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Bull's head rhyton drinking cup, one of the most elaborate creations of the Cretan-Mycenaean world, 1450 BC. Chlorite, H. 21.5cm. Zakros Palace, Crete, Heraklion Archaeological Museum, HM 2713. On display at the Onassis Cultural Center, New York.
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The Archaeology of the Future

If the ancients had the power of prophecy, what on earth would they make of their legacy in the 21st century? No doubt great pride at the pyramids, confusion at Stonehenge’s undevelopment, and amazement at the bustle of tourists who still flock to the Sea of Galilee – the real Bible Belt – in the footsteps of Jesus.

Despite the shock of the end of the Neolithic, the fall of the pharaohs, and the decline of Christianity in the 7th-century Near East, they are all understandable collapses. Now, however, the ruins of the forefathers that survived centuries of wars and looting are threatened by an unparalleled natural catastrophe – global warming. From the royal palaces and Buddhist temples of Thailand’s ancient capital of Sukhothai, founded in 1238, to the 12th-century Old City on Kenya’s Lamu Island, a UNESCO World Heritage site, the United Nations Environment Programme (UNEP) is focusing attention on endangered ancient coastal sites. Achim Steiner, the executive director of UNEP, has warned that we can no longer simply ‘lock things up in museums and zoos’. Instead, governments worldwide must act to stem global warming.

Meanwhile, UNESCO has warned that within a century many of the world’s greatest ancient monuments may be inundated. The wonders of Chavín de Huántar, with its stone-faced platform mounds, terraces, and sunken plazas of 1500-300 BC, lying at the confluence of the Mosna and Wачepa rivers in the Peruvian Central Andes, are endangered. The problem is not only a question of melting ice caps and rising waters. As the planet warms up, for instance, the permafrost entombing the golden Scythian kurgan burial mounds of southern Siberia will start to melt, destabilising the outstanding preservation of mumified and tattooed human bodies, sacrificed horses, leather clothing, metal grave goods, and textiles. Data obtained from the foot of the Altai Mountains has revealed a rise in temperature by 2 degrees centigrade in the last 100 years. A significant reduction of permafrost is anticipated by the mid-21st century.

The most complete picture of the scale of the threat, however, comes from Scotland, where more than 10,000 ancient and historical sites around the coastline are at risk from Neolithic Skara Brae on Orkney to prehistoric Jarishof on Shetland, Viking boat burials, Iron Age brochs, and Fictitious houses. To date Scottish Coastal Archaeology and the Problem of Erosion (SCAPE) has surveyed 30% of Scotland’s coastline, revealing 11,500 archaeological sites, of which 3500 are endangered. The total risk list is anticipated to reach 10,000.

Independently, scientists from the International Lunar Exploration Working Group (ILEWG) are concerned by the global threat caused by natural disasters or nuclear war that plans are being drawn up for a ‘Doomsday Ark’ to be buried on the moon containing the essentials of life and civilisation. This remote-access tool kit to rebuild the human race would contain hard discs holding information such as DNA sequences and instructions for metal smelting or planting crops, as well as natural materials, microbes, animal embryos, plant seeds, and even cultural relics such as surplus items from museum stores. Eventually, it will be necessary to have a kind of Noah’s Ark there, a diversity of species from the biosphere, suggests Bernard Foing, the executive director of ILEWG. Run partly on solar power, scientists hope to place the first experimental data bank on the moon by 2020, with the full archive launched by 2035. Information would be held in Arabic, Chinese, English, French, Russian, and Spanish and would be linked through a transmitter to 4000 ‘Earth repositories’ that would provide shelter, food, and a water supply for survivors.

Strange to think that the mythical ark of Noah in the book of Genesis should serve as a real-life inspiration for the future of humanity. Now there’s a site that would be well worth digging up in the future.

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

For UNESCO World Heritage Sites in danger of global warming, see: http://whc.unesco.org/documents/publ_climatechange.pdft

For the threat of rising seas in Scotland, see: www.scapetrust.org.

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The Museum of the Imperial Fora, Rome

Rome’s illustrious repertoire of museums have been enhanced recently by the opening of the new Museum of the Imperial Fora. This is housed in the magnificent setting of the the so-called Trajan’s Markets (Fig 1), which is actually not a market complex as the name implies, but a series of buildings intersected by basalt-paved streets. Most probably the complex served as offices for imperial civil servants to administer the 2nd-century Forum of Trajan on the slopes of the Quirinal Hill.

These buildings were eventually incorporated into a medieval castle and later became a Renaissance monastery. Their lavish marble decoration and brick walls were stripped and plundered through the ages, but enough remains of the multi-storied hemicycle to attest the exceptional architectural quality of the great complex in the Roman period. Although Trajan’s Markets served as a model for famous Renaissance artists, and especially architects such as Leon-Battista Alberti, the Markets were truly only rediscovered and restored in the 1920s and 1930s.

In 2005 the complex was closed because of the threat posed to the main hall by water seepage and erosion. At this date provision was made to transform the structure into a museum space without altering the original lay-out. The great entrance hall - two storeys high and covered by huge cross vaults - has been cleaned and reinforced. Its windows and terraces give stunning views open onto the hemicycle, the recent excavations of the Forum of Trajan and the Basilica Ulpia, the Capitoline Hill, the Senate House, the Palatine, and the Colosseum in the far distance.

Significantly, the Museum of the Imperial Fora is topographically and conceptually linked to the fora adjacent to it: the Fora of Julius Caesar, Augustus, Vespasian (Temple of Peace), Nerva, and Trajan. The main exhibits feature fragments of architectural sculpture discovered in these monumental public spaces. These have been recomposed and integrated with new stone material and plaster casts. Many are ingeniously displayed on metal scaffolds at their original height.

As excavations proceed in the Imperial Fora, especially the Temple of Peace, it is planned that any relevant new discoveries will be added to the museum’s collections. In the last 20 years more than 40,000 architectural fragments have been recorded and analysed. Cross-referencing between the excavated fora and the artefacts recovered is an important part of this process, with the objective of faithfully reconstructing the original design of the Fora buildings. The material displayed is complemented by video screens and information panels showing plans and elevations of buildings to help visitors comprehend how the elaborate buildings were developed and replaced over several hundred years.

Some 350 marble fragments and 172 architectural features and sculptures form the centrepiece of the museum’s display. Newly excavated artefacts include a bronze portrait of the philosopher Crisippus from the Temple of Peace, the large head of emperor Constantine the Great found in a sewer in 2006, and an architrave decorated with reliefs from the cella of the temple of Venus Genitrix in the Forum of Caesar.

It is envisaged that the museum will be enlarged in the future by incorporating adjacent buildings within its perimeter. It is a welcome new addition to Rome’s extraordinary collection of museums.

Dalai Jones

The House of Augustus Reopened in Rome

The archaeological superintendency in Rome has recently concentrated on the excavation, restoration, and conservation of the section of the Palatine Hill associated with the domestic and religious complex inaugurated by Augustus. This site, one of the most artistically and historically important in Rome, incorporated his house, the temple of his patron god Apollo, and the house of the empress Livia. As this work proceeded, it was necessary to once more close the site to the public, an almost continuous phenomenon since its discovery in the 1970s.

The first phase of the programme focussed on the restructuring of the podium of the Temple of Apollo. This will enable the podium to be surveyed along with the biblioteca ad Apollinis mentioned by Suetonius, where Augustus used to meet the Senate. Its portico had 50 mythical Danaiids and is where a series of magnificent statues and beautiful painted terracotta reliefs were found, presently displayed in the Palatine Museum.

The restoration of four rooms of the emperor’s domus has been completed and the house is now open with restricted access to small groups so that restoration work may continue. This was Augustus’ residence when he was known as Octavian before he became Pontifex Maximus and emperor in 27 BC, and where he enjoyed privacy during his long reign. The house was centred around a peristyle, with the most important and lavishly decorated reception rooms on the northern and eastern sides comprising the studio (little studio) and oecus (large reception room).

The wall paintings inside were damaged by the collapse of the vaulted roof, probably as a result of the construction of Domitian’s palace above in the late 1st century AD, which broke into fragments the paintings and stucco decoration framing them. These were stored for several decades at Palazzo Altemps in Rome and have now been painstakingly reassembled and reset in their original position. Particularly well preserved is the lower cubicle under the studio, where the paintings were found almost intact. They represent a refined sequence of illusionistic theatrical settings, leading the eye towards urban landscape scenes framed by architectural elements on a deep red and yellow background. The compositions are enlivened by small, exquisitely painted human and animal figures. The vault of the so-called ramp was painted to create the illusion of a coffered ceiling in monochrome and polychrome schemes.

The restoration programme included the wall paintings in the tablinum and the left wing of the House of Livia, closed to the public for over a decade. Collectively the houses of Augustus and Livia present, in situ, one of the most important groups of 1st century BC Second Style wall-paintings from the end of the late Republic found in recent decades. Both houses are scheduled to reopen with unrestricted access by the end of the year.

Visitors to Rome will be able to compare these paintings with those from Livia’s villa at Prima Porta (c. 30-20 BC), the Farnesina, and Castel di Guido on permanent display at Palazzo Massimo alle Terme; and until 31 March with late 1st century AD wall paintings in an exhibition at the same museum, ‘Rosso Pompeiano: Old and New Discoveries in Pompeii and Moregine’.

Dalai Jones

EXCAVATION NEWS

Restored Mosaic Table Unveiled in Caesarea, Israel

The Israel Antiquities Authority has recently unveiled a restored Byzantine mosaic glass panel of the late 6th or early 7th century AD in the so-called ‘Palace of the Bird Mosaic’ on the outskirts of Caesarea. This was originally discovered in 2005 by a team under the direction of Dr Yosef Porat, on behalf of the Israel Antiquities Authority, during the course of preparation work on the Bird Mosaic to make it accessible to the public (see Minerva, July/August 2005, pp. 4-5). The panel was found in one of several rooms belonging to a villa paved with mosaics, together with a stone table, plaster, and roof tiles, which suggests that it was deposited on the floor when the building’s second storey collapsed.

The restored D-shaped panel measures 103 x 103cm and is made from a combination of glass platelets and gold
Early Islam & the Invisible Arab Conquest

The coming of Islam with the Arab Conquest of the Near East in AD 636 has long been a subject of deep controversy. Did the Muslim hordes decapitate classical culture, mutilate Christian churches, and plunge the Mediterranean into a miserable Dark Age that would endure into the Ottoman era? Not only does a new book by Professor Alan Walmsey, Early Islamic Syria. An Archaeological Assessment (Duckworth, 2007), conclude that the incursions of Sasanians and Arabs between AD 614 and 640 were indiscernible, but it provides rich primary data to argue that the new Umayyad caliphate fused the best of the classical past with a flourishing oriental future. The battle blows of the conquest are invisible. Instead, in the first half of 8th century urban renewal targeted mosque building, administrative buildings, and commercial infrastructure.

At the heart of Professor Walmsey’s case for a brave new Islamic world is a congregational mosque that he discovered at Jerash in Jordan as director of the Danish-Jordanian Islamic Jarash Project. Probably built under the Caliph Abd al-Malik (r. AD 723–4), and exposed fully for the first time in 2007, the mosque resembles the Great Mosque in Damascus and is revolutionising our understanding of urban transformations during the first Islamic centuries in Syria and Palestine. Measuring 45 x 40m, and with columned porticoes on three sides and a deep hypostyle hall, the southern wall and its prayer niche, the mihrab, face Mecca. Rather than hidden away within the city, the mosque occupied the most conspicuous part of town, a junction between two busy shopping streets. Because of its sacred southern orientation, its design resulted in an angular and unsymmetrical structure in relation to the main 8th century shopping street. In a revealing act of

Below left: the restored Byzantine mosaic glass panel of the late 6th or early 7th century AD, 103 x 103cm, from the ‘Palace of the Bird Mosaic’ at Caesarea, Israel (with detail at left and right). Photos: Nicky Davydov, courtesy of the Israel Antiquities Authority.

Below right: view over the first half of the 8th century mosque at Jerash in Jordan, with the cario and shops at left. At upper centre, the main mihrab in the qiblah wall, with a later mihrab at right. In the foreground a section of an earlier Late Roman bathhouse, demolished and filled in to construct the mosque. At upper right the Late Roman macellum (market). Photo: Ian Simpson and © the University of Copenhagen.

in much the same way that mosaic emblemata were prepared separately from the less ornate parts of a mosaic floor before insertion. Analysis has in fact revealed that the majority of the glass platelets were of ‘gold-glass’, comprising a lower (5mm) and upper layer (1mm) of opaque glass sandwiching a thin layer of gold leaf - an extremely rare technique. Occurring in a range of shapes and sizes, the platelets are also etched with crosses, rosettes, squares, rectangles, and triangles, which were applied when the glass was still hot. The same technique is applied to the frame of the panel, but with the addition of glass platelets in shades of green, red, yellow, and greyish blue.

The panel was transformed to its original splendour in IAA laboratories off-site by the Conservation and Glass Departments. This involved the painstaking process of mapping the panel and cleaning each platelet, before reassembling the ‘mosaic jigsaw’, and returning it to its in situ position with a new base, where it will take pride of place to be rightly admired by the public.

Dr Mark Mersony
sustaining classical architectural harmony, a new line of shops was added to the east side of the street to mask an uncomfortable architectural divergence. Access to the new souk was through a grand semi-circular staircase; the 'Roman' urban symmetry was respected. ‘The stone-built mosque would have been an imposing sight’, confirms Professor Walmsley, ‘but one that was in sympathy with the existing urban vistas inherited from classical times’.

Jordan was far from an isolated case. Prestige metal goods flowed north from Egypt, while ivory panels graced the reception room of an early Islamic palace at Humaymah in southern Jordan. As under its Nabataean overlords, the oasis town of Palmyra enjoyed sustained caravan trade through an 180m-long line of 100 shops erected along the main colonnaded street in the first half of the 8th century. The good times also still rolled at mid-8th century Pella, where one excavated house has revealed copper objects, wood furniture inlay, 10 gold dinars, and burnt silk clothing.

When it comes to the rise of Islam, this civilisation has traditionally received a bad press, whereas the emergence of Rome, for instance, is heralded as marking the cultural zenith of all antiquity. 'We always think of thundering hordes coming out of Arabia and destroying Christian civilization', Alan Walmsley pointed out when he discovered the Jerash mosque, 'chopping off the heads of people who aren't Muslims. But it turns out it's nothing like that at all'. The conclusion has obvious major political implications because Walmsley's vision envisages early Islam as a contributor to great culture rather than an assassin. 'As the world seeks to understand the seemingly intractable problems of the Middle East - social, political and especially environmental', he stresses in the conclusion to Early Islamic Syria, 'Islamic archaeology has the potential of becoming a key contributor in the increasingly anxious search for sustainable solutions'.


Dr Sean Kingsley

ANTiquities NEWS

Albania

Two headless marble statues of Apollo and Artemis, dating to the 2nd century BC and 2nd century AD, were stolen from the Butrint archaeological site in southern Albania in 1991. These were recovered from a private collection by Greek authorities in 1997 but not identified as stolen goods until 2003. In February 2008 the Greek authorities finally handed them over to the Albanian Culture Minister in Athens.

Belgium

On 18 February armed robbers broke glass showcases in the Cathedral Treasury of the Toural Cathedral and stole 13 items, including a 5th century Byzantine gold cross, 20 x 20cm, set with precious stones, pearls, and paste. Anyone who might have information concerning this robbery should contact the INTERPOL National Central Bureau in Brussels.

Czech Republic

Following the death of a young man in a fire in his Prague apartment, firefighters discovered a treasure trove of more than 3000 ancient metal objects, including bowls, cups, bracelets, pendants, pins, rings, and axes, all obviously recovered with the aid of a metal detector. Since the deceased had no relatives, the collection will most likely be donated to one or more archaeology departments in universities within the Czech Republic.

Indonesia

An important stone tablet known as the Sanggrah Stone, or the Minto Stone, inscribed with the name of a Javanese king and dated to AD 982, had been in the possession of Lord Minto, the former British Governor General of India, and his family since the early 19th century. This had been presented to him by the British Governor Sir Thomas Stamford Raffles. Weighing 3 tonnes, and 2m high, the historical artefact relates the history of the Mataram kingdom in Central Java and its later shift of government to East Java. It is being returned to Indonesia by the present Lord Minto and will be housed in the National Museum in Jakarta.

Italy

Some 1000 pieces of ancient Roman mosaics, marble pieces, and gilded stucco fragments from one of the Roman emperor Trajan’s villas were recently recovered by the Italian police in a raid on a wealthy engineer’s country house outside Rome. He had been using them to decorate his weekend home. They are believed to have come from Trajan’s hunting retreat in Arcusino Romanum, a town outside Rome.

Two rare 6th century BC Greek marble acrolithic heads of goddesses, with
three loose hands and three feet, have been returned to Italy following their five-year exhibition at the University of Virginia. The owner, Maurice Tempelsman, had acquired them from a London dealer in 1980. It was later discovered that they had been looted from a site at Morgantina in Sicily. Mr. Tempelsman finally gave the university partial ownership for the five years and then ceded them entirely, at which point the university turned them over to the Italians.

**Thailand**

Federal agents have raided several California museums and one or more private collections, seizing a large number of pots from the Ban Chiang culture of Thailand, the earliest Bronze Age site in South-east Asia. They were not only illicitly excavated and smuggled out of Thailand, but were being used in a scheme to inflate their value as donated objects to museums for tax purposes by the two principal California dealers, Jonathan Markell and Bob Olsen. Since the antiquities laws forbidding the export of antiquities were passed in 1961, and the culture was not discovered until 1966, the agents claim that all of the Ban Chiang objects in the US could qualify as stolen property.

**Western Sahara**

Officers from the UN Mission Minurso have been actively defacing prehistoric rock art depicting human and animal figures, some up to 6000 years old. The vandal has been using route-marking spray paint for the past two years, especially at the site of Devil Mountain in Laajud. This site is still regarded by the local peoples, the Sahrawis, as a mystical place. Some of the graffiti are more than a metre high. The vandal has even had the effrontery to sign their names and date their work.

*Jerome M. Eisenberg, Ph.D.*

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**NEWS FROM EGYPT**

**Three False Doors Uncovered at Herakleopolis**

A Spanish archaeological team led by Carmen Pérez Dié has found three false doors and two funerary offering tables, as well as a new tomb, in a large Egyptian necropolis dating to the little known 1st Intermediate Period, c. 2160-2040 BC. The discovery was made in the ancient capital of Herakleopolis (modern day el-Edwa, about 95km south of Cairo). The limestone doors had been removed from their original burial site, which had been deliberately burned and demolished, perhaps in the course of a military conquest.

**The Egyptian Museum to be Redesigned**

The grand old Neo-Classical museum, built in 1902, will soon be dedicated exclusively to the Pharaonic arts. Much of its collection is in the process of being moved to the new Grand Egyptian Museum after construction on the Giza Plateau. The project will be aided by the Italian Ministry of Culture. In addition to an upgrade of the building, new showcases, an up-to-date lighting system, and air conditioning will be installed, as well as new security and fire safety systems. There will also be a new training course for the museum staff in museology, conservation and restoration, information technology, documentation, and photography.

**American Pilot Arrested for Smuggling Museum Antiquities**

Chief Warrant Officer Edward George Johnson, an American army helicopter pilot and commander, was arrested in February on charges of transporting antiquities stolen from the Madai Museum in Cairo and for wire fraud. In September 2002 about 370 Predynastic antiquities, excavated in the 1920s and 30s, were taken from a storage area. Johnson allegedly sold around 80 pieces to a Texas dealer in 2003, claiming that they were obtained by his grandfather while employed in Egypt in the 1930s and 40s. These and other objects were later sold or consigned to dealers, auction houses, and collectors in New York, Montreal, London, and Zurich.

**Stolen Mummies Recovered in Minya**

Egyptian tourist police have recently arrested three Egyptians who had stolen four mummies, three men and one child wrapped in linen and plaster, from an illegal excavation at Minya, 235km south of Cairo. The three were also in possession of a Pharaonic sarcophagus decorated with hieroglyphs.

**Bolton Museum Re-evaluates its Mummy**

A team from the University of York has carried out a series of CT scans, GCMS and Carbon-14 tests on a mummy in the Bolton Museum in England. Although acquired by the museum in 1930 lying in a coffin of a priestess from the Third Intermediate Period (c. 900 BC), the body was revealed to be that of a young man dating from the New Kingdom (c. 1200 BC), who probably died of cancer or a wasting disease. The corpse’s scrotum and testicles had been removed in mumification. The body had been preserved using imported Pistachia resin and thyme oils dissolved in animal fat bases—sheep fat on the left and side of the body, cow fat on the right. The full significance of this remains uncertain, but his burial can now be placed in an elite priestly, possibly royal, context.

**Colossal Statue of Queen Tiy Uncovered at Thebes**

A colossal stone statue of Queen Tiy, wife of the 18th dynasty ruler Amenhotep III (r. 1386-1349 BC), 3.6 metres in height, has been found by an archaeological team headed by Hourig Sourouzian at the West Bank site of the famed Colossi of Memnon. Other finds include two stone sphinx heads with the heads of Tiy and Amenhotep III, and ten black granite statues of the lion-headed goddess Sekhmet. Next year they will be erected along with two recently discovered 15-metre-high statues behind the Colossi of Memnon as part of an ‘open air museum’. The two Colossi, 20-metres high, are actually statues of Amenhotep III. The southern statue is flanked by two small figures of Queen Tiy and his mother Mutemwiya who stand beside his legs.

*Jerome M. Eisenberg, Ph.D.*

*Minerva, May/June 2008*
FROM THE LAND OF THE LABYRINTH: MINOAN CRETE

Jerome M. Eisenberg, Ph.D., reports from the Onassis Cultural Center on the first exhibition on the Bronze Age Minoans in the United States.

The extraordinary achievements of the Minoan civilization are being illuminated for the American public by an exceptional, all-compassing exhibition, 'From the Land of the Labyrinth: Minoan Crete, 3000 – 1100 BC' at the Onassis Cultural Center in New York (until 13 September 2008). It is the first exhibition in the United States devoted solely to the Bronze Age Minoans, and few of the 280 objects have been exhibited outside Crete. The historical and cultural context of this first advanced European culture, its first palatial civilization, are explored in the exhibition in 11 well-documented thematic sections: 'Pots and Pottery', 'Masterpieces in Stone', 'In the Domain of the Craftsman', 'Warriors and Weaponry', 'Alimentation and Aromatics', 'Scripts and Weights', 'Seal Engraving: Great Art in Miniature', 'Jewels for Life and Death', 'The Colorful World of Murals', 'Religion and Ritual Practice', and 'Beyond Life: A Glance into the Afterworld'.

The Minoans, living on the island of Crete, were famed in Greek mythology for the legendary King Minos of Knossos, son of Zeus and Europa, who commissioned Daedalus to construct the maze-like Labyrinth. It was in this labyrinth that the king imprisoned the Minotaur (Greek for 'Bull of Minos'), a monster with the head and tail of a bull and the body of a man. Poseidon had sent Minos a snow-white bull as a sign of approval for his struggle with his brothers over the kingship; rather than sacrifice it to Poseidon, he kept it for himself. To punish him, the god made Pasiphae, the wife of Minos, fall in love with it, bearing the monster Minotaur. Every year the Greeks sent seven maidens and seven youths as sacrificial food to appease this ferocious beast. The Minotaur was finally killed by the Greek hero Theseus with the assistance of the daughter of Minos, Ariadne. Referring to this legend, the island's civilization was named by Sir Arthur Evans after King Minos after he excavated a site at Knossos in 1900-1906 and named it the Palace of Minos. The earliest settlements in Crete were simple houses of the Neolithic period (7th millennium BC). In this epoch the inhabitants were an agrarian society, farming and raising livestock. By the early 4th millennium new settlers brought copper-working techniques and settlement shifted from communal living structures back to individual houses. Equidistant from Africa, Asia, and mainland Europe, an active trade developed, with a strong control of the Mediterranean Sea routes. Exports included timber, cloth, foodstuffs, perfumed olive oil, aromatic herbs, and imports of metals lacking on Crete, especially copper from Greece and Cyprus, and tin from as far afield as Britain, and various manufactured objects. The section on 'The Domain of the Craftsman' includes tools, ingots, moulds, and metal vessels. 'Alimentation and Aromatics' features food vessels and utensils, such as a beekeeping vessel (smoker) and a wine press, as well as carbonised figs and peas.

The elite populations of the Early Minoan, c. 3000-2200 BC (see chronological charts, p.12), were conscious of their social identity and tended to display it in self-promotion. Around 1900 BC, during the Middle Minoan period, c. 2200-1600, the resulting social differentiation caused by increasing economic wealth and urbanisation led to a ruling or palatial society. The large palaces built at Knossos and Mallia in the north, Phaistos in the south, and Zakros in the east, were the centres of religious, social, and economic life. The objects and symbols in these large building complexes expressed the power and prestige of the ruling groups. The palaces were destroyed c. 1700 BC, probably by earthquakes, but were quickly rebuilt and replaced by even more impressive structures.

Fig 1 (above right). Teapot-shaped jug reflecting a ceramic prototype. Early Minoan II period (c. 2600-2300 BC). Bucchecolated alabaster. H. 8.6cm, rim diam. 6.2cm, base diam. 4.7cm. Mochlos, found behind wall of Tomb VI and transferred to Heraklion Museum in 1949. Heraklion Archaeological Museum, IM 2385.

Fig 2 (middle right). Kamares Ware tray with vegetal and geometric motifs. Middle Minoan III B period (c. 1750-1700BC). Pottery. Diam. 38.5 cm. Phaistos, Old Palace, Great Destruction, west of Court I, 1966. Heraklion Archaeological Museum, IM 18593.
no areas left undecorated). By the Late Minoan III B period, c. 1300 BC, there was a decline in the quality of pottery and the originality of its decoration, now primarily consisting of linear and abstract forms. Subsequently, a new but exaggerated decorated pottery appeared, c. 1200-1100 BC, reflected in the large clay coffin (larnax) in the exhibition (Fig 20). Finally, after the end of the Late Minoan period the pots specialised in plain or simply decorated large storage jars (pithoi).

The ‘Religion and Ritual’ section features a female goddess (Fig 18), protector of nature and fertility. Among the many deities, women were the most prevalent. The most important was Potnia, the great mother goddess. The selection of the two bronze votary figurines could have been improved. Two of the most common sacred symbols were the bull and the votive double axe (labrys), symbol of Potnia, represented by the impressive chlortalite bull’s head rhyton from Zakros (Fig 9) and a sarcophagus (Fig 15), and the gold axe from the Arkalochori cave (Fig 4). Large numbers of these axes in bronze, silver, and gold, as well as swords and daggers, have been found in several places of worship. One of the three bronze axes in the exhibition has a blade measuring 1.18m in width.

The widespread destruction of the palaces and other sites that occurred from c. 1450-1380 BC, once thought to be due to the eruption of Thera or as a consequence of Internal battles, is now considered to have been caused by the invasion of the Mycenaeans from mainland Greece. Some sites were rebuilt on a smaller scale, others were never resettled. With the introduction of the Mycenaean bureaucracy, a power shift resulted in many changes, in addition to the introduction of new weaponry, such as individually vaulted tombs and new pottery shapes.

The demands for record-keeping in the palatial economy no doubt led to the development of writing as shown in the ‘Scripts and Weights’ section of the exhibition. The first, a hieroglyphic script influenced by an Egyptian counterpart, was followed by a

Fig 4 (left). Votive double axe (labrys), a pre-eminent symbol of Minoan religion. Middle Minoan III B period (c. 1650-1600 BC). Gold. L. of axe 4.91cm, L. of haft 5.72cm. Arkalochori cave, 1934. Heraklion Archaeological Museum, HM 595.

Fig 5 (below right). ‘The Chief’s Tin Cup’: a footed conical goblet with a scene of two male figures facing each other, perhaps a foot soldier presenting arms to a commanding officer. Late Minoan IA - Late Minoan III period (c. 1550-1450 BC). Seattle. H. 11.5cm; max. diam. 9.7cm. Hagia Triada, Royal Villa. Heraklion Archaeological Museum, HM 341.

Fig 6 (bottom right). The Partridge Fresco: partridges and a hoopoe. Middle Minoan II A - Late Minoan IA (c. 1700-1525/1500 BC). Dimensions, as restored: L. 194cm, W. 108cm, Th. 6cm. Knossos, Caravanserai. Heraklion Archaeological Museum, HM 13.
Minoan Crete in New York

Fig 7 (left). Marine style ewer decorated with argonauts. Late Minoan IB period (c. 1525/1500-1450 BC). Pottery. H. 29cm, rim diam. 17cm, base diam. 7.8cm, max. diam. 21cm. Zakros, Palace, West Wing, Room III (probably fallen from upper floor). Herakleion Archaeological Museum, HM 32612.

Fig 8 (top right). Oxid rhinodon with Marine Style decoration of starfish and triton shells. Late Minoan IB period (c. 1525/1500-1450 BC). Pottery. H. 34.1cm. Zakros, NW hill, House A. Herakleion Archaeological Museum, HM 2085.

Fig 9 (bottom left). Bull’s-head rhinodon with sculptural and incised decoration. One of the most elaborate and important creations of the Creto-Mycenaean world. Late Minoan B period (c. 1450 BC), Chilorsa. H. 15cm; H. with horns 21.5cm. Repaired and restored. Zakros palace, West Wing, left wall of Room XXVIII (‘Sanctuary Treasury’). Herakleion Archaeological Museum, HM 2713.

linear script known as Linear A (Fig 10), which has yet to be deciphered. In addition to clay tablets used for administrative records, linear inscriptions have also been found on double-sided axes, stone vessels, pottery, and seals. A second linear script, Linear B (Fig 17), adapted in part from Linear A, was an early form of the Greek language introduced to Crete by the Mycenaean. It was famously deciphered in the 1950s by Michael Ventris and John Chadwick.

By the end of the Late Minoan period and the following Sub-Minoan period, c. 1100-1000 BC, major changes occurred, resulting in the end of this remarkable civilisation: the Greek Dorians, aided by iron weapons, conquered the Mycenaeans. Many of the inhabitants now moved to mountain refuges and the transition of the Bronze Age to the Iron Age, c. 1100-600 BC, was marked by the growing preference of iron for weapons and tools.

A splendid 295-page full-colour catalogue with 21 contributing editors from Crete, and Lefteris Platon from Athens, treats each of the 228 entries with impressive large-format photographs and considerable detail, including a select bibliography. Although there is an excellent 14-page general bibliography, the catalogue unfortunately lacks any index – a small shortcoming for such an admirable work. It is by all means a welcome addition to any classical library or for anyone interested in this unique civilisation, especially since it is being offered at a surprisingly low price.

The exhibition was organised in collaboration with the Hellenic Cultural Ministry, with loans from the Archaeological Museums of Herakleion, Hagios Nikolaos, Ierapetra, Khania, Kissamos, Rethymnon, and Sitia in Crete. In addition to a lecture series and guided tours, an international conference will be held at the close of the exhibition on 13 September 2008.

Fig 10 (right). Linear A tablet. End of Late Minoan IB period (c. 1450 BC). Clay. L. 8cm, max. W. 5.7cm, max. Th. 0.8cm. Repaired. Palace at Kato Zakros, Archive. Sitia Archaeological Museum, 1619.
Fig 11 (above). Long sword, a type appearing in the so-called warrior graves. Late Minoan IA/IB period (c. 1400-1375 BC). Bronze, gold, and ivory. L. 83cm, max. W. 6.5cm. City of Knossos, Koukiakos plot, Tomb 46 (Late Minoan cemetery of Kydonia). Heraklion Archaeological Museum, M 862.

Fig 12 (top left). Three-sided seal stone of a lion attacking a bull. Late Minoan II period (c. 1450-1400 BC). Carved stone with gold granulation. Diam. 1.9-2cm. L. with granulation 2.4cm. Knossos, Sanatorium, Tomb III, Heraklion Archaeological Museum, HM 1658.

Fig 13 (middle left). Ring with gold granulation and wire. Late Minoan IIIC period (c. 1200-1100 BC). Gold. Bezel: L. 3.1cm, W. 2cm, hoop diam. 1.9cm. Prinias, 'Phalasha', Heraklion Archaeological Museum, HM 765.

Fig 14 (bottom left). Pyroclay jar decorated with hoar's-tusk helmets. Late Minoan II period (c. 1450-1400 BC). Pottery. H. 47.3cm, max. diam. 36.5cm. Katsambas, Tomb Z, Heraklion Archaeological Museum, IIM 10658.

Fig 15 (below right). Sarcophagus with bulls and horns of consecration. Late Minoan IA/IIA period (c. 1375–1300 BC). Pottery. H. 75cm, L. 129cm, W. 48cm. Armenoi, Late Minoan cemetery, Tomb 10, Rethymnon Archaeological Museum, 1710.

Fig 16 (bottom right). Sarcophagus with three schematic octopuses; double axes on consecration horns on the other side. Late Minoan IA/IIA period (c. 1350-1200 BC). Pottery. H. (with lid) 75cm, L. 95cm, W. 40cm. Armenoi, Late Minoan cemetery. Rethymnon Archaeological Museum, fl 1703.
The two systems used for Minoan chronology:

A. Scheme devised by Sir Arthur Evans (1851-1941):
- Early Minoan Period c. 3000-2200 BC
- Early Minoan I c. 3000-2600 BC
- Early Minoan II c. 2600-2300 BC
- Early Minoan III c. 2300-2100 BC
- Middle Minoan Period c. 2100-1600 BC
- Middle Minoan IA c. 2100-1900 BC
- Middle Minoan IB c. 1900-1800 BC
- Middle Minoan II c. 1700-1600 BC
- Late Minoan Period c. 1600-1100 BC
- Late Minoan IA c. 1600-1525/1500 BC
- Late Minoan IB c. 1525/1500-1450 BC
- Late Minoan II c. 1450-1400 BC
- Late Minoan IIIA1 c. 1400-1375 BC
- Late Minoan IIIA2 c. 1375-1300 BC
- Late Minoan IIIB c. 1300-1200 BC
- Late Minoan IIIC c. 1200-1100 BC
- Sub-Minoan Period c. 1100-1000 BC

B. Scheme devised by Nikolaos Platon (1909-1992):
- Prepalatial period c. 3000-1900 BC
- Protopalatial period c. 1900-1700 BC
- Neopalatial period c. 1700-1450 BC
- Final Palatial period c. 1400-1200 BC
- Postpalatial period c. 1200-1100 BC

All photographs by Yannis Patrakios, except Figs 3-4 (Yannis Papadakos). Photos and catalogue © 2008 Alexander S. Onassis Public Benefit Foundation (USA) and the Hellenic Ministry of Culture.


ROME AND THE BARBARIANS: BIRTH OF A BRAVE NEW WORLD

Dalu Jones

Currently on view in Venice, ‘Rome and the Barbarians, the Birth of a New World’ is the first of a new series of exhibitions devoted to archaeology organised by the new management of Palazzo Grassi. This expresses a desire for continuity in line with the exhibition policy of the Palazzo’s previous owners, FIAI: to stage large and Impressive shows dedicated to the main civilisations of cultural history alternating with those devoted to modern and contemporary art.

After exhibitions on Magna Graecia, the Etruscans, Celts, and Phoenicians, emphasis is now laid on the barbarian tribes and their contribution to the birth of European identity. The exhibition is organised in collaboration with the Kunsthistorisches Museum der Kunsthistorisch Museum der Bundesrepublik Deutschland of Bonn and the École Française de Rome. Like its predecessors, this is a blockbuster with more than 2000 objects on loan from 200 museums in 24 countries with a time span of almost 1000 years, starting with the conquest of Gaul by Julius Caesar in the 1st century BC and ending with the Carolingian Empire in the 9th century AD.

‘Rome and the Barbarians’ focuses on the complex history of the interac-

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Romans and Barbarians

Fig 6 (below left). Casket of Theodoric in gold, glass paste, cabochons and ancient cameo, AD 654-656. Trésor de l’Abbaye de St Maurice d’Agaune. H. 12.5; L. 19cm; W. 6.5 cm.

Fig 7 (bottom left). Marble sarcophagus depicting a battle between Romans and barbarians from Portonaccio, Italy, 1st century AD. H. 116cm; L. 230cm. Museo Nazionale Palazzo Massimo alle Terme, Rome.

Fig 5 (above). Marble sarcophagus with battle scenes between Romans and barbarians, Italy, AD 175-180. H. 97cm; L. 246cm. Museo Nazionale romano in Palazzo Altemps, Rome.

Fig 8 (below right). Marble statue of a Gallic prisoner from southern France, late 1st century BC. H. 93cm; W. 68cm. Musée archéologique départemental Saint-Bertrand-de-Comminges.

In the 1st and 2nd centuries of their empire the Romans had sufficient military strength to forestall the barbarian threat to submission. However, from the 3rd century AD onwards, Rome was weakened by the crisis and conflict of its civil wars and defeats at the hands of Persia and by foreign tribes encroaching on the borders of the Empire. This is not only a story of battles won and lost, but exemplifies the complex and very modern phenomenon of migrations and integration. Roman and Barbarian worlds came to know each other before they clashed, through negotiations, the exchange of artefacts, trading goods, and intermarriages.

Encouraged by the fact that the Roman Empire was already multi-ethnic, having incorporated many different Italic tribes and Greek settlers within its domains, each came with their own distinct language, rituals, and beliefs. Slowly the two-way process of acculturation included the ‘barbarisation’ of military equipment, and the organisation of soldiers that increasingly relied on indigenous auxiliaries.
(Figs 1, 2). A funerary inscription of a legionary reading, ‘A Frank in the civilian world, a Roman soldier when under arms’. Significantly, a sandstone statue of the god Freyr, the German god of fertility, has been found in a Roman *castrum*, where it was worshipped together with the patron gods of the Romans (Fig 3). It is also a fact that soldiers of barbarian origin rose through the ranks, as did civil servants, often achieving brilliant careers. Roman emperors were also often indigenous inhabitants of conquered regions, such as Ilyria (Diocletian and Constantine the Great), Spain (Hadrian), and North Africa (Septimius Severus).

Far from the usual perception of barbarians as a horde that swept away all civilised life in their path, in due course Romanised barbarians brought the cultural legacy of the classical world into regions such as Ireland, where the Roman legions did not reach. Barbarians were grouped into a multitude of tribes living in shifting patterns of truce and trade agreements, raids and alliances, between nomadic and sedentary peoples. It is not entirely clear what caused the massive barbarian raids in the 4th century AD that ultimately caused the split of the empire and the invasion of Italy. It is possible that climatic changes pushed the Huns west, who in turn forced the Ostrogoths, Visigoths, Vandals, and other tribes to cross the Danube and seek asylum inside the *limes* (frontier border). In the 5th century the Visigoths moved into Spain and the Vandals invaded North Africa, establishing themselves as a maritime power based in Carthage, controlling the central Mediterranean. Ostrogoths and Lombards also poured into Italy while Saxons invaded Britain. Germany and France were invaded by Huns, Franks, Suebians, and Burgundians.

Essentially, the turning point came with the Battle of the Willows at ad Salices in Bulgaria (AD 377), and at Adrianople in Greece (AD 378), when the Roman legions were defeated by the Ostrogoths, who later sacked Rome in 410. Finally, in 476 the barbarian king Odoacer deposed Romulus Augustus, the last Western Roman emperor.

In artistic terms the process resulted in what the great American art historian Bernard Berenson aptly described as ‘the genius of incompetence’, which is ultimately at the root of the post-Classical custom of Roman art developing into Romanesque art in Europe, and Byzantine and Early Islamic art in the Near East.

The objects on show in Venice include statues (Fig 8), sarcophagi (Figs 5, 7), insignia, precious metal hoards, funerary goods, weapons, crowns, jewels, bronzes, coins, ivories (Fig 4), glass (Fig 9), reliquaries (Fig 6), and manuscripts, displayed in 31 sections. Some of the objects are exceptional and have never been exhibited in public; for example, the 7th-century gold casket of Theodoric, with its complex programme of iconography, studded with classical cameos (Fig 6). This is on loan from the abbey of Saint Maurice d’Agaune in Switzerland. Other rarely seen and precious objects are the Visigothic crowns from the Musée du Moyen Age de Cluny in Paris and the treasury from Beja in Portugal. The silver treasure of Hildeshem demonstrates that the barbarians often won exceptional loot from their masters. The huge 1st-century AD sarcophagus from Portonaccio (Fig 6), the largest single piece in the exhibition, transported from Palazzo Massimo in Rome and then ultimately by barge into Venice, is a magnificent example of how the barbarians were perceived in Rome: handsome and brave, albeit doomed enemies, in the manner best exemplified by the famous and harrowing ‘Dying Gaul’ in the Capitoline Museum in Rome.

The powerful and solemn busts of Roman emperors are equally impressive, particularly the portrait of Marcus Aurelius, chosen as the logo of the exhibition. It was made from 1.5kg of gold, but discovered in a Swiss sewer in 1939 (Fig 10). This is now the prized possession of the Roman Museum at Avanches. The philosopher-emperor fought almost continuously along the eastern and northern *limes*. He wrote his *Meditations* at his camp on the Danube and died in AD 180 at *Vindobona*, present-day Vienna, on the eve of a new campaign against Germanic tribes. His tolerant but firm attitude to barbarian peoples and his personal stoic beliefs make him one of the best examples of what *romanitas* stood for at its best.

This is a challenging and important exhibition for the questions it raises and for the variety and beauty of the objects on display. At a time of rampant aggressive nationalism serving petty parochial interests and the pull of globalisation, one is reminded of the last lines of Constantine Cavafy’s haunting poem, ‘Waiting for the Barbarians: What’s happening to us without barbarians? They were those people, a kind of solution.’

*Rome and the Barbarians: The Birth of a New World* is at the Palazzo Grassi, Venice, until 20 July; www.palazzograssi.it.

The colour catalogue is edited by Emmanuel Berard (Skira, Venice, 2008; 272pp, 250 colour & 300 b/w illus. Paperback, 49 euros; Hardback, 80 euros).
The Society of Antiquaries

MAKING HISTORY: ANTIQUARIES IN BRITAIN FROM 1707 TO 2007

Peter A. Clayton

On 5 December 2007, 300 years to the day after its foundation, the Society of Antiquaries of London celebrated its tercentenary with a black-tie Gala Dinner held at Armoury House, the headquarters of the Honourable Artillery Company in the City of London. The celebrations had begun on 26 September at St James' Church, Piccadilly, when Dr David Starkey, CBE, FSA, gave the first of a series of Tercentenary Festival Lectures. His topic was 'The Antiquarian Endeavour', presented to a filled church. Six other festival lectures were scheduled to be given over the next nine months by distinguished archaeologists and historians in Dublin, Edinburgh, Cambridge, Liverpool, Cardiff, and the British Museum.

David Everett (1770-1813) once wrote that 'Tall oaks from little acorns grow' and he could not have been more accurate in describing the foundation and growth of the Society of Antiquaries of London. Three small 'acorns' - John Talman, Humphrey Wanley, and John Bagford - meeting in the Bear Tavern in the Strand in London on 5 December 1707 resolved to meet for the purpose of studying and recording British antiquities, and so began the Society of Antiquaries of London. Now, with a fellowship of around 2550 worldwide, the Society has targeted increasing the Fellowship to reach 3000 by the year 2010. The Society is the oldest learned such institution in northern Europe dedicated to the study of antiquity, and second only to the Royal Society in age. Around 175 new Fellows are elected each year, but election is not easy and no sincere - the candidate, proposed and supported by at least five Fellows, is judged by his/her peers in a secret ballot and must achieve at least 75% 'ayes' to be admitted.

Antiquaries have been a feature of English life for centuries. The Venerable Bede in his 8th century Ecclesiastical History of the English People took an interest in noting antiquities discovered, and John Leland was commissioned by Henry VIII to make a search after England's Antiquities' and at the same time to note the records and documents in cathedrals, abbeys, and churches. This led to him often being referred to (but now discredited) as the 'King's Antiquary'. His travels throughout the length and breadth of England during the 1530s and 40s recorded a unique view of England at the close of the Middle Ages. Leland was to die overworked, insane, and unpublished on 18 April 1552. Friends fortunately preserved his notes and they first appeared in nine volumes in 1710-12, edited by Richard Hearne, Keeper of the Bodleian Library in Oxford.

An Elizabethan 'society' of antiquaries, a small group of like-minded people intent on recording elements of the past and initiating antiquarian enquiry as a serious study, next met in 1586. This was led by William Camden (Fig 1), who published a small volume, Britannia, in 1586. Over the next two centuries this became the vade mecum for English antiquities. Its final revision and updating in a very substantial volume was achieved by Richard Gough in 1789. Lancowners, especially backed by heralds travelling the country in checking coats of arms and lineage, began to take an active interest. So much so that the antiquary became at times an object of jest and amuse-

Illustrations - Figs 1, 11: Peter Clayton; Fig 2: Courtesy of Derek Chivers, FSA; Fig 3: Mark Merrony; Figs 4-6, 8, 9: © and courtesy of the Society of Antiquaries of London; Fig 10: © Trustees of the British Museum.

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The Society of Antiquaries

ment. Much fun was made of antiquaries in the early 17th century and John Earle, in the sixth edition of his extremely popular *Micro-cosmographie* (1633), a series of 78 caricature pen-portraits, described the antiquary as 'a man strangely thirsty of Time past... Hee is one that hath that unnatural disease to be enamour'd of old age and wrinkles, and loves all things (as Dutchmen doe Cheese) the better for being mouldy and worme-eaten. He is of our Religion, because wee say it is most ancient; and yet a broken statue would almost make him an Idolater'. Earle goes on to describe the antiquary's love of manuscripts, his collections, and how 'Hee never looks upon himself till he is gray-hair'd, and then he is pleased with his owne Antiquity'. The amusing, often ribald caricature prints of antiquaries by artists such as Gilray and Rowlandson were extremely popular in the 18th century.

Despite the lampooning (Figs 2, 4), the Society of Antiquaries flourished (Fig 3) and was to be granted a Royal Charter by George III in 1751. At the early meetings many varied objects were exhibited and discussed. Up until the 1850s the Society was almost alone in collecting British antiquities, but it was realised early on that this could not continue and that proper recording by specially commissioned artists marked the way forward for documenting the knowledge of the past, including objects, sites, and documents. That collection of visual images is today the enormous strength of the Society (Fig 5). The highest quality was demanded of the drawings and many turned into published engravings in *Archaeologia*, the Antiquary's large format publication alongside their Journal; they often represent objects long since lost or, though still extant, in a lesser state of preservation. State papers often did not find their way into official archives, but ended up in private collections of state officials and the archives of great houses. Many such documents were given to the Society by Fellows over the years and an unsurpassed collection of manuscripts (Figs 8, 9), prints, paintings (Fig 6), drawings, and historical artefacts gradually built up (Fig 7).

For many, the ideas of an 'antiquary' still has roots in some of the caricature depictions in prints and words of the past. The remarkable exhibition that the Society staged in four of the main galleries at the Royal Academy in 2007, curated by Dr David Starkey, CBE, FSA, showed the public that the Society is not a relic from an antediluvian past but a tremendous treasure house and fount of knowledge. The Society's roots may well be in the past, but it is firmly dedicated to the future of the past, encouraging new research, excavations, and records. It is very much alive and a worldwide influence on archaeological, antiquarian, and historical studies.

As the President, Professor Geof-

Fig 4 (below left). The Barrow Diggers by James Douglas (1753-1819), Probably one of the earliest known representations of barrow digging. Some contemporary accounts record excursions before breakfast, when several barrows were rapidly examined by digging a hole down through the top. It is possible that the artist, James Douglas, is holding the pickaxe. Pen and ink wash on paper, 41 x 34cm, c. 1787.

Fig 5 (above). Ornamented bronze cavalry helmet found at Richister, Lancashire, in 1796 and drawn in 1798 by Thomas Underwood, the Society's draughtsman. Note the fine detail of the decoration in the drawing, which shows the helmet 'as found' with its corrosion.

Fig 6 (below right). Probably the earliest portrait of Richard III, c. 1550. One of a series of early royal portraits given to the Society in 1828 by its Fellow, Revd Thomas Kerich (1748-1828). It is probably after an original painted during Richard's reign (1483-5) and does not show the deformities later ascribed to him by Taylor 'spin doctors'. Oil on oak panel, 40 x 28cm (Integral Frame),
frey Wainwright has noted, 'Today the [Society's] collections contain antiquities of international importance, detailed records by notable artists commissioned by the Society of lost buildings and objects, historic royal portraits, and rare historical manuscripts. The Society's exhibition of 179 objects, manuscripts, prints, and drawings, was 'the first public exhibition to explore the discovery, recording, interpretation, preservation and communication of Britain's past through its material footprint'. This was presented under nine subject heads: Mists of Time; The Earliest Antiquaries; Founders and Fellowship; Collecting for Britain; The Art of Recording: Lost and Found; Opening the Tomb; Bringing Truth to Light; and From Antiquaries to Archaeologists.

Within the nine groupings, the broad spectrum of British antiquity was revealed in a manner that received plaudits from press and public alike. The substantial catalogue of the exhibition brought to public notice incredible treasures, such as the 12th-century Winton Copy of the Domesday Book, a 1225 copy of the third revision of the Magna Carta (Fig 9), the Lindsay Psalter (Fig 8), an early 13th-century illuminated copy of the Book of Psalms, a Limoges enamel reliquary of Thomas Becket of 1195-1200 bought in Naples by the ambassador Sir William Hamilton and presented to the Society in 1801 (Fig 10) - and so the list goes on.

The celebrations were not only supported by the excellent catalogue of the exhibition that will stand as a seminal reference, but also by a substantial volume of essays, Visions of Antiquity: The Society of Antiquaries of London 1707-2007, edited by Professor Susan Pearce. A series of 16 chapters and an Epilogue assesses how individual Fellows and the Society as a whole have influenced the way that we visualise, understand, and interpret the past. Finally, in true antiquarian fashion, the Society issued a commemorative medallion in silver and in bronze to celebrate this auspicious anniversary (Fig 11).


CURIOUS COLLECTORS AND ENLIGHTENED ANTIQUARIES

Arthur MacGregor

If we can accept Le Corbusier’s characterisation of the house as ‘a machine for living in’, the best museums might by analogy be described as machines for the generation of knowledge. It is true that some of them lie idle for years – generations even – having been conceived or run according to regimes no more ambitious than that of a furniture repository, but even benign neglect can be turned to advantage by the investigator presented with what would be, in archaeological terms, a virgin site undisturbed by the interventions of later generations. Early museums and early museum practice, then, represent more than merely primitive steps on the way to the institutions we know today: they were conceived, constructed, and used according to valid criteria of their own, they contributed in multiple ways to the progress of scholarship, and they continue to provide windows into the intellectual and cultural preoccupations of earlier generations.

The earliest collections display an astonishing diversity. First, the princely cabinets of the Medici and the Habsburgs (Fig 2), vying with each other not only to accumulate natural and man-made wonders but to grasp the nature of the universe itself. Second, the more precisely focused naturalists of the Enlightenment, intent on imposing some system on Creation by close observation and analysis (Fig 1). John Woodward (1665–1728), wrote that ‘Censure would be his due, who should be perpetually heaping up of Natural Collections without a Design of Building a Structure of Philosophy out of them... to the Benefit and Advantage of the World’. Finally, the emergence of the great national museums of the late 18th and 19th century. In some ways the latter might be thought to represent the very apotheosis of the type, when nation-states sought to proclaim and consolidate their distinctive identities with the establishment of monumental institutions, each endowed with shrine-like status.

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Fig 1. Sand and pebbles collected from sites in the Holy Land identified with Christ’s last days on earth, preserved in a 17th-century box inlaid with mother-of-pearl. It was immediately realised in the Renaissance that the foundations of the Church’s teachings could be complemented and reinforced by material testaments. Photo: © the National Museum of Denmark, Ethnographic Collection.

Fig 2 (below). The Kunstkammer founded by Count Guidobald Thun, Archbishop of Salzburg from 1654 to 1668. The cabinets were a later addition by his successor Count Max Gandolf von Kuenburg (1668–87) and emphasised individual taste and regional pride rather than curiosity on a universal scale. Photo: © Dommuseum zu Salzburg, Photo: Josef Kral.

Like collectors themselves, historians of museums tend by inclination (if not by profession) to be either archaeologists or art historians, naturalists, or historians of science, but a retrospective survey demands that all of these aspects should be addressed on equal terms - especially when considering the earlier institutions, which absorbed all manner of mate-
of course, dangers of determinism in linking, for example, the cabinet of the 17th-century Archbishops of Salzburg (Fig 2) with the national museums that emerged in the course of the later Romantic movement. As well as forming a perfect expression of contemporary taste, the installation prepared by Max Gandolf von Kuenburg around the 1820s, to satisfy the curiosity of his see with a programme too much like those of the national museums to ignore. It would be facile to draw strict analogies between much earlier practice and that of today, but it seems equally reprehensible to deny, as some museologists do, that any meaningful analogy may be drawn from these historical sources.

Museums found a natural place in the early modern period when the essential unity of knowledge was widely acknowledged, even if the lessons of material culture had yet to be learned. The natural rather than the man-made world was more readily interrogated in material form, although man took his place within this broader categorisation. So it was, for example, that antiquities were addressed along with other forms of creation in the deliberations (and the collections) of the early Royal Society. This unifying bond was nicely expressed by a contemporary vice-chancellor of Oxford who memorably characterised the nascent Ashmolean Museum as ‘a new Library which may contain the most conspicuous parts of the Great Book of Nature, and rival the Bodleian Collection of MSS. and printed volumes’. Almost a century later William Borlase encapsulated the same spirit when, having delivered the manuscript of his Antiquities of Cornwall to the printer, he returned home and ‘sedulously set about the

Fig 7 (right). Harveian cedar wood anatomical table of a dissected human, comprising a varnished spinal cord and nervous system, aorta and arteries, four detailed sections of the nerves and veins, and the venous system overall. Made in Padua, Italy, by Domenico Marchetti, c. 1665. Photo: © The Royal College of Physicians of London.
many hitherto integrated collections began to be quarried by their owners to furnish their newly fashionable galleries. In contrast to the intimate and personal nature of the earliest cabinets (Fig 4), the galleries of art and sculpture that came to form standard elements of the grander sorts of residence were firmly designated as public spaces for contemplation and interaction in the company of others. This marked a significant milestone in the progress of the collection from the essentially private domain. As the larger collections were made ever more accessible, new strategies for display were evolved in which purely aesthetic and decorative considerations gave way to more didactic structures in which schools of production began to predominate. This tendency was by no means universally welcomed, however: the innovatory Christian von Mechem, for example, was accused of having 'assassinated' the museum with his rationalised installation at the Belvedere Palace in Vienna.

Antiquities, like art, were seldom privileged in any particular way in early collections and, indeed, antiquarian practice tended to lag behind that evolved by the naturalists (Figs 6, 9), though the personnel involved were often the same. John Woodward, for example, also gathered Roman cinerary urns and other antiquities from London and used their distribution to try to plot the extent of the Roman city. His contemporaries, Martin Lister and Hans Sloane, equally collected in both fields.

For detailed contextual recording, however we have to wait for the work of Bryan Faussett and James Douglas, in the 1750s-70s and the 1770s-80s respectively. Although Douglas published his findings in his exemplary Nenia Britannica of 1793, it was not until 1829 that his collection found a place in a museum when it was presented to the Ashmolean by Sir Richard Colt Hoare. Faussett's collection has even longer to find its rightful place in the history of 'national antiquities', with its purchase by Joseph Mayer of Liverpool in 1855 (having previously been rejected by the British Museum), with publication of Faussett's draft text by Charles Roach Smith as Inventorium Sepulchrale in 1856, and even more recently with the launch of the digital Novum Inventorium Sepulchrale in 2007. Having slumbered intermittently for two and a half centuries, the Faussett collection has become a universally available resource for new research.

The preservative role of the museum can be seen here to be integral with its more creative function. Many institutions have passed through phases when their early acquisitions, whether of specimens or their related archives, were treated with contempt. Tired old collections were sold off, consigned to the flames, or allowed to disintegrate through neglect. Even today, the more attractive public figures can be relied on to blur regularly about museums with basements full of material not on public display and hence of no value. With the history of collecting now established as a recognised sub-discipline in its own right, younger generations of curators are perhaps better equipped to avoid these errors and - if they are allowed to do so by their political masters - to ensure that new knowledge continues to flow from old collections.

Fig 8 (above). Rubens, a passionate collector of ancient gems, painted the Gemma Tiberiana, then in the cabinet of the Holy Roman Emperor Rudolf II (1552-1612). Although the painting simplified the colours of the original sardonyx, Rubens enlivened the composition of the original and the expressions of the figures. Photo: © the Ashmolean Museum, Oxford.

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Fig 9 (left). The Hunterian Museum of the Royal College of Surgeons, Inaugurated by John Hunter in 1760, a museum type thus far unsurpassed, whose objective was 'to display throughout the chain of organised beings the various structures in which the functions of life are carried on'. Photo® Museums of The Royal College of Surgeons.

Fig 10 (right). Gustavus Adolphus's Kunstschrank... cabinet for ancient gems and other curiosities, manufactured for princely clients. Made in Augsburg, Germany, 1625-31, by Philip Hainhofer. Photo: By Gyllander, Gustavianum, University of Uppsala.
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Few periods in the history of humanity have been as momentous as the transition from the Mesolithic to the Neolithic. This change began in the late fourth millennium BC and spread through Europe into Britain by c. 4000 BC and witnessed the move from hunter-gathering to farming, the appearance of ‘nucleated’ settlements, enhanced tool technology and trade, and new belief systems. Crucially, this lit is generally accepted to have induced the appearance of monumental stone architecture – megaliths – on the British landscape for the first time in prehistory. These functioned exclusively as burial chambers, whose enigmatic appearance, mysteriously shrunk beyond the temporal reach of written records, has been the main source of fascination for amateurs and specialists alike for centuries. The megaliths appeared across Europe, from the Iberian Peninsula to Scandinavia, and are especially abundant in Wales (Fig 3), where many well-preserved examples represent all the varieties of these intriguing monuments.

In the Mesolithic period (c. 8000-4000 BC) in Wales, as in the rest of Britain, archaeological and environmental evidence points to a sparse population of small communities in a densely forested habitat. People lived in simple makeshift shelters and moved around the landscape seasonally according to the availability of plants (hazelnuts, fruit, roots, and seeds) and faunal subsistence (salmon, eels, and other fish; migrating deer). This is borne out by discoveries of artefacts across the length and breadth of the Principality of Wales, and the survey and excavation of wooden longhouses at Clegyr Boia in Pembrokeshire, Llandegai in Caernarfonshire, and Gwernvale in Monmouthshire. The tangible living remains of these communities are also represented by their meeting places in causewayed enclosures at Bryn Celli Wen in Anglesey, Norton in Glamorganshire, and Banc Du in Pembrokeshire. Akin to Windmill Hill in Wiltshire and Hambledon Hill in Dorset, the Welsh examples comprise circuits of ditches broken at intervals that permitted access to the interior of the enclosure to participate in feasting and other communal activities.

Neolithic specialist Steve Burrow has plausibly suggested that all of these changes worked to change humanity’s view of the world, leading to a growing expectation that nature could be domesticated and the wild places tamed to serve the needs of humanity. Above all, the building of megalithic tombs was a major part of this transformation. Prior to this, archaeological evidence reveals that corpses were buried in graves or treated to other ephemeral burial rites. It is widely accepted that the real purpose of megalithic tombs was to give the dead a place to reside and, by honouring them with permanent tombs, the living claimed their ownership of the land as a place which their ancestors permanently inhabit.

Megalithic tombs in Wales, and elsewhere, generally fall into three categories. The first are passage tombs with a roofed chamber normally at the centre of a mound accessed by a straight passageway through which visitors walked or crawled, depending on the height of the ceiling. One of the best examples is Bryn Belli Du in Anglesey (Fig 4), related in form to the larger passage tomb at Newgrange in Ireland. Cotswold-Severn tombs are so named after the concentration of this type in Gloucestershire, which are trapezoidal in form (rectangular with one end wider than the other) ranging in length from about 15-30m. The wider end often curves inwards to create a forecourt area, which is widely thought to have served as a focus for ceremony and ritual. In some cases the chamber opens off the forecourt, exemplified by Tinkinswood in Glamorgan (Fig 5). In other instances, such as Ffynnon Brecon on the Gower in the same county, the centre of the forecourt was blocked by a flat stone, creating the false impression that a chamber lay beyond; instead, access was provided from the long sides of the monument. The third and most spectacular type of megalithic tombs are portal dolmens. The best known example in Wales is Pentre Ifan

Minerva, May/June 2008
In Pembrokeshire (Figs 6, 7). This has a simple box-like chamber with a massive capstone and two stones flanking the chamber, which is in turn sealed by a blocking stone. This H-shaped arrangement of stones at the entrance gives rise to the term 'portal'. Examples are known throughout Ireland, south-west England, and Europe.

Linkages between all three types of megalithic tombs and other regions clearly indicate cultural links between Wales and elsewhere in the Neolithic period. This obvious supposition is supported by evidence for a thriving regional trade in hand axes. Stone axes-heads made in Cornwall, south-east England, and Cumbria have been found in many parts of the Principality; flint hand-axes sourced to south-east England are also common. Two main centres of hand-axe production are also known in Wales. Graig Lwyd in Conwy possessed an especially suitable type of rock called augite granophyre, which has been found in numerous locations in southern and eastern England. Likewise, in the Preseli Hills in Pembrokeshire, the local dolerites proved a suitable material to export to the same region, and it is likely that both types were highly prized as prestige goods (Fig 8).

It is not as easy to unravel the reasons why megalithic tombs were built at particular points in the landscape, often in conspicuous hillside locations, on natural platforms, ridges, cliff promontories, or on main routes through river valleys, but there are four compatible theories. First, their high profile was a statement of ownership. Second, locations were determined by historical significance, supported by the fact that some examples overlie abandoned settlements, and it is possible that this was done to maintain ancestral links. Third, it was often the case that tombs were constructed in locations where burial monuments already existed and were built to accommodate more corpses, a factor borne out by the enlargement of many existing tombs. Finally, the proximity of available building stone is also a significant factor, which would have reduced the expenditure of manpower.

A related issue concerns the construction methods employed to build megaliths in an epoch devoid of the wheel and the technological attributes of more recent civilisations. The most remarkable element of tomb construction is the raising of the capstone – a significant achievement even by modern standards. The technological magnitude of this problem is brought into sharp relief by the sheer physics of the material: Tinkinswood (Glamorgan) has a 40-ton capstone measuring 6.5 x 4.5m, while the capstone of Pentre Ifan (Pembrokeshire) is 4.3 x 2.4m and was raised over a height of 3m. In 1857, the King of Denmark, Frederick VII wrote a paper on this subject
Neolithic Wales

(compounded by the excavation standards of many antiquarians in the 18th and 19th century and the acidity of the Welsh soils, which have destroyed the jewellery but not all, of the bones interred inside the tombs. The Cotswold-Severn megaliths are the best-preserved monuments, and comparisons with related monuments on the less acidic soils of Gloucestershire provide useful parallels. As such, it may be inferred that there was a common set of beliefs in the regions in question.

An especially interesting characteristic of many Cotswold-Severn tombs is their general alignment towards the rising sun, and it is plausible that the curving of the forecourt, where many scholars think ritual was enacted, may have served as a ‘reservoir’ for the morning sun, perhaps for the purposes of the rebirth of the dead. A more precise solar alignment is clear in passage tombs. Bryn Cell Ddu (Anglesey) is aligned precisely with the Midsummer Solstice (Fig 11), as are the passage tombs of Maes Howe on Orkney and Newgrange in Ireland. This again suggests that the tomb builders believed that the dead played a role in the annual cycle of life, indicating that the tomb was opened at this time of the year, allowing light to flood in.

Preserved bones in many tombs present a complex picture of burial rites. It is thought that the deceased would have been placed within a chamber by a shaman, priest, or elder after the body had been de-skinned – the rite of excarnation (exposing the corpse to the elements). Subsequently, the bones were intermingled with those of other individuals, as in the case of the passage tomb at Pipton in Powys, which contained bones from 11 individuals. This practice is also known in the passage tomb of Penywyrrhol in the same county, and Ty Isaf in Caernarfonshire. Steve Burrow has suggested that this may have been a method to give some structure or human form to the mass of ancestors. An especially interesting picture of funerary practice is apparent at Bryn yr Hen Bobl (‘the hill of the old people’) in Anglesey. A composite of tomb types, one of three known chambers was closed by a single slab perforated by two holes between 16 and 23cm in diameter. Interred within were the bones of at least 15 individuals, and it is most likely that these were deposited through the holes after the bodies had been excarnated (Fig 10). Preserved bones also indicate that Neolithic burials were generally egalitarian with representations of all members of the population buried regardless of gender or age.

In broad chronological terms, the age of the megaliths was relatively short-lived. From around 3300 BC people were being buried in graves dug into the earth or cut into rock in Wales and elsewhere. This may be linked to broader changes sweeping across the Neolithic world, which ushered in a new mindset. This is well illustrated by a massive timber enclosure in the Walton Basin in Powys, built around 2700 BC. In short, society appears to have undergone a transition from relatively small social groups to larger centralised groups capable of marshalling substantial workforce. The supreme manifestation of this was the 450km journey of the Bluestones from Pembrokeshire to Salisbury Plain in Wiltshire for the construction of Stonehenge 4500 years ago. The age of the megalithic tomb had truly passed, but the dawn of a new era in technological achievement had arrived.

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This article is based on: The Tomb Builders in Wales 4000-3000 BC by Steve Burrow (National Museum of Wales Books, Cardiff, 2007; 150pp, 98 illus in col & b/w. Paperback, £14.99).
LEFKANDI IN EUBOEA: AMONGST THE HEROES OF THE EARLY IRON AGE

Irene S. Lemos

If it were not for archaeologists we would have known nothing about the site of Lefkandi. The ancient name is not preserved, and ancient sources say nothing of it, although it is located next to the fertile Lelantine plain where, according to Thucydides, one of the earliest conflicts between Greek towns took place. In fact, it was only in the 1960s that this unknown site was spotted by British archaeologists Hugh Sackett and Mervyn Popham after a survey of the island of Euboea.

Lefkandi lies between two well-known ancient cities, Chalcis and Eretria, on the west coast of the island of Euboea (Figs 1-2). Excavations undertaken by the British School at Athens in the 1960s revealed that the settlement on Xeropolis at Lefkandi was first occupied during the Early Bronze Age about 2000 BC and developed into a major centre during the Middle and the Late Bronze Ages. The settlement was particularly significant during the last stage of the Late Bronze Age, the Late Helladic IIIIC period, soon after c. 1200 BC, when the great Mycenaean palaces were destroyed. Lefkandi, however, appears to have flourished during this period, developing contacts with other communities in the Aegean, which despite the loss of the Mycenaen palatial rule, remained prosperous at least until the end of the period, though not always without troubles and further destruction. Even Xeropolis was violently destroyed by outsiders at least twice during this period. However, the site was never entirely abandoned as many others were.

Indeed, one of the most prosperous periods at Lefkandi was the mid-12th century BC, when the site was rebuilt after a violent destruction under a new plan with large and comfortable houses divided by streets and alleys. Some of the houses might have had more than one storey and were equipped with hearths and clay storage bins.

The inhabitants of this early ‘polis’ enjoyed a period of prosperity shared with other sites located near the coast of Greece and on the islands. Their common cultural links are especially reflected in the work of a group of potters who decorated wares with figurative scenes, some of which may have mythological interpretations, while others depict warrior scenes. Xeropolis has produced many fine examples of this lively style of pottery decorated with a rich repertoire of sphinxes and griffins, as seen on an alabaster (Fig 3). One sherd even reveals a very rare image of men rowing on a ship, most probably a galley (Fig 4).

At the end of the Bronze Age most of the Aegean experienced difficult times, but Lefkandi was again an exception. Excavations have shown that the settlement survived into the next period, marked by the introduction of a new technology - iron. Some of the earliest iron weapons found in the Aegean are grave offerings given to the most prominent members of the community, who were buried with the status of warriors (Fig 5).

Again, thanks to archaeology, we have learned a great deal about the Euboeans who lived and died at Lefkandi from the mid-11th to the end of the 9th century BC. The combined evidence from the settlement on Xeropolis and the rich cemeteries provides valuable information about the community’s important role in developing the formation of new social and economical structures emerging at the beginning of the Early Iron Age.

The necropolis is located on the hillside above the modern summer resort,
some 500m away from the settlement on Xeropoli, and was excavated by the joint efforts of British and Greek archaeologists. We are certain of the existence of at least five separate burial plots in the cemetery area. So far, 193 tombs and 104 cremation pyres have been discovered in the three cemeteries of Skoubris, Palla Perivolos, and Tournia. By comparing rich and poor tombs within each cemetery, it is clear that society was highly hierarchical. By contrasting the offerings from the different burial plots it has also become clear that the one at Tournia was used by a local elite.

The Tournia cemetery is located to the east of a monumental apsidal building (50 x 13.8m), which is dated to the mid-10th century BC and is earlier than any tomb found in the cemetery (Figs 6-7). Apart from its size, a remarkable feature of this building was the discovery of a row of post-holes running along the north and south walls and around the aposi, which supported a wooden veranda (peristasis). This is the earliest such example in Greek architecture and anticipates later use in Greek temples. Even more remarkable was the discovery of two shafts in the central room of the building: one contained the cremated body of a man buried with his weapons and an inhumed woman with rich jewellery; the other contained the remains of four horses (Fig 6). We can assume that the man buried with his consort and horses in the building was the leader of the kin group, which formed the ruling class of the site. These burials are often described as 'Homeric' and initiated the burial ground of the elite members of a prosperous and a dynamic community.

The exceptional finds from the cemetery at Tournia illustrate how the deceased had a taste for high-quality goods, both local and imported. These include fine examples of jewellery, faience beads, seals, and elaborate bronze vessels from the Near East and Egypt (Figs 8-11). They also possessed many locally produced pots and a number of imports from Athens and the northern Aegean. One tomb contained the cremation of a man buried with a rich array of iron weapons, pottery, and a number of haematite weights. This individual was one of the leaders of his community and lived towards the beginning of the 9th century BC. His rich collection of weapons reflect his status as a warrior, while the weights imply that he was also a trader.

Equally important were the results of the most recent excavations on Xeropoli, where a late 10th to early 9th century BC 'megaron', resembling in construction though not scale the monumental building at Tournia, was discovered in 2006. The area where this building was constructed was in use since the last stage of the Late Bronze Age. This underlies the importance of both its location and function over a long period of time. It might have served as one of the dwellings for one of the ruling families of this thriving community.

Such remarkable constructions surely brought together the whole community. Similar communal efforts can be seen in other recent discoveries. A substantial double 'wall' discovered in 2006 is remarkable for its complexity and early date in the 11th and 10th centuries BC (Fig 12). It was either a city wall or a construction marking a ritual deposit, since in front of it and in a hollow was found a large number of broken figurines of excellent quality. Among them was a clay model of a boat which, at present, is unique for both its detailed craftsmanship and date in the early 9th century BC (Fig 13). Excavations on Xeropoli con-

Fig 3 (above left). A pottery alabastron with griffins feeding their young, mid-12th century BC. Photo: Mervyn Popham.

Fig 4 (above, centre). Sherd from a krater with men on a galley, mid-12th century BC. Photo: Ian Cartwright.

Fig 5 (above right). Iron sword and spear heads from the Tournia cemetery, 10th century BC. Photo: Mervyn Popham.

Fig 6 (below left). Plan of the monumental 10th-century BC mortuary building at Tournia.

Fig 7 (right). Reconstruction of the 10th-century BC mortuary building at Tournia. Drawing: Jim Coulton.
Iron Age Lefkandi

Fig 8 (above left). A set of gold jewellery from the Toumba Cemetery, early 9th century BC. Photo: Ian Cartwright.

Fig 9 (above centre). Gold rings from tombs in the Toumba cemetery, 10th and 9th centuries BC. Photo: Ian Cartwright.

Fig 10 (above, far right). Faience seal from the Toumba cemetery, late 10th century BC. Photo: Ian Cartwright.

Fig 11 (middle right). Faience beads in the form of Egyptian deities from the Toumba cemetery, early 9th century BC. Photo: Ian Cartwright.

Fig 12 (below left). Aerial view of the 11th-10th century BC double ‘wall’ discovered at Xeropolis. Photo: Kostas Xenikakis.

Fig 13 (below right). Clay model of a boat found at Xeropolis, early 9th century BC. Photo: Irene S. Lemos.

the British School at Athens. The Greek Ministry of Culture and the IA Ephoreia of Prehistoric and Classical Antiquities of Euboea issue the permits which allow the research at this remarkable site to continue.

For more information on the current excavation visit: http://lefkandi.classics.ox.ac.uk.

tinue, and it is expected that more exciting discoveries are waiting to be brought to light that will further illuminate the history of this remarkable site.

Lefkandi was abandoned some time at the end of the 8th or the early 7th century BC. Some of its inhabitants possibly left for nearby Eretria, which in many ways shows a continuity in the burial rites and architectural traditions seen earlier at Lefkandi. Other immigrants may have gone west, where some of the earlier emporia and colonies, such as Pithekousai and Cumae, were founded by Euboeans according to tradition, such as the Geography of Strabo.

Lefkandi offers a considerable insight into one of the lesser known periods of Greek history. Since Sackett and Popham’s initial discovery, the cemeteries have been excavated jointly by the British School at Athens and the Greek Archaeological Service and, since 2003, resumed excavations on Xeropolis under the direction of Irene S. Lemos. The current project is financially supported mostly by the Packard Humanities Institute, with contributions by other funding bodies, including the Institute for Aegean Prehistory, the Esmée Fairbairn Foundation, and
Interplay between theatre and the visual arts has been highly variable and sporadic over the ages. While the 18th century produced a plethora of paintings and engravings of actors in performance, for example, the era of Shakespeare produced hardly anything (unfortunately). A rich, and relatively neglected, storehouse of theatre-related painting comes from the ancient Greek world of the 4th century BC. There are well over 100 scenes of comedies in performance surviving on painted ceramic vessels, and even more scenes of mythological stories which are fascinatingly related to their theatrical tellings in tragedy. I looked at Comedy in my book Comic Angels (1993); now in Pots and Plays I have turned to Tragedy.

Take, for example, a strikingly ‘dramatic’ painting dating from about the 360s BC (fig 1). The scene is emphatically set at Delphi, as is marked by several signs, including the decorated omphalos (navel-stone), the Priestess in the upper left, and Apollo himself to the right, with his name written in above his head - quite a common feature. To the left below is a young man brandishing a spear, to the right Orestes (named) with his sword drawn, and in the centre, kneeling on the altar, Neoptolemos (named), already seriously wounded. This scene depicts, then, the killing of Neoptolemos, son of Achilles, at Delphi, a well-known myth - even a proverb 'Neoptolemos revenge' was created after him because he had killed the aged Priam at the altar of Apollo at Troy. So, why should there be any reason to connect this painting with tragedy? Could tragedy do anything to help its appreciation?

Before facing these questions, some chronological and geographical setting will be useful. The time is roughly the century between 420 and 320 BC; the place is the Greek West, the Hellenic communities in Sicily and around the coasts of southern Italy, often known as Magna Graecia, and especially Apulia (modern Puglia). Most of the Greek cities in that part of the world had been founded way back before 650 BC, so these are well-established communities, many of great wealth and culture - it would be a mistake to think of them as provincial or cut off. Around 430 BC a flourishing industry in red-figure painted pottery grew up in the Greek West, displacing the Athenian imports which had held a virtual monopoly of high-quality ceramics for more than a century. At just the same time the spectacular and sensational new art-form of Theatre, both tragedy and comedy, was spreading out from its metropolis of Athens to the whole of the scattered Greek world. The great tragedians of 5th century Athens, especially Euripides, remained the most popular ‘classics’; but new tragedies continued to be produced, and not only in Athens. Theatre buildings and travelling troupes developed and new playwrights and actors were recruited, not least from Magna Graecia. For the Greeks in the West - and quite possibly for their closely associated native Italian neighbours also - fine painted pottery and tragic theatre coexisted as powerful and fresh subjects of appreciation within their cultural, artistic, and emotional worlds.

Yet despite this striking synchronism, there has been a strong tendency in the last 30 years or so to reject any claimed connections between vase-painting and theatre, to keep the two art-forms separate and autonomous. ‘Neoptolemos at Delphi is a perfectly...
complete picture without any help from tragedy, thank you’. The title of a recent book, *The Parallel Worlds of Classical Art and Text*, epitomises this reaction against seeing the ‘infiltration’ of literature in art, or vice-versa. It is an irony that this scepticism has coincided with the first publication of a very large number of possibly relevant pots (nearly half of the 109 pots discussed in detail in *Pots and Plays* are recent acquisitions). Many of these have been illegally excavated and exported from Italy; but, for better or worse, they are now known, and crying out for interest.

I counteract the trend away from interrelating theatre and painting in two main ways. Firstly, I do not treat the issue as a matter of priority or superiority: the pictures are not ‘illustrations’ of theatre, nor are they ‘inspired by’ tragedies: the two converge and inform each other; it is a matter of mutual enrichment, not of dependence. Secondly, I show how tragedy at this time and place was by no means a minority or ‘elite’ experience: far from being a ‘text’, accessible only to privileged readers, it is a performance seen by hundreds of thousands every year, a pervasive, shared experience. Why should people keep their experiences of myths in the theatre compartmentalised separately from their viewing of myths in paintings, especially if there are signals or links between them?

My thesis is that tragedy was one of the main ways, if not the main way, that the mythological stories were known throughout Greece in this period. In some cases we can be pretty sure that certain versions were actually invented in order to be played by tragedians of 5th-century Athens. In that case the painting is necessarily connected, more or less closely, to the tragedy. The question is: would seeing the play in performance enrich the appreciation of the painting? Best to put this to the test of an example. A splendid vessel showing Medea in the Chariot of the Sun was painted as early as 400 BC (Fig 2) — that is only some 30 years after the first performance of Euripides’ celebrated tragedy *Medea* (Euripides died in 406). It is near certain that Euripides actually invented the story that Medea herself killed her own children as revenge against Jason’s infidelity; and that he invented her escape from retribution by having her fly off in her grandmother’s supernatural chariot. What is more, the final scene of Euripides’ play is made around the superior power of Medea, above and out of reach, over Jason who protests helplessly below. This ‘spatial dynamic’ surely lends stronger power to the composition of this painting. There are also undeniably differences between the painting and the play — above all, the children are in the chariot with Medea in the Euripides play — but these are far outweighed by the associations. The painting does not ‘need’ the play, but it is enriched in meaning for those who have seen this particular story in performance.

With the scene of Neoptolemos at Delphi (Fig 1), it is a matter of hearing rather than seeing the Euripidean tragic version. So far as we know, it was Euripides in his *Andromache* who first brought Orestes into the story of the death of Neoptolemos. The messenger in that play tells how Orestes organised a cowardly ambush of the unsuspecting Neoptolemos while he was consulting the oracle at Delphi.

The painting makes sense without the play, but it is that particular version that gives fuller significance to the participation of Orestes and the way that he is lurking behind the amphiaster. This is on a vessel known as a *volute-krater* (a wine-mixing bowl with volute handles at the top). This became a favourite shape for Apulian mythological vases, and as the 4th century went on they became larger and larger (this one is 57cm high), and more ornately painted, with increasing use of white, yellow, and purple paint.

This type of monumental potting and painting reached its peak in the third quarter of the 4th-century BC, and its master was the prolific and inventive artist who is known as the ‘Darius Painter’. This typical example of his work, showing the myth of Hippolytos, stands over a metre high (Fig 3). As in the messenger speech of Euripides’ famous play *Hippolytos*, the young man tries to control his horses which are being maddened by the supernatural bull that is appearing before them. There are two of the signals that are common in the tragedy-related pictures. One is the bent old man to the left: he is the recurrent figure of the male carer (in Greek, *paideügos*); and earlier in *Hippolytos*’ play he tries in vain to warn Hippolytos against his arrogant attitude towards the goddess Aphrodite. Secondly, there is the ‘frieze’ of divinities above: it is a notable standard feature that they are calmly detached from the terrible human tragedy being enacted below.

All these three vases come from Apulia; so does the painting of the farewell of Alkestis (Fig 4), another Euripidean hit (note the *paideügos* figure again). So does the picture of Prometheus bound to a kind of stagrock (Fig 5), probably alluding to *Prometheus Unbound*, a now lost play of Aeschylus. There was a much smaller output of pottery from Sicily - a pity since its work was often closer to the practicalities of the theatre. There was
also a local school of painters in Poseidonia, which became Italianised as Paestum and which also shows awareness of tragedy. The area of vase-painting with least artistic quality, and least direct relation to theatre, was probably that from Campania, the largely Italian hinterland of the Bay of Naples, dominated by Capua. A relatively small vessel showing Orestes attacking his mother Clytemnestra is an interesting exception, however (Fig 6). There are two reasons for viewing this in the light of the middle play of Aeschylus’ Oresteia trilogy, known as Libation Bears. One is the snake-bearing Fury (or Eriny) in the upper right, a signal of the mother’s curses that will pursue Orestes, as in the third play, Eumenides. The other, more specific, is the way that Clytemnestra is holding out her exposed breast. In Aeschylus’ play she tries (in vain) to stop Orestes from killing her by appealing to ‘this breast’ where he had fed as a baby. Again, the picture means more to someone who knows the tragedy.

It remains to be asked, finally, what was the function of these huge and highly worked ceramics; and what tragedy has to do with their context? It is beyond doubt that most, if not all, were produced for funerary occasions, for displaying as part of mourning, and for burying with the dead (which is why they have survived in tombs). So part of the explanation of the presence of tragedy in the pictures may well be that the dead person was a great devotee of the tragic theatre. But these distressing pictures of human conflict and disaster will hardly have had any simple comfort to the mourners. Scholars have tended to clench at redeeming features in the stories, ways in which some kind of reunion or happy ending can be salvaged from the tragic myth. But too many of the tragedies show us stories that are too grim, too horrific, too unreconciled for this somewhat sentimental kind of explanation to satisfy. What might there be about tragedy as a whole, in all its dark distressfulness, that might have supplied some kind of consolation for the grief of bereavement?

My thesis is that there is a kind of ‘aesthetic’ comfort to be drawn from these paintings, a suggestion that human lives, for all their muddle and misery, leave behind traces that are ‘beautiful’. The stories of the myths are enacted by people who were grander and more splendid than we ordinary mortals, and they usually involve sufferings that are even worse, strokes of misfortune that are heavier, confusions that are deeper than those that we shall meet - at least if we are middling fortunate. And yet these stories are the stuff of poetry and the stuff of paintings.

What the vase-painters do is to take these stories of ‘the worst in life’ and turn them into pictures that have form and colour, pose, and shapeliness. The painting becomes in itself a thing of beauty. It is not that the 4th-century paintings censor anything unpleasant. They still show grief and violence, wounds, and corpses, but they are always portrayed in a way that retains a certain distancing calm. However ugly the story, the painting is never ugly. These paintings, seen within their context at funerals, draw out the human capacity to see form and colour, even the worst as suffering, even in the bitterest depth of bereavement. And that is why these vases relate to tragedy and not to something more ordinary, beguiling, and comfortable. True comfort needs something beyond what is merely comfortable if it is to go deep.

In experiencing tragedy in the theatre, people are taken to a prospect of the depths of horror, to crises of instability, and trials of endurance, such as we hope we shall seldom or never meet in reality. And then at the end of the play, no one is dead or traumatised. And this experience of the abyss, this journey into disorder has been seen and heard in a form that has beauty. The poetry, dance, music, the costumes and voices, the fluency of sound and action have all conspired to make the experience strengthening and not weakening. At the funeral the dead really are dead; nothing, no amount of grief, will make them stand up again. And the dead person’s life will have included, like all our lives, its disappointments and deceits, its ugly episodes, its griefs, and agonies. What the magnificent and graceful ceramics do is to distill the beauty out of all this human muddle. The vase-paintings and the tragedies alike, the pots and the plays, interact to give us the renewed strength to live on without surrendering to the clutches of the dark.
E xcavations on the Palatine Hill continue to explore and restore the spectacular ruins of the palaces of the imperial rulers of Rome, which are very seriously endangered by subsidence and are literally crumbling through insufficient funding. Emergency interventions have propped up the vaults of the Severan Arch and the cryptoptorus under the Farnesian Gardens, but these are literally last gasp salvage operations. What is urgently needed is a long-term annual conservation plan. Despite this fragile predicament, a sensational discovery was made last autumn: the Lupercal, the sacred cave where Romulus and Remus, the mythical twin founders of Rome, were fed by a she-wolf, had been discovered.

From the time of the earliest Bronze Age settlements on the Palatine, centuries before the foundation of Rome in 753 BC, there already thrived at the foot of the hill a very important shrine sacred to the mythical ancestors of the people of Rome. This cult centre was set inside a cave shaded by majestic trees next to a spring spouting water that mingled with brooks flowing towards the marshy valley below and into the River Tiber. The shrine was linked to a legend stating that after arriving in Latium from Arcadia in 1253 BC, King Evander - who would later welcome Aeneas fleeing from Troy - arrived near the site of the future Circus Maximus. Evander was welcomed by Faunus Lupercus, the divine king of the Latins, himself a descendant of the god Mars and a half-wolf and half-goat creature. A grateful Evander initiated the cult of Faunus Lupercus by building a shrine to the god inside a nearby cave, the Lupercal. Thus, the king introduced to Latium the Greek cult of Zeus Liceus in the form of a wolf (the totemic animal of the Romans together with the sow).

The cave became an initiation centre for the youth of nearby villages. Five centuries later, according to another legend, Romulus and Remus would have been born to the priestess Rhea Silvia and the god Mars. The basket fortuitously landed in front of the Lupercal cave, where Fauna the she-wolf and Picus the woodpecker fed and protected the twins. Fauna was the feminine aspect of Faunus.

In another legend, the shepherd Faustulus (whose name also indicates a link with Faunus) took the twins to the Palatine, where his wife, Acca Lan- entia, reared them. During the Lupercalia, celebrated on 15 February in honour of the god Lupercus, the ritual began in front of the cave with the sacrifice of goats and a dog. Then two naked young luperci priests, covered only with skins cut from sacrificed animals, and with their foreheads marked with the blood of the victims, would race around the Palatine Hill and strike the local women with strips of hides from sacrificed animals to purify them and boost their fertility.

The importance of this rite survived in 44 BC when Mark Anthony, in his capacity as a lupercus, chose 15 February as the opportune date to crown Julius Caesar. In AD 476 the ritual was still performed by the Christian inhabitants of Rome, though the Pope changed the festival into the day of the Purification of the Holy Virgin. Romans continued to visit the Lupercal cave into the 6th century AD.

Altogether these theological and mythical legends are the core of Rome's foundation. To find the sacred cave has been a long-held dream of archaeologists, which seemed to have finally been realised last November when a probe and a core sampler approached to have located the Lupercal subterranean cavity. This turned out to be a domed space located under the emperor Augustus' palace complex.

A contemporary of Augustus, the writer Dionysius of Halicarnassus, described the famous cave in his Roman Antiquities, locating the shrine at the foot of the Palatine, near the River Tiber and a spring whose waters ran along the road leading to the Circus Maximus. In front of the entrance was an ancient bronze sculpture of the she-wolf feeding the twins. Augustus restored the holy place and set inside it statues of his family to promote the link between the founders of the city and himself, the founder of the new Rome. Significantly, the mansion that Augustus built was located on the Cermalus, the first slope to be inhabited on the Palatine Hill, sited near the timber house of the first king of Rome, the tugurium romuli, and the scala caci (Stairs of Cacus, a local monster defeated by Hercules). Augustus also built here in 28 BC a magnificent temple to Apollo, another mythical ancestor of the emperor and his patron god. As the 'God of Prophecy', Apollo was given custody of the crucial Sibylline books containing divination rites for the city's fate. Like Faunus, in Greece Apollo was also represented as a goat.
and a wolf, another link with the Latins' archaic cosmogony that was so important for the emperor's legitimacy. Thus, following Dionysius' description, the Lupercale should be located within Augustus' imperial complex, in front of the large temples of Victory and Magna Mater dedicated in 294 and 191 BC respectively.

Two years ago a small camera probe penetrated the ground near the Portico of the Danaids, built c. 28 BC by Augustus next to the temple of Apollo and his own house. This investigation was the first formal survey to determine the static condition of the ruins buried under the Palatine's gardens. The investigation was interrupted through lack of funds, but was mercifully resumed last year. The original 'key-hole' was enlarged to enable a laser scanner to record the strata down to a depth of 16m (Fig 1). It was then that a large space enclosed by a partially collapsed coffered dome came to light (Fig 2), lavishly ornamented with stucco and mosaic decoration of glass tesserae and seashells, representing garlands and geometrical motifs radiating out of a central roundel containing a white eagle, a symbol of the empire, set on a blue ground (Figs 3-5).

Almost entirely covered by rubble on the sides are niches and enticing wall paintings still to be uncovered. The hall itself must have been about 6.5m wide and more than 7m high, and appears to have been turned into a nymphaeum. Plans are afoot to clear the rubble, locate the entrance, and reinforce the substructures. This is an unexplored area of the Palatine, so the archaeologists are proceeding with great caution over an area of approximately 700 square metres. Further investigation will focus on the area beneath the nymphaeum to look for traces of the original Bronze and Iron Age wattle-and-daub settlement contemporary with the original Lupercale.

The dome matches a description in Bartolomeo Marliano's Topographia of 1534. The Roman antiquary had lowered a tunnel dug across the ruins of Augustus' mansion on the western side of the Palatine, where he stumbled across an underground cavern lined with splendid mosaics and seashell inlay, which corresponds precisely with the features now recorded by the scanner.

According to archaeologist Andrea Carandini, the domed nymphaeum must correspond to the Lupercale because it was incorporated into Augustus' second house completed in AD 28, when the cave would only have been accessible through a lower terrace opening onto the Circus Maximus. This terrace is depicted on a fragment of the Severan-period Forma Urbis Romae map of the imperial capital. At its centre is a jutting loggia used by the imperial family to watch the races in the Circus. The Emperor Constantine, who styled himself as the new Augustus, deliberately destroyed the loggia and built a cross-shaped basilica on top of Augustus' house. The church was small, but very important, ranking third in the status of Rome after the Lateran and S. Maria Maggiore.

Carandini has recently added a further twist to the intricate puzzle concerning the Lupercale's symbolic significance by proving that it was here that the first official Christmas mass was celebrated in AD 336 as a Christian counterpart of the Luperca, after the Council of Nicea had established that the birth of Jesus should fall on 25 December.

Another distinguished archaeologist, Adriano La Regina, disagrees, however, and instead proposes that the Lupercale must have been incorporated into the second construction phase of Nero's Domus Transitoria, which was buried under the later Domus Flavia, the emperor Domitian's palace. While scholars do not doubt that the real Lupercale will eventually turn up sooner rather than later, the beautiful domed hall is still an extraordinary find - unique as the sole example of a Roman dome decorated entirely with mosaics. Archaeologists seem to agree, though, that the nymphaeum's dome dates back to the Claudian period, which dovetails neatly with Pliny's observation that vitreous paste was used for wall and vault mosaics as a novelty in interior design. The presence of glass mosaics in the style of Nero's Golden House would accordingly make it impossible for the dome to date to the early years of Augustus' rule. Further discoveries are confidently expected in the very near future, with conclusive proof about the nature and origins of the domed hall.
Roman Sofia, Bulgaria

ROMAN ENTERTAINMENT IN SOFIA-SERDICA

Evgeni Paukov describes the rare discovery of an exceptional amphitheatre and underlying theatre in the Bulgarian capital, and initiatives to save the site from urban development.

Rescue excavations conducted in the centre of Sofia last summer, prior to the construction of an administrative office building for the Bulgaria National Electric Company (NEC), discovered an impressive Roman amphitheatre. The ancient building lies south of Dondukov Boulevard between the rear of the British Embassy and the Goethe Institute (Fig 1).

As long ago as 1919 the intriguing discovery of a rectangular marble slab (Fig 5), carved with reliefs depicting the façade of an amphitheatre and the gladiatorial games taking place inside, and possibly of 4th-century AD date, was made during construction work in this area. In 2004, part of a structure containing seating constructed in the opus mixtum technique (a combination of brick, stones, and tiles) was unearthed during the development of a hotel in the same district. This has subsequently been left intact and incorporated into the structure of the hotel - appropriately named Arena di Serdica. Although the structure was identified by its excavators as an arena, few people believed that it could have been part of a large amphitheatre lying undetected for centuries in the centre of the capital.

The excavations carried out under the direction of Dr Zhari Veličkov have provided a clearer indication of the character of the site. The tribunal stand and seating for high-ranking officials on the south side of the amphitheatre is presently embedded in the hill of the steep ridge of the former Royal Palace, now the National Art Gallery. A depiction of what such an architectural feature would have looked like is preserved on the 4th-century base of Theodosius I’s obelisk in Constantinople’s Hippodrome.

In its east-west orientation, Sofia’s amphitheatre is similar to modern stadiums around the Mediterranean. The east gate is preserved in the underground levels of the Arena di Serdica Hotel, and the west gate is partially visible in the new excavation site. This is over 3.5m wide, covered, flanked by large granite slabs, and its archway would have been about 5m high. Both gates were also linked by a long underground canal designed to drain sewage and rain water.

Some of the ruins are preserved to heights of about 5m and clearly show the level of the arena and the elevation of the seats (cavea). Based on initial archaeological research, the original height of the seats in the area of the tribunal platform is estimated to have been about 20-25m, so the games must have been viewed by more than 20,000 spectators.

Some of the main parts of the ancient stadium survive in the form of limestone seats for the ordinary citizens of Serdica, the main entrance to the arena, the underground chambers (menestrum), arches, and the feet of the vaulted arches which supported the cavea (Fig 2). Two narrow gates with vertical sliding stone doors were intended to allow the wild animals into the arena. Interestingly, bones excavated from the site include bear and boar.

Present dating, based on over 800 excavated bronze coins and artefacts, shows that the amphitheatre was most probably commissioned in the last years of the 3rd century AD by Diocletian (r. AD 284-305) and was completed in the reign of Constantine I (r. AD 307-337). The oval arena of the amphitheatre is 60.5m long and 43m wide, similar in plan to the Paris amphitheatre, and not much smaller than the grandiose Colosseum in Rome (70 x 50m).

The centre of modern Sofia overlies the ruins of the Roman city of Ulpia Serdica, which was founded by Trajan (r. AD 98-117) in AD 106 after the Dacian Wars. Serdica was typical of many Roman cities, with its own circumscribed self-government, and laid out on a typical Roman grid plan with wide streets and a forum, official and public buildings, and a defensive wall, which was added towards the end of the 2nd century AD. Serdica also minted its own coinage: bronze from c. AD 125-218 and 260-268, and silver and gold c. AD 274-282 and 296-311.
Roman Sofia, Bulgaria

Fig. 4. A 3rd-century AD marble sculpture depicting the preparation for a gladiator’s fight, performed to the accompaniment of music (a water organ served by two small figures). A gladiator moves to the right armed with a long, curved shield. A second gladiator has been knocked down. A third male, dressed in a broad mantle and holding a wooden stick stands between the two, found near the village of Tsataryovo, Plovdiv district. National Archaeological Museum, Sofia.

Serdica became the provincial capital of Dacia Mediterranea in the Diocese of East Illyricum under Diocletian after he split Dacia into two provinces (the other province being Dacia Ripensis). For another century it flourished under Roman rule and was one of Constantine the Great’s favourite places for recreation. Thus, he enjoyed the winter of 316/7 in Serdica, and on 1 March, after an Imperial congress between Constantine and his colleague Licinius I, their sons were officially recognised as Caesars. At some point in the early 320s he even considered making Serdica the Imperial capital, before choosing Constantinople in 330. According to the 4th century testimony of Eusebius, Constantine nevertheless even proclaimed ‘Serdica - this is my Rome’. By the end of the 4th century Serdica remained the last major city within the borders of the Western Roman Empire. In the autumn of AD 342 a large ecumenical council of the Church was held there, during the reign of Constantius II (r. AD 337-361), with some 170 bishops gathered together from across the empire.

Less than a century after its construction, the amphitheatre began to fall into disuse, perhaps as a result of Theodosius I’s decrees shortly after AD 392/394 against the pagan cults and games, to secure the supremacy of Christianity. During the 5th and 6th centuries AD the abandoned building served as a place of refuge for barbarian settlers. In Ottoman and modern times the amphitheatre was extensively robbed of its stone veneer and foundations for contemporary houses.

The amphitheatre at Serdica is the 77th such monument found within the limits of the Roman Empire, but is one of the largest in the western provinces, and larger than any amphitheatre in the east. Recently, a team of archaeologists led by Dr Zharin Velichkov exposed the stone pavement and brick walls of an earlier theatre underlying the upper amphitheatre arena - a phenomenon unique in the western empire.

Current excavations reveal that the theatre newly found in Sofia was at least twice the size of the famous theatre at Plovdiv-Philippiopolis in Bulgaria - at 28m diameter, compared to Serdica’s scaena (stage building) of 55m width. This was probably built during the reign of Commodus (r. AD 177-192), when Serdica was first fortified, a century before the overlying amphitheatre was built. During the reigns of Septimius Severus (AD 193-211) and Caracalla (AD 198-217), the theatre at Serdica enjoyed its heyday, and Septimius Severus and his family most probably visited here during their travels to the eastern provinces in AD 202 and 209.

Evidence suggests that the theatre fell into disuse after being plundered and burned by the Goths in the spring or summer of AD 268. This conflict was finally resolved during a battle near Naissus in September AD 268, when a huge army led by Claudius II Gothicus (r. AD 268-270), defeated the barbarians and killed around 50,000 of them. The numerous corpses led to an outbreak of plague, which eventually took the life of the emperor himself in January AD 270.

Sofia is only the third place in modern Bulgaria where a Roman amphitheatre has been found. The other two are Devnya (Marchiopolis) and Hisarya (Diokletianopolis). However, both of these are smaller and their arenas could fit easily within the circumference of Sofia’s amphitheatre.

The current programme of excavations has cost the Bulgarian National Electric Company more than 60,000 euros and lasted around seven months over two consecutive summer seasons. Unfortunately, the future of this unique archaeological discovery remains uncertain. On 14 July 2006, the Sofia District Governor, Mr Todor Modev, the Sofia City Council, and its Architectural Commission, began a public campaign for the preservation and adaptation of the amphitheatre into the modern city’s urban environment. They will negotiate with the NEK for the acquisition of the site and cancellation of the planned office construction. Dr Borislav Borislavov, Deputy Chairman of the Sofia City Council (also an accomplished archaeologist), has recently promised to secure governmental or city funding for the successful completion of the archaeological research and preservation of the site. He also hopes that within a few years the amphitheatre will be transformed into a major tourist attraction. A new season of excavation commenced this spring.

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Evgeni Paukov is an archaeologist specialising in Roman coins and has worked in Cologne, London, Oxford, Athens, and at several Bulgarian museums. He is co-author of An Inventory of Roman Republican Coin Hoards and Coins from Bulgaria (Milan, 2002).

Minerva, May/June 2008
West African Bronzes

PHANTOM VOYAGERS: THE INDONESIAN ORIGINS OF WEST AFRICAN BRONZES

Geoffrey Clarfield delves into the mysterious origins of the Ife, Igbo, and Benin medieval bronzes.

He has created a new paradigm for African history. His name is Robert Dick-Read.

No less an authority than Britain's own doyen of African history, Professor Roland Oliver, the founder of the Journal of African History, described Dick-Read's book, Phantom Voyagers (Thurston Publishing, 2005), as 'in most ways a very learned book, brilliantly written... one must respect Dick-Read's contribution to African history, and his claim that migrants from the Indonesian Islands did far more than just settle Madagascar... It is a topic that has simmered for 40 years, but it is one that certainly deserves a wake-up call'.

Robert Dick-Read is not a New Age or fringe scholar. He is a down-to-earth Africanist, who has made a living collecting and selling traditional African art. Unlike many in this field, in the late 1950s and 1960s he travelled across some 20 countries - the length and breadth of the continent. Over the years he has kept up with the scholarly literature on Africa, African art, and archaeology. But he is also highly familiar with the fields of Indonesian and Islamic studies and, as such, perceives larger patterns that specialists may have missed. By doing so he has also been able to resolve a number of archaeological puzzles. One of them concerns the origins of the bronze-making traditions of West Africa.

One day in 1939 an Igbo farmer by the name of Isaiah Anozi was digging a cistern for his house in the town of Igbo Ukwu, 64km south-east of Onitsha in the colony of Nigeria, when he hit something solid. It was a bronze bowl and soon afterwards he dug up a series of similar bronze objects that he gave to his friends. In 1959 the archaeologist Thurston Shaw excavated three sites near Anozi's farm, one of which was a royal burial of an ancient Igbo Chief. The excavated artefacts included pottery, textiles, ivory, wood, cast-bronze receptacles, scabbards, knives, beads, headdresses, and bronze bells. His team also found a large number of glass beads, some of which may have come from India. The sites were radiocarbon dated to AD 900, about four centuries earlier than the Ife bronzes and some 600-700 years earlier than the more famous Benin bronzes, many of which grace the exhibits of the British Museum (Figs 1-4).

n 1980 the Reverend Arthur Morris Jones died in London, aged 91, poor, uncelebrated, and all but neglected by the world of academic Africanists, anthropologists, and comparative musicologists, whose grudging respect he had gained through years of diligent field work in southern Africa. Jones had published his magnum opus, Africa and Indonesia: the Evidence of the Xylophone and Other Musical Factors, in 1964, arguing that ancient seafaring Indonesians crossed the Indian Ocean long ago, and penetrated and settled amongst the Bantu peoples of the entire sub-Saharan region, bringing a coherent cluster of Indonesian musical features with them. This musical tradition survived until the early Colonial period, when European researchers first began to take note of them.

Because of its obscure title and cross-over subject matter, no one in the academic world has really taken Jones's Africa and Indonesia seriously or used it to explore further the possible influence of ancient Indonesian culture on Africa and Africans. However, all that should soon change due to the research of one man who has spent a lifetime pursuing and expanding the evidence first brought to light by Father Jones.
Nigeria during and after World War II, he pointed out that ‘the argument that the Indonesians could not have made it to West Africa has recently been put to rest by Philip Beake, an Englishman who built a reconstruction of a 9th-century outrigger, the Samudra Raksa, and who sailed it across the Indian Ocean. People are now beginning to see how easy it was to cross the Indian Ocean – much harder than crossing Africa from sea to sea by land. That would have been near impossible. And remember, it took the Bantu hundreds of years to move the other way and colonise what we now call sub-Saharan Africa. As for the origins of West African bronzes in the 9th century, I believe that there is more than just the evidence given to us by Jones’.

Dick-Read continued to tell me that there is more musical evidence as well as medical, botanical, and technological data to support his argument for Indonesians bringing bronze technology to West Africa. For example, a distinct similarity exists between instruments such as the Igbo ekere mbu and the Thai kon tack, between practically identical bar-zithers that are found in the Congo, Mozambique, Madagascar, and Sulawesi and perhaps tuned gongs that were used in the ancient West Africa, ancient Zimbabwe, and Indonesia.

Furthermore, in the sculptural tradition of the early Nok sculptures and the famous 12th-13th-century Ile terracottas, images of humans suffering from the Elephantiasis disease are depicted. Medical experts confirm that this disease originated in the coastal swamps of South-east Asia. Most interestingly, it is highly unlikely that Elephantiasis spread from person to person, east to west across the African continent. In an article in the distinguished scientific journal Nature (vol. 219, 1968), B.R. Laurance argued that the disease must have been carried directly to West Africa by infected people.

To this can be added the spread of plantains, yams, and cocoyams, Dick-Read argues. The varieties that have been grown in West Africa since pre-Colonial times can all be traced back to origins in South-east Asia. Some scholars believe these varieties allowed the Bantu to expand suddenly from their West African homeland right across Africa. These new plants would have been able to feed a population that was growing exponentially.

The same holds true for maize, which Dick-Read does not believe arrived in West Africa with the Spaniards, who had brought it back from Mexico in the 16th century, and from where it could have been brought down to West Africa along the northern Saharan caravan routes from Morocco. Rather, maize was probably brought to West Africa from South-east Asia by Polynesians along with the word-bean, sweet potato, and gourds. The great art ethnographer of West Africa, Frank Willett, has described the archaeological discovery in 4m-deep levels at Yoruba of 12th-century tiles incised with impressions of corn cobs – long before the Spaniards ever considered crossing the Atlantic.

Willett also believes that lost wax bronze casting must have been brought to West Africa from outside, but from where? Igbo Ukwu is indeed where sub-Saharan Africa’s most sophisticated bronze casting has been found, but it is just under 1000km from Gao on the Niger, which then connects to the northern Saharan trade route up to Morocco. Ibn Battuta and other Arab writers of the 14th century described Arab fears of the peoples of the West African rainforest among them of cannibalism, avoiding their lands. In 1355 he wrote that ‘No white [Arab] man
enters this country because they kill him before he reaches it.

Yet Igbo Ukwu actually lies within a few kilometres of tributaries that feed into the Niger, and the Niger leads to the sea, points out Dick-Read. And we know that the Indonesian kingdom of Srivijaya was interested in African gold and other precious metals, so it would not be surprising if the metallurgists who brought this technology from Indonesia came by sea.

There are other cultural traits that link West Africa with Indonesia. These include a complex system of divination that is strictly different from that introduced by the Arabs in the Middle Ages, yet which is startlingly familiar to kinds of divination found in Micronesia and China. It is also possible that other practices were part of what anthropologists call a ‘culture cluster’, all arriving with the Indonesians. These might have included piston bellows, glass-making, bead making techniques, and cowrie shells used for decoration and money.

The ethnographer J.H. Luton once tabulated more than 40 related cultural traits linking West Africa and Indonesia, including underlying value systems from head-hunting, cannibalism, and burial customs to fertility cults. The more you look at it, concluded Dick-Read, the more plausible it is that the origins of West African bronze lay with migrant Indonesians.

In the company of Robert Dick-Read I marvelled at the African exhibits and Benin bronzes in the British Museum (Figs 1-4), whose form and structure may have their origins in the bronzes of Igbo Ukwu. Considering that Professor Oliver has endorsed Dick-Read’s paradigm, why is it not penetrating academia as the Indonesians once did Africa? This is because African studies have had a short history and academically has only had two paradigms. The first – the ‘Hamitic Hypothesis’ – was developed during the colonial period and dismissed Africa and Africans as having no history, civilisation, or societies with hierarchy, art, music, and sophistication; or, if they did, it was assumed these cultural features came from the north, from Ethiopia, ancient Egypt, Carthage, and the like. Such was the mindset that informed Sir H. Rider Haggard’s famous colonial fantasy novel, King Solomon’s Mines (1885).

Haggard’s brother had been the British government’s envoy to the ruler of Lamu Island in modern Kenya.

With the decline of colonialism and the rise of African nationalism in Africa’s newly independent universities, research institutes and museums, Africans, and Western baby boomers scholars brought to light, through sophisticated archaeological and ethnographic fieldwork, a rich Indigenous African historical past that postulated the Hamitic Hypothesis was motivated by imperial points of view. If everything ‘good’ in Africa came from the north, then northerners had a right to rule Africa. If that was not the case, and there was a rich indigenous African history, then Africans had a right to rule themselves. The clash of the paradigms was really about politics and power, not just history and archaeology.

Dick-Read’s new theory, which proposes that Africa was in creative contact with another major world civilisation, and absorbed many of its practices from music to bronze making, suggests that the pre-colonial and the post-colonial paradigm for African studies is lacking an important dimension. One hopes that the 21st century will provide us with young African historians and scholars who are open to this new mindset, and that one day we may find even more archaeological and genetic evidence of these phantom voyagers.

The Africa Project at the British Museum
The Africa Project began in 2003 with an extraordinary grant from the British government announced by the Prime Minister, with subsequent funding coming from the Department of Culture, Media, and Sport and the Ford Foundation. The programme aims to work with museum colleagues across Africa to increase understanding of the rich diversity and cultural heritage of African countries and their people and to emphasise its influence on other world cultures, by showcasing Africa’s art and cultures through exhibitions and events, and partnerships with African colleagues in skills-sharing and training. The British Museum hopes to assist in building a flourishing and sustainable cultural heritage sector in Africa.

The British Museum has already signed agreements with museums and cultural organisations in Kenya, Ethiopia, Mali, Ghana, Senegal, Nigeria, Mozambique, and Zimbabwe, to assist in skills development, curatorial exchanges, and collaborating on loan exhibitions. The first fruits of this programme were seen in the ‘Hazini’ exhibition in Nairobi, which ran for a year in 2005/06. Seen by over 60,000 visitors, the exhibition was devised and developed by a curator from the National Museums of Kenya using the British Museum’s collections to complement those of NMK. The British Museum hopes to build on this programme in Kenya and to develop collaborations with other museums across the continent.
SKULLS OF DOOM & THE GREAT AZTEC CONSPIRACY

Sean Kingsley

Following an 18-year sabbatical, Indiana Jones – the most notorious archaeologist of all time – returns for the first time since the release of "The Kingdom of the Crystal Skull" is heavily under wraps. Only its publicity poster tantalisingly hints at an adventurous content; a sweaty-chested Harrison Ford bestrides the entrance to a temple, clutching his trusty whip and surrounded by images of Aztec gods and goddesses. In the background a dagger-eyed skull of illuminated crystal glares at Indy's back (Fig 2). A battle to the death is evidently on the cards.

Without wishing to spoil the plot, it looks like Dr Jones has abandoned the biblical world of the Ark of the Covenant and Holy Grail in favour of South America. This is the alleged home of about a dozen 2-22cm-tall crystal skulls today scattered across museum collection in Britain, America, and France. They are said to be either Aztec or Mayan objects of unimaginable divine power over life and death, the most potent instruments of divination ever produced by human hands. Little wonder that George Lucas and Steven Spielberg chose this artefact to be the tour de force behind their latest adventure. But enough of celluloid fiction. The facts behind the film are even more fantastic: you could not make them up.

At first glance the provenance of one of the most important crystal skulls in the British Museum (Fig 1), Musée de l'Homme in Paris, National Museum of American History, and in the private hands of Mitchell-Hedges seems suspicious. In 1927 a 17-year-old Anna Le Guillon Mitchell-Hedges was helping her father, Dr Thomas Gann, excavate the great Mayan city of Lubaantun in British Honduras, modern Belize. One day while convalescing from an extreme bout of malaria, she was wandering across the jungle, whose wild overgrowth concealing the ruins had just been burned off in preparation for the season's dig. So the story goes, Anna simply chanced upon the skull, clean of ash and dirt, sitting on bare ground. Another version claims she uncovered it under a collapsed altar.

The 25cm-high British Museum crystal skull (Fig 1) was accessioned in January 1898 after being purchased from Tiffany & Co. New York, through the professional advice of no less an authority than Sir John Evans. A third skull was gifted to the Musée de l'Homme by Alphonse Pinart after being exhibited at the Exposition Universelle in 1878. Finally, a 22.5cm-tall, 14kg crystal skull was mysteriously posted to the National Museum of American History in July 1992. An unsigned, handwritten note read 'This Aztec crystal skull, purported to be part of the Porfiri Díaz collection, was purchased in Mexico City in 1960... I am offering it to the Smithsonian without any consideration. Naturally, I wish to remain anonymous. I hope you enjoy it as much as I have'.

As Lucas and Spielberg are well aware, these crystal skulls have a mystifying allure. Traditionally identified as pre-Columbian Mexican in origin, possibly Aztec or Mixtec, to the loony fringe anything and everything is possible. Some claim they were given to the lost kingdom of Atlantis by extraterrestrials. Others are convinced they travelled with the Knights Templar during the Crusades, emitting odd lights and sounds, and prophesying the future. Expect extraordinarily malicious power to be released on unscrupulous treasure hunters in "Indiana Jones and the Kingdom of the Crystal Skull".

Behind this fantastic façade, however, is an intriguing sting. And, as tall stories go, Le Guillon's was pretty unconvincing. She had, in fact, inherited the skull from her adopted father, F.A. Mitchell-Hedges, who always refused to reveal his crystal skull's real origin, no doubt to enhance its infamy. However, in 'Danger My Ally' (1954), he did confirm that the Skull of Doom is made of pure rock crystal and according to scientists it must have taken 150 years, generation after generation working all the days of their lives, patiently rubbing down with sand an immense block of rock crystal until the perfect...
open the wretched Indian’s chest with flint knives and hastily tear out the palpitating heart which, with the blood, they thrust to the idols... They cut off the arms, thighs and head, eating the arms and thighs at ceremonial banquets. The head they hung up on a beam’.

Through this graphic awareness of the Mayan and Aztec human sacrifice and skull cult (Figs 3-4), coupled with the presence of human skulls inlaid with turquoise mosaic cubes in major museum collections (Fig 6), down the centuries many have eagerly bought into Mitchell-Hedges’ version of events hook, line, and sinker. Sibley Morrill, for instance, writing in Ambrose Bierce, F.A. Mitchell-Hedges and the Crystal Skull (1972) declared that ‘it was probably the most effective crystal ball ever devised... the crystal skull would have been a fantastically powerful instrument for affecting the turbulent course of events’.

A Mitchell-Hedges’s life and character, however, exposes a shadowy character, who habitually bent the truth. He was a charancer and gambler who regularly played poker around 1900 in America with the Wall Street Barons J.W. ’Bet-A-Million’ Gates, James ‘Silve’ Reynolds, and J. Pierpont Morgan. Notably, he later dabbled in the diamond trade up to 1913 when he ran out of cash, no doubt learning plenty about how and where to cut gems. In November 1913 Mitchell-Hedges was trying his luck in Mexico, where he may conceivably have been serving as a British spy, when he was captured by General Pancho Villa’s army in the fourth year of the civil war. No doubt it was here that he chanced upon the crystal skull, which accompanied him back to England by way of the United States in autumn 1914. Whether or not Mitchell-Hedges really was a secret agent working for Sir Basil Thompson, Chief of the British Intelligence Service, he was clearly a controversial figure for whom scientific truths may have been disturbingly elastic. The story, disowned by Anna Le Guillou, who Mitchell-Hedges adopted, is almost certainly a fabrication forged to give the skull a romantic birth.

The origins of the three other skulls of doom, however, are all are linked in a murky scam, which has been outstandingly researched by Jane Walsh, Curator of the Department of Anthropology at the National Museum of Natural History in America (the Smithsonian). In the early 1860s a well-educated 20-year-old called Eugène Boban fled the gangway of a steamer onto the shores of Mexico. A French antiquarian, dealer, and man of substance, Boban held all the right letters. A bronze medal holder of the Société Americaine and Société d’Ethnographie de France as early as 1854, he was also associated with Napoleon III. He cut his legions from the expedition and supplied many of the artefacts for its exhibitions in Paris in 1867-68 from his own pre-Columbian collection.

During his 20-year sojourn in South America, Boban opened his elaborately named Museo Científico, which doubled as a rare book, antiques, and antiquities shop (Fig 5). Boban was extremely well connected: in the early 1880s he became acquainted with Guillermindo Mendoza, the director of Mexico’s National Museum, and with Leopoldo Bates, Mexico’s Inspector of Monuments, who would go on to make a name for himself excavating Teotihuacan in the mid-1880s. By 1867 Boban majestically advertised himself as ‘the antiquarian to His Majesty the Emperor of France’.

From the very beginning, this French purveyor of fine artworks was obsessed with forgeries. In an 1891 catalogue, contained Catalogue d’ouvrages scientifiques, Boban discussed in detail his collection of fake Mexican antiquities. The majority had been procured in the suburbs of Mexico by the Indians of Tlatelolco and Xochimilco, the latter part of the west of Tlatelolco. With apparent sincerity, Boban condemned these outrageous forgeries as objects ‘neither molded from casts nor copies of ancient monuments of the country, they are pure fantasy, they are a type of bizarre curios, whose inspiration evades us but whose principal purpose is to delude the public... and unfortunately, as they are very easy to obtain and very cheap in the country... many of these monsters strut about in the beautiful glass cases of our museums in Europe’. For many years the legality of Boban assumed the moral high ground by unmasking these forgeries. But his world was about to come crashing down. In 1881 the antiquarian published a sales catalogue with lists of Old World artefacts, European casts, pre-Columbian Mexican obsidian objects, and modern ceramic fakes, all priced between 50 and 50 francs. A miscellaneous section entitled ‘Objets Divers’ included a marble sculpture from the reign of Louis XIV priced at 250 francs. However, the pièce de résistance amongst Boban’s oddities was the ‘representation of a human skull in rock crystal of natural human size, a masterpiece of lapidary art’. At 3500 francs it was by far the most expensive ‘artwork’ in the sale. It was this skull that Alphonse Pinart would buy and later gift to the Musée de l’Homme.

Suspicions of skullduggery, however, were being raised. In his correspondence the Mexico City book, manuscript, and antiquities dealer, Wilson...
Aztec Forgeries

Wilberforce Blake, who had published an English-language guide to the National Museum of Mexico, lifted the lid on the scandal, writing ‘Well, Frenchman named Boban - who has a private museum here – and is a member of various French societies and seems to be very intelligent, although not honest, brought from Germany a glass skull made to imitate rock crystal. Batres [Mexico’s inspector of monuments] persuaded him into a partnership to defraud the National Museum, by selling it as genuine rock crystal from Orizaba for $3,000. Sanchez was on the point of buying it but first had Dr Kaska examine it who at once pronounced it glass and the two busy B’s are under a cloud.

Business had not turned out how Boban had tried to orchestrate it, and by the end of 1886 the Frenchman had moved to New York and put his ‘Extensive Archaeological Collection... comprising antiquities of Mexico, Guatemala, Central and South America, Egypt, Greece, Rome and Gaul’ on sale at George A. Leavitt and Company on Broadway. Amongst the section on geology, mineralogy, and gems was a second crystal skull described as a ‘Human skull, natural size, dolichcephalic in shape, deep eye-sockets, nose cavity, upper and lower jaws, cut from a large and solid block of hyaline rock-crystal, Smooth, polished surface. A magnificent, perfect and unique specimen’.

The head’s provenance was given as Mexico and catalogued thus by Boban: ‘The human skull played an important part in the religious ceremonial of the Ancient Mexicans, and some specimens in terra-cotta, green stone and rock crystal are not infrequently found in museums and private collections, but the Boban specimen is by far the largest and finest one known... as well as one of the most valuable objects in his collection’. Despite his high hopes, Boban’s second crystal skull only sold for $950 to a Mr Ellis, a partner at Tiffany and Company. It was this piece that Sir John Evans eventually authenticated for the British Museum.

And what about the crystal skull sent through the post to the National Museum of American History in 1992? The written note that accompanied it alleged that it was once ‘part of the Porfirio Díaz collection’. President Porfirio Díaz was elected to power in 1876 and again in 1884, where he remained until 1910. The President was a close friend of Leopoldo Batres, having appointed him to the position of inspector of monuments. Batres, in turn, is known to have been in cahoots with Eugène Boban. The origins of three of the crystal skulls in London, Paris, and France are thus united. But where did the collector get his hands on these incredible forgeries?

Since the 15th century the major lapidary centre of Idar-Oberstein served as the German capital of the gemstone industry, specialising in the production of carved, polished, and engraved objects. In the early 19th century, however, the region’s local agate supply became exhausted, forcing German immigrants to venture into Brazil to find large quantities of local agate and rock crystal to ship home and sustain Idar-Oberstein with fresh raw material. Darningly, the British Museum’s 1990 exhibition Fake! The Art of Deception concluded that in the case of its own crystal skull ‘some of the incised lines forming the teeth seemed more likely to have been cut with a jeweller’s wheel than to have been produced by the techniques available to Aztec lapidaries’. What was the best indication for the origin of the rock crystal? Brazil.

More recently, Jane Walsh, Curator of the Department of Anthropology at the National Museum of Natural History in America, took her museum’s crystal skull to London, where she and Margaret Sax, a materials specialist at the British Museum working on the ‘Tiffany Skull’, concluded that both were carved with modern coated lapidary wheels using industrial diamonds and polished with modern machinery. As Walsh emphasises, distinguishing between the ancient and modern is relatively simple with the right equipment. Scorpions made by pre-Columbian tools look uneven and messy because sand that moved around as the tool dug into the stone’s surface was used as an abrasive, while modern stone-carving and polishing implements leave uniform marks resembling brushed steel. Modern abrasives permanently fixed to engraving and polishing tools also leave neat, even rows. A further dead giveaway on crystal skulls is the use of wheeled tools to incise lines between the skull’s teeth, which show up as arcs where the wheel bites into the stone.

As the opening of Indiana Jones and the Kingdom of the Crystal Skulls draws ever closer, the enigma of the crystal skull will explode across the media. No doubt journalists sniffing out an intriguing story to match the film’s jaw-dropping theme will latch onto its notoriety. Truth be told, however, the painstaking research and historical sleuthing of the Smithsonian’s Jane Walsh has exposed a brutal reality. To many this truth will seem more entertaining than Hollywood’s special effects on the big screen.

This article draws extensively on the finest treatment of crystal skulls available, Jane Maclaren Walsh’s ‘Crystal Skulls and Other Problems’ in Exhibiting Dilemmas. Issues of Representation at the Smithsonian, edited by Amy Henderson and Adrienne Kaeppeler (Smithsonian Institution Press, 1997).

Minerva, May/June 2008

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ARCHAEOLOGICAL REPORT FROM CHICAGO

Jerome M. Eisenberg, Ph.D., presents his 18th report of the Archaeological Institute of America's Annual Meeting.

The 109th annual meeting of the Archaeological Institute of America was held in Chicago 3-6 January 2008. The Gold Medal Colloquium in honour of James R. Wiseman was entitled 'Archaeology as Archaeology', acknowledging his long-held emphasis on the increasingly interdisciplinary nature of archaeology. Dr. Wiseman established the first departments of world archaeology at Boston University, and in 1974 founded the Journal of Field Archaeology. He was elected honorary President of the AIA in 1993. The meeting was held jointly, as is traditional, with the American Philological Association, the joint colloquium being 'Frontier Iberia: Continuity and Culture at the Lusitania Site of Torre de Palma'; 'Architecture Numismatica in the 21st Century', and 'The Objects of Greek and Latin Epigraphy'.


The regular session papers included: 'Bronze Age Cyclades'; 'Minoan Crete'; 'Mycenaean Settlement and Society'; 'Mycenaean Funerary Practices'; 'Greek Architecture'; 'Greek Sanctuaries'; 'Greek Vase Painting'; 'Greek Religious Ritual'; 'Etruria and Sunnium'; 'Topography of Rome'; 'Pompeii and Ostia'; 'Villa and Villa Life'; 'Materials and Production in the Roman World'; 'Reconsidering Roman Iconography'; 'Rome in the Provinces'; 'The Post Roman World'; 'Ancient Near East'; 'The Archaeology of Damaged Landscapes'; 'Interpreting Funerary Contexts'; 'Methodological and Analytical'; 'Viewing the Past: Archaeological Preservation' and 'Archaeology and Law'.


The writer has abstracted, as usual, several of the papers that he believes will be of interest to the readers of Minerva. The official publication of abstracts to papers (over 300), colloquia, workshops, and poster presentations can be ordered in North America from the David Brown Book Company, (Tel.: (1) 800 791 9354) or outside North America from Oxbow Books (Tel.: (44) 1865 241 2490; website: www.oxbow-books.com).

SEVERED HEADS AND BROKEN POTS: CONSUMING THE BODY IN IRON AGE EUROPE. Sarah Ralph (Cranbrook University and Network Archaeology Ltd).

According to classical writers, the human head was held in high regard in Iron Age society (c. 800 BC to AD 100), with descriptions of headhunting among the 'Celts' reported in ancient texts. Post-mortem treatments of the head were often complex. The association of the head with feasting paraphernalia and the consumption of human flesh were discussed. In certain sanctuaries, a 'decapitated' amphora is associated with the neck bones and skulls from a decapitated body.

EXCAVATIONS OF THE SECOND 'ROYAL' KURGAN IN THE SOUTHERN URAL AREA. Leonid T. Yablonsky (Russian Academy of Sciences).

In the summer of 2006 an expedition of the Institute of Archaeology, Russian Academy of Sciences, excavated the second 'royal' kurgan in the Filippovka cemetery in the steppe of the southern Urals. The burial mound, 7m high and 120m in diameter, contained a wooden structure and five separate burials, four of them dating to the early Sarmatian period (the second half of the 5th to 4th century BC). The central grave pit contained four wooden coffins around a symbolic clay hearth. The burial goods included gold jewellery, such as torques and bracelets decorated in animal style, wooden vessels decorated with sheet gold and silver ornaments, and a zebu-shaped bronze lamp.

DANCING OUTSIDE OF THE CITY: THE KOKKINOVRYSI FIGURINE DEPOSIT. Theodora Kostopoulou (State University of New York at Buffalo).

In the 1960s, excavations just outside Corinth uncovered a late 6th to early 4th century BC deposit of 40 terracotta mould-made standing, draped females, 50 handmade animals, and 115 groups of handmade circle dancers, abundant at this site but rarely seen elsewhere in Corinth. The figures were probably made at the Corinthian Potter's Quarters, since the standing females match the figurine series and moulds found there. It is proposed that the site was a roadside stele shrine dedicated to the nymphs and it is suggested that the nymphs played an important role amongst the Corinthians.


A particular type of terracotta figurine of a seated, dressed, or nude woman with articulated arms, usually with an elaborate openwork stephane (tiara-like crown), high-soled sandals, and intricate jewellery, is often termed an 'Oriental Aphrodite'. Dating between the 1st century BC and early 1st century AD, they are found in Asia Minor and the Greek Islands of Delos and Thasos. It is suggested that they are closely
related to a group of standing figurines of boys, also with articulated arms, that can be related to the child god Harpokrates because of their hair style. They should be considered not just as votive representations of the deities, but as instruments used in magical rituals concerned with childbirth and fertility. Several recently discovered standing female figurines even have openings in their stomachs containing representations of foetuses (Figs 2, 3).

THE USES OF SUNDIALS. Gregory W. Houston (University of North Carolina, Chapel Hill).

About 300 sundials are known from the ancient world. Mostly conical or hemispherical in shape, they feature inscribed grids or hour lines indicating the passage of time and day curves for the solstices and equinoxes. About one-fifth bear inscriptions, some of them dedicatory. Others are decorated with wind roses or the names of the months. The hour lines vary in number but are never numbered. Only two are divided into units of less than one hour and the day curves often do not reflect the true latitude. This leads one to infer that their principal usage was as decorative and cultural artefacts and that they were not intended primarily for practical purposes.

THE 'PLATO'S ACADEMY' MOSAIC FROM POMPEII: A NEW INTERPRETATION. Roger J.A. Wilson (University of British Columbia).

The usual interpretation of the renowned mosaic in Naples depicting seven bearded men seated below a sundial and a tree, with what appears to be the Athenian Acropolis in the background, is Plato’s Academy (Fig 1). That it represents the Seven Sages is a less popular suggestion. The central figure is not a philosopher, as he points with a stick (radius) to a globe on a stand, the same pose used for the Muse of Astronomy. It is argued that this is a representation of the famed astronomer Aratos ‘explaining his views on the constellations to Zeno and his Stoic contemporaries in Athens’ and that the 16 extant portrait busts attributed to ‘Chrysippus’ are actually of Aratos, who was in Athens with Zeno and the stoics before 276 BC. The philosophers Chrysippus and Aratos were depicted together on a coin from Soli, their hometown, and from this arose the confused naming between the two men.


Satellite imagery and remote sensing technology are being employed to locate and map ancient Mayan sites in the Peten region of northern Guatemala. A strong relationship exists between the satellite images of tropical forest vegetation and the location of the sites. The moisture, nutrition, and plant species of the surface vegetation are affected by the use of limestone and lime plasters in Mayan construction.

The use of the Thematic Mapper, IKONOS, Quick-Bird Satellite, airborne STAR-3i, and AIRSAR radar data, combined with Global Positioning System (GPS) technology, have located features such as causeways, temples, roadways, canals, and water reservoirs.
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APOLLO

Chinese Art

The May edition of APOLLO is a special edition celebrating the wealth and diversity of Chinese Art, Guest edited by one of the world’s foremost experts on the subject, Dame Jessica Rawson.

Dame Jessica leads an eminent line-up of contributors with an article on the new collection of Chinese bronzes at Compton Verney but the issue also includes:
- Katherine Tsiang on newly discovered Buddhist cave paintings from Northern China
- Josh Wu on the Chinese painting collection of Michael Sullivan
- Craig Clunas on a newly excavated Ming dynasty tomb

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

UNITED KINGDOM
Birmingham
CLAIMS TO POWER: COINS AND POLITICAL SPIN. Coins were the first mass medium, frequently used by ancient and medieval cities and empires to spread political or religious messages. By depicting deities on their currency, rulers identified themselves with the gods while also seeking divine protection. This compact display looks at how the god Nike/Victory was portrayed on coins by four different cultures: Greek, Roman, Byzantine, and Islamic, and compares political and artistic styles and techniques. THE BARBER INSTITUTE OF FINE ARTS (44) 121 414 7333 (www.barber.org.uk). Until 29 April 2009.

Cambridge
EARLY ANGLO-SAXON ART IN THE ROUND. The recently purchased De Witt collection of 7th-8th century gold shillings and silver pennies showing designs drawn from Classical and Germanic sources. FITZWILLIAM MUSEUM (44) 1223 332 900 (www.fitzmuseum.cam.ac.uk). 23 May – 7 September.

CHINA
Beijing
ANCIENT COIN EXHIBITION HALL. This fascinating exhibition demonstrates the diverse forms of Chinese money, including conventional round coinage, small shells, bulky shovel-like currency, iron knives, and gold bars. With a collection of nearly 1000 items of currency, this display traces 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 (86) 10 6201-8073. Permanent.

ITALY
Brescia
A CELTIC TREASURE: THE SILVER DRACHMAE FROM MANEBBIO. 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.

Rome
CAPITOLINE COIN AND MEDAL COLLECTION. Established in 1872 through Ludovico Stanzani’s bequest of his collection of ancient coins and precious gems. Major further holdings include donations from Augusto Castellani, 456 Roman and Byzantine gold coins by Giampietro Campana, Giulio Bignami’s collection of Roman Republican coins, and the Treasure of Vla Alessandra. CAPITOLINE MUSEUMS (39) 06 3996-7800 (www.museicapitolin.org).

LECTURES
UNITED KINGDOM
20 May. THE ROMAN IMPERIAL COINAGE OF THE FLAVIAN EMPERORS. Ian Carradice, Royal Numismatic Society, the Warburg Institute, London. Contact: info@numismatics.org.uk (www.numismatics.org.uk). 6pm.

17 June. MONEY AS METAPHOR IV - MONEY IS POWER. Joe Cribb, Royal Numismatic Society, the Warburg Institute, London. Contact: info@numismatics.org.uk (www.numismatics.org.uk). 6pm.

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EDITORS' CHOICE

Art & Architecture of the Synagogue in Late Antique Palestine.
In the Shadow of the Church
David Milson

Ancient synagogues in Late Antique Palestine have been rigorously analysed in several academic publications over the past three decades: from general corpora by Frowold Huittemeister and Gofried Reeg (Die antiken Synagogen in Israel, 1977) to detailed studies of individual monuments by Zeer Weiss (The Sephoris Synagogue, 2005). David Milson’s in-depth treatment of the subject falls within both parameters, assessing aspects of the impact of both church art and architecture on synagogues in Byzantine Palestine.

One of the fundamental issues challenged in this excellent book is the dominance of the traditional ‘three-types’ theory. According to this, groups of synagogues were dated to particular periods based on their characteristics: the long basilica (2nd/3rd century AD), the broad house type (4th century), and the basilical type with apse (5th and 6th centuries). The author persuasively argues that this line of thought was based erroneously on the premise that all Jews followed the same kind of ‘normative Judaism’ known from Jewish sources, and that a progression of synagogue ‘types’ dovetailed neatly into this concept. Careful scrutiny of the increasing number of synagogues excavated over several decades in fact indicates that diversity was the norm throughout this period. Written texts show that there were many kinds of Judaism. Diversity in synagogue finds was thus made to fit into an artificial ‘evolutionary’ construct, so as not to upset the concept of ‘normative Judaism’.

By re-examining the archaeological evidence, Dr Milson also challenges the notion commonly held by scholars that Jewish communities were universally downtrodden by the Christian Byzantine state. This point of view is essentially based on historical texts, such as the 5th-century Theodosian Code, Justinian’s 6th-century Novella 146, and other Late Antique sources that are inherently biased. Excavated synagogues actually indicate that construction from the late-4th to mid-6th centuries AD blossomed under the growing economy of the region.

Perhaps the most interesting aspect of the interaction between Christian and Jewish communities was the impact of church architecture on synagogue design. By the 6th century the plans of 12 synagogues (out of 35 securely dated buildings) in Palestine exhibited features typical of Byzantine churches, including layout, architectural ornamentation, floor mosaics, and furniture. The most intriguing changes, however, were the addition of the apse and chancel screen in the 5th century. These tried and tested ecclesiastical traits accommodated the needs of the developing sanctity of synagogues by placing the axial layout and focus at the end of the hall on the Torah Shrine, thus recreating symbolically the divine space in the Temple. These fascinating changes are not solely regarded as pragmatic, but may be viewed plausibly as a reflection of the underlying rivalry between Christians and Jews for religious credibility and respectability – an underlying antagonism that was the basis for the impact of Christian art and architecture on synagogues in the region.

This exemplary work is complemented by an Appendix comparing synagogue plans with church plans in Palestine and other eastern provinces. Also included is a useful catalogue of Jewish and Samaritan synagogues, detailing the archaeological evidence of 96 examples. The figures in the final section incorporate some informative statistical charts and building plans. This book not only makes a substantial contribution to the field of Late Antique synagogue studies, but enhances our knowledge of the interaction between Christian and Jewish communities, and strengthens our understanding of this fascinating period more generally.

Dr Mark Merrony

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The Human Story.
Where We Come From and How We Evolved
Chris Lockwood

Despite Richard Dawkins’ assertion that ‘the theory of evolution is as much open to doubt as the theory that the earth goes round the sun’, the nuances of human evolution still elude palaeoanthropologists, as does the woefully incomplete jigsaw puzzle of our remote ancestry. These factors present a stern challenge to the discipline of human evolution, with the inevitable replication of theories and make it a veritable nightmare to study. This is reflected in R.G. Klein’s monumental but excellent The Human Career (1999), and other substantial works, which are further complicated by the necessary incorporation of new discoveries in Africa, Asia, and Europe, as they continue to emerge.

The recognition by specialists that the science of human evolution needs to be more accessible to the lay person and students, is especially manifest in recent publications, such as C. Stringer and P. Andrews’ The Complete World of Human Evolution (2005), and most recently in Charles Lockwood’s The Human Story, which is an abridged guide to human ancestors from the earliest hominins, who lived six or seven million years ago, through to our own species, Homo sapiens.

This book sensibly commences by establishing that genetic comparisons between living humans and apes tell us that we split from our closest relative, the chimpanzee lineage, between six and eight million years ago. The author then presents a fascinating overview of the first hominins, all discovered in East Africa within the last two decades, who span the crucial timeframe of four to seven million years ago - tantalisingly close to the species which should ultimately confirm the so-called Missing Link, the ‘Holy Grail’ of Palaeoanthropology (Sahelanthropus tchadensis and others). In this section Lockwood also presents a succinct account of what defines ‘humaness’ by focusing on two crucial characteristics: notably, the size and shape of the canine and first premolar teeth (smaller in fossil hominins and humans than apes); and, bipedalism (walking upright), as expressed in fossils by the position of the foramen magnum (the hole in the base of the skull, which is further forward than apes), and the pattern of bone wear in the neck of the femur.

The long journey towards modern humanity naturally encompasses the Australopithecines and members of the Paranthropus group, as well as their successor, Homo habilis (two to four million years ago). With the latter species, thought by many to be the first real proto-human and toolmaker, Lockwood raise a crucial point by stressing that stone tools have only been found at sites which contain both Homo habilis and its predecessors. In other words,
Paranthropus and robust australopithecines may have been the first tool users.

With populations reaching breaking point and global warming at the forefront of modern consciousness, the author makes some topical observations about the migration of our ancestors and their adaptability to fluctuating climatic conditions. Homo erectus was the first hominin to leave Africa (around two million years ago), rapidly colonising Europe and Asia. Its successor, Homo sapiens - us - migrated from Africa around 100 thousand years ago, colonising the same regions and replacing pre-existing populations of Homo erectus and Neanderthals.

This masterful, short synthesis of a comprehensive and thorny subject is a must for anyone interested in human evolution. It is hoped that it will be frequently revised as future discoveries draw us ever closer to the Missing Link.

Dr Mark Irons

The Prehistory of Britain and Ireland
Richard Bradley
xvii, 321pp, frontis, 106 b/w illus. Hardback, £40.

The Prehistory of Britain and Ireland is the latest of the prodigious output of Professor Richard Bradley, one of our leading prehistorians. This book though is unusual, for it sits at the apex of a colossal project conducted by Richard Bradley and his research assistants, funded by AHRC to assess the impact of the so-called 'grey literature' on prevailing interpretations. 'Grey literature' is the term for the large number of reports on sites excavated over the past decade or two which have yet to be adequately published. This was an ambitious task from the outset, the kind that few other than Bradley would have contemplated. Somewhat surprisingly, though, there is no overview of the scale and nature of reinterpretation made possible by accessing this wealth of hidden data.

The book is avowedly about the history of landscapes, monuments, and settlements; contemporary material culture is introduced at times, but rather selectively. Ireland, is, unusually, given equal treatment to Britain, an objective made possible by the burgeoning of development-led archaeology in Ireland in the wake of recent economic prosperity. The importance of such treatment is profound. As Bradley explains in his scene setting, later prehistoric societies were just as likely to forge cross-sea connections as any across large landmasses. Bradley gives us just brief mention of the Mesolithic before launching into 'A New Beginning' (the earlier Neolithic; from c. 4000 BC). The scope is therefore actually later prehistory. Ensuing chapters continue with 'North and South' (a not entirely convincing bi-polarity for the later Neolithic to Early Bronze Age), 'Ploughshares into Swords' (Middle to Late Bronze Age) and 'The End of Prehistory' (Iron Age), within which the Late Iron Age receives only brief consideration on the grounds that its archaeology 'is best studied in relation to a much longer process of interaction with Rome'.

Richard Bradley, as ever, shows himself to be well versed in all the diverse strands of this now daunting subject area. There is, needless to say, much new evidence presented, sometimes accompanied by real new insights. Yet at other times received wisdom that might have been questioned is allowed to stand. More important is the importance to 'continuums' across given suites of monument forms, but it is not always clear how this helps explanations of cultural change. To the reviewer's mind there are other overplayed themes, such as the link between later Bronze Age wetland weapon deposits, ringworks, and field systems.

It is regrettable that site plans throughout the volume lack a compass point, especially since many sites are stated to have significant orientations. Similarly, the lack of keys for shading conventions is another oversight which at times leads to genuine uncertainty for the reader. Many would have appreciated quantification (approximate) of the swelling ranks of certain classes of site and greater clarity on their newly modified distributions, ideally with more maps. In these respects, the great efforts taken to tap into the grey literature seem not to have been fully exploited.

This book should, nevertheless, become a much depended upon text for the simple reason that no other can claim such a deeply and extensively researched background. But it is also a gauntlet thrown down to all later prehistoric specialists to find entries into the wealth of data that lurks little known in excavation archives.

Dr Stuart Needham FSA,
Formerly Curator, Department of Prehistoric & Romano-British Antiquities, the British Museum.

The Parthenon Sculptures in the British Museum
Ian Jenkins (with photographs by Ivor Kershlake & Dudley Hubbard).
144pp, 125 colour illus, 30 b/w illus. Hardback, £19.99.

Dr Ian Jenkins, a senior curator with responsibility for the Greek collections at the British Museum, is internationally known for his studies of the Parthenon sculptures. His new book celebrates the bicentenary of the sculptures' first showing in London in 1807, when Lord Elgin had only recently removed them from the Parthenon. Dr Jenkins, in an introductory essay, tells the fascinating story behind the Parthenon, its transformation over the centuries from a splendid Greek temple dedicated to the goddess Athena (and housing her statue, a masterpiece by Phidias), into a church (Our Lady of Athens), then a mosque, followed by a romantic ruin (largely brought about by the ammunition magazine explosion in 1687), to its present status as a World Heritage Monument. Especially notable are the many illustrations of drawings and casts made over time before Lord Elgin's removal, paralleled alongside the present state of individual blocks of sculpture.

As originally located, high above human view on the Parthenon, the sculptures were seen, yet not seen. Now, in the Duveen Gallery of the British Museum they are at eye level. The difference in this new book is that the superbly detailed photography and sympathetic lighting present the sculptures in details that normally pass unnoticed, and the text interprets the incredible way that the ancient Greek sculptors breathed life into the cold marble under their hands. Despite the ravages of time, weather, and man (especially vandalism in the 18th century), the Parthenon sculptures still speak to us over the centuries revealing the genius of the Greek sculptors of the 5th century BC.

This large and beautifully produced photographic tour of these unrivalled examples of classical Greek art, supported by an elegant and informative text, is published at a remarkably reasonable price and can be heartily recommended to all who have an interest in the Parthenon sculptures and Greek art at its high water mark.

Peter A. Clayton, FSA

Power and Eroticism in Ancient Rome
Caroline Vout
xiv + 285pp, 52 b/w illus. Hardback, £50.

As its punchy title suggests, this book chronicles the sex lives of Roman emperors, but its theme is explored in a refreshing new way that reaches beyond the all too familiar historical topos. Given the abundance of historical texts attributing to the debauchery of Rome's first citizens, there has been a tendency to portray this information in purely narrative terms. This type of approach represents the writings of
Suetonius (The Lives of the Caesars) and others, the later histories of Aelius Lampridius and several 'bogus' authors (Historiae Augustae), ending with Procopius (The Secret History). Nigel Cawthorne’s recent Sex Lives of the Roman Emperors (2005) was in essence an uncritical narrative adopting this precise formula.

Power and Eroticism in Ancient Rome differs in that the focus is laid on the implications of sexual relations between emperors and eunuchs (Nero and Sporus; Domitian and Eunarius), males (Hadrian and Antinous), through literary and visual media, and what this tells us about emperor and subject, gods and mortals, the centre of the Roman Empire and its periphery, and the interaction between its Greek East and Latin West.

Caroline Vout presents an especially interesting case study of the relationship between the emperor Hadrian and his male Greek lover Antinous, and the manifold ideology sculptural representations of them may have expressed. The crux of this, the writer argues, are the different kinds of responses to images of Antinous, which would have forged a mental and emotional link between the emperor and his subjects. Primarily, this consciousness would have absorbed Hadrian’s phallic tendencies along with his lover’s place as a deified member of the imperial cult. Vout claims that this ideology had further nuances and that ‘some viewers saw themselves with and as Hadrian, others as the object of his passion, while others may have found themselves critical of what he stood for... all of these reactions momentarily made the emperor more real and less abstract’.

Nuanced interpretation of art is a common thread in this book and will inevitably attract criticism from some academics that it is subjective. It should, however, be borne in mind that the power of propaganda in Roman sculpture - and art and literature generally - has been forcefully argued by scholars in recent years, such as P. Zanker and R.R.B. Smith, to be of a level as yet unsurpassed. Indeed, Dr Vout’s perceptions are argued with a plausibility of the same magnitude, and this is also the case in her appraisal of sexual relationships viewed through the lens of Roman literature.

Emperor Nero and Sporus are a case in point - the latter, a boy whom he castrates, marries, and flatters in public. The writer presents an interesting paradox of an emperor damned by Suetonius for his tyranny, sexual behaviour, and philhellenism, who penned this account when he was Hadrian’s imperial secretary. This is plausibly explained in the light of Suetonius being dismissed from his position in AD 120 for his involvement in a scandal surrounding the empress. ‘Does his resentment of Hadrian find a voice in Nero?’, asks Vout.

This exemplary work not only transcends the ‘chronicles of Roman debauchery’ so characteristic of coffee table books and semi-popular works, but paints an enlightened and subtle picture of Roman society at so many different levels of perception and interaction.

Experiencing the World of the Vikings

Richard Hall


240pp, 141 colour and 189 b&w illus. Hardback, £18.95.

As the Director of Archaeology at York Archaeological Trust and leader of the excavations of Viking York, Richard Hall brings a wealth of authority and practical experience to bear in presenting this up-to-the-minute account of the Vikings and their world. The book concentrates on the archaeological evidence of sites and finds, rather than literature or law, and ranges from the geographical background and pre-Viking origins of Scandinavian society and emerging political units of the 7th and 8th centuries to the decline and final disappearance of their ill-fated settlements in Greenland in the Middle Ages. A historical outline is provided, while separately the text encompasses all the areas of Viking activity from the New World to the Mediterranean and the Islamic East, with a particular emphasis on the British Isles. The scientific and methodological tools that underpin modern archaeological research are clearly explained, as are the limits of usefulness of the Sagas.

The book is highly informative and full of interesting detail on Viking life, crafts, and material culture, even down to painting a ship’s timbers yellow with orpiment. It features Viking warriors and the targets of their raids and tactics of war; trade, too, and above all their ships, aptly described as ‘the catalyst of the Viking age’. There are also useful summaries of the excavations at their main towns of Hedehby, Birka, York, and Dublin, together with a discussion of their houses and settlements, religion, and art. The most recent major discoveries include the small Viking cemetery uncovered at Cumwhitton, Cumbria, the huge new hoard from Spillings, Sweden, and the Westerkilfe silver hoards, Netherlands, all of which are accompanied by illustrations. The author hits on a key point in discussing the reasons for the migration to Iceland and the book is rounded off with an entertaining but serious, myth-busting chapter on nationalists, romantics, madmen, and scholars.

The book is generously illustrated in colour and line drawings and excellently produced, with only a couple of typographical errors in foreign place-names (such as, Schle for Schel, p. 60; Stung for Stöng, pp. 154 and 162). The illustration of one of the objects mentioned in the second caption on p. 140 is missing. At the end there is a helpful gazetteer of important sites and museum collections, and a good select bibliography for the enquiring reader, although it should be noted that there are revised reprints or later editions of one or two of the references cited, such as H.R.E. Davidson’s The Sword in Anglo-Saxon England (Woodbridge, 1994). It is not long since the Vikings were somewhat prematurely bid goodbye. Richard Hall’s fine book gives them a thoroughly deserved welcome back, which will be greatly appreciated by all with an interest in the subject.

Barry Ager, Department of Prehistory & Europe, the British Museum.

Please send books for review to:
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LOST KINGDOMS OF THE NILE: TREASURES FROM THE MUSEUM OF FINE ARTS, BOSTON. An unprecedented exhibition of over 230 objects in stone, gold, silver, bronze, ivory, and ceramics from c. 7000 BC to modern times, organised by the museum in conjunction with the Museum of Fine Arts, Boston. MICHAEL C. CARLOS MUSEUM (1) 404 727 4432 (www.carlos.emory.edu). Until 31 August. (See Minerva, March/April, pp. 8-12.)

THE LOUVRE AND THE ANCIENT WORLD. Masterpieces from the founding cultures of Western civilisation, including more than 170 objects from the Louvre, Egyptian, Near Eastern, and Graeco-Roman collections. Showcasing works dating from the 3rd millennium BC through to the 3rd century AD, the exhibition examines the rise of the museum and its collections of antiquities under Napoleon, the discoveries and decipherment of hieroglyphs and cuneiform, and the Louvre's role in excavating the cultural civilisation of the 19th and 20th centuries. HIGH MUSEUM OF ART (1) 404 733 4437 (www.highga.org). Until 7 September.

BROOKLYN, New York EGYPT REBORN: ART FOR ETERNITY. The restoration of one of the oldest collections of ancient Egyptian works. Some pieces had previously been in storage for more than a century. Over 600 newly discovered Egyptian art from the Predynastic period to the reign of Amenhotep III. THE BROOKLYN MUSEUM (1) 718 638 5000 (www.brooklynmuseum.org). See Minerva, May 2003, pp. 11-14. Until 28 September.

MAGIC IN ANCIENT EGYPT: IMAGE, WORD, AND REALITY. How the ancient Egyptians, known throughout the ancient world for their expertise in magic, addressed the unknown forces of the universe, as illustrated by 20 objects. BROOKLYN MUSEUM (1) 718 638 5000 (www.brooklynmuseum.org). Extended until 28 September.

BRUNSWICK, Maine THE BOWDOWNE COLLEGE MUSEUM. Following a considerable expansion, the museum reopened in October. Exhibits include the 5th-9th-century BC Assyrian reliefs of Ashurnasirpal II from Nimrud (ancient Kalhu) again on display, along with a fine group of Attic vases among other works of ancient art. BOWDOWNE COLLEGE MUSEUM OF ART (1) 207 725 3275 (www.bowdowne.edu/art-museum).

CHICAGO, Illinois MESOPOTAMIAN GALLERY OPENS. The largest collection of Mesopotamian art in any museum has been united under one roof within a newly climate-controlled wing. The 2500 pieces (not all of which are on display) include monumental human-headed bulls from Khorsabad, the mate of that in the Baghdad Museum, and a number of fine early sculptures of the 3rd millennium BC. UNIVERSITY OF CHICAGO INSTITUTE OF ARCHAEOLOGY (1) 773 702 9520 (www.uochicago.edu).

THE ANCIENT AMERICAS. A groundbreaking new permanent 575-square-metre exhibition with more than 2200 artefacts covering 13,000 years of human peoples from the Artic to the tip of South America, including iconographic structures, videos, and interactive displays. THE FIELD MUSEUM (1) 312 922 9410 (www.fieldmuseum.org).

BENIN: ROYAL ARTS OF A WEST AFRICAN KINGDOM. Featured are some splendid examples of Benin medieval sculpture. ART INSTITUTE OF CHICAGO (1) 312 443 3000 (www.artic.edu). 28 June - 27 September.

CORAL GABLES, Florida EXCAVATING EGYPT. Antiquities from the important collection established at University College London in 1892 by the famed Egyptologist Sir William Hinde are presented in the USA for over 50 years. LOWE ART MUSEUM, UNIVERSITY OF MIAMI (1) 305 284 3535 (www.lowermuseum.org). 28 June 2 November (then to Lexington, Kentucky).

CORNING, New York REFLECTING ANTiquITY: MODERN GLASS INSPIRED BY ANCIENT ROME. The first major exhibition to focus on the influence of ancient Roman styles on the glassmaking of the 19th century, enhanced by Roman-inspired glassmaking demonstrations and 'Make Your Own Glass' experiences. CORNING MUSEUM OF GLASS (1) 607 736 5737 (www.cmog.org). Until 27 May.

HOUSTON, Texas POPELLES: TALES FROM AN ERUPTION. A major travelling exhibition with over 500 objects, including body casts and skeletons, life-size marble statues, mosaics, jewellery, and jewellery. MUSEUM OF FINE ARTS, HOUSTON (1) 713 639 7300 (www.mfah.org). Until 22 June (then to Chicago, its last venue in the USA). Catalogue.


MALIBU, California THE COLOR OF LIFE. Focusing on representations of the human figure, the history of colour and its place in western taste is explored. The emphasis is on the expression of an alternative history of sculpture. On display for four months in the University of California, Los Angeles, 2004. GILDA VILLA (1) 310 230 7075 (www.getty.edu). Until 1 September.

THE HOPE HYGEIA: RESTORING A STATUE'S HISTORY. The Roman marble statue of Hope from the Los Angeles Museum of Art was found at Ostia in 1797. Historic repairs included the additions of new arms and details. Removed in the 1970s have been reinstalled by the Getty. GETTY VILLA (1) 310 230 7075 (www.getty.edu). Until 1 September.


MEDIEVAL AND RENAISSANCE TREASURES FROM THE VICTORIA AND ALBERT MUSEUM: EXHIBITION IN AMERICA. A major exhibition of objects from the VICTORIA AND ALBERT MUSEUM in London is on display at FRANKFURT MUSEUM OF ART (1) 535 7770 (www.metmuseum.org). 20 May - 17 August.

NEW PERMANENT GALLERIES FOR HELSINIKI, ETRUSCANS, AND ROMAN ART. A completely refurbished Roman Court is the focal point of the re-installation. The cubestudies from the villa at Boscoreale and the Black Bedroom from Boscotrecase have been newly reconstructed. A large display of Roman glass and glass-making is a permanent feature on the mezzanine floor. METROPOLITAN MUSEUM OF ART (1) 212 879 5000 (www.metmuseum.org). See Minerva, July/August, 2007, pp. 10-14.

RADIANCE FROM THE RAIN FOREST: FEATHERWORK IN ANCIENT PERU. More than 70 works embellished with the brilliantly coloured feathers of Amazonian rainforest, mostly from the 7th to 16th centuries, from the collection of the museum and from other public and private collections. METROPOLITAN MUSEUM OF ART (1) 212 879 5500 (www.metmuseum.org). Until 1 September.

REINSTALLATION OF THE EARLY EGYPTIAN AND ROMAN EGYPTIAN ART GALLERIES. A larger space is now devoted to the museum's extensive collections of Predynastic and Early Dynastic art and the art of Roman Egypt. The architecture of the Old Kingdom tombs of Peremh and Baaram from Saqqara has been re-created. METROPOLITAN MUSEUM OF ART (1) 212 879 5500 (www.metmuseum.org).

REOPENING OF THE CHARLOTTE C. WEBER GALLERIES FOR THE ARTS OF ANCIENT CHINA. An expanded presentation of the arts of ancient China, including new purchases and gifts, most notably the large collection of nomadic art from Eugene V. Thaw. METROPOLITAN MUSEUM OF ART (1) 212 879 5500 (www.metmuseum.org).

FROM THE LAND OF THE Labyrinth: MINDON CERAMICS 3000-1100 bc. Over 280 antiquities from the first European palatial civilisation, including frescoes, sacred vases, objects of power and authority, weapons, all from archaeological museums in Crete, many brand new. On display for the first time outside Crete, ONASSIS CULTURAL CENTER (1) 212 486 4448 (www.onassissusa.org). Until 13 September. Catalogue $20. (See Minerva, this issue, pp. 8-12.)

QUEBEC CITY, Quebec
THE LOUVRE IN QUEBEC: THE ARTS AND LIFE.
Over 270 works from the Louvre in Paris's eight departments, from 3000 BC to the 20th century, including Classical and Egyptian antiquities and Islamic art.
MUSEE NATIONAL DES BEAUX-ARTS (7) 418 644-6460 (www.mnqc.ca), 5 June - 26 October.

CHINA
BEIJING
SUNKEN EGYPT: ARCHAEOLOGICAL DISCOVERY OF ALEXANDER'S HAVEN.
BEIJING WORLD ART MUSEUM (86) 1066 5271 0810 (www.worldartmuseum.cn).
Through May.

THE NEW CAPITAL MUSEUM. Seven permanent exhibits, halls with artifacts from the Bronze Age, c. 2000 BC, to the Qing Dynasty, show part of the museum's collection of over 200,000 objects unearthed in the Beijing area, including stelae, stone axes, jades, bronzes, and coins.
CAPITAL MUSEUM (SHOUHU BOWUGUAN) (86) 6337 0491 (www.

CROATIA
ZAGREB
EGYPTIAN COLLECTION EXHIBITION OPENED.
Some 600 antiquities from the Middle Kingdom to the Roman period, including the renowned "Zagreb mummy" with its wrapping: the Etruscan linen book", one of the world's oldest known Etruscan texts.
ARCHAEOLOGICAL MUSEUM (385) 1457 1501 (www.arzu.hr).

CZECH REPUBLIC
PRAGUE
THE ART OF KOREA. 68 pieces from the National Museum of Korea, including sculptures and ceramics. ZBSLAB CHATEAU DE VIGNES, NATIONAL GALLERY PRAGUE (420) 2 2323 1459 (www.ngprague.cz), Until 17 May 2009.

DENMARK
COPENHAGEN
ANCIENT CYPRUS AT THE DANISH NATIONAL MUSEUM: THE A.C. 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 (43) 3131 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 Ramses II. THE EGYPTIAN MUSEUM (20) 2 575-7035 (www.egyptianmuseum.gov.eg). Permanent exhibition.

FRANCE
BLOIS, Loire-et-Cher
KERMOS: 7000 YEARS OF CERAMICS.
Over 400 pieces of pottery from the Neolithic to the 19th century, including ancient Greek and Gallo-Roman material from the Chauteau's collection. CHATEAU ROYAL DE BLOIS (32) 254 933 333 (www.ville-blois.fr), Until 21 September.

CHARTRES, Eure-et-Loir

NAPOLEON AND EGYPT, CHILDREN'S MUSEUM, MUSEE DE CHARTRES (32) 237 364 139, Until 28 September.

CLERMONT-FERRAND, Puy-de-Dome
JEWELLERY FROM ART TO SYMBOL.
MUSEE BARGOIN (33) 473 913 731 (www.clermont-ferrand.fr/musee-

GUIRY-EN-VEXIN, Val-d'Oise
FORGE AND BLACKSMITH. Iron Age and Gallo-Roman metal vessels and tools. MUSEE ARCHEOLOGIQUE DE VAL-
DOISE (33) 134 674 507 (www.val-
doise.fr). Until 30 August.

IRISSARY, Pyrenees-Atlantiques
CLOSE YOUR EYES TO SEE PREHISTO-
RY. CENTRE D'EDUCATION AU PATRI-
MOINE (33) 559 377 720 (www.
cg64.fr), Until 30 August.

LAON, Aisne
GALLO-ROMAN COLLECTION IN THE MUSEUM OF SOULS TO LYON. MUSEE D'ART ET D'ARCHEOLOGIE (33) 323 201 987. Until 31 December.

LATTES-MONTPELLIER, Herault
OUDINIA-UTINNA: REDISCOVERY OF A ROMAN AFRICAN CITY. 129 marble stat-
es, carvings, and pottery from the site of many famous mosaics. MUSEE ARCHE-
OLIGIQUE HENRI PRADIES (33) 467 997 720 (www.musee.lattes.free.fr).
Until 18 May.

LISLE-SUR-TARN, Tarn
STONE AXES: FROM THE NEOLITHIC,
TO THE FIRST PEASANTS OF STONE.
Stone axes, ceramics, and early metal objects from the 5th to 3rd millennium BC. MAISON FORESTIERE DE SVENS, LA JASSE (33) 563 331 023 (www.ville-gaillac.fr).
Until 30 June.

NANTES, Loire-Atlantique
ANCIENT EGYPT. Egyptian antiquities from the Middle Kingdom to the Roman period from the museum's collection. MUSEE THOMAS-DOBIERE (33) 240 710 350 (www.ccg44.fr), Until 31 July.

NICE, Alpes-Maritimes
TO THE CONQUEST OF FIRE. 400,000 years of the history of the fire by man. MUSEE DE PALEONTOLOGIE DE TERRA AMATA (33) 493 555 993 (www.musee-terra-amata.org), Until May.

NIGHTS IN ISLAMIC LANDS: WORKS FROM THE FURUSHIYA ART FOUNDA-
TION. An exhibition devoted to the equestrian arts of Islam from the 8th to 18th centuries. MUSEE DES ARTS ISLA-
TIQUES DE NICE (33) 492 293 700 (www.arts-islamiques.com). Until 31 August.

Minerva, May/June 2008
PARIS
BABYLON. A major exhibition of Mesopotamian stelae, statuettes, and other artefacts, principally from European museums (and not Iraq) was from what was once the largest city in the world, founded c. 2300 BC (see exhibition focus panel, p. 61). MUSÉE LUCI LUXEMOIRE (53) 140 205 452 (www.luxvre.fr). Until 2 June (then to Berlin and London).

BRONZES OF LURISTAN, ENIGMAS OF ANCIENT IRAN. Over 230 examples of these fascinating bronzes from the 3rd to 1st millennium BC from public and private French collections. MUSEE CERNISCHI (33) 155 746 130 (www.cernisch.paris.fr). Until 22 June. Catalogue.

PARACAS. 15 Important Peruvian textile cloths found in funerary bundles in the tombs of Wari-Kayap, c. 300 BC, in 1927. MUSÉE DU QUAI BRANLY (33) 156 617 000 (www.quai Branly.fr). Until 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 terrace coffin warriors of different ranks. Also displayed are many significant examples of more recent finds rarely seen outside China, including terra cotta figures of acrobats, bureaucrats, musicians, and bronze birds, people and objects designed to be administered by the emperor or entertain him in his afterlife. PHILÉAS DE PARIS (33) 145 257 141 (philaeas. de paris.com). Until 15 July. (See: Minerva, January/February, 2007, pp. 12-14.)

ROUSSEAU, Gard. EYES AND DREAMS. 150 models of statues and panels explaining the significance of prehistoric female figurines associated with fruitfulness and fertility. LE PREHISTORAMA, MUSÉE DES ORIGINES DE L’HOMME (33) 466 858 696 (www.prehistorama.com). Until 30 November.

STRASBOURG, Bas-Rhin. ARCHIPUB: THE SURVIVAL OF ANCIENT OBJECTS. Featured are antiquities used in ancient advertising. MUSÉE ARCHEOLOGIQUE (33) 388 525 000 (www.musees- strasbourg.org). Until 31 December.

DEATH RITUALS IN ALSACE FROM PREHISTORY TO THE END OF THE 19TH CENTURY. MUSEE ARCHEOLOGIQUE (33) 388 525 000 (www.musees- strasbourg.org). Until 31 August.

STRASBOURG 1400: A HOME FOR ART IN GOTHIC EUROPE. MUSÉE DE L’ŒUVRE NOTRE DAME (33) 388 525 000 (www.musees- strasbourg.org). Until 15 June.

GERMANY

BERLIN

ANATOMY OF THE WORLD: SCIENCE AND ART ON THE PAPYRUS OF ATEMOR DORUS. The first exhibition of the controversyal 2.5-m-long papyrus said to date from the 1st century BC, AEGITYPHILES MUSEUM (20) 100 550 055 (www.aegit./museum.de). Until 20 June.

THE GAME OF COLOR AND FORM: MOSAIC ART IN THE BODE MUSEUM. A special exhibition for young people featuring a copy of the 6th-century apse mosaic from Ravenna with ‘game tables’ to allow experimentation. BODE-MUSEUM (49) 30 2090 5631 (www.smb.spk-berlin.de). Until 31 October.


100 YEARS OF GERMAN-ROMANIAN ARCHAEOLOGICAL RESEARCH. MUSEUM FUER Vor- UND FRUEHGESCHICHTE (49) 30 3267 4840 (www.smb.spk-berlin.de). Until 6 January 2009.


BONN, Nordrhein-Westfalen

BAROBIAN TREASURE - STOLEN AND SUNK IN THE RHINE. In the 3rd century AD a treasure of more than 900 bronze vessels with over 1000 objects in silver, bronze, brass, and iron - the largest such find in Europe - sunk at Neupoltz, about 30km from Sprey. RHEINISCHES LANDES MUSEUM BONN (49) 22 820 700 (www. rlbv.de). Until 14 May.

BREMEN

LUXURY AND DECADENCE. 170 marble sculptures, frescoes, bronzes, jewellery, and a private bath, mainly from the National Archaeological Museum of Naples, with 3D animations. FOcke MUSEUM (49) 42 1699 6000 (www.gocke-museum.de). Until 8 June (then to Nijmegen and Munich). Catalogue.

DRESDEN


THE SPLENDOUR OF A COLLECTION: PRECIOUS OBJECTS FROM THE MUSEUMKABINET ALBRECHT ALBRECHT KABINETT, ALBERTINUM (49) 35 1 491 4231 (www.skd-dresden.de). Until 1 November.

DÜSSELDORF, Nordrhein-Westfalen

CRIME SCENE TALHEIM 7000 YEARS AGO: ARCHAEOLOGY AND FORENSICS. A scientific exhibition of a massacre of 34 Neolithic people that took place at Talheim c. 5600-3100 BC. NEANDERTAL MUSEUM, METTAN (49) 21 0480 7687 (www.neandertal.de). Until 22 June (then to Heilbronn). (See Minerva, Jan/Feb, pp. 3-4.)
Greece

ATHENS

THE EGYPTIAN COLLECTION. Recently reinstalled is a major collection of antiquities donated over many years by two Greeks living in Egypt, Ioannis Dimouros and Alexandros Rostovitz, including the magnificent bronze statue of Takshu idol with precious metals. NATIONAL ARCHAELOGICAL MUSEUM (50) 210 821 7717 (www.odysseus.culture.gr). Until 20 December.

The Eleni Stathatou Collection of Jewellery and Art. A reinstallation of 970 objects, mainly Hellenistic jewellery, especially from Demetrias and Karpenissi, and also bronzes and pottery. NATIONAL ARCHAEOLOGICAL MUSEUM (50) 210 821 7717 (www.odysseus.culture.gr). Until 20 December.

Hong Kong

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

Israel

Jerusalem

BELIEF AND BELIEVERS: ANCIENT ART FROM THE ISRAEL MUSEUM. Some 30 selected objects, including critical and artistic merit shed light on the religion and rituals of Israel’s early inhabitants, including a statuette dating about 12,000 BC. ROCKEFELLER MUSEUM (972) 628-2252 (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) 260 8811 (www.imj.org.il).

Three Faces of Monotheism. The simultaneous contacts of the shared symbols of Judaism, Christianity, and Islam represented in antiquities, as an important key to understanding the foundations and developments of monotheism and its beginnings in the ancient world. BIBLE LANDS MUSEUM (972) 2561 1066 (www.blmj.org). Ongoing. (See Minerva, Jan/Feb 2008, pp. 20-21.)

Massarosa, Tuscany

The Massaciuccoli is now visible in situ after a long restoration. TERME DI MASSACCIUOLI (39 055 597 8308). Ongoing.

Melfi, Potenza

THE MUSEO ARCHEOLOGICO NAZIONALE in the Norman castle of Melfi, where the First Crusade was initi- ated in 1089, has recently been restored and re-opened. The museum's artefacts range from prehistoric to the Roman period (39 097 121 719 (www.archeopzoartem BENI-CULTURALI.IT). Ongoing.

Milan

ANCIENT MILAN - 5TH CENTURY BC - 5TH CENTURY AD. A new section within the museum illustrates 1000 years of the archaising history of the city of Milan through scale models and artefacts. MUSEO ARCHEOLOGICO (39) 028 645 1456 (www.comune.milano.it). Ongoing.

Montelupo, Firenze

THE MUSEO ARCHEOLOGICO is now open. With a wide range of fine artefacts, including objects, incorporating the former collections of the Museo della Ceramica (39 057 154 1547 (www.museomontelu ppo.it). Ongoing.

Monza, Milano

THE MUSEO DEL TESORO DEL DUOMO has reopened after ten years. Among the rare objects on view are the San Gottor Cronin Ferrera, 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 5th century AD ivory diptychs (39) 039 380 772. Ongoing.

Naples


Naxos, Sicily

NAXOS ARCHAEOLOGICAL PARK is now open to the public. Visitors may explore the area of the ancient Greek main religious sanctuary of the city colony, walls, port, and archaeological museum (39) 094 251 010 (www.astagiardinaxos.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 Cai Cutu family and its funer- ary goods (39) 075 575 9682 (www.archeopzoartit). Ongoing.

Pisa

Roman Ships. The archaeological site where Roman ships were discovered almost intact in 1989, and the Cantiere della Nave Antiche di Pisa where these are being restored can now be visited by appointment on Fridays, Saturdays, Sundays, and Mondays. CENTRO DEL RESTAURO DEL LEGNO BAGNATO (39) 055 321 5446 (www.navpipa.it). Ongoing.

For Further Information:
Tel: 33 (0) 140 208 466
www.louvre.fr

EXHIBITION FOCUS

BABYLON

The Louvre

Until 2 June (then to Berlin and London)

The Worshipper of Larsa, copper alloy. Old Babylonian period, c. 3000-2500 BC. H. 19.6cm.
Musee du Louvre, Paris. © Photo: RMN/Franck Roux

This unprecedented exhibition brings together a rich and varied treasure trove of nearly 400 works on loan from collections in 13 countries. The remit is to reconcile the legend of Babylon with its history. Tribute is paid to the historical and cultural importance of this ancient city and the way in which its reality was later transformed into the mythical Babylon. ‘Babylon’ is the first exhibition devoted entirely to the most enigmatic of ancient cities. Babylon flourished in the early 18th century BC under the leadership of the great king Hammurabi. The exhibition presents portraits of the king and his contemporaries on stele, stone, copper and clay tablets, seals, and statues, with victory stelae, and royal temple offerings. One of the main features is the Code of Hammurabi, inscribed on a stela more than two metres high, the most complete surviving collection of Babylonian laws. After its political decline in the second half of the 2nd millennium BC, Babylon reached the height of prosperity under Nebuchadnezzar II, in which the famous Tower of Babel was constructed. This section of the exhibition features several watercolours by Walter Andrés, recorded during his excavations in the early 20th century. Also displayed are exemplars of splendid glazed bricks depicting the lion with the goddess Ishtar, the dragon of the supreme god Marduk, and the bull of Adad.
RIETI
TRAVEL. 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) 074 648 8530 (www.musei.rieti.it). Ongoing.

RIMINI
HOUSE OF THE SURGEON. The archaeological site of the 2nd century AD Roman (Domus del Chiungo), with its interesting mosaics, is now open to the public at Plaza Ferrari. The house was located on the southern side of ancient Rimini, near the harbour (39) 054 170 4426. 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 restorations, along with the House of Livia, the emperor’s wife (39) 06 890 3504 (www.archeologia-beniculturali.it). Until 14 September.

MUSEO DEI FORI IMPERIALI has opened inside the so-called Markets of Trajan. This presents the development of the Imperial fora and displays many of the works of art found there. MERCATI DI TRIANO (39) 068 207 7337 (www.archeologia-beniculturali.it). Until 14 September.


TURIN

VENICE
ROMAN 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 conquerors and the natives of other countries in Europe, Asia Minor, and North Africa, by shedding light on the richness of treasures and technical skills of the ‘barbarians’, with emphasis on Late Antiquity and the Middle Ages. PALAZZO CRASSI (39) 041 523 1680 (www.palazzocrassi.it). Until 20 July (then to Bologna). Catalogue. (See Minerva, this issue, pp. 13-15.)

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. KUMAMOTO PRECINCTUAL MUSEUM OF ART (81) 96 352 2111. Until 15 June.

KOREA
OPENING OF THE NATIONAL MUSEUM OF KOREA. The new state-of-the-art complex has now opened, celebrating the 10th anniversary of the museum’s foundation. (82) 2 2077 9000 (www.museum.go.kr).

MACAU
CLASSICAL GREECE AT THE LOUVRE: MASTERPIECES OF THE 5TH AND 4TH CENTURIES BC. Featured are 124 Greek marbles, sculptures from the Louvre, including vases, terracotta, and gold and silver objects. These have already been seen at the Capital Museum in Beijing, and will then go to Macau while the exhibition inhabits its Greek and Hellenistic rooms. THE MUSEUM OF MACAU (www.macaumuseum.gov.mo). Until 30 June.

THE NETHERLANDS
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 OUDHOEDEN (31) 71 516 3163 (www.rmo.nl). Until 1 May (30 March).

RUSSIA
ST PETERSBURG.
TREASURES OF THE SARMATIANS. These nomadic steppe tribes of southern Russia of the first four centuries AD produced fine gold, silver, and bronze artworks. These are represented by the horse ornaments, mirrors, flasks, and adornments found in two tombs in the lower Don region: one belonging to a priestess of the goddess of fertility, excavated in 1664, the other of a tribal leader, excavated in 1864. STATE HERMITAGE MUSEUM (7) 812 710 9079 (www.herm-itagemuseum.org). Until 18 May.

SLOVENIA
LUBLJANA.
PHARAOIC RENAISSANCE: ARCHAISM AND HISTORICAL VALUE IN ANCIENT EGYPTIAN ART. A major exhibition of Pharaonic Dynasties antiquities from European museums, including the British Museum, the Louvre, Berlin, and Munich, as well as Italy, Austria, Croatia, and Hungary. CANKOJEV DOM (386) 2 2417 127 (www.cdcc.slo). Until 29 June.

SPAIN
BARCELONA.
SARCOPHAGI FROM ANCIENT EGYPT: GARDENERS OF AMON IN THE VALLEY OF THE QUEENS. A number of sarcophagi, 25 boxes, lids, and sarcophagus fragments from the tombs of the priests in Khaemwaset and Setherkehpehef, sons of Ramesses II. These were discovered in the Valley of the Queens in 1903, from the Egyptian Museum, Turin, but exhibited for the first time. The museum has enlarged its facilities for temporary exhibitions. MUSEU EGIPTIÀ DE RUM BARCELONA (34) 93 480 0188 (www.museusarcophaic.com). Until 30 September.

LAPLAND.
THE SANDY CLAYS OF EGYPT. An exhibition exploring the origins of sand and the Egyptian use of this material, featuring terracotta and other objects from the East Canopus, Heraldon, and Alexandria, including three colossal (5m-high) pink granite statues. PALACIO DE CRISTAL (34) 1 708 535 8682. Until 31 August.

PALMA DE MALLORCA.
PRINCE’S ETUERCS: 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. CAC-AIFORUM PALMA (34) 971 17 85 00 (www.fundacio.laicaixa.es). Until 31 August.

SWITZERLAND
BASLE.

GENEVA


HAUTERIVE, Fribourg.
BY TOUTATS! THE RELIGION OF THE CELTS. 20 years of archaeological finds have formed a new image of the Celts and their astronomical knowledge, mythology, druids, places of worship, and sacrificial rites. LATEINUM-PARK ET MUSEE D’ARCHeOLOGIE DE NEUCHATEL (41) 32 889 69 16 (www.latenum.ch). Until 1 June.

MARTIGNY, Valais.
OFFERINGS TO THE GODS OF EGYPT. An important exhibition dealing with the development of bronze and precious metal figurines and statuettes over a period of 2000 years, illustrated by some 70 choice examples from a number of museums. FONDATION PIERRE GIANADDINA (41) 27 252 83 70 (www.musee-ic.png). Until 8 June. Catalogue. (See Minerva, January/February, pp. 8-11.)

TAIWAN
TAIPEI.
NATIONAL PALACE MUSEUM REOPENED. Following four years of renovations, the museum, housing one of the world’s greatest collections of Chinese art, has reopened with many treasures on show for the first time, including Northern and Southern dynasties. NATIONAL PALACE MUSEUM (866) 2 2881 2881 (www.npm.gov.tw/en).

THAILAND
BANGKOK.
NEW CERAMIC MUSEUM. Opened in March 2005, the collection holds over 2000 ceramics donated by Surat Chaisangpaisa and assembled for the museum, dating as early as c. 3000 BC and through the 19th century, featuring Khmer ceramics from Thai kilns and a major collection of ceramics from the 14th to 16th century. Omolite sites in western Thailand. SOUTH-EAST ASIAN CERAMIC MUSEUM (66) 2 902 0299 (www.museum.bu.ac.th).

Minerva, May/June 2008
MEETINGS, CONFERENCES & SYMPOSIUM

13 May. RECENT ARCHAEOLOGICAL FIELDWORK IN SUDAN. Colloquium, Sudan Archaeological Research Society, Stevenson Auditorium, the British Museum. By ticket only. Tel.: (44) 20 7523 8500; e-mail: SAR@thebritishmuseum.ac.uk; www.sudarch.org.uk.

16-17 May. THE ANCIENT LEVANT. This conference on Levantine archaeology focuses on the archaeology of Syria, Lebanon, Jordan, Israel, Palestine, and Cyprus. It explores the concept of the Levant as a cultural region, the diversity of cultures that evolved within it, and the relationships between those cultures. Also explored are the ways in which British-based archaeological research traditions have affected exploration, data collection, and interpretation. Archaeology Lecture Theatre, UCL Institute of Archaeology, 34 Gordon Square. Organised by Katherine I. (Karen) Wright, UCL. Contact: Kathryn Piquette, Tel.: (44) 20 7679 7495; e-mail: ancientlevant@googlemail.com; www.ucl.ac.uk.

22-29 May. 10th INTERNATIONAL CONGRESS OF EGYPTOLOGISTS. Rhodes, Greece. Contact: Dr Panagiotis Kouroussis, Tel.: (30) 22410 99341; e-mail: congress-2008@rhodes.aegan.gr; www.rhodes.aegan.gr/ism/congress2008.htm.


21-22 June. THE KINGDOM OF OSIRIS: ASPECTS OF EGYPTIAN FUNERAL ARCHAOLOGY. Egyptian Exploration Society Annual Conference. Brunei Gallery Lecture Theatre. Tel.: (44) 020 7242 1880. E-mail: contact@ees.ac.uk; www.ees.ac.uk.

LECTURES

UNITED KINGDOM

CARDIFF

1 May. THE TAMING OF NATURE: CHANGING RELATIONS IN THE HUMAN ENVIRONMENT. Professor Martin Jones, Society of Antiquaries Territorial Festival Lecture No. 6, National Museum, Cathays Park, Cardiff. Tel.: (44) 20 7479 7080; e-mail: admin@sal.org.uk. 6pm.

GLASGOW


LONDON

7 May. VISUALIZATION OF POWER: THE PARTHENON AND THE APADAMA CRUSADER RELIEFS AT PERSEPOLIS. Lorenz Winkler, Classical Archaeology Seminar, Institute of Classical Studies (University of London), Senate House, Contact: Tel.: (44) 20 8628 700; e-mail: admin.ics@sas.ac.uk; www.ics.sas.ac.uk. 5pm.

8 May. SAITES, SARCOPHAGI... AND A SCOTTISH PRETENDER. Dr Aidan Dodson, University of Bristol. Egyptian Cultural Centre, Chesterfield Gardens, London. Tel.: (44) 20 7491 7720; e-mail: egypctulture@btconnect.com; www.egyptculture.org.uk. 6.45pm.

12 May. CYRUS AND THE LEVANT IN THE NEO-LITHIC: NEW THEORIES, NEW INSIGHTS, NEW DATA. Dr Joanne Clarke, University of East Anglia. An Anglo-Israeli Archaeological Society lecture, the Stevenson Lecture Theatre, the British Museum. Contact: Diana Davis, Tel.: (44) 20 8747 3931; www.assoc.snet.co.uk. 6pm.

14 May. PALACES AND POLITICS IN MINOAN CRETE: A VIEW FROM MALIA. Jean-Claude Pourrat, University of Clermont-Ferrand, France. Michael Ventris Memorial Lecture, Institute of Classical Studies (University of London), Senate House. Contact: Tel.: (44) 20 8628 700; e-mail: admin.ich@sas.ac.uk; www.ics.sas.ac.uk. 5pm.

22 May. ASWAN GRANITE. Colin Reader, Manchester Ancient Egypt Society. Egyptian Cultural Centre, Chesterfield Gardens, London. Tel.: (44) 20 7491 7720; e-mail: egypctulture@btconnect.com; www.egyptculture.org.uk. 6.45pm.

6 June. DIET AND DIABETES IN ANCIENT EGYPT. Professor Rosalie David, Egyptian Cultural Centre, Chesterfield Gardens, London. Tel.: (44) 20 7491 7720; e-mail: egypctulture@btconnect.com; www.egyptculture.org.uk. 6.45pm.

12 June. AT THE LAKE EDGE: THE FINAL PLEISTOCENE IN THE AZRAQ OASIS. Tobias Richter. Palestine Exploration Fund Lecture, Stevenson Lecture Theatre, Clore Education Centre, the British Museum Admission Free. Contact: Felicity Cobbing, Tel.: (44) 20 7935 5379; e-mail: execsec@pef.org.uk; www.pef.org.uk.

16 June. ACRE AT THE TIME OF THE BRITISH TRADE. Professor Denny Pringle, University of Cardiff. An Anglo-Israel Archaeological Society AGM lecture (AGM commences 5.30pm), the Stevenson Lecture Theatre, the British Museum. Contact: Diana Davis, Tel.: (44) 20 8747 3931; www.assoc.snet.co.uk. 6pm.

AUCTIONS & FAIRS

30 April. CHRISTIE'S LONDON. Antiques auction. King Street, London. Tel.: (44) 20 7930 6074; e-mail: sahornsby@christies.com; www.christies.com.

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

4 June. CHRISTIE'S NEW YORK. Antiques auction. Rockefeller Center. Tel.: (1) 212 636-2436; www.christies.com.

5 June. SOTHEBY'S NEW YORK. Antiques auction. Tel.: (1) 212 606-7414; e-mail: richard.keesey@sothebys.com; www.sothebys.com.

5-10 June. BRUSSELS ANCIENT ART FAIR (BAAF). 15 select dealers exhibiting Classical, Egyptian, and Near Eastern antiquities. Sablon Quarter, Brussels, Belgium. E-mail: info@baaf.be; www.baaf.be.

APPOINTMENTS

Peter Dorman, an Egyptologist and Chairman of the University of Chicago's Department of Near Eastern Languages and Civilisations has been named as the new president of the American University of Beirut. Professor Dorman led the university's fieldwork in Egypt for several years.

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