NUBIAN TREASURES IN BOSTON

PHOENICIANS IN PARIS

THE GOLDEN GRAVES OF VANi, GEORGIA

THE LOUVRE’S ROMAN ART IN AMERICA

THE ART OF DEATH IN ROMAN ARLES

ALMA-TADEMA’S NOSTALGIA FOR THE ANTIQUE

EVERYDAY LIFE IN CYPRUS

VIKING NORWAY

AUTUMN 2007 ANTIQUITIES SALES

ARCHAEOLOGY AS A BRAND

ANTIQUITIES
London - Paris 2008

AN EGYPTIAN LIMESTONE STATUETTE OF TAWERET
Slate Period, circa 664-525 B.C.
4⅜ in. (10.5 cm.) high
Provenance: Collection of Charles Gillot, acquired 1898
To be sold at Christie's Paris, 4-5 March

AN ATTIC RED-Figure OINOCHE SET TO THE TRIPTOLMOS PAINTER
Circa 470 B.C.
11⅛ in. (29.5 cm.) high
Provenance: Collection of Prince Johann II of Liechtenstein, late 19th Century
To be sold at Christie's London, 30 April

ANCIENNE COLLECTION
CHARLES GILLOT (1853-1903)

Auction
4-5 March 2008
Viewing
28 February - 3 March

Paris
9 avenue Matignon, 75008 Paris

Enquiries
Sarah Hornsby
sahornsby@christies.com
+44 (0)20 7752 3002
Christine Insley Green
cinsleygreen@christies.com
+44 (0)20 7752 3014
christies.com

ANTIQUITIES

Auction
30 April 2008
Viewing
26-29 April

London, South Kensington
85 Old Brompton Road, London SW7 3LD

CHRISTIE'S
SINCE 1766
8 Nubian Kingdoms of the Nile from the Museum of Fine Arts Boston
Peter Lacovara

13 The Phoenicians in Paris
Elisabeth Fontan & Glenn Markoe

17 The Golden Graves of Ancient Vani
Jerome M. Eisenberg

19 Roman Art from the Louvre in America
Jerome M. Eisenberg

25 The Art of Death: Roman Sarcophagi in Arles
Mark Merrony

28 Alma-Tadema: Nostalgia for the Antique
Dalu Jones

30 The Proto-Elamite Guennol Lioness
Jerome M. Eisenberg

31 The Autumn 2007 Antiquities Sales
Jerome M. Eisenberg

40 Everyday Life in Ancient Cyprus
Christopher Follett

42 Skiringssal - A Viking Emporium in Norway?
Richard Hodges

44 Sir William ‘Rapid’ Gell: Royal Confidant and Classical Archaeologist
Charles Plouviez

54 Raiders of the Lost Drum:
Archaeology as a Brand
Sean Kingsley

2 News
48 Numismatic Section
54 Book Reviews
58 Calendar

IN FORTHCOMING ISSUES:
Bronze Age Temples in Pella • Roman Mosaics of Cyprus
Tourism in Graeco-Roman Egypt • The Villa Silin in Roman Libya
Barbarians in Rome • Benin Bronzes Saga
Early Islamic Jerash • Collectors of the Enlightenment
Left: bronze head from a statue of the Emperor Hadrian, 2nd century AD; H. 43cm. Found in the River Thames near London Bridge in 1834. Possibly put up to commemorate Hadrian’s visit to Britain in AD 122. The head will tour to Hadrian’s Wall before the British Museum exhibition. Photo: © British Museum.

Below: bronze head and torso of a cuirassed statue of Hadrian found at Tell Shalem, a Roman fort 5km south of Beth Shean, Israel; H. 83cm. During his eastern tour of AD 130 Hadrian re-named Jerusalem Aelia Capitolina, triggering the Bar Kochba Revolt. On loan from the Israel Museum.

into Hadrian’s architectural legacy, his love for Antinous, and his complex mausoleum on the banks of the Tiber. As well as making dead stones speak, the rich and varied letters from Vindolanda will allow many everyday voices of the era to rise from the grave.

Highly evocative masterworks and more humble finds to be displayed will include the tombstone of the emperor’s wetnurse, a life-size bronze head and cuirass from Israel, a 2m-long gilded bronze peacock that once protected the entrance to Hadrian’s Mausoleum (now in the Vatican Museums), and a silver bowl from Georgia, adorned in the tondo with a relief of Antinous, no doubt a diplomatic gift as well as a hugely public expression of Hadrian’s devotion. Far smaller, but equally revealing of the psychology and extent of Hadrian’s battle for imperial control, is a Judean coin of Bar Kochba from Israel, which overstruck and obliterated an imperial issue of the emperor during the Second Jewish Revolt (AD 132-5).

As a precursor to the British Museum’s next blockbuster, a stunning one and a quarter life-size bronze head of Hadrian, dredged up from the River Thames in 1834, will leave London for the first time. After going on show at Tullie House, Carlisle (8 February to 13 April) it will move to Segedunum Roman Fort and Museum at Wallsend (16 April to 8 June). The public’s appetite will be suitably whetted.

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

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Minerva, 14 Old Bond Street, London, W1S 4PP
Tel: (020) 7495 2590 Fax: (020) 7491 1595
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Tel: (212) 355 2034 Fax: (212) 688 0412
E-mail: ancientart@sol.com

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Minerva, March/April 2008
The Art of Forgery in Berlin

Presently, the Museum of Asian Art and the State Museum of Berlin (Staatliche Museen zu Berlin) are hosting a unique and important exhibition, the 'The Art of Forgery: Examined and Uncovered' until 24 March. Thematically, this is quite broad, focusing on - but not restricted to - Chinese art, with an emphasis on ceramics and, to a lesser extent, bronzes.

Literary reports of forged objects in bronze and jade date back as early as the Song dynasty of c. AD 960. However, modern forgeries of Chinese antiquities are better known to museums. For example, in 1970 a painted Neolithic pot was given to the newly refurbished Museum of Asian Art in Dahlem and was displayed for over 30 years, appearing in many international publications. A similar painted Neolithic pot was given to the East Asian Collection in 1959 by the Chinese government as a gift to commemorate the tenth anniversary of the DDR. It was only during preparations for the current show, after subjecting the objects to thermoluminescence dating (TL), that both pots were shown to be no more than 50 years old.

Because forgers are skilled artists who often copy ancient works, it can take considerable skill to expose the truth. Science, therefore, plays a critical role in this process, particularly for ceramic objects. After the early 20th century, there was an increased focus on collecting ceramics, largely through foreign interest. Chinese ceramic traditions were preserved, and as these strata broke down in the modern era, ample ceramic material could be obtained from graves with little effort. The new market in grave ceramics soon led to the widespread production of forgeries. Yet, at times, it is difficult to draw a distinction between the ancient and modern.

Some fakes are ingeniously produced from ancient baked clay objects. Specifically, these are often cobbled together from ancient bricks and storage jars from tombs and finished with clay that has been obtained from crushed antiquities. This technique can be effective enough to trick TL to providing ancient dates, since a sample from the suspect piece would confirm that the raw materials are indeed old. Only the dissection of the object by scraping away the outer surface can reveal the full picture, as can radiography.

Some figurines are finished with washing with a white pigment to simulate burial. While this may look good to the eye, closer scrutiny of the object's surface can provide a clue to its real age. Since analysis can determine whether the pigment is a modern amalgam of barium sulfate and zinc sulfate, lithophone (a pigment used from 1874 onwards), or titanium dioxide.

Figurines may also be finished in other ways to create forgeries. The later 20th century witnessed a proliferation of small grey-ware figurines with a shiny black surface covered with a reddish overcast. Reputedly dug up near the town of Huixian, they appeared in the markets of Luoyang and were assumed to date to the 4th-century BC Zhou Dynasty. Because of their unusually varied expressions, these became popular with collectors and museums. However, many designs appear to have originated from published examples. While it is not difficult to create a rough replica from photographs, fine details, as well as outright misunderstandings, may make such copies easier to detect. It appears that forgers altered their designs to appeal to market demand. Franz Carl Weikopf - the Czech ambassador in Peking - collected these figures in China from 1950-52 and his collection is now in the Museum of Asian Art. By the 1960s all were found to be fakes on the basis of TL testing.

Perhaps the best known fakes, familiar to the writer from 'antique' shops in Hong Kong, is the drummer. A quick test to determine authenticity is to click it with a finger. An intact ceramic body will clearly propagate sound with a 'ring'. By contrast, a paste, or one made from a low fired ceramic, does not. The same truth is revealed by radiography, as well as dissection.

The question remains: just how far should one go to determine if an object is a fake? The current show could not possibly answer such a question, but the catalogue should prove of interest to collectors and museums. With increasing numbers of more money being spent on attracting high profile shows to appeal to a mass market, it is surprising to see such a specialised museum presentation (even though this exhibition could have been more thorough with more diverse examples). However, given the current climate it is a bonus that this rare and welcome exhibition was staged in the first place.

Dr Murray Eiland

Chinese Architectural Models in Brussels

Wood has been used in China as the traditional building material since prehistoric times. As a result, very few buildings have survived the passage of time, and in the modern era what is left of ancient Chinese architecture does not exist in any form - with few notable exceptions - the 16th century. Visitors to Chinese cities and historical sites should therefore not expect to find anything comparable to the ancient monumental ruins standing in cities like Rome. To compound matters, the rapid modernisation which started in the early 1990s has completely reshaped the majority of Chinese urban spaces; the few surviving ancient buildings are dwarfed by skyscrapers. What is known through the network of archaeologists of the architecture of the past in China is limited to a few scattered remains: the foundations of pounded earth on which palatial structures were erected, stone bases for wooden columns, and effigies of glazed tiles which once adorned and protected roofs. Secondary sources, such as descriptions in ancient texts, but mostly murals, relief carvings, and ceramic architectural models discovered in tombs help to give a better idea of how the dwellings of the
Chinese peoples might have looked over the centuries.

To provide an overview of ancient Chinese architecture by illustrating it through such secondary sources is precisely the scope of an unusual and challenging exhibition organised in Brussels at the Musées Royaux d’Art et d’Histoire and on view until 20 April. Curated by Nicole De Bisscop, ‘La Chine Sous Toit’ (China Under the Roof), is an important and visually fascinating exhibition that brings together 177 artefacts from the rich storage rooms of the Henan Provincial Museum and discovered in tombs and sites in this Chinese province over the last 50 years.

Although the exhibition claims to cover 2000 years of architectural history, from the Han (206 BC - AD 220) to the Ming dynasty (1368-1644), two-thirds of the objects displayed belong to the Han dynasty. Some of the artefacts of the later dynasties are truly outstanding, such as the Ming-period roof ornament in glazed ceramic, superbly decorated with the image in relief of a dragon among lotuses. Interestingly, visitors are more intrigued by the spectacular Han-period ceramic models, especially the tall buildings, which represent a unique interpretation of the modular, horizontal spread of traditional Chinese architecture. Scholars are still debating whether these models represent actual buildings or imaginary abodes for the afterlife of the deceased. Indeed, less speculation surrounds the models of farmhouses, granaries, duck-ponds, and houses which, together with the lively terracotta figurines depicting humans and animals, bring to life the everyday existence of the Chinese peoples of centuries ago.

Dr Filippo Salvati, University of Rome, ‘La Sapienta’


Genghis Khan in Treviso

Following an exhibition on the Silk Road held three years ago at the Metropolitan Museum - one of four scheduled to present the history and arts of Imperial China (see Minerva, November/December 2004, pp. 25-28) - the city of Treviso in northern Italy is now hosting the second show in the series, ‘Genghis Khan and the Treasure of the Mongols’. This punchy title refers to only part of the vast chronological span covered by this exhibition, which starts with the fall of the long-lived Tang dynasty (AD 618-907) and ends with the Yuan dynasty (1271-1368), founded by the Mongols who, for the first time ever in Chinese history, succeeded in taking control of the entire country.

Between these two chronological extremes the exhibition touches on the history of other dynasties that ruled over parts of China during this complicated period, including the Liao (907-1125), Xi Xia (1038-1227), Jin (1115-1234), and Northern and Southern Song (960-1279). These are represented by a number of magnificent objects, all loaned by Chinese museums, many coming from archaeological excavations conducted in the past few decades.

Gold burial mask with silver head-net from the tomb of the Princess of Chen, Qinglongshan town, Naiman Banner, Inner Mongolia, China, Liao dynasty (AD 907-1125); L. 21.7 cm; W. 18.6 cm. Photo: Research Institute of Cultural Relics and Archaeology of Inner Mongolia.
News

The limits of this exhibition are determined by its scope and ambitions: too vast is the time span covered, too many and varied are the cultures and traditions illustrated, which interacted through complex military, cultural, social, diplomatic, and artistic patterns. Inevitably, one section is devoted to Marco Polo, the Venetian traveller and merchant who visited China when the country was under Mongol rule.

All the periods in the Treviso show have been the subject of ad hoc exhibitions in recent years, such as ‘Gilded Splendor, Treasures of China’s Liao Empire’ (see Minerva March/April 2007, pp. 20-22), and The Legacy of Genghis Khan, Courtly Art and Culture in Western Asia - 1256-1335 (at the Metropolitan Museum). As such, it is unsurprising that the exhibition fails to do more than scratch the historical and cultural surface that lies beneath the splendor and grandeur of many of the artefacts on view. The lack of accurate explanations and labels in the exhibition itself, a useless and expensive catalogue, laviishly illustrated but poorly written, made many of the visitors frustrated by a show which sometimes resembles the window of an expensive jewellery shop.

This naturally leads to a general observation concerning many exhibitions on Chinese art: a dangerous point has now been reached which favours much publicised blockbuster exhibitions where almost anything goes. Copies of the famous terracotta warriors were even passed as authentic to attract an unwary public with the lure of the fashionable and exotic. It is time the bubble burst and serious scholarship resumes its proper function. The danger of killing the Chinese artistic golden goose in the international exhibition circuit is fast approaching.

Dr Filippo Salviani, University of Rome, ‘La Sapienza’

EXCAVATION NEWS

New Survey Reveals Roman Caistor

A new geophysical survey sponsored by the British Academy has produced a complete plan of the walled Roman town of Venta Icenorum, modern Caistor St Edmund in Norfolk. Although Caistor is one of only three major Roman towns in Britain that does not lie directly under a modern town, relatively little is known about the site. It was founded in the territory of the Iceni in the aftermath of the Boudican revolt (AD 60/1), although the circumstances of its foundation remain obscure. The site is now owned by the Norfolk Archaeological Trust and remains a quiet and picturesque spot, the tranquillity of which is only disturbed by the passing Norwich to London trains, from which the walls of the town are clearly visible.

Prior to the new project, knowledge of the town was based mainly on aerial photographs. A particularly stunning view was captured in the dry summer of 1928 that showed the streets of the town and some of its buildings. This excited considerable interest, leading to excavations between 1929 and 1935. Unfortunately, these were never fully published, although more than 3000 artefacts (excluding pottery) lie in the stores of Norwich Castle Museum.

The new geophysical survey, carried out by David Besseby of the University of East Anglia, is part of the Caistor Roman Town Project directed by Dr Will Bowden of the University of Nottingham, working in partnership with the Norfolk Archaeological Trust, South Norfolk Council, Norfolk Museums Service, and Norfolk Landscape Archaeology.

Through a combination of geophysics, excavation, field survey, and environmental archaeology, as well as a full study of the finds from the earlier excavations, the project will examine Caistor’s role within the changing landscapes of Iron Age, Roman, and Saxon Norfolk.

The new geophysical survey has demonstrated the potential of the site. One of the more important discoveries was the identification of a number of regular and sub-circular features, including gullies and ring ditches, pointing to a significant pre-Roman presence on the site. Although this had been previously indicated by chance finds of late Iron Age coins and metal work, Iron Age Caistor now appears to have been more extensive than previously thought.

The new survey also suggests that the Roman town and its road system were much more irregular than previously published plans suggest. It seems that the streets were rebuilt and altered over time, with streets in the central area in particular producing stronger signals that suggest successive resurfacing. Drainage channels in the streets also showed up clearly, as did a long line of probable iron collars that would have joined wooden pipes.

The public buildings excavated in the 1930s (two temples, forum-basilica, and bath-house) were clearly visible on the survey but, in addition, a possible new theatre was noted. This was indicated by two concentric semi-circular anomalies directly to the east of two temples (a characteristic location for a theatre in a Romano-British context). With the exception of the insula containing the forum, and the small Insula

Minerva, March/April 2008
containing the temples, all the insulae appeared to have significant open areas, and large parts of the walled area (particularly in the north-west quarter) were apparently sparsely occupied during the Roman period.

The survey also revealed possible post-Roman occupation in the form of a large sub-rectangular enclosure that clearly cuts the metalling of the Roman street in the north-west corner of the site. Possible structures are visible within this enclosure. The earlier discovery of middle Saxon coins and metalling outside the west wall of the site, combined with the presence of two early Saxon cemeteries in the vicinity, suggest that these enclosures may be associated with post-Roman occupation of the walled town.

The strong indications of Iron Age and Saxon occupation phases suggest that Caistor provides a unique opportunity to study the development of a regional centre from the late Iron Age (or earlier) until the 9th century, before the site was ultimately superseded by medieval Norwich. The project therefore holds the potential to contribute to the study of settlement development in Europe, addressing issues of regional, national, and international significance. The project is now seeking funding to test the results of the survey through excavation. Dr Will Bowden, University of Nottingham

An Ivory Throne for Herculaneum
In 1750 the Swiss engineer Karl Jakob Weber discovered a coloured marble floor at the bottom of a well on the property of Charles VII, the Bourbon King of Naples and Sicily, at Portici-ancient Herculaneum. The magnitude of his discovery was unclear until his plan of an extraordinarily large suburban villa was published over 150 years later. The size of this villa is thus far unprecedented, covering an area of 20,000m² square, and the scale of the finds unearthed is of an equal magnitude: over 1000 carbonised papyrus rolls of Hellenistic prose, which give this complex its name - the Villa of the Papyri - and more than 80 large-scale marbles and bronzes in excellent condition. In an earlier phase, the villa belonged to Julius Caesar's father-in-law, Lucius Calpurnius Piso Caesoninus. And now an Italian team of archaeologists directed by Maria Paola Guidobaldi, archaeological superintendent for Pompeii, has made the extraordinary discovery of an elaborately decorated wood and ivory throne.

The throne, discovered in several pieces and presently undergoing careful restoration, is not the first example of wooden furniture discovered in the Bay of Naples. Although examples are known from Pompeii, they are all low status items and lack the elaborate decoration of the Herculaneum example. Unusually, the throne is carved with scenes depicting the mystery cult of Attis, which spread from Rome to Turkey via Greece during the reign of Claudius (AD 41-54). Essentially, historical texts indicate that this cult was concerned with the life, death, and resurrection of the goddess, and involved several key stages enacted in March: the procession of the reed-bearers and flute-blowers; the entrance of the sacred pine tree; the burial of the effigy of Attis strapped to a stake; mourning, sacrifice, and bloodletting; and the resurrection of Attis. The best-preserved scene on the throne shows the deity collecting a pine cone next to a sacred pine tree. Other carvings are fashioned into leaves and flowers, suggesting that the theme of the throne is spring and fertility.

Despite the relative obscurity of this cult, artistic media excavated from the volcanic mud of Herculaneum indicate that it flourished here in the decades leading up to the cataclysmic destruction of the city by Vesuvius in AD 79. In a twist of irony, many of the wall paintings buried in this tragic human episode depict themes in character to the Herculaneum example, and thus provide an invaluable template for the reconstruction of this unique object. In the meantime we cannot help but wonder what remarkable objects await discovery as the remaining 2500m² of the villa await excavation in the coming months and years. Dr Mark Mernony

ANTIQUE NEWS

Bangladesh
Two 6th-century Gupta terracotta statuettes of the Hindu god Vishnu were stolen on 21 December from a shipment of 143 objects from five major museums at Zia International Airport, Dhaka. These were destined for Farts for a major exhibition of Bangladeshi art at the Musée Guimet, 'Masterpieces from the Ganges Delta', scheduled to open on 9 January. Eighty members of a local criminal gang and seven other individuals were initially arrested, and a large number of fragments of the statuettes were found in a rubbish dump. The ring leader claimed that he smashed them open to look for precious gems French officials assert that this was a conspiracy to embarrass the two countries. As a consequence, the Bangladeshi authorities stopped the shipment from departing for Paris, demanded the return of the 42 objects already at the museum, and cancelled the exhibition. The Advisor for Cultural Affairs, Aynub Quaddi, resigned due to the public outcry.

China
One of a pair of huge 5-ton stone horses of the Han dynasty (206 BC - AD 220) was stolen in November from a village in Xianyang, just a few hundred metres from a station built in 2002 near the site to protect them. The remaining horse and a group of other statues have been moved to the station for safeguarding. Its supervision had been under the control of the official Cultural Relics Protection Department since 2005.

Six life-size Chinese terracotta army and court statues and two horses featured in the exhibition 'Power in Death' that opened in November at the Museum für Völkerkunde (Museum of Anthropology) in Hamburg, Germany, have turned out to be copies, although they were claimed to be authentic. The exhibition, scheduled to run into September 2008, has been closed and previous visitors offered refunds. The writer has noted the existence of a website that advertises 'Websites in China'. Our factory has been making our warriors for over 20 years in the same area.
News

where the real Warriors are located in Xian, China. We have the best prices and best quality, and use the same clay and the same ancient firing techniques used to make the originals.

Greece
A 61-year old Ministry of Culture employee has been arrested following the discovery of a large number of antiquities hidden in his home, including 57 amphorae, coins, and early Byzantine icons. The individual claims that he had inherited the material from his grandfather; the ministry claims they were illegally excavated.

The criminal case against Marion True, former curator of the J. Paul Getty Museum, concerning the museum’s acquisition of a looted gold wreath, has been dismissed by an appeals court because Greek law requires that its courts defer to the three-year statute of limitations set by California, where the wreath had been purchased. The charges still remain concerning her possession of 29 unregistered antiquities found in a police raid at her summer villa on the Aegean island, Paros. Dr True insists these were on the premises when she purchased the property.

Indonesia
Javanese police have arrested a curator at the Radya Pustaka Museum in Surakarta, 69-year-old Darmoipuro, and three more suspects including two other museum employees. They are accused of stealing five stone Buddhist statues from the 4th to 10th centuries AD, and replacing them with copies made by a local stonemason based on photographs. The statues were recovered from the home of a businessman in Jakarta. Six other statues have since been found to have been stolen at the same time. An initial investigation by an archaeologist has proved that many more statues and artefacts appear to be forgeries of removed objects too.

A large number of Megalithic stone ancestral statues and other stone antiquities have been taken from the Lore Lindu plateau in Central Sulawesi. An Indonesian legislator claims that the thefts have been ongoing since 2000 and that he has seen about 100 statues and other artefacts for sale at galleries in Bali.

Iran
Vandals have broken the few remaining column bases of the Apadana Palace in Susa erected by the Achaemenid king Darius the Great ($22,486 BC). In addition, they have detached most of the inscriptions and scattered the broken pieces around the site. Iron rods set in concrete had been installed by the Khuzestan Cultural Heritage, Tourism, and Handicrafts Department, but proved to be an inadequate measure for the 360-hectare site. Part of the southern section of the historic ancient city of Susa is being ruined by the building of the bus terminal that has also led to illicit excavations of antiquities.

Italy
Following 18 months of negotiations, the New York collector Shelby White is returning ten important antiquities from her collection that the Italian government has claimed to be looted. Nine objects were delivered to the Italian Consulate in New York in January, including a Roman fresco, a Greek bronze statuette of a nude kouros, and an Attic red-figure kylix with images of Zeus and Heraclies. The tenth antiquity, an Attic red-figure kylix signed by Euphronios, depicting Herakles slaying Kyknos, is to be returned in 2010. A major exhibition of the Shelby White-Leon Levy collection, ‘Glories of the Past’, that included the pieces being returned, was held at the Metropolitan Museum of Art in 1990. Some of the objects were on loan to the museum, which had benefited from the collectors’ $20 million donation for the refurbishment of the new Greek and Roman Galleries.

Civil charges have been dropped by Italian prosecutors against Marion True (see above) concerning the 40 antiquities that the J. Paul Getty Museum has sent back to Italy (see Minerva, March/April 2007, pp. 34-36; November/December 2007, pp. 19-20), but the criminal proceedings against her concerning objects still at the museum remain pending.

The Italian government has sent three vases to the Metropolitan Museum of Art on a four-year loan following its agreement with the museum, signed in 2006, that involved the return of 21 antiquities (see Minerva, May/June 2006, pp. 46-48); a 6th-5th century BC vase in the form of a female head signed by the potter Charinos; a kylix signed by the painter Otios and the potter Euxitheos (who often collaborated with Euphronios, such as in the famed ‘Euphronios krater’ that was returned by the museum to Italy), c. 515-510 BC, depicting the gods on Mount Olympus; and a 4th-century BC vase with Oedipus and the Sphinx. A Laconian kylix was also previously sent on loan to the museum to replace one that was repatriated.

Jerome M. Eisenberg, Ph.D.

NEWS FROM EGYPT

Intact Old Kingdom Tomb Found at Abusir
Czech Republic archaeologists headed by Miroslav Barta have uncovered an intact 5th Dynasty tomb of the priest Nefertinpu at the site of the pyramid complex at Abusir, north of Saqqara. In the 4 x 2m brick-lined chamber at the bottom of a 10m shaft, his sarcophagus was accompanied by the remains of relatives, burial artefacts, and jewellery. This is the first intact Old Kingdom tomb found in the past 50 years.

13th-Dynasty Sarcophagus Discovered in Luxor
A German archaeological team has found a 13th Dynasty sarcophagus in their excavations in the Abul Naqb district in western Luxor. In addition to colourful paintings are inscriptions detailing the process of pyramid building. Following its restoration by the German Archaeological Institute in Cairo, it will be put on permanent display at the Luxor Museum.

New Finds at Luxor’s Temple of Amun
Egyptian archaeologists have found a large 12th Dynasty benchwall at the foot of the Temple of Amun proving that the Nile, now 200m away, once flowed alongside the famous temple. Construction apparently started in the 22nd Dynasty and ended in the 4th century BC. The remains are 7m high, making it the largest known example in ancient Egypt. Close to the wall, two huge 2nd century BC circular public baths, possibly for purification rites, have been uncovered. One featured an elaborate mosaic floor and had a capacity of 16 people; stone seats in the other are flanked by dolphins. Also found was a large boat landing ramp leading to the temple complex dedicated to the 25th Dynasty Nubian pharaoh Taharqa (c. 690-664 BC).

Akhenaton Museum to Open in el-Minya
The construction of a 5000m-square pyramid-shaped museum at el-Minya is being finalised and is scheduled to open in 2009. It will be dedicated to ancient Tel el-Amarna, a city built by the monotheistic pharaoh Akhenaten and his wife Nefertiti in dedication to the sun god Aten. The museum will contain 14 exhibition halls, a restoration school, theatre, and cafeteria.

Eye of Amenhotep III Returned to Egypt
A large stone eye of an Egyptian pharaoh on exhibition at the Antikensammlung in Basel has been found to belong to a statue of the 18th Dynasty pharaoh Amenhotep III from a temple in Luxor. It has been returned to Egypt following a request from the Egyptian Supreme Council of Antiquities.

Jerome M. Eisenberg, Ph.D.

Minerva, March/April 2008
Peter Lacovara describes a ground-breaking new exhibition on a neglected African culture at the Michael C. Carlos Museum, Emory University.

The broad fertile floodplain of the Nile narrows dramatically south of the Theban heartland and all but disappears at the border. South of Aswan it meanders in and out of the coarse red Nubian sandstone. In those areas where it cuts deeper into the underlying layers of igneous volcanic bedrock, rapids or cataracts are created. These cataracts, six in all, form important boundaries that shaped not only the geography, but also the history of Nubia, making it remote and inaccessible to all but the most determined. Circumstances changed forever with the enlargement of the first dam at Aswan in 1900. Realising the destruction to archaeological sites that would take place as a consequence of this project, the Egyptian Antiquities Service enlisted the services of Reisner to study the area, which would soon be submerged forever by the floodwaters of the new reservoir.

The Antiquities Service could not have made a better choice. Perhaps the most systematic and methodical archaeologist of his day, Reisner devised the prototypical archaeological survey that became the ancestor of modern salvage archaeology. The Architectural Survey of Nubia began in 1907 under the direction of Reisner assisted by Cecil M. Firth and A.M. Blackman. Reisner's goals were 'the recovery of all the archaeological and [anthropological] material and the reconstruction of the history of the district'. The chronological framework that he devised is which to order his finds remains the basis for Nubian archaeol-

Dr Peter Lacovara is Senior Curator of Ancient Egyptian, Nubian, and Near Eastern Art at the Michael C. Carlos Museum, Emory University.

Fig 1 (top left). Black-topped, red-polished spouted vessel, Nubian, Classic Kerma, 1700-1550 BC. Kerma, K 1053. Pottery, H. 11.7 cm, diam. 18 cm. Harvard University-Boston Museum of Fine Arts Expedition 13.4101. Perhaps the most beautiful of all ceramics from the Nile Valley was the pottery produced by the Kerma Culture. The characteristic black-topped red polished ware is descended from the black-topped pottery of Predynastic Egypt and Neolithic Nubia, but is beautifully finished with highly burnished interiors and exteriors. The famed tulip-shaped bowls of the Classic Kerma period are remarkably thin and some have a band of glass-like material between the black and red zones created by the intense heat of the kiln. On this example a long, thin spout has been added along with a carinated rim. Such vessels may have been used as kaly feeders or for medicines.

Fig 2 (above left). Bed with inlays (reproduction) by Joseph Gerte, Boston, 1940. Frame of rosewood (originally acacia in antiquity), foot-board of pine. Inlays cast from originals. Rambide lacing, L. 183cm. Director's Contingent Fund 40.469. This bed is a reproduction based on several different examples of the Classic Kerma, 1700-1550 BC, found in Tumulus X at Kerma. The piece was recreated by Joseph Gerte, a cabinet-maker working in Boston under the direction of Don Dunham. The construction was accomplished as in the original without glue; the bed held together by tenons and mortises joined with wooden pegs. Casts of the ancient ivory inlays have been set into the footboard of this bed. The sturdy construction of the original beds has led scholars to believe that they were used as household furniture and only later were included in burials. During interment, the deceased would have been placed on top in a sleeping position and covered with a cloth or leather blanket.

Fig 3 (above right). Ivory bed inlays. Nubian, Classic Kerma, 1700-1550 BC. From Kerma, Tomb K 439. Harvard University-Boston Museum of Fine Arts Expedition. Reconstructed panel, 80 x 35cm. Like the other Nubian groups, the Kerma people were buried in a sleeping position on mats or simple beds. By the later Classic Kerma period, these beds had evolved into elaborate pieces of furniture, beautifully carved and decorated with ivory and gold. The footboards were inlaid with ivory carvings in either geometric shapes or representations of local plants and animals, including vultures, elephants, lizards, tortoises, ostrich, foxes, and jackals. Also, images of mythical creatures, such as a flying giraffe, were used as well as the protective Egyptian deity, Tanwet. The animals are usually shown in phyleis, an ancient tradition, but an interesting composition here are the goats flanking a central tree, recalling a familiar ancient Near Eastern motif.
Ancient Nubia in Atlanta

Fig 4 (right). Excavation of the Great Temple of Amun at Gebel Barkal in 1916. This photograph shows George Andrew Reisner and Dow Dunham showing visitors the inner sanctum of Temple B 700 beside the bark stand of Atlantersa, now in the Boston Museum.

Fig 5 (below left). Statue of King Akhenaton. Nubian, Napatan Period, 4th century BC. From Gebel Barkal, Great Temple of Amun, cache of royal statues north of First Pylon (Temple B 300 A). Grey granite, H. 85.5cm. Harvard University-Boston Museum of Fine Arts Expedition 23.73S. Napatan royal sculpture of the 25th dynasty is identifiable by its iconography and style. The Napatan kings are generally depicted in a fashion derived from earlier pharaonic sculp-tural forms. The imposing musculature on these statues, however, may owe more to the influence of the Assyrians, with whom they battled for control of Egypt. The rough-hewn areas for the royal kilt, arms, and ankle bands were originally overlaid with gold or silver.

Fig 6 (right). Figure of the Goddess Taweret. Nubian, Napatan period, reign of Anlamani, 623-593 BC. From Nuri, Pyramid VI (foundation deposit). Clay, H. 21.3cm. Harvard University-Boston Museum of Fine Arts Expedition 25.665. As in the royal construction projects of Egypt, Nubian monuments of the Napatan Period had ceremonial foundation deposits placed in the ground at the perimeters of new buildings. Much like ‘time capsules’, these deposits were usually dated by the name of the reigning king inscribed on the ritual objects buried in them. This statue of the goddess Taweret was discovered in a foundation deposit under the enclosure wall of the pyramid of King Anlamani. Figures of the gods prevented evil spirits entering the area and provided protection to the body of the king buried within its walls. Taweret was an Egyptian goddess associated with childbirth and was common in Nubian art. She was usually shown with the body and head of a hippopotamus, the tail of a crocodile, and the paws of a lion.

Wadi Halfa, particularly the New Kingdom site of Sebei. Once in the Sudan he was urged by the local authorities to work further to the south at Kerma, which was threatened by an agricultural irrigation project. At Kerma, to the east of the Nile above the Third Cataract, is a wide, lush plain with two massive mud-brick ruins. These structures were called defufa in the local Nubian dialect. Around the larger one, the Lower Defuffa, were the remains of the ancient town. The other, the Upper Defuffa, was situated in an enormous necropolis amongst great earthen tumuli, hundreds of feet in diameter.

Prior to Reisner’s work here, sporadic examples of a particularly fine black-topped pottery cup had appeared in excavations in Egypt and were mistakenly attributed to another Nubian culture, the so-called ‘Pan-Grave’ culture (Fig 1). Examples had also appeared in some of the sites discovered in the First Survey, but at Kerma thousands of examples of the finest workmanship and in a myriad of forms were found.

The Kerma artisans were remarkably adept at working with a variety of materials, producing large faience tile inlays, glazed quartz jewellery and sculpture, as well as deadly bronze daggers. Through trade and warfare the kingdom of Kerma eventually became powerful enough to invade and control the southernmost portion of Egypt and enter an alliance with the Hyskos against the Theban kings of the Second Intermediate Period.

By this date Kerma had grown into the centre of a large and powerful state. Its kings were buried in huge mound graves nearly 90m in diameter. The bodies in the main burials were placed on elaborately carved and inlaid beds (Figs 2-3) and were not mummi-fied or placed in coffins as was the Egyptian custom. Pottery, weapons, food, and clothing for the afterlife were

placed in the graves along with sacrificial offerings of animals and humans. As many as 400 people were buried alive in some of the great royal burial mounds. Large funerary chapels, such as the Upper Defuffa, were also built in connection with these latest graves and were decorated with wall paintings and inlaid with faience tiles.

The Lower Defuffa, also a religious structure, was located at the centre of the settlement surrounded by workshops and storehouses, where raw materials and imported Egyptian goods
were kept and objects for cultic and royal use manufactured. The Kerma kings imported vast quantities of Egyptian material to decorate the chapels and fit out their tombs, including jewellery, stone vessels, and sculpture.

Kerma material was also found in the remains of a series of Egyptian frontier fortresses built in the area of the Second Cataract in the Middle Kingdom excavated by Reisner and his team between 1923 and 1932. This is one of the most inhospitable stretches of the Nile, where trackless desert wastes bound the river. Although largely barren agriculturally, the area was rich in gold and valuable as a corridor to the interior of Africa, enabling the trade of ivory, ebony, gold, and animal skins.

The Second Cataract is known as the Batn el-Majar or ‘the belly of rocks’ for its numerous rounded granite boulders. It was a dangerous passage filled with eddies and hidden rocks that even sank one of the expedition’s boats. To take advantage of the opportunity provided by this topography, c. 1900 BC Senusret I began the construction of a series of forts in the area of the Second Cataract, which served as garrisons as well as trading posts. These forts were massive mudbrick structures with moats, parapets, crenellated battle-

![Fig 8 (below). Excavation of the pyramids of Nuri in 1917. Beside the expedition’s tent and workrooms, some of the many thousands of shabtis recovered by the expedition are laid out to be catalogued and divided between Boston and Khartoum.](image)

![Fig 9 (above right). Statue of an Egyptian official (detail). Egyptian, Middle Kingdom, Dynasty 13, 1783-1640 BC. Granodiorite, H. 65cm. Harvard University-Boston Museum of Fine Arts Expedition 14.723. Although this statue was made in Egypt in the Middle Kingdom, it was discovered by Reisner at Kerma. This, along with many other statue fragments and stone vessels, appears to have been transported to Kerma in the Second Intermediate period, either as gifts from the Hyksos overlords of northern Egypt or as booty captured by the invading Nubians to the south. Many like this were found in a damaged state and some appear to have been sent only for the purpose of re-cycling the stone; others, such as the beautiful statue of the Lady Sennawy, now in Boston, were clearly prized beyond their beauty.](image)

![Fig 10 (right). Statue of King Senkamanisken. Nubian (Nuri, pyramid 3), Napatan period. Dynasty 25, reign of Senkamanisken, 643-623 BC. Stone, H. 18cm. Harvard University-Boston Museum of Fine Arts Expedition 21.11827. The Nubian king, Senkamanisken, came from a powerful family of rulers that invaded Egypt in the 8th century BC and established control over the entire Nile Valley for nearly 60 years. The kings, known as the Kushites in the 25th Dynasty, had a special reverence for Egyptian traditions, restoring temples in Egypt while maintaining a capital at Napatta, an area near the Fourth Cataract in what is now the Sudan. For their tombs, the Kushite rulers built steeply sloped pyramids of local red sandstone, smaller in scale than those in Egypt, but lavishly decorated and outfitted. When excavators entered the tomb of King Senkamanisken at Nuri, they discovered nearly a thousand mumiform statuettes made of stone and faience in various sizes placed beneath the pyramid’s superstructure in the underground burial chamber. Unlike most later ‘mass produced’ Egyptian figures, the stone shabtis of the Nubian kings, such as these of Senkamanisken, were individually carved by the master royal artisans and have expressive portraits of the king. They usually wear the royal nemes headdress and a double uraeus on the forehead, indicative of the Nubian kings.](image)
While at Kerma, Reisner was also an advisor for the Wellcome Expedition, which was excavating on behalf of the Egyptian government near the ruins of Gebel Moya south of Khartoum. In return for his help, Wellcome presented Reisner with a collection of this very early material, which, in turn, he gave to the Peabody Museum at Harvard. After the conclusion of the excavation at Kerma in 1916, one of Reisner's Harvard students, Orde Bates, worked at the Meroitic site of Gammain and obtained important Late Meroitic material for the museum and Harvard.

The other members of the crew, including Dows Dunham, Reisner's most accomplished assistant, went south to the Fourth Cataract region and the 'Holy Mountain', Gebel Barkal.

Reisner's richest finds came from his excavations in the area around the Fourth Cataract, the great heartland of later Nubian civilisation. This included the most important of all religious centres of the later Kingdom of Kush, Gebel Barkal - the Karnak of Nubia. Reisner also dug the great royal cemeteries that surrounded it, El-Kurru, Nuri (Fig 8), and the tombs of Barkal.

With the defeat of the Kerma Kingdom at the beginning of the 18th Dynasty, the Egyptians constructed a series of temples at the main administrative centres in Nubia. These were first inaugurated in the re-occupied Egyptian forts. By the middle of the New Kingdom these were largely abandoned, and great temples were constructed in their place. Ramesses II built a great number of temples south of Egypt's border, the most impressive at Abu Simbel.

What was to become the most important temple complex in Nubia, however, was that dedicated to Amun at Gebel Barkal. The first temple seems to have been established by Tuthmosis III (1504-1450 BC) and the complex continued to be expanded by most pharaohs of the 18th and 19th Dynasties through the reign of Ramesses II. The complex continued to function long after Nubia had again asserted its independence at the end of the New Kingdom.

Following the decline of Egyptian royal authority over Nubia, a powerful local dynasty emerged at Gebel Barkal. These rulers allied themselves with the Thebans and in 725 BC the Nubian king Pyre had assumed control over Egypt and Nubia. Pyre founded the 25th or Kushite Dynasty in Egypt and established Egypt's last great cultural renaissance. When the Assyrian kings attempted to conquer the Levant, the Kushite kings mobilised against them. Constant warfare between the two powers from 670 to 660 BC finally resulted in a brief Assyrian conquest of Egypt and the flight of the Kushites to Nubia from which they never returned.

While Egypt eventually fell to a new power, the 26th Dynasty of Sais (664-525 BC) in the Delta, the heirs of the Kushite dynasty continued to rule their own empire for another 1000 years.

Because the city of Napata at Gebel Barkal remained the chief cult centre of the kingdom and the burial place of its kings, this era gave its name to the 'Napatan Period'. Reisner and his assistants worked at Gebel Barkal in 1916 and 1919-20, and at the surrounding royal cemeteries at Gebel Barkal, at Nuri in 1916-18, and the earliest cemetery of Pyre and his ancestors at El-Kurru in 1919. Because of their importance in determining the history of Nubia, Reisner excavated all four major royal cemeteries of the later Nubian state, dating from the 9th century BC to the 4th century AD. Of the hundreds of tombs discovered at the sites of El-Kurru, Nuri, Gebel Barkal, and Meroe, over 350 were built as pyramids and assigned to at least 76 successive generations of rulers. By determining a building sequence for these tombs, Reisner was able to develop a chronology for all these rulers, largely in the absence of any historical records.

Inspired by the pyramids of the land of the Pharaohs, there are actually more pyramids in Nubia than Egypt, built in an unbroken chain of succession for nearly 1000 years. Unlike the Egyptian pyramids, they were made of sandstone and were much smaller, with steep sides much more like the private pyramids of the New Kingdom than the massive monuments of the Old and Middle Kingdoms. Also they differed in that the actual burial chambers lay not within the pyramid itself, but deep underground, reached by stairways cut in the rock a long way in front of the pyramids.

While the excavation uncovered many treasures from these pyramids, none of the royal tombs of Kush...
escaped the repeated looting of tomb robbers. Still, enough of the original treasures have survived to give us a glimpse of the vast wealth entombed with the Nubian kings. Reisner recovered large quantities of gold and silver jewellery, elaborate alabaster vessels, intricate ivory carvings, and beautifully carved shabti figures of the kings in stone and faience.

To record the final chapters in Nubian history, Reisner and the Harvard-Boston Expedition moved south to Meroe. From 1921-23 they excavated some 50 royal pyramids built along two desert ridges east of the ancient city. Although the pyramids were again largely robbed out, the team recovered a wealth of imported lamps, stone vessels, jewellery, and items of exquisite local craftsmanship. Perhaps as the result of raids on Gebel Barkal by Egyptian armies, or more likely due to economic developments, the centre of Nubian civilization shifted southwards to Meroe below the Sixth Cataract. This move marks the later stage of Nubian history and is known as the Merotic Period.

Culturally, as well as geographically, this era was very different from the Napatan period. While the Merotic Nubians were still influenced by Egyptian traditions, the Merotic Nubians were also in contact with new cultures from the Graeco-Roman world and central Africa. Their art and architecture combined these influences in highly original ways and they began to express their own language in their own alphabetic script, Merotic, which still remains largely undeciphered.

Meroe, which had become the chief royal residence probably as early as the 6th century BC, became the center of an empire at this time that included much of Lower and Upper Nubia and probably extended its influence south of modern Kharoum. Important as an iron-working centre, the capital was a huge city with a great stone-walled enclosure at its core, encompassing palaces, temples, gardens, Roman-style baths, and an astronomical observatory.

In 24 BC a brief war with Rome over the control of Lower Nubia resulted in a peace treaty that endured until the collapse of Meroe in the 4th century AD, probably in part due to wars with the kingdom of Axum in Ethiopia. Nubia fragmented politically in this period into a number of provincial kingdoms that were termed by Reisner the X-Group. The pottery and objects from this period combine a lively local variation of painted ceramics and adaptations of Byzantine jewellery, styles exemplified in the Museum of Fine Art's excavations at Gamali and in later burials at Kerma.

With Reisner's death in 1942, the expedition's work in Egypt and Nubia ended. This left curator Dows Dunham with the enormous task of sorting through, cataloguing, and publishing all the material of the Sudan excavations. He painstakingly worked with the department's gifted artist, Suzanne Chapman, to produce a whole series on the Royal Cemeteries of Kush, beginning with El-Kurru in 1956 and ending with Excavations at Korna VI in 1982. Significantly, Dunham also planned a Nubian gallery and exhibition which appeared many years later.

"Nubian Treasures From the Museum of Fine Arts Boston" is at the Michael C. Carlos Museum of Emory University until 31 August. For further details, see www.carlos.emory.edu.

Fig 13 (above left). Excavation of the pyramids at Meroe in 1922. There are actually more pyramids in the Sudan than in Egypt. For nearly a thousand years from the 25th Dynasty, the kings and queens of Nubia were buried in pyramids. They were smaller and far fewer than the monuments of the Egyptian pharaohs and were constructed very differently. Underground vaulted burial chambers were reached by a low stairway, while above ground, they were fronted by decorated chapels, where the cult of the ruler could be maintained.

Fig 14 (above right). Hanging lamp with acanthus leaf handle and griffin-head hook. Nubian, Merotic Period, 2nd or 3rd century AD. From Meroe, Pyramid Beg W. 122. Bronze, H. 43.4 cm. Harvard University-Boston Museum of Fine Arts Expedition 24.966b. Roman bronze and precious-metal vessels were imported from Egypt and from possibly farther afield into Merotic Nubia. The elaborate shapes and designs on these vessels inspired local artisans, who sometimes produced remarkable copies. A number of examples of similar hanging lamps with the griffin-head hooks have been found in Merotic contexts, and one has a cast Nubian insignia on the surface indicating that it was made locally - an exact replica of lamps found in the Roman world. The shape of the lamp with its angled hook and oversized flame guard allowed it to balance perfectly when hung, so the lamp would remain horizontal.

The Phoenicians in Paris

THE PHOENICIANS IN PARIS

Elisabeth Fontan and Glenn Markoe

As maritime entrepreneurs and merchants par excellence, the Phoenicians spread their cultural and commercial influence far and wide within the Mediterranean basin and beyond into the continental Near East and the westerly Atlantic regions of Europe and Africa. From their base in the coastal Levant they exploited neighbouring waterways to retrieve prized raw materials and transport and market the products made from them. The Old Testament provides an early account of one such foray - the joint expedition with the Israelite King Solomon down the Red Sea to gold-laden Ophir, a distant biblical land whose historical existence is now known from an inscribed potsherd found in Israel.

In their search for precious commodities, Phoenician sea traders ventured beyond the Strait of Gibraltar, the ancient 'Pillars of Hercules', and along the Atlantic coasts of Spain and Morocco, where they established ports and commercial colonies. Their primary objective, which motivated their far-flung trade, were precious ores and metals, including silver, gold, tin, copper, and iron obtained through mining collaborations with various indigenous peoples. Historically, the Phoenicians' commercial interactions engendered major cultural and social changes within the various societies with which they interacted.

The ambitious scope and geographic complexity of Phoenician exploration is now documented in a major new exhibition, 'The Mediterranean of the Phoenicians: From Tyre to Carthage', at the Institut du Monde Arabe until 20 April. The exhibition has been organised under the auspices of the Louvre by Elisabeth Fontan, Chief Curator in the Department of Oriental Antiquities.

Perhaps the most remarkable legacy of the Phoenicians is the diffusion of the modern alphabet, a subject explored in depth in the exhibition and catalogue. It was the spread of this efficient writing system of 22 consonants in the 10th century BC, and its rapid movement throughout the Levant and Mediterranean, that transformed the art of written communication in antiquity. The Phoenician alphabet was quickly adopted by a number of Mediterranean peoples, including the Aegean Greeks, the Etruscans in Italy, and the Iberian peoples of Spain. Indeed, the alphabet's introduction had an even deeper influence, for it was through the Etruscan and later Latin-speaking peoples that it spread ultimately to the various Romance languages of southern Europe, including French, Spanish, and Italian. The development of the Phoenician alphabet is explored visually by a variety of objects, including

Fig 1 (top left). Statuette of a Hathoric female deity, 8th century BC. Syria, Bronze & silver; H. 20.1cm. Louvre, Paris, Department of Oriental Antiquities, AO 2701. Photo: © The Louvre, Cat. 132.

Fig 2 (top right). Arrowhead inscribed in Phoenician with the name Azorbaal, son of Adomibaal. Lebanon, 10th century BC; L. 10cm. Direction Générale des Antiquités, Inv. 16489. Cat. 21.

Fig 3 (above). Egyptianising statuettes on each side of a sacred tree on an ivory furniture inlay from Fort Shalmaneser, Nimrud, Iraq, 8th century BC; H. 12.2cm. Photo © The Metropolitan Museum of Art, New York, Rogers Fund 1962, Inv. 62.269.3. Cat. 294.

Fig 4 (below). Revetment plaque from the Balawat Gate, Khorsabad, Iraq, c. 848 BC, showing tribute shipped from Tyre to the Assyrian king Shalmaneser III. Bronze; L. 32cm. The Louvre, Paris, Department of Oriental Antiquities, AO 14038. Photo © RMN. Cat. 57.
The Phoenicians in Paris

seals, pottery, and stone relief carvings. The exhibition also features a rare group of inscribed bronze arrowheads that document the earliest use of Phoenician alphabetic writing at the end of the 2nd millennium BC (Fig 2).

The Mediterranean of the Phoenicians' is divided into two main sections: the first deals with the Levantine homeland, while the second explores their cultural interaction within the Mediterranean, where they traded and settled. The exhibition makes an important contribution by concentrating on the story of the development of Phoenician civilization in its Near Eastern homeland: a narrow coastal strip of the Levant sandwiched between the Lebanon mountains and the Mediterranean sea. It was along this montainous coastal zone - a slightly extended version of modern-day Lebanon - that Phoenicia's great port cities of Tyre, Sidon, Byblos, and Arwad evolved. Their story is told with photographs and ancient cuneiform texts written on clay tablets from Amarna in Egypt and Ugarit in Syria, which shed important light on the emergence of the Phoenician cities in the Late Bronze Age at the close of the 2nd millennium BC.

The mainland Phoenician cultural story is enhanced by important new archaeological discoveries unearthed in the last few decades. Recovered from excavations undertaken in mainland cities such as Tyre, Tell Kazel, and Beirut, these enable a rich narrative panorama of Phoenician cultural development to be presented in exhibition format for the first time.

Drawing from the Louvre's own distinguished collections dating back to the 19th century, the artwork selected showcases the Phoenicians as master craftsmen. The French had a long tradition of exploration in the Levant, beginning in the 18th century with travel-writers such as Laurent d'Arvieux (1735), Constantin F. de Volney (1790), and Chateaubriand (1807). French excavations on the Phoenician coast were set in motion by the chance discovery at Sidon of the sarcophagus of King Eshmunazar I in 1855. This important find led to the formation of Ernst Renan's (1860-61) scientific expedition in the Levant and its excava-
tions at the Phoenician cities of Amrit, Byblos, Sidon, and Tyre. Later archaeological work at Sidon struck gold in 1887: two chamber tombs in the district of Ayya’s alone yielded 17 marble human-shaped anthropoid sarcophagi, which soon enriched the collections of the Louvre and the Imperial Ottoman Museum in Istanbul. Further exploration led to the discovery of Sidon’s other Persian-period royal cemeteries at Magharet Ablun and ‘Ain el-Hatwa, which yielded a wealth of funerary objects in precious metal and stone.

In antiquity, the Phoenicians were renowned sculptors, metal-smiths, and wood- and ivory-carvers. As gifted artisans, their skillful creations were coveted by royalty, who commissioned them to decorate temples and palaces. King Solomon employed Phoenician artists as bronze casters for his royal residence and temple in Jerusalem, and their illustrious hammered metalwork was equally lauded by the Greek poet Homer in the 8th century BC. Many of the finest Phoenician decorated metal vessels are featured in the exhibition, among them a pair of elaborately decorated gilt-silver bowls from Idalion, Cyprus (see Minerva, January/February 2008, pp. 29-32). Exquisitely made from wood and ivory, elaborately carved in relief or in openwork with deities and imaginary, mythical creatures, was a Phoenician specialty. Presented are a series of ivory panels created as wooden furniture inlays for Assyrian kings. These were found in 1849 by British archaeologist Sir Austen Henry Layard in a storeroom of the Northwest Palace of Ashurnasirpal II (883-859 BC) at the capital city of Nimrud (ancient Kalhu) in northern Iraq. The most elaborate of these carvings bore gilt decoration and ornamental inlays of coloured glass and semi-precious stones. Like decorated metal bowls, many ivory furniture plaques featured Egyptian-influenced scenes, often involving deities in Egyptian dress flanking sacred palm trees (Fig 3).

The Phoenicians were also skilled glassworkers, specialising in luxury jugs, hemispherical cups, and bowls cast in a thick translucent glass that was moulded and subsequently polished in a hardened state. Examples of their coloured cold-cut glassware include a magnificent two-handled vase inscribed for the Assyrian King Sargon II (722-705 BC), Phoenician mastery of glass was celebrated in later times. Indeed, the Phoenician cities, especially Sidon, were active centres of glass production in the Roman period. According to the Latin historian Pliny the Elder, writing in the late 1st century AD, the invention of glassmaking was said to have occurred in southern Phoenicia on the beaches of Akko. The Greek geographer Strabo, a century earlier, reported that the coastal dunes of southern Phoenicia between Tyre and Akko furnished the best sand for glassmaking. In all likelihood the technique of glassblowing, which revolutionised the industry, originated in the southern Levant in the late 1st century BC. Despite Pliny’s assertion, glassmaking was not, in fact, a Phoenician invention: its production utilising a process involving heated rods of coloured glass wrapped around a sand or clay core, originated in Egypt and Assyria long before the Phoenicians adopted the technique.

Phoenician ingenuity extended to exotic materials, such as the wood of the tidacna, a giant clam native to Indo-Pacific waters. Artisans turned these into luxury items by carving the umbo of its bivalve shell in the shape of a human female or bird’s head and by incising elaborate decorative patterns on its interior and exterior (Fig 9).

The Phoenicians’ skill as potters is revealed in objects of a more mundane function: utilitarian vessels such as bowls, plates, flasks, and jugs. Beginning in the 9th century BC, this pottery was distinguished by an applied, burnished red slip, an identifiable Phoenician trademark. Such polished red-slip pottery remained fashionable until the mid-6th century BC, when it was supplanted by imported and newly in vogue Greek wares. One of the more elegant red-slip ware Phoenician shapes was the obinocoe, a wine pitcher with a sloping conical neck and a trefoil (three-lobed) mouth. Its tapering form, vertical strap handle, and carinated (ridged) shoulder reveal a strong dependence upon metalwork; bronze and silver jugs of the same type and shape circulated widely alongside such pottery imitations (Fig 8).

Phoenician art of the first half of the 1st millennium BC - the golden age of Phoenicia - is well represented in the exhibition. Several early large-scale stone relief carvings, such as those on upright stone monuments, or stele, are featured (Fig 6). One monument depicts a Phoenician storm-god, probably Melqart, astride an advancing lion. Of a religious or dedicatory nature, a number of these pictorial reliefs are of royal workmanship, like the inscribed stele of Yehaumilk, King of Byblos, which depicts the Phoenician monarch standing in adoration before the ‘Mistress of Byblos’, the city’s goddess.

As with the Yehaumilk stele, the exhibition’s survey of mainland Phoenicia concludes appropriately.
The religion of mainland Phoenicia and its sacred pantheon of deities are represented in a variety of ways. Ancient statuettes in terracotta and metal (Figs 1, 3) provide varied images of Phoenician gods and goddesses, as do relief depictions on seals, rings, and jewellery (Fig 12). Religious practice is explored through cultic furnishings, such as sacred thrones, naqi (dedications in the form of small shrines), and sculpted images of Phoenician priests and worshippers. Phoenicia’s ancient temples are evoked by architectural models and by the display of offering deposits of terracotta votive figurines unearthed by archaeologists.

The second half of the show looks at Phoenician material presence in the greater Mediterranean region. As the archaeological record clearly demonstrates, the Phoenicians’ westward forays clearly exerted a strong artistic impact upon the surrounding indigenous cultures of the region, as attested by archaeological finds from famed Mediterranean ports, such as Knidos on Cyprus and Motya in north-western Sicily. This process of ‘orientalising’ is explored by juxtaposing Phoenician art from the homeland – decorated metal bowls and bronze statuettes and terracotta figurines of Phoenician deities – with the native local variants they inspired. A common type series is the Dea gravida, a veiled pregnant goddess seated with her right hand placed above the abdomen. This type represented a potent symbol of fertility and fecundity (Fig 11). The presentation of such object groupings from wide-ranging sites in the Mediterranean allows visitors to appreciate the uniqueness and diversity of Mediterranean regional styles. Phoenician influence beyond the Mediterranean basin is examined in a display of archaeological finds from the island trading post of Mogador off Morocco.

‘The Mediterranean of the Phoenicians’ takes an in-depth look at the greatest and most influential of Phoenician emporia: the city of Carthage in modern Tunisia. This grand metropolis, founded originally as a transit station by Phoenician colonists from Tyre, eclipsed all other Phoenician cities in commercial importance, serving as the base for a colonial empire whose tentacles extended to many parts of the central and western Mediterranean. The unique qualities of Carthaginian mate-


Fig 13 (below left). A gold-leaf mask in the form of a male head from the Salon region, 5th-4th century BC. Photo © The Louvre, Paris/ Christian Larive, inv. AA 3988.

Fig 14 (right). A glass necklace pendant in the classic form of a Phoenician male head from Carthage, 4th-3rd century BC. II. Gem. Carthage Museum. Cat. 261.

with a series of sculptural works of the 5th and 4th centuries BC, when the Phoenicians fell under the domination of Achaemenid Persia. This epoch saw the production of elaborately sculptured work of an architectural nature, much of it produced for Phoenician royalty. A trademark of the period was a series of human-shaped (anthropoid) coffins carved of imported, polished marble (Fig 10). Mummiform in appearance, these elegant sarcophagi were made for men and women, as their figured lids depict. The respective genders of the occupants are indicated only by stylised headpieces, which are elaborately sculpted with elegant hairstyles.
Jason’s search for the Golden Fleece is one of the most famous legends handed down to us from ancient times. Several versions of the tale survive, with Apollonius of Rhodes’ Argonautica being the most complete. The legend has even been given the Hollywood treatment in Columbia Pictures’ Jason and the Argonauts (1963). As the story goes, Jason, the rightful heir to the throne of Iolcos in Magnesia, a district in ancient Thessaly, was sent on a perilous quest by the usurper (or his regent) Pelias to Colchis (modern-day Georgia) to bring back the Golden Fleece. This was the fleec of the golden ram that had carried off his relative Phrixus to Colchis, a kingdom located at the eastern end of the Black Sea. Phrixus then sacrificed the ram and hung him in a sacred grove protected by a fire-breathing serpent. Jason assembled a band of heroes, including Herakles, Orpheus, Castor and Polydeuces, and Argus, who built the ship, the Argo.

After many adventures, Jason and the Argonauts recovered the Golden Fleece and, following a perilous journey home, returned to Iolcos, where the hero presented the fleece to Pelias. During the journey Jason married the witch Medea, daughter of Aeëtes, king of Colchis, following his help in recovering the fleece. According to different versions of the myth, however, he did not become ruler of Iolcos.

Vani, located in the Imereti region of western Georgia, was the main sanctuary city of ancient Colchis in the 8th-7th century BC – the Land of the Golden Fleece. By the end of the 7th century BC, it had become an urban centre and flourished until its destruction in the mid-1st century BC. Metalworking in gold, silver, bronze, and iron was the predominant focus of its arts and crafts and the remains of a foundry (for producing bronze statuary is still preserved. The area is both renowned in the modern era as a centre for the production of wine, while preserving evidence for the earliest evidence of viticulture c. 7000 BC. In 1975 a later-period shrine was unearthed in Vani’s main hall dedicated to Dionysos, the god of wine, alongside the remains of a large metal cauldron once used for libations of wine.

In the later 5th and 4th centuries BC Vani contained many rich burials, as demonstrated by the current traveling exhibition of more than 100 objects, ‘Wine, Worship and Sacrifice: The Golden Graves of Ancient Vani’, which concludes its stay at the Arthur M. Sackler Gallery of the Smithsonian Institution in Washington on 24 February before moving in March to the Institute for the Study of the Ancient World of New York University as its inaugural exhibition. A smaller version had previously been displayed in Berlin, Paris, and Nice, France.

Ongoing excavations over the past 60 years, covering only a third of the site, have yielded an abundance of finds, as revealed in this exhibition by the wealth of gold and silver jewellery unique to Colchis, imported Greek silverware and bronze sculptures, and Greek and local pottery. There are finds from two sanctuaries and four tombs; the excavation of a rich grave in 2004 is highlighted by elaborate Colchian gold ornaments and clothing appliques, elaborate gold necklaces, Icarnian silver vessels, red-figure vases, and wine amphorae, all demonstrating direct links between Greek, Achaemenid, Phoenician, and even nomadic cultures. Excavations have not only verified the golden culture of Colchis, the Land of the

Minerva, March/April 2008
Georgian Treasures

Fig 4 (left). Appliqués in the form of ducks. Vani, 4th century BC. Gold. H. 1.5cm. Georgian National Museum, ELS2007-5.114. These duck appliqués were sewn to a man's garment, some in a spiral pattern. Other appliqués are in the form of sphinxes and eagles.


Fig 8 (below middle). Statuette with appliqués (earrings, neck ring, bracelet). Vani, Western Georgia, 3rd century BC. Iron, gold. H. 25cm. Georgian National Museum, ELS2007-5.136. In 2002 this stylised figure of a man wearing gold jewellery - a tongue, bangles, and earrings - was found sandwiched between tiles in a small rectangular pit cut in the rock outside a shrine on the upper terrace at Vani. Together with similar iron statuettes, it provides evidence of the little-known religious practices of the ancient Colchians. Two other statuettes found in 1998 had been placed in specially cut cavities in the rock and were apparently covered with a linen sheet embroidered with gold thread.

Fig 9 (far right). Torso from the statue of a youth. 1st century BC. Bronze. H. 105cm. Georgian National Museum, ELS2007-5.53. One indication of how Vani became a Hellenised centre is revealed by this bronze torso of a youth. The statue was made following an artistic tradition born in Greece in the 5th century BC. Scraps from a casting workshop provide evidence of ironworking in Vani, and this statue may well have been made there.

Golden Fleece, but have also shed unexpected light on its broader artistic brilliance.

The American exhibition is sponsored by the Ministry of Culture, Monuments Protection and Sport of Georgia; the Georgian National Museum; Vani Archaeological Museum; the Embassy of Georgia to the United States of America, Canada and Mexico; and the Leon Levy Foundation.

Minerva, March/April 2008
Roman Art in America

ROMAN ART FROM THE LOUVRE IN AMERICA

A major travelling exhibition featuring marble masterworks, reviewed by Jerome M. Eisenberg, Ph.D.

An unprecedented exhibition of some 184 Roman works of art from the Musée du Louvre, including a large number of life-size and monumental marble sculptures and large-scale reliefs, is currently being shown at the Seattle Art Museum until 11 May before moving on to the Oklahoma City Museum of Art on 19 June. The event was little publicised when it opened at the Indianapolis Museum of Art last September, even though it features the largest group of Roman masterworks ever to leave that famous Gallic institution for exhibition in the United States. Over half of the masterworks have not been seen by the public for several decades if at all, and very few have been exhibited before in the United States. Especially for those Americans who have never been able to visit the Louvre, along with the two current exhibitions at the Louvre Atlanta ongoing until 18 May and 7 September this is an excellent opportunity to savour some of its many famous classical treasures.

This ambitious exhibition was organised by the American Federation of the Arts and the Louvre and supported by an indemnity from the Federal Council on the Arts and Humanities. The objects were selected by two curators from the Louvre's Department of Greek, Etruscan, and Roman Antiquities: Daniel Roger and Cécile Girouard. Most of the larger sculptures, and a number of the smaller pieces - more than 120 works of art in total - were cleaned and restored between 2004 and 2006, in time for the exhibition. It is of particular interest that full credit by name is given to the 30 conservators of each object that has been cleaned and restored to its original condition.

Fig 1 (far left). Statue of a young girl, late 1st century BC or early 1st century AD. Marble, H. 144cm. Musée du Louvre, Paris (MA 682 - MR 203). Cat. no. 79. Discovered in Rome in the 1790s (7). Photo © AFA/Musée du Louvre/Anne Chauvet 2006. This young girl displays a very unusual hairstyle related in style to depictions of Aphrodite in earlier Hellenistic sculpture. The lower garment reflects styles of the 4th century BC. The nose, chin, and complete left hand are modern.

Fig 2 (left). Statue of Augustus wearing a toga, first quarter of the 1st century to first half of the 2nd century AD. Marble, H. 216cm. Musée du Louvre, Paris (MA 1212 - MR 100). Cat. no. 14. Acquired in 1835. Photo © AFA/Musée du Louvre/Daniel Lébé and Carine Deambrosis. The head was discovered at Velletri, Italy, in 1777. It first entered the Gustiniani collection, then the Vatican collections in 1783, at which time it acquired the toga-clad body of the 2nd century Hadrianic period.

Fig 3 (below left). Statue of Nero as a child, c. AD 50. Fine-grained marble, H. 138cm. Musée du Louvre, Paris (MA 210/MR 337). Cat. no. 23. Formerly in the Borghese collection, it was purchased in 1807. Photo © AFA/Musée du Louvre/Anne Chauvet 2006. This sober image of the young Nero contrasts strongly with later portraits with their coarse, heavy facial features, and their grim and hostile expression.

Fig 4 (below right). 'The Praetorian Relief', c. AD 51-52. Marble, 161 x 123cm. Musée du Louvre, Paris (MA 210/MR 337). Cat. no. 115. Found in Rome, documented in 1577, and part of the Mattei collection since 1615, it was acquired in 1824. Photo © AFA/Musée du Louvre/Anne Chauvet 2006. Part of the Arch of the Emperor Claudius (r. AD 41-54). The soldier's heads in high relief, part of the body of the soldier at the far left, and the right section of the eagle and thunderbolt are 16th-century restorations.
Fig 6 (above right). Mosaic panel, early decades of 2nd century AD. Marble, limestone, and molten glass, 186 x 186cm. Musée du Louvre, Paris (MA 1976 - NMC 1577). Cat. no. 145. Discovered near Carthage in 1875. Photo: © AFA/Musée du Louvre/Anne Chauvet. Young slaves carry food and table utensils for a banquet. Identified by their short tunics (exomis), the slaves who acted as waiters were known as triclinarii, after the name of the dining room or triclinium.

Fig 7 (middle right). Mosaic panel, late 2nd century AD. Marble, limestone, & molten glass, 240 x 225cm. Musée du Louvre, Paris (MA 1976 - NMC 1577). Cat. no. 145. Discovered near Carthage in 1875. Photo: © AFA/Musée du Louvre/Anne Chauvet. Young slaves carry food and table utensils for a banquet. Identified by their short tunics (exomis), the slaves who acted as waiters were known as triclinarii, after the name of the dining room or triclinium.

Fig 8 (below left). Statuette of a slave, early 3rd century AD. Black marble (nero antico), H. 58cm. Musée du Louvre, Paris (MA 4926). Cat. no. 146. Discovered in the thermal baths of Aphrodisias, Turkey, in 1904. Photo: © AFA/Musée du Louvre/Anne Chauvet 2006. The young Ethiopian slave, wearing a belted exomis, carries a globular vase (litha) that would have been filled with scented oils to be used in the baths. Cicero referred to the Ethiopian slaves that were employed in the thermal baths.

Fig 9 (below right). Statues of the Dioscuri, 2nd half of 2nd century AD. Marble, H. 170cm, 166cm. Musée du Louvre, Paris (MA 206, MA 300). Cat. nos. 149, 150. From the Compagnon collection, purchased in 1661. Photo: © AFA/Musée du Louvre/Anne Chauvet 2006. Castor and Pollux (or Polvbucena), the twin sons of Zeus by Leda, are easily identified by their pilos caps and horses. Castor was known as the tamer of horses, his brother as a boxer. Their sister was Helen of Troy.

Fig 5 (above left). Fragment of a relief of a double Suetonullus sacrifice, 1st or 2nd quarter of 1st century AD. Grey veined marble, 230 x 180cm. Musée du Louvre, Paris (MA 1096 - MR 852 - N 1119). Cat. no. 31. Discovered in Rome in the late 15th century, then part of the Grimaldi collection. It was seized in 1798 during the Revolution and exchanged in 1816. Photo: © AFA/Musée du Louvre / Daniel Lébé and Carine Deambris. These purification rites involved the sacrifice of a pig, ram, and bull led by a priest, most probably the emperor. His face and those of several of the other figures were restored soon after it was found.

The exhibition covers a broad selection of objects from the early 1st century BC through to the 6th century AD, ranging from large Roman heads, busts, sculptural groups, sarcophagi, reliefs, mosaics, and frescoes to bronze and terracotta statuettes, silver and bronze vessels, cups, and implements, pottery, and coins. The material is divided into four themes: the emperor and his surroundings; citizenship; architecture and decorative arts in civilian and military life; and religion and death. Marble portraits and statues of several emperors are displayed: Augustus (Fig 2), Tiberius, Caligula, Nero (Fig 3), Trajan, Marcus Aurelius, Septimius Severus, and Maxentius, as well as portraits of Agrippa, Germanicus, and Antinous. The female portraits include Livia, the wife of Augustus, Agrippina Senior, wife of Germanicus, and Lucilla, wife of Lucius Verus.

The section on citizenship, or civitas, also includes depictions of non-citizens, including foreigners, freedmen, and slaves. The realistic marble...
portraits of anonymous men, women, and children demonstrate the various hairstyles and clothing of different periods (Fig 1). The production techniques and working conditions of the non-citizens, as well as craftsmen, tradesmen, harvesters, and peasants are expressed in steles, friezes, mosaics, ceramics, and lamps. (However, six examples of plain North African redware and three common glass vessels certainly do not fit into the exhibition's publicity release definition of 'masterworks'.)

The exhibition is accompanied by an excellent 280-page catalogue, fully illustrated in colour, by Cécile Giroux and Daniel Roger, with additional essays by Ludovic Laugier, and Néguine Mathieux. An extensive background to the Roman collections at the Louvre is presented by Jean-Charles Balty, Drs Giroux and Roger discuss the origins of the collection, which originated with the acquisition of Italian treasures by the French royalty in the 16th century. The 1791 Constitution transformed the collections of the king into a national collection and the decree of 8 April 1792 confiscated the collections of noble families who had fled abroad during the Revolution, culminating in the opening of the Louvre in 1793. An important chapter by Ludovic Laugier deals with the restoration programme of the Roman art collection and its antecedents in former centuries. The 184 entries were written by 16 different Louvre curators and researchers.

A number of other important sculptures in the collection, not included in the exhibition, are illustrated in the introductory chapters and throughout the catalogue. Several full-page details of objects in the exhibition in the various introductory sections, as well as some illustration of other objects in the Louvre, lack captions or even references to their extensive catalogue entries. Also, even though there is a 12-page bibliography at the end of the catalogue, and though they were duly credited in the publicity photographs, the complete lack of credits for the photographers that usually follows is astonishing. In spite of these shortcomings, this is a commendable publication for an exceptional exhibition.

'Roman Art from the Louvre' is at the Seattle Art Museum, Washington until 11 May 2008; (1) 206 654-3100; www.seattleartmuseum.org.

and at the Oklahoma City Museum of Art from 19 June to 12 October; (1) 405 236-3100; www.okcmoa.com.

The show catalogue, Roman Art from the Louvre, by Cécile Giroux and Daniel Roger et al., is published by the American Federation of the Arts in association with Hudson Hills Press (2007, 280 pp, over 300 colour illustrations. Hardback $65; paperback $50).
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THE ART OF DEATH: ROMAN SARCOPHAGI IN ARLES

Mark Merrony

When Roman funerary practices made the general shift from cremation to inhumation in the 2nd century AD it triggered the production of ornate sarcophagi for the interment of the wealthy. In the long-term, the nature of their context – subterranean or encased within tombs – has guaranteed survival of many fine examples. This is fortuitous since, with their pagan and Christian narrative scenes and frequent inclusion of inscriptions, they rank alongside floor mosaics, wall paintings, and sculpture as a valuable cultural statement on the Roman past. One of the best collections of sarcophagi available to study is in the Museum of Ancient Arles (Fig 1).

Arles’ Roman roots were formally established in 46 BC when Julius Caesar founded it as a colony for veterans of the Legio VI Ferrata. In common with many other cities in the Roman Empire, between the 1st and early-3rd century AD Arles matured into a prospering hub of urban civilisation, with a stock repertoire of public buildings - amphitheatre, bath-house, forum, and so on - as well as private villas and less gentrified dwellings. There was also, of course, the provision of burying the dead in cemeteries outside the city walls (Figs 2, 3). As ‘retrospective’ art, it is ironic that the marble sarcophagi from the cemeteries on the Rhone perhaps tell us as much about the ancient inhabitants of Arles as the material culture designed for the living. These range from modest examples adorned with relatively simple pagan subject matter to elaborate Christian examples with multiple narrative registers.

Perhaps the best example of the former is the late 2nd century Sarcophagus of Psyche discovered in the Alyscamps necropolis, a short distance outside the Roman walls to the southeast of the city (Fig 4). Psyche is depicted in a toga, wearing the wings of a butterfly and being led by Cupid holding a basket. The figures are heading in the direction of two other winged cupids each wearing a chammys. The first seated cupid points a flame downwards, a gesture which symbolises death. Psyche has been interpreted here by Alain Charbon, a curator at the Museum of Ancient Arles, as the symbol of the spirit of the dead person, allegorised as a butterfly escaping from the body after death, rather than in her traditional mythological role as a young girl loved by Cupid. This scene clearly alludes to the pagan metaphysical world of the deceased, almost certainly a young woman; her passage into the afterlife is very much an artistic product of its time, as are all examples of this exquisite craft.

As one might expect, scenes connected with the afterlife feature prominently in the funerary art of sarcophagi. This is expressed on the 3rd-century Sarcophagus of Hippolytus and Phaedra discovered at Trinquetaille in the Camargue in 1891 (Fig 5). Depicted on the long sides are exquisitely carved scenes of the myth which gives the sarcophagus its name. These are unparalleled in the Arles collection in terms of the quality of their sculpting, explained by the fact that this is an import from Attica, Greece, the heartland of Classical, Hellenistic, and Roman artistic expression.

In this particular case, the mythological decoration of the body is unrelated to the lid and serves only to support the figures carved on it. The lid was manufactured locally and it is fascinating because the reclining figures were modelled directly on the deceased, representing them as they were living in the afterlife, with the funerary couch serving as a dining couch. In this sense, sarcophagi of this kind derive their inspiration from kline monuments – free-standing sculptures showing the deceased lying on a couch and originally set over a grave – fashionable in Rome from the middle of the 1st century AD until the 2nd century AD.

The 3rd-century Sarcophagus of Chrysoconce, discovered in the district of Saint-Honorat-des-Alyscamps in 1618, incorporates a curious blend of...
pagan and Christian traits (Fig 6). The surface area of the best preserved side panel depicts a head of Medusa at each end between two fluted columns surmounted by an arch, which flank a large tabula ansata with a Latin inscription. Above this, a short Latin inscription simply reads: 'Eternal peace'—very much a Christian trait. Interestingly, the inscription below has more of a pagan formula, reading 'To Chrysogone junior Sincum, our very sweet and innocent daughter who lived for three years, two months, and 27 days. Valerius and Chrysogone, her parents to their very remarkable daughter who, in all the time of her life, was very desired.' Collectively, these touching dedications represent one of the more simple formulas in Roman epigraphy, but it is the juxtaposition of Christian and pagan elements, that make the sarcophagus especially interesting, and it may best be regarded as a crucial example of transitional art.

Curiously, this transition was not always completed in iconographic terms in the Christian era that followed, since pagan themes prevailed alongside Christian ones on sarcophagi and other artistic media through Late Antiquity and beyond. An early example is the 4th-century Sarcophagus of the Dioscuri, discovered in the Alyscamps necropolis in 1844 (Fig 7). This has four individual scenes framed by architectural elements comprising five fluted columns with undercut capitals supporting four arches. Curiously, two of the scenes feature a couple at the time of their marriage, and bidding each other farewell at their death. Flanking each scene (left and right) are the Dioscuri, Castor and Pollux, explicable as Pychopomps—'the guides of souls'. These scenes are juxtaposed with Christian themes on the end panels: the Miracle of the Loaves and Fishes (left), and the arrest of Peter. What makes this example very interesting is the appropriation of pagan images into the Christian concept of Life after Death. This juxtaposition, continuity of iconographic form, and change in significance, is frequently encountered in Early Christian art.

A classic example of this concept is depicted on the 4th-century Hunt Sarcophagus, discovered in a roadside ditch to the south of Arles in 1974 (Fig 8). The pictorial composition is split into two friezes: the larger, lower relief portrays men on horseback and on foot with hounds, hunting deer and boars; the upper relief shows the aftermath, with the deer being led into captivity and the slain boars carried away. Scenes of this kind were represented in virtually every artistic medium in the Roman period and derived from Graeco-Roman myth, such as the Cyladonian Hunt. It is widely accepted that
hunting scenes were designed to reflect the pastimes of wealthy officials to enhance their social status. In essence, hunting scenes became more symbolic in the Christian period, making them compatible with churches and other ecclesiastical buildings, where they were commonplace. Naturally this raises the question of why hunting scenes were so popular in the new world order of the Christian Roman Empire, in which the urban elite – the curia (councilors) – were replaced by the bishop, clergy, and landowners. The short answer is that ecclesiastical elites stemmed from the same social background as the curia and they equally enjoyed hunting. For instance, Bishop Synesius of Ptolemais in Cyrenaica wrote in the 5th century: "Even as a child I was charged with a mania for arms and horses. I shall be grieved, indeed greatly shall I suffer at seeing my beloved dogs deprived of their hunting, and my bow cast up by the worming. In this sense, the choice of hunting scenes as the decoration for a sarcophagus is easily understandable as the patron's aspiration to continue this practice in the afterlife.

Biblical scenes naturally increased in popularity after the Edict of Milan in AD 312 when Christianity became officially tolerated, and even more so when it was made the State religion under Theodosius I (AD 370-95). This is represented by several examples in the Arles Museum. The late 4th-century Sarcophagus of St Peter receiving the Law represents this event in the centum (with an Apostle), along with three other scenes (left to right): Mary washing the feet of Jesus; Paul and an Apostle with a palm topped by a phoenix (symbolising the Resurrection); and Pontius Pilate washing his hands (Fig 9). The most notable characteristics of this sarcophagus are its exquisite craftsmanship, sculpted in high relief to provide a sense of recession, subtle movement, and realism, and thus a continuity of skill more at home in the pagan Roman Empire. By contrast, the contemporary Sarcophagus of the Crossing of the Red Sea (Fig 10) is an inferior artistic product: the figures are cramped into the pictorial space, are more wooden, schematised, carved in low relief, and are a more typical expression of Late Roman art in general.

The same is largely true of another 4th-century example, the Sarcophagus of 'the Trinity' or 'the Husband and Wife' (Fig 11). The scenes include the Young Hebrews in front of Nebuchadnezzar, the Hand of God restraining Abraham sacrificing Isaac, Adam and Eve leaving the Garden of Eden, Moses receiving the Ten Commandments, and Cain and Abel on the lid.
ALMA-TADEMA: NOSTALGIA FOR THE ANTIQUE

Dalu Jones

The discovery of Herculaneum in 1738 and Pompeii ten years later was a continuing source of inspiration for artists and writers well into the 19th century when many European painters chose to represent scenes from Roman life set in meticulously reconstructed interiors modelled on those miraculously emerging, almost intact, from the buried cities scattered along the shores of the Gulf of Naples.

Lawrence Alma-Tadema (1836-1912) - born in Holland, but British by adoption - was certainly the most talented and successful of these painters. It is thus fitting that an exhibition of 14 of his most important works is currently on show in the Archaeological Museum of Naples next to 50 of the excavated objects from the museum's collections that he depicted so accurately. In addition, the exhibition presents a selection of paintings and sculptures by contemporary neo-Pompeian artists who tackled the same subject matter, but in a completely different style and certainly with much less skill.

Most neo-Pompeian artists painted dull tableaux-vivants peopled by pompous characters posturing theatrically in unlikely circumstances or alongside half-naked simpering girls, a genre guaranteed to provide erotic titillation for Victorian viewers in a manner akin to that used by contemporary Orientalist painters. Only the stage sets changed: the hamam was substituted by the Roman tepidarium and the slave market by a gruesome orgy or a monstrous murder. Alma-Tadema, instead, avoided cruel scenes of debauchery in favour of lively scenes of seasonal rituals or the private everyday life of a rich and cultured society, merchants and craftsmen included.

Alma-Tadema travelled to Italy for the first time in 1863, visiting museums and archaeological sites. Here he began to assemble his immense photographic archive, an essential tool for his work, now stored at the University of Birmingham. Over the years the painter also kept abreast of archaeological discoveries by acquiring a specialised library comprising more than 4000 classical texts and archaeological reports. In Italy he also began purchasing a series of copies of works of art excavated in the cities buried under the lava of Mount Vesuvius, especially the bronzes made in the lost-wax technique in the foundry of the Neapolitan entrepreneur, Gennaro Chiurazzi, whose Fonderie Artistiche Italiane e George Sommer had secured a monopoly for the reproductions of antiquities in the Archaeological Museum in Naples.

Fig 1 (above left). Bronze lamp in the shape of a Silenus from Herculaneum; H. 62.5 cm. Museo Archeologico Nazionale, Naples. The lamp is seen painted on the table in Fig 2.

Fig 2 (below left). Greek Wine by Lawrence Alma-Tadema, 1873. Watercolour on paper. Mexico City, Perez Simon collection.

Fig 3 (above right). Base of a white marble table from the House of Cornelius Rufus, Pompeii H. 100cm. Museo Archeologico Nazionale, Naples. The table is present in the foreground of Fig 4.

Fig 4 (below right). The Sculpture Gallery by Lawrence Alma-Tadema, 1874. Oil on canvas; 219.7 x 171.5cm. Dartmouth College, Hood Museum of Arts, Hanover.
Nostalgia for Antiquity, Naples

George Sommer was a well-known German photographer active in Naples and Rome, who began operating as a bronze smelter in 1879. In 1886 his firm published a catalogue of 245 of its reproductions, which included a photograph, a brief art-historical entry, and the museum inventory number for each object: to all purposes the first proper catalogue of ancient bronzes in Naples and fine inspiration for Alma-Tadema's paintings. One wonders how many of these copies ended up being sold as originals to unwary collectors.

Alma-Tadema's visit to Italy coincided with the first systematic excavations of Pompeii by archaeologist Giuseppe Fiorelli, who was concerned not only with digging but, above all, with recording and preservation. In a pioneering effort he divided the ruined city into insulae and regiones, and his master site plan (Tabula 44) remains the basic guide for all future topographical surveys of Pompeii. Above all, he initiated a policy of leaving wall paintings and mosaics in situ, whilst substituting casts and bronze statuary with copies. Fiorelli also famously invented a method for making casts of the bodies of the victims of Mount Vesuvius by pouring plaster in the cavity left by their decomposed bodies.

Alma-Tadema's choice of ancient objects was eclectic, and he used the same ones in different compositions. However, unlike the ancient works of art represented in such paintings as Titian's Portrait of an Antiquary or those oiling Johann Zoffany's The Library of Charles Townley, artefacts like the marble fountain and the table, the silver basin, and bronze lamps in The Sculpture Gallery (Figs 3-4) are not masterpieces of antiquity but are meant to represent the everyday objects of a refined environment, set in a natural habitat, chosen by the painter himself, with his family and friends credibly impersonating Pompeian connoisseurs.

Alma-Tadema's thorough knowledge of archaeological sources enabled him to construct a visual time machine to perfectly convey his opinion that the ancients were made of the same blood and flesh, and shared the same emotions and passions, as he and his contemporaries. Poetic license in his case conveyed an inner truth. The texture of life in antiquity is thus superbly evoked. It is a coloured world, where people are dressed in patterned and embroidered silk-like garments, probably more faithful to Roman taste than is often imagined. All the details of the architectural settings - the gleaming white marble floors and the luxuriant gardens - are painted with gem-like precision and enamel colours. The atmosphere is vibrant with intense sunlight, and often on the horizon is the blue line of the shimmering Mediterranean Sea. The compositions - always monumental, even when the paintings are small in scale - are unusual, daring, and cinematic (Figs 2, 4-7). The past, devoid of moral or religious implication, is a celebration of beauty, aesthetically pleasing and sensual. Like the writers Marguerite Yourcenar or Mary Renault many years later in their historical novels, Alma-Tadema created his own version of the past, rigorously accurate in detail but freed by his own emotional response.

Alma-Tadema was an outstanding painter whose genius has yet to be fully acknowledged. This beautiful exhibition not only reassesses a major artist, but may also be a welcome stimulus for further study of how antiquities were collected and copied in Naples in the 19th century, an exciting time of great discoveries and intellectual fervour.

'Alma-Tadema and Nostalgia for the Antique' is at the National Archaeology Museum, Naples, until 31 March. The catalogue is edited by Eugenio Querci and Stefano De Caro (Electa, 2007; 311pp, 35 euros).
The Guennol Lioness

THE PROTO-ELAMITE GUENNOL LIONESS

Jerome M. Eisenberg, Ph.D., witnesses an historical sale at Sotheby’s New York.

Among the many superb miniature sculptures of the ancient world, it is often said that the diminutive but powerful early Near Eastern figure of an upright striding lioness in human posture in the Guennol Collection is the finest known. Standing only 8.26 cm in height, its incredible monumentality was emphasised by its depictions, over 2 m in height, on banners surrounding it when it was on exhibition before its sale at Sotheby’s New York on 5 December 2007. On loan since 1948 to the Brooklyn Museum from the Guennol Collection, formed over several decades by Edith and Alastair Bradley Martin, it has been featured in five exhibitions and published over 30 times, most recently in Sir John Boardman’s The World of Ancient Art (London 2006).

The figurine, composed of either magnesite or a crystalline limestone, dates from the Proto-Elamite period, c. 3000-2800 BC. Its missing lower legs may have been made of a different material. The lion is stylistically related to a group of amulets found at the Shara Temple of Tell Agrab, a site east of Bagdad in the Diyala Valley. These and the lioness, which is reputed to have been discovered at a site near Bagdad (possibly also Tall Agrab), may well have been imports from an Iranian settlement. They show stylistic connections to a group of objects found at Susa in ancient Elam that also exhibit Proto-Elamite iconography. In addition, there are several Proto-Elamite seal impressions that have striding upright beasts with their paws locked on their chests. The site of Tell Agrab was excavated in 1936-37, long following the appearance amongst dealers in Bagdad of archaeological material from the temple mound. The lioness was originally in the hands of a dealer residing in both Bagdad and New York, E.S. David; later, in 1931 with Joseph Brummer in New York; and acquired by the Martins in 1948.

The pre-auction estimate of $14,000,000-18,000,000 brought disbelief to many dealers and collectors, several of whom considered that it would have been more realistically valued at just $4,000,000-6,000,000 due to its very small size. Rumour has it, however, that it was earlier being offered through a dealer at $20,000,000. Now, at the sale, all doubts about its valuation were blown apart as some five different bidders avidly fought for it, two in the room and three on the telephone. Two telephone bidders began the bidding, which opened at $8,500,000 and soon sent it well over the estimate. One soon dropped out and then a prominent European collector in the room offered his final bid at $25,000,000. A Gulf states bidder was said to have stopped at about $40,000,000. Finally, an English dealer and former archaeologist residing in Belgium, acting as an agent, entering into the fray at $28,000,000, won it against a determined telephone bidder for the astounding hammer price of $51,000,000, totalling $57,161,000 (£27,819,613) including the buyer’s premium. This far overshadowed the highest previous auction price for an antiquity of $28,600,000 for the Roman bronze Artemis and the Stag (see Minerva, September/October, p. 37) and, indeed, for any sculpture of any age, the record having been set by the sale of Picasso’s bronze head of Dora Maar for $29,161,000 at Sotheby’s New York slightly less than one month earlier. The Martins have pledged the proceeds of the sale of the lioness to their charitable trust.

Fig 1-2. A Near Eastern figurine of an upright striding lioness in human posture - the finest known example. Iraq, magnesite or crystalline limestone, Proto-Elamite period, c. 3000-2800 BC, H. 8.26 cm. Photo: Sotheby’s New York.
THE AUTUMN 2007 ANTIQUITIES SALES

The ancient art market continues its dramatic upturn in auction prices fuelled in part by the astonishing success of the sale of the Guennol Lioness. Jerome M. Eisenberg, Ph.D., presents his 35th bi-annual report of the American, English, French, and Swiss sales.

Fig 1 (below left). South Arabian alabaster figure of a female, probably from the necropolis of Timna in the Kingdom of Qataban, Yemen, c. 3rd-1st century BC; H. 59.3cm.

Fig 2 (below middle). Egyptian granite figure of a striding ram, early 12th Dynasty, c. 1940-1875 BC; H. 39.4cm.

Fig 3 (above right). Fragmented Roman monumental marble head of Zeus, early 1st century AD; H. 44.5cm.

Fig 4 (middle right). Marble head of the emperor Claudius, r. AD 41-54; H. 40.6cm.

Fig 5 (below right). Head of a youth, perhaps Alexander the Great, late 2nd-early 3rd century AD; H. 38.5cm.

SOTHEBY'S NEW YORK SALE STUNS THE ART WORLD

In the writer's previous Antiquities Sales report (see Minerva, September/October 2007, pp. 37-48) the Sotheby's sale held on 7 June 2007, featuring the Roman bronze group of Artemis and the stag that realised $28,600,000 and totalled $47,194,020, was described as 'a landmark sale...setting a record that may endure for many years to come'. Little did he know that Sotheby's had procured the Guennol Lioness (see p. 32) for its forthcoming auction and that the auction house would mount a remarkable advertising and publicity campaign for it. Their sale of 7 December left the former auction in the shadows, with the lioness realising £57,161,000 (£27,819,633) and the entire sale totalling £64,955,839 (£31,613,296), a new record by far for an antiquity sale. Only four of the 136 lots were unsold (97% sold by lot) and 80% of the lots actually exceeded their high estimate. The resulting prices for many of the other pieces in this sale, and at Christie's New York the following day, resembled a feeding frenzy. The impression was that a good number of bidders, especially newcomers to collecting ancient art, suddenly thought that these sales might be one of their last opportunities to buy fine and well-provenanced works. Or was it caused by the entry of new American hedge-fund billionaires, Russian oligarchs, and Near Eastern rulers to a field that had been, until now, for the most part greatly under-valued? It is interesting to note that eight of the top ten lots were won by telephone bidders and none to a dealer.

An unusually large (h. 59.3cm) South Arabian alabaster figure of a female (Fig 1), c. 3rd-1st century BC, probably from the necropolis of Timna in the Kingdom of Qataban, Yemen, was acquired c. 1925 by Guido Cetti, a major collector of South Arabian sculptures living in Fribourg, and published in the same year. It was offered at a Munzen und Medaillon sale in Basel in 1964, and in 1965 was acquired by an
American collector through Andre Emmerich. Now estimated at $400,000-600,000, and just following the sale of the Guennol Lioness, two telephone bidders duelled to win it, with the successful bidder paying $1,217,000 (£592,301), by far a world record for a South Arabian sculpture. (All prices realised in this report include the buyer’s premium unless otherwise noted.)

An Egyptian granite figure of a striding man (Fig 2), early 12th Dynasty (c. 1918-1875 BC), h. 39.4cm, formerly the property of Dr Bernard Kronenberg and acquired prior to 1968, estimated at $200,000-300,000, realised $325,000 from the same buyer. A headless Egyptian granite block statue bearing a finely carved figure of Osiris in sunk relief, 26th-30th Dynasty (c. 1664-360 BC), h. 24.8cm, was sold at Christie’s London on 1 May 1974 for a trifling £997.50. Now bearing a realistic estimate of $12,000-18,000, it brought a totally unexpected $103,000 from a telephone bidder. Even more surprising was the buying price of $109,000 from another telephone bidder for a fragment of an Egyptian obelisk of the 18th-22nd Dynasty, h. 38.7cm, purchased by a Japanese collector in 1974, that was properly estimated at $15,000-25,000.

A magnificent, though fragmented, Roman monumental marble head of Zeus (Fig 3), early 1st century AD, h. 44.5cm, was found in an almshouse in Béziers, France, in the 1870s and first published in 1881. Estimated at $300,000-500,000, it rose to a healthy $965,000 from a different telephone bidder. A large and handsome Roman marble head of the emperor Claudius, r. AD 41-54 (Fig 4), h. 40.6cm, was purchased at a Munich auction in 1911. Around 1938 it was in the collection of Dr Philipp Lederer, a prominent ancient art dealer and supplier of many antiquities to Sigmund Freud. First published by A. Hekler in 1938, it was then owned successively by B. Schweitzer, V. Poulsen, K. Fittscher, and H. Jucker. Again estimated at $300,000-500,000, it realised $629,000 from yet another phone bidder. Less than three years ago this marble head had appeared in a 20 April 2005 Christie's London sale mis-catalogued as 'after the antique', probably because the face appeared to be reworked, and it was sold to a dealer for £114,000.

A superb head of a youth, perhaps Alexander the Great (Fig 5), late 2nd-early 3rd century AD, h. 38.5cm, formerly in the collection of the American philanthropist and collector Mary Lasker (1899-1994), was acquired by the writer in a Christie's London sale of 12 December 1990 for £33,000 and then sold to a New Jersey collector. Estimated now at $125,000-175,000, it
sold to a different telephone bidder, a European collector, for $385,000. An unusually sensitive Roman marble bust of the Eros of Centocelle (Fig 6), c. AD 120-180, h. 47cm, based upon a 4th century BC Greek prototype, was from the collection of James Barry (1746-1801) of Marbury Hall, by descent to Lord Barrymore of Marbury Hall. Published by C. Vermeule in 1955, it was first sold at Sotheby’s London in 1946 for an unbelievably low £17. (Indeed, some of the post-war auction prices are difficult to believe.) Then at Sotheby’s New York on 24 November 1986 it brought $13,200 even though it was catalogued as being ‘extensively restored’. Currently estimated at $150,000-250,000, it sold for a stunning $349,000 to an American collector bidding by phone.

CHRISTIE’S NEW YORK SALE CONFIRMS STRENGTH OF THE MARKET

The 6 December Christie’s sale followed Sotheby’s the next day, as usual, but the buyers did not seem to have spent all of their money or their enthusiasm. In spite of many rather optimistic estimates, 83% of the lots in this and the ancient jewellery sale held the following day were sold by number and 80% by value, including 18 antiquities that each brought over $100,000, certainly a record-breaking number. The sale of 199 lots totalled $7,238,400 and the ancient jewellery sale with 198 lots increased it to $9,267,750. Interestingly, several people were now bidding on-line, a new development in major antiquity sales. Again, most of the successful bids for the top ten lots were made by telephone and only one was acquired by a dealer.

A monumental (h. 62.2cm), though fragmentary, sandstone head of the great Egyptian pharaoh Ramses II (reigned c. 1290-1224 BC) (Fig 10) was perhaps recut from a portrait of Amenhotep III (reigned c. 1391-1353 BC). From the collection of Richard Lordi, it was first sold at Sotheby Parke-Bernet in December 1976, when it brought a
Fig 15 (above left). Fragmentary Neo-Elamite perforated limestone apotropaic plaque with a winged lion between two four-winged heroes, c. 8th-7th century BC; W. 18.1cm.

Fig 16 (above middle). Greek lifesize marble veiled female head probably part of a 4th century BC funerary relief; H. 21.9cm.

Fig 17 (above right). Greek life-size marble head of a veiled woman, 4th century BC; H. 20.9cm.

Fig 18 (below left). Roman marble sculpture of Diana Venatrix, the virgin huntress and guardian of wild animals, in running motion, with a hunting dog behind her and a hare to the right, c. 2nd century BC, based on a Hellenistic prototype; H. 85cm.

Figs 19-20 (below middle, right). Torso of an East Greek marble kouros, Archaic period; c. 550-525 BC; H. 76.2cm.

trifling $12,000; it was then offered at Sotheby’s New York in December 1980, selling for $16,500. Now optimistically estimated at $400,000-600,000, it surprisingly sold to an anonymous telephone bidder for $517,000. A beautifully modelled 19th Dynasty Egyptian bronze sceptre finial of a jackal head (Fig 11), h. 10.4cm, from the collection of Madame Kismat Pilati, acquired in London in 1976, was purchased by an American collector by telephone for $229,000, well over the estimate of $80,000-120,000. A large, fragmentary but rare late 18th Dynasty yellow limestone ushabti for Rementi (Fig 12), perhaps from the reign of Tutankhamun, c. 1333-1323 BC, h. 21cm, was acquired in 1974 or 1975 from the Egyptian dealer Mohammed Hassan in Luxor. It bore an unexpectedly low estimate of $10,000-15,000, but this did not deter a dealer from Geneva from finally winning it for a stunning $169,000.

A bulky though very important Anatolian Neolithic marble idol (Fig 13) of the early 6th millennium BC, h. 18.2, was purchased by an American private collector in the mid-1970s. Bearing an estimate of $300,000-400,000, it went for an impressive $457,000 to another American collector bidding by phone. A striking Mesopotamian limestone head of a female inlaid with lapis lazuli and black and white stones (Fig 14), h. 10.8cm, was sold by Eile Borowski in 1968 to a French collector. It now brought $241,000 from an American dealer, within its estimate of $150,000-250,000. A fragmentary though rare Neo-Elamite perforated limestone apotropaic plaque with a winged lion between two four-winged heroes (Fig 15), c. 8th-7th century BC, w. 18.1cm, in the collection of Marc Perc Peretz of Saarbrücken, Germany, in 1974. Estimated at $150,000-250,000 it was pur-
chased by an American collector for $241,000. One of the biggest surprises of the sale was the price paid for a large (h. 21.6cm) Syrian limestone spectacle idol of the 4th millennium BC that sold for about $10,000 at the BAAF Fair in Brussels in 2004. Though estimated at a conservative $10,000-15,000, it was given a striking full-page illustration and now brought an incredible $109,000.

A lifesize Greek marble veiled female head (Fig 16), probably part of a c. 4th century BC funerary relief, h. 21.9cm, from a Connecticut collection, first came onto the New York art market in the 1960s-70s. With an estimate of $120,000-$180,000, it realised $145,000 from a telephone bidder. Another more complete, but smaller 4th century BC head of a veiled woman (Fig 17), h. 20.3cm, acquired by a European collector in the 1960s, brought $157,000, beyond its $80,000-120,000 estimate. A well-modelled Roman marble sculpture of Diana Venustis, the virgin huntress and guardian of wild animals, in running motion, with a hunting dog behind her and a hare to the right (Fig 18), c. 2nd century BC, h. 85cm. Based on a Hellenistic prototype, it was the cover illustration of this sale. Acquired from a New York dealer in 1990, now with an estimate of $200,000-300,000, it sold to a telephone bidder for $385,000. In stark contrast to the Diana, the torso of an archaic East Greek marble kouros (Fig 19, 20) (h. 76.2cm), exhibited little motion, but displayed pronounced buttocks covered by unusually fine drapery for this type of early standing youth. An anonymous telephone bidder won it at its lower estimate ($200,000-$500,000) for $361,000, including the buyer’s premium, which has recently been raised to 20-25%.

An unusual Roman marble altar of Hercules (Fig 21), c. 1st century AD, h. 87cm, depicts the Erythraean bear on the principal side and the splayed Nemean lionskin on the other. With an estimate of $120,000-180,000, it sold to an American collector for $217,000. A very large (l. 289.6cm) and impressive Roman marble mosaic panel depicts a Dionysiac procession centred by Dionysos in a chariot with two feline beasts (tigers or lions?), with Pan and a maenad in front, and a maenad and a Paposilenus behind (Fig 23). Purchased in 1978 and now estimated at $200,000-300,000, it sold for $277,000 to a collector on the phone. Another sizeable (221 x 193.8cm) Roman marble mosaic panel featuring a large and colourful assortment of swimming fish and other marine life (Fig 22) entered into a European collection in 1975. An extremely low estimate of $30,000-50,000 did not keep it from reaching $157,000, yet again from a telephone bidder.

A classic 6th century BC Corinthian bronze helmet (Fig 24), h. 26.4cm, from an American collection, brought $205,000, just above its estimate of $120,000-180,000. Estimated at only $25,000-35,000, a monumental and very impressive right-hand (Fig 25), l. 35.5cm, purchased by a German collector in 1996, sold for $193,000 to a bidder by telephone. A striking large Roman bronze theatre mask of a heroine of Tragedy (Fig 26) is of a size ordinarily only seen in marble and terracotta (h. 19.7cm). From an American collection, acquired in the 1980s, it was estimated at only $40,000-60,000, but sold for $103,000. Large and intact Roman glass skypnili of the early 1st century AD are rare. A light green example from a German collection, h. 6.9cm, estimated at $80,000-$120,000, brought $97,000. Finally, a rare and elegant 5th-7th century AD Byzantine silver lamp stand (h. 45cm) is surmounted by an unusual silver lamp with the head of Dionysos in high relief (Figs 27-28). The flaring blossom handle bears an extensive Greek inscription. Estimated at just $80,000-120,000, a European collector finally won it for $289,000.

The jewellery sale, held the following day, featured a large number of fine Greek and Roman gemstones from a European collection acquired in the late 19th-early 20th century. It was remarkable for the astounding prices received for many of the loose gemstones, some of which bore unusually low estimates. A small, chipped Roman emerald ring stone, late 1st century BC/AD, l. only 0.9cm, with the portrait of a Julio-Claudian prince, estimated inexplicably at only $1000-1500.
Autumn Antiquities Sales

Fig 24 (above left). Corinthian bronze helmet, 6th century BC; H. 26.4cm.

Fig 25 (middle left). Roman bronze right hand, c. 2nd-3rd century AD; L. 35.5cm.

Fig 26 (below left). Roman bronze theatre mask of a heroine of Tragedy, c. 1st century AD; H. 19.7cm.

Fig 27-28 (above right). Byzantine silver lamp stand surmounted by a silver lamp with the head of Dionysos in high relief, 5th-7th century AD; H. 45cm.

Fig 29 (right). Achaemenid stone relief section from Persepolis with the bust of a Persian guardian wearing a feathered headaddress and armed with a spear and bow, first half of the 5th century BC; 23.8 x 31.1cm.

Soared to $85,000. Some 21 different Roman amethyst gemstones with mythological subjects, c. 1st century BC - 2nd century AD, set in a recent Renaissance-style gold and pearl necklace, bearing a $50,000-80,000 valuation, reached $121,000. A late 5th-4th century BC gold finger ring with a helmeted lion head, w. 2.2cm, also brought $85,000, but was estimated at $60,000-90,000. A charming pair of Greek gold Nike earrings of around the late 4th-3rd century BC, each 4.3cm long, brought $79,000, skirting its estimate of $83,000-$120,000. A very rare Cypro-Minoan haematite cylinder seal with genii, a bull-headed human, a female, and lions, c. 14th century BC, l. 2.78cm, estimate $25,000-35,000, brought $79,000.

ACHAEMENID RELIEF FINALLY SOLD AT CHRISTIE’S LONDON

The cover piece of the 25 October 2007 Christie’s London sale was a superb Achaemenid stone relief section from Persepolis, dating to the first half of the 5th century BC, 23.8 x 31.1cm, with the bust of a Persian guardian wearing a feathered headdress, his spear before him and the tip of his bow behind (Fig 29). Once in the collection of Hagop Kevorkian (1872-1962), it was sold at Sotheby’s Parke Bernet, New York, in May 1974 for a mere $14,500. Originally presented for sale by Christie’s on 20 April 2005, with an estimate of $200,000-300,000, it was withdrawn due to protests by the Iranian government. Now legally free of claims, it was offered again but with an upwardly revised estimate of £500,000-800,000, no doubt in part because of its clear title and also because of the upsurge in prices this year for major pieces. The relief was purchased for £80,000 by an anonymous buyer who ‘intends to loan and eventually gift it to a European institution in gratitude for their work in promoting Iranian history, art and culture’.

A powerful Proto-Bactrian copper alloy heroic figure (Fig 30), late 3rd-2nd millennium BC, h. 15.2, from the collection of Claude Hankes, had gone unsold in his Christie’s London sale of 26 April 2006 (the ‘Stanford Place Collection’), when it was estimated at £200,000-300,000. Now bearing a low-
A Greco-Roman marble draped torso of Artemis (Fig 31), c. 1st century BC/AD, h. 92cm, from the collection of Klaus Otto Preis, estimate £60,000-80,000, brought £102,500. A headless Roman marble female draped statue, late 2nd century AD, h. 113cm, sold for £58,100, just beyond its estimate of £40,000-50,000. An Attic black-figure panel amphora, close to and possibly by the Painter of Tarquinia RC3984 (Fig 32), c. 560 BC, h. 35cm, was from the Swiss Berchem collection, acquired in the Münzen und Medallien sale in October 1963, and published and exhibited in 'Art Antike, Collections Privée de Suisse Romande in Geneva' in 1975. With an estimate of £30,000-50,000, it realised £54,500. The auction of 282 lots brought £2,050,488, with 73% sold by lots and 86% sold by value.

**BASEL SALE FEATURES MARBLE FEMALE HEADS**

A small (h. 11.8cm) Cycladic marble male idol of the Phaistos type (Fig 33), c. 3200-2700 BC, from the Lugano collection of Adriano Ribolzi, was one of the fine marble sculptures sold at the Cahn Auktionen AG sale in Basel,
Switzerland, on 21 September 2007. Exhibited in the Cycladic show in Karlruhe in 1976, it was estimated at only SFr 54,000 (£20,909 or $46,000), even though male sculptures are quite rare. Although the left leg was restored from the knee downwards, it brought a resounding SFr 306,800 (€129,482 or $261,552 including premium).

An attractive though small 3rd century BC Hellenistic marble head of a nymph or Aphrodite (Fig 34), h. 18.6cm, valued at just SFr 110,000 also realised a healthy SFr 306,800. A splendid Hellenistic head of a woman cut from a relief (Fig 35), c. 300-275 BC, h. 35.5cm, from the Dr Heinz Hoek collection, estimated conservatively at SFr 160,000, sold for SFr 330,400. A third marble head of the Venus of Capua type (Fig 36), c. AD 150, h. 35cm, is a Roman copy of a 4th century BC Greek prototype. It was from the collection of Paul Sarasin (1856-1920), founder of the Swiss Naturhistorischen Museums. Estimated for a mere SFr 64,000, it nevertheless climbed to a stunning SFr 354,000.

BARBIER-MUELLER ANTIQUE TIES SOLD AT BOISGIRARD

The 16 November 2007 sale of Boisgirard, Paris, contained a large number of objects deaccessioned from the collections of the Barbier-Mueller Museum in Geneva. Josef Mueller started the collection in 1907 and it has been carried on by his daughter Monique and his son-in-law Jean-Paul Barbier who began to acquire archaeological objects in 1948. The museum is primarily devoted to tribal art and its sister museum in Barcelona to Precolombian art. Most of the other ancient objects had been placed in sale at this auction. However, the highest prices at the sale, the objects mentioned below, were from other collections.

An unusual grey chlorite Bactrian ‘princess’ with a calcite head (Fig 37), late 3rd millennium BC, h. 10.5cm, l. 12.5cm, with a presale estimate of €150,000, brought €200,450 including premium. An unusual archaic Mesopotamian bronze figure of a bearded man in a horse-drawn cart on a self-contained base (Fig 38), c. 2600 BC, h. 18.5cm, l. 28.5cm, acquired in 1973 and valued at SFr100,000-120,000, sold for SFr330,400. Acquired before 1958, a rare Mesopotamian copper foundation figurine holding a basket over his head (Fig 39) from the 3rd Dynasty of Ur, c. 2040 BC, h. 24cm, is inscribed with a text denoting its use for the Temple of Enlil at Umma, as an offering by Ur-Lisina, the governor of that city. Also bearing an estimate of SFr100,000-120,000, it received a winning bid of SFr116,130. A large (h. 64cm) South Arabian alabaster male orante with inlaid obsidian and calcite eyes, late 1st millennium BC, estimated SFr55,000-65,000, brought SFr73,100.
Autumn Antiquities Sales

PORTRAIT OF EGYPTIAN PRIEST AT BERGE SALE
Among the many Egyptian antiquities offered at the Pierre Bergé sale in Paris on 1 December 2007, was a life-size Egyptian black diorite head of a priest of the Roman period (Fig 40), 1st century BC/AD, h. 23cm, from the Costa collection (1970). With an estimate of €80,000-100,000, it went to a Geneva dealer for €89,250 including premium. A rare Middle Kingdom wood funerary model of a boat with eight rather crude male figurines, l. 87cm, estimate €60,000-70,000, sold for €59,500.

A large (47cm) Roman marble Hermes Propylaos (Fig 41), c. 1st century BC/AD, from the collection of Count Karol Lanczkorska, and most probably previously from the collections of the kings of Naples, sold for just €83,300, within its estimate of €80,000-85,000, no doubt due in part to the restoration of a large section of the beard. An attractive Roman marble statuette of the Egyptian goddess Isis (Fig 42), 2nd century AD, h. 56cm, estimated for €60,000-80,000, realised €82,110, even though the face was worn and she lacked her arms which would have held her sistrum and situla.

An unpublished Attic red-figure amphora by the Berlin Painter (Fig 43), c. 470 BC, h. 35cm, depicts Zeus pursuing the river nymph Aegina, mother of Herakles by Zeus. The bearded elder on the reverse probably represents Asopus, her father. With the left handle restored and valued at only €60,000-80,000, it realised €83,300.

Daily Life in Ancient Cyprus

EVERYDAY LIFE IN ANCIENT CYPRUS

Christopher Follett

While literature and art provide a good picture of everyday life in Archaic and Classical Greece, it is archaeological artefacts such as pottery, painted vases, metal vessels, terracotta figurines, and stone sculpture that form the bulk of evidence for day-to-day society in ancient Cyprus from the Early Bronze Age (2300-1850 BC) into the Hellenistic Period (325-58 BC). The archaeology of this period boasts an exuberant canon of pottery and artefacts in other media, from family chamber tombs, whose design depics the daily habits, activities, beliefs, and dispositions of ordinary Cypriots (Fig 1), to scenes of everyday life, such as wine pressing, soil cultivation, bread baking, and other basic activities.

The economy of Cyprus depended largely on agriculture and animal husbandry from the Neolithic period onwards. This is reflected by the preponderance of ploughing scenes on Early Bronze Age red polished pottery, depicting vignettes of the farming calendar, including rectangular-formed oxen with short legs and tails drawing ploughs and steered by cylindrically shaped human figures with pointed noses and flat ears. Typical Cypriot red polished ware originally evolved in the north of the island, with particularly rich tomb finds known from the Bellapais-Vounous necropolis. Some of these are large composite vessels in the form of modelled animal and human figures returning from the fields, or wine production, bread-making, washing, pottery production, and the religious rituals at sanctuaries (Fig 1). Other Vounous tomb finds include red polished bowls with scenes in relief showing pregnant women, childbirth, and amorous scenes between men and women. Images of routine domestic chores also feature women preparing food and nursing children. Meanwhile, painted ware of the period shows men riding donkeys, with baskets and sailors aboard boats.

The Late Bronze Age (c. 1600-1050 BC) witnessed major political change as commercial contact with Egypt and the Levant opened Cyprus to foreign influence. Pottery of the era mainly comprised handmade base-ring and white slip juglets, bowls, and figurines decorated with scenes of warriors, war chariots, horse riders, hunters pursuing wild animals and birds, and artefacts relating to sacrificial and cult ritual, all widely circulated abroad. The wheel-made proto-white painted pottery characteristic of the final years of the Bronze Age made way for Cypro-Geometric ware (c. 1050-750 BC), with its simple linear decoration, influenced by 'heroic style' Greek pottery and reflecting the arrival of Aegean immigrants in Cyprus. This was largely superseded by Levant-style white-painted and bichrome pottery, as well as black-on-red vessels ornamented with concentric circles and red slip ware, two fabrics associated with Phoenician influence.

Fig 1 (above left). Red polished ware model of a sanctuary with figures involved in ritual activity. From a tomb at Bellapais, northern Cyprus, Early/Middle Bronze Age, c. 2500-1500 BC; Diam. 37cm. Cyprus Museum, Nicosia.

Fig 2 (above right). A Bichrome IV ware jug depicting seven robed women holding flowers and animals. Cypro-Archaic, c. 1050-750 BC; H. 37cm. George & Nefert Glabra Pireides Collection, Bank of Cyprus Cultural Foundation, Nicosia.


Fig 4 (right). Terracotta figurine of woman found in a tomb at Alonkon, Cyprus. Cypro-Archaic, c. 1050-750 BC; H. 16.8 cm. Louvre Museum, Paris, Inv. no. N 5507.
Cypriot pottery reached its creative zenith in the first Cypro-Archaic Period (c. 750-600 BC), as the Phoenician presence fostered close trade relations with the Aegean, the Near East, and Egypt. This was a prosperous time, which ushered in a major development of arts and crafts in Cyprus, with pottery production boosted by the establishment of numerous rural and urban sanctuaries. These demanded large quantities of terracotta figurines to be produced for dedication to divinities and as gifts to the deceased. Here again, the narrative theme was often the everyday occupations of people, in which artists adopted a pictorial style in vase painting, notably the free-field style, where elaborately drawn wild animals and birds spread expansively round the body of jugs. Scenes of ritual piety are common in the bichrome ware jugs of the period. A typical example shows groups of richly draped female figures holding large flowers, flanked by birds, lotus flowers, and a horned quadruped (Fig 2). Also common are votive terracotta figurines of women breast-feeding and carrying an amphora on their heads in an apparent fertility act (Fig 4). Leisure scenes are also popular, such as a bearded, himation-clad figure reclining on a couch while being entertained by a smiling, veiled tambourine-playing woman (Fig 7).

The horse-rider-groom theme also recurs in rustic scenes on white-painted ware, as in the superb amphoriskos unearthed at Amathus (Fig 5). This site has also yielded a stunning limestone funerary or burial wagon (Fig 6), complete with a long-robed servant and veiled female mourner drawn by two galloping horses. The late Cypro-Archaic period (600-480 BC) experienced a deterioration in the quality of pottery ware. In this era, warfare also came to the thematic fore. Warships and chariot designs in vase painting reflected contemporary regional hostilities. In a particularly gruesome chariot scene on one notable bichrome jug, the artist has included the heads of the enemy hanging from the pole of a chariot, imitating a cruel Assyrian custom (Fig 3).

Information about everyday life in the Cypro- Classical (480-310 BC) and Hellenistic periods is not as abundant due to the decline in rural sanctuaries and the quality of local coroplast art, which now tended to ape Greek prototypes. Representations of horse riders (Fig 8) remained common nonetheless, although less so than in the Cypro-Archaic period.

Although there were numerous scenes of everyday life depicted in the post-Hellenic Roman art of Cyprus, chiefly in mosaics and relief representations on lamps, these were not specific to the island as they were produced by itinerant craftsmen working from pattern books containing compositions common throughout the Roman Empire. The extraordinary era when the stunning pottery art of Cyprus was able to provide a vivid and unique picture of the local day-to-day goings-on of the people of an island influenced from east and west was over.

This article is based on Aspects of Everyday Life in Ancient Cyprus - Iconographic Representations by Vassos Karageorghis (The A.G. Leventis Foundation, Nicosia, 2006. 275pp, 209 colour & 90 b/w illus. Hardback, £35).
he study of Dark Age emporia began in southern Scandinavia. In the later 19th century, Haljmar Stolpe excavated the Viking fortified enclave at Birka on an island in Lake Malaren, west of Stockholm. The distinctive black earth of the settlement yielded extraordinary 9th- and 10th-century finds from Anglo-Saxon England, the Frankish kingdoms, Byzantium, and the Abbasid caliphate, as well as from all parts of the Baltic Sea. Stolpe's ground-breaking venture, thanks to his careful records and innovative drawings on graph paper, were to be published in a series of massively detailed tomes in the 1940s by Holger Arbman. Arbman's legacy, though, was more far-reaching. Without doubt he influenced the young German archaeologist, Herbert Jankuhn, who in 1937 with SS support launched a major campaign of excavations at Haithabu, as he called it, or Hedeby, as it is known in Danish (Fig 7).

Haithabu, close to modern Schleswig, was like Birka a fortified enclave, associated almost at once by Jankuhn with the Danish emporium founded by King Godfred (r. AD 804-810). Godfred's historical impact was to provoke Charlemagne sufficiently to cause the Frankish king to send an army to annihilate him. (In the end Godfred perished, probably by his own hand or from regicide.) Nevertheless, Haithabu, his foundation, prospered and, like Birka, its archaeology betrays extraordinary, far-flung connections.

These two mighty places associated with the endeavours of great archaeologists led Charlotte Blindheim, a keeper in Norway's National Museum, to excavate at Skiringssal, otherwise known as Kaupang, in 1950-74. Her excavations were more modest in scale than either those at Birka or Haithabu, or indeed those at Haithabu and Ribe in Denmark in the 1960s and 1970s, but nonetheless her investigations revealed a strikingly similar history.

Blindheim made much of the history of her site. Finding principally evidence of the later 9th century, she pinpointed it as the Skiringssal that Othar visited and described to none other than King Alfred. Othar's travels encompassed the Atlantic seaboard of Norway, venturing as far north as the Lofoten Islands, where at Borg recent excavations have found Frankish glass and distinctive Frankish Tating ware pitchers with tin-foil decoration besides artefacts like soapstone and hone stones almost certainly produced in south Norwegian centres. Kaupang may have been a stopping-point on Othar's voyage, but thanks to Blindheim's excavations it established it as one of the significant places associated with the Argonauts of the Viking age.

Perhaps the greatest testimony to Blindheim's achievement is the new project at Kaupang. Led by Dagfinn Skre, the 1998-2003 excavations were splendidly clear about their purposes. In essence, Skre wrote, 'the principal objective... was to place the site in relation to the various types of sites with evidence of trade and craft production established in the early Viking Period.' Five ambitious research questions were established at the outset: what was the character of the settlement: seasonal or permanent? What was the topography of Kaupang; did it have tenemental plots and streets as well as ensembles of buildings and open spaces? What kind of building types were constructed here? Where were the artisanal and mercantile activities located? What exactly was the chronology of the settlement and its history?

The fieldwork, Skre declared, mindful of the major new excavations at Birka (Sweden) in the early 1990s, had to satisfy five criteria, which included a sampling strategy relating the main excavation to other excavated contexts, as well as producing good stratified deposits and extensive topographical information. Underlying the new campaign was an intention to establish whether Kaupang was historically a place to rank alongside the other Scandinavian urban sites of the Viking age, principally, Haithabu (Germany), Ribe (Denmark) and, of course, Birka (Sweden).

Fig 1 (top right). 'A Duel' at Skiringssal by Johannes Flinthor, 1830s.
Fig 2 (middle right). Trade routes and seaways around Scandinavia in the 9th century AD.
Fig 3 (bottom right). Artist's reconstruction of mid-9th century Skiringssal/Kaupang.

Professor Richard Hodges is Director of the University of Pennsylvania Museum of Archaeology & Anthropology and Director of excavations at Byzantine Butrint, Albania.
The new surveys and excavations emphatically show that the settlement of timber dwellings was established on the western shore of a sound connected to the inner Oslo fjord region (Figs 2, 5). At its zenith, the small town extended for 750m along the shoreline, while it was narrow in width, measuring no more than between 20 and 90m. The settled area covered just over 5 hectares, of which 2 hectares were divided into plots occupied mostly by artisans and probably traders. Rich black deposits of household refuse contained coins, jewellery, and ceramics, besides waste such as animal bones and plant remains. The imported artefacts, in particular, revealed Baltic and Frankish connections, emphatically strengthening the argument that it was an important commercial centre (Figs 4, 6).

But its scale must not be exaggerated: Kaupang was smaller than either Birka or Ribe, and a quarter the size of Haithabu (Fig 7). More to the point, it occupied a tenth of the area of Hamwic, Saxon Southampton, King Alfred's principal port at the time. The peripheral areas were also occupied differently, perhaps on a seasonal basis, and some of the northernmost limits were ultimately converted into a cemetery in the later 9th to early 10th centuries, as the community dwindled in size. By the mid-10th century, with the western Viking communities on the verge of establishing many new regional towns, Kaupang was abandoned.

In his first major study based on these new excavations, with an analysis of the place-names associated with Kaupang and the poem Ynglingatal, Dagfinn Skre concludes that the port was indeed the Schrings that Othar visited around the year 890 and described as 'Denmark on the back-board[port-side]'. He further proposes that the central-place was founded by the king of the Danes around AD 800 and, along with Haithabu and Ribe, it represented a trading-place on the limits of the Danish kingdom. His reading of the poem Ynglingatal affirms his interpretation that this part of south-west Norway lay within Danish territory from c. 800-950.

One major discovery of the project was found 1km north of Kaupang at Huseby. Here excavation of a house platform in 1999 revealed a poorly conserved, bow-shaped building that was about 35m long and 11.7m wide, narrowing to 7.9m at the ends. Containing sherds of fine glass lamps and a tell-tale fragment of distinctive Frankish Talingware, with its tin-foil decoration, and being strikingly similar to the recently excavated Danish royal halls at Lejre and Tisvildelev, the excavators interpret the Huseby hall as the periodic home of a Danish king.

International though the results are, this new project is far more Scandinavian in ethos than, for example, Arbman's reports on Birka in Sweden in the 1940s or the more recent reports on Haithabu in Germany arising from excavations since the 1960s. Skre resists the temptation to situate Kaupang within the changing economic orbit of the Frankish North Sea unlike his predecessor, Charlotte Blindheim, who took an entirely different view, promoting Norway's international place at the crossroads between the worlds of the Baltic and North Sea. Nevertheless, the rich new body of evidence about this place - establishing its Danish credentials in the Viking era - lends a fascinating new dimension to North Sea history and the beginnings of urbanism associated with its seafaring merchants like Othar.

This article summarises the excavation results published in Kaupang in Størisfjord (Kaupang Excavation Project Publication Series, Volume 1 - Norske Oldfunn XXII), edited by Dagfinn Skre (Aarhus University Press, 2007). Hardback, 60 euros, £39.95.
Sir William Gell (1778-1836) is not exactly unknown (Fig 1). He crops up in the history of archaeology, cartography, topography, literature, hieroglyphics, and even the marital affairs of the Prince Regent. He rates footnotes in the lives of Wordsworth, Walter Scott, Thomas Moore, and Bulwer Lytton. His life’s deeds were covered (though with serious errors) in the old Dictionary of National Biography, and much more accurately in the new one.

Byron had written ‘Of Dardan tours let Dilettant tell, I leave topography to coxcomb Gell’, but after meeting the antiquarian, the poet (who was really a big softie) changed his lines before publication to ‘classic Gell’. Then, when he had visited Troy himself, he finally settled for ‘rapid Gell’, adding in a footnote that ‘Gell’s survey was hasty and superficial’. Byron’s indecisiveness reflects Gell’s complex character: he was both a serious and respected classical scholar, a topographer, and a social butterfly - gossip, gardener, musician, letter-writer, dinner-table wit, and something of a snob.

Gell was born the younger son of an ancient and wealthy Derbyshire family, who complained all his life of his relative poverty. Aged 37, he wrote to Lady Charlotte Bury, ‘Let us combine; the cursedest thing is the money always. I would make an hospital at Rome for decayed purses, and discontented and disappointed agreeable people’. He did well at St John’s College, Cambridge, gaining a Fellowship at Emmanuel and, while there, got his first experience as a topographer, keeping an illustrated journal (unpublished until 1968) of a holiday in the Lake District in 1797. Inspired, he later built a cottage in Grassmere, facing across the lake to Dove Cottage; the Romantic poet William Wordsworth and his wife Dorothy were allowed to borrow his boat.

More adventurous travels were soon to occupy Gell’s attention. By 1801 he was off to join the long list of travellers hoping to discover the site of Homer’s Troy. Although he picked the wrong place (as Schliemann would later show), the book he published in 1804, The Topography of Troy and its Vicinity Illustrated and Explained by Drawings and Descriptions etc., was both scholarly and attractive (Figs 2, 4), establishing Gell’s reputation as a classical topographer.

For Gell’s journeys in Greece and Asia Minor between 1801 and 1810, both routes and chronology are hard to untangle but it is certain that he spent a good deal of time in the Peloponnese, that he was in Athens in 1801 with Edward Dodwell watching Lord Elgin’s agent stripping a metope from the Parthenon, and that at various times he was accompanied by his lifelong friend, the Hon. Richard Keppel Craven, and by the doyen of Greek topographers, William Martin Leake.

In the spring of 1806 he was with Dodwell in Ithaca (Figs 5-6), the subject of his second book, trying to link the modern topography with scenes from...
the Odyssey. The next book, which appeared in 1810, is a handsome quarto which bears the title, *Itinerary of Greece*, though in fact it only covered the Argolid. Presumably it was intended as the first volume in a series, but its size and price made the project impractical - it was too large to carry as a guide book and contained engravings the expense of which Gell, paying his own publication costs, complained about in his preface. His attitude to publishing, as a contemporary noted, was aristocratic rather than commercial. But he followed up with two more practical pocket books, one for the Morea and one for central Greece, listing routes with their travel durations, timings and landmarks. These show that Gell had covered most of modern Greece, studying in detail the landscape as well as the classical remains. Many of his meticulously described routes can still be usefully followed today.

Gell's abilities were soon recognised by learned societies throughout Europe, and his books appeared in French and German. He had been elected a Fellow of the Society of Antiquaries of London as early as 1800, but in 1807 received the double distinction of being elected a Fellow of the Royal Society and a member of the exclusive Society of Dilettanti. The 'Dillys', as they were affectionately known, had outgrown their raffish origins as, in Horace Walpole's words, 'a club for which the nominal qualification is having been in Italy, and the real one, being drunk', and were now adding to their function as a dining club the kudos of undertaking serious classical research. They had already helped finance the groundbreaking study of Athenian architecture by Stuart and Revett, and had financed the mission of Richard Chandler, which produced his *Greece and Asia Minor* in 1776. Now in 1811 they resolved to support a second mission to complete Chandler's work in the light of improved knowledge. Gell was appointed leader of the expedition at a fee of £50 a month plus expenses, and was supported by two young architects, Francis Bedford and J.P. Gandy.

The mission left Britain in November 1811 and returned in the summer of 1813, having surveyed 15 sites and produced 274 architectural drawings and 209 views and maps in about a year - 'rapid Gell' indeed! In May of the following year Gell was knighted by the Prince Regent, who was patron of the Society, but the 'Dillys' had run out of funds, so publication of the valuable material this mission had produced was spread over the next hundred years, and never appeared in a form which gave due credit to Gell's achievement. Yet his descriptions, such as of Sounion, reveal his plain style and thoughtful observation: 'The columns diminish from the bottom to the top in lines perfectly straight. The metopes over the central interval are considerably less in width than the others; this mode appears to have been adopted for the purpose of making the interval enlarged by the introduction of one metope and one triglyph more, within certain limits, and thereby to render the dissimilarity between it and the others less remarkable'.

By a strange irony, before 1810 Gell had been in constant contact with the surrounding Princess Caroline, the despised and separated wife of 'Prinny', George Augustus Frederick of Hanover, the Prince of Wales, and when she resolved to leave the country, unable to stand her husband's misfortunes any longer, she appointed Gell and his friend Craven as her chamberlains. They embarked for Germany and Italy a few months after Gell was knighted. Gell and Craven soon resigned from Caroline's service, so avoiding her expedition to the eastern Mediterranean, but when she returned to Britain as queen in 1820 after the death of George III, they accompanied her and gave evidence (probably perjured) in her favour at the notorious 'trial', where King George IV tried to get Caroline's title dissolved in the House of Lords. Gell returned to Italy, where he lived for the rest of his life, suffering increasingly from the gout and rheumatism which slowly crippled him.

He was not idle, however. In 1817 he published, again with Gandy, *Pompeii*, conducting Lady Bingham around Herculanum and Sir Walter Scott at Pompeii. His houses in Rome and Naples became the centre for travellers embarking for the eastern Mediterranean, such as John Auldjo, who dedicated his Journal of 1835 to him, Christopher Wordsworth, the poet's nephew, to whom he suggested that he should discover Dodona (which he famously did), and the young (later Sir John) Gardner Wilkinson, whom he persuaded to devote himself to Egyptian studies. Above all, he began to take an interest in the discoveries which were being made in Egypt following
In his ‘School of Homer, near the river Melainadros’ on Ithaca, Gell was careful to observe that here ‘it would not be easy to trace the connection between this rock and the name of Homer, to any remote period’. Yet he also observed that the small monument preserved ancient niches, probably for votive offerings, and that Homer was said to have visited Ithaca.

From Gell’s The Geography and Antiquities of Ithaca, 1807.

Fig 8 (below left). The frontispiece from Gell’s Pompeiana..., 1852.

The Napoleonic campaign of 1798-1801, acting as a link between Thomas Young in Britain and Jean-François Champollion in France and, in general, becoming - as he once styled himself - ‘purveyor-general to the hieroglyphics’. Sadly his health prevented a planned journey to Egypt. He had written with regret to Lady Blessington in 1824, ‘I found two letters from Lady Westmoreland, who had already got at Malta £300 worth of things prepared for her voyage to and in Egypt, where she will probably never go. I have answered her with my own projects, but do not build much on the negotiation’.

Gell was a man of his age, a gentleman scholar somewhat scornful of both the new scientific and the romantic approach to the past. He was nevertheless one of the pioneers who interpreted ancient history on the ground rather than in the study, the approach from which the science of archaeology would develop. His zest for new discoveries, his enthusiasm for instructing others, his huge networking capacity, and witty, effusive writing made him one of the most popular and influential scholars of his time.

Fig 9. Drawing of the mosaic in the House of the Tragic Poet, showing a seated and bearded figure revealing the masks of Comedy and Tragedy to a group of actors rehearsing for a Satyr play. From Gell’s Pompeiana..., 1852.
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Ancient Coin Exhibition Hall. This fascinating exhibition demonstrates the diverse forms of ancient Chinese money, including conventional round coinage, small shells, bulky shovelnose currency, iron knives, and gold bars. With a collection of nearly 1000 items of currency, this educational museum seeks to trace the evolution of Chinese coinage while unveiling the aesthetic values of the Chinese people, and the development of the social, economic, and cultural conditions in China. Desheng Men Arrow Tower (66) 10 6201-8073. Permanent.

Hungary
Budapest
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.

Italy
Brescia
A Celtic Treasure: The Silver Drachmae from Manerbio. Now on view, the most important collection of Celtic coins found in Italy, comprising more than 4000 silver drachmae of the 2nd century BC. SANTA GIULIA MUSEO DELLA CITTA (39) 030 297-7833. Until 4 May.

Florence
Etruscan Coins. An exhibition encompassing a range of denominations covering the Etruscan period from the 8th to the 6th century BC. Museo Archeologico Nazionale (39) 6552-3575. Until 30 April.

Rome

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St Petersburg
Gods on Coins. Ancient Greece, Ancient Rome, Byzantium. The coins displayed enable visitors to trace the main stages of religious development of the Greeks, Romans, and Byzantines, through the types of coins, and the choice of gods or Patron Saints. These themes reflect the ideology and politics of the rulers, and are complemented by ancient and medieval art, which demonstrates the similarities of iconographic features and the link between depictions on coins and famous sculpture, icons, and mosaics. The State Hermitage Museum (812) 571-3465. Until 9 March.

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RAIDERS OF THE LOST DRUM: ARCHAEOLOGY AS A BRAND

Sean Kingsley

In the course of a 1997 episode of the hit series The Simpsons, Principal Skinner announces over the intercom, 'Attention, all honour students will be rewarded with a trip to an archaeological dig'. Cheers erupt across the school. 'Conversely', continues the headmaster, 'all detention students will be punished with a trip to an archaeological dig'. The detention students jeer. As the litmus test for modern fame and public adoration, you know that a subject has profoundly penetrated the minds, hearts, and funny bones of the social conscience when it makes it onto The Simpsons to share an illusory stage with other luminaries of this fine 'alta mear' - Tony Blair, Stephen Hawking, Rupert Murdoch, Placido Domingo, Gore Vidal, and J.K. Rowling.

Archaeologists tend not to be especially gifted at soul searching why the past matters to entertainment and education, but this squirmish topic is tackled head on in the most revealing piece of literary dirty linen of recent years. Cornelius Holtorf's Archaeology is a Brand. The Meaning of Archaeology in Contemporary Popular Culture (Archaeopress, Oxford, 2007) presents the results of the author's two-year investigation into the meaning and portrayal of archaeology in contemporary culture, sponsored by the Swedish National Heritage Board.

Love it or loathe it, archaeology is a global business today, from university courses to museums, publishing houses, films, and television shows launching the next real-life Indiana Jones or Lara Croft. Dr Holtorf's microscopic view of the industry, though, is not what it externally seems. Smartly published using a comic font and cartoons produced by the hilarious hand of Quentin Drew of Lampeter University, Wales, Archaeology is a Brand superficially resembles a light-hearted romp through the past in the present. But do not be hoodwinked by the author's cunning intelligence: this is a very serious reflection that 'typologies' archaeologists - turning the tables on our artefact-cataloguing obsession - to predict future trends.

The lure of all things ancient in the modern media arguably began with Heinrich Schliemann (1822-90), who created the template of the lonely hero on a long odyssey searching out the truth. Though more scientific in their discipline, Howard Carter and Leonard Woolley walked the same line. When Woolley excavated flood deposits of c. 3500 BC at the homeland of the Patriarch Abraham, Ur, from 1922-34 and identified this Iraqi site as containing the true physical remains of the deluge of Genesis, his Ur of the Chaldees (1929) became a bestseller, allegedly the most widely read book on archaeology ever printed. By 1949, C.W. Ceram's Gods, Graves, and Scholars, which told the stories of great archaeological adventures and discoveries, sold five million copies worldwide and would be translated into 30 languages. In the years 1954 and 1955 respectively, Mortimer Wheeler and Glynn Daniel were voted TV personalities of the year in the UK for their appearances on Animal, Vegetable, Mineral? By the late 1950s the two most popular subjects screened on the BBC were archaeology and show-jumping.

And so archaeology became the new rock and roll for the visually sparkling medium of television and film. The 1993 Star Trek episode 'Q-less' featured the rogue archaeologist Vash, who had been expelled from the federation's Archaeology Council for selling illicit artefacts, only to resume her bad habits. The omnipotent alien Q informed the bridge crew of the space station Deep Space Nine that Vash was 'setting Federation ethics back two hundred years. Believe me, gang, she is far more dangerous to you than I am'. Meanwhile, the 1997 TV series Ice Mummies reached 5 million viewers in the UK alone. In 2001 and 2002, two Indiana Jones films each attracted audiences of more than 10 million people in Britain. The five terrestrial British TV channels alone broadcast 31 series and 19 single documentaries on archaeological subjects in 2001.

By 2003 Time Team was attracting 3.4 million viewers per episode and capturing an impressive 15-20% of the total market share in the UK. By comparison, in May 2004 Big Brother...
Attracted 3.3 million viewers on the back of the promise of real sex on camera – archaeology was outselling sex. Not to be outdone, Playboy announced ‘No one’s got balls like Indiana Jones’ when he reached number seven among ‘The 100 Greatest Movie Characters of All Time’, ranked in Premiere Magazine in April 2004.

But what is this enduring love affair with a selective past truly grounded on – fact or fancy? According to Danish marketing consultant Rolf Jensen’s The Dream Society (1999), reality has little to do with our desires. In perhaps the most telling section of his book, Dr Holtorf draws on the American marketing guru Faith Popcorn and The Popcorn Report (1992) in which ‘fantasy adventure’, defined by her as ‘a momentary, wild-and-crazy retreat from the world into an exotic flavour’, was predicted to be one of ten most important trends for the future. To Popcorn, product appeal will increasingly result from positioning the safe and familiar alongside adventures, exotic, or sensual twists. ‘What could be more safe and familiar yet at the same time adventurous, exotic and sensual’, agrees Holtorf, ‘than a visit to an archaeological excavation site or museum near your own home, where archaeologists, the “cowboys of science”, tell you about people’s lives in the past?’

The oddest peculiarity about the public’s passion for the past, however, is that it is not sculpted by the people who actually design our understanding of ancient landscapes – archaeologists’ foresight and planning – but is predominantly guided by media manipulation. Holtorf is on the button when he defines the ingredients needed to publicise archaeological fieldwork: journalists are impressed by any reference to themes involving mysteries, sensational discoveries, or Urgent rescue. He distinguishes three principal models for relations between science and society: the Education Model (gaining of reliable knowledge by an elite of scientists); the Public Relations Model (to improve public image of science); the Democratic Model (emphasises scientific responsibility and sustainable development). Within this realm, the archaeologist assumes identifiable mantles: as a professional detective of the past, the producer of profound revelations, and as Heritage Police of ancient sites and finds.

As entertaining as the romantic side of archaeology is, its core objectives remain huge. A 2006 survey concluded by English Heritage concluded that in the future people will increasingly look to the heritage sector ‘to help provide continuity, relevance, and meaning in their everyday lives’. How well equipped are we to serve in the same capacity as the well-edited heroes of the big screen? According to Nick Meriman, archaeologists have largely been ‘communicating blindly to an audience they do not understand and [that] it is no wonder that so many attempts at communicating archaeology result in boredom or incomprehension’. A 2002 US survey reveals the warts-and-all truth about where public understanding of the past comes from: 56% of adult Americans learn from TV, followed by magazines (33%), books (33%), and newspapers (24%).

The sheer structure of archaeology’s impact on society is topsy-turvy. Where inspiration once came from thousands of painstaking hours of work in the field, today the public’s image of the past is largely manipulated by film studios and publishing houses. We inhabit a world of slightly framed popular clichés. Again Dr Holtorf accurately declares that ‘It has become normal to expect from archaeologists new revelations whenever they present their work to large audiences... The archaeologist thus often comes across as a potential salesman, sometimes resembling a seer or messiah, whose revelations enlighten our ordinary lives and may even be able to save us from imminent doom’.

There can be little doubt where the promise of eternal truths was born: look no further than Indiana Jones and Kingdom of the Lost Ark, where the Ark is linked to the supernatural and control of the future. Have we reached saturation point? Does the public care at all about truth or does the dream society simply wish to float away on a breezy cloud of fantastic wanderlust, its own escapist flying carpet?

Eric Cline of the Department of Classical and Semitic Languages and Literatures at George Washington University in Washington for one has had enough. Whilst researching From Eden to Exile: Unraveling Mysteries of the Bible (National Geographic, 2007) he was appalled by the sheer volume of pseudo-scientific nonsense published in his area of specialisation. The use and abuse of biblical archaeology Intrigues Cline, but he remains incensed by the high visibility of junk science in the media. Frustratingly, he finds himself voicing the feeling that ‘when it comes right down to it, it seems that a good but erroneous story trumps good but boring data every time’.

Professor Cline sounds both a word of warning and a call to arms in the belief that the general public deserves better. Holding no punches, he argues that ‘It is high time that professional archaeologists, ancient historians, and mainstream biblical scholars take back their fields from the amateur enthusiasts, pseudoscientists, uninformed documentary filmmakers, and overzealous biblical maximalists and minimalists who have had, for the most part, free rein to do what they wish, without any regard to scientific method or an unbiased investigation for the truth’.

If you want a hand on the heart honest review of what is scientifically known about the greatest mysteries of the Bible, then the handy and accessible From Eden to Exile is for you. True to his promise, Cline methodically and objectively pursues trails of evidence, not pre-conceived ‘unique selling points’ geared to maximising an advance. Authoritatively placed in Iran, Mongolia, South America, and even Jackson County, Missouri, the first disappointment for defenders of the faith is the improbability of the Garden of Eden ever turning up in the pre-literary era outside the pages of the Bible. The soundest case for Mesopotamia, possibly Qurna near the head of the Persian Gulf.

The same honest treatment, fusing texts with the latest archaeological discoveries, is provided for Sodom and Gomorrah, Moses and the Exodus, and Joshua and the Battle of Jericho. In confronting the ‘Ten Lost Tribes of Israel’ and Neo-Assyrian aggression towards Israel, the complexity of the Bible as a source becomes obvious. Even though II Kings blames Tiglath-pileser III (r. 744-727 BC) and Shalmaneser V (r. 727-722 BC) for the Assyrian conquest of Judah and infamous exile of its people, Cline stresses that the most reliable primary data for this sad episode actually comes from the palace of King Sargon II at Khorsabad in Iraq, where eight separate inscriptions immortalise the warlord’s invasion of 720 BC and his conquest of Samaria that resulted in 27,280 people being carried off to exile in Assyria. Notably, the name of Sargon II is completely absent in the Bible. Whether we care to hear it or not, much of the Old Testament contains inaccurate blame and assertions that telescope different historical events.
Archaeology As Brand

In total, 40,000 Israelites were taken captive in 733 and 720 BC, and excavations across Israel at Beth Shean, Ein Gev, and Khirbet Marjameh have exposed related destruction layers. But what happened to the ten lost tribes of Israel? The Bible confirms that the exiles settled between Syria (possibly Tell Halaf) and Halah, a suburb of Nineveh. According to archaeological models, however, the population of the northern kingdom of Israel at the time was probably close to 350,000 people. In truth, only 10-20% maximum of the population was forced east. Concludes Cline, 'the Ten Tribes were never lost; we know exactly where they went'.

Much of the myth of a displaced people was written centuries later for the biblical Apocrypha between 225 BC and the late 1st century AD, which mysteriously and loosely claims that the deported tribes planned to escape captivity and 'formed this plan for themselves, that they would leave the multitude of the nations and go to a land different from theirs where no human beings had ever lived, so that at least they might keep their statues that they had not kept in their own land'. Such rhetoric smacks not of Assyrian reality but of the apocalyptic cloud that enveloped Israel with the rise of Rome and the Jewish Diaspora. The state of Israel was falling, and the High Priests blamed the start of the revolt on the Assyrian Diaspora.

Where it is the job of the movies to transport us into a magical world of make believe, learning about the true course of history and archaeology has long been the domain of books like Professor Cline's. Yet since the 1990s an absurd game has rotated full circle. Films used to borrow their inspiration from non-fiction books; now the written word is stealing plots from the movies. Authorizes to big crossover books on the Bible, what publishers perceive to be treatments based on academic truths are actually mirror images of the art of celluloid.

In the realm of biblical archaeology, the authors of books on Noah's Ark, Sodom and Gomorrah, the Exodus, and the life and death of Jesus have all received life-changing advances. In 2006 Simon & Schuster spent $275,000 on a US author tour alone promoting The Expected One, in which Kathleen McGowan claimed to be the direct descendent of Mary Magdalene. Yet all of these works are utter fantasy. The mother of all intrigue, however, is naturally reserved for the Ark of the Covenant, whose discovery would restore to the world a biblical icon of untold riches and a weapon of unimaginable divine power and mass destruction, or so the movies will tell you.

The latest reflection of how history now apes the big screen is Tudor Parfitt's The Lost Ark of the Covenant (HarperElement, 2008). The author inevitably styles himself as the real-life Indiana Jones and takes the reader on a heady journey across the Middle East and Africa between 1987 and 2007, Parfitt embraces the rabbinical ideology of a lost ten tribes of Israel, and it is while studying the Lema of central Zimbabwe, who claim an ancient Israelite origin, that he buys into the chief's claim that his people travelled to Africa with sacred biblical objects by way of a mysterious lost city called Senna. The most prized relic to accompany them was the ngoma, a tribal drum from the Temple of Jerusalem, which Parfitt believes the form of the Ark really took. Based on little factual reality, the author's explicit reference is suddenly occurred to me that in form, size and function the ngoma lungundu was similar to the Biblical Ark of the Covenant, the famous lost Ark which had been sought without success throughout the ages'.

'The 'Baka' Parfitt - the raider of the lost drum - pursues his treasure from Egypt to Ethiopia, before identifying the ancient city of Senna in 'Sayana' (Zion) on the east coast of Africa near the modern town of Beira on the coast of Mozambique, where the Lema arrived during the 10th century. Finally, the tribe headed inland into Zimbabwe. After finding three Ark drums in a hut at Thendende in the Southpansberg Mountains between South Africa and Zimbabwe, Parfitt finally traces the holy weapon to the Museum of Human Sciences in Harare, where a colleague's handbag mysteriously starts to bleed when he touches it. At the end of his raiding, Parfitt is convinced that 'There can be little doubt that what I found in Harare is the last thing on earth in direct descent from the Ark of Moses'.

There is much stimulating matter in The Lost Ark of the Covenant, not least the DNA profiles of various African tribes. For instance Trefor Jenkins' research published in The American Journal of Human Genetics (1996) proved that 50% of Y chromosome X chromosomes are Semitic in origin. Parfitt claims a significant similarity of markers for 120 samples he collected in 1997 with geneticist Neil Bradman from Senna/Seiyun in Mozambique. Some geneticists propose that over 50% of Jewish priests from the Temple of Jerusalem had one specific constellation of Y-chromosome markers (the Cohen Modal Haplotype, CMH) that can be traced back to a single common male ancestor who lived 3000 years ago, allegedly Airon, the brother of Moses.

In Zimbabwe, Parfitt's DNA work revealed that 'Almost every proportion of Lema males carried CMH as did the overall Jewish popula-

tion. But even more extraordinary was the fact that CMH was found in more than the Buba clan of the Matabeleland, the Lemba priests, the guardians of the ngoma lungundu'. To Parfitt, this means that the Buba clan were in direct line of descent from priests who once served in Jerusalem.

The central thesis of this book graviitates around the following section passage in 2 Maccabees, where the prophet Jeremiah hid the Ark in a cave in the vicinity of Mount Nebi in Jordan and sealed up the entrance at the time of the Israelite exile to Babylon in 586 BC. From there the Ark was spirited into Africa via a lengthy Diaspora in Parfitt's world. Unfortunately, there are 10 more holes in this theory than in a truck-load of Swiss cheese. The DNA analysis, for instance, is a mirage of science. Amidst a myriad of complicated issues is the reality that King Herod anointed the ancestral line of priests and brought in his favoured lackeys instead; this, after all, was the incentive behind the First Jewish Revolt. Second, the battered and burnt drum found in Harare has been radio-carbon dated in Oxford to c. AD 1350, over 1800 years later than the date when the Ark graced the Temple.

To his credit Parfitt, admits that his evidence is flimsy. Regarding the 'discovery' of Senna on the Zambezi River from where the Lemba crossed to Africa, the author writes that 'I knew that there was no real, absolute proof of the identification, but the pieces of the puzzle seemed to fit together incredibly well. My evidence was circumstantial but I thought it was pretty damn convincing nonetheless. Yet as a lecturer at the School of Oriental and African Studies at the University of London, the author is teasing his audience: he knows perfectly well that his quest is all about story telling, and this
he achieves excellently. Parfit’s great success is in padding a humdrum of a travel book to resemble a historical work of non-fiction.

The Lost Ark of the Covenant takes in larger than life characters like Reuven ben Adam, really funny, I would argue, and orthodox Jew, who offers Parfit ‘three very plump diamonds’ as a war chest to find the Ark, whilst pleading ‘Don’t you understand that if I can find the Ark I can bring peace and redemption to this part of the world’. Colourful, full of lively dialogue, yet fundamentally historically flawed, this book contains the kind of indiscriminate verse and characterisation that film-goers and novel readers adore. In a very obvious imitation of Indiana Jones, we are confronted by countless bars, bottles of wine, venomous snakes, and evil caves, while Parfit ends up in Papua New Guinea at one stage being proclaimed the Messiah and hunting for the Ark in a reed-filled lagoon – all because the local Gogodala tribe tell him it is there.

The truth behind the fate of the Ark of the Covenant is disclosed concisely and authoritatively by Eric Cline in From Eden to Exile. Of the numerous plausible theories about its destiny, the Africa dimension does not get a look in. In truth, no reliable reference to the survival of the Ark post-dates the sack of Jerusalem by Nebuchadnezzar of Babylon in 586 BC. The treasure is not cited in the Bible as returned to the Temple by Cyrus the Great. Confirms Cline, ‘Since no one has seen the ark since at least Josiah’s time, I would venture to say that it is no longer in existence. In fact, if I had to doubt it, I would say that it was melted down or otherwise destroyed, certainly by the time of Nebuchadnezzar, if not long before’. Oddly, Parfit fails to draw on the most scholarly treatment of the fate of the Ark, Dr John Day of Oxford University’s ‘Whatever Happened to the Ark of the Covenant? (in J. Day, ed., Temple and Worship in Biblical Israel; T. & T. Clark, London, 2005). Dr Day dismisses the notion that Jeremiah hid the Ark in a cave near Mount Nebo as having ‘no scholarly following nowadays, and is clearly a later pious fabrication: it is hardly likely that Jeremiah would have hidden the ark, bearing in mind that he was not a member of the Temple staff but rather one who over many years had predicted disaster for the Temple and nation as the just judgment of God’. Because no Ark stood in the Second Temple and because the sources prove it was not taken into captivity to Babylon, the most important tool of First Temple-period Israelite worship was probably destroyed by Nebuchadnezzar. ‘The view that the Ark was destroyed in 586 BCE certainly seems the most rational explanation’, concludes Dr Day, before explaining that ‘Ezra 4:10-48’s vision of the future restored Temple has no ark within it, a vision presumably dating from sometime during the exile. All this suggests that by the time of the exile the ark had disappeared and there appeared to be no prospect of its return, a prospect which there surely would have been if it had been known still to exist’. There are very good reasons why no professional archaeologists has ever sought out the lost Ark of the Covenant – it is fool’s gold.

Albert Einstein once wrote that ‘imagination is more important than knowledge’, and perhaps in the overall human masterplan of survival and daily happiness this is so. The public, however, has a right to pick and choose for themselves between fact and fiction. With Dan Brown’s mischievous marketing brilliance of claiming that his Da Vinci Code was based on fact, publishers have lost their guile on reality. Where does the bar of truth really lie? When scholars like Tudor Parfitt peddle a heroic story as fact, the confusion of the media is complete.

I agree with Dr Cline, it is time for scholars to reclaim the high ground but, as Dr Holton’s outstanding work expands, the archaeologist needs to reach out to the public in a sympathetic language. Simultaneously, publishing houses and their editors have an enormous responsibility to find a way of making the truth marketable. The public will read what the publisher chooses to make available; it is all a question of publicity and product placement.

At present, the decades of serious work by scholars who have crossed over to the popular realm is treated as product rather than a creative endeavour. As Rolf Jensen admitted in The Dream Society (1991), ‘Humans have always craved adventures. The difference now is that stories and adventures are demanded and supplied like products themselves – in various sizes too’. Peering into the mists of the future, The Popcorn Report (1992) predicted that in 2010 ‘Culture is back in the hands of the people. Creative talent is flourishing. We’ve reconciled business with civilization... Values have done a turn-around’.

For now we continue to drift away from this ideal, even though environmental, social, political, and historical accountability now permeate big business. Let’s hope Popcorn proves prophetic. Otherwise, perhaps as in the film The Mummy, where the past takes its revenge after certain thresholds of revealing secrets are overstepped, the media may have to beware the curse of the archaeologist in the near future.


The uniqueness of Flights Into Biblical Archaeology are the breathtaking aerial shots taken by Duby Tal, a master of his art and romantic of the skies, who describes how ‘Whispering tales of early man emerge from the rolling hills and deep valleys, and sandy coasts of the land which we all know and love...’ Shimon Gibson is the ‘biographer’ of these photographic masterpieces, weaving together stories about the discoveries of Jericho, Gezer, Timna, Samaria, Jerusalem, Maresha, Caesarea, Banias, Nessana, Ramla, Belvoir, the Horns of Hattin, and much more, with seamless charm and elegance.

This is an exclusive realm, where a unique view over antiquity will soften even the most knowledgeable eyes. Curiously though, as Professor Gibson eloquently surmises, ‘Human beings have always yearned to grasp things visual, whether of buildings or houses, monuments, landscapes, manifestations of nature... But, at the same time, the internet and television are drowning us in pictorial imagery and we can get whatever we want, all the time. As a result, we look around ourselves and see things, and yet we do not really see the things we want to, our eyes glossing over everyday imagery, and perhaps this is because our brains are over-compensating and extrapolating’. This book will please all proponents of antiquity with its rare view of the past, at the same time reminding us how much original subject matter the Holy Land and biblical archaeology have to offer without reverting to mimicking what’s hot on the television. Historical entertainment should follow art every time.

FROM GILGAMESH TO ZENOBIA. An exhibition of the museum’s collection of antiquities from the Near East and Iran and some 12 masterpieces from the Louvre. MUSÉE DU CINQUANTAIRE (32) 2 741 72 11 (www.kmk-mrah.be).

TO FORAY INTO ANTIQUITY. The museum’s founders travelled to Egypt in 1906 and bought more than 200 antiquities, including a selection of ancient glass and two mummies. Displayed are a selection of their purchases from 1906 to 1916. TOLEDO MUSEUM OF ART (1) 419 253-8000 (www.toledomuseum.org). Until 6 April.

THE NEW CAPITAL MUSEUM. Seven permanent exhibition halls with artefacts from the Bronze Age, c. 2000 BC, to the Qesem Dynasty, show part of the museum’s collection of over 200,000 objects unearthed in the Beijing area including steles, stonevase, jade, bronzes, and coins. CAPITAL MUSEUM (SHOUJU BOWAQJIAN) (86) 6337 0491 (www.museum.org.cn/en). Opened May 2006.

CERAMIC SCULPTURES FROM THE ROYAL TOMB OF THE PHARAOHS. A new travelling exhibition from the Valley of the Kings, including over 70 objects from his tomb, not least a gold coffinet. Also featured is a colossal statue of Tutankhamun, probably from his mortuary temple. This venue includes additional objects from Vienna’s Kunsthistorisches Museum. MUSEUM FÜR VÖLKERKUNDE (43) 1 525 240 (www.tut.khm.at), 17 March - 28 September.

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BELGIUM

UNDER THE CHINESE ROOF: 2000 YEARS OF ARCHITECTURAL MODELS FROM THE HENAN MUSEUM. The exhibition also includes selections from the largest and most important collection of Chinese funerary furniture. MUSÉE DU CINQUANTAIRE (32) 2 741 72 11 (www.kmk-mrah.be). Until 20 April. (See Minerva, this issue, pp. 19-21).

SEATTLE, Washington

ROMAN ART FROM THE LOUVRE. 180 prime examples of Roman art from the 1st century BC to the early 4th century AD - monumental sculptures, marble reliefs, mosaics, frescoes, terracottas, and metal and glass vessels, all shown for the first time in the US. SEATTLE ART MUSE- UM (1) 206 654 3100 (www.seattleartmuseum.org). Until 11 May. (See Minerva, this issue, pp. 19-21).

SANTA ANA, California

ARTS OF ANCIENT CHINA: A 5000 YEAR LEGACY. A new permanent exhibition with nearly 75 groups of objects from the museum’s own collection and some loans from the museum’s collection representing the evolution of Chinese technology, art, and culture curated by experts from the Shanghai Museum. BOWERS MUSEUM (1) 714 567-3600 (www.bowers.org).

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FROM GILGAMESH TO ZENOBIA. An exhibition of the museum’s collection of antiquities from the Near East and Iran and some 12 masterpieces from the Louvre. MUSÉE DU CINQUANTAIRE (32) 2 741 72 11 (www.kmk-mrah.be). Until 27 April.

CANADA

GATINEAU, Quebec

SECRET RICHES: ANCIENT PERU UNearthED. 120 artefacts from the Sicán people of northern Peru, c AD 800-1375, recently excavated, including an elaborate gold mask and headdress, jewellry made from precious stones and seashells, bronze implements, and ceramics. CANA- DIAN MUSEUM OF CIVILIZATION (1) 819 776-2000 (www.civilization.ca). Until 27 April.

SYDNEY

UNEXPECTED TALES: TREASURES OF THE NICHOLSON MUSEUM. Unexpected stories about antiquities in the museum & famous people (such as the connection between the museum & Agatha Christie’s face cream, ivories from Nimrud, a rare gold torc from an Irish bog, a sex change mummy, and a trans- vestite Heracles). NICHOLSON MUSEUM, UNIVERSITY OF SYDNEY (61) 2 02 9351 2812 (www.usyd.edu.au/nicholson). Ongoing.

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, collected since the early 19th century. Includes fascinating sculptures excavated from the Sanctuary of Athena at Lindos, Rhodes, in 1902-1914. DANISH NATIONAL MUSEUM (45) 313 4411 (www.natmus.dk). (See Minerva, July/August 2002, pp. 22-24.)

EGYPT

CAIRO

THE ROYAL MUMMIES: 12 additional mummies have now been added to the display of 11 pharaonic mummies, including Ramesses II. THE EGYPTIAN MUSEUM (20) 2 575-7035 (www.egypt- ianmuseum.gov.eg). Permanent exhibition.

FRANCE

AMIENS, Somme


CLEMONT-FERRAND, Puy-de-Dôme


GAILLAC, Tarn

STONE AXES IN THE NEO-LITHIC: THE FIRST FARMERS FROM THE TARN. The axe is the emblematic tool of early agriculture, and it was also used in trade between the Alps, Spain, and the Atlantic. MUSÉE DE L’ARBRE DE LA VIE (81) 31 57 17 65 (www.gaillac.fr). Until 27 April.

GUYRÍN-VEYIN, Val-d’Oise

FORGE AND BLACKSMITH. Iron Age and Gallo-Roman metal vessels and tools. MUSÉE ARCHEOLOGIQUE DU VAL- D’OISE (33) 134 674-507 (www.val-d-oise.fr). Until 30 August.

GAILLAC, Tarn

LE HAVRE, Seine-Maritime

AXE AND MILLSTONE. ANCIEN LE HAVRE MUSEE (33) 235 422-790. Until 30 March.

NANTES, Loire-Atlantique

ANCIENT EGYPT. Egyptian antiquities from the Middle Kingdom to the Roman period from the museum’s collection. MUSÉE THOMAS-DOBBEL (33) 240 710-350 (www.cgu4.fr). Until 31 July.

NANTES, Loire-Atlantique

KNIGHTS IN ISLAMIC LANDS: WORKS FROM THE FURUJISYA ART FOUNDATION. An exhibition devoted to the equestrian arts of Islam from the 8th to 18th centuries. MUSÉE DES ARTS ASIA- TIQUES DE NICE (33) 492 293-700 (www.arts-asiatiques.com). Until 31 August.

Minerva, March/April 2008
TO HELI A TRIP INTO THE ANCIENT UNDERWORLD. An exploration of ancient concepts of the underworld, a project of the Wissenschaftszentrum Berlin f/Neue Synthese. LE PREHISTORAMA, MUSEE DES ORIGINES DE L’HOMME (33) 466 858-696 (www.prehistorama.com). Until 30 November.

STRABSBURG, Bas-Rhin
ARCHEO: THE SURVIVAL OF ANCIENT OBJECTS. Featured are antiquities used in modern advertising. MUSEE ARCHÉOLOGIQUE (33) 388 525-000 (www.musees-strasbourg.org). Until 31 December.


TOULOUSE, Haute-Garonne
METROPOLIS: METRO AND ARCHEOLOGIE AT TOULOUSE. Archaeological discoveries spanning 2000 years, from the founding of the Roman city to the present, found during the excavations for the subway lines. MUSEE SAINT RAYMOND (33) 561 223-144 (www.etudiant-toulouse.com). Until 2 March.

GERMANY

BERLIN
THE ART OF FORGERY: ANALYSED AND UNCOVERED. The forged sculpture of a Shou Chang Yong, a Chinese jester figure from the Han Dynasty (206 BC to AD 220), is the starting point and focus of the exhibition. The aim of the exhibition is to uncover, prove, and convey to visitors how forgeries are made, which methods forgeries are used, and how forged works of art can be recognised. Beside the main figure, analysed thoroughly, the presentation includes a number of other objects from the museum’s own collection, as well as from private lenders. They document the diversity of forging methods within a given historic context. MUSEUM FOR ASIAN ART (49) 30 266 3660 (www.smb.spk-berlin.de). Until 24 March. (See Minerva, this issue, p. 13.)

THE BOXER BRONZE FROM ROME. The famous seated bronze boxer from the Palazzo Massimo will be on loan, supplemented by two marble heads, vases, bronze statuettes, and vases representing ancient athletes from the Antikensammlung collection. ALTES MUSEUM, ANTIKENSAMMLUNG (49) 30 3276 4840 (www.smb.spk-berlin.de). Until 31 March.

THE GAME OF COLOR AND FORM: MOSAIC ART IN THE BODE MUSEUM. A special exhibition for young people during a cup of the cathedral, a pipe mosaic from Ravenna with ‘game tables’ to allow experimentation. BODE-MUSEUM (49) 30 2090 5601 (www.smb.spk-berlin.de). Until 31 October.

TO THE CONQUEST OF FIRE. 400,000 years of the history of ignition of fire by man. MUSEE DE PALéONTOLOGIE DE TERRA ARMATA (33) 493 555-993 (www.musee-terra-armata.org). Until May.

PARIS

BAYONNE. A major exhibition of Mesopotamian stelae, statuettes, and other objects, principally from European museums (and not from Iraq) from what was once the largest city in the world, founded c. 2300 BC. MUSEE DU LOUVRE (33) 1 40 205-452 (www.louvre.fr). 14 March – 2 June (then to Berlin and London).

PARACAS. 15 important Peruvian textile cloaks found in funerary bundles in the tombs of Wan-Kayan, c. 300 BC, in 1927. MUSEE DU QUAI BRANLY (33) 55 617-000 (www.quai-branly.fr). 1 April – 20 July.

SOLDIERS OF ETERNITY: WARRIORS OF XIAN. The exhibition features 120 objects from the tomb complex of Qin Shi Huangdi, the First Emperor, including 20 complete terracotta warrior figures of different ranks. Among the few many 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 after-life. PINACOTHÈQUE DE PARIS (33) 1 43 255-141 (www.pinacothque.paris). Until 15 July. (See Minerva, January/February, pp. 12-14.)

THE CONSTRUCTION OF LUTEI. The Arènes de Lutèce, a Roman amphitheatre, is one of the few remaining Gallo-Roman ruins in Paris. CRPYTE ARCHÉOLOGIQUE DE PARIS DE NOTRE DAME (33) 1 43 29 83 51. Until 1 May.

THE MEDITERRANEAN OF THE PHENICIANS, FROM TYRE TO CARTHAGE. As maritime entrepreneurs, merchants, and master craftsmen, the Phenicians spread their material and commercial influence to the western Mediterranean. The exhibition looks at the history of the Phenicians in their Levantine homeland and their extension into the Mediterranean. Displayed are an impressive array of artefacts, including funerary stelae, wood, and ivory, decorated metal bowls, and elaborate pottery. THE INSTITUT DU MONDE ARABE (33) 1 40 51 38 38 (www.imarabe.org). Until 20 April. Catalogue. (See Minerva, this issue, pp. 13-16.)

WORKS OF ART FROM THE GANGES DELTA: COLLECTIONS OF THE MUSEUMS OF BANGLADESH. A new presentation of the 2nd century BC, stone and metal Buddhist and Hindu images from the 7th to 12th centuries AD, and decorative objects from the 14th to 17th centuries, the latter from recent excavations. MUSEE GUIMET (33) 56 52 53 39 (www.museesguimet.fr). Until 3 March.

ROZEV, Aveyron
OETZI: THE ICE MAN. The Neolithic frozen Oetzii was found in the Austrian Tyrol Alp in 1991 with boots, a bow and arrow, a stone knife, a copper hatchet, a hunting net, and kindling for fire-making. MUSEE FENALLE (33) 56 738-430 (www.musee-fenalle.com). Until 30 April.

Roden, Gard
EYES AND DREAMS. 150 models of statuettes and panels explaining the significance of prehistoric female figures associated with funerary monuments. LE PREHISTORAMA, MUSEE DES ORIGINES DE L’HOMME (33) 466 858-696 (www.prehistorama.com). Until 30 November.

HAMBURG


HANNOVER

SHELTER DELICACIES FROM CAIR: THE EGYPTIAN COLLECTION OF ACHILLE GROPPI. About 160 antiquities acquired by Mr Groppi (1890-1949), the owner of the Cairo Pension Groppi’s Confectionary in Cairo. MUSEUM AUGUST KESTNER (49) 551 168 42 120 (www.hannover.de). Until 4 May (then to Basel in the autumn).

THE SCHOENEGGER JAVELINS: MEN AND THE HUNT 400,000 YEARS AGO. In 1994 archaeologists found a rare eight well-preserved wooden javelins and numerous wild horse bones from the Old Stone Age in Schoenegger, Lower Saxony. These finds prove that Homo erectus had a surprisingly advanced technical ability. NIEDERSACHSISCHEN LANDESMUSEUM (49) 511 9807 688 (www.landes-museum-hannover.de). 28 March – 27 July.

HILDESHEIM, Niedersachsen

MAYANS: KINGS OF THE RAIN FOREST. A multimedia exhibition with about 200 stone reliefs, jade, and ceramics, including many pieces never shown before in Europe. ROMER-UND FELZEUSS-MUSEUM (49) 83 63 751 33 (www.rummuse-um.de). Until 13 April.

KARLSRUHE, Baden-Württemberg

ROMAN PORTRAITS OF THE GOLDEN RHINE. A newly opened section devoted to the conquest of the Celts by the Romans and the founding of the province Germania Superior, c. AD 83. BADISCHE LANDESMUSEUM KARLSRUHE SCHLOSS (49) 721 926 2615 (www.museum-land.de). Ongoing.

KÖLN (COLOGNE)
PAULA MODERSOHN-BECKER AND THE EGYPTIAN MUMMY PORTRAITS. The artist was fascinated by the Fayum paintings that she kept in her Paris studio; accompanied by Fayum paintings from the Louvre, the National Gallery, the British Museum, and other museums. MUSEUM LUDWIG (49) 221 221 26 165 (www.museum-ludwig.de). 13 March – 15 June.

KUENZING, Bayern

DANUBE, RULERS AND DRUIDS: CELTS ALONG THE DANUBE. Archaeological finds from Iron Age Germany and Austria over the past 22 years, including the discovery of some princely graves and large settlements previously unknown. MUSEUM QUINTANA (49) 8549 9731 12 (www.museum-quintana.de). Until 28 July.

Minerva, March/April 2008
HONG KONG

ISRAEL
JERUSALEM
BELIEF AND BELIEVERS: ANCIENT ART FROM THE ISRAEL MUSEUM. Some 30 selected antiquities of critical and artistic merit shed light on the religion and rituals of Israel's early inhabitants, including a stela datting about 1200 BC. ROCK-FELLER MUSEUM (972) 628-2532 (www.imj.org.il/rockefeller). Ongoing.


THE ARCHAEOLOGY GALLERIES AT THE ISRAEL MUSEUM are closed until further notice as part of the museum's campus renewal programme. ISRAEL MUSEUM (972) 2 670 8811 (www.imj.org.il).

THREE FACES OF MONOTHEISM. The similarity 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 Ilhiva, Jan/Feb 2008, pp. 20-21).

MASADA
NEW MUSEUM OPENS. A state-of-the-art museum with several unusual theatrical settings has 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 stor- age are on display. YIGAL YADIN MUSEUM (972) 8 658 4207.

ITALY
ADRIA, Rovigo
OPENING OF MUSEUM GALLERY MUSEO ARCHEOLOGICO to display its collection of Etruscan antiquities. MUSEO ARCHEOLOGICO DI ADRIA (39) 0426 21612 (www.archeologica.beniculturali.it). Ongoing.

ADONE, Enna
THE MUSEO ARCHEOLOGICO has reopened after three years of restoration work. The site has been restored to the ancient city of Morgantina (39) 935 873 07. Ongoing.

ANCONA
AUGUSTO CAPITE VELATO. The exhibition centres around a superb portrait of emperor Augustus. Special provision has been made for blind visitors to touch the painting. MUSEO TATILE DE ANCONA (39) 071 281 1935. Until 31 May.

BOLOGNA
MUSEO ARCHEOLOGICO has reorganised the Greek section of its collections. Pride of place has been given to the beautiful head of Athena Lemnia, a copy of a bronze original of the 5th century BC by Phidias, and to a 6th-century amphora signed by Nikosthenes. The collection unifies private and public bequests in addition to the important collection assembled by the painter Pellegrino Pagliai (1755-1860). Included are more than 200 Greek and Italian vases, 395 pieces of jewellery with precious stones and cameos, as well as statuary and funereal reliefs (39) 051 275 7211 (www.comune.bologna.it). Ongoing.

CORTONA, Arezzo

FLORENCE
AT THE EMPEROR'S COURT: TREASURES OF COSMOPIOLITAN CHINA IN THE TANG DYNASTY, 907-618 CE. A major exhibition including a procession of chariots and horses, monumental stone sculptures, terracotta statuettes, frescoes, ceramics, gold and silver jewellery, and other precious objects, such as a silver casket decorated with 45 delites. PALAZZO STORZI (39) 055 27 76 46 106 (www.fondazionepalazzostorzi.it). 6 March - 20 June.

THE AEGEAN, CYPRUS, SYRIA, AND THE MEDITERRANEAN: FROM THE PATINA TO COLLECTING TO ARCHAEOLOGICAL EXCAVATION. An exhibition drawn from the museum collections. This impressive range of materials comes both from donations and excavations. MUSEO ARCHEOLOGICO (39) www.firenze-musei.it/archeologico). Until 27 April.

MASSAROSA, Tuscany
The 1st century AD Roman mosaic discovered in 1932 inside the Terme di Massarosa is now visible in situ after a long restoration. TERME DI MASSAROSA (39) 055 5978308. Ongoing.

MELFI, Potenza
THE MUSEO ARCHEOLOGICO NAZIONALE in the Norman castle of Melfi, where the First Crusade was initialized in 1089, has recently been restored and its museum refurnished. On view are artefacts ranging from Prehistory to the Roman period (39) 0971 21 71 19 (www.archeopariart.beniiculturali.it).

MIAMI
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.

MONTELUPO, Firenze
THE MUSEO ARCHEOLOGICO is now open. With a wide range of excavated objects, incorporating the former collections of the Museo della Ceramica (39) 0571 541 547 (www.museomontelupo.it). Ongoing.

MONZA, Milano
THE MUSEO DEL TESORO DEL DUOMO has reopened after ten years. Among the rare objects on view is the great Coronc Ferrara, a Longobard crown of the 6th/7th century AD used to crown kings and emperors, and the gold and silver treasures of the Longobard queen Teodolinda and 3rd century AD ivory diptychs (39) 039 380722. Ongoing.

NAPLES
ALMA-TADEMA AND THE NOSTALGIA FOR THE ANTIQUE. A beautiful exhibition showing paintings by Alma-Tadema and his Italian followers and the objects depicted in their paintings found during excavations or copied from antiquity. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 44 01 66 (www.museoarcheologico.it). Until 31 May.

NAXOS, Sicily
NAXOS ARCHEOLOGICAL PARK is now open to the public. Visitors may explore the area of the ancient Greek city colony's main religious sanctuary, walls, port, and archaeological museum (39) 025 245 01 00 (www.aastagiardinixos.it). Ongoing.

PERUGIA
MUSEO ARCHEOLOGICO NAZIONALE. New exhibition space has been added to the museum. Now on view is the Giuseppe Bellucci collection of amulets, musical instruments, and the Etruscan tomb of the Cal Cutia family and its funerary goods (39) 075 575 9682 (www.archeopgp.ari.it).

PIASA
ROMAN SHIPS. The archaeological site where Roman ships were discovered almost intact in 1969, and the Cantiere delle Navi Antiche di Pisa where these are being restored can now be visited by appointment on Fridays, Saturday mornings, and Mondays. CENTRO DEL RESTAURO DEL LEGNO BAGNATO (39) 055 321 5446 (www.occhiverdi.org).

RIETI
THE MUSEO DEI SABINI has recently reopened with an excellent selection of archaeological finds relating to the culture of the pre-Roman Sabine tribes in the region. MUSEO CIVICO DI Rieti (39) 0746 498 530 (www.apiti.net.it). Ongoing.
RIMINI
HOUSE OF THE SURGEON. The archaeological site of the 2nd century AD Roman (Domus del Circolo), with its interesting mosaics, is now open to the public, at Plazza Ferrari. The house was located on the northern side of ancient Ariminum near the harbour (39) 0541 704426. Ongoing.

ROME

HOUSE OF AUGUSTUS ON THE PALATINE. Four frescoed rooms painted in vivid colours discovered in the 1970s have been opened to the public following 30 years of restoration, along with the House of Livia, THE EMPEROR'S SIS wife (39) 06 4890 3504 (www.archeorm.art.beniculturali.it). Ongoing.

MUSEI D'OR FER IMPIRALI has opened inside the so-called Markets of Trajan. This will present the development of the Imperial Fera and also many of the works of art found there, MERCATI DI TRA- NQ (39) 06 8207 7237 (www.archeologica.beniculturali.it). Ongoing.

THE BATHS OF CARACALLA have now been restored and are open to the public with the exception of the subterranean zones, (39) 06 3996 7700 (www.nosma- turismo.it). Ongoing.

THE PANTHEON has reopened after the comprehensive restoration of its interior, which is now enhanced with dramatic new lighting, (39) 06 6830 0230 (www.nosmaturismo.it). Ongoing.

THE EMPEROR'S TRIUMPHS. An exhibition devoted entirely to this imperial Roman tradition, expressed through sculpture and other media. COLOSSEO (39) 06 202 9206. (www.archeologia. beniculturali.it). 4 March - 14 September.

THE TABULARIUM AND GALLERY LAPI- DARI. Reinstallation within the historic gallery, with archaeological finds of the 1930s and the collection's impressive corpus of epigraphic inscriptions. (39) 06 3996 7800 (www.museocapitolini.org). Until 10 June.

ROSSO POMPEIANO: ROMAN PAINT- ING. OLD AND NEW DISCOVERIES IN NAPLES AND POMPEII. Next to the museum's magnificent collection of Roman painting, including the painted rooms from the Villa of Livia at Prima Porta, now on view are paintings discovered from the 18th century onwards in Pompeii, next to those newly discovered at Moregine, and in the House of the Golden Bracelet. MUSEO NAZIONALE ROMANO DI PALAZZO MASSIMO ALLE TERME (39) 064 202 9206 (www.archeologia.beniculturali.it). Until 31 March.

SEDILIO, Orestano-Sardinia
A new museum has opened at the site of Sedilio in central Sardinia, where the Neolithic necropolis of Locche-Pedra's Cuba, with its monumental tombs of the domus de janus type (17th - 7th century BC), were investigated by archaeologists of the Universities of Sassari and Cagliari. MUSEO D'OR. TERRITORIO DI SEDILIO (39) 079 346 218 6360, Ongoing.

TRENO
GOLD OF THE NOMADS OF THE STEPPE: TREASURES FROM THE MUSEUMS OF UKRAINE. This exhibition of approximately 165 works of art comprises the finest Scythian gold objects from the treasures of the Ukrainian Museum and the Archeological Institute in Kiev. MUSEO CASTELLO DUO CONSIGLIO (39) 064 213 770 (www.buonnorseglio.it). Until 11 November.

TREVISO
GENOCHI RAN AND THE MONGOLS' TREASURES. Special exhibition of art expressed through watercolours, illuminated manuscripts, and other media. CASA DEI CARRARESI (39) 04 224444390 (www.treviso.info). See Minerva, this issue, pp. 4-5.

NEW ARCHAEOLOGICAL MUSEUM has opened, designed by Dinah Caixon, the British architect who reorganised the British Galleries in the Victoria and Albert Museum in London. The artefacts found during excavations in the city and neighbouring towns are on view together with the 19th-century collections bequeathed to the city, particularly bronze swords and statue found in the River Sile and the necropolis of Montebelluna. CIVICI MUSEI, Santa Caterina (39) 0422 544 864 (www.comune.treviso.it-merese. pa.it).

TURIN
THE TURIN CURIUM MUSEUM OF ANCIENT ART. RESTORED. Sited in the magnificent 18th-century Palazzo Madama, one of architect Filippo Juvarra's masterpieces (1718-21), the collections on view range from the medieval to the Baroque. The display starts with the medieval lapidary, which presents objects from the 8th to the 13th century AD, including sculpture, jewellery, a large black-and-white mosaic from the cathedral of Acqui, and the treasure of Desana, comprising Longobard and Ostrogoth metalwork. PALAZZO MADAMA (39) 011 443 3501 (www.palazzomadama.it).

VENICE
ROME AND THE BARBARIANS: THE BIRTH OF A NEW WORLD. An important exhibition including 1000 antiquities from museums in Europe, America, and Africa. Examined is the complex relationship between the Roman kingdom and the inhabitants of other countries in Europe, Asia Minor, and North Africa, by shedding light on the richness of the collections and showing the barbarians, with emphasis on Late Antiquity and the Middle Ages. PALAZZO GRASSI (39) 041 523 1680 (www.palazzograssi.it). Until 20 July (then to Rome). Catalogue.

VERONA

JAPAN
HOKKAIDO
EXCAVATING IN EGYPT FOR 40 YEARS. 317 antiquities excavated at Memphis and Dahshur by the University of Waseda's Sakui Yoshimura from 1966 to 2006. HOKKAIDO MUSEUM OF MOD-ERN ART (81) 11 644 6881. Until 8 June (then to Kumamoto).

THE PATH OF BUDDHA. The exhibitions traces the development of Buddhist statues from the 2nd to the 7th AD in Gandhara (ancient India), China, the Korean Peninsula, and Japan to provide insights about how Buddhist beliefs and statues evolved in each region. TOKYO NATIONAL MUSEUM (11) 3 3822 0088 (www.tnm.go.jp). Until 6 April.

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

MACAU
CLASSICAL GREECE AT THE LOUVRE: MASTERPIECES OF THE 5TH AND 4TH CENTURIES BC. Featured are 124 Greek marble sculptures from the Louvre, including vases, terracottas, and gold and silver objects. These have already been seen at the Capital Museum in Beijing, and will then go to Macau while the Louvre refurbishes its Greek and Hellenistic rooms. THE MUSEUM OF MACAU (www.macauuseum.gov.mo). April to June.

THE NETHERLANDS
AMSTERDAM
HIDDEN AFRICA. An excellent opportunity to see the many masterworks from four major sites: Al-khannah (late 4th-mid-2nd millennium BC), fuli (2000-1800 BC), Tilla-Tepe (1st-3rd cen- tury AD), with its fabulous treasures. THE NIEUWE KERK (31) 20 638 6909 (www.nieuwekerk.nl). Until 20 April. (See Minerva, March/April 2007, pp. 9-12.)

WELL CAST! 5000 YEARS OF BRONZE. The use of bronze in the Mediterranean, from Western Asia, via Egypt, to the Graeco-Roman world, with objects from the museum's collection supplemented by loans from the National Museum of Antiquities in Leiden. ALLARD PIETSON MUSEUM (31) 20 52 52 556 (www.allardpietsonmuseum.nl/en). Until 2 March.

LEIDEN
ANIMAL MUMMIES. 73 Egyptian animal mummies, including cats, crocodiles, fish, serpents, and a baboon from the Academic Medical Centre of Amsterdam, all X-rayed in 1999-2003. The exhibition includes x-rays of the animals and a film. RIJKSMUSEUM VAN OUDHEIDEN (31) 71 516 3163 (www.rwa.nl), 24 April - 1 March 2009.

BENEATH THE SANDS OF TIME. 40 years of Dutch archaeological excavations in Egypt with special attention to the museum's current work in Saqqara. RIJKSMUSEUM VAN OUDHEIDEN (31) 71 516 3163 (www.rwa.nl). Until 11 May.

RUSSIA
ST PETERSBURG
OTUM LUDENS: FRESCOS OF STABIAE FROM ITALIAN MUSEUMS. Over 170 frescos, stucco reliefs, bronces, and ceramics, including several recently excavated objects from the Roman city in the Bay of Naples. STATE HERMITAGE MUSEUM. (7) 812 710 9079 (www.hermitagemuseum.org). Until 30 March.

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

SLOVENIA
LJUBLJANA
PHARAOHNIC RENAISSANCE: ARCHAIM AND HISTORICAL VALUE IN ANCIENT EGYPTIAN ART. A major exhibition of 25th and 26th Dynasty antiquities from European museums, including the British Museum, the Louvre, Berlin, and Munich, as well as Italy, Austria, Croatia, and Hungary. CANKARJEV DOM (386) 12417 127 (www.ccd-cs.si). 4 March - 29 June.

SPAIN
BARCELONA
PRINCIPES ETRUSCI: BETWEEN EAST AND WEST. An exhibition exploring the eastern origins and art of the Etruscans with objects from the Louvre, the Villa Julia, and several other Italian museums. CAIXA-D'AFORUM BARCELONA (34) 93 476 8600 (www.fundacio.caixa.es). Until 4 May.

SPAIN
MADRID
EGYPT'S SUNKEN TREASURES. The astonish- ing discoveries made by Franck Goddio and his team of underwater archaeolo- gists. These comprise more than 400 objects from East Campas, Heraklion, and Alexandria, including three colossal (5m high) pink granite statues. PALACIO DE CRISTAL (34) 1 708 535 800, Until 31 August.
MEETINGS, CONFERENCES & SYMPOSIA

14-16 March. THE SECOND BRITISH EGYPTOLOGICAL CONFERENCE. University of Liverpool, jointly organised with the Egypt Exploration Society. Proposed themes include funerary beliefs and practices, religion, technology, history, language, fieldwork, site management, foreigmen in Egypt and the reception of ancient Egypt. Contact: Dr Ian Shaw, tel.: (44) 15 1794 2452; www.liv.ac.uk; bec2@eecs.ac.uk.

15 March. REIGNING BEYOND DEATH: TOMBS AND WORLD RULERS. A study session covering China, Egypt, the Near East, and Rome. In cooperation with the International Centre for Chinese Heritage & Archaeology. British Museum, £28, students £10, Tel.: (44) 20 7323 8181 (www.britishmuseum.org).

9-11 April. CONCEPTS OF PICTORIAL REPRESENTATION IN CRUCIFORM PAINTING. Bavarian Academy of Sciences and Humanities, Munich. Contact: Stefan Schmidt (49) 89 23031 121, www.badv.de; e-mail: post@cbv.badv.de.

LECTURES

UNITED KINGDOM
6 March. TUTANKHAMUN AND THE FIRST EMPEROR. Dr Andrew Burnett. THE BRITISH MUSEUM, £5 (44) 20 7323 8181 (www.britishmuseum.org), 6.30pm.

10 March. THREE LATE ROMAN BOXES. Dr Jas Esler, University of Oxford. Roman Art Seminar, Courtauld Institute of Art, Somerset House, Seminar Room 1, organised by Dr Peter Stewert and Amanda Cl Cadige. Contact, Elizabeth Bartman: e-mail: elizabethbartman@gmail.com, 5.30pm.

14 March. GLOBALIZATION: THE MAKING OF OUR WORLD. Sir Neil Cossons, with an introduction by Loyd Grossman. Society of Antiquaries Tercentenary Festival Lecture No. 5, the Small Concert Hall, St George's Hall, William Brown Street, Liverpool. Tel.: (44) 20 7479 7080; e-mail: admin@iall.org.uk, 6pm.

20 March. REINTERPRETING ROMAN PERIOD AND BYZANTINE NAZARETH. Dr Ken Dark, Research Centre for Late Antique & Byzantine Studies, Reading University. An Anglo-Israeli Archaeological Society lecture, jointly with the Palestine Exploration Fund, the Stevenson Lecture Theatre, the British Museum. Contact: Diana Davis, tel.: (44) 20 8747 3931; www.alosc.net.co.uk, 6pm.

27 March. THE HISTORY AND RESCUE OF THE MONUMENTS OF PHILAE. Martin Davies, Bristol Egyptian Society, Egyptian Cultural Centre, Chesterfield Gardens. London. Tel.: (44) 20 7491 7720; e-mail: egypt.culture@btconnect.com; www.egyptculture.co.uk, 6.45pm.

10 April. BIBLICAL ARCHEOLOGY AND POLITICS IN THE HOLY LAND: THE LIFE AND CAREER OF P. O. GUY. Dr Jack Green, Ashmolean Museum, Oxford. A Palestine Exploration Fund lecture, jointly with the CBRL and the AIAS; the Stevenson Lecture Theatre, the British Museum. Tel.: (44) 20 7935 5379; www.pf.org.uk, 6pm.

UNITED STATES
3 April. NEW PERSPECTIVES ON THE DEMO CRETAN LATER AND ITS ANCIENT MACEDONIAN CONTEXT. Dr Beryl Barr-Sharrar, Archaeological Institute of America, New York Chapter (at the Onassis Cultural Center), 6.30pm.

3 April. THE ILLUSTRATED DESERT: THE ORIGINS OF WRITING IN THE EGYPTIAN DESERTS. Dr John Donohoe, Archaeological Institute of America, New York Chapter (at Columbia University, Schermerhorn Hall, room 612), 6.30pm.

15-18 May. ATHENS AND GREECE: A TRAVELLER’S GUIDE THROUGH ART. Dr Jerrilyn D. Dodds. A lecture series at the British Museum of Art, 5pm, Series £5; single lectures £23. Contact: (1) 212 570-3949 (www.metmuseum.org).

25 April. WHO OWNS ANTIQUITY? MUSEUMS AND THE BATTLE OVER OUR ANCIENT HERITAGE. James Cuno, Metropolitan Museum of Art. £6. 2pm. Contact: (1) 212 570-3949.

PORTUGAL
4 March. UNDERSTANDING THE MINDS: LIFE IN CRETE IN THE MIDDLE SECOND MILLENNIUM BC. Professor John Bennett, The University of Sheffield. Algarve Archaeological Association Lectures (AAA) at Loulé and Lagoa. Contact, Jenny Compton: tel.: (351) 282 955 348. 1.30 and 6.30pm.

1 April. PREHISTORIC ARCHAEOLOGY IN THE CARIBBEAN. Dr Peter Driewett, University of Sussex, Algarve Archaeological Association Lectures (AAA) at Loulé and Lagoa. Contact, Jenny Compton: tel.: (351) 282 955 348. 1.30 and 6.30pm.

AUCTIONS & FAIRS

7-16 March. TEFAF, THE EUROPEAN FINE ART FAIR. MAASTRICHT, Forum 100, 6229 GV Maastricht, The Netherlands. Tel. (31) 43 383 8383; e-mail: info@tefaf.com; www.tefaf.com.

30 April. CHRISTIES, LONDON. Antiquities, Old Bond Street, South Kensington, London. Tel. (44) 20 7930 6074; e-mail: sahornsby@christies.com; www.christies.com.

1 May. BONHAMS’, LONDON. Antiquities, 101 New Bond Street, London. Tel. (44) 20 7468 8225; e-mail: antiquities@bonhams.com; www.bonhams.com.

IN MEMORIAM

Professor John Strugnell. In 1954, as a promising scholar at Jesus College, Oxford, he forsook the completion of his PhD to work on the Dead Sea Scrolls. In east Jerusalem he worked in the famous Scrolls Hole in the Palestine Archaeological Museum, piecing together and teasing out the life of the Essene community. In 1956 he joined the Oriental Institute of the University of Chicago and worked again in Jerusalem, then joined Duke University, North Carolina, still spending his summers in Jerusalem. From 1968 to 1996 he was Professor of Christian Origins at Harvard Divinity School. He played a significant part deciphering and publishing an Essene summary of biblical law and other major Essene texts. In 1984 he was appointed Editor-in-Chief of the scrolls project at a time when conspiracy theories about their content were rife. Strugnell kept his team’s head on the texts, but brought in more scholars to speed the process of publication, even recruiting women into a male stronghold. In 1990 Ill health took its toll and his position leading the project became untenable when colleagues voted him out. His dedication, openness and standing amongst his graduate students never wavered, many of whom went on to carve major niches for themselves in scrolls scholarship on the back of Strugnell’s commitment. He himself said ‘My students are my legacy’. John Strugnell died, aged 77, at Cambridge, Massachusetts on 30 November 2007.

Minerva, March/April 2008
Egyptian Old Kingdom Limestone Statue of a Baker, Kneeling and Kneading Bread

VIth Dynasty, 2345-2181 BC. H. 21.5cm, L. 29.5cm.
Ex collection of Jean Paul Bourgis (d. 1996), Beaulieu sur Mer, France, acquired in the early 1950s; private collection, Westlake Village, California. Cf. a similar servant figure in W. Seipel, Gott, Mensch, Pharao, Vienna 1992, no. 35, p. 140.

Exhibiting at the European Fine Art Fair, Maastricht, 7-16 March
Roman Marble Statue of a Nude Aphrodite

She wears a diadem; a swag of drapery falls behind onto a tree trunk support. 1st-2nd century AD. H. 140cm. Antique restorations.


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