ASSYRIAN RELIEFS AT THE BRITISH MUSEUM

AKHENATON IN TURIN

EGYPTOMANIA AT THE BOLTON MUSEUM

COPTIC SCULPTURE AT THE MET

GRAECO-ROMAN GEMS IN THE GETTY MUSEUM

ANCIENT PIRACY

HERCULANEUM REVEALED

MURALS OF THE AMERICAS

PICTISH SYMBOL STONES

ANNUAL INTERNATIONAL MOSAICS CONFERENCE

AIA REPORT FROM PHILADELPHIA

Gypsum relief of Ashurnasirpal II raising a ritual bowl to acknowledge the gods. At right, a courtier uses a whisk to maintain the purity of the king. Reign of Ashurnasirpal II (883-859 BC). Photos © The British Museum.
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EDITORIAL

The Last Days of Jesus

Biblical Archaeology is of course especially topical at the time of Easter and Passover in the Christian and Jewish religious calendars. It is curious that, as a researcher specialising in the archaeology of the Holy Land and residing in the United Kingdom, the writer has frequently been asked whether Jesus existed. This question would surprise many Christians in the international community but perhaps reflects the secularisation of many Protestants in the UK who no longer attend church on a regular basis or do not attend at all. The time is therefore ripe, yet again, to consider the archaeological and historical information on this fascinating subject, especially since some intriguing archaeological evidence has just emerged that sheds light on the last days of Jesus.

The New Testament is naturally the best chronicle for details of Jesus's birth, life, and Resurrection, comprising the Synoptic Gospels of Matthew, Mark, and Luke, considered to be broadly similar by Biblical scholars on a range of criteria. John, the fourth canonical Gospel, differs from these (all are thought to be written 40-60 years after the Crucifixion). Other major biblical texts include the Pauline Epistles; letters by Paul of Tarsus (mid-1st century AD), the Acts of the Apostles (mid to late 1st century AD), the Apocalypse (mid-2nd century AD), and Patristic writings (early 2nd century AD). Perception of these writings naturally ranges from those who take them at face value to scholars who analyse them with various levels of scrutiny.

What ever point of view one accepts there are also fascinating non-biblical accounts of Jesus's life and early Christianity in the same time frame as the New Testament writings. These include the Jewish chronicler Josephus, who defected to Rome, and the Roman historians Pliny the Younger, Suetonius, Tacitus, and others. These texts, of course, have also been variously analysed, but it is fair to say that most scholars - and many of these are non-Christian - accept the historicity of Jesus: a Jewish teacher and healing rabbi from Galilee, baptized by John, accused and convicted for sedition against Rome, and crucified on the orders of Pontius Pilate, Governor of Prefect of Roman Judea.

Archaeologists and historians have rightly sought to reconcile biblical and historical texts with archaeological discoveries in Jerusalem and elsewhere in the Holy Land. For a variety of reasons this has been fraught with difficulty: historical texts have been variously distorted over the course of two millennia; archaeological remains of sites dating to the time of Jesus have proved elusive in the wake of repeated destruction and rebuilding episodes in Jerusalem. The last factor has inspired a considerable degree of detective work and painstaking research over several decades.

The archaeological research of Professor Shimon Gibson has added a great deal to our knowledge of the life and times of Jesus in recent years with a series of spectacular discoveries. Not least the unique find in 2000 of a shroud dating to the time of Jesus in a tomb at Akeldema in Jerusalem. International headlines were quick to pose the question: did this man see Jesus die?

Gibson has also linked the archaeological remains of the Siloam and Bethesda Pools in Jerusalem with Jesus's healing activities shortly before his crucifixion, as described in the Gospel of John. Building on his previous research, a strong argument is presented in favour of the pools being used for ritual purity and not large reservoirs, as many scholars have claimed. If this is correct, and there are many reasons for thinking that this is the case, then he is surely right to think that Jesus's healing activities here, above all any other reason, brought him into conflict with the Jewish and Roman authorities.

The triumph of this recent research is the way its proponent has used his extensive knowledge of ancient

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news

Jerusalem from texts and archaeology to thread together specific locations relating directly to the trial and crucifixion. The precise location of Jesus’s trial was almost certainly in a courtyard behind the ancient Gate of the Essenes (adjacent to the Roman Praetorium) in the Old City Wall, and not the Antonia Fortress. This has ramifications for the route taken to Golgota: a greater distance south-west from the Praetorium to Golgota, rather than the traditional north-easterly route of the Via Dolorosa of medieval times from the area of the Antonia Fortress.

There is also every reason to assume that the revered pilgrimage site of Calvary in the Church of the Holy Sepulchre was too narrow to accommodate three crosses, but this does provide a plausible marker for the general location of the Crucifixion. Another intriguing facet of this new research corroborates the Aedicule, traditionally venerated as the Tomb of Christ, as a probable identification - the core of the original tomb enshrined under the present edifice. This was most likely identified by the local knowledge of Bishop Macarius after the Council of Nicaea in AD 325.

Research of this kind will no doubt ensure that Biblical Archaeology will continue to generate controversy, especially at such poignant times in the religious calendar. However, when applied objectively, it not only corroborates the Gospels in many cases, but has the potential to bring millions of pilgrims closer to a real, tangible, and spiritually charged past.

Dr Mark Meyers

CONSERVATION NEWS

Facing Defeat in Iraq’s War of Cultural Preservation

The Assyrian cities of Nimrud and Nineveh in northern Iraq are among the most important archaeological sites in the world, yet the sculptures and reliefs from these ancient cities that have endured for more than 28 centuries are currently facing decay and destruction. While looters have taken or damaged a number of artefacts since the American-led invasion of the country in 2003, the primary threat to the Assyrian sites comes from nature. Following the imposition of United Nations sanctions in 1991, the Iraqi authorities have lacked even the most basic materials required for the conservation of the artefacts in the two cities. Although the World Monument Fund has listed Nimrud and Nineveh among the 100 most endangered sites since 2002, recent reports have further emphasised the extent of the damage already inflicted on the artefacts, and the need for measures to stem the decay of sites so crucial to the heritage of Iraq and the Near East.

Nimrud, the biblical city of Calah, is located 30km south-east of Mosul. The city came to prominence during the reign of King Ashurnasirpal II (r. 883-859 BC) and was to be the empire’s capital for over 150 years at a time when the Assyrians controlled vast swathes of territory that stretched from the shores of the Mediterranean to modern-day Iran. The palace, together with a suite of administrative buildings, stands on elevated ground covering 20 hectares. Nimrud was first excavated by Henry Layard in 1845-51, who subsequently shipped two of the colossal human-headed winged lions to Britain that flanked the entrance to the palace. These arrived together with many of the limestone bas-reliefs that decorated the throne-room and royal apartments, artefacts that have proved extremely popular attractions at the British Museum for the last century-and-a-half. However, the palaces and temples, together with many important pieces that remained at the site, are deteriorating with alarming speed.

Holes in the roof of the Nimrud museum, constructed on the site of Ashurnasirpal’s palace, have allowed rain and blown sand to penetrate into the building, wearing away details from the limestone sculptures and marble brick carvings. Many cuneiform inscriptions on the alabaster reliefs have also been eroded and are now indistinct. Birds, which have been allowed to take up permanent residence in the museum, have also contributed to the problem with their droppings covering many of the artefacts leading to the development of mold and mildew. According to Suzanne Bott, working with the US State Department’s Provincial Reconstruction Team, artefacts that have been exposed to the elements are ‘deteriorating terribly fast. It’s not so much a willful process, because nobody wants it to happen, but it’s the state of affairs in a country where there hasn’t been so much of an emphasis on preservation’.

Dr James Beresford

Cutting Edge Artefact Scanner Unveiled in the United Kingdom

In October of this year a new scanning facility will become operational. This offers archaeologists and other scholars working with ancient artefacts the opportunity to analyse in greater detail than ever before the internal composition of objects in a non-invasive manner. Since construction began at the site late in 2003, the Diamond Light Source scientific facility in south Oxfordshire has expanded rapidly and presently comprises a highly skilled staff of more than 300 scientists, engineers, and technicians. The cyclic particle accelerator - the Diamond Synchrotron - constructed at the site produces beams of Infrared and ultraviolet light as well as X-rays of extraordinary intensity. These allow scientists and engineers to analyse the structure of materials in exceptional detail. From this autumn, a new experimental station, the Joint Engineering, Environmental and Processing (JEEP) beamline, will be added to the Diamond Synchrotron. This new facility will allow experiments to be carried out across a diverse variety of research areas including chemistry, physics, crystallography, and medicine. In addition to these disciplines, archaeologists and other specialists who deal with artefacts will also be able to take advantage of the highly detailed information the JEEP beamline will provide.

While internal components of artefacts can be ‘X-rayed’ through the use of an industrial X-ray tube, images created with this method are restricted to two dimensions. Although 3D views can be obtained by submitting artefacts...
to a Computed Tomography (CAT) scan, the medical equipment used to carry out such examinations can only cope with objects that are not only relatively small and lightweight, but which are also non-metallic in composition. By contrast, the JEEP beamline is considerably more versatile and will allow a far greater diversity of objects to be examined than has previously been the case. The opportunities which the synchrotron offers to archaeological and forensic science is emphasised by Dr Jen Hiller, an archaeologist working at Diamond Light Source: ‘Thanks to the intensity of the X-rays produced by JEEP and its flexible space, researchers will be able to obtain a much higher resolution image, down to the scale of a few microns (less than the width of a human hair), and in significantly less time than the existing methods...’ This finely detailed picture will enable scientists to see right into an artefact helping them to obtain crucial information to piece together the story of its origin and history.’ If the JEEP beamline fulfills its scientific purpose, then it has the potential to make an immediate and highly important impact on cultural heritage research, allowing large, heavy, and metal objects to be scrutinised in a non-invasive manner, and with a level of detail never before possible.

Dr James Beresford

Spectacular Byzantine Mosaic in Israel on Public Display

The ancient synagogue and its splendid floor mosaic at Ma’on-Nirim in the western Negev is now open to the public. The mosaic floor originally measured 3.70 x 7.80m but was damaged when the road to Kibbutz Nir Oz was paved in 1957. The site was discovered during salvage excavations undertaken on behalf of the Department of Antiquities in 1957. The state of preservation of the floor has deteriorated in recent years as a result of poor conditions and a lack of maintenance. In 2006 the floor was transferred to the Conservation Laboratories in the Rockefeller Museum in Jerusalem. This was a joint venture between the Jewish National Fund (JNF), the Israel Antiquities Authority (IAA), and the Eshkol Regional Council.

The JNF also assisted in the renovation of the synagogue and a donation from Sandy Galet was used to fund a programme of tourist development work, including the provision of signs, access roads, and walkways for able-bodied and disabled visitors. The conservation work on the mosaic and the remains of the ancient synagogue was carried out by a team of mosaic conservators from the Conservation Department of the Israel Antiquities Authority.

In terms of its conservation, the process of detaching the mosaic from its foundation included gluing the surface of the mosaic to a cloth and rolling it onto a wooden drum. Finally the original bedding was removed from the base of the tesserae and the mosaic repositioned on a new bed of lime-based plaster in its original location.

It has been established that the floor was laid on top of an earlier mosaic in the mid-6th century AD. Its decoration comprises a vine tendril issuing from an amphora forming a trellis of inhabited scrolls (originally 11 rows of four) filled with animals, plants, and inanimate objects. This is a common scheme for Christian floors in the Byzantine Levant (other examples are known in modern Jordan, Lebanon, and Syria), but on this occasion much of the subject matter is Jewish. A similar example from a Jewish synagogue from Gaza, the Shellal mosaic, also dates to the middle of the 6th century.

Jewish symbols on the Ma’on-Nirim mosaic include the Holy Ark, a seven-branched candelabrum (menorah), a shofar, a lulav, and lions - symbols of Judah. An Aramaic inscription is also incorporated in the mosaic which blesses the community followed by a dedication to three individuals who donated generous contributions. This formula is commonly found in floor inscriptions of both Christian and Jewish edifices in the Holy Land.

Dr Mark Mernony
EXCAVATION NEWS

Major Iron Age Rock Art Panel Discovered in Portugal

Presently displayed at the Southwest Script Museum in Almudovar, southern Portugal, is a large piece of slate with an extinct Iron Age language inscribed on it. The slate was unearthed last year by Portuguese archaeologists led by Amilcar Guerra. At 86 characters long, the slate provides the largest number of characters of the Southwest script discovered on a single artefact thus far. Not only is this script probably the oldest from the Iberian Peninsula, but, alongside Etruscan, is one of Europe’s oldest written languages.

The characters are enigmatic and elusive, with fervent debate surrounding their author, origins, and translation. Little is known about the Southwest Script and the language has defied decipherment for more than two centuries. Further confusion surrounds the written symbols, which curl symmetrically around the upper part of the yellow rock. The language is not standardised, and borrows conventions from the Phoenician and Greek alphabets, as well as several original new and invented ones. A total of 15 syllables, seven consonants, and five vowels have been identified. An additional eight characters, including what appears to be a three-pronged fork, continue to confound translation. Prohibiting further understanding of the language is the lack of a parallel text from the same time or region.

It is unknown whether the authors of the slate belonged to a pre-Roman tribe such as the Conii or the Cynetes, or possibly Celtic peoples who had roamed into the area. However, many archaeologists are of the opinion that the text dates from between 2500 to 2800 years old and was inscribed by the Tartessian’s who controlled the route to the so-called Tin Islands, identifiable as modern Cornwall in southwest England. Tin was a metal in great demand throughout much of antiquity, forming as it did a crucial component in the production of bronze. As a result, it seems there was an exceptionally important region in an ancient trading system that spanned the Mediterranean and the Atlantic seaboard of Europe.

Clues are scattered amongst the carvings to indicate that the tablet could be a gravestone, potentially for elite members of local Iron Age society. The text is inscribed completely on the top of the slate, allowing the bottom part of the stone to be set in the ground. The symmetrical twisting text may also be a funerary inscription, placed as it is alongside the roughly rendered figure of a warrior carrying a spear. Unfortunately nothing can be considered conclusive. Amilcar Guerra has therefore noted: ‘we can read characters and see the phonetics in action... when we try to understand what they actually mean we have a lot of problems.’

Georgina Beal

Harvesting Neptune’s Bounty

In March of this year Greek fishermen, working the waters between the Dodecanese islands of Kos and Kalymnos in the eastern Aegean, hauled aboard a large fragment of an ancient bronze statue that had become entangled in their nets. The bronze work portrays a bearded right extended right arm of an equestrian figure, dating to the late Hellenistic period (late 2nd century BC). The metalwork is corroded and heavily encrusted with more than two millennia of activity by various sea creatures. Nevertheless, it is still possible to make out that the figure was depicted as wearing an ornate breastplate on top of a short tunic, and a sword at his side, the scabbard of which is engraved with an image of Nike, goddess of victory.

Without the head of the statue to aid identification, and the lack of any additional distinguishing characteristics or inscriptions on the statue, it will be difficult to discover whom the figure represented. The bronze casting was carried out are also likely to remain mysteries. Nonetheless, the fishermen have handed their unusual catch to the Greek authorities and the statue has been brought to Athens where it is currently undergoing careful cleaning and restoration.

Despite the incomplete nature of the find, the discovery made by the fishermen emphasises the importance of the maritime environment and its potential for offering up new archaeological discoveries. The greatest find of Graeco-Roman statues ever recovered from the waters of the Mediterranean was made more than a century ago when Greek divers stumbled across a shipwreck dating back to the first century BC, discovered off the island of Antikythera, north-west of Crete. The ship had been transporting 40 marble statues as well as a number of bronze pieces when it sank, while a variety of other artefacts, including the intriguing Antikythera computer, were also rescued from the wreck.

A little over 10 years ago, fishermen off the south-west coast of Sicily netted an exquisite statue of a dancing satyr cast in bronze that dates to the 4th century BC, or is possibly a Roman reproduction made about four centuries later. Scuba divers also occasionally chance across Graeco-Roman statues lying on the floor of the Mediterranean, such as the beautiful and extraordinarily well-preserved bronze statue of a young male athlete which, dating to the mid-1st century AD, was discovered off the coast of Croatia in 2001.

Despite the wealth of archaeological material lying undiscovered on the seabed, artefacts preserved in the watery embrace of the Mediterranean for centuries are increasingly coming under threat. As reported in the last edition of Minerva (March/April 2009, pp. 5-6), the popularity of scuba diving as a leisure activity, coupled with the difficulties inherent in policing the seas and ensuring that antiques are not illegally removed from the sea floor, has placed many ancient artefacts at great risk. The recent recovery of the bronze statue from the Dodecanese does, however, highlight that it is the seabed which offers archaeol-

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ogists the best opportunities of recovering bronzes and other statuary surviving from antiquity and, as such, action must be taken to ensure that future discoveries also arrive in the hands of the proper authorities for treatment and analysis.

Dr James Benesford
More Spectacular Byzantine Discoveries in Israel
In the last issue of Minerva the discovery of a bath-house was reported dating to the 4th or 5th century AD at Zikhrn Ya’aqov in northern Israel (p. 4). As we go to press archaeologists have unearthed an even larger bath-house dating to the same period. The discovery was made by an Israel Antiquities Authority team under the direction of Gregory Serai during survey work in advance of a new railway line from Ashkelon to Netivot near Kibbutz Gevim (at the site of Horvat Lasan) in southern Israel.

The bath-house covers an area of 20 square metres and was equipped with a typical configuration of rooms that characterised Roman-Byzantine bath-houses, with an apodyterium (steam room), frigidarium (cold pool), tepidarium ( tepid pool), and caldarium (hot pool). The floor of the caldarium was paved with marble flagstones up to one metre square. Beneath the floor the hypocaust columns (constructed from ceramic tiles) were toppled, which Serai has plausibly suggested provides evidence for the building collapsing after it fell out of use at the end of the Byzantine period (perhaps in the second half of the 7th century AD or earlier).

In March an IAA team under the direction of Daniel Ein Mor unearthed a Byzantine church containing a mosaic pavement in a southern room. The floor is decorated with a geometric pattern formed by intersecting circles (a scheme common on Byzantine church floors in the Holy Land) at Moshav Nes-Harim near Jerusalem. The mosaic also has a dedicatory inscription. This has been deciphered by Dr Leah Di Signi of the Hebrew University of Jerusalem: 'O Lord God of Saint Theodorus, protect Antonius and Theodosia the illustres... Theophylactus and John the priest [or priests]. [Remember o Lord] Mary and John who have offered [in the 6th indiction, Lord, have pity of Stephen].' This formula infers benefaction by ecclesiastics (perhaps through levied money) and local elites, a well attested phenomenon in this era.

Dr Mark Merrony
Roman Marble Relief Discovered at Herculaneum
Recently a marble relief with Dionysiac scenes was found at Herculaneum during routine maintenance work in the ruins of a rich mansion in the north-western insula. This is an area of the buried city which has only been partly excavated. The relief was inserted at a height of two meters above the floor level in the painted plaster of the eastern wall of a large room decorated with paintings in the Fourth Pompeian Style. The relief shows a dancing maenad and a bearded god most probably Dionysus (at right), and two figures of women, one young, the other mature (at left), in front of an archaic statue of Dionysus. Another similar marble relief, again with the representation of a Dionysiac scene, had already been found in 1997 set at the same height on the southern wall of this same room. It is not yet clear if there is an iconographic connection between the two reliefs, or if their decoration are both pastiches of well established popular Dionysiac themes.

The use of marble reliefs (pupp) inset in painted walls first became fashionable in the Roman world in the 1st century BC when wealthy collectors acquired originals, or copies of Greek artistic works, to decorate their houses. As an example Cicero wrote a letter to a friend dated 67 BC (ad Attico 1.10.3) to commission him to purchase two sculpted marble wall-casts and reliefs to insert in the painted walls of the atrium of his villa at Tusculum.

The recently discovered relief is presently being shown in the exhibition on Herculaneum currently on view in the Archaeological Museum in Naples (see Minerva, this issue, pp. 31-34).

Dalau Jones

Below left: marble Dionysiac relief as it appeared when discovered and after restoration, Herculaneum, First half of the 1st century AD. L. 106cm, H. 54cm. Museo Archeologico Nazionale, Naples. Photo: Soprintendenza Speciale per I Beni Archeologici di Napoli e Pompei.

Hypocaust from the caldarium at Kibbutz Gevim, Byzantine period. Photo: Niki Davidev, courtesy of the Israel Antiquities Authority.

Geometric floor mosaic with Aramaic inscription. Photo: Daniel Ein Mor, courtesy of the Israel Antiquities Authority.
ANTTIQUITÉES NEWS

Greece
A man dealing illicitly in antiquities was arrested in February by police in Pyrgos in central Macedonia, south-east of Thessaloniki. 682 objects were confiscated including fragmentary marbles, vases, and many small objects such as bronze belt buckles and arrowheads, as well as 1520 Greek and Roman coins. Pyrgos was the site of ancient Apollonia, part of the kingdom of Macedonia.

Iraq
The National Museum in Baghdad officially reopened on 23 February, though only eight of the 26 galleries were open to visitors. At this time it will probably be open just one day a week and entrance restricted to foreigners, students, and, of course, visiting dignitaries. One hall features objects that had been looted during the 2003 invasion but had subsequently been returned to the museum. It was reported that several important antiquities had also been put on display for the first time, such as two Assyrian human-headed bulls previously in storage. The controversial reopening took place against the advice of the Ministry of Culture and several prominent archaeologists including the former director, Donny George Youkhanna, who considered the move a political one, as much more work must be done before it can safely accommodate visitors. The museum had ‘reopened’ symbolically for one day in July 2003 but has been closed since then.

The National Museum of Iraq has announced the return of 531 objects that were being held by senior government officials, including a group of 165 antiquities in the possession of two members of parliament, mainly small statuettes and cylinder seals. The second group, held by Shurwan al-Waili, the Minister of National Security, consisted of an important collection of 366 gold and silver coins. It was not noted whether they were part of the many antiquities stolen from the museum or objects dug up illegally. A new law rewards anyone turning over ancient objects of their free will.

Italy
The Italian carabinieri art unit seized some 1500 antiquities that were looted from tombs in the east-central Marche region, an area in central Italy near the Adriatic coast. The objects, ranging from the 8th century BC to the 5th century AD, included Hel lenistic vases and a Roman bronze statue of Minerva. Illegal excavations in Italy have been drastically reduced since the increased monitoring of archaeological sites and the aggressive prosecution of offenders.

Mexico
The most important private collection of antiquities in Mexico has been donated to the Mexican government by Mrs Nadie Vinot, the widow of Dr Milton A. Leoff, an American dentist living in Cuernavaca. The collection of over 8100 pre-Columbian objects was assembled by Dr Leoff in the 1940-60s. He had registered the collection with its documentation with the government in 1972, before the introduction of the current patri-
mony regulations. The Leoff-Vinot collection was presented to the National Institute of Anthropology and History on condition that it be kept together. The collection includes objects in stone, jade, ceramics, gold, silver, bronze, and other materials from all of the pre-Columbian cultures. It features two massive Toltec stonemono- liths, each weighing about 223kg, depicting the feathered-scorpion deity Quetzalcoatl, the Mexican sky god and creator of humanity.

Peru
In February US Customs and Border Protection officials returned 33 pre-Columbian objects to the Peruvian government that were confiscated in Texas in 2007. Several pieces were discovered initially during a customs examination at the Houston international airport and a few days later police found the balance of the objects, including stone, ceramic, and wood objects and ancient textiles at the home of the owner, Jorge Ernesto Lanas-Ugaz in Laredo, Texas.

Turkey
The Director of the Usak Archaeological Museum, Kazim Akbıyıkpolu, has been sentenced for 12 years for theft and embezzlement for his part in the 2006 theft of the Lydian winged seahorse gold brooch and at least one ancient coin from the museum. Nine individuals involved received lesser sentences. The stolen pieces, not yet recovered, were replaced by copies at the time (see Minerva, November/December 2007, p. 7). The brooch was part of the 363-piece Lydian Treasure returned to Turkey in 1993 by the Metropolitan Museum of Art, New York, that acquired it in the 1960s. The hoard, said to have belonged to the Lydian king Croesus (560-546 BC), who first minted gold and silver coins, was discovered in a burial mound near Usak in 1966.

Jerome M. Eisenberg, Ph.D.

NEWS FROM EGYPT

Old Kingdom Statue Discovered at Giza
A 149cm-tall statue of a seated enthroned king was uncovered during a routine clean-up in front of the pyramid of the fifth pharaoh of the 4th Dynasty, Menkaure. Wearing the typical shoulder-length wig, it is most probably Menkaure, though it lacks any inscriptions. Several statues of the pharaoh were found by George Reisner during his excavations a century ago of his mortuary temple to the east of the pyramid.

Mummies and Sarcophagi Found at Saqqara and Dahshur
A Japanese team from Waseda University found more than 30 5th Dynasty mummies in an underground tomb immediately south of the pyramid of Unas at Saqqara. Another deposit of mummies was excavated at the Saqqara mastaba of the 6th Dynasty lector-priest Senedjem. The find, in an intrusive shaft dug in the 26th Dynasty, included two limestone sarcophagi and four wooden examples in addition to 24 mummies placed in niches and on shelves of the tomb's wall. A mummy of a dog was placed near the mummies of several children.

In another find made by the Waseda University mission, an unidentified burial shaft (either Ramesside or Late Period), in the Dahshur necropolis, in the northern area of the Ramesside tomb of Ta, four anthropomorphic wooden sarcophagi, three wooden canopic jars, and four ushabti boxes with 38 wooden ushabtis were excavated. The sarcophagi were empty, having been robberd in antiquity.

Tomb of Isisnofret Uncovered at Saqqara
Further excavations by a Waseda University team have located a 19th Dynasty tomb belonging to a noblewoman named Isisnofret. The tomb was constructed with a pylon and colonnaded courtyard with four pillars and it terminates in three cult chapels and a small pyramidal base. The fragmentary limestone sarcophagus was painted in sunk relief in a brilliant blue colour. Since the tomb was located near that of Khaemwaset, fourth son of Ramesses II, and it is known that the prince had a daughter with this name, it is quite possible that the tomb is that of his daughter.

Jerome M. Eisenberg, Ph.D.

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ESTIMATE $600,000-900,000

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ASSYRIAN PALACE SCULPTURES AT THE BRITISH MUSEUM

Paul Collins

Fig 1 (right). Map of Assyria (modern northern Iraq) and neighbouring regions.

Fig 2 (below left). Gypsum relief of Ashurnasirpal II raising a ritual bowl to acknowledge the gods. At right, a courtier uses a whisk to maintain the purity of the king, Regal of Ashurnasirpal II (883-859 BC).

Fig 3 (below right). Reception of the Nineveh Sculptures at the British Museum from the Illustrated London News, 28 February 1852, p. 184.

Dr Paul Collins is Curator of Later Mesopotamian antiquities at the British Museum.

The reliefs still provide a modern audience with an extraordinarily vivid insight into the world of the Middle East during the 9th to 7th centuries BC when Assyrian kings led their armies to conquer an area stretching from Egypt to Iran - the greatest empire the world had then seen. For the Assyrian kings who commissioned the reliefs, however, the images were carefully crafted pious statements which declared their intimate relationship with gods that ensured both the fertility of the land and the destruction of people and animals who opposed the divine order of the universe.

The first Assyrian king to use large numbers of sculpted reliefs to decorate his palace (the so-called North-West Palace at Nimrud) was Ashurnasirpal II (r. 883-859 BC). The majority of these gypsum slabs, weighing several tons and dragged from quarries in neighbouring hills, were carved with supernatural figures. Such images were designed to protect the king who, as the high priest of the national god Ashur, required magically purified spaces in which he and his court could participate in rituals designed to maintain divine favour (Fig 2). Thus, multiple images of winged spirits, holding buckets containing holy water and cone-shaped sprinklers, lined the walls of rooms. Of central concern for the king was the fertility of the land, granted to him by the gods. This is expressed by the so-called Sacred Trees, protective symbols of feminine abundance consisting of flowing streams and foliage (Fig 5) which are often shown in the reliefs being blessed by the cone-carrying spirits (Fig 6).

Explicit religious imagery is less evident in the reliefs lining the walls of palaces constructed from the second half of the 8th century BC onwards. In these carvings there is an emphasis on scenes of military conquest and parades of prisoners and tribute bearers. This...
Assyrian Art

Fig 4 (left). Reconstruction of the interior of an Assyrian palace from A.H. Layard, The Monuments of Nineveh, London, 1849, plate 2. Reflects the growth of Assyria's authority across the region and the transformation of the king from a warrior-priest to a remote ruler controlling a heterogeneous empire united by military strength and imperial administrators. The vast realm was founded on the fact that the Assyrian homeland had no natural boundaries and its rulers were driven, in what might be termed defensive imperialism, to campaign further as each conquest brought their territories closer to those of other potentially hostile states and people. This reality was transformed into a religious duty at the king's coronation when he swore to extend the land of the god Ashur who demanded stability and order. Thus, the tightly drawn compositions of battles and sieges that line the palace walls should be understood as statements of a religious responsibility which was achieved with divine support. Of course, conquest also provided plunder, tribute, and workers which considerably enriched Assyria – the palace reliefs themselves reflect the enormous resources available to the Assyrian kings (Fig 8).

Ashurnasirpal's reliefs at Nimrud are always accompanied by a long cuneiform (wedge-like) inscription recording the king's name, titles, and achievements. The text identifies the king since there was never an attempt to reflect his physical reality in the carvings. Such images were intended not as portraits of an individual but those of an unchanging, idealised king, distinguished, like the courtiers and soldiers around him, by his costume and symbols of office. As the empire expanded, however, there developed an interest in recording detailed narrative accounts of the king's campaigns using both texts and images. This is reflected in the palace reliefs of Sargon II (721-705 BC) and Sennacherib (704-
Fig 9 (left). King Tiglath-Pileser III standing majestically in his chariot. His parasol, the prerogative of the king, defines and protects his unique space and extends beyond the register to establish a link between the image and the text. Reign of Tiglath-Pileser III (744-727 BC).

Fig 10 (middle left). Heavily damaged by the fires that raged through the South-West Palace following the fall of Nineveh, this relief depicts an Assyrian attack in 701 BC on the city of Lachish in Judah. Siege engines approach the city walls on artificial ramps followed by heavily armed infantry. Reign of Sennacherib (704-681 BC).

Fig 11 (below left). Relief depicting Sennacherib sitting on a magnificent throne with arm rests supported by three rows of divine beings. He oversees the capture of Lachish from a distant hill, holding the bow and arrows of a conqueror. Reign of Sennacherib (704-681 BC).

Fig 12 (below right). Relief showing the Elamite king Teumman and his son falling from their upturned chariot; the horses twist and rear in fright and confusion. The king, with an arrow in his back, does not stand his ground but is led by his son into the woods. Reign of Ashurbanipal (668 - c.631 BC).

681 BC) that depict in astonishing detail the varied landscapes and peoples, the latter defined by distinct ethnic physiognomies, which now owed Assyria obedience. At Nineveh, the capital established by Sennacherib, nearly every room in his so-called South-West Palace was decorated with the scene of individual battles or siege. These were not impartial historical records however. As with all Assyrian reliefs, they are selected images, designed to show the unstoppable success of the Assyrians (there are no Assyrians dead or wounded) and the inevitable defeat of their enemy who are paraded before the king. Among the best known of these sculptures is a depiction of the siege of Lachish in the kingdom of Judah (Figs 10, 11), told across the walls like a modern cartoon strip: the Assyrian army advances, the city is stormed and captured, and the rebel leaders are executed. This account concludes with the image of Sennacherib appointing the new rulers of Lachish – just as the gods had appointed him.

Arguably the most impressive of these battle reliefs was created for the last great Assyrian king, Ashurbanipal (r. 669-631 BC). His defeat of Teumman, king of Elam in south-west Iran, is portrayed as a quarrel between the two men. Having usurped the Elamite throne, Teumman had sent insulting letters to the Assyrian king. Ashurbanipal, who boasted he could understand cuneiform, perhaps read the correspondence and appears to have taken things personally. In 653 BC, the two rival armies clashed at Til-Tuba where the Elamites were defeated and their king captured and killed (Fig 12). The battle is portrayed in astonishing detail on a series of reliefs that lined the palace walls at Nineveh. The chaos of battle is presented in a magnificent but claustrophobic composition within which Teumman can be identified by his stubby beard, receding hairline, and hooked nose – unlike the Assyrian king, the enemy is shown as a specific individual and therefore vulnerable. Teumman falls from his chariot, he is cornered in a wood, and his is head cut off and carried to Ashurbanipal (who does not appear in the relief as he had stayed at home). The Assyrian king’s ultimate triumph over Elam is depicted in the so-called ‘garden party’ relief. This masterpiece of design and detail depicts Ashurbanipal reclining on a bed alongside his queen who sits on a high backed throne (Fig 13). The couple celebrate victory and abundance by drinking within a landscape of vines and trees, while the severed head of
Teumman hangs symbolically from an Assyrian fir tree.

Of all the reliefs discovered in the 19th century at Nineveh, none have attracted such scholarly and public acclaim as those depicting Ashurbanipal’s lion hunts (Fig 16). People are immediately captivated by the extraordinary naturalism of the carvings but also appalled by the terrible pain and pathos of the dying animals (Fig 17). Our modern concerns for the natural world, however, would have been meaningless to the ancient audience. Lions were a real threat to both the Assyrian people and their domesticated animals; as representatives of chaos and disorder, it was the king’s duty to destroy them along with other pests such as herds of gazelle and wild donkeys. Stylised images of the hunt appear as statements of royal power in 9th century BC reliefs from Nimrud (Fig 7), but in Ashurbanipal’s hunts, created around 640 BC, the sculptors produced astonishing lifelike images. As with the earlier portrait of Teumman, the intention was to give the animals a reality so their humiliation, suffering, and death would also be real.

While Ashurbanipal’s reliefs depict an all powerful ruler, the truth was probably very different. Years of military campaigns and the burden of supporting a huge bureaucracy had drained Assyria’s resources and within 20 years of Ashurbanipal’s death the empire fell to invaders. The Medes from modern Iran and the Babylonians from present-day southern Iraq combined forces in 612 BC and besieged and captured Nineveh along with the other royal centres. As the palaces were plundered, the images of kingship were mutilated, thereby magically destroying Assyria itself. The buildings were abandoned and the mud brick walls gradually collapsed, burying the slabs for 2500 years until archaeologists began to recover them. Indeed, the world of Assyria has continued to be revealed through spectacular finds such as the discovery of royal tombs at Nimrud by Iraqi archaeologists in 1988–89.

Alas, during the period of sanctions after the First Gulf War, reliefs left in situ and displayed in site museums at Nimrud and Nineveh were damaged and stolen, while in the chaos of the US-led invasion of 2003, Assyrian statuettes were smashed in the Iraq Museum, and objects looted from the Mosul Museum. On a happier note, the refurbished Assyrian gallery in the Iraq Museum has recently been reopened and, as stability returns to the country, it is hoped that visitors will once again be able to examine at first hand the royal centres of the great Assyrian civilization, so magnificently revealed by the palace reliefs.


Fig 14. Ashurbanipal dedicating his bow to the goddess Ishtar while he libates wine over dead lions killed in the hunt. Reign of Ashurbanipal (668-c.631 BC).

Fig 15. Assyrian scribes methodically recording captured booty comprising furniture, vessels, and weapons. Reign of Ashurbanipal (668-c.631 BC).

Fig 16. Ashurbanipal portrayed as a masterful bowman during a ritual hunt. Reign of Ashurbanipal (668-c.631 BC).

Fig 17. The violent, painful, and degrading death of dangerous lions is depicted with skill and even beauty in this relief in order to convey what Assyrian kings described as the ‘radiance’ and ‘awe’ of their weapons. These were granted to rulers by the gods and brought terror and defeat to their enemies. Reign of Ashurbanipal (668-c.631 BC).
Pharaonic Egypt is fashionable in Turin this year. Considering that the capital of Piedmont contains the Museo delle Antichità Egitte, the most important museum of Pharaonic art outside Egypt, this is not surprising. The museum is presently undergoing a complete refurbishment while most of the masterpieces among the sculptures are magnificently displayed in mirrored rooms designed to great effect by the Oscar winner Dante Ferretti (see Minerva May/June, 2006, pp. 10-11). The sunken treasures found underwater in the harbour of Alexandria by Franz Goddio's team of marine archaeologists - already presented in Madrid - are displayed in the monumental stables of the immense former royal palace at the Venaria Reale, outside Turin, in a setting designed by Robert Wilson to evoke the wonder of marine archaeological investigations with accompanying music by Laurie Anderson. Objects are seen as if viewed from the porthole of a submarine.

At Palazzo Bricherasio in Turin ('Akhenaton, Farace del Sole'), is organised with the collaboration of the Musée d'Art et d'Histoire in Geneva. This is devoted to the 18th dynasty pharaoh Amenophis IV/Akhenaton (r. 1350-1333 BC), his wife, the beautiful Nefertiti, and other family members including Tutankhamun (r. 1331-1323 BC), thought to be his son. These have all been the subject of countless best-selling books by specialists and amateurs - including Sigmund Freud - based on various conjectures as to the nature of the unprecedented change in religious beliefs instituted by Akhenaton in his 17 year reign some 3500 years ago.

The 18th dynasty was born out of the wars won by the Theban rulers against the Hyksos. This resulted in the acquisition of territories, an increase in the size and efficiency of the army, and the accumulation of great wealth. The wars also created a new social order in which different classes competed for power and a share in the distribution of the newly acquired riches. This was especially true of the priestly class who controlled the treasures of the main temples (notably those dedicated to Amun), the most important being the temple of Karnak, the seat of the great High Priest of Amun-Ra (the only person in Egypt who could wield as much power as the pharaoh). Thutmose IV, Akhenaton's grandfather, had introduced the cult of Atont, the sun-god, into Egypt. His father Amenophis III attempted to counter the all pervasive cult of Amun, the presiding god in the Pharaonic capital Thebes, whose priests had become immensely powerful and were even capable of plotting against the pharaoh himself. This necessitated the creation of a religious power to enable the pharaohs to rule on their own terms. Akhenaton thus brought to fruition a process his family had initiated by choosing to worship Aton alone, abolishing the cults instituted by the clergy in Thebes. The pharaoh and his family became the only intermediaries allowed between humanity and the divine (Fig 1). The famous hypothesis for Akton written at this time and found inscribed on the wall in the tomb of Ay at Tell el-Amarna is not only dedicated to the sun-god but also celebrates the pharaoh and his wife.

Akhenaton's role as a great religious innovator is therefore beyond doubt. Did his choice to worship one god (Aton, represented as a sun disk) make him the first monothelist in history - a man solely obsessed by metaphysical concerns? Or was this radical religious choice and shift of capital from Thebes to Akhetaton (the horizon of Aton, 200 km north of Luxor) dictated by practical politics? Both questions are hotly debated.

While the emphasis in the Geneva exhibition was on the relationship between Akhenaton and his wife Nefertiti, the Curator of this exhibition, Francesco Intraditri, opts for the political imperative. Thus the choice of 200 objects on loan from international museums illustrate the complex events that shaped the reign of Akhenaton and the change in style and iconography of his reign. A range of beautiful objects (Figs 2-7) are featured alongside less spectacular artefacts that represent everyday life, such as political documents written on papyri and clay tablets.

When Amenophis IV - the future Akhenaton - became pharaoh in Thebes, he constructed a temple dedicated to Ra-Horakty east of the main temple complex at Karnak. This was designed to catch the first morning rays of the sun before they reached the temple of Amun. Here, at the beginning of the fourth year of the new pharaoh's reign, an architectural innovation was introduced in Egypt:
the use of sandstone slabs of standard dimensions known as talatat (from the Arabic number three, indicating their size of three hands’ width) to line and decorate temple and palace walls (Fig 1). This allowed increased speed in construction. The talatat in the new temple in Karnak was the Gem-paaton (‘Aton has been found’). Its walls were lined with talatat showing the temple itself and the rituals taking place inside. These represent the changes in the iconography and rituals ordered by the pharaoh - who had taken the name Akhenaton. The talatat were carved in the style of the period characterised by human figures represented with heavy hips, thin legs, and elongated skulls (Fig 8).

Akhenaton built the new city of Akhetaton in 1345 BC (modern Tell el-Amarna) with a strong focus on the cult of Aton. After a brief period of prosperity the city was abandoned soon after Akhenaton’s death. It is still unclear how Akhenaton died - whether he was murdered or merely succeeded by his wife Neferetiti, or perhaps the obscure Smenkhare. What is certain is that shortly after his death a young boy - Tutankhamun - became pharaoh and restored the traditional cults. He married one of Akhenaton’s daughters, Ankhnesenamon.

Akhenaton was subjected to a damnatio memoriae and his memory seemed lost forever until archaeologists discovered the ruins of Tell el-Amarna in the late 19th century. The palaces and temples he built were defaced and ruined, his place of burial, the robust tomb in the Royal Wadi, forgotten. Many artefacts were also dispersed throughout Egypt and reused in various ways. The talatat became useful infill building material, particularly in new pylons built in the temple at Karnak.

More than a century has elapsed since the first excavations in Tell el-Amarna but much is still to be investigated. It appears that the city developed around a central core containing the palace and the main temples, and vernacular dwellings were built with sun dried mud bricks. Each of the surrounding districts was governed by a different official.

An important find at Tell el-Amarna in 1885 were the clay tablets inscribed in cuneiform which recorded the correspondence between the Egyptian court and the rulers of the Near East. Current excavations are being carried out by the Amarna Project directed by Professor Barry Kemp of the University of Cambridge.

The exhibition catalogue updates the information available on the reign of Akhenaton in the light of the latest archaeological discoveries from sites of the Tell el-Amarna period. You should ask the University of Geneva also provides an informative and detailed discussion of the various theories concerning the alleged monotheism of Akhenaton.

A useful appendix in the catalogue is a detailed and illustrated gazetteer of all the archaeological sites of the period examined - from the last years of the reign of Amenophis III (1387-1350 BC) to the death of Tutankhamun (1331-1323 BC) – both in Egypt and in the Sudan.

‘Akhenaton, Faraoe del Sole’, is at the Palazzo Bricherasio until 14 June.

A fully illustrated catalogue by the same name is edited by Francesco Tiradritti (in Italian) and Marie Vandenberghe and Jean-Luc Chappaz (in French) (Silvana Editoriale, Milan, 2008; 291pp. Paperback, €30)

For further information: www.palazzobricherasio.it.
EGYPTOMANIA: THE ARTISTIC LEGACY OF ANCIENT EGYPT

Tom Hardwick

'There is no country that possesses so many wonders, nor any that has such a number of works which defy description... the people also, in most of their manners and customs, exactly reverse the common practice of mankind.'

Herodotus, The Histories II

Herodotus' description of Egypt in 450 BC almost offered a blueprint for future treatments of the topic; Egypt was a land of wonders, antiquity and mystery; it was to be treated with reverence, incredulity, and occasionally contempt. An interest in Egyptian culture, however, had long antedated Herodotus. Motifs drawn from Egyptian art, such as protective sacred uraeus snakes, winged sun-discs, and pharaonic crowns, had added a touch of sophistication to luxury goods in the ancient Near East from the Bronze Age onwards (Fig 1). To suit a humbler market, Egyptian objects like scarabs, amulets, and beads were mass produced in cheaper faience and exported throughout the Mediterranean; by the 7th century BC workshops in the eastern Greek islands were also manufacturing Egyptianizing pieces.

A round faience relief-decorated vessel (Fig 2), formerly in the possession of the distinguished French collector Michel David-Weill (1871-1952), raises questions about the production and distribution of Egyptian-style faience over the eastern Mediterranean. Its material and Nile-themed decoration have generic parallels in a series of relief-decorated chalices from Egypt, dated to the Third Intermediate Period (c. 900 BC), while its globular form is closer to near Eastern forms. The nearest parallel to the decoration and general quality of execution comes from a smaller vessel now in the Louvre, purchased in Cyprus, while the poor preservation of the glaze suggests burial outside Egypt. Was the vessel made in Egypt for export, or is it an unusually early and elaborate example of Egyptian-style faience made abroad? It is hoped that scientific analysis of the material may be able to shed further light on this.

Egypt became a province of the Roman Empire in 30 BC, following the defeat of Cleopatra and Mark Antony at the sea Battle of Actium in September 31 BC. Colossal obelisks were taken to Rome (Fig 4) and Constantinople as trophies of empire - a tradition maintained, via the erection of the so-called 'Cleopatra's Needles' in London and New York, until the 20th century, with the removal of an obelisk from Aksum to Rome to commemorate the Italian conquest of Abyssinia in 1937 (and returned to Ethiopia in 2008). If Egypt was politically subject to Rome, she nevertheless made spiritual conquests. The cult of the goddess Isis, celebrated in shrines with Egyptianizing architecture and decoration (Fig 3) spread throughout the Empire; there was a temple to Isis in Roman London, and one to her consort, Serapis, in Roman York.

Egypt was essentially out of bounds to all but the most intrepid travellers until the 18th century AD. The revival of interest in classical texts and the rediscovery of Egyptian objects in Rome, however, made sure that the memory of Egypt played an important part in Renaissance culture. Renaissance 'Egypts' could be elegantly playful or intended for serious political

Fig 1 (below left). Ivory panel showing two pharaonic figures below a winged sun-disc and uraeus frieze, before a palmate.
Fort Shalmaneser, Nimrud, c. 800-700 BC.
H. 14.5cm. Photo: courtesy of Bolton Museum.

Fig 2 (below). Relief-decorated faience vessel with Nubian scenes: Egypt or the eastern Mediterranean, c. 800 BC. H. 10cm.
Photo: courtesy of Bolton Museum.

Fig 3 (below right). Marble architectural fragment, found in Rome, carved with a uraeus, probably part of an architrave from a shrine to Isis, c. 30 BC - AD 200.
H. 13cm. Photo: courtesy of Salford Museum.
Egyptomania

British presence in India, ended in failure but alerted the West to Egypt's potential wealth: political, agricultural, and antiquarian (see Minerva March/April 2009, pp. 16-21). With the discovery of the Rosetta Stone in 1799, and the decipherment of hieroglyphs by Champollion in 1822, the French expedition was re-branded from a military foray into an intellectual triumph. Egypt, generally personified as a beautiful, classically-draped woman, had been roused from centuries of slumber, ignorance or captivity. The ‘rescue’ or possession of ancient Egypt was used to justify western attempts to own modern Egypt, and Pharaonic motifs became a de facto trademark to guarantee the quality of Egyptian goods (Fig 5).

The publication of accounts of the expedition, including the monumental Pharaonophoria Holophilii, written by the Venetian friar Francesco Colonna, printed in 1499, fits into the antiquarian and eroticised dream world of the Renaissance intellectual élite and was translated into three dimensions by the sculptor Bernini over 150 years later. In contrast, the four obelisks re-erected in Rome by Domenico Fontana for Pope Sixtus V in the late 16th century were executed, dedicated to God, and set up at focal points of the city as giant beacons of faith.

The Napoleonic invasion of Egypt in 1798, launched to destabilise the

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EGYPTIAN COPTIC AND PAGAN SCULPTURES: A RE-EVALUATION

The Brooklyn Museum’s exhibition ‘Unearthing the Truth: Egypt’s Pagan and Coptic Sculptures’ reveals some surprising information about the large number of forgeries that entered the market in the 1950s and 60s, including a number of examples in the museum’s own collection. Jerome M. Eisenberg, Ph.D reports.

The Late Antique Period in Egypt, c. AD 313 – 642, is usually called the Coptic Period, referring to the Egyptian branch of Christianity; however, the country was predominantly pagan during that time. As the types of architecture and tomb and monument decorations were, for the most part, very similar, the term ‘Coptic Art’ had been used for all of the art of this period until recent years.

From the 1950s to the 1970s many soft limestone sculptures and reliefs attributed to this period were exported legally through Egyptian antiquity dealers. While many were authentic, a large number of clerver imitations, as well as reworked ancient pieces, were sold unknowingly to dealers, collectors, and museums as authentic works of art. They were exported from Egypt with proper export permits and with the permission of the Egyptian Museum that had also considered them to be genuine. Many of the forgeries represented Christian themes, such as the Virgin and Child (Fig 7) and the Holy Baptism and were published by leading scholars of the time as authentic.

The Brooklyn Museum has once again played a key role in this exhibition: their entire collection of 30 sculptures after ten years in storage due to the reorganisation of the exhibits. Ten of these have now been determined to be forgeries and some of the rest, though authentic, are recarved or repainted. This is not the first exhibition that the problem of these forgeries has been brought to the attention of the public and displayed in such an exhibition. Usually, when a museum determines that an object is a forgery it is subtly relabeled, or most often simply removed from display. Dr. Edna R. Russmann, the museum’s Curator of Egyptian, Classical, and Ancient Middle Eastern Art, and the Curator of the exhibition, studied the group for several years, often in consultation with other scholars such as Dr. Gary Vikan, a noted Byzantine scholar and Director of the Walters Art Museum, who first pointed out some Late Antique forgeries as early as thery. His findings, however, were not noted only briefly in a 1981 publication. Professor Thelma K. Thomas of New York University is the current leading specialist in this field, but even the corning of forgeries only in a footnote in her book "Late Antique Funerary Sculpture: Images for This World and the Next" (2000).

Since these Egyptian sculptures, even excluding the forgeries, were the largest group of early Christian sculptures surviving, the inclusion of the forgeries with their added unique Christian and pagan themes radically distorted our ideas of Late Antique art. Most of the genuine sculptures of the period consisted of architectural carvings with geometric, floral, and animal designs (Fig 1), and stelae with single figures, often depicting young boys (Fig 2). There were a limited number of Christian subjects, such as rare depictions of Christ, and most often angels, peacocks, and crosses. Pagan subjects included Apollo, Dionysos, Heracles (Fig 3), Leda, and nymphs (Fig 4). The total number of known authentic sculptures, including fragments, is about 1000, with the largest collection of pieces, from early excavations, in Cairo’s Coptic Museum, the British Museum, and the Metropolitan Museum of Art.

A small, attractive 90-page hardcover catalog of the exhibition has been prepared by Dr. Russmann ilustr...
Coptic Sculpture

Fig 4 (top left). Top of an arch with a nymph riding a sea monster. Herakleopolis Magna, Egypt. Late Antique Egyptian Period, 5th-6th century AD. Limestone, with traces of paint. 46 x 80 x 39cm. Brooklyn Museum, 41.1226. Charles Edwin Wilbour Fund. Cat. no. 7. The nymph is unusual in that she is not nude, but clothed in a long-sleeved dress. It has been suggested that her large eyes were meant to convey the spirit of the deceased.

Fig 5 (left, second down). The martyrdom of Saints Thekla. Egypt, provenance unknown. Late Antique Egyptian Period, 6th century AD, perhaps with modern reworking. Limestone, traces of paint. 33.5 x 58.3 x 13.5cm. Brooklyn Museum, 40.299. Charles Edwin Wilbour Fund. Cat. no. 2. St Thekla was most often represented on terracotta pilgrim flasks and medallions. The crowded composition is typical of many works of this period, but the chisel claw marks probably indicate some reworking.

Fig 6 (left, third down). Holy Wisdom (?) in a lunette. Reportedly from Sheikh Ibdas, Egypt. Probably 20th century AD, in imitation of the Late Antique Egyptian Period. Limestone, 46.8 x 76.7cm. Brooklyn Museum, 58.80. Charles Edwin Wilbour Fund. Cat. no. 22. The lunette is flat rather than extending forward as in genuine sculptures (Fig 4). Among the unusual elements are the odd proportions of the figure, the singular breast, the peculiar folds of the garment, and the unique headdress. The staff and orb are emblems held in early Christian art only by male winged archangels.

Fig 7 (bottom left). The Holy Family (?). Provenance unknown. Probably 20th century AD. Nuummutit limestone, 29 x 51 x 9cm. Brooklyn Museum, 77.129. Gift of Mrs Jacob Kaplan. Cat. no. 31. This is a subject not previously known in a sculpture or relief. The round heads, bulging eyes, large noses, small mouths, and crude carving are typical of other forgeries. This relief was acquired by the writer in Cairo in the early 1960s from a trustworthy and respected dealer and at a time when the authenticity of these sculptures was not questioned by scholars.

"Unearthing the Truth: Egypt's Pagan and Coptic Sculpture", curated by Dr Edna R. Russmann, is at the Brooklyn Museum through 10 May 2009 (not 10 April as published in the catalogue and previously announced). The 90-page hardbound catalogue is priced at $19.95.

Fig 8 (below centre). Paralytic raising his bed. Reportedly from Sheikh Ibdas, Egypt. Probably 20th century AD in imitation of the Late Antique Egyptian Period. Limestone, painted. 61.5cm; figure only: 53.5cm; base: 28 x 29.7cm. Brooklyn Museum, 62.44. Charles Edwin Wilbour Fund. Cat. no. 24. Supposedly representing the paralytic healed by Christ, this sculpture presents many peculiarities such as the unusual form of the body, the hair pattern, and the half-smile so often found on the forgeries. The lack of damage except for the hands is also suspicious. The head, though reattached, has no damage at all. The subject itself is not one suitable for a Coptic tomb and there were no churches in that area.

Fig 9 (below right). Standing woman. Reportedly from Sheikh Ibdas, Egypt. Probably 20th century AD. Limestone, remains of paint. 35.6 cm. Brooklyn Museum, 63.36. Charles Edwin Wilbour Fund. Cat. no. 25. This figure in the round has apparently been heavily reworked from a funerary figure in a niche changing a pagan figure into a Christian one. The garment has no ancient parallel and the added cross even curves to follow the original body curve.

trating 31 sculptures and discussing them in detail. Unfortunately the captions are printed in a pale blue type and may be difficult for some to read. Of the pieces illustrated, 15 are genuine, ten are recut, reworked, or altered in some way, and eight are thought to be fabrications of the 1950s and 1960s. Judging from the comments made by Dr Russmann (and the phrase ‘probably 20th century’ used for those that were condemned), the jury is still out on several of the sculptures and certainly many more in other collections. Most of the decisions as to the authenticity of the sculptures have been based on connoisseurship – with the style and iconography most important – since the scientific studies have been for the most part restricted to an analysis of the surface paint. Since many of the genuine objects have been embellished with modern paint, even this is a problematic area. Until scientists can keep pace with connoisseurs on these difficult-to-analyse soft limestone objects, there are still many questions to resolve.
ANCIENT GEMSTONES BY MASTER ENGRAVERS AT THE GETTY VILLA

Jerome M. Eisenberg, Ph.D., presents a selection of these brilliant masterworks in miniature now in the exhibition ‘Carvers and Collectors: The Lasting Allure of Ancient Gems’ at the Getty.

Since ancient times carved gemstones have captivated collectors and connoisseurs, especially noblemen, who regarded them as an indication of their culture and status. Several Greek rulers and Roman emperors were avid collectors. Collecting began in earnest again in the Middle Ages and the Renaissance and continued actively through the 19th century. From the Middle Ages gemstones were used not only for rings and pendants, but were mounted in reliquaries, altarpieces, and in bookbindings. The popularity of ancient gems created such a strong demand by the Renaissance that quantities of forgeries were produced. Large wood cabinets and hollow cases in the form of books, some with drawers, were produced to hold both gemstone collections and plaster impressions of ancient and modern gems.

The Getty exhibition presents an excellent representation of some of the most famous ancient master carvers. One of the earliest was Eipimenes, a Greek carver active about 500 BC. The exhibit features one gem signed by him and four unsigned that are attributed to him because of their strong similarities in style, technique, and material (Figs. 1, 2). Such details as the strong arm and leg muscles and the hair with crosshatched pellet-like ringlets are indicative of his work.

The famed Dioskourides (active c. 65-30 BC), a master engraver from Aigeai in Asia Minor, is recorded by Roman authors as having carved the personal seal of Augustus. One of his intaglios in the exhibition, depicting Diomedes stealing the Palladium (Fig. 4), with its incredible life-like detail, is considered one of the finest gems known. Another masterwork is his rendering of Hekales leashing Cerberus (Fig. 5). His work and his signature were often forged, such as the Zeus and Kepheus attributed to the 19th century Italian engraver Giovanni Calandrelli (Fig. 10). Dioskourides’ three sons, Eutyches, Herophilos, and Hyllus followed in his footsteps producing such brilliant works as the bust of a satyr by Hyllus (Fig. 9).

The Greek engraver Solon (active c. 70-20 BC) flourished in the early Roman Empire, creating images of...
Augustus and his sister Octavia in addition to his mythological portraits and figures. His signature has been found on five gems, including the British Museum’s ‘Strozzi’ Medusa, which is included in the Getty show. Recent scholarship has attributed several unsigned stones to his hand (Fig 6). Many copies were made of his work in the 18th century.

All four known signed gems by Gnaeus (active c. 40-20 BC), who signed his name in Greek (Γναῖος), are included in the Getty exhibition, including a brilliant depiction of Sirius, the celestial dog (Fig 7). It has been suggested that his sensitive portrait of Mark Antony (Fig 8) was a posthumous portrait commissioned by Cleopatra Selene (40 BC - AD 6), his daughter and the wife of Juba II (c. 85-46 BC), the ruler of Numidia and Mauretania, an enthusiastic collector of engraved gems.

The Austrian engraver Antonio (Johann Anton) Pichler (1697-1779) was one of the most celebrated copyists of ancient gems in the 18th century. He set up a workshop in Rome and produced not only a multitude of gems, but also a family of talented gem carvers - his son Giovanni, Giovanni’s half-brothers Giuseppe and Luigi, and Giovanni’s son Giacomo. Luigi, perhaps the most accomplished, received commissions from the French and Austrian courts and the Vatican to carve classical and contemporary subjects. One of the intaglios in the Getty collection, a bust of Antinous, Hadrian’s companion, was based upon the famed relief in the Villa Albani (Fig 11). Since it was signed ‘Pichler’ in Greek, it shows that the artist did not intend to deceive anyone. Such was not the case with the collection of over 2600 ‘ancient’ gems (Fig 10) that were collected in the early 1800s by Prince Stanislaus Poniatowski (1754-1833), the nephew and heir of the Polish ruler. Many of these elaborate forgery bore counterfeit signatures. The scandal was not exposed until long after his death.

The exhibition, organised by Kenneth Lapatin, Associate Curator of antiquities at the J. Paul Getty Museum, also includes illuminated manuscripts and early elaborate catalogues of gem collections with engravings that often exaggerated the depictions.


Fig 5. Greek sardonyx gemstone signed by Dioskourides (Greek, active 65-30 BC), Heracles leashing Cerberus. C. 40-30 BC. H. 24mm. Antikensammlung, Staatliche Museen zu Berlin, Antikensammlung, FG11062.

Fig 6. Roman amethyst gemstone attributed to Solon. Bust of Apollo (c. 30-20 BC). 35mm x 28mm. Set in a modern gold mount. Gift of Barbara and Lawrence Fleischman, The J. Paul Getty Museum, Villa Collection, Malibu, California, 96.AN.290.

Fig 7 (bottom left). Graeco-Roman garnet intaglio signed by Gnaeus. Head of Sirius (c. 40-20 BC). Gemstone: 24mm x 17mm x 14mm. Francis Bartlett Donation of 1912, Museum of Fine Arts, Boston, Massachusetts, 27.734. Photo © 2009 Museum of Fine Arts, Boston.

Fig 8 (above right). Graeco-Roman amethyst engraved gemstone of Mark Antony signed by Gnaeus (c. 40-20 BC). H. 17mm. Set in a modern gold ring, 19th century or later. The J. Paul Getty Museum, Villa Collection, Malibu, California, 2001.28.1.

Fig 9 (right, second down). Graeco-Roman sardonyx cameo signed by Hyllas (Greek). Bust of Satyr (c. 30 BC - AD 10). 17.6mm x 14.5mm. Antikensammlung, Staatliche Museen zu Berlin, Antikensammlung, FG 11063. © Staatliche Museen zu Berlin, Antikensammlung. Photo: Johannes Laurentius.


Fig 11 (right). Chalcidian engraved gemstone signed by Giovanni Pichler (Italian, 1734-1791) and or Luigi Pichler (Italian, 1773-1854). Bust of Antinous. Signed ‘Pichler’ in Greek (c. 1750-1850). Bequest of Eli Djejda, the J. Paul Getty Museum, Villa Collection, Malibu, California, 83.AI.257.17.
Ancient Piracy

PIRATES OF THE ANCIENT MEDITERRANEAN: ECHOES OF THE PAST IN THE PRESENT

James Beresford

Over the course of the past year piracy has risen from the pages of history books to once again become a very real danger for sailors and a major cause of concern for world governments. Pirates operating from the semi-autonomous region of Puntland in northern Somalia carried out more than 100 attacks on vessels over the course of last year. In September 2008 a large Ukrainian cargo ship, carrying tanks and other heavy weaponry, was seized by pirates. Two months later, a supertanker containing over two million barrels of oil was also captured by seaborne raiders from the Horn of Africa. To address this recent upsurge in piracy a UN-sponsored conference was staged in Nairobi last year, while another symposium, ‘Tackling Piracy at Sea’, was held in London in March 2009.

Despite recent media prominence, the hazards of present-day piracy are nothing compared to the scale of the danger faced by the mariners of antiquity. While there are some obvious differences facing pirates operating on the modern Indian Ocean from those active in the Graeco-Roman Mediterranean, the tactics adopted by pirates, together with the underlying causes which lead to its growth, show startling similarities between the ancient and modern eras. It may also be argued that if today’s governments and politicians possessed a better understanding of pirate activities in the ancient world then the growth of piracy in regions like Somalia could have been foreseen and measures set in place to counter its rise.

In antiquity, as in later ages, pirate craft came in a wide variety of shapes and sizes: pirates of the Balearic islands used rafts to carry out their attacks during the late 2nd century BC, while across the Mediterranean fishermen and merchants might utilise their ships to indulge in opportunistic acts of piracy should easy prey present itself. However, vessels specifically intended to pursue and over haul merchant ships had to be built for speed. While today’s Somali pirates use small speedboats equipped with powerful outboard engines that allow them to quickly approach their targets (Fig 1), the pirates of antiquity also relied on speed, building and operating sleek galleys with long slender hulls that could easily slice through the water. In addition to speed, pirate vessels would ideally have been light of build, allowing them to be removed quickly from the sea and hidden or portaged on land. A shallow-draught would also have been preferable, permitting pirates to operate close inshore when engaging in hit-and-run raids on coastal settlements or striking at merchant prey from ambush points close to the shoreline. While archaeologists have yet to find the remains of any vessel definitely used by Graeco-Roman pirates, literary descriptions of pirate ships, as well as representations of their vessels on decorated vases, provide scholars with useful insights into the vessels used to carry out seaborne raids during antiquity (Fig 2). Ancient monuments, such as Trajan’s Column in Rome, also provide clues to the nature of pirate galleys (Fig 3). The depiction of Roman warships, known as Liburnians, on the Column is important because these had evolved from a type of pirate vessel, the lombos, which was widely used by the piratical communities of the eastern Adriatic. Considerably smaller than warships such as the trireme, the lombos was nevertheless fast and well-manned and was adopted into the navies of various Hellenistic states as a reconnaissance and dispatch craft before being turned into a fully-fledged warship by the Romans, eventually becoming the mainstay of Imperial fleets.

Like present-day Somali raiders, the pirates of the ancient Mediterranean probably preferred to hold off making attacks until an opportunity arose to board the prize when the crew was unaware of their presence, and many attacks on ancient merchantmen no doubt took place at night. However, pirate attacks could be much audacious. Somali pirates will sometimes use gunfire to scare a ship into stopping before climbing aboard. The pirates of antiquity adopted similar tactics as the description by Heliodorus, writing in the 3rd century AD, makes clear: ‘The pirate vessel drew alongside before swinging across our bows. Attempting to capture our ship without bloodshed, the pirates refrained from firing at us and instead circled about the vessel, and forced our ship to a halt. They were like a besieging army, and were impatient to negotiate our surrender... Then the boldest of the pirates jumped aboard our ship and started killing all those about him... As the other pirates leapt onto the deck, the Phoenician crew gave up the fight and, throwing themselves at the feet of the pirates, pleaded for their lives’ (Ethiopian Romance, 5.24).

Although their fictional account – one of many such pieces of ancient literature that use pirates to inject drama and adventure into a story – Heliodorus nevertheless appears to be
basing his description on tactics commonly adopted by Graeco-Roman pirates. While clear-cut evidence of pirate activity is virtually impossible to detect in the archaeological record, nonetheless, a vessel which sank off the Cypriot port of Kyrenia in the last decade of the 4th century BC appears to have been the victim of a pirate attack not unlike that described by Heliodorus (Fig 4). Excavated by the late Michael Katzov (University of Pennsylvania) between 1969 and 1972, the small ship had eight iron spearheads embedded in its hull, most likely missiles hurled by pirates attempting to kill the crew or scare them into submission. With the shipwreck located only one kilometre from Kyrenia, the ship may have fallen foul of pirates lurking in the vicinity of the harbour and who would have regarded the small, lightly manned vessel as easy prey.

Countries such as modern Somalia are commonly referred to as ‘failed states’, and possess weak governments unable to exert effective control over their populations, allowing lawlessness to flourish unchecked. Similarly, during antiquity, a confused or competing political environment also proved the ideal environment for pirates. With the break-down of many of the Late Bronze Age states and empires, seaborne raiders such as the so-called ‘Sea Peoples’ (Fig 6), carried out wide-ranging piratical attacks across the eastern Mediterranean and may have played an important role in bringing about the final collapse of the Mycenaean, Hittite, and Mitanni states. Seaborne raiding was also widely practised in Homeric myth, though by the end of the 6th century BC the emergence of more stable political structures across much of central and southern Greece appears to have initiated a change in both the moral perception of piracy and the economic importance of seaborne raiding. Nevertheless, throughout the Classical period, pirates were still considered useful allies in times of war. The Spartans, for example, employed a pirate, Theopompus, to carry dis-

patches in his swift ships during the Peloponnesian War (Xenophon, Hell. 2.1.30), while many other states also found uses for pirates and other mercenary forces.

Following the death of Alexander the Great in 332 BC, the struggles of the rival Hellenistic rulers also created a highly unstable and confused political environment within which pirates hired out their services to one or other of the war-stirring states and empires. At the beginning of the Hellenistic period, Demetrius of Macedonia (Fig 5), who gained his epithet, Poliorcetes ‘The Besieger’, from his attempt to capture Rhodes in 305-4 BC, employed large numbers of pirates to carry out raids against the island state. Throughout the period the Aetolians, in central Greece, and Illyrians, of the eastern Adriatic, were also regularly accused of engaging in piracy and directing raids against shipping and neighbouring territories. The lack of a strong government, endemic internal warfare, together with a shortage of good agricultural land, also led inexorably to the growth of piracy on Crete and helped nurture a population that was notorious for piracy. It was, however, the communities of the southern coast of Anatolia, especially those of Cilicia, that were to achieve the greatest infamy as pirates.

By the early decades of the 1st century BC, Cilician piracy had grown to frightening proportions. The Cilicians benefited from the confused situation as Rome, the new superpower of the Mediterranean, was engaged in bitter political intrigue, as well as waging a protracted war against Mithridates VI of Pontus. In the Pontic king, the Cilician pirates gained a powerful ally who financed their activities, allowing them to build and operate increasingly large vessels and to ‘sell in large fleets commanding each other, acting like generals fighting a war’ (Appian, Mithridates, 92).

If the ancient literature is to be believed, the Cilicians were also operating in concert with other pirates spread across the Mediterranean,
orchestrating attacks on large coastal cities, including Rome’s main port of Ostia; raiding the Italian countryside; and even snatching two high-ranking Roman officials from the Appian Way. Such was the magnitude of the threat posed by pirates during this period that even Roman warships and troop transports were at risk of being attacked. The danger from Cilician pirates is underscored by Cicero, who described the Mediterranean as a ‘pirate-infested sea’, on which ‘every man who sailed risked either death or slavery’ (De Imperio Cnaeus Pompeius, 31).

The Cilician pirates – like those of modern Somalia – also benefited from ready access to busy shipping routes: Cilician territory lay right on the path of the busy sea-lanes which linked Egypt and the Levant to the rest of the Mediterranean. It was along the southern Anatolian coastline that cargoes of Egyptian grain would be shipped to cities clustered around the Aegean and, from the Late Republic onwards, to the burgeoning population of Rome. This section of coastline was therefore of crucial economic importance throughout antiquity. During the Peloponnesian War, Athens had sent a fleet to the region to protect grain shipments passing along this vulnerable coastline; a century later Alexander the Great sent his naval commander, Amphipolus, to bring a halt to piratical raids in this region. The states and empires of the Hellenistic period also regularly fought for control of this strategically important region of sea, allowing pirate communities of the area to prosper in the highly unstable political conditions. It was therefore pirates from southern Anatolia who flocked to Demetrius during his siege of Rhodes, and it may well have been Cilician pirates who made the short crossing to Cyprus where they attacked and sank the small merchant ship discovered off Kyrenia.

From the high cliffs overlooking this important shipping route, Cilian pirates had ideal vantage points from which to watch for potential merchant prey, while the bays and small coves proved ideal for sallying out against slow-moving merchantmen, or hiding from warships sent out to police the sea-lanes (Fig 7). The rocky, highly indented coast of Cilicia, like much of the Mediterranean, was highly conducive to piracy. Attacks could be made near headlands when sailing merchant ships would often be making barely any headway as they attempted to round the promontory in the face of adverse winds, allowing them to be easily overhauled and captured.

Fig 8. The island of Delos, located in the central Aegean, was the most important slave market in the eastern Mediterranean. Ancient pirates provided many slaves to these markets. Photo: courtesy of Peter Clayton.
Ancient Piracy

Such tactics were in use throughout much of antiquity with the Spartan king Nabis (r. c. 201-192 BC) encouraging piratical operations around Cape Malea, on the southern tip of the Peloponnese, a promontory around which vessels passing between the Aegean and Ionian Seas had to pass. Writing in the same period, the Greek philosopher Theophrastus also emphasised the relationship between pirate attacks and headlands, labelling as coward any man who continued to mistakenly observe pirate ships in the vicinity of promontories (Characters, 25.2). Straits and channels presented similar opportunities for pirates to lie in wait for any merchant vessels which might become becalmed in the lee of the shore, or labour against the wind and current.

The pirates of present-day Somalia carry out raids primarily in an effort to seize ships, cargoes, and crew, all of which will usually be released pending payment of an agreed ransom. The aim was generally similar for pirates of the ancient Mediterranean. Although some captured vessels were generally scuttled - as appears to have been the case with the Kyrenia shipwreck - cargoes would be seized, while captured sailors and passengers were also valuable commodities to be sold in the numerous slave markets. The scale of the ancient slave trade and its links to piracy are clearly set down by Strabo (c. 63 BC - AD 24) who, writing of the Cilician pirates, noted that 'the export of slaves provided great encouragement to their wicked activities for... the slaves could be easily acquired, while only a short voyage away was the large and busy slave market on Delos, which had the capacity to take in and send out tens of thousands of slaves every day' (Geography 14.5.2.) (Fig. 8).

The ransoming of captives taken during attacks on shipping or coastal settlements also provided Graeco-Roman pirates with a lucrative source of income. Inscriptions and literary evidence indicate that pirates were often paid a ransom for the safe return of prisoners, while captives of high social status could generate substantial financial returns. The most famous prisoner ransomed by ancient pirates was a young Julius Caesar, captured by Cilicians in the 70s BC. According to Plutarch (c. AD 46-120), the pirates initially demanded 20 talents for his release, a sum which the young Roman aristocrat considered derisory, valuing his self-worth at 50 talents. While awaiting this payment, Caesar remained with the pirates for more than a month, taking part in their games and exercises as well as writing speeches and poetry, while constantly treating his captors with disdain.

For Romans lacking Caesar's ransomable potential, treatment by pirates could be far less indulgent. Plutarch writes of Cilician pirates subjecting Roman citizens to ridicule, parading them in a toga and heavy boots, and, once their ships were well out to sea, either forcing them to jump overboard or having them thrown into the sea (Plutarch, Pompey, 24.7-8). A scene from a Classical Athenian monument has also been interpreted as depicting pirates 'keel-hauling' prisoners; binding the captives before dragging them under the ship's keel, from one side of the ship to the other (Fig. 9).

Pirates could expect such ruthless behaviour to be reciprocated were they ever caught. When one notorious pirate chief was captured and paraded through Syracuse, large crowds turned out from the surrounding area of Sicily to feast their eyes and gratify their souls at the sight of his torture and execution' (Cicero, Against Verres, 2.5.66). Caesar's retribution against the pirates who had seized him was also brutal. When finally released following the payment of his ransom, he immediately gathered vessels from the nearby city of Miletus and, returning swiftly to the bay where the pirates were still moored, captured the majority and had them crucified; a fate Caesar had promised them throughout his captivity. Pirates were also threatened with divine punish-

![Fig. 9. Keel-hauling: drawn from a Classical Athenian monument, as pictured in the frontispiece of Henry Ormerod's Piracy in the Ancient World (1924). While pirates of the early modern period commonly carried out the punishment, it is unknown if this scene depicts the prisoners of pirates, or the pirates themselves, being subjected to the procedure.](image)

![Fig. 10. Roman mosaic, Bardo Museum, Tunis, Tunisia, depicting Dionysos as a youth in a blue tunic, driving Tyrrhenian pirates into the sea where they are shown partially transformed into dolphins, 4th century AD. Photo courtesy of Mark Merrony.](image)
Ancient Piracy

Fig 11 (left). Marble head of Pompey the Great. Nationalmuseum, Copenhagen. 1st century BC. Photo courtesy of Peter Clayton.

Fig 12 (above right). Silver denarius depicting the head of Pompey the Great. The trident, dolphin, and legend, NEPTVNI, probably refer to Pompey’s victory over the pirates in 67 BC. From Massilia (Marseilles) 44-43 BC. D. 19mm. Photo courtesy of CNG Coins.

Fig 13. Gold aureus of Sextus Pompey, reverse, and confronting each other, his father, Pompey the Great, and older brother, Gnaeus. Minted in Sicily, 42 BC. Photo courtesy of CNG Coins.

ment, and the Tyrrhenians who had seized the god Dionysus were said to have suffered transformation into dolphins as penalty for their piratical actions (Fig 10).

Despite the penalties that awaited them if caught, the lure of riches proved sufficiently attractive to convince many in the ancient world to turn to piracy. According to Plutarch, the wealth garnered by Cilician pirates allowed them to dress with an ‘odious extravagance’, while their ships were also often provided with ‘richly gilded sails, and purple awnings, and silvered oars, as though the pirates rioted in their iniquity and plumed themselves upon it. Along every coast their drinking bouts were accompanied by flutes and stringed instruments’ (Pompey, 24.3-4). The revenues garnered from seaborn predation allow modern pirates to share the same extravagant tastes and vices: those operating from Somalia therefore have the money to live in the largest houses, drive the most expensive cars, and have the pick of the most beautiful women, while many also indulge in frequent use and abuse of drugs and alcohol.

Throughout antiquity many of the great maritime powers took measures to curb piracy. The Greek historian Thucydides (c. 460 – 395 BC) claimed the legendary King Minos of Crete had been the first to attempt to use his navy to suppress piracy, while the Corinthians and then the Athenians had also sought to clear the sea-lanes of pirates (1.4; 1.13). By the middle of the 4th century BC, Rhodes had become actively engaged in sweeping the seas of pirates and there are numerous inscriptions honoring men from its navy who fought and died in anti-pirate operations over the course of the following two centuries. However, even for ancient states possessing powerful navies, eradicating piracy was an almost impossible task given the hundreds of islands and innumerable hidden coves of the Mediterranean that provided perfect cover for pirates seeking to evade detection from patrolling warships.

By the time Rome reluctantly inherited the mantle of maritime policeman from the Rhodians, Cilician piracy had escalated into a Mediterranean-wide threat. This was especially troubling for the Romans because the piratical raids were seriously disrupting supplies to the city, reducing Rome’s grain reserves to dangerously low levels. In 67 BC, Gnaeus Pompeius Magnus (Pompey the Great) (Fig 11) was therefore provided with authority to drive the pirates off the seas and remove the threat of famine hanging over Rome. His first priority was to secure the sea routes of the western and central Mediterranean. Against the concerted naval might of Rome, the pirates were quickly driven to their bases in Cilicia ‘like bees swarming back to their hive’ as Plutarch describes it. With his 60 best warships, the Roman general pursued the pirates eastwards and only 49 days after leaving Italy he had subdued the last pirate stronghold in Crete and Cilicia: an astonishingly swift anti-pirate campaign that, according to Cicero, was ‘planned at the end of winter, tackled in the early spring, and brought to a conclusion before the midsummer of that year’ (De Imperio Caesaris Pompei, 31; Fig 12).

Pompey’s command is the best known and most successful of the anti-pirate operations conducted in antiquity. However, victory was only achieved through the promise of clemency towards pirates who submitted to him and the offer of resettlement in agricultural regions depopulated as a result of the ongoing wars of the period. While a successful policy in the short-term, within 20 years piracy had once again become a problem in the Mediterranean, with Pompey’s youngest son, Sextus, drawing much of his naval strength from pirates, no doubt including many who had been resettled by his father (Fig 13). Only with the establishment of the Principate by Augustus near the end of the 1st century BC, and Roman dominion across all the shores of the Mediterranean, was piracy reduced to minimal levels. It was Roman control of the Isnd, rather than supremacy at sea, that held the key to Rome’s success in curbing ancient piracy. For the first time a single political authority, backed by overwhelming military force, was capable of forcing coastal communities around the Mediterranean to abandon piracy.

This is the lesson that antiquity can teach the present. While international warships may dominate the waters off Somalia, piratical attacks can only be eradicated by gaining control of the land or with the establishment of a strong, unified political system in the country. As long as the violence and political chaos continues, Somali piracy will remain a problem around the Horn of Africa, just as it was in the Mediterranean of antiquity.
The Fitzwilliam Museum

REDISPLAYING GREECE AND ROME
AT THE FITZWILLIAM MUSEUM

Lucilla Burn and Julia Dawson take a look behind the scenes as the new Greek and Roman gallery takes shape at the University of Cambridge museum.

In August 2008 the Fitzwilliam's Greek and Roman gallery (Fig 1) closed to the public, the first interruption to most visitors that changes were afoot. In fact behind the scenes there had been a considerable lead-up to this moment. We had been fundraising for much of 2007, and had always intended that the renovation of the Greek and Roman gallery should follow on as soon as possible from that of the Egyptian galleries, which reopened in the summer of 2006.

Antiquities did not feature in the founding collection of the Fitzwilliam Museum, which was established in 1816 through the will of the seventh Viscount Fitzwilliam of Merton. Fitzwilliam left his collection of paintings, drawings, prints, manuscripts, and books to the University of Cambridge together with the funds for a purpose-built Museum in which to house them. Greek and Roman material, however, soon started to arrive in the form of gifts and bequests from alumni and other benefactors of the University. Most of the early acquisitions of antiquities were originally housed together in the Museum's central, ground-floor gallery (Fig 2), and this is the location of the new display. With its tall clusters of plain and fluted columns, ornately plastered ceiling; and long, west-facing sash windows looking out on to the lawns and trees of Peterhouse College garden, this is one of the most beautiful rooms in the museum. It is also a room in which it is - perhaps surprisingly - quite difficult to reconcile the needs of a 21st-century display with the dominant neo-classical architecture. The new design aims to open up and re-use the space in a way that enhances visitor enjoyment of both the collections and the gallery itself.

One of the earliest pieces of classical sculpture to arrive in Cambridge remains a star of the Fitzwilliam collection - the colossal, if sadly battered, head and torso of one of a pair of Caryatids that originally flanked the Roman gateway to the inner sanctuary of Demeter at Eleusis (Fig 3). This figure was mentioned by some of the very earliest travellers to Greece, including Jacob Spon and George Wheeler in 1676. But it was left to Edward Daniel Clarke, who as a Cambridge undergraduate, had achieved public notoriety through the construction and launch of a hot air balloon from the grounds of Jesus College, and who later became the University's first Professor of Mineralogy, to effect the removal of the figure from Eleusis in 1801. Clarke paid the governor of Athens for the statue and obtained a firman for its removal, but he was acting very much against the wishes of the local people. They viewed the figure as Demeter and claimed her presence ensured the fertility of their fields. Clarke has left a vivid description of the Caryatid's journey: the statue was attached to a triangular wooden frame and, with 80 peasants pulling on a rope of twisted herbs, dragged across rollers from the sanctuary to the dilapidated quay of Eleusis, where it was winched across a pontoon bridge of boats to a larger ship that conveyed it to Smyrna. Even then the Caryatid's adventures were not at an end, for the ship that brought it from Smyrna to England, the Princess, was wrecked off Beachy Head, and the statue had to be salvaged from the sea bed before it could be sent on its way to Cambridge. On its arrival here the Caryatid graced the vestibule of the University Library until in 1865 it was transferred to the new Museum.

E.D. Clarke and the Caryatid's translation from Eleusis to Cambridge is one of the stories that we plan to tell in the new display. By drawing attention to some of the Fitzwilliam's principal collectors (including Robert Pashley, John Disney, Colonel William Leake, Charles Ricketts, and Charles Shannon), we want to explain how the collections grew and why they look the way they do.
do today. The underlying plan for the new display, however, will be based not on collectors but on cultures and chronology, with visitors invited to progress from the prehistoric Aegean through the Archaic, Classical, and Hellenistic periods of Greece and pre-Roman Italy to the Roman period. But within each chronological or cultural section, emphasis will be given either to star objects or to particular themes, from individual collectors to evidence for ritual practice, aspects of cultural diffusion, ancient technology, or issues of conservation or restoration.

So what else is going on behind the scenes? The gallery refurbishment has provided us with the chance for a major review of the collection, an unprecedented opportunity to look in as much detail as possible at all the objects, some of which had been literally built into the gallery in the 1960s. We have been fortunate to receive a major grant from the Arts and Humanities Research Council for research underpinning the new display; in addition to giving three Cambridge historians and classical archaeologists a stake in the project, this has enabled us to employ two research associates, a classical archaeologist, Kate Cooper, and a conservator, Christina Rozelk. Research into collectors and cultural or archaeological contexts is complemented by methodical scientific assessment of all the objects to be housed in the gallery.

Close examination using a variety of techniques allows us to assess condition and determine whether an object needs cleaning and treatment. It also enables us to look both for evidence of earlier conservation and restoration campaigns and for details of original technology. One example of this is the hunt for remains of original polychromy on sculpture. This study has been actively pursued by scholars for over 20 years, resulting in a number of publications and exhibitions. Unfortunately, most of the Fitzwilliam's sculpture has been repeatedly cleaned over its long history, but whilst the objects are dismounted and off display we have the chance to make a systematic examination using raking and ultraviolet light to track down and document the few small traces of colour that remain. The technology of Greek ceramics has been studied extensively over very many years, but recent work has shown that there is still much to be discovered about the complexities of workshop practice. Routine examination by stereo microscope is helping us to construct a detailed catalogue of the sequence of decoration on the Fitzwilliam's vessels (Figs 4, 5) and to identify aspects that would benefit from more detailed consideration and instrumental analysis. The first topic we are looking at is the variety of white grounds, both fired and unfired, that is found across a range of Greek ceramic vessels and terracotta figures from the late 6th century BC onwards. We shall be looking at the composition of these grounds and also at the so-called 'second-white' that is found on some Athenian white-ground lekythoi (oil flasks) of the 5th century BC (Fig 6).

As already mentioned, the new displays will encourage visitors to consider how and why ancient artefacts have been transformed by their translation into private collections and public
museums. In 18th- and early 19th-century Europe, the passion for the Antique created a huge demand for Greek and Roman objects. These were required to conform to the idealised vision of the Classical past, so extensive embellishment was considered perfectly acceptable. In some cases the restoration now has as much interest and importance as the original piece. The small-scale headless, limbless, marble torso restored as an Apollo figure by the artists John Flaxman and Antonio d’Este in 1793 (Fig 8) will form one of the project’s case histories, in which technical study and documentary research will help put both the ancient original and the 18th-century transformation into context.

On the Apollo the restorations are beautifully executed, but the boundary between ancient and modern is clearly discernible. Unfortunately, the desire for perfect pieces combined with the fragmentary and deteriorated state of many objects recovered from the ground also led to more fundamental interference with original material. This ranged from the chemical stripping and repatination of corroded bronzes (which would appear to account for the almost uniform surface appearance of Colonel Leake’s statuettes) to the creation of new pots by reshaping and joining unrelated fragments; or by filling and over-painting damage to create an illusion of completeness (Fig 7). The story is complex and it would be a mistake to interpret all early restorations as crude (or, in some cases, highly sophisticated) attempts at trickery, as recent research by curators and conservators of Greek vases across Europe and the US has shown. In collections such as those put together by Leake in the 19th century and Ricketts and Shannon in the early 20th century, the Fitzwilliam is rich in examples with which to illustrate these issues through identification of the changing materials and techniques of restoration.

But there is also the question of how we should deal with these objects today. Disfiguring or failing repairs may have been removed in the past, as is the case with the pots shown in Figures 9 and 10. How are we to give them structural and visual unity now without falsifying them? How far should we take reconstruction of shape or decoration? Where earlier treatments are intact and in good condition, how much should we preserve as showing the history of the object? These are some of the questions that we are not only grappling with behind the scenes, but also plan to explore quite openly in the new displays.

And finally — what has been happening, literally behind the screens that currently shield the visitor from
The Fitzwilliam Museum

Fig 9. This Attic black-figured eye-cup is typical of vases from the collection of Colonel Leake. Deep grooves had been cut along the sherd edges, filled and over-painted to give the appearance of an undamaged vessel. The restorations were removed in 1897, leaving a more honest, but highly disfigured surface.

C. 530 BC. Diam. 20cm. GR.38.1864.

Fig 10 (below left). Ten alien sherds and modern ceramic used to restore this Attic red-figured bell krater were replaced with a matt black plaster fill after the Fitzwilliam acquired the object in 1943. C. 450-400 BC. H. 20cm. GR.8.1943.

Fig 11 (below right). The removal of an inscribed marble column during the clearance of the Greek Gallery.

The gallery? Small objects have been moved to temporary storage, the big stone pieces extracted from the ingeniously constructed wood and plaster structures that had been holding them in place for the last 40 years (Fig 11) and the old cases cleared away. The details of case design and construction and the mounting systems for the sculpture, inscriptions and sarcophagi are now being finalised. Museum objects can be affected by a range of environmental factors such as temperature, relative humidity, light, and pollution.

Although most of the material in this part of the antiquities collection is reasonably robust, we still need to manage the environment around the objects. This is not particularly easy to achieve in an architecturally important, mid-19th-century structure such as the Fitzwilliam’s Founder’s Building. Showcases are the first line of defence against environmental factors, so a great deal of planning has to go into their design and specification to ensure that they will be environmentally stable and not incorporate materials that could damage the collections. Many wood-based materials, for example, can release vapours that are corrosive to lead and copper alloy objects. The big stone pieces that will be on open display pose a different set of problems. Strong but elegant support systems are required that interfere neither with the integrity of the objects nor with the fabric of the building. For these, specialist engineering help has been enlisted.

Over the spring and summer there will be a series of public events looking at various aspects of the project. Details of these and a progress diary may be found on the Museum’s website: www.fitzmuseum.cam.ac.uk. The case-studies and other research will also be posted there as the story unfolds. In late autumn this year the screens will finally come down to show the refurbished and redisplayed gallery.

The overall area of the new display space is approximately 200 square metres. Around 400 objects, ranging from colossal marble sculpture to vases, bronzes, terracotta figures, to coins and seal-stones will be included.

The new display is generously supported by many individuals, charitable trusts and institutions, including the DCMS/Wolfson Museums and Galleries Improvement Fund, the Arts and Humanities Research Council, Trinity College, Cambridge, the A.G. Leventis Foundation, the Stavros Niarchos Foundation, the J.F. Costopoulos Foundation, Renaissance East of England, and the Schilizzi Foundation.

The designer of the new galleries is Karl Abeyasekera of Studio A Associates.
HERCULANEUM REVISITED: 300 YEARS OF EXCAVATIONS

Dalu Jones

Recently running at the Museo Archeologico Nazionale in Naples, ‘Herculaneum, Three Centuries of Discoveries’ is the first important exhibition the museum has devoted to the objects found at this important site in the last 300 years. Exhibited together for the first time are the spectacular marble and bronze statues found at the city’s Augusteum, Villa of M. Noniana, and the theatre. Although these statues were often found in close proximity to one another, they were frequently unearthed many years apart and have not been reassembled in their original groupings. This exceptional display of large and imposing statues of emperors and senators is housed in the vast entrance hall of the museum.

The niches of the Augusteum were filled with statues used for the rituals of imperial worship. Discovered here were the large bronze and marble statues of Augustus (Figs 1, 2), Claudius, his wife Agrippina, and Titus together with some outstanding wall paintings (Figs 3, 4). Members of the imperial family were also represented in the theatre. This was donated to the city by the rich freedman Lucius Annius Mammius Rufus, who employed the architect Nummius to construct the building.

The Basilica of M. Noniana takes its name from a group of statues found here which represent members of the family of Marcus Nonius Balbus, Proconsul of Cyrene at the end of the 1st century BC, who would augment what had been a small provincial city. In gratitude the citizens of Herculaneum erected statues in honour of both him and his wife (Figs 6, 9). The basilica was excavated in 1770 and again in 2003-2005. This permitted a reconstruction of the architectural complex, comprising a large hall with a rectangular apse and two entrances opening onto the decumanus maximus. Bronze fragments indicate that there was also a bronze chariot, possibly a quadriga, set on top of an arch that probably fell from the building when Vesuvius erupted. In 2006 a fragment of the marble head of an Amazon warrior was found and thought to date to the 1st century BC (similar to another example found nine years earlier in the Villa dei Papiri) (Fig 8). It is unknown whether it originally belonged in the basilica or was carried there by the mud flows which buried the city.

The exhibition also features additional sculptures, portraits, wall paintings, and inscriptions, all of which are in an excellent state of preservation: more than 150 works of art. These are lit in a special sequence that, through progressive dimming, indicate the relative social importance of the people portrayed. The statues of gods, heroes, and members of the imperial family are fully lit, whereas the light diminishes in the sections devoted to the prominent families of Herculaneum, and more so when the exhibition reaches the marble, bronze, and wood portraits of ordinary people, whose names were nevertheless deemed important enough to be engraved on marble slabs and hung on public display in the city’s decumanus maximus (albi degli Augustali).

Eight family archives have also survived in the form of documents and deeds inscribed on wax tablets. Interestingly, one of the latter records is an application to obtain Roman citizenship. People from outlying regions would have come to Herculaneum especially to participate in the city’s reconstruction after the major earthquake in AD 62. This is seen on the first floor in dramatic fashion: in almost total darkness the visitor can perceive the skeletons of people killed by the eruption of Vesuvius in AD 79.

An appendix to the exhibition focuses on the textiles found in Herculaneum and Pompeii. Displayed for the first time are 180 objects: small purses, fragments of bags, tunics, and mantles, the largest collection of Roman textiles ever recovered.

Named after its legendary founder, Hercules, the city of Herculaneum was inhabited by Oscans, Tyrrhenians, Pelasgians, and Samnites before finally coming under Roman sway in 89 BC. Writing in the 1st century BC, the historian Sisenna described Herculaneum as being located on a promontory between two rivers and overlooking the sea, while the city was encircled by walls. About 50 years before the city’s destruction, Strabo praised the site for its healthy climate and glorious beaches; sea-front property that was much in demand by Roman aristocrats, whose beautiful villas studied this section of coastline. At the time of its destruction Herculaneum
covered little more than 20 hectares and was probably inhabited by about 4000 people, making the city a considerably smaller settlement than Pompeii which lay to the south-east. However, over a period of less than 20 hours, beginning on the afternoon of 24 August AD 79, Herculaneum was wiped off the map. The city was struck first by pyroclastic flows; fast-moving, super-heated clouds filled with poisonous gas and ash which raced down Vesuvius before engulfing the city. While most of Herculaneum's population had already fled, the last 20 years excavations in the area of the beach have revealed 12 arched storerooms - the so-called fornic - where almost 300 people were killed while awaiting evacuation by sea. Their bodies were found along with money, jewellery, and other valuables. A skeletal hand was also found, still clutching a medical kit complete with a scalpel and other surgical instruments. Ironically this cataclysm also created the conditions for preserving so much of the city in an airtight seal more than 20m deep.

Herculaneum was rediscovered by chance in 1709 when a farmer dug a well shaft and discovered statues rather than water. The following year Prince d'Elbeuf of Austria inspired widespread exploration of the site after he lowered himself down a well shaft that guided him to the remains of the Roman theatre.

In 1738 the king of Naples, Charles III, ordered a systematic investigation of Herculaneum using local peasants, soldiers, and even state prisoners to excavate the ruins. These were reached via a series of vertical and horizontal shafts. The workers explored using lanterns. Winches were used to lower workers to the level of the Roman city and to remove objects, while officers of the Bourbon king scrupulously registered all finds.

The archaeologist Camillo Paternò and the French sculptor Canart chose the pieces worthy of the royal collection; the best artworks were sent to the royal palace at Portici, a wing of which was set aside as the herculanese Museum to which distinguished scholars and visitors were granted special viewing by royal permission. In 1758 most excavations at Herculaneum were abandoned as the focus switched to Pompeii where excavating conditions were considerably easier.

Excavations at Herculaneum were...
recommenced in 1828 and continued through until 1875, although most of what can now be seen and visited - a little more than 4.5 hectares, less than a quarter of the original city - is the result of the work of the Italian archaeologist, Amedeo Maiuri, who directed excavations at the site from 1927 to 1958. In 1997 Herculaneum, Pompeii, and the villa at Oplontis were declared World Heritage sites by UNESCO.

In recent years David Woodley Packard, founder of the Packard Humanities Institute - a Classical scholar in his own right - has set in place a long-term, well-financed project intended to continue the archaeological investigations at Herculaneum and to preserve what has already been excavated. The programme was put into effect in 2000 by Andrew Wallace-Hadrill, Director of the British School at Rome, together with Pietro Giovanni Guzzo, Superintendent of Herculaneum. The initial task was to address the problem of rainwater seeping into the foundations of the buildings and destroying the wall paintings, a problem that was rectified through the restoration of the ancient drainage system. Finds from the ancient sewage system also provided interesting information on the nature of the Roman diet of the 1st century AD. The site has also been provided with excellent lighting to allow Herculaneum to be viewed by night.

Situated slightly to the northwest of Herculaneum, the Villa dei Papiri (Fig 7) is also undergoing archaeological investigation and restoration. Built around 60 BC and located on a spectacular cliff-setting, the villa was planned on four levels. A few years after its construction a 95m-long peristyle and a round belvedere overhanging the sea were also added to the complex. The noble who constructed the villa is likely to have been Julius Caesar’s father-in-law, Lucius Calpurnius Piso Cesonino, Consul in 58 BC. He was an intellectual and a collector who may have been the host of Philodemus of Gadara, an Epicurean philosopher who is said to have resided in the villa.

The building was first explored between 1750 and 1764 when Karl Weber, a military engineer, drew and illustrated its plan (Fig 7). In 1883 Giulio de Petra published the first catalogue (Catalogo de’ monumenti della Villa dei Papiri) of the large number of exquisite statues (65 in bronze, 25 in marble) found in the villa. More beautiful statues, such as the Demeter pelopophoros and Athena, and the marble head of an Amazon (Figs 8, 10, 11), together with pieces of exquisite ivory-lined furniture, were also found during

Fig 5. Bronze statue of Lyka found in the theatre on 15 March 1739. 1st century AD. H. 200cm. Photo: Museo Archeologico Nazionale, Naples.

Fig 6. Marble portrait of Nominus Baibus on horseback, found in 1746. 1st century AD. H. 256cm. Photo: Museo Archeologico Nazionale, Naples.
excavations in 1996-1998 and 2007. Greek art and literature predominated in the Villa del Papiri. In addition to the portraits of Hellenistic rulers were those of philosophers and poets, such as Epicurus, Zeno, and Demosthenes which may have been used to indicate the location of the manuscripts contained in the villa’s magnificent library. This library is partially intact and the villa owes its name to the discovery of more than 1800 charred papyrus scrolls found in the building. Currently these are being painstakingly opened and read by scientists who have been rewarded with the rediscovery of classical works feared to have been lost (see Minerva, November/December 2006, p. 57). It is also hoped that more of this priceless library of ancient texts may be found during future excavations.

Fig. 9. Marble statue of Vickia Arcad, wife of Marcus Nonius Balbus and mother of the Proconsul Marcus Nonius Balbus found in the Basilica Noniana. She was of Etruscan descent. 1st century AD. H. 217cm. Photo: Museo Archeologico Nazionale, Naples.

Fig. 10. Marble statue of Demeter Pelephoros with traces of polychrome, found 21 April 1997, on the south-western terrace of the Villa del Papiri. 1st century AD. H. 188cm. Photo: Deposito archeologico, Herculaneum.

Fig. 8 (above right). Marble head of an Amazon found on 27 April 1997, on the south-western terrace of the Villa del Papiri. First half of the 1st century BC. H. 34cm. Photo: Deposito archeologico, Herculaneum.

‘Herculaneum, Three Centuries of Discoveries’ (‘Ercolano, Tre secoli di scoperte’) runs at the Museo Archeologico Nazionale, extended until 31 August. For further information, Tel: (39) 848 800 288; www.electaweb.com. A catalogue is available edited by Maria Paola Guidobaldi (Electa, 2008. 296pp, fully illustrated in colour & b/w. Paperback, £50).

Fig 11. Marble statue of Athena Promachus, found on 29 October 1752 in the Villa del Papiri. 1st century BC (?) H. 200cm. Photo: Museo Archeologico Nazionale, Naples.
STORIED WALLS: MURALS OF THE AMERICAS

Irina Grecho

It is an old cliché that 'a picture is worth a thousand words.' The saying is, however, particularly true when applied to the pre-literate societies of South, Central, and North America. A visually arresting exhibition - 'Storied Walls: Murals of the Americas' - at Harvard's Peabody Museum in Cambridge, Massachusetts, focuses on the murals created by three pre-Columbian cultures spread across the Americas - the Moche civilization (Peru); the Maya wall paintings from San Bartolo (Guatemala), and Bonampak (Mexico); and the underground rooms of the Pueblo village of Awatovi (Arizona).

The principal intention behind the exhibition is to better understand how wall paintings offer unique insights not only into the artistic traditions of societies, but also the political, religious, and cultural beliefs that lay behind their creation. While much of the original artwork remains in situ, often in remote, hard-to-reach locations spread across the Americas, nonetheless, the exhibition is richly endowed with photographs, archaeological plans and drawings, and associated artefacts. Beautiful and accurate reproductions of the murals created by modern artists, together with images captured by sophisticated photographic technology, allow the visitor to gain a sense of the artistic abilities of the prehispanic cultures and the messages and symbolism contained within the paintings.

The earliest of the civilisations featured in the exhibition is that of the Moche who flourished in the valleys of the northern Peruvian coastline from AD 100-800. With no written records of the culture, it is the finely crafted gold work and elaborate ceramics (Fig 1), and especially the wonderful murals preserved at religious and ceremonial sites - *huacas* - that offer the clearest insights into Moche society. At large terraced monumental structures, such as that excavated at Huaca de la Luna, the adobe walls lining the exterior of the building were painted with large and vibrant murals featuring victorious warriors or representations of Moche gods. These wall paintings would have been visible for long distances across the surrounding dusty plain. Colourful depictions of deities also feature prominently inside the structures. Displayed in the exhibition is the famous fanged head of the so-called 'decapitator' god (Fig 2), a frightening reminder of the human sacrifices conducted in these buildings.

Huaca complexes developed through setting new layers of adobe brickwork on top of existing walls. While natural decay, coupled with damage and looting caused by humans, have taken a heavy toll on the uppermost layers of Moche architecture, the older wall paintings buried beneath are therefore generally in a much better state of preservation. As such, most of the murals that survive tend to have been painted in earlier periods of Moche history.

Contemporary with the Moche, although located well to the north, the Maya are the best known and most intensely studied of the pre-Columbian Mesoamerican civilisations. The Peabody exhibition focuses on the murals found at two important Maya sites: San Bartolo, Guatemala, and Bonampak, Mexico.

The Maya civilisation reached its apogee during the Classic period (c. AD 250 to 800), while some of their cities located in the northern Yucatán peninsula continued to flourish until the arrival of conquistadores in the 16th century. The decentralised nature of Maya polities, based on numerous independent city-states, would also force the Spanish into a long drawn out conquest that extended more than 150 years. However, in the end the Maya lost not only political independence, but Spanish rule also resulted in the devastation of their culture; all but four Mayan texts were destroyed. Although scholars have long been able to understand the texts and intricate calendars created by the Maya, and recent generations of linguists have made great strides in resurrecting the language, the information contained in their wall paintings nonetheless contains some of the most important insights into a
civilisation that was almost totally lost.

The Maya murals at San Bartolo in north-eastern Guatemala are a recent discovery. The paintings were first brought to public attention in 2001 by Dr William Saturno, an assistant with the Peabody Museum’s Corpus of Maya Hieroglyphic Inscriptions Program, a research body attempting to record all known Maya inscriptions and figuative artwork. The San Bartolo murals were contained within a building covered by a later pyramid, and it was while investigating a looter’s tunnel dug into the side of the structure that Saturno came across a large rectangular room containing the wall paintings.

The quality of the murals is outstanding and the complex imagery of the paintings depict nine figures of mythological status (Fig 3). The principal figure is thought to be that of the Maize God who is looking back over his shoulder at two women following close behind him. Representations of the Maize God, often in the company of scantily clad women, are a common feature of Maya art from the Late Classic period (c. AD 600-800; Fig 4). However, what makes the San Bartolo wall paintings so important is their extremely early composition; the mural’s stylistic features, together with associated finds of dateable ceramics, indicate that the murals were painted about AD 100, several centuries before any other Maya narrative mythological wall painting. Such an early date establishes the San Bartolo paintings among the most significant finds in Mesoamerican archaeology of recent years. A large portion of the mural also remains unseen, buried deeper within the pyramid and covered by debris, awaiting future archaeological investigation.

While the original paintings have also been left in situ at the site, protected by armed guards, a raised scan of a mural (Fig 3) was employed to provide highly detailed representations of the San Bartolo paintings. It is these scanned images that have been pieced together to provide the real-size view of the wall paintings displayed at the Peabody. The exhibition also features the work of artist and archaeologist Heather Hurst. She used these scanned images, together with her extensive knowledge of the artistic techniques and the chemical makeup of the original paint pigments, to reproduce the murals as they would have appeared when freshly painted almost 2000 years ago.

The Maya site of Bonampak is located deep in the Mexican rainforest. The astonishing murals discovered at Bonampak were first brought to public attention in 1946 by a documentary filmmaker, Giles Healey, who was taken to see the large paintings by two local Lacandon Maya Indians. Photographs of the murals were quickly published, sparking world-wide interest in the site. A subsequent expedition to Bonampak, conducted by the Carnegie Institution, recorded the murals in greater detail. Although the murals have become far less distinct since they were first photographed in the 1940s, Yale University’s Bonampak Documentation Project, begun in the mid 1990s, employed new technology in an attempt to accurately photograph and reproduce the murals.

The long-standing interest in the Bonampak site is understandable given the wonderful state of preservation of the murals which date to the Late Classic period (c. AD 600-800).

Housed within a long, relatively narrow three-roomed structure, sitting atop a low-stepped pyramid, the murals were painted on wet stucco using mineral-based paints. These allowed the artists to produce vivid reds, blues, greens, purples, and yellows; black was used to outline each of the figures, resulting in murals that were strikingly beautiful. It would appear the three rooms were intended to be viewed in order. The first room features a ceremony celebrating the presentation of a child as a royal heir (Fig 5). Priests and nobles are also depicted putting on their ceremonial robes as other high ranking officials confer while musicians and dancers contribute to the festivities. In the following room, a battle scene shows the nobles of Bonampak defeating enemies in battle; the prisoners are then captured and prepared for human sacrifice. The murals within the final room portray what appears to be a rit-
ual of bloodletting or self-sacrifice on the part of the Bonampak royal family, perhaps completing the ceremony that was begun in the first room.

The wall paintings at Bonampak are the finest examples of Classic Maya murals and provide a priceless resource for scholars studying the people, religion, and culture of the Maya of this region. The discovery of the Bonampak murals also forced a radical change in scholarly views on the Maya. Prior to their discovery, opinion had tended to regard the Maya as an essentially peaceful civilisation ruled by a priesthood. However, the Bonampak paintings depict military leaders and politicians taking a leading role in society. Even more of a shock was that rather than a pacific-loving people, the Classic Maya are depicted as rejoicing in warfare; battles undertaken primarily for the acquisition of prisoners which could then be sacrificed.

The strict social stratification of Late Classic Maya society is also indicated at Bonampak by the fact that the rooms containing the murals are small and would have permitted only a highly select audience to look at the paintings at any one time. It is therefore little wonder that Professor Mary Miller, Project Director of The Bonampak Documentation Project, has noted that ‘Perhaps no single artefact from the ancient New World offers as complex a view of prehispanic society as do the Bonampak paintings. No other work features so many Maya engaged in the life of the court and rendered in such great detail, making the Bonampak murals an unparalleled resource for understanding ancient society.’

Surrounded by rainforest, it has been an ongoing struggle to preserve the Bonampak murals from the intense heat and ever changing humidity, and the paintings have deteriorated significantly since they were first photographed. It has therefore been important to create accurate reproductions of the murals, and in addition to photographs and models of each of the rooms (Fig 6), several replicas of the Bonampak paintings have also been produced and are on display at the Peabody.

The murals recovered from the ancient Pueblo and early Spanish colonial village of Awatovi, on the Hopi Reservation, Northern Arizona, is the last of the sites featured in the exhibition. From the 14th century AD through until about 1700, the farmers of this small community practised a sacred wall-painting tradition in underground rooms known as kivas. The murals are closely associated with the emergence of the kachina religion, a belief system that honoured the supernatural beings - katsinam - the spiritual forms of creatures or objects found within the natural world. Katsinam also appear in many of the murals and are usually represented as masked and costumed figures (Fig 7). The kivas played a major role in kachina ceremonial activities: the dimly lit subterranean interiors provided a location in which the Pueblo peoples could perform religious rituals and forge a connection with the spirits.

Following completion of a religious ceremony, kiva walls would often be covered under a new layer of plaster and whitewashed; the kivas then repainted with a new mural. When the Peabody Museum sponsored an archaeological expedition to Awatovi in 1935-1939, it was discovered that some of the kivas walls had been replastered and repainted on more than 100 occasions. However, the relatively unsophisticated methods of conservation practised during the 1930s investigations - which involved peeling paintings away from the walls using glue covered cloth - led to the destruction of many wall paintings and only those murals found in exceptionally good condition were preserved. As such, while more than 240 separate surfaces originally contained traces of oil, only 16 of those wall paintings have survived. Those murals which could not be removed from the kivas were drawn or photographed.

The Storied Walls exhibition takes full advantage of the Peabody’s long involvement in New World archaeology and the research carried out by the professors and students of Harvard University. In addition to displays of murals found at the four sites, the exhibition provides fascinating accounts of the archaeological investigations that led to the discoveries of the murals, as well as the ongoing struggle to preserve and restore the paintings. The exhibition is clearly laid out and divided into four equal sections - one for each of the cultures examined. Each of the four sites is also assigned a particular colour scheme to make it easier for visitors to distinguish the artefacts from one site with those of another. However, even without the colour-coding, so different and unique are the murals and related artwork that it is not difficult to separate the sections. The exhibition inevitably suffers from an over-reliance on reproductions rather than the original murals, most of which remain in situ. Nonetheless, it may be argued that the modern reproductions of the wall paintings more accurately capture the dynamism and vibrancy originally intended by their pre-Columbian creators than the worn and faded murals which have survived through to the present.

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Fig 6 (below left). San Bartolo installation at Peabody Museum. Photographic reproductions and scale model of Room 1, Las Pinturas. San Bartolo. Photo courtesy Barry Hetherington.

Fig 7 (below). Awatovi mural, kiva 78. 101.5 x 110.5cm. AD 1500-1600. Photo courtesy of the Peabody Museum.
Writing in the early 16th century, the historian Hector Boece drew attention to a remarkable monument at Aberlemno in eastern Scotland, said to have been erected to commemorate the defeat of a force of invading Danes (Fig 3). This stone (in Bellenden's translation) was 'Ingravin with crafty leters.' The best part of five centuries later, the stone still stands at Aberlemno, along with three others (Figs 2-4). We now recognise these as the work of the Picts; to this day they attract a steady flow of visitors to wonder at their carvings and not least, at the meaning of the enigmatic symbols they bear.

Of all the early historic peoples of Scotland, the Picts have caught popular imagination to the greatest degree. First recorded by name in a Latin poem of AD 297, the Picts, or 'Painted People' were the indigenous inhabitants of Scotland living to the north of the Forth and Clyde estuaries. Although archaeology is adding more information about their houses, fortifications and burials than was known in the past, they are still best known for their carved stone monuments which offer remarkable testimony to their artistic skills as well as insights into Pictish life and artistic contacts.

A unique feature of Pictish art is the incorporation of a system of distinctive symbols. Symbol-bearing standing stones and cross-slabs, the majority probably dating to between the 7th and the 9th centuries, are found over a wide area of the country, from Edinburgh to Shetland, and from the Western Isles to Buchan, with a few odd outliers.

The symbols comprise either naturalistic or fantastic depictions of animals, such as the serpent, the Pictish 'beast' or 'elephant', and eagle, or apparently abstract designs with arcane names, hallowed by archaeological tradition, like 'crescent and V-rodd', and 'double-disc and Z-rodd' (Figs 6-9).

The symbol stones account for some
300 of the 1800 stones of early medieval date recorded in Scotland. The majority fall into two groups: some 230 are the so-called Class I stones, bearing incised symbols on more or less unshaped standing stones and rock surfaces. Another 60 or so, the Class II stones, bear symbols carved in relief on shaped slabs in association with the Christian cross.

In terms of material culture, while the Picts shared a great many similarities with their neighbours, the principal difference is that they developed their own system of symbolic communication, distinct from the Latin alphabet of the Roman and post-Roman world. It was also different from the ogham alphabet of the Irish world, itself a response to the Latin alphabet. This apparent creation in the mid-first millennium of an original form of communication through abstract and naturalistic symbols might be seen as a deliberate reaction to the cultural influences of the Picts’ aggressive neighbours: were the symbols a considered assertion of the Picts’ own cultural identity?

Over the centuries the significance of the symbols has been lost. This element of mystery, however, only renders research and speculation into their meaning and function all the more compelling, and there have been a variety of attempts to explain their significance. Professor Charles Thomas has suggested that they might illustrate the rank of an individual. Anthony Jackson in The Pictish Trail contended that the different symbols represented the various lineages of the Picts and that their combinations on the stones recorded marriage alliances. However they should be interpreted, it has long been recognised that although the origin of the symbols may predate the conversion of the Picts to Christianity, their use on the Class II stones indicates that their message is consistent with that of the Christian cross.

The frequency with which some individual symbols occur is striking: the most common are the crescent and V-rod, the double-disc and Z-rod, and the ‘Pictish beast’ or ‘elephant’ (Figs 6-8). Associated with many symbols, on occasion, is the mirror and comb, and these appear to have some supplementary significance. Tradition sometimes states that they signify the burial place of a woman, but such attributes might equally be appropriate to the long-haired and bearded men depicted on many stones.

Even though we lack the key to their interpretation, it is evident that the symbols are not directly parallel to either the Latin or ogham scripts. The combination of symbols displayed on the stones clearly lacks the flexibility of an alphabetic system, and the small groupings of symbols on stones and other artefacts are presumably only capable of conveying a short message. There have been numerous suggestions as to how this might have functioned. Does each symbol represent a single word, or did each possess a syllabic value, in combination forming a personal name? Although most symbols appear in pairs, or groups, they evidently retained their significance when used singly: the double-disc on one of the Kirriemuir stones appears almost as

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**Fig 4 (left).** The tall Aberlemno roadside cross-slab displays an unusually large crescent and V-rod and double-disc and Z-rod. Accompanied by a hunting scene and the image of David rending the jaws of the lion, is this a proclamation of royal authority? Sandstone. © RCAHMS SC1015232.

**Fig 5.** The enigmatic symbols on Pictish stones caught the imagination of antiquarian writers, such as Reverend Charles Cordner, who in Remarkable Ruins and Remarkable Prospects of North Britain (1788 and 1795), made one of the first attempts to interpret them. View and detail of the Shandwick Stone. Sandstone. © RCAHMS SC806469.
Early Medieval Britain

a label, identifying the accompanying horseman.

It is likely that the stones fulfilled a number of functions, from a simple burial- or boundary marker, to a monumental display of royal authority. However, the symbols' function could be more varied is shown by their appearance as graffiti on cave walls, and on personal, portable artefacts. Unfortunately, we know nothing of their possible use on more perishable media, such as textiles and wood, which have not survived.

Symbols give insights into the social and cognitive world of the Picts; the sort of information that eludes conventional archaeological excavation, but is preserved by the written record. What little does survive of the written record of the Picts, material such as lists of their kings, is poor, thin, and derivative, viewed through the distorting lense of historical transmission. In the Pictish symbols we do have a numerically rich source of primary documentation: messages composed by the Picts and carved by their craftsmen. Unfortunately, like a child with a pack of playing cards, we can only wonder at the pictures and patterns, sort them into groups, but we do not know how to play the game. Yet, this is part of the fascination of the symbols. Academics conjecture at their meaning, but the symbols remain an enigma and, as such, is open to anyone to venture to break the code.

A definitive catalogue of this mater-

Figs 6, 8 (below left and right). One of the most intriguing indications of how the symbols might have functioned is provided by the Dunfallandy stone. The face bears an elaborately decorated cross with a background of figurative panels. These include three clerics, each apparently accompanied, and identified, by symbols. The reverse, framed by two fish monsters, depicts a 'heal', are unfinished symbol, two seated, and two mounted figures, and a double-disc above a crescent and a V-red. Area below: hammer 'anvil', and tongs.

Red sandstone. © RCAHMS DP027927 and DP027929.

This article is based on The Pictish Symbol Stones of Scotland, edited by Iain Fraser (Royal Commission on the Ancient And Historical Monuments of Scotland, 2008; viii + 152pp, b/w and line Illus throughout. Hardback, £20).

The publication of this book is one of a series of events that mark the centenary of the foundation of RCAHMS in 1908. Charged with responsibility for recording Scotland's built heritage, RCAHMS maintains a public archive of more than 15 million drawings, photographs, publications, and digital files. For further information on RCAHMS and its work, and access to the Canmore database, holding references to more than 290,000 buildings and archaeological sites, www.rcahms.gov.uk.

Dr Iain Fraser is Curator of Collections, RCAHMS, Edinburgh.

Fig 7 (below centre). Thongs carved on an unshaped slab, Tillytarmont No. 4 bears two of the most elegant and assured examples of Pictish incised carving: the eagle and the 'elephant' symbols. Granite. © RCAHMS SC048323.
THE 10TH CONFERENCE OF THE INTERNATIONAL COMMITTEE FOR THE CONSERVATION OF MOSAICS

Patricia Witts

The 10th conference of the International Committee for the Conservation of Mosaics (ICCM) was held 20-26 October in the historic city of Palermo, Sicily. It was organised in conjunction with the Centro Regionale per la Prolitterazione e il Restauro of the Sicilian region, and supported by The Getty Foundation, the University of Cyprus, the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICOMOS), the Societa Siciliana per la Storia Patria, and the Würth Foundation.

Over 500 participants attended from 38 countries, not just from those with a classical heritage but from as far afield as Iran, Mexico, Togo, and the US. This provided a wide chronological as well as geographical range for the material discussed in the presentations. Well over 200 people contributed, many jointly with colleagues, to some 50 papers and an array of posters. This report highlights the topics likely to be of greatest interest to appreciators of ancient art and to visitors to sites and museums.

The theme of the conference, Conservation as an Act of Discovery, recognised that the technical process of conservation requires a thorough understanding of the work of art. It provides the opportunity to consider the techniques involved in the creation of the mosaic and to reveal what has been hidden since its creation. Giving the keynote address, Roberto Nardii of the Centro di Conservazione Archeologica (Rome) noted how conservation has evolved over the last 10 years from a rule of thumb approach using secret formuli to a professional discipline in which information is exchanged, publications are issued, and conferences are held. He drew attention to the benefits and needs of visitors to and the delicate balance between making mosaics available for all to enjoy while at the same time ensuring their preservation.

A major new project, Mosaikon, was explained by Jeanne Marie Teutonico of the Getty Conservation Institute (Los Angeles) (GCI). A partnership consisting of the GCI, the Getty Foundation, ICOMOS, and the ICCCM has developed a joint strategic programme for the conservation of mosaics in the Mediterranean region. During the first phase, from 2008 to 2012, the project will focus on mosaics in an archaeological context, both those in situ and those that have been lifted and are presently in storage. For in situ mosaics, the project will provide training and ongoing mentoring for two groups of people who, while not formally-trained conservators, have a key role to play in ensuring that the mosaic heritage does not deteriorate. These include site managers responsible for archaeological sites that contain mosaics and technicians who provide the day-to-day care and maintenance of the pavements. For mosaics in museums and storage, initial efforts will focus on the teaching of appropriate methods for cataloguing, condition survey, and risk assessment, and, ultimately, treatment of lifted mosaics as well as the construction and organisation of storage. In the longer term, the project will seek to develop and strengthen university-level education in the region for conservators and archaeologists/site managers. It also seeks to strengthen and complement existing initiatives and welcomes collaboration. Another aim is to promote the exchange and dissemination of information through the publication of books and articles and increased use of the internet. The project is being managed jointly by the four partners: the Regional Coordinator is Aicha Ben Abed, formerly Director of Monuments and Sites at the Institut National du Patrimoine (INP) in Tunisia. Site visits made during the previous ICCM conference held at Hammamet in Tunisia in 2005 (Minerva, Fig 1. Conference members visiting the Great Hunt mosaic, Piazza Armerina, Sicily, early 4th century AD. Dr Patricia Witts is a specialist in Roman figurative mosaics.)
July/August 2006, pp. 38-40) showed work being carried out by mosaic maintenance technicians trained by the GCI in collaboration with the INP. Thomas Roby of the GCI was able to report to the Palermo conference that 12 out of 20 major sites in Tunisia now have trained technicians who carry out simple cleaning and restoration without the use of chemicals. They do not just deal with the edges and lacunae in mosaics, but also concentrate on existing assemae to ensure that new lacunae do not arise.

The spectacular mosaic riches of Piazza Armerina in Sicily (Minerva, January/February 2006, pp. 40-43) were considered by a number of contributors. Guido Mell, Director of the Centro Regionale per la Progettazione e il Restauro di Sicilia, gave an indication of the scale of these mosaics when he provided the statistic that there were 120 million tesserae at Piazza Armerina, likening the work on them to a dentist working on a patient’s teeth. Professor Mell explained the problems with the existing cover building which had been a ground-breaking structure when it was designed over 50 years ago but is now obsolete. The greenhouse effect of the microclimate created by this building has encouraged salts that have whitened the mosaics, making it difficult for visitors to see the figures and patterns. To address issues such as these and to ensure the continued preservation of the outstanding mosaics, a replacement shelter is currently being constructed in a workshop.

The work is part of an £18 million restoration project and has been preceded by a thorough evaluation of all aspects of the site including its masonry and wall plaster as well as mosaics and opus sectile. Biological and chemical analyses have been carried out, the geology of the area has been taken into account, previous restoration work has been studied, an assessment has been made of the effectiveness of the old cover building, and different solutions have been evaluated. The impressive preparatory work has been published in a volume copiously illustrated with photographs, plans, diagrams, and reconstructions which are of particular interest to non-specialists (Progetto di recupero e conservazione della Villa Romana del Casale di Piazza Armerina, editor-in-chief Guido Mell, Palermo 2007, with an English translation). The new shelter will preserve the spirit of the pioneering original while at the same time improving conditions for visitors by tackling the problems of heat inside the building and of glare and shadows interrupting with the enjoyment of the mosaics.

A visit to the site itself showed much work in progress. It was possible to examine the circus mosaic in the palaistra at close quarters, where cleaning had revealed the vibrant colours worn by the different factions of charioteers and brought to life the expressive horses. The detailed representation, depicting the Circus Maximus in Rome, shows the structures and statues on the spina.

At another well-known site, Paphos in Cyprus, Niki Savvides of the Institute of Archaeology, University College London, explained that in the past the conservation of the mosaics had not been documented, making it unclear which tesserae had been laid originally and which represent restoration using ancient tesserae. Various conservation techniques had been employed since the mosaics were discovered in 1962, with some of the early techniques unwittingly causing damage. An inadequate shelter over the House of Dionysos that had let in wind and rain had been replaced with a shelter constructed on the same principles as the cover building at Piazza Armerina, evoking the presumed form of the original Roman building.
Roman Mosaics

The presentations at the conference were not confined to ‘celebrity’ sites, since those in less-visited countries also received attention. The work of the University of Warsaw at Pole Mai in Libya was explained by Krzysztof Chmielewski of the Academy of Fine Arts, Warsaw. A 3rd-4th century AD Roman dwelling known as the Villa with the View has been uncovered during six years of excavations. With walls surviving up to two metres in height, extensive wall paintings have been found as well as ten mosaic floors, some of them with improvised scenes. They include a winged female holding an inscription naming the owner (Fig 2) and a lively Dionysiac panel (Fig 3).

In her discussion of the mosaics of Lambaesis in Algeria, Amina-Aicha Malek of ENS/CNRS, Paris, presented a recent series of works at the site of Conculum depicting the sacrifice of Phrixus and Helle which showed the golden ram. This mosaic had received round-the-clock protection because of its importance and high quality until it could be lifted: its open site meant that it could not be in situ.

Another notable recent discovery is the mosaic found in 2007 in excavations at Nîmes in the south of France (Minerva, January/February 2008, pp. 38-39), which formed the subject of a poster by R. Rogliano and N. Breuil. With a Dionysiac theme, it contains full-length figures, masks and busts. The central scene is now thought to represent the death of Pentheus, who was torn to pieces by female followers of the god.

The spectacular gold-glass panel found just outside the walls of Caesarea Maritima in Israel (Minerva, May/June 2008, pp. 4-5) was discussed in a poster by J. Neguer. Perhaps a table or the decoration from a wall of a niche, it had been badly affected by the fire that destroyed the Byzantine mansion in which it was found, but has since been conserved. Composed of square gold-glass tiles measuring only 5 x 5 cm, with the rectangular and triangular tiles even smaller, it represents a glittering and so far unparalleled masterpiece.

Many of the papers addressed technical aspects of conservation. The problems faced by modern conservators echo the issues with which ancient mosaicists had to contend. Catheena Hamarneh of the University of Amman (Jordan), discussing the mosaic floor of the Church of Saints Cosmas and Damian at Gerasa (ancient Jerash), Jordan, AD 553, explained how a careful study during conservation work carried out in 2005 had revealed seven different interventions since the 6th to 7th centuries AD. Some early restorations attempted to follow the original pat-}

Fig. 4.
Mosaic pavement in the nave of the Church of Saints Cosmas and Damian, Gerasa (ancient Jerash), Jordan, AD 553.
The 110th annual meeting of the Archaeological Institute of America was held in Philadelphia 8-11 January 2009. This year’s Gold Medal Symposium honours Henry T. Wright and was entitled ‘Archaeological Approaches to the Study of Early States. Papers in Honor of Henry T. Wright’. Professor Wright, in his long career at the University of Michigan, has explored the topic of the origins and organisations of early state societies in many diverse regions such as Mesopotamia, Madagascar, and China, including the publication of a long list of seminal theoretical writings on these subjects. He has introduced modern archaeological field methods to a number of different regions in his own work and that of his students.

The following joint colloquia were held with the American Philological Association as has been the tradition for many years: ‘Etruscan Objects Speak: New Linguistic and Socio-Historical Approaches to Etruscan Epigraphy’; ‘The Art of Art History in Graeco-Roman Antiquity’; and ‘The Publication and Study of Inscriptions in the Age of the Computer’.


In the colloquium ‘Crimes Against Culture: Perspectives on Archaeological Site Looting and Illicit Antiquities Trade’, organised by Blythe A. Bowman, her overview statement published in the Abstracts again brought up the old chestnut that ‘Art and antiquities trafficking, largely fuelled by the looting of archaeological sites, is a multi-billion dollar industry...’, a gross exaggeration that the writer thought that he had successfully debunked some years ago in several issues of Minerva.


As customary, the writer has abstracted a selection of those papers that he considered to be of interest to the readers of Minerva. The official publication of Abstracts for all of the papers (over 300), colloquia, workshops, and poster presentations can be ordered in North America from the David Brown Book Company, (Tel.: (1) 800 791 9354) or outside North America from Oxbow Books (Tel.: (44) 1865 256 780; website: www.oxbow-books.com).

THE NIKE BALUSTRADE AND THE EROTIC ATTRACTION OF VICTORY.
Mark Munn (Penn State University).
There are nearly 50 sculptures of Nike in a frieze along three sides of the Temple of Athena Nike balustrade in Athens. Nike (Victory) is depicted erecting trophies and ritually preparing...
bulls for slaughter. It is suggested that these sensuous figures Nike is represented as an object of erotic desire. The most famous figure, the 'Sandal-Binder', 'lifting one thigh while leaning forward, echoes the pose of a woman mounting her lover for intercourse' as depicted on a contemporary Attic vase and also in the contemporary sculpture of Leda embracing the swan (Zeus) now in the Museum of Fine Arts, Boston. The sexuality of the 'Sandal-Binder' is emphasised by the sanctuary of Aphroditic Pandemons located directly below the temple. Thucydides describes the battle of Marathon, under the leadership of Alcibiades at the time, immediately before the Sicilian expedition, 'when an epos for conquest overcome Athenians young and old'.


The usual interpretation of the bulbous masses across the chest of the image of the Artemis of Ephesus is that they are breasts. Another theory is that they are the testes of bulls. It is suggested that these proposals are unlikley for the virgin goddess and that a more appropriate explanation is that they represented fresh fags, an important crop for millennia in the region of Ephesus. The fertilisation of the fags by the pollination of the fig wasp is so important to Ephesus that this insect is featured on sitary, coins, and seals of the city-state. It is often found in association with images of the Ephesian goddess, though it has long been misidentified as a 'bee'.

THE COROPLASTIC ART OF ANCIENT MARION. Nancy Servint (Arizona State University).

Over 25,000 fragments of terra-cotta sculpture, from miniature to colossal in size, have been excavated since 1983 at Marion, on the north-west coast of Cyprus. Covering a period of more than 300 years, from the Archaic and Classical periods, it is probably the largest group of terracottas found in well-dated contexts on the island. It thus affords a unique opportunity to investigate the manufacturing strategies and production techniques that included handmade, wheel-thrown, and mould-made figures. The techniques used were borrowed from those that were current in Syro-Palestine as well as the wider Greek world.

CHICKEN SOUP FOR THE SOUL: NEW EVIDENCE OF THE PRACTICE OF MAGIC IN HELLENISTIC ATHENS. Marcie Handler (University of Cincinnati).

Curse tablets deposited in wells and graves are the most common artefacts illustrating the use of magic in ancient Greece. Evidence for a new type of ritual in Hellenistic Athens has been found in 2006 in excavations outside the north-west corner of the Athenian Agora. A chytra (cooking pot) with chicken bones and a large iron spike piercing the bottom was found buried in the Commercial-Industrial Building north of the Stoa Poikile. Over twenty names are inscribed on the outside surface and there is a jagged line of red pigment on the shoulder of the vessel. By comparing it to similar texts on curse tablets it appears that it represented a curse brought about by a legal or commercial dispute between the people named on the pot and the person(s) who commissioned it.

THE BATTLE OF THE TEUTOBURG FOREST IN 9 AD: AN ARCHAEOLOGICAL APPROACH AFTER 2000 YEARS. Susanne Wilbers-Rost (Varusschlacht im Osnabrücker Land GmbH – Museum und Park Kalkriese) and Achim Rost (University of Osnabrück).

Excavations have been taking place since 1987 at Kalkriese, near Osnabrück, Germany, the site of the battlefield where the Romans were defeated by the Germanic tribes northeast of the Rhine in AD 9. Over 5000 objects of military equipment have been uncovered in addition to some surprising features such as a German rampart used during an ambush and pits into which the bones of dead warriors were deposited a few years following their death. It has been demonstrated that it was an open battlefield, not a siege. (See Minerva, March/April 2009, pp. 26-29, for an account of the battle and its aftermath.) Three German museums are holding exhibitions dedicated to the 2000-year anniversary of the battle (see the Calendar, this issue, for Kalkriese, Detmold, and Haltern).

A HORSE NAMED ALUMNUS: HORSE BREEDING AND THE YASMINA NECROPOLIS, CARTHAGE, TUNISIA. Christopher A. Gregg (George Mason University).

In 1994 a large (c. 1.35m) giallo antico marble dish, the 'Alumnus Tondo', was excavated at the Yasmna Necropolis by a University of Georgia team. It depicted a prancing horse in full circus trappings with the inscription above naming him as 'Alumnus'. Three letters incised on his flank, MVF, refer to the tria nomina (three names) of the gens (a Roman patrilineal clan) that bred him. Both the horse's name and the MVF brand have been found elsewhere in Carthage and its environs. This late 2nd century AD tondo confirms the obsession with circus games in North Africa and points to a wealthy provincial family who were probably well known for their horse breeding.

REPATRIATION IN CLASSICAL ANTIQUITY. Kenneth Lapitin (J. Paul Getty Museum).

It is interesting to note, with the increasing calls for the repatriation of cultural property, that in ancient times several instances of confiscation and repatriation of important works of art were published by Greek and Latin authors. Some of our most famous artworks were carried off by conquerors, such as the Tyrrhenians at Athens and the Apollo Philestos at Didyma by the Persians, and the Ajax at Troia by Mark Antony. Other conquerors, such as Alexander, Scipio, and Augustus, repatriated sculptures as 'shrewd political gestures to gain good opinion among prominent old states'. Religious piety and self-aggrandizement brought about the return of others, the former being the reason for the return of a golden statue of Apollo to Delos by the Persian emperor Xerxes. It was in public outcry that forced Tiberius to return the Aposynemos of Lysippus to public display again. A combination of civic, religious, and economic pressures led to the mobility of Praxiteles' Eros at Theadelphia.
SyroPhoenician / Canaanite flat cast joined figurine
Late 3rd/early 2nd millennium BC. Height: 13.5cm.
Published: Ars Antiqua V, Lucerne, 1964, Nr. 23

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NUMISMATIC CALENDAR

AUCTIONS & FAIRS FEATURING ANCIENT COINS
5 May. HESS-DIVO AG. Ancient and medieval coins. Zurich, Switzerland. Tel. +41 (0) 44 225 40 90 e-mail: mailbox@hessdivo.com

5-6 May. BALDWINS. Ancient, medieval, British and Foreign Coins, Commemorative Medals, Tokens and Numismatic Books. London, England. Tel. +44 (0) 207 930 9808 e-mail: auctions@baldwin.sh

6-8 May. GERHARD HURSCH NACHF. Coins and medals, including ancient coins. Munich, Germany. Tel. +49 (0) 89 - 29 21 50; e-mail: coinhirsch@t-online.de.

15-16 May. LEIPZIGER Münzenhandlung. Ancient coins and medals. Leipzig, Germany. Email: info@numismatik-online.de http://www.numismatik-online.de

25-26 May. PRE-LONG BEACH ELITE. Ancient coins. California, USA. Tel. +44 800 545 1001 e-mail: info@sgbh.com

29-30 May. RICHMOND SPRING AND COIN CURRENCY SHOW. Ancient coins. Virginia, USA. Tel. +1-44 804 651 2536 e-mail: connie3798@comcast.net

5 June. NUMISMATIK LANZ MUNICH. Ancient coins, medals, and decorations. New York, USA. Tel. +49-89-299070 e-mail: info@lanz.com

6 June. LONDON COIN FAIR. 70 Specialist dealers in ancient and modern coins, medals, tokens, books, and antiquities. Holiday Inn, Bloomsbury. Tel. +49 20 88 807.

6-7 June. BUSSO PEUS NACHF. Ancient coins and medals. Frankfurt, Germany. Tel. +49 (0)69 959 66 20 e-mail: info@peus-muenzen.de.

8-10 June. KURPFÄLZISCHE MÜNZHANDLUNG MANNHEIM. Middle Age to Modern time coins. Mannheim, Germany. Tel. +49 621 448899.

23-26 June. FRITZ RUDOLF KÜNIKER. Ancient and medieval coins. Osnabrück, Germany. Tel. +49 541 96 20 20 e-mail: service@kuenker.de.

EXHIBITIONS

UNITED STATES
New York

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. DESHENGREN ARROW TOWER (66) 10 6201-8073. Permanent.

GERMANY
Berlin

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
19 May. OLD TOOLS IN NEW CONTEXTS: DIE STUDIES IN CENTRAL ASIA AND INDIA. Robert Bracey, The British Museum. Royal Numismatic Society Lecture. Tel. 0207 323 8451; e-mail: info@numismatics.org.uk.

26 May. COINS AND CREATIVITY. Stuart Devlin. Warburg Institute, Woburn Square, London. British Numismatic Society Lecture. E-mail: secularity@britnumsoc.org.

16 June. MONEY AS METAPHOR, MONEY IS SALVATION. Joe Cribb, President of the Royal Numismatic Society. The British Museum, London. Royal Numismatic Society Lecture. Tel. 0207 323 8451; e-mail: info@numismatics.org.uk.

Seaby antiquities gallery

Roman bronze nude Alexander the Great as Helios the sun god, standing in contra posta, his weight on his right leg; separately cast left arm lacking. His hair is pierced for the insertion of sun rays probably of silver; eyes inlaid with silver. 1st-2nd Century AD. H. 5 1/4 in. (13.5 cm.) Very fine style. Ex Münzen & Medaillen, Basel; R.G. collection, Calodyne, Mauritius, acquired between 1977-1985.

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  - Converting Temples to Churches in Late Antiquity

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  - Lyon’s Roman Splendours: the Musée Gallo-Romain
  - Constantinople: Explaining Upper Palaeochristian Cave Art
  - Preserving Byzantine Amorium

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  - Discovering Roman Egyptomania at Fitzwilliam
  - Surveying Egypt’s Amethyst Quarries
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  - Roman Sarcophagi in Arles
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  - Raiders of the Lost Drum: Archaeology as a Brand

- **MARCH/APRIL 2008**
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  - The Imperial Fora Rediscovered
  - Byzantium at the Royal Academy
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  - Binging Bay: The Hidden Treasure of Canopus
  - Draper’s Guilds Roman House

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ETERNAL EGYPT:
Masterworks of Ancient Art
From The British Museum
Edna R. Russmann

An 8-page review (Minerva May/June 2001) of the largest selection of the British Museum's distinguished holdings ever made available to an audience outside its own galleries.
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GIFTS OF THE NILE:
Ancient Egyptian Faience
Florence Dunn Friedman

A 10-page review (Minerva May/June 1998) of the first major international exhibition of Egyptian faience, as described by the organiser and curator.
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WOMEN IN CLASSICAL GREECE
A Review of 'Pandora's Box'
Jerome M. Eisenberg

A 14-page review (Minerva Nov/Dec 1998) of the groundbreaking exhibition organised by Dr Ellen D. Reeder of the Walters Art Gallery, Baltimore, on the artistic portrayal of women in the Classical Greek World—their lives, customs, rituals, and myths.
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is argued, these express and reflect the education of their late owners, and an index of funerary tastes according to the gender and age of those commemorated, albeit in an art form of restricted access. The author also makes the observation that because sarcophagi are usually devoid of inscriptions, it is difficult to unravel the social standing of the elaborately carved examples, since they may have belonged to senatorial or 'equestrian' classes or municipal aristocrats (decuriones). In short, an example of the role of Roman 'art in manipulating and obscuring social and cultural differences, as well as illuminating them'.

Roman portraits, especially as preserved in sculpture (but also in other media), are more numerous than sarcophagi and are rightly given a fuller consideration. Here the author makes the fundamental point that Roman portraits do not speak for themselves and even the most fundamental questions of an individual portrait are difficult to answer. For instance: when was it made, who does it represent, how does it relate to other portraits, or to the traditions of Roman art? The author rightly draws on the widespread mention of portraiture in Roman literature to address these questions. In short, it plausibly contends that certain details, such as the identification and physiognomy of faces, and the symbolism of statues, can only be placed in a meaningful social context with the support of literary evidence, a key aspect being inscribed statue bases, many of these in the Roman provinces of modern Turkey.

Examining the power of images, in other words, the role of Roman art in propaganda, has been a particularly interesting and fruitful aspect of studies in Roman art in recent years, and Peter Stewart addresses some fundamental issues in this sense that are often taken for granted. Perhaps most crucially: did the majority of Roman observers, from a range of social classes and different regions, understand the propaganda value in such conspicuous monuments as the Ara Pacis, Trajan's Column, or the Arch of Trajan at Beneventum? He is surely correct to conclude that the messages would have been lost on many, especially the uneducated, who would have been the majority in the Roman Empire.

Finally, the artistic traditions of the Roman Empire are examined. While embracing the Greek heritage of Roman art immortalised in the words of Horace, 'Captive Greece took the savage conqueror and brought the arts into rustic Latium,' the influence of provincial art in shaping Roman traditions is also examined, notably from Egypt, Mesopotamia, and Syria. In all, this book provides a brilliantly inclusive account of Roman art and is thoroughly recommended.

Dr Mark Merrony
of Indo-Roman trade is, however, not limited to the Red Sea; chapter four focuses on the communities which lived and traded from the shores of East Africa, Southern Arabia, and the Persian Gulf; the following chapter concentrates on the various peoples inhabiting India and the island of Sri Lanka. The evidence for long-distance commerce in each of these far-flung areas is treated in considerable detail as Tomber envisages maritime trade in the northern Indian Ocean in terms of a series of interlocking regions, each with its own complex history, culture, social and political systems (p.17).

This book is aimed at a primarily academic readership with a Harvard referencing system that may prove rather off-putting for the more casual reader. By drawing on the latest archaeological discoveries from the northern coast of the Indian Ocean it is nonetheless required reading for anyone interested in the commercial and cultural interactions between East and West in the 650 years following the establishment of the Roman principate by Augustus. (Refer to Tomber’s article in Minerva, March/April, pp. 35-37.)

Dr. James Beresford

From Egypt to Babylon.
The International Age 1550-500 BC

Paul Collins
208pp, 149 colour illus.
Hardback, £25.

In the preface to this book, Paul Collins states that the intention of the work is to ‘provide interested non-experts with a history of the years 1550-500 BC’. In this respect it has fulfilled its goal and the author has succeeded in weaving together the disparate strands of politics and trade, as well as developments in technology and culture, into the framework of diplomatic maneuvering and wars of conquest from 1550 to 500 BC.

The geographical area examined spans the ancient Near East. This vast region comprised a bewildering array of ethnic and cultural groups that stretched from Greece and the Aegean in the west to the highlands of Iran in the east, and from the shores of the Black Sea in the north to the lands of Nubia and Kush beyond the southern borders of Egypt. The book touches on topics such as the Hittite period of Greek history, describing the rise and fall of Minos and Mycenaean culture across the Aegean and on the Greek mainland, and the growth of the Greek city-states and emergence of oligarchies and democracies in the 6th century BC. Readers with an interest in biblical history will find reference to the rise of Israel and Judea as well as their relationship to the empires which bordered them. The author’s primary concern is the large states and empires which dominated the Near East, from the Late Bronze Age superpowers near the end of the 16th century BC through to the beginning of Persian domination more than 1000 years later.

This book seeks to provide an understanding of the intricate relationships which governed the actions of states and empires in the region; a relationship in which the ruling dynasties, although frequently reliant on military conquest and political consolidation, were economically interdependent. When these networks of trade broke down, as in the 12th century BC, then all the major states of the region faced instability and collapse.

As curator of later Mesopotamian collections at the British Museum, the author lavishly adorns the book with illustrations of artefacts, many drawn from the museum’s vast collection of objects manufactured and exchanged across the ancient Near East. The colour maps provide a good overview of the relative geographical locations of the various cities, states, and empires. It would, however, have proved useful to include general outlines of the limits of political control exerted by the various states, while the book would also have benefitted from maps of greater detail when focusing on specific palace complexes, cities, or regions.

Despite the complexities involved in attempting to distill more than a 1000 years and the histories of a dozen large empires into a book of barely 200 pages, the author has succeeded in providing an overview of this crucial period in world history. This work will undoubtedly prove an extremely useful addition to the libraries of non-specialist readers wishing to extend their knowledge back into the past of the ancient Near East beyond that of Classical Greece.

Dr. James Beresford

Please send books for review to:
Peter A. Clayton, Minerva, 14 Old Bond Street, London, W1S 4DP, United Kingdom. Email: books@minervamagazine.com

Lindow Man

Jody Joy
56pp, 22 colour and 3 b/v illus.
Paperback, £5.

Archaeology is a detective story, unravelling the past often on only the slightest evidence. The story of Lindow Man, known in the press as ‘Pete Marsh’, has all the hallmarks of a classic Agatha Christie thriller (and she was married to an archaeologist). Discovered in a bog during peat cutting on 1 August 1984, the subsequent story of the investigation and its many facets are fascinatingly recounted. With modern technological advances it is incredible how much information can be gleaned by individual specialists.

After having been removed from the bog en bloc for examination and investigation under controlled museum conditions, Lindow Man had the finest investigative resources applied to him, including visits to three major London hospitals. Other human remains have been found at Lindow Moss, including a female head in May 1983, leading a local man to confess to murdering his wife in 1960 (and being convicted of it in December 1983); the female head turned out to be of Roman date.

Bog bodies are well known from Scandinavia, but Lindow Man is the first substantial example to be found in Britain. The book addresses the many aspects of the discovery, the subsequent research (still ongoing), and the interpretation of the circumstances of death, certainly unnecessarily violent, and the possible context, citing other parallels of naked bodies being immersed face down in a bog, presumably with some ritual involved. An incredible amount of information, supported by excellent colour photos, is packed into this modern day ancient murder investigation.

Peter A. Clayton, FSA
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MUSEUM EXHIBITIONS

UNITED KINGDOM
BATH, Avon
TREASURES OF THE MUSEUM OF EAST ASIAN ART. An exhibition featuring the art from seven masterworks from China, Japan, Korea, and South-East Asia over the past 15 years including objects purchased by the founder of the museum, Alan McCartney, and gifts by donation.

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

TUTANKHAMUN: THE GOLDEN KING AND THE GREAT PHAROAHS. The travelling exhibition of over 130 antiquities from the Valley of the Kings, including 50 objects from his tomb such as a gold coffinette, his golden sandals and one of his canopic jars. Also featured is a colossal statue of Tutankhamun, probably from his mortuary temple.
ATLANTIC AGENCY CENTER (1) 404 523 6275 Until 17 May. (See Minerva, November/December 2008, pp. 8-15.)

WONDERFUL THINGS: THE HARRY BURT
PHOTOGRAPHS AND THE DISCOVERY OF THE TOMB OF TUTANKHAMUN. 50 large prints made by the photographer for Howard Carter’s Tutankhamun expedition; accompanied by explanatory labels and wall panels.
MICHAEL C. CAR-
LOS MUSEUM, EMORY UNIVERSITY (1) 404 727 4282 (www.carlos.emory.edu). Until 25 May. (See Minerva, November/ December 2008, pp. 8-15.)

Baltimore, Maryland
MUMMIFIED. About 20 Egyptian animal mummies and other objects are featured as part of a supportive show as well as a presentation on the ‘Mummification’ of the 17th to 20th centuries. Scientific examination reports are also presented for a CT scan that was performed on the ancient Egyptian mummy. WALTERS ART MUSEUM (1) 410 547 9000 (www.thewalters.org). Until 8 November.

BERKELEY, California
PARTING THE CURTAIN: ASIAN ART REVEALED. Over 50 select works of art from c. 10,001 BC to the 20th century from the museum’s collection and from long-term loans from Louise Gund. BERKELEY ART MUSEUM. Ongoing.

BROOKLYN, New York
MAGIC IN ANCIENT EGYPT: IMAGE, WORD, AND REALITY. How the ancient Egyptians, known throughout the ancient world for their expertise in magic, addressed the unknown forces of the universe, as illustrated by 20 objects. THE BRICK MUSEUM (1) 718 638 5000 (www.brooklynmuseum.org). Extended again until 30 October.

THE FERTILE GODDESS. Nine ancient figurines from the museum’s collection, the oldest dating to the 5th millennium BC, are explored as a source for Judy Chicago’s Ceramic Goddess (1977), a larger version of her Fertile Goddess at The Dinner Party in the museum’s collection.

UNEARTHING THE TRUTH: EGYPT’S PAGAN AND COPTIC SCULPTURE. A special installation featuring early Christian sculptures from Egypt, c. AD 355-642, including examples that were acquired primarily in the 1960s and 70s that turned out to be retouched or modern forgeries. The modern imitations are quite ambitious in scale and complexity, but often reflect the original works and subjects and themes. THE BROOKLYN MUSEUM (1) 718 638 5000 (www.brooklynmuseum.org). Until 10 May. (See Minerva, this issue, pp. 18-19.)

CAMBRIDGE, Massachusetts

STORAGE WALLS: MURALS OF THE AMER-
ICANS. Murals created by three pre-Colombian cultures: the Moche (Peru), the Maya of San Bartolo (Guatemala) and Bonampak (Mexico), and the Pueblo of Apatoni (Arizona). PEABODY MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY, HARVARD UNIVERSITY (1) 617 496 1027 (www.peabody.harvard.edu). Until 31 May. (See Minerva, this issue, pp. 35-37.)

CHICAGO, Illinois
NEW ALDORF ASIAN ART GALLERY OPENING. A gallery devoted to the arts of South and Southeast Asia opened in December 2008 with 100 sculptures, artifacts, and other objects, many from China and Japan and Alsdorf Collection of Indian, Southeast Asian, Himalayan, and Islamic Art, many on permanent display for the first time. THE ART INSTITUTE OF CHICA-
GO (1) 312 575 8000 (www.artic.edu).

MASTERPIECES OF ANCIENT JEWELLERY: EXQUISITE OBJECTS FROM THE CRADLE OF CIVILIZATION. From the ancient Near East in Mesopotamia, Persia, the Levant, Byzantium and the Islamic world comes one of the most ambitious collection of ancient jewellery, spanning the 4th millennium BC to the 15th century AD. Created by the national jewellery Institute, this selection of jewelled masterpieces from the Louvre in Paris, the Vorderasiatisches Museum in Berlin, the Israel Museum in Jerusalem, the Metropolitan Museum of Art in New York, and the Princeton University Art Museum is organised chronologically in order to illuminate the enduring legacy of the Ancient Near East. THE FIELD MUSEUM (1) 312 922 9410 (www.fieldmuseum.org). Until 14 June. Catalogue. (See Minerva, November/December 2008, pp. 36-38.)

THE LIFE OF MERENIPTAH: A TEMPLE SINGER IN ANCIENT EGYPT. CT scans are exhibited of the mummy of Merenptah, a singer-performer who served in the temple of Amun in the interior of a temple in Thebes, according to the inscription on her sarcophagus. Stone stelae, pottery, jewellery, and papryi of the period are also included. The exhibit was acquired for the Institute in 1920 by the founder, James Henry Breasted. THE ORIENTAL INSTITUTE MUSEUM (1) 773 702 9200 (www.oil.uchicago.edu). Until 6 December.

COLUMBUS, Ohio
LOST EGYPT: ANCIENT SECRETS, MOD-
ERN SCIENCE. These travelling exhibitions (there are three virtually identical ones) from the Rijksmuseum van Oudheden in Leiden, previously titled ‘Trail of the Mummies’, are interactive shows featuring an ancient human mummy and several animal mummies. COSI COLUMBUS (Hand Art Science Center) (1) 614 228 2674 (www.cosi.org). 30 May-17 September.

TO LIVE FOREVER: EGYPTIAN TREASURES FROM THE BROOKLYN MUSEUM. The first venue for an exhibition of the Egyptian strategies for defeating death and achieving eternal life. The exhibition comprises 107 objects including a coffin of a Theban mayor, other coffins, the mummy and mummy portrait of Demetrios, statuette, stone and pottery vessels, and jewellery from one of the world’s finest collections of Egyptian art. COLUMBUS MUSEUM OF ART (1) 614 221 6801 (www.columbusmuseum.org). Until 7 June (then to Norfolk, VA).

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

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

TENDING THE AFTERLIFE: CHINESE TOMB ART FROM THE NEOLITHIC PERI-
OD TO THE MING DYNASTY. A selection of objects from the museum’s collection, and that of Penn and Margarita Williamson In Houston and John and Rosemarie in San Antonio. THE CROW COLLECTION OF ASIAN ART (1) 713 523 9797-6430 (www.crowcollection.org). Until 12 July.

HOUSTON, Texas
AFGHANISTAN: HIDDEN TREASURES FROM THE NATIONAL MUSEUM, KABUL. 228 stone and stucco sculptures, bronzes, ivory carvings, glass beakers, and gold bowls and ornaments from four maja-

pe: Tepe Fulkil, Ali Khanum, Tillya Tepe, and Bagram. MUSEUM OF FINE ARTS, HOUSTON (1) 713 639 7300 (www. 58

Minerva, May/June 2009

Calendar

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The contents of the Calendar section have not been included in this extraction due to their nature.
INDIANAPOLIS, Indiana
TUTANKHAMUN: THE GOLDEN KING AND THE GREAT PHARAOHS. The traveling exhibit of over 200 antiquities from the Valley of the Kings, including 50 objects from his tomb such as a gold coffin mask, gold jugs, and one of his canopic jars. Also featured is a colossal statue of Tutankhamun, probably from his mortuary temple. CHILDREN'S MUSEUM OF INDIANAPOLIS (1) 317 334 3322 (www.cmi.org). 27 June - 25 October. (See Minerva, November/ December 2008, pp. 8-15.)

LEXINGTON, Kentucky
EXCAVATING EGYPT. A traveling exhibition of over 200 works of art from the important collection established at University College London in 1892 by Sir William Lockhart. FORTRESS OF KENTUCKY ART MUSEUM (1) 859 257 5716 (www.uky.edu/ArtMuseum). Until 14 June.

LOS ANGELES, California
POMPEII AND THE ROMAN VILLA: ART AND CULTURE AROUND THE BAY OF NAPLES. Some 130 works of sculpture, mosaics, painting, and luxury arts, including recent discoveries on view in the US for the first time and celebrated from earlier excavations, revealing the beauty and richness of culture and artistic life, as well as the influence of classical Greece on Roman art and culture in this region. The exhibition also focuses on the impact that the 18th century excavations and rediscovery of Pompeii and Herculeanum had on the art and culture of the modern world. LOS ANGELES COUNTY MUSEUM OF ART (1) 323 857 6000 (www.lacma.org). 3 May - 4 October.

MALIBU, California
CARVERS AND COLLECTORS: THE LASTING ALLURE OF ANCIENT GEMS. This exhibition brings together remarkable intaglios and cameos carved by ancient master engravers along with some of the outstanding works by modern carvers that they have inspired. The gems will be displayed together with material from later periods - illuminated manuscripts, rare engravings from early catalogues, cabinets designed to house collections of gems, and other works of art in diverse media - all of which evoke the importance of the gems through the ages, and illustrate the lasting allure of the masterpieces in miniature. J. PAUL GETTY MUSEUM AT THE GETTY VILLA (1) 310 230 7075 (www.getty.edu). 19 March - 7 September. (See Minerva, this issue, pp. 20-21.)

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

RECONSTRUCTING IDENTITY: THE STATUE OF ALEXANDER THE GREAT FROM DRESDEN. A monumental torso from the Dresden State Art Museums received a new head and identity as Alexander the Great at the 18th century. In the 19th century it was identified as Dionysios; now it is accepted as Antinous in the guise of Dionysos. A presentation in the context of approaches to restoring ancient sculpture over the past two centuries. J. PAUL GETTY MUSEUM AT THE GETTY VILLA (1) 310 230 7075 (www.getty.edu). Until 1 June.

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

NASHVILLE, Tennessee
SACRED GIFTS AND WORLDS TREASURES: MEDIEVAL MASTERWORKS. About 100 works of early Christian, Byzantine, and medieval art from the famed collection of the Cleveland Museum of Art, including sculptures, ivories, and enamels from the 3rd to the 16th century’s BEST CENTER FOR THE VISUAL ARTS (1) 615 244 3340 (www.vfcenter.org). Until 7 June.

NEW YORK, New York
A COLLECTOR’S PASSION: SOUTH ASIAN SELECTIONS FROM THE NATL COLLECTION. A selection from the extensive collection of Dr. David Nalle; the first in a series of future shows focusing upon individual collectors. RUBIN MUSEUM OF ART (1) 212 620 5000 (www.ruma.org). 12 June - 9 November.

ASIA JOURNEYS: COLLECTING ART IN POST-WAR AMERICA. The politics and influences of relationships led John D. Rockefeller III and his wife to build a spectacular collection of Asian art. Exceptional pieces from the Asia Society Rockefeller Center and the Cleveland Museum of Art, acquired through the advice of Sherman E. Lee (1918-2008), in whose honour the exhibition is dedicated. ASIA SOCIETY MUSEUM (1) 212 288 6400 (www.asiasociety.org). Until 9 August.

ROYAL TOMBS AT MAWANGDU: ART AND LIFE IN THE CHANGSHA KINGDOM. 3RD CENTURY BC TO 1ST CENTURY AD. 68 artifacts including bronze and gold carvings, jade ornaments and seals from an early Han Dynasty tomb in Hunan province excavated in the 1970s containing tombs, coffins and possessions of the Marquis of the Changsha Kingdom and his family. CHINA INSTITUTE GALLERY (1) 212 744 8181 (www.chinainstitute.org). Until 21 June. Catalogue.

WORSHIPPING WOMEN: RITUAL AND REALITY IN CLASSICAL ATHENS. 155 masterworks from major collections worldwide, including marble statues of Artemis and Athena from the National Archaeological Museum in Athens. The material casts—new light on the lives of women in ancient Athens and re-examining preconceptions about the exclusion of women in ancient Athens and showing how women’s participation in cults and festivals contributed to personal fulfillment and civic identity. ONASSIS CULTURAL CENTER (1) 212 486 4448 (www.onassisusa.org). Until 9 May. Catalogue.

OMAHA, Nebraska
RIVER OF GOLD: PRE-COLUMBIAN TREASURES FROM SITIO CONTE. 120 gold artefacts including large-scale repoussé plaques and cuffs from Hammered gold sheet, jewellery, belts, and also ceramics and objects of precious and semiprecious stones in Egypt. These are the excavations by the University of Pennsylvania Museum in 1940 in the Rio Grande del Coco in Central Panama. AMERICAN MUSEUM (1) 402 342 3300 (www.joyn.org). 6 June - 6 September.

PHILADELPHIA, Pennsylvania
FULFILLING A PROPHECY: THE PAST AND PRESENT OF THE LENA ENGRAVERS IN PENNSYLVANIA. Archaeological objects, masks, dolls, jewellery, and other traditional arts, and historic photographs from the museum’s collections from the Lena region of Pennsylvania. These accompany the history of these people and their descendants, who have travelled to America and brought with them to other parts of the United States and Canada. UNIVERSITY OF PENNSYLVANIA MUSEUM (1) 215 898 4000 (www.museum.upenn.edu). Until October 2010.

POTTERY AND POLITICS OF THE ANCIENT MAYA. Over 150 brilliantly pained Chama vessels of AD 700 show us the lives of the Maya and their culture that they dealt with the challenge of forced change by means of archaeological discovery and scientific analysis. UNIVERSITY OF PENNSYLVANIA MUSEUM (1) 215 898 4000 (www.museum.upenn.edu). Until 31 January 2010.

PRINCETON, New Jersey
EGYPT UNVEILS: THE MISSION OF NAPOLÉON’S SAVANTS. The 200th anniversary of the Initial printing of the 23 April Description des Antiquités de l’Egypte 837 engraved plates, produced by 151 historians, scientists, engineers, and artists as a result of Napoleon’s 1798 military campaign. HADDONSTON LIBRARY, PRINCETON UNIVERSITY (1) 609 258 3184 (www.princeton.edu/nbc/exhibitions). Until 10 May.

SALLEM, Oregon
FROM HESTIA’S SACRED FIRE TO CHRIST’S ETERNAL LIGHT: ANCIENT AND MEDIEVAL LAMPS FROM PRIVATE COLLECTION. About 50 lamps from c. 3000 BC to the 13th century AD from the Robert Bogue collection at Portland State University. HALLIE FORD MUSEUM OF ART, WILLIAMETTE UNIVERSITY (1) 503 370 6855 (www.willamette.edu). Until 17 May.

SAN FRANCISCO, California
TUTANKHAMUN AND THE GOLDEN AGE OF THE PHARAOHS. The first return venue to the US of this exhibition that just closed in London. 50 treasures from collections of Tutankhamun, plus more than 70 objects from other 18th Dynasty royal tombs including those of Amenhotep II.

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Minerva, May/June 2009

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Calendar

TONGEREN, Limburg
GALLO-ROMAN MUSEUM REOPENED.

ANTIKENSAMMLUNG (49) 30 2009

LUXURY AND DECADENCE: ROMAN LIFE ON THE GULF OF NAPLES.
A major traveling exhibition of wall paintings, marbles, bronzes, gold jewellery, and a private bath with a refined technology; with extensive 3-D animations of life at the foot of Vesuvius. MUSEUM FUER VOR-
UND UNGRIECHISCHE KUNDE (49) 30 3267

RESTORING THE ARCHAEOLOGICAL TREASURES OF THE NATIONAL MUSEUMS IN BERLIN. 75 restoration projects are presented along with introductions to the excavation of the objects, conservation, restoration, materials and function analysis, cultural historical research, and preservation of the collections. NATIONALGALERIE (49) 30 2090 5577

THE EGYPTIAN MUSEUM AND PAPYRUS COLLECTION is closed for the renovation of its historic building and will reopen on 16 October 2020. The bust of Nefertiti, however, will remain on view as part of a special display "The Queen of Amarna Preserved" in the upper floor of the old museum. A special exhibition of some of the Egyptian masterworks is being held in Munich at the Staatliche Museum Ägyptische Kunst. AEGYPTISCHES MUSEUM UND PAPYRUSAMMLUNG.

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 1998. PERGAMONMUSEUM, ANTIKENSAMMLUNG (49) 30 2090 5201 (www.snb.spk-berlin.de). Until 3 May.

DETMOLD, Nordrhein-Westfalen
MYTHOS (2000 YEARS AGO). Part of the three-fold major exhibition with Hatten and Kalkriese commemorating the famous battle in the Teutoburg Forest in which 15,000 Roman soldiers were soundly defeated by Germanic tribesmen in an ambush and Augustus abandoned his plans to expand into Germany. LIPPSCHIES LANDESMUSEUM DETMOLD (49) 5231 99 250 (www.landesmuseum.de). 16 May - 25 October. (See Minerva, March/April, pp. 26-29.)

ERBACH, Hessen
ARENATEN UND NEFFERTITI: RÜCKER IN DEN DÄMONISCHEN KOSMOS. 70 antiquities, mainly of the Amarna period, from the Ägyptisches Museum and Papyrussammlung in Berlin. DEUTSCHER ELEFANTENMUSEUM. (49) 6062 919 990 (www.erbach.de/kultur/museum). 3 April - 9 August.

Minerva, May/June 2009
HALTERN, Nordrhein-Westfalen

WESTFAELISCHES ROEMERMUSEUM HALTERN (49) 2364 93 760 (www.lwl-roemer-museum-haltern.de). 16 May – 11 October. (See Minerva, March/April, pp. 26-29.)

HERNE, Nordrhein-Westfalen
SHOE STORY: FROM COLD FEET TO HOT SOLES. The history of foot protection with over 400 examples spanning the period from the Roman military sandal to modern designer shoes. LWL-MUSEUM FUER ARCHAEOLOGIE (49) 2323 946 280 (www.lwl-landesmuseum-heme.de). Until 5 July. Catalogue.

KALKRIESE, Niedersachsen

KARDIEN, MUSEUM UND PARK KALKRIESE (49) 5468 92 04 00 (www.kalkriese-varus-chacht.de). 16 May – 25 October. (See Minerva, March/April, pp. 26-29.)

KASSEL, Hessen
GODS IN COLOUR: PAINTED SCULPTURE OF CLASSICAL ANTIQUITY. Colour reconstructions of a number of well-known masterpieces such as Peplon Kore from the Acropolis and the so-called Alexander sarcophagus, organised by the Stiftung Archäologie and the Sächsische Antikensammlungen und Glyptothek, Munich. This exhibition also contains additional examples from the museum’s collection. STAATLICHE MUSEEN (49) 563 316 800 (www.museum-kassel.de). Until 1 June.

MANNHEIM, Baden-Württemberg
FINDING LUTHER: AN ARCHAEOLOGIST ON THE TRAIL OF THE REFORMER. Archaeological findings of the great reformer Martin Luther (1483-1546) at his birthplace and parental home as well as at his later dwelling, REISS-ENGELHORN-MUSEUM (49) 621 293 3150 (www.reimannheim.de/museum). 30 May – 15 November.

HÖMER: THE MYTH OF TRUTH IN FICTION AND ART. The Homeric legend as represented in works of art and writings from the Greeks and Romans to the Renaissance and the present time. REISS-ENGELHORN-MUSEUM (49) 621 293 3150 (www.reis-engelhorn-museum.de) or www.homer2008.de. Until 18 January.

MÜNCHEN, Bayeri
LAST EXIT MÜNCHEN: MASTERWORKS FROM THE EGYPTIAN MUSEUM BERLIN. Over 50 important antiquities from the Berlin museum, including several Amarna masterworks (but not the bust of Nefertiti), before the collection returns to its renovated historic building so badly damaged in the 2nd World War. STAATLICHE MUSEEN AEGYPTISCHEN KUNST (49) 89 298 546 (www.aegyptisches-museum-uenchen.de). Until 30 August.

TRIER, Rheinland-Pfalz

ULM, Baden-Württemberg
CROSS, WHEEL AND SCISSORS: MEDIEVAL GRAVESTONES FROM ULMS CATHEDRAL SQUARE. The gravestones of wealthy inhabitants excavated during the relocation of the cemetery from 1337. ULMER MUSEUM (49) 731 161 4312 (www.museum.ulm.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 exhibits and explores the town thermal baths of Colonia Ulpia Traiana with its foundation walls, heating ducts, and fireplaces. ROEMERMUSEUM XANTEN (49) 2801 2999 (www.apx.de/roermuseum).

ZUELICH, Nordrhein-Westfalen
NEW PUBLIC BATH MUSEUM. This new museum is devoted to the history of public baths from Roman and medieval times until our present day. ROEMERMUSEUM XANTEN (49) 2801 2999 (www.spx.de/roermuseum).

GREECE
ATHENS
FROM THE LAND OF THE GOLDEN FLEECE: TOMB TREASURES OF ANCIENT MACEDONIA. 40 spectacular treasures from ancient Greece are presented in Athens showing of this remarkable exhibition, and offer a unique insight into a fascinating ancient culture and its contact with the shores of the Black Sea. Displays feature a wealth of magnificent gold and silver jewelry, sculpture and funerary items dating from the 5th to 1st centuries BC, excavated from sanctuaries and tombs at Vani in the ancient kingdom of Colchis, most famous as the home of the Golden Fleece in Greek mythology, BNAIGI MUSEUM (30) 210 367 1000 (www.anchors.gr). Until 5 April (then Molivos).

ANCIENT GREEK ART: A HISTORY OF EXHIBITION. 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 8321 (www.cycladic-m.gr). Scheduled to open in the spring.

SCENES FROM DAILY LIFE IN ANTIQUITY. A new permanent exhibition of about 130 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.cycladic-m.gr).

HONG KONG
METAL, WOOD, WATER, FIRE, AND EARTH: GIFTS OF ANTIQUITIES COLLECTIONS IN HONG KONG. The Chinese Antiquities Gallery features over 580 objects. Some 400 of these are on loan from private collections representing the superb achievements of the ancient Chinese. Hong Kong Museum of Art (852) 2721 0116 (www.cskd.gov.hk). Permanent exhibition. (See Minerva, March/April, pp. 19-22.)

SHATIN, New Territories
EVIDENCE OF DOGGING IN HONG KONG. Artefacts unearthed during recent excavations in Hong Kong and research conducted by the university’s Centre for Chinese Archaeology and Art on the local ancient orchament workshops and the spread of Shang culture from the Central Plain to the south. ART MUSEUM, CHINESE UNIVERSITY OF HONG KONG (852) 2721 7416 (www.cuhk.edu.hk/ic/asmem). Until July.

SHOUTING COLLECTION OF CHINESE BRONZES. 70 bronzes from the 3rd to Western Han Dynasties, including a number of inscribed pieces, illustrating the development of bronze art and technology, from the Shanghai Museum in New York (the Katherine and George Fan collection) ART MUSEUM, CHINESE UNIVERSITY OF HONG KONG (852) 2609 7416 (www.cuhk.edu.hk/ic/asmem). Until 23 August.

HUNGARY
BUDAPEST
HERITAGE OF THE HOLY LAND: TREATURES FROM THE ISRAEL MUSEUM. This exhibition spans 9000 years, from the 7th millennium BC to the present and includes important objects such as the Scroll from the Dead Sea scrolls, the longest complete scroll ever found, written in the 1st century BC. MUSEUM OF FINE ARTS (SZÉPMÜZÉLET MÚZSAM) (36) 1469 7100 (www.szepmuuem.hu). 19 June – 6 September.

ISRAEL
MASEDA
NEW MUSEUM OPENS. A state-of-the-art museum with several unusual theatrical settings at the famed UNESCO World Heritage site; a symbol of the collapse of the Judaeo Kingdom at the time of the Second Temple. Nearly 700 artefacts from the Herodian and Second Temple periods previously in storage are on display. YIGAL YADIN MUSEUM (972) 8658 4207.

ITALY
AGLI DEI MANI. The funerary accompaniments of the necropolis of Augustus Pretorio: stele, vases, and lamps. MUSEO ARCHEOLOGICO PROVINCIALE (39) 0165 275 902 (www.regione.vda.it/cultura/beniculturali/museo/artearcheologico). Extended to 31 May.

BOLOGNA
GIOVANNI BATTISTA BELZONI: UN INDIAJONE RITOSI AL DESERCOIDES DI EGYPT. A reconstruction of the 1821 Belzoni exhibition in London and a 1:3 scale model of the tomb of Seti I. MUSEO CIVICO ARCHEOLOGICO DI BOLOGNA (39) 71 275 7211 (www.museocomune.bologna.it/museoarcheologico). Extended to 31 May.

BOLZANO/BOZEN
MUMMIES: THE DREAM OF ETERNAL LIFE. The exhibition of 70 mummified humans and animals from five continents, from prehistoric times to the 20th century, at the last year at last year at the Reinherrn Museum in Mannheim, will now include the famous mummy of the kemet Ozi" discovered in 1991. MUSEO ARCHEOLOGICO DELL’ALTO ADIGE (SOUTH TYROL ARCHAEOLOGICAL MUSEUM) (39) 0471 320 100 (www.archeoalpenmuseum.it). Until 25 October.

Minerva, May/June 2009

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FLORENCE
GALLIEO: IMAGES OF THE UNIVERSE FROM ANTICITY TO THE TELESCOPE.
The history of the Cosmos, from the visions and mystical perception 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.fondazioneonepalazzodostrozzi.it). Until 30 August.


GENOA
POMP AND COLOUR: ANCIENT TEXTILES FROM GENOVA'S CIVIC COLLECTIONS.
IMUSEO DI STRADA NUOVA, GALLERIA DI PALAZZO BIANCO (39) 010 29 1803 (www.stradanuova.it). Until December.

MARRASORA, Tuscany
THE MASSACCIUOLI is now visible in situ after a long restoration. TERME DI MASSACCIUOLI (39) 055 597 8308 (algoro.siriusspa.it/lipulpis-eng/ro_roman a.html). Ongoing.

MELFI, Potenza
THE MUSEO ARCHEOLOGICO NAZIONALE in the Norman castle of Melito. The First Crusade was initiated in 1096, has recently been restored and its museum refurbished. On view are artefacts ranging from the prehistoric to the Roman period, including the famous 2nd century sarcophagus from Rapolla (39) 097 232 8726 (www.archeopzartib. beniculturali.it). Ongoing.

MILAN
ANCIENT MILAN - 5TH CENTURY BC - 5TH CENTURY AD. A new section within the museum showcases 1000 years of the archaeological history of the city of Milan through scale models and artefacts. MUSEO ARCHEOLOGICO (39) 02 645 1456 1 (www.comune.milano.it). Ongoing.

MONTELUPO, Firenze
THE MUSEO ARCHEOLOGICO is now open, with a wide range of excavated objects, and incorporates the former collections of the Museo della Ceramica (39) 057 154 1547 (www.museomontelupo.it). Ongoing.

NAPLES
HERCULANEUM: THREE CENTURIES OF DISCOVERIES. A spectacular exhibition of some 150 works of large marble and bronze statuary, skeletons, artefacts, and textiles, much of which has been reunited for the first time under one roof. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 442 2270 (www.electrweb.it/mostro). Extended until 31 August. (See Minerva, November/December 2008, pp. 36-38.)

VI A FLAMINIA ANTICA. The first virtual archaeological museum in Europe presents a journey along the Via Flaminia including the archaeological area of Canossa and the villa of "Livia, Emperor Augustus’ wife, at Prima Porta. MUSEO NAZIONALE ROMANO – TERME DI DIOCLEZIANO (39) 064 202 9206 (www.vlab.italcni.it/flaminia). Ongoing.

SAN Secondo di Pinerolo,
Torino
HIDDEN EGYPT: COLLECTIONS AND COLLECTORS FROM PIEMONTE MUSEUMS. Some 180 Egyptian antiques from 15 museums with a history of the collections and such famous 19th century collectors as Bernardino Drovetti and Carlo Vidua. CASTELLO DI MIRACOLO (39) 0121 376 545 (www.fondazionecessozzi.it). Until 5 July.

TRENTO
EGYPT NEVER SEEN. Antiquities from the Egyptian Museum in Turin including objects from the tomb of Ptahmes II.The re-examination of unpublished Egyptian objects from the Castello’s collection. CASTELLO DEL BUONCONSIGLIO (39) 461 233 770 (www.castellodelbuonconsiglio.it). 30 May – 8 November.

TURIN
AKHENATON: PHARAOH OF THE SUN. An exhibition organised by the Museo d’arte et de Historie di Genova, retracing the historical events between the reigns of Amenophis III and Rameses II with special attention to Akhenaton and the connections that were established between power, art, and religion. PALAZZO BRICHERRASIO (39) 011 571 18 11 (www.palazzobriccherasio.it) Until 14 June. (See Minerva, this issue, pp. 16-17.)

EGYPT: SUBMERGED TREASURES. The only Italian venue of this important travelling exhibition of over 500 archaeological finds from c. 700 BC to c. AD 800, excavated from a Franchi Grabo by a team of experts in the cities of Alexandria, Heracleion, and Canopus, including monumental stone statues, POTERIA, LA VENARIA REALE (39) 011 522 1035 (www.lavenarias.it). Until 31 May.

MUSEUM OF ORIENTAL ART OPENS. A new museum, opened in December 2008, housed in the Palazzo Mazarini, devoted to the arts of South Asia, the Himalayas, China, and Japan, from the Neolithic period to the 19th century, with over 1500 objects on display including Kushan and Gupta sculptures, an extensive collection of Chinese funerary art, and artefacts from 1950s excavations in the Swat Valley by archaeologists from Turin. MUSEUM OF ORIENTAL ART (39) 011 443 6927 (www.marturinoin.it).

THE TURIN CITY MUSEUM OF ANCIENT ART REOPENED. Sited in the magnificent 18th century Palazzo Madama, the architect Filippo Juvarra’s masterpiece (1718-21), the collections on view range from the medieval to the Baroque. The gallery starts with the masterpiece "Le Pellegrini" which presents objects from the 8th to the 13th century AD, including sculptures, jewellery, a large black-and-white mosaic from the cathedral of Acqui, and the treasure of Desana, comprising Longobard and Ostrogot metalwork. Palazzo Madama (39) 011 443 3501 (www.palazzomadamarotino.it).

VENICE
PALAZZO GRIMANI REOPENS. Following some 20 years of restoration this magnificent Renaissance palace, with its magnificent painting and stucco work in the classical style, has reopened as a museum. Some of the ancient Roman marble sculptures from the Grimani family’s collection that have been returned include the Ganymede and Zeus, and the busts of Athens and Antinous, just some of the many Grimani pieces that will now be on display in Venice’s Museo Archeologico Nazionale. PALAZZO GRIMANI (39) 041 52 00 345 (www.palazzogrimaldi.org).

VERONA
ANCIENT CERAMICS FROM APULIA. A selection of vases from the 5th to 3rd centuries BC. MUSEO ARCHEOLOGICO, TEATRO ROMANO (39) 045 800 0360. Until 1 May.

JAPAN
OSAKA

SHIGAKARI

TOKYO

KOREA
SEOUL
THE EGYPTIAN CIVILISATION. 232 antiquities, including mummies, from the Kunstgewerbe Museum in Vienna, NATIONAL MUSEUM OF KOREA (82) 2 2077 9000 (www.seamuse.go.kr). Until August.

RUSSIA
MOSCOW
ANTIQUESTHE 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. G. Solntsev. MOSCOW KREMLIN MUSEUMS (7) 95 202 37 76 (www.kremlmuseum.ru).


ST PETERSBURG

Minerva, May/June 2009

SINGAPORE
SERIOUS IN STONE: THE QINGZHUO DISCOVERY. Some 35 6th to 9th century Buddhist limestone 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

THE IBERICANS: CULTURE AND COINAGE. This exhibition takes a look at the mysterious Iberian society, one of the most enigmatic in our history, through coinage in the museum's collection and a range of ancient coins, as well as copies of contemporary objects loaned by other museums. MUSEO NACIONAL D'ARTE DE CATALUNYA (34) 93 622 0360 (www.mmac.es). 1 May 2009 – 31 May 2010.

MAURITIUS
MUSEES NATIONAUX DE MAURITIUS. These two museums, one devoted to contemporary art, the other to history, are housed in former colonial buildings and contain a magnificent collection of paintings, drawing and sculptures.

LEICESTER
SIXES AND SEVENES. An exhibition which explores the life of these two famous travellers, best known for their voyages to the Far East. LEICESTER MUSEUM & ART GALLERY (0116) 243 1111.

MEETINGS, CONFERENCES & SYMPOSIA

8-10 May. EARLY BRONZE AGE TROY: CHRONOLOGY, CULTURAL DEVELOPMENT AND INTERREGIONAL CONTACTS. Institute of Prehistory, University of Tübingen, Germany. Contact: Emet Pernicka. Email: eba@uni-tuebingen.de.

11 May. RECENT ARCHAEOLOGICAL FIELDWORK IN SUDAN. Sudan Archaeological Research Society colloquium in collaboration with the British Museum. Sudan Exploration Museum, British Museum. £15. Tel: (44) 207 323 8306; email: SAR@thebritishmuseum.ac.uk. Website: www.sudanarch.org.uk.


21-22 May. EMMER MEDIEVAL ARCHAEOLOGY STUDENT SYMPOSIUM. Department of Archaeology, University of Sheffield, UK. Contact: Vicki Crewe. Email: pr070ac@sheffield.ac.uk. Website: www.shef.ac.uk/archaeology/conferences/emms.

23 May. THE BUSINESS OF DEATH: ARRANGING FOR THE AFTERLIFE IN PTOLEMAIC EGYPT. A seminar for members only. Maria Campana. Exploration Society, 3 Doughty Mews, London. 11am-4pm. Tel: (44) 020 7242 1880; email: contact@es.ac.uk. Website: www.es.ac.uk. 6pm.

3-6 June. MEDITERRANEAN WORLDS: CULTURES OF INTERPRETATION. Eastern Mediterranean University, Famagusta, Northern Cyprus. Contact: Luca Zavagno. Email: medworlds@emu.edu.tr. Website: http://medworlds.emu.edu.tr.

10-13 June. CONFERENCE ON ARCHAEOASTRONOMY OF THE AMERICAN SOUTHWEST. Camp Verde, Arizona. Contact: Ken Zoll. Email: archaeo@campverde.net. Website: www.casav.org.


Tel.: (49) 7181 989 118. Email: van_der_Veen@gmx.de. Info: http://dir.groups.yahoo.com/group.

20-21 June. NEW EXPLOREATIONS; THE EES IN 2009. Annual Conference of the Egyptian Exploration Society, Brunel Gallery Lecture Theatre, SOAS, London. Tel.: (44) 020 7224 1880; email: contact@ees.ac.uk. Website: www.ees.ac.uk.

4 July. FISHING FOR STATUES: NEW RESEARCH ON THE KARNAK CACHETTE. A seminar for members only. Chris Naunton. Egyptian Exploration Society, 3 Doughty Mews, London. 11am-4pm. Tel: (44) 020 7242 1880; email: contact@ees.ac.uk. Website: www.ees.ac.uk. 6pm.

LEIGHTONS

UNITED KINGDOM


11 June. ARCHAEOLOGY AND LITURGY IN JORDANIAN CHURCHES. David L.C. Clark. Von Heggel Institute, St Edmund's College, Cambridge. Palestine Exploration Fund (PEF). Annual General Meeting, Stevenson Lecture Theatre, Clare Education Centre at the British Museum. 020 7691 1467, 6pm.

AUCTIONS & FAIRS

28 April. CHRISTIE'S LONDON. Antiquities auction. 85 Old Brompton Road, Kensington. Tel: (44) 20 7930 6074; email: sahornsby@christies.com; www.christies.com.

29 April. BONHAM'S LONDON. Antiquities auction. 101 New Bond Street. Tel: (44) 20 7468 8225; email: antiquities@bonhams.com; www.bonhams.com.

3 June. CHRISTIE'S NEW YORK. Antiquities auction. Rockefeller Center. Tel: (1) 212 636 2436; e-mail: nillmer@christies.com; www.christies.com.

4 June. SOTHEBY'S NEW YORK. Antiquities auction. Tel.: (1) 212 606 7414; e-mail: richardkerey@sotebys.com; www.sotebys.com.

4-9 June. BRUSSELS ANCIENT ART FAIR (BAAF). 15 select dealers exhibiting Classical, Egyptian, and Near Eastern Antiquities. Sablon Quarter, Brussels; e-mail: info@baaf.be; www.baaf.be.

MINERVA

CALENDAR GUIDELINES

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

Please send listings to:

Dr Jerome M. Eisenberg, Minerva, Suite 2D, 153 East 57th Street, New York, NY 10022
Fax: (1) 212 688-0412
E-mail: ancientart@aol.com

For UK and other European exhibitions, conferences, lectures, and auctions, send details to:

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

Exhibition dates are subject to change. Before planning a visit, we recommend confirming dates and opening times.
Egyptian wood sarcophagus lid for Khentymentiu, Mistress of the House; column of hieroglyphic text: invocation to Osiris for food & drink.
Later XXV1th Dynasty, ca. 600-525 BC.
H. 70 1/2 in. (179 cm.)
Ex collection of Victoria Lindstrom, Sweden; English collection, acquired from Lindstrom estate in the 1950s; ex private collection, Guadalajara, Mexico, acquired from Royal-Athena Galleries in 1994.

Exhibiting at BAAF: The Brussels Ancient Art Fair, Brussels, Belgium, 4-9 June 2009

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THE BRUSSELS ANCIENT ART FAIR
THE ANCIENT ART EXPERIENCE

BAAF

4 - 9 June 2009

Important international dealers show their collection in 15 host galleries around la Place du Grand Sablon, creating an alluring gallery walk.

Please visit our website for impressions of BAAF and information on participants, opening hours, hotels, restaurants and parking facilities.

Website: www.baaf.be  Contact: info@baaf.be