may have dispossessed nomads from property with arable potential whose future development could be envisaged. This latter suggestion is again supported by comparative literature in the Ottoman period, this time in the writings of Gertrude Bell.

Kennedy concludes by drawing attention to aspects of future research, noting that the region is relatively poorly understood in relation to other regions, especially since several small cities, such as Livia, Abila, and Besimoth are almost unknown and the large and important cities of Gadara and Philadelphia are poorly understood.

This book is supported by several informative data tables and useful maps and plans, and collectively represents an impressive synthesis of north-west Jordan in one of the most interesting periods of its history. As such, it provides a major contribution to enhancing our understanding of the archaeology of Jordan and elsewhere in the Middle East.

Dr Mark Merson

Ancient Board Games in Perspective

Edited by I.L. Finkel


Some things are worth waiting for, and this book falls well within that category - it is the record in 31 papers of a unique British Museum colloquium on the topic held in 1990. As the editor, Dr Irving Finkel, notes in his Introduction, the book ‘has been a deplorable time coming into focus’, but it has the advantage that a number of additional papers have been added.

Board games must be of a great antiquity; the good ones survive, evolve and, above all, spread from culture to culture, the evidence for the earliest board game appearing in the ancient Near East some four millennia ago at Reitha in Jordan. There are many representations of board games being played, principal amongst them in the tomb reliefs and paintings of ancient Egypt. Actual examples survive from there and, famously, from the Royal Graves at Ur, but the essential question is, what were the rules of play? Few texts survive and so modern scholars have at times promoted most ingenious solutions.

Dr Finkel is himself an acknowledged international expert on ancient board games, having successfully ‘cracked the code’ of the Royal Game of Ur from the unusual layout of a cuneiform tablet that came to the British Museum in the 1880s. This is but one example of the many facets of the contributions to this book that range across the ancient Near East, the Classical and medieval worlds, and the Far East. Many of the games are race games, or games of chance, but there are also games that demand logic and memory sufficient to tax ‘the little grey cells’. Just look at how sudoku has taken hold and is seen being played everywhere today. This is a book for the scholar as well as the invertebrate ‘gamer’ to sample in small bite-sized tastes to properly appreciate the depth and breath of the coverage.

Peter A. Clayton

Minerva, January/February 2008
UNITED KINGDOM
Bristol
IN THE PRESENCE OF GODS. Original watercolours made by Giovanni Belzoni of the tomb of the Egyptian pharaoh Sei I upon its discovery by Belzoni in 1817. BELZONI: ART AND ARCHITECTURE (Gallery 11) 942 834 080 (www.themuseums.co.uk). Until 23 March.

London
DIVINE CAT: SPEAKING TO THE GODS IN ANCIENT EGYPT. The Gayel Anderson bronze cat is examined using both ancient sources and scientific analyses. THE BRITISH MUSEUM (44) 0 20 7323 8522 (www.themuseum.co.uk). Until 27 January.

THE FIRST EMPEROR: CHINA'S TERRACOTTA ARMY. The exhibition features 120 objects from the tomb complex of Qin Shi Huang, including 20 complete terracotta warrior figures of different ranks. Also displayed are fragments and significant examples of more recent finds rarely seen outside China, including terracotta figures of acrobats, bureaucrats, musicians, and bronze birds, people and objects designed to be administered by the emperor or entertain him in his afterlife. THE BRITISH MUSEUM (44) 20 7323 8522 (www.themuseum.co.uk). Until 6 April. (See Minerva, this issue, pp. 12-14.)

THE NEW RAHIM IRANI GALLERY FOR ANCIENT IRAN. A dramatically refurbished gallery for the arts of ancient Iran, featuring the Osxar Treasures, the Cyrus Cylinder, Luristan bronzes, and Sasanian silver. Massive 19th century plaster casts of sculptures from Persepolis frame the gallery. THE BRITISH MUSEUM (44) 0 20 7323 8522 (www.themuseum.co.uk). Until November, December 2007. (p. 13).

THE NEW WESTON GALLERY OF ROMAN BRITAIN features the spectacular new temple deposit from Ashwell (see Minerva, November-December 2007, p. 14). The Prehistoric and Middle East Galleries have also been refurbished. THE BRITISH MUSEUM (44) 0 20 7323 8522 (www.themuseum.co.uk).

TUTANKHAMUN AND THE GOLDEN AGE OF THE PHARAOHS. In 1972, the unprecedented King Tut exhibit at the British Museum fascinated millions of visitors with the marvellous treasures of his tomb, setting attendance records. Now some of his treasures are back, giving a new generation the chance to learn first-hand about the life and magic of this ancient monarch. THE 02 CENTRE (44) 871 871 9901 (www.kingtut.org). Until 31 August (then to the US).

NOTTINGHAM, Nottinghamshire
GIMPS E: OBJECTS FROM THE ISLAMIC COLLECTION. Historical objects drawn from the city’s world renowned sculpture and decorative arts collections. NOTTINGHAM CASTLE MUSEUM AND ART GALLERY (44) 115 915 3700 (www.nottinghamcity.gov.uk). Until 5 May.

READING, Berkshire
ANCIENT EGYPT: READING'S EGYPTOLOGY COLLECTION. Celebrating the 125th anniversary of the Egypt Exploration Society, this major exhibition of antiquities from the British Museum and watercolours by Howard Carter. READING MUSEUM (44) 118 939 9800 (www.readingmuseum.org.uk). Until 20 April.

WALLSEND, Tyne and Wear

UNITED STATES
ALBUQUERQUE, New Mexico
TEMPLES AND TOMBS: TREASURES OF EGYPTIAN ART FROM THE BRITISH MUSEUM. 65 works of art from the Early Dynastic period through the Roman period, including sculptures, reliefs, funerary objects, jewelry, and ceramics. ALBUQUERQUE MUSEUM OF ART AND HISTORY (1) 505 243-7255 (www.caq.gov). Until 10 February (then to Fresno).

ATLANTA
THE EYE OF JOSEPHINE. Reassembled are more than 60 masterworks from the collection of Graceo-Roman and Egyptian antiquities installed by the Empress Josephine in her residence at Malmaison near Paris. Featured are fragments of a large marble anthropoid, an extensive group of Greek vases, and Egyptian sculpture. Key works from this collection include a Greek collybas-knot (c. 360-350 BC), a bronze statue of Mercury (1st century AD), and a set of nine frescoes depicting the muses and Apollo from Pompeii (AD 62-79). A group of objects matching the taste evoked by Josephine’s antiquities collection will also be on view to represent their influence on 19th-century English houses. THE ATLANTA MUSEUM OF ART (44) 404 498 3437 (www.high.org). Until 18 May.

TOWSON, Maryland
REOPENING OF THE BOWDOWIN COLLEGE ART MUSEUM. Following a successful expansion, the museum reopened in October 2007 with the fifth 9th century BC Assyrian reliefs of Ashurnasirpal II from the palace of Ashurnasirpal II (ancient Kalhu) again on display, along with a fine group of Attic vases among other works of ancient art. BOW- DOVIN COLLEGE ART MUSEUM OF ART (44) 207 725-3275 (www.bowdoin.edu/art-museum).

CAMBRIDGE, Massachusetts
GOODS 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 recently been likely restored. Organised by the Stiftung Archäologie and the Staatliche Antikensammlungen and Glyptothek, Munich: ARTHUR M. SACKER MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400 (www.artmuseums.harvard.edu). Until 20 January.

OVERLAPPING REALMS: ARTS OF THE ISLAMIC WORLD AND INDIA, 900-1900. Visual arts, mainly ceramics and metalwork originating from southern Asia, are examined and emphasising the influences of shifting kingdoms and empires. ARTHUR M. SACKER MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400 (www.artmuseums.harvard.edu). Until 10 January.

CHICAGO, Illinois
MESOPOTAMIAN ART GALLERY REOPEN. The largest collection of Mesopotamian art in the United States has been reinstalled within the newly remodelled Space. The 2500 works (not all of which are on display) include a monumental human-headed bull from Khorsabad, the famous statue of Prince Gudea from the Cepheus, and a number of fine early sculptures of the 3rd millennium BC. ORIENTAL INSTITUTE MUSEUM (1) 773 702-9520 (www.oai.uchicago.edu).

COLUMBIA, South Carolina
EXCAVATING EGYPT. Antiquities from the important collection established at the University of South Carolina in London in 1892 by the famed Egyptologist Sir William Flinders Petrie, who excavated in Egypt for over 50 years. COLUMBIA UNIVERSITY MUSEUM OF ART (1) 803 777-3188 (www.universitymuseum .org). 24 January - 8 June (then to Miami and Lexington, Kentucky).

DAYTON, Ohio

DENVER, Colorado
ARTISTS AND KINGS: SELECTED TREASURES FROM THE ANKOREYR 125 objects from the Louvre, including sculpture and decorative arts. DENVER ART MUSEUM (44) 303 867-0800 (www.denverartmuseum.org). Until 6 January.

FORT WORTH, Texas

HOUSTON, Texas
LUCY'S LEGACY: THE HIDDEN TREASURES OF ETHIOPIA. Ethiopia’s rich cultural heritage is one of the best-kept secrets in the world. “Lucy’s Legacy” introduces the incredible five million-year-old history of this fascinating country, known as the Cradle of Mankind. More than 100 artifacts in the exhibit illuminate this rich heritage, including fossils, historical manuscripts, paintings, coins, musical instruments, pottery, as well as several Ethiopian artefacts. HOUSTON MUSEUM OF NATURAL SCIENCE (1) 713 639-4629 (www.hmns.org). Until 27 April (the first venue).

OPENING OF THE ARTS OF KOREA GALLERY. 5000 years of ceramics and other objects along with a long-term loans of works from the National Museum of Korea in Seoul. MUSEUM OF FINE ARTS, HOUSTON (1) 713 639-7300 (www.mfa.org).

INDIANAPOLIS, Indiana
GREEK AND ROMAN JEWELRY. INDIA

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

JACKSONVILLE, Florida
STABIANO: EXPLORING THE ANCIENT SEASIDE VILLAGES OF THE ROMAN ELITE. 74 works of art and artefacts from five
REOPENING OF THE CHARLOTTE C. WEBER GALLERIES FOR THE ARTS OF ANCIENT CHINA. An expanded presentation that includes more than 100 new objects from collections in China, Japan, Korea, and Europe. The galleries are now open to the public.

URBANA, Illinois
ANCIENT EGYPT: THE ORIGINS. The prehistoric Nile Valley and the origins of ancient Egypt, as illustrated from antiquities on loan from the Brooklyn Museum.

WASHINGTON, D.C.

AUSTRALIA
MELBOURNE
KRISHNA, THE GOD OF LOVE. The iconography of the god through sculpture, paintings, textiles, and jewellery, mostly from India but also from South and Southeast Asia, from the NGV. On display until 16 March.

SYDNEY

AUSTRIA
VIENNA
CAVE PAINTINGS - STONE AGE ARTISTS AT THE ROOTS OF THE ART. From 1604 to 1977 the German photographer Heinrich Wende (d. 1980) took 3000 slides of paintings in 50 caves in France and Spain. A selection of these is on display at the Naturhistorisches Museum Wien (43) 1 521 770 (www.nhm-wien.ac.at). Until 28 January.

CANADA
THETFORD MINES, Quebec

CHINA
BEIJING
THE Capital. Seven permanent exhibitions, each with a different focus, on the history of China.

CROATIA
ZAGREB
NEW EGYPTIAN COLLECTION EXHIBITION OPENED. Some 600 antiquities from the Middle Kingdom to the Roman period, including the renowned 'Zagreb mummy' with its wrappings. At the Croatian National Museum.

CZECH REPUBLIC
PRAGUE
THEBES: TOWN OF GODS AND PHARAOHS. Presented by the city's development from prehistory to the early Christian period, with antiquities from Czech, Slovak, and German museums.

DENMARK
COPENHAGEN
ANCIENT CYPRUS AT THE DANISH NATIONAL MUSEUM: THE A.G. LEVENTIS GALLERY. New permanent display of ancient Cypriot art dating from 2500 BC to the Iron Age, developed since the early 19th century. Includes fascinating sculptures excavated from the Sanctuary of Athena in Lindos, Rhodes, in 1902-1914.

EGYPT
CAIRO
MEETING THE PAST - 100 YEARS IN EGYPT. Objects excavated by the German Archaeological Institute in Cairo from Abu Mina, Abydos, Butu, Dra' Abu el-Naga, Elephanta, and Maadi. Mostly from the storage rooms and shown to the public for the first time. CAIRO MUSEUM (202) 2 575-7035 (egyptianmuseum.gov.eg). Until 14 January. Catalogue.

FRANCE
AUTUN, Saône-et-Loire

CARTERS, Eure-et-Loir

DIEPPE, Seine-Maritime
FRANCE - NEW FRANCE: BIRTH OF THE FRENCH PEOPLE. The establishment of French settlements in America during the 16th to 18th centuries in Acadia, the Saint Laurent Valley, the Great Lakes, and Louisiana.

CALIFORNIA
SAN FRANCISCO
STUTTGART, Baden-Württemberg

HONG KONG

ISRAEL

THREE FACES OF MONOTHEISM. The similarities and contrasts of the shared symbols of Judaism, Christianity, and Islam represented in antiquities, 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). Ongoing. (See Minerva, this issue, pp. 20-21).

MASADA
NEW MUSEUM OPENS. A state-of-the-art museum with several unusual theatrical settings was opened in June at this famed UNESCO World Heritage Site, a symbol of the collapse of the Jewish Kingdom at the time of the Second Temple. Nearly 700 artefacts from the Herodian and Second Temple periods previously in storage are on display. YAD GAD MUSEUM (972) 8 658 4207.

ITALY
ADORIA, Rovigno
ANCIENT CIVILISATIONS IN THE BALKANS BETWEEN THE DANUBE AND THE ADRIATIC SEA. Featured are 250 Greek and Roman objects from the National Museum in Belgrade dating from the 8th century BC to the 2nd century AD. MUSEO ARCHEOLOGICO DI ADRIA (04 026 21612 (www.archeologia.beniculturali.it)). Until 13 January.

OPENING OF MUSEUM GALLERY MUSEO ARCHEOLOGICO to display its collection of Etruscan antiquities. MUSEO ARCHEOLOGICO DI ADRIA (04 026 21612 (www.archeologia.beniculturali.it)). Ongoing.

AIDONE
THE MUSEO ARCHEOLOGICO has reopened after three years of refurbishment. It is here that the Morgantina Venus brought back to light by the Getty Museum will be displayed together with the artefacts found on the site of the Greek and Roman city of Morgantina (39) 935 873 07. Ongoing.

BOLOGNA
THE ARCHEOLOGICAL MUSEUM has reorganised the Greek section of its collections and new rooms have been opened to the public for display. Pride of place has been given to the most 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 Pellegrino Pelagio (1755-1860). Included are more than 200 Greek and Italian vases, 395 pieces of jewellery with precious stones and cameos, as well as statuary, lamps, and terracotta reliefs (39) 051 275 7211 (www.comune.bologna.it). Ongoing.

BRESSANONE, Bolzano

CORTONA, Arezzo
THE MUSEO dell’Accademia Etrusca e della Città has reopened with a new installation and new objects on permanent loan from the Archaeological Museum in Florence, and from current excavations near Cortona. PALAZZO CASALI (39) 0575 637 235 (www.cortonaeaccasi.com). Ongoing. (See Minerva, January/February 2005, p. 37.)

FLORENCE
ETRUSCAN COINS. An excellent exhibition of Etruscan coinage since 1750 in various regions of Italy. MUSEO ARCHEOLOGICO NAZIONALE (39) 055 235 235 (www.comune.firenze.it). Until 30 April.

MASSAROSA, Tuscany
The 1st century AD Roman mosaic discovered in 1952 inside the Terme di MassaCuccoli is now visible in situ after a long restoration. TERME DI MASSACUCCI (39) 055 597 8308. Ongoing.

MELFI, Potenza
THE MUSEO ARCHEOLOGICO NAZIONALE in the Norman castle of Melia, where the First Crusade was initiated in 1099, has recently been restored and its museum refurbished. On view are artefacts ranging from Prehistory to the Islamic period, including the famous 2nd-century sarcophagus from Rapolla (39) 0971 21 719 (www.archeopotenza. beniculturali.it).

MILAN
ANCIENT MILAN - 5TH CENTURY BC - 5TH CENTURY AD. A new section within the museum illustrates 1000 years of the archaeological history of the city of Milan through scale models and artefacts. MUSEO ARCHEOLOGICO (39) 02 8645 1456 (www.comune.milano.it). Ongoing.

NORWAY
BERGEN
TUTANKHAMUN’S WARDROBE. Reproductions of the boyking’s garments as found in his tomb. BRICKEND’S MUSEUM (47) 55 58 80 10 (www.bytmuseet.no). Until 25 February.

RUSSIA
ST PETERSBURG

SINGAPORE

CALANDAR


NORWAY
BERGEN
TUTANKHAMUN’S WARDROBE. Reproductions of the boyking’s garments as found in his tomb. BRICKEND’S MUSEUM (47) 55 58 80 10 (www.bytmuseet.no). Until 25 February.

RUSSIA
ST PETERSBURG
HAUTERVIE, Fribourg
BY TOUTATI! THE RELIGION OF THE CELTS. 20 years of archaeological findings have presented a new image of the Celts and their astronomical knowledge, mythology, druids, places of worship, and sacrificial rites. LATENIUM-PARK ET MUSEE DES VIES DE L’ARCHAEOLOGE DR. NUCHA-TEL. (41) 32 889 69 10 (www.latenium.ch). Until 1 June.

TAIWAN
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 exhibitions are ‘Chariots in the Shang Dynasty: Artifacts from the Horse-and-Chariot Plots at Hsiao-Yu’ and ‘Compassion and Wisdom: Religious Sculptural Art’. NATIONAL PALACE MUSEUM (886) 2 2881 2021 (www.npm.gov.tw/en).

THAILAND
BANGKOK
NEW CERAMIC MUSEUM. Opened in March 2005, the collection holds over 2000 ceramics donated by Surat Osathanugrah, mostly from Thailand, as early as 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 Sukhothai sites in western Thailand. SOUTH-EAST ASIAN CERAMIC MUSEUM (66) 2 902 0299 (www.museum.bu.ac.th).

MEETINGS, CONFERENCES & SYMPOSIA
7 January. MODELLING MESOPOTAMIA: EXPLORING THE DYNAMICS OF AN ANCIENT SOCIETY. Oriental Institute, University of Chicago. Contact: Benjamin Studevent-Hickman. Tel. (1) 773 834 0597; email: studevent@archica- go.edu.
8-7 January. SOUNDS FROM THE PAST: MUSIC IN THE ANCIENT NEAR EAST AND MEDITERRANEAN WORLDS. Bible Lands Museum, Jerusalem. Contact: curat- torial@blmj.org or tel. (972) 561 1066.
9-10 February. ARCHAEOLOGY 2008 CONFERENCE. This will take place at the British Museum and will bring the latest news and views from the archaeological world. Organised jointly between Current Archaeology and the British Museum’s Department of Portable Antiquities and Treasure. Contact: Libby Selkirk or Marion Bor (44) 020 8819 5580; e-mail library@archaeology.co.uk; www.archaeology- co.co.uk.

29 February -2 March. BRITISH ASSOCIATION OF NEAR EASTERN ARCHAEOLOGISTS, ANNUAL CONFERENCE. University of Liverpool School of Archaeology, Classics and Egyptology, Foresight Centre. Fax: (44) 151 794 5037; e-mail: BANE@liverpool.ac.uk.

LECTURES
UNITED KINGDOM
2 January. CASTLES AS PAST CULTURE: LIVING WITH CASTLES IN THE POST-MEDIEVAL WORLD. Dr Sarah Speight, the University of Nottingham. A British Archaeological Association Lecture. Contact: Societies of Antiquaries, Burlington House. For further information: www.britarch.ac.uk. 5pm.
10 January. THE ANTIKYTHERA MECHANISM. Professor Mike Edmunds, Cardiff University. Cardiff Archaeological Society Lecture. Cardiff University. Contact: tel: (44) 29 208 74259; e-mail: hisroffice@cardiff.ac.uk. 7.15pm.
15 January. SICILIAN HOUSES OF THE ARCHAIAC AND CLASSICAL PERIODS: GRAIL DESIGNS AND WINDY HOMES. Matthew Fitzjohn, University of Liverpool. An Accadria lecture, UCL Institute of Archaeology, Gordon Square. Contact: artsandhumanities@intu.te.ac.uk. 5.30pm.
16 January. DISCOVERIES: THE NEW PAINTINGS FROM TERZIGNO AND THE PROBLEM OF MEGALOGRAPHS. Professor Eric M. Moormann (Radboud University, Nijmegen). Roman Art Seminar, Courtauld Institute of Art, Somerset House. Contact: Elizabeth Bartman; e-mail: elizabeth@courtauld- man.com. 5pm.
16 January. STICKS AND STONES: VIOLENCE IN PREHISTORIC BRITAIN. Dr Martin Smith, Popley Lecture Theatre, Queen’s Building, University Walk, Bristol. Contact: tel: (44) 117 922 357; e-mail: general.museum@bristol.ac.uk. 7.30pm.
17 January. THE OTTOMAN CONQUEST OF ARABIA FROM THE SIXTEENTH TO EIGHTEENTH CENTURIES. Andrew Petersen. Department of Archaeology & Anthropology, University of Lamperse. A Palestine Exploration Fund lecture, jointly with the CBR, and the SAF; the Stevenson Lecture Theatre, the British Museum. Contact: tel: (44) 20 7935 5379; www.pef.org.uk. 6pm.
24 January. FROM JERUSALEM TO BABYLON AND BACK AGAIN: NEW THOUGHTS ON THE JEWISH EXILE IN BABYLON. Dr Irving Finkel, the British Museum. The Richard D. Barnett Memorial Lecture. An Anglo-Israel Archaeological Society lecture, the Stevenson Lecture Theatre, the British Museum. Contact: Diana Davis, tel: (44) 20 8749 3971; www.aisoc.snet.co.uk. 6pm.
28 January. THE DAWN OF CIVILIZATION. Professor Lord Renfrew. A Society of Antiquaries Tercentenary Festival Lecture, Royal Museum of Scotland lecture theatre, the University of Edinburgh. Contact: tel: (44) 20 7479 7080; e-mail: admin@sal.org.uk. 6pm.
30 January. DISCOVERIES: ETHNICITY IN ROMAN PORTRAITURE. Dr Elizabeth Bartman, Courtauld Research Forum Associate Scholar. Roman Art Seminar, Courtauld Institute of Art, Somerset House. Contact, Elizabeth Bartman; e-mail: elizabethbartman@gmail.com. 5pm.

2 February. ROMAN EGYPT STUDY DAY. With Professor Val Macleoid, organized by the Egypt Exploration Society, London. Contact: tel: (44) 207 242 1903; e-mail: contact@ees.ac.uk; www.ees.ac.uk.

7 February. NEW LIGHT ON STONEHENGE. Dr Josh Pollard, University of Bristol. A Cardiff Archaeological Society Lecture, Cardiff University. Contact: tel: (44) 29 208 74259; e-mail: hisroffice@cardiff.ac.uk. 7.15pm.

12 February. WHEN DID CHRISTIANITY OVERTAKE ROMANITY? Dr Bryan Ward-Perkins, Trinity College, Oxford. An Accadria lecture, UCL Institute of Archaeology, Gordon Square. Contact: artsandhumanities@intu.te.ac.uk. 5.30pm.
13 February. DISCOVERIES: TWO ARCHES AND TOO MANY EMPERORS: EXAMPLES OF RE-USE IN LATE ANTIQUE ROME. Professor Paolo Liverani, Vatican Museums/University of Florence. Roman Art Seminar, Courtauld Institute of Art, Somerset House. Contact, Elizabeth Bartman; e-mail: elizabethbartman@gmail.com. 5pm.
14 February. THE DISCOVERY OF ANCIENT EGYPT IN THE EUROPEAN TRADITION FROM ALEXANDER THE GREAT TO FINDER’S HILL. Professor Peter Clayton, Minerva. Egyptian Cultural Centre, Chestfield Gardens. Contact: (44) 20 7491 7720. 6.45pm.

21 February. THE EXTENT OF SEN- NAICUS’ CAMPAIGN TO JUDAH IN 701 BCE: A NEW EXAMINATION. Dr Ahawam Faust, Bar Ilan University, Tel-Aviv. An Anglo-Israel Archaeological Society lecture, the Stevenson Lecture Theatre, the British Museum. Contact: Diana Davis, tel: (44) 20 8749 3971; www.aisoc.snet.co.uk. 6pm.

UNITED STATES
28 January. POSTCARDS FROM THE PAST: ROMAN BUILDINGS ON COINS. Dr Martin Beckmann, Archaeological Institute of America, New York. Contact: the National Arts Club. Contact, Lucille Roussin (1) 212 888 0468; e-mail: ilrousun@sal.com. 6pm.
3 February. A TRIUMPH OF DIONYSUS. Sir John Boardman, a lecture in memory of Dr Elie Borowski, founder of the Bible Lands Museum Jerusalem. Hosted by Christies’s New York, 20 Rockefeller Plaza. Contact American Friends of the BLMJ: tel: (1) 212 840 1166; e-mail: contact@blmj.org; www.blmj.org. 2pm.

PORTUGAL
8 January. NEMESIS OF THE CAESARS: THE FIRST JIHAD. Dr Mark Memmott, Minerva. Algærve Archaeological Association Lectures (44A) at Loulé and Lagoa. Contact, Jenny Compton: tel: (351) 262 953 348. 1.30 and 6.30pm.

APPOINTMENTS
Dr Lesley Fliton, Senior Curator in the Department of Greece and Rome at the British Museum, has been appointed the new Keeper in the same department.

IN MEMORIAM
Mario Jurisic, the prominent Croatian underwater archaeologist, sadly passed away last October, aged 57. His sudden and unexpected death has created a void in underwater archaeological and scientific research in Croatia. Jurisic was Director of the Department of Underwater Archaeology within the Ministry of Culture, the Croatian Conservation Institute, and the Community Modeling & Analysis System (CMAS) Commission for Underwater Cultural Heritage, at the University of Zagreb. Within this remit he undertook exemplary work on the underwater heritage in the Adriatic Sea and inland waters of Croatia. A passionate diver since 1975, his work encompassed many archaeological sites, from Roman ports and sunken architectural complexes, to shipwrecks from classical antiquity to the modern era. Jurisic wrote the seminal publication Ancient Shipwrecks of the Adriatic. Maritime Transport during the First and Second Centuries AD (Archeopress, Oxford, 2000), as well as many scientific papers on ancient seafaring and maritime trade.

MINERVA 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:
Minerva, 14 Old Bond St, London, W1S 4PP, UK.
Fax: (44) 20 7491-1595.
E-mail: calendar@minervamagazine.com

Exhibition dates are subject to change. Before planning a visit, we recommend confirming dates and opening times.
NUMISMATIC CALENDAR

AUCTIONS & FAIRS FEATURING ANCIENT COINS

8-9 January. CLASSICAL NUMISMATIC GROUP INC TRITON XI. Greek to Medieval coins, in conjunction with the 36th International Numismatic Convention (see below). Tel. (1) 717 390-9194; cng@cngcoins.com; www.cngcoins.com.


31 January. FRITZ RUDOLF KÜNNER. Ancient coins. Osnabrück, Germany. Tel. (49) 541 962 0233; e-mail: info@kuenker.com; www.kuenker.de.

2 February. BUSSO PEUS NACHF. Ancient coins and medals. Frankfurt. Tel. (49) 69 959 66 20; e-mail: info@peus-muenzen.de; www.bussopeus.coins-online.de.

13-16 February. GERHARD HIRSCH NACHF. Coins, medals, and antiquities, Munich. Tel. (49) 89 292 150; e-mail: coin@hirsch@campusnet.com; www.coinhirsch.de.

EXHIBITIONS

UNITED KINGDOM


UNITED KINGDOM, South Hadley: HEADS & TALES: PORTRAITS AND PROPAGANDA ON CLASSICAL COINS. The exhibition focuses on the recent acquisition of more than 900 Greek and Roman coins donated by Mark Salton and Professor Nathan Whilman. MOUNT HOLYOKE ART MUSEUM (1) 413 538 2245 (www.mtholyoke.edu). Ongoing.

GERMANY, Berlin: NUMISMATIC COLLECTION. One of the world's largest collections with around 500,000 objects dating back to 7th-century BC Asia Minor. Includes 102,000 Greek coins, 50,000 Roman, 160,000 European coins from the Middle Ages to modern times, 35,000 Oriental-Islamic coins, and 25,000 medals dating back to their emergence as an art form c. AD 1400. The collection is also represented in 2000 first-class exhibits at the Pergamon Museum and selected coins are also on show at the Altes Museum and the Museum of Pre- and Early History. BOE-MUSEUM (49) 30 2090-5701 (www.smb.spk-berlin.de).

HUNGARY: THE HISTORY OF BANKNOTES AND COINS. Exhibition detailing the history of Hungarian coins and banknotes to the present day, including the oldest coin in the country dating back to the 1st century AD. HUNGARIAN NATIONAL BANK (36) 1428 2752 (www.english.mnb.hu). 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.erezmuseum.org.il). Permanent.

ITALY

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 from Augusto Castellani, 456 Roman and Byzantine gold coins by Gianpietro Campana, and Giulio Bignami's collection of Roman Republican coins; and the 'Treasure of Via Alessandria'. CAPI- TOLINE MUSEUMS (39) 06 3996 7800 (www.museicapitolini.org).

RUSSIA

St Petersburg: GODS ON COINS. ANCIENT GREECE, ANCIENT ROME, BYZANTIUM. THE STATE HERMITAGE MUSEUM (812) 471 3465. Until 9 March.

LECTURES

UNITED KINGDOM


Roman Over Life-Size Marble Statue of an Empress as Demeter
She wears a *chiton* and a *himation* beautifully draped about her shoulders, a diadem on top of her curly coiffure, and holds three poppy pods. The physiognomy and coiffure appear to be that of Domitia, the wife of the emperor Domitian.

Ca. AD 80-96  H. 75 in. (190 cm.)
Ex Collection of HSH the Prince of Liechtenstein; Dino Fabbri, Milan-Paris; John Kluge collection, Charlottesville, Virginia.
The surface of garments was reworked in the 19th century.

Published: J. Eisenberg, Ancient Roman Marble Sculpture, 1983, p. 4;


Exhibiting at: The Palm Beach Fair, 1-10 February, 2008
TEFAF, The European Fine Arts Fair, Maastricht, The Netherlands, 7-16 March, 2008

Royal-Athena Galleries
153 East 57th Street, New York, NY 10022
Tel.: +1 212-355-2034; Fax: +1 212-688-0412
E-mail: ancienart@aol.com
Monday-Saturday, 10 to 6

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Tel.: +44 (0)20-7495-2590; Fax: +44 (0)20-7491-1595
Monday-Friday, 10 to 5
Important Egyptian Very Large Bronze Seated Cat

The cat is realistically modelled with an alert facial expression. XXVth-XXVIth Dynasty, 750-525 BC. H. 14 1/2 in. (37 cm.)

Ex Ernest Ascher collection, Paris; an important American private collection, acquired from Royal-Athena Galleries in 1992. One of the largest naturalistic Egyptian cats known.

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