THE SECRETS OF TOMB 10A

HEROES IN ANCIENT GREECE

THE LOST WORLD OF OLD EUROPE

THE ACROPOLIS MUSEUM, ATHENS

ROMAN CROATIA

THE HERITAGE OF KYRGYZSTAN

DEATHS OF THE BYZANTINE EMPERORS

THE SOANE MUSEUM

THE ASHMolean MUSEUM

HINDU TEMPLE RITUAL

A Bronze Figure of Aphrodite, Roman Imperial, 1st / 2nd Century A.D.
PROVENANCE: HENRY OSBORNE HAVEMEYER (1847-1907), NEW YORK
HEIGHT 51.1 CM
ESTIMATE $150,000 - 250,000

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EDITORIAL

The Changing of the Guard

Winston Churchill famously said that 'There is nothing wrong with change, if it is in the right direction.' After 20 years of successfully publishing Minerva and serving as its Editor-in-Chief, the time has now come for change in the most positive direction. When I founded Minerva in 1990 it was the result of a desire to fuse my own passionate interest in antiquities with the disciplines of art history and archaeology and to make this accessible to a broad readership. This will be my last editorial for Minerva as we complete our 20th year of publication and I reflect that my goal has long been accomplished. I therefore write this with pride, but also with some sadness, in the realisation that next year I will embark upon my octogenarian years, albeit with the same love for ancient art as when I first entered the halls of the Museum of Fine Arts, Boston, in 1940 at the age of ten and soon thereafter acquired my first Roman coin. The time is now appropriate for me to dedicate more of my time to my family, to concentrate on the future of my business interests, and to finally bring my manuscripts (including An Encyclopedia of Egyptian Antiquities and Forgeries and Fraud in Ancient Art) to publication.

Minerva will no doubt enjoy a brilliant new dawn under the ownership of a person whose passion for ancient art and archaeology is as unbridled as my own. I am also very pleased that I will maintain a key advisory role on Minerva and continue to submit an occasional article. It gives me great pleasure to hand over my stewardship as Editor-in-Chief to Dr Mark Mernony who has served Minerva so capably over the past five years, the past four as Editor. I wish him every success in his new role and also in his recent appointment as Curator of the future Mougins Museum of Classical Art near Cannes. I also congratulate Dr James Beresford, now Associate Editor, who takes over from Mark as Editor. I am delighted to announce that Minerva will now be published by Clear Media based near Leicester Square in London under the auspices of the Mougins Museum of Classical Art.

Minerva has been widely regarded as keeping pace with the high bar of scholarship across the broad spectrum encompassing the study of ancient Egypt, Greece, Rome, the Near East, and to a lesser extent, the fascinating civilizations of Central Asia and the Americas. This bar has been progressively raised over the years and it is imperative to thank all members of the Minerva team in the UK and in the US – past and present – for their unswerving dedication to making this happen.

It is fitting to reflect that Minerva was partly chosen by me as an appropriate title for this magazine because her name is evocative of wisdom. I believe we have exercised this attribute of the goddess in our careful selection of articles to give Minerva a unique balance between scholarship and popularity, an unprecedented and commendable achievement in this realm. Through the dissemination of knowledge to specialists and non-specialists alike it is at least hoped that we may have imparted some of the wisdom of Minerva. In the autumn years of my career I enjoy reflecting on the words of the Roman playwright Plautus: 'Not by age but by capacity is wisdom acquired', a final tribute I feel appropriate to my achievements, our team, and above all, to our readers.

Dr Jerome M. Eisenberg
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Editor-in-Chief and Founder of Minerva.

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Roman Bronze Horse Head Recovered from Well-Shaft in Germany

While excavating a well shaft at the archaeological site of Waldgirmes, located 40km north of Frankfurt, archaeologists have discovered a life-size horse head of cast bronze. With a length of approximately 50cm and weighing 25kg, the impressively preserved bronze casting still retains its covering of delicate gold leaf. The horse’s head also boasts impressive craftsmanship and Dr Friedrich Lüth, Director of the German Archaeological Institute’s Roman-Germanic Commission, is of the opinion that this sophisticated work of art was made in Italy before being transported across the Alps to Waldgirmes.

The gold leaf adornment, combined with the rich trappings on the horse’s head and the horse’s halter - which include a depiction of Mars – have led some archaeologists to postulate that the horse was originally part of a much larger statue that depicted an equestrian emperor, possibly Augustus. Although it is currently impossible to prove this hypothesis, it was certainly traditional that important political fig-

ures would be portrayed mounted on horseback. When combined with the rich adornment found on the horse’s head, and the militaristic representations, there is no doubt that the statue originally portrayed a person from the highest rank in Roman society. The assumption that the statue originally portrayed Augustus was reinforced following the discovery of additional bronze fragments from the well-shaft which included one of the heels of the rider wearing a senator’s sandal. Furthermore, dendrochronologists have dated the wooden shaft of the well to about 9 BC, midway through the reign of the emperor Augustus.

Historians had previously assumed that the town at Waldgirmes (the Roman name of the town is still unknown), while within the Roman Empire, was too remote to be of any significance. However, the recently discovered bronze statue fragments indicate that Rome may have had grand plans for the settlement at Waldgirmes. Since excavation of the site began in 1993, the footings for five statues have also been found, carved from stones that were transported 300km to Waldgirmes, while about 100 pieces of statuary have been unearthed in what was the large forum of the town. During the press conference held in Frankfurt on 12 August, representatives from the Roman-Germanic Commission, stressed the importance of the finds from the well-shaft. Hessian Science Minister Eva Kühne-Hörmann, stated: ‘We’ve rediscovered the remnants of early European history. The unique horse head is a witness to the broken dream of the Romans to create a united Europe under their rule.’

Whatever the Romans were hoping to achieve at Waldgirmes, their plans for the development of the city were to be short-lived. In AD 9 three legions commanded by Quintilius Varus were defeated by German tribesmen in the Battle of the Teutoburg Forest, rendering a shocking blow to Roman pride (see Minerva, March/April 2009, p.26-29). Friedrich Lüth believes that Waldgirmes, located nearly 200km to the south of the battlefield, was probably abandoned soon after the massacre. ‘It would make sense that the troops left in quite a hurry, or we must imagine they would have taken [the statue of] their emperor with them.’

Georgina Read

Find of a Synagogue in Late Roman Lycia

Summer, excavations in the ancient port city of Andriake, located on the southern coast of modern Turkey, revealed a small building that was used as a synagogue from the 3rd century AD. The archaeologists, led by Professor Nevzat Çevik from Akdeniz University, identified the synagogue from remains of high-quality marble slabs carved with reliefs depicting a variety of Jewish symbols, one of which featured a menorah, the seven-stemmed candelabra associated with Judaism.

Andriake was one of many ports that lined the southern coast of Anatolia. Although rarely mentioned in ancient texts, the large sheltered harbour was formed where the River Myros met the sea, proved highly important for ships seeking shelter from the winds which often blow powerfully down from the Taurus mountains and onto the Gulf of Antalya. The harbour was also sufficiently large and deep that it allowed even the mighty ships of the Alexandrian grain fleet to find a safe anchorage. In the New Testament, Acts of the Apostles, it is there-
fore described how St Paul, on his way to Rome to face trial, was transferred from a small coastering trading vessel that had carried him from the Judean provincial capital of Caesarea. The narrator of Acts therefore notes that 'when we had sailed over the sea of Cilicia and Pamphylia, we came to Myra, a city of Lycia. And it was there that the centurion found a ship out of Alexandria that was sailing to Italy and upon this vessel he placed Paul and the other prisoners' (Acts 27:5-6). While the biblical account makes no mention of Andriake, we know that it was at this port settlement that St Paul changed ships because the harbour serviced the large city of Myra located almost 5km inland.

The ships of the Alexandrian grain fleet, such as that which carried St Paul from Andriake, could be huge vessels of over 1000 tonnes - larger than any sailing ships until early modern times. Although we do not know if the vessel that carried St Paul from Andriake was quite this large, the narrator of the Book of Acts nevertheless states that there were 270 passengers and crew aboard the ship. More importantly, however, the ship's hold was also filled with wheat. It has been estimated that as much as 150,000 tonnes of grain was shipped from Egypt to Rome every year during the Late Republic and early Empire. This was necessary to ensure that the burgeoning population of the empire's capital, which was probably about one million strong, was not threatened by starvation.

The importance of Andriake to the Roman corn supply is clearly evidenced by the large grain storage building that looms over the other ruins of the ancient harbour. Constructed in the early decades of the 2nd century AD, the solidly built structure still features a worn and partly defaced relief of the emperor Hadrian and his wife Sabina. Carved onto the front of the building the word horrea - a warehouse, often used for the storage of grain - proclaims the nature of the structure, and the eight large rooms into which the building was subdivided would originally have held the grain before it was loaded onto ships in the harbour.

The small building recently identified as a synagogue stands in front of the grain store. The position of the synagogue, over-looking the wharfs and quays of the harbour, suggests that the Jewish community played an important role in the commercial life of the city and were an integral part of the society of ancient Andriake. This supports what is known from historical sources. A letter written by the Seleucid king Antiochus III, the Great, in c. 205 BC, refers to 2000 Jewish families that were transported from Sardis to the southern region of Anatolia. The Romans had also granted the Jewish population of Lycia, the area of Asia Minor in which Andriake is located, as well as many other Jewish communities in the eastern Mediterranean, with protection and the right to worship without fear of persecution (1 Maccabees 15:23) in the latter half of the 2nd century BC. However, despite such literary references to Jewish communities in Lycia, the finds from Andriake provide the first archaeological evidence for Jewish worship in this region of the Roman Empire. As Professor Čevik was eager to emphasise: 'It's the first remnant of Lycian Jewish culture we've found.'

It is presently unclear how long the building was in use as a synagogue. However, during late antiquity and the early medieval period, the large harbour began to silt up and Andriake slowly fell into disuse. Survey work carried out by Austrian archaeologists in 2004 and 2006 therefore established that the port city was abandoned by the 8th century AD. The synagogue was therefore established at the height of the city's commercial activity when Andriake was an important harbour on the busy sea routes that linked the cities of the Levant with those clustered around the Aegean and central Mediterranean.

Dr James Beresford

Anglo-Saxon Hoard Par Excellence Unearthed in Staffordshire, UK

When Howard Carter entered the Tomb of Tutankhamen he famously said: 'I see beautiful things,' referring of course to one of the greatest - if not the greatest - archaeological treasures ever found. This has captured the imagination of people ever since and archaeology has become synonymous with the quest for treasure - a fantasy for most metal detectores. Since the passing of the Treasure Act in 1996, they have been incentivised to report their finds. In the knowledge that they will receive a 50 percent share of the value of their finds, with the balance paid to the landowner. In July 2009, this dream became reality for the Staffordshire detectorist Terry Herbert when he unearthed the largest Anglo-Saxon treasure ever discovered.

The hoard - presently in the safe hands of Birmingham Museum - consists of weapons and helmet decorations, coins, and Christian crosses totalling more than 1500 pieces - an astonishing 2.5kg of silver and 5kg of gold - three times the quantity found in the revered Anglo-Saxon Sutton Hoo ship burial, discovered in Suffolk in 1939. It is thought to date to around AD 700, the same time as the Sutton Hoo treasure. The gold includes exquisite gem-studded objects decorated with tiny interlaced beasts, and a bountiful 84 sword pommel caps, 71 hill collars, and three folded Christian crosses. The most enigmatic find consists of a folded gold strip with a Latin inscrip-
tion from the Bible: ‘Rise up O Lord, and may thy enemies be dispersed and those who hate thee be driven from thy face.’ This is a clear indication that Christians co-existed with pagans (attested by the Sutton Hoo finds) in the Kingdom of Mercia.

Dr Kevin Leahy, a specialist in Anglo-Saxon metal who is assisting with the cataloguing of the Staffordshire hoard, has plausibly suggested that it is too early to be equated with the Viking Age or King Offa of Mercia, but its military character squares with the ‘militarily aggressive and expansionist’ 7th century kings of Mercia, including Penda, Wulhere, and Æthelred. ‘This material could have been collected by any of these during their wars with Northumbria and East Anglia, or by someone whose name is lost to history. Here we are seeing history confirmed before our eyes.’

Of special interest is the fact that the Staffordshire hoard fills a large chronological lacuna in a period for which written texts are scant, sandwiched between the exit of the Roman legions in Britain in 410 and the Norman invasion of 1066. Leslie Webster, former Keeper of the Department of Prehistory at the British Museum, who has been heavily involved in this project, commented, ‘This is absolutely the equivalent of finding a new Lindisfarne Gospels or Book of Kells... This is going to alter our perceptions of Anglo-Saxon England as radically as, if not more so than, the Sutton Hoo discoveries.’

While this may be true, it is also reasonable to say that this will inform perceptions at the top end of social strata in the Anglo-Saxon period. What will this spectacular discovery – without an established burial or settlement context (as yet) – tell us about the majority of a fundamentally agrarian population? Although it is now politically incorrect to refer to this period as ‘the Dark Ages’, until this issue is adequately addressed it is the belief of the writer that the early Anglo-Saxon period is still very much a Dark Age and will remain so until the evidence of settlement patterns derived from archaeogeophysics surveys, and the abundance of finds from cemeteries and settlements is fully integrated.

Dr Mark Merrony

New Cultural Property Guidelines Unveiled at UCL

University College London (UCL) has unveiled new Cultural Property Guidelines after issues were raised in the media about the university’s acceptance of custody of the Schuylen collection of Aramaic incantation bowls. The definition of cultural property is broad, encompassing antiquities, and the policy applies to staff and students at all UCL sites and activities, regardless of whether UCL is the owner. It is apparently the first such guideline issued by a university – considering political realities, it will not be the last – and will no doubt require revision as debate continues.
A Cultural Property Register is also set to be compiled. This is intended as a management tool, as a clear focus of the guidelines is to acknowledge that third parties may have rights or interests in cultural property. Specifically for antiquities, it states that moveable items must not have been acquired in, or exported from, their country of origin, or any intermediate country in which they may have been legally owned, in violation of the originating country's laws. Practically, this means it would not be possible for a sale in a country such as Switzerland to 'launder' an antiquity that had been illegally excavated in its source country. While this may mean that UCL would not be able to accept donations of specific pieces, it also prevents the university from placing itself in embarrassing situations that may attract media attention.

The policy also covers members of the university working with non-acquired cultural property. This includes curation and publication. For example, a member of the public might request that UCL assist them by translating a cuneiform tablet. According to the guidelines, if the artefact appeared to be looted and no permission from the source country was obtained, this request would be refused. A translated tablet is much more valuable on the open market than an untranslated one, and it would be simple for an accusation of collusion to be brought against an organisation that assists the sale of antiquities.

Although there is a risk that information may be lost, the drafters of the policy decided to take a strong stand against illicit antiquities. This may draw criticism from some who value the object itself and place less emphasis on the context. One may even open a wider debate as to the logic of a nation asserting a blanket ownership of all cultural property. However, the policy does not follow a dogmatic line. For example, it allows members of the university to consider whether the object has been in a public collection since 1970. Collaboration may also be possible if an antiquity in private ownership is well known and not subject to any claim relating to illicit export or spoliation. In sum, it should still be possible to donate or to have university staff curate or publish certain well-documented antiquities. Other materials falling foul of a clear line are likely to be refused. Only time will tell if these guidelines will become a standard, or will be mired in bureaucracy. The guidelines are available: www.ucl.ac.uk/cultural-property/guidance.

Dr Murray Eiland

Patras Museum Closing Temporarily Just Months After Opening

On 24 July, the town of Patras, on the northern coast of the Peloponnese, became home to the second largest museum in Greece. The futuristic building that now attracts travelers driving along the motorway to Athens, opened its doors to reveal archaeological treasures dating from the 3rd millennium BC through Mycenaean, Classical, and Hellenistic Greece, to the Roman and Byzantine periods. Some 36,000 visitors have wandered the galleries in just the first two months of its opening, and there has been widespread acclaim for the way in which the museum provides a showcase for the archaeology of the region. However, despite the success, it was recently announced that the museum is about to close temporarily - an unwitting victim of a combination of Greece's political situation and bad timing.

The reason for the closure is an indirect result of the Greek government's decision to declare elections two years earlier than expected. While the elections themselves do not directly threaten the existence of the Patras Museum, but it is nonetheless stipulated in Greek law that no new public sector appointments are made during a pre-election period. By unfortunate coincidence, the contracts of the current staff - specifically security staff to look after the exhibits - were due to expire at the end of September, with discussions regarding their renewal already in progress. However, when the elections were announced, the law dictated that such proceedings be suspended. It will take a further month after elections to finalise proceedings and appoint the new team, meaning that the museum could remain closed well into the autumn or beyond.

The Patras is a tight-knit community that has always acted decisively in times of need. The 'Friends of the Museum', a group assembled through the initiative of local business owners, has rallied together and donated €16,000, enough to pay the salaries and thus avoid closure of the museum. However, the provision of private payments to museum workers will technically mean that the staff will not be employed by the Ministry of Culture, which has the legal responsibility for guarding museums. As such, it is therefore still unclear if the Greek Ministry of Culture can legally accept this offer.

There is a further political complication hanging over the fledgling museum. It is not clear which body is actually responsible for the running of the museum through to the end of 2009, at which time the last of the galleries will be completed and opened to public view. The Director and President of the Scientific Committee, Dr Nicholas Mourtzas, who is responsible for the museum until the works are finished, consequently argues that it should be the responsibility of the Committee. However, the Ministry of Culture confers responsibility for the security of the museum to the local Ephorate of Antiquities and, as such, this body also makes a claim to the running of the museum. While a power-sharing compromise between the Patras Museum and the Ephorate should be fairly simple to negotiate, any agreement would nevertheless require rubber-stamping by the national government, something that cannot be achieved while parliament is suspended for elections. The situation is additionally complicated by the fact that a change of governing party following the elections may result in a new set of policies dictating how Greek heritage sites are to be funded.

The Patras Museum therefore runs the risk of remaining closed until the end of the year - poor reward for the team led by the Curator Yannis Moschos, who worked tirelessly to ensure the museum opened on time in a wonderful venue with world-class exhibits. An article on the Patras Museum is planned for the January/February issue of Minerva – let us hope that by the start of the coming year, the fate of this splendid new

Futuristic exterior of the newly-opened Patras Museum, combining steel, glass, and concrete construction.
museum will be settled for the benefit of all concerned so visitors will once again be able to enjoy the collections on show.

Dr Lina Christopoulou

Turkish Government Provides Funding for the Restoration of Roman Lighthouse

The Turkish Culture and Tourism Minister Ertugrul Gunay recently announced that the government had assigned a grant of at least 800,000 Turkish lira (£336,800) to restore a Roman lighthouse discovered four years ago.

The lighthouse was originally unearthed by a team of archaeologists, led by Professor Harva Isik of Akdeniz University, who were carrying out excavations at the important ancient site of Patara on the south-west coast of Turkey. Buried under a sand dune over 10m high, the lighthouse had previously gone unnoticed until the archaeologists stumbled across it in 2005. Bronze inscriptions found in the lighthouse, featuring the name of the emperor Nero, indicate the structure was constructed about AD 60, a date that would make it the oldest extant lighthouse in the world.

A skeleton buried underneath fallen masonry inside the lighthouse may provide a clue to the fate of the structure, and it has been speculated by Professor Isik that the human remains may have been those of the lighthouse keeper who was killed when a tsunami swept onto the shore. While such a theory of the lighthouse's destruction is presently difficult to prove, the discovery of the structure highlights the importance of Patara to sea trade.

Possibly a Hittite foundation, the city flourished from the 6th century BC through into the Hellenistic period, and was the seat of the Roman provincial governor. Patara was also considered the mythical birthplace of the god Apollo. Many of the ruined buildings of ancient Patara are still clearly visible to tourists visiting the site, while the ongoing excavations by the archaeologists from Akdeniz University will hopefully bring to light more important structures buried beneath the sand dunes that cover much of the area.

Dr James Berosford

India

The National Mission on Monuments and Antiquities has recently embarked on an ambitious project to document the myriad of temples and some 300,000 sculptures and other antiquities due to the many thefts occurring in such areas as Madhya Pradesh, Rajasthan, and Tamil Nadu. In Tamil Nadu alone there are said to be some 30 large temples. Data is being gathered through photographs, aerial photographs, and satellite imagery. Committee have been formed already by archaeological department officials and others in 20 large states to supply images. These will then be distributed to Interpol and other agencies worldwide in the case of thefts. The Antiquities and Art Treasures Act of 1972 has apparently proved to be ineffectual in cutting down on the illegal export trade.

Iraq

A sting operation in northern Iraq set up by the Iraqi Army in September resulted in the arrest of three men on charges of trying to sell eight Sunnite antiquities, including the bust of a king which they had valued at $160,000; a fourth suspect was still at large. The operation was organised following the reports of local residents. It was not indicated whether the objects came from illicit excavations or from a museum.

United States

The ousted Director of the Hillwood Museum at Long Island University, Barry Stern, stole nine Egyptian antiquities from its collection last year before his contract was terminated and deleted them from the museum's databases. He then placed them in a New York auction where his theft was soon discovered following their sale; he subsequently surrendered to the FBI. He had told the auction house that they were given to him by his parents, though they were part of a 50-piece collection donated by a benefactor in 2002.

Over 12,500 American Indian archaeological and other items were forfeited by four men in South Dakota and Wisconsin accused of trafficking in archaeological resources. In addition, as part of their federal penalties they will face prison sentences of up to five years, probation, or home confinement, and fines from $10,000 to $100,000. Eventually many of these objects will be placed in public museums or returned to American Indian tribes.

Dr Jerome M. Eisenberg

NEWS FROM EGYPT

Rosetta National Museum Reopened

Following five years of renovation and restoration, the museum has been reopened to the public. The 600 objects on display illustrate the history of Rosetta from ancient times to the present including some 200 antiquities excavated from archaeological sites in the town and its surroundings. Many of the objects were selected from the Coptic and Islamic Museums and the Gayer Anderson House in Cairo. A replica of the Rosetta Stone was presented by the British Museum. The early 17th century building was originally the residential house of the town's Ottoman governor and was converted into a museum in the early 1960s.

Abul-Haggag Mosque Restored in Luxor

The mosque, originally built in the 11th century, was rebuilt in AD 1286 to commemorate the Sunni sheikh Youssef Abul-Haggag (d. AD 1243), and has been rebuilt several times, most notably in the 19th century. New Kingdom temple columns were used in the reconstruction of 1286 and during the present restoration further pharaonic columns and lintels were revealed.

Other Developments in Luxor and Thebes

The mudbrick rest house of Howard Carter, discoverer of the tomb of Tutankhamun, is being converted into a museum and should be open in November 2009. Objects from his finds in the Valley of the Kings and his personal tools and instruments will be on display as well as photographs of Carter and Tutankhamun's treasures during the course of the tomb's excavation.

A new visitor's centre has opened at the Temple of Deir al-Bahari. It contains a model of the site and all of the buildings constructed by Montuhotep, Tuthmosis II, and Hatshepsut. A cafeteria, bookstore, and large bazaar of licensed local vendors has been included. It will be welcome news to tourists who try to avoid the often-high temperatures and humidity. A lighting system is being installed so that all of the sites at Thebes can be viewed at night.

A plan is being developed to make replicas of the tombs of Tutankhamun, Seti I, and Nefertari to be installed on the cliff side of the Valley of the Kings so that the actual tombs can be closed, except for special occasions, to prevent their further deterioration.

Dr Jerome M. Eisenberg

ANTIQITIES NEWS

Greece

Police have recovered a number of antiquities illegally excavated by a farmer and a shopkeeper from an abandoned house in Tholos, northeast of Thessalonika, including two Roman gravestones, one with a 30-line inscription commemorating a Roman woman named Julia Clara, ancient coins, and other artefacts.

Dr Jerome M. Eisenberg
three decades since its construction was originally envisaged, and six years after building began, the new Acropolis Museum in Athens was finally unveiled to the public in June as one of the most eagerly anticipated events in the art history and archaeology calendar. Its opening will reignite the debate concerning the return of the Parthenon sculptures, which are currently held by the British Museum. However, this should not detract admiration and interest from the architecture of the newly opened Acropolis museum and the exhibits held within.

Athens has been undergoing a renaissance for the past several years, reaching a high point with the staging of the 2004 Olympics. What was once a city perceived, not entirely unfairly, as smog-ridden, dirty, noisy, and an ugly non-destination, now boasts broad pedestrianised boulevards flanked by ancient sites and modern bars and coffee shops. Moreover, the numerous metro stations allow for fast and simple travel across the city. Athens has become a city that can hold its own with most world capitals. It is in this revived city that the new Acropolis Museum takes its place.

Located just off cobbled Dionysiou Aeropagitou Street, the museum is entered down a short flight of marble steps and across a covered walkway. From the museum’s top floor, visitors can enjoy panoramic views of Athens. It is, however, the mighty rock of the Acropolis, crowned with the pure, clean lines of the Parthenon, that dominates the view through the glass-and-concrete façade of the museum, designed by the architect Bernard Tschumi and his associate Michalis Photiadis (Fig 2).

As is common with Greek construction works, such as the recent metro system and the new airport, the building of the Acropolis Museum brought to light a wealth of archaeology from the 4th to 7th century AD. The museum’s design was adapted to accommodate the finds, and glass-floored entrance walkways span the remains of the footings of ancient buildings, keeping the area protected and intact as archaeological work continues, while allowing visitors to see a large part of the excavation (Fig 1).

A visit to the museum begins with the gently sloping ground floor. The gradient of the glass flooring alludes to the climb up the hill of the Acropolis, and, appropriately, the first gallery is home to finds from the transition zone between the city and the sacred rock, where private houses existed alongside large and small sanctuaries. The gallery is divided into two parts. On the left are finds from the most important sanctuaries of the city: those of Dionysos Eleutheros, the god of wine; Asklepios, the healer; and Nympha, the protectress of marriage.

This side of the gallery has a strong narrative, presenting, for example, a detailed description of the ancient wedding ritual, supported by artefacts recovered from the temple of Nympha. On the opposite side of the gallery are exhibited objects derived from the lesser sanctuaries, grouped according to function or type.

By far the largest display in this room is based on the finds from the temple of Nympha, to whom the Athenians dedicated votive offerings relating to this deity’s responsibilities as protectress of marriage and of the wedding ceremony. Chief amongst these are the richly decorated loutrophoroi, the nuptial bath vases, painted in the red- or black-figure technique. As was usual in antiquity, the decoration of the vessels was directly linked to their use, so wedding processions were a constant subject matter. The three-day long wedding festivities are amply illustrated: the adornment of the bride, through to the meeting of the couple, to the journey to the groom’s house (Fig 4). Over time, however, the drawings and themes became more elaborate, incorporating, for example, representations of the bride crowned
from Epidaurus. Patients would lie in wait for a miraculous cure and would bring votive offerings depicting the body parts in need of healing. This practice is echoed today in the Greek Orthodox religion, where small metal imprints of legs or arms can often be seen hanging on miracle-performing icons.

To the right hand side of the sloped gallery, the museum presents grouped collections of more practical artefacts: archaeological evidence of the almost uninterrupted settlement of Athens from the end of the Neolithic period, c. 3000 BC, through until the 6th century AD. The artefacts on display in this part of the museum are primarily ceramics: objects made from perishable materials have usually decayed, while those fashioned from valuable metals have long since been looted. It is, nevertheless, still a rich archaeological hoard of tableware and symposium vessels, unguentaria, cooking pots, jewellery cases, amphorae for storing a variety of commodities such as olive oil, wine or grain; equipment for trading and for crafts, such as lead weights and spindle whorls, toys and dolls, animal figurines and kitchen utensils.

The glass staircase at the end of the ground floor leads to the large sculptures dating to Archaic Athens. It was during this period that the economy, the arts, and intellectual life flourished in Athens, and the governance of the city state began its slow and convoluted evolutionary process that would lead from aristocracy to democracy. Athena Polias – Athena of the city – protected the settlement that bore her name, and for her worship the tyrant Peisistratos (605-527 BC) reorganised the festival of the Panathenaia in 566 BC and erected a large Doric peripteral temple, the Hekatompedon (the name means 100 feet long), on the Acropolis. Distinct amongst these findings is the lioness pediment of the Hekatompedon, with its remarkable high-relief carving. In the centre a lioness with an unusually bushy mane is devouring a calf or bull. On the left, Herakles, calf and thigh muscles broad and tense, is on his hands and knees wrestling with half-man, half-fish Triton – representing humanity battling with the forces of nature. On the right is the Three-Bodied Demon, a creature consisting of three male figures joined at the waist, each holding an object representing the three elements of nature – water, fire, and air as symbolised by a bird. This was an attempt by the ancient Athenians to make sense of the creation of the world. Although these three groupings are presented together in the museum, the central lioness sculpture is believed to have belonged to the east pediment of the Hekatompedon, while the other two came from the west pediment of the temple.

Another significant exhibit from the Archaic period of the Acropolis' history are the Parian marble pediments of the Ancient Temple, which display scenes from the Gigantomachy in which the Giants, incited by their mother, the earth goddess Gaia, attempted to overthrow the Olympian gods. The Gigantomachy depicted on the Parian pediments gives pride of place to the armed Athena defeating the giant Enkelados while three other giants are depicted in sitting or reclined positions. The sculpture is generally attributed to the workshop of either Antenor or Endoios, the two great Athenian sculptors of the period.

The Archaic collection is enriched by the vast numbers of votive offerings which accumulated on the Acropolis from the time of Peisistratos onwards. These objects ranged from modest clay offerings made by poorer citizens, and which often depicted Athena or animal figures, to the exquisite life-size sculptures of young women – the Korai. Approximately 200 Korai have been recovered from the Acropolis. Commonly depicted carrying pomegranates, wreaths, or birds as offerings to the goddess, the faces of the Korai are carved with beauteous, peaceful smiles – testimony to their joy at association with Athena (Fig 5). Perfection in rendering the
human form was at the core of the artistic pursuits of the late Archaic period and the Korai come close to achieving this goal (Fig 6). In the new museum visitors can, for the first time, also examine the statues from all sides and in close detail. Traces of the bright paints that originally coloured the garments of the Korai can clearly be seen.

The Ancient Temple, together with the other structures that perched on the Acropolis during the Archaic period, was destroyed during the Persian invasion and sack of Athens in 480-479 BC. However, the prominent role played by the Athenians in resisting the armies of King Xerxes invigorated the political, cultural, and imperial aspirations of the city following the victory over the Persians, and ushered in the Classical period of Greek history.

The Parthenon that stands proudly atop the rock of the Acropolis today was originally commissioned by the charismatic politician Pericles (c. 495-429 BC) and the programme of works began in 447 BC under the direction of the renowned sculptor Phidias (c. 480-430 BC). The temple was dedicated to the Parthenos manifestation of Athena, an epithet meaning virgin, which set the goddess apart from her female nature, thus explaining her presence in battle and her participation in other exclusively male activities. The Classical Parthenon was constructed from marble quarried from Mount Pentelikos, to the east of Athens. The vast building project would take 15 years to complete and was the collaborative work of a number of architects, sculptors, painters, coiners and others. Named amongst the craftsmen and artisans are the architects Iktinos and Kallikrates, the sculptors Agorakritos and Alkamenes (pupils of Phidias), while Phidias himself created the celebrated, now lost, gold and ivory statue of Athena bearing arms that presided over the cela interior.

The metopes on the frieze and the pediments of the Parthenon are displayed on the third floor of the Acropolis Museum; an installation that has the same dimensions as the temple's original cela. In combination with the natural light flooding in, and the wall-to-ceiling views of the Acropolis, the experience echoes that of walking around the original temple itself. The 92 metopes made for the Parthenon, depicted four legendary battles in honour of the Athenians' recent victories against the Persian Empire. To the eastern side is displayed the Gigantomachy; the battle of the Twelve Gods of Olympus against the Giants who tried to overthrow them. The west side depicts the Amazonomachy; the fight of Athenian youths against the Amazons. Along the southern side of the temple is portrayed the Centauromachy: Lapiths (youths of Thrace) fighting the centaurs who attempted to abduct their women during a wedding. Finally, on the north side of the Parthenon is rendered the Illou Persis; the Sack of Troy.

The pediments – the triangular spaces at the roof in the front and back of the Parthenon – were completed around 437-432 BC. The theme here is Greek mythology. Above the entrance to the temple, the east pediment therefore depicts the birth of Athena, who sprang in full battle dress from the head of her father, Zeus. On the west pediment is rendered the founding myth of Athens, whereby Athena was adopted as the patron goddess after her gift of an olive tree – representing wood, oil, and food – was regarded as a greater boon than Poseidon's gift of a sea-water spring – symbolising trade and dominion over the sea.
Finally, the most extensive display in the new museum is the frieze of the Parthenon, where Phidias chose to depict the procession which took place during the festival of Panathenaia, the great celebration in honour of Athens’ protector deity. The Panathenaia took place every four years and lasted for 12 days. The festival included sacrifices, athletic and musical contests, and culminated in the procession that presented the priests of the temple with a new peplos, or veil, for the olive-wood xoanon (sacred image) of the goddess. The frieze depicting the Panathenaia is a masterpiece which unfolds over 160 metres of continuous sculptural decoration and is akin to a musical composition, starting off slow and heavy, and building to a crescendo – an effect which cannot be appreciated unless the complete work is displayed (Fig 8). On the frieze are portrayed some 378 human and divine figures, with more than 250 animals. There are horsemen, chariots, youths holding sacrificial oxen or lambs, stately older men bearing olive branches or water, and finally the Twelve Gods of Olympus who watch over the delivery of the peplos (Fig 11).

Of the three other monuments of the Classical Acropolis – the Propylaea, the Temple of Athena Nike, and the Erechtheion – it is the latter, constructed between 421 and 410 BC, that offers the most striking exhibit. These are the six statues of the Caryatids or Korai, which took the place of columns in the south porch of the Erechtheion (Fig 12). They supported the roof above the site where tradition placed the grave of Cecrops, the mythical first king of Athens, who judged the contest between Athena and Posidon. As such they are believed to be choephoroi – libation bearers – paying tribute to the honoured dead. For the first time they can be seen in close proximity, allowing also a view of the backs of the statues, which are better preserved because they were less exposed to the elements. Another interpretation of the use of the human form as a column is that the ancient Greeks viewed temples as live beings, and columns as organisms in their own right, hence the term kionokrato, referring to the capital (kranos) – the head of the column. The six Korai supported the building, but their slender, graceful female forms belie their structural strength: the elaborate, thickly plaited hair provides additional strength to the support, while their pleated skirts echo the fluted shaft of non-anthropomorphic columns.

It is impossible to avoid the notorious issue which surrounds the heavily contested future of the numerous sections of the Parthenon frieze, as well as other sculptures that once graced the Classical Acropolis and which are currently held in the British Museum. White plaster-cast copies of the missing parts, acquired from the British Museum in the 19th century, stand out in crude contrast to the creamy pentele marble of the originals. The decision by museum officials to refrain from touching up the casts with an ageing patina can be interpreted as a political statement and one that is intended to keep the matter of the Marbles removed from the Parthenon by Lord Elgin firmly in the minds of visitors to the Acropolis Museum. While there is no straightforward and mutually acceptable resolution to the request of the Greeks for the return of the Marbles that were removed more than two centuries ago, it should be possible to broker a less brutal compromise than the current state of affairs. This has seen the bodies of the Olympian gods undergo a state of dismemberment: the body of Hermes is in the British Museum while his thigh is in Athens; Athena’s head resides in the Greek capital yet her breast is in London; part of the torso of Poseidon can be viewed in The British Museum while the rest of his powerful chest is now on display in the Acropolis Museum.

Images - Figs 1-7, 9-12: courtesy of Nikos Dandilidis and The Acropolis Museum. Fig 8: courtesy of Birmingham Museum and Art Gallery.

The Acropolis Museum, Athens, opened on June 21. For the first year admission will cost €1. www.theacropolismuseum.gr

Fig 11. Part of Block VI of the East Frieze of the Parthenon. It features the gods Poseidon, Apollo, Artemis, and Aphrodite. H. 100cm.

Fig 12 (left). The Caryatids from the south façade of the Erechtheion, 420-415 BC.

Fig 13 (Right) Portrait of Rhemetalutes or Sauromates II, Kings of the Bosporus Kingdom, Found Inside the Theatre of Dionysus, c. 2nd AD.
Prehistoric Europe

THE LOST WORLD OF OLD EUROPE:
THE DANUBE VALLEY, 5000-3500 BC

Murray Eiland reviews a unique prehistoric exhibition in New York.

Ancient European cultures generally receive relatively little attention in most museums and university courses. Part of the reason for this is that material remains from ancient cultures of the Danube valley were isolated behind the Iron Curtain for several decades, severely restricting the movement of objects and scholars. Few Westerners had any substantial knowledge of the prehistory of Eastern Europe. An exception was Vere Gordon Childe (1892-1957), an Australian philologist with an interest in archaeology as well as Marxism. He was Professor of Archaeology at Edinburgh University and later Director of the Institute of Archaeology in London until he retired in 1956. Childe was particularly interested in how technology interacted with society. His exploration of the 'Neolithic Revolution' as well as the rise of urban societies largely focused on Europe and the Near East. In his book, The Dawn of European Civilization (1925), Childe charted how technology diffused from the Near East into Europe. Childe’s argument was, however, made before the discovery of carbon dating forced a radical rethink of simple diffusionist models. In 1969 Colin Renfrew drew together well-dated materials to show that the Balkan Copper Age was almost as old as the evidence from the Near East, suggesting the possibility of independent development. The earliest use of native copper occurred, as in southern regions, in contact with the Near East, but in northern regions, with an abundance of natural resources, copper smelting may have begun in south-east Europe.

Drawing upon his linguistic as well as his archaeological interests, Childe published The Aryans: A Study of Indo-European Origins (1926). Many of his core ideas of a proto Indo-European Homeland in South Russia were adapted by Marija Gimbutas (1921-1994), a Lithuanian-American archaeologist. Her book Bronze Age Cultures of Central and Eastern Europe (1965) still serves as a standard textbook of the European Bronze Age. Her later works stretched further back in time and became increasingly controversial. She began to study 'Old Europe' as she called it - the time before the arrival of the Indo-Europeans. Gimbutas was interested in reconstructing mythology. The Indo-Europeans were a pastoral people who extolled male warriors who were buried in mounds (kurgans). She asserted that Prehistoric European cultures valued feminine ideas. According to Gimbutas, this culture was peaceful and espoused economic equality. In The Language of the Goddess (1989) she deciphered Neolithic signs and symbols in ways that supported her theories. This book drew sharp criticism from archaeologists, who found no evidence for such a pervasive matrarchal society in ancient Europe. They pointed to the appearance of hill-tombs and weapons long before the arrival of the Kurgan culture. A proponent of the latter view, David Anthony, is the joint editor of the exhibition catalogue 'The Lost World of Old Europe: The Danube Valley, c. 5000-3500 BC'.

The present exhibition at the Institute for the Study of the Ancient World (New York University) does not focus on politics, although it does challenge many assumptions that are inherently political. The main focus is to present the material culture of Prehistoric Europe. A number of different academic viewpoints are also presented. The objects per se are riveting, at times haunting. They were created by societies that left no written records, but clearly had an elaborate culture. A tradition of Copper Age Europe was the intentional burning of houses. Drawing upon recent ethnographic parallels, it may be suggested that burning took place after the death of an important person, such as a clan leader. For ceramics in particular the conflagration of houses was to be a boon for archaeologists since the high temperatures...
preserved objects such as vessels and figurines. The Cucuteni culture (c. 4600-3500 BC) (also known as the Trypillian culture in the Ukraine), centred in the region of the Rivers Dniester and Dnieper, is known for its technological mastery of firing ceramics and smelting metal (azurite into copper) as expressed by an impressive range of prestige forms in these media, many of the latter recovered from graves.

It has been estimated that more than five tons of copper has been recovered from Europe in the period before c. 3500 BC. This is far more than was produced by any other region (Fig 2). While this can logically be attributed to the availability of natural resources there is no simple correlation between mines and smelting sites. Lead isotope studies capable of identifying particular mines suggest that smelting sites would often use ore from mines located some distance away (Fig 2). Even in this early period it is therefore clear that there was a long distance trade in raw materials. Unfortunately, in many cases Cucuteni smelters used ores (azurite and malachite) extracted from different mines at the same location, thus hampering modern scientific studies.

Prehistoric Europeans also excelled in the production of ceramic vessels, impressive for their variety of form and painted decoration (Figs 3-6). While reduced (oxygen deficient) black-bodied pots were typical of the pre-Cucuteni culture (c. 5050-4600 BC), they are scarcer later in the Cucuteni period. Cucuteni ceramics are characterised by their elaborate painted schemes comprising spiral and chequerboard designs, expressing high levels of complexity and artistic ability (Fig 4). Manganese was used to turn the surfaces of vessels a shiny black while coloured slips were used to give the pots a red or brown-painted effect.

The Cucuteni used a slow wheel to finish pottery. This allowed potters to even the surface and regularise the imperfections hitherto present in pots constructed from coils of clay. The methods and materials used to create Cucuteni ceramics suggest that the craftpeople were most likely full-time specialists. In Cucuteni culture there was an increasing tendency for a standardisation of shapes and designs. Specialisation is a hallmark of advanced societies. However, there are still a bewildering array of pots in many shapes and sizes that would have been time-consuming to produce. It has therefore been suggested that these vessels were created for ritualistic rather than everyday use. While they could be exported, Cucuteni settlements show that the vessels were basically intended for local use. Ceramic traditions were largely the same even in different settlements, suggesting that fixed traditions and customs were followed by potters.

Debate rages about the gender of Cucuteni potters. It is often assumed that there was a division of labour: metalworkers male, potters female. However, modern ethnographic observations (witnessed by the reviewer) suggest that there could be variants. For instance, in some modern communities in Egypt, pots could be thrown by women, and their handles affixed by men, who also fired the pots.

The settlements of Prehistoric Europe were larger than those of the Near East in the same period. Houses built from timber, as well as the wood required as fuel for kilns and the smelting of metal, consumed forests. Pollen samples attest this decrease in forest cover. There may have been accompanying soil erosion and a resultant decrease in agricultural production. While some modern theorists regard Prehistoric Europe to have been a halcyon period of innocence, the reality may have been different. Society in this period cannot be classified as egalitarian. Trade links provide some indication of the nature of political organisation that existed at the time,
Prehistoric Europe

and the evidence points away from personal gift exchange. There is also virtually no support for simplistic models of female-dominated societies. In Prehistoric Europe obsidian (volcanic glass) was traded, from the Early Neolithic (6200-5500 BC) onwards, over considerable distances. The same is true of the mollusk shell Spondylus gaederopus, originating in the Aegean and Adriatic. These were crafted into various ornaments including beads, bracelets, and rings. While not high-status objects near their place of origin, they became more valuable over distance. As such, north of the Carpathian Mountains, some 3000km from their source, they appear mainly in the graves of mature males (Fig 7). By about 5000 BC this shell was replaced as a luxury item in central and northern Europe by metal objects. Bulgaria, because of its abundant natural resources, supplied copper locally and traded it as far as the Steppes. In turn prestige goods came to Bulgaria, as attested in the golden graves and cenotaphs at Varna. These are the earliest burials found thus far where relatively large quantities of gold have been recovered. The total weight in gold at Varna was over 6kg, several times that recovered from other excavated sites of the 5th millennium BC. The Varna culture also demonstrates that in c. 4600-4400 BC there was a defined social stratification.

While objects of power in shell and metal could be worn to display status, it seems that social differentiation did not extend to buildings: no palatial residences are known in this era. A few larger houses were recovered, but they did not differ significantly in their contents. It appears that the dwellings were of powerful families, much the same as those of other people.

There is a tendency for humans to bury their dead in defined spaces over time. Early Neolithic communities usually placed burials in structures. During the Middle and Late Neolithic funerary spaces were more rigidly demarcated. Interestingly, no cemeteries are known from the Pre-Cucuteni or Cucuteni culture and this suggests that funerary practice did not incorporate burial. Instead it appears that cremation was the rule, since skulls and fragments of bones (women, children, and adolescents) have been recovered from domestic contexts.

While social stratification may be of great interest to Marxist historians, the issue of figurines has captured the attention of gender archaeology. Gimbutas has noted that because the majority are female, it is likely that the pantheon was dominated by goddesses (Fig 10). Figurines can be decorated in different ways, and occasionally are even found in groups, as if they represent a council. Some have been recovered in models of houses, others in ordinary houses (Fig 9). It is perhaps easy to let imagination take hold and assign labels, such as ‘mistress of nature’ or ‘goddess of fertility’ based on appearance. Gimbutas even suggested that one well known male figurine, dubbed ‘The Thinker’ from Hamangia in Romania, is the old dying vegetation god (Fig 13). There is no suggestion that this figure is a god, or that he was in any way connected with fertility or vegetation.

Many of the attributions are based on Classical mythology – a world that was separated by thousands of years from the traditions of Prehistoric Europe, not to mention the geographical disparity. Several points are clear. Most obviously, the figurines are relatively small and represent the human form. There is no reason to suppose they are deities, although they may have had a spiritual function. Because most skeletal material from the Pre-Cucuteni and Cucuteni cultures are small disarticulated bones, figurines may have played a role in defining an individual as part of a community. They might not relate to a specific cult, pantheon, or deity.

There is little doubt that the makers of figurines were not just following personal choices. Two almost identical sets of figurines were recovered from Romanian Cucuteni culture sites separated by about 200km. They comprise 21 females with 25 horn-backed chairs. These rod-headed, broad-hipped females were clearly made to represent something, but what? Few sites have been identified as shrines; as a rule the figurines originate from domestic contexts. However, there is clearly a difference between a figurine buried with the foundations of a house, one left on the floor, and parts of figurines left in a rubbish heap. Perhaps with careful
Excavation precise context can indicate which could have been used. Despite no near Varna in Bulgaria found no male figurines. However, the graves with the richest goods belonged to males (Fig 12). Does this suggest that trade and perhaps external relations were controlled by men, and that women controlled spiritual affairs? There are no simple answers. It is possible that many female graves had perishable objects of value, while figurines were female, religion was controlled by men. Studies of modern religion could logically reflect that the gender of the venerated figure may not correspond with the gender of the hierarchy of the religion.

The end came relatively quickly for parts of Prehistoric Europe. In c. 4300-4100 BC the cultures in the lower Danube valley and eastern Bulgaria faced destruction. Tell settlements are normally associated with the Near East, but village tell communities of 120-250 people are known from the early 5th millennium in the lower Danube valley. Tell may have been provided protection from floods, conferred prestige on occupants, or provided a connection with the past. However, towards the end of the 5th millennium the tells were abandoned and many of the sites show evidence of burning, a few of massacre. Whatever the case, the demise of this kind of settlement signals an important change. No permanent settlements can be dated in the Balkans between c. 5900-3300 BC. The way was a new technology. Metals were made using arsenic-based copper. New types of weapons, particularly daggers, are found. There is some evidence to suggest that a cultural group – the Suvarovo culture – from the Ukraine (named after a site in the Ukrainian precipitated social collapse. However, they are only defined by graves; no settlements can be associated with this people, who were likely nomads. There is some evidence that climate change may also have played a part in the collapse of the Prehistoric Europeans. By about 4000-4000 BC the climate began to cool and floods would have eroded areas under cultivation.

Prehistoric Europe survived until about 3500 BC in western Bulgaria and western Romania. In these regions cultures flourished to an extent that defies an easy explanation. The Cucuteni settlements between the Dniester and South Bug rivers were as large as 250-450 hectares in area, four times larger than the first Mesopotamian cities, and home to the largest communities in the world at that time. However, none of these large urban centres had the traditional hallmarks of cities characteristic of the Near East. There was no obvious administrative centre (palace, storehouse, temple complex). However, the houses were built close to each other on a common plan, and oriented towards a central plaza. There was also little provision for security – settlements lacked a surrounding wall or moat. It appears that the arrangement of houses reflected kinship groups or clans. For such large sites it is easy to speculate that a high degree of craft specialisation would have existed, along with ritual practice and structured government.

Some archaeologists have suggested that these towns were defensive concentrations that arose in response to a period of conflict. Excavations at several sites indicate that the houses were all burned at the same time. However, it is certainly reasonable to suppose that if defence were a primary concern then ditches or walls would have been erected. However, one interprets the evidence, Prehistoric Europe changed irrevocably with the arrival of the Indo-European (Kurgan peoples) after c. 3500 BC. With the arrival of the new culture came a greater emphasis on stockbreeding and a more diverse settlement pattern. Arts of the house and hearth – pottery in particular, declined. There was certainly less emphasis on the female symbols than before.

This in no way implies that Prehistoric European cultures that existed before the Kurgan people arrived were inferior, as this exhibition clearly demonstrates. Moreover, large areas of ancient European history demand a re-appraisal. For specialists and public alike, there is no substitute for examining the objects themselves. This would have been a difficult task before, with objects scattered in national and regional museums. When appreciated collectively, the material reveals far more than photographs or drawings from excavation reports. Perhaps Prehistoric Europe may not be so lost after all.


For further information: www.nyu.edu/isaw/exhibitions.
In April-May 1915 the Harvard University – Museum of Fine Arts (MFA), Boston Expedition blasted through massive boulders blocking the entrance to a tomb in the picturesque site of Berisha in Egypt. Inside, the MFA team found in jumbled array the largest burial assemblage of the Middle Kingdom (2040-1640 BC) ever discovered (Fig 1). In a division of finds, the Egyptian Antiquities Department awarded the contents of the tomb, numbered 10A, to the Museum of Fine Arts in its entirety.

The tomb belonged to a local governor, Djehutynakht and his wife, with the same name. Except for a few well-known objects, including a beautifully painted coffin and the ‘Berisha Procession’, the majority of the several hundred objects it contained remained largely unknown, unresearched, and unconserved. Today, nearly 100 years after the discovery, and thanks to many thousands of hours of research and conservation, the entirety of what the expedition found in Tomb 10A will be on display at its sole venue, the Museum of Fine Arts, Boston, until 14 May, 2010.

All the objects come from the burial chamber, which revealed very little about the couple themselves. (The above-ground tomb chapel, totally destroyed in antiquity, might have contained biographical information.) Although not specifically stated, it is widely believed Djehutynakht was a monarch, or regional governor. He and his wife probably lived during the final years of Dynasty 11 and into Dynasty 12, a tumultuous time in Egyptian history when kings struggled to maintain control over district leaders in a recently reunified country.

From the tomb’s key vantage point on the upper terrace of a steep limestone cliff on the east bank of the Nile, opposite the modern city of Mallawi, the couple could survey the desert, Nile Valley, and river below them, and a similar landscape on the west bank of the Nile. To the south they overlooked a deep wadi (dry river bed) leading to the quarries of Hatnub, the chief source of highly prized alabaster. Additionally, it was strategically located between Thebes, homeland of the powerful family that reuniﬁed the country at the end of Dynasty 11 and the Memphite area, the Old Kingdom capital to which the Dynasty 12 rulers returned.

For their eternal resting place the couple reproduced, in microcosm, an ideal version of their earthly estate, their bodily needs, and all the accou-

**Figs 3, 4 (below, bottom). Cedar rear side panel and front panel of the outer coffin of Djehutynakht. Egyptian, Middle Kingdom, late Dynasty 11 – early Dynasty 12, 2010-1961 BC.**
trements necessary to transport them to an afterlife of carefree bliss. This exhibition takes the visitor through the Djehutynakht’s tomb and into their world. The first gallery introduces the visitor to Benha and the history of its discovery and excavation by the Western world, a history that pre-dates George A. Reisner’s excavation by nearly 250 years. Photos reproduced from the original 1915 glass plate negatives showcase Reisner’s work. The gallery narrows and the journey through the Djehutynakht’s tomb begins.

The first objects the excavator encountered at the bottom of the tomb’s 10-metre shaft were two opposing niches, and they are reproduced in the exhibition. One contained four beer jars that still retain their original mud sealings, and the other contained bundles of long, thin sticks, perhaps there to provide firewood during Benha’s cold winters.

Beyond the dark, narrow passage lay the burial chamber, a mere one metre square room crammed full of coffins, objects, and the physical remains of the Djehutynakhts (Fig 2). Presently, its contents occupy over 3000 square metres of gallery space. The tomb occupants’ earthly needs are found in the first section. In a country defined by the Nile, boats were a necessity, and the Djehutynakhts ensured they would be well supplied (Figs 5-8). Boats sailed from north to south with the prevailing winds but were rowed with the current of the river from south to north. The tomb contained sailing and rowing boats. The Djehutynakhts themselves would have travelled in comfort in a boat equipped with a cabin and awning for shade (Fig 5). Cowhide shields on the sides of the canopy suggest they might also have served a military or defensive purpose, as a rowboat armed with quivers and shields, and a crew of 18 certainly did. A journey of any length would have required provisions, so kitchen boats were part of the Djehutynakhts’ collection (Fig 6). On one model, a man tends a fire and on another, workers prepare bread and beer. A shallow skiff was ideal for hunting fowl along the banks, and the birds caught served as choice victuals and symbolised the subjugation of evil forces.

The Djehutynakhts’ flotilla provided for their needs in the afterlife as well, including a trip to Abydos, burial place of the funerary god Osiris, and the site of his resurrection. Pilgrimage boats show the deceased seated and enveloped in a cloak on a raft to this site (Fig 7). Finally, boats were necessary to transport the deceased tomb owners to their tombs and on to the netherworld. These boats were adorned with sacred wedjat eyes for protection and feature a bier under a canopy on which the mummified body was placed. Curiously, of seven funerary boats, none preserve the mummy (Fig 8). Collectively, the Djehutynakhts equipped their tomb with 58 boats – more than anyone else known thus far in ancient Egypt. The boats occupy one large wall – floor to ceiling – in the exhibition; the finest sit in the middle of the gallery.

Food production was key to surviving this life and the next, so understandably activities associated with it featured prominently in model form in the Djehutynakhts’ tomb. Cattle conferred status and were also a choice offering to the gods. One model shows recalcitrant cattle being herded while nine models feature a man force-feeding bulls which are already so large they are unable to stand (Fig 9).
wide valley beside the Nile at Borshe provided ample space for farming. One model shows a man pushing a heavy plow as another scatters seed (Fig 10). The abundant crop would have been stored in granaries, eight models of which were in the tomb. Most show one man pouring grain as another measures it. A third man seated with a writing board on his lap, records the result (Fig 12). Emmer and barley were used for bread and beer, and two models feature the manufacture of both. Interestingly, women made the former, and men the latter. They are distinguished by their yellow and red skin, respectively. The woman who grinds the grain wears her hair behind her ears to protect it from the flour dust (Fig 11).

Any sizeable estate required a host of support services and structures to accommodate them. Two models show the steps involved in the manufacture of bricks, including the mixing of clay with chaff and the mould that ensured uniformity of size (Fig 14). (Bershah is one of the few sites where models of brickmaking have been found.) Furniture making was the job of carpenters, who are depicted sawing in another model (Fig 13). In the Middle Kingdom, women were in charge of weaving, and two models depict women spinning and weaving on a horizontal ground loom (Fig 15).

Such vast and varied activities could not have happened without overseers and administrators, and the Djehuty-nakht had both. Two scribes carry writing boards and other writing equipment in one model (Fig 16), and another shows only three officials with bald heads, yellow skin, and long skirts, all indicative of their high administrative status. A platoon of soldiers and armed with arrows and carrying shields of all sizes may have been intended to provide protection in the afterlife, or alternatively to indicate readiness to participate in a military skirmish. The models mentioned above relate to activities associated with life on earth, whose continuity might be expected in the afterlife. Others are more specifically funerary, particularly the females in various states of dress (or undress) who balance baskets on their heads (Fig 19). These offering bearers transported food to the deceased and contributed to their rejuvenation. Related to these are two groups of figures arranged on the same base. One probably belonged to Lady Djehuty-nakht and consisted of ten figures, all male. A light-skinned priest who once held a libation jar leads the lively...
group who carry trays of food, beer and wine jars, and chests for linen and jewellry. The upraised arm of one of the men is threaded through rings of head in the same way that a modern seller might offer them on the streets of Cairo today (Fig 17).

The second procession, which is likely to have been made for the nomarch (based on the similarity of painted detail to the coffin inscribed for him) is stunning in its quality and extraordinary in its attention to detail. It can be considered the finest of its kind Egypt ever produced. Known simply as the 'Bersha Procession', it features a priest leading three women (Fig 18). Between them, they encapsulate all that is necessary for the ideal afterlife spiritually, physically, and materially — magical unguents, incense, food, drink, and prized personal possessions. Each figure is unique in its craftsmanship, complexity, and subtlety. For example, careful observation reveals intricate joints, particularly in the upraised arms of the two central figures. Although they both balance trapezoidal boxes on their heads, the position of their hands differs slightly to accommodate their respective loads. The painted detail of the lid of the first box particularly is so delicate, it must have been done with a single-hair brush. The three women have different hairstyles, and each represents a fashion of the day.

Coffins were the single most important items in the burial, since they protected the body and served as its guide to the afterlife. Lady Djehutynakht had three nested cedar coffins and the nomarch had two. Only four are in the exhibition because her outermost coffin was so fragile, the excavators were unable to move it. Except for a band of ornamental hieroglyphs, the outsides of the coffins are relatively plain (Figs 3, 4). Inside the coffins, however, nearly every surface, including the base and lid, are decorated with inscriptions and representations of objects needed in the afterlife. The small incised and painted hieroglyphs are Coffin Texts,
magical spells that express the Djehutynakht’s desires for the afterlife and image of paradise. (Among many other
things, the Governor tells us, ‘Men carouse... men eat... men drink... A
man does what he wishes in the realm of the dead.’) In tota, the coffins con-
tain 595 spells spread out over 2807 columns of text.

One coffin stands out from the others in the tomb, and indeed, from any
other Middle Kingdom coffin from any
site (Figs 21-24). The interior of Gov-
ernor Djehutynakht’s outer coffin fea-
tures some of the most beautiful
paintings Egypt ever produced. In their
delicacy, palette, and impressionistic
use of colour, they are unsurpassed.
Lying on his left side, the Governor
looked out of a ‘false door’, so called
because it mimicked a door but had no
opening. By means of this door his ka,
or life force, could enter and exit at
will. Narrow columns on each side of
the painted opening delight the eye
with colorful patterns that imitated the
textile decoration of the time (Fig 22).
To the right, Governor Djehutynakht
inhales incense burned by his son who
stands in front of him (Fig 23). The
seated Governor’s far leg is a slightly
darker shade of red than his near leg.
This sets them apart from each other,
to be sure, but it also creates depth on
a flat surface. Different hues of grey
blend together in the smoke from the
burning incense. The son’s elongated
fingers drop an additional pellet onto
the smoldering pile, thereby calling
attention to the act.

Below them and to their right all
available space is taken up with every
possible food or beverage the Governor
might want in the afterlife. Seemingly
jumbled, close inspection shows they
are carefully arranged and neatly bal-
anced according to shape and colour
(Fig 21). Artistic licence may have
determined relative size, since bundled
loaves atop an offering table are as tall as
Djehutynakht himself. A lotus flower,
symbolic of rebirth, and male and
female geese with nests entwined are
also disproportionately large. The last is
a masterpiece of delicate feathering,
blending of hues, and astute observa-
tion (Fig 24).

Of the bodies inside the coffins, all
that survived is a wrapped and painted
head (Fig 20), ripped from the body by
tomb robbers in search of jewels and
other rich trappings that must have
once adorned it. Of no use to the
thieves, they left it atop the nomarch’s
coffin. Today it may be seen in the
exhibition in a small room, exactly the
size of the original burial chamber.
Does the head belong to the Governor
Djehutynakht or his wife? DNA tests
currently underway on a molar
extracted by a team of doctors will
hopefully provide the answer.
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HEROES: MORTALS AND MYTHS IN ANCIENT GREECE

Sabine Albersmeier

Heroes and heroines are very much in vogue in our modern world. Some are supernatural protagonists of myths and modern fiction, and particularly prominent in films and computer games; others are celebrities with special qualities; and some are real heroes, admired for their courage, nobility, or outstanding achievements. These heroes are part of our daily lives – not only in the media, but also in our communities and personal lives. Although the term hero is often overused in present-day culture, the diversity of so-called heroes and heroines points to an inherent need for role models in all parts of society. The definition of a hero changes from culture to culture, and over time. However, heroes are also role models who create norms, define trends, and shape behaviour, and they are particularly important in periods of social crisis or change. The ways in which heroes and heroines are represented elucidates the values and cultural identity of their admirers and of their society.

Heroes such as the Near Eastern Gilgamesh, the Persian Theseus, or the Indian Rama played an integral cultural role in ancient societies, but no other ancient culture focused so much on their heroes as the Greeks, and the Greek concepts of heroes have deeply influenced the Western perception of heroism until the present day. Most were believed to have extraordinary abilities. Others emerged in the form of average people, who rose above the ordinary to save or improve the lives of others or to fulfill an extraordinary task. They were therefore admired and sometimes even worshiped. The diversity of Greek heroes and heroines is astonishing. They were believed to be mortals who lived and died, and developed power over the living only after their death. The Greeks worshiped them, and celebrated special rituals to receive their protection and support. Most Greek heroes and heroines were closely tied to a local community; a few made their way into the great epics, which still resonate with modern audiences. The worship of heroes, which may date back to the early 1st millennium BC, could be defined through their status in life as ancestors, warriors, city founders, lawgivers, or healers, while others were defined as heroes through their miraculous, violent or unjust deaths. They were powerful beings who required honour and sacrifice.

Images of heroes were ubiquitous in ancient Greece, and artists played a crucial role in how they were perceived. They sculpted statues and reliefs for shrines dedicated to heroes, painted scenes of their life cycles on vases, and created metalwork and jewellery with their images for official and private use. Heroes were usually idealised, but sometimes the artists focused on the heroes' human weaknesses and added a comical dimension to their representation.

Fig 1. Detail from an Attic black-figured amphora depicting Ajax carrying the body of Achilles, attributed to the Antimenes Painter, c. 520 BC., H. 38.1cm, Baltimore, The Walters Art Museum, 46.17.

Fig 2. Marble head of Odysseus, Roman, 1st or 2nd century AD., H. 34.5cm. Maugham Museum of Classical Art.

Dr Sabine Albersmeier is Assistant Curator of Ancient Art at The Walters Art Museum.

Fig 3. Bronze statue of one of Odysseus' men partly transformed into a pig, 5th century BC, L. 4.76cm, H. 1.27cm, Baltimore, The Walters Art Museum, 54.1483.
The exhibition ‘Heroes: Mortals and Myths in Ancient Greece’, currently running at the Walters Art Museum in Baltimore, Maryland, explores the various concepts of ancient Greek heroes and heroines, and the power of the images depicting them. The exhibition focuses on the Archaic (6th century BC) and Classical (5th-4th century BC) periods with additional examples from the Hellenistic period (3rd–1st century BC). The Walters Art Museum has organised the exhibition in association with the Frist Center for the Visual Arts in Nashville, the San Diego Museum of Art, and the Onassis Foundation in New York. There are over 100 objects on display, drawn from 17 different collections in the United States, Canada, and Europe, including the Museum of Fine Arts, Boston, the Antikensammlung in Berlin, and the National Archaeological Museum in Athens.

The installation is divided into three thematic sections: ‘Heroes in Myth’, ‘Heroes in Cult’, and ‘Heroes as Role Models’. The entrance area gives an introduction to the theme, and a large family tree conveys the efforts of the ancient Greeks to connect their gods, royal ancestors, and heroes on a mythical basis. Greek heroes and heroines were mortals, although some of them had divine parents. They stand out because of their unusual life histories, often brought about by divine intervention, and extraordinary deeds, which inspired the people.

The first section, ‘Heroes in Myth’, introduces three main heroes and one heroine: Herakles, who was known for his extraordinary strength and courage (Figs 4, 8, 11), Achilles the great warrior (Fig 9), Odysseus the cunning traveller (2, 6), and Helen the eternal beauty (Fig 5). All four are introduced with their own distinctive characteristics and unique tales. In addition, the introduction describes the various ways of identifying represented heroes: by their attributes, by inscriptions, and through the narrative context.

Many Greek heroes had extraordinary births and childhoods, and sometimes their heroic future was destined even before they were born. Therefore, one focus of this section is on the early years of the four heroes, and the selected scenes, particularly on painted vases, illustrate parentage, birth, education, as well as marriage (Figs 5, 9). Part of this section also looks at the crucial moments of triumph as well as downsides in the lives of the heroes, which reveal their vulnerability but also their ability to overcome these situations.

Another important topic introduces the enemies of the heroes, who are often monsters, as well as their friends and divine supporters. Creatures such as the snake-haired Medusa, whose look turned everyone into stone, the sirens with their enchanted singing (Fig 7), the one-eyed Cyclops Polyphemos (Fig 14), or the bull-headed Minotaur challenged the heroes. However, the meaning and function of some of these creatures changed over time, and their representation often had an apotropaic function. Sometimes heroes are in need of the help and assistance of friends not only to fulfill their tasks, but also to share a quiet moment before or after their


Fig 5. Apulian red-figure pelike depicting the Birth of Helen, attributed to the Painter of Athens 1680, c. 360–350 BC, H. 32.7cm, Kunsthalle zu Kiel, Antikensammlung.

Fig 6 (left). Detail of an Attic black-figure column krater showing Odysseus escaping from the cave of Polyphemos; attributed to the Sappho painter, c. 510 BC, H. 34cm, Badisches Landesmuseum Karlsruhe, B 32.

Fig 7 (right). Pentelic marble siren from a grave monument, depicted holding a kithara, late 4th century BC, H. 21.6cm, Baltimore, The Walters Art Museum, 23.3.
tasks. Well-meaning friends could be mortal, as was Herakles’ companion Iolaos, whose assistance allowed the hero to triumph in the fight against the Hydra. Supernatural creatures such as the winged horse Pegasos also provided indispensable aid to some heroes, as occasionally did the gods.

By whatever means heroes successfully accomplished their deeds, in the end they had to die. Their passing was a turning point, not only in the transition from life to death, but also from an admired person into a worshiped ideal. There was only one exception: Herakles. He overcame death, achieved immortality, and was welcomed among the gods, where he married Hebe, the goddess of youth.

The second section of the exhibition presents ‘Heroes in Cult’. These cults were probably first established in the 8th century BC, and were related to the development of cities. They had an integrative function and helped build the identity of the communities. The exhibited objects introduce the numerous motifs of heroes on votives and reliefs, which were originally part of a shrine or so-called tomb of a hero. Banquet scenes are most common, showing the hero reclining on a couch, sometimes holding an offering vessel, and surrounded by family, friends, or servants. These motifs are similar to the banquet scenes on the graves of the elite, or to representations of a symposium. However, there are clear indicators to identify the relief of a hero. The protagonist is usually larger in scale than the other figures in the scene, and is occasionally depicted nude. Furthermore, elements of sacrifice and ritual vessels (such as rhyta or phialae) appear, and in addition, a horse or horse’s head or a snake is depicted.

Besides the banquet reliefs, a large variety of other hero reliefs exist. Some display dedicants offering body parts to a hero physician as request for healing from an ailment. This tradition, which can be traced in Greece from the early Minoan period to present-day Orthodox churches, is better known from sanctuaries of Asklepios but was also linked to lesser-known local doctors, who became heroes after their deaths.

The cult of heroes was not only popular, but also served the interests of the state, and in the late 7th century it was anchored in the constitution of Athens. One of the most widely worshipped heroes was Herakles, who is often shown in front of his four-pillar, roofless shrine. A large-scale reconstruction of such a shrine in the exhibition contains
Greek Mythology


Fig 13 (right). Black-figure pseudo-Panathenian amphora featuring a musical competition, c. 500-480 BC. H. 44cm. Baltimore, The Walters Art Museum, 48.2107.

Fig 14 (below right). Thasian marble head of Polyphemus, Roman, 1st or 2nd century AD. H. 38.3cm. Boston, Museum of Fine Arts, 63.120.

typical offerings for heroes and heroines - pottery, terracotta and bronze figurines, armour, food and liquids - allowing visitors to experience such a place of worship in a more immediate fashion.

The third section presents 'Heroes as Role Models' for mortals. For example, the great warrior Achilles inspired the Greek soldier, and the beautiful Helen was the model for the ladies of the house. Warriors, athletes, musicians, and even extraordinary women were often much admired in their lifetime (Figs 12, 13). Although they were not heroes in the Greek sense, they still served as role models for Greek society and were held in high regard. This section concludes by looking forward to the ruler cults of the Hellenistic period, which appropriated the existing hero cults for the veneration and propaganda of Alexander the Great and his successors. The exhibition closes by calling attention to the similarities and differences between ancient Greek and modern heroes, and challenge visitors to define their own heroes and their importance and relevance to their lives.

Wall texts, labels, and laminated cards acquaint the visitor with the mythical background and art historical relevance of the objects on display. There is also information about the Greek vessels, and the technology used to produce the characteristic red- and black-figure ware, the production of the metalware. Photo murals, large-scale quotations on the walls, and the reconstruction of a hero's shrine help create an atmosphere that sets the objects in context. In addition, the visitor can listen in special kiosks to parts of Homer's epic poems the Iliad and Odyssey, to a Greek love ritual, which includes a performance for heroes, and to a report on the great athlete Thesegenes of Thasos, by the Greek traveller Pausanias.

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THE ROMANS IN CROATIA

Murray Eiland

On 25 June 1991 the Republic of Croatia was created from the ruins of Yugoslavia. It was not a painless process, but the country has prospered since the Civil War and has become a well known tourist destination. Several cities and coastal beaches draw many, but Roman culture is also well represented.

Those with Classical interests will know Croatia as being the home of Diocletian (AD 244-311). He was born in Dalmatia to an undistinguished family and became emperor in 284, thus ending a potential period of conflict over succession. In 285 he appointed Maximian as his Augustus (senior co-emperor) and in 293 Galerius and Constantius were given the title Caesar (junior co-emperor). Unification of four rival empires meant the empire was split into four parts. His reforms saw the establishment of a more pervasive administration with less of a geographic focus on the city of Rome. He has been castigated by many early Christian authors for his ultimately unsuccessful persecution of the adherents of the faith (303-311). He has left more tangible remains as well. His palace in Split is the most complete that survives from the Roman world. In 1979 it was placed on the register of World Cultural Heritage by UNESCO. While the list is controversial, and includes sites of local significance, this palace certainly deserves to be placed on it.

Diocletian’s Palace was not well known in the West until the Scottish architect Robert Adam (1728-1792) surveyed its ruins. With the French draughtsman and antiquarian Charles-Louis Clérisseau (1721-1820), he published the book Ruins of the Palace of the Emperor Diocletian at Split in Dalmatia (London, 1764). Adam became a leading figure in the neoclassical movement, shaping fashion in France and Scotland as well as in America. Echoes of Diocletian’s palace can be found in every corner of the globe.

Split is located on the shore of the eastern Adriatic Sea in a beautiful location (Fig 1). It has good connections with the Italian peninsula and the Adriatic Islands. The city was originally founded as the Greek colony of Aspálathos. It survived through its trading links with the surrounding tribes, especially the Delmatae, who were based at the larger city of nearby Salona. During 229-219 BC the Roman Republic conquered the Illyrians and in time exerted greater control over the region. Aspalathos became Spalatum (hence the similar modern name of Split).

The region has a wealth of Roman sculpture. Initially much of this was probably imported, but subsequently local artisans began using the region’s limestone quarries, many on the coast, to supply the wider Mediterranean world (and later Renaissance Italy). The temple of Aenona (Nin) has particularly fine sculptures from the Julio-Claudian dynasty. Ten statues in various states of preservation have been uncovered. The central statue is of Augustus (63 BC - AD 14) of the ‘Prima Porta’ type, with a calm expression that carries with it assurances of a peaceful future (Fig 3). The upper part of the body was uncovered, as are many depictions of Jupiter, and probably would have been appreciated as an indicator of divine status. Another statue, Tiberius (42 BC - AD 37), portrays him with his head covered in the role of a priest (Fig 2). The group appears to have been created at the same time by the latter ruler.

A recently excavated group of statues from Narona are also noteworthy. Some of the minor personages from the Julio-Claudian dynasty are now hard to identify. According to J.J. Wilkes their facial features and hairstyles indicate their lineage, but their individual identities are uncertain. Other figures, such as Livia Drusilla (S6 BC - AD 29), wife of Augustus and mother of Tiberius, are easier to identify (Fig 4). Such dynastic groupings may have served an important political purpose of introducing members of the royal family to the public. Coinage only depicted major personalities, such as rulers, consorts, and mothers. By contrast, a grouping of dynastic sculptures could be more comprehensive. However, they may have required inscriptions to identify personages.

Later Roman sculpture, as from the Flavian dynasty of Vespasian (AD 69-79), as a rule returned to the more typical Roman conception of depicting expressive figures (Fig 5). This apparent naturalism is well expressed in a head of Plautilla (AD 185-212) from Salona (Fig 7). The wife of Caracalla and briefly the empress, she was
exiled and eventually executed on the orders of her husband. While coins with her image survive, few statues of her are extant.

Sculpted portraits of aristocrats were also a popular choice in the region — about 20 have been recovered from Dalmatia. They can be roughly dated according to general similarity to imperial portraits in form. Some can certainly be attributed to a local workshop, such as the head of an elderly male (Fig 8), recovered from the Lollius mausoleum in the western cemetery at Salona. Of a severe facial expression, it probably dates from the last decades of the 1st century BC.

The Roman elite also sought to emphasise their education by commissioning images of philosophers or playwrights. A fine head of Socrates in white marble is a typical image of this figure (Fig 9). Dating to the early 3rd century, a head of Aeschylus from Salona (Fig 11) is a copy of an original that stood in the theatre of Dionysus below the Acropolis in Athens. There is no reason to suppose that Dalmatia was a provincial backwater; it appears to have been fully integrated into the classical world.

Figurative tomb monuments are an excellent indicator of the level of Roman culture. They are particularly valuable for historical studies because many have inscriptions. Much detail about military practices and movements can be gleaned from them. An early example is the stele of Gaius Ullius (Fig 10). Unfortunately, the figure of Ullius is damaged, but those of Clodia Fausta (his concubine) and his brother are nearly intact. These representations demonstrate an unusually high level of realism, from the furrows and veins on the skin through to the unkempt hair. According to Wilkes, the stele probably dates to the Augustan period, but it is more in keeping with the Late Republic. Is this perhaps indicative of a conservative trend in the military? This would not be surprising as this tendency seems to be constant in the Roman Empire.

A different kind of portrait is expressed on the monument of Caius Publicius Romanus from Narona (Fig 13). Rendered in the Trajanic style, it probably represents a freedman of servile origin, as indicated in the inscription. There was clearly upward social mobility in this part of the empire, since the individual was a member of the city council (decurion). While the portraiture may be crude in this case, there is no reason to suppose local artisans were not capable of the highest calibre of art (Fig 12).

Caution should be exercised when using hairstyle to date tomb monu-

**Fig 3 (left).** Marble head of a statue of Augustus from Aenona, 1st century AD. Archaeological Museum, Zadar.

**Fig 4 (right).** Head of Licia Drusilla from Narona, 1st century AD. Ashmolean Museum, Oxford.

**Fig 5 (left).** Marble head of Vespasian from Narona, Vid Collection, 1st century AD.

**Fig 6 (right).** Marble head of Domitian reworked as Trajan from Issa, early 2nd century AD. Archaeological Museum, Split.

**Fig 7 (left).** Marble head of Plantilla from Salona, late 2nd century AD. Archaeological Museum, Zagreb.

**Fig 8 (right).** Marble head of an elderly male from Salona, Roman period. Archaeological Museum, Split.
ments. For instance, the monument of Titus Rufius can be reasonably securely dated to AD 9, when his legion (Legio XX) was posted to Germany. However, the carved figures present a confusing picture. The upper register depicts Rufius and the family members, the lower register, the freedmen. The hairstyle of Rufius is Claudian, while the other males wear their hair in late Augustan fashion. In a similar manner the wife of Rufius has hair prepared in a later style than the other women, who have Augustan-Tiberian coiffures. This may suggest that various fashions were in vogue at the same time.

Other monuments suggest that the deceased may have requested symbols of prestige on their gravestones. The stele of Servius Ennis Puscus was made in the Flavian era (AD 69-96). He wears body armour and has a sword at his side. These clearly indicate his profession, while the book in his left hand suggests he was also a well educated man (Fig 17). This seems unlikely, so perhaps should be appreciated as a status symbol rather than a concrete expression of intellectual achievement.

Roman cults were also celebrated in Croatia. There are similarities and differences with those of Italy. A figure of Venus Anzotica and Priapus from Aenona dates to the early Flavian period. Priapus was a minor god of fertility and male genitalia. The statue is almost certainly imported, but used for a local cult. The most popular cult in central Dalmatia was that of Silvanus, the spirit of woods and fields. It is likely that there was a distinctive Illyrian version of this cult. In one relief from Tilurium the figure of Silvanus appears to be very young, not the bearded and elderly figure often depicted in Italy (Fig 16). Moreover, the clothing and hairstyles of the women do not appear to be classically Roman. The rather crude appreciation of the human form marks some work as clearly local.

Excavation of Roman sites in Croatia has yielded much about public buildings, though less about private dwellings. Sadly, very little is known of wall decoration, but mosaic floors do survive in good condition. Most are simple geometric patterns in black and white, found in coastal areas with connections to the wider Mediterranean. A few high quality polychrome mosaics are known only from Salona (Figs 19, 20). This could simply be because relatively few private buildings have been excavated thus far.

Croatia is of course best known for the extraordinary Palace of Diocletian. On his retirement in 305 Diocletian built his vast edifice in
Fig 15 (left). Marble stele of Quintus Mettius Valens from Salona, early to middle 1st century AD. Archaeological Museum, Split.

Spalatum (Split) near his hometown of Dioclea. He was the first Roman emperor to retire from office and, although a group of senators is said to have requested his return to the purple a few years after Diocletian relinquished the emperorship, he dismissed the idea, preferring to spend the last few years of his life in graceful retirement, tending his garden (he was particularly proud of his cabbages). He was to be one of the few Roman emperors to die a natural death, although some suggest he may have committed suicide.

During his reign, Diocletian was anything but a peaceful emperor. His military exploits are too varied to easily summarise, and many military structures throughout the Roman world are credited to him. It is therefore no surprise that the palace was in some ways built like a large fortress (Figs 21-23). It faces the sea on the south side, and has walls 170-200m long and 15-20m high, enclosing an area of 35,000 square metres.

According to Sheila McNally, square rooms along the perimeter walls have parallels in Roman forts, and may have been intended as posts for soldiers or bodyguards. Square towers and fortified gates also suggest a military structure. However, careful analysis of the structure reveals that it was not intended to resist attack, since many of the corridors appear to be configured to provide views of the sea or countryside rather than for defence.

The inside of the palace featured large spaces that would be perfect for receiving guests, such as a large reception room, but not practical for a military purpose. Nonetheless, it seems that the structure was designed to convey a military air, and, at the least, was a well defended private residence. The palace was never attacked during the emperor's lifetime, but later became a place of refuge. In the first half of the 7th century AD, the Avars overran the last vestiges of Roman power in the region. It was during this time of mass migrations in Europe that the city of Dubrovnik was apparently founded (or perhaps re-founded) by Romans fleeing the turmoil. Evidence indicates that the palace housed refugees from Salona, and over time the new city eclipsed the former capital of the province of Dalmatia. Today the palace forms the

Fig 16 (above). Marble relief depicting Silurans and nymphs from Tihdrum, 1st century AD.

Fig 17 (below left). Marble stele of Servius Emnius Faecio from Andestrium, late 1st century AD. Archaeological Museum, Split.

Fig 18 (right). Marble relief depicting Diana from Prokazu, 1st century AD.

Fig 19 (right). Mosaic depicting Triton with unkempt hair and sea creatures, late 2nd or early 3rd century AD. Archaeological Museum, Split.
nucleus of Split, and is being continually explored by clearing post-Roman phases.

Roman Croatia is perhaps best known for its most famous son, Diocletian, and there is a wealth of material evidence to give life to history. With Diocletian’s palace forming the core of the old city of Split, there can be few archaeological sites of easier access.

Fig 20 (above left). Mosaic depicting Orpheus and Tritons from Salona, late 2nd or early 3rd century AD. Archaeological Museum, Split.

Fig 21 (above). Reconstruction of Diocletian’s Palace by E. Hébrard.

Fig 22 (left). Diocletian’s Palace: Temple, viewed from the the south-east, early 4th century AD.

Fig 23 (below left). Diocletian’s Palace: Peristyle, view towards Residential Block, early 4th century AD. Photo: Sheila McNally.

Fig 24 (below). Barcenal, Cletistin Medovic, oil on canvas, 202 x 357cm, c. 1890, Gallery of Modern Art, Zagreb.

This article is based on ‘Roman Art in Croatian Dalmatia, First to Third centuries AD’ by J.J. Wilkes, ‘The Palace of Diocletian in Split’ by Sheila McNally, and visually, in part, by ‘Museums of Zagreb’ by Brian Sewell. The three chapters are published with other excellent works in Croatia: Aspects of Art, Architecture and Cultural Heritage (Frances Lincoln Publishers Ltd., 2009, 224pp, 247 colour and 9 black and white illustrations. Hardback, £30).

For further information: www.franceslincoln.com

For an excellent virtual tour of Diocletian’s Palace: www.burger.si/Croatia/Split/seznam

Images - Figs 1-3, 22: Zivko Baric; Fig 4: © Archaeological Museum, Split; Fig 5: Vidoslav Barac, Ministry of Culture of the Republic of Croatia; Figs 6, 8, 10-18: Tomislav Seser; Fig 7: Archaeological Museum, Zagreb; Figs 19, 20: Zoran Osreck; Fig 21: E. Hébrard and J. Zeiler, Spalato, le Palais de Dioclétien, Paris, 1912; Fig 23: Sheila McNally; Fig 24: Luka Mjeda.
ABDICATIONS, ASSASSINATIONS, MUTILATIONS: THE FATE OF BYZANTINE EMPERORS

David Miller

In AD 476, the last Roman emperor of the west, Romulus Augustus (Fig. 1), was deposed by Odoacer, the Ostrogothic king, and the imperial regalia were sent to the emperor of the East, Anastasius. In Constantinople a Roman emperor still reigned and for nearly another thousand years the empire of the East would continue. Between now and 29 May 1453 there would be 137 rulers, both male and female, referring to themselves as Emperors of the Romans. Though always in danger of internal plots and external attack, surprisingly many lived to a ripe old age, though a number met their death before their 40th birthday.

All seemed well for the empire at first. Anastasius (r. 491-518), died aged 87 and his successor, Justin, lived to be 75. His nephew, the great Justinian (r. 527-565) lived to 83 and, following his death from a heart attack, his nephew Justin II became emperor. Around 574 he became mentally ill, a regent was appointed, and on Justin’s death of natural causes, Tiberius II Constantine became sole ruler (Fig 2).

Tiberius was a popular emperor and was showered with texts and subjects, but his largesse brought about financial ruin and before the empire became insolvent Tiberius was poisoned, possibly accidentally, eating a dish of fresh mulberries. Before he died on 14 August, 582, he appointed Maurice, a distinguished soldier, as his successor. For the next 20 years Maurice ruled the empire well, making peace with the Sasanian Empire and consolidating some of Justinian’s Italian conquests. Against the Slavs and Avars in the Balkans, he had less success and losses there led to a military revolt in the winter of 602. Phocas, a junior officer, was proclaimed emperor and Maurice fled the capital. Overtaken on the Asian side of the Bosporus, he was murdered and his sons killed. Their bodies were thrown in the sea but the heads were brought back to Constantinople and publicly displayed.

After 111 years of relatively peaceful succession, the empire had been seized in a coup and an outsider and half-barbarian sat on the throne of Constantine. Phocas proved to be an unpopular ruler, and although he hung onto power for nearly eight years, his reign was marked by civil war and a purge of the aristocracy. Heraclius, the governor or exarch of Carthage, rose up in revolt in 608 but it took another two years before his son, also called Heraclius, finally reached Constantinople and overthrew the tyrant. According to John of Antioch, a contemporary chronicler, Phocas was chopped into pieces to make a ‘carcass fit for hounds.’ Another version states that he was delivered to the combined mercies of the two racing factions, the Blues and Greens, who tore him to pieces.

Heraclius, the new emperor, is purported to have brought in a new way of removing the ruler without having to resort to the practice of mutilation which he used on his nephew, Theodore. This consisted of slit or amputating the nose and sometimes removing part or all of the tongue. An added refinement was blinding the victim. Originally an oriental practice, it was seized upon as a way of invalidating the victim’s claim to the purple. Only a whole man, one free of all physical imperfections, could become emperor and thus a mutilation automatically removed the right to rule. Justinian II was the first emperor to suffer this fate (Fig 3). In November 695, he was deposed by General Leontius and had both nose and tongue slit before being exiled to Cherson on the Crimean peninsula. However, the mutilations did not have the desired result. Justinian struck back to become a third time emperor. He had a gold nose made so that when he reclaimed the throne six years later, in 705, he was popularly known as Rhinotmetus or Cut-nose. He was the only person mutilated to make a comeback, as presumably the method of facial disfigurement became more efficient. Leontius had been mutilated by his successor Tiberius Constantine and then sent to a monastery. Similarly, others like Philippicus (r. 711-713) and Michael V (r. 1041-2) were blinded and exiled. Some had been publicly blinded before the spectacles in Constantine’s Hippodrome. This fate awaited the father and son joint rulers, Artavasdos and Nicephorus, on 2 November, 743 (Fig 4). They had revolted against two brothers-in-law, Constantine V. A more unfortunate ruler was Constantine VI, blinded by his own mother, the empress Irene, in the Porphyry Pavil-

ion of the Imperial Palace in August 797.

Another method of getting rid of an unwanted emperor or empress was to send him/her to a monastery, or, in the case of Irene, to a nunnery in 802. Similar fate awaited Rudolfo-cla in 1067 when her seven year joint reign with her son was terminated by force and she was banished to a convent. A number of rulers also found themselves becoming monks by force majeure, but others, like Theodosius III (r. 775-797), gratefully abdicated and retired to contemplate the monastic rule. Theodosius had never wanted to be emperor and had been forced at sword-point to accept the honour after a military revolt against Anastasius II. Another emperor happy to go was Romanus I who became a monk in December 944 as a result of a plot hatched by his two sons.

In addition to these humane ways of ridding the throne of an unpopular ruler, murder and assassination was also used to remove more than a dozen emperors. One of the most spectacular incident was the murder of Leo the Armenian on Christmas Day, 820 (Fig 5). The emperor was standing by the high altar in Hagia Sophia as the first Christmas mass was being celebrated when the conspirators, adherents of the imprisoned general Michael, attacked him and the officiating priest. In the confusion, Leo tried to defend himself with a wooden cross from the altar, but to no avail. His arm and hand, still holding the cross, were severed from his body. Once dispatched, the emperor’s body was thrown into a nearby privy.

Constans II was murdered while soaping himself in the bath. An attendant for no reason suddenly hit him with the soap dish and he died instantly and was succeeded by his son. Another who died while bathing was Romanus III, who perished on Good Friday, 1034. There are a num-

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Fig 2. Gold solidus depicting the crowned facing bust of Tiberius II Constantine, wearing consular robes, holding mappa and eagle sceptre with cross; reverse, cross potent on four steps. Minted in Constantinople, AD 579; Diam. 20mm.

Fig 3. Gold solidus depicting the bust of Christ, cross behind head; reverse, Justinian II standing facing, holding cross potent on three steps. Minted in Constantinople, AD 692-695; Diam. 20mm.

Fig 4. Gold solidus depicting the crowned bust of Nicephorus I, wearing chlamys, holding cross potent in right hand, akakia in left hand; reverse, cross potent on three steps. Minted in Constantinople, AD 802-803; Diam. 20mm.

Fig 5. Gold solidus showing the crowned and draped bust of Leo V, bearded, holding cross potent and akakia, crown topped with cross; reverse, crowned and draped bust of Constantine holding globus cruciger and akakia, crown topped with cross. Minted in Constantinople, AD 813-820; Diam. 19mm.

Fig 6. Gold solidus showing the bust of Christ, cross behind head, raising hand in benediction with Gospel; reverse, bust of Michael III 'the Drunkard' wearing crown and loros, holding labarum and akakia. Minted in Constantinople, AD 856-866; Diam. 20mm.

Fig 7. Portrait of Constantine XI, the last Byzantine emperor, mid 15th century AD. Icon on wood, Greece. Anonymous artist.


Fig 9. Mehmed II Entering Constantinople by Fausto Zonaro, (1584-1592). Oil on canvas, 100 x 74cm. © Dolmabahçe Palace, Istanbul.

Imperators of Byzantium

Very often versions as to the manner of his death. He may have been drowned by his attendants at the instigation of his wife, Zoe, and her lover, Michael, or he may have had some sort of seizure. Whatever the actual cause of his death, within hours of Romanus' demise, Zoe and Michael had been married and crowned joint rulers.

Michael III (r. 842-867) known as the Drunkard, died in his bed (Fig 6). Retiring blind drunk after dinner with his co-emperor Basil, his bedroom was invaded in the small hours by Basil and eight close friends. Probably unaware of what was happening, he was hacked to death. Basil also came to a strange end. It is said that when in his mid 70s, he was out hunting when he was charged by a stag which unhorsed him. With his belt caught in the stag's antlers, the emperor was dragged for 26km where he was found by his bodyguard still stuck in the stag's horns from whence he was cut free. He was brought back to Constantinople and died of internal wounds nine days later. This implausible story was accepted at the time but it seems probable that Basil was the victim of a palace coup.

Surprisingly few emperors perished in battle or during military expeditions directed against their many enemies. Whilst on campaign against the Bulgars in 775, Constantine V sickened and died. Also fighting the Bulgars in 811, Nicephorus I and his son and associate ruler Stauracius pursued the armies of Krum, the Bulgar Khan, only to find themselves cut off in a narrow high-sided valley. In the subsequent battle, if such a massacre can be called that, the majority of the army was destroyed and the emperor killed. His son emperors, though paralysed by a neck wound which had severed his spinal cord, an injury that would lead to his death six months later. His father's body had meanwhile been recovered by the Bulgars and his head presented to the Khan who had it made into a drinking cup which he was to use throughout the rest of his life.

On 29 May, 1453, the last emperor of Byzantium, Constantine XI Palaeologus (Fig 7), died fighting to the last against the superior forces of the Ottoman Turks. His body was never recovered. On that day the city of Constantinople fell under Mehmed II (Figs 8, 9) and with it the Byzantine Empire. It had endured over a thousand years.
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When Sir John Soane established his extraordinary museum in the early 19th century, one of his fundamental visions was to make his collections as accessible as possible. This desire has recently received a massive technological boost with the provision of an online facility giving access to three large catalogues. The Library Catalogue gives details of 2210 books and pamphlets from the library of Sir John Soane. More records are being published continuously. The Drawings Catalogue currently contains drawings by Sir John Soane and Robert and James Adam. Soane’s collection of Baroque drawings are also available. The Sketchbooks Catalogue contains details of Sir John Soane’s tour of Italy.

Prior to his death Soane negotiated an Act of Parliament to settle and preserve the house at 12 and 13 Lincoln’s Inn Fields and his extensive collections for the benefit of ‘amateurs and students’ of architecture, painting, and sculpture. On his death in 1837 the Act came into force, vesting the Museum in a Board of Trustees who were to continue to uphold Soane’s personal objectives. A crucial part of their brief was to maintain the fabric of the Museum, keeping it ‘as nearly as circumstances will admit in the state’ in which it was left at the time of Soane’s death, and to allow free access for students and the public to ‘consult, inspect and benefit from’ the collections. His wishes have been largely fulfilled, with the exception of some practical changes made in the 19th century. Successive curators have regarded these alterations as detrimental to Soane’s vision and have sought to return the museum to its previous incarnation. This has involved the reinstallation of casts and sculptures in their original positions, mainly in the Museum Corridor and the Dome Area, and, to a lesser extent, in other parts of the museum.

Instrumental in these changes is the inauguration of the adjacent house designed by Soane, 14 Lincoln’s Inn Fields, purchased in 1996 with a generous grant from the Heritage Lottery Fund. Restored to its original splendour, it provides educational facilities for children, a seminar room for lectures and meetings, a research library, and staff offices. This has enabled the curators to implement a new project, the Soane Museum Masterplan. This encompasses the restoration of Soane’s private apartments on the second floor of the Museum, eight additional rooms for the display of several splendid architectural models of Graeco-Roman and contemporary buildings, the Soane Gallery, improved visitor reception and circulation, and a new cloakroom and shop.

It is remarkable how many people describe the Sir John Soane Museum as ‘special’. A range of factors make this the case, from the quality and diversity of ancient objects and paintings that form the remarkable collections, to the intimacy of the building itself. For many visitors, the jewel in the crown of the Museum is the Sepulchral Chamber and the Dome Area (Figs 1, 7, 9). This is an ingenious spatial configuration containing many antique treasures – vases, sculptures (Fig 3), casts – affixed and...
The Soane Museum

contained within what is essentially a rising gallery lit by a splendid glass ceiling dome. The focal point of the Sepulchral Chamber is the splendid sarcophagus of Seti I (r. 1294-1279 BC). It was discovered in 1817 by Giovanni Battista Belzoni, who brought it to England in 1821 (Fig 8). In 1824 it was offered to the Trustees of the British Museum for £2000, but they declined to purchase it. Soane bought it for the same price and it was installed in the Museum later that year. One of the best descriptions of the sarcophagus is by Soane himself: 'This marvelouos effort of human industry and perseverance is supposed to be at least three thousand years old... and is considered of preeminent interest, not only as a work of human skill and labour, but illustrative of the custom, arts, religion and government of a very ancient and learned people... The surface... is covered externally and internally with hieroglyphics, comprehending a written language, which it is to be hoped the labours of modern literati will render intelligible.' It is a remarkable coincidence that Soane was writing at the very time Jean-François Champollion made the complete decipherment of hieroglyphs.

It is likely that Soane would never have fully envisaged the massive success of the Museum, with annual visitor numbers of over 90,000. It is also probably correct to assume that he could never have anticipated how widely accessible modern technology would render his cherished collection. The Museum is committed to making its collections more widely available to the public in the medium of printed books, such as Italian Renaissance Drawings by L. Fairburn (1998); a catalogue of the stained glass in the museum in The Journal of the British Society of Master Glass Painters by H. Dorey and Michael Peover (2003); Drawings of George Dance by J. Lever (2004); a catalogue of the furniture in the museum in The Journal of The Furniture History Society by H.

Figs 4, 5 (above left and middle). Plan of the ground floor of Nos 12 and 13 Lincoln's Inn Fields and the basement area as they exist.

Fig 6 (above right). Wooden lid from an Egyptian mummy case, c. 1250 BC, 19th Dynasty.

Fig 7 (left). The Sepulchral Chamber and the Dome Area above, watercolour by J.M. Gandy, 8 September, 1823. Photo: courtesy of Jeremy Butler.

Fig 8 (below). The Sarcophagus of Seti I depicted in a preparatory watercolour for an engraved plate in Soane's 1830 Description of his residence. Photo: courtesy of Jeremy Butler.

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Dorey (2008); and The Adam Brothers in Rome: Drawings from the Grand Tour by A.A. Tait (2008). In future the Soane Museum will concentrate on publishing catalogues of its collections online to make them as freely and widely available as possible. Catalogue entries are complemented, where possible, by digital images of drawings or objects and updated to take into account new discoveries and publications.

Of special relevance to the classical world are those works published online from the collection of 57 volumes of drawings by Robert and James Adam, Charles-Louise Clérisseau, and others, purchased by Soane in 1813. These mainly derive from volumes compiled in Rome in the 18th century, but depict other locations in Italy and their journey through France. Like Soane, the brothers were architects by profession, and their designs – conceived and inspired by their time as Grand Tourists in Italy – subsequently became the dominant force in British neoclassical architecture in the second half of the 18th century. The technical brilliance manifest in their watercolour and wash drawings and paintings, alongside those by Clérisseau, is widely regarded as one of the greatest achievements of the Grand Tour and can take pride of place in the Soane collection.

En route to Italy through France, Robert Adam drew several Roman ruins near Nîmes. One of his more 'simplistic' drawings was sketched in 1754 on a page taken from a small notebook, and depicts the impressive Tour Magne at Nîmes, built by Augustus after the foundation of the Roman city, Nemausus, in 2 BC from which modern Nîmes derives its name (Fig 13).

The watercolours of Robert Adam were clearly inspired by the work of Clérisseau. The two met in Florence and subsequently travelled together to Rome. Clérisseau’s influence is especially apparent in Adam’s View of ‘Virgil’s Tomb’ at Mergellina (1755). His version of the scene is more prosaic than Clérisseau’s, since the receding background depicting distant Posilippo is less detailed (Fig 14). Robert wrote on 8 April in that year that he had seen the ‘Tomb of Virgil’ and that its antiquity ‘induced me to make several sketches of it’.

Fig 10. Cast of a Roman marble pilaster capital from the Pantheon in Rome, modelled on a 2nd century AD original. M821.

Fig 11. Marble fragment of a female figure from the frieze on the north portico of the Erechtheum on the Acropolis, Athens, 421-405 BC. Soane did not know that this figure came from such an important monument; its identity was established by Professor Bernard Ashmole in 1927. The two Coade-Stone caryatids on the façade of Soane’s house are based on those from the Erechtheum and he would undoubtedly have been delighted to know where this piece of sculpture had come from. 37 x 14 x 14cm. M521.

Fig 12. (left). Marble statue of the Ephesian Artemis or Diana. Although much restored the torso is an antique Roman adaption of a wooden cult figure which it is believed once stood in the Temple of Artemis at Ephesus. Many statues of this type were produced in the Greco-Roman region and this example dates to the 2nd century AD. This statue may well be that mentioned by Cartari writing in 1647, as having been excavated in Rome under Pope Leo X (Pope from 1513 to 1521) and is likely to have contributed, along with another statue in the Capitoline Museum, to the image of the Ephesian Diana which appears in the Vatican Loggia, and were decorated by Raphael in 1518-19.
Many of the finest drawings and paintings in the Adam collection are the hand of Cériseau. An outstanding example, produced in 1756, is his Architectural capriccio showing a ruined temple with a curved apse seen through a screen of columns (Fig. 17). This drawing illustrates the artist's mastery of light, captured in brown and grey washes. An especially evocative work of the Grand Tour is Cériseau's view of the three tombs beside a path in a woodland setting (1755). This is thought to be either an imaginary composition or a version of several monuments near Velletri, south of Rome, on the Via Appia. Its boldness and skilful rendering of light are hallmarks of the artist's work (Fig. 15).

Cériseau's influence is especially clear in a work attributed to Adam, a capriccio showing a three-bay portico of columns and pilasters with rectangular relief panels on either side (c. 1756). The composition has deep perspective on one side, without any balancing interest, a technique prevalent in the paintings of both artists. This factor should not detract from Adam's technical expertise in this medium of art. A particularly elegant work is the capriccio showing a three-bay triumphal arch (1756). The pictorial illusion of a receding background is again skilfully avoided but the rendering of the arch in foreground at right is masterful (Fig. 16).

It is ironic that the wishes of Sir John Soane – the preservation of his collection as he organised it and its accessibility – have been fulfilled in large measure by technological advances over 170 years after his death. The progressive availability of every picture and ancient objet d'art on line is a commendable achievement and will enrich the curiosity and knowledge of enthusiasts of the humanities and academics alike.

Fig 13 (left). View of the Tour Magne at Nîmes by Robert Adam, 13 December, 1754, Pencil and pen, 18.1 x 11.7cm. Adam vol. 55/60.

Fig 14 (above). View of 'Vigil's Tomb' at Mergellina by Robert Adam, April 1755, pencil, and brown, blue, and grey washes. 20.5 x 29.3cm. Adam vol. 57/21.

Fig 15 (left). View of three tombs beside a path in a woodland setting by Charles-Louis Cériseau, 1755. Pencil, pen, and brown and grey washes. 20.4 x 31.2cm. Adam vol. 57/20.

Fig 16 (below left). Capriccio showing a three-bay triumphal arch richly decorated with a sculpture and relief panels framing a projecting Doric portico by Robert Adam, 1756. Pencil, pen, and brown and grey washes. 38.4 x 56cm. Adam vol. 56/41.

Fig 17 (below). Architectural capriccio showing a ruined temple with a curved apse seen through a screen of columns by Charles-Louis Cériseau, 1756. Pencil, pen, and brown and grey washes. 20.4 x 22.3cm. Adam vol. 56/94.
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THE DEVELOPMENT OF HINDU TEMPLE CEREMONIAL

Michael Willis investigates the origins of temple ritual in India.

Between the 7th and 13th centuries AD, the physical and cultural landscape of India was dominated by temples. Protected by kings and widely supported by gifts of agricultural land, money, and tax revenues, these institutions enjoyed ascendancy as centres of religious life, socio-economic power, and artistic production. The temple deity – the god-within-the-image – stood at the very heart of this institution and of temple life in general. It made a place for the temple priest, for his rituals and the endowments that supported his ritual work. These things worked together to provide the economic or religious basis for the temple as a monument: inscribed stone tablets chronicling the construction of temples; inscriptions recording various gifts and endowments; manuals and commentaries explaining the nature, purpose, and meaning of temple ritual; architecture, sculpture, and attendant arts; parading of gods on festival days and great centres of pan-Indian pilgrimage (Fig 1).

The living images of Hinduism are cultural essentials (Fig 3). To a student of Indian religion this is an obvious observation. A more difficult problem is how temples came to enjoy power and influence. More precisely, we need to ask two basic but key historical questions: how and why did the people of India begin to make religious images and when did they begin to install them in permanent buildings for worship? To explore these questions, a research project was developed in the British Museum’s Department of Asia in 2000, culminating this year in the publication of The Archaeology of Hindu Ritual: Temples and the Establishment of the Gods, Discovering how Indian gods came to be placed in temples as visible and ever-present entities involved a bewildering range of unsolved problems. Key sources, especially inscriptions, needed re-examination to advance our understanding of image worship in early Hinduism.

The most ancient forms of worship in India of which we have any detailed knowledge are the Vedic rituals recorded in a number of ancient texts and ritual manuals. These texts, dating between c. 1000 BC and AD 300, show that this religion did not involve images. Rather, Vedic rituals focused on sacrificial fires – normally three in number. These rituals were run by a cadre of priests who made burnt offerings and other sacrifices to invisible gods. A 5th-century relief from Madhya Pradesh is the earliest surviving representation of such a Vedic sacrifice (Fig 2). The altar, shown from above, depicts three fires and the distinctive spoons which the priests used to pour offerings, such as clarified butter, into the fires. Also clearly visible is the post to which a sacrificial animal is tethered. Seated on stools to the left are the patron, or jajamana, and his wife. The gods in these performances were summoned to the sacrificial arena, fed burnt offerings, and dismissed at the end of the ritual. The gods were invisible, described, at most, as a shining presence. As one of the Vedas declares: ‘The sacrificial fire – Agni – is the only visible god.’

In the 4th century AD, this ancient form of worship was dramatically transformed and the religion we now call ‘temple Hinduism’ began to take shape. Because the nature of sacrifice stood at the centre of early Indian speculative thought, the whole performance came to be regarded as a kind of epiphany – an event at which the gods might be glimpsed for a fleeting moment, if not actually seen. Indeed Vedic texts which contain philosophical reflections on the nature of ritual declared that the transcendent being and source of all – the cosmic Punisha – had created the sacrifice as an immanent representation of himself. Thinking along this line allowed the sacrifice to be conceived in theistic terms. In other words, the ancient sacrifices could be seen and represented as a divine form. And the priests performing the rituals were regarded as living gods on the earth.

These ideas are perhaps not so alien to Western thinking as they first appear. In Christianity, Christ is visualised as the sacrificial lamb and invoked as a living presence in the...
bread and wine at the Mass. The performance is carried out by a priest who is regarded as Christ’s emissary among men. In Indian belief and thought, ideas of this kind were elaborated and their visualisation explored in many ways. For example, Lord Krishna – the most famous incarnation of the god Vishnu – declared in the Bhagavad Gita: ‘I am alone the sacrifice here in this body’. This means that Vishnu had come to absorb the sacrifice in himself and that all the spiritual benefits that might accrue from sacrifice – regulation of the seasons, abundant crops, prosperity, wealth, and offspring – could be achieved by worshipping him. Sacrifice, in essence, was no longer needed. Vishnu is the sacrifice and everything sacrifice has to offer could be attained through devotion to him.

The earliest surviving representation of this new religious relationship is a small seal in the British Museum dating from the 4th century (Fig 5). The main figure is a four-armed Vishnu with his characteristic weapons, the club and wheel. At right is the figure of a prince, his hands reverently clasped in adoration. The inscription at left describes the prince as ‘the leader of the faithful’. This religious role was advanced by Indian rulers in the 4th and 5th centuries, especially the Gupta kings. The Guptas enjoyed paramount status in north India at this time and expressed their religious ideology through a new royal title, Parama Bhagavata or ‘Supreme Devotee of Vishnu’. This signalled that the Gupta king – guided by a priest – was the leading worshipper in an elite community devoted to Vishnu. Since Vishnu embodied the power of sacrifice and all its benefits, the king had a special and personal relationship with that power. The role of Parama Bhagavata was thus political and religious.

The incorporation of the sacrifice into the body of Vishnu was represented visually by Varaha – a hybrid divine form with the body of a man and the head of a boar. This incarnation made its first monumental appearance under royal Gupta patronage at Udayagiri in central India (Fig 6). Carved into the living rock, and over three metres high, the image was an important addition to this main ritual site of the Gupta dynasty. According to the Vishnu Purana, a text containing the myths and cosmology of Vishnu, Varaha’s tasks are the stakes to which the victim is tied, his teeth are the offerings, his mouth the altar, his mane all the hymns of the Vedas, his nostrils the oblations, his snout the ladle, and his body the hall where the sacrificial rites are performed. In addition to his role as the embodiment of sacrifice, Varaha is best known for his rescue of the earth from the cosmic deluge. In the rock-cut sculpture at Udayagiri, the earth – personified as a goddess – is shown riding victoriously on the back of the god after he assumed his boar incarnation and plunged into the waters to save her.

The Gupta kings, as leaders of the community devoted to Vishnu, enjoyed a close religious relationship with Varaha – the god who had incarnated to save the earth. This intimate relationship sanctioned the king in his role as ‘lord of the earth’ and confirmed his possession of the earth which he had ‘rescued’ through the establishment of his kingdom. This is how Varaha legitimated the king’s overall control of the land and gave divine sanction to the king’s right to make divisions in the land according to his wishes. It is for this reason that the Gupta kings and their contemporaries were able to inaugurate the practice of issuing copperplate charters recording the gift of land to priests and temple deities (Fig 4). Having received the earth from their tutelary deity, they were able to grant land to individuals and institutions. This bolstered their authority and increased the wealth and power of their realm.

This article is based on ‘Temple Rituals’ by Michael Willis, which appeared in the British Museum Magazine, Spring/Summer 2009.

THE FORGOTTEN HERITAGE OF KYRGYZSTAN

Ray Dunning

The former Soviet Republic of Kyrgyzstan has yet to be discovered by Westerners as a holiday destination. Tourism in this Central Asian state is geared mainly to the Eurasian and Russian leisure markets. If your passion is for history and archaeology without the crowds, a visit is well worth the effort.

Kyrgyzstan is landlocked, surrounded by Kazakhstan, Uzbekistan, Tajikistan and China (Fig 1). Covering an area of 198,500 square kilometres, it is located at the juncture of two great mountain systems, the Tian-Shan and the Pamir. In the 7th century AD the Chinese monk Xuanzang commented on the 'tall peaks that reach to the very sky' as he made his perilous journey west to Tokmak, in the Chui Valley, to meet the Great Khan of the Western Turks. More than half of Kyrgyzstan lies above 2500m, and only about one-eighth of it is lower than 1500m. Glaciers and permanent snowfields cover over three percent of its total area, and seismic activity causes frequent earthquakes.

History and legend come together in the story of how tribes of nomadic Kyrgyz made this their homeland. Chinese and Muslim sources of the 7th to 12th centuries describe the early Kyrgyz as fair or red-haired with white skin and blue eyes, features suggestive of Slavic origins. Some place them on the Steppes of Central Asia as early as 2200 years ago. Most agree that they were living on the upper reaches of the Yanesel river, in southern Siberia, between the 6th and 9th centuries, and it is generally accepted that their migration south was complete by the 12th century. Central Asia has been home to successive nomadic empires for thousands of years and the new arrivals found themselves fending off one invasion after another. Hence, through migration, conquest, intermarriage, and assimilation, many of the Kyrgyz peoples now inhabiting the region are of mixed origins, though they speak closely related languages.

The Kyrgyz were absorbed into the Mongol Empire after Ghengis Khan launched his attack on Central Asia in 1219. Unlike some of their neighbours who adopted the habits of settled society, they maintained their nomadic traditions until the 20th century. Then, under the Soviets, many were settled in towns and villages. Their identity remains firmly rooted in their ancient ways however, and one does not have to stray far into the countryside to enter a world of yurts, horsemanship, grazing livestock, carpet-making, and story-telling.

In this world poetry and eloquence have always been highly prized. For millennia itinerant bards (akhys) improvised verses around the fire of an evening while professional storytellers (manaschi) passed on the history and
Fig 4. The rock art in the valley of Saimaly Tash appears to reflect the agricultural and nomadic traditions of the region. Archaeologists have also suggested that the petroglyphs are not only representations of ancient life, but have spiritual and ideological meaning in which a hierarchy of animal, human, and shamanic symbolism can be traced.

Fig 5. The lake of Issyk Kul is 182km long and up to 60km wide. It covers an area of 6236 square kilometres and is 668m in depth. Due to volcanic activity beneath it, the lake never freezes despite being 1607m above sea level, hence its name which means 'Warm Lake' in Kyrgyz.

Legends of the tribes. They wove in topical themes and added to the corpus with such zeal that Kyrgyzstan today boasts the longest epic poem in the world. The Manas Epos was first written down in the 19th century, and the story we have today is based mainly on the words of Sayakbai Karalaev, a highly renowned storyteller whose picture appears on the 500 som banknote. The poem begins with the hero, Manas, a model of bravery, honesty, and patriotism, who united the Kyrgyz people to withstand disaster and invasion. Thereafter it follows his dynasty and spans the whole of Kyrgyz history. This is not the only stream of myth and legend flowing through Kyrgyzstan. Colourful stories relate to many places and features across the land. Issyk Kul has its share (Fig 5). It is the second largest saline lake in the world after the Caspian Sea and its beauty is often compared to Lake Titicaca in Bolivia, the only mountain lake larger in volume. Various tales are told of Issyk Kul's origin. One involves a king of the Osoumes who had donkey ears. He hid them and ordered his barbers to be killed to protect his shame. One yelled the secret down a well and the water rose to flood the kingdom. Less fanciful is the belief that the Black Death, which plagued Europe and Asia in the 14th century, originated here. The lake was a staging post for travellers on the northern Silk Road and it is believed that the plague was spread by merchants who unwittingly carried infected vermin.

Other legends tell of drowned cities at the bottom of the lake and these, again, are not so fanciful. Volcanic activity has caused the level to rise some 8m since the Middle Ages. As a result, part of the original Silk Road is now submerged and divers have found the remains of settlements in shallow areas near the shore. In December 2007 a report was released by a team of Kyrgyz historians led by Vladimir Ploskikh, vice-president of the Kyrgyz Academy of Sciences, revealing that the remains of a 2500-year-old advanced civilisation had been discovered under the water. The discovery includes thick walls stretching some 500m and traces of a metropolis with an area of several square kilometres. Other submerged findings include eroded Scythian burial mounds and well preserved artefacts including bronze battle-axes, arrowheads, self-sharpening daggers, objects discarded by smiths, casting moulds, and a faceted gold bar that was used as a monetary unit. The oldest extant coins were also found, along with gold wire rings which were used as small change. Also among the finds were a large hexahedral gold piece and a bronze cauldron with an exquisite level of craftsmanship.

Many of the portable finds in Kyrgyzstan were removed years ago to museums in Russia, but a large amount of material remains in the National Historical Museum in the capital of Bishkek. In pride of place is an exhibition of petroglyphs from Saimaly Tash (near the Chinese border) bearing images up to 5000 years old (Figs 3, 4). A visit to Saimaly Tash must rank as the archaeological highlight of any trip to Kyrgyzstan and, while there may be similar sites in the country, this is the most complex and best preserved. Its name means 'Embroidered Stones' in Kyrgyz and the site includes some 10,000 rock carvings and drawings. Most of the pictures are of animals, mainly ibex, wolves and horses; less commonly camels, snow leopards, reindeer and monkeys. The remainder, providing a rare insight into the life of Kyrgyzstan's earliest inhabitants, show hunting scenes, ploughing with domesticated animals, ritual dancing, and shamanic symbols. The earliest images date from the Bronze Age and were probably left by Indo-Aryan peoples. Other carvings range from the Iron Age (800 BC) to the early Middle Ages, left by Saks, a nomadic people of Indo-Iranian stock. People have attached powerful religious significance to this place for thousands of years.
years and it is still a sacred spot for the Kyrgyz who believe that a visit here brings good luck. The Museum also has a rich collection of Kyrgyz ethnographic objects from the late 19th and early 20th centuries, including felt, woollens, leather, wooden items, embroidery, weavings, national dress, female adornments, and decorated horse harnesses. The collection is presented well but labels are, perhaps understandably, in Kyrgyz and Russian only.

Out in the countryside there is much to occupy those interested in material remains, and many sites testifying to the complex and fluid history of this part of the world dot the landscape. About 8km south-west of the modern town of Tokmak, for example, are the remains of the settlement of Ak-Beshim, believed to be the site of the town known in Xuanzang’s day by the Chinese name of Suye. This was the winter capital of the Western Turks, who were at the height of their power during the early Tang Dynasty (AD 618-626). Their domain extended from China to the borders of Persia and from the Altai Mountains in the north to Kashmir in the south.

Buddhism had already made modest inroads in this area by the time of Xuanzang’s visit, and the religion became more popular during the ensuing years. During excavations in 1953-4 and 1955-8, Soviet archaeologists uncovered two Buddhist temples at Ak-Beshim, dating to the 7th or 8th century AD, and the vestiges of a Nestorian (Christian) church also dating to around the 8th century. The co-existence of these faiths is an indication of religious tolerance. In one of the temples the remains of four large Buddhas were discovered on high thrones and, in the other, there was a large statue in a niche. The site covers some 30 hectares and encompasses the remains of Chinese fortifications, Zoroastrian ossuaries, Turkic bulaaks (anthropomorphic grave markers), and a cemetery attached to the Nestorian church. There is also what is thought to be a 10th century monastery with frescoes and inscriptions in Sogdian and Uyghur. More artefacts were reported to have been discovered in 1998.

Another important site lies 10km south of Tokmak. Balasagan was once a regional capital of the Kharakhanid Empire and between the 10th and 12th centuries it was pre-eminent among some 80 caravan towns along the Chui River valley. The large number of Chinese coins found at the site attest to the commercial importance of the town. In 1128 the Kharakhanid rulers found themselves under threat from another Turkish tribe, the Karluks of the lower Ili Valley. They sought help from the Kharakhitai, the ‘Black Khitans’ who ruled China as...

Fig 6. At the foot of the Burana Tower are the foundations of 11th century mausolea reconstructed in baked brick. The foundations were uncovered in the 1970s. The different shapes and sizes indicate the status and numbers of the occupants.

Fig 7. Probably built in the 9th or 10th century, the Burana Tower was originally 45m tall, though only 25m remains following an earthquake in the 15th or 16th century. The tower has an octagonal base supporting a conical structure. The diameter at the bottom of the building is 9.3m and 6m at the top.

Fig 8. The mound close to the Burana Tower covers the remains of the ancient citadel of Balasagan. The pattern of relief work in brick on the outside of the tower can also be clearly seen.
the Liao dynasty. The Kharakhitai obliged by seizing control of Balasagun and establishing their capital there. When the Mongol armies arrived in the early 13th century the city surrendered without a fight and Genghis Khan's Horde spared it from destruction. It was renamed Gobalik ('good city') but from then until the 15th century it slowly declined until it was abandoned altogether.

Today the site is one of the most enigmatic in the region. What was once a prosperous town, spreading across the plain, is reduced to a heavily restored edifice known as the Burana Tower (Fig 7), the remains of two or three 11th century Karakhanid mausolea (Fig 6), and an overgrown mound of earth, 100m square, covering the old citadel (Fig 8). The tower is considered to be a minaret and, as such, the oldest in Central Asia. The name Burana is probably a corruption of the Turkic word 'Murana' (minaret). A similar, smaller construction has been preserved at Uzgen (near the border with Uzbekistan), complete with a domed crown and doorways from which the muezzin summoned the faithful. Originally access to the Burana Tower was by removable stairs or through the roof of an adjoining mosque. Now a metal staircase leads to the door nearly 7m above ground on the south side. From the top it is possible to make out the lines of the walls of the settlement in the surrounding fields.

There were major surveys of Balasagun in the 1920s, 1950s, and 1970s. Archaeologists discovered that the town had a complicated layout covering 25-30 square kilometres. They found remains of a central fortress, craft shops, bazaars, religious buildings, houses, a bath-house, arable land, an aqueduct, and two embankments surrounding the town. Although the Kharakhitai practised Islam they were tolerant of other religions and there are some examples of early Nestorian inscriptions. Today, north of the tower, there is a collection of baibals which were sculpted between the 6th and 10th centuries (Figs 9, 10). Besides these lie petroglyphs depicting hunters and deer, some dating from the 2nd century. There are also several 14th century stone tablets inscribed with Arabic writing and examples of stone tools found locally. The entire complex covers 36 hectares.

Predictably, there is a legend attached to the Burana Tower. The mighty Khan asked a wise man what would become of his beautiful daughter. The man foretold that the girl would die from the bite of a karakurt spider when she reached maturity. So the Khan built a high tower to protect his daughter and had her food checked thoroughly for venomous spiders. When she reached 16 the Khan hurried to congratulate her, carrying an unchecked dish of fresh grapes as a present. The inevitable happened and the Khan died of grief later that year. Since then, so the story goes, the tower has remained empty and solitary on this windswept plain.

A visit to this bleak spot evokes images of a distant past in which caravans, laden with cargo of eastern luxury, descend from the mountains to stop briefly on their long journey west. It is one of many such sites waiting to be explored in a land which has featured so prominently in history but which remains largely untouched. How long the window of opportunity will remain open to western visitors is unsure, however. A new wave of fundamentalist Islam is spreading across the region where, until recently, folk were not particularly devout, and in February 2009 the President, Kurmanbek Bakiyev, gave the US notice to close down an airbase which it had been using as a hub for operations in Afghanistan. For the moment, however, Westerners will find the Kyrgyz welcoming, humourous and generous in their hospitality.
On Saturday 7 November, the Ashmolean Museum will reopen its galleries after almost a year’s closure. The museum may appear unchanged from the outside, and the original neoclassical building designed by Charles Cockerell in 1845 still imposes itself on visitors entering through the gates and climbing the short flight of steps from Beaumont Street (Fig 4). However, over the course of the last three years, the Victorian extensions that lay behind the Cockerell building have been demolished. Erected in their place is a new £61 million structure that provides the Ashmolean with 39 new galleries spread over five floors rather than the three that existed before the remodel-

Fig 1 (left). The Alfred Jewel, crafted from gold, enamel and rock crystal, late 9th century AD. 6.2cm x 3.1cm, 1.3cm deep.

Fig 2 (right). Artist’s impression of a new Ashmolean gallery, © Metaphor Design.

Fig 3 (below right). Clay pyxus with octopus design, late Minoan period IIi, c. 1450 BC, H. 74.5cm.

Fig 4 (below). The front entrance of the Ashmolean set within the neoclassical building designed by Charles Cockerell. The crane towering behind is being used in the construction of the new extension designed by Rick Mather.

ling. As such, the museum has doubled the amount of display space available, allowing far more of its vast collections of over one million artefacts and works of art to be placed on display (Fig 2). The new building also contains sufficient space to incorporate four temporary exhibition galleries, which will allow the museum to host important travelling exhibitions. The new extension was designed by the architect Rick Mather, who has previously carried out work at a variety of world renowned cultural centres. The layout and design of the new galleries was carried out by Metaphor Design, working in tandem with the Ashmolean’s curatorial staff. The result is a thoroughly modern museum that allows visitors – whether the general public or academic researchers – greatly improved access to the impressive collections held by the Ashmolean.

For more than three centuries the Ashmolean has been an exceptionally important museum, housing artefacts and artworks of worldwide significance. It was a collection that originally developed from the cabinet of curiosities amassed by John Tradescant and his son of the same name, comprising a variety of zoological and geological specimens, in addition to coins, antique books, and engravings. In 1659 the Tradescant collection was donated to the antiquarian Elias Ashmole, and he in turn deeded the objects of the Tradescant’s Wunderkammer to the University of Oxford 18 years later. The museum bearing the name of its benefactor opened in 1683 as the world’s first public museum, and was in the vanguard of the new age of scientific enlightenment sweeping across Europe from the late 17th and into the 18th centuries.

Throughout its long history, the Ashmolean has undergone dramatic changes to the collections and to the fabric of the museum buildings housing them. The most radical overhaul of the museum came during Arthur
Evans' tenure as Keeper of the museum, which ran from 1884 to 1908. Not only were vast numbers of exhibits added to the collections, but a new extension was added to the rear of Cockerell's building. At the end of Evans' tenure the collections of art and antiquarian objects were formally merged, creating the Ashmolean Museum of Art and Archaeology. In the following century, the Ashmolean also became home to Oxford University's collection of coins and medals, the holdings of the Indian Institute (which comprised artefacts and artworks drawn from India, China, Japan, and the Islamic world). A specialist Department of Conservation was also created in the museum in 1999 in order to ensure the finest methods of conservation were available for the varied collections held there.

However, the recently completed redevelopment of the Ashmolean has brought with it the greatest change to the museum and how the collections are displayed. Although the Ashmolean was only closed to the public in December 2008, work had begun two years earlier with the demolition of the Victorian extensions added by Arthur Evans. Following archaeological excavations on the site, construction of the new Rick Mather-designed building began in 2007.

The vast increase in exhibition space following the remodelling of the Ashmolean has allowed the museum to display hundreds of objects which, despite their importance, had previously been confined to storage owing to lack of gallery space. However, the museum has also taken the opportunity to implement a radically new display strategy that has transformed how the Ashmolean presents its collections. Whereas the objects held in the museum were previously displayed with a traditional emphasis on typology, the new approach, entitled 'Crossing Cultures Crossing Time', seeks to emphasise the interconnections that existed between societies. On the lower ground floor, themed galleries therefore explore how various objects - such as money, equipment used for reading and writing, or representations of the human form - are common to many different cultures. This floor of the museum seeks to use artefacts to trace the progress of ideas and influences through the centuries. An emphasis on the interconnectedness of cultures continues throughout much of the museum. The ground floor is given over to the ancient world and artefacts are used to chart the development of societies dating from prehistory through to c. AD 700. A rich variety of objects relating to the cultures and empires of Egypt and the Near East (Fig 5), in addition to those of Greece and Rome (Figs 6, 7, 9), are on view. The most significant collection of pre-Dynastic Egyptian material in Europe can be found on this floor. The strong links between the museum and its former Keeper, Arthur Evans, is attested by the greatest collection of Minoan artefacts outside Greece (Fig 3). How these civilisations of the Mediterranean and the Near East interacted with the distant cultures of the Indian subcontinent and China is also explored.

As visitors ascend to each floor of the museum, they are presented with objects from increasingly recent periods of history. The first floor is home to artefacts dating to the medieval period, and visitors can view the greatest collection of Anglo-Saxon material outside the British Museum. Among these is the famous Alfred Jewel, dating from the late 9th century (Fig 1). On the fifth and final floor of the museum are housed the galleries of fine art including, amongst numerous other great works, the world's most important collection of drawings by Raphael.

All illustrations courtesy of the Ashmolean Museum, University of Oxford.

The Ashmolean Museum will reopen on Saturday 7 November. Admission is free.

For further details: www.ashmolean.org

Minerva, November/December 2009
Bronze dancing dwarf from the Bellon Collection. 
Alexandrian, 2nd/1st century BC. H: 7cm.

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Roman translucent pale blue blown glass goblet
H. 8 cm. 4th cent. AD. Ex collection Flesch

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

A 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 organizer 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 1995) of the groundbreaking exhibition organized 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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colours, these are the most beautifully decorated temples in Egypt.

Professor O’Connor has excavated and researched at Abydos for over 40 years, and he brings an intimate knowledge of the site to his book. He himself has made some of the most astounding discoveries at the site: far out into the desert towards the gap in the western hills where ancient Egyptians believed the soul left for Osiris’ Hall of Judgement, he found 14 buried boats. Dating from around 2800 BC, preceding even Cheops’ famous boat at Giza, they are the oldest built boats preserved anywhere. Over the centuries the site and its tombs have been ransacked by robbers, as well as some of the early archaeologists such as the Frenchman Amélineau, before being subject to more careful exploration by Flinders Petrie, whose work of more than a century ago is still being carried on by several archaeological expeditions. Abydos is thus a palimpsest of the history of ancient Egypt.

Professor O’Connor has given us a book that presents the overall view of the complex history of Abydos. Divided into three parts: Abydos and Osiris; Life Cycle of a Sacred Landscape; and Origins of the Abydos Landscape, this beautifully produced and highly informative book is a must for everyone with an interest in ancient Egypt, let alone in this luminous site.

Peter A. Clayton

Ancient Egypt and Nubia in the Ashmolean Museum

Helen Whitehouse


The Ashmolean Museum in Oxford was the first public museum to open, in 1683, and contains one of the finest Egyptological collections in England outside of London. It also has the distinction of having in its collections one of the earliest known forgeries of an ancient Egyptian object, a mumiform ushabti figure in green mudstone with fake hieroglyphs down its back, obviously based on a 1647 engraving of a funerary figure. The University acquired its first mummy in 1681, and it was subsequently moved to the Ashmolean. Oxford has always been interested in, if not fascinated by, ancient Egypt, especially from a religious point of view.

The Ashmolean has benefitted particularly in its Egyptian collections by additions from British excavations dating from the 1880s to the 1960s, and so has many exceptionally well provenanced pieces. Its particular strengths lie in objects from the prehistoric and early dynastic periods (notably coming from Flinders Petrie’s excavations), objects from the 18th Dynasty Amarna Period, and from the Nubian pharaohs of the 25th Dynasty (715-657 BC). That includes the huge sandstone shrine of Taharqa (690-664 BC) from Kawa, Sudan (ancient Nubia). Significant additions to the collection came early on from Henry Christy (1810-65) and the Revd Greville J. Chester from 1865 onwards.

Dr Whitehouse is the Curator of the Egyptian collections in the Ashmolean Museum which galleries have recently been refurbished. She provides a fascinating account of the gradual expansion of the collections from ‘objects of curiosity’ in the University to their transfer to the new neoclassical building in 1845 (itself presently in course of major refurbishment). The collections are so rich, and cover the wide gamut of Egyptian civilisation, that Dr Whitehouse has delivered the almost impossible task of making a fine selection from the holdings. This gives a very broad view of ancient Egypt, from prehistoric times down to the 4th century AD, seen through the medium of many splendid and interesting objects, some of them key pieces in the history of ancient Egyptian art.

Peter A. Clayton
The Alfred Jewel and other Late Anglo-Saxon Decorated Metalwork
David A. Hinton

The Alfred Jewel is one of the major treasures of the Ashmolean Museum, Oxford. It was found in Somerset in 1693 in a peat moor at Newton Park, only about four miles from Athelney where King Alfred (r. 871-899) sheltered from the Vikings before decisively defeating them at Edington in Wiltshire. The jewel arrived at the Ashmolean in 1718, the gift of Thomas Palmer, and has been a major icon of Anglo-Saxon England ever since.

The tear-shaped Jewel consists of a large, shaped and polished reused piece of rock crystal, set above a coloured glass cloisonné enamel with the upper half of a male figure holding two floral branches, all within a honeycomb gold setting with an engraved back. Around the edge of openwork is cut the inscription 'ALFRED MEC HEHT GEWIRCAN'—'Alfred ordered me to be made'. This immediately led to the person being identified as King Alfred, but opinion is now open to several other alternatives which Professor Hinton discusses with clarity. Interestingly, it has been suggested that the crystal, being older than the Jewel as its frame covers some tiny chips, may be a reused Roman stone. At the bottom end, a hollow gold tube gripped in the snarling jaws of a beast (possibly a boar) probably held a short ivory or wooden rod. This would indicate the Jewel's use as an aetatal, a pointer for following either words or music on a page, possibly even accompanying one of the several copies of Alfred's translation of the Regulæ Pastorællæ, a book of instruction, that he is recorded as sending copies of to each of his bishops. Professor Hinton discusses all these many aspects of the Jewel in succinct detail, accompanied by excellent detailed photographs.

The Ashmolean is rich in Anglo-Saxon jewellery and metalwork of the first order. In a series of ten chapters following the Jewel discussion, many of the objects are carefully described and set in their context, citing appropriate parallels. Here we encounter other possible aetalæ, including the Minster Lovell jewel, then royal gifts and finger rings (including ones associated with Alfred's sister, Queen Aethelwith, and their father, King Aethelwulf); hoards; swords; brooches; decorated strap ends; riding equipment; enamel mounts; and coins. In all, this book is a veritable treasure house enclosed in Professor Hinton's very readable text.

Peter A. Clayton

Islamic Mints: Islam Darb Yerleri
Omer Diler

On first inspection, Islamic Mints will seem extremely dull, as well as being heavy in both senses of the word. Three volumes, 1818 pages, and not a single illustration: it is certainly not a book destined for the coffee table. There are some maps, however, and the power of each volume is different and in full colour. Inside is a quite different story. Appearances count for nothing in a life's work of painstaking scholarship. First started in the 1970s, this work has been published four years after the author's death in 2005.

Omer Diler was a single-minded and highly respected Turkish coin collector whose greatest ambition was to record every mint of the Islamic world. This is a small niche within the already limited field of Islamic numismatics. Of all branches of coin collecting, the Islamic world probably generates the least enthusiasm despite covering a huge geographical area and an equally impressive time frame. Its appeal to collectors, however, is diminished by the coins' apparent lack of variety and absence of images. Islamic art in general has far more figural imagery than is usually assumed, but the coinage of most Muslim rulers is restricted to calligraphic inscriptions. This does not make them any less important from an historical point of view, however, as the information the Islamic coins contain is extensive. There are rulers' names, dates, mints, and all the other clues that are invaluable for archaeologists and historians attempting to decode history.

The author wastes no time on lengthy forewords or introductions before getting to the heart of the matter: lists of mints and their output. The history of the Islamic world is a patchwork of gaps that coins can help to fill. This is a part of the world that has acquired more importance in recent years and many of the names will seem familiar. Cities in Afghanistan and the Northwest Frontier that might previously have been forgotten are now back in the news. Thanks to global conflict, the names of Bagram, Basa, and Peshawar are known to everyone.

The beauty of this book is its thoroughness. Omer Diler tackled an obscure subject and made it his own, and nobody will be challenging his findings for a long time to come. This is partly because his preoccupation with mints allowed the author to avoid some of the more contentious aspects of Islamic numismatics. There was, for example, no need for Diler to mention coins from the late 7th century AD which feature a bearded figure standing and carrying a sword. This was before the aniconism of Islam was fully established. There are differing views on who the man might be. It is usually assumed to be the Caliph Abd-al-Malik, who created a truly 'Islamic' reformed currency. However, another possibility is that this might be the Prophet Mutam-
mad. Needless to say, this is not a claim pursued by many Muslim scholars.

The mints have a different and no less interesting story to tell. Diler has sprinkled the text with footnotes that explain the dynastic complexities of the Islamic world. An astonishingly large number of rulers killed troublesome male heirs with their own hands. The situation was also quite frequently reversed. The author does not leave out anywhere relevant to his quest for Islamic mints, and whole new vistas of history are opened up as a result.

Dynasties came and went, but because this book is firmly focussed on the mints there is a sense of continuity. Cordoba was one of Europe's most important Muslim strongholds but went through 11 regime changes over 300 years. The number of European mints outside Spain is small, but collectors of European coins will still be intrigued by Islamic mints in Sicily and the Balkans. Mints sometimes existed in places of more spiritual than strategic importance. Having a mint mark from Mecca, for example, was a useful form of validation for dynasties that claimed leadership over all Muslims. Coins served as another type of validation. There were two essential attributes to kingship, a word seldom used in the Islamic world where less hierarchical words, such as emir and sultan, were preferred. One attribute was to have the ruler's name mentioned at the Friday prayers. The other was to have his name on coins. The word 'his' is used here without hesitation as there are so few cases of female rulers. Although some hardline Muslim males today would deny the possibility of such a situation ever occurring, there are a few instances of coins that prove the existence of female rulers. For example, Sultana Radiyya of Delhi was a 13th century queen whose reign cannot be questioned.

Diler mentions Sultana Radiyya, just as he does with every ruler whose coin he encounters. More exceptionally, he was a writer who did not exclude the Islamic component of the Far East. Southeast Asia is left out of almost every survey of Islamic art. Among numismatists the situation is little better. Despite Indonesia being the world's most populous Muslim nation, its cultural achievements are rarely acknowledged. Diler does not make this mistake and the Malay Archipelago is represented. There are, however, gaps in Diler's coverage of Indonesia's numismatic past. For example, there was no reference to the 17th century Kelantanese gold coins known as 'kijang' (barking deer). These tiny gold issues of about 1 cm diameter are well known but of mysterious origins. They are unusual among Islamic coins for having images of living beings, and even more unusual in that these 'deer' are probably descendants of Hindu bulls from the pre-Islamic stage in Southeast Asia's history. The author mentions and then dismisses earlier references to an Islamic mint in Bali, the most resolutely and enduringly Hindu island in the Malay Archipelago.

Part of Diler's mission was to question the existence of many mints that are supposed to have existed but in fact did not. Diligence being his trademark, the author has provided readers with the bonus of a bibliography that lists 2000 works. Most of these are in English, although a number of other languages turn up, including Turkish. The entire text of Islamic Mints is in two languages, English and Turkish. This is not as distracting as it sounds and it does open this under-exploited field of investigation to a slightly larger readership with Turkey a significant centre of coin collecting and scholarship, even after the death of Omer Diler.

Lucien de Guise
Islamic Arts Museum
Kuala Lumpur, Malaysia

### Metal Detecting & Archaeology

Suzie Thomas &
Peter G. Stone (eds)
'Heritage Matters' Series, Vol. 2.
x + 224pp, 8 colour pls, 65 b/w Illus.
Hardback, £50.

This book stems from a conference, 'Buried Treasure: Building Bridges' hosted by Newcastle University and the Hancock Museum, Newcastle upon Tyne, in June 2005. It explores the frequently contentious relationship between two very different groups of people: archaeologists and metal detector users' (Introduction). The contentions mentioned are not, nowadays, so evident (nor so virulent) as they were some 15 years ago, and the agreed and adopted Code of Conduct between metal detector users and the British Museum has gone a long way to pour oil on troubled waters. As the Minister for Culture noted in her most recent Treasure Report, some 90 percent of treasure finds are made by metal detectorists, and the recording of these finds through either the Treasure Act 1996 or the voluntary Portable Antiquities Scheme (PAS) has considerably altered our knowledge of the past, even rewritten it in some areas by the assiduous plotting of finds (notably in East Anglia).

There are 16 contributions from a whole gamut of people involved in either one or other of the title's topics. The net is, interestingly, also spread wider than just Britain; there are contributions on metal detecting in Poland, South Africa, and the United States as well as papers focussed on Scotland, Northern Ireland and Wales. Outside the focussed areas addressed, topics include, before the PAS, the development of the Treasure Act and the PAS, some individual cases (notably the Cumwhinton Norse burial and the infamous Wansborough looting), battlefield archaeology, and the PAS and education. An interesting paper on numismatics and metal detecting illustrates the change in emphasis and interpretation that has come about, notably by rare individual finds and reassessments of the many more hoards now discovered. The contributors come largely from the academic or museum worlds, but the National Council for Metal Detecting is also represented by Trevor Austin, the General Secretary.

Both metal detectorists and archaeologists can learn much from the papers in this book. As Lord Reshadest rightly points out in his foreword, both hobby and profession damage the archaeological record; many developers view archaeological work that stands in their way 'in almost exactly the same way as toxic waste' - 'an expensive hindrance that needs professional treatment for quick removal'. It is only by the cooperation of both archaeologists and metal detectorists, the pooling of knowledge, and public involvement and understanding, that all can 'feel they have a personal stake in our shared archaeological heritage'.
UNITED KINGDOM
BASINGSTOKE, Hampshire
CHINA: JOURNEY TO THE EAST. Chinese objects from the ancient to the modern from the British Museum exploring festivals, beliefs, food and drink, technology, and writing. WILLIS MUSEUM AND ART GALLERY (44) 845 503 5635 (www.3.hants.gov.uk/museum/willis museum). Until 24 December.

BATH, Avon
FIRED EARTH FROM CHINA'S GOLDEN AGE: CERAMICS OF THE TANG DYNASTY. Ceramic figures, miniatures, and pottery from this high point in Chinese civilization showing the influence of new technologies and techniques from Central Asia, India, Iran, the Middle East and as far away as Greece. MUSEUM OF EAST ASIAN ART (44) 1223 464 640 (www.mea.org.uk). Until 6 December.

BRISTOL
REVISING EGYPT. One of the largest Egyptian collections of the South West. The gallery is split into two sections reflecting ancient Egyptian society: 'Belief', 'Life', 'Death' and 'Afterlife'. The gallery includes 'snettish' areas offering thematic and topical topics on 'Unwrapping a Mummy', 'Egyptian Identity', 'How do we see Ancient Egypt?' and 'The Ethics of Displaying the Dead'. BRISTOL CITY MUSEUM AND ART GALLERY, (44) 0117 922 3571 (www.bristol.gov.uk/museums). Ongoing.

CORK, Ireland
REOPENING OF GALLERIES. The Greek and Roman Antiquities Galleries and the Levantins Gallery of Cypriot Antiquities have been reopened following extensive refurbishment. FITZWILLIAM MUSEUM (44) 1223 332 900 (www.fitzmuseum.cam.ac.uk). (See Minerva, May/June, pp. 27-30.)

CARDIFF
ORIGINS: IN SEARCH OF EARLY WALES. Exploring the origins of Wales, from the arrival of the earliest humans through to modern Welsh society. A history told through the stories of aesthetically beautiful objects mostly made by unknown hands, some strange, some familiar. NATIONAL MUSEUM OF CARDIFF (44) 029 2039 7951 (www.museumwales.co.uk). (See Minerva, Jul/Aug 2008, pp. 29-32.) Ongoing.

LONDON
MOCZETZUMLA. The last elected Aztec emperor, Moczetaum, consolidated control of his empire from the shores of the Pacific to the Gulf of Mexico; his semi-mythical status is assessed through the display of recent archaeological discoveries and loans from Mexico, many seen for the first time in England. THE BRITISH MUSEUM (44) 207 3438 299 (www.britishmuseum.org). Until 24 January 2010. (See Minerva, September/October pp. 34-37.)

NEW GALLERY OF ANCIENT EGYPTIAN LIFE AND DEATH. The new gallery features the spectacular wall paintings from the tomb chapel of Nebamun, c. 1350 BC depicting scenes of Nebamun and his family, hunts in the marshes, acquired by the museum in the 1820s, and 150 artefacts reflecting the nature of Egyptian society at the time. THE BRITISH MUSEUM (44) 845 7343 8299 (www.britishmuseum.org).

POWER OF DOGU: CERAMIC FIGURES FROM ANCIENT JAPAN. A fascinating exhibition of pottery vessels with human and animal motifs, masks, and 'goggle-eyed' dogu (remarkeable figures with strange faces and huge legs) from the Stone Age Jomon Period dating c. 1500-300 BC. THE BRITISH MUSEUM (44) 207 3438 299 (www.britishmuseum.org). Until 22 November.

MANCHESTER
ANCIENT EGYPT: DAILY LIFE, DEATH AND THE AFTERLIFE. Exploring the daily life of Egyptians through the study of three sites; Kahun, a pyramid workmen's village (c.1900 BC); Gurob, a royal residence town (c. 1450 BC) and Tell el Amarna (c. 1350 BC), capital of Egypt under the heretic king Akhenaten. The exhibition also boasts the complete tomb-group of "Two Brothers", with hundreds of everyday artefacts and funereal goods, as well as a rich collection of funerary masks. Ongoing.

OXFORD
AMSOLEMEAN MUSEUM REOPENS following a major £61 million redevelopment. Almost a year after the museum closed its doors to allow the new building to be constructed, the extensively redesigned galleries will once again open to the public with a new and innovative approach to displaying its collection. REOPENS 7 November. (See Minerva, this issue, pp. 46-47.)

UNITED STATES
BALTIMORE, Maryland
HEROES, MORTALS AND MYTHS IN ANCIENT GREECE. An international loan exhibition of 120 Greek marble statues and busts, reliefs, bronzes, vases, and jewellery exploring the inherent need for both superhuman and mortal heroes by using ancient Greek culture as one of many tools to illustrate the extensive tasks, adversaries, challenges, turning points, and failures in their quests as well as their moments of triumph. WALTERS ART MUSEUM (44) 410 547-9000 (www.thewalters.org). Until 3 January 2010. (Then onto the Frist Center for Visual Arts, Nashville, Tennessee. See Minerva, this issue, pp. 22-25.)

MUMIFIED. About 20 Egyptian animal mummies and other objects are featured as part of the focus 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 Walter's Egyptian mummy. WALTERS ART MUSEUM (44) 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. 10,000 BC to the 20th century from the museum's collection and from loans from around the world are on view. BERKELEY ART MUSEUM. Ongoing.

BOSTON, Massachusetts
THE SECRETS OF TOMB 10A: EGYPTIAN ART IN CONTEXT. In 1915 a Hatshepsut Dynasty Tomb in Egypt revealed its secrets; the Tutankhamun Royal Antiquities Museum. Of Fine Arts expedition discovered in the tomb of Djehutynakht the largest burial assemblage of the Middle Kingdom ever found, including the famed 'Bersha coffin' and the 'Bersha processional'. The discovery included 58 model boats and nearly three dozen miniature wood models of daily life, few of which have been shown in public until this exhibition. MUSEUM OF FINE ARTS, BOSTON (44) 617 267 9300 (www.mfa.org). Until 16 May 2010. (See Minerva, this issue, pp. 16-20.)

BROOKLYN, New York

ISLAMIC GALLERIES REOPENS. A complete reinstallation of the Arts of the Islamic World collection featuring 34 objects from the 8th century AD to the present, selected from the museum's collection of 1700 Islamic works of art. BROOKLYN MUSEUM (44) 718 638 5000 (www.brooklynmuseum.org). Ongoing.

CINCINNATI, Ohio
LOST EGYPT: ANCIENT SECRETS, MODERN 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. CINCINNATI MUSEUM CENTER AT UNION TERMINAL (44) 513 287-7000 (www.cincymuseum.org). Until 3 January 2010.

HOUSTON, Texas
ANCIENT ARTS OF VIETNAM: FROM RIVER PLAIN TO OPEN SEA. Some 110 objects from Vietnam's leading museums, from the 1st century BC through the 17th century. These include Hindu and Buddhist sculptures, ritual bronze, terracotta burial wares, gold jewellery, and ornaments of jade and lapis lazuli, never before exhibited outside of Vietnam. MUSEUM OF FINE ARTS, HOUSTON (44) 711 639 7300 (www.mfah.org). Until 3 January 2010.

LITTLE ROCK, Arkansas


headless bull from Khorasbad, the mate of that. In the Baghdad Museum, and a number of fine early sculptures of the 3rd millennium BC. THE ORIENTAL INSTITUTE MUSEUM (44) 773 702 9520 (www.oi.uchicago.edu).

NEW ALSDORF ASIAN ART GALLERIES. A gallery devoted to the arts of South and South-East Asia opened in December 2008 with over 430 sculptures, artefacts, and other objects, many from the Marlinym and James Alsdorf Collection of Indian, South-East Asian, Himalayan, and Islamic Art, many on permanent display for the first time. THE ART INSTITUTE OF CHICAGO (44) 312 575 8800 (www.artic.edu).

THE LIFE OF MERSAMU: A TEMPLE SINGER IN ANCIENT EGYPT. CT scans are exhibited of the mummy of Mersamu, a singer-priest who performed in the service of Amun in the interior of a temple in Thebes, according to the inscription on her sarcophagus. She lived during the 19th and 20th Dynasties and papry of the period are included in the exhibit of this mummy accrued for the Institute in 1920 by the founder, James Henry Breasted. THE ORIENTAL INSTITUTE MUSEUM (44) 773 702 9520 (www.oi.uchicago.edu). Until 6 December.

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Minerva, November/December 2009
KÖLN (COLOGNE), Nordrhein-Westfalen
THE HEART OF ENLIGHTENMENT: BUDHIST ART FROM CHINA (AD 550-600).
Stone sculptures and ink rubbings of monumental texts, mainly from the museum's collection and the Museum Rheinland, which cast its shadow on one of the greatest periods of Buddhist stone sculpture. MUSEUM FUER OSTASIATISCHE KUNST (49) 221 221 28608 (www.museumkoeln.de). Until 10 January 2010.

MAINZ, Rheinland-Pfalz
MANNHEIM BETWEEN TWO WORLDS: GERMANIC PRINCELY GRAVES FROM ZAKRZOW AND STRASZ. The „barbarian“ elite had far reaching social and trading connections and their wealth can be glimpsed in the grave-goods found at Wroclaw-Zakrzow (Poland) and Krakow-Strasz in Slovakia. ROEMERSCH-GERMANISCHES ZENTRALMUSEUM (49) 61 21 9124-0 (www.rgzm.de), Until 10 January 2010.

MANNHEIM, Baden-Württemberg
ALEXANDER THE GREAT AND THE OPENING UP OF THE WORLD: ASIAN CULTURES IN CHINA. A major exhibition with some 600 objects, many exhibited for the first time in Europe, featuring the finds from the 2008 excavation of a fort in Kurganul, Uzbekistan; from Samarkand, Tashkent, Termez; and major European museums – the Louvre, the British Museum, Berlin, and the Hermitage. REISS-ENGELHORN-MUSEUM (49) 621 293 3150 (www.reiss-engelhorn-museum.de) and www.alexander-der-grosse-2009.de). Until 21 February 2010.

HOMER: THE MYTH OF TROY IN FICION AND ART. The Homeric legends as represented in works of art and writings from Greece and Rome through the Renaissance to the present. REISS-ENGELHORN-MUSEUM (49) 621 293 3150 (www.reiss-engelhorn-museum.de or reiss@reiss2008.de). Until 18 January 2010.

MUNICH, Bayern
CHINESE ARCHITECTURAL MODELS FROM THE NATIONAL MUSEUM IN BEIJING. PINKOTHEK DER MODERNE (49) 89 23 805 280 (www.pinkotek.de) Until 31 December.

JERUSALEM
BELIEF AND BELIEVERS: ANCIENT ART FROM THE ISRAEL MUSEUM. Some 30 selected antiquities shed light on the religion and rituals of Israel’s early inhabitants, including a statuette dating to c. 12,000 BC. ROCKEFEELLER MUSEUM (972) 628 2252 (www.imj.org.il/rockefeller). Ongoing.

ISRAEL
ANCIENT MILAN - 5TH CENTURY BC - 5TH CENTURY AD. A new section within the museum illustrates 1000 years of the archaeological history of the city of Milan through scale models and artefacts. MUSEO ARCHEOLOGICO (90) 028 645 1456 (soc.archeomlab@fasweb.net). Ongoing.

Minerva, November/December 2009
MASSAROSA, Tuscany
THE MASSACCIUCOLI is now visible in situ after a long restoration. TERME DI MASSACCIUCOLI (39) 055 597 8308 (altep.sinius.pisa@tiscali.it/english/roma.htm). Ongoing.

MONTELUPO, Firenze
THE MUSEO ARCHEOLGICO is now open. It shows a new range of excavated objects, and incorporates the former collections of the Museo della Ceramica (39) 057 154 1547 (www.museomonteluopo.it). Ongoing.

NAPLES
THE FARNESE COLLECTION. The extraordinary classical sculptures in the museum, originally amassed by Alexander Far nese (later Pope Paul III) in the 16th century, including the huge sculpture works from the baths of Caracalla in Rome, has recently opened to the public, attempting to recreate wherever possible the context of the pieces and Far nese’s original display. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 4422270. Until 12 December.

PAINTINGS FROM POMPEII
New rooms devoted to the wall paintings found in the city buried in the lava of Mount Vesuvius are reopened as a new display following 10 years of restoration. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 4422270 (www.electaweb.it/mostre). Ongoing.

TREASURES FROM THE VILLA DEI PAPIRi
A new section of the museum presents ancient works found in the villa buried in Herculaneum to mark the reopening to the public of the villa itself. MUSEO ARCHEOLOGICO NAZIONALE (39) 081 4422270 (www.electaweb.it/mostre). Ongoing.

NAXOS, Sicily
NAXOS ARCHEOLOGICAL PARK is now open to the public. Visitors may explore the area of the ancient Greek main religious sanctuary of the city colony, the fortified walls, the port, the small penin sula of Schiò, and the archaeological museum (39) 094 251 010 (www.aastgardiarni.naxos.it). Ongoing.

PALERMO, Termini Imerese, MUSEO ARCHEOLOGICO NAZIONALE designed by Dinh Casson, the British architect who reorganised the British Galleries in the Victoria and Albert Museum in London. The artefacts found during excavations in the city and neighbouring towns are on view, together with the 19th-century collections bequeathed to the city, particularly the glass and silverware found in the River Sile and in the necropolis of Montebelluna. MUSEI CIVICI, Santa Caterina (39) 024 254 4864 (www.comune.termini-imerese.pal). Ongoing.

PERUGIA
MUSEO ARCHEOLOGICO NAZIONALE. A new exhibition space has been added to include the Giuseppe Bellucci collection of amulets, musical instruments, and the Etruscan tomb of the Cai Cigl family with its funerary goods (39) 075 572 9682 (www.archeopg.it).

PIASA
ROMAN SHIPS. The archaeological site where Roman ships were discovered almost intact in 1989, and the Canale delle Navi Antiche di Pisa where these wreck sites can now be visited by appointment on Fridays, Saturday mornings, and Mondays. CENTRO DEL RESTURO DEL LEGNO BAGNAGLI (39) 055 321 5446 (www.navis.pisa.it).

RAVENNA
OYUM LEIDENS. STABBIAE – IN THE HEART OF THE ROMAN EMPIRE. 170 antiquities including frescoes and sculptures from the 1st century AD seashore vills of Stabiae, buried by Mount Vesuvius in AD 79, many restored and exhibited for the first time. COMPLESSO DI SAN NICOL0 (39) 0544 36316. Until 4 October (the only Italian venue, then to New York and other US cities, then Aust ralia.

RIMINI
WONDER OF THE SURGEON. The archaeological site of the 2nd century AD Roman Domus del Chirugo, with its interesting mosaics, is now open to the public at Piazza Ferrato. The house was located on the northern side of ancient Ariminium, near the harbour (39) 054 170 4426 (www.domusrimini.com). Ongoing.

ROME
DIVIS VESPAVANNUS. IL BIMILLENNALE DEI FLAVI. Objects on display primarily from recent excavations in the Roman theatre, including animal bones form the beasts slain there, together with objects on loan from various museums in Rome, presented to represent the life and times of the dynasty. THE COLOSSEUM (39) 06 39967700 (www.pierlecicci/11580.aspx). ‘The Flavians at the Colosseum’. Until January 2010. (www.mauriturino.it).

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

THE MUSEO DEI FORI IMPERIALI has opened inside the so-called Markets of Trajan. This illustrates the development of the Imperial Fora and displays many of the works of art found there. MERCATI DI TRAIANO (39) 068 207 7337 (www.archeologia.benicitalia.it). Ongoing. (See Minerva, November/ December 2008, p. 36-38).

PAINTING IN ANCIEN ROME: THE COLOURS OF THE EMPIRE. Wall paintings, frescoes, and portraits from the 1st century BC to the 5th century AD in accurately reconstructed settings, lent from Pope Clement’s archaeological sites and major museums such as the Louvre, the British Museum and the Vatican. QUINARE – SCUDERI PAIAPPA (39) 06 569 271 (www.scuderiequinarena.it). Until 17 January.

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

JAPAN
NAOGYO WORSHIPPING LOVE: THE MIGHTY AHIRODITE VENUS. 135 pieces of art from ancient times to the present, from the Museum of Fine Arts Boston, Massachusetts, covering a 5000-year odyssey through the myths and religious figures venerating Aphrodite, thus revealing the true image of this goddess. NAGOYA-BOSTON MUSEUM OF FINE ARTS (81) 52 684 0101 (www.nagoya-boston.or.jp/english). Until 23 November.

SHIGAKARI
FROM THE LANDS OF OXUS: ANCIENT CENTRAL ASIA. BRIDGE BETWEEN EAST AND WEST. MIHO MUSEUM (81) 748 82 3411 (www.miho.or.jp). Until 13 December.

THE NETHERLANDS
LEIDEN

RUSSIA
MOSKOV
ANTIQUITIES OF THE RUSSIAN STATE. An ongoing virtual exhibition of some of the 1400 watercolours and drawings, including cartoons and sites, in the seven-volume work by the 19th-century graphic artist F. G. Solntsev. MOSKOV KREMILIN MUSEUMS (7) 95 202 37 76 (www.kremlin.museum.ru).

THE CRYPT OF ROYAL MUMMIES: THE LIFE AND DEATH OF THE GREAT PHARAOHS. Discovers from the excavation by the Russians in 1999-2005 of Tomb TT320, the ‘Tomb of the Royal Mummies’ and about 150 objects from this famous cache in the Cairo Museum including the sarcophagus of Ramesses II. PUSKIN STATE MUSEUM OF FINE ARTS (7) 95 203 7998 (www.museum.gov.ru). Until 15 November.

SINGAPORE

SPAIN
BARCELONA

‘THE IBERIANS. CULTURE AND COINAGE.’ This exhibition takes a look at the mysterious Iberian society, one of the most enigmatic in Spain’s history, through coinage in the museum’s collection and a range of antiques of contemporary everyday objects loaned by other museums. MUSEO NACIONAL D’ARTE DE CATALUNYA (34) 93 622 0360 (www.mnac.es). Until 31 May 2010.

SWITZERLAND
GENEVA
ITALY BEFORE ROME. A permanent exhibition room highlights the cultural development of the Italian peninsula.

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from the Iron Age through the Etruscan period to the Roman domination.

MUSÉE D’ART ET D’HISTOIRE (41) 22 418 2600 (www.ville.ge.ch/mah).

ST GALLEN

ZURICH
BUDDHA’S PARADISE: TREASURES FROM ANCIENT GANDHARA, PAKISTAN. An important exhibition of 270 objects from the 1st to 5th centuries AD gathered from several museums, illustrating the unique blend of eastern and western art from this crossroad of major trade routes. MUSEUM RIEHTEL (41) 44 206 31 31 (www.stadt-zuerich.ch/content-kultur). Until 3 January 2010.

MUMMIES: EGYPTIAN GRAVE TREASURES FROM SWISS COLLECTIONS. Human and animal mummmies, masks, bronzes, and other antiquities; with a special programme for children. KULTURAMA – MUSEUM DES MENSCHEN (41) 44 260 60 09 (www.kulturama.ch). Ongoing.

MEETINGS, CONFERENCES & SYMPOSIAS

6-7 November. BODIES, RITUALS AND RELIGIONS IN EURASIAN EARLY PREHISTORY. 16TH NEOLITHIC SEMINAR. Ljubljana University, Department of Archaeology, Ljubljana, Slovenia. Contact: Mihael Rudja, tel. (386) 1 241 1570; miha.budaj@ff.uni-lj.si; www.arheologija.ff.uni-lj.si/simseminar.

12-14 November. BEYOND MAGNA GRAECIA: New Developments in South Italian Archaeology, the Contexts of Apulian and Lucanian Pottery. University of Cincinnati Department of Classics, Cincinnati, Ohio. Contact: Kathleen Lynch, tel. (1) 513 556-1937; kathleen.lynch@uc.edu, www.cclassics.uc.edu/apulian.

13-15 November. IDENTITY CRISIS: ARCHAEOLOGY AND ISSUES OF IDENTI- TITY – THE 2009 CHACMOL CONFERENCE. The identity of past populations. Calgary, Canada. Chacmool Archeological Association and the University of Calgary Archaeology Department. Email: chacom@ucalgary.ca www.arheology.ucalgary.ca.

16 November. CAIRO LECTURE: PYRAMID STATUS. Egypt Exploration Society Lecture. The auditorium of the British Council, Cairo, 192 Sharia el-Nil, Aqouza, Cairo, 7pm.


12-13 December. ROUND TABLE ON BRONZE AGE AEGEAN WARFARE. University of Athens, Athens, Greece. Contact: Angelos Papadopoulos warfare, workshop2009@gmail.com. www.combat-archaeology.org.

LECTURES

UNITED STATES

5 November. ROMAN ATHENS: THE TRANSFORMATION INTO AN IMPERIAL CITY. Dr Michael Hoff, University of Nebraska, Archaeological Institute of America. Lecture. University of Mississippi, University Museum, Oxford Lecture Room. 7.30pm. Contact: Michael Galaty. E-mail: gafat@mississippi.edu.

6 November. FINDING THE WALLS OF TROY: FRANK CALVERT AND HERBERT RICHELSON AT HISARLIK. Dr Susan Nesick Allen, Smith College. Baldwin Lecture, Archaelogical Institute of America. Homewood Campus, Johns Hopkins University, Maryland. 11pm. Contact: Christianne Henry. E-mail: chen-ry@wheaton.edu.


9 November. MARBLE AND MESSAGES AT APHEPHOS. Dr. Barbara Burenhult, Växjö University, Sweden. Jan Bader Lecture, Archaeological Institute of America. Miller Learning Center, Room 214, University of Georgia, Athens, 7.30pm. Contact Professor Genevieve Holdridge. E-mail: ghy7@uga.edu.

12 November. TREASURES OF THE MACEDONIAN ROYAL TOMBS. Eugene Borza, Independent Scholar. Gregorian Lecture, Archaeological Institute of America. 106 Pickard Hall, University of Missouri, Columbia. 5.30pm. Contact Mr. Benton Kidd. E-mail: Kiddjl@missouri.edu.

3 December. NATIVE MYTH AND SOCIETY IN EASTERN ETRUSCAN CULTURE. Dr Giorgiavangelo Camoreale, University of Florence, Italy. Cirell Lecture, Archaeological Institute of America, cofounded with the Getty. Auditorium, Getty Villa, Malibu. 7.30pm. Contact Dr. Owen Patrick Doonan, IV. E-mail: owen.doonan@cuny.edu.

UNITED KINGDOM


7 December. TOOLS OF DIPLOMACY AND OBJECTS OF DESIRE: STONE VESSEL TRADE IN THE BRONZE AGE LEVANT. Dr Rachael Sparks, Institute of Archaeology, UCL. The Palestine Exploration Fund. Stevenson Lecture Theatre, Claren Education Centre, The British Museum, London, WC1. 6pm. E-mail: ExecSec@PEF.org.uk; (www.pef.org.uk).

13 November. CURATOR’S INTRO- DUCTION TO MOCTEZUMA: AZTEC RULER. Dr. Colin McSweeney, exhibition curator. Relative exhibition: Moctezuma: Aztec Ruler. British Museum. 13.30pm. Tel.: (44) 020 7323 8181; (www.britishmuseum.org)

18 November. THE PLACE OF THE DEAD SEA SCROLLS COMMUNITY IN JEWISH HISTORY. Professor Andre Lemaire. University of the Sorbonne, Paris. Anglo-Israeli Archaeological Society. Wilkins Building, UCL. Reception 6pm. Gustave Tuck Theatre, 2nd Floor, UCL, Gower Street, London, WC1. 6.45pm. Tel.: (44) 0208 349 5754; E-mail: secretary@eias.org.uk; www.eias.org.uk.

19 November. COMMERCE TRADE AND EXPLORATION IN AZTEC TIMES. Gallery talk by Dr Max Carocci, Berbeck. Relative exhibition: Moctezuma: Aztec Ruler. BP Lecture Theatre, British Museum. 1.15pm. (See Minerva, September/October, pp. 34-37). Tel.: (44) 020 7323 8181; (www.britishmuseum.org).


AUCTIONS & FAIRS


10 December. SOTHEBY’S NEW YORK. Antiquities auction. Tel.: (1) 212 606-7766 (www.sothebys.com).

11 December. CHRISTIE’S, NEW YORK. Antiquities and ancient jewellery auctions. Tel.: (1) 212 636 2245 (www.christies.com).


MINERVA CALENDAR GUIDELINES

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

Please send calendar list- ings and details of UK and other European exhibitions, conferences, lectures, and auctions to:

The Calendar Editor Minerva, 20 Orange Street London, WC2H 7EF Tel: (020) 7389 0808 Fax: (020) 7389 6719 E-mail: calendar@ minervamagazine.com

Exhibition dates are subject to change. Before planning a visit, we recommend confirming dates and opening times.

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Attic black-figure hydria by the Ready Painter. A nude youth putting on greaves, before him a woman who holds his shield and spear. On either side of them is a draped youth and a nude youth with spear. On the shoulder two grazing roe deer, between them a panther.
Byzantine large bronze relief section: The sacrifice of Isaac. Beneath a garland arch Abraham stands with a sword raised in his right hand and grasps Isaac by the hair as he kneels, nude, at his father’s feet; at right a flaming altar and at left a ram. At upper right is the sun and the hand of God enters at upper left, raised to stop Abraham; in the arch at left is the lion from a depiction of Daniel in the lion’s den. Fused onto a lead plate. Very rare. 5th-6th Century AD. H. 14 3/8 in. (36.5 cm.); W. 10 3/8 in. (26.5 cm.) Ex N.K. collection, Paris; Swiss collection, acquired in the 1970s.

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BAF 1
Friday November 6th - Wednesday November 11th

THE ANCIENT ART EVENT

THE ANCIENT ART FAIR

VENMENHOF, Rheinfelden near Basel