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EDITORIAL

The Global Heritage Industry and the Recession: Bucking the Trend?

As we go to press there is no doubt that the world is plunging into an unprecedented economic recession. The magnitude and tenure of this are still unknown, but the statistics of the International Monetary Fund (IMF) speak for themselves, especially for the advanced economies of the G7 (Canada, France, Germany, Italy, Japan, the UK, and US).

Prospects for global growth have deteriorated over the past month, as financial sector deregulation has continued and producers and consumer confidence have fallen. Accordingly, world output is projected to expand by 2.2% in 2009, down by some 3% percentage point of gross domestic product (GDP) relative to the projections in the IMF’s October World Economic Outlook (WEO). In advanced economies, output is forecast to contract on a full-year basis in 2009, the first such fall in the post-war period. In emerging and developing economies, growth is projected to slow appreciably but still reach 5% in 2009. However, these forecasts are based on current policies. Global action to support financial markets and provide further fiscal stimulus and monetary easing may help limit the decline in world growth. To what extent does this global woe impact on the heritage sphere - from commercial archaeology to museums? Not all bad news it seems.

In the UK, since the implementation of Planning Policy Guidance 16: Archaeology and Planning (PPG 16) legislation in 1990, developers - laying pipes, building new houses, roads, runways, quarrying - have had to pay to survey, excavate, and record any remains of sufficient archaeological interest they may impinge on. Naturally this has been good news for the employment of archaeologists, funding 58% of all professional archaeological posts. There are similar initiatives abroad, such as INRAP (Institut National de Recherches Archéologiques Préventives) in France and other countries of the developed world. The healthy employment of archaeologists in the commercial sphere of course depends on a healthy pace of development through the recession, and this is where things could turn sour. On 25 November, Taylor Wimpey plc, the largest British based house building and general construction company in the UK (15th largest in the US), announced that its shares fell by 27%. The implications are clear.

Conversely, commercial archaeology also benefits from projects that were commissioned in advance of the Credit Crunch. The new Crossrail project is a notable example. Crossrail is an exciting and visionary new railway proposal for London and the southeast; the route, underground through the city centre between Paddington and east London by 2017. It is envisaged that it will deliver substantial economic benefits in London and the south-east and across the UK, not least to commercial archaeologists, who will benefit from PPG 16 legislation.

Museums could also benefit from the recession. Recently in the New York Observer, Philippe de Montebello, former Director of the Metropolitan Museum of Art in New York, suggested that the present financial instability could bode well for the museums: ‘Right now, I think we’re certainly in a bubble in contemporary art prices and if prices plunge then hopefully museums can buy again. Prices have gotten extraordinarily high. For the museums there is no question: If prices of modern art go down, it is good for us... We’re not sellers, we’re buyers.’ While this point of view would now seem to be correct for the modern art market, this is certainly not the case for the antiquities trade, since the prices realised in recent auctions has remained relatively stable.

If the current popularity of museum exhibitions continues unabated, then there is even more reason to be optimistic. At the Royal Academy of Arts and the British Museum in the UK, the present exhibitions on Byzantium (see Minerva, last issue, pp. 30-33) and Babylon are heavily subscribed; the same is true of the exhibitions on Babylonian and Gandharan art at the Metropolitan Museum and Bundeskunsthalle in Bonn (see this issue, pp. 7-12, 13-17, 18-23). Clearly, the Credit Crunch and impending recession has not diminished people’s fascination and passion for archaeology and history. It may feel like the light at the end of the tunnel has been switched off until further notice, but for those of us who are fortunate enough to be working in the sphere of heritage there is cautious optimism to think that we may have bucked the trend.

The real growth and trend of emerging, developing, and advanced economies according to the IMF.

Dr Mark Merson
Dr Jerome M. Eisenberg

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Unique Natufian Burial Discovered in Israel

In the lower western Galilee region of Israel, an Israeli team lead by archaeologist Dr. Leore Grosman of the Hebrew University of Jerusalem recently unearthed an unusual female burial in the small cave of Hilazon Tachtit. The site, which served as a burial ground for at least 28 individuals, is associated with the Natufians, the Mesolithic culture which flourished in the eastern Mediterranean between 11,500 and 15,000 years ago.

This grave stands out from the other burials in terms of construction, contents, and arrangement, and even differs from any other burial found in the Natufian or the preceding Palaeolithic periods. The remains of a woman's skeleton were not only separated from the other bodies by a circular wall of stone, but also differently treated. The body lay on its side, with legs spread apart and folded inwards at the knees, within a mud-plastered and limestone-tiled pit, beneath a large triangular limestone slab. More than ten large stones had been arranged directly on the head, pelvis, and arms, which the researchers suggest helped to protect the body and keep it in place, or possibly to hold it in its grave.

Wear on the teeth and other aging signs on the bones indicate a relatively old (about 45-years-old), petite (1.5m tall) woman, affected by a spinal disability that would have given her an asymmetrical appearance and unnatural gait.

The burial was accompanied by 'exceptional' grave offerings: the complete skeletal remains of a human foot from an adult, 50 complete tortoise shells, and of body parts of other animals rarely found in Natufian assemblages, such as the wing tip of a golden eagle, tail vertebrae of an auroch (an extinct type of ox), the nearly complete pelvis of a leopard, skulls from two martens, remains of a white iguana, and the foreleg of a wild boar. The tortoises appear to have been eaten, and their shells then arranged around the deceased. Pig bones were cracked open to extract the marrow.

According to Dr. Grosman, the special treatment of the body, the stone architecture, and the location of the grave at the top of a 150m slope, suggest that the woman held a unique position in the community, possibly even a shaman, or healer.

Grosman and other specialists, Ofer Bar-Yosef (Professor of Anthropology at Harvard and Curator of Paleolithic Archaeology, Peabody Museum), and Dr. Debby Hershman (Curator of Prehistoric Cultures at the Israel Museum, Jerusalem), believe this burial is consistent with the grave of a shaman. If so, this would make it an early and unique example of a shaman burial in the region.

The Natufian culture played a central role in the transition between nomadic hunting and gathering and the sedentary lifestyles of early farmers. According to Grosman, this period of transition was probably accompanied by an evolution of the culture's social structure as well as new rules, rituals, and belief systems. This is borne out by the fact that burials increased dramatically in Natufian culture, along with symbolism in funerary practice.

However, relating shamanic ritual with the cultural upheavals of the agricultural revolution in the Levant need to be tested by additional mortuary evidence. This would make it possible to assess the complex ritual significance of this unique burial.

Bianca Maria Zonta

Temple of the 'Spider' God Revealed in Northern Peru

Peruvian archaeologists have recently discovered a 3,000-year-old adobe temple in the Lambayeque Valley, a desert area close to the Pacific Ocean in northern Peru, some 804km from Lima. The third such structure to be found in the area, the temple named Collud, with a mural of a spider god, seems to have been dedicated to a spider god by its builders. These were the little-known Cupisnique culture, who ruled the region from roughly 1500 BC to 1000 BC.

Peruvian archaeologist, Walter Alva, Director of the Royal Tombs of Sipán Museum and Director of the archaeology team who unearthed the site, said the finds suggest that the three valley sites may have been part of a large capital.

Alva and his colleagues began excavating in November 2007, when they discovered a 4,000-year-old temple and a mural painting at the Ventarrón site in the valley - the oldest thus far found in the Americas. He suggests the three valley sites may have been part of a vast principal city of worship. The religious
complex is one of only a few sites that houses a range of architectural styles and symbols spanning the known ancient civilisations of Peru up to the Inca.

As far as symbols are concerned, several manifold concepts may be ascribed to the spider-god image, including hunting, warfare, power, the divination of rain, and textiles. The god is depicted as having a spider's neck and head, the mouth of a large cat, the beak of a bird, and curled with lines radiating from its neck, creating a web-like appearance. Ignacio Alva, Walter Alva's son and colleague, suggests that the web symbolises hunting nets, a sign of human progress and prosperity, as traps set with nets caught more prey than spear hunting. Hence, the political significance of the spider figure as an emblem of power: 'Any emergent political group would have to be associated with this god.' The spider deity figure also occurs frequently in other locations, dating from the Early Peruvian Formative Period (1200-400 BC), such as Lima's Garagay temple and the Limón Carro site in northern Peru. Yale University archaeologist Richard Burger, a specialist in the Chavin civilisation, first identified the spider god in stone bowls found at the Limón Carro site. According to him, the significance of spiders owed their association partly with life-giving rain and divination of rainfall (since spiders tend to crawl out from places of concealment before rain); partly with textiles, hunting, warfare, and claims of power (as an image of spider deities holding nets filled with decapitated human heads suggests).

It is generally held that the Chavin people, the descendents of the Cupisnique culture, built a similar monumental temple adjacent to Colluli, called Zarpan, dedicated to the same gods, about 300 years later, but it is unknown how the two cultures interacted, if at all. Nevertheless, according to the team, the new temple finds may lead to the discovery of a fourth or fifth temple and may help explain a cultural shift from Cupisnique to Chavin, thus shedding new light on the mysterious history and decline, between 900 and 700 BC, of the little-known cultures in ancient Peru.

Blanca Maria Zonta

Ancient Chariot Discovered in Bulgaria

In November, working under the direction of Veselin Ignatov based at the Historical Museum in Nova Zagora, archaeologists discovered a well-preserved and lavishly ornamented bronze-plated wooden chariot. The discovery was made in an ancient Thracian tomb, near the village of Karanovo in south-eastern Bulgaria, and dates to the end of the 2nd century AD. The ancient vehicle was recovered from a funerary mound, the grave of a wealthy Thracian aristocrat.

The four-wheeled chariot is 122cm wide and lavishly decorated with scenes from Thracian mythology, including figures of a jumping panther and the carving of a mythological animal with the body of a panther and the tail of a dolphin. Also discovered were well-preserved leather objects thought to be the remains of horse harnesses, or the remains of a passenger platform suspension system, and wooden material, most likely fragments of the chariot, and other wooden objects, probably grave goods.

In August, excavations at another ancient Thracian tomb in the same region revealed a further four-wheeled chariot. In all, Ignatov has excavated 11 chariot burials, and has rightly stressed the importance of well-preserved examples because of the widespread practice of looting in the region. Until now this has deprived archaeologists with a relatively incomplete picture of this most interesting aspect of Thracian culture. Such is the quality of this material that Ignatov has been able to grade the relative prestige of Thracian chariots as 'Mercedes' or 'economy class'.

In all, some 10,000 Thracian mounds, often covering monumental stone tombs, cover the length and breadth of Bulgaria, and have been the site of many spectacular discoveries, notably by the late Dr Georgi Kitov in the late 20th century and in 2007 in the Thracic Valley of the Kings (near Banya and and Maglizh in southern Bulgaria) and 50km to the east near Silven (near Kabile, the ancient capital of Thrace). These finds were covered extensively in Minerva (May/June 2002, pp. 42-45; March/April, 2008, pp. 39-42; and November/December, 2007, pp. 25-28).
Matthew Brunwasser, a freelance journalist based in Sofia, Bulgaria, has aptly compared the reconstruction of Thracian chariots to a three-dimensional jigsaw puzzle. It would now seem that the well-preserved nature of Ignatov’s more recent discoveries will fill in the missing pieces and provide fresh insights into their construction, and central role in Thracian life and afterlife.

Dr Mark Merrony

**Family Tomb of King Herod at Herodium in the West Bank**
Professor Ehud Netzer of the Hebrew University of Jerusalem believes he has found the remains of a tomb complex which contained the wife and daughter-in-law of King Herod. The discovery was made on the north slope of Herodium in Herod’s fortress-palace complex. He also claims that he has provided new evidence of the infamously lavish lifestyle of the Roman client king who ruled Judea from 37 BC until his death in 4 BC.

Netzer has revealed parts of two limestone sarcophagi to journalists that he thinks contained the remains of Malthace, one of Herod’s wives, and a daughter-in-law. He suggests that these finds support his claims that another sarcophagus - discovered by him at the site in 2007 - revealed the whereabouts of Herod’s tomb (see Minerva, July/August 2007, pp. 3-4). Some experts claimed at the time that this evidence was inconclusive.

Based on the two new sarcophagi found, Netzer stated: ‘I would eat my hat if it were someone else’s tomb.’ Some bones were also found nearby but it is not possible at this stage to verify if they belonged to any of Herod’s dynasty. Netzer plausibly argues that the remains of the king and his relatives probably disap-

peared when their tombs were largely destroyed, possibly by Jewish rebels in the Jewish Revolt against the Romans from AD 66-72.

His team was surprised to discover further evidence of Herod’s personal taste and sumptuous lifestyle, manifest in a well-preserved wall painting of gazelles decorating what Netzer believes was the luxury setting of a theatre.

Dr Mark Merrony
Exceptional Roman Coin Hoard Discovered in Wales

Two hoards of 2366 and 3547 coins were declared Treasure Trove by Cardiff Coroner Mary Hassel on the 30 October. Collectively, these comprise one of the largest deposits of Roman coins ever recorded in Wales. The 5913 copper alloy coins (follis) from the early 4th century AD were unearthed over two days in April in a farmer's field near Sully, in the Vale of Glamorgan. They were contained in two pottery vessels buried 3m apart, and found by Derek Eveleigh, a local metal detectorist. Mr Eveleigh, 79, kept his discovery a secret until the outcome of the inquest into the findings, and a reward assessed at full market value would be paid to the finder and landowner.

Most of the coins were minted in London, Trier, and Lyon, but some came from more distant imperial outposts in present-day Croatia and Syria. The 1700-year-old coins date from the reigns of several emperors, notably Diocletian (AD 284-305), who reformed Roman currency around AD 295, and Constantine I the Great (AD 307-337). Their current market value is yet to be ascertained but will be assessed by an independent committee. It is thought the two hoards were buried by the same person two years apart, perhaps a local (villa) landowner wishing to protect his savings at a time of instability in the Roman world. Evidence for Roman settlement in this area includes a Roman fort south of Cardiff Castle, an administrative building near the town of Barry, and villas near Sully.

As impressive as this find is, the Sully hoard is considerably smaller than the hoard found at Shipwick in Somerset made in 1998, the largest hoard of early Roman silver coins in Britain. This consisted of 9377 silver denarii, spanning 31 BC (the time of Mark Antony) to AD 222-235 (the reign of Severus Alexander). This, in turn, is eclipsed by the Hoxne Treasure, discovered in north Suffolk, in 1992. It included metal objects and 15,234 coins, struck mainly at the western mints of the Roman Empire during the late 4th and early 5th centuries: 579 gold solidi, 60 silver light miliaresi, at least 14,565 silver siliquae (including imitations), five silver half-siliquae and 24 bronze coins.

Even so, the historical value of the Sully hoard is significant. This was summarised by Amgueddfa Cymru - National Museum Wales numismatist Edward Besly: 'It is certainly exceptional in Welsh terms... The coins provide further evidence for local wealth at the time. They also reflect the complex imperial politics of the early 4th century.'

Bianca Maria Zonta

ANTIOQUITIES NEWS

Afghanistan
The National Museum in Herat in western Afghanistan was raided in October resulting in the loss of 22 stone, bronze, and ceramic objects from the pre-Islamic period, as well as a number of 11th and 15th century antiquities. A large number of sculptures in the original museum based in the citadel had previously been destroyed and coins stolen during the war and by the Taliban and a smaller museum opened in another building just four years ago.

Ecuador
168 Pre-Columbian objects including ceramic and shell figurines from the Valdivia culture (c. 3500-1800 BC), and also objects from the later Jama Coaque (c. 300 BC-AD 300) and Manucci cultures (c. AD 700-1531), were returned to Ecuador as part of an undercover FBI operation originating in Miami. A Miami broker had surprisingly solicited a buyer of a collection of more than 700 objects through an e-mail to the International Council of Museums in Paris. The remaining 583 pieces were confiscated in Ecuador.

Iraq
The US State Department has given a grant of $14 million to the Iraqi government to refurbish the Iraq National Museum, to train museum employees, and create a conservation and historic preservation institute in Erbil. Meanwhile, the museum in Baghdad will remain closed to the public for some time to come until the authorities consider that it is safe to reopen.

Italy
The Cleveland Museum of Art has finally agreed to return 14 illegally exported, and apparently looted, antiquities to Italy including an Apulian volute krater by the Dardus Painter, a Corinthian column krater, an Attic donkey-headed rhyton, an Etruscan red-figure duck askos, a pair of Etruscan silver bracelets, a Sardinian bronze warrior, and seven minor South Italian vases, most of which were acquired in the 1970s and 80s (including several donations). Still under discussion are the recently acquired large Greek bronze statue of Apollo with a lizard and a bronze statuette of a winged Victory.

Macedonia
A police raid on the homes of two brothers, suspected smugglers, in southern Macedonia resulted in the seizure of some 70 antiquities including amphorae, terracottas, silver and bronze jewellery, and ancient coins from the Hellenistic and Roman periods. They were reported to have been illicitly excavated at Isar, a major archaeological site in southern Macedonia. The brothers had received previous convictions for the smuggling of antiquities.

Philippines
Twenty-two bags of broken prehistoric pottery fragments seized by the police from antiquity smugglers were said to have been found near Palambang in Sultan Kudarat province in the southern Philippines. These burial urns had human faces and appear to belong to an unknown tribe that inhabited the area more than 2000 years ago.

Jerome M. Eisenberg, Ph.D.

NEWS FROM EGYPT

New Old Kingdom Pyramid Uncovered at Saqqara
The remains of a previously unknown pyramid uncovered at Saqqara have been tentatively assigned to Sesheshet, the queen mother of the founder of the 6th Dynasty, Teti (c. 2345-2335 BC). Buried under 25m of sand, the base measures about 22 by 22m. Parts of the original white limestone casing has also been found. It is estimated that the pyramid was originally about 14m high, of which only about five metres remain. The team of Egyptian archaeologists under the direction of Dr Zahi Hawass previously re-discovered the nearby pyramid of Queen Khuit, apparently King Teti's primary royal wife.

Three Mameluke Buildings Reopened to the Public
A historic mosque and a hostel for itinerant Sufis (a khanaqah) built by Prince Shakhlu (d. AD 1357), and a Qaruni school and water fountain erected by Prince Abdallah Kathuda have been restored following a ten-year conservation project. The three 14th-century buildings, all located in the historic Sayeda Zeinab district of Cairo, are classic examples of the magnificent Islamic architecture of the medieval Mameluke period. Some 140 early Islamic buildings out of a total of 400 scheduled for restoration have now been reopened.

UCLA Opens Archaeology Field School in the Fayum
The University of California at Los Angeles has opened Egypt's first official archaeology field school for US undergraduate students under the direction of Professor John H. Wendrich. They will be excavating at the Graeco-Roman site of Karanis. Under an arrangement made with the Supreme Council of Antiquities, for every UCLA student allowed to excavate, Professor Wendrich will help train one of the council's inspectors-in-training.

Jerome M. Eisenberg, Ph.D.
BUDDHIST GANDHARA: LEGENDS, MONASTERIES, & PARADISE

Murray Eiland previews a spectacular new exhibition on ancient Gandharan art at the Art and Exhibition Hall in Bonn.

An important exhibition, 'Gandhara - The Buddhist Heritage of Pakistan: Legends, Monasteries, and Paradise' has opened at the Art and Exhibition Hall in Bonn (until 15 March 2009). This is devoted to the art of ancient Gandhara. The theme and timing of the show could not come at a better time. The politics of Pakistan has been prominently featured in the media in recent years. The country occupies a strategic position between two great powers, India and China. For all its importance, however, most western politicians seem out of their depth when discussing the country and its traditions. They may be forgiven for some uncertainty because the history of the region is very complicated. In many ways, Pakistan is more at home in what Europeans would call the Near East - a geographical and cultural term - than its larger neighbours. Pakistan is essentially an Islamic country where the majority speak Urdu, an Indo-European language of the broad Iranian family of languages. Although similar languages are spoken in northern India and the far west of China, those countries have large populations of non Indo-Iranian language families, and there are other cultural differences as well.

In antiquity the situation was similar, Pakistan was different from its large neighbours. Gandhara (northern Pakistan) is recorded as one of the 23 territories held by King Darius I of Persia in the Behistun Inscription (c. 519 BC). However, this period of Gandharan art is not well attested archaeologically. Coin collectors will be familiar with the range of coins issued by the Greek rulers of the area (particularly Bactria, northern Afghanistan) in the wake of the conquests of Alexander (356-323 BC). During this period, irrespective of the language of the majority, the culture...
of the area was Greek. In fact, the region was far more Greek in culture than areas physically adjacent to Greece. However, there is nothing as certain as change. Over time the art of the area developed its own style, a mixture of Greek, Indian, and Iranian, which would influence the art of China and even Japan.

Part of this can be ascribed to the diffusion of Buddhism which, though not originating in northern Pakistan, quickly found adherents there. Given that Buddhism is a religion lately introduced to the west, Gandharan art is not so well known in Europe. A mention of Gandhara to those interested in ancient art in Britain would no doubt trigger memories of a small section in the British Museum and a few select pieces in the Victoria and Albert Museum. Despite the fact that the pioneering archaeologists of ancient Gandhara were British, there is little of this art in British museums. There are also a variety of fragmentary schist sculptures on the antiquities market that travel under the ‘Gandharan’ label. These are in a different category from the high art intended for the elite. An exhibition devoted to Gandharan art, the ancient region of northern Pakistan, Kashmir, and eastern Afghanistan, fills a void. Many museums in Pakistan have lent material to the exhibition. The hope is that tourists will be encouraged to visit the country, but whatever the case, the show will certainly display objects that few have seen, and will certainly change modern perceptions of this part of the world in antiquity.

Gandhara as a political entity lasted roughly from the 6th century BC to the 11th century AD. During that time major cities included Purushapura (Peshawar) and Takshashila (Taxila). Although the exact borders changed over time, the Peshawar region was regarded as the heartland of the polity. Alexander captured the city of Taxila, but Greek control was not effectively established. Chandragupta (r. 340-298 BC), founder of the Mauryan dynasty (322-185 BC), was said to have been in the city at the time. Gandhara was

Fig 4. The so-called figure of Aphrodite may not be a correct identification. The representation does, however, display the human form in a realistic manner that is in keeping with the Mediterranean style. 1st-2nd century AD. Grey schist. 35 x 11.5 x 7 cm. Dharmarajika stupa, Taxila. Taxila Museum, Pakistan.

Fig 5. This figure of the goddess Arditi with three children follows Greek forms. The crown, in particular, suggests she is modelled after Tyche. Differences include the hands and the way the hand rests upon the hip. 2nd century AD. Grey schist. H. 55 cm. Lahore Museum, Pakistan.

Fig 6 (below). Buddha converting the snake-king Apalala. The composition mixes Greek and indigenous themes, but has a lack of stylisation that indicates an early date. Dharmarajika stupa complex, Taxila. 2nd century AD. Grey schist. 39 x 49 x 7 cm. Taxila Museum, Pakistan.
controlled by this dynasty for well over a century. Ashoka (r. 304-232 BC), grandson of Chandragupta, started as governor of Gandhara and is best known for constructing a number of Buddhist monuments. He is credited with constructing the famous Buktara stupa in the Swat valley, but it is likely that it was built slightly later than his reign. It was rebuilt at least five times since that date, every later structure encapsulating and preserving the earlier structure beneath. This reluctance to destroy earlier structures, and the availability of good quality local stone, explains why so much high quality sculpture survived to the present. The end of the Mauryas came at the hands of resurgent Greeks under Demetrius I of Bactria (r. 205-171 BC). In about 185 BC he conquered Gandhara. He is best known for striking some of the largest and aesthetically pleasing Greek coins in both silver and gold. Statuary, like coins, reflects realism coupled with a strong sense of following an ideal model.

Architecture, as at Sirkap in northern Pakistan, could blend Corinthian capitals and floral forms with various deities. Atlas and Herakles could be placed with Indra. The mother goddess Ratiti is often depicted as Tyche (Fig 5). This is a somewhat strange amalgamation, but Tyche (Roman Fortuna) was often depicted on Hellenistic coins. It is also at about this time that evidence suggests that the Buddha was first depicted in human form. The first Buddhist art did not directly portray him, but instead used symbols such as footprints (Fig 10), the wheel, the Bodhi tree, throne, or stupa. It is no surprise that the figure of the Buddha is depicted in the Greek manner. This includes his clothing, usually a toga that covers both shoulders. He is also usually graced with a halo. His hair is typically of a curly Mediterranean type with a top knot that has been compared to Greek deities. The most well known example is the Apollo Belvedere of Leochares made between 350 and 320 BC. The earliest free standing sculptures are difficult to date, and there has been considerable debate as to why the Buddha was depicted in human form at this time.

Some commentators suggest that the earliest figures of the Buddha (believed by inference) display a complex iconography involving other figures; the depictions may date to the Indo-Greeks. If this hypothesis is accepted, then it is possible that the prototype of the Buddha may be found in Demetrius I, who is recounted in Indian texts as being friendly to Buddhism. On the other hand, because the historical Buddha
Fig 10 (left). The Buddha was not represented as a person in the earliest phases of Buddhist art. A footprint such as this one would symbolically represent his presence. Although the use of the symbol did not die out entirely in later ages, an early date could be suggested for this sculpture. The symbols on the toes of the foot have a long history in the region. They were not indicative of any ethnic affiliation. Grey schist. 2nd or 3rd century AD. 94 x 50 x 4.5cm. Lahore Museum.

Fig 11 (right). Bodhisattva head with elaborate turban. The carefully modelled figure combines Greek and indigenous elements. The figures in the crown appear to indicate a Classical sense of proportion, suggesting a 3rd century AD date. Grey schist. 37 x 25.5 x 24cm. Lahore Museum.

Fig 12 (below left). This free standing sculpture of the Buddha has a number of distinctive features. The drapery and pattern of folds are in keeping with Greek sculpture. The early hair that is tied at the top of the head is also similar to Greek depictions of deities. Unknown findspot. Dark grey schist. 2nd or 3rd century AD. 140 x 48 x 19cm. Lahore Museum.

Fig 13 (middle right). Silver medallion of Hariti. 2nd or 3rd century AD. From the Taxila area. Diam. 6cm. Taxila Museum.

Fig 14 (below right). Without inscriptions it can be difficult to identify a deity, but given the peculiar characteristics of this figure there seems little doubt that it is Athena/Minerva. Grey schist. 2nd or 3rd century AD. 82.5 x 33 x 13cm. Lahore Museum.

also had aristocratic connections, the fact that a Greek model was followed may not suggest a link to a particular ruler, but rather to a Greek conception of kingship. One of the most interesting observations is that Demetrius claimed Herakles as his protector, and the god features on the reverse of his coins. Herakles is also portrayed in sculptures associated with images of the Buddha. Over time this figure’s Greek origins become more difficult to discern. His muscular frame is clothed, and his club – shown resting on his arm – becomes a ceremonial rod. However, no Indo-Greek coins found to date bear a representation of the Buddha. He may have been appreciated by the Greeks as a philosopher, in which case he may not be depicted on coins but could be in statuary. It seems here that further discoveries of securely dated figures of the Buddha, dating before the 1st century, would resolve the issue definitively.

Other guardian figures can be seen to begin in Gandharan art. These include Atlas – who holds up the world – and the Greek wind god. The latter is particularly popular in Japan where he retains a caricatured western appearance but loses any semblance of Greek origin. Politically, rivalry soon led to the formation of a separate Indo-Greek kingdom. Menander I (r. 165-130 BC) is the best known ruler who rebuilt his one-time capital Taxila into a centre of Buddhist learning. He was clearly only one of many Greeks who adopted Buddhism, but he is often cited as the first documented ‘westerner’ to convert to Buddhism. The Milinda Panha is a classical Pali Buddhist text that is purported to record the dialogue between the king and a
Buddhist sage Nagasena. He also left the largest number of coins of any Indo-Greek king. Shortly after his death, however, his empire fragmented, and Central Asian peoples invaded. Greek rule may have been brief, but their cultural impact was to cast a long shadow over the history of the region. While there are many preconceptions about nomads and their arts, there is no evidence that these newcomers came as destroyers. Far from replacing Greek artistic traditions, the Central Asian elite treasured it. Long range trade routes, particularly the Silk Road, meant that Gandhara was linked into a network that stretched from Rome to China. In about AD 75 the Yueh-Chih (to the Chinese), also known as the Kushans, conquered Gandhara. This Central Asian people reinvigorated regional trade, which facilitated the spread of Buddhism. The reign of Kanishka (AD 128-151) coincided with what many assume to be a golden age of Gandharan culture. Many religious sculptures date from this period. The Kushans supported religion in general, lavishing money on Hindu and Iranian faiths. They are perhaps best known for their support of Buddhist art, particularly the

Fig 15 (above). A stucco head, although restored, shows some of the colour that would have adorned other sculptures as well. While it may appear garish to modern tastes, such finds can suggest what people looked like in this period. This figure preserves some faint outlines suggesting that the eyebrows were plucked and indicated with black lines. There are also lines of red makeup applied around the eyes. Found in 1869 near Rohri/Rohri, Punjab, 2nd or 3rd century AD. 16 x 15.5 x 15.4cm. Lahore Museum.

Fig 16. Stucco head of the Buddha, clearly of a stylised form, suggesting a 4th-5th century AD date. The hairstyle is of a Mediterranean type, but the facial expression and features are not in keeping with any Greek model. The third eye is clearly indicated on the forehead. Main stupa, Jaulian, Taxila. 51 x 40 x 44cm. Taxila Museum.

Fig 17. Mara’s demonic host. The armed figures in particular would be at home in the Mediterranean. The proportions of the figures are also very much based on Greek conceptions of the human form, although the composition itself is not Mediterranean. Grey schist. 3rd to 4th century AD. 58 x 29.5 x 7.5cm. Lahore Museum.

Fig 18. Three types of Bodhisattvas juxtaposed with Buddhas. Bodhisattvas - those dedicated to achieving complete Buddhahood - are characteristic of Mahayana Buddhism that was prevalent under the Kushans. The composition is in two parts, all the figures are facing to the front. Many raise one hand towards the viewer in an apparent greeting. 3rd century AD. Grey schist. 29.5 x 97 x 7cm. Taxila Museum, Nowshera Collection.
Ancient Gandharan Art

Mahayana form of Buddhism, Bodhisattvas – in Mahayana Buddhism those on the way to the ultimate state – commonly appear in Kushan art (Fig 18). Many of these scenes are very complicated and require a grounding in literature to understand. Sculptures dating from this period follow general Greek models, but there is an increasing tendency for stylised representation. Some scholars suggest that this is due to the relative paucity of Central Asian visual art. Indeed, even a quick examination of Kushan art shows large differences with the Indo-Greek period. While Greek figures could be positioned at an angle to the viewer, Kushan art relies on frontality. Some figures even hold up one hand in an apparent gesture of greeting. As is the case with Parthian art in the Near East, the relatively ‘informal’ nature of deities has been interpreted as evidence of barbarism. However one defines great or bad art, it is clear that the Kushans appreciated a different artistic canon. Religious art by definition is conservative and becomes ‘ossified’ over time. However one appreciates the sculpture of this period, there is no doubt that Kushan coins are not even close to the artistic level of their Indo-Greek predecessors. This may – consciously or not – have biased art historical appreciation of their major art. Some finely carved sculptures are credited to the Indo-Greeks when in fact there is reason to suspect they are Kushan. Indeed, there is no reason for the art of coins and sculpture to correlate exactly. It is possible that a statue in a ‘Greek’ style could be made an an ambitious building programme and correlate exactly. It is possible that a statue in a ‘Greek’ style could be made an a coin in a crude style was struck. However, one may make a general observation. There was a resurgence of religious sculpture under the Kushans. Old monuments were rebuilt, new stupas were built, and large statues of the Buddha were carved into mountains. Examples of the latter were until recently to be found in Bamiyan. The larger Buddha was 55m high, the smaller Buddha 37m. When they were built is still debated, but it is thought they could be as early as the Kushan period. Whatever the case, with such an ambitious building programme, it may be no surprise that individual virtuosity may have been sacrificed to speed of execution. The flowering of the Kushans did not last long. The Sasanians controlled the region (AD 240-450) only to be briefly ousted by the Hephthalite Huns. The Sasanians controlled the area again, but were defeated by the armies of Islam in about AD 650. While Islam did not reach Gandhara until the 11th century, Hinduism was revived under the Hephthalite rulers and gained prominence. Buddhism, which it slowly absorbed. The monastic complexes in Taxila were deserted, and the area was controlled from Kabul and then Gedizhandapura (Hind). By this time Gandhara was a backwater, and the centres of trade and courtly life had moved.

The exhibition has as a primary focus the exploration of Buddhist art in Gandhara. The chronological range spans the high point of Gandharan art, from the 1st through to the 5th century AD. There are approximately 300 objects on display, with particular attention paid to sculptures. The exhibition is modelled on the courtyard of a Gandharan monastery, with the rooms arranged around a stupa. In keeping with recent changes there is a three-dimensional visualisation that reconstructs the destroyed Bamiyan Buddhas. The aim of the exhibition, to increase tourism to Pakistan, may or may not have been met. The exhibition does cover the arts of a culture that is not well represented in western collections. Given the historical connection between the region and Britain, it is somewhat surprising that the show did not make a UK appearance. However, a short trip to the continent (if not beyond to Pakistan) is amply rewarded.

Fig 19: Teaching Bodhisattva. There are few Greek elements in the composition, suggesting a late date (4th century AD). This is also indicated by the overall proportions of the body, which follow a pattern that was to become standard for centuries. Sahi Bahlol. Grey schist. 76 x 52 x 18.5cm Peshawar Museum, Pakistan.

Fig 20. A complicated scene such as this one - a Buddha in paradise - suggests that it has evolved from a simpler ancestor. Although the characteristic hair style of the central figure remains unchanged from earlier sculpture, other features, such as the drapery, do not follow Greek statues closely. Grey schist. 4th century AD. 119 x 57 x 28cm. Lahore Museum.

Images - Fig 1: © John C. Huntington, the Ohio State University; Figs 3, 7-9: Swat Museum, Saldu Sharif, Pakistan; Figs 4, 6, 13, 16: Taxila Museum; Figs 5, 10, 15-20: Lahore Museum, Pakistan; Fig 19: Peshawar Museum, Pakistan. (Figs 2-20: © Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH, Bonn.)

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‘Gandhara – The Buddhist Heritage of Pakistan’ runs until 15 March 2009. A fully illustrated colour catalogue, is available in English and German (Verlag Philipp von Zabern, 2008); 364pp, 410 b/w & colour illus. Paperback, £29.)
BABYLON: BETWEEN MYTH & REALITY

Irving Finkel and Michael Seymour preview the long-awaited new exhibition at the British Museum of the most enigmatic site in the ancient world.

What do people know about Babylon? The Hanging Gardens, yes, the Tower of Babel, maybe, mad and bad old Nebuchadnezzar, sometimes. Little more than that, perhaps, accompanied by a sneaking uncertainty as to whether Babylon was actually a real place, or where that might be. Anyone who visits our new exhibition should be left in no doubt as to the latter points, and will find interesting answers to questions like where do all those stories come from? 'Babylon, Myth and Reality' tacks the complex relationship between ancient history and later legend, looking at the one real ancient city that, over millennia, became almost obscured by myth and fantasy.

Babylon was home to one of the first truly systematic archaeological excavations in Iraq. In the early 20th century Robert Koldewey (Fig 2) and his team recovered truly astonishing architecture as well as important archives of cuneiform texts on clay tablets. As a result scholars are able to reconstruct much of the ground-plan of the enormous ancient city and the lives of those who lived there. The new exhibition starts with the fruits of this campaign, but goes on to investigate a very much broader history of knowledge and ideas about Babylon. Medieval manuscript illuminations, early modern prints, religious paintings, and travellers’ accounts are all part of the city's story, and the surprising connections between this later material and the ancient history of Babylon itself are fascinating.

The stark reality of Babylon as expressed in Nebuchadnezzar’s architecture is unmistakable, and we are able to exhibit for the first time in Britain some of the original glazed-brick panels with lions and dragons moulded in relief that lined the city's grand Processional Way and Ishtar Gate (Figs 10, 13). These are accompanied by a specially produced scale model of the original architecture, through the gateways of which the stepping visitor can peer at with remarkable effect. This was architecture driven by piety: the pantheon of Mesopotamia was now ruled by Babylon’s patron god Marduk, and the famous dragon, known as mushhushhu, walked by his side as Rotweiler-cum-familiar. What happened in this grand and famous ancient space? During the New Year, at least, it was the centre of the world: the gods went through the gate in procession and the king renewed his relationship with heaven for the coming year.

For 2000 years all knowledge of Babylon was drawn from the Bible or...
The Hanging Gardens of Babylon

Despite their fame today, the Hanging Gardens have been a less popular subject for artists than the Tower of Babel. One reason for this is that Babylon's wonders are known from classical, rather than biblical, sources.

One of the best known of these was immortalised by the Greek historian Diodorus Siculus in the 1st century BC: "There was also, beside the acropolis, the Hanging Garden, as it is called... The park extended four stadia [1120m] on each side, and since the approach to the garden sloped like a hillside and the several parts of the structure rose from one another tier on tier, the appearance of the whole resembled that of a theatre. When the ascending terraces had been built, there had been constructed beneath them galleries which carried the entire weight of the planted garden and rose little by little one above the other along the approach; and the uppermost gallery, which was fifty cubits [22.5m] high, bore the highest surface of the park..."

Historical texts of this character were relatively neglected prior to the renewed humanist interest in Classical Antiquity associated with the Renaissance. Early images are scarce, although some medieval illustrations do show Queen Semiramis among trees that represent a garden. Representations become more common in the 16th and 17th centuries. The earliest known image of the Hanging Gardens and Walls of Babylon (specifically as Wonders of the World) is in 1572, in a series of engravings by Philips Galle after designs by Maarten van Heemskerck representing the Seven Wonders of the World. Heemskerck's Babylon is, as one may expect, very European in appearance, and the same is true of most representations of the city prior to the 19th century, chiefly inspired by European pleasure gardens.

In these images we do not see the trailing foliage of modern imagination; the classical descriptions of the 'Hanging' Gardens themselves imply that 'suspended' would be a better term (since the wonder lay in raising and watering planted terraces at a great height), and this seems the most plausible basis for reconstructions.

Gardens of any stature in ancient Iraq were always a luxurious and costly royal prerogative. Elegant irrigation and flourishing greenery in any Mesopotamian palace gave pleasure to the royal family and impressed visitors. Best known is the royal garden of the Assyrian king Senacherib (r. 704-681 BC), who arranged for elaborate water supplies and grew his cotton next to imported exotic wildlife at Nineveh. A sculpted panel from Ashurbanipal's palace likewise depicts a well-watered garden of luxury and tranquility. The earlier Babylonian king Mandak-apla-iddina (Merodach-baladan) has left us with a list of the species of plants that grew in his garden in the south, and there can be no doubt that many other kings celebrated accession or other personal achievements in building or developing their royal gardens. No other has beckoned from Antiquity, however, as that of Nebuchadnezzar of Babylon. (See Minerva, January/February 2006, pp. 33-35.)

It has sometimes been suggested that the gardens described by the Greek authors were not located in Babylon at all, but in Nineveh to the north, identifying them with the work of Semachzib. Most writers stick to Babylon itself, and have offered a variety of possible - and some improbable - locations. The most likely candidates have been in or near to Nebuchadnezzar's Southern Palace (Figs 3, 6).
The Tower of Babel

The Tower of Babel enters history in chapter 11 of the Book of Genesis:

"Now the whole world had one language and a common speech. As men moved eastward, they found a plain near Shinar and settled there.

"They said to each other, "come, let’s make bricks and bake them thoroughly." They used brick instead of stone, and tar for mortar. Then they said, "Come, let us build ourselves a city, with a tower that reaches to the heavens, so that we may make a name for ourselves and not be scattered over the face of the whole earth."

"But the Lord came down to see the city and the tower that the men were building. The Lord said, "If as one people speaking the same language they have begun to do this, then nothing they plan to do will be impossible for them..."

The hunt for the Tower of Babel only ended with the discovery of the ziggurat at Babylon by modern archaeologists. Early travellers to the site had assumed that the biblical narrative depended on an identifiable building, but the Babylon ziggurat itself - one of the largest buildings of the ancient world - had to all intents and purposes vanished. The ziggurat was an enormous brick tower, square in base and formed of stages of diminishing size (like a step-pyramid) and crowned with a small temple. Many cities of ancient Mesopotamia had at least one such building. The ziggurat at Babylon, Etemenanki, was dedicated to Marduk, the god of the city. That ziggurat, the glory of Nebuchadnezzar's Babylon, was the inspiration behind the Tower of Babel, but the realisation of this point involved a colossal effort of scholarship and exploration.
Fig 9 (above left). Agate cylinder seal depicting a ziggurat from Merkes, Babylon. Here a king acting as a priest performs a religious ritual in front of a five-stage ziggurat. It may represent either a building or possibly a model used as temple equipment. The seal, made long before the Neo-Babylonian period, was found in a grave in the centre of Babylon. 13th century BC. H. 4.7 cm, Th. 1.6 cm. Staatliche Museen zu Berlin, Vorderasiatisches Museum, VA 7736. Photo: Staatliche Museen zu Berlin, Vorderasiatisches Museum.


Fig 11 (middle left). Clay barrel cylinder of Nebuchadnezzar from Babylon. It was standard practice among Babylonian kings to deposit clay cylinders in the foundations of buildings. These were intended as messages to posterity as well as to any future king who might come upon them in their own building or rebuilding operations. Often written in exemplary script on fine clay, such cylinders speak of royal achievements as well as pety, and can be precious historical sources. In this inscription the king typically declares his personal devotion and describes his extensive building programme, but not his military activities. Reign of Nebuchadnezzar (605-562 BC). W. 24 cm, D. 10 cm. Musée du Louvre, Département des Antiquités Orientales, AO 1506. Photo: Musée du Louvre.

Fig 12 (left). Glazed brick panel from Nebuchadnezzar's lion-hunt room in Babylon. This depicts palmettes and other floral motifs as well as the favoured regal lions. Reign of Nebuchadnezzar (605-562 BC). Staatliche Museen zu Berlin, Vorderasiatisches Museum. Photo: Staatliche Museen zu Berlin, Vorderasiatisches Museum.

Fig 13 (below right). Glazed brick relief of a mushhuushu dragon. The beast, called mushhuushu in Babylonian, is a composite, with a snake's head, eagle's talons, a lion's torso and striding legs. Such dragons were sacred to the god Marduk, and were esteemed by the Neo-Babylonian kings in particular for their power to drive off enemies and evil spirits: 'I cast seven bronze savage mushhuushu, who spatter enemy and foe with deadly venom' (Inscription of King Nebihezak, 560-556 BC). Reign of Nebuchadnezzar (605-562 BC). H. 116 cm, W. 117 cm. Staatliche Museen zu Berlin, Vorderasiatisches Museum, VA Bab 4431. Photo: Staatliche Museen zu Berlin, Vorderasiatisches Museum.
king of Babylon, Nabonidus, who was vilified in his own time as an irresponsible failed king who betrayed his god and country. The exhibition looks at the conflation of the two kings that resulted ultimately in the story of Nebuchadnezzar’s madness and the unflattering image of Babylon’s greatest ruler that has survived into the present.

Babylon has an exceptionally rich afterlife in myth and legend, but another and more subtle kind of legacy can also be discerned: Babylonian ideas and scholarship, whose impact can still be felt today. Babylonian astronomy, mathematics, and medicine influenced those of ancient Greece, and thus survived the final demise of the cuneiform script in the early centuries AD. Our division of hours and minutes into 60 units is ultimately a Babylonian inheritance, traceable to a culture in which use of the sexagesimal system (using base 60) was widespread and found many everyday applications.

The exhibition strives to show something of Babylon’s impact on the modern world. Its conclusion, however, focuses on the modern world’s impact on Babylon. Long an icon of Iraqi national identity, the city was used by Saddam Hussein as a stage for propaganda: his attempts to associate himself with Iraq’s ancient kings included damaging modern reconstructions built on top of the real walls of the city’s palaces and containing thousands of bricks inscribed with the dictator’s name. Even more recently the site has suffered the damage caused by a large military base built by coalition troops after the invasion of Iraq in 2003. No archaeological site of comparable importance – and there are very few – has had a recent history so turbulent as that of Nebuchadnezzar’s capital. Today Iraqi and international experts are working on long-term plans for the site’s conservation and management. We must hope that Babylon now receives the protection and care it needs so that its story can continue into the future.

Dr Irving Finkel and Dr Michael Seymour are Curators of the present exhibition at the British Museum.

BEYOND BABYLON AT THE MET: ART, TRADE, AND DIPLOMACY IN THE SECOND MILLENNIUM BC

A landmark exhibition at the Metropolitan Museum of Art, documenting the astonishing exchange of art between distant civilisations in the ancient world, is reviewed by Jerome M. Eisenberg, Ph.D.

During the 2nd millennium BC, kings, diplomats, and merchants developed a sophisticated network of exchange of raw materials and various goods, as well as diplomatic gifts and correspondence. This created an unprecedented flow of precious materials and luxury goods over a vast territory stretching from mainland Greece through Egypt, Turkey, Syria, Iraq, and as far east as Iran, resulting in a cross-pollination of artistic styles and tastes. As powerful kingdoms and large states formed, a demand was created for objects of precious metals and other luxury goods, thus forming the establishment of merchant colonies. The landmark exhibition, 'Beyond Babylon: Art, Trade, and Diplomacy in the Second Millennium BC', which opened on 18 November at the Metropolitan Museum of Art, focuses on the magnificent art created during this period, with its many reflections of contacts with other lands. About 300 carefully chosen objects from royal palaces, temples, and tombs, and featuring some of the finds from the unique Uluburun shipwreck off the southern coast of Turkey (Figs 16-18), present a fascinating overview of the exchange of works of fine art, jewellery, and other objects, and the international connections over the 1000-year period.

The exhibition begins with the Middle Bronze Age, c. 2000-1600 BC, when merchants from Mesopotamia set up trading posts throughout central Anatolia to secure its source of metal ores. The powerful kingdoms in Syria Fig 1 (below left). Kneeling worshipper. Bronze, gold, and silver. H. 19.6cm. Mesopotamia. Old Babylonian, c. 1760 BC. Musée du Louvre, Paris, Département des Antiquités Orientales, AO15704. Photo: Réunion des Musées Nationaux/Art Resource, New York. Cat. no. 1. The inscription dedicating this votive figure to the Sumerian god Martu.

It is either a representation of the king, Hammurabi, or the donor, Lu-Nanna, probably a dignitary from the nobility or even from an upper class of merchants.

Fig 2. Standing figures. Copper alloy and gold. H. 10.1-23cm. Byblos, Temple of the Obelisks, Champ des Offrandes. Middle Bronze Age, early second millennium BC. Direction Générale des Antiquités, Beyrouth, Lebanon, 11346, 16560, 22208; 22290, 22400, 22403. Photo: Tony Farraj. Cat. no. 23. Some 1500 bronze, silver, and copper alloy figurines, some fully or partially clad in gold foil, ranging from 3 to 18cm in height, were found at Byblos. Egyptian influence can be seen in the frontal poses and short kilts; the oval-shaped heads relate to the so-called earlier Syrian style warriors.
Fig 3 (left). Female figure, ivory. H. 9.4 cm. Kültepe, kurum Kaneshe, 1. c. 1800-1700 BC. Ankara Museum of Anatolian Civilizations, Turkey, 11966. Photo: Bruce White. Cat. no. 44. This small statue, probably associated with the fertility goddess Kubaba, was found in a room in the merchant settlement (karum). Comparisons with other ivories suggest that the essential characteristics of this Hittite style were already in place by the late Old Assyrian Trading Colony Period.

Fig 4. Axe. Gold, electrum, copper alloy, semi-precious stones, and wood. H. 47.5cm; W. 6.7cm. Egypt, Thebes, Tomb of Queen Ahhotep. New Kingdom, 18th Dynasty, 16th-century BC. Luxor Museum, Egypt. JE 4673. Photo: Bruce White. Cat. no. 67. This elaborate ceremonial axe depicts the pharaoh slitting his enemy. The head of the Aegian-style griffin on the reverse is characteristic of those in later Mycenaean art. A bronze and gold dagger found with it has flying-gallop and lion-chase motifs and inlay techniques similar to those found at Mycenae.

Fig 5 (below left). Vessel. Silver. H. 13.2cm; diam. 10.5cm. Karashamb, Great Kuryan. Middle Bronze Age, early 2nd millennium BC. History Museum of Armenia, Yerevan, Armenia, 2867-1. Cat. no. 55. This and a second similar vessel (from Georgia) in the exhibition both have processions of two alternating animals and a central scene of two individuals, one a seated personage holding a goblet, the other facing him. They bear close associations with cylinder seals from Cappadocia in Anatolia, especially with local style seals of the Old Assyrian Trading Colony.

Fig 6 (below). Stele of an Asiatic soldier. Limestone, painted. H. 29.5cm; w. 24cm. Tell el-Amarna (?). New Kingdom, 18th Dynasty, reign of Akhenaten, c. 1353-1336 BC. Staatliche Museen zu Berlin, Ägyptisches Museum und Papyrussammlung, 14122. Photo: Jürgen Liepe. Cat. no. 165. On this Egyptian stele the Syrian soldier Tarza, wearing a tasseled kilt, is depicted drinking from a jar with a long metal straw, a Near Eastern innovation. His wife appears to be Egyptian but her name – Arbara – is not.
established commercial and diplomatic relations with Anatolia, the Mediterranean countries, and Egypt. The exchange of luxury items is documented by the many finds. Jewellery from these lands was found in the tombs of Ebla in northern Syria. The temples of Abydos in the Levant contained Egyptian votive objects, and the local tombs housed the treasures from Egyptian pharaohs. Foreign silver vessels and seals were deposited in the Montu Temple at Tôd/Thebes, Egypt. Fine objects from Babylon have been found in Mesopotamia, central Anatolia, and in the Caucasus.

The second part of the exhibition examines the circulation of precious goods through trade, booty, tribute, and the exchange of diplomatic gifts. It demonstrates the intermingling of the ideas, techniques, and traditions of the various travellers, such as traders, diplomats, soldiers, and craftsmen. The latter travelled long distances and spread their imagery throughout much of the ancient world, creating international styles in their wake. This interaction is illustrated by the depiction of an Asiatic soldier on an Egyptian stele (Fig 6). The intermixing of imagery, styles, and techniques of the eastern Mediterranean and the Near East is especially evident in the jewellery. During the transition to the Late Bronze Age, Egypt was invaded by the Hyksos, a nomadic Semitic people, in the mid-17th century BC. During their 100-year reign they introduced new concepts into Egyptian art that were uncharacteristic and obviously foreign to it (Fig 10).

The next section deals with the major palatial centres of the Late Bronze Age, c. 1600-1200 BC. The finds from Qatna and Ugarit in Syria (Figs 11, 12, 14) are of great importance for this period of time since they demonstrate the great wealth of the area and the active movement of people and ideas throughout the greater Bronze Age world. A spectacular royal palace recently discovered at Qatna had an intact royal tomb, royal archives, and Aegean-style wall paintings. Precious metal and ivory sculptures unearthed at Ugarit and its port of Minet el-Beidha demonstrate how

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Fig 7. Ring with griffins. Gold and silver. H. 1.7cm; W. 3cm. Mycenae, Chamber Tomb 68. Late Helladic II, 15th century BC. National Archaeological Museum, Athens, Greece, 2970. Photo: Bruce White. Cat. no. 77. The griffin, adopted from the Near East, was widely used in the Aegean to represent a guardian associated with deities and royal palaces. The gold signet ring was a symbol for the ruling class of power, prestige, and wealth, as were seal stones, and they were also associated with both administration and trade.

Fig 8. Master of Animals pendant. Gold. H. 6cm; W. 6.3cm. Aegina Treasure, c. 1750-1550 BC. The Trustees of the British Museum, London, 1892.5-20.8. Photo: © The Trustees of the British Museum. Cat. no. 58. This treasure, found on the island of Aegina in the 19th century, has elements of both Minoan and Egyptian iconography (see Fig 9). There are also technical and stylistic affinities with the Bronze Age jewellery of Anatolia and the Syria-Levant region.

Fig 9 (right). Pendant. Gold. H. 3.7cm; W. 3.8cm. Tell el-Dab’a, Egypt. Middle Kingdom, 13th Dynasty, c. 1780-1740 BC. Egyptian Museum, Cairo, Egypt, JE 98553 (TD-7315 [72]). Photo: Bruce White. Cat. no. 62. This unusual pendant depicting two dog-like animals in Syrian animal style is probably of Canaanite workmanship, but could have been made either locally or in the Levant. A similar silver pendant in the exhibition also found in Egypt has Egyptianising griffins but could also be from the Aegean or the Levant.

Fig 10 (below). Diadem. Gold. L. 49.1cm. Eastern Nile Delta, Egypt. Hyksos Period, 15th Dynasty, c. 1430-1350 BC. The Metropolitan Museum of Art, New York. Purchase, Lila Acheson Wallace Gift, 1968, 68.136.1. Cat. no. 64. This unique diadem was found with scarabs and other jewelry in the neighborhood of Tell el-Dab’a. The animal head decoration is more typical of Canaanite objects and the eight-pointed stars relate to the Mesopotamian "Star of Ishtar". The Egyptian-style animal and plant representations, however, make it fit in with the eastern Delta Hyksos culture.

Fig 11. Duck heads. Gold. H. 3.4cm; W. 7.2cm. Qatna, Royal Tomb. Late Bronze Age, 15th-14th century BC. National Museum, Damascus, Syria, MSN20X-12058. Photo: Ammar Abdel Ghafour. Cat. no. 129. Although this masterwork exhibits an Egyptian Hathor head with its triangular face, long banded headdress, and cows’ ears, the beautifully naturalistic style of the duck heads places it in a Syrian workshop. It was probably part of a double-veased cosmetic container.
the stylistic elements of the east and west merged creating new styles (Fig 13).

Amarna and its 14th century BC archive of royal correspondence show us the close diplomatic relationships that occurred between the Egyptians and their royal counterparts in the eastern Mediterranean and the Near East. On display is a cuneiform tablet found at Tell el-Amarna that lists the dowry of the Mitanni princess Tadu-hepa who was to be married to Amenhotep III. Another is a letter from the Babylonian king Burnaburiash II offering his daughter as a bride to Amenhotep IV (Akhenaten). The exhibition also includes a number of other tablets including Hittite royal edicts and decrees from Ugarit, one annulling a marriage (Fig 14), a partial Akkadian tablet containing part of the tale of Gilgamesh from Bogazköy, and a lengthy Assyrian legal deposition found in Anatolia. A fascinating Kassite tablet from Mesopotamia presents a manual for the manufacture of glass.

A dramatic illustration of all of these distant relationships can be seen in the second half of the exhibition - the cargo of the Uluburun shipwreck off the southern coast of Turkey (Figs 16-18). This oldest known seagoing ship contained a wide representation of trade goods of the late 2nd millennium BC, including copper and glass ingots, gold jewellery and seals, and hippopotamus ivory from Mesopotamia, Mycenaean Greece, and Egypt. No less than 92 pages of the exhibition catalogue (see below) are devoted to the Uluburun shipwreck and its importance for the understanding of Late Bronze Age trade.

The final part of the exhibition features a stunning presentation of gold, stone, faience, and glass vessels,
and in addition a group of elaborately carved ivories (Fig 21), all so favoured as royal gifts. This exchange of luxury objects played an important role in this true ‘international age’ with its intensity and sophistication, continuing an artistic legacy into the 1st millennium BC. A selection of conical rhytons (Fig 22) demonstrate the range that this vessel enjoyed - Crete, Cyprus, the Levant, and Egypt - and the wide variety of materials - stone, ceramic, faience, and even electrum.

In addition to the museum’s own objects, 41 other museums sent loans to this exceptional exhibition. The principal loans came from the Louvre, the British Museum, the Vorderasiatisches Museum in Berlin, the National Archaeological Museum in Athens, the Archaeological Museum in Thebes, and especially from the Bodrum Museum of Underwater Archaeology in Turkey. Unfortunately all of the 55 objects from Syria that were selected for the exhibition and published in the catalogue were not included because of last minute problems (recent legislation passed by the US Congress concerning immunity). This included important objects from six museums in Syria, such as the Damascus National Museum (Figs 11, 14), the National Museum, Aleppo, and the Homs Museum.

The present exhibition is a brilliant follow-through to the museum’s notable exhibition ‘Art of the First Cities: The Third Millennium BC from the Mediterranean to the Indus’, held in 2003 (see Minerva, July/August 2003, pp. 42-44). The present show was again organised by Dr Joan Aruz, Curator in Charge of the Department of Ancient Near Eastern Art. It was made possible by the Dorothy and Lewis B. Cullman and The Hagop Kevorkian Fund. A little-publicised international symposium, ‘The Raymond and Beverly Sackler Symposium – Beyond Babylon: Art, Trade, and Diplomacy in

Fig 16 (top left). Pendant with nude female. Gold. H. 9.1cm; W. 4.7cm. Uluburun shipwreck. Late Bronze Age, c. 1300 BC. Bodrum Museum of Underwater Archaeology, Turkey. 1.5.87 (KW 703). Photo: Bruce White. Cat. no. 213. Typical of Cypriot art, this pendant depicts a nude crowned female holding a gaza in each hand. A similar pendant was found at Minet el-Fedha (Cat. no. 214). They recall the nude goddesses on Egyptian votive stelae.

Fig 17 (above right). Falcon pendant. Gold. H. 3.5cm; W. 6.3cm. Uluburun shipwreck. Late Bronze Age, c. 1300 BC. Bodrum Museum of Underwater Archaeology, Turkey. 45.31.64 (KW 94). Photo: Bruce White. Cat. no. 220. This elaborate pendant with its fine granulation is somewhat crude and was probably made in a Cypriot workshop. It relates to a pair of falcon earrings, one of which is in the exhibition (Cat. no. 221), found at Tell el-Ajjul in Gaza. Both the pendant and the earrings were inspired by Middle Kingdom jewellery from Egypt.

Fig 18 (below left). Nude female figure. Bronze and gold. H. 16.4cm; max. W. 6.1 cm. Uluburun shipwreck. Late Bronze Age, c. 1300 BC. Bodrum Museum of Underwater Archaeology, Turkey. 52.7.55 (KW 3668). Photo: Bruce White. Cat. no. 212. This youthful nude female is one of the most precious treasures found at Uluburun. Though the type is unique, the style, theme, and craftsmanship are typical of a Cypriot workshop. The hairstyle is similar to that of others from the Levant, but the multi-strand Braid Collar is more typical of Egypt.

Fig 19 (below). Duck-shaped container with female swimmer. Wood, ebony, and ivory. W. 5.5cm; L. 29.3cm. Egypt. New Kingdom, 18th Dynasty, reign of Amenhotep III, c. 1390-1352 BC. Musée du Louvre, Paris, Département des Antiquités Egyptiennes, E218. Photo: Réunion des Musées Nationaux / Art Resource, New York. Cat. no. 209. This delightful object combines a nude female obviously of Egyptian style with a duck with wings of a Levantine style such as those found at Uluburun.
the Second Millennium BC, was held at the museum on 18-19 December.

The exhibition catalogue of the same name is a veritable blockbuster. A huge weighty (nearly 3kg) tome of 548 pages with 460 illustrations, it not only has full entries on each of the objects, but also 144 illustrations of other treasures and many of the sites. Edited by Joan Aruz, Kim Benzel, and Jean M. Evans, it has contributions from a host of scholars. No less than 85 names are credited to the many essays and exhibition catalogue entries. There is an excellent 48-page bibliography and several maps. The copy for this article and the captions have been derived from the exhibition catalogue.

Nowhere in the world could give a deeper insight into Roman life than the dramatic seaside towns of Pompeii and Herculaneum, where life came to an abrupt halt with the eruption of Vesuvius in AD 79.

Instead of being dried away, worn out, disposed of or recycled, people's possessions, dwellings, even their mortal remains have been arrested and preserved at one particular moment to provide a snapshot of life nearly 2000 years ago.

Pliny the Younger witnessed the eruption, in which his uncle lost his life, and recorded it for posterity:

"It was not clear from which mountain the cloud was rising, but it was like an umbrella pine... Ashes were already falling, hotter and thicker, followed by bits of pumice and blackened stones. On Mount Vesuvius broad sheets of fire and leaping flames blazed at several points... They debated whether to stay indoors or take their chance in the open, for the buildings were now shaking with violent shocks, and seemed to be swaying to and fro as if they were torn from their foundations."

We spend one whole day in Pompeii, exploring public buildings, private houses and shops, bars and brothels, where the occupants left evidence of their everyday existence, as well as of their frantic attempts to escape the disaster. The whole region was affected, as our visits to other towns, villas and farms will reveal.

We will also see evidence of what came before AD 79 - Greeks and Samnites/Lucanians at Paestum and Cumae - and what continued afterwards, as people salvaged what possessions they could, and rebuilt their lives.

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ANCIENT TERRACOTTA FIGURINES, LIKE SOME OTHER CLASSES OF SMALL, DECORATIVE ANTIQUITIES, HAVE BEEN POPULAR WITH COLLECTORS FOR CENTURIES. THOSE WHO COULD NOT AFFORD TO BRING BACK IMPOSING LIFE-SIZE MARBLE STATUES FROM THEIR GREAT TOURS IN THE 18TH AND 19TH CENTURIES OFTEN BROUGHT LAMPS, VASES, ENGRAVED GEMS, AND SMALL SCALE SCULPTURE IN BRONZE AND TERRACOTTA. OBJECTS OF THIS KIND WERE JUST AS EFFECTIVE IN BRINGING THE PAST TO LIFE AND IN DEMONSTRATING THEIR OWNERS' REFINED AND INTELLECTUAL TASTES. AS AN EXAMPLE, THE TRAVELLER RICHARD POCOCKE ACQUIRED TERRACOTTA IN EGYPT ONE 1730S AND PUBLISHED THEM IN 1743; THEY WERE LATER PURCHASED BY THE ANTIQUARY CHARLES TOWNLEY AND SOLD TO THE BRITISH MUSEUM IN 1814. COLLECTIONS OF ANCIENT TERRACOTTA THEREFORE HAVE A LONG HISTORY, AND OLDER MUSEUMS IN MANY COUNTRIES USUALLY POSSESS A SELECTION. THEY STILL HAVE A STRONG VISUAL APPEAL TO MUSEUM VISITORS TODAY; THEY DEPICT GODS AND GODDESSES, MEN, WOMEN, AND ANIMALS, SOMETIMES IN AN ENTERTAINING OR EXAGGERATED STYLE, AND THEREFORE PROVIDE A VIVID GIVE INTO THE EVERYDAY LIVES AND BELIEFS OF THEIR LONG-DEAD MAKERS AND OWNERS.

ALTHOUGH THE DEALERS AND COLLECTORS OF EARLIER GENERATIONS PAID LITTLE ATTENTION TO DETAILED PROVENANCES, THERE IS STILL MUCH THAT WE CAN LEARN AND INFER TODAY FROM MUSEUM COLLECTIONS OF TERRACOTTA, EVEN WHEN WE DO NOT KNOW EXACTLY WHERE OR IN WHAT ARCHAEOLOGICAL CONTEXT THEY WERE FOUND. THE FIGURES OFTEN SPEAK FOR THEMSELVES. THOSE FROM RECORDED EXCAVATIONS CAN TELL US EVEN MORE, AND MANY THAT CAME TO THE BRITISH MUSEUM WERE EXCAVATED BY THE EGYPT EXPLORATION FUND AT NAUKARIS, HAWARA, OXYRHYNCHUS, AND OTHER SITES. THE TERRACOTTA MADE IN EGYPT DURING THE PTOLEMAIC AND ROMAN PERIODS ARE HIGHLY DISTINCTIVE AND RECOGNISABLE, COMBINING THE CULTURAL AND ANCIENT RELIGIONS OF EGYPT AND OF THE CLASSICAL WORLD. THE FOLLOWING EXAMPLES ARE CHOSEN TO GIVE SOME IMPRESSION OF THEIR RANGE, STYLE, AND MEANING. THE GREAT NUMBER TO BE FOUND IN MUSEUMS AND PRIVATE COLLECTIONS, PURCHASED FROM DEALERS, WERE DISCOVERED BY THE SEBAKIN (FARM LABOURERS), THE DESTRUCTORS OF COUNTLESS DESECTED ANCESTRAL SETTLEMENTS, THE MOUNDS OF WHICH FURNISHED NITROUS-RICH EARTH FOR FERTILISER, AND SALTPETRE FOR THE MANUFACTURE OF GUNPOWDER.


AS IN OTHER COUNTRIES, THE INHABITANTS OF EGYPT FURNISHED THE LARARIUM IN THEIR HOUSE WITH FIGURES OF GODS, BOTH NATIVE AND IMPORTED. THE VARIETY OF DEITIES WAS INFLUENCED BY THE GREEK INCOMERS, INCLUDING THE TROOPS OF ALEXANDER AND THE IMMIGRANT SOLDIERS/FAIRMEN OF THE PTOLEMAIC EGYPTIAN GODS WERE LIMITED IN THEIR REPRESENTATION, BUT INCLUDE HATHOR (FIG 1), ISIS, SARAPIS, HARPOKRATES, BES (FIG 2), AND HIS CONSORT BETET. MAJOR GODS, SUCH AS RE, AMON-RE, HOREUS, THOTH, MUT, KHNUM, PTAH, NEPHTHYS, SETH, AND MONUARE ADESS FROM THE REPertoire OF TERRACOTTA; OSIRIS IS NOT OFTEN SEEN, EXCEPT AS OSIRIS-CANOPUS. CLASSICAL DEITIES WERE PROBABLY WORSHIPPED BY GREEKS RATHER THAN EGYPTIANS, BUT BOTH NATIONALITIES WERE LIKELY TO CHOOSE THE GODS THAT APPEALED TO THEM, AND SOME EGYPTIAN GODS WERE

![Fig 1. Monumental figures of the goddess Hathor, from Meir in Middle Egypt. The naked pose, with arms pressed against their sides, is one found continuously from very early times. Possibly not all representing Hathor, but here they show her very Late Dynastic and Hellenistic form as Hathor of the West, who receives the dead in her realm. Ptolemaic, 3rd-2nd century BC. H. 64.7cm.](image-url)

![Fig 2. The dwarf-god Bes, dressed here in Macedonian armour with a distinctive sword and a Gaudily shield, protects the household, particularly children. His feathered crown supports a shrine of the Apis Bull. Bes was popular from the Middle Kingdom on; this version is of the Ptolemaic period, 3rd-2nd century BC. H. 49.2cm.](image-url)
assimilated with Greek deities. Thus we find in the household shrines representations of Egyptian and also the Olympian gods: a huge variety of Greek deities, such as Zeus, Demeter, Aphrodite, and many more were there. There were also female beneficent demons with arms raised protectively (Fig 3), and other supernormal and fertility-promoting beings, and sacred animals, keeping the family safe from harm. Among the sacred animals are the Apis Bull and the Mother of Apis, the cat of Bastet, the sphinx, and the phoenix, which organizes the calendar; the Sothic dog guards the New Year and the coming of the Inundation. However, figures of the snake-bodied grain goddess Renenutet (Isis-Thermuthis) may have been dedicated mainly at her temple in the Fayum, rather than placed in a household shrine (Fig 4). A major group of terracotta figures include men and youths with gigantic phallices and these too may well be votive offerings at a temple rather than inhabitants of a domestic shrine. Their precise purpose is unknown, and suggestions only can be hazarded. They are probably late dynastic and very early Ptolemaic. Harpokrates is by far the most common deity represented in terracotta; he has a female counterpart, less often seen, perhaps called Harpokratis (Figs 5 and 6). Both wear a long feminine tunic over a female body, and often a Double Crown.

Most terracotta figures from Egypt are religious and protective in nature, and many are known that fall within the categories of ritual, festival, and the processional. Priests are often represented, performing tasks that fall to them in processions, bearing shrines and figures of gods. Lay processionalists, men and women, devotees of particular deities, wear appropriate clothing and accoutrements. Musicians add to the festivities, playing string, wind, and percussion instruments, such as harps, lutes, tambours, bagpipes, panpipes and other piped instruments, trumpets, and bull-roarers. A certain amount of female nudity is evident, which would not appeal at all to Greeks taking part in the festivities, and presumably these women are Egyptian. A priestess of Isis-Demeter sits naked on a pig, holding a stele, presumably of cultic importance; she wears a high cylindrical polos (Fig 7). Dancers perform in various ways, and baskets containing sacred objects, and water vessels, are supported on the heads of women. A well-draped girl in Greek attire, carrying upon her head a covered golden bowl, very probably shows the Alexandrian Basket-Bearer of Arsinoe Philadelphos; she was a young woman of good family, chosen annually to lead certain sacred processions (Fig 8). This important public appear-

Fig 3. During the first few centuries AD many beneficent demons in protective pose, seated and with their arms raised, such as this baubo figure, were made in various areas of Egypt (they are not praying). Most have no context, but some have been found in datable villages at Roman quarters.

Roman, late Antonine, 2nd century AD. H. 15.2cm.

Fig 5. Sacred food preparation at a wayside shrine of Harpokrates, a statue of whom stands within. Horus the Child, son principally of Isis and Osiris, but also of many other trials, was protective of the household in countless ways and was the most popular god rendered in terracotta. Ptolemaic, 2nd century BC. H. 13.1cm.

Fig 4. The grain-goddess Renenutet (Isis-Thermuthis), her lower body of snake form; she often holds a cobra or ears of wheat, and sometimes has the torch of Demeter. Her main temple was at Narmouth in the Fayum, with Middle Kingdom and Ptolemaic elements. Ptolemaic or Roman, 1st century BC/AD. H. 21.4cm.

Fig 6. Harpokratis, a female companion of Harpokrates, on a ram. Both she and Harpokrates often wear female costumes over a female body. Harpokrates can be recognized by the phallic of his phallus emerging between his feet from below his girlish tunic. Harpokratis has no such male attribute, but like Harpokrates, wears a Double Crown. Ptolemaic, 3rd-2nd century BC. H. 15.2cm.
Graeco-Roman Egypt

ance is known to have taken place between 268/7 BC and the early years of the first century BC.

Many objects of a religious nature were made in terracotta, most of which were intended for household shrines. These include miniature shrines and altars, incense-burners and holders. Small models of weapons, swords and shields, and military horns were placed by soldiers into their household shrines for defence against demons. Festivals normally involve libations, and surviving terracotta stamps were designed to produce decorative effects on bread and cakes used for feasts at cult ceremonies from the Ptolemaic period through to Christian times.

Aspects of life and death are reflected in the terracotta repertoire of Ptolemaic and Roman Egypt. During the second half of the 4th century BC, a Greek cemetery at Knossos yielded many decorative attachments once applied to wooden coffins which had rotted away. They include Gorgons' heads, griffins, bulls' heads, and rosettes. Dozens of similar objects were found in the 1950s in the necropolis of the nearby village of Kom Firim.

Figures depicting aspects of daily life, no doubt destined for household shrines, to smooth the path of living in dangerous times, have been recovered. These include fieldworkers carrying wine-jars and raising water by tredding an Archimedes screw, a Nile boat with

Fig. 7. A devotee of Isis-Demeter, wearing a cylindrical polos, indicates the assimilation of the two agricultural goddesses. She is seated on a pig, and holds a gabled stel with a cultic text indicated. Ptolemaic, 3rd-2nd century BC. H. 13.8 cm.

Fig. 8. A young girl, the leader of important processions in Alexandria: 'The Bearer of the Golden Basket before Arsinoe', as she is described in demotic documents. From Berhaz, a Ptolemaic city in Libya, mid to late 3rd century BC. H. 15.4 cm.

Fig. 9. For more than a millennium, a huge quantity of wine was made in Graeco-Roman Egypt and also was imported from surrounding countries. Much of it was moved by river transport as shown by this boat on the Nile with a load of wine amphorae. Ptolemaic, 2nd-1st century BC. H. 12.1 cm.

Fig. 10. A young slave helping his master, probably drunken, master home. Slave-boys are often shown dozing, waiting with a lantern, or sleeping against his owner's bat-wing equipment, but the representation of such everyday life subjects is of uncertain meaning. Ptolemaic, 2nd century BC. H. 16 cm.
a load of wine-amphorae (Fig 9), a horse-drawn passenger carriage, women in childbirth seated on birthing stools, others car ing for children; also soldiers and mercenaries, slaves and masters (Fig 10), and actors and entertainers. There are several examples of Egyptian versions of Hellenistic Tanagra figures, copied from the imported products of Boeotia and Athens. Interesting is a celebratory figure of the Emperor Hadrian putting down the Second or Third Jewish Revolt in AD 115-16 or 122-5 (Fig 11).

Functional objects in terracotta include potters’ tallies, moulds and stamps for different purposes, sealings, mouldmade vessels and kohl-pots, inkwells, and portable cooking-stoves. A variety of models of non-sacred animals, domestic and wild, are of uncertain use, and include examples of anthropomorphic monkeys playing musical instruments and writing on papyrus. Richly caparisoned horses represent the lead-horse of a racing team—these may have been used in a shrine to increase the possibility of winning bets in the ever-popular chariot racing of Roman times.

Pagans were a small minority in Egypt by the end of the 4th century AD and the hitherto great variety of terracotta figures was reduced markedly thereafter; the Persian occupation of AD 619-29 and the Arab conquest of AD 641 put an end to the bulk of production. During the 6th to early 8th centuries, female figures with their arms raised protectively (Fig. 12) were made in quantity at Aswan, Kanais, Antinoopolis, and elsewhere. These figures do not seem to be praying and can be regarded as female saints defending people from harm; there was still a multitude of evil demons out there. One of the largest centres of pilgrimage in Christian Egypt was Abu Mena, south-west of Alexandria, the burial place of St Menas, a military saint, and a huge quantity of mould-made flasks sold at the shrine have been found. Most bear a relief figure of the saint on one or both sides, often with relevant scenes or inscriptions recording blessings of the holy man. The British Museum has a considerable number of these, dating between AD 480 and 650 (Fig 13).

This study of ancient terracotta figures and objects from Egypt appears to show that many more fall within the Ptolemaic period than has hitherto been thought. Dating the figures, however, is of some difficulty and is still subject almost wholly to the stylistic judgments of the various writers that have discussed them: guesswork is a common element. A great number have no provenances, but publication of excavations in Egypt is beginning to aid the archaeologist in suggesting possible dates for these objects. W.M.F. Petrie’s work at Naucratis, Memphis, and Herakleopolis Magna began the process of the chronologies, and, despite being squeezed into too short a period, the American dating of terracottas from Kanais has been most useful. Recent Polish and Japanese stratigraphic excavations at Athribis and Akoris have led to interesting results, as the multinational work at Mons Claudianus and Mons Porphyrites in the Eastern Desert of Egypt. The recent archaeological examination of Christian sites has improved our dating of late Roman terracottas.


Dr Donald M. Bailey is a former Keeper at The British Museum.

Fig 11 (above left). Like other provinces, Egypt was much affected by the occasional rebellion of its Jewish communities within the Empire. The Emperor Hadrian is apparently shown here celebrating the defeat of the enemy during the Second or Third Jewish Revolt. Roman, about AD 116 or 135. H. 17.5cm.

Fig 12 (left). A Coptic Christian female saint in protective stance, holding up her arms in blessing to save her owner’s family from harm. Many such figures were made at Aswan in late Roman times during the 6th-7th century AD. Although standing, they served the same function as the seated beneficient demons as in Fig 3. H. 14.5cm.

Fig 13 (above right). A souvenir flask from the pilgrimage centre at Abu Mena south-west of Alexandria. On each side is a facing figure of Saint Menas in military costume, holding out his arms to bless and protect the pilgrim who had purchased the flask, which probably contained sacred oil. Flinking the saint are two camels bowing down to worship him. Late Roman, made at Abu Mena between AD 480 and 650. H. 15.2cm.
The Phaistos Disk

REPORT ON THE INTERNATIONAL PHAISTOS DISK CONFERENCE

Jerome M. Eisenberg, Ph.D.

Deciphered Using Greek Syllabic Values Obtained for the Phaistos Disk. Kaulins found two allegedly corroborative Old Elamite scripts that he deciphered using 'Greek syllabic values for symbols found on the Phaistos Disk as applied to the nearest similar pictographs found in Old Elamite, a script also not yet fully deciphered. The Old Elamite scripts are shown to be funerary dedications, one to the ancient 'Babylonian' king Labyentus by his wife and companion Nikotris, and the other to Nikotris herself, identified as a Mycenaean far from home. Perhaps Nikotris was the true 'Helen' of Troy of ancient Greek legend.'

Next, Torsten Timm, Dresden, Germany, spoke of 'The Two Sides of the Phaistos Disk'. A structural analysis based upon the regularities of the two sides was presented and discussed. The frequency of some signs varies for each side. 'As a result of the structural analysis, a connection to Linear A and linguistic patterns can be revealed.' The third paper, 'Facts and Probabilities Regarding the Phaistos Disk and the Axe of Arkalokhori' was read by Dr. Dieter A. Rumpel, Dusseldorf, Germany. 'Extrapolating the number of its character types and comparing them to the phonemic structure of Linear A, it can be shown that the text with high probability is written in a pure open syllable script without homophones and ideograms.' Possible grammatical structures were analysed and transferring these results to the Arkalokhori Axe showed some provisory results according to Dr. Rumpel.

Dr. John Coleman, Oxford, UK, then presented 'Epigraphic Continuity of the Phaistos Disk Signary with Cretan Hieroglyphics and Linear Scripts'. He noted that the relationships between Linear A and Cretan hieroglyphics have been studied with scholarly care. Pictographic correlates of many disk signs are evident in Cretan hieroglyphics and 'monumental' Linear A unavailable to Pernier. He took issue with several statements made by Dr. Eisenberg (Minerva, July/August 2008, 9-24) concerning individual signs. 'The epigraphic continuity with Cretan hieroglyphics and Linear A/8 seems secure for 12 disk signs... and is likely or possible for a further 10.'

'The Phaistos Disk Text' by Dr. Richard Sproat, Urbana, Illinois, USA, spoke of the various possibil-

Fig 1. The Phaistos Disk, side A.

Fig 2. The participants at the International Phaistos Disk Conference held in the Rooms of the Society of Antiquaries of London, Burlington House, Piccadilly, 31 October - 1 November.

Minerva, January/February 2009
The Phaistos Disk

Fig 3. Dr Jerome M. Eisenberg delivering his paper 'Some Unique Decipherments of the Phaistos Disk'.

ities of faking a disk. 'Here we focus on the idea of generating the text using a simple algorithm regurgitating a few rules... a coin, a die, and a bag of glyphs... The algorithm can be seen in action at http://caterina.ai.uiac.edu/disk. Many generated texts look plausible'. To bolster this claim he presented a 'decipherment' of one 'text'. Dr Eisenberg, Editor-in-Chief of Minerva, then spoke of 'Some Unique Decipherments of the Phaistos Disk' including several unpublished documents from the Emmett L. Bennett, Jr. archives at the Program in Aegean Scripts and Prehistory (PASP) at the University of Texas, Austin. His controversial paper on the Phaistos Disk as a forgery was published in Minerva, July/August 2008, 9-24, and a supplementary article in Minerva, September/October 2008, 15-16.

The second day of the conference opened with a paper by Dr Tom Palaima, Austin, Texas, on 'Emmett L. Bennett, Jr., Cryptanalysis, Decipherment, and the Phaistos Disc'. The purpose of this paper is to trace the common features that approaches to decipherment and interpretation of the Phaistos Disc, in common with ongoing attempts to decipher Minoan Linear A and even to re-decipher Mycenaean Linear B. The emphasis will be on the epistemology and practice of decipherment... It does not matter whether the Phaistos Disc is genuine or a forgery. I incline to the latter view... If the Phaistos Disc is not genuine, then we are looking for what was in the mind of a forger in the early part of the 20th century with whatever knowledge he/she might have had of Aegean prehistoric cultures and languages.' Examples were drawn from the archives of Emmett L. Bennett, Jr., and Alice E. Kober at the PASP at the University of Texas at Austin.

Dr Gareth Owens, Heraklion, Crete, presented 'The Phaistos Disk: The Enigma of the Minoan Script'. 'It is... feasible to 'read' the Phaistos Disk, at least to some extent as a working hypothesis, using the phonetic sound values of Linear B and Linear A, even though it is not yet possible to 'understand' the Disk.' A tentative interpretation of two words on the Phaistos Disk was presented. 'Epigraphically, the Phaistos Disk is a Minoan inscription. Linguistically, the Minoan language has been recognised as Indo-European.' Dr Mark Newbrook, Heswall, Wirral UK, read an amusing paper titled 'Diskomaniacal! Some Highly Non-Standard Decipherments' of the Phaistos Disk. This paper deals with a number of such amateur (and quite bizarre) decipherments offered in recent years, and is based on earlier detailed analyses of some of these by the author. The issues involved are illustrated chiefly from the 'decipherments' of Corsini (2002-05) and the Massex (1997-2003), both of whom (like the Polynesianist Fischer (1988, 1997) translate the text as Greek (without adequate knowledge of archaic Greek and, especially for Corsini, without adequate attempts at justification), and Page (2001), whose bizarre bilingual book links this 'decipherment' of the Disc and other mysterious texts with his own version of the 'Orion' theory of the Giza Pyramids, etc.'

Nicholas Reed, Folkestone, Kent, UK, a member of the conference organising committee, next talked about 'Why the Phaistos Disk is Unlikely to be a Forgery', giving several counterarguments to Dr Eisenberg's paper in Minerva, one being that a forger is not likely to have made so many (16) corrections. He also suggested that the content differs between Sides A and B because, for example, one god was being invoked or praised on Side A and a different god invoked on Side B.

'On Deciphering the Phaistos Disk as a Sample of Colchian Goldscript' was read by Dr Gia Kavshilava, Tbilisi, Georgia. He argued that 'The basic key for deciphering is that part of the matrice[s] rotate, the same signs being presented in more than one position... a rotated signs looking right are two syllable logograms; of those looking left the order of a is reversed; only the first syllable of a logogram a is read in the upward-looking sign; only the second syllable of the logogram a is read in the downward-looking sign'. He translates it as a hymn to the Great Mother Goddess Nena (Rhea-Cybele).

The final paper, by Panagiotes D. Gregoriades, Athens, Greece, was 'The Phaistos Disk: The Oldest Portable Calendar in Use by the Minoan Navy'. 'The Phaistos Disk, according to all the specifications on it and the rest of the data, is a portable annual calendar compatible with the Minoan Calendarical Abacus, working without any movable parts, and it is composed of 61 weeks (60 weeks x 6 days/week = 360 days + 1 week for 5.25 Epagomenal
The Phaistos Disk

days). The total length of the year: 365.25 days.

Dr Jan Bigaj, Ustrzyki, Poland, submitted a poster presentation on the ‘Phonetic Values of the Signs on the Phaistos Disk in Relation to the Cypriot Syllabary’. He accepts three principles: The writing of the Phaistos Disk is syllabic of the acrophonic type; Greek is a very probable language of the inscription, and linear symbols, especially those of the classical Cypriot script, correspond to the disk pictures. He claims that the Cypriot syllabary is a continuation of that of the Phaistos Disk. The signs of the former seem to have developed from those of the latter and the Cypriot scribes seem to have simplified and adapted them for their aims.

A second poster presentation, ‘The Phaistos Disk from a Trading Perspective’, by William H. Considine, UK, considers the disk to be a business document and the symbols interpreted as objects that relate to trade – a reasonably exhaustive list of the trades and merchandise that would have been current at the time.

A third poster presentation by Edmund Marriage, Cirencester, Gloucestershire, UK, ‘The Phaistos Disc: the Story of a Pastoral Disaster’ retold a version by Christian O’Brien – a story of ‘when the oxen of the seven lords escape their field, stampede through the corn, turn over the beehives, and disrupt the order of farming life’.

Among the papers presented for viewing at the conference were submissions from Jean Faoucounau, Bascharage, Luxembourg; Herbert Ferguson, Redland, Bristol, UK; Franz Gnaldinger, Zurich, Switzerland; Morris M. Weiss, Louisville, Kentucky, US; and Hermann W. Zebisch, Schaerding, Austria.

It was proposed by Dr Owens that a second conference be held in Crete at a future date. A dinner was held on Friday evening at the Cavendish Hotel with 26 registrants in attendance. A petition was signed by many of those at the conference addressed to the Greek government requesting that a thermoluminescence test should be conducted on the Phaistos Disk to resolve the growing controversy concerning the authenticity of the disk. An informal vote on its authenticity was taken by the attendees. Twenty of those present were in favour of its authenticity; nine were against its authenticity or were undecided; the others abstained from voting. Following the conclusion of the conference on Saturday many of the attendees adjourned to the Coach & Horses tavern for refreshments and further discussion.

Fig 5. The Phaistos Disk, slide B.

The complete set of abstracts for the conference may be found on the Minerva website with the petition to the Greek government requesting a thermoluminescence test on the disk: www.minervamagazine.com.

Photos: courtesy of Jacob Sutton.

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THE ETRUSCANS IN LATIUM

Dalu Jones previews a new exhibition at Palazzo delle Esposizioni in Rome.

A new exhibition, 'The Etruscans in the Ancient Metropolis of Latium' at the Palazzo delle Esposizioni in Rome presents artefacts - some recently found or restored - from the main Etruscan cities in Latium: Veio (Veii), Cerveteri (Caere), Vulci (Vulci), and Tarquinia (Tarquinii). Although sharing a common origin, these cities differentiated themselves in the 7th century BC and in the course of time took on individual characteristics not only in their artistic output but also in their rituals and daily life, all of which influenced, to various degrees, the evolution of Rome, their powerful rival.

It is significant that the so-called Etruscan kingdom came to power in Rome in the 6th century BC. Three kings of Etruscan origins are known to have ruled the Latin city: Tarquinius Priscus, Tarquinius Superbus, and Servius Tullius, called Maesturna by the Etruscans, but there may have been other unidentified Etruscan rulers masked by these names. Tarquiniius Priscus was actually the son of a fugitive nobleman from Corinth, Demaratos, who came to Tarquinia around 637 BC and married a local woman. Although Demaratos remains a semi-legendary character, his story embodies a complex process of cultural fusion. According to Pliny's Natural History (d. AD 79), which quotes the erudite Varro as his source, Demaratos brought three craftworkers (platouers) with him: a sculptor, a painter, and an architect. They would have initiated the composite style typical of 7th century Etruria, clearly influenced by eastern Greece and Sicily. Pliny also maintains that the sculptor Vulci came to Rome from Veii to fashion the great cult statue for the temple of Jupiter Capitoline commissioned by Tarquinius Priscus c. 580 BC. As such it is not surprising that Pliny also mentions that in Rome the most important temples at the time were built in the Etruscan style (Tuscanico more). It is still not yet clear to what extent under Etruscan rule Rome that its Latin population was 'Etruscanised'.

The exhibition is lavish and spectacular: the reconstructed façade of the 6th century BC temple at Portonaccio near Veii, edged with superb terracotta antefixes in the shape of monstrous and seductive heads, confronts visitors as they enter the large hall of the Palazzo delle Esposizioni (Figs 1, 2). There is a curious juxtaposition here with the tall Neo-classical columns of the exhibition building, with their large Corinthian capitals, overarching the temple. It is a pity that no signs inform what may be viewed from the first floor balcony: the ridge of the temple roof - a wonderful sight, crowned with a life-size reproduction of the Apollo of Veii (Fig 3) flanked by Latona and Heracles, three of the divinities shared by the Etruscans with their Greek and Italian contemporaries; in their original setting, majestic and visible from afar. In all there would have been 12 of these statues of gods and heroes displayed on the temple roof, ranging in size from 60 to 160cm. These were elevated on a plinth some 70cm high. The three recently restored polychrome terracotta statues (c. 510-500 BC) may be admired in front of the temple reconstruction.

Another masterpiece from the temple at Portonaccio is the terracotta head of a young man whose beautiful and haunting features bring to mind the youthful perfection of Verocchio or Donatello's bronze masterpieces created in Florence during the Renaissance (Fig 4). From the same site are terracotta fragments of votive statues which show the powerful interplay of contrasts between the polished surface of the marble body and the rougher texture of the cloth of the toga covering it. The humble clay, skilfully treated, is so transformed as to shine as if metallic. The theme of the continuity and diversity between the Etruscan and Roman cultures is expressed in the cities of Latium along with their originality.

Veii, named after Veiove, the Etruscan goddess of revenge, who corresponds to the Greek and Latin Demeter and Ceres, was established at the end of the Bronze Age (11th-10th century BC). It soon became a centre for the production of terracotta objects, roof tiles, and especially superbly modelled sculptures, some world renowned masterpieces like the Apollo (Fig 3).

The ancestor cult prevailing in Etruria is exemplified by the life-size reconstruction of a room of the 7th century BC tomb of the Sette Sedie from the huge necropolis of Cerveteri at La Bancitaccia near Rome. This is one of the most extraordinary archaeological sites in Italy, where visitors can meander through the streets of a veritable city of the dead. The underground necropolis and the round tumuli have been excavated almost continually from 1834 to 2007. Lack
of proper funding from the Italian state and coordination between institutions are slowing down the prospect of essential excavations and restoration programmes at this site.

Monumental stone sculptures carved from nenfro, the local stone, a hard tufa, were found in Vulci and in the nearby site of Ischia di Castro, and are powerful symbols of the might of these ancient cities. The statues found so far represent mythological creatures like sphinxes, centaurs, and lions (Fig 5). They guarded the entrance to some of the tombs of the necropolis of Cerveteri and Vulci from the beginning of the 8th century BC onwards. Vulci, 14km inland from the sea, flourished thanks to its trading network with the Greek entrepots in Italy. The citizens of Vulci could afford impressive sumptuary goods and large painted Greek vases, as well as beautiful local examples inspired by them. A good selection is on display in Rome, including the Euphronios vase recently returned to Italy by the Metropolitan Museum in New York.

The necropolis of Tarquinia was inscribed as a World Heritage site in 2004 by UNESCO. It contains the most important group of pre-Roman wall paintings in the Mediterranean and constitutes the first chapter in the history of Italian painting. The scenes represented are vivid and colourful with details of everyday life, music, and dance as well as heraldic animals. More than 100 painted tombs survive, ranging from 600 BC to 200 BC, stylistically from archaic to Hellenistic. Some of these underground tombs may have been known in the Renaissance since the first excavations here were conducted in 1699. A welcome addition to this section of the exhibition are the wall paintings showing scenes of a banquet from the tymbanum at the back of the so-called Tarantola tomb which was detached after its discovery in 1904. The frescoes disappeared during the Florence floods of 1966 but were rescued and restored. These are on public display for the first time.

The discovery of the site of Gravisca, the harbour of Tarquinia, in 1969 and of its sacred area known as the Greek temple of Gravisca in 1979 (in use from the 7th to the 3rd century BC), yielded much information on the trading routes of Etruscan ships. The harbour, which flourished from the 6th century BC onwards, was regularly visited by foreign traders, especially from Asia Minor. Artists from eastern Greece could apply their skills to a wealth of painted tombs and sarcophagi. The 'Greek' temple included an Aphrodisian (dedicated to Aphrodite), a Heraion (dedicated to Hera), as well as a tomb of Adonis built in the late 5th or early 4th century BC. Many votive offerings found here are on view. Some of these comprise small terracotta sculptures of various shapes, modest but with often whimsical
expressions of a popular and international cult.

Technology has been put to good use in the exhibition by means of a beautifully made video showing the various phases of rituals held at Gravisca in honour of Adonis (the handsome youth loved by Aphrodite), using enlarged details of figures painted on terracotta vases - a poetic and effective rendering of one of the great myths of death and rebirth developed in antiquity (Fig 8).

A recreation of the famous François tomb (named after its discovery in 1857 by Florentine archaeologist Alessandro François and French historian Adolphe Noël des Vergers) from the necropolis of Vulci ends the exhibition. Originally the curator requested the loan of the original from Prince Torlonia, the owner of the tomb, now in the Villa Albani in Rome. The Prince has unfortunately refused this request along with an asking price of €7000,000, which a committee of experts recently decided is the market value of the tomb. This sum was raised by the Italian Ministry for Culture and the City of Montalto di Castro (Vulci). For this reason the tomb has been reconstructed. Its main artistic features are the painted scenes of Etruscan and Roman warriors fighting each other. This sums up the last phase of rivalry between the civilisations before the final victory of Rome in the 3rd century BC.

The catalogue edited by Mario Torelli is aimed at specialists. It is a scholarly work of reference with chapters devoted to the history and the arts of the four major Etruscan cities and their relationships with Rome, and the role of women. There are detailed discussions of the great Temple of Apollo in Veii as well as the Temple of Aphiad at Gravisca. An effort is made to trace in as much detail as possible individual and groups of artists by using comparative material, new archaeological discoveries, and an accurate interpretation of ancient sources.

Images - Figs 1-4, 6 © Museo Nazionale Etrusco di Villa Giulia, Rome; Fig 5: Museo Civico, Ischia di Castro; Fig 7: Badisches Landesmuseum, Karlsruhe; Fig 8: Museo Gregoriano Etrusco, Vatican City.

‘The Etruscans in the Ancient Metropolis of Latium’ (Etruschi: Le antiche metropoli del Lazio) runs until 6 January at the Palazzo delle Esposizioni, Rome. A catalogue by the same name is edited by Mario Torelli and Maria Moretti Squinini (Electa, Rome, 2008, 296pp, 400 colour illus. Paperback, €40).

Dalu Jones previews a new exhibition at the Cloister of Bramante in Rome focusing on the character of one of history’s most important personalities.

In view until 3 May, ‘Julius Caesar, the man, the deeds, the myth’, presents a wealth of different artefacts: more than 200 manuscripts, sculptures, mosaics, frescoes, jewellery, coins, drawings, and paintings from major Italian and European museums. The remit of the exhibition is to paint a picture of the life and times of Julius Caesar (c. 100 – 44 BC), as well as the evolution of the myth that developed around the personality of this charismatic but controversial Roman leader. There is a special emphasis on his representation in later works of art, film, and theatre. Thus the exhibition also provides an ideal platform to re-appraise the multifaceted personality of the man and his legend through the Middle Ages, the Renaissance, and into modern times.

The exhibition opens with a large and mysterious gilded bronze globe believed to have contained Caesar’s ashes (Fig 3). Dating to the 1st century AD, the globe was part of Caesar’s agilis, the Egyptian obelisk which Caligula (r. AD 37-41) brought to Rome from Egypt to be installed on the central spina of the circus he began to construct in his reign (later finished by Nero: the Circus of Nero, located in the Vatican City). The obelisk rested on a pedestal with four bronze lions, dedicated to the divine Caesar (divo Caesari divi Iuli). The unscribed obelisk had been carved for a pharaoh of the 12th dynasty (1991-1786 BC) and erected at Heliopolis outside Cairo. When in Egypt, Caesar moved it to Alexandria to embellish the city whose queen had bewitched him. The globe was opened and found empty in 1586 when the obelisk was moved to the centre of Saint Peter’s piazza by Domenico Fontana. It was substituted with a bronze cross and moved to the Palazzo dei Conservatori on the Capitoline Hill.

Various sections devoted to the man, his contemporaries, enemies and friends, his victories, love life, and literary output, follow in a series of small rooms around the courtyard, and on the ground and first floor of the building that houses the exhibition (itself a masterpiece by the Renaissance architect Bramante). Among the outstanding works of art on display there are two portraits of Caesar: the Citeramonti, a marble bust, dating to 30 BC (Fig 1), and a posthumous one, the so-called ‘Green’ Caesar probably made 50

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Minerva, January/February 2009
years after Caesar's death (Fig 2). Both portraits are believed to have been carved in Alexandria. The 'Green' Caesar takes its name from its rare material, a green basanite from the Wadi Hammamat in Egypt. The bust belonged to Frederick II of Prussia who acquired it in 1767 and it is now in the Staatliche Museen in Berlin. Both portraits are slightly idealised to express the virtues most admired by the aristocracy of the Roman Republic: moral strength, restraint, and authority. Caesar is represented as a stern man - a true Republican princeps. The Alexandrian origin of the portraits is proof of the fortune of

Fig 3 (left). Gilded bronze globe from the Vatican obelisk. 1st century AD. Diam. 80.5cm. Musei Capitolini, Palazzo del Conservatori, Rome. Photo: courtesy of Musei Capitolini, Palazzo del Conservatori, Rome.

Fig 4 (right). Cleopatra by Michelangelo Buonarroti. Black pencil on paper, c. 1535. 23.2 x 18.2cm. Drawn for Tommaso Cavalieri, the young Roman whom Michelangelo met in 1532. In 1552, when Michelangelo was still alive, Tommaso Cavalieri was obliged to present the work to Duke Cosimo I del Medici, though he accompanied the gift with a letter in which he said that relinquishing the drawing had caused him no less suffering than the loss of a child. It positively represents the conflicted nature of Michelangelo’s love for Cavalieri because of Cleopatra’s emasculation of Caesar and later Mark Antony with her allure. Casa Buonarroti, Florence. Inv. 2F. © Casa Buonarroti.

Fig 5 (left). Marble portrait of Cleopatra VII (r. 51-30 BC), possibly made in Rome when the queen resided there shortly before the assassination of Caesar. Found in the area of the Villa dei Quintili during excavations in 1783/84 by Venceslao Perilli, 49/30 BC. H. 39cm. Musei Vaticani, Vatican City. Photo: courtesy of Musei Vaticani, Vatican City.

Fig 6 (right). Marble sculpture of a Venus Genetrix probably found in Italy. Possibly a diplomatic gift from Italy, it was formerly in the collection of King Louis XIV in the Tulleries, then in Versailles, until it was moved to the Louvre after 1798. Roman copy of a Greek bronze original by Callimachus made c. 429 BC, but now lost. 1st century BC. H. 174 cm. Musée du Louvre, Paris. Photo: Musée du Louvre, Paris.
such statues as a means to advertise the legitimacy of his successor and heir, Octavian/Augustus. Rome's first emperor, who commissioned them. Equally outstanding is the marble statue of the Venus Genetrix from the Louvre, a beautifully preserved version of the terracotta original, copied from a Greek bronze by Callimachus, which Caesar installed in the cella of the temple he built in the Forum of Caesar, Rome in 46 BC, to honour the patron goddess of his family, the Gens Julia (Fig 6).

One of the most beautiful objects illustrating artistic patronage at the time of Julius Caesar in Rome and in the Empire is an extraordinary chalcedony cup incised with floral motifs (Fig 8). The cup was excavated in 1893 in the necropolis of Joanne Canu, in Sardinia, and mistakenly described at the time as being made of glass. It dates to the end of the 1st century BC or the beginning of the 1st century AD and was most probably carved in Alexandria for a member of the Roman aristocracy. Its exquisite shape bears to mind similarly outstanding, but much later, jade and crystal wine cups from China and Mughal India.

Of roughly the same date and place of manufacture is a magnificent, partially gilded silver patera bearing an allegory of fertility (Fig 10). Triptolemus, the son of the king of Eleusis and the mythical custodian of the secrets of agriculture which the goddess Demeter revealed to him, is represented while making offerings to the veiled goddess surrounded by three children, Jupiter, Gea (Mother Earth), and the Seasons. An interesting suggestion in the catalogue entry is that the two main characters represented at the centre of the scene are in fact Antony/Triptolemus and Cleopatra/Demeter, with their progenies: Alexander Helios, Cleopatra Selene and Ptolemy Philadelphus. The patera is a remarkable example of the quality achieved by the silversmiths of the royal ateliers of the Ptolemaic dynasty before the defeat of Mark Antony and his queen at Actium in 31 BC.

Among the wall paintings on view, special mention should be made of a rare example of the 1st century AD depicting a monochrome landscape with representations of wayfarers and devotees approaching rural shrines amidst vegetation. This originally decorated a wall in the large Villa of the Papyri in Herculanum, now believed to have belonged, to Caesar's father-in-law Lucius Calpurnius Piso, from 58 BC onwards.

Altogether different and coarser, but equally fascinating, is a large

[Fig 7 (above left), Marble portrait of an aristocratic man (perhaps Marcus Licinius Crassus?). Unknown provenance but formerly in the Albani collection in Rome. Late 1st century BC. H. 25.5cm. Musée du Louvre, Paris.]

[Fig 8 (above right), Pink chalcedony cup from the necropolis of Joanne Canu near Olbia in Sardinia. 1st century BC/1st century AD. H. 7cm, W. 12cm, Diam. 9cm. Museo Archeologico Nazionale, Cagliari.]

[Fig 9 (below left), Stone sculpture of a warrior unearthed in 1862 at Vachères in the French Alps. Second half of the 1st century BC. (?). Traces of red paint on the belt, the sword hilt, and the hair. Gilding on the torque and the fibula. H. 153cm. W. 60cm. Avignon, Musée Calvet.]

[Fig 10 (below right), Partially gilded silver patera with an allegory of fertility found at Aquileia, north-east Italy. Second half of the 1st century BC. Diam. 29.5cm. Kunsthistorisches Museum, Vienna.]
THE MOSAICS OF JORDAN: ALL IN A LIFE’S WORK

Dr Mark Merrony celebrates the achievements of the late Father Michele Piccirillo.

On 26 October 2008 Father Michele Piccirillo passed away (Fig 1). His work on Early Byzantine ecclesiastical sites distinguished him as one of the pre-eminent specialists of his generation. This sad time presents an ideal opportunity to celebrate the great archaeological achievements of his life. Such were the spectacular magnitude of these, and his commensurate devotion as a Franciscan priest, one could be forgiven for thinking that his success was inspired by acts of Divine Providence: he discovered, excavated, and recorded some of the most spectacular Christian edifices and floor mosaics in the Middle East.

Michele Piccirillo was born in 1944 in Casanova di Carlona near Naples. He joined the Franciscan order in 1960 and was ordained in 1969. He was posted to the Custody of the Holy Land (Custodia di Terra Santa), and studied at the Studium Biblicum Franciscanum (SBF) in the Monastery of the Flagellation in Jerusalem. In 1974 he became curator of the SBF Archaeological Museum. In the following year he received a doctorate in biblical archaeology from the Institute of Near Eastern Studies at La Sapienza University in Rome for a thesis on pottery from Israel and the Palestinian territories.

In 1973 he had engaged in his first fieldwork, conserving the Early Byzantine mosaics of the Church of the Holy Martyrs Lot and Procopius at Khirbet al-Mekhaysat on Mount Nebo in Jordan. The legacy of this conserva-

Fig 1. Father Michele Piccirillo, OFM, born on 18 November, 1944. He died of pancreatic cancer on 26 October, 2008, aged 63.

Fig 2. Polychrome figurative mosaic depicting vintaging, hunting, and pastoral scenes, Church of the Holy Martyrs Lot and Procopius, Khirbet al-Mekhaysat on Mount Nebo. AD 557. 4.5 x 3.75m.
metre below the surface of the northern aisle, Piccirillo discovered a diakonikon-baptistery, paved with a spectacular mosaic (Fig 4). This is dated by two inscriptions to the time of Elias, Bishop of Madaba in AD 530. Rare mention is also made of the mosaicists who laid this floor, '... Soel, Kaim and Elias, the mosaicists and their whole family.' The mosaic consists of three main parts: a panel of flowering crosses; a large carpet with four rows of hunting scenes, the movement of exotic animals, and pastoral scenes framed by an elaborate guilloche border with a long dedicatory inscription; and an area of plaited geometric motifs surrounding the font. The subject matter informs us that the practice of importing exotic animals from far-flung places for public spectacle - so popular in the Roman period - was still a favourite past time in the Byzantine era. The only impingement on this thematic continuum is a shift from three-dimensional reality to two-dimensional abstractness. However, the quality and preservation of this floor also rank it as one of the best ancient mosaics ever discovered.

This find was 'the tip of the iceberg' for what Piccirillo and his Franciscan team were to unearth in Jordan in the 1980s and 1990s. While undertaking restoration work on the beautiful 8th-century AD geometric floor mosaic paving the Church of the Virgin in Madaba (Figs 5, 8), a section of floor mosaic was uncovered that belonged to a Byzantine villa (6th century AD). A western section of the same floor had been found 1.3m below the church in 1965 by Sulayman Sunna, the owner of the property. This eastern section contained depictions of flora and fauna within a grid of florets framed by a border of inhabited acanthus scrolls enclosing hunting scenes, and the personified abstracts of the Seasons Spring and Autumn in each corner (represented as Tyche).

Piccirillo's team unearthed the eastern section of this splendid floor (Figs 5-7). The figurative mosaic (9.5 x 7.3m) was clearly inspired by the Greek tragedy Hippolytus and shares the same acanthus border as the western mosaic with the personifications of Summer and Winter in each corner (also represented as Tyche). The central panel, partly damaged by a later wall, depicts some of the main characters from the myth, including Hippolytus and Phaedra, named by inscriptions in ancient Greek, as are all the ancient personalities. In the next panel, Aphrodite is enthroned next to Adonis, and the scene also depicts six cupids and the Three Graces. Along the western wall are

Fig 3. Memorial church of Moses on Mount Nebo, 4th-6th century AD.

Fig 4. Polychrome figurative mosaic depicting hunting and pastoral scenes in the Old Diakonikon-Baptistery, the Memorial of Moses on Mount Nebo. AD 530. 5.5 x 4.9m.
personifications of Rome, Gregoria, and Madaba. In a similar manner to the themes of the Diakonikon Baptistery on Mount Nebo, these scenes demonstrate a clear continuity of classical form into the Byzantine period, albeit in a stylistically more schematic way, in common with all mosaics in the Levant in this period.

Meanwhile, in the Wadi ‘Afrīt on Mount Nebo, Piccirillo and his team shifted their attention to the urgent restoration of the mosaics paving the apsed chapel in the Upper Chapel of the Priest John (Figs 10, 11, 13). The mosaic floor (18 x 5.5m), laid by the same mosaicists as the Church of the Holy Martyrs Lot and Procopius (according to a dedicatory inscription), derives its name from the priest mentioned in a floor inscription, which provides a date of AD 565. Unfortunately, the mosaic suffered considerable damage since its initial discovery in 1936, but this detracts little from its splendour. The field is decorated with a series of acanthus leaves forming loose scrolls depicting arable, hunting, and pastoral scenes along with the personification of Earth. In the same field towards the apse is a tymanum supported by four columns (with a dedicatory inscription beneath and above). The carpet has a frame of arrows, bordered by square panels with the busts of two unidentified people, thought to be a priest (Fig 11) and an aristocratic lady (Fig 13). These are ensnared within a swastika meander border of double-stranded guilloche and polychrome bands.

The appearance of apparent benefactors in Jordanian mosaics provides a precious clue of the elusive pattern of patronage in this era. Priests, along with deacons, bishops and other clerics are frequently mentioned in the churches of the Byzantine Levant, but the implications of this are often misunderstood, since they are frequently linked as benefactors, but this is not always the case. Part of their official role was the collection of taxation levied from local communities. Donations recorded in mosaics are sometimes misconstrued as individual acts of patronage but are actually donations made under official jurisdiction by ecclesiastical officials or officials of the Byzantine army and government. It may also be inferred that ecclesiastics also made personal donations, and it is likely that in this particular floor the priest and a wealthy woman of the local community were the benefactors and wished to be commemorated pictorially.

After this mosaic was removed for restoration, Piccirillo’s team found an
Thomas, with the most beautiful inhabited scroll floor in the region (Fig 14). The church (16 x 12.7m) has a sanctuary mosaic depicting a lion and a zebu, and a ram among four trees laden with fruit framed by an elaborate guilloche border. On the nave floor, two grape vines issue from a kantharos to form eight rows of three scrolls. In common with the other scroll floors in the Mount Nebo area, these enclose a series of vintaging, hunting, and pastoral scenes, but this example is artistically unsurpassed. The border is equally splendid, formed of an acanthus scroll inhabited by birds and inanimate objects. It is interesting to observe that in some scrolls, scenes inspired by Graeco-Roman myth may be detected. For instance, in the second and third scroll of the second row, an individual named Stephanos confronts a lion with a spear. It is curious that, pictorially, this scene harks back to the myth of Meleager and Atalanta hunting the Calydonian boar. By dividing the scenes up within a framework of scrolls, the mosaicist, no doubt under ecclesiastical instruction, skilfully managed to mask the pagan identity of these scenes. It is fair to say that these scenes once again demonstrate a continuity of pagan form - which we should expect - but there has been a clear change in their significance, compatible with a Christian setting.

In the mid 1980s, Father Piccirillo's series of spectacular discoveries extended beyond the region of Madaba and Mount Nebo into the desert of Umm er-Rasas, 30km south-east of Madaba, at the site of the Roman and Byzantine garrison town of Karston Meba'a, justifiably now a World Heritage Site. Here, several churches were carpeted with fine mosaics in the Byzantine and Early Islamic periods. The mosaics of the 8th-century Church of St Stephen are perhaps Piccirillo's greatest discovery (Fig 15); in his own words: 'Its wealth of inscriptions and the quality of its mosaic pavement make it one of the most important archaeological monuments in Jordan.'

According to a dedicatory inscription in the presbyterium of the church it was carpeted with mosaics in AD 756 in the time of Bishop Job by the mosaicists Staurachius and Euremius. In light of the sheer scale and complexity of this floor (the nave carpet alone is 12 x 5.7m in area) it will be appropriate here to summarise the main nave carpet and intercolumniary vignettes, which are of the greatest historical interest. The nave floor is formed of 11 rows of vine scrolls enclosing a series of arable, hunting, and pastoral scenes. Unfortunately all
of the figures were defaced and patched up with a haphazard arrangement of tesselae (cubes). This phenomenon is widespread in the church mosaics of Umm er-Rasas and Piccirillo used the term ‘iconophobia’ to describe this. Interestingly, this occurred in the same era as the Iconoclasm of the Byzantine Empire, but it is intriguing that in Jordan the floors were defaced under the Muslim rule of the early Caliphs. This is often blamed on Yazid II (r. AD 719-24), but this is based on biased Christian texts of the period, and it is still not clear who was responsible for the iconophobia.

In the north intercolumnar panels, eight cities west of the River Jordan are depicted: Jerusalem, Neapolis, Sebastia, Caesarea Maritima, Diospolis (Lydda), Eleutheropolis (Beit Guvrin), Ašqelon, and Gaza; in the south panels seven cities east of the Jordan are shown: Kastra Mafa (Umm er-Rasas), Philadelphius (Amman), Madaba, Esbunta (Hesban), Belemunta (Mar’in), Areopolis (Rabbah), and Charach Maba (al-Kerak). Each vignette has a caption naming its city. The depiction of so many walled cities on this mosaic ranks it alongside the famous 6th-century Madaba Map mosaic in the Church of St George, Madaba, and defines the floor as an historical document in its own right.

With the wealth of inscriptions on mosaics in Jordan, as an accomplished epigraphist, the backbone of Piccirillo’s methodology rightly emphasised the value of floor mosaics as historical sources: ‘the uncovering of a mosaic is often synonymous with the discovery of a new historical source which adds to the sparse contemporary documentation for Byzantine Jordan.’ His method enabled him to define the Byzantine administrative territory of Madaba and Bostra, compile a reasonably complete list of the bishops of Madaba, add to the list of archbishops of Bostra, discover the existence of hitherto unknown ecclesiastical officials (such as the choriēpiscopus, a bishop with limited powers appointed to a rural community), and identify mechanisms of patronage.
In emphasising the historical interpretation and value of this unique genre of ancient art, Piccirillo avoided interpreting specific themes on individual floors in manifold ways, as often espoused by art historians and archaeologists who specialise in this particular field. In this sense, the colourful and interesting figurative decoration of mosaic floors in ecclesiastical buildings of the Levant have attracted many plausible interpretations: an allegory of the Earth and Ocean, an index of the Byzantine mindset, and economy, manifoldly symbolical.

To his great credit, Piccirillo viewed all of these interpretations as complementary to his own approach. In 2000, he accepted the invitation from the University of Oxford as the external examiner of the writer's doctoral thesis. This assessed the Byzantine mosaic floors in the provinces of Phoenicia and Palestine from a socio-economic perspective, rather than an historical approach or the interpretation of meaning. Piccirillo embraced this method emphatically and shortly after the who were presented the writer with a mother-of-pearl scene of the Nativity for his three daughters, and a copy of his recent book (co-edited by Fr Eugenio Alliata, The Centenary of the Discovery of the Mosaic Madaba Map: Travelling through the Byzantine-Umayyad Period, 1977), this he graciously signed: ‘Dear Mark, Congratulations to the new Doctor. With my kind wishes, Michele Piccirillo, Jerusalem, 13th May 2002.’ The same evening, the writer was privileged to dine with Father Piccirillo at the High Table of Somerville College, as the guests of his internal co-supervisor Professor Claudine Dauphin - one of the most memorable evenings of his life.

When the sad news of father Piccirillo’s death recently broke, his Franciscan brothers, colleagues, and many friends across the world felt that a beacon of light had been extinguished in the Holy Land. His legacy will shine on, not just in his extraordinary discoveries, conservation work and excellent scholarship, but also in the mosaic schools which he founded in Madaba and Jericho. Never before in the field of mosaic studies had so much been owed by so many to one specialist.

Images courtesy of the Studium Biblicum Franciscanum (SBF), Jerusalem.

Father Michele Piccirillo’s publications and contributions to research in Jordan were enormous. His magnum opus, The Mosaics of Jordan (American Center of Oriental Research, Amman, Jordan, 1993. 383pp, 786 colour pls, 16 b/w illus, 1 map) is a monument to a world renowned scholar.
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7-8 January. THE NEW YORK SALES XX-XXI. BALDWIN'S AUCTION LTD., DMITRY MARKOV COINS & MEDALS, M & M NUMISMATICS LTD. Auctions 20-22. Sale of quality Greek, Roman and Byzantine coins together with offerings of European, Latin American and World coins. In conjunction with the 37th International Numismatic Convention (Ct. supra). The Waldo Astoria Hotel, New York. Contact: Dmitry Markov. Tel.: (1) 908 470 2628; e-mail: markov@banet.net; www.thenewyorksale.com.

10-11 January. PONTIERO & ASSOCIATES, INC. Auction 148. In conjunction with the 37th International Numismatic Convention (Ct. supra). NYINC. World coins, Mexican coins, ancient coins, paper money consignment cutoff - October 10, 2008. Tel.: (619) 299 0400; e-mail: coins@pontierio.com; www.pontierio.com.

11 January. LA GALERIE NUMISMATIQUE. Auction XIII. In conjunction with the 37th International Numismatic Convention (Ct. supra). The Waldo Astoria Hotel, New York. Tel: (41) 21 311 94 68; e-mail: galnum@bluewin.ch; www.coins-la-galerie-numismatique.com;

12 January. STACK'S INTERNATIONAL AUCTION. World coins and ancient coins, medals, orders and decorations. New York. Tel.: (212) 582 2580; e-mail: www.stacks.com.

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5 February. FRITZ RUDOLF KUNZER MUNZENHANDLUNG. Auction Sale, Berlin. Tel.: (49) 541 96 20 233; e-mail: mailto:service@kuenzer.de; www.kuenzer.de.

9-11 February. WESTFALISCHE AUKTIONSGESELLSCHAFT (WAG). Dortmund, Germany. Tel.: (0231) 319 30; e-mail: info@wag-stadler.de; www.wag-auctionen.de.

11-14 February. MUNZHANDLUNG G. HIRSCH NACHFOLGER. Auction sales 259-260. Munich. Tel.: (49) (0) 89 29 21 50; e-mail: coinhirsch@t-online.de; www.coinhirsch.de.

13 February. STACK'S MINERAL AUCTION. Tucson, AZ. Tel.: (212) 582 2580; e-mail: www.stacks.com.

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LECTURES

UNITED KINGDOM

23 January. COINAGE IN HELLENISTIC BABYLON. A gallery talk by Amelia Dowler. The British Museum, London. 1.15pm.

Seaby antiquities gallery

Etruscan bronze Alexander the Great, nude but for a cloak over his left forearm and shoulder, holding a phiale in his extended right hand. Ca. 2nd Century BC. H. 7 in. (18 cm.) Ex French collection, acquired in the 1970s.

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HOW THE MIGHTY FALL: THE FATE OF ROMAN EMP emors

David Miller examines the untimely and often savage death of many emperors from Augustus to Romulus Augustus.

Of the 132 or so emperors reigning between the death of Julius Caesar in 44 BC and the removal of the last western emperor in AD 476, only 33 died of natural causes. Of these, some, like Augustus (Fig 2) and Tiberius, may have been helped on their way with poisoned figs or a pillow across the face. Claudius Gothicus died of plague, while others, such as Trajan (Fig 4), Tacitus, Constantius II, Septimius Severus, and Constantius Chlorus, died of illnesses caught while on campaign. Severus and Chlorus succumbed after campaigning against the Caledonian confederacy in Scotland and died at York. In rare cases emperors were killed accidentally. Possibly the most bizarre accident happened to Carus (Fig 6) in July of 283. After a vigorous campaign against the Sassanian Persians, he was found dead in his command tent, having been struck by lightning. Other accidents were the cause of imperial demise. Jovian who died in 364 was supposed to have been suffocated by fumes from a brazier warming his bedroom, though the writer Ammianus Marcellinus suggests indigestion was the more likely reason.

Gluttony finished off Galerius in 311 and the last days of the emperor were ghoulishly detailed by the Christian writer Eusebius. The whole of his hulking body, thanks to over eating had been transformed... into a huge lump of flabby fat, which then decomposed and presented to those who came near with a revolting and horrifying sight. Drink seemed to be the downfall of Lucius Verus, the co-emperor with Marcus Aurelius. Though only 38, he died in 169 of a stroke brought on by excessive drinking. A stroke also finished off Valentinian I on 17 November, 375. While seeing a delegation from the barbarian tribe of the Quadi in Illyricum (Komárom in Hungary), he was so enraged by their insolence that he dropped dead of a rage-induced stroke.

Minerva, January/February 2009
The end came for a majority of rulers when they were murdered by adherents of a rival claimant or by their own guards over some unpopular order or decision. Postumus, the emperor who reigned over the breakaway provinces of Gaul, Britain, and Germany, was killed by his own soldiers after refusing to let them sack Mainz after its capture in the summer of 269. At least another 15 rulers perished at the hands of supposedly loyal guards. On 29 July, 238, the Praetorian Guard, who were annoyed at their exclusion from the electoral process (which brought huge financial rewards), dragged the co-emperors Balbinus and Pupienus out of the imperial palace in Rome, and paraded them through the streets before mutilating and executing them. Vitellius, one of three emperors who rose to power after the death of Nero in 68, also ended up being dragged through the streets of Rome by the Praetorian Guard, where he was murdered in the Forum and his body thrown into the Tiber. Only one other emperor finished up in the same river. This was Maxentius who on 28 October 312 fought the rival emperor, Constantine. While retreating across the Milvian bridge in Rome, he and thousands of his men were drowned in the Tiber when the bridge collapsed. His death gave Constantine the Great (Fig 7) domination over the Western Empire. In the aftermath of victory, he also disbanded the Praetorian Guard. Constantine died in bed after he was baptized on 22 March 337.

Like Maxentius, a large number of other Roman rulers died on the field of battle usually against a rival, legitimate or otherwise. Some, like Valens (Fig 9), died fighting the barbarians. At the battle of Adrianople in Thrace on 9 August, 378 he and three quarters of the Roman army were slaughtered by the Visigoths. Valerian I (Fig 5), fighting the Sasanian king Shapur in AD 260, was captured while trying to negotiate at peace talks (Fig 1). Shapur is said to have used the unfortunate emperor as a block to mount his horse. When not being humiliated thus, Valerian was kept huddled in a small cage. On his death, his skin was removed and stuffed, and preserved for subsequent display in the royal palace in the Sasanian capital at Ctesiphon (in modern south-west Iran). Julian the Apostate (Fig 7) also died fighting the Sasanians. Wounded by an arrow during a skirmish, the emperor subsequently died. Being unpopular for his pagan beliefs, the arrow may have been fired by a Christian soldier rather than by his Persian enemies.

Many committed suicide when all was lost. Before killing himself, the disenchanted emperor Nero (Fig 3) bemoaned 'what an artist the world was losing'. Some hanged themselves, others fell on their swords. Other emperors were more lucky, often they surrendered to their foes, having had some secret deal with their rivals. Tetricus I, and his son of the same name, surrendered to the emperor Aurelian, and though having to endure the humiliation of their rival's triumph, both were restored as senators and the elder Tetricus was made Governor of Lucania in southern Italy. Both lived to a ripe old age. Zenobia, queen of Palmyra in Syria, appeared in golden chains in the triumph of 272 in Rome. Possibly helped later, another version states that Aurelian pardoned her and she lived happily thereafter married to a senator at a villa near Rome. Sadly the 'magnanimous' Aurelian was murdered three years later in a plot organised by his secretary Eros. Vetranio, hailed by his troops as emperor at Mursa in Pannonia (Osijek in Croatia) on 1 March, 350 immediately informed the legitimate ruler, Constantius II of the situation. It was agreed that he should retain his rank and hold the west against Constantius' other rival, Magnentius. This he did. In the autumn of 350 he stood down, personally abdicating to Constantius. He was rewarded with large estates and died of natural causes. Avitus, a puppet emperor put in place by the Visigothic king Theodoric, was defeated by another barbarian, Ricimer, in 456. Deposed after a reign of 15 months, he was created bishop of Placentia but died shortly after on a pilgrimage. Glycerius, who reigned between 473-4, was captured by Julius Nepos but was spared for some reason and made bishop of Salona (modern Solin in Croatia). However, Nepos' mercy was ill advised as he was later murdered in a plot hatched by the bishop in 480.

Nepos was the last rightful emperor of the West but popularity this title is given to the child emperor Romulus Augustus (Fig 10). Deposed by the German king on 4 September, 476, he was to be executed but was spared by his youth and beauty. Instead he was granted an annual pension of 6000 solidi and sent to a villa in Lucullanum on the Gulf of Naples where he remained in retirement for the next three decades. He, like his illustrious predecessor Augustus, first emperor of Rome, died peacefully in his bed.

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The Handbook of British Archaeology

Roy and Lesley Adkins & Victoria Leitch

The key to understanding any subject is to get an initial overview. This is not always easy, especially with a subject as multifaceted as archaeology, encompassing anthropology, history, surveying, excavating, and recording in the field, and the scientific techniques associated with this. This may entail a range of options, from soil susceptibility analysis, magnetometry, and resistivity prospecting techniques, to post-excitation analysis, such as radiocarbon and thermoluminescence dating, archaeobotany, palynology (pollen analysis), and the examination of human and faunal bones and teeth. This broad topical spectrum would prove daunting for any undergraduate student wishing to study archaeology, and this is where the Handbook of British Archaeology fills a welcome niche. Indeed, the first edition of this work (1982) was the first book that the writer bought before studying as an undergraduate in archaeology.

Victoria Leitch was correct in summaising the importance of this book in her introduction; its formula: ‘a single-volume guide to all aspects and periods of British archaeology with the emphasis on orientation and guidance.’ This concept was conceived by Roy and Lesley Adkins in 1977 when, shortly after graduating as archaeologists, they were both working in British field archaeology and became frustrated at the difficulty they encountered when attempting to collate archaeological information. As a consequence, the first edition was published and became an instant success with general readers and academic departments internationally. Leitch is again right by emphasising that the key to the success of this book ‘was the marriage of academically researched text with a substantial number of carefully selected, clear illustrations.’

Pursuing the original publication is the main objective of the new edition, and this has been admirably achieved by incorporating the huge technical advances within the past few decades and the vast knowledge set. This has disseminated through an upsurge in rescue archaeology, the increasing popularity of archaeology in films, TV programmes, magazines, and books, and in universities.

The book bears little resemblance to its far more slender predecessor, and it has been strengthened considerably with contributions by Paul Preston (Palaecolithic), Alexander Lang (Palaecolithic and Iron Age), John Poulter (Neolithic), Ben Roberts (Bronze Age), Matthew Symonds (Roman period), Duncan Sayer (Early and Late Medieval period), Peter Bray (archaeological techniques, materials, remains, specialisms, organisations, and legislations); and there are many other contributions. Working logically in chronological order from the Palaecolithic to the Post-Medieval period, this book covers some 711,000 years of Prehistory and history, and the way in which this huge chronological swathie is categorised and ordered makes this work especially easy to digest.

Chapter 1 on the Palaecolithic is a good example of this structuring. It provides a very useful chronological table, comprising: a summary of the main climatic and archaeological phases, from the Cromerian Complex (700,000-480,000 BP) to the Holocene Epoch (13,000 BP) via the Lower, Middle, and Upper Palaecolithic periods; climatic variation (glacial and interglacial phases), and landscape (summary of flora, fauna, and environmental habitat and how this changed). This chapter also features concise and informative sections on chronology and how early humans (hominids/hominins) fitted into this scheme, and tackles the complex subject of human evolution, and how this relates to early humans in Britain. Two useful and fascinating tables at the end, the phylogeny (family tree) of us and our ancestors (Homo); the second, the chronology, cultures, and environments of the Palaecolithic period - here the fluctuations in temperature and climate are especially relevant to modern global concerns. The final section deals with Palaecolithic material culture - stone tools - with a useful outline and drawings of the main assemblages (bifacial choppers, chopper cores, core tools, flakes, notches, spear-points, handaxes, scrapers, and so on). The same format is logically repeated in the remaining sections on the Middle and Upper Palaecolithic.

Understandably, considerably more pages are devoted to the historical periods, due to the relatively higher volume of material that has survived. All of these chapters are equally good, and I especially liked the chapter on the Roman period, but this merely reflects the writer’s interest in this subject area. This again logically follows a chronological scheme, from the invasions of Julius Caesar in 55 and 54 BC, to the invasion of Claudius in AD 43 (and conquest) to the Crisis of the Third Century, and departure of the Roman legions in AD 410. The black-and-white drawings of elevations and plans of military, public, and private buildings are simplistic, but like all good things that work well, are simplistically very good. Especially informative are the cutaway drawings of functional technology. The hypocaust on page 54 is a good example: this demonstrates with clarity how warm air moves from the stone hole circulating around pilae and upwards via a series of box-flue tiles; providing affluent residents of Romano-British villas warmth from the walls and floor, a technology that died in Britain with the decay of the Western Empire in the 5th century AD.

This chapter is impressive in its scope of every aspect of life in Roman Britain, from the material culture of the agricultural economy (the humble plough and T-shaped corn-drying oven) to the sophisticated architecture of civic life (temples, forums, and basilicas). If one wished to gain a rapid overview of Romano-British pottery there is a useful summary of coarse and fine ware (pp. 179-185), which presents the main pottery forms (mortaria, amphorae, flagons, jars, beakers, bowls, and incense cups). Another useful section details the main categories of imported pottery (Knorr, Arretine, Central Gaulish Ware, and so on) and pottery manufactured in Britain (Nene Valley, Oxfordshire, Severn Valley, Crambeck wares, etc.).

The concluding chapter on the Post-Medieval period rounds off very well and reflects the growth of archaeological interest in this period in recent years. In fact, a crucial aspect of this chapter is that it is informative on how the legacy of the more remote past has remained with us. For instance, it is interesting to compare the plans of Roman villas in chapter six with those of a Geor-
Barbarians to Angels: The Dark Ages Reconsidered
Peter S. Wells.

According to the dust jacket, this book contains a major reappraisal of the ‘not-so Dark Ages’ in the light of recent archaeological discoveries. While European archaeologists and historians familiar with the period will find little new within the covers, the general readership targeted by this book — mainly across the Atlantic — will find the picture vividly created by the author a revelation. Professor Wells’s surveys provides a user friendly introduction to the complexities of what for many remains an obscure period in remote lands. In fact, as the author admirably conveys, archaeology continues to transform our understanding of the period and its peoples, so that the tag ‘Dark Ages’ can be justifiably considered antiquated and misleading — although much remains puzzling or unknown.

Wells admits that his summaries of what happened during the 3rd century onwards, which focus on the Western rather than Eastern part of the Roman Empire, are oversimplified and brief — but for readers completely unfamiliar with the highly medieval Europe, this may be an advantage. Chapter Two sets the scene with a concise broad historical sweep of the Later Roman Empire, while Chapter Three looks at the different peoples of western Europe (though not in sufficient detail to be able to characterize each). The author’s skill as an engaging writer is evident in sections devoted to case studies, such as Childeric’s tomb and the bee symbol selected by Napoleon for his rule, based on garnet-Inlaid gold bees from the 5th-century tomb. This chapter goes on to consider other graves in Europe from the second half of the 5th century.

What happens to Roman towns is simplified in the fifth chapter by examining a few case studies of large frontier towns (given the modern descriptor ‘city’ here), notably Regensburg, Mainz, and Köln. All display degrees of social and economic continuity into the early medieval period, though with changes in character. London, described as ‘one of the most thoroughly investigated cities of the Roman Empire’, is given the luxury of a whole chapter. Chapter Seven introduces the reader to new centres that developed beyond lands once ruled from Rome — Gudme, Helø, Ralswiek, Stara Ladoga, and Hedby. There are also chapters on the Rhinolit, illus- trated by summaries of discoveries at Brebières and Vorbasse, on crafts based on the evidence from Helø and other centres, and on exchange and trade, Christianity, and visual arts.

As a rapid hop, skip, and jump through Europe between the 5th and 8th centuries, the book is selective in geographical coverage and too brief when covering some topics, while some areas are not tackled at all. At times claims for vibrant late Roman and early medieval communities are overstated. More illustrations could have counter-balanced the brevity of some of the text (such as the 5th century graves at Apahida, Bluna, Pousan, and Färst) — there are too few plans and maps (needed if you are unfamiliar with the territories involved). The light text at times demands full colour illustration, particularly when material culture is being described, rather than the few poorly printed black-and-white images that have been provided.

However, if the book reaches a wide audience and raises awareness of the revisions currently being made through excavation and research to the antiquated models of early medieval history, then it has served its purpose. It provides modern travellers to Europe with a succinct introduction to what, after reading, will be not so distant times — suggested by the use of modern street scenes in London rather than photographs of excavations. For those readers wanting more detail, 13 pages of sources and suggestions for further reading, and a list of selected museum collections, have been provided.

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Minerva, January/February 2009
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UNITED KINGDOM
LONDON
BABYLON: MYTH AND REALITY. A major exhibition of Mesopotamian statuary, statuettes, and other objects, principally from European museums (and not from Iraq) from what was once the largest city in the world, founded c. 3200 BC. THE BIBLIOTHEQUE Nationale, 44 Rue de l'Universite, 75007 Paris. Until 28 February. (See Minerva, this issue, pp. 13-17.)


CAMBRIDGE
FROM THE LAND OF THE GOLDEN FLEECE: TOMB TREASURES OF ANCIENT GEORGIA. Over 140 spectacular treasures from ancient Georgia are presented in the only UK showing of this remarkable exhibition, and offer a unique insight into a fascinating ancient culture on the eastern shores of the Black Sea. Displays feature a wealth of magnificent gold and silver jewellry, sculpture and funerary items dating from the 3th to 1st centuries BC, excavated from tombs and tombs of the ancient kingdom of Colchis, most famous as the home of the Golden Fleece in Greek mythology. THE FITZWILLIAM MUSEUM, 223 Trumpington Street, CB2 1QG (tel: 01223 332000, www.fitzwilliam. cam.ac.uk). Until 4 January (then to the Benaki Museum in Athens, Greece). (See Minerva, March/April 2008, pp. 17-18.)

CARDIFF
FROM CAVE TO CHURCH: THE ORIGINS OF EARLY WALES. In 2007 Amgueddfa Cymru-National Museum Wales celebrate8ed its centenary year. One of the highlights of the centenary programme was the development of new archaeology galleries at the National Museum Cardiff. They have now been spectacularly redesigned, with a new focus on survival, society, and status, exploring aspects of change from the arrival of the first hominids (humans) to the end of the Middle Ages. AMGUEDDFA CYMRU- NATIONAL MUSEUM WALES (029) 2057 3325 (www.museumswales.ac.uk). Ongoing. (See Minerva, July/August 2008, pp. 29-32.)

SHEFFIELD

UNITED STATES
ATLANTA, Georgia
MEDIEVAL AND RENAISSANCE TREASURES FROM THE VICTORIA & ALBERT MUSEUM. A special exhibition of a selection of one of the greatest collections of medieval and Renaissance works of art as a preview to the London museum’s opening of its new galleries in November 2009. HIGH MUSEUM OF ART (1) 404 733 4437 (www.high.org). Until 4 January (then to Sheffield, UK).

THE FIRST EMPEROR: CHINA’S TERRA-COTTA ARMY. Over 100 works from the ongoing excavation including the largest number of complete life-size terracotta warrior figures ever exhibited in the US. The exhibition includes court officials, acrobats, musicians, chariot horses, and bronze water birds discovered beside the complex’s underground river. HIGH MUSEUM OF ART (1) 404 664 2100. Until 26 April.

TUTANKHAMUN: THE GOLDEN KING AND THE GREAT PHARAOHS. The travelling exhibition of over 130 antiquities from the Valley of the Kings, including 50 objects from his tomb such as a gold coffin, his golden sandals and one of his canopic jars. Also featured is a colossal statue of Tutankhamun, probably from his mortuary temple. Presented by the Michael C. Carlos Museum, Emory University, at the ATLANTA CIVIC CENTER. Carlos: (1) 404 727 4282 (www.car los.emory.edu). Until 25 May (then to Indianapolis). (See Minerva, November/December 2008, pp. 8-15.)


BOSTON, Massachusetts
ART AND EMPIRE: TREASURES FROM ASSYRIA IN THE BRITISH MUSEUM. Some of the powerful reliefs excavated in the 1840s and 50s, carved ivories, furniture fittings, metal vessels, figurines of deities, and other objects from the extensive holdings of the British Museum, the largest collection of Assyrian art outside of Iraq. MUSEUM OF FINE ARTS, BOSTON (1) 617 267 9300 (www.mfa.org). Until 11 January.

BROOKLYN, New York
EGYPT REBORN: ART FOR ETERNITY. The reinstallation of one of North America’s finest collections of ancient Egyptian works. Some pieces had previ- ously been stored for conservation. 600 works now document Egyptian art from the Predynastic period to the reign of Tutankhamun. THE BROOKLYN MUSEUM (1) 718 63 8 5000 (www.brooklynmuseum.org). Extended again until 30 October.

THE FERTILE GODDESS. Nine ancient figurines from the museum’s collection, the oldest dating to the 5th millennium BC, are explored as a source for Judy Chicago’s Ceramic Goddess (1977), a larger version of her Fertile Goddess at The Dinner Party in the museum’s collection. THE BROOKLYN MUSEUM (1) 718 638 5000 (www.brooklynmuseum.org). Until 31 May.

UNEARTHING THE TRUTH: EGYPT’S PAGAN AND COPTIC SCULPTURE. A special installation featuring early Christian sculptures from Egypt, c. AD 395-642, including examples that were acquired primarily in the 1960s and 70s that turned out to be re托ouched or modern forgeries. The modern imitations are quite convincing, and often exhibit similar details and characteristics. THE BROOKLYN MUSEUM (1) 718 638 5000 (www.brooklynmuseum.org). Until 10 May. (See article in the next issue of Minerva.)

BRUNSWICK, Maine
THE BOWDOIN COLLEGE MUSEUM. Following a considerable expansion, the museum reopened in October 2007 with the five 19th-century BC Assyrian reliefs of the Arslan Tash II from Nimrud (ancient Kalhu) again on display, along with a fine group of Attic vases among other works of ancient art. BOWDOIN COLLEGE MUSEUM OF ART (1) 207 726 3275 (www.bowdoin.edu/art-museum).

CHICAGO, Illinois
MASTERPIECES OF ANCIENT JEWELLERY: EXQUISITE OBJECTS FROM THE CRADLE OF CIVILIZATION. From the ancient Near East in Mesopotamia, Persia, the Levant, Byblos, and the island world comes one of the most ambitious collection of ancient jewellery, spanning from the 4th millennium BC to the 15th century AD. CHICAGO MUSEUM OF SCIENCE AND INDUSTRY, this selection of jewels displayed from the Louvre in Paris, the Vorderasiatisches Museum in Berlin, the Metropolitan Museum of Art in New York, and the Princeton University Art Museum is organised chronologically in order to illuminate the enduring legacy of the ancient Near East and FELD MUSEUM (1) 312 922 9410 (www.feldmuse um.org). 13 February - 14 June. Catalogue. (See Minerva, November/December 2008, pp. 34-38.)

THE ANCIENT AMERICAS. A groundbreaking new permanent 5757-square metre exhibition with more than 2200 objects covering 13,000 years of American peoples from the Arctic to the tip of South America. Included are reconstructions, videos, and interactive displays, and pottery vessels. (1) 312 922 9410 (www.feldmuseum.org).

MESOPOTAMIANギャLLES REOPENS. The largest collection of Mesopotamian art in the United States has been reinstalled within a new climatised wing. The 2500 pieces (not all of which are on display) range from the beginning of the Sumerian period to AD 640. THE COLUMBUS MUSEUM OF ART (1) 614 221 6801 (www.colum busmuseum.org). 13 February – 7 June (then to Norfolk, VA.)

COLUMBUS, Ohio
TO LIVE FOREVER: EGYPTIAN TREASURES FROM THE BROOKLYN MUSEUM. The first venue for an exhibition of the Egyptian strategies for defeating death and achieving eternal life. The exhibition comprises 107 objects including a coffin of a Theban mayor, other coffins, the mummy and mummy portrait of Demnetos, statuary, funerary, and votive vessels, (1) 312 922 9410 (www.feldmuseum.org).

DALLAS, Texas
TUTANKHAMUN AND THE GOLDEN AGE OF THE PHaraohs. A new exhibition closes to the US of this exhibition that just closed in London. 50 treasures from the tomb of Tutankhamun, plus more than 70 objects from other 18th Dynasty royal tombs including those of Amenhotep II, Thutmose IV, and Yuya and Tuya, the parents-in-law of Amenhotep III and great-grandparents of Tutankhamun. DALLAS MUSEUM OF ART (1) 214 922 1200 (www.dm-art.org). Until May.

HARRY BURTON PHOTOGRAPHS. Over 40 large prints made by Harry Burton, the photographer for Howard Carter’s Tutankhamun expedition. DALLAS MUSEUM OF ART (1) 214 922 1200 (www.dm-art.org). Until 17 May.

HOUSTON, Texas
AFGHANISTAN: HIDDEN TREASURES IN THE NATIONAL MUSEUM, KABUL. 228 objects, sculpture, bronzes, ivories, painted glassware, and gold bowls and ornaments from four major sites: Tape Fullai, Al Rumen, Tila Tappe, and Beagam. MUSEUM OF FINE ARTS, HOUSTON (1) 713 639 7300 (www.mfah.org). 22 February – 17 May (then to New York). (See Minerva, March/April 2007, pp. 9-12.)
LOS ANGELES, California
HEARST THE COLLECTOR. William Randolph Hearst (1863-1951) was the legendary baron from the Division Street Art. His holdings included a fine collection of ancient Greek vases. Over 160 works from his collection, including loans from the Louvre and the Metropolitan Museum of Art, have been reunited for this exhibition. LOS ANGELES COUNTY MUSEUM OF ART (1) 323 857 6000 (www.lacma.org). Until 1 February.

MALIBU, California
FRAGMENT TO VASE: APPROACHES TO CERAMIC RECONSTRUCTION. Contemporary issues and approaches in vase conservation at the Getty Villa; a behind the scenes look at how conservators stabilise and assemble fragments and fragments into understandable and more accessible forms. J. PAUL GETTY MUSEUM AT THE GETTY VILLA (1) 310 230 7075 (www.getty.edu). Until 1 June.

RECONSTRUCTING IDENTITY: THE STATUE OF A GOD FROM DRESDEN. A monumental baroque sculpture by Raffael Ellebracht (1693-1754) was acquired recently by the Getty Museum, and bears an inscription. The exhibition explores the history of the work and its transformation from a religious icon to a secular object.

THE GETTY COMMISSIOU: ROMAN PORTRAITS AND MODERN COPIES. The museum’s marble bust of the Roman emperor Commodus, acquired in 1992, had been thought to be an Italian sculpture of the late 1500s, but it has now been reattributed as a genuine 2nd century BC portrait. The material evidence is presented and puts the bust in context with ancient Roman portraits and copies from the Manneser and Neoclassical periods. J. PAUL GETTY MUSEUM AT THE GETTY VILLA (1) 310 230 7075 (www.getty.edu). Until 1 June.

NEW YORK, New York
BEYOND BABYLON: ART, TRADE, AND DIPLOMACY IN THE SECOND MILLENNIUM BC. About 350 objects from more than 30 museums in the Middle East and other parts of the ancient Near East. METROPOLITAN MUSEUM OF ART (1) 212 879 5000 (www.metmuseum.org). Until 15 March. Catalogue. (See Minerva, this issue, pp. 18-21.)

NEW PERMANENT GALLERIES FOR HEL- LENISTIC, ETRUSCAN, AND ROMAN ART. A comprehensive renovation project, focusing on the focal point of the re-installation. The curlicum from the villa at Boscoreale and the Black Bedroom from Boscoreale has been reinstalled, including extraordinary display of study material will be a permanent feature on the mezzanine floor. METROPOLITAN MUSEUM OF ART (1) 212 879 5500 (www.metmuseum.org). (See Minerva, July/August, 2007, pp. 10-14.)

REINSTALLATION OF THE EARLY EGYPTI- AN AND ROMAN EGYPTIAN ART GALLERY. A larger space is now devoted to the museum’s extensive collections of Predynastic and Early Dynastic art, including Egyptian, Cyrenean, and Roman Creations, offering highlights from the Aegyptisches Museum von Berlin, Antikenmuseum, and the Metropolitan Museum of Art, have been reunited for this exhibition. LOS ANGELES COUNTY MUSEUM OF ART (1) 323 857 6000 (www.lacma.org). Until 1 February.

PHILADELPHIA, Pennsylvania
AMANCHA: ANCIENT EGYPT’S PLACE IN THE SUN. More than 100 artifacts, from the 21st to the 30th dynasty, including statuary of gods, goddesses, and royalty, monumental sculptures, and jewellery, will be on display from May 8 to June 12, 2016. Explore this temporal span of ancient Egyptian art, with over 500 objects including a statue of a Pharaoh and statues of gods and goddesses such as Isis, Osiris, and Anubis;

REOPENING OF THE CHARLOTTE W. WEBBER GALLERY FOR THE ARTS OF ANCIENT CHINA. An expanded presentation in the extensively renovated galleries, including new purchases and gifts, most notably the large collection of non-figurative art from Europe, including works of art from the early Middle Ages to 1300. Following the renovation, the space below the Great Hall Stairs will become part of the Mary and Michael Jaharis Galleries for Byzantine Art. METROPOLITAN MUSEUM OF ART (1) 212 879 5500 (www.metmuseum.org).

MASTERWORKS FROM THE MORGAN, NEAR EASTERN SEALS. Some of the best examples of Near Eastern magical and religious works of art, c. 3500-330 BC, from the extensive collection formed by J. Pierpont Morgan. With its intricately carved surfaces, they represent the largest collection of visual information to survive from the ancient Near East. THE MORGAN LIBRARY AND MUSEUM (1) 685 0008 (www.morgan.org). An ongoing exhibition. (See "Coptic Art of the Ancient Near East: A Seal Upon Thine Heart" by Dr. I. E. S. Edwards, Minerva, May/June 1996, pp. 56-58. (July/August, 2007, pp. 10-14.) Items on this collection - both available as reprints, together £5 or $10 postage included)

NEW FORDHAM UNIVERSITY ANTIQUES MUSEUM COLLECTION. A collection of Greek, Etruscan, and Roman antiquities bequested by Dr. J. D. Vail. During December 2007, FORDHAM UNIVERSITY MUSEUM OF ART, CULTURAL AND DEPARTMENTAL ART (1) 212 636 6334 (www.fordham.edu).

THE DEAD SEA SCROLLS: MYSTERIES OF THE ANCIENT WORLD. Fragments of six scrolls that have not been exhibited in New York before, three exhibited for the first time anywhere, with over 30 artefacts discovered at Qumran; all from the Israel Antiquities Authority. THE JEWISH MUSE- UM (1) 212 423 3271 (www.jewishmuse- um.org). Until 4 January.

WORSHIPPING WOMEN: RITUAL AND REALITY IN CLASSICAL ATHENS. 155 mas- terworks from major collections worldwide, including marble statues of Artemis and Athena from the National Archaeological Museum in Athens. The museum presents a new light on the lives of women in ancient Athens in re-examining preconceptions about the exclusion of women in ancient Athens and showing how ancient women participated in cults and festivals contributed to personal fulfill- ment and civic identity. ONASSIS CUL- TURAL CENTER (1) 212 486 4448 (www.onassisusa.org). Until 9 May. Catalogue.

WASHINGTON, DC
EXPLORING THE EARLY AMERICAS: THE JAY L. KSLSK COLLECTION. Selections from more than 300 artefacts, rare maps, documents, paintings, and prints recently acquired by the Library. These provide an insight between Native Americans and European explorers and settlers. Included are interactive displays. LIBRARY OF CONGRESS (1) 202 707 5000 (www.loc.gov/exhibits). Permanent exhibition.

SAN FRANCISCO, California
AFGHANISTAN: HIDDEN TREASURES FROM THE NATIONAL MUSEUM, KABUL. 220 items from the museum’s collection, including mosaics, ivories, painted glassware, and gold bowls and ornaments - including a complex folding gold crown - from four major sites: Tepe-i-Sial, Al Kurnum, Taj eq, and Begram. ASIAN ART MUSEUM (1) 415 581 3500 (www.asianart.org). Until 23 January (then to Houston).

ARTS OF THE ISLAMIC WORLD FROM TURKEY TO INDONESIA. Works of art from the 10th century onwards from Turkey, Syria, Iraq, Iran, Afghanistan, Pakistan, India, China, and the Philippines. ASIAN ART MUSEUM (1) 415 581 3500 (www.asianart.org). Until 1 March.
THE RETURN OF THE GODS: BERLIN'S HIDDEN OLYMPUS: 170 classical works of art - large sculptures, bronzes, and vases - that have either been in storage or off display for restoration are now on exhibit, comprising thousands of art works that were returned to Berlin by the Soviet Union in 1958. PERGAMONMUSEUM, ANTRENSAMMLUNG (49) 40 2909 5201 (www.smb.spk-berlin.de). Until 5 July.

BONN, Nordrhein-Westfalen GANDHARA: THE BUDDHIST LEGACY OF PAKISTAN: LEGENDS, MONASTERIES, AND PARADISE. About 270 works of art including stone sculptures, gold jewellery, and coins from the 1st to 5th centuries AD showing the influence of Greek culture in Central Asia and the creation of the first images of Buddha. KUNST-UND KULTURSCHALE DER BUNDESRE. PUBLIK DEUTSCHLAND (49) 22 9716 0 (www.bundes-kunstschalle.de). Until 15 March. (See Minerva, this issue, pp. 7-12.)

RASNA – THE ETRUSCAN. Over 250 sculptures, bronzes, and ceramics from the 8th to 2nd centuries BC, most of them exhibited for the first time. KUNSTMUSEUM BONN (49) 22 9733 011 (www.etrusker-bonn.de). Until 15 February.

BRAUNSCHWEIG, Niedersachsen MUMMIES: LIVE WITNESSES OF THE PAST. About 30 human and animal mum- mies from Egypt and Egypt-like cultures from ancient times to the recent past. STAATLICHES NATURHISTORISCHES MUSEUM (49) 331 288 920 (www.natur historisches-museum.niedersachsen.de). Until 1 February.

DRESDEN BEAUTY IN ANcient EGYPT: LONGING FOR PERFECTION. Over 400 vessels, jewelry, and sculpture from the Roemer und Pelizaeus Museum in Hildesheim, the Kestner Museum in Hanover, and the Egyptian Museum in Berlin. LANDES- MUSEUM FÜR VORGECHICHTE (49) 35 1892 6603 (www.archsaax.sachsen.de/mv). Until 4 January.

DUESSELDORF DIA DAMA AND ACTEON: THE FORBIDDEN VIEW OF NUDITY. Over 300 works including Greek vases, sculptures, paintings, and drawings from museums and private collections in Europe and the US. MUSEUM KUNST PALAST (49) 211 899 2460 (www.museum-kunst-palast.de). Until 15 February. Catalogue.


EHINGEN, Baden-Württemberg THE ALAMANNEN: BETWEEN THE BLACK FOREST AND THE BURGLANDHISTORIE. The Alamannen were a mixture of different Germanic tribes in the region of Baden-Württemberg with a rich archaeological history. MUSEUM DER STADT EHINGEN (49) 7391 503 531 (www.ehingen.de). Until 18 January (then to Freudenstadt).

ELWANGEN, Baden-Württemberg THE AGE OF COLOUR - PAINTED SCULPTURE OF CLASSICAL ANTiquITY. Colour reconstructions of a number of well-known masterpieces such as the Peplerskre von der Akropol and the so-called Alexander Sganasphage, organised by the Stiftung Archologie and the Staatliche Antikenmuseum und Glyptothek, MUNICH. LIEBIGHAUS SKULPTURESAMMLING (49) 69 6050 98234 (www. liebighaus.de). Until 11 January.

THE WHITE GOLD OF THE CELTS: THE HALLSTATT SALT MINES IN THE ALPAN. The most famous prehistoric mine in Europe has been investigated for 150 years. The well-preserved finds from the mine and the necropolis above from the Natural History Museum in Vienna, include weapons, bronze dishes, jewelry, and exotic imports. ARCHAEOLoGISCHES MUSEUM (49) 69 212 35896 (www.archaeologisches-museum.frankfurt.de). Until 26 April.

FREUDENSTADT, Baden-Württemberg THE ALAMANNEN: BETWEEN THE BLACK FOREST, NECKAR, AND THE DANUBE. The Alamannen were a mixture of different Germanic tribes in the region of Baden-Württemberg with a rich archaeological history. STADTHAUS FREUDENSTADT (49) 7441 920 1270 (www.freudenstad t.de). 2 February – 15 March.

HAMM, Nordrhein-Westfalen MAKE ANCIENT EGYPT TOUCHABLE. A special interactive travelling exhibition of ancient Egyptian antiquities designed especially for visitors with impaired and blind visitors, with a garden area and a grave chamber. GUSTAV-LUDE- BEMUSEUM (49) 238 117 5701 (www.hamm.de/gustav-ludbecke-museum.de). Until 1 February.

HILDESCHN, Niedersachsen THE OLD KINGDOM IN NEW LIGHT: A new installation, opened in July, featuring the museum's impressive collection of Egyptian statuary from the 5th and 6th Dynasties. ROEMER UND PELIZEAUS MUSEUM (49) 5121 93 690 (www.roemer- und-pelizaeus-museum.de). Ongoing exhibition through 2010.

KARLSRUHE, Baden-Württemberg ROMANS ON THE UPPER RHINE. A newly opened section devoted to the conquest of the Celts by the Romans and the founding of the province Germania Inferior C. AD 83. BADISCHE LANDES- MUSEUM KARLSRUHE SCHLOSS (49) 72 1926 6514 (www.landesmuseum.de). Ongoing.

THE "DARK CENTURIES" OF GREECE, 1200-800 BC. A wave of unexplained catastrophes led to the downfall of the Mycenaean palaces, followed by a long, mysterious period without the architect of writing, the time of the heroes of the Iliad and Odyssey. Weapons, small sculptures, jewellery, and other objects are exhibited. Included is a separate section on Cyprus, which overcomes these years of crisis, manufacturing copper weapons and luxury objects for the heroic age. MUSEUMÄRTELERIEN, BADESCHEN LANDLEGENSMUSEUM KARLSRUHE (49) 721 926 6514 (www.landesmuseum.de). Until 15 February.

LEIPZIG, Sachsen PANORAMABILD ROM CCCXXI. A 106m by 34m recreation of the city of Rome as it appeared at the time of Constantine. PANOMETER LEIPZIG (www.romccxci.de). Until 1 February.


MORBACH-WEDERATH, Rheinland-Pfalz SHAPING THE PICTORIAL WORLDS BETWEEN THE ETRUSCANS AND CELTS. A travelling exhibition of the ancient Etruscan and Celtic bronze buckets with their scenic decorative strips, organised by the Natural History Museum of Vienna and the Centre Archeologique Europeeenne Bibracte in Burgundy. MUSEUM GEOPARK BUXHÜVELN (49) 6533 957 630 (www.buxhueln.de).

MUNCHEN STROMBERGER - LARGE HEROES. An exhibition devoted to the Amazons featuring three of the five Greek marble Amazons from the Artemis Temple in Ephesus as well as a complete reconstruction of the Roman Forum, organised by the Natural History Museum of Munich. (49) 2271 0116 (www.lscd.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 antiques of critical and artistic merit, coming from the religious ritu- als of Israel's early inhabitants, including a statuette dating about 12,000 BC. ROCKEFELLER MUSEUM (972) 628 2252 (www.irjm.org/rockefeller). Ongoing.


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

THE THRACES OF MONOTHEISM. The similarities and contrasts of the shared symbols of Judaism, Christianity, and Islam represented in antiquities, as an important key to understanding the foun- dations and developments of monotheis- tism and its beginnings in the ancient world. BIBLE LANDS MUSEUM (972) 2561 1066 (www.blm.org). Ongoing. (See Minerva, Jan/Feb 2008, pp. 20-21.)
MASADA
NEW MUSEUM OPENS. A state-of-the-art museum with several unusual theatrical settings was opened in June 2007 at this famed UNESCO World Heritage site, a symbol of the 20th-century struggle of the Jewish people to achieve independence. (www.masada.gov.il). Ongoing.

ITALY
ADRIA, Rovigno
THE MUSEO ARCHEOLOGICO has opened a new section to display its collection of Etruscan antiques. (930 042 612 612) (www.archeologia.beniculturali.it). Ongoing.

AIDONE, Enna
THE MUSEO ARCHEOLOGICO reopened last year after three years of refurbishment. It is here that the Morgantina Venus brought back to light from the nearby Getty Museum will be displayed, together with the artefacts found on the site of the Greek and Roman city of Morgantina (www.museoarcheologico.it). Until 15 June.

AOSTA
AGLI DEI MANI. The funerary accompagni of the necropolis of Augustus Pratella: stelae, vessels, and amorphs. (www.museoarcheologico.italia.it). Ongoing.

BOLOGNA
THE MUSEO ARCHEOLOGICO has reorganised the Greek section of its collections. Pride of place has been given to the beautiful head of Athena Lerrinia, a copy of a Greek original of the 5th century BC by Pheidias, and to a 6th century A.D. aporia signed by Nikosthenes. The collection unifies private and public bequests, in addition to the important collection assembled by the painter Polidoro Peschi (1755-1860). Included are more than 200 Greek and Italian vases, 395 pieces of jewellery with precious stones and cameos, as well as statuary and funerary reliefs (930 051 275 7211) (www.museo-bologna.it). Ongoing.

CORTONA, Arezzo
ETRUSCAN MASTERPIECES FROM THE HERITAGE COLLECTIONS. 30 works of ancient art acquired by the Czar Alexander II in 1867 including small sculptures, terracotta sarcophagi, and vases. MUSEO DELL'ACCADEMIA ETRUSCA E DELLA CITTA' DEI CORTONA (930 057 563 7235) (www.cortona-musei.org). Until 11 January.

THE MUSEO DELL'ACCADEMIA ETRUSCA E DELLA CITTA' DEI CORTONA has reopened with a new installation and new objects on permanent loan from the Archaeological Museum in Florence, and from current excavations near Cortona. PALAZZO CASALI (930 057 563 7235) (www.cortona-musei.com). Ongoing. (See Minerva, January/February 2005, p. 37.)

MANTUA

MARASSA, Tuscany
THE MASSACIUCCHI is now visible in situ after a long restoration. TEMPIE DI MASSACIUCCHI (930 055 597 8308) (www.piopis.it). Ongoing.

MEFI, Potenza
THE MUSEO ARCHEOLOGICO NAZIONALE in the Norman castle of Melfi, where the First Crusade was initiated in 1096, has recently been restored and its museum refurbished. On view are artefacts ranging from prehistory to the Roman period, including the famous 2nd century sarcophagus from Rapolla (930 097 223 8726) (www.museoarcheop.zartf. beniculturali.it). Ongoing.

MILAN
ANCIENT MILAN - 5TH CENTURY BC - 5TH CENTURY AD. A new section within the existing museum illustrates 1400 pieces of the archaeological history of the city of Milan through scale models and artefacts. MUSEO ARCHEOLOGICO (930 028 645 1740) (www.sop.archiomb.lombardiaswebnet.it).

MONTELUPCO, Firenze
THE MUSEO ARCHEOLOGICO is now open. It shows a wide range of excavated objects, and incorporates the former collections of the Museo della Ceramica (930 057 154 1547) (www.museomontelupo.it). Ongoing.

MONZA, Milano
THE MUSEO DEL TESORO DEL DUOMO has reopened after ten years. Among the rare objects on view are the great Coron Ferea, a Longobard crown of the 6th/7th century AD used to crown kings and emperors, the gold and silver treasures of the Longobard queen Tendolina, and the 5th century AD ivory diptychs (930 039 380 772 (mona@pinacolararte.com). 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, the fortress of the port, the small museum of Schibb, and the archaeological museum (930 094 251 010) (www.aestgiardini.naxos.it).

PALERMO, Termini Imerese.
NEW ARCHAEOLOGICAL MUSEUM has opened, designed by Dinah Casson, the British Museum's conservator. It displays a collection of Roman art that is both an archaeological and a social renaissance. (www.museocivili.it). Until 31 January.

ROME
ETRUSCAN ART. Etruscan civilisation in Latium including Vulci, Tarquinia, Cerveteri, and Veii. and their relationship with Rome. The exhibition also includes a spectacular reconstruction of the temple of Apollo at Veii with its statues restored and assembled in their original setting. PALAZZO DELLE ESPOSIZIONI (930 097 6200) (www.museopiozon.com). Until 5 April. (See Minerva, this issue, pp. 34-36.)

GRANITE IN ROME. VILLA MEDICI - ACCADEMIA DI FRANCIA (930 06 6761 235 (www.villamedici.it). Until 31 January.

NEWLY RESTORED HOUSE OF EMPEROR AUGUSTUS ON THE PALATINE WITH ITS BEAUTIFUL WALL PAINTINGS IS NOW OPEN TO THE PUBLIC. (930 06 584 34700) (www.archeologia.beniculturali.it). Ongoing.

JULIUS CAESAR. THE MAN, THE DEEDS, THE MYTH. The first exhibition to focus solely on the life and achievements of the famous Roman general, who will display about 180 sculptures, including portraits of Caesar and his contemporaries, mosaics, jewellery, and other objects. It will also show how Caesar has been depicted throughout the centuries. CHIOSTRO DEL BRAMANTE (930 06 688 0936) (www.chiestrodilbramante.it). Until 5 April. (See Minerva, this issue, pp. 37-39.)


THE MUSEO DEI FORI IMPERIALI has opened inside the so-called Markets of Trajan. This illustrates the development of the Imperial Forum and displays many of the works found there. MERCATI DI TRAiano (930 068 207 7337) (www.archeologia.beniculturali.it). Ongoing. (See Minerva, November/December 2008, pp. 36-38.)

VI A FLAMINIA ANTICA. The first virtual archaeological museum in Europe presents a journey along the Via Flaminia including the archaeological area of Grottarossa and the villa of Livia, emperor Augustus' wife, at Prima Porta. MUSEO NAZIONALE ROMANO - TEMI DI DIOCEZIANO (930 064 202 9206) (www.vlabltbcn.cr.it/landscape). Ongoing.

TURIN
THE TURIN CITY MUSEUM OF ANCIENT ART REOPENED. Sited in the magnificent 18th century Palazzo Madama, one of architect Filippo Juvarra's masterworks (1718-21), the collections range from view from the medieval to the Baroque. The display starts with the medieval lapidary, which presents objects from the 6th to the 13th century AD, including sculptures, jewels, a large black-and-white mosaic from the cathedral of Acqui, and the treasure of Desana, comprising Longobard and Ostrogoth metalwork. PALAZZO MADAMA (930 011 443 3501) (www.palazzomadama.tr.to). Ongoing.

VERONA
ANCIENT CERAMICS FROM APULIA. A selection of vases from the 5th to 3rd centuries BC. MUSEO ARCHEOLOGICO, TEATRO ROMANO (930 054 800 0360). (www.comune.verona.it) Until 3 May.

VERUCCHIO
GOLD AND EVERYDAY LIFE OF WOMEN BETWEEN THE 8TH AND 7TH CENTURY BC IN THE VILLAGICULTORIAN CAN. MUSEO CIVICO ARCHEOLOGICO AND EX CHIESA DI SANT' AGOSTINO (930 0541 670222) (www.archeologia.beniculturali.it). Ongoing. (See Minerva, Issue 150, pp. 34-36.)

KOREA
OPENING OF THE NATIONAL MUSEUM OF KOREA. The new state-of-the-art complex has now opened, celebrating the 60th anniversary of the museum's foundation. (822) 2077 9000 (www.seomuseum.go.kr).

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

NIJMEGEN
LUXURY AND DECADENCE: ROMAN LIFE ON THE GULF OF NAPLES. 170 marble sculptures, frescoes, bronze, jewellery, and a private bath, from homes at the
foot of Mount Vesuvius. Most of these are from the National Archaeological Museum of Naples, with 3D animations. MUSEUM HET VALKHOF NIMMEGEN (31) 24 36 08 803 (www.museumhewolfhoven.nl), Until 4 January.

QATAR DOHA
MUSEUM OF ISLAMIC ART. A major museum devoted to the arts of the Islamic world opened on 22 November. Designed by I.M. Pei, it has nearly 4000 square metres of exhibition space. The British Museum had been retained to work with the National Council for Culture, Arts and Heritage for the planning, opening, and operation of the museum. In addition to displaying their own major collection, which they have been assembling for several years, the Qatar Museum Authority, in partnership with the British Museum, the Metropolitan Museum, the Royal Collection of Morocco, Egypt’s Museum of Islamic Art, and the Cartier Collection of France, will cooperate in bringing to Doha world-class exhibitions over a five-year period.

SWITZERLAND
BASEL
DELICIOUS THINGS FROM CAIRO. 160 antiquities from the collection of Achilles Groppi (1890-1949), a famous patissière and café owner in Cairo, are on view at MUSEUM BASIL UND SAMMLUNG LUDWIG (41) 61 201 1212 (www.antikennmuseenbasel.ch), Until 15 March. Catalogue.

RAUFENFELD, Thurgau
BEFORE THE ROMANS CAME: THE LATE CELTS ON LAKE CONSTANCE. Finds from the 2nd to 1st centuries BC from north-east Switzerland and the adjoining areas including the bronze warriors of Balzers (Liechtenstein), the boar figurines from Oldenburg (Germany) and the silver trademark of Lauterach (Austria). MUSEUMS FÜR ARCHAEOLOGIE DES ANTONS THEUREAU (41) 52 724 22 19 (www.archaeologie.tg.ch). Until 29 March.

GÊNEVA
AKHENATEN AND NEFERITTI: SUN AND SHADOWS OF THE PHARAOHS. The exhibition examines in detail the connections that were established between power, art, and religion, and how archaeologists are able to patiently reconstitute from masterpieces and more humble day-to-day testimonial the aspirations and accomplishments of the most original of all the reigns of ancient Egypt. MUSEE D’ART ET D’HISTOIRE (41) 22 418 2600 (www.ville.ge.ch/mah). Until 1 February.


ITALY BEFORE ROME. A new permanent exhibition room highlights the cultural development of the Italian peninsula from the Iron Age through the Etruscan period to the Roman domination. MUSÉE D’ART ET D’HISTOIRE (41) 22 418 2600 (www.ville.ge.ch/mah).

ZUG
SKULL OPERATIONS IN PREHISTORY. Archaeological finds from the canton with examples of operations on skulls, with life-like figures and settlement models. MUSEUM FOR PREHISTORY (41) 41 728 28 80 (www.museum.zug.ch/ger). Until 26 April.

ZURICH
A CELTIC CULT PLACE AT NEUENBURGER SEE. LATE TÈNE. Over 3000 weapons, tools, and human and animal bones have been discovered at La Tène since 1857, but its precise nature – perhaps a settlement has not yet been determined. SCHWEIZERISCHES LANDES MUSEUM (41) 1 218 6511 (www.musee-suiss.com). Until 15 February.

ROMAN GOLD TREASURES: BURIED AND REDISCOVERED. The famous late 3rd century AD gold treasure of Lunnum was discovered in 1741; previously unpublished documents at that time show us the beginning of systematic archaeological research in Switzerland. SCHWEIZERISCHES LANDES MUSEUM (41) 44 218 65 11 (www.familie.landesmuseum.ch). Until 22 March.

MEETINGS, CONFERENCES & SYMPOSIA

8-10 January. BRITISH ASSOCIATION FOR NEAR EASTERN ARCHAEOLOGY, ANNUAL CONFERENCE. Networks of movement in south-west Asia (from south Asia to Egypt). Durham University, Durham, England. Contact: Prof. Graham Philip; Tel: 0191 334 1100; e-mail: graham.philip@durham.ac.uk; www.durac.

8-11 January. ARCHAEOLOGICAL INSTITUTE OF AMERICA, ANNUAL MEETING. The 110th joint AIA/APA Annual Meeting is organised by the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA. Contact: Ms Andi Magdalena Cauldwell; Tel: 215 625 6052; e-mail: acauldwell@iala.bu.edu; www.archaeological.org. 5.15pm.

24 January. ARCHAEOLOGY OF THE HOLY LAND. THE CONTRIBUTION OF BRITISH SCHOLARS. University of Oxford, Oxford. Tel: 0186 527 0368; e-mail: ppsday@skynet.com; www.conted.ox.ac.uk; www.conted.ox.ac.uk.

11 February. ARTEMIDOROS PAPYRUS. A half-day seminar devoted to this recent discovery. Institute of Classical Studies, London. Contact: Dr. Olga Kryszkowska, ICS Secretary; Tel.: 020 7862 8700; e-mail: admin.ics@ucl.ac.uk; www.ics.ac.uk.

LECTURES

8 January. CAN WE INTERPRET PRE-DYNASTIC ART? Dr David Wengrow, University College London. Egyptian Cultural Bureau, London. Tel.: 020 7491 7720; e-mail: egyyp.culture@btconnect.com; www.egypt.ca2; 6.45pm.

15 January. SIR ISRAEL GOLLANCZ MEMORIAL LECTURE. The Alfoldian project and its aftermath: rethinking the literary history of the ninth and tenth centuries. Prof. Malcolm Godden, University of Oxford, The British Academy, London. Tel.: 020 7966 5246; e-mail: lectures@brit.ac.uk; www.brit.ac.uk/80/events/index.cfm. 5.30pm.

22 January. COMMODOUS: A GLADIATOR-GOD RULING ROME. Olivier Hekster, author of Commodus: An Emperor at the Crossroads. J. Paul Getty Museum, Auditorium, The Getty Villa, Malibu. Tel.: (310) 449 7300; e-mail: visitations@getty.edu; www.getty.edu. 7:30pm.

5 February. ATHLETES, WARRIORS, EMPERORS AND GODS: NUDE MALE STATUARY IN THE ROMAN WORLD. Prof. Chris Hallett, Departments of History of Art and Classics at UC Berkeley and author of The Roman Nude: Heroic Portrait Statuette 200 BC-AD 300. J. Paul Getty Museum, Auditorium, The Getty Villa, Malibu. Tel.: (310) 449 7300; e-mail: visitations@getty.edu; www.getty.edu. 7:30pm.

APPOINTMENTS

Michael Eisenhauer has been appointed General Director of the National Museums in Berlin succeeding Peter-Klaus Schuster. Dr Eisenhauer was most recently Director of the Museumslandchaft Hessen Kassel and has been president of the German Museums Association, representing over 6000 museums in Germany since 2003.

IN MEMORIAM

Professor Frank William Walbank, historian of classical antiquity, passed away on October 23, 2008, aged 98. Walbank was the last surviving member of a small group of notable scholars who transformed British-based scholarship in the history of classical antiquity. He graduated with honours from Cambridge (Peterhouse) in 1931, before starting a

MÉRIBA

CALENDAR GUIDELINES

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

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Minerva, January/February 2009

63
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Ca. 540 BC H. 19 5/8 in. (50 cm.) Ex private collection, Dusseldorf, acquired from Herbert Cahn, Basel, Switzerland.

Exhibiting at The European Fine Arts Fair, Maastricht, the Netherlands 13-22 March 2009
AN IMPORTANT ROMAN MARBLE GROUP: MENELAOS SUPPORTS THE BODY OF PATROKLOS THE PASQUINO GROUP

After a Hellenistic prototype of the 3rd century BC depicting the scene in Homer’s, Iliad, XVII The most complete original example known. See the fragment on the Piazza Pasquino, Rome and another 1st century much-restored example in the Loggia dei Lanzi adjoining the Uffizi Gallery, Florence.

Menelaos attempts to protect the body of Patroklos from the Trojans, but finally he is driven off by Hector. The Trojan commander strips Achilles' beautiful armour from the corpse and puts it on in place of his own. Then almost immediately, a battle develops over Patroklos' naked corpse. Finally, the body of Patroklos is rescued and is safely carried back to the Achaian camp.

Ca. 2nd Century AD. H. 27.75 in. (70.5 cm.); L. 28.25 in. (73 cm.); W. 14.75 in. (37.5 cm.)

Ex John Kluge Collection, Charlottesville, Virginia, acquired from Royal-Athena Galleries in 1995.