Petra trek
A walk through the deserts of Jordan to the ‘rose-red city’

Evan Gorga
The Italian opera star and gambler who amassed antiquities and lost a fortune

The Great Goddess
The ample mysteries of Artemis of Ephesus revealed

The rise of Augustus
From puny boy to mighty emperor

Amazing Aphrodisias
A Turkish site to take your breath away

Professor George Bass, father of marine archaeology, describes a life of excavation under the ocean waves
An Attic Funerary Relief with a Young Woman. H. 42.3 cm. Marble. Attic, ca. 390-360 B.C. Davis Collection. Acquired January 1990 from McAlpine, London. Starting bid CHF 95,000 Photo: Niklaus Bürgin

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An Attic Funerary Relief with a Young Woman. H. 42.3 cm. Marble. Attic, ca. 390-360 B.C. Davis Collection. Acquired January 1990 from McAlpine, London. Starting bid CHF 95,000 Photo: Niklaus Bürgin
Features

8 Augustus: father of the Roman Empire
How an average man from an average family became an all-powerful ruler who transformed the Roman Republic into a mighty empire. Patricia Southern

12 At home in Aphrodisias
A stroll around the site of a magnificent ancient city in western Turkey that Caesar Augustus called his own. Patricia Daunt

18 The life aquatic
Professor George Bass, the father of marine archaeology, talks about five decades of work beneath the waves. Roger Williams

24 Bees in her bosom?
Delving into the ample and multiple mysteries of the Great Mother Goddess, Artemis of Ephesus. Richard Stoneman

30 Portrait of an artist
A new exhibition celebrates the work of the artist Alan Sorrell, who reconstructed archaeological sites as they would have been thousands of years ago, long before computer graphics were invented. Julia Sorrell

36 Confessions of an archaeologist
Dark, dank holes, dung beetles and the bones of domestic animals are all grist to the mill for members of this profession. David Miles

40 The singing collector
Antiquities from the vast, varied collection of Evan Gorga, the eccentric 19th-century Italian opera star, are on show in Rome. Dalu Jones

44 Out of the dustbin of history
Hearing how two intrepid Victorian ladies bought discarded fragments of Hebrew manuscript that turned out to be priceless. Ben Outhwaite

48 Along the Bedouin trails of Jordan
Going on a five-day, five-star desert trek across the stony desert to the ‘rose-red city’ of Petra. Diana Darke

Regulars

02 From the Editor
03 In the news
54 Books for giving
58 Calendar
from the editor

Antiquity from A to G

Everything in Minerva seems to link together as if by magic.

Some issues of Minerva seem to grow in an almost organic way. This time we have rather a lot of features beginning with the letter A: Augustus, Aphrodisias and Artemis, not to mention Alan Sorrell. These are followed by several Gs: as in Gorga, Genizah, and George Bass. This, of course, is complete coincidence, but facets of the ancient world tend to link together, sometimes quite magically.

For example, we open with a biographical piece on Augustus, founder of the Roman Empire, then move on to visit Aphrodisias, the ‘city he called his own’. Next August it will be 2,000 years since the death of this great emperor, but there is already an exhibition in Rome celebrating his life and achievements – see pages 8 to 11. Both the quality and quantity of the architecture and the finds excavated at the site of Aphrodisias continue to astound, as you will discover on pages 12 to 17.

We have a feature on the wonderful work of the artist Alan Sorrell (1904-74), who made a drawing of how life might have looked at the Mesolithic site of Star Carr in North Yorkshire around 10,500 years ago. Then, in our news section, a piece on the recent Star Carr project is illustrated by a painting by the archaeological artist Dominic Andrews, who follows in the footsteps of Alan Sorrell. It is good to know that the tradition of art and archaeology working hand in hand continues. The main difference is that Sorrell did not have the hard archaeological evidence that shelters existed on the site to back up his image; he just went out on a limb and used his own powers of deduction when making the picture. A brave and somewhat radical step, but it turns out he was right; see pages 30 to 35.

Talking of brave but radical steps, on pages 24 to 27 we look at two extraordinary statues of Artemis of Ephesus and ask what those rows of pendulous ovoid objects hanging across her chest could be? There are at least three possible answers, and the last one has a sting in the tail.

Moving on to the Gs: I would like to have met moving on to the Gs: I would like to have met Professor George Bass, the father of marine archaeology. Now aged 80, he has worked tirelessly for over 50 years rescuing endless archaeological treasures from the seabed. And he clearly married the right woman, as she was not put off by having to spend her honeymoon in a rather primitive tent on the beach. You can find out more on pages 18 to 22.

From the sea we travel to the deserts of Jordan, where we follow Diana Darke and her family on a trek to the ‘rose-red city’ of Petra. Unlike one of her predecessors, she was not required to sacrifice a goat when she arrived, which was rather a relief, I imagine; see pages 48 to 51.

We move on from goats to sheep, or ‘those woolly lawnmowers from the Middle East’, as David Miles refers to them in his Confessions of an Archaeologist on pages 36 to 38. I get the impression he would not mind sacrificing a few of these creatures, and not only because he is partial to a juicy lamb-chop.

As the festive season is almost upon us, I think books about archaeology and history would be a good choice of present for our readers, so we have come up with ideas to suit almost everyone; see pages 54 to 56.

Minerva wishes all her readers a Happy Solstice!

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lived in Turkey for 10 years. She is closely associated with the excavations at Aphrodisias and is chairman of the British Friends of Aphrodisias Trust. She has written many articles on Turkish art and architecture for Cornucopia and other magazines.

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Minerva November/December 2013
recent stories from the world of ancient art and archaeology

Russia’s oldest temple unearthed

A 2,500-year-old temple, the oldest on Russian soil, has been discovered at the site of the ancient city of Phanagoria, in the Krasnodar region of Southern Russia (see Minerva, Volume 24, Number 1, January /February 2013, pages 50-53).

The foundations of the 10-square-metre building, consisting of a naos, or inner chamber, and an adjacent porch, or pronaos, were uncovered on the acropolis of the ancient city this summer.

The remains of several other well-preserved public buildings, dating back to the same period, have also been found. Two other buildings of mud-brick laid on a stone foundation, whose functions have yet to be deduced, exceed 100 square metres in area. This season has also yielded numerous finds, including coins, terracotta figurines, toys, huge amphorae, and engraved ceramic fragments.

Excavation at Phanagoria’s eastern necropolis, where more than 200 burials have already been found, revealed a Roman tomb dating back to the 1st century AD which contains the remains of several dozen Phanagorians, all members of the same family.

This find is especially valuable for anthropologists involved in the project, since analysis of the remains will provide a wide range of information about the diet of the ancient inhabitants of the Black Sea region and their standards of living, as well as the diseases that affected them.

As around one-third of the city is submerged, archaeologists carry out annual underwater excavations. With the help of special equipment, a seabed map featuring around 300 objects of interest at the bottom of Taman Bay has been compiled. These include the ancient city’s streets, now covered with sand, its port structures, ship debris, and so on. Last year, the submerged wreck of a 15-metre-long Byzantine ship was located.

Apart from archaeologists and historians, anthropologists, soil scientists, palaeozoologists, numismatists and many other kinds of researchers are all working as part of the team at Phanagoria. This complex approach helps to reconstruct the everyday life of the citizens in 500 BC – their religious beliefs, economy and military operations.

In May, Kuban’s Antique Heritage, three volumes analysing the discoveries made in Phanagoria over the past 150 years, was published. This was followed in June by Phanagoria: Results of Archaeological Studies, the first volume of a series of books summarising the latest research into the ancient city.

Founded in the mid-6th century BC by Greek colonists, Phanagoria was one of the two capitals of the Bosporan Kingdom, an ancient state located in eastern Crimea and the Taman Peninsula. Phanagoria was the major economic and cultural centre of the Black Sea region, one of the biggest Greek cities, the first capital of Great Bulgaria and one of the main cities of Khazar Kaganate.

It is also one of the ancient centres of Christianity. Saint Andrew is believed to have preached in Phanagoria. It was during the 9th and 10th centuries AD that the residents abandoned the city for reasons that are still unknown.

Dr Vladimir Kuznetsov, director of the Phanagoria Project, commented:

‘Phanagoria reveals its secrets year by year, showing us the hidden sides of the Black Sea region’s history. Our task is to go gradually, step by step, deeper into ancient times in order to study the circumstances in which people lived thousands of years ago in a thorough and a precise way.’

‘It is important that we have the opportunity to carry out research using cutting-edge equipment, as well as working in comfortable conditions and carrying out overall research of this historic site.’

Lindsay Fulcher

- Volnoe Delo Foundation (www.volnoe-delo.ru), one of Russia’s biggest privately held charity funds, and the Russian Academy of Sciences’ Institute of Archaeology have supported the research project in Phanagoria since 2004.

Minerva November/December 2013
Star Carr’s archive

Star Carr, an internationally renowned Early Mesolithic site in the Vale of Pickering, North Yorkshire, was first discovered by local amateur archaeologist John Moore in 1947. It only became known worldwide after Professor Grahame Clark excavated there, from 1949 to 1951, and uncovered well-preserved, rare artefacts.

Excavations by the Vale of Pickering Research Trust involving archaeologists at the Universities of York and Manchester have led to further important discoveries, such as a timber platform (the earliest evidence of carpentry in Europe) and a structure (the earliest known ‘house’ in Britain).

One of the biggest stumbling blocks to conducting further research is gaining access to the archive of earlier excavations. Moore’s paper archive is missing and there is no known paper archive from Clark’s excavation. It is thought all his records were destroyed once his monograph (Clark 1954) had been published. The only surviving records are some photographic slides now held in the Museum of Archaeology and Anthropology, Cambridge (MAA) and a few more held by Scarborough Archaeology and Historical Society. In addition, Clark’s excavated assemblage has been dispersed across many museums and there is no over-arching catalogue. The paper archive for the Vale of Pickering Research Trust is being collated by Paul Lane (University of York), but some of the finds from the 1980s have not been located. Given these problems, it is has been difficult for scholars studying the site of Star Carr to lay their hands on all the finds.

English Heritage stepped in and agreed to fund a period of ‘archive mapping’ to locate and catalogue as much of the material as possible and enable further research. The project had several aims: to produce copies of catalogues and finding aids of museums and universities holding finds, artefacts and archives relating to the site; to produce lists of contacts at each institution and instructions as to how future researchers can access the material; to assess how/where Star Carr material has been exhibited as well as stored and researched; to examine what can be deduced about finds conservation (in order to assess whether further dating can be carried out); to suggest how the site may be imaginatively interpreted for a range of users with the aid of internet technology; and to produce recommendations as to the future distribution of finds and archives to facilitate research access.

A report was produced that addresses these points and explains how the project was undertaken. Data was collected and photographs taken of the artefacts and ecofacts by visiting museums. This data has now been uploaded on to ADS (Archeology Data Service), providing a resource for anyone who is interested in studying the Star Carr archive.

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(For further information on the archive go to http://dx.doi.org/10.5284/1019856; on Star Carr, go to www.star.carr.com)

The earliest rock art in North America

A team from the University of Colorado, Boulder, led by Larry Benson, Adjunct Curator of Anthropology, has identified rock carvings in western Nevada as the oldest in North America, dating them to at least 8500 BC, and possibly as early as 12,800 BC.

The petroglyphs are deeply incised and depict a series of abstract designs, largely orientated vertically, some of surprising complexity. It is not known what they are depicting, but there are no anthropological or animal forms. The limestone rocks on which the petroglyphs are carved are by Deeply carved patterns on rocks near Lake Winnemucca in Nevada.

Lake Winnemucca, 35 miles north-east of Reno. Although they have been known about for decades, it is the reassessment of their age by Benson and his team using multiple dating techniques that has given them greater significance.

The historic water level of the lake proved key to identifying the time period in which it would have been possible to render the carvings. Benson identified two white carbonate layers, one above and one below the level of the carvings. The layers had been deposited by the high waters of Winnemucca and indicate that they rose and spilled over Emerson Pass, to the north, either before or after the carvings were made.

Radiocarbon-dating identified the layer under the petroglyphs as dating back 10,800 years, and further geochemical data from the rocks themselves showed they were exposed to air (not submerged in water) between 14,800 and 13,200 years ago, and again between 11,300 and 10,500 years ago. The earlier of the possible dates for the petroglyphs correlate to the human occupation of Paisley Caves, Oregon, as detected by the radiocarbon-dating of coprolites (fossilised excrement) there.

The later dates coincide with the time that the Spirit Cave Mummy, found not far away, is known to have lived. The Spirit Cave Mummy was found partially mummified with a fur robe and shoes, in the eponymous cave 60 miles east of Reno, and is dated to about 10,600 years ago.

‘Prior to our study, archaeologists had suggested these petroglyphs were extremely old,’ said Benson, who is also an emeritus scientist with the United States Geological Survey (USGS). ‘But whether they turn out to be as old as 14,800 years ago or as recent as 10,500 years ago, they are still the oldest petroglyphs that have been dated in North America.’

Larry Benson had sought permission from the Pyramid Lake Paiute Tribe, who own the land, to undertake a non-invasive examination of the rock art.

Geoff Lowsley
• A full paper on the findings was published in the Journal of Archaeological Science, Vol. 40 Issue 12, in August 2013.

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More looting of Syria’s heritage

The shocking loss of life in Syria’s civil war is being mirrored by an escalation in the criminal pillaging of its cultural heritage. Nothing is more important than the tragic human cost, with well in excess of 100,000 lives lost so far and continuing at a rate of 150 to 200 every day, but some attention should also be directed to the effects on Syria’s cultural heritage, a vital part of the country’s identity.

Last June UNESCO put all six of Syria’s World Heritage Sites on its ‘At Risk’ list. Aleppo has suffered most, above all from the destruction of its Great Mosque’s unique 11th-century Selçuk minaret and the burning of its ancient souks. But there has also been war damage at Palmyra’s Temple of Bel, at the Crusader castle of Crac des Chevaliers, at the Al-Omari Mosque in Deraa and at Al-Madeeq Castle overlooking Apamea.

The greatest damage, however, is caused by direct shelling and fighting, but by criminal activity. In the last three months there has been a steep increase in the number of sites subjected to systematic, large-scale illegal ‘excavation’ by well-organised, heavily armed gangs, sometimes using heavy machinery such as diggers and bulldozers. Residents are powerless to intervene.

As lawlessness increases throughout the country and security breaks down, many sites are now unguarded and unpolic ed. The Bronze Age site of Ebla has been partially destroyed by illicit digging, as has the Roman site of Apamea, along with several tells in the Raqqa area. Most at risk are sites within easy reach of borders, where stolen treasures can be quickly taken out of the country. Antiquities thieves have been especially active in the province of Deir ez-Zour near Iraq, at the sites of Doura Europos, Mari, Halbia, Buseira, Tell Shaikh Hamad and Tell es-Sin, since the Iraqi border is the most porous; in the Wadi Yarmouk and Tell Al-Ashtar near the Jordanian border; and in Ma’arat Nu’man Museum and the Byzantine churches of the Forgotten Cities closest to the Turkish border. Most looted objects end up in Turkey or Lebanon.

In the face of such overwhelming odds, the Syrian Directorate General of Antiquities and Museums (DGAM) has transferred the contents of museums to safe locations wherever possible, and has submitted a detailed report to UNESCO on the state of Syria’s endangered sites. It has also launched a website (www.dgam.gov.sy) monitoring damage on a daily basis and is liaising with international organisations like Interpol to put out alerts at the borders.

So far 18 Syrian mosaic panels and 73 other artefacts have been intercepted en route to dealers in Beirut. In addition, the DGAM has started a national campaign to raise awareness among all Syrian citizens of the value of their antiquities, and to educate them to see that this is an issue that transcends political allegiances. It has sought the co-operation of volunteers from local communities and enlisted the help of leaders from social, religious and intellectual elites, encouraging them to act together to protect archaeological sites.

When the war ends, Syria will need its cultural heritage to bring back employment through tourism and to help rebuild the country. Its loss is a loss for every Syrian – and for the international community – and needs to be combated in every way possible. Diana Darke

Stay in a ‘prehistoric Holiday Inn’

Bad weather is the bane of archaeologists’ lives and has halted many an excavation, but a heavy rainstorm has actually helped a team working at a site in Pennsylvania.

Meadowcroft, an area on the banks of the Ohio River, where overhanging sandstone outcrops once sheltered early humans, was first discovered in 1953 when local historian Albert Miller found some artefacts in a groundhog hole and called in professional archaeologists to investigate.

When it was examined in 1973 by Jim Adovasio (who is now a senior figure at the Zurn School of Natural Sciences & Mathematics and Director of the Mercyhurst Archaeological Institute), it led him to devise a groundbreaking new theory about human settlement in the Americas. Adovasio scraped back and sampled layers of deposits in the soil and plant remains to determine the date that humans occupied the site. The conclusion he came to was 16,000 years ago. This was a bombshell as, prior to this, the Clovis theory proposed that the first human beings to settle in North America did so a mere 13,000 years ago, in New Mexico.

Among the wider implications of the new theory was the question of whether humans arrived in a single large migration or in multiple, smaller ones. This in itself has profound significance for determining why so many different cultures emerged after the migration.

While Adovasio’s theory is still not universally accepted – a recent poll by the Society for American Archaeologists determined that 58% of those asked questioned his dating – the findings were important in proposing an alternative to and breaking the hegemony of the Clovis theory.

In July of this year a decayed tree root broke down under heavy rain and let water into part of the enclosed dig area; although this damaged the section under examination, it exposed more ground as yet undisturbed. Now a team is busy sampling layers of ground below the date from 3,000 to 7,000 years ago that form part of the site’s history of occupation. Adovasio commented that the site may have only been occupied for a few days by different groups, but knowledge of it as a shelter was undoubtedly passed down by word of mouth. ‘It has all the attractions of a prehistoric Holiday Inn, and that’s why they used it,’ he quipped.

While the debate as to the age of the settlements at Meadowcroft rumbles on, Adovasio believes that nearby sites untouched by archaeologists may contain more evidence to support his migration theory. Sometimes the most valuable outcome of an excavation is to question existing theories and to stimulate debate, in this case helped by the weather. Geoff Lowsley

Diana Darke
The largest island in the Aegean sea, Lesbos faces the west coast of Asia Minor, from which it is separated by a short distance easily crossed nowadays by a ferry. This proximity to Turkey inspired the pioneering archaeologist Winifred Lamb (1894-1963) to seek a prehistoric site to excavate here in the late 1920s, in order to find evidence of a link between the Southern Balkans, the Northern Aegean and North-west Anatolia. Her interest in the area eventually helped establish the British Institute of Archaeology at Ankara.

Miss Lamb read Classics at Newnham College, Cambridge, and served in British Naval Intelligence, the so-called Room 40, during the First World War. She became a member of the British School at Athens in 1920 and was Honorary Keeper of Greek and Roman Antiquities at the Fitzwilliam Museum, Cambridge from 1920 to 1958. She excavated several Late Bronze Age and Archaic sites on the island of Chios and at Thermi on Lesbos and established her reputation as a prominent prehistorian, in 1936, with the publication of Excavations at Thermi in Lesbos.

The proto-urban site of Thermi is now cared for by members of the K’Ephorate of Prehistoric and Classical Antiquities in Mytilene, Lesbos’ capital, which despite a chronic lack of funds is currently engaged in preserving and investigating the other major sites on the island. Although in no way systematic, excavations and mapping have also been carried out in Eresos (the birthplace of the poetess Sappho).

In recent years, the Antiquities Service has also undertaken excavations in a field to the west of the Chalandra torrent mouth and near the shore to the east of Vigla, the ancient acropolis of Eresos. In August 1991, a 13-member team carried out a brief archaeological survey of the valleys surrounding the ancient city where the hilly landscape is largely uncultivated and treeless and surface visibility is generally excellent. Other sites investigated include Pyrra, like Eresos considered to be one of the six independent city-states of Lesbos, where the remains of the walls of the 8th-century BC acropolis are still visible. The temple of Hera at Messa is a well-kept site with a pleasant local museum containing beautiful architectural elements.

Finds from Thermi were until recently on show, together with other important artefacts and statuary, in a lovely turn-of-the-century mansion that housed the original Archaeological Museum of Mytilene. Sadly, this museum, which retains its collection, is now under restoration and will not be opened in the foreseeable future – again due to lack of finance. But a newer museum, which opened in 1995, exhibits artefacts from the Hellenistic through to the Roman period. These include outstanding mosaics salvaged from villas, such as the so-called ‘House of Menander’, that were dotted about Mytilene in Roman times. Also on display among the 2nd/1st-century BC marble funerary reliefs showing heroic horsemen, is a rare one, found in Eresos, in which the rider is a woman.

The most recent discoveries of fossilised prehistoric fauna in Vatera include the skeletons of giant mastodons, camels, early horses, a rhinoceros and a tortoise the size of a small car, and also of giant apes of the Paradolichopithecus family, the oldest found in Europe. These are on display in the small Museum of Natural History at Vrisa, near Vatera.

Dalu Jones
ANTiquITIES & ANCIEnt JEWELRY

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A Roman Marble Head of Pan
circa 2nd century A.D.
23 ¾ in. (59.7 cm.) high
Provenance:
Spencer-Churchill Collection,
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CHRISTIE’S

The Art People christies.com
1. Detail of a marble statue of Emperor Augustus (see 3) represented as Pontifex Maximus. © Museo Nazionale Romano di Palazzo Massimo alle Terme, Rome.
A blockbuster exhibition commemorating the 2,000th anniversary of the death of Augustus (the actual date is 19 August 2014) has already opened in Rome. He is one of the most famous personalities of the Roman world, but Augustus was not his real name. It was an honorary title awarded by a grateful Senate to the man known in 27 BC as Octavian. After he became emperor, successive emperors adopted the title, usually abbreviated to Aug. on inscriptions.

When the man destined to become Augustus was born in 63 BC, he was named Gaius Octavius, after his father. His family, the Octavii, were neither politically eminent nor fabulously wealthy, and the elder Gaius’s career was cut short by his early death, just as he was about to stand for the consulship. The young Octavius, only four years old at the time, was brought up by his mother, Atia, and her second husband, Lucius Marcius Philippus.

But Octavius’s maternal grandmother was Julia, sister of Gaius Julius Caesar, and while the boy was growing up, his great-uncle Caesar was well on the way to the domination of Rome and its provinces, first as consular governor of Gaul, then as the victor in the civil war against Pompey the Great, and, finally, as dictator determined to solve the problems of the Roman Republic in a highly autocratic manner. Although he promoted Octavius by small increments, there is little evidence that he intended to adopt him. It was only after Caesar’s assassination in March 44 BC that it was revealed in a codicil to his will that Octavius was named as Caesar’s son and heir. But it was not possible to bequeath political power – Octavius had to carve that out for himself – and it is doubtful whether posthumous testamentary adoption was legal, which may be why he made strenuous efforts to have it ratified by a special law. His stepfather Philippus urged him to refuse his inheritance, but the young man was determined to accept it, taking the name Gaius Julius Caesar, without adding Octavianus, which would have signified his origins among the Octavii. Although the modern world knows him by this name from 44 BC, the new Caesar pointedly and steadfastly ignored it.

In 44 BC Octavius was in Macedonia with Caesar’s troops, ready for the prospective Parthian campaign. He returned to Rome to find emotions running high. The conspirators, led by Brutus and Cassius, imagined that, with Caesar brutally removed, the Republic would spontaneously regenerate. Incredibly, they had made no plans to form a government, and instead they faced a furious populace eager for revenge, as well as many hostile senators. An uneasy peace had been established by the consul Antony, but tensions remained, and some senators, urged on by Cicero, were too preoccupied with getting rid of Antony to notice the arrival of a sickly youth, some months short of his 19th birthday, who insisted on being called Gaius Julius Caesar.

Octavian could not hope to step into Caesar’s shoes as de facto head of state. The path to supreme power was difficult, dangerous and by no means assured. Even contemporaries could not have discerned Augustus in Caesar’s heir. Probably no one realised that this was not simply a teenage boy, but what a modern historian has termed a ‘committee’. For not only was Octavian accompanied by

Exhibition

Augustus:
father of the Roman Empire

Patricia Southern describes how an average man from an average family became an all-powerful ruler who transformed the Roman Republic into a mighty empire
his own loyal friends, such as Marcus Vipsanius Agrippa and Gaius Maecenas, but he had also gained the support of Caesar’s influential secretaries Oppius and Cornelius Balbus, and many of his supporters, known as clients, who would provide him with information, assistance and money.

When they did notice Octavian, Cicero and the senators believed his promises to help in the struggle against Antony, who had left Rome to take up the governorship of Cisalpine Gaul, despite the fact that the Senate had already appointed the conspirator Decimus Brutus. Perhaps their hatred of Antony blinded Cicero and the senators or, more likely, Octavian was a consummate and plausible actor. It makes no sense for Caesar’s heir to fight against Caesar’s second-in-command on behalf of the conspirators, but Octavian was given command of troops, alongside the two consuls Hirtius and Pansa. These men were both killed in battles with Antony, whose victory was too costly, and he had to retreat across the Alps.

With both consuls now dead, Octavian demanded the consulship. The Senate refused, then capitulated. Elections were held, and Octavian became consul, aged 19, well below the legal age. The presence of his eight legions may have had something to do with it. As consul, he legalised his adoption, outlawed and condemned all the conspirators who had the slightest connection with the murder of Caesar, then made overtures to Antony. Other Caesaravian provincial governors had joined Antony, one of whom was Marcus Aemilius Lepidus, who joined Octavian and Antony in the so-called second Triumvirate. (The first Triumvirate is a modern term denoting the unofficial agreement between Caesar, Pompey and Crassus.) The second was official, established by law for a five-year term, and totally ruthless.

The removal of his enemies was the first priority: 17 men were initially proscribed, then the lists grew longer, and many people, including Cicero, were killed. Antony took the blame, despite the fact that Octavian had just as much interest in removing Cicero. The proscriptions were the greatest stain on the Triumvirs, but Octavian managed to rewrite his own history, dissociating himself from his early activities.

Gathering money and troops, Antony and Octavian declared war against the conspirators, defeating them in Greece, at Philippi in 42 BC. The victory was Antony’s. Octavian was ill, as he was frequently throughout his life, but he was present during the two battles, showing the iron determination that attended him in all his endeavours.

The Triumvirs divided up the Roman world, Antony taking the eastern half, Octavian the western. Lepidus was gradually marginalised. Octavian overcame some problems. With difficulty he settled the discharged soldiers on the land, but it took several battles, with great loss of ships and men, to neutralise the piratical depredations of Sextus Pompey, the younger son of Pompey the Great. He had been roaming the seas since the defeat of his father and brother by Julius Caesar, and with his experienced sailors he could, and did, strangle Rome’s food supply. Octavian finally defeated Sextus in 36 BC, off the coast of Sicily at Naulochus, but without his resourceful friend Agrippa, who built the ships and trained the crews, he would probably never have achieved the victory.

By this time, Octavian was coming closer to supremacy. Lepidus tried to seize power for himself and was defeated, remaining in office as Pontifex Maximus, but closely guarded and powerless.

Meanwhile, in the east, Antony was associating with Cleopatra and behaving in a manner incompatible with Roman values. In 34 BC he carved up the eastern provinces in a ceremony known as the Donations of Alexandria, giving territories to Cleopatra and the children she had borne him, thereby providing Octavian with fuel for his campaign to vilify Antony, suggesting that Cleopatra, the real enemy of Rome, had bewitched him.

Some years passed before open hostilities began. Meetings were held between Antony and Octavian, treaties were made, the Triumvirate was renewed for a second five-year term, and more than once the soldiers made it clear that they did not want to fight a civil war. But that was the end result, culminating in the defeat and death of Antony and Cleopatra and the fall of Alexandria and Egypt to Octavian in 30 BC.

Now the victor could devote himself to putting the
Roman world in order, slowly and patiently. Caesar had been in a hurry and had been killed for his dictatorial methods rather than his policies. Octavian was only 33 and was granted another four decades to achieve his aims. He required money, which he received in vast quantities by keeping the province of Egypt for himself, governed via prefects drawn from the middle classes, the equestrians, rather than from the senatorial class. He also required power without seeming to dominate, and benign influence over the Senate, curbing political ambition without suppressing it altogether.

He held a succession of consulships that enabled him to pass laws and set in motion necessary reforms but, after several years, it began to resemble dictatorship. Promotion for senators was blocked, since there was only one annual consularship to aim for. The institution of the suffect (appointed) consuls helped to clear the backlog.

Before this, consuls stepped down after a few months and a second, or even a third pair entered office in the same year, gaining political and administrative experience and passing on to other appointments.

Relinquishing the consularship, Octavian was granted tribunician power, theoretically renewed annually, but in practice a permanent institution and the basis of his rule. It enabled him to summon the Senate, to propose new measures, to monitor and guide debates, and it gave him the potential to veto proposals from any other source. Successive emperors relied on tribunician power to a greater extent than the consulship.

By 27 BC, Octavian considered that it would be politic and also safe to hand the government of Rome and the provinces back to the Senate. He probably prepared the ground well before making the offer, which resulted in the senators returning most of the provinces containing the armies to him, and awarding him the name Augustus, meaning ‘great’.

From now on, senatorial provinces were governed by proconsuls, who were appointed by lot for one year, and only rarely commanded troops. Governors of imperial provinces were answerable to Augustus as his legates, with propraetorian rank, even if they had already reached the higher office of consul. Pompey the Great had set the precedent for the use of legates answerable to himself and not the Senate in his campaign against the Mediterranean pirates in 67 BC.

Augustus, as he must now be called, was in charge of all finances of the Empire, controller of all the armed forces as paymaster, and supreme commander to whom all soldiers swore an annual oath. Elections were still held, but in general, important appointments, civil and military, were in his gift. He supervised legal proceedings and legislation, governed the Imperial provinces directly through chosen legates, and moulded the government of all the others by his influence. This solved many of the problems that had beset the late Republic, but there was still more to do.

There had to be some rewards for successful governors and generals, without allowing them to set themselves up as rivals. Augustus limited to his own family the triumphal processions for military victories, awarding triumphal insignia to others without the parade through Rome, avoiding the potential for demonstrations of popular support.

The soldiers also required rewards – otherwise it would be difficult to find eager recruits. During the Republic, armies had been raised for specific campaigns, and disbanded when they ended, but Republican generals had always found it difficult to provide lands for their veterans, largely because the senators were reluctant to cause the disruption that land settlements entailed. Some generals used their troops to enforce their demands.

Augustus put an end to all this by creating the first standing army, with regular pay scales, clear avenues for promotion, and a proper pension scheme that exchanged land grants for cash payments. All this took time, and was not complete until AD 6, when new taxes were raised to fund the pensions.

Gradually Augustus transformed the Republic into the Empire, assiduously promoting himself as the beneficent ruler concerned for the good of all its inhabitants. Eternally youthful portraits of him appeared all over the Empire, on coins and in sculptures. He claimed to be the son of a god, the divine Julius Caesar, and his genius or spirit was worshipped alongside the goddess Roma.

The Res Gestae, his own account of his rule, accentuates the positive, barely acknowledging the friends who helped him. In AD 14, on his deathbed, his cheeks rouged to keep up appearances, he asked the friends gathered round him if they had enjoyed the show, acknowledging that it was all an act. But the truth is that it was a highly successful one, the effects of which still pervade our lives today.
Recently widened roads have halved the time that it once took to drive the 230 kilometres south-east from İzmir or Kuşadası to Aphrodisias. Yet this extensive archaeological site, as beautiful, varied and arresting as any in the whole of the Mediterranean basin, is still relatively remote and not always included in tours of Classical Turkey.

Complete with all the attributes of a self-confident Graeco-Roman city – temple, theatre, baths, agora, odeon and stadium – Aphrodisias is smaller than Ephesus, less showy than Pergamum, less ancient than Sardis. Yet it yields to none for addictive charm, a charm that has much to do with its atmosphere: millennial sanctity coupled with the muted splendour of ancient architecture and the finest of marble statuary, in a site excavated with subtle expertise and still studded with vines, pomegranates and mature stands of tall, shimmering poplar.

Aphrodisias is steeped in the wondrous legends of western Asia Minor, telling of the goddesses Ashtoreth, Ishtar, Cybele and Aphrodite. By the 4th century BC, the Carian settlement had already existed for over 5,000 years – a farming settlement in the fertile valley of a tributary of the Menderes river, dominated by an aristocracy of local landowners acting as guardians of a sanctuary to the ubiquitous, laughter-loving Babylonian deity of fertility and love. It was not until the 3rd or 2nd century BC that the Carian Ninoe was renamed Aphrodisias, or ‘city of Aphrodite’, and the old sanctuary was given some kind of temple, the vestiges of which were found beneath the building we see today.

The relative prosperity of the city which surrounded the temple was rudely interrupted during the dark days of the early 1st century BC – a terrible time in Asia Minor for those cities caught between Roman occupier and Pontic invader. Only when the sea battle of Actium in 31 BC finally saw the end of the Roman
Republic did Aphrodisias’s loyalty to Rome bear fruit and provoke a surge of pilgrims to her temple. A golden age of six centuries, from 30 BC to AD 550, under the stability of the Roman Empire, saw Aphrodisias enjoy a magnificent programme of urban expansion. It owed much, as did the school of sculpture for which the city was to become famous throughout the empire, to the extensive quarry of the highest quality marble, which lies barely three kilometres (two miles) from the city centre. It remains easily accessible in the foothills of Babadağ, where you can still see marks left by tools used there 1,500 years ago.

Sumptuous buildings – the late 1st century AD basilica so massive that it took up three full city blocks – all ornately decorated with depictions in marble of deities, emperors and local notables as well as domestic and wild animals, transformed the late Hellenistic city. Even visitors with no feel for the sanctity of the shrine and little knowledge of the significance of the marble, are spellbound by the quantities of handsome, well-preserved buildings and the array of astonishingly vibrant Graeco-Roman statuary that has survived.

The work of unearthing, recording, conserving, restoring and displaying the finds was completed by the two directors of the New York University project who have led the excavations since 1961.

Certain 18th- and 19th-century dilettantes had ridden up the Menderes valley to rediscover the ‘beautiful city built wholly of white marble’; French and Italian archaeologists had made a start in the 20th but it was the late Kenan Erim who spent nearly 30 years (until his death in 1990) excavating at breakneck speed to reveal the treasures of the site. In nearly a quarter of a century since 1991, Professor Bert Smith of Oxford University has consolidated the earlier work and taken it forward with all the expertise and empathy Aphrodisias deserves.

When Professor Erim, a Turkish archaeologist at NYU, arrived in 1961, ancient Aphrodisias had been renamed Geyre. He found a village settled by incoming Turcomans, their children, dogs, sheep and goats huddled among the ruins of the old city centre. The fertility of the soil and the abundance of water had attracted them to settle. Of Aphrodisias’s former glory the new inhabitants knew nothing. Even the theatre, with 32 or more rows of seats, was hardly discernible, as it was filled with spoil on which the houses were perched. In 1963, the villagers moved two kilometres to the west, where a new site had been prepared for them. The process was slow but, by 1985, with only a few fields still under cultivation, the archaeological site within the walls was expropriated thanks...
to a Turkish patron. Aphrodisias is unusual in owing much of its early splendour to a single benefactor. Inscriptions confirm that, echoing the city’s political aspirations, the initial building spree was financed by one Gaius Julius Zoilos, an Aphrodisian who had been enslaved, possibly by Julius Caesar himself. Inherited and freed by Octavian, it is thought that he made a triumphant return to his native city around 40 BC, as a diplomat and agent in Roman imperial service and now a city oligarch.

He was created High Priest of the Temple, marked out the sanctuary boundaries, endowed the cult, paid for the building of a new marble temple, gave the theatre a new stage façade and the North Agora a grand marble portico. The munificence of Zoilos was commemorated by the series of sculpted panels that adorned his tomb. They are now displayed in the main passageway of the museum; the ‘Zoilos frieze’ was unearthed a mere stone’s throw from where it is now displayed.

Visitors walking round the city clockwise will soon reach the 1st-century BC theatre, scooped out of the eastern slope of the Acropolis, and may notice that it was considerably modified when gladiatorial and wild-beast contests became fashionable. Excavation brought to light an elaborate three-storey stage building and a big cache of statues, all now in the museum. The jewel in this crown was a pair of boxers: complete, life-size statues of athletic victors of the 3rd century. They are mature and muscular in their nudity, bare-knuckled, with leather thongs wrapped around the full length of their arms.

On the east wall of the theatre’s front is a frieze of prostrated captives. The Minerva November/December 2013
stage building the Aphrodisians proudly inscribed an astonishing collection of documents bearing witness to their city’s special relationship with Rome. These remarkable imperial letters record the grants of autonomy, immunity from taxation, and asylum rights for the shrine of Aphrodite. The inscription begins with a majestic testimonial, incised in exquisite Greek lettering, from the Emperor Augustus, when he was Octavian the Triumvir, naming Aphrodisias the one city in all Asia he had selected as his own.

The texts on this ‘Archival Wall’ are, however, somewhat defaced, as when the Aphrodisians converted to Christianity during the 5th century AD, the pious denizens renamed their city Stavropolis and scratched out almost every mention of the pagan goddess Aphrodite.

The visitors’ pathway leads to the grandest of the city’s pair of bathhouses: the Hadrianic baths, among the finest in all Asia. They are certainly the best preserved. A building of a light freshwater limestone, once splendid with marble revetment on the walls, it is striking for its complicated underground service corridors, complete with furnaces and water channels. The decoration of the palaestra – forecourt – with large pilasters carved with figures of Eros, birds and animals interwoven in scrolls of acanthus leaves is unmistakably Aphrodisian.

The baths overlook and are connected with the South Agora, a long, colonnaded plaza and the focus of a new archaeological project. The huge basin (175 metres long and 25 metres wide) with semi-circular ends, was evidently created for citizens’ leisure and is bordered by seating, statuary and planting.
It is the planting stimulated by an inscription mentioning a ‘place of palms’ that now attracts particular attention: the carbonised remains of seed suggest that further research may finally establish that the Phoenix theophrasti, or Cretan date-palm, provided shade along the borders of the pool.

The goddess’s temple, within sight of the agora, was in due course converted into a fine church, with a massively engineered reordering of its structure to provide apse, sanctuary, nave, aisles and narthex. Seated on one of the fallen marble pillars, the outlines of temple as well as church still evident, no visitor seems entirely immune to the atmosphere of this once-holy place.

Visitors pressed for time may miss out the ravishing bouleuterion (Council House) – which is particularly enchanting when frogs are serenading one another in the flooded auditorium in the springtime – but under no circumstances must the stadium be ducked. It lies alongside the northern line of the city walls and is the finest and most complete example of its kind to survive from antiquity. With two curved ends and sides (bowed out forming an ellipse) to ensure an unobstructed view of the entire field, it is 270 metres long, its 30 tiers of seating capable of accommodating 30,000 people. A notable adaptation at the east end was evidently made to accommodate gladiatorial and wild-animal contests following the city’s decline. Much modern scholarship has gone into examination of the graffiti, cuttings for awnings, masons’ marks and inscriptions for reserved seats, which include women’s names.

The Aphrodisians were evidently keen on ostentatious gateways. The monumental tetrapylon, for example, which stands at the entrance to the temple precinct. The Austrian architects who handled the multiple intricacies of its reconstruction for Professor Erim have recently turned their attention to the Sebasteion, a grand temple complex dedicated to Aphrodite and to the Julio-Claudian emperors, which was only discovered in 1979 beneath a line of Geyre cottages. Enough of the Sebasteion has been rebuilt, incorporating casts of sculpted panels of gods and emperors, to give visitors an understanding of the temple precinct’s ancient splendour. Now work has started on its propylon – the gate giving on to the street. Then the Agora Gate may follow.

Aphrodisias’s long, slow, mediæval death began with the end of the empire’s system of provincial administration during the 6th century. Administrative collapse was hastened by a shrinking economy compounded by plagues in the 540s and earthquakes during the 580s. As Metropolitan See of the Byzantine Empire’s Diocese in Caria, the residual functions of Stavropolis, as Aphrodisias had been renamed, lingered on until the arrival of the Selçuk Turks in the 12th century.

In the museum’s gardens and exhibition halls, the heady spoils of over half a century of excavations are displayed. Collections of
ornately carved sarcophagi line the pathways and ring the museum, introducing us to generations of Aphrodisian families seen through the eyes of artists so gifted and original that their style of sculpture has been termed mannerist, even baroque. Inside, the collection of the finest statues and reliefs of the city’s craftsmen, as well as intriguing examples of trial pieces from the sculpture workshop, have recently been reordered. A new gallery has been added to display the sculptures from the Sebastion in their original sequence. This remarkable series of figured marble reliefs depicting scenes from Greek mythology and Roman imperial history, of which more than 70 survive, are unique in content and preservation.

The rebirth of Aphrodisias since the 1960s has been the achievement of Professors Erim and Smith, with their large teams of archaeologists, architects, epigraphists, scholars and conservators of many backgrounds and a dozen nationalities. But a key, if discreet, contribution is also made by the teams of local villagers who, having worked for decades with the architects and conservators, are now highly skilled artisans – the new generation of Aphrodisians, conserving the art and architecture of their forebears.

The demands of tourism and of scholarship are no more easily reconciled now than in the 1960s. The complexity and expense of meeting these demands are ever-increasing. That Bert Smith, tied for most of the year to his chair of Classical Archaeology and Art at Oxford, has so far succeeded, as Kenan Erim did before him, is a tribute to him and to his backers on both sides of the Atlantic. It helps that each season produces eye-catching results – artistic as well as scholarly. The remarkably well-preserved late-Antonine portrait head of a member of the local elite found in 2005 on the floor of a grand chamber at the south end of the Civil Basilica makes the point.
The Institute of Nautical Archaeology (INA) was founded 40 years ago this year by Professor George F Bass of Texas A&M University, who pioneered the science of underwater archaeology, excavating sites in situ on the seabed. Among his notable finds was a royal ship from 1300 BC, which remains the world’s oldest known wreck. Its treasures are on display in the Museum of Underwater Archaeology in Bodrum, the Turkish resort where the INA, a global, not-for-profit organisation, set up a purpose-built research centre. Although now retired and living in Texas, Professor Bass continues to work in promoting the INA.

When you started diving in Turkey in 1960, conditions were primitive. You and your wife Ann must have suffered some privations. We did, but it was all a great adventure. We spent our three-month honeymoon in a borrowed pup tent on a narrow strip of beach with waves lapping at our doorstep and rocks tumbling down from the cliffs surrounding us, on more than one night sending us into the sea up to our knees. The temperature soared above 100°F by 10am on most days and we had no refrigeration.

As a Classical archaeologist who specialised in the Bronze Age, you have worked on land-based ancient sites around the Mediterranean. So what are the benefits of carrying out archaeological investigations on the seabed? Marine archaeologists learn much...
about trade patterns because they find things seldom found on land, such as raw materials. Metals, wood and ivory were manufactured into artefacts soon after arrival at port, leaving little evidence on land of their origins or who traded them. Our best-preserved Classical bronze statues come from the sea, for most of those not shipwrecked were eventually melted down for scrap. Organic remains, including wood, spices and leather, are better preserved under water if quickly covered with a protective layer of sediment. Further, most objects were contemporary, so if you can date the wreck that carried them, you can date the artefacts that all sank together.

During your long career what are the oldest and the most exciting objects you have discovered? On land I have uncovered items about 6,000 years old, but the oldest from under water were ceramics at Sheytan Deresi, Turkey, about 3,600 years old. I know it may seem like a phony statement to a layman, but I can’t remember any particular excitement from any particular find. My greatest pleasure has always been from my own or my students’ library discoveries: ‘Wow! Those wooden things we found are the oldest dated chess pieces in the world! Wow! Those little scraps of wood Cemal has been piecing together represent the oldest known book! Wow! That scarab we found last year is the only known gold scarab of Egypt’s famed Queen Nefertiti!’ And it doesn’t stop there. The study of one wooden delousing comb led me to a thorough and fascinating study of vermin on early...
sailors, but the simple discovery of the fragmentary comb meant nothing at the time.

How has underwater archaeology helped us learn about the building and design of ships? Neither Athens nor Rome could have thrived without vast shipments of grain from the Black Sea and North Africa to feed their people. Ships were a means of colonization, defence and trade. What, then, could have been more important to people of Classical antiquity? Yet before the advent of diving archaeology, we had only two Roman hulls from Lake Nemi in Italy as examples. Elsewhere, even hulls from ship burials in Egypt, Scandinavia and England were rare exceptions.

Timbers from some of the 32 Byzantine ships, found in Istanbul recently, during the excavation of a rail tunnel under the Bosphorus, are being treated at the INA in Bodrum. Cleaning them could take more than 12 years. Are you frustrated by the length of time that restoration work takes? Only because an unpublished wreck is simply a looted wreck. I have had to wait for decades for hull remains to be chemically conserved and reassembled before our hull experts have been able to make their definitive studies. In one case I waited for decades until about a million shards of scrap glass, being shipped to a recycling centre, were sufficiently mended for their restored shapes to be drawn, photographed and catalogued as cups, bowls, pitchers, bottles, lamps and other vessel types. Only then could I even begin their study for publication. My volume on that glass didn’t appear until 30 years after the last dive on the wreck.

You went to the White House to receive from George W Bush the National Medal of Science in 2001, and last year you were elected a Fellow of the American Academy of Arts and Science, yet when you started out, underwater archaeology was not regarded as a proper scientific discipline. Was there a moment in your career when you felt that the work you were doing received the recognition it deserved?

I felt I could finally relax a bit when our Texas A&M graduates with MAs in Nautical Archaeology were accepted by doctoral programmes at Princeton, the University of Michigan, Johns Hopkins, the University of
Pennsylvania, Bryn Mawr, the University of Texas and other such institutions. That was a long way since the early days, when students who worked with us later had trouble getting teaching positions because, as one member of a faculty search committee was said to have blurted out, ‘We want an historian, not a skin diver!’ Some students did not write their MA theses on nautical subjects because they feared being tagged as underwater archaeologists. Now our former students are teaching at universities not only in the United States, but from Canada to Australia.

You have described the INA as a ‘self-replicating stable of nautical archaeology thoroughbreds’. Do you know how many nautical archaeologists are working today? Having been retired from both teaching at the affiliated Texas A&M University and directing INA surveys and excavations, I’ve lost track. Some years earlier, however, we made a study of what happened to our university graduates, all of whom had received their fieldwork experience on INA projects. Although some had gone on to become doctors, dentists, business people, Egyptologists, and history and Classics professors, all of those who wanted to stay in nautical archaeology had jobs in it as university professors, maritime-museum curators, contract archaeologists, and both federal and state government employees, for the US Navy or as the state underwater archaeologists of Maryland, Florida, Texas, Oklahoma and South Carolina. Even when teaching elsewhere, some of them direct INA excavations.

You have said that, at some point, the INA will have excavated a wreck from every century, thereby compiling a unique history of ships. Is it close to achieving that? Although the INA has been active in North America, Europe, Africa, and Asia, in the Mediterranean alone we’ve excavated shipwrecks from the 16th, 14th, 13th, 6th, 5th, 4th, 3rd, and 1st centuries BC, and 5th, 7th, 9th, 10th, 11th, and 16th centuries AD, if we include three we excavated for the University of Pennsylvania Museum, before we formed the INA. That’s not a bad start for half a century’s work. Once that list is complete, we can start looking for different types of watercraft, from pleasure-boats to warships, for each century.

What is the scale of illegal treasure-hunting, and is there any way that the seabed can be policed? I know of no Mediterranean nation that allows treasure-hunting, and because their coastlines are routinely patrolled, I cannot believe that any large-scale treasure-hunting has occurred there. Elsewhere, however, there are still nations that allow treasure-hunting in return for a percentage of any treasure raised. No such nation, as far as I know, has profited as much as those that condone only archaeology: the Bodrum Museum of Underwater Archaeology annually attracts a quarter of a million paying visitors, many of whom buy meals and souvenirs and take taxis in Bodrum, resulting in millions of dollars a year for the Turkish economy, with no end in sight. The Vasa Museum in Stockholm does the same for Sweden, as does the Mary Rose Museum for England. Has any nation similarly profited from treasure-hunters?

In 2003 you were invited to join a team on a MIR submersible to see the wreck of Titanic (which Robert Ballard discovered in 1985). At 4km deep, it had remained out of reach of any man-made harm. How concerned are you about damage that is currently incurred on the seabed? Most of the wrecks we have...
excavated have been in diving depths fairly close to shore, often amid boulders, where fishermen do not trawl. So I have seen little damage. Robert Ballard has done sonar surveys in deeper water in the same general area, and found well-preserved ancient wrecks only where trawling for one reason or another is forbidden. This does not augur well for the future, when techniques of excavating that deep will become routine.

What sort of depths are dives reaching today?
Because we are not professional divers, and work largely with students, the Bronze Age wreck at Uluburun, Turkey, is the deepest wreck we have excavated, at around 145ft to 200ft (44m-60m); we made 22,500 dives on it with compressed-air equipment. Even there we used special decompression tables designed for us by a scientist at Duke University. We have preferred not to become involved with mixed-gas diving for greater depth because it would add to the expense and complexity of our work. The deepest working dives ever made were by a French industrial team working on a pipeline at a depth of 1,750ft (534m). There are attempts being made today to design a flexible diving suit that would allow a diver to descend quite far, at normal atmospheric pressure, while retaining the mobility necessary for our delicate work. Such a suit would greatly enhance our field by allowing the excavator to stay on site far longer than with decompression dives.

You are generous in praising fellow divers and keen to acknowledge your debt to Peter Throckmorton, the American photojournalist who gave you your first opportunity to dive. Is there a strong camaraderie among marine archaeologists?
Absolutely! In 2010, after 50 years, I was joined by Claude Duthuit from France and Waldemar Illing from Germany, the only other surviving divers from my initial underwater excavation, to make a Golden Anniversary dive together on the site of the Bronze Age wreck at Cape Gelidonya, Turkey. We have really become a family. Although many of us are now retired (and too many no longer alive), those of us who worked together throughout the 1960s and early 1970s are mostly still in touch by email and phone, and we visit one another occasionally.

Have the many deep compression dives you have made had any long-term effects on your health?
I don’t know. There have been conflicting studies made in different countries about the possibility of deep compression dives causing brain lesions, with the more accepted conclusion being that they don’t. After I suffered my first stroke, the neurologist who was studying my brain scan called me to see it, saying, ‘I’ve never seen anything like this.’ The small white spot that marked the stroke was evident, but it looked like someone had salted my brain. No one else in our team, some of whom have made more and deeper dives than have I, has had an MRI, so I have no way of knowing if others have the same thing, or if it is just from my chronic ischemia that surely is genetic, my father and perhaps his father having suffered from the same thing. I am now 80 and I was still making decompression dives until 2010, so I can’t complain!

• For further details of the Institute of Nautical Archaeology and visit its website (http://nauticalarch.org).
• Archaeologist Beneath the Sea: My First Fifty Years by George F. Bass was published by Boyut Publishing Ltd, Turkey (www.boyutstore.com) in 2012.
Jumping Satyr
Greek
Second half of Fifth century BC
Bronze
Dimensions: 9.5 cm H
As those familiar with Greek mythology will know, the goddess Artemis and her twin brother Apollo were born on the Aegean island of Delos, also known as Ortygia (Quail Island). Their mother, Leto, who was pregnant by Zeus, was harried from place to place by his ever-jealous wife Hera and, as her labour pangs increased, Leto could find no place to rest and give birth. Then the nymph Ortygia came to the rescue; she kindly anchored the drifting island that bore her name and so provided Leto with a safe haven for the delivery. This also seemed to have put Hera off the scent, and Leto gave birth to her twins under a palm tree, which thereafter was one of the sacred symbols of Apollo – a palm tree grew at Delphi and another one at Ephesus.

But the people of Ephesus, or so Tacitus relates in his Annals, preferred a different story, and went so far as sending a delegation to Rome in AD 26 to establish it. According to them, the twins had actually been born at Ephesus, where there was a grove named Ortygia, in which Leto gave birth while leaning on an olive tree; she then bathed in the River Cenchrius. This version had been current for some time – it was mentioned by Strabo about 30 years before this date. But wherever the twin birth took place, the nativity of Artemis was celebrated annually on 6 May, and ‘at that time the association of the Curetes holds symposia and performs certain mystic sacrifices’ (Strabo Geographia).

The Curetes share their name with the legendary Cretan warriors who concealed the birth of Zeus from his murderous father, Cronos, by banging their shields loudly in the Dictaean cave so that the divine
Artemis of Ephesus worshipped at Ephesus looks very unlike the goddess as she is portrayed in many ancient statues and as she appears painted on vases. Instead of the huntress goddess with her skirt hooked up, a quiver and bow over her shoulder and, perhaps, a deer at her side, Artemis of Ephesus is represented in august rigidity, a tall crown on her head, her robes adorned with depictions of various wild animals, and her chest festooned with... what exactly?

This Artemis is a form of the Anatolian mother goddess, who also appears as Ma and Cybele. Even in antiquity the cascade of oval objects pendant in rows across her chest was interpreted as a multiplicity of breasts, and she was given the name Artemis polymastos, 'Artemis of the many breasts'. Observers with some awareness of human anatomy have, however, often pointed out that these appendages do not look like human breasts, especially as they lack nipples. An alternative theory that has gained some sway is that they are, in fact, bull's scrotums, representing those removed from the unfortunate animals during the orgiastic sacrifices to the goddess.

Maclean Rogers is grabbed by the scrotum theory, but makes no mention of another explanation.

Minerva November/December 2013
Artemis of Ephesus

that I have always found attractive – that the rows of oval objects are, in fact, bee cocoons. Bee symbolism is extremely prevalent both in the imagery and the rites of Artemis of Ephesus. Her priestesses were known as melissai (‘bees’) – as was the priestess of Apollo at Delphi on occasions. The fact that the chief eunuch priest, was called Megabyzus (which sounds as if it might mean ‘The Big Buzz’) is unfortunately irrelevant as the word comes from the Persian, bagabukh-sha, meaning ‘freed by God’.

Bees are also depicted on the robes of the cult statues of Artemis that have survived at Ephesus and its coins show a bee on the obverse, and a deer under a palm tree on the reverse. If you are looking for an image of fecundity, the queen bee with her innumerable offspring is a pretty good choice. Add to this the fact that the oval objects festooning her chest actually look like bee cocoons, and I think this theory has a lot going for it.

But identifying the iconography does not get us very far with understanding the Mysteries that celebrated the goddess. Aristotle (in a snippet quoted by the Christian bishop and a Neoplatonist philosopher Synesius, circa AD 373–circa 414) says that in the Mysteries: ‘... the participants do not learn anything, but experience something and undergo a change of mood or mind, provided that they are in a suitable condition’.

Mysteries had existed in the Greek world since at least the 6th century BC; among the best known are those of Demeter at Eleusis as well as those at Andania in Messenia. It is worth noting that the Demeter of the many Sicilian cults is also often depicted with round objects draped in rows across her chest.

Their essence seems to be that the participant must be initiated through various holy rites (not unlike consulting an oracle: mystes means ‘an initiate’) and is then vouchsafed a vision of some kind during the liturgy, as well as being assured of a preferential place in the Underworld after death.

We know very little about the Mysteries, first because they were kept secret by the initiates, secondly, because what little was known was suppressed by Christians, who found in them assurances that were worryingly competitive when set against their own soteriological promises. This means that we know almost nothing about what happened during the Mysteries of Artemis. They first come into focus when Alexander’s general Lysimachus conquered the city in 294 BC, refounded it under the name of Arsinoeia, moved it to a different location, away from the marshy temple site, built the impressive (Maclean Rogers calls them ‘brutal’) walls that are still visible, and reorganised the Mysteries of the Goddess.

Most of our information, however, comes from a later period, from a series of inscriptions at Ephesus listing the members of the college of Curetes over several centuries. All over the eastern Roman empire, people inscribed lists of members of organisations of one kind and another, generally religious, in their cities, and Rogers shows that the Curetes of these, were well-heeled members of the local Romanised aristocracy, who provided the funds for the celebration of the cult, which could be very expensive.

One of the most notable of these was Vibius Salutaris, who in AD 104 created additional rites and sacrifices to expand the cult, at a time when the number of Curetes also expanded, from six to nine. The inscription describing the procession instituted by Salutaris, from the city to the temple, was instrumental in John Turtle Wood’s calculation of the site of the Artemision, which led to its eventual unearthing – after years of frustration, disease, bandit attacks and back-breaking labour – in autumn 1869. The temple, itself, which had been counted one of the Seven Wonders of the Ancient World, was and remains a disappointing sight: one lone column rises out of the marshy pit where traces of the stylobate survive; the rest of the stone was removed for building projects in later antiquity and the Middle Ages. But in its heyday it was the focus of a procession in which all the eligible youths and maidens of the city took part; it was the ideal occasion for young people to flirt and meet one another. Some reconstructions of the temple suggest that it had a window in the pediment at which the goddess...
could make an epiphany in the Near-Eastern manner.

But the processions did not last forever. The expansion and beautification of the city continued throughout the 2nd century AD, but tailed off in the 3rd century as a result of economic decline and plague. Disaster struck with a massive earthquake in AD 262, which destroyed the temple of Artemis; it caught fire and was plundered of its treasures. The Mysteries were simply abandoned thereafter.

Christians had a clear explanation for this: the destruction of the temple was the result of a miracle performed by St John, who is said to have accompanied the Virgin Mary to Ephesus after the Crucifixion. His career was described in the apocryphal Acts of John:

'And as John spake these things, immediately the altar of Artemis was parted into many pieces, and all the things that were dedicated in the temple fell... and likewise of the images of the gods more than seven. And the half of the temple fell down, so that the priest was slain at one blow by the falling of the roof.' Maclean Rogers has a more sophisticated explanation: the people of Ephesus saw the destruction of the goddess’s own temple as a failure on her part to protect her property and followers. In the same way, Constantine’s biographer Eusebius mocked the oracular god Apollo for his failure to predict an earthquake that destroyed the temple at Delphi. The gods simply were not up to the job any more, and did not deserve people’s support. Furthermore, no one had the money to pay to continue the rites that had so long been practised ‘for our common salvation’. It was into the lacuna created by natural disaster, loss of faith and lack of money that the new religion of Christ, which had been so scornfully rejected when St Paul visited Ephesus, gradually inveigled itself.
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Long before computer graphics were used, the artist Alan Sorrell made reconstructions of archaeological sites as they were thousands of years ago. As a major survey of his work opens at Sir John Soane’s Museum in London, his daughter, Julia Sorrell, tells us more about the man behind these evocative paintings.

When I was asked how my father, the artist Alan Sorrell, became involved in archaeology, I thought long and hard and soon realised it was not just one particular event that had captured his imagination, but a whole series starting before he was six years old. Imagine a young boy trying to keep up with his enthusiastic father, who is pacing ahead across the fields in search of a subject to paint on his weekends off from running the family jewellery business. They make their way to the romantic ruins of Hadleigh Castle that overlook the Essex marshes, where his father sets about painting, while Alan collects potsherds that he carefully wraps up in cotton wool and takes home.

Decades later, on 1 March 1946, Alan wrote a letter to *The Times*: ‘Sir – Hadleigh Castle, the subject of Constable’s painting at the National Gallery, is in danger of losing its “likeness to the picture” through the collapse of the northern tower. Two large masses of masonry, each weighing several tons, are poised precariously and may fall at any moment and bring the whole tower down with them. If Willy Lott’s cottage is worthy of preservation so, surely, is Hadleigh Castle.’

Alan Sorrell was born in Tooting in south London in 1904. Two years later his father, Ernest, decided to move his young family to Southend, on the Essex coast, for health reasons. Tragically, though, despite the move, Ernest died of pneumonia only four years later.

After that, Alan’s life changed dramatically. Although childhood outings with his father came to an end, his interests in history and art were already born. Leaving school at the age of 14, he went to the local art school and then, in 1924, to the Royal College of Art, where he financed himself by doing commercial art at night. In 1928 he won a two-year Prix de Rome scholarship, which allowed him time to study and work in the Italian capital.

During his time in Rome he came under three major influences: first, the enriching exposure to a city swamped in history that, for me, is so beautifully encapsulated in the Church of San Clemente. Years later, when I was walking down the stone steps leading into San Clemente’s crypt, it felt as if I went back through time and arrived on

Portrait of an artist

1. Self-portrait, oil on board c.1971. 55 x 38cm. Julia is seated behind.
3. Study of the School of Athens by Raphael, 1928, gouache, sepia, pen and ink. 28 x 23cm.
5. Interior of a Nissen Hut, 1943, watercolour, gouache, ink and pastel on paper. 26 x 35cm.
an ancient Roman street and entered into a Mithraeum. There, I instantly recalled a drawing my father made for his book _Imperial Rome_ (1970) when he described the worshippers in this pagan temple as ‘those preposterous, masked torch-bearers in the service of Mithras’.

Apart from coming into constant contact with the remains of Ancient Rome, he also saw frescoes, such as Raphael’s _School of Athens_ in the Vatican, which he copied. He told me he was so amused once, while he was painting in the Vatican during a thunderstorm, when he witnessed all the bronze fig leaves on marble statues (placed there for modesty’s sake) lit up as forks of lightning flashed across the sky.

His third major influence was meeting not only other artists but archaeologists, Classicists, architects and historians with whom he maintained lifelong friendships and working relationships.

On his return to Britain in 1930, being determined to work as a mural painter, he immediately began a series of historically based panels for Southend’s Central Library. The first was entitled _The Refitting of Admiral Blake’s Fleet at Leigh_. He began to research his subject matter. First he contacted a local historian/archaeologist, to whom he sent a sheet of questions. Then he proceeded to make copious sketches, including going out with a local fisherman on his boat, _Saucy Anne_, so he could paint the coastline from the sea. This thorough approach was an important part of my father’s working method, which he...
would repeat again and again when making his subsequent archaeological reconstruction drawings.

Another important development in his career occurred in Leicester in 1936, when he happened to visit an important excavation of a Roman forum directed by Dr Kathleen Kenyon. On seeing my father sketching the site, she asked him if he would like to do a completed drawing for an article she was writing for the weekly magazine *The Illustrated London News* (ILN). The editor, Sir Bruce Ingram, requested that it should be a reconstruction drawing.

On seeing the published article, Sir Mortimer Wheeler asked my father to provide illustrations of his excavation at Maiden Castle for his own forthcoming article in the ILN. As a result my father soon found himself much in demand to do drawings not only for archaeologists but also for *The Illustrated London News* itself.

Three years later war intervened and, although my father was considered to be too old for active service, this did not stop him from enlisting for the RAF. Initially he joined V-Section of the Central Interpretation Unit, where his artistic skills could be put to good use in the making of three-dimensional terrain models that were used in the planning of bombing raids.

In 1941 my father was transferred to the Air Ministry to work in its aerodrome camouflage unit. Here, he was required to view his camouflage work from the air to see if he had to make any necessary changes to it. Towards the end of the war, he was commissioned by the War Artists Advisory Committee to produce aerial views of aerodromes. This proved to be a wonderful training for his future career when he went on to produce aerial views of
reconstructed archaeological sites.

From the 1950s, the Ministry of Works (now English Heritage, Cadw and Historic Scotland) wanted to popularise their many historic sites around the country – after the war, the need to increase the country’s revenue through tourism was a trick not to be missed. So my father was approached and asked to make reconstruction drawings of Hadrian’s Wall. The public responded positively to his imaginative visualisation, and to his depiction of other iconic sites, such as Stonehenge, for which he did the original reconstruction drawing in 1957.

Although my father worked with archaeologists, he did not always agree with them – especially when they refused to speculate on his various theories which lacked concrete evidence. Two examples spring to mind – one was my father’s belief that Londinium had a river-wall, maintaining that with such an important settlement, a barrier would have been needed to protect it from flooding, especially as lesser cities had river-walls. Not long after his death in 1974, his original drawing showing the river-wall appeared on television when he was proved correct by the discoveries made in new excavations at Blackfriars and the Tower of London between 1974 and 1978.

The second example was the discovery of a hut at Star Carr in Yorkshire in 2010. This was solid proof of human habitation, and again a drawing showing a hut from my father’s book *Prehistoric Britain*, published in 1968, appeared – this time in the newspapers.

Ever since 1951, when he had produced his first drawing of the site for *The Illustrated London News*, he had always maintained that a dwelling should be included at Star Carr, but without solid facts, archaeologists were loath to allow it and my father bowed to their demands. Yet, interestingly, I found an article in *The Listener* of October 1956, written by the late RLS Bruce-Mitford, about the oldest inhabited site in Britain: ‘a camping ground of Mesolithic hunter-fishers beside a vanished lake at Star Carr in Yorkshire. These earliest Britons lived almost entirely upon...
meat, principally venison and beef; they were skilled workers in flint and bone, could fell trees with their axes, and shoot game with bows and arrows’. So perhaps at least one archaeologist entertained the thought that it could be true.

My father was first and foremost an artist, and it was this very quality that enabled him to visualise these sites – the plans, walls and very stones – and then to translate them into an image accessible to the general public. Over the years, many people have approached me and said: ‘I decided to become an archaeologist after seeing your father’s work.’ They reminisced about the dark moody skies, the swaying trees – and the almost trademark plume of smoke – in his reconstructions.

Alan Sorrell’s early life was dominated by economic struggle and emotional stress that affected both his personality and his work. He was not a placid man, but a fighter with a competitive spirit.

Unlike so many of his contemporaries, artists, such as Lucian Freud, Paul Nash and Graham Sutherland, he had no family money to back him and felt that he could not afford the luxury of artistic experimentation. Nevertheless, out of genuine interest and financial necessity, he carved out an individual niche for himself and was eventually recognised and appreciated.

A loyal, honest, hard-working man, he found it difficult to hold his tongue. This caused many awkward moments, especially in the art world, which then, as now, tends to thrive on insincerity and flattery. Once I recall being at a private view of the Royal Academy of Arts’ Summer Exhibition with my father, who turned to me and said: ‘Just look at them all standing there rubbing their hands and greasing up to potential clients.’ Certainly he felt very hurt and depressed by the lack of appreciation that the art world showed for his work, but this was compensated for by all the accolades he received from archaeologists.

I remember him always hard at work in the studio he shared with my mother, Elizabeth Sorrell, who was a fine watercolourist. Ever conscious he had to earn his living, he also wanted enough to ensure his children (me and my two brothers) had the opportunities denied to him – principally a decent education. He would carry on work with us charging in and out of the studio. Sometimes he played lively, bombastic music on an old record-player – he had little time for the slow movements. Even on holidays he was never idle but would paint landscapes or seascapes, saying: ‘This will help pay for the holiday.’ Right up until the end of his life he was in demand for new reconstruction drawings to illustrate history books. At the time of his death, he left incomplete projects, including designs for graphic panels for the new Museum of London, which was to open in 1976. All this was quite apart from constantly exhibiting his paintings around the country.

Although Alan Sorrell is an artist who tends to be known more by his work than his name, he did more to reimagine and enliven the world of the past than any other 20th-century artist.

‘Although Alan Sorrell is an artist who tends to be known more by his work than his name, he did more to reimagine and enliven the world of the past than any other 20th-century artist’

• Alan Sorrell: A Life Reconstructed, the first major survey of Sorrell’s work, is on show at Sir John Soane’s Museum in London (www.soane.org) until 25 January 2014.
I am one of those lucky people who knew what I wanted to do in life from an early age and announced it to the world, or at least to a class of fellow nine-year-olds – I intended to be an archaeologist. This was not exactly a routine job where I came from, a declining 1950s mill town in West Yorkshire. Most of the class were mystified: ‘What’s an …-ologist?’ The rest figured that I was a fantasist – which I was. Nevertheless, I did go on to spend over four decades working as an archaeologist.

During those 40-odd years I lost count of the number of people who asked me: ‘What is the best thing you ever dug up?’ Many thought that I was a treasure-hunter – a kind of Indiana Jones with a metal-detector. Most assumed that I must have a single speciality – Roman villas or Neolithic tombs – but that is for an academic with a high boredom threshold. In fact what archaeologists actually do is incredibly varied and has changed over the years at a fantastic rate.

I was 16 before I joined an excavation. It was in the city of Coventry on a site that had been bombed flat by the Luftwaffe, which lay between the ruins of the medieval cathedral and the magnificent, newly-risen cathedral designed by Sir Basil Spence. I soon learnt that if you enjoyed working down a dark, damp hole on a soggy English Sunday then you probably had an archaeological vocation. As a result of this experience and my obvious dedication to dank holes, I was offered a place to study archaeology at Birmingham University, but I was disappointed by my university experience. I shared lodgings with chemists, engineers and medics. Their courses were vocational; ours wasn’t. It seemed that archaeology students could expect three years of mild distraction before taking up a career in banking or teaching.

So I decided to use my time at university to gain as much field experience as possible. I went to some amazing places, from Greece to Israel, from Canada to Mexico, where I learnt a certain amount from good archaeologists and an enormous amount from bad ones. In a sand-lashed bay in the Orkney Islands where it was never dark, I joined a team uncovering a farmstead that had been occupied for most of 6,000 years. The only spectators were seals. We shovelled away tons of sand to reveal Viking longhouses, one of which was probably the building where a gruesome event in the Orkneyinga Saga took place – an Icelandic assassin drove his spear through the back of the chair in which the Earl of Orkney dozed. The unfortunate earl ended up face-down in the fireplace.

This is great, gory stuff – journalists love it. But it is, in fact, archaeology as the handmaiden of history that simply throws light on an event recorded in written sources. Beneath the Viking murder scene there were several millennia of prehistoric deposits going back to the colonisation of Orkney by the first farmers, in about 4000 BC. Here was the evidence for anonymous people who had worked the land and fished the sea for centuries. The preservation...
of animal bones was excellent. You might think that these could tell us a lot about the silent generations who had lived in Orkney – and, of course, you would be right.

Unfortunately, our site director was more interested in structures, artefacts and historical stories. We were told to load most of the animal bones into wheelbarrows, and dump them over the sand dunes into the sea. Even as a 19-year-old rookie I thought this did not make sense. Even the seals looked surprised. Surely these animal bones were part of archaeology?

Four years later, I myself was directing the excavation of a Romano-British and Anglo-Saxon farmstead near Oxford. I had read the work of Lewis Binford, the distinguished American archaeologist who emphasised the need for research designs and particularly the study of animal bones – not just identifying them but analysing how they were used, deposited and preserved in the landscape.

By coincidence, at this time, I was asked to speak about this excavation at a conference in Germany. Binford was there. On the last afternoon everyone departed, except for Lewis Binford, a Japanese professor and me. We were left alone in a luxurious schloss in the countryside outside Frankfurt.

Outside the snow fell languidly through the pines, blanketing a great earthen bank that was, in fact, the line of the Roman frontier. I could imagine the ghost of the Emperor Marcus Aurelius, wrapped in his bear-skin cloak, ruefully contemplating the dark forests of Germany. Inside the schloss Lewis Binford adopted the role of resident storyteller. He told us about his anthropological fieldwork among the Cree and the Inuit, studying their hunting, butchery and consumption of animals.

Thanks to his influence we systematically collected animal bones, and sieved samples of the soil on the farmstead excavation. In this way, instead of just the big stuff – usually cattle, sheep, horse and pig – we also found fish and bird remains.

The Romano-British inhabitants rapidly adopted Mediterranean tastes – growing coriander, dill, cumin, opium poppy, and consuming olive oil and wine. They loved oysters but ignored fish. However, the Anglo-Saxons in the 5th century littered the place with eel bones and oysters but ignored fish. The Romano-British did not simply part of the human economy. While we were excavating in the Thames Valley, another archaeologist, Anne Ellison, was uncovering a Romano-British temple nearby in the Cotswolds. She found lots of cockerel bones, sacrifices to the god Mercury. Another colleague investigated a Bronze Age burial mound that had been covered with the skulls of cattle, probably the remains of a great funerary feast, reflecting the social and symbolic importance of cattle about 4,000 years ago.

On late prehistoric mixed farms the grain storage pits contained carefully placed deposits of animal bones; and children were buried with dog skulls, showing that we do not just eat animals, we live with them and think about them.

Some of the most interesting evidence for the role of animals comes from an Anglo-Saxon cemetery at Lechlade in Gloucestershire. Here, we found the last generation of West Saxon pagans and their Christianised descendants. The earlier pagan
women were buried with amber jewellery, gilded brooches decorated with sun symbols and wolf-tooth pendants. Their Christian daughters and granddaughters dressed more modestly (at least in the grave), with gold and garnet jewellery, amethyst beads and beaver-tooth pendants. The deep red garnet probably represented the blood of Christ, the amethysts symbolised heaven. Beaver teeth seemed to be more acceptable to Christians than wolf fangs, although the purpose was the same – they were magical amulets to protect their teeth.

These women also wore small bags at their waist, the opening stiffened with an ivory ring. Isotope analysis has shown that the ivory came from North African forest elephants – the kind used by Hannibal in the Carthaginian War against Rome. These animals are similar to the prehistoric straight-tusked elephants which once patrolled Britain's interglacial forests.

The point about carefully excavating bone deposits, and then curating them in museums, is that although they may not be the stuff of spectacular displays, they are available for future analysis as new techniques become available. Through genetics we now know an enormous and growing amount about the origins of domestic cattle and sheep, pigs, horses and dogs. Isotopic analyses show how animals were bred in one place, then transported to another for trade, gifts or ritual feasting.

When we excavated the massive trench for the Eton Rowing Lake – where British rowers won lots of medals in the 2012 Olympic Games – we discovered a large Neolithic rubbish dump, or midden, dating to just after 4000 BC, when farming was first introduced into Britain.

Analysis of the lipids, traces of fats, absorbed into the porous, handmade pottery showed that many of the vessels had contained milk from domestic animals, predominantly sheep. Sheep were a blessing, but as they exploded in numbers they would also become a curse. Why? Because over the next six millennia these woolly lawn-mowers from the Middle East would eat their way across the countryside, destroying habitats, while shepherds exterminated any wildlife seen as a threat to their flocks.

In our excavations in the Thames Valley we found evidence of beaver, wolves, auropochs (huge wild oxen), wild boar and raptors, such as white-tailed eagles. Today none of these survives.

The white-tailed eagle is a magnificent bird that was once widespread. As well as the bone evidence, place-names such as Earley (‘eagle wood’), near Reading, indicate that the white-tailed or sea eagle was once relatively common in the river valleys and marshy areas of Britain. Persecution of these birds by shepherds was a major factor in their extinction. Fortunately a breeding colony has recently been established on the West Scottish islands of Skye and Mull and is now a major tourist attraction.

Martin Bell of Reading University has uncovered some of the most vivid evidence for the wealth of wildlife in Britain 8,000 years ago. On the shore of the Severn Estuary his long-suffering team scraped away aeons of muddy goo to expose a salt-marsh platform.

Here they found the footprints of human hunters and children playing on the shore. No one can see these prints without feeling a jolt, a shock to be in such immediate contact with the past. The footprints were so fresh that it was easy to imagine that the children had just been called home for supper. The humans were not alone – their spoor show the passing of roe and red deer; aurochs left massive tracks in the mud, and wolves bounded after them. The slighter hieroglyphs belong to heron, gulls, terns and, most distinct of all, the huge trident-shaped marks of the crane (Grus grus). This spectacular creature has an eight-foot wingspan, is a stratospheric soarer and, in the breeding season, is an uninhibited dancer. In the Iliad Homer compared the bugling calls of the migrating flocks of cranes to armies marching into battle. English kings hunted them with gyrfalcons, and they appeared in vast numbers on the banquetting tables of royalty and bishops – impressive, apparently, but only fit for ‘indifferent stomachs’ in the words of a 16th-century commentator, rather like our bloated Christmas or Thanksgiving turkeys.

As with sea eagles, English place names show the widespread presence of the crane – such as Cranworth in Norfolk. In the north of England Norse settlers commemorated the crane (trana in Norse) at Tranmere in Cheshire and Tranna Farm near Malham (Yorkshire). As a result of habitat loss and persecution these magnificent birds virtually disappeared, except for the occasional visitor. Since 1982 a small group of immigrants from across the North Sea has taken up residence and continues to breed in east Norfolk.

We Britons suffer from self-delusion, believing we love animals and nature. In fact, archaeology shows that we have wiped out much of our wildlife and our forests to a greater extent than any other European country. We have also done less to restore the natural environment and reintroduce its native inhabitants, expecting the people of Brazil and the Congo to do what we will not do ourselves: that is, to protect and revive natural habitats and large mammals and birds.

Aged nine I thought that archaeology was about lost cities, temples, pyramids, spectacular burials, artefacts made by humans, a story that was Greece, the ‘Grandeur that was Rome’. It took a while for me to appreciate that archaeology is far more than that, and even more fascinating. Archaeo-zoology is only one of the sub-disciplines of archaeology which help us to understand our past. It gives us some guidance, to where we have gone wrong and how we might create a better world.
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Best known for originating the role of Rodolfo in the first production of Puccini’s *La Bohème*, conducted by Arturo Toscanini at the Teatro Regio in Turin in 1896, the lyric tenor Evan Gorga had a rather short-lived singing career. But leaving the opera stage at the age of 34 meant that he could spend all his time indulging in his other two passions: gambling, which ultimately bankrupted him (he died a pauper) and obsessively collecting antiquities, which did little to alleviate his financial position. Some 1,800 items from the vast collection amassed by the opera star are currently on show in an exhibition at Rome’s Palazzo Altemps, part of Museo Nazionale Romano.

Born in 1865 at Brocco in the province of Caserta in southern Italy, Evangelista Gennaro Gorga was the son of Pietro Gorga, a small land-owner, and Matilde De Santis, the daughter of a local nobleman. After studying the piano and singing in Rome, he became piano-tuner to the queen of Italy. In the 1880s he invented a curious musical instrument called the *lira-chitarra* (a cross between a guitar and a lyre) that is played on the knee.

Gorga made his professional opera debut in the title role of Verdi’s *Ernani* in 1894 when he was called in to replace the scheduled performer, the most famous heroic tenor of his age, Francesco Tamagno (1850-1905), who had fallen ill. Two years later Gorga became a part of music history when he sang the role of Rodolfo.

After this, his singing career went on from strength to strength until he once again sang the role of Rodolfo in *La Bohème*, at the Teatro Drammatico in Verona in January 1899. Although he received excellent critical reviews, this was his last performance. It seems likely that his voice failed him and he had to abandon his singing career after only four years. This meant that he could devote himself to his two passions: gambling and acquiring *objets d’art*. He collected artefacts of all kinds from different periods: marble, bronze and terracotta antiquities, musical and surgical instruments, scales, snuffboxes, theatrical costumes, weapons, fossils, and pieces of ancient glass. Gorga sacrificed his own fortune and that of his wife – and probably his operatic career – to pursue his manias.

Soon he became one of the major Italian collectors of the early 20th century. So many were the objects he acquired (almost 200,000) that he was obliged to rent 10 apartments, near the Vatican at 285 Via Cola di Rienzo, where they were gathered into 30 thematic sections.

He guarded his collections jealously and...
allowed only a handful of people in to view his personal museums. Among the chosen few were the composer Pietro Mascagni (1863-1945) and the conductor Arturo Toscanini (1867-1957), who was himself a collector.

Gorga said that his overall intention was to create an encyclopaedic museum ‘…including all that is known from archaic times to the present day’. This neurotic compulsion to accumulate and classify everything at a time of rapid social change is characteristic of the period. In 1910 Paul Otlet initiated a world classification of data when he founded the Institut National de Bibliographie in the Mundaneum or Palais Mondial in Brussels. In Spain, the sculptor Frederic Marès i Deulovol gathered together objects of all kinds and important works of art that he had saved during the Spanish Civil War (1936-1939) in two museums in Barcelona, the Museo Marès and the Museo Sentimental. A more recent example of this kind of enterprise is the Museum of Innocence that opened in 2012 in Istanbul. This painstaking and meticulous creation attempts to display a vast number of objects that were in everyday use during the late 1970s. They provided the background for the love affair described by the 2006 Nobel Prize-winner Orhan Pamuk in a novel with the same title as his museum.

In 1911, John Pierpont Morgan collector

4. Ancient Egyptian faience ushabti (funerary statuette) with a hieroglyphic inscription, 26th Dynasty.
© Soprintendenza Speciale per i Beni Archeologici di Roma

5. The walls and ceiling of the loggia in Palazzo Altemps in Rome are decorated with trompe-l’oeil paintings. It has the original 16th-century display of marble busts of the 12 Caesars. Photograph: Electa.


7. Terracotta doll. © Soprintendenza Speciale per i Beni Archeologici di Roma.
made Gorga an offer – 2 million liras and a blank cheque – for his collection, but he refused to accept it. From 1929 onwards, however, financial difficulties forced him to sell precious items both in Italy and abroad. He then offered what remained to the Italian state in exchange for the creation of a Teatro Massimo del Popolo (a kind of Italian Bayreuth), as well as a college for the musical education of poor children. But although the state accepted his offer, sadly neither the theatre nor the college ever materialised.

Then finally, in 1948, the Italian state’s printing office published a series of catalogues of the Gorga collection under five headings: I Archaeology and art; II Musical instruments, objects and books pertaining to the theatre; III Ethnography; IV History of medicine and science; V Books.

It was not until 1949, however, that the objects were handed over and then, although they were technically a gift, the Italian government still agreed to pay Gorga’s debts, to give him a lifelong allowance, and to finance 10 study grants for young musicians.

Gorga’s collection was dispersed among various institutions according to the different categories of objects. They were then mostly forgotten. One reason for this institutional lapse of memory is the need to properly identify and catalogue objects – especially the antiquities – when they are lacking a proper provenance and a date. Only painstaking research among contemporary documents and the reassembling of fragmented materials, whenever possible, will make sense of some of the objects.

Gorga had salvaged these artefacts – often in the nick of time – while workmen were shifting wheelbarrows full of rubble containing minute fragments of statues, wall paintings and terracottas, from the buildings being demolished in the centre of ancient Rome. New housing and new offices were being built for the new masters of the kingdom of Italy, whose capital was then ravaged by ruthless speculators: Roman monuments as well as Renaissance villas and gardens were all razed to the ground to make way for the building of monuments glorifying the unification of Italy, and new roads were cut through centuries-old districts to make room for the triumphal routes of Mussolini’s parades. Gorga also acquired objects from the thriving antique market in Rome, and through auction houses, as was recently discovered from correspondence and sales receipts from the leading dealers of his time, such as Giuseppe Sangiorgi, the owner of an art gallery in Palazzo Borghese, and the dealer’s son Giorgio, from whom the tenor bought ancient glass between 1907 and 1911.

Strangely, though, Gorga does not seem to have been acquainted with three important rival collectors, all of whom were his contemporaries: Baron Giovanni Barracco (1829-1914), Count Grigory Stroganoff (1829-1910) and Alexander Neldow (1835-1910), the Russian ambassador to Rome.

So far only Gorga’s musical instruments have found an appropriate permanent home. The National Museum of Musical Instruments in Rome was founded in 1974 in order to house his bequest, which makes up the bulk of one of the most important collections in the world. Here, 900 of his instruments are on display. Among them are two Roman bugle horns, the oldest surviving harpsichord, dated 1537, a medieval herald’s trumpet made for the canonisation of Saint Catherine of Siena (1347-1380), and a mandolin fashioned out of the carapace of an armadillo.

The most outstanding antiquities from Gorga’s collection are now on show not far away, in Palazzo Altemps. Although he might not have approved entirely, it is appropriate, since it is devoted to the history of collecting during...
the 16th and 17th centuries. This was when the aristocratic families of Rome started vying with each other to acquire more and more impressive Classical masterpieces to enhance their status and to display their wealth and munificence.

When Cardinal Mark Sittich von Hohenems Altemps (1533-1595), a nephew of Pope Pius IV (r 1559-1565) of the Medici family, acquired Palazzo Altemps in 1568, he filled it with outstanding statuary. His nephew, Giovanni Angelo, added a remarkable library, which is now a branch of the Museo Nazionale Romano, to which Gorga's antiquities were originally allocated.

The present exhibition of statues in the palace's frescoed chambers re-creates the antiquarian taste for ostentatious display typical of the time. A feature common to the sculptures here is the recourse to restoration, desired by collectors not only for aesthetic reasons but to confer dignity on the figures represented. In this they were facilitated by the richness of the archaeological discoveries – like that of the Laocoön group now in the Vatican museums – made at the time, albeit haphazardly, among the ruins of ancient Rome.

At the core of the museum are works of art belonging to members of the Altemps family and displayed in their original locations, including four large statues in the northern portico of the palace's courtyard. To these are added sculptures formerly belonging to the Boncompagni-Ludovisi, the Mattei, Brancaccio and Del Drago families.

The magnificent rooms of the stately Palazzo Altemps display such masterpieces as the famous 5th-century BC Ludovisi throne, The Gaul Killing Himself and His Wife, the Grand Ludovisi sarcophagus and the Mattei Dacian in yellow marble. The sculptures in the so-called Apartments of D’Annunzio were found in Rome in the area of the Campus Martius where the great Sanctuary of Isis once stood. They come partly from Egypt and partly from Rome, the result of local production in the Egyptian style that developed at the same time as the spread of Egyptian cults in the West in the 1st century AD. In the Room of the Mother Goddesses is exhibited the head of the Ephesian Artemis, unearthed in 2009 during an excavation in Via Marmorata in Rome.

In 1883, the nationalist poet Gabriele D’Annunzio (1863-1938) married Maria Hardouin, daughter of Lucrezia Altemps, in the beautifully decorated chapel of the palazzo – the only one in Rome to contain the relics of Saint Anicetus, one of the first popes (circa AD 157-168). This indicates the important status of the Altemps family. The fact that the young Gorga attended music classes in the oratory of his school, the Istituto Tecnico Francesco Saverio De Merode, which was part of the palace when it was still in the hands of the Duke of Altemps, is a curious case of synchronicity.

Evan Gorga: The collector is the first temporary exhibition to be staged in the museum’s recently acquired new wing. This space is devoted to the theme of collecting in the 19th and 20th centuries – a time when Rome had again begun to attract wealthy collectors, who were no longer confined to the aristocracy, and the market in antiques was flourishing, supplied by more or less scrupulous dealers.

It is fitting that the antiquities of Evan Gorga, a great if somewhat eccentric collector, should be displayed here.

• Evan Gorga: The collector is on show at Museo Nazionale Romano in Palazzo Altemps in Rome (+39.06.39967700; www.coopculture.it; www.archeoroma.beniculturali.it) until 12 June 2014. The €10 three-day admission ticket also allows entrance to the Crypta Balbi, the Diocletian Baths and Palazzo Massimo.

• The accompanying catalogue, Museo Nazionale Romano: Evan Gorga – La collezione di archeologia, is edited by Alessandra Capodiferro, and published by Electa at €50.

Minerva November/December 2013
Ben Outhwaite tells the story of two intrepid Victorian ladies who went to Cairo and bought some discarded fragments of Hebrew manuscript that turned out to be priceless.

On 13 May 1896, Solomon Schechter, a lecturer at Cambridge University, dashed off a short note to an acquaintance, Agnes Lewis:

‘Dear Mrs Lewis, I think we have reason to congratulate ourselves. For the fragment I took with me represents a piece of the original Hebrew of Ecclesiasticus. It is the first time that such a thing was discovered.’

Heralding one of the greatest manuscript discoveries of modern times, he signed off with ‘in haste and great excitement’ – although, at that moment, even the far-sighted Schechter cannot have imagined the scale of what was to come. The lecturer’s excitement was caused by the sight of some fragments of manuscript purchased by Agnes and her sister, Mrs Margaret Gibson, that they had asked him to examine.

From relatively humble beginnings in Ayrshire, the twin sisters’ lives had been transformed through a vast inheritance from America. The wealth allowed them a lifestyle that few independent women could aspire to in late Victorian Britain. Though fond of Paris fashions and parties, they were also keen and adventurous travellers, setting off on a number of arduous journeys, visiting Greek monasteries, sailing down the Nile and trekking through the Sinai Desert.

Keen biblical scholars, thanks to their Presbyterian upbringing, thorough education and inquiring natures, throughout their travels Agnes and Margaret had taken the opportunity to visit remote monastic libraries. In 1893 they led an expedition from Cairo to the 6th-century St Catherine’s Monastery at the foot of the Sinai Peninsula in order to photograph and transcribe an important book that they had spotted on a previous visit there.

It was a parchment codex that, Agnes noted, contained an 8th-century martyrology of a particularly ‘racy nature’ – stories of harlots, which had ‘apparently been well read, perhaps by generations of Sinai monks, if we may judge from the thumb-stained margins’. But beneath the grubby upper text, the sisters had discerned much older writing, and this turned out to be the earliest known copy of the Gospels written in Syriac, dating from the 4th century AD.

Spurred on by their discovery of this ancient palimpsest, now known as Syriac Sinaiticus, Agnes and Margaret – collectively called ‘the
Giblews’ – continued their expeditions, and it was their habit, whenever they passed through Cairo, to frequent book-dealers. It was one of those shopping trips, resulting in the purchase of a handful of Hebrew and Aramaic fragments, that occasioned Solomon Schechter’s visit.

The Giblews – Presbyterian, Scottish, wealthy – were poles apart from Schechter, an orthodox Jew from Eastern Europe, who was neither rich nor blessed with the ladies’ sartorial style (he wrapped himself in scarves and often wore odd socks). Yet, since his arrival in 1890 to teach rabbinics in Cambridge, the three of them had gravitated together, thanks to their shared status as outsiders in a town dominated by the snooty university.

When Agnes placed her newly acquired manuscripts – fragments of medieval paper and parchment – before Schechter that day in May, she could not have realised how serendipitous it had been to call him in. For some years Schechter had been studying the book of Ecclesiasticus, known as The Book of Ben Sira in Judaism, an ethical work of the 2nd century BC. The book did not receive official status among the Jews, although it was widely read in the Eastern Church, and hence made its way into the greater canon of the Greek Bible. It circulated in Greek and other Christian versions, but not in Hebrew. Indeed, it had been argued by David Margoliouth, Laudian Professor of Arabic at Oxford and a rival of Schechter’s, that perhaps the work was never properly transmitted in Hebrew, but that the Greek version was the superior, canonical, text. Schechter had worked to disprove this theory, extracting quotations of the book from rabbinic works, and demonstrated to his own satisfaction that the rabbis of Late Antiquity still had knowledge of a Hebrew version of Ben Sira’s little book.

It is remarkable, therefore, that a fragment containing a copy of this lost Hebrew version should be placed under the nose of the one scholar in Britain – perhaps even in the world at that time – who was capable of realising its significance.

Had Professor Margoliouth been shown the fragment first, the ending of this story might be different, as he later dismissed it as ‘a rabbinic farrago’, a medieval mish-mash, a retranslation unbecoming...
of the beauty of the Greek original. Fortunately, however, it fell into the hands of Solomon Scechter, a friend of the Giblews and a gifted scholar of Hebrew.

Events proceeded rapidly following his identification of the work as a 10th-century copy of the lost version of Ben Sira. Within a year, Scechter, backed financially by his university friend Charles Taylor, was in Cairo glad-handing the Chief Rabbi of Egypt. Like Agnes and Margaret, his erudition and easy charm enabled him to win people over, and he was quickly shown the source of the manuscripts: not the stockroom of a dubious dealer in books, but an altogether different kind of storeroom, a dusty genizah in an antique synagogue in the old city of Fustat.

The word genizah comes from the Hebrew root ‘g-n-z’, which originally meant ‘to hide’ or ‘to put away’. Later, it became a noun meaning ‘a place where one put things’, best translated as ‘archive’ or ‘repository’.

Today Fustat is merely the name given to a part of Old Cairo, but in the High Middle Ages it was the first capital of Islamic Egypt, the administrative and commercial hub of a vast empire. The Jews of the town benefited from being at the centre of this great civilisation, and the community prospered, economically, socially and intellectually.

When Scechter was ushered into the Ben Ezra Synagogue in Fustat, he was shown the religious storeroom, the genizah, where for centuries the local Jewish community had deposited their worn-out scrolls, books and other bits and pieces. Describing it in The Times, he called it ‘a battlefield of books’ consisting of ‘the literary productions of many centuries’. He was told by the chief rabbi to ‘take what he liked’ and, as Scechter commented, ‘I liked it all.’ He shipped nearly 200,000 fragments of fragile timeworn rag-paper, parchment and leather back to Cambridge.

Now known as the Taylor-Schechter Collection, the Cairo Genizah fragments in Cambridge University Library form the most important collection of medieval Jewish writings in the world. The Jews of Fustat, following traditions laid down by the rabbis, stored away their sacred writings once they could no longer be used, to show respect for the written name of God. But it was not only prayer books and Bibles; Egypt’s Jews had also deposited letters, poetry, shopping lists, account books, in fact examples of practically every written text they produced, from the holiest works to the slightest piece of ephemera, giving us the most detailed record of any medieval community in the world. The Cairo Genizah contains some of the earliest copies of the central texts of Judaism, the autograph writings of some of the greatest medieval Jewish thinkers, and gives us an insight into the daily life of the medieval Mediterranean world that is unparalleled.

Thanks to the work of other audacious travellers, as well as the industry of the Egyptian book dealers, there are now genizah collections scattered around the world. The Taylor-Schechter Collection is the largest, by far, but there are sizeable collections in the John Rylands Library, Manchester, the British Library, the Bodleian Library, Oxford, the Jewish Theological Seminary in New York, and elsewhere.

The sisters, always generous, gifted the original Ben Sira fragment to the University Library in Cambridge. The remainder, that amounted to about 1,700 manuscripts following a further shopping trip to Cairo, was left to the United Reformed Church’s Westminster College. As this collection was one of the earliest to be assembled from the famous storeroom, it is full of treasures. It includes a large leaf of
the great 12th-century philosopher Moses Maimonides' Commentary on the Mishnah, written in his own handwriting (Lewis-Gibson Talmud 2.57). There is a 6th- or 7th-century Christian-Palestinian palimpsest in Aramaic that the sisters themselves published (Lewis-Gibson Glass 1A).

As well as literary texts we find the scattered remnants of everyday life that make exploring the genizah such an eye-opening adventure. It includes letters, traders’ account-books, personal money orders, scribbled notes and children’s writing exercises. A woman writes an eyewitness account of events after the Crusaders invaded the Holy Land (AD 1099-1100) in the form of a letter from Tripoli in the Lebanon where she has been forced to flee: ‘I was with him on the day I saw them terribly killed ... I am an ill woman on the verge of insanity, added to that is my family’s hunger... and the horrid news I heard about my son.’ She even suggests that it would have been better to be captured, as these prisoners at least ‘find someone who gives them food and drink’, whereas she is now starving (Lewis-Gibson Misc. 35).

By the 16th century, the writer of a magical almanac had more frivolous things on his mind. A leaf from his book contains a highly practical spell – though it does involve demons – to seduce women: ‘Take your trousers off and put them over your head, so you’re naked. Say: “So-and-so son of So-and-so is doing this for So-and-so daughter of So-and-so, and she will dream that we are sleeping with each other.”’ (Lewis-Gibson Misc. 117). The Cairo Genizah is full of such strange and wonderful revelations of human experience.

In recent years Westminster College, which sits in Cambridge but is not a part of the university, had been considering what to do with the fragments. Pasted into 15 rather impressive, but now 100-year-old, leather-bound volumes, the manuscripts needed considerable conservation in order to be properly accessible to modern scholarship. A decision was made by the trustees of the college that these Genizah fragments should really rest alongside Schechter’s great collection in Cambridge University Library, where they could be conserved, studied and digitised, and they were offered to the library to buy.

Valued at £1.2 million, the collection had clearly been a good investment by the astute Giblews. Since this was a considerable sum for a single institution to produce, the Librarians of Cambridge and the Bodleian Libraries in Oxford came up with a solution – one that probably would not have pleased Schechter, given his rivalry with Oxford – that the Lewis-Gibson manuscripts would be jointly purchased by the two institutions, to be conserved, digitised and to sit alongside both libraries’ own genizah collections.

The Polonsky Foundation, a major donor to both Oxford and Cambridge, gave a substantial donation towards the joint purchase. Cambridge also benefited from a large gift by the Bonita Trust, and a public appeal was launched in February 2013.

Although it can be tricky to interest the press in medieval manuscripts, the Genizah is full of great, quotable stories and even achieved a short mention on Radio 4’s Today programme. This announcement proved vital, as it reached the ears of one of the directors of the Littman Library of Jewish Civilisation as he listened to the radio on his farm in Somerset. This led to Cambridge receiving a very large donation from a private family charitable foundation, and to everyone’s relief the purchase of the Lewis-Gibson Collection was effected in August.

The manuscripts are now undergoing conservation in Cambridge University Library. They will then be digitised and made freely accessible via the internet, as both Cambridge and Oxford have been doing with their existing Genizah manuscripts. Early in 2016 Cambridge University Library will present the first public exhibition of the collection, which will also reveal the life of these two adventurous women and the vital role they played in the extraordinary discovery of the Cairo Genizah.

- For information on the ongoing conservation of the Genizah manuscripts, or if you would like to support the work of the Genizah Research Unit visit www.lib.cam.ac.uk/Taylor-Schechter (or email genizah@lib.cam.ac.uk).
- Sisters of Sinai by Janet Soskice (Chatto & Windus, 2009) tells the story of the adventures of Margaret Gibson and her sister Agnes Lewis.
Along the Bedouin trails of Jordan
Diana Darke takes her family on a five-day, five-star desert trek to visit the ‘rose-red city’ of Petra

Disguised as a Muslim with sacrificial goat in tow, the Swiss traveller and Orientalist Johann Burckhardt entered the legendary ‘lost city’ of Petra by pretending to make an offering at Aaron’s hilltop tomb inside the ruins. It was 1812 and his were the first European eyes since the Crusaders to set sight on the now-famous façade of Al Khazneh (The Treasury). Unable to disguise his astonishment, he aroused the suspicions of his guide, who drew a rifle on him. After conducting the sacrifice, he bid a hasty retreat and never got a chance to explore further. But the ‘rose-red city’ had been ‘rediscovered’ and was back on the map.

As Siq (The Shaft), the narrow cleft through which Burckhardt arrived here, remains the site’s main entrance, though it is now cluttered with souvenir stalls and guides, with horses, camels and carriages, all competing for your custom. But, today, not only is Petra safe and welcoming – and with more to explore, thanks to extensive archaeological work conducted by Brown University in the US and Oxford University – but there is also a new, much more rewarding way to enter. A five-day trek along ancient Bedouin migration routes and shepherds’ trails will bring you to Petra through wild and remote landscapes, building a crescendo of expectation, until you arrive at Ad Deir (The Monastery) Petra’s grandest monument, where frankly another goat sacrifice would be in order. The trek gives you a true appreciation of the context of Petra, hidden in the midst of a vast 200-square-kilometre geological freak of nature, whose rocks and hillsides take on ever-stranger formations with tints of red, mauve, yellow, blue and black.

In some ways even more remarkable than the natural phenomenon is the man-made contribution, for the Nabataean architects of Petra were no more than a humble tribe of nomadic camel-drivers from the deserts of northern Arabia. Settling here around the 4th century BC, they used their nomad ingenuity to devise an astonishingly advanced and complex system of water collection, based on capturing the rain of the mountains’ frequent flash floods. From their capital at Petra they went on to establish an elaborate network

1. A goat can roam near Ad Deir (The Monastery) without fear of being sacrificed.
2. Visitors can travel by horse and carriage.
3. Sheltered from the elements, Al Kazhneh (The Treasury) is near-perfect. The only real damage is to the solid urn at the top. Thought to contain gold, it was constantly shot at by local treasure-hunters.
4. Bedouin guides set up camp for the Darke family near Petra.
5. A guide leads the way through biblical landscapes.
of caravan routes bringing spices, incense, myrrh, gold, silver and precious stones from India and Arabia, which they traded on northwards as far as Damascus and westwards to the Mediterranean. With the wealth they acquired they adorned their city with palaces, temples, monumental tombs and the ‘high places’ of sacrifice, whose state of preservation, despite centuries of wind and rain erosion, is so perfect that you have the sense, like Burckhardt, of entering a time warp.

The trek begins south of the Dead Sea at the Feynan Eco-Lodge, a building that from the outside looks like a futuristic desert monastery. Solar-powered and nestled at the foot of a mountainous gorge on the edge of the Dana Biosphere Reserve, it has pioneered a type of tourism new to the region that leaves a minimal carbon footprint while discreetly supporting 80 families whose welfare and income are dependent on it.

Nearby are sites of ancient copper mines and remnants of Byzantine churches, reminders of the Christian slaves and convicts worked to death in the mines by the Romans. The deforestation of the local hills is largely the result of centuries of tree-felling to fuel this industry.

In the five days of five-star outdoor living in the desert that followed, cheerful, friendly Bedouin guides struck luxury camps for me and my husband and our son, in beautifully selected spots. The cook so loved his work that he carved tomatoes into ornate desert roses to garnish his dishes. Along the way the guides pointed out the secret water-collection systems of their ancestors, elaborate channels cut into vertical cliffs, pipes, dams and cisterns, some still in use. On the third night during a dramatic storm, we experienced precisely the sort of torrential rain the Nabataeans so cleverly learnt to capture.

Brown University’s ongoing Petra Archaeological Project (BUPAP) seeks to unravel many mysteries in the environs of Petra through a mix of landscape research, satellite reconnaissance and targeted digs based on concentrations of ‘sherds per hectare’. To date they have identified in the surrounding hills and valleys over a thousand man-made features, like the ones we were shown on our trek. These are all vital clues to how the nomadic Nabataeans (whose very name derives from the Arabic root meaning ‘to tap water sources’) mastered the techniques of flash-flood management so well that they could settle here and establish their elaborate network of caravan routes.

In Petra’s outlying valleys we were shown gigantic stone-cut wine presses, relics of the wine-growing culture of the native Edomites, taken over by the Arabian Nabataeans and then the Romans, who absorbed the local deities into a cult of Dionysus. A staggering total of 36 wine presses have been identified, sometimes beside what was clearly ancient terracing where vines would have grown. The Old Testament even makes reference to the vineyards of the Edomites, when Moses and the Israelites pleaded to let them all pass through during their Exodus from Egypt to...
Minerva November/December 2013

the Promised Land: ‘Let us pass, I pray thee, through thy country: we will not pass through the fields, or through the vineyards, neither will we drink of the water of the wells.’ (Numbers 20:16).

The Nabataeans brought from Arabia their worship of idols, their main gods being the male Dusharra, named after the Sharra mountains of the Petra region, and Al-Uzza, a fertility goddess: both are represented throughout Petra as obelisks carved directly from the rock. Their alphabet was derived from Aramaic and written from right to left like Arabic; it evolved into the Arabic alphabet in the 4th century AD. Yet it appears that the Nabataeans did not record their history or produce literature or, if they did, then these archives have yet to be unearthed.

Archaeologists and historians estimate that so far less than 30 per cent of the site has been uncovered so far. Examples of Nabataean script are limited to simple inscriptions on tombs, some graffiti and legal documents produced late in their history. Their remarkable carving techniques can be deduced from the Unfinished Tomb at the foot of the Habis Crusader Castle, where they removed the rock face till they reached solid rock, then carved the structure from the top down, using the unfinished bottom section as scaffolding.

Writing in the 1st century BC, the historian Strabo tells us that the Nabataeans were an industrious and peace-loving people who preferred buying their enemies off with valuable gifts rather than fighting them. They evidently enjoyed mancala (or board games), as evidenced by rock-carved scoops found in several locations. They probably played using gemstones. Their kings, he wrote, were democratic, having few slaves and often serving themselves, as well as others, with wine. It is no mean achievement, considering the turbulent history of the region, that they managed to remain largely independent, occasionally paying tribute to nominal rulers. When the last Nabataean king died in AD 106, Petra was incorporated into the new Roman province of Arabia and became its capital.

The Romans moved in and redesigned the city along their own lines, building a main colonnaded street, temples and baths. As trade routes changed, the Roman caravan city of Palmyra to the north took much of Petra’s wealth. Christianity gradually took hold and, by the 4th century, Petra had its own bishop, with the famous Urn Tomb converted into a church. The population dwindled over the next centuries, until a brief revival under the Crusaders, who built three castles here, two inside the city, one outside, which became the last one to fall to Saladin, in 1189.

The B’doul tribe lived in the caves and tombs of Petra till the late 1980s, when they were moved to a specially built village nearby. In 1985 Petra was designated a UNESCO World Heritage site, and in 2007 it was voted one of the Seven New Wonders of the World.

The numbers of pre-Arab Spring visitors to the ‘rose-red city’ routinely reached between 2,000 and 3,000 a day, but now the figure has dropped to a few hundred at best. A small country with few sources of income, Jordan is suffering heavy tourism revenue losses because of contamination from the war in neighbouring Syria. Yet now could be the perfect time to visit this unique capital of a lost civilisation whose half-built, half-carved monuments bear witness to the creative blending of Classical, Alexandrian, Assyrian and Phoenician elements, reflections of its cosmopolitan trade.

Downtown Petra with a shop-lined Roman street is free from crowds, as are 100 or so rock-cut tombs, two on-site museums, Crusader castles and sacred ‘high places’. Recent American-funded excavations have uncovered exotic mosaics with mythological animals on the floors of hillside churches. The splendour of the Great Temple complex has been recently laid bare, with its puzzling 600-person integral theatre and an ingenious subterranean canalisation system. New discoveries are displayed in the on-site Petra Archaeological Museum.

Petra’s hallmark red sandstone is especially vulnerable to weathering and erosion, so it is appropos that both UNESCO and ICOMOS (International Council on Monuments and Sites) singled out the site as the world’s most important example of a threatened landscape in their 2012 report.

Most people will still opt for a day trip, from Amman, Aqaba or Israel, which gives them a rushed experience of this magnificent city and contributes little to the local economy. But thanks to Jordan’s enlightened tourism policies, you can now choose a novel alternative, a five-day approach on foot, in style, allowing the secrets of Petra and its Nabataean kingdom to unfold slowly before your eyes. At the same time you have the knowledge that your own enjoyment is giving much-needed support to the lives of the indigenous Bedouin families – a double joy and privilege.

- Our five-day, fully supported trek was arranged by the small group, tailor-made tour specialist Travel The Unknown (www.traveltheunknown.com). The full 11-day Along Bedouin Trails tour costs £1,650, excluding flights. The trek can be undertaken by anyone of reasonable fitness. It is better to go between mid-October and mid-April to avoid the intense summer heat. The entry fee to Petra is JD50 for a day pass (JD55 for two days, JD60 for three).
- Jarir Maani’s Field Guide to Jordan (Maani Publishing £28.99) will help you identify birds, trees, flowers and animal tracks en route.
A tapered beaker depicting three repoussé female busts.
(ca. 4th century BCE - 4th century CE)

• Uranium, Thorium – Helium Dating
• Tool Markings, Construction and Patination Study
• XRF Analysis
Books for Giving

Minerva’s seasonal round-up of the hottest books off the press for all the family

For ancient Britons
• *Britain Begins* by Barry Cunliffe (Oxford University Press, 553pp, colour and black and white illustrations, hardback, £30, $45). Described as ‘our greatest living archaeologist’, Sir Barrington Windsor Cunliffe, CBE, FBA, FSA, begins his preface with ‘It is part of the human condition that we feel the need to visualize a past. The enormous popularity of family history is a reflection of this.’ More and more people are now also having their DNA tested to try and trace their more distant ancestors and to explore how Britons began. So anyone living on these islands will be fascinated by this encyclopaedic survey, which starts with Herodotus, who heard tell of Atlantic islands that could be found, and ends with the Norman Conquest, ‘essentially an aristocratic land grab’. Superbly written, and full of useful maps and illustrations, with a long, chapter-by-chapter further reading list, this is a wonderful book for Britons and non-Britons alike.

• *A Year at Stonehenge* by James O Davies (Frances Lincoln, 128pp, £16.99). For five years James O Davies has been taking pictures of Stonehenge at all times of the day and night and in all seasons with stunning results. Mike Pitt, author of *Hengeworld*, has written an introduction, with a site plan, outlining the history of the most famous stone circle in the world. This is a picture-book and it will doubtless sell like hot cakes when the controversial new £27million visitor centre opens at Stonehenge this December.

For animal-lovers
• *Animals in Roman Life and Art* by JMC Toynbee (Pen & Sword Archaeology, 431pp, 145 illustrations, paperback, £18.99). This is a welcome reissue of a fascinating volume by the accomplished scholar Professor Jocelyn Toynbee, originally published in 1973. That she dedicated her book to her cat Mithras is indicative of her fondness for animals, which continues to be apparent whether she is writing about elephants, dogs or dolphins. She describes the roles that animals played in the Roman world – as means of transport or in warfare, as domestic pets or as food. She also outlines their mythological and religious symbolism and the story of Orpheus who morphed into the Good Shepherd later. An added extra is the appendix on Roman veterinary medicine.

For pharaohphiles
• *A History of Ancient Egypt: From the First Farmers to the Great Pyramid* by John Romer (Thomas Dunne Books, 512pp, 30 colour illustrations, maps and figures, hardback, $29.99). In this, the first volume of two, John Romer paints a clear, pithy picture of life in Ancient Egypt between 5000 BC and 2550 BC – but it is by no means a retelling of what we already know. In fact, drawing on a lifetime of research, he overturns many of the preconceived notions we have. Romer has worked on archaeological digs in Egypt since 1966, and he led the Brooklyn Museum expedition to excavate the tomb of Ramesses XI. His affection for this country is evident in his dedication: ‘To my Egyptian friends’ – by which he clearly means both ancient and modern.

• *American Egyptologist: The Life of James Henry Breasted and the Creation of His Oriental Institute* by Jeffrey Abt (University of Chicago Press, 510pp, black and white illustrations, 4 maps, paperback, $30). When the hardback edition of this detailed biography came out in 2012, a somewhat forgotten figure from the world of Egyptology was brought back to life. James Henry Breasted (1865-1935) cut a dashing figure as he travelled to remote parts of the Middle East to study the archaeology of the ancient past. He was not just the Indiana Jones of his day, however, but an energetic and philanthropic scholar who founded the Oriental Institute at the University of Chicago. He is often dubbed ‘the father of American Egyptology’.

For the bachelor uncle
• *A Little Gay History: Desire and Diversity Across the World* by RB Parkinson (British Museum Press, 128pp, colour and mono illustrations, paperback, £9.99). This brave little book examines what it calls same-sex desire, avoiding the modern queer, gay, homosexual and lesbian labels. It asks the question: did sexuality always define a person’s identity? From medieval sinners condemned for sodomy to divine androgynes celebrating diversity, this short, personal exploration shares illuminating insights into what was until recently the hidden world of a shamefully persecuted minority.

For a feminist niece
• *Confronting the Classics* by Mary Beard (Profile Books, 310pp, black and white illustrations, hardback, £25). Aptly subtitled as ‘a provocative tour of what is happening now in Classics – learned, trenchant and witty’, this collection of essays illustrates the utter brilliance of her writing. One of the most original and best-known Classicists working today she is Professor of Classics

November/December 2013
at Cambridge. Entertaining and, at the same time, erudite, never stuffy, she brings a breath of fresh air into the dusty world of the past. Effortlessly drawing contemporary parallels between what went on in the ancient world and what is happening today, she is a joy to read. Her message is two-fold: that the Classics are always relevant and that, even when presenting her television series, she doesn’t need a make-over or a deep cleavage to attract viewers. Mary Beard’s blog A Don’s Life (http://timesonline.typepad.com/dons_life) is well worth a look.

For prehistorians
• Prehistory: The Making of the Human Mind by Colin Renfrew (The Folio Society, 240pp, 24 colour and black and white illustrations, hardback, £29.95). The story of early Man is ever evolving. It has changed radically, for example, since the radio-carbon revolution and is now moving into cognitive archaeology. Beautifully produced and in a smart slipcase (like all Folio Society editions), this book will make you want to abandon your Kindle.

• The Neanderthals Rediscovered: How Modern Science is Rewriting Their Story by Dimitra Papagianni and Michael A Morse (Thames & Hudson, 255pp, 20 colour and 57 black and white illustrations, hardback, £18.95). During the last decade the image of the Neanderthal has been completely revised from that of a genetically dead-end brute to a DNA darling who played the flute, buried the dead with flowers and talked to his fellows. The authors are a husband-and-wife team who have combined the disciplines of archaeology and the history of science to produce an engaging, informative, at times even amusing, account of ‘our first cousins’.

For proto-Europeans
• Europe Before Rome: A site-by-site tour of the Stone, Bronze, and Iron Ages by T Douglas Price (Oxford University Press, 408pp, illustrated in colour and mono, hardback, £30). The author of this remarkable book was Weinstein Professor of European Archaeology Emeritus at the University of Wisconsin-Madison for 37 years, but he had to wait until he retired before he could write it. It was many years in the planning and his passion for his subject clearly runs deep. It is difficult to say exactly who the first Europeans were or where they lived, but one Early Palaeolithic site at Happisburgh, on the Norfolk coast, is thought to be 950,000 years old. Moving on through a creative explosion of rock art, the Neolithic Revolution and the first farmers, Bronze Age warfare and Iron Age centres of power, we arrive at the Romans. Then it is time to stop.

• Ancestral Journeys: The Peopling of Europe from the First Venturers to the Vikings by Jean Manco (Thames & Hudson, 312pp, 116 illustrations, 66 in colour, hardback, £19.95). ‘Who are the Europeans?’ is the thorny question the author sets out to answer. In doing so, she challenges the view that European history is one long lineage by examining the multiple waves of migrants who came from different regions from as long as 46,000 years ago until the coming of the Vikings. Using the latest DNA studies, she tracks the movements of our ancestors through time, shifting continents and climate change and draws conclusions that may change our long-held beliefs about European history.
Books for Giving

For roaming Romans
• **Under Another Sky: Journeys in Roman Britain** by Charlotte Higgins (Jonathan Cape, 282pp, 23 black and white illustrations, 5 maps, hardback, £20). I love the idea of following in the footsteps of the Romans across Britain, either on foot or in a VW campervan. Classicist Charlotte Higgins was not the first to do it, but her atmospheric descriptions of the places she visits and her encounters on the way earn her a place among the wandering monks and 18th-century antiquaries who penned accounts of their peregrinations. Her first memory of Roman Britain was a school trip to Hadrian’s Wall in the drizzle, but it clearly did not put her off.

• **Roman Britain: A New History** by Guy de la Bédoyère (Thames & Hudson, 288pp, 285 illustrations, 75 in colour, paperback, £19.95). A revised edition of this lively but authoritative history book includes all the latest findings and research. The author puts the Roman conquest into the larger context of Romano-British society and how it functioned. Among Guy de la Bédoyère’s other books are *Hadrian’s Wall – History and Guide*, *The Golden Years of Maritime Adventure* (second book for DK; it came out in 2005), and *The Making of the Middle Sea: A History of the Mediterranean from the Beginning to the Emergence of the Classical World* by Cyprian Broodbank (Thames & Hudson, 672pp, 387 illustrations, 49 in colour, hardback, £34.95). This mighty book by the Professor of Mediterranean Archaeology at the Institute of Archaeology, University College London, provides a clear and fascinating study of the many different civilisations linked together by the Mediterranean, including the Egyptian, Levantine, Hispanic, Minoan, Mycenean, Phoenician, Etruscan and early Greek. Already hailed as a masterpiece of archaeological and historical writing, this book gives the reader a magnificent overview of ancient peoples and their interaction.

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For ancient mariners
**The Conquest of the Ocean: The Illustrated History of Seafaring** by Brian Lavery (Dorling Kindersley 400pp, illustrated, hardback, £19.99). We are surrounded by nautical events. UNESCO declared 2013 the Year of Ottoman cartographer Piri Reis, the Mary Rose finally went on show in Portsmouth, and a major exhibition VIKING! opened in Copenhagen, and will come to the British Museum next year. Dorling Kindersley’s contribution to this nautical year is the launch of a new series, starting with this book by the naval historian Brian Lavery. DK publishes popular books that explain complicated stories with a wealth of illustrations. Maps, charts and diagrams fill its pages, with leader lines helping in the naming of nautical parts. Some of these may be rather basic (eg. ‘rudder’, ‘figurehead’, ‘anchor’), but the images of the development of the first sailing vessels, from Egyptian to Viking, for instance, convey a gratifying, instant grasp of the process. As Curator Emeritus of the National Maritime Museum in Greenwich and a prolific author, Lavery is a man the media often turn to when they want to confer authenticity. His film credits include Master and Commander and, for television, he advised the BBC on its Empire of the Seas series. This is his second book for DK; Ship: 500 Years of Maritime Adventure came out in 2005. The Conquest of the Ocean moves from the Minoans to today’s Somali pirates, with maps showing winds, currents and voyages. Lavery is a good storyteller, and there are good stories to be told. The 400-mile (640-km) voyage of Synesius of Cyrene, for instance, a 27-year-old Greek who set sail from Egypt in an ageing cargo boat, gives a vivid account of life on board in the late 4th century BC. Or, for a flavour of Arab seafaring, he turns to a collection of a voyage from the Persian Gulf to Canton in AD 950 with men from ‘China, India, Persia and the Islands’. Each chapter is only around six pages long, enlivened by quotes and other DK-style text-breakers including a scattering of numbers: ‘Top speed of a Viking longship: 12 knots’; ‘Total distance travelled by Zheng He: 48,000km’; ‘Longest ocean crossing by Polynesian explorers: 32,000km’.

But the cropped pictures, cut out to fit the layouts, give no idea of the size or whereabouts of the artefacts. A 5th-century trireme has no provenance. Where can we see the 16th-century BC frescoes of Minoan seafarers, or the merchant ship unloading at Ostia? Their contexts have been thrown overboard to lighten the book’s narrative journey. Roger Williams

For the Classical voyeur
**Sex on Show: Seeing the Erotic in Greece and Rome** by Caroline Vout (British Museum Press, 236pp, 200 colour illustrations, hardback, £25). The many overt and extravagant erotic encounters between Greek and Roman gods and goddesses meant that, once, sex was not a taboo subject for ordinary mortals. Seduction, rape and orgies were depicted in graphic detail, without inhibition, in paintings and sculpture and in everyday objects, such as phallic pendants, which Pompeians wore round their necks or hung from their doorways. In a detailed visual analysis of art from the 6th century BC to the 4th century AD, and moving on into the Renaissance and post-Renaissance, the author shows how the male nude predominated – a sight not often seen these days. From Aphrodite the ‘slipper slapper’ of 100 BC to an 18th-century marble sculpture of Pan enjoying a goat, there is much to widen the eyes in this lavishly illustrated volume.
**EDINBURGH, Scotland**

**Andrew Carnegie: The legacy that changed the world**

A show dedicated to the work of the Carnegie Trust explains the contribution it had made to culture and heritage. It is over a century since the trust was founded by the Dunfermline-born philanthropist Andrew Carnegie, once the world’s richest man. In that time it has invested in countless institutions and foundations. This is a chance to find out about its good work.

The Scottish Parliament, Holyrood
+44 (0) 131 348 5000
(www.scottish.parliament.uk)


**LONDON**

**Pears**

The V&A presents a lustrous display of pearls and their history, from the Roman Empire to the present day, in collaboration with the Qatar Museums Authority. It traces the pearl in symbolism, artistic styles, trade history and craftsmanship, using splendid examples from around the world. A series of curatorial talks will complement the exhibition.

**Masterpieces of Chinese Painting**

This is an opportunity to see Chinese painting from the 8th to the 20th centuries selected from collections around the world. There are banners, albums and scrolls – and one painting that is 14 metres long. They show the development of techniques, changing subject matters and styles, with religious themes and landscapes exemplified by Saying Farewell at Xunyang (below) by Qi Yi (1495-1552). They also show the influence of the West.

The Victoria and Albert Museum
+44 (0) 207 848 2526
(www.vam.ac.uk)


**BRISTOL**

**Roman Empire: Power and People**

A new touring exhibition is making its only south-western stop at Bristol Museum and Art Gallery. The wealth, power and extent of the Roman Empire are seen through 160 fine objects on loan from the British Museum. These include sculpture from the villas of the emperors Hadrian and Tiberius, jewellery and armour, including a Romano-British parade helmet dated AD 250-300 (above), coins from the Hoxne Hoard, and exceptionally well-preserved children’s clothes from Roman Egypt.

Bristol Museum and Art Gallery
+44 (0) 117 922 3571
(www.bristol.gov.uk)

Until 12 January 2014.

**ST IVES**

**Aquatopia: The Imaginary of the Ancient Deep**

An exploration of the deep brings together 150 works by master artists old and new, including Turner, Hepworth, Kokoschka, Freud and Francis Danby (1793-1861), whose oil painting 'The Deluge, circa 1840, is on display (top right). The powerful influence of the sea, its myths and its monsters, is examined in painting, sculpture, video and performance, as well as literary works, such as the
Silla: Korea’s Golden Kingdom

The generally under-represented art of the Silla Kingdom, which controlled the Korean peninsula from about AD 400 to 800, is given its own dedicated display here. Organised in collaboration with the National Museums of Korea in Seoul and Gyeongju, the exhibition includes rare loaned objects including Buddhist reliquaries, sculptures and crowns.

Metropolitan Museum of Art
+1 (0) 21 25 35 77 10
(www.metmuseum.org)
Until 23 February 2014.

Feathered Walls: Hangings from Ancient Peru

The woven arts of Peru from AD 600 to 1000 are examined through a dozen impressive panels covered in feathers. One of the most astonishing aspects of these artefacts is their state of preservation. Found in 1943, they are part of a larger stash of 96 textiles stored in ceramic jars decorated with mythical imagery and are considered to be among the most luxurious and unusual textile works from Pre-Columbian Peru.

Metropolitan Museum of Art
+1 (0) 21 25 35 77 10
(www.metmuseum.org)
Until 2 March 2014.

Measuring and Mapping Space: Geographic Knowledge in Graeco-Roman Antiquity

The ways in which the Ancient World understood and interpreted the known and unknown areas of the world is explored using 40 objects, dating from antiquity through to medieval and Renaissance manuscripts. Notions of the shape of the Earth, ways of measuring the land and the role of geography in Roman propaganda are brought into focus, and a multimedia display shows how modern technologies can help us to understand this area of archaeology.

Institute for the Study of the Ancient World, New York University
+00 (0) 21 29 92 78 00
(www.isaw.nyu.edu)
Until 5 January 2014.

Life, Death, and Transformation in the Americas

More than 100 masterpieces, many rarely displayed, give an insight into the spiritual beliefs of Pre-Columbian cultures, and how they approached death. With artefacts from Peru, Brazil, Mexico and Colombia, many cultures are represented, and there is an emphasis on transformation myths, in which the deceased was able to regenerate in different ways. Highlights include a jaguar skin, a Maya ceramic vessel in the form of a jaguar, from AD 400 to 500 (above), and Hopi and Zuni kachina dolls.

Brooklyn Museum
+1 (0) 718 638 50 00
(www.brooklynmuseum.org)
Ongoing.

Canada: Ontario

Catastrophe? Ten Years Later: The Looting and Destruction of Iraq’s Past

This is the last chance to see this award-winning and thought-provoking show, which highlights the threat continuing to hang over Iraq a decade after the international outcry caused by widespread looting of its historic treasures. There are no artefacts on display. Instead the visitor moves through six areas of video and text to learn what has happened and what can be done.

Royal Ontario Museum
+ 416 (0) 586 8000
(www.rom.on.ca)
Until 5 January 2014.

China

Hong Kong

Radiant Legacy: Ancient Chinese Gold from the Mengdiexuan Dynasty

This show, the first comprehensive presentation of Chinese gold in Hong Kong, shows how gold was brought to China in the 2nd millennium BC. It changed the direction of trade and the interaction of cultural groups, as well as having artistic and cultural repercussions.

Institute of Chinese Studies
+ 852 3943 7416
(www.cukh.edu.hk)
Until January 2014.

China Unearthed: Soaring Phoenix, Rising Dragon

The 8,000-year-old history, origin and mythology of the Feng Bird, or Chinese phoenix, are examined in this exhibition, which has special significance for the Centre for Chinese Archaeology and Art, as the Feng Bird is their adopted symbol. It shows how its mythology is still evident in Chinese culture.

Institute of Chinese Studies
+ 852 3943 7416
(www.cukh.edu.hk)
Until 2 March 2014.
FRANCE
PARIS
The Springtime of the Renaissance: Sculpture and the Arts in Florence, 1400-1460
This major exhibition traces the rise of sculpture in Florence at the beginning of the 15th century. On display are 140 works of art including a number of masterpieces by Donatello, such as the bronze of Saint Louis de Toulouse (below); these are augmented by paintings, drawings, gold and silver items and tin-glazed earthenware pieces.
Musée du Louvre
+33 (0) 1 40 20 57 60
(www.louvre.fr)
Until 6 January 2014.

STRASBOURG
News from the Eastern Front
It is clear that 20th-century warfare is an increasingly active area of archaeology. This exhibition brings news from excavations over the past 10 years that have been carried out in Alsace and Lorraine. A wide selection of artefacts from the First World War is on display, but it is clear that the actual sites are rapidly disappearing.
Musée de la Ville
+33 (0) 3 88 52 50 00
(www.musees.strasbourg.eu)
Until 31 December 2013.

GERMANY
BONN
Crimea – The Golden Island in the Black Sea: Greeks, Scythians, Goths
Staged in co-operation with the Archaeological Institute of the Ukrainian Academy of Sciences in Simferopol, this exhibition includes many artefacts never before seen outside Ukraine. The focus of the show is on Crimea and its role as a cultural hub between Asia and the Classical world. Examples of ornate goldwork, sculpture, ceramics and furniture are on display.
LVR Landesmuseum Bonn
+49 (0) 228 20700
(www.lmb.lvr.de)
Until 19 January 2014.

FRANKFURT
Nok: A sculpture of African origin
Often overlooked, the sub-Saharan civilisation of Nok, which vanished around AD 300, gets an airing here. More than 100 sculptures and artefacts help to present a picture of this 2,000-year-old civilisation, while contemporary works from Ancient Egypt and Greece help to place the culture and artistic style in context.
Liebieghaus
+49 (0)69 65 00 49 09
(www.liebieghaus.de)
Until 23 February 2014.

ITALY
ROME
Naples Treasures: Masterpieces from the Museum of Saint Januarius
The apparent annual liquefaction of the blood of Saint Januarius makes him popular with Neapolitans, and this exhibition brings together seven centuries of imagery and works featuring the saint commissioned by popes, kings, emperors and the people of Naples. They display a high level of artistry in gold and jewellery. This is the first time many of these precious artefacts have been shown.
Rome Foundation Art Museum
+39 (0) 66 78 62 09
(www.fondazioneromamuseo.it)
Until 16 February 2014.

KOREA
SEOUL
The Taoism in Korea: Deities and Immortals
The first major exhibition held on Taoism in Korea shows its influence on culture and daily life. Together with Confucianism and Buddhism, Taoism is one of the most significant elements in Korean history, and exhibits dating from ancient times to the five centuries of the Joseon Dynasty include paintings, books, crafts and archaeological artefacts.
National Museum of Korea
+82 (0) 2 2077 92 93
(www.museum.go.kr)
Until 3 February 2014.

NETHERLANDS
AMSTERDAM
Petra Revisited
Running alongside the museum’s exhibition Petra: Miracle in the Desert, this display celebrates the work of Gerit Bierenbroodspot, who has worked for many years in the Nabatean city in Jordan, making sculptures and a series of paintings inspired by the ancient site. As most exhibits are from private collections, this is a chance to see them.
Rijksmuseum van Oudheden
+31 (0) 71 51 63 163
(www.rmo.nl)
Until 23 March 2014.

LEIDEN
Longing for Mecca: The Pilgrim’s Journey
In collaboration with the British Museum, which staged its own exhibition, Hajj Journey to the Heart of Islam, earlier this year, this is the first major show in the Netherlands dedicated to the pilgrimage at the centre of Islamic belief. Some 363 objects covering more than 1,000 years reflect this religious, cultural and spiritual journey.
Rijksmuseum Volkenkunde
+31 (0) 71 51 68 800
(www.volkenkunde.nl)
Until 9 March 2014.

SWITZERLAND
ZURICH
Archaeology Treasures of the Swiss National Museum
Some 400 items from the Swiss National Museum’s archaeological collection, dating from 100,000 BC to AD 800, are on display. Highlights include the Erstfeld Treasure, seven Celtic gold necklaces and bracelets from the 4th century BC (above) that were discovered by chance in 1962, hidden in a crack in a rock. Also on show are a pierced baton engraved with wild horses and the Zürich-Alstetten bowl (1500-1000 BC), the heaviest gold vessel found in Europe.
Landesmuseum Zürich
+41 (0) 44 218 65 11
(www.landesmuseum.ch)
Until 9 March 2014.

ART FAIRS
UNITED KINGDOM
London
Asian Art London
Over 60 of the world’s top Asian art dealers, as well as museums and auction houses are taking part in this year’s prestigious annual event. Francesca Galloway is exhibiting a collection of 22 colourful Mughal miniatures, mostly dating from the reign of King Akbar (1556-1605), and including Krishna Defeats the Demon (right). Gallery talks, study days, exhibition visits and, of course, auctions are all being held during Asian Art London. Various venues in London
(+44) (0)20 7077 2215
(www.asianartlondon.com)
From 31 October until 9 November.

FRANCE
Paris
Paris Tableau
More than 20 international galleries that deal in paintings will be represented at this prestigious art fair. David Koetser Gallery will exhibit Hans vanEssen’s Still-life with lobster, bread rolls, grapes, tangerines inchina bowls, cheese, butter and silverware on a table (above). The accompanying programme of seminars this year focuses on the celebrated Italian art historian Frederico Zeri (1921-98). A film season on the theme of the Old Masters will be held during the last two days.
Palais de la Bourse
+(33) 1 45 22 37 82
(www.paristableau.com)
From 13 to 17 November.

CONFERENCE
UNITED KINGDOM
London
The Reliability of Transmission in Musical Theory Texts from Ancient World Sources to Present Day
This year’s ICONEA (Near and Middle Eastern Archaeomusicology) conference will be held in Room 104 on 4 and 5 December and in Room G 35 on 6 December at Senate House, University of London. For further details email Richard Dumbrill at rdumbrill@iconea.org.
(+44) (0)7930 150 600
(www.iconea.org)
From 4 to 6 December.

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Our new catalogue
Art of the Ancient World 2014,
is now available upon request
EGYPTIAN LARGE LIMESTONE DEEP BUST OF TUTHMOSIS III wearing nemes and false beard.
XVIIIth Dynasty (reigned 1504-1450 BC.) H. 12 5/8 in. (32 cm.) Ex Jean-Marie Talleux Collection,
Grand Fort Philippe, France, the collection of Maestro Giuseppe Sinopoli, Rome, Italy, acquired from Royal-
Athena Galleries in 1996. Exhibited: Les Cultes funéraires en Égypte et en Nubie (Calais - Bethune -
Dunkerque, 1988), cat. no. 1.

Tuthmosis III ruled Egypt for nearly 54 years including the 22 years that he was co-regent with his stepmother
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