NAPOLEON IN EGYPT

BUDDHIST SCULPTURE AT THE VICTORIA AND ALBERT MUSEUM

THE ‘SU-U CULTURE’ IN ANCIENT JAVA

THE ANCIENT SPICE TRADE

VARUS AND THE TEUTOBURG FOREST

ROMAN ENGINEERING PAR EXCELLENCE IN CONSTANTINOPLE

THE AUTUMNANTIQUITIES SALES
Roman marble head of an emperor as Osiris wearing the atef-crown as an Egyptian king. Most probably a representation of the emperor Caligula as Osiris. Ca. AD 37-40. H. 17 5/8 in. (45 cm.) Ex Levasseur collection, Paris, early 19th century; Alexandre Asper collection, Le Plessis-Robinson, France.

It is difficult to make a definitive attribution to Caligula without his characteristic hairstyle as a guide, but by means of elimination and comparisons with other portraits as well as his documented Egyptianizing proclivities it is possible to make a strong case for such an attribution. From Augustus onward, the Roman emperor was the de facto ruler of Egypt and statues and reliefs of many of them have survived. Caligula is the only emperor in the first century to be young enough to be so portrayed as in this sculpture. The small mouth and chin seen here fit well with his other known portraits.

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Barack Obama, the United States, and a Brave New World

On 20 January Barack Obama was sworn in as the 44th President of the United States. His inauguration, in the teeth of the most dire economic straits facing the modern world, could not come at a better time in the minds of many. Elected as the first Afro-American President, he is rightly seen as a beacon of light on equality, but it is also true to say that he is a man of immense charisma, intellect, and political capability. This combination of factors has understandably made him one of the most popular political figures in modern history. The big question is, can he make the world a better place?

To put this into an historical context it is interesting that the US is often compared with the Roman Empire: both share the eagle as their emblem of state, but there are other similarities of a far greater magnitude, not least perceived imperialism. The US, like many modern countries in the Western world, read and speak languages based on Latin and use a system of law that was codified initially in the Twelve Tables (c. 450 BC) and reached its maturity under Justinian’s Digests, Institutes, and Revised Code (completed in AD 534). It is no coincidence that a Latin inscription in the Harvard Law School reads, ‘Non sub homine sed sub deo et lege’, ‘It is not by men but by God and the law [that we are governed].’ The US system of democracy also has its roots in ancient Rome: the House of Representatives in Washington is essentially the assembly of citizens, paralleling the Roman comitia, while the Senate, originally an exclusively elite chamber, derives from its Roman namesake, which comprised exclusive patrician membership. What has all this to do with President Obama?

In short, the Roman law and constitution were shaped by just a few people. In the 2nd century BC, the radical Tribunes of the Plebs, Tiberius and Gaius Gracchus, were immortalised as the fathers of socialism (but they were both killed in 212 BC). At the end of the Late Republic, Octavian ended decades of civil war, taking the title Imperator, as the first Roman emperor Augustus in 27 BC: his sweeping reforms - administrative, economic, military, judicial, and religious - ushered in more than two centuries of prosperity across the length and breadth of the Roman Empire. Of course it is widely accepted that the trappings of Roman civilisation largely benefited elite society, but people of all social classes gained from public amenities such as bathing, and economic prosperity could only be advan-

tageous to the bulk of a predominantly agrarian population.

As we go to press Barack Obama has completed his first month in office, and already his initial actions have gained widespread support: suspending the trials of Guantanamo Bay suspects, holding preliminary talks with key leaders in the Middle East, and limiting excessive bonuses in the banking sector. In present circumstances no leader will be able to wave a magic wand to redress the economic situation, but moving towards a more stable world, coupled with sensible economic reforms, is a good start.

In much the same way that the Roman historian Plutarch drew comparisons between famous Greeks and Romans in his Parallel Lives, it is interesting to make another comparison between the first Afro-American President and Septimius Severus (r. AD 193-211), the first Roman emperor from Africa. Born in Leptis Magna, modern Libya, he inherited an empire reeling from the megalomania of Commodus. Although controversial, Severus successfully stabilised the empire, and his building achievements, especially at Leptis Magna, are hailed as some of the best preserved architectural Roman remains in the modern era.

SPQR (‘Senatus Populusque Romanus’, ‘The Senate and the People of Rome’) has a curious echo of unity in the Seal of the United States: E pluribus unam (‘Out of Many, One’). This can be no truer than the case of Barack Obama, indeed out of many came one. It is ironic that if we turn the clock back to the temporal mists of the dawn of humanity, all emperors, Presidents, and people originally come from Africa as a common species from which different races spread.

Dr Mark Merrony
Dr Jerome M. Eisenberg

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Evidence of the Earliest 'Cavemen' Discovered in South Africa

Archaeologists excavating Wonderwerk Cave, located in the Asbestos Hills of South Africa's Northern Cape Province, have recently discovered evidence of early hominid activity from 2 million years ago, a date that provides the first evidence of human ancestors occupying caves: in effect the site at Wonderwerk bears witness to the emergence of the first 'cavemen'.

The large cave at Wonderwerk, which measures 130m in length, has long been of scientific interest and contains wall paintings which date back 10,000 years. However, much of the archaeology of the cavern was destroyed during the Second World War when the bat guano lining the floor of the cave was commercially mined for use as agricultural fertilizer. However, while these mining operations were taking place, a series of brief archaeological excavations were carried out between 1940-48. A number of excavations have continued at the site since the early 1970s, while the most recent archaeological investigations, carried out under the direction of Michael Chazan (University of Toronto) and Liora Koloska Horwitz (Hebrew University, Jerusalem), in collaboration with the McGregor Museum, have focused their efforts on the lower levels of sediment near the front of the large cavern. A number of small stone tools have been recovered from excavations of this level, while the geology of the cave indicated that they were deposited there by early humans and were unlikely to have been washed into the cave from outside; clear evidence in support of the theory that early tool-making hominids were occupying the cave.

In an effort to determine the earliest period of hominid activity, soil samples were taken from the lowest level of occupation in the cave before being subjected to dating analysis. Unfortunately, while the early hominid sites in East Africa can usually be dated using the layers of volcanic ash common in this region by the Potassium-argon dating method, ash layers are lacking in southern areas of Africa. However, the excavators subjected the soil samples recovered from the cave to two methods of dating that securely place the earliest hominid activity at the Wonderwerk site to about 2 million years ago. Hagai Ron (Hebrew University, Jerusalem) studied the palaeomagnetism of the samples to determine changes in the directions and intensities of the magnetic field in the soil sequences. After plotting them against those known from global timescales, was able to generate a date for the lowest levels of the cave. Ari Matmon (Hebrew University, Jerusalem) also applied Cosmogenic Burial Age Dating, carefully preparing the soil samples in the laboratory before sending them to an atomic accelerator in the United States where the relative decay of cosmogenic nuclides Beryllium-10 and Aluminum-26 was measured (a procedure that, though similar to the carbon-14 dating method, provides dates that are considerably older). This also confirmed that the sediment had been laid down around 2 million years ago. Although the stone tools found in the cave are therefore considerably younger than those discovered at the site of Gona, Ethiopia, which were fashioned about 2.6 million years ago, the discoveries from Wonderwerk are of similar age to those recovered from the bottom levels at Olduvai Gorge, Tanzania.

Unfortunately no hominid remains have been recovered from the Wonderwerk cave, and, because there were a number of different hominid species co-existing in southern Africa at this time, attributing the stone tools to one particular type of human ancestor is problematic. However, the most likely candidate as the manufacturer of the stones is Homo habilis, perhaps the earliest tool-making hominid whose name fittingly translates to 'handy man'. Remains of hominids discovered at sites in the Olduvai Gorge in Tanzania, and at Lake Turkana, Kenya, suggest Homo habilis was about 1.3m in height, and possessed a cranial capacity of...
Roman Bath-house discovered at Zikhron Ya’akov in Israel

Excavations over many decades in Israel, the Palestinian Territories, and in neighbouring Jordan and Lebanon have revealed the full gamut of Roman civilisation, especially in the well preserved urban provincial capitals at Beth Shean, Caesarea Maritima, Petra, and elsewhere. One of Rome’s greatest legacies - public bathing - is no exception, as manifest in scores of excavated Roman bath-houses in as many cities throughout the region. One of the most fascinating aspects of ancient Israel is the dense concentration of archaeological sites in such a relatively small geographical area, and it is also interesting that so many new sites are still being discovered and recorded. This was recently the case with the spectacular unearthing of a well-preserved bath-house at Zikhron Ya’akov in northern Israel.

The discovery was made during the course of a routine rescue excavation in advance of a private construction project at Kibbutz Jabar (in the Neve Sharrrett neighborhood of Zikhron Ya’akov) under the direction of Orit Segal (on behalf of the Israel Antiquities Authority). The bath-house dates to the 4th or 5th century AD (Late Roman/Early Byzantine period) and covers an area of 20 x 20m. The building was equipped with an arrangement of rooms typical of the period across the length and breadth of the Roman Empire, including cold water pools (frigidaria), a tepid pool (tepidarium), hot pool (caldarium), complete with the remains of a space (praefurnium), and a hypocaust, which circulated hot air beneath the floor before its passage upwards through a series of wall flues. Excavators also uncovered an aqueduct which brought water to the bath-house from the local spring at ‘Ein Hariz.

Orit Segal believes that the building was part of a villa estate most likely located to the north of the bath-house. Other finds include marble artefacts: the head of a woman, a Corinthian capital, a marble object decorated with a shell motif and bird motifs (from a fountain within the building), marble columns slabs that paved the interior floor. Interestingly, none of the marble is local, but imported from Asia Minor, most likely via the ancient port site of Caesarea Maritima.

At nearby Ramat Hanadiv (‘Ein Tsur) an earlier bath-house was excavated in the 1990s by the late Professor Yizhar Hirschfeld (1950-2006). This dates from the Herodian period (1st century BC), and also belonged to a villa estate.

Hoard of Byzantine Gold Coins Discovered in Jerusalem

In late December, archaeologists working on behalf of the Israel Antiquities Authority unearthed a hoard of 264 gold coins that were recovered from the excavation site at the Giv'at car park, close to the walls around Jerusalem National Park.

All of the coins in the hoard are of a single type: gold solidi minted during the first three years of the reign of the Byzantine emperor Heraclius (AD 610-641). The obverse of the coins depict a bearded Heraclius wearing military uniform of a cloak over chain mail, while in his right hand he holds the globus cruciger. The reverse features a cross potent on three steps, generally understood to represent the Cross on the Hill of Calvary; a coin design used by Tiberius Constantine nearly 40 years ago.

Dr James Beresford

Dr Mark Meroney

Above: one of the early stone tools from Wonderwerk Cave. Photo: M. Chazan.
years earlier, but which was revived by Heraclius and became the principal motif on the reverse of Byzantine coinage throughout the rest of the 7th
century.

With the only other hoard of gold coins from the Byzantine period recovered from Jerusalem consisting of just five solidi, there is no doubting the importance of the discovery, which the directors of the excavation, Doron Ben-Ami and Yana Tchekhanovets, described as ‘one of the largest and most impressive coin hoards ever discovered in Jerusalem - certainly the largest and most important of its period’.

In AD 613, the Persian army of Khusrau II, commanded by General Shahr-Baraz, captured Damascus and a year later overran Jerusalem, damaging the Church of the Holy Sepulchre and seizing the True Cross. It appears that the coins were deposited inside a recess concealed within the walls of a building just prior to the capture of the city in AD 614 by the Persian armies. With the destruction of the house within which the hoard was hidden, the coins were buried among the debris of the collapsed building until finally coming to light almost 14 centuries after they were concealed. While the excavation of the building that contained the hoard is still in its early stages, it would seem to have been a large and impressive structure.

The excavation of the hoard, together with the earlier discovery of a well-preserved gold earring set with precious stones and pearls, indicates its inhabitants were of high social status. Further work will hopefully enable archaeologists to better understand the nature of the structure and the circumstances of its destruction as well as gaining clearer insights into the people who lived in the house and concealed the coins with its walls at the beginning of the 7th century.

The destruction of the building may have taken place during the attack in AD 614, when Jerusalem was subjected to a brutal 21-day siege by the Sasanian army. However, Jerusalem, and the Near East as a whole, would witness heavy fighting over the following years, as Heraclius engaged in campaigns against the Persian Empire, wresting Jerusalem from Persian control and restoring the True Cross in 630, before the newly emerged, regionally dominant force of Muslim Arabs swept into Syria and Palestine later that decade, capturing Jerusalem in 638.

Dr James Beresford

Greek Underwater Sites Looted

In 2006 the Greek government, following European Union guidelines, brought in changes that relaxed the country’s previously stringent laws concerning rights of access for SCUBA divers. While diving had previously been limited to only 1000km of the Greek coastline, in an effort to encourage tourism, most of the rest of the country’s 13,000km of coast was also opened up to underwater activities. Following the change to the law, the pilfering of shipwrecks and other underwater sites has increased dramatically, and it is believed that hundreds of archaeological sites are under immediate threat from treasure hunters. Shipwrecks litter the seabed off the Greek coast and date from prehistory, through Classical, Hellenistic, Roman, and Byzantine periods, into the medieval and modern world. The waters of the Aegean and Ionian Seas therefore contain an unparalleled source of archaeological knowledge that can be lost forever through the destructive actions of underwater treasure seeking.

It was reported in the British Guardian newspaper at the end of January that treasure hunters, posing as diving tourists, are actively seeking...
shipwrecks with the intention of looting any sites they locate. Increasingly sophisticated technologies also allow looters to locate and strip a site long before the authorities are alerted to the danger. Disreputable diving companies are even openly providing lists of artefacts pillaged during past trips to Greek waters, which include amphorae, oil lamps, sculptures, jewellery, and weapons. Even when Greek police do confiscate artefacts that are likely to have been taken from the seabed, with no documentation or other archival evidence of their existence, it is almost impossible to prove that they have been removed illegally. The lucrative returns that can be gleaned from the antiquity market also appear to have provided an impetus for well-organised criminal gangs to become involved in the looting of shipwrecks and other underwater sites. The difficulty in attempting to police underwater activities along the vast stretches of coast now open to SCUBA-diving enthusiasts also makes it exceptionally difficult to ensure that shipwrecks are not being looted. Marine archaeologists are therefore desperate to reverse the new diving laws in an attempt to stop treasure hunters despoiling the maritime heritage of Greece.

Massive Iron Age Hoard Unearthed in Britain
The largest find of Iron Age coins in Britain was made in October 2008 when a metal-detecting enthusiast unearthed gold staters in a field near the town of Wickham Market in Suffolk. The gold coins, each weighing slightly more than 5g, were stamped with moons, horses and wheels. They were all minted between 40 BC and AD 15 before being placed in a plain pottery container and then buried. It is the largest hoard of Iron Age coins discovered in Britain for over 150 years. In the months since the discovery, archaeologists from Suffolk County Council, with funding made available from the British Museum, also carried out secretive excavations of the area to ensure that the entire hoard had been accounted for, finding a further 42 coins, before the discovery was made public.

At the time of the burial of the hoard, almost 2000 years ago, the territory was under the control of the Iceni. This was the tribe that, under their queen, Boudica, would lead the bloody revolt against Roman cities in AD 60, destroying the Roman settlements and butchering the populations at Colchester (Camulodunum), London (Londinium), and St Albans (Verulamium), before the Roman governor, Suetonius Paulinus, crushed the rebellion. Given the historical significance of the Boudican Revolt, it is therefore hardly surprising that newspaper reports have been quick to label the find from Wickham Market as 'Boudica's Gold'. However, if, as seems likely, the hoard was buried c. AD 20-30, then it was deposited about two generations before the warrior queen's revolt.

The early decades of the 1st century AD were, nevertheless, a highly significant period in British history as the tribal regions of the south-east became increasingly centralised and close trading contacts were also developed with the Continent which, since the conquests of Julius Caesar midway through the previous century, were now firmly under Roman control. Although the coin find at Wickham Market would have been within Iceni territory, it was close to land controlled by the Trinovantes, a tribe that was also coming under pressure from aggressive neighbours to the west, the Catuvellauni. The hoard therefore have been deposited during a time of inter-tribal warfare as the various Iron Age tribes of the region vied for power. However, the archaeological excavations at Wickham Market also indicated that the coins were buried within a rectilinear enclosure. This raises the possibility that the hoard may have been a religious offering with a similar Iron Age enclosure at Snettisham, in the northern area of Iceni territory, famously yielding a hoard of 180 gold torques.

Although it is still unclear exactly why the coin hoard came to be buried at Wickham Market, Jude Plouviez from the Suffolk County Council Archaeological Service, has noted that a find of such wealth 'highlights the probable political, economic and religious importance of the area. It certainly suggests there was a significant settlement nearby. As far as we understand it, it was occupied by wealthy tribes or sub-tribes.'

Er James Beresford

The Highest Price Ever Bid for an Ancient Coin
A coin issued by Hadrian was auctioned for SFr 2,000,800 (£1,280,000) at the 20th anniversary of Numismatica Genevensis SA (NGSA), in Geneva, Switzerland, during a sale which was characterised by exceptional bids for ancient coins. 

Hoard of Late Iron Age coins and their pottery container, late 1st century BC, early 1st century AD. Photo courtesy of Suffolk County Council Archaeological Service.
News

Marble head of Isis or Artemis found in Rome on the Via Marmorata, 1st century AD.

Marble head of a Goddess found in Rome

It took almost two years for Frank Baldacci, director of NGSA, and Dr Alain Baron, to gather together the 1496 coins encompassing antiquity to the present that were featured in the auction catalogue. The sale was attended by more than 200 collectors, dealers, and connoisseurs who came from all over the world.

Right from the start of the sale, which was one of the largest ever conducted in Europe, a number of the the coins were auctioned at the highest prices ever reached, making everyone forget, albeit temporarily, the present economic morass. More than Sfr 25,000,000 changed hands well above the forecasts of 15,000,000 million. This reflects the vigorous growth in this field, as illustrated by some examples: with a closing price of Sfr 2,000,000 (€1,280,000) the sestertius of Hadrian (r. AD 117-138) demolished all records. At an estimated price of Sfr 400,000 (€246,000), this coin, regarded by some experts as the finest Roman coin ever minted, has become the most expensive in the history of ancient numismatics. Created by one of the most gifted engravers in the ancient world, the so-called Alpheus Master, it formed part of the collection of Nelson Bunker Hunt, and was sold in New York in 1990 for just over $200,000 (€156,000).

With a hammer price of Sfr 950,000 (€608,000), a gold stater from Athens, minted in 407/406 BC, also created a sensation. The obverse depicts the head of Athena wearing a crested Attic helmet; on the obverse, an owl on an olive branch. This is one of only four known of this type. In 2003, this coin was sold for Sfr 240,000 (€153,600).

Kerry K. Wetterstrom
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Lancaster, Pennsylvania

Antiquities News

Afghanistan
Some 1500 small antiquities, including bronze axe heads, stone vessels, pottery, and oil lamps, confiscated by United Kingdom Customs since 2005, will shortly be returned to the National Museum at Kabul. For the type of items illegally exported see ‘Afghanistan’s Antiquities at Risk. The ICOM Red List’, Minerva, May/June 2007, 14-15.

Bulgaria
Some 3800 silver and bronze Roman and Byzantine coins and a number of antiquities smuggled into Italy in 2005 have now been returned to authorities in Bulgaria. The four Bulgarians involved had been arrested in Verona and deported to Bulgaria for trial. They may have been part of the same group that were responsible for a robbery of coins from the Veliko Tarnovo Museum in February 2006.

China
Following the recommendations of the Cultural Property Advisory Committee, the United States government and China entered into a bilateral agreement as of 14 January to restrict the import into the United States of certain categories of archaeological materials from the Paleolithic Period through to the end of the Tang Dynasty (AD 907), unless the Chinese government issues a license for such objects or makes specific exceptions. All inclusive, it covers stone sculptures, reliefs, and stelae, stone weapons, tools, insignia, vessels, musical instruments, jades, and ambers; cave and grotto temple art; wall and other paintings; bronze and iron sculptures, weapons, and vessels; gold and silver objects and jewellery; ceramic sculpture, architectural decoration and
moulds, and pottery; coins and media of exchange; glass, bone, ivory, horn, shell, lacquer, and wood objects; silks, textiles, bamboo, and paper. It will also include monumental sculpture and wall art at least 250 years old. China, however, will continue to license the sale and export of certain antiquities as provided by law 'and will explore ways to make more of these objects available licitly'. The original request from China included everything through to the early 20th century.

Iraq
A UNESCO team has visited four sites in northern Iraq – Ashur, Hatra, Nimrud, and Nineveh – in November and reported only very minor 'willful destruction, looting or criminal activity' at the sites since the American invasion in 2003. It was reported, however, that there had been considerable looting in the 1980s and 90s when Saddam Hussein was in power, especially at Nineveh, when a number of large reliefs were plundered. At Hatra and Nimrud there was extensive water infiltration, erosion and neglect. UNESCO will repair two of the palace halls at Nimrud and will assist in renovating the museum at Basra. Last summer a team led by Dr John Curtis of the British Museum inspected eight sites in southern Iraq including Lagash, Larsa, Warka, and Ur, and also found no evidence of looting in recent years, though serious damage was done to several sites by the military and by neglect.

Iraqi and British security forces conducted a sting operation in the suburbs of Basra, Iraq's second largest city, to recover about 228 ancient objects including Sumerian and Babylonian stone sculptures, gold jewellery, silver vessels, and pottery, some stolen from the National Museum. The objects were buried in two gardens and also under stone slabs in the kitchen of a house in the Al-Ayubib area on their way to being smuggled to Kuwait. Seven men were arrested in the undercover operation which involved the employment of two undercover agents of the Iraqi army's Quick Response Force masquerading as potential buyers.

More than 1000 antiquities, mostly small cuneiform tablets, cylinder seals, and coins seized by the US Homeland Security and Customs Enforcement as a result of four different investigations since 2001. Import restrictions have been in effect in the United States for Iraqi antiquities since 1990 if they had not been published as being outside of Iraq before then.

Italy
A stolen Roman marble bust of the three-faced goddess Hecate was recovered in December by the Italian police from a store near the Campo dei Fiori. It was removed from a house in Rome in June 2007. The goddess of sorcery, crossroads, wilderness, and childbirth is depicted variously as a singular form, triple-bodied, both with three heads, or three separate single-headed figures.

The art squad of the Carabinieri raided a farm near Aprilia, about 40km south of Rome, seizing over 500 ancient objects, mostly small Etrusco-Corinthian pottery, excavated by the farmer in his fields following his discovery of a 7th-6th century BC sanctuary near a small lake. The pottery may have been offerings to a lake deity. The farmer was arrested when he attempted to sell some of his finds.

Pakistan
It was just recently reported that 81 Gandharan antiquities including sculptures of Aphrodite and Dionysos were stolen from the Taxila Museum in 1999 but that the theft was never publicized by the authorities and photos of the lost objects were never published or sent to Interpol. They were found in excavations conducted by Sir John Marshall between 1813 and 1835. Until now none of the objects have been recovered and no museum employees have been punished for negligence in what is considered to be the largest theft from a Pakistan Museum. In another incident a number of Indus Valley stone seals, c. 5000 BC, were stolen from the Mohendodaro Museum four years ago and the curator was dismissed. Apparently, in this case the officials in Taxila have attempted to bury the incident of the theft.

Peru
45 pre-Columbian artifacts exhibited in Spain in 1997 by a Leonardo Patterson have now been repatriated back to Peru by the Spanish government as a result of a warehouse raid conducted by the Spanish police in 2007 at which time they seized 253 objects. Dr Walter Alva had notified Interpol that twelve of the pieces exhibited, including a gold scepter and gold necklace pendants were looted from the site of the Mochean Royal Tombs of Sipan before he began the official excavations (see 'The Royal Tombs of Sipan', Minerva, September/October, 1993, pp. 22-27). Other pieces, including gold masks and jewellery, were plundered from the Mochean La Mina tomb in northern Peru. The remaining 208 objects will also soon be sent back according to the National Cultural Institute in Lima.

NEWS FROM EGYPT

Two New 5th Dynasty Tombs Uncovered at Saqqara
A new excavation conducted by Egyptian archaeologists has uncovered two Old Kingdom rock-cut tombs in what is certainly a new cemetery in the Saqqara necropolis. Both belonged to officials in the court of Unas, the last king of the 5th Dynasty (c. 2450-2325 BC). The tomb of his chief singer, Thinh, who also supervised all of the other singers, has a relief showing her smelling a lotus flower, and another of her giving a performance. The other tomb, unfinished, is that of Ia'a-Maat, the supervisor of his missions to obtain building materials – limestone from Turah and red granite from Aswan. He was also the overlord of the pharaoh's properties and the Inspector of the priests of his pyramid. The tombs show the change at this time from a plain mastaba to a tomb with a burial shaft and chambers. They will be opened to the public in the near future.

New Museums to Open Soon
Funds are now being raised by UNESCO for the construction of the Underwater Archaeology Museum in Alexandria which will be located opposite the Bibliotheca Alexandrina. Designed by the French architect Jack Roget, the museum will be in the shape of a huge dome with four towers constructed of fiberglass. Visitors will view areas of the ancient sunken city by walking through large fiberglass tubes. The Egyptian Civilization Museum in Fustat and the Royal Jewellery Museum are nearly completed. Other museums now being constructed include the Akhenaten Museum in the Mosaic Museum in Alexandria, the Textile Museum in Islamic Cairo, the Fayum Figures Museum, and museums in Rashid, Suhaig, and Suez.

Negotiations for Major Loans Underway?
It has been reported by Egyptian News that negotiations are currently taking place between the Supreme Council of Antiquities and three museums for a loan of three months for the following treasures: the Rosetta Stone from the British Museum, the Dendera Temple Zodiac from the Louvre, and the bust of Ankhaf, the builder and architect of the Great Pyramid, from the Museum of Fine Arts, Boston. The loan of these major antiquities has probably been requested for the opening of the Grand Egyptian Museum scheduled for 2012.

Jerome M. Eisenberg, Ph.D.
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BUDDHIST SCULPTURE AT THE VICTORIA AND ALBERT MUSEUM

Beth McKillop previews the spectacular material displayed in the new Robert H. N. Ho Foundation Gallery at the V&A.

The Robert H. N. Ho Foundation Gallery will open in the Victoria and Albert Museum (V&A) in April, presenting a selection from the Museum’s own collection of Buddhist sculpture. The gallery is the Foundation’s first major project in the UK, promoting Asian culture and furthering an understanding of Buddhist philosophy. The renovation of the gallery, which is situated alongside the Museum’s John Madejski Garden, will reveal mid-19th century rooms, the handsome original mosaic floor, and create a tranquil and reflective setting for the sculptures. The gallery has been curated by the V&A’s Asian Department, led by John Clarke and previously John Guy, now of the Metropolitan Museum of Art, New York.

The Museum’s collection of Buddhist sculpture comprises works in various stones, including sandstone, marble, shale, schist, and wood, as well as bronze and gilded images. All demonstrate the devotion and ingenuity of craftsmen who used local materials and technical processes to manufacture sacred sculpture. The collection is displayed with the intention of allowing these devotional images to communicate their message without obstruction. Generous space has been left around the objects, which are displayed on plinths, except where conservation considerations make casing necessary. Seating is provided to allow contemplation and deep interaction between viewer and sculpture. Film and interactive graphics will contextualise the monastic origins of some of the pieces on display, and explain the movements and postures conveyed in the sculpture. Works from India, Sri Lanka, the Himalayas, Burma, Indonesia, Thailand, China, and Japan will form the display, ranging in date from c. AD 300 to the 19th century.

The new gallery offers visitors different ways to approach the rich and complex body of material on display. The overarching stories are those of the territorial journey of Buddhism from its Indian homeland, and of the development of concepts of the Buddhist path, as these evolved and changed over time and place.

From Mathura, Uttar Pradesh, one of the important early centres of sculptural production, a red sandstone carving probably once formed part of a temple or shrine (Fig 1). It depicts the adoration of the empty throne. The emblems carved on the throne may be understood as a radiant symbol of the Buddha. Some early Buddhist artists were reluctant to represent the Buddha in human form, preferring to suggest his presence symbolically.

The life story of the historical Buddha, who lived between 485-405 BC, is told in the first room of the new gallery through a series of relief scenes from the ancient kingdom of Gandhara, now North-West India and Pakistan. All the Gandharan pieces reflect the artistic contacts of the area with the Asian provinces of the Greek world. Body forms are gracefully rendered, and garment folds display a relaxed command of three-dimensional space. Born a prince of the Shakya clan, the Buddha renounced his wealth and arti-
ulated the 'four truths of the noble ones': that in all life there is suffering, that suffering arises from desire; that to end suffering we must overcome desire and that this requires us to follow a path of righteous thought and behaviour. After achieving enlightenment, he travelled in India, founding a monastic order. As his followers spread his teachings across Asia, craftsmen of different sculptural traditions created images depicting those who have reached the wisdom and compassion that comes to those who attain nirvana, or enlightenment.

The birth of the future Buddha from the side of his mother, Queen Maya, is depicted in a schist relief (Fig 2). After his birth, the Buddha took seven steps in each direction, marking his dominion over the spiritual realm. The Buddha's early life in the palace at Kapilavastu was marked by pleasure and ease, until his growing need to understand the world led the young prince to depart, riding on his faithful steed Kanthaka.

A fine seated figure of the Buddha in meditation, dating from the 3rd or 4th century AD, was bequeathed to the museum in 2001 (Fig 3). The Buddha's robe covers both shoulders, and his hands rest in a meditation position. He is seated on a cushioned throne support. Beneath the throne seat is a scene in which the Buddha is shown, with uncut hair before his renunciation, attended by followers and others paying homage to him. The Buddha's head, framed by a large plain halo, displays a skull protuberance (ushnisha), and a top-knot.

A composition showing the passing of the Buddha from this world into nirvana also originates from Gandhara (Fig 4). At the moment of his release from the cycle of rebirth, the Buddha lay on a couch, attended by grieving local dignitaries. The importance accorded to meditation in Buddhist practice is clear from the presence of a disciple, Subhadra, in a register below the recumbent Buddha. It was through prolonged meditation while sitting under a bodhi tree, that the Buddha had finally reached enlightenment after numerous unsuccessful attempts. His followers, too, practised meditation as a path towards enlightenment, and many images in the gallery depict the Buddha, or those who follow his path towards enlightenment, in the characteristic seated pose associated with meditation.

For many visitors to the museum, this graceful head of the Buddha may well be the most familiar object in the new galleries (Fig 5); widely displayed and published, its Hellenistic style is characteristic of Gandharan production. The transcendent beauty of the head, which was originally brightly coloured, is unmistakable. The harmonious lines of brow and nose evoke a sense of divine bliss.

A recent addition to the museum's collection is the spectacular sculpture from Mathura, already mentioned as one of the major centres of early Indian sculptural production (Fig 6).
duction. The over life-sized seated figure depicts the Buddha (Fig 7), legs crossed tightly in a meditative position and chest expanded with breath. The figure is seated on an integrated unadorned plinth.

In contrast to the Mathura figure, an equally imposing crowned and bejewelled Buddha in the style of a royal figure refers to the kingly powers of the Buddha (Fig 8), comparing him to a powerful ruler. This monumental enthroned Buddha was carved out of black shale during the Pala dynasty, which ruled parts of modern Bengal and Bihar between the 8th and 13th centuries. The Buddha is seated on a double-petal lotus throne; his right hand touches the earth as witness of his enlightenment. Behind the Buddha, at the top of the back-plate, leaves of a tree recall the Buddha’s meditation under the bodhi tree at Bodhgaya, when he reached enlightenment.

A remarkable 11th or 12th century southern Indian bronze standing Buddha from Nagapattinam (Fig 9), a port city in Tamil Nadu, is shown in the second room, which displays works from the later Buddhist period in India, and from Tibet and Nepal. Buddhism arrived early in Southern India, and the region continued to be a centre of Buddhist learning as late as the 12th century. Royal endowments were received from the local Chola dynasty and from neighbouring kingdoms. The robe covers both shoulders and clings tightly to the flesh, hanging cloak-like at the sides. This figure displays a number of the attributes of the Buddha, including the skull protuberance (ushnisha), the forehead mark (urna), and conventional markings on the palms of the hands.

In the next room, the expansion of Buddhism into South East Asia is a central theme. One outstanding figure displayed here is a standing Buddha in a grand, dignified design,
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made of gilded and painted bronze (Fig 10). Dating from the Ayutthaya period (15th-16th century), the tall, sensuous figure, stood on a lotus base, raises his right hand in the gesture of reassurance (abhaya mudra), while his left hand parallels the folds of his robes. The forms are slightly elongated, creating a graceful effect.

A very different depiction of the person of the Buddha is a 13th-century head, originally part of a large scale figure, that was excavated in 1924 at Lopburi to the north of Bangkok (Fig 6). While of Thai ori-

gin, it is clearly based on Khmer conventions, particularly those of the Bayon, an important Angkorian site. The head has a three-tier skull protuberance, a sharply defined mouth, and eyes that are almost closed. The quiet smile is characteristic of Khmer sculptural depiction of the Buddha, a distinctive manner of representing the state of bliss to which those who follow the four truths aspire.

The final room in the new installation displays sculpture from China and Japan. The museum’s collection of Buddhist sculpture from China grew in the early 20th century when European dealers and collectors imported large numbers of Buddhist sculptures in stone, wood, and metals. Before that time, museums in Britain had little knowledge of China’s sculptural traditions, and had not considered Chinese sculpture as having any artistic importance. One site from which stone figures were removed and shipped overseas was the Buddhist cave-temple complex at Xiangtangshan, the Mountain of Echoing Halls, in southern Hebei Province, near Beijing. The site was built during the Northern Qi dynasty, AD 550-577. A research team based at the University of Chicago is currently conducting art historical investigations and digital reconstruction of the Xiangtangshan caves. The team has proposed a Xiangtangshan provenance for a number of sculptures in the V&A collection, including a massive Buddha head and two elegant haloed bodhisattvas.

Another Xiangtangshan figure is a large dark limestone seated Buddha (Fig 11). His circular halo, with a strong floral scroll encircling the meditating Buddha’s head and shoulders, is typical of the Xiangtangshan style.

Like the massive headless torso acquired in the 1930s from the Eumorfopoulos collection (Fig 13), it has previously been displayed in the area outside the museum’s gallery of Chinese art, the Tsui Gallery. The torso is well known to Western students of Chinese sculpture, having been widely published after the museum acquired it in the 1930s, and displayed with few interruptions since. The figure has a round belly and strong, trunk-like legs. This Buddha was made at a time in the 7th century when sculptural practice in China was technically assured, and profoundly connected to the Indian tradition of conveying bodily shape in a naturalistic manner.

Another Chinese Buddhist figure, a meditating Buddha seated on an integral lotus pedestal in front of a large halo, is also carved in a pale, off-white marble (Fig 12). This sculpture—one of a group of four which are now in collections in China, France, and Japan—was initially brightly coloured, and traces of red and green pigment can still be seen at the top of the halo. Five small seated Buddha figures are placed at regular intervals around the surface of the halo, reflecting a widespread practice throughout East Asia of repeating the Buddha image in order to bring merit and blessings.

Other figures in the final room include an arhat, or holy man, who originally formed part of a set that were placed near a principal Buddha image in a temple hall. Originally brightly coloured, this vigorous monk in a position of alert concentration suggests the lively debate and dialogue between master and pupil that characterises much Buddhist practice (Fig 14). The meditative schools, which had enormous following in China, Korea, and Japan, stressed the importance of Intense
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exchanges with a teacher, as part of the pursuit of the path to Buddhahood. The steady gaze of the monk, and his serious expression, are in marked contrast to expressions of transcendent bliss that can be seen on other figures in the gallery.

From a later period in Chinese sculptural production, around 1490, a seated figure is identifiable as a monk because his hair has been shaved off (Fig 15). Technically, this is an interesting figure because the surface, made of cast iron, was designed to be covered with gesso (a mixture of plaster of Paris, animal skin glue, and water), paper, and paint. The austere and gracious qualities of the monk's expression and robes that we see today are far removed from the maker's intention.

Cast iron came into use for outdoor sculpture during the Song dynasty (960–1279). Visible today are coarse casting lines that show how the figure was made in sections and then welded together.

The Ho Foundation Gallery of Buddhist Sculpture represents a departure in the display of Asian art at the V&A, bringing together an important group of master works from across the countries of Asia. The museum hopes that this new resource will inspire all those with an interest in Buddhism, in sculpture, and in the histories and faiths of Asia, to study and appreciate the work of the anonymous craftsmen who created the sculpture in the new gallery.

Fig 12 (above left). Marble seated Buddha, Chinese, Northern Qi Dynasty, AD 550–577. H. 166cm. © V&A Images.

Fig 13 (above right). Marble standing Buddha, Hebei Province, China, AD 618–906. H. 154cm. © V&A Images.

Fig 14 (left). Wood figure (with traces of paint) of an arhat (holy man), Yuan dynasty, North China AD 1279–1368. H. 98cm © V&A Images.

Fig 15 (right). Cast iron figure of a monk, China, AD 1490. H. 75cm. © V&A Images.

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BONAPARTE IN EGYPT: THE SWORD AND THE INTELLECT

Claudine Dauphin

'The boy stood on the burning deck, Whence all but he had fled; The flame that lit the battle's wreck Shone round him o'er the dead...' (Felicia Dorothea Hemans, 1793-1835, Casablanca).

Very Victorian schoolchild had impressed upon his/her mind the heroism of the ten-year old son of the Corsican reserve Commander of the French flagship l'Orient, when it went up in flames on 1 August 1798 in Horatio Nelson's great victory over the French at the Battle of the Nile. Two centuries later, in June 1999, the Frank Goddio Society announced the discovery and excavation (on the sandy bed of Abukir Bay, 23km east of Alexandria), of the remains of the l'Orient, the largest (62.85m long and 16.20m wide at the beam) and most powerful warship of its era, weighing 3500 tons, and carrying 118 cannons and some 600 sailors and officers. Her massive explosion at around 10pm, which was heard 50km away, and the sinking of ten of the 13 warships of the French fleet did not bode well for Bonaparte's conquest of Egypt (Fig 1). It had been launched two months earlier in Toulon, from which 350 ships had set sail, carrying 38,000 soldiers, 50,000 sailors, and 167 'savants' (Fig 2).

None of the archaeologically-retrieved evidence of Bonaparte's ill-fated expedition is on show at the Institut du Monde Arabe in Paris 'Bonaparte et l'Egypte: feu et lumières' ('Bonaparte and Egypt: Fire and the Enlightenment'), a grandiloquent exhibition which seeks to trace the long-term positive effects of Bonaparte's Egyptian Campaign, in particular its contribution to the birth of Egyptology.

Long before Bonaparte's expedition, Europe had been gripped by acute Pharaonitis, the superceding of Graeco-Roman temples by more exotic obelisks, sphinxes, and lions' heads being fed by travelogues. The rapturous Travels to Egypt and Nubia of the Dane F.-L. Norden (1708-1742) and the Description of the East by the British cleric Richard Pococke (1704-1765), were filled with enthusiastic descriptions and sketches of monuments from the Nile Delta to Philae, south of Aswan. Drawing from all the Pharaonic collections in Rome, the architect and engraver Piranesi (1720-1778) reinterpreted the stylistic grammar of Ancient Egypt (pyramids, baboons, crocodiles, and the Apis Bull) in the decoration of the English Coffee House on Piazza di Spagna in Rome (1769) frequented by all those who went on the Grand Tour. Also seized by Egyptomania fever, Freemasonry absorbed the esoteric heritage attributed to Ancient Egypt, which it deftly wove into its own rites of initiation, such as those to which we were subjected Tamino and Pamina in Mozart's Magic Flute (1791).

A stuffed crocodile and a mummy (which were 'musts' in curiosity cabi-
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(Fig 4 (left). Portrait of Dominique-Vivant Denon. Oil painting on canvas by Robert Lefèvre (1755-1830), c. 1808. 72.3 x 59.5cm. Photo: Marine Seyve. © Musée des Beaux-Arts, Caen.

(The Prophetic Mask), severing the British commercial ties with India, and opening the way to the capture of Britain's rich Indian colonies. On 19 May 1798, the 'Egyptian army' set sail for Alexandria (Fig 2), and on 21 July Bonaparte entered Cairo. Bonaparte's dream of Oriental glory, already severely dented by the destruction of the French fleet at Abukir, came to a cruel end with the Cairo Revolt which broke out on 21 October 1799 and was viciously quelled. After ignominiously retreating from Acre, and despite his victory over the Turks at the battle of Abukir (25 July 1799), Bonaparte decided that greater glories beckoned in France (his coup d'etat of 18 Brumaire 1799). The 'Deserter of Egypt', as he was dubbed in British caricatures, surreptitiously sailed from Alexandria during the night of 23/24 August 1799, leaving the troops in the hands of General Jean-Baptiste Kléber.

A central place in the exhibition is devoted to the scientific adventure willed by Bonaparte, which laid the ground for the emergence of Egyptology. Considering himself an equal of the greatest French academicians after he had contrived to be elected a member of the Institut de France in the 'Mechanical Arts' section on 25 December 1798, Bonaparte the 'civilising hero' recruited the French scientific elite for his Egyptian Expedition with a multiple mission: record Ancient and Modern Egypt, return Science and the Arts to their original homeland, and improve the lot of the native Egyptians thanks to new inventions. On 22 August in Cairo, Bonaparte founded the Institut d'Egypte whose aim was 'the progress

(nets), a Piranesi etching, Pococke's map of Egypt, and the design of an Egyptian gazebo in a park in Alsace by General J.-B. Kléber (1753-1800) - who had pursued an architect's career before joining the Revolutionary armies - do not do justice to the phantasmagoric Egypt of 18th century dreams. Hence, the impossibility for visitors to the exhibition to comprehend the extent of the shocked disappointment of the troops, unprepared for the blazing heat, lack of water and mirages during their trek on foot across the desert from Alexandria (where they had disembarked) to Cairo.

Why did Bonaparte returning to France on 5 December 1797, hailed by the glory of his military victories in Italy, focus on Egypt? Wishing to destroy the might of the traditional enemy, Britain, but judging a landing on the English coasts risky, he opted for the alternative scenario of seizing Egypt which had long fascinated him (his childhood hero had been Alexander the Great), and as a young man, he had even written an Arabian tale

Fig 5 (above). Perspective view of the Western Temple (Temple of Hathor and Ma'at), Medîna. Engraving retouched by brush for colouring, by Le Père (draughtsman) and Allais (engraver), from the Description de l'Egypte, 'Antiquités', Vol. II, Pl. 37. 54.9 x 70.4cm. © Musée national du Château de Malmaison.

Fig 6 (below left). Façade of the Temple of Dendera. Watercolour on paper by Antoine Cécile painted during the Egyptian Expedition in August/September 1799. 45 x 75cm. Département des Antiquités égyptiennes, Musée du Louvre, Paris. Photo: Hervé Lewandowski. © RMN.

Fig 7 (below right). Seated couple and child. Egyptian, New Kingdom, 18th Dynasty, 1570-1293 BC. Polychrome limestone. H. 30cm, L. 35cm, D. 26cm. Photo: Daniel Molinder. © Musée Georges-Labit, Toulouse.

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and propagation of the Enlightenment'. Forty-eight 'savants' were divided into four sections (mathematics, physics, political economy, and literature and the arts). The 'fluff' surrounding their meetings in green uniforms (which the Egyptians considered an insult to Islam whose colour is green) and three-cornered hats embroidered with laurel leaves, each 'savant' equipped with a silver sword, in the reception room of the harem of their headquarters, the Mamluk palace of Hassan-Kashf (Fig 9). Their opulent surroundings should not detract from their hard work on mirages, the natron of the salt lakes used in mumification, the anatomy of ostrich wings, or the making of beer without hops.

Draughtsman, engraver, and social climber, Dominique Vivant Denon, who subsequently became the Director of the Musée Napoléon (now the Louvre) and Napoleon's Minister of the Arts (Fig 4), discovered the monuments of Upper Egypt in November 1798 with General Desaix's men. Awed by the temples of Luxor and Karnak, the soldiers spontaneously burst into clapping, and Denon admitted in his diary: 'In the ruins of Tentyra (Dendera), the Egyptians seemed to be giants' (Fig 6). Under acrobatic conditions, leaning on a stone or the back of a soldier serving as a desk, he systematically described and drew the monuments of the Nile Valley down to Aswan. Upon publication in Paris in 1802, his Voyage dans la Basse et haute Égypte pendant la campagne du général Bonaparte (Voyage in Lower and Upper Egypt during the Campaign of General Bonaparte) sparked extraordinary enthusiasm.

In March 1799, a team of engineers headed south entrusted with the task of studying the Nile and irrigation systems. Struck by archaeologi- cal fever, two of the party, E. Villers du Terrage and J.-B.-P. Jollos surveyed instead the architectural ruins of Memphis (Fig 8), Abydos, Esna, Dendera (Fig 6), Thebes, Luxor (Fig 3), Karnak, Kom-Ombo, Edfu and the Memnon Colossi. With the simplest tools (pencils, boards, rulers, and plumb-lines), they followed a rigorous recording method that included heights, plans to scale, sketches, and descriptions. In the disturbing darkness of the Temple of Hathor at Dendera, lit by a single candle, they scrupulously drew the famous Zodiac. From September 1799, two other teams, one led by the mathematician Fourier (an essential link to Champollion and his decipherment of the Rosetta Stone), completed the coverage of the Nile Valley antiquities. Land surveys by theodolite (one of which is shown in the exhibition) resulted in a precious map of Egypt in 47 sheets at the scale of 1:100,000. Meanwhile, innumerable specimens of fauna and flora had also been collected.

In 1798-1799, clearing works exposed the main ancient buildings of Alexandria down to their paving stones, the measurements of the pyramid of Cheops at Giza provided in the 17th century by the British J. Greaves were checked, the ruins of Tanis in the Delta, an important city during the reign of Ramses II (c. 1279-1212 BC) were surveyed, and the tomb of Amenhotep III in the Valley of the Kings was discovered, measured, and drawn (Fig 15). In February 1801, General Kléber initiated major excavations at Giza, Saqqara, and Memphis, three months before his assassination.

After the French capitulation to the Turks and British on 31 August 1801, it took General Menou three months of negotiations before the 'savants' were allowed to sail from Egypt with their precious scientific booty (maps, notes, watercolours, and drawings) and a few portable small antiquities. Particularly striking in the exhibition is the matching of these — a tiny, steatite New Kingdom monkey and baby (Fig 11), pink granite and steatite ushabtis of Amunhotep III and Queen Tiy (Figs 15, 18), a New Kingdom 18th Dynasty, 1570-1293 BC couple and their daughter carved in limestone and painted (Fig 7), an impressive basalt torso of Nectanebo I (Fig 14), and a carving of three women, their backs to a stela (Fig 13) — with their depictions in the Description de l'Égypte.

First conceived by Kléber in 1799 and agreed by Bonaparte in 1802, the publication of the Description de l'Égypte in three parts, 'Antiquités', 'Natural History' and 'Modern State', began in 1809, but was completed only in 1828. Nine elephant folio volumes with 974 plates (Figs 3, 5, 8, 9, 19) which employed 160 etchers and necessitated the invention of an engraving machine by Nicolas Conté, the 'father' of pencils, described by Bonaparte as 'That universal man... capable of creating the arts of France in the middle of the deserts of Arabia'. Napoleon's prohibition to sell the Atlas of maps for strategic reasons

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**Fig 8.** 'Savants' measuring the hand of a colossal statue of Ramses II outside the ruins of Memphis. Etching by Dutertre (draughtsman) and Delignon (etcher), for the Description de l'Égypte, 'Antiquités', Vol V, Pl. 3. 54.1 x 70.4cm. Photo: Naguib Michel Saidam, © Musée National du Château de Malmaison.

**Fig 9.** Interior of the Mamluk palace of Qasr al-Bey, one of the four 'homes' of the Expedition's 'savants' in Cairo. Etching by Balzac (draughtsman) and Benoit and Texter (etchers) for the Description de l'Égypte, 'État moderne', Vol I, Pl. 25. 54.1 x 70.4cm. Photo: Naguib Michel Saidam, © Musée national du Château de Malmaison.
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Fig 12 (above right). Silver statuette of god Khnum with ram’s head. Late Egyptian. Found on Elephantine Island, Aswan, and brought back to France by Denon. H. 9.8cm, W. 3cm. Département des Antiquités égyptiennes, Musée du Louvre, Paris AF 2331-N3577. Photo: Hervé Lewandowski. © RMN.

Fig 13 (below). High relief sculpture in greywacke of three women. Egyptian 30th Dynasty, 380-362 BC. H. 28.5cm, W. 20cm, D. 8.2cm. Département des Antiquités égyptiennes, Musée du Louvre ES2645. Photo: Franck Roux. © RMN.

Fig 14 (far right). Basalt torso of Nectanebo I, first pharaoh of the 30th Dynasty, 380-343 BC, found by General Viala at Aswan, ancient Sebennytos, in the Delta. H. 62.5cm, W. 25cm, D. 24.4cm. Département des Antiquités égyptiennes, Musée du Louvre, Paris. Photo: René-Gabriel Ojéda. © RMN.

Frequently accompanying his older brother on his visits to the Préfet whom he assisted in his editorial work, young Champollion had the opportunity to study the proofs of the Description. Copying as many hieroglyphic inscriptions as possible, and mastering besides Greek, and Latin, Hebrew, Arabic, Sanskrit, Chinese, and Coptic (which he realised was a survival of Ancient Egyptian), Champollion had the flash intuition in September 1822 of the double nature of hieroglyphs as phonograms and ideograms. In 1824-1825, he suc-
Fig 15 (left). Pink granite ushabti of Pharaoh Amenhotep III, 18th Dynasty, 1386–1349 BC. Found in his tomb in the Western Valley of the Kings. Gift of E. de Villiers du Terrage (who first surveyed with Jollois the monuments of Upper Egypt), 1906. H. 67 cm. Département des Antiquités égyptiennes, Musée du Louvre, E. 1103. Photo: Hervé Lewandowski. © RMN.

Fig 16. Portrait of Jean-François Champollion. Oil painting on canvas by Léon Cogniet, 1831, Musée du Louvre, Paris. Photo: René-Gabriel Ojéda. © RMN.

Fig 17. 1831 Autograph manuscript (25 x 34 cm) of Champollion’s Grammaire égyptienne, published in 1836. © of the Département des Manuscrits, Bibliothèque nationale de France, Paris.

Fig 18 (below). Statue (?) ushabti of Queen Ti, Egyptian, 18th Dynasty, 1386–1349 BC. H. 16.4 cm. Gift of E. de Villiers du Terrage, 1906. Département des Antiquités égyptiennes, Musée du Louvre, E. 1106. Photo: René-Gabriel Ojéda. © RMN.

Fig 19 (right). 'Interior view of the Temple of Philae', printed in Description de l’Égypte, 'Antiquités', from an engraving retouched by brush for colouring, by Le Père (draughtsman) and Allais (engraver). 54.9 x 70.4 cm.

cessfully tested his scientific approach against the Pharaonic antiquities sold to the Turin Egyptian Museum by the French Vice-Consul in Alexandria, a former colonel of the Expédition d’Egypte, the Piedmontese Drovetti. Egyptology had been born. Champollion convinced King Charles X of France to acquire Egyptian finds for the Louvre. On 15 May 1826, by royal decree, the Louvre was endowed with a Department of Egyptian Antiquities of which Champollion was appointed the first Curator. A few years only after the publication of the last volumes of the Description de l’Égypte, Egyptophiles in increasing numbers could admire in the Louvre some 9000 Pharaonic pieces.
The military loss of Egypt was France’s cultural gain. Orchestrating the Napoleonic myth in order to divert attention from military failure, Denon set the seal of the ‘Return from Egypt Style’ on all the arts under his control, from Sévres china to the Gobelins tapestries, from coins and medals to urban décors, from imperial palaces to official celebrations. Compared with the excellent 1994 Louvre ‘Egyptomania’ exhibition, the section devoted to the ‘Return from Egypt Style’ in the ‘Bonaparte and Egypt’ show is weak, despite some striking pieces: an 1802 Sévres inkstand (Fig 20); an 1805 pair of black candelabra in patinated bronze and gilt simulating diorite in the shape of Isis and Osiris figures standing on a marble and bronze pedestal; and an 1806 Dendera Hathor Temple clock in wood, chased and gilded bronze, and patinated sheet-metal imitating porphyry. In 1807, Napoleon ordered from the Sévres Manufacture a dessert service whose decoration was to recall ‘pleasant memories’. Although the laurel branches and Roman swords on the edges of the plates speak of war, the centre is enlivened by Egyptian beasts and birds against a backdrop of Egyptian landscapes. In 1815 Napoleon took this service with him in exile to St Helena Island.

The temples and imagery of carvings or paintings on tomb walls, which grace the teapot and cups and saucers of the 1810 Sévres breakfast service of Empress Josephine (Fig 21), were copied from Denon’s Voyage, the Bible of Egyptomania.

From 1800 and throughout the 19th century, painting and sculpture became the most effective medium for propagating the Napoleonic myth, as well as the laboratory of Orientalism. Bonaparte on horseback with the shadows of his General Staff behind him, facing the Sphinx of Giza, whilst the French troops are deploying in the desert in the background, is a fitting conclusion to the epic of the Egyptian Campaign (Fig 22). This early painting by Gérôme entitled Oedipus (1867-1868) should have marked the end of the exhibition, the Sphinx in its infinite wisdom and serenity bearing the judgment of history, on 13 months of occupation, whose sole achievement was the scientific exploration of Egypt which begat a new discipline - Egyptology.

AWARE, however, that the real dialogue between France and Egypt developed a generation after the campaign, the curators opted to stretch the narrative through Muhammad Ali (1769-1849), the Albanian Vice-King of Egypt, the founder of a dynasty that ended with King Farouk’s deposition in 1952, and up to the inauguration of the Suez Canal in 1869. The Western (principally French) technical and cultural contribution to the emergence of modern Egypt comprises a rich and complex story, to which two small rooms and a few paintings, photographs and documents, can do no justice. This story woulsafes another, hopefully future, similarly rich exhibition at the Institut du Monde Arabe.


A catalogue by the same name is published by the Institut du Monde Arabe/Région Nord – Pas-de-Calais (2008; 420pp, 338 colour and b/w illus. Hardcover, £59; paperback, £49).
ANCIENT JAVA

EXCAVATIONS AT GUA MADE: THE ‘SU-U CULTURE’ REVEALED

Paolo Bertuzzi reveals the exciting discovery of an enigmatic complex in Java.

In the 1990s, Anacleto Spazzapan, an Indonesian archaeological enthusiast, brought some strange objects to the author’s attention. He had received news of these objects from an Indonesian acquaintance of his, Suelbo, a farmer living in the Modjokerto area who brought him clay fragments of the Majapahit Age (AD 1293-1500) which he had found in the fields. In 1998 he was taken to the area of Guá Made, a site in the East Java province of Modjokerto (in Indonesia), on the eastern side of the island near the town of Surabaya. Here he was able to examine a site that until then had only been frequently visited by the local population. Here he discovered metal masks and bricks. With official permission, these were subsequently taken to Italy to carry out appropriate research.

Spazzapan applied to specialists at the University La Sapienza, Rome, and also to private companies for assistance in conducting analysis on the material, such as thermoluminescence, metallography, petrography, and SEM (Scanning Electron Microscope) testing. These techniques were applied to the ingrained soil on several masks, metallic fragments, and bricks taken from the site where the objects had been found. The results of the analysis established the age of production of the bricks and ingrain soil between c. 1000 BC and 800 BC (according to the evaluation of Arcadia in Milan).

This information encouraged Spazzapan to contact the archaeologists of the National Museum of Oriental Art, Rome (Professors Roberto Ciarla and Fiorella Rispollì), who were naturally interested in the discovery. They immediately contacted the Indonesian diplomatic authorities in Italy to inform them of the site with a view to arranging a formal archaeological excavation.

Spazzapan felt it appropriate to name the ancient culture that produced the material as the ‘Su-U Culture’, after a prominent amateur Indonesian archaeologist who lived in the area. He rightly perceived that many objects awaited discovery, judging by the abundance of metallic fragments scattered on the surface in the locality; and also by oral tradition which alluded to the burial sites of small humans. Interestingly, in March 2008, National Geographic Magazine published an article by the South African palaeoanthropologist Lee Berger of the University of Witwatersrand in Johannesburg, who had discovered human remains in a grotto of individuals (ranging from 70cm to 130cm in height) on the island of Palau (800km east of the Philippines) which are contemporary with the Guá Made finds (1000-800 BC). This discovery has parallels with the sensational excavation of a 90cm-tall male - Homo floresiensis - on the Indonesian island of Flores. Results indicate that Guá Made material ranged from 1000 BC to AD 1000, considerably younger than the remains of Homo floresiensis (94,000–13,000 years BP).

In 2001 the Indonesian government authorised the first official excavation of Guá Made. This preliminary work was conducted over four days, directed by Dr Winston Sam Douglas Mambo, assisted by Anacleto Spazzapan, under the auspices of the local museum in Modjokerto (authorised by the Indonesian Ministry of Archaeology). Unfortunately the work terminated just as the archaeologists were preparing to excavate in the area of a subterranean chamber in which they discovered a particularly fine mask. A member of the team managed to climb into a narrow underground passage. This verified the existence of a room which could not be investigated due to the time constraints of that season. The last task of the excavation team was to fence off the entrance. This was subsequently guarded by museum staff to safeguard the site (Fig 4).

My interest in ancient art had already acquainted me with artefacts associated with the so-called ‘Su-U Culture’ although I had not been able to establish their exact place of origin or date until my first discussion with Spazzapan. The urge to continue my inquiries resulted from a meeting with Professor Franco Faranda, Regional Superintendent of Culture, who directed my attention to particular objects of interest.

This encouraged me to resume my research and I contacted Professor Oste-
lio Remi, Director of the Italian Institute of Culture in Jakarta. With the collaboration of Professor Remi and the Italian Ambassador in Jakarta, Francesco Maria Greco, I applied to the Indonesian authorities to finance a resumption of the excavations under their guidance. The initiative of the Indonesian authorities and the support of Professor Remi and Italian Ambassador to Indonesia Francesco Maria Greco enabled the excavations to be resumed in May 2006 under the direction of Dr Tony Djubiantono, Director of the Indonesian Institute of National Archeology and Dr I Made Kusumajaya of the Museum of Modjokerto.

In the course of the excavations the team managed to cut a passage through to the room located at the end of the first excavation. Due to the cramped conditions underground it was imperative to dig out a large area to gain further access to any other potential subterranean features and structures. This in fact revealed a chamber 10m wide, 5m long, and 7m deep. This enabled the team to reach a chamber of the same length about 1m metre wide, aligned on a north-north-west axis. This was filled with earth from cracks in the walls and the ceiling and had originally been cut from a non-volcanic rock similar to tufa with a vaulted roof about 2m high (Fig 6).

As the excavations proceeded we realised that the passage in fact connected five chambers: one at the beginning of the excavation area, three central chambers, and one at the end. We were convinced that the course continued on a north-south axis. Four chambers were approximately the same size, 2m by 1.2m and 4.2m. It was not possible to enter the end chamber because of the precarious working conditions, but survey indicated that it was about 8m long. Although the chamber walls were hewn from rock, the ceilings were constructed of terracotta brick (41 x 22 x 9cm), of the character analysed
by Spazzapan in Italy six years earlier. Great interest was aroused by the discovery of numerous masses and an intact sculpture, along with ceramic fragments, and Chinese coins of a later date.

Our discoveries at Gua Made were presented at the Eleventh Congress of EurASEAA (European Association of South-East Asian Archaeologists), held in September 2006, at the Musée des Tumulus de Bougon in France. Unfortunately, the news did not receive the attention befitting such an important discovery. However, the results of the excavations of 2006 provided the impetus for further excavation at Gua Made. The interest generated by the finds encouraged the Italian and Indonesian Governments to sign a bilateral pact to enable the excavations to continue. The new phase of the project was entrusted to the ISIAO (the Italian Institute for Africa and the Orient) and the Italian Ministry of Foreign Affairs, and financed by the Ministry of Heritage.

A mystery yet to be resolved concerns the function of the underground structures. One possibility, that they may have functioned to collect and distribute water for irrigation or ritual purposes, appeared unlikely, especially given the undulating nature of the site’s floor surface, which would have precluded a uniform flow of water (Fig 10).

The objective of the third season (which commenced in April 2007) was to discover more about the function of the subterranean chambers and more about the enigmatic ‘Su-U culture’ in general. Excavations were conducted by Professor Rispoli, assisted by Professor Roberto Ciarrà (both affiliated with the ISIAO), and again Dn Djubiartono, Kusumajaya, and Anacletto Spazzapan, and several Indonesian specialists. In spite of concerted effort it was not possible to formulate a new hypothesis concerning the function of the structures or the original location of the metallic artefacts found in them. However, excavating the layout of the known chambers continued, and the brick roof of a new chamber was unearthed (Fig 10, Op. 2). The objective of the 2009 excavation season will be to investigate this structure further. The new season will commence on 1 April and will continue through to the end of June.

What do the collective excavation results tell us about ancient Gua Made and the ‘Su-U Culture’? Professor Rispoli claims the site was also used at a comparatively late date, between the 13th and 16th centuries AD, a hypothesis verified by the discovery of pottery of the ‘Red Burnished’ type, typical of the Majapahit Age (AD 1293-1500), and crockery with straw-coloured glass of Chinese manufacture. It seems improbable, however, to suppose that the chambers were made at that time, considering the thermoluminescence analysis carried out on a sample of brickwork taken from the chambers.

Fig 7 (above left). View of the vaulted brick ceiling of Chamber 2, discovered in the excavation season of 2006.

Figs 8, 9 (above right, below middle). Alloy mask during and after its excavation, found in the passage between Chambers 4 and 5 in the 2006 excavation season.

Fig 10 (below). Section of Gua Made as the excavation progressed through the seasons since its discovery in 2001. This identifies the site as a water-focused complex but this is now being reappraised.
More extraordinary are the metallic finds of masks and statues (Figs 2, 8, 9, 11-16): nothing similar is known from this region. According to the latest metallurgical analysis they are typically composed of 40% copper, 20% zinc, 1.5% tin, and 0.8% lead. Other constituents are scoria (a volcanic rock) and sand. If the objects had been discovered in a precise context, rather than mixed up in the soil deposits of the chambers and passages, it would perhaps have been possible to establish their function. For this reason the writer thinks it is essential to continue with the excavations. Only then will it be possible to trace with certainty the origin of the 'Su-U Culture', and its extraordinary artefacts.

Hettabretz is hosting an exhibition of the Gua Made material, 'A Javan Discovery in Progress' at the Palazzo Borromeo in Milan, 22 November - 20 December.

A fully illustrated colour catalogue by the same name is available (published by Hettabretz, 34pp. Paperback, £20).

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VARUS AND THE LOST LEGIONS: 
THE BATTLE OF THE TEUTOBURG FOREST

Ruurd B. Halbertsma

Hac clade factum, ut imperium qued in 
litore Oceani non steterat, in ripa Rhemi 
fluminis staret.' 

'By this defeat the Roman empire, 
which hadn't been stopped by the 
shores of the Ocean, was confined to 
the banks of the river Rhine.' 

Lucius Annaeus Florus, De Gestis 
Romanorum, II, 30.

In AD 15 the Roman com- 
mander Germanicus (Fig 1), 
nephew of Tiberius, raided 
parts of Germany with his 
legions. Peace in Germany, with its 
many powerful tribes, was considered a 
vital element for the safety of the 
neighbouring provinces of Gaul, which 
had been conquered in the previous 
century by Julius Caesar. During these 
campaigns Germanicus detached a part 
of his army to punish the Bructeri, a 
tribe which had caused the Romans 
much trouble in the past. The historian 
Tacitus mentions that 'during the pil- 
laging and murdering' the Romans 
retrieved the eagle of the 19th Legion, 
which the Bructeri had captured when 
they took part in the battle of the 
Teutoburg Forest six years earlier.

During the campaign against the 
Bructeri, the Romans approached the 
place of the fatal battle, where three 
legions and nine cohorts had perished 
with their commander Publius Quinctii- llius Varus. It was known that the 
remains of the slaughtered Romans still 
lay unburied. Germanicus decided to 
visit the battlefield in order to render 
the last rites to the dead soldiers. The 
Romans were prepared for some horri- 
ble sights, but the reality of the scene 
was beyond comprehension of even 
battle-hardened legionaries. First they 
passed the remains of Varus’ camp, 
from where he had started his final 
march. Then the Romans found the 
albientia ossa (the whitened bones) of 
thousands of victims, in groups or 
apart, just as they had fallen during 
the battle. Between the bodies lay parts 
of armour and utensils; skulls had been 
nailed to trees; between them, altars 
where the officers had been tortured 
and killed. Memories returned to the 
soldiers who had witnessed the killing: 
they pointed towards the place where 
men had been hanged, Varus had com- 
mited suicide, the banners had been 
trampled, and the eagles had been cap-
tured. In a mood of growing anger and 
sorrow the soldiers collected the mortal 
remains of their comrades, which were 
buried beneath a mound. Germanicus 
took part in the ceremonies with his 
troops and honoured the memory of the 
dead.

How could three of Rome’s finest 
legions have come to such an atrocious 
end? In AD 7 Augustus commissioned 
Publius Quinctillus Varus as procur- 
sul (governor) of Germany. Varus had 
held a similar command in the province of 
Syria. He came from a minor patrician 
family but had boosted his career by 

Fig 1. cameo depicting Germanicus 
(or his brother Drusus), 
with the signature of the artist 
Herophilos. Early 1st century AD. 
Kunsthistorisches Museum, Vienna, 
Antikensammlung. H. 4.5cm.

Fig 2 (below left). Roman military 
settlements in Germany at the time of 
the governorship of Varus and the 
'sample of 

Fig 3. Marble head of Augustus 
swearing the corona 
civilis (civic crown). Early 1st century AD. G Staatliche 
Antikensammlungen und Glyptothek, Munich. H. 32.5cm.
According to Florus, Roman culture 'even managed to mitigate the harsh climate'. The Germanic tribes had to give up their ancestral customs in exchange for the Roman citizenship and the regulated life of the newly established towns. It was the wish of Augustus to make the River Elbe the eastern border of the Empire and create an orderly province of Germania (Fig 2). However, the goodwill and peaceful coexistence between Roman and Teuton came to a sudden end with some classical writers blaming mendacity and latent savagery of the Germanic tribes, while according to others, the greed and tactlessness of governor Varus. Almost all ancient sources agree that Varus acted too quickly with the implementation of the process of Romanisation. He raised taxes, which caused poverty among certain tribes, while the introduction of Roman law led to a series of legal proceedings which clashed with the indigenous tradition. The growing feelings of frustration and unrest were seized upon by the man who would bring destruction to the Romans in Germany, Arminius.

Arminius was born around 17 BC into the German tribe of the Cherusci. He and his brother Flavus entered the Roman army at a young age and both became excellent officers. The name Arminius is probably a mis-spelling of Armenius, 'the man with the Armenian-blue eyes'. Arminius was commander of a cavalry unit, which fought in the Balkans, and was even granted Roman citizenship and entered the privileged ranks of the equites, the class of wealthy Romans beneath senatorial rank. In AD 7 he returned to Germany where he became an advisor of Varus. He seemed a typically loyal Roman officer, but beneath the Romanised veneer his ancestral roots were very much alive. Possibly insulted by the way his countrymen were plagued by the burden of taxation and by the arrogant manner in which the Romans referred to the local population in general: 'People who have nothing human except for their voice and limbs,' Arminius began plotting against the Roman administration. In secret he made contact with the leaders of the most important tribes: the Marsi, Chatti, Bructeri, Chauci, and Sicambri.

It was difficult to hide the preparations for a conspiracy of this scale. According to historians Varus was informed about Arminius' treason, but he refused to believe the rumours and, blind to advice, caused his own downfall by steadfastly assuming the loyalty of his Germanic allies. In the autumn of AD 9 Varus commanded his troops on a campaign in northern Germany with three legions (around 18,000 men) and nine auxiliary cohorts (around 2000 men). As he prepared to return to his winter quarters near the Rhine, he received news about an uprising in the west. The conspirators in his staff left immediately, claiming...
The Barbarian Menace

Fig 8 (top left). Bronze helmet fittings, consisting of a slide-on crest holder and carrying handle. 1st century AD. From: Kalkriese – Römer im Osnabrücker Land (1993). H. (max.) 8.1 cm.

Fig 9 (left, second down). Iron pickaxe and sickle. 1st century AD. Objects of this nature were used for the construction of forts and fortressing of the army. From: Kalkriese – Römer im Osnabrücker Land (1993). L. (pickaxe) 53 cm.

Fig 10 (bottom left). Bronze handle of a surgical knife (above) and a bone-lifter. Doctors and paramedics played an important role in the Roman army, and they were able to perform operations and amputations with equipment of this kind. 1st century AD. From: Kalkriese – Römer im Osnabrücker Land (1993). L. (max.) 14.3 cm.

Fig 11 (above right). Gilded bronze suspension loop of a dagger-belt. 1st century AD. From: Kalkriese – Römer im Osnabrücker Land (1993). H. 2.4 cm.

Fig 12 (below right). The monument of Hermann der Cherusker in the Teutoburg Forest near Detmold. Bronze statue by Ernst von Bachel, 1875. H. 33.4 cm. Photo: Landesverband Lippe.

that they would return with their men to help Varus. The governor commenced his march through the difficult terrain of his presumed allies, countryside that consisted of dense forests, hills, and moorland. As a consequence, the legions were forced to proceed in a drawn out line, advancing slowly with their luggage and supplies. Women, children, and slaves were also part of the army train. To compound matters, the weather suddenly became inclement, soaking the Roman contingent and turning the ground into a series of muddy streams.

Then suddenly all hell broke loose. From behind an earthen wall thousands of javelins and arrows descended on the legionaries, followed by fast advancing combat units, which easily cut through the long line of marching soldiers. It became impossible for the Romans to properly engage in battle, hindered by their waterlogged shields, the mud, and the confusion and killing around them. The isolated clusters of Roman soldiers were an easy target for the swiftly operating warriors under the command of Arminius. Like sitting ducks they were surrounded and killed. Some units burned their luggage carts and fled the ambush, only to be intercepted by other Germanic troops. Later the few survivors told terrifying stories of the atrocities: ‘Of one soldier the eyes were cut out, another one’s hands were amputated. The mouth of yet another one was stitched up, after a barbarian had cut out his tongue. In triumph he held the tongue up and shouted: “You viper, at last you ceased to hiss!”’

The slaughter lasted for three days. When Varus realised the scale of the catastrophe he killed himself. Seeing this the remaining troops lost final hope and allowed themselves be butchered. When the conspirators found Varus’ body, they cut off his head and sent it to king Marobod of the Marcomanni, who in turn dispatched it to the emperor in Rome. Augustus (Fig 3) is said to have lost his composure, crying out for days the words: ‘Quinquilii Varo, legiones redde!’ (‘Varus, give me back my legions!’).

The fatal year of AD 9 had a lasting impact on Rome’s foreign policy. The punitive actions of Germanicus in AD 14-16 barely masked the grief (Fig 4): he recovered two of the three lost eagles and managed to capture Arminius’ wife Thusnelda, and she was displayed to the crowds of Rome during his triumphal march in AD 17. But Germany remained lost to the Empire: in the following decades the left bank of the Rhine became the scene of intense building activities. An iron curtain of fortresses clearly indicated that this river was now the final border of the Roman Empire in the west.

In the 16th century the manuscript of Tacitus’ Annals was discovered. In this account of the early years of the Roman Empire much attention is given to the Roman campaigns in Germany. Describing Germanicus’ wanderings in the north
Tacitus writes that the scene of Varus' defeat was to be found 'hanc procul Teutoburgiensis salutis' ('not far from the Teutoburg Forest'). However, the exact meaning of 'not far' and the identification of the forest remained unclear. Many theories were espoused, with much topographical asuteness, but without a shred of hard evidence. Only archaeology would be able to give an answer to the question of where the battle took place. In 1885 the historian Theodor Mommsen published a hoard of coins from Kalkriese (near Osnabrück) and suggested that the coins could have a connection with Varus and Arminius, since the hoard contained no coins later than AD 9 (Fig 5). Could this 'purse' have belonged to a soldier who had fallen in battle? Mommsen's critics argued that the coins came from a private collection, with no certainty about their exact provenance. Most 19th-century historians instead favoured the wooded hills around Detmold as the location of Arminius' triumph. This forest had been given the historicised name of Teutoburger Wald and here the enormous bronze statue of Hermann der Cherusker was inaugurated in 1875. The warrior raises his sword in triumph, looking ominously in the direction of France (Fig 12); the ancient victory was used for contemporary politics, as before.

In 1937 it was again the region around Kalkriese which attracted the attention of archaeologists and historians. The British officer and amateur-archaeologist Major J.A.S. Clunn unearthed 160 silver denarii, all minted before AD 9. He also discovered three lead slingshots, the first military objects found in this location (Fig 6). Subsequent excavations by the Archaeological Service of Osnabrück produced fascinating results, including military equipment of infantry and cavalry units (Figs 7-11), and also bronze utensils, such as pickaxes, medical instruments, and measuring devices - objects used by the civilian contingents of the Roman army (Figs 9-10). Furthermore, there were also indications of plunder and lootings: a gilded iron helmet had been stripped of its silver coating and thrown away (Fig 14). Human remains also were found, and were forensically examined. It appeared that the bodies had serious fractures and had laid unburied for some time. Clearly the archaeologists had discovered the site of a Roman battlefield.

Interestingly, the topography around Kalkriese is characterised by hills and moors, with a narrow pass between the Kalkriese Berg (157 m above sea level) and the Grosses Moor (Fig 13). It has been suggested that this pass was the place of the first ambush by the Germanic tribes: here the Roman legions must have been forced to march in a long line and could subsequently have been trapped between the hill and the moor when the attack began. The rest of the three-day battle must have been fought in various other locations in the vicinity. New research will provide more information about the last days of Varus' legions and the end of Roman ambitions to annex the territory. Seldom in the history of humankind has one battle had such dramatic consequences: the end of the policy to establish the River Elbe as the north-east border of the Roman Empire, and a failure to create a Romanised Provincia Germania.

Fig 13. Map of Kalkriese, showing the narrow pass between the Kalkriese Berg and the Grosses Moor (large moor). From Kalkriese – Römer im Osnabrücker Land (1993).

Fig 14. Iron helmet mask stripped of its original gilded surface. 1st century AD. The use of these masks in battle is contested. The narrow openings for the mouth, nose, and eyes would have made it impractical in combat. Probably the helmet masks were used on ceremonial occasions. From: Kalkriese – Römer im Osnabrücker Land (1993). H. 16.6cm.

Three German museums will stage important exhibitions this year, dedicated to the 2000-year anniversary of Rome's loss of three legions in the battle of the Teutoburg Forest.


WATER FROM AFAR

Mark Merrony surveys the incredible aqueduct system that supplied water to the capital of the Eastern Roman Empire.

There is at Constantinople an aqueduct where water comes from the country called Bulgaria. This water flows towards the aqueducts from a distance equal to a voyage of twenty days; and, when it enters the city, it divides itself into three sections: one part goes towards the imperial palace, a second part into the prisons of the Muslims and the third part into the baths of the patricians, and the population of the town drinks from the water which is lightly salted.'

Haroun-ibn-Yahya, c. AD 950

Fig 1 (left). Gold solidus showing the rosette-diadem, draped, and cuirassed bust of Constantine the Great. Minted in Nicomedia, Fl. 21cm. Photo: CNG Coins (Inc).

Fig 2 (right). Map of the Balkan Peninsula and Turkey.

In the early 8th century BC the Greeks founded a colony at the mouth of the Thracian Bosphorus - Byzantium - known in the Latin West as Byzantium. About 1000 years later, for strategic reasons, Constantine the Great (r. AD 306-337) chose Byzantium as his imperial residence, renaming it Constantinopolis nova Roma (Constantinople, the New Rome). Unlike its predecessor, Rome, which developed piecemeal over the best part of a century, Constantinople was laid out on a regular grid plan, much like many of the more important cities of the Roman East, such as Alexandria in Egypt and Antioch, Apamea, and Palmyra in Syria. Under imperial patronage the city rapidly grew, equipped with the necessary amenities of Roman urban civilisation. These included the Forums of Constantine, Arcadius, and Theodosius, a large basilica senate house (curia), and Imperial Palace. As in Rome, people demanded bread and circuses. This was satisfied by the import of grain from Alexandria on a vast scale and with the construction of the Hippodrome built, like the Circus Maximus, adjacent to the Imperial Palace, with a capacity of 80,000 people. Prized above all, perhaps, was public bathing; the city was provisioned with several public bath-houses, and nymphaea. The sheer demand for water posed one of the greatest challenges for the new administration, and the story of how this was met reveals the most fascinating aspect of civil engineering in the history of the Roman Empire.

Professor C. Mango has plausibly estimated that the population of Constantinople may have peaked at around 500,000 by the early years of the reign of Justinian (530s). The scale of this demand is borne out by the number of bath-houses constructed from the 4th century AD through to the 6th century. The most famous of these was the Baths of Zeuxippus, founded under Septimius Severus (r. AD 193-211),

Fig 3. Bozdaban Kemerli, the Aqueduct of Valens in Istanbul (AD 363-78). L. 971m. Photo: Mark Merrony.

Minerva, March/April 2009
embellished by Constantine in AD 330, and rebuilt after the Nike riots in AD 532. Conceived as a rival to the great Imperial Thermæ in Rome, this was truly opulent, bedecked with marble, splendid mosaics, and more than 80 statues of famous historical personalities, gods, and heroes from Graeco-Roman myth. There were several other major bath-houses in Constantinople: the Baths of Theodosiane (begun in 345, completed in 427), the Baths of Anastasiane (completed 364-376), the gymnasium Baths of Carosiane (375), the Baths of Achilliche (383-392), the Baths of Arcadiane (393/4), the Baths of Honoriane in Region V (395-423), the Baths of Honoriane in Region XIII (395-423), the Baths of Eudociane (425), the baths of Heleniane (498/9), the Baths of Dagistheus (526/7), the Baths of Alexander (532), the Baths of Taurus (569/70), the Palace Bath (578-82), and the Baths of Blachernai (586/7).

The insatiable demand for water in Constantinople is also clear from the number of underground cisterns and reservoirs (open cisterns). Several of these are now lost under the urban sprawl of modern Istanbul, but a combination of historical texts and extant remains paint an interesting picture of these. As in the case of bath-houses these grew through time in accordance with the city's increasing development. In all, the dimensions of 25 extant underground cisterns are known. These range in size and thus capacity. One of the largest underground cisterns known is the Binbirdirik Cistern ("the 1001 pots", also known as the Philoxerus Cistern), constructed in the 4th century AD. This is 64 x 56.4m in area, and comprises 16 rows of 14 columns with undercut capitals, which support a spectacular arrangement of vaults (Fig 4). The largest and most famous example is the Yerebatan Cistern, built in the late 4th or early 5th centuries AD. This is 138 x 66.6m in area, and consists of 12 rows of 28 columns with Corinthian style capitals which, as in the case of the Binbirdirik Cistern, support an equally impressive series of vaults (Fig 5). A particularly interesting feature is the carved heads of two Medusas on discarded blocks, one inverted, the other on its side (Figs 6, 7). These predate the cistern, but their original location is unknown. Both cisterns are located close to the Hippodrome in the heart of the city.

An even greater capacity is provided by three massive open-air cisterns on the outskirts of the city: the Aetius, constructed in the 5th century AD on the Fifth Hill, measures 244 x 85 x 13-15m (capacity of 269,620-311,000 litres); the Aspar, also built in the 5th century AD on the same hill, measures 152 x 152 x 10-11m (231,040-254,000 litres) (Fig 8); the largest of these, the Mokios, was constructed on the Seventh Hill in the 6th century AD, and measures 170 x 147 x 12m (299,880,000 litres). A smaller cistern, the Fildami reservoir, 127 x 76m is located near the coast of the Sea of Marmara to the south (Fig 9).

It is useful to pause at this juncture to consider briefly the water supply to Constantinople's imperial predecessor, Rome, which had a comparable population. Water consumption in Rome is well attested by the imperial thermæ: the Baths of Agrippa (built, 25 BC), Nero (AD 65), Titus (81), Domitian (95), Trajan (109), Commodus, Caracalla (185), Diocletian (217), and Con-
The excellent work of Professor A.T. Hodge clearly plots that the water supply grew in proportion with the provision of aqueducts: Aqua Appia (built 312 BC), Aqua Anio Vetus (260 BC), Aqua Marcia (144-140 BC), Aqua Tepula (126 BC), Aqua Alietina (2 BC), Aqua Julia (33 BC), Aqua Virgo (19 BC), Aqua Claudia (AD 52), Anio Novus (52), Aqua Traiana (98-117), and the Aqua Alessandrina (222-235). Collectively these were 502km in length and supplied a total of 1,127,220,000 litres every 24 hours.

With such an extraordinary growth of demand in the water supply to Constantinople through the four centuries of its prosperity in the Early Byzantine period, a proportionate growth in the supply would logically be expected. Until relatively recently this subject had not been extensively investigated, largely because of the densely forested nature of the terrain. In 1993 C. Mango rightly suggested that the known aquifers (water sources) near Constantinople provided an insufficient discharge capacity to supply the city and he envisaged the existence of a comprehensive infrastructure in Thrace. Hydraulic engineer Professor K.C. Çeçen published the first comprehensive research on the Thracean aqueducts in 1996, although other important work had been published by Oreshkov in 1915 and Dirimtekin.
In 1959 and 1968, Çeçen produced the first map outlining the water supply system based on archaeological remains and on interpolation from topographical remains. This produced astonishing results: graphically demonstrating an infrastructure of aqueducts unprecedented in its enormity in the Roman Empire with its furthest source near Vize (Biçye) near the village of Pazarlı in Bulgaria. From its furthest source to its ultimate destination, Çeçen defined that the water supply line travelled through the catchment areas of four principal Thracian rivers: the Ergene, Istranca (Biklikic) Dere, Karamandere, and Alibey.

More recently, fieldwork conducted since 1994 as part of the Levha-ulume-sponsored Anastasian Wall Project by Professor James Crow, Dr Jonathan Bardill, and Dr Richard Baylis recognised the complexity and chronological diversity of this system. They have skilfully managed to redefine the aqueduct, not as a single line of considerable distance, but as a vast, complex system, drawing water from multiple sources in Thrace, rather than from a single major spring. This may be summarised as follows (Figs 11, 13). In the Hadrianic period (AD 117-138) an aqueduct was constructed with its source to the north of Constantinople (then Byzantium) in the area of the Forest of Belgrade. A little over two centuries later this system was extended to the north-west with the completion of an aqueduct in the reign of Valens (AD 363-378), with extensions north-west to Pınarca and Danamandira, 215km from Constantinople. In the early 5th century AD, during the reign of Theodosius II (408-450), a separate aqueduct was again extended past Danamandira to Vize, further to the north-west. At 336km in length, the latter channel is the longest single water supply line known in antiquity: a staggering 204km longer than the famous aqueduct of Zaghouan which supplied Carthage (Fig 16). Excluding the aqueduct channels from the Forest of Belgrade, the total distance of the long

Fig 12 (above). Channel near Balgırmane, part of the long distance aqueduct. Photo: Jim Crow.

Fig 13 (above right). The chronological development of the aqueduct system feeding Constantinople. Photo: Jim Crow.

Fig 14 (right). Karpalıgürme aqueduct bridge near the Anastasian Wall, 5th century AD. Photo: Jim Crow.

Fig 15 (right). Mazalakemer aqueduct bridge on the Halkalyı system, 5th century AD. Photo: Jim Crow.

Fig 16 (right). Roman aqueduct at Zaghouan enroute to Carthage in modern Tunisia. Photo: Peter A. Clayton.
channels is 592km, considerably more than the maximum length of the 11 aqueducts supplying Rome (520km). Moreover, a series of impressive tunnels, channels (Fig 12), and viaducts (bridges) were constructed where necessary to facilitate the fixed gradient of water flow, many in the densely forested areas that were difficult to explore, a factor that has helped their preservation. Some of the best-preserved examples include: Kurbunlujur (Fig 14), a monumental two-tier bridge constructed in the 5th century AD near the Anastasian Wall; Büyükgerme, a substantial two-tiered bridge spanning a wide, open valley. Another bridge at Büyükgerme has been dubbed by Crow, Bardill, and Bayliss as the 'Grand Central Station' of the system where the channels from Vize and Danamandira converge but continue at different elevations. Also of note is the exceptionally well-preserved two-tier bridge at Mazulkemer on the Halkalı system to the north of the city (Fig 15). Most impressive of all is the two-tiered Bozdoğan Kemeri, otherwise known as the Aqueduct of Valens (Figs 3, 19). At 971m in length this is nearly four times longer than the famous Pont du Gard, Nîmes, France, a mere 274m.

It is difficult to unravel the precise character of the system nearer to Constantinople because of the convergence of lines from Vize and Danamandira on the one hand, and the channels from the Belgrade Forest on the other. This is compounded by the redevelopment of the Belgrade system by the famous architect Sinan under the patronage of Sultan Selim II (AD 1520-1566) in the Ottoman period. Two impressive Ottoman aqueduct bridges – the Uzunkemer and the Kovukkemer - were surveyed by the Anastasian Wall team in 2001 near Kemerburgaz north of Istanbul. It is known that they were constructed in their present form after flood damage in the 17th century. The question that has to be resolved was whether the Ottoman bridges replaced earlier Byzantine works. It was concluded that elements of the impressive two-tiered Uzunkemer bridge contained earlier Byzantine masonry. This was especially the case with the Kovukkemer (Figs 17, 18), an even more spectacular three-tier aqueduct, which contained elements of Roman/Early Byzantine and Middle Byzantine fabric. The writer also surveyed this aqueduct in December 2008 and tends to agree with this hypothesis. This monumental feat of engineering runs west along a ridge before turning south at a right angle to span a deep valley.

The legacy of the Roman Empire is profound: the framework on which modern administration and law is based, bequeathing us art that is difficult to emulate, architectural concepts that are hard to supersede, and civil engineering that was ambitious even by modern standards. This is the triumph of the aqueduct; an unprecedented level of achievement marshalled to supply New Rome and exploited by the Ottomans who inherited it.

Two thousand years ago the Indian Ocean was home to traders from diverse social and political backgrounds. Traders and merchants from the Roman Empire, East Africa, South Arabia, the Persian Gulf, and India all had a stake in a thriving network that exchanged everyday items such as food and pottery alongside the better known exotic goods – ivory, silk, gem stones, and pearls (Fig 1). Pepper was also a major trade incentive in the Classical world. During the Hellenistic period pepper was used medicinally and for ritual. While the Romans continued to use it lavishly for these purposes they also popularised its culinary use. A perusal of Apicius’ recipes illustrate its widespread application to savoury and sweet foods alike. Dishes such as chicken, melon, pine nut and honey pudding all call for generous quantities of freshly ground pepper.

Pepper and other spices were the driving force behind Indo-Roman trade. Two types of pepper were known to the Romans. The spicy long pepper (*Piper longum*) from north-east India seems to have been used particularly for medicines, while it is the black pepper (*Piper nigrum*) native to south-west India (modern Kerala) that we know today. Long pepper is a shrub, black pepper a vine that attaches itself to trees (Fig 2). Special preservation conditions are needed for its survival and only black pepper is known in archaeological contexts. Optimum preservation conditions exist in the Eastern Desert of Egypt, including the Red Sea coast where sites connecting traders to the Roman world were located. The two ports on the Egyptian Red Sea that are best known archaeologically are Myos Hormos (modern Quseir al-Qadim) and Berenike. Pepper has been recovered from both Early Roman (1st century BC through the 3rd century AD) and Late Roman (4th and 5th centuries AD) layers. Most remarkable is a 1st century AD find from Berenike (during excavations by the Universities of Delaware and Leiden directed by Drs Steve Sidebotham and Willeke Wendrich). Here site archaeobotanist Dr René Cappers identified 7.5kg of black pepper stored in a large Indian jar near the temple of Serapis (Figs 3, 4). Elsewhere on the site loose peppercorns were also recovered.

Pottery is more commonly preserved than pepper and can be used to chart the flow of other items of trade. Indian pottery types found at Red Sea ports include storage jars like the one mentioned above probably used as a transport container for black pepper, as well as cooking wares (identifiable by snot marks on the exterior) and table wares, particularly fine rouletted types that are likely to have come from the Ganges Valley. They could have reached the Red Sea via a number of ports, but most likely came from a port in Peninsular India where this pottery type is more commonly found. Rouletted wares occur in small numbers at Egyptian Red Sea sites and may have been the personal possessions of merchants or sailors from India, who, we know from several South Indian Tamil-Brahmi graffiti, at least visited and probably lived at Myos Hormos and Berenike. One Tamil graffiti is on a Roman wine amphora, suggesting that Indians had access to Roman goods.

Our initial understanding of trade ports comes from documents and increasingly from archaeological evidence, which challenges, confirms, and refines the textual evidence. The most explicit treatise for Indo-Roman trade is a mid-first century AD merchant’s document, the *Periplus Marii.
Ancient Globalisation

Erythraei, which describes the sites and goods in use during this period and as such provides extremely valuable evidence. Nevertheless, the Periplus did not prepare excavators from a University of Southampton team, led by Drs David Peacock and Lucy Blue, for the find of an ancient jetty constructed of reused amphorae from the silted Roman harbour at Myos Hormos (Fig 5). The feature provides a visible testament to the large quantities of pottery that were circulating during the Early Roman period, and also has important implications regarding the investment and technology employed at the port.

On the opposite side of the Arabian Sea, Barygaza (in modern Gujarat, India) was clearly an important port since it is mentioned 28 times in the Periplus – more than any other site. It served as a funnel for a diverse hinterland, but intense occupation since antiquity makes it impossible to evaluate its role archaeologically. Until recently the port site of Muziris, described by Pliny the Elder in his Natural History (6.104) as ‘primum emporium Indiae Muzirit’ (Muziris, the first emporium of India) was more obscure. In the last five years enormous strides have been made in identifying the site at the village of Pattanam, south-west India, which is now being excavated by the Kerala Council for Historical Research under the direction of Drs P.J. Cherian, K.P. Shajjan and V. Selvakumar. Here a rich collection of Roman amphorae, mostly dating between the 1st century BC and 1st century AD, has been excavated. Since the excavations of Sir Mortimer Wheeler in 1945, Arikanedu (ancient Poduke) on the Coromandel Coast of south-east India, had dominated our understanding of Indo-Roman trade. Now the site at Pattanam is enabling us to pose questions about the relationship between the east and west coasts of southern India, the redistribution of trade goods within India, and the relationship of the pepper growing area of India to the West.

India had a wide range of goods sought after by the Romans. What did the Romans have to offer in return? Wine carried in Roman amphorae was one item; it was probably drunk by resident Romans and Indians and conferred status on those able to obtain it. Roman coinage was a more valuable commodity that could be exchanged. Commonly thought to have been used as bullion rather than for monetary purposes, gold and silver coins occur in abundance in India during the Early Roman period (especially as hoards in the south) and local Tamil poetry of this period corroborates: ‘...the flourishing town of Muchiri (Muziris), where the large beautiful ships built by the Yavanas (westerners) came with gold, disturbing the white foams of the fair Periyar returned with pepper’.

However, the trading partners were not limited to Indians and Romans, and other areas and their merchants contributed their own special products to this international trading circuit. South Arabia was rich in resources. Home to the best quality frankincense and myrrh, the region had been a magnet for: traders for centuries, initially as part of overland caravan routes; later Kana and Mosche Linen
were established and facilitated the seaborn trade. Some trade routes between Egypt and India seem to have been direct, but others were indirect. One journey, between India and South Arabia, is indicated by Indian pottery at Moscha Limen and Kana. Roman amphorae are found in abundance at both these Arabian sites, while South Arabian pottery is common at Berenike and Myos Hormos (Fig 7). Some of this pottery may reflect closed trade between the Red Sea and South Arabia or, in other cases, a stopover on the way to the Red Sea from India. Other trading partners came from East Africa, a rich source of ivory and tortoise shell. Most powerful in this region were the Aksumites who controlled territory in modern Ethiopia and Eritrea from around the 3rd century AD and became an active international force.

Roman trade around the Indian Ocean is best known from the Early Roman period, particularly during the 1st centuries BC and AD. The most explicit textual references come from this period; not only the Periplus, but Strabo (c. 64/3 BC - AD 23), Pliny (AD 23-79), and about 100 years later, Claudius Ptolemy (c. AD 100-170) all took an interest in India, promoting their own point of view. Pliny, for example, took a moralising tone and saw Indo-Roman trade as a source of decadence and even bankruptcy for the State.

There is now a growing corpus of Late Roman coins in India, matched by a smaller quantity of distinctive Late Roman amphorae of the 4th through 7th centuries AD (Fig 8). The Red Sea port of Berenike witnessed a resurgence in the 5th century, and Aila in Jordan and Adulis in East Africa flourished into the 7th century. As Berenike and Adulis were founded specifically to facilitate trade they provide strong evidence for its importance during this period. The Aksumites are often thought to have acted as middlemen for the Romans from the 4th century onwards. Aksumite finds further north on the Red Sea and in South Arabia attest to their involvement, but the small number in India, in comparison with Roman material, suggest that, whatever the input of the Aksumites, the Romans maintained overall control of the trade.

Who were these traders and merchants? It seems that they were generally private individuals, although the various states benefited enormously from the trade. In the case of Rome, the State imposed a 25% tax on everything imported from the East, but the trade itself was privately controlled. By the Late Roman period the Christian Church may also have played a major role, both in organising and conducting trade. Many of the sailors on the voyages would have been Christians, and would have been offered the sacraments before setting sail. Thus we see during this period, active Christian communities on Red Sea sites, with substantial churches excavated at Aila, Berenike and Adulis. At Berenike, where numerous cults are represented, the largest religious structure on site is the church (Fig 9). This place of worship provides a concrete reminder that trade was not only in tangible items, but in the transmission of ideas. Thus, from earliest times, we see in India a strong oral tradition linking churches with trade sites, such as Muziris.
EGYPTIAN AND NEAR EASTERN SCULPTURES FEATURED AT
SOTHEBY'S NEW YORK

There was little thought about the global economic recession affecting the antiquities market, judging from the very successful auction held at Sotheby's New York on 10 December as three objects sold for more than $1 million, all considerably above their high estimates. The star of the sale was an Egyptian greywacke figure of a man (Fig 1), late 26th-30th Dynasty (c. 600-342 BC). The kneeling figure, h. 35cm, holding an enthroned ram-headed Khnum on his lap, was collected by the famed British Consul-General in Egypt and procurer of many antiquities for the British Museum, Henry Salt (1780-1827). It was first sold by Sotheby's London in 1835 (for £550) and was long in the collection of the Ears of Warwick. It was next sold at Sotheby's London on 12 June 1997 when it realised £309,500. Now estimated at a low $600,000-900,000, it brought a healthy $1,650,000 (£1,110,000) from a European dealer. (All prices in this report, unless otherwise indicated, include the buyer's premium that normally is 20 to 25%.)

A rare but fragmentary nummulitic limestone figure of a princess from Tel el-Amarna (Fig 2), probably Meretaten or Meketaten, daughter of Akhenaten and Nefertiti, c. 1347-1345 BC, h. 34.3cm, was acquired in 1960 by Denys Sutton (1917-1991), Editor of Apollo from 1962 to 1987. It probably formed part of a boundary stele; the right hand of her royal sister still remains on her right shoulder. Estimated at $400,000-600,000, it was acquired for $1,082,500 by the same buyer, both no doubt destined for a museum. A Ptolemaic black diorite life-size torso wrapped in a cloak (Fig 3), c. 305-30 BC, h. 57.1cm, also from the Sutton collection, brought $662,500, from an American private collector, more than double its high estimate of $150,000-250,000. The upper part of a 30th Dynasty indurated limestone sarcophagus (Fig 4), h. 54cm, estimated at $80,000-120,000, sold for $134,500 to the same collector.

The top Egyptian objects were not the only ones that sold well beyond their estimates. A fine large (37 x 27cm) Assyrian gypsum alabaster foundation

Fig 1. Egyptian greywacke figure of a man, late 26th-30th Dynasty, c. 600-342 BC; H. 35cm.

Fig 2. Nummulitic limestone figure of a princess from Tel el-Amarna, probably Meretaten or Meketaten, daughter of Akhenaten and Nefertiti, c. 1347-1345 BC; H. 34.3cm.

Fig 3 (below). Ptolemaic black diorite life-size torso wrapped in a cloak, c. 305-30 BC; H. 57.1cm.
plaque from the reign of Tukulti-Ninurta I, c. 1243-1207 BC (Fig 5), from his Temple of Ishtar at Assur, was acquired by Dr Eddie Schacht of Baden-Baden in 1917 and was first published in 1959. The estimate of $150,000-250,000 seemed to be conservative, but no one was prepared for its sale to another American collector for an astounding $932,500. On the other hand, an extremely rare Sumerian copper figure of a deity wearing a cylindrical diadem (Fig 6), Urkuk IV, c. 3300-3100 BC, h. 17.2cm, was estimated at an extremely low $200,000-300,000. The property of a New York collector, Jonathan Rosen, originally acquired by R. Boustros in 1954, it was on loan to the Metropolitan Museum of Art from 1986 to 2008. Occupying four pages in the catalogue, its purchase was hotly contested, finally selling for $782,500 to a different American private collector. A rare and charming Neolithic porphyritic lava figurine of a gracefully reclining steatopygous female (Fig 7), c. 6000-5500 BC, l. 8.4cm, was originally in the possession of Elie Borowski in the 1960s. At auction at Sotheby Parke Bernet in December 1972, it sold for a mere $11,000. It was then offered at Sotheby’s London in November 1977 when it realised £13,500. It next sold at Sotheby’s New York, 9 December 2003, however, for a resounding $187,200. Now estimated at only $30,000-50,000, it had no problem bringing $134,500 from another European dealer.

A large (47cm) Cycladic marble figure of a goddess (Fig 8), c. 2500-2400 BC, from the Stanley J. Seeger Collection, was published in the ‘Classical Antiquities from Private Collections in Great Britain’ in 1986, and in Pat Getz-Preziozzi’s ‘Early Cycladic Art in North American Private Collections’ in 1987 (the explanation being that Mr Seeger was an American with an estate in England). Attributed to the Master of Naxos 4673, there were remains of red-painted details on its face and especially its chest, though it was somewhat disfigured by pitting along its proper left side. A fair estimate of $300,000-500,000 meant little to the bidders who chased it up to $1,022,500, at which point it was won by a European dealer, perhaps for a client. Another much smaller figure (Fig 9), (17.1cm), c. 2600-2500, of the Pedesus type, is close in style to that of the Fitzwilliam Master. Acquired by Heinz Weiss in the 1950s, with an estimate of $100,00-150,000, it now sold for $170,500. An attractive Greek marble anthemion (Fig 10), the top of a Greek funerary stele, c. 375-350 BC, h. 109.2cm, estimate $125,000-175,000, brought $116,500 from yet another European dealer.

The sale of just 124 lots brought a grand total of $8,899,377 (almost the same as the spring sale of 125 lots totalling $8,933,001), with 82.8% sold by number and 89.4% sold by value. European dealers accounted for the purchase of six of the top ten pieces and American collectors the other four. All but three of these buyers were in the saleroom.

HADRIAN STATUE STARS IN CHRISTIE’S NEW YORK AUCTION
The star of the Christie’s New York sale of 9 December was a monumental (h.
208.2cm) Roman marble statue of a half-nude male bearing the head of the emperor Hadrian (AD 117-138), both 2nd century AD and possibly contemporaneous (Fig 11). Originally in the Villa Montaldo-Negrini-Massimi, Rome, it was acquired by the Fourth Earl of Darnley, John Bligh (1767-1831), Cobham Hall, Kent, England, and purchased at Sotheby’s London in July 1957 for £450 (lot 383) by a New Orleans dealer, J. Wilson Raker, who subsequently sold it to Iberian Bank of New Iberia, Louisiana in 1961. Though the statue itself had extensive 18th century restorations, the estimate of £350,000-550,000, was soon left far behind as it reached a winning bid of £902,500 from an English collector, but destined for a future museum. A large Roman draped female headless statue, perhaps a Vestal Virgin (Fig 12), 1st-2nd century AD, h. 144.7cm estimated at £250,000-350,000, brought just £218,500 from a private collector. On the other hand, a charming Roman marble portrait head of a young woman (Fig 13), c. AD 220-240, h. 36.8cm, once in the collection of Thierry Cambelong, estimated at a mere £25,000-35,000, quickly rose to £110,500, selling to a European museum. A Roman marble nude male torso of the 1st-2nd century AD (Fig 15), h. 91.4cm with an estimate of £60,000-90,000 sold to a European dealer for £116,500 even though the surface was finely pitted.

An elegant Hellenistic bronze Aphrodite (Fig 14), c. 2nd-1st century BC, h. 27.9cm, once with the Khawam Brothers, Cairo, in 1940, brought £242,500 from a New York collector, well over its estimate of £100,000-150,000. A fascinating late Hellenistic bronze genre figure of a balding aged man with a drooping moustache and tufted beard (Fig 16), c. 50 BC, h. 37cm, not including the restored legs had gone unsold in a recent English sale. Now estimated at £150,000-250,000, it was hammered down for £134,500 to an American collector. An Attic red-figure skyphos by Kallimachos, c. 490-480 BC, h. 17.5cm, featured a discus thrower and his trainer on the obverse (Fig 17) and a youth holding a lyre and his teacher on the reverse. The ambitious estimate of £120,000-180,000 did not prevent the European museum that bought the marble portrait of a young woman from also purchasing the vase for £146,500.

A very large (52cm) and finely sculpted Egyptian solid cast bronze Osiris (Fig 18), 21st-22nd Dynasty (1070-712 BC), from the famed collection of the Comtesse Marthe-Marie-

Octavie Pol de Béhague (1870-1939), then the Marquis Hubert de Ganay, was first sold at Sotheby’s Béhague collection sale in Monaco in December 1982 (attended by the writer), for Fr 421,800 (£74,500). This time it did not take long for it to soar considerably over its estimate of just £150,000-250,000, finally selling for £422,500 to an anonymous telephone bidder (reported by error as £902,500 by the Herald Tribune). A colourful Egyptian painted alabaster amphora with large ibex head handles (Fig 20) dating to the 19th Dynasty, c. 1290-1214 BC, made for Ramesses II or his son and successor Mermepthah, h. 41.2cm, came from a European private collection, acquired prior to the 1950s. Estimated at £80,000-120,000, it went to a European collector for £122,500.

An intriguing, highly stylised, anthropomorphic South Arabian stela with the exaggerated facial features in high relief (Fig 19), c. 1st century BC/AD, h. 49.5cm, estimate £60,000-80,000, was acquired by another European dealer for £116,500.

While the Christie’s New York sale, held the day before Sotheby’s, also brought some respectable prices, it suffered from the inclusion of too many minor lots with overly bold estimates,

**Fig 8. Large Cycladic marble figure of a goddess, c. 2500-2400 BC; 47cm.**

**Fig 9. Cycladic marble figure of the Spedos type, c. 2600-2500; h. 17.1cm.**

**Fig 10. Greek marble anthemion, part of a Greek funerary stele, c. 375-350 BC; h. 109.2cm.**
resulting in a large number of unsold objects of lesser value. The sale of 314 lots totalled $5,383,788, with just 63% sold by number and only 53% sold by value, close to the results of the major contemporary art sale held three weeks before. The high buy-in rate by value was due to the failure of nine featured lots with total estimates of $3,150,000-4,600,000 not reaching their reserves including a monumental bronze head of Vespasian; a rare Early Christian silver paten with Christ, Peter, and Paul; and an exceptional Roman bronze Hercules with a billowing velum rising overhead. In sharp contrast to Sotheby's, eight of the best pieces were won by telephone bidders, including two from a European museum, and only two by an American collector and a European dealer in the room. The totals of the Ancient Jewellery sale that was held the same day ($641,188) were included in the above amounts. The top piece was an Etruscan gold finger ring with a carnelian scarab depicting Bellerophon and the Chimaera (Fig 21), estimated at $25,000-35,000, that brought a surprising $86,500. Christie's Paris will feature a number of select antiquities from the collection of the late Yves Saint-Laurent in February.

EGYPTIAN FUNERARY BOAT SOLD AT CHRISTIE'S LONDON

The most valuable antiquity sold at Christie's on 13 October was an Egyptian wood funerary model of a sailing boat with 14 crew and a linen sail (Fig 22), 11th-12th Dynasty, c. 2087-1759 BC, l. 79.5cm. Originally from the Dannei collection in Melbourne, Australia, it was sold in a Melbourne auction in 1949 and exhibited in the Museum of Victoria, Melbourne, in 1984-87. Valued at £65,000-75,000, it realised £79,250 ($135,755; all English sale prices include the buyer's premium). A large (h. 193cm) Egyptian wood mummy sarcophagus lid, 26th-30th Dynasty, 664-342 BC, acquired in 1915-17, was sold at Sotheby's New York, 12 June 2003, for $39,000. Now bearing an estimate of £40,000-60,000, it brought £44,450 from a private English collector. A Roman over life-size marble portrait head of a noblewoman, c. 1st century AD, h. 39.2 cm, estimate also £40,000-60,000, brought £46,850 from another private English collector. The sale of 206 lots, totalling £748,050, was 61% sold by number and a surprisingly low 33% sold by value primarily due to the failure of the three top lots - an Egyptian bronze hippopotamus, an...
Fig 13 (left). Roman marble head of a young woman, c. AD 220-240; H. 36.8cm.

Fig 14 (below left). Hellenistic bronze Aphrodite, c. 2nd-1st century BC; H. 27.9cm.

Fig 15 (right). Roman marble nude male torso of the 1st-2nd century AD; H. 91.4cm.

Fig 16 (below middle). Late Hellenistic bronze genre figure of a balding aged man with a drooping moustache and tufted beard, c. 50 BC; H. 37cm.

Fig 17 (below right). Attic red-figure skyphos by Makron, depicting a discus thrower and his trainer on the obverse and a youth holding a lyre and his teacher on the reverse, c. 490-480 BC; H. 17.5cm.

Attic stamnos in 'six's technique', and the cover piece, a Roman marble headless statue of a goddess estimated at £700,000-900,000, most probably due to the ambitious estimates.

BONHAM'S LONDON HOLDS TWO SALES
The regular Bonham's antiquities sale on 15 October featured a fine Roman silver trulla (ladle or saucpan) with gilted details, c. 1st century BC/AD; l. 24cm (Fig 23), estimates £50,000-70,000, that sold for £48,900. A rare and historically interesting, though well-worn and damaged, large Roman dedicatory throne (Fig 24), 1st-2nd century AD, h. 87cm, was published in J. Stuart and N. Revett's Antiquities of Athens I (1762). Estimated at £50,000-50,000, it brought £45,600.

The sale of 397 lots totalled £801,520, with 64.5% sold by number and 72.2% sold by value.

A second sale, 'The Geddes Collection', consisted of the stock and collection of an Australian dealer, Graham Geddes. A fragmentary Roman marble figural relief of the torsos of two warriors, c. 2nd century AD, h. 71cm, estimated at £50,000-80,000 went for
£54,000. A large Roman marble sarcophagus fragment depicting the Caledonian Boar Hunt, c. 2nd century AD, 73.6 x 56cm, estimate £60,000-90,000, realised £60,000 in an after-auction sale. A number of Attic and South Italian vases were withdrawn at the request of the Italian government. The 180 lots included several large ‘after the antique’ sculptures. While indicated as such, these forgeries were disturbingly given full-page, well-illustrated write-ups. None, however, was sold. The sale of 180 lots totalled £911,484, with 72.7% sold by number and 82.2% sold by value.

THE FALL SALES IN BASEL AND MUNICH

A charming marble sculpture of the young Herakles fighting the serpents of Hera (Fig 25), mid-1st century AD, h. 43cm, from the Henry Barbier collection, estimated at SFr 86,000, sold for SFr 100,000 (£49,929, US$90,870; the Swiss results are the hammer prices) in the Jean-David Cahn sale of 19 September in Basel. A fine Late Hel-
Autumn Antiquities Sales

Fig 23 (left). Roman silver trulla (ladle or saucepan) with gilded details, c. 1st century BC/AD; l. 24cm.

Fig 24 (left). Roman dedicatory throne, 1st-2nd century AD; H. 87cm.

Hellenistic life-size (h. 23.5cm) marble head of a goddess (Fig 26), 2nd-1st century BC, from the Belgian Dehoust collection and the German Funcke-Auffermann collection, estimated at SFr 86,000, was acquired by Royal Athena Galleries for SFr 100,000. An archaistic marble head of Athena with inlaid bronze eyes (Fig 27), 1st century AD, H. 17cm, recently published in a 2006 Royal Athena catalogue for $47,500, was now estimated for only SFr 34,000, but realised a healthy SFr 90,000. A Roman purplish-brown porphyry tub with panther heads on either side (Fig 28), 2nd-4th century AD, l. 96cm, h. 42cm, from the 1950s Ch. Loch collection in Rheinland-Pfalz, estimated at SFr 65,000, sold for SFr 110,000. A large Roman mosaic depicting fish and sea life from North Africa (Fig 29), late 2nd-3rd century, H. 106cm, l. 170cm, from the same collection, brought SFr 90,000, well over its estimate of SFr 42,000.

A large (h. 50cm) Attic black-figure belly amphora of the E-group, closely related to the work of Exekias, c. 540 BC, depicts a Giga
tomachy, with Poseidon dropping the island of Nisyros on the giant

Fig 25 (left). Marble sculpture of the young Herakles fighting the serpents of Hydra, mid-1st century AD; H. 43cm.

Fig 26 (above right). Hellenistic life-size marble head of a goddess, 2nd-1st century BC; H. 23.5cm.

Fig 27 (right). Archaistic marble head of Athena with inlaid bronze eyes, 1st century AD; H. 17cm.
Polybotes (Fig 31): the other side depicts a warrior's farewell. Acquired from Dr Herbert Cahn in 1988 by a Düsseldorf collector, it was mistakenly estimated at a mere SFr 28,000, but was purchased by Royal-Athena Galleries for SFr 130,000. An unusually large (diam. 55cm) Apulian lekanis (Fig 30) by the Painter of the Stuttgart Group, features Zeus, in a quadriga driven by Nike, hurling a thunderbolt at a giant with the legs of a serpent; Diam. 55cm. In the Gorny & Mosch sale in Munich of 16 December, a life-size 2nd century AD Roman draped marble statue of the 'Large Herculaneum' type, h. 139.5cm sold for a hammer price of £75,000 (£66,767, US$102,488), the same as its estimate. Though it retained its right arm, it lacked the head, left arm, and feet. An unusually large (45.5cm) Late Period Egyptian bronze Osiris, estimated at only £12,000, brought £35,000, while a large Eastern Mediterranean core-formed glass alabastron, 6th-4th century BC, h. 18.5cm, realised £34,000.
Syro-Palestinian / Canaanite flat cast joined figurine
Late 3rd/early 2nd millennium BC. Height: 13.5 cm.
Published: Ars Antiqua V, Lucerne, 1964, Nr. 23

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7-8 March. NUMISMATA. Coins from antiquity through to the modern world. Munich, Germany. Tel. (49) 89 26 8359; e-mail: numismata.modes@t-online.de; http://numismata.de.

9-13 March. GORNÝ & MOSCH. Ancient, medieval and modern coins. Munich, Germany. Tel. (49) 89 2422-6430; e-mail: info@gmcoinart.de; www.gmcoinart.de

9-14 March. FRITZ RUDOLF KUNKER. Ancient and medieval coins. Osnabrueck, Germany. Tel. (49) 541 962-0233; e-mail: info@kuenker.com; www.kuenker.de

17 March. BALDWIN’S AUCTIONS. Islamic coins. London, United Kingdom. Tel. 0207 930 9808; e-mail: coins@baladin.sh; auctions@baladin.sh

2 April. BALDWIN’S & MA TAK WO. Chinese coins and coins of the world. Kowloon, Hong Kong. Tel. (852) 2316 2926; e-mail: coins@baladin.sh; auctions@baladin.sh

6-7 April. MEISTER & SONNTAG (AMS). Ancient, medieval and gold coins. Stuttgart, Germany. Tel: (49) 71 1248-47369; e-mail: info@ams-stuttgart.de; www.ams-stuttgart.de

28-30 April. BUSSO PEUS. Greek, Roman, Byzantine and Islamic coins. Also German coins and medals. Frankfurt, Germany. Tel. 49 959 6620; E-mail: info@peus-muenzen.de

29-30 April. NUMISMATICA VARESI. Pavia, Italy. Tel. (39) 0382 27173; e-mail: info@varesi.it

EXHIBITIONS
UNIVERSITY KINGDOM
Birmingham
CLAIMS TO POWER: COINS AND POLITICAL SPIN. A compact exhibition that focuses on how the goddess Nike/Victory was portrayed on the coins of four different cultures: Greek, Roman, Byzantine, and Islam, and compares political and artistic styles and techniques. THE BARBER INSTITUTE OF FINE ARTS (44) 121 414 7333 (www.barber.org.uk), Until 29 April 2009

UNITED STATES
New York
DRACHMAS, DOUBLOONS, AND DOLLARS: THE HISTORY OF MONEY. An exhibition showcasing coins from across the ages and around the globe. Hosted jointly by the American Numismatic Society and the Federal Reserve Bank of New York. THE FEDERAL RESERVE BANK OF NEW YORK (1) 212 571 4470 (www.numismatics.org), Until March 2972

CHINA
Beijing
ANCIENT COIN MUSEUM. An exhibition featuring nearly 1000 items of currency that have been circulated during the China’s long history. The collection not only traces the evolution of the country’s coinage, but also unveils the aesthetic values of the Chinese people, and the development of the social, economic, and cultural conditions in China. DESHENG MEN ARROW TOWER (66) 10 6201-8073, Permanent.

GERMANY
Berlin
THE SPLENDOUR OF THE HOUSE OF HABSBURG. MEDALS BELONGING TO THE HOLY ROMAN EMPERORS AND THE EMPERORS OF AUSTRIA 1500 TO 1918. An exhibition which traces the development of the themes and artistic styles in Habsburg medals, from the 16th century to 1918. BODE-MUSEUM. (www.smb.museum), Until 1 June 2009

TURKEY
Bodrum
Exhibit of monetary and weight systems used in Anatolia, especially Caria. Genuine coins, as well as ancient and modern counterfeits, are also displayed. BODRUM MUSEUM OF UNDERWATER ARCHAEOLOGY (90) 252 316 25 16 (www.bodrum-museum.com), Permanent.

LECTURES
UNITED KINGDOM
London
17 March. THE NUMISMATIC INTERESTS OF JOHN RUSKIN. A talk by Robin Elyon. The British Museum, London. Tel. (44) 20 7323 8173; e-mail: info@numismatics.org.uk, 6pm

UNITED STATES
Boston
30 April. WHAT WERE ROMAN EMPERORS REALLY CALLED? COINS AS MODELS OF DISSEMINATION. A talk by Andrew Burnett, Deputy Director, The British Museum. The Harvard University Art Museum. Tel. 404 384 5224; www.harvardartmuseum.org, 6pm

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### ETERNAL EGYPT

**Masterworks of Ancient Art From The British Museum**

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Jerome M. Eisenberg

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Europe Between the Oceans
BARRY CUNLIFFE

The scope of Professor Cunliffe's new book is staggering: a 10,000 year history that begins with the small hunter-gatherer communities who populated the continent in the wake of the retreating glacial ice sheets and leads the reader through the gradual adoption of farming practices and metalworking, the development of complex societies, and the evolution of the states and empires which came to dominate the Mediterranean. They also established networks of trade and exchange with the so-called 'barbarian' communities of northern and western regions of Europe. The book continues through the period of Roman domination and the collapse of the Empire, to be replaced in the West by a collection of Germanic kingdoms while, in the Eastern Mediterranean, it would survive in the form of the Byzantine Empire. Professor Cunliffe brings the work to a conclusion with the penetration of Islam into southern Europe from the Near East while, in the distant West, Vikings were settling Iceland and the coastline of North America.

Given such a vast swathe of history under consideration, it is hardly surprising that this is a hefty book which exceeds 500 pages (including the suggested reading and index). However, the text skips along and is liberally sprinkled with beautifully reproduced photographs and colour-coded maps - a wonderfully clear accomplishment.

Following on from the first chapter, in which the author explores the changing manner in which people have visualised the land about them, the book sets out its geographical focus; the continent - or, as he prefers, the peninsula - of Europe, bounded by four 'oceans': the Black Sea, the Mediterranean, the Atlantic, and the Baltic. These seas provided Europe with a coastline of 23,000 miles in length - equal to the circumference of the world - and which, in conjunction with the great river valleys flowing across the continent, have encouraged the establishment of far-flung networks of communication and trade.

In this chapter the considerable ecological diversity which exists within the European peninsula is emphasised: 'in no equivalent area of the earth's surface is it possible to find so many different ecosystems so closely packed together: it is a variety rich in opportunity, encouraging human communities to venture and to adapt, and by so doing to develop a flexibility conducive to survival' (p. 38). It is this rich diversity of natural environments and resources which are regarded as crucial in encouraging the ever-changing networks of communication and exchange that span the book's ten millennia.

This work succeeds in distilling vast quantities of information into a narrative that is accessible to the general reader with an interest in the prehistory and the ancient civilisations of Europe. The book is essential introductory reading for anyone who wishes to gain a framework of reference to better understand the complexity of political, cultural, and economic relationships which drove human social development in the 10,000 years prior to Europe's medieval period.

Professor Cunliffe provides a wonderful overview to this vast span of history and the book presents a synthesis of not only the discipline of archaeology but also those of geography, history, and anthropology. It also takes careful account of recent scientific research into DNA studies of migration movements, as well as the hydrological and meteorological phenomena that have shaped the patterns of transport and trade in and around the European peninsula.

While the academic student may have desired a bibliography that was directly linked to the text, the suggested reading provides a good basis for readers wishing to engage in further investigation. The writer necessarily has to omit much detail in order to condense ten millennia of history into less than 500 pages of text: the first 2000 years of the book's time-span is especially brief.

Despite its title and geographical focus on the European peninsula, the book constantly looks to the central Asian landmass, as well as to North Africa and especially the Near East, to understand how, throughout history, societies have continually interacted with, and been influenced by, neighbouring cultures and peoples, some of which may be far removed in distance. Interconnectivity of people, commodities, technologies and ideas is the major theme of this work as archaeological and, in later periods, written records, are used to plot population movements, spheres of political control, and patterns of trade.

Few scholars could seriously have attempted to write a work covering such a vast expanse of time and space, let alone have succeeded so admirably in condensing the great mass of information into a book that is such a manageable and rewarding read.

Dr James Beresford

The Roman Amphitheatre in Britain
Tony Wilmott

'Give them bread and circuses,' wrote the Roman poet satirist Juvenal. The bread came to Rome from Egypt, the granary of the Empire, and the animals for the circuses mainly from the Arabian Peninsula and North Africa. Amphitheatres were an essential ingredient in keeping the populace amused (and therefore relatively quiet) and were a prominent architectural feature throughout the Roman Empire, from the great Flavian amphitheatre in Rome (popularly known as the Colosseum), to quite small but nevertheless important aspects of military and civilian life over the expanse of empire. Amphitheatres were not only places for crowd amusement, be it for gladiatorial contests or animal fights (and the odd martyrdom, notably in Roman North Africa), but essential focal points for military exercises and drill. The earliest account of a Roman amphitheatre in Britain was published by William Stukeley in 1723 (at Dorchester) but most have had to wait until the 20th century for excavation and assessment. The principal examples are at Chester (where the author was Director of the Chester Amphitheatre Project), Silchester, and London, where the medieval Guildhall Yard in the City still preserved much of its (unrealised) shape which is now marked out in the paving stones and the remains preserved beneath.

This is the first book-length study of all the amphitheatres in Roman Britain, and it must be borne in mind that Britain was the home of three Roman legions, so there was a pressing need for them. The chapters examine the background to the amphitheatre in Britain, their planning, construction, etc., followed by describing the sites in...
the south and east, and the north and west, and numerous illustrations, old and new, of them. The spectacular itself is discussed and illustrated by finds and reliefs, although the reviewer is fixed by a retarius (illus. 94), holding his trident in his right hand, yet described as being left-handed.

Tempus has provided yet another useful and concise book on a focused aspect of Roman Britain.

Peter A. Clayton

Roman Forts in Britain
Paul Bidwell

In relation to its size within the Roman Empire, Roman Britain was a military problem that required three legions to be stationed there, as against the single legion that held Roman North Africa. The corollary was that far more forts and military installations were required, out of all proportion to the size of the province. Because of this the military remains in Roman Britain are of outstanding importance. Some 40-50,000 soldiers were stationed in Roman Britain – over a tenth of the army’s total strength. The Governorship of Roman Britain was second only in prestige to that of Syria.

Paul Bidwell has a special, as well as a practical interest in his topic, having excavated widely in Britain and especially on a number of the forts that he discusses here. The focus of the book is on the auxiliary forts occupied from the 2nd century onwards – there are over 300 of them, some quite recently discovered, usually through aerial photography when conditions are good (the hot dry summer of 1976 produced a plethora of previously unknown sites). Here their plans and functions are examined, allied with a study of the everyday life of the officers and men who garrisoned them. More is known especially about the latter from the incredible Vindolanda letters, unique in the Roman Empire, from the fort on Hadrian’s Wall.

Roman Britain was covered by a network of forts up to Hadrian’s Wall and, for a short while, beyond it to the Antonine Wall (the latter is now inscribed as a World Heritage Site). The landscape was a military jigsaw linked by the roads necessary to maintain contact between the army, its forts, and the major towns. Archaeological reconstructions have been built at some of the forts, notably at the Lunt, Wallend and extensively at South Shields where many of the internal buildings of the fort have been rebuilt as well as the imposing gateway on the original excavated foundations.

Bidwell looks at all aspects of the forts; as well as their plans and functions he includes the buildings inside and outside the forts (the civilian "villas"), and supply, trade, and industry. Not least, realisation dawns that so many modern towns in Britain betray their Roman origins (although now deeply buried beneath them) in the "... caster" ending of their names.

This book is a useful and concise addition to the literature on military Roman Britain and its remains.

Peter A. Clayton

Dogs: History, Myth, Art
Catherine Johns

No one really knows how far back into the mists of prehistory the relationship between Man and dog goes. Following on her highly successful book Horses (2006), Dr Johns here surveys ‘Man’s best friend’ through many manifestations from the probable archaeological date of the dog’s first true domestication of around 12,000 BC. Descended from the Grey Wolf, Canis lupus, some modern dogs still retain original wolf-like characteristics, others have been interbred and crossbred, often in the pursuit of ‘vanity accessories’, that their cousins would hardly recognise them. It is the pursuit of mutual benefit that first brought humans and dogs together and that bond is still amongst the strongest between our species and any others in the animal kingdom. Dogs reflect humans in the structure of their communities, a respect of hierarchy and gregariousness, and fulfil so many aspects in ancient and modern life, through the whole gamut of working dogs that can include guide dogs and hearing dogs to the companion of old age.

With such an incredibly wide field of material to choose from, Catherine Johns reasonably notes that her choice inevitably reflects a personal bias and the difficulty of choice amongst the vast collections of the British Museum – the Department of Prints and Drawings may seem an odd bed fellow alongside the many antiquities departments, but all make their contribution; even scarce material from those cultures that regard the dog as unclean are to be found represented here.

Following an intriguing and indeed instructive essay on ‘Dogs and People’ there follows ten sections on ‘Dogs Depicted’. The presentation of the book follows that on Horses, essentially double page spreads often comparing and contrasting within the running text the different style of representation emanating from different cultures and attitudes to the dog. Dogs have been represented singularly or incorporated into scenes in so many different materials, or in paintings and drawings, that their mixed representation in splendid illustrations here is a delight to the eye.

In England, notably in stately homes of the 18th and 19th centuries, small cemeteries of favourite dogs may be found discreetly tucked away in the grounds. Perhaps the most touching response to a doggy companion to be found in this book is the fine white marble Roman gravestone with its elegant 13-line epitaph set up by the mourning owners of Margarita (‘Pear’), a Gaulish hunting dog, giving her life story in her own words and her sad end whilst whelping.

Dr Johns freely admits that many might find their favourite breed missing but the material available has often dictated this. However, this paean of praise and salute to the dog will be a delight to every dog lover, and with no doubt be deservedly piled high on the bookstall at the famous London Crufts dog show.

Peter A. Clayton
Objects for Eternity

Objects for Eternity
EGYPTIAN ANTIQUITIES FROM THE W. ARNOLD MEIJER COLLECTION

280 pages, 265 color and 28 b/w images; hardcover
ISBN-10: 3-8053-3651-9

Last copies available
€ 29,90 (D)

www.objects-for-eternity.com
GLASGOW
ANCIENT GREECE: ATHLETES, WARRIORS AND HEROES. A travelling exhibition from the British Museum focusing on the triumphs and tragedies of the Greek world expressed through sport, politics, drama, and music, featuring a large selection of antiquities, including marble sculptures and Attic black- and red-figure vases. BURRELL COLLECTION (44) 141 287 2550 (www.glasgowmuseums.com). Until 4 May.

SHEFFIELD
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. MUSEUM GALLERIES (44) 114 278 2600 (www.museumsheffield.org.uk). Until 24 May.

UNITED STATES
ATLANTA, Georgia
THE LOUVRE AND THE MASTERPIECE. 91 masterworks from the Louvre spanning 4000 years, including the famous archeic Greek statue of the Lady of Auxerre. In addition to a genuine Egyptian portrait head the exhibition also includes for comparison the famous Egyptian ‘Blue Head’ now accepted to be a forgery. (See Minerva, November/December 2006, pp. 43-44. HIGH MUSEUM OF ART (1) 404 733 4437 (www.high.org). Until 6 September.

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) 404 733 4437 (www.high.org). 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 coffinet, 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 CENTRE, 1404 272 4282 (www.carlos.emory.edu). Until 25 May (then to Indianapolis). (See Minerva, November/December 2008, pp. 8-15.)

TENDING THE AFTERLIFE: CHINESE TOMB ART FROM THE NEOLITHIC PERIOD TO THE 20TH CENTURY. Jades from the museum’s collection, including early burial pieces and later animal sculptures and luxury utensils; also forgeries from the late 19th and early 20th centuries. THE FITZWILLIAM MUSEUM (44) 1223 332 900 (www.fitzmuseum.cam.ac.uk). Until 31 May. Catalogue.
CALENDAR

MELBOURNE
THE CRICKET AND THE DRAGON: ANIMALS IN ASIAN ART. The exhibition represents works from Iran, India, South East Asia, China, and Japan and explores the symbolic and mythological meanings of the animals. NATIONAL GALLERY OF VICTORIA INTERNATIONAL (61) 3 8620 2222 (www.ngv.vic.gov.au). Until 22 March.

SYDNEY, New South Wales UNearthED TALES: TREASURES OF THE NICHOLSON MUSEUM. This exhibition tells stories about antiquities in the museum and famous people (such as the connection between the museum and Agatha Christie's creation, Miss Marple). NIMMAD, a rare gold torc from an Irish bog, a sex change mugmam, and a transvestite Herakles. NICHOLSON MUSEUM, University of Sydney (61) 2 9351 2812 (www.usyd.edu.au/nicholson). Ongoing.

CANADA
GATINEAU, Quebec THE PHARAOHS: EGYPTIAN MASTERPIECES FROM THE MUSEUM OF FINE ARTS, BOSTON. The second venue of a new travelling exhibition of 211 antiques coming from 3000 years of dynastic history including a 2-tonne statue of Ramesses II. CANADIAN MUSEUM OF CIVILIZATION (1) 819 776 7014 (www.civilization.ca/cm). Until 16 August.

TORONTO, Ontario ANCIENT EGYPT: MYSTERIES OF THE TRIPOLI MUSEUM. An exhibition of 400 objects from Afghanistan, Bangladesh, India, Nepal, Pakistan, Sri Lanka, and Tibet, representing over 5000 years of the area's artistic heritage. ROYAL ONTARIO MUSEUM (1) 416 586 5549 (www.rom.on.ca). Until 22 March.

CYPRESS
NICOSIA STOLEN BYZANTINE TREASURES. A temporary exhibition of some of the repatriated objects stolen from Cyprus by the Turkish dealer Aydin Dilemen. MAKARIDOS CULTURAL CENTER – BYZANTINE MUSEUM (7) 2 24 30008 (www.makariosfoundation.org.cy/bzantini).

CZECH REPUBLIC

PRAGUE THE ART OF KOREA. 68 pieces from the National Museum of Korea, including sculptures and ceramics. ZBRAŠLAV CHATEAU, NATIONAL GALLERY PRAGUE.
LUXURY AND DECADENCE: ROMAN LIFE ON THE GULF OF NAPLES. A major traveling exhibition of wall paintings, marbles, bronzes, gold jewellery, and a private collection of refined technique with extensive 3D animations of life at the foot of Vesuvius. MUSEUM FUER VOR- UND FRUHGESCHICHTE (49) 30 3267 4840 (0228.museum.mvfr). Until 30 June.

DIONYUS: METAMORPHOSIS AND ECSTASY. An exhibition presenting the best of the god Dionysus which have been off display for several decades. PERGAMONMUSEUM, ANTENSKAMMLUNG (49) 30 2090 5201 (www.smb.spk-berlin.de). Until 21 July.

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, commemorating thousands of art works that were returned to Berlin by the Soviet Union in 1958. PERGAMONMUSEUM, ANTENSKAMMLUNG (49) 30 2090 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 2nd and 3rd centuries AD showing the influence of Greek culture in Central Asia and the creation of the first images of Buddha. KUNST- UND AUSTELLUNGSHALLE DER BUNDESREPUBLIK DEUTSCHLAND (49) 228 9171 0 (www.bundes-kunstalle.de). Until 15 March. (See Minerva, February, pp. 8-13.)

COLOGNE, Nordrhein-Westfalen
FIRE AND EARTH: EARLY CHINESE CERAMICS ($300 BC TO AD 1400). A selection of 214 ceramics from the museum's collection of 1,100,000 items including a period of some 5000 years from the Neolithic period to the Yuan Dynasty. MUSEUM FUER OSTASIATISCHE KUNST (49) 221 221 28608 (www.museum-fuer-ostasiatische-kunst.de). Until 26 April.

ELLWANGEN, Baden-Württemberg

ERBACH, Hessen
ERKRAINEN UND NEFFERITI: RULERS IN THE ANCIENT LIGHT. 70 antiquities, mainly of the Arrnova period, from the Aegyptischen Museum and Papyrusmuseum in Berlin. DEUTSCHES LANDESMUSEUM (49) 6062 919 990 (www.erbach.de/kultur/museum). 3 April – 9 August.

FRANKFURT, Hesse
THE WHITE GOLD OF THE CELTS: THE HALLSTATT SALT MINES IN THE AUSTRIAN ALPS. The most famous prehistoric new installation in Europe has spanned digged for 150 years. The well-preserved finds from the mine and the necropolis above, from the Natural History Museum in Vienna, are supplemented by gold vessels, dishes, jewels, and exotic imports. ARCHAEOLOGISCHES MUSEUM (49) 69 212 35896 (www.archaeologisches-museum.frankfurt.de). Until 26 April.

FREU DENSTADT, 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. STAATSTUERF FREU DENSTADT (49) 973 120 3200 (freudenstadt.de). Until 15 March.

HERNE, Nordrhein-Westfalen
SHOE STORIES: FROM COLD FEET TO HOT FEET. An exhibition of foot protection with over 400 examples has been imported from the Roman military sandal to modern designer shoes. LWL-MUSEUM FUR ARCHAEOLOGIE (49) 2232 946 280 (www.lwl-museum-herne.de). Until 5 July. Catalogue.

HILDESHEIM, Niedersachsen
THE OLD KINGDOM IN NEW LIGHT. A newly opened section devoted to the conquest of the Celts by the Romans and the founding of the province: Germania Superior. DEUTSCHES LANDESMUSEUM KARLSRUHE SCHLOSS (49) 72 1926 6514 (www.landesmuseum.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 Superior. DEUTSCHES LANDESMUSEUM KARLSRUHE SCHLOSS (49) 72 1926 6514 (www.landesmuseum.de). Ongoing.

KASSEL, Hessen
GODS IN COLOUR: PAINTED SCULPTURE OF CLASSICAL ANTiquITY. Colour reconstructions of a number of well-known masterpieces such as Peplos Kore from the Acropolis and the so-called Alexander sarcophagus, organised by the Stiftung Archologie and the Saedile Antikensammlungen and Glyptothek, Munich. This exhibition also contains additional examples from the museum's collection. STAATLICHE MUSEEN (49) 361 316 800 (www.museum-kassel.de). 6 March – 1 June.

ANNHEIM, Baden-Württemberg
Calendar

MORBACH-WEDERATH, Rheinland-Pfalz
THE SITULA CODE: PICTORIAL WORLDS BETWEEN THE EURUSCANS 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 Archéologique Européenne Bibracte in Burgundy. ARCHAEOLOGIEPARK BELGIEN (49) 6533 957 630 (www.belgium.de).

MUNICH
STROMTE WOMEN — LARGER HEROES. An exhibition devoted to the Amazons feature at the Amazons from the Artesm Temple in Ephesus. STAATLICHE AKTENSAMMLUNG (49) 89 599 888 30 (www.antik-am-koenigpfaelz.mw.de). Until 2 August. Catalogue.

OSTERBURKEN, Baden-Württemberg
CLOTHES MAKE THE ROMANS. An exhibition of clothing, shoes, jewellery, and hairstyles in Imperial Rome, and an overview of Roman fashion with a number of mannequins. ROEMERMUSEUM OSTERBURKEN (49) 6291 415 266 (www.roemermuseum-osterburken.de). From 2 November 2008.

REUTLINGEN, Baden-Württemberg
THE ALEMANNEN: BETWEEN THE BLACK FOREST, NECKAR, AND THE DANUBE. The Alamanni were a mixture of different Germanic tribes in the region of Baden-Württemberg with a rich archaeological history. HEIMATMUSEUM (49) 7121 393 2050 (www.reutlingenheimatmuseum.de), 29 March — 24 May.

SEEFELD, Oberbayern
MASTERCRAFTS OF OLD EGYPTIAN CERAMICS FROM 3000 YEARS. About 600 examples of pottery covering some five millennia from the Ägyptisches Museum Ägyptischer Kunst München. ZWEIGMUSEUM IM SCHLOSS SEEFELD (49) 81 527 062. Ongoing.

SPEYER, Rheinland-Pfalz
THE VIKINGS. An important exhibition of some 300 objects, c. AD 600-900, including large rune stones, weapons, silver treasures, jewellery, and coins. HIS TORISCHES MUSEUM DER PALZ (49) 6232 13250 (www.museum.speyer.de). Until 12 July. Catalogue.

TRIER, Rheinland-Pfalz

ULM, Baden-Württemberg
CROSS, WHEEL AND SCISSORS: MEDIEVAL GRAVESTONES FROM ULM'S CATHEDRAL SITE. The gravestones of wealthy inhabitants excavated during the relocation of the cemetery from 1377. UILM MUSEUM (49) 731 161 4312 (www.museum.ulum.de). Until 7 June.

XANTEN, Nordrhein-Westfalen
NEW ROMAN MUSEUM. A companion indoor museum for Germany's largest archaeological open-air museum, the Archaeologischer Park Xanten, it contains many interactive exhibitions and encloses the town thermal baths of Colonia Ulpia Traiana with its foundation walls, heating ducts, and fireplaces. ROEMERMUSEUM, XANTEN (49) 2801 2999 (www.apex.de/roemermuseum).

ZIELSTIEP, Nordrhein-Westfalen
NEW PUBLIC BATH MUSEUM. This new museum is devoted to the history of public baths from Roman and medieval times to the present and includes the remains of the Roman thermal baths in Zülpich with their multicoloured walls. ROE MERHOF Den MUSEUM DER BADEKULTUR (49) 2252 52228 (www.stadt-zuelpich.de).

GREECE
FROM THE LAND OF THE GOLDEN FLEECE: TOMBS TRIBUTES OF ANCIENT GREECE. Over 140 spectacular treasures from ancient Greece are presented in the newly-refurbished exhibition, which also offers 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 jewellery, sculpture and funerary items dating from the 8th to 1st centuries BC excavated from tombs and tombs at Vani in the ancient kingdom of Colchis, most famous as the home of the Golden Fleece in Greek mythology. BERNARD MUSEUM (30) 210 367 1000 (www.benaki.gr). Until 5 April (then May 15).

ANCIENT GREEK ART: A HISTORY OF IMAGES. A new permanent exhibition of about 350 objects from c. 2000 BC to the 4th century AD illustrating the development of public and private imagery, including a section devoted to the manufacturing techniques of the various types of objects. MUSEUM OF CYCLADIC ART (30) 210 722 8322 (www.mycal.org.gr). Scheduled to open in the spring.

SCENES FROM DAILY LIFE IN ANTIQUITY. A new permanent exhibition of about 150 antiquities illustrating various aspects of public and private life, with numerous visual and interactive applications including large panels and screens with views of the ancient city, MUSEUM OF CYCLADIC ART (30) 210 722 8321 (www.cycladicm. gr).

HONG KONG
POKFULAM THE SILK ROAD IN NINGXIA. Over 100 artefacts from the Northern Wei to Ming dynasties including stone sculptures, bronzes, terracottas, ceramics, wood carving, and Sami and Byzantine coins, mostly excavated during the past three decades, on loan from three Ningxia museums. UNIVERSITY OF HONG KONG MUSEUM AND ART GALLERY (852) 2241 5500 (www.hku.hk/hkumag). Until 15 March.

ITALY
AOSTA AGLI DEI MANNI. The funerary accompagni ments of the necropolis of Augustus Pretorius: stele, vessels, and lamps. MUSEO ARCHEOLOGICO REGIONALE (39) 0165 275 902 (www.regione.vda.it/cultura/berni_cultural/musee/museo_ar cheologico). Until 15 June.

BOLOGNA
ANCIENT TREASURES FROM KOREA. Works of art from the Silla period (AD 668-935) through the 16th century from the National Museum of Korea in Seoul. MUSEO CIVICO MEDIEVALE (39) 051 22 89 12 (www.comune.bologna.it/iperbole/MuseoCivico) Until 27 April.

BOLZANO/BOZEN
MUMMIES: THE DREAM OF ETERNAL LIFE. The exhibition of 70 mumified humans and animals from five continents from prehistoric times to the 20th century, as presented last year at the Reiss-Engelhorn Museum in Mannheim, will now include the famous mummy of the iceman ‘Otz’ discovered in 1991. MUSEO ARCHEOLOGICO DEL’ALTO ADIGE (SOUTH TYROL ARCHAEOLOGICAL MUSEUM) (39) 0471 320 100 (www.archeologiemuseum.it). Until 25 October.

FLORENCE
GALILEO: IMAGES OF THE UNIVERSE FROM ANTIQUITY TO THE TELESCOPE. The history of the Cosmog from the visions and mystical poetry of the Egyptian and Greeks, the complex studies of Ptolemy, and the vital contributions of the Arabs, to the invention of the telescope by Galileo. The exhibition includes archaeological finds, sculptures, and ancient celestial atlases; with multimedia exhibits and films. PALAZZO STROZZI (39) 055 27 76 461/06 (www.fondazioni-palazzostrozzi.it). Until 30 August.


GENOA
POMP AND Colour: ANCIENT TEXTILES FROM GENOISE CIVIC COLLECTIONS. MUSEI DI STRADA NUOVA; GALLERIA DI PALAZZO BIANCO (39) 010 29 1803 (www.stradanuova.it). Until December.

MASSAROSA, Tuscany
THE MASSACCICOLI is now visible in situ after a long restoration. TERME DI MAS SACCI Coll (39) 055 539 0308 (algoro.sirtius.pi.sila.it/ippopisa/eng/g_0_roman a.htm). Ongoing.
RIMINI
HOUSE OF THE SURGEON. The archaeological site of the 2nd century AD Roman Domus del Chirurgo, with its interesting furnishings, is now open to the public at Via della Bici. The house was located on the northern side of ancient Ariminum, near the harbour (39° 254 170 4426 (www.domusrimini.com). Ongoing.

ROME

THE NEWLY RESTORED HOUSE OF EMPEROR AUGUSTUS ON THE PALATINE with its beautiful wall paintings is now open to the public. (39° 06 584 34700 (www.archeologia.beniculturali.it). Ongoing.

NAPLES

NAZOS, Sicily
NAZOS ARCHAEOLOGICAL PARK s now open to the public. Visitors may explore the area of the ancient Greek main religious sanctuary of the city, the famous walls, the port, the small peninsula of Schiò, and the archaeological museum (39° 094 251 010 (www.aetaparcheologici.nazos). Ongoing.

PALERMO, Termini Imerese,
NEW ARCHAEOLOGICAL MUSEUM. has opened, designed by Dinah Casson, the British architect who reorganized the British Galleries in the Victoria and Albert Museum in London. The artefacts found during excavations in the city and neighboring towns are on view, together with the 18th-century collection belonging to the city, particularly bronze swords and situlae found in the River Sile and in the necropolises of Montebelluna. MUSI CIVILI, Santa Caterina (39° 042 254 4864 (www.comune.termini-imerese.pi.it).

PERUGIA
MUSEO ARCHEOLOGICO NAZIONALE. New exhibition space has been added to include the Giuseppe Bellucci collection of amulets, musical instruments, and the Etruscan tomb of the Catull family with its funerary goods (39° 075 575 9682 (www.protorietiart.org).

PISA
ROMAN SHIPS. The archaeological site where Roman ships were discovered is now open to the public after almost 20 years, and the Cantiere delle Navi Antiche di Pisa where these are being restored can now be visited by appointment on Fridays, Saturday mornings, and Mondays. Centro del RESTAURO DEL LE DONHE BAGNATO (39° 055 321 5446 (www.navipila.it).

SHIGARAKI
EUROPEAN WINDS OF SILVA, KOREA. MIHO MUSEUM (81) 0748 82 3411 (www.miho.or.jp). 14 March – 7 June.

RUSSIA
MOSCOW
ANTIQUITIES OF THE RUSSIAN STATE. An ongoing virtual exhibition of some of the 1400 watercolours and drawings, including antiquities and sites, in the seven-volume work by the 19th-century graphic artist F. C. Solntsev. MOSKOW KREMILIN MUSEUMS (7) 202 37 76 (www. kremlinmuseum.ru).


ST PETERSBURG

SINGAPORE
SERENITY IN STONE: THE QINGZHOU DISCOVERY. Some 35 6th to 9th century Buddhist stonemasons statues, many with their original paint and gilding, and relics from the 1984 discovery in Shandong Province of a pit containing over 400 sculptures buried in the 12th century. PERANAKAN MUSEUM (65) 6332 2982 (www.peranakanmuseum.sg). Until 26 April.

SPAIN
BARCELONA
JEWELS OF PRE-COLUMBIAN MUSEU. BARBERI-MUELLER (34) 93 310 45 16 (www.barberi-mueeller.es). Until 15 September.

MADRID
AMONG GODS AND MEN: ANCIENT SCULPTURES FROM THE ALBERTINUM IN DRESDEN. Due to the temporary closure of the Albertinum, 46 of their finest Greek and Roman sculptures and portraits will be exhibited alongside 20 of the Prado’s ancient masterworks, including the Dresden Zeus and the Dresden Boy, the Dresden Maenad, Roman copies of the Lemnia Athena by Phidias and the Satyrs pouring wine by Praxiteles, and the three Goddesses of Herculeanum. MUSEO DEL PRADO (34) 91 330 2800 (www.museodelprado.mcu.es). Until 12 April.

SWITZERLAND

BASEL

FRAUENFELD, 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 (Liestechnen), the boar figurines from Oldendorf, and the silver treasure of Lauterach (Austria). MUSEE-UMFERS AU FERCHER DE ANTONS THURGAU (41) 52 724 22 19 (www.archaeologie-tg.ch). Until 29 March.

GENEVA


ITALY

BEFORE ROME. A new permanent exhibition hall highlights the cultural development of the Italian peninsula from the Iron Age through the Etruscan period to the Roman domination. MUSEE D'ART ET D'HISTOIRE (41) 22 418 2600 (www.geneve-ch/mah).

LUGO

SKILL OPERATIONS IN PREHISTORY. Archaeological finds from the canton with examples of operations on skulls, with life-like figures and settlement models. MUSEE DE L'ANTICIDADE PREHISTORIA (41) 41 728 28 80 (www.museo-lugano.ch/urges-chicite). Until 26 April.

ZURICH

GIACOMETTI OF EGYPT. Masterpieces from the Egyptian Museum in Berlin – including busts of Akhenaton and Nefertiti, the block statue of Senemut, and the Berlin Green Head – are brought into dialogue with sculptural works of Alberto Giacometti, who was profoundly influenced by their forms. KUNSTHAUS ZURICH (41) 1 253 8484 (www.kunsthaus.ch). Until 24 May.

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

MEETINGS, CONFERENCES & SYMPOSIA

2-5 April. EIGHTH BIENNIAL CONFERENCE ON SHIFTING FRONTIERS IN LATE ANTIQUITY. Indiana University, Bloomington. Tel.: (1) 800 933 9130; e-mail: lurcofits@indiana.edu; www.indiana.edu.

3-5 April. 8TH ROMAN ARCHAEOLOGICAL CONFERENCE. University of Michigan, Ann Arbor. E-mail: js@journals.umich.edu; www.sitemaker.umich.edu/arc2009/home.

LECTURES

UNITED KINGDOM

12 March. THE FORGOTTEN PHARAOH: THE LIFE AND WORKS OF HOREHBB. Charlotte Boehm, Birbeck College, London. Egyptian Cultural Centre and Education Bureau Lecture. 4 Chestfield Gardens, London. Contact: Prof Alia Elgindy. Tel: 020 7491 7220; e-mail: egypクトulture@btconnect.com; www.egyptculture.co.uk. 6.45pm.

19 March. PREHISTORIC JEWELLERY AND THE DEVELOPMENT OF CRAFT SPECIALIZATION IN THE LEVANT. Dr Karen Wright, University College London. Palestine Exploration Fund (PEF) Lecture. Stevenson Lecture Theatre, The Clore Education Centre, The British Museum, London. Contact: Felicity Cobbing. Tel: (44) 020-7935-5379; e-mail: excexc@pef.org.uk; www.pef.org.uk. 6pm.


20 April. THE QUMRAN CAVES: A RE-EVALUATION OF THE EVIDENCE. Dennis Mizzi, Oriental Institute, University of Oxford. Anglo-Israel archaeological society (AIAS) Lecture. The Stevenson Lecture Theatre, Clore Education Centre, British Museum. Contact: Diana Davis. Tel: (44) 020-7691 1467; e-mail: secre-tary@aias.org.uk; www.aias.org.uk. 6pm.

UNITED STATES

16 April. THE REUNION OF BODY AND SOUL: SEXUALITY AND RESURRECTION IN THE NETHERWORLD OF EGYPT. Lanny Bell. National Arts Club, co-sponsored by the New York Society of the Archaeological Institute of America. Tel.: (1) 212 475 2434. 7pm.

30 April. WHAT WERE ROMAN EMPERORS REALLY CALLED? COINS AS MODELS OF DISSEMINATION. Dr Andrew Burnett. Milden Memorial Lecture, Harvard Art Museum, Cambridge. Contact: Carmen Arnold-Bucchi. Tel.: (1) 617 496 9274; e-mail: bihucchi@fas.harvard.edu.

AUCTIONS & FAIRS

13-22 March. THE EUROPEAN FINE ARTS FAIR (TEFAF). Maastricht, the Netherlands. A number of dealers in antiquities participate annually. Tel: (31) 333 8383; e-mail: info@tefaf.com; www.tefaf.com.

28 April. CHRISTIE'S, LONDON. Antiquities, Old Brompton Road, South Kensington, London. Tel: (44) 20 7670-7474; e-mail: sahornsby@christies.com; www.christies.com.

29 April. BONHAMS, LONDON. Antiquities, 101 New Bond Street, London. Tel: (44) 20 7440 8235; e-mail: antiques@bonhams.com; www.bonhams.com.

IN MEMORIAM

Dr Cornelius C. Vermeule III, former Curator of Classical Art and Senior Curator of the Museum of Fine Arts, Boston, passed away on 27 November, at the age of 81. Presiding over one of the world's finest collections of Etruscan, Roman and art for 40 years, from 1956 to 1996, he added numerous antiquities to the museum's collection. The most important exhibition that he was responsible for was 'Romans and Barbarians' (1976). He also served twice as Acting Director. Upon his retirement he was named Curator Emeritus.

Dr Vermeule received his B.A. from Harvard University in 1947, his M.A. in 1951, and his Ph.D. from the University of London in 1953. Here he catalogued the works of ancient art at St John Soane's Museum. He first taught at the University of Michigan as an instructor then as an Assistant Professor of Fine Arts in 1953-55. He was appointed Professor of Archaeology at Bryn Mawr College in 1955-56, then became Curator of Classical Art at the Museum of Fine Arts, Boston. He also lectured in fine arts at Smith College between 1960-64. Among his many degrees, awards, and grants, he was a Fullbright and Guggenheim Fellow and received a Doctor of Humane Letters from Boston College in 1995.

Dr Vermeule was a mentor to many scholars, especially those who worked under him at the Museum, several of whom became curators of ancient art in other American museums and also as university professors. He was passionate about his work and gave freely of his time and knowledge to others. Also, he had an encyclopedic knowledge of countless antiquities and their provenances, not only in his own museum, but also in museums worldwide, and was incredibly well-informed about the history of collectors and collecting. In addition, he was a brilliant linguist fluent in French, German, Greek, Italian, Turkish, and Japanese (he served 38 years in the US Army in Japan in World War II).

"A scholar, researcher, and prolific author, his 60-page bibliography lists some 800 works, among them a number of books including: European Art and the Classical Past (1964), Roman Imperial Art in Greece and Asia Minor (1968), Greek Sculpture and Roman Taste (1977), Roman Art: East and West (1979), Greek & Roman Sculpture in America (1981), and Greek Imperial Art: Numismatic Art of the Greek Imperial World (1996)."

Many of Dr Vermeule's publications were written in conjunction with members of his staff. He contributed a number of articles to Minerva or other scholarly publications in the museum and served on the magazine's Editorial Advisory Board. He was a lifelong collector of ancient coins - since the age of nine - and donated many of them to the Museum, including 40 Roman gold coins to enable it to acquire an important Etruscan sarcophagus. A generous benefactor, he personally donated many antiquities to the Museum, often under assumed names. The Swansea Professor of Minerva had a close association with him spanning over 60 years, selling coins to him in his father's coin shop in Boston in the 1930s and editing one of his books in 1951. He gave him great encouragement in pursuing his studies of ancient art.

Dr Vermeule's late wife, Dr Emily Dickinson Townsend Vermeule (1928-2001), was a distinguished Professor of Classical Philology and Archaeology at Harvard University (1970-1994) and a noted scholar on the Greek Bronze Age, as well as his inseparable companion. As The New York Times noted, "he built a reputation for astute acquisitions, prodigious scholarship and exuberant eccentricity." He will be sorely missed by his many friends and colleagues and the academic world at large.

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