EGYPTIAN ART
IN THE AGE OF THE
PYRAMIDS

ANCIENT GLASS:
A CELEBRATION IN
ITALY

A NEW IDENTITY FOR
THE BELVEDERE
TORSO

ANCIENT CYPRUS

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THE WAY FORWARD?

EXCAVATION REPORT
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**IN FORTHCOMING ISSUES:**
- Ancient Gold Jewellery in Dallas
- Wall Paintings of English Heritage
- New Greek Galleries at the Metropolitan Museum of Art
- Rescue Archaeology in Istanbul
- Masterpieces from the Getty Museum
NEWS FROM EGYPT

Recent discoveries

Five large sun-dried brick mastaba tombs dating to the 1st-2nd Dynasties (c. 3050-2686 BC), similar to those in the ancient cemetery at Saqqara, have been found in Ezbat El-Walda in Helwan, to the east of Memphis and the Nile, by a joint team from the Australian Centre for Egyptology and the Supreme Council of Antiquities. They are similarly constructed, with underground rock-cut chambers. These burial chambers were surrounded by smaller rooms in which the funerary deposits were placed. Reliefs, offering lists, and crystal, schist, and marble vases, some engraved with the names of the deceased, were found in the excavations. A 3rd Dynasty (c. 2686-2613 BC) shaft tomb with an intact body was also found.

Over 60 tombs of the 15th Dynasty Hyksos period (c. 1663-1555 BC) have been discovered by an Egyptian team working at Wadi Tumilat, located between Zagazig and Ismailia, about 80 kilometres north-east of Cairo. The Hyksos, or ‘Desert Princes,’ consisted of five or six Semitic kings who ruled the eastern desert and Delta regions. In a departure from the usual Egyptian burial, the Hyksos interred the dead in small caves directly beneath their houses, often burying three or four people in the same cave. Also buried in the tombs were the skeletons of their horses. Bronze knives, pottery, scarabs, and amulets were also found, many bearing the names of Hyksos kings, including Yakubber and his successor Khian.

Abusir opened to the public

The famed 5th Dynasty (c. 2498-2345 BC) necropolis, consisting of about a dozen pyramids, located between Giza and Saqqara, is now finally being reopened following restoration of the area and the paving of the roads leading to it. Access on foot will be given to four of the pyramids – those of Sahure, Neferirkare, Neferefre, and Niuserre – but entry is not possible. Sand has been removed from the causeway of the pyramid complex of Sahure and the limestone blocks that have fallen from the funerary temple have been replaced, along with the restoration of two columns of the courtyard colonnade. It was in the unfinished pyramid of Neferefre that the Czech excavation team found the third royal cache of Old Kingdom statues including one of king Raneferef. In the funerary complex of Neferirkare an important group of papyri were found as well as reliefs depicting Bedouin tribes and an early representation of a ceremonial ritual.

The tomb of the vizier Pahtshepes, the son-in-law of Niuserre, the largest non-royal mastaba found in Egypt and one of the largest Old Kingdom private tombs, remarkably combined a private tomb of this highest state official with a royal mortuary temple. It has also been opened following reconstruction of its entrance and restoration of the reliefs in the burial chamber. Next year further tombs at Abusir will be available to visitors, including the recently discovered 20th Dynasty tomb of Iufaa, the priest-controller of the palace, and the 26th Dynasty official Udjahorresnet, who later served under the Persian invaders Cambyses II and Darius I.

New Director appointed for the Egyptian Museum

Dr Mohamed Abdel Hamid El Shimi, has been appointed as the new Director General of the Cairo Museum. He is a graduate of the Archaeology Department of Cairo University and obtained his Ph.D. from the University of Lyons in France. He began his work as an archaeologist at the Centre of Documentation and Studies for the Supreme Council of Antiquities in Zamelek in 1970, rising to the position of Head Archaeologist and finally General Manager of the Information Centre. He is the co-author, with Dr. Czemy and Dr. Abdel Aziz Sadak, of two volumes on the graffiti of Luxor. He has most recently been involved with the registration of the Luxor Museum, the Nubia Museum, and the Kom Ushim Museum near the Fayum.

The former Director General, Dr. Mohamed Saleh, has been appointed to a new position: Director of the soon-to-be-constructed museum near the Giza pyramids.
News

Recovered antiquities displayed in the Egyptian Museum

An unusual exhibition of 155 antiquities seized by the Egyptian security police was placed on display in the Egyptian Museum. Two years ago a group of objects were seized at Cairo Airport including a head of Amenhotep III and a number of Middle Kingdom models of boats with sailors (Fig 1, above). Of the three people involved, two were Egyptian airport employees - a customs officer and a tax official. The crates were stamped with forged American Embassy seals.

A monumental stone head of Ramesses II (Fig 2, right), two metres in height and weighing over a ton, was cut from a sphinx, one of six at the entrance of the large temple of Wadi es-Sebu’a in Nubia (which was removed during the UNESCO campaign about four kilometres west of the original site). It was taken in two pieces on camel to the nearest road, a distance of 120 kilometres. It was finally hidden away in a house in a village near Assuit, where it was soon recovered in a ‘sting’ operation by the police, one of whom posed as a possible buyer. A granite bust of Amon-Re was recovered from a smuggler in France; another was found by accident in the possession of an Egyptian in Cairo.

Photos by Khaled El-Fiqi

Dr Gaballah addresses the problems faced by the SCA

Dr Gaballah Ali Gaballah, the Chairman of the Supreme Council of Antiquities, recently addressed the members of the Egypt Exploration Society in Cairo on the many problems that he faces with the restoration and preservation of the numerous historical monuments in Egypt. He also spoke about the ongoing need for architects and archaeologists who are well trained in restoration methods and aware of the newest methodologies. The many new discoveries made by foreign missions create a serious problem of additional storage facilities. In some cases, such as at the oasis of El Bahariya, it has been judged better that newly discovered monuments be left in their original sites, exposed to the elements and consequent deterioration. Dr Gaballah welcomes the foreign missions, even though they are often criticised, for they fund the work at many good sites and give young student archaeologists the opportunity to learn in the field. Too many of the archaeologists in the SCA are brilliant scholars but lack practical experience in the field.

Much of the funding for the preservation of monuments, new museums and storage facilities, and the training of young Egyptian archaeologists in methodology has come from tourism. Since this has recently been below expectations, it puts a further drain upon the resources of the SCA. Many younger archaeologists are unable to submit their reports in any other language but Arabic and they also cannot work on such publications as the Annales de l’Egypte and the Catalogue General, both of which are far behind in publication.

Dr Gaballah is especially concerned with the attitude of many of the employees of the SCA - to keep your job at any price and to resist any changes, because it may result in your losing your job. A final but very serious problem is that any innovation must be approved personally by the Prime Minister.

[The writer wishes to express his thanks to Naglaa El Zahlawi and Rosalind Smith for their assistance in reporting Dr Gaballah’s talk.]

Jerome M. Eisenberg, Ph.D.
GETTY MUSEUM RETURNS THREE MAJOR ANTIQUITIES TO ITALY

As the writer briefly reported in his article on the Rutgers University Conference on ‘Art, Antiquity, and the Law’ (Minerva, January/February 1999, p. 30), three important antiquities have been returned to the Italian government by the J. Paul Getty Museum: an Attic vase, a Roman marble torso, and a Roman marble head. It is interesting to note that the museum made the decision to return these pieces on their own, without having been threatened by legal action. In spite of their long-standing efforts to ensure that their acquisitions are authentic and have proper provenances, pieces sometimes slip through despite all of their precautions and investigations.

Fig 1 (left). Attic red-figure kylix, c. 490 BC, 83.AE.362. The Attic red-figure cup (Fig 1), c. 490 BC, depicting scenes from the Trojan War, though fragmentary, was an important work potted by Euphronius and painted by Onesimos. It was purchased from a European dealer in 1983. Dr Marion True, the Curator of Antiquities at the Getty, made her own investigations following the receipt of inconclusive papers from the Italian Ministry of Culture and decided that it must have been illegally excavated at Corvelet, probably from the Sanctuary of Hera A畦.

Fig 2 (centre). Hellenistic marble torso, c. 2nd-1st century BC, 82.AA.74. The Hellenistic marble torso (Fig 2), c. 2nd-1st century BC, once ‘disguised’ as a more complete statue of Mithras sacrificing to hide its origin, it was purchased in Europe from a dealer who stated that it was from an old English collection. However it was found to be part of the Giustini collection, already published in the 18th century, and much of which can be seen in Italian museums.

Fig 3 (right). Roman marble copy by Polykleitos of the head of the famed sculpture of a Greek athlete Diadoumenos, 5th century BC, 96.AA.212. The third antiquity, a 1st century AD Roman marble copy of the head of the famed sculpture of a Greek athlete, Diadoumenos (Fig 3) originally sculpted in the 5th century BC by Polykleitos, was acquired by the Getty from the Fleischman collection in 1996. It was soon pointed out to the museum by a German scholar that the head had been stolen from the storeroom of the excavations at Venus.

Photo: courtesy of The J. Paul Getty Museum, Los Angeles.

ASIA SOCIETY TO RETURN STOLEN INDIAN SCULPTURE

Following several years of discussions with the government of Madhya Pradesh, an early 11th century AD buff-coloured sandstone relief sculpture, stolen from a provincial State Museum in Bhopal, in central India, will be returned by the Asia Society in New York (see left). The sculpture of a nursing mother surrounded by nine male and female attendants, 31.8 x 58.4 cm, is possibly from an interior frieze in a temple in the Shahdol District. The female, but head protected by the hood of a giant cobra, is thought to be the mother of the Jaina tirthankara Parsvanatha, the mother of Krishna, and Siva Grahapati, the Lord of the House. It was purchased by John D. Rockefeller 3rd from a dealer in London and was presented as a gift to the Society in 1978.

Photo: Otto E. Nelson.
In 1992 Rifat Ergen, Director of the Gaziantep Museum, discovered a magnificent polychrome mosaic depicting the wedding of Dionysos and Ariadne (Fig 1). It formed the floor of a room of a Roman house at Zeugma, the site of two Roman towns in the Turkish Lower Euphrates in south-east Anatolia. Dionysos and Ariadne are depicted seated on a kline (couch), a three-legged table with horn legs in front of them, upon which is a fluted golden bowl. Surrounded by musicians and servants, one of the latter is approaching Ariadne with a casket of gold jewellery. Dionysos holds a silver bowl; to his left a small winged putto offers him a cup. The mosaic, dating to the late 2nd-early 3rd century AD, is based upon a Hellenistic painting. A Roman dagger, sword, and piece of scale-armour were also found with the floor and further corroborated the dating.

This large mosaic, 7 x 3.5 metres, remained in situ until early in the summer of 1998, at which time it was stolen during the night by a group of men in trucks in what was apparently a well-planned and well-executed operation. The mosaic had been carefully protected with a steel door, grills, padlock, and barbed wire. Even though it could be viewed from above through the grill, direct access was forbidden except by formal authorisation from the proper authorities.

In another area, Site D, another polychrome mosaic floor, 3.8 x 3.75 metres, dating to the same period but by a lesser mosaicist, was excavated. Unfortunately, looters had taken most of the central panel (Fig 2), which depicted two figures. Two mosaic sections acquired by the Menil Collection, now on extended loan to Rice University, Houston, appear to belong to this mosaic (Fig 3), identifying the missing figures as ΠΑΡΘΕΝΟΠΟΙ and ΜΗΤΙΟΙΟΣ, the two principals in the ancient Greek novel Metiochos and Parthenope. They are seated on a kline, probably during a symposium (banquet) at the house of Polykrates, tyrant of Samos and father of Parthenope. This large central panel also appears to be a Roman version of an earlier Hellenistic painting.

The final excavations at Zeugma, which have been under the direction of the Mission archéologique franco-turque de Zeugma and the capable leadership of Mrs Catherine Abadie-Reynal, are now taking place, as Zeugma will be flooded by the waters of the Bireçik dam which is scheduled to be completed by the end of 1999.

The photos used in this article are from ‘New mosaics’ by Sheila Campbell and Rifat Ergen in The Twin Towns of Zeugma on the Euphrates, Rescue Work and Historical Studies, by David Kennedy et al. (Journal of Roman Archaeology, Suppl. Series No. 27, July 1998. List price $89.50, but available to our readers for $69.50 from J.R.A., 95 Peleg Road, Portsmouth, Rhode Island 02871, USA. Fax: (1) 401 653-1975.)

We wish to thank the Editor of the JRA, John H. Humphrey for bringing the theft of the Dionysos and Ariadne mosaic to our attention, as it has not yet been published elsewhere, and to a member of the French mission, who must remain anonymous, for some of the pertinent details.

Jerome M. Eisenberg, Ph.D.
A DEFENCE OF MUSEUMS AND COLLECTORS

In a series devoted to the problems of stolen art, the Foundation for Hel- lenic Culture and the Speros Basil Vryonis Centre for the Study of Hellen- ism jointly sponsored an evening in New York on February 14 titled 'Defining Cultural Appropriation: The Legal Overview.' Of the four speakers — Claire Lyons of the Getty Research Institute, Patty Gerstenblith of the International Journal of Cultural Property, Maria Papageorge Kouroupa of the Metropolitan Propriety Advisory Committee, and John Henry Merry- man, Switzer Professor of Law Emeri- tus, Stanford University, and President Emeritus of the Interna- tional Cultural Heritage Society — it was the remarks of the last speaker that so strongly caught the writer's attention, especially since it was deliver- ed to a largely unsympathetic audi- ence. A summary of his talk follows.

Professor Merryman, on the subject of the international trade in art, stated that law and ethics are still affected by 19th-century Byronism: cultural nationalism as romantic poli- tics. According to Byron, cultural properties have a nationality — 'a national cultural heritage.' Archaeolo- gists support these premises since they believe that they stand on what they consider to be a higher moral level. Merryman expressed his concern about source nation 'over-retain- tion,' because they are concerned not about thefts from collections, but with the laws that prohibit the export of objects from private sources. Objects cannot be exported without permission, even redundant and irrel- evant material, as well as items that do not relate to that specific nation's culture. These laws excuse indiscriminate hoarding. He refers to 'obsessive reten- tion' — the peculiar logic of national retentionism. Objects in storage [in museums and site deposits] receive destructive retention through covetous neglect.' He considers reten- tion to be acceptable for preservation and conservation, for 'true national icons,' and for religious objects of liv- ing cultures.

Source countries punish people who report their finds by not giving proper compensation. In Italy, the finder is paid half of the value, but the value, often a pittance, is deter- mined by the government. Thus the chance find of a farmer is sold on the black market. If a builder uncovers an antiquity he must stop working until the authorities examine the site; therefore, to circumvent expensive delays inherent with governmental red tape, the antiquity is sold on the black market. [Ed: In a worst case scen-ario an ancient site of indeter- minable value may be lost to archaeology.] Retention schemes encourage the black market. There is a growing demand for antiques by museums and collectors who prefer to buy provenanced objects. Dealers prefer to trade in provenanced objects, but the various laws have shut off their supply.

There are five identifiable interests involved with international cultural disclosure: international trade ideol- ogy, i.e. freedom from impediments such as export controls except for cul- tural treasures; acquirers (collectors, museums, and the art trade) — since the market value prevents objects from being destroyed; cultural national- ists — through the Hague Conven- tion, UNESCO, UNIDROIT, and other international documents; source nation interests; and, finally, archaeolo- gists with their monopoly on exca- vation and publication and as being part of a noble and honourable pro- fession, they also assume that their interests are superior. Professor Merry- man notes that at meetings and con- ventions, the acquirers are viewed with hostility and with cold regard.

Jerome M. Eisenberg, Ph.D.

SECRET TOMB OF MING EMPEROR FOUND

The Chinese official news agency, Xinhua, has announced that archae- ologists have discovered the secret entrance to the burial chamber of the first Ming emperor, his wife and 46 concubines. Chinese scientists pinpointed the location of the tomb after two years' work with magnetic scan- ning devices. The tomb lies within an enormouse man-made mound outside Nanjing, capital of the eastern province of Jiangsu.

According to legend, in an attempt to thwart grave robbers and also to avoid dynastic instability following his death, the emperor ordered that coffins be carried out of Nanjing's 13 city gates at the time of his burial, and also forbade his 26 sons to attend his funeral.

Magnetic tests suggest a vast floor- plan, including a 120-metre long cen- tre hall sloping downwards to the main tombs. It is thought that as well as the tomb of Zhu, the main cham- ber might lead to other rooms con- taining the tombs of Empress Mu and the concubines, as well as his children who may be buried there.

Specialists say if the tomb has remained untouched, and archaeolo- gists working on the site say there is no sign that it has been looted by grave robbers, the tomb could contain priceless carved jade treasures and rare embroidered silks and head-dresses. The tomb would also contain artefacts for use in the afterlife by the emperor and members of his household who were buried with him.

The Chinese news agency Xinhua said it was not clear whether or not archaeologists would be permitted to dig into the underground tunnel and actually enter the emperor's tomb.

Zhu Yuanzhang ruled from 1368 to 1398. Born a peasant he became a Buddhist monk, later converting to the Confucian religion and led a band of rebels against the Mongols who controlled China at that time. After defeating the Mongols and other opponents Zhu stormed the Mongol capital of Peking, now Beijing, and declared himself emperor of China.

Although Zhu is well-known for
News

his despotism, and his reign known as a time of repression, he was revered for uniting China and founding a dynasty that became known for its artistic and cultural achievements.

Sophia Wilberforce

SURPRISE APPOINTMENT AT THE BRITISH MUSEUM

Suzanna Taverne, a former investment banker and daughter of the Liberal Democrat peer Lord Taverne, has been appointed Managing Director of the British Museum, to work alongside the museum’s Director, Dr Robert Anderson. Accountable to Whitehall, her responsibility is to turn around the museum’s financial problems.

The new post is the first in the British museum and art gallery world where traditionally a director with an academic background is in sole charge. The new recruit is to take charge of business and financial matters leaving Anderson to focus on the curatorial aspects of his director’s role. MS Taverne’s pay and status are equal to that of Robert Anderson, but in her new position of ‘accounting officer’, a title until now always held by the director, she will have ultimate financial control of the British Museum.

Minerva sincerely hopes that this appointment lasts only as long as it takes to put the Museum’s finances in order and that it does not set a precedent. The new appointment is of great concern to the Museum’s curatorial staff who fear a cut in their numbers if the financial situation does not improve.

CLAY WARRIORS DETERIORATING

China’s 2000 year-old Terracotta Warriors are going mouldy because of the breath of thousands of tourists. Experts quoted in the China Daily said visitors to the site near Xian had raised temperature and humidity levels in buildings covering the ancient pits. About 7000 clay soldiers were buried to guard the mausoleum of China’s first emperor, Qin Shihuang.

(AFP)

BYZANTINE POTS IN CENTRAL TURKEY PUZZLE EXCAVATORS

The unusual appearance of a number of vessels uncovered at the important city of Amormium in Central Turkey have left archaeologists puzzling over what use they were put to.

The vessels were excavated in a trench immediately by the city walls, by Yalcin Mergen of the University of Anatolia, Eskisehir. In earlier seasons evidence had been found both for the destruction of the fortifications in the early 9th century AD and for the re-use of the area for domestic occupation in the Middle Byzantine period.

The area was finally evacuated and abandoned for good in the latter part of the 11th century AD, probably as a result of the arrival of Turkish nomads in Central Anatolia after the Battle of Manziket in 1071.

In 1996 evidence turned up that suggested a burnt layer in part of the area to the north-west of the gateway in the fortification wall, but no firm conclusions could be drawn about the nature and date of this stratum.

Minerva sincerely hopes that this appointment lasts only as long as it takes to put the Museum’s finances in order and that it does not set a precedent. The new appointment is of great concern to the Museum’s curatorial staff who fear a cut in their numbers if the financial situation does not improve.

The new excavations in 1998 have shown that this burnt layer was part of a large, violent destruction involving a conflagration, for remains of charred timbers, seeds, other foods stuffs, and even pieces of textile were recovered. It seems these items were buried when the roof and mud-brick walls of the building collapsed. Also found in the destruction layer were several broken pottery vessels. All were plain, unglazed wares, presumably meant for domestic use. So far four examples have been reconstructed, and are, more or less complete (see illustration below), but there are several others in a more fragmentary condition.

Most of the vessels are in a very unusual form, for they have multiple handles, usually seven, arranged in two rows around the shoulder and upper body. A further oddity is that they do not have a rim and mouth in the usual way of round-bodied pots. Instead, there is a series of holes or larger apertures at the top of the vessel, matched by other small holes in the middle of the vessel, resembling, to some extent, the inner chamber of a samovar. The whole construction of the vessels is thus rather complex and shows that the potters who made them were highly skilled. No two examples are exactly alike, but they must all have served a similar purpose. The purpose, however, remains a mystery.

What does seem to be clear is that the vessels are Byzantine and date to the 8th to 9th century AD. Indeed, the destruction layer may be associated with the sack of Amormium in AD 838, and it is hoped that samples taken for C14 and dendrochronological analysis will help to confirm this dating.

Dr Chris Lightfoot, Director of the Amormium Excavations Project

CYPRIUS SEeks RETURN OF THE WORLD’S LARGEST EARTHENWARE POT

The Director of Antiquities confirmed in mid-February that negotiations were in progress with the Louvre museum in Paris for the return to Cyprus of the Amathus pithos, the world’s largest earthenware pot, which was removed from the ancient Amathus site during the Ottoman period. If returned, the pot will be displayed in the Temple of Aphrodite, currently being reconstructed as part of a general restoration and enhancement of the Amathus site. (See pp. 42-44).

(Reuters)
EGYPTIAN ART IN
THE AGE OF THE
PYRAMIDS

Curators from the Musée National du Louvre in Paris, The Metropolitan Museum of Art in New York, and the Royal Ontario Museum in Toronto have joined forces to organise the first major exhibition concentrating on Egyptian art from the Third through to the Sixth Dynasties.

Catharine H. Roehrig

Since the middle of the Third Millennium BC, when they were constructed, the pyramids of the Giza plateau have stood as monuments to the ingenuity of the ancient Egyptians, inspiring awe in succeeding generations for some 4500 years. In spite of the fame of these monuments, comparatively little is known about the history of the period that produced them, Egypt's Old Kingdom. This period, and especially its architecture, has never been entirely neglected by Egyptologists. However, in recent years, a renewed interest in the study of Old Kingdom art has resulted in several international symposia on the subject. This, in turn, has inspired curators from the Musée National du Louvre in Paris, The Metropolitan Museum of Art in New York, and the Royal Ontario Museum in Toronto to organise the first major exhibition concentrating on Egyptian art from the Third through to the Sixth Dynasties. This exhibition – 'Egyptian Art in the Age of the Pyramids' – opens at the Grand Palais in Paris on 6 April to July 1999, and will then be displayed in New York from 16 September 1999 to 9 January 2000, and ends its run in Toronto from 12 February – 16 May 2000.

The exhibition will include more than 200 objects borrowed from museums in Europe and North America, as well as works of art from the Egyptian Museum in Cairo. Although many pieces, such as the splendid pair statue of Menkaure (Myestinus) and a queen (Fig 1), now in Boston, will be well known to Egyptologists and laymen alike, others, including the exquisite pair statue of Iah-ib and Khuaht (Fig 2), now in Leipzig, will be presented to a large audience for the first time. A few recently excavated pieces, such as the seated statue of the dwarf Perniankh (Fig 3), uncovered by Zahi Hawass in 1990, will also be in the exhibition.

Royal sculpture of the Old Kingdom is often quite fragmentary, but we are fortunate to be able to exhibit several well preserved statues of kings, including the Boston pair from the Fourth Dynasty; a smaller seated statue of the Fifth Dynasty King Sahure accompanied by a nome god (Fig 4), now in New York; and an exquisite, small kneeling statue of King Pepi I (Fig 5) of the Sixth Dynasty, now in Brooklyn. Brooklyn's unique seated pair statue (Fig 6) representing Queen Ankhnesmerire holding her son, the young King Pepi II on her lap will also be in the exhibition. Other, more fragmentary pieces of royal sculpture include

MINERVA 8
the small limestone head of a king (Fig 7), probably Khafre (Chephren), from Leipzig; and the finely carved life-size head of Djedefre (Fig 8), from Paris.

Like their kings, courtiers, royal relatives, administrative officials, and other members of the privileged class, they themselves represented in statuary that was placed in their tombs. Many of these represent individuals, both male and female, but the strong desire to be united for eternity with close family members inspired the creation of many group statues. The most common variety is the seated or standing pair statue representing a husband and wife (or sometimes an adult son and his mother). Although the woman is usually embracing the man (Fig 9), in a few cases, the man is shown returning the embrace (Fig 10). In many of these statues, the man and woman are of similar size, but in others, the woman, represented at a much smaller scale, is crouched by her husband’s leg (Fig 11). This diminutive size may reflect a gradual change in the status of women who seem to become less and less prominent over the course of the Old Kingdom, both with regard to their titles, and their presence in art.

During this rich period of Egyptian art, the works exhibit a great deal of variation and inventiveness. Among the hundreds of Old Kingdom private statues, no two are exactly alike. This diversity demonstrates that Old Kingdom sculptors, while working within a set of accepted artistic conventions that had been established in the earlier Archaic Period, were not slavishly copying standardised prototypes. Slight changes in pose, such as the deviation of the woman’s glance in the standing pair statue of Meni and Sabu (Fig 10), now in New York, are a common occurrence. Although most of these non-royal works are not considered to be portraits of the deceased, the features are often subtly individualised. The round fullness of the woman’s face in the statue of Kenen and her son (Fig 12), now in Vienna, identifies it as the product of a Giza workshop, but the delicate modelling of the brows, the texturing of the natural hair, and the carefully twisted wig locks make it distinct from all others. These variations may well reflect both the desires of the person commissioning the work, and the personal choice of the sculptor who executed it.

Many of these individual and group statues of non-royal persons seem to have been placed in a hidden statue chamber, or serdab, that was joined to a tomb’s offering chapel by a narrow slit in one wall, but this was not always the case. The pair statue of Iai-tb and Khuau (Fig 2) was found standing in front of a false door in the offering chapel of a man named Itju. This is one of the finest pieces in the exhibition, demonstrating the great artistic and technical skills of the sculptor. Both figures have their left leg forward, in imitation of the more famous pair statue of Menkaure (Mycerinus) and his queen (Fig 1). The sculptor of the Leipzig statue, carving in comparatively soft, fine limestone has nearly freed his figures from the stone matrix. Although pressed closely together, the upper bodies above the minimal back pillar have been carefully carved on all sides, and the advanced left legs of both the man and the woman have been sculpted in the round below the hemline of their respective garments.
Fig. 5. Schist statue of kneeling Pepi I with inlaid eyes of alabaster and obelisk in copper cells. 6th Dynasty, reign of Pepi I, c. 2289-2255 BC. H: 15.2 cm. The Brooklyn Museum of Art, Brooklyn, New York. Charles Edwin Wilbour Fund 39.121.

Fig. 6 (right). Egyptian alabaster statue of Pepi II on his mother’s lap. Reign of Pepi II, c. 2246-2152 BC. H: 39.2 cm. The Brooklyn Museum of Art, Brooklyn, New York. Charles Edwin Wilbour Fund 39.199.

Fig. 7 (left). Limestone head of a king with inlaid eyes. 4th Dynasty, probably reign of Khafre, ca. 2520-2494 BC. From the Valley Temple of Khafre. H: 9.9 cm. Universität Leipzig, Ägyptisches Museum, 1947.

Fig. 8. Quartzite head of Djedefre. 4th Dynasty, reign of Djedefre, c. 2528-2520 BC. H: 26.5 cm. Musée National du Louvre, Paris, E 12 646.
Although the formal statues of kings and tomb owners exhibit very little motion in the poses, this is not the case with the small figures of cooks, millers, brewers, butchers, and so on that have been found in many Old Kingdom serdabs. Because of the actions being performed, these are usually described as servant figures. However, a number of these statuettes are inscribed with the names of people who can be identified as family members or peers of the deceased. This has led to the theory that the action figures provide the tomb owner with an entourage of family and friends who will perpetually perform tasks that ensure him, and perhaps themselves, sustenance and rebirth in the afterlife. Some superb examples of these statuettes will be on display, including the gaunt, visually arresting figure of a potter (Fig 13), and the charming dwarf playing a harp (Fig 14), both now in Chicago.

The reliefs and paintings that decorated the royal funerary complexes and temples to the gods are even more fragmentary than the royal statuary of the Old Kingdom. However, a representative sampling have been brought together for the exhibition. A fragmentary scene of sailors (Fig 15), probably from the Fifth Dynasty pyramid complex of Userkaf at Saqqara, but reused by the early kings of the Twelfth Dynasty at Lisht, shows the attention to intricate detail that can be seen in many of these reliefs. The composition and execution of a procession depicting male and female deities (Fig 16) from the ruined Fifth Dynasty pyramid temple of King Sahure at Abu Sir, is a prime example of the relief sculptor’s art. Perhaps the finest examples of non-royal relief and painting are combined in the fine painted limestone slab stela of Wepennofret (Fig 17), now in Berkeley. This rare and exquis-

Fig. 9. Limestone pair statue of Kaqep and Hetep-heres. 4th Dynasty. c. 2575-2465 BC. H: 47.5 cm. The British Museum, London, EA 1181.

Fig. 10. Limestone pair statue of Memi and Sabu. 4th Dynasty, c. 2575-2465 BC. H: 62 cm. The Metropolitan Museum of Art, New York. Rogers Fund, 1948, 48.111.

Fig. 11. Detail of the limestone group statue of Nikare and his family. 5th Dynasty, c. 2465-2323 BC. H: 57 cm. The Metropolitan Museum of Art, New York. Rogers Fund, 1952, 52.15.
Egyptian Art

Fig. 12 (left). Detail of a limestone statue of Khnumet and her son, 4th Dynasty, c. 2575-2465 BC. H: 53 cm. From Giza mastaba G4970, Kairo-Museum, Vienna, AS 7507.

Fig. 13 (right). Limestone statue of a potter, 5th Dynasty, c. 2465-2323 BC. H: 13.2 cm. The Oriental Institute Museum, University of Chicago, 10628.

ite work, though known from publications, has only been displayed a few times since its discovery, nearly 100 years ago, and will be a revelation both to Egyptologists and laymen. Slab stelae, of which only 14 fragmentary or complete examples have been preserved, are closely associated with one of the most mysterious categories of Old Kingdom sculpture – the so-called reserve head. Of approximately 20 well preserved examples, four will be displayed in the exhibition, including the fine head of a man (Fig. 18), now in Vienna.

In addition to bringing together prime individual examples of Old Kingdom sculpture and relief, the organisers have taken the opportunity to gather works belonging to several private tombs that have been dispersed throughout the world. These include paintings and inlaid paste reliefs from the early Fourth Dynasty tomb of Meidum, belonging to Tet (Fig. 19), wife of the vizier Nefermaat. Another group, from the Fifth Dynasty tomb of Hetjeti at Saqqara, comprises relief scenes and a fine false door (Fig. 20).

Egyptian artists of all periods excelled in the decorative arts, and the exhibition will include numerous examples of these. Among the pieces of jewellery will be two of the inlaid silver bracelets (Fig. 21) discovered at Giza in the tomb of Queen Hetepheres, mother of King Khufu (Cheops), and a fine brooch faience and gold necklace with its counterpoise (Fig. 22), also found at Giza. The metal worker’s art is represented by a finely wrought copper basin with a twisted handle (Fig. 23). The skill and imagination of the stone carver is seen in vessels made from both soap and hard stone. A round jar of Egyptian alabaster, decorated with an open-winged Horus falcon and inscribed for King Unis of the Fifth Dynasty (Fig. 24) leaves no question as to why Egyptian artists of all periods chose this relatively soft, beautifully translucent stone as their preferred medium for such luxury items. A group of cosmetic jars carved to represent mother monkeys holding their young (Fig. 25), also in alabaster, appear to have been gift presented to honoured courtiers at the time of a King’s Heb-seed festival. A large storage jar of alabaster (Fig. 26), decorated with an imitation of a rope harness is one of thousands found in the Third Dynasty step-pyramid complex of King Djoser at Saqqara. One of the most breathtaking pieces in the exhibition, and one seldom seen outside of publications, is the finely polished gneiss bowl with a delicately carved undulating rim (Fig. 27) – a testament to the Egyptian artist’s mastery of working in hard stone.

The exhibition, ‘Egyptian Art in the Age of the Pyramids’, will be accompanied by a catalogue, published in both French and English, which will include 215 entries on the objects to be displayed. The catalogue is generously illustrated with excavation photographs, drawings, plans, and more than 450 colour photographs taken especially for the exhibition. Essays on various aspects of sculpture, relief, and painting have been written by Dorothea Arnold, Nadine Chepil, Krzysztof Gryzmski, Nicholas Millet, Catharine Roehrig, and Christiane Ziegler. Architecture is discussed by Dieter Arnold, Peter Janosi, Audran Labrousse, and Jean-Philippe Lauer. Contributions on the decorative arts have been prepared by Julie Anderson, Dorothea Arnold, Elena Pisichkova, and Patricia Rigault. Jean Leclant has briefly outlined the history of the Old Kingdom, and essays by Nicholas Grimal, Peter Der Manuelian, and Zahi Hawass survey the contributions of modern Egyptologists such as Selim Hassan, Hermann Junker, Jean-Philippe Lauer, and George Reisner to the study of Old Kingdom art, history, and culture.

The principal organisers of the exhibition are Christiane Ziegler of the Louvre, Dorothea Arnold of the Metropolitan Museum, and Krzysztof Gryzmski of the Royal Ontario Museum. The exhibition photographer was Bruce White, who worked in collaboration with Dorothea Arnold.
Fig 14 (left). Limestone statuette of a dwarf playing a harp. 5th Dynasty, c. 2465-2323 BC. H: 12.5 cm. The Oriental Institute Museum, University of Chicago, 10641.


Fig 16 (right). Detail of a fragmentary limestone relief depicting processions of deities and fertility figures. 5th Dynasty, reign of Sahure, c. 2458-2446 BC. From the pyramid temple of Sahure, Abusir. H: 140 cm. W: 212 cm. Ägyptisches Museum und Papyrusammlung, Berlin, 21784.

Fig 17 (below). Detail of the painted limestone slab stela of Wepennofret, 4th Dynasty, probably reign of Khufu, c. 2551-2528 BC. Found in the offering chapel of Wepennofret, Giza mastaba G1201. H: 44.5 cm. W: 66 cm. Phoebe Apperson Hearst Museum of Anthropology, University of California, Berkeley, 619825.
Egyptian Art

Fig 18 (left). Limestone head of a man. 4th Dynasty, probably reign of Khufu, c. 2551-2528 BC. Found in the shaft of Giza mastaba G4330. H: 27.7 cm. Kunsthistorisches Museum, Vienna, AS 7787.

Fig 19 (below left). Limestone and paste Canopic scene. 4th Dynasty, reign of Snefru, c. 2575-2551 BC. From the tomb of Itet at Meidum. H: 100 cm. W: 117 cm. Ny Carlsberg Glyptotek, Copenhagen, A636 (AF.I.N.135A).

Fig 20 (right). Limestone false door of Merjeti. 5th Dynasty. Probably from Saqqara. 2465-2323 BC. H: 190 cm. W: 65.5 cm. The Metropolitan Museum of Art, New York. Gift of Mr and Mrs J. J. Kiefer, 1964, 64.160.

Fig 21 (below). Two silver bracelets inlaid with carnelian, turquoise, and lapis lazuli. 4th Dynasty, probably reign of Snefru, c. 2575-2551 BC. From the tomb of Queen Hetep-heres, Giza. D: 9 cm. Egyptian Museum, Cairo, JE 53271, 53273.

Fig 22 (below). Faience and gold necklace and counterpoise. 5th Dynasty, c. 2465-2323 BC. From tomb S 316, Giza. W: 25 cm. Kunsthistorisches Museum, Vienna, AS 9072.
Fig 23 (above). Copper basin with handle. 6th Dynasty, c. 2323-2150 BC. From the Western Cemetery, Giza. H: of basin: 10 cm. D: 20 cm. Staatliche Sammlungen, Tübingen. Ägyptisches Museum, 2169.


Fig 25 (right). Egyptian alabaster cosmetic vessel in the shape of a mother monkey and her young, 6th Dynasty, reign of Merenre I, c. 2255-2246 BC. H: 18.5 cm. The Metropolitan Museum of Art, New York. Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1918, 30.8.134.

Fig 26 (top right). Egyptian alabaster jar with rope decoration. 3rd Dynasty, reign of Djoser, c. 2630-2613 BC. H: 63.5 cm. D: 19.1 cm. From the step pyramid complex of Djoser, Saqqara. Egyptian Museum, Cairo, JE 65423.

'Egyptian Art in the Age of the Pyramids'

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Celebrating Ancient Glass in Italy

Filippo Salviati reports on the programme of museum exhibitions of ancient glass, inaugurated concurrently in Venice, Milan, and Bologna, to mark the 40th anniversary of the founding and the 14th Congress of the International Association for the History of Glass (AIHV).

The 14th Congress of the International Association for the History of Glass (AIHV) took place in Venice and Milan at the end of October last year. Over 100 papers were presented by international scholars, visits to glassworks were arranged, and an extensive programme of museum exhibitions was inaugurated concurrently in Venice, Milan, and Bologna.

In Padua the archaeological museum is displaying its important collection of 340 Roman glass objects, dating from the 1st century BC to the 4th century AD, found during excavations around the city. Included in the exhibition is a blue-green glass container, found in 1823 near a monument, which contained the ashes of the dancer Claudia Toreuma, a freed woman of the emperor Claudius, who died at the age of 19. This is the first of a series of exhibitions, the aim of which is to introduce the general public to the complete range of the vast archaeological collections within the museum which were previously kept in storage. The exhibition 'Ancient Glass' at the Museo Civico Archeologico runs until the middle of May.

Quite a number of exhibitions devoted to the art of glass making in ancient times opened in Italy last year. 'Trasparenze imperiali: vetri romani dalla Croazia' at the Palazzo Barberini in Rome (catalogue, Skira, 1998) featured a selection of 250 Roman glass objects from archaeological museums in Croatia dating from the 1st to the 3rd century AD. Among the Croatian museums, the museum at Zara houses more than 3000 glass objects which have come, for the most part, from archaeological excavations at Jader (Zara), Aenona and Asperia (Figs 1-4). It also houses coins and imperial portraits such as that of Plautilla, the wife of emperor Caracalla (198-217), which were also on view.

In Milan the exhibition, '19th century glass in Italy: artists and designers' was on at the Castello Sforzesco in Milan (catalogue, Electa), and 'Vetri Meraviglios' at the Museo Poldi Pezzoli. Two exhibitions, however, specifically concerned with
Pride of place in the archaeological museum in Milan is given to the Trivulzio cage-cup (Fig 6), a diatreton, of whitish glass with no base, but with a glass netting on the bottom part, cut by means of a drill and wheel. Underneath the lip is an inscription carved in light blue glass: Bibi vivas multis annis ('Drink, you will live many years'). Its name is taken from that of Prince Trivulzio as the cup was once part of his collection. The cup was discovered in 1680 in the sarcophagus of Attilia Sabina during work inside the Caroelli family house at Novara in Lombardy.

A remarkably similar 4th century AD cage cup, but with an inscription in Greek saying: 'drink, live well forever,' was found at Köln-Braunsfeld in the family cemetery of a villa rustica, and is now in the Romisch-Germanisches Museum in Cologne (Fig 7). The same technique was used to fashion the famous Constable-Maxwell cage cup, although it does not bear any inscriptions. It was this diatreton which broke a new world record for ancient glass when it was sold in 1997 (See Minerva, March/April 1998, pp. 25-29).

Cologne was a centre for glass production in ancient times specialising in the production of vessels decorated with serpentine trails — and so was Aquileia, the most important of the Adriatic harbours, for it was from here that the products of this important industry were exported. The importance and the skill in glass making in the northern provinces of the Roman Empire are well documented by the astonishing range of glass artefacts in the museum in Cologne and by the presence of such masterpieces as the Trivulzio, Cagnola, and St Mark's treasury diatretes in North Italian museums (Figs 7-8).

In Bologna, the exhibition 'Vetri, antichi arte e tecniche' on show at the Museo Civico Archeologico runs until 27 June. Two hundred and sixty glass objects belonging to the museum collection illustrate the variety of styles and techniques of ancient glass production, beginning with rare pharaonic examples dating to the 14th century BC, through to Etruscan and Celtic objects from the 9th to the 2nd century BC, then on to the many and diverse glass objects produced in the Roman Empire, from the middle of the 1st century BC (when the new technique of glass blowing was invented in the regions of Syria and Palestine), and on to the 4th century AD.

MINERVA 18
Also on view are necklaces made of glass beads, bracelets, brooches (fibulæ) decorated with pearl beads, amulets in various degrees of sophistication and beauty, perfume containers (Fig 8), and vases of all colours and shapes. The Archaeological Museum in Naples has lent the magnificent cameo glass panel representing the meeting between Dionysos and Ariadne from the Fabius Rufus house in Pompeii (Fig 9). It enriches the exhibition, widening its range by documenting a refined and complex technique not present in the Bologna collection.

In addition there is a hoard of Fatimid weights (10th-12th century AD) bearing the name of the ruler and never exhibited before. The hoard came to the museum with the bequest of the collection of the 19th-century painter Pelagio Pelagio who gave the museum his extensive collection of antiquities (see Minerva, September/October 1997, pp. 33-5). The three scholars responsible for the exhibition are the museum’s directors, Cristina Morigli Govi, Daniela Ferrari, and the very active and effective curator at the Museo Civico Archeologico in Bologna, Giola Meconcini Notarianni, who has been the president of the AIHV for the past three years (1995-98), and is also one of the organisers of the Congress.

In 1979 Notarianni published the museum’s collection of Roman glass, and now she is also the editor and one of the authors of a glossary of ancient glass, translated into English by Dr David Whitehouse of the Corning Glass Museum. Initially published as an appendix to various volumes of the Corpus of the Archaeological Collections of Glass in the Veneto (CCAV), and to the volume on ancient glass in the Civiche Raccolte Archeologiche di Milano it is now available independently.

The Annales of the Giornate Nazionali di Studio held in Milan were published in January of this year, while the AIHV Secretariat in the Netherlands will soon announce the publication date for the papers of the 14th Congress. It has, however, already been announced that the venue for the 15th International Congress in three years’ time will be New York, and the emphasis will be on glass produced in the Islamic world.

BOLOGNA
‘Ancient Glass – Art and Technique’ at the Museo Civico Archeologico. Tel: (39) 051233849. Catalogue (For information e-mail to: ailhv@wxs.nl). Until June 27th.

MILAN
‘Vetro e Vetri, prezio iridescenze’ & ‘Ancient Middle Eastern Glass’ at the Archaeological Museum. Tel: (39) 02 805 333972.

PADUA
‘Ancient Glass’ at the Museo Civico Archeologico until the middle of May. Tel: (39) 0498 204566.
Luna – A Roman City

In the past 45 years Italian archaeologists have conducted a programme of carefully planned excavations at Luna, a city with a history that spans some 14 centuries. Ongoing research has revealed one of northern Italy’s most fascinating Roman archaeological sites.

Stephen Rossi

Augustus boasted that he found Rome a city of bricks and left it a city of marble, but to achieve his ambitious building programme an unprecedented quantity of stone was required. Luna, a city known today as Luni, some 270 kilometres up the Tyrrhenian coast from Rome, was in a perfect position to ensure a steady flow of marble to the capital, Rome, and to much of the Empire (Fig 1).

The city was abandoned in the 13th century, gradually being replaced by fields and pastures, and the site itself was raided continuously up to the end of the 19th century for artefacts and building materials. This has, however, meant that without the hindrance of overlying buildings found on the sites of most Roman cities in Italy, researchers have been able to display their discoveries to full effect. The visitor to modern-day Luni can now see acres of Roman city streets, foundations, and a sizeable amphitheatre. A small but stimulating museum full of objects recovered in and around Luna hints at the opulence enjoyed by the city.

Contemporary documentary evidence refers to the city as a Splendida Civitas where marble was used even for stables. A legend concerning a barbarian prince who arrived in the 9th century mistaking the city for Rome itself gives an indication of Luna’s magnificence. With good harbours on two sides and virtually inexhaustible quarries only twelve kilometres away, Luna owed its fortune to its strategic position. The same nearby quarries would later make the name ‘Carrara’ a trademark for marble of the highest quality.

Physically, the site was well-protected and had a natural harbour formed by sand-bars at the mouth of the river Magra (about 50 kms NW of Pisa). The area was at the extreme north-western tip of the Etruscan territories and excavations across the river from Luni at Ampuglia have uncovered a 4th century BC emporium. According to Strabo, the Greeks called this harbour the ‘Port of Selene,’ after the Greek moon goddes who was traditionally worshipped in the area.

The Romans founded their colony in 177 BC after wresting control of the area from the Ligurians and Gauls. They called the colony Luna in honour of the moon goddess. One hypothesis suggests that the ancient settlers connected the exceptionally white local marble to the presence of the goddess, who was later identified with Artemis/Diana. It is interesting to note that the prehistoric inhabitants of the area carved unusual stele with the tops in the shape of a half-moon.

When the Romans deported the native population away from this region it meant there was abundant land for Roman citizens. After laying out the city and the surrounding road system, the leaders distributed the remaining land to 2000 colonists through centuriation. Although the Romans did not definitively subjugate the Ligurian tribes until 122 BC, archaeologists have discovered that the inhabitants of Luna erected most of the major features of the city well before this date. They included a Capitolium, a forum, a ‘Great Temple’ (Fig 2) dedicated to Diana and city walls enclosing over 59 acres. Around the same time the Via Aurelia was extended from Pisa to Luna in order to connect the city directly with Rome. The road became Luna’s decumanus maximus as it traversed the city centre. A theatre was erected within the city walls at the beginning of the 1st century BC.

Intensive exploitation of the marble quarries at the foothills of the Apuan Alps was solely underway by the mid-1st century BC. These quarries soon replaced ones in Greece and Asia Minor as Rome’s principal source for marble both for building and for statuary. Squads of caesares (stone-cutters) used hand-tools to cut enormous blocks from the hillside and teams of up to 40 oxen transported them to Luna’s harbours where they were loaded onto big ships called lapidariae. These ships sailed onward to Ostia and then up the Tiber to Rome. The emperor Tibertius (AD 14-37) recognised the importance of Luna’s marble quarries by confiscating them and making them all imperial property.

The wealth generated by the marble industry allowed Luna’s inhabitants to completely refurbish the city’s original monuments during the reign of the Julio-Claudians in the first half of the 1st century AD (Fig 3). Within the walls, archaeologists have discovered two major patrician houses whose greatest grandeur coincides with the early Imperial period. These houses are full of mosaics and frescoes of the highest quality. A 7000 seat amphitheatre, 250 metres east of the walls, was completed by AD 120 (Fig 4). Scholars estimate that during the Antonine period (AD 117-192) the city numbered some 17,500 inhabitants.

Although Luna is mentioned by many Roman authors including Strabo, Lucan, Pliny, and Scribonius, the city played no significant role in Roman history. The archaeological record shows that Luna prospered and declined on a curve parallel to the rest...
of the Empire. A major earthquake destroyed many buildings in the 4th century. Even so, in 416 the poet C. Rutilius Namazianus was able to describe the ‘Sun’s shining sister’ as a city ‘covered with marble that gleamed like virgin snow’ (Claudius Rutilius Namazianus, De rebus suo, II, 63-68).

Later in the 5th century the construction of a major Christian basilica and the formation of a diocese insured Luna’s survival into the Middle Ages. However, cessation of marble quarrying meant that the city functioned merely as an ecclesiastical and administrative centre of the Maritima Italorum district of the Byzantine Empire. In 643 the Lombard king Rotarius destroyed the city walls and most of the remaining monuments with the exception of the cathedral.

The bishops of Luni continued to mint coins and participate in Vatican councils up until the late 9th century. The archaeological record shows that the population was sparse and that multi-family groups (città) now occupied the once resplendent buildings. The very factors that made the site so desirable to the Romans now conspired to accelerate the city’s demise. Without walls, it was prey to bands of marauding Saracen and Norman pirates. Centuries had passed without the periodic dredging of the harbour and the resulting swampland was not only hopeless as a port, it became the source of ceaseless plagues of malaria. Finally, in 1204 the Bishop of Luni abandoned the cathedral and moved six kms inland to higher ground at Sarzana. Less than one hundred years later, Dante, in his Divine Comedy, lists Luni among Italy’s dead cities.

The memory of the Roman city lingered and records of antiquarian interest in the site appear as early as the 15th century. In 1463 the appeal of marble sculpture from Luni brought the Medici of Florence into confronta-

tion with Pope Pius II who issued an edict forbidding the removal of ‘Antichi’ from the area. Nevertheless, private collectors continued to acquire artefacts from Luni for the next 400 years.

Semi-scientific excavations in the 19th century produced a full range of archaeological material. The most sensational discovery was a cycle of large Hellenistic terracotta statues of divinities dated to the 2nd century BC. They decorated the pediments of the so-called ‘Great Temple’ and the Florence Archaeological Museum purchased these pieces in 1882. By the beginning of the 20th century, museums in north-western Italy including Turin, Genoa, La Spezia, and Carrara had acquired most of the artefacts unearthed at Luni.

The Archaeological Superintendency of Liguria has conducted digs at Luni for the past 45 years. They have explored and recorded the stratigraphy of the Forum, the theatre, the medieval basilica, the Capitolium, and more. However, as much as 70% of the area within the walls remains to be excavated.

An on-site museum was opened in 1964. New material, as well as choice pieces returned by Italian museums to their context, are on display. Objects include a fine 1st century AD marble sculpture (Fig 5), a bronze portrait head, coins, mosaic glass (Fig 6), and terracottas. In addition, several of the 17th century farm buildings on the site have been adapted to conserve specific types of artefacts, for example, epigraphical material.

A visit to Luni today is a rewarding experience. Most of the above-ground remains of the city were carted away centuries ago to be re-utilised in the churches and palaces of the surrounding medieval centres. However, the visitor will see an impressive matrix of streets and foundations that work together with the material on display in the museum to evoke a strong feeling for the Roman city. And Luni’s amphitheatre is the most impressive Roman ruin in this part of Italy. (Unfortunately, vandalism has forced authorities to construct a six metre steel fence around its entire perimeter.)

The setting itself, with the Apuan Alps rising to the west and the Mediterranean a short distance away, is enchanting. An excellent, illustrated guide book is available (only in Italian at present) and most of the site is accessible to the handicapped.

Luni Museum:
Opening Hours: Daily from 9:00 am to 7 pm
Closed: Mondays, December 25, January 1 and May 1
Tel: (+39) 0187-66811

MINERVA 21
THE STONEHENGE WE DESERVE?

In September 1998, Chris Smith, Minister for Culture, Media and Sport, announced new plans for presenting Stonehenge. Peter Stone outlines the proposals and discusses some of the issues.

Acquettas Hawkes' famous statement that 'every generation gets the Stonehenge it deserves' has been constantly on my mind over the last few months. Decisions are about to be taken over the coming months that will essentially prove this to be incorrect as they will not only affect Stonehenge and its surrounding landscape for this generation but for all generations to come. Such is the magnitude of the present debate; such is the responsibility of those involved.

Individual responsibility is an important issue here as the present proposals are very much the result of the efforts of two people. Sir Jocelyn Stevens, the Chairman of English Heritage took on 'the Stonehenge problem' almost as a personal crusade when he took up his post in 1992 and has been fighting for solutions ever since. That we are potentially so close to a solution now can be put down to the war of attrition waged by Stevens and to his most recent supporter, Chris Smith, Secretary of State for Culture, Media and Sport, who has used his position to clear previously insurmountable obstacles. Between them these two individuals have created an opportunity to resolve all of the major problems that led Stonehenge, inscribed in 1986 by UNESCO as a World Heritage Site, to be described by the Public Accounts Committee of the House of Commons in as a 'national disgrace' (Fig 1).

The present proposals were announced by Chris Smith at a meeting in Amesbury on 22 September 1998. Smith announced a 'Master Plan' that would provide 'free access for everyone, including people with disabilities to Stonehenge' and that would 'combine the benefits of the A303 [trunk road] improvement with the conservation and enjoyment of the World Heritage Site'. The 'reunification of Stonehenge which restores its dignity and its sense of isolation set amongst 450 Scheduled Ancient Monuments in an ancient landscape of chalk downland and the protection of the archaeology forever' [sic] was identified as 'the ultimate and most important environmental objective of the Stonehenge Master Plan' (Figs 2, 3).

Both Smith and Stevens appear, rightly, to be proud of what they have managed to achieve so far and it would not be surprising to assume that everyone who takes an interest in Stonehenge should be expected to welcome the opportunity they have created. However, there are many archaeologists and others who are extremely concerned about some of the proposals and who argue that even the maintenance of the present situation would be preferable to the proposed changes. So what are the issues and why are some people so adamantly opposed to the solutions now proposed?

There are effectively three elements to the problem: the location of visitor facilities to replace those presently in use; what to do with the A344 which passes within a few metres of the Heel Stone; and what to do with the A303 (Fig 4). In brief, the plan is to remove the above 20th century intrusions from the landscape, and to create a Stonehenge 'park' where visitors will be able to walk, for free, across a landscape full of prehistoric remains.

The present visitor facilities were constructed in the 1960s to cope with visitor numbers that peaked around the 300,000 mark. In recent years over 700,000 people annually have paid to visit Stonehenge, and English Heritage estimate that numbers not far from this total make use of the car park risking life and limb (sadly literally in some cases) to view the Stones from the viewing platform. That present facilities cannot cope with either the numbers or the expectations of modern visitors is not disputed and there is universal support for their removal.

Just as visitor numbers and expectations have increased so also have interpretation and presentation philosophy and practice. Few involved in these aspects of heritage management today would suggest putting such visitor facilities actually within such a World Heritage Site. However, this is exactly what was suggested in earlier proposals put forward by Smith in April 1998. At this time it was actually suggested that new visitor facilities be provided at a site near Fargo Plantation within the World Heritage Site. Such a location goes against all modern practice and UNESCO's guidelines for World Heritage Sites and, despite the extremely surprising approval of UNESCO's World Heritage Bureau for the planned development at Fargo, the proposals outlined on 22 September 1998 modified the April proposal.

Fig 1. The central area of Stonehenge when the public were admitted freely. Photo: Peter Clayton.
Stonehenge – the future?

Figs 2, 3. Present reality and future prospect.
Stonehenge with and without the A344 and A303.
Photos: English Heritage.

and positioned the new facilities outside the World Heritage Site to the east of the Countess Road roundabout.

The removal of the present visitor facilities is essential and the proposal to position new facilities outside the World Heritage Site must be applauded. However, the positioning of facilities so far from the monument does raise important issues of access. The present scheme proposes that a fleet of mini-buses take visitors on the 2 km journey to a dropping off point near to Fargo Plantation (Fig 4) where they will walk to – and from – the Stones (with suitable, but as yet unspecified, transport provision for the disabled and elderly). This implies visitors committing at least an hour and a half to visiting the monument, not taking into account any time they might want to spend on actually going to the monument, then whatever interpretation is provided may actually need to take the place of visiting Stonehenge for a possibly large number of potential visitors. The implications for interpretation and presentation are significant. This point has added importance given the proposed removal from the landscape of the A344 and A303 (Fig 4). It agreed, this will take away the chance – cherished by many – of seeing Stonehenge as they pass along one of the roads earmarked for removal. The present proposals do not only ‘reunite’ Stonehenge with an ‘ancient landscape’ (although see below), they also remove Stonehenge from its present landscape.

The second element of the problem is the proposed closure of the A344 as it passes alongside Stonehenge leaving a stump of the road to provide access to the visitor dropping off point required near to Fargo Plantation. The present road is dangerous and is a noise, fume, and visual pollutant. Its closure is crucial to the concept of ‘reuniting’ Stonehenge within ‘an ancient landscape’ and must be warmly welcomed.

It must, however, be noted that, while Stonehenge does lie in the centre of a remarkable concentration of prehistoric remains, it does not lie in the centre of a prehistoric landscape that waits, patient as a fairytale princess, to be ‘reunited’. This may seem a rather semantic point but in fact it lies at the centre of perhaps the most problematic aspect of these proposals. The landscape around Stonehenge has been changing ever since people first arrived in the area. This change did not stop when Stonehenge lost its original function but has continued right up to the present day. Roman and turnpike roads have come and gone from the
Stonehenge – the future?

Fig 4. The Stonehenge Master Plan. Photo: English Heritage.

immediate vicinity, as have airfields, cafes, and custodians’ cottages. Perhaps once sacred land from which, possibly, all but a few elite were excluded, it has been farmed commercially over centuries, both for arable crops and as pasture. Any Stonehenge ‘park’ that may be created by the present proposals will be a construct of the last years of the 20th century and not some rediscovery of a ‘real’ prehistoric landscape. It will certainly contain one of the most significant concentrations of prehistoric monuments in Britain – if not, given its UNESCO inscription, in the world; but it will not, and can never again, be a prehistoric landscape.

This point becomes especially relevant when discussing the final element of the problem, the A303. Here the proposal is for the dualling and burial of the A303 in a two km cut-and-cover tunnel. The A303 is the major trunk road link between London and the South West. Over the past twenty or so years it has been upgraded along much of its length from a single to a dual carriageway. There have been numerous plans put forward over the last few years for the improvement – i.e. dualling – of the section of the A303 that runs immediately to the south of Stonehenge which, with the A344, is a fume, noise, and visual pollutant. Plans proposed for consideration have included re-routing the road along a variety of surface routes both to the south and north of its present line; the surface dualling of the road along its present line; and a variety of tunnelling options. However, at a Highway Agency planning conference held under the last government in 1995 all options other than a long bored tunnel were rejected. This decision effectively supported the view that the Stonehenge landscape is in some way particularly ‘special’ and that the disturbance and damage caused by the construction of a cut-and-cover tunnel should not be allowed within the World Heritage Site. Such physical disturbance would be limited by the choice of a bored tunnel as this construction method would, apart from entrances, only disturb below-ground geology rather than surface and immediately sub-surface archaeology. The conference decision followed the view, expressed in 1994, of the then Minister at the Department of Transport, Stephen Norris, that he was ‘delighted that the Department and English Heritage will be able to work together with the National Trust, with us all sharing a common goal – to produce the best, not the cheapest but the best solution for Stonehenge’ (author’s italics).

The 1995 decision left an effective stalemate, with unanimous agreement that the only solution was one that no-one could immediately afford. The upgrading of the A303 was then actually removed from the Short Term Roads Programme by the present government during its review of its overall transport strategy. It is to the credit of Chris Smith and the pressure that he has been able to exert that the planned improvement to the road has been reintroduced to the Programme. The Minister for Roads, Lord Whitty, has confirmed that the only reason for the inclusion of the A303 upgrading into the Programme is because of its ‘heritage importance’. The road is therefore unique, being in the Programme because of heritage rather than transport considerations. This has led to the equally unique suggestion that part of the cost of the improvement should be borne by ‘heritage sources’ as opposed to the normal transport budget. This suggestion alone has caused great concern among the heritage world as it flies in the face of the now well established principle of ‘the polluter pays’. A real concern is the precedent that this suggestion may create for future road schemes and, indeed, for other developments.

However, of more immediate concern to many in the heritage world, is that, despite the commitment of the previous Transport Minister and despite the conclusion of the 1995
Highways Agency conference, the present proposal for the A303 sees it buried in a two km cut-and-cover tunnel that essentially follows the line of the existing road. The government has indicated that while it is committed to covering the costs of the cut-and-cover tunnel – estimated to be £125 million – it will not contemplate the additional cost of a long bored tunnel – estimated to be £300 million. The heritage world thus appears to be left with the dilemma of either accepting the present proposal, which sees a major road development cutting right across the World Heritage Site, or accepting that nothing can be done to address the problems at Stonehenge in the foreseeable future.

While the reluctance of ministers to contemplate a long bored tunnel on purely financial grounds is entirely understandable, there are three major issues that remain to be resolved before judgement can be made on the proposal for the A303.

First, there are many aspects of the current proposal that need far more detailed design work before the full implications of the proposed scheme can be fully understood. Included in this are the details of car parking arrangements for visitors travelling from the south and west who may not want to travel to the visitor facilities at the Countess roundabout; the design of the road interchanges at Long Barrow cross-roads and at the Countess roundabout; and the crucial requirement to significantly change the topography of the landscape in Stonehenge Bottom.

Second, no recent engineering quotations for the construction of a long bored tunnel have been made public. The figure quoted above, £300 million, is based on a number of years out-of-date. Tunnelling expertise has moved on significantly in this short time and it would be cavalier for the heritage community to endorse a major development within the World Heritage Site without having full and up-to-date figures for all options in front of it. It has also not been made clear why the only option to the proposed two km cut-and-cover tunnel is a four km bored tunnel. It may be that engineering factors require a bored tunnel to be twice the length of a cut-and-cover; it may be that the real difference in cost is so significant that we really do face the situation of cut-and-cover or nothing. However, answers to these questions need to be provided before a rational decision can be made. It is understood that English Heritage is looking into these issues and that fuller information should be available in the not too distant future.

The final, third, issue relates to the perceived economic value of the World Heritage Site. In January 1997 the Parliamentary Office of Science and Technology published a report *Tunnel Vision?* which suggested that a long bored tunnel might well be justified as 'good value' economically if the full 'heritage value' of the project were added into cost benefit equations. However, it appears that this Report has been ignored and that 'economic heritage value' has not been factored into DETR's figures when determining the type of tunnel to be constructed. In essence, the essentially *economic* question appears to be whether pension fund investors would be put off from visiting the monument, sitting in its park setting, if they knew that part of the original landscape had been sacrificed to create the quiet park in which they were wandering.

This brings us back to the whole concept of landscape. If it were true that Stonehenge lay in a real prehistoric landscape that had somehow miraculously avoided any subsequent modification then there would be a very strong – perhaps incontrovertible – argument to say that we could not contemplate a cut-and-cover tunnel as it would be the first, and a very significant, development within the landscape. However, this is patently not true. Therefore what has to be decided is whether there is enough special significance remaining in the landscape to justify the damage that a cut-and-cover tunnel would undoubtedly do. Such damage would be two-fold with an initial, and – regardless of claims to the contrary – extensive, scarring of the landscape during construction followed by the permanent scar of the tunnel itself.

English Heritage has already expressed the view that the known archaeology along the proposed route of the cut-and-cover tunnel is not, in itself, important enough to stop the proposed scheme. Obviously, a pre-cursor to any cut-and-cover development would be that sufficient time and resources were provided for any necessary archaeological investigation along its route. Indeed, some archaeologists have begun to argue that the proposed scheme provides a welcome opportunity to develop a research project for the World Heritage Site. However, other archaeologists, environmentalists, and others continue to argue that this landscape must be protected from development as it is so special – although some consideration may have to be taken of the potential damage done by ploughing across the area, much of which is planned to be stopped if the proposals are accepted. Until there is a proper investigation of the real – rather than economic – heritage value of Stonehenge and the landscape in which it sits there will be no answer to this dilemma. Such an investigation should ideally form part of the background research carried out prior to the development of a Management Plan for the World Heritage Site, a plan required by UNESCO under the terms of World Heritage inscription.

Stonehenge has stood in its changing landscape for over 5,000 years. While it is clear that there is a real opportunity to remove the vast majority of the modern intrusions in that landscape, the opportunity should not blind us to our wider responsibility to preserve and conserve as much of that landscape as possible. We need to begin to understand the difference between 'economic' heritage value and 'real' heritage value. The question remains as to how much, if any, of the landscape we are willing to sacrifice in order to place Stonehenge in a far more sympathetic environment.

**Postscript:** At the fourth World Archaeological Congress held in Cape Town, South Africa in January 1999 concern was expressed over the idea of a cut and cover tunnel at Stonehenge. Participants passed the following motion at the conference plenary session: 'We the participants of WAC4 welcome the concerns demonstrated by the UK Government to safeguard the future of Stonehenge World Heritage site but urge the UK Government to reconsider its decision to insert a cut and cover tunnel across the World Heritage site. Particularly we ask that the UK Government looks again at the costs of a bored tunnel taking into account the full potential benefits, economic, social and cultural and finds funding to build it. This appeal is made in view of the long campaign by English Heritage, the Governments’ advisors in archaeological matters, in favour of a bored tunnel. WAC would wish to work with the UK government to make the reassessment possible, and to help the UK government in moving the project forward.'

The resolution was adopted by the Council of the World Archaeological Congress (WAC) and a Task Group was set up to report within two months to WAC Officers on the present plans for Stonehenge.

Dr Peter Stone is the co-ordinator for the Council for British Archaeology regarding the proposed developments at Stonehenge. He writes here in an individual capacity.

MINERVA 25
EGYPTIAN GALLERY OF THE ORIENTAL INSTITUTE IN CHICAGO REOPENS

After a three year closure, the Egyptian gallery of the Oriental Institute Museum of the University of Chicago is scheduled to reopen to the public on 29 May. The new installation will allow many objects from the collection to be exhibited for the first time, giving the public an appreciation of the diversity and richness of the collections.

Emily Teeter

The five galleries of the Oriental Institute closed in 1996 as a part of the first major renovation of the building since it opened in 1931. The project included the installation of climate control systems to the galleries, storage and work areas, and the construction of a 17,000 square feet wing to house objects, archival storage, and expanded conservation laboratories. The remaining galleries (Mesopotamia, Assyria, Anatolia-North Syria; Persia; Palestine-Israel; Persia; Palestine-Israel, and Nubia) will open at intervals over the next two years.

The renovation has allowed the presentation of the Egyptian artefacts to be re-evaluated, and an entirely new selection of objects to be exhibited. The rich collection of organic materials (human and animal mummies, documents, textiles, basketry and leather objects) can now be exhibited due to the installation of a state-of-the-art climate control system which will protect the collections from the broad fluctuations in Chicago's temperature and humidity.

The renovated galleries were redesigned by the Chicago firm of Vinci/Hamp. One of the concerns of the Oriental Institute was to retain the character of the former galleries with their stencilled ceilings, wood trim, and limestone. Vinci/Hamp designed five new built-in cases of limestone and bronze to complement the structure. Existing 1920s vintage walnut-trimmed exhibit cases will augment the display space. Considerable effort has been directed towards creating clean lines of sight, a sense of openness, and the creation of spaces that will accommodate groups of visitors without impacting the individual visitor. Although the museum collections are an integral part of the education of the students at the Oriental Institute, the galleries are being presented for the general public.

The primary goal of the gallery is to give the visitor an understanding of the culture of ancient Egypt and to place the objects within the context of the architectural mission of the Oriental Institute. Text panels highlight expeditions of the University and, when possible, show objects as they were discovered in the field. Time lines positioned throughout the gallery also place the Egyptian collection in chronological context with the museum's other collections.

The focal point of the new Egyptian gallery is the monumental statue (5.27m) of king Tutankhamun, excavated by the Oriental Institute at Medinet Habu in 1930. The statue, which previously stood against a wall, was relocated to a free standing position in the centre of the gallery (Fig 1). In its new position, the back pillar

Fig 1. Red quartzite colossal statue of Tutankhamun from the temple of Ay and Horemheb at Medinet Habu. 18th Dynasty, from the reigns of Tutankhamun-Horemheb, c. 1325-1300 BC. H: 5.27m. (OIM 14088).
with its important recarved texts is visible, as are the details of the sensual curve of the hips with their indication of movement, and the fine details of the tail of the nemes head-dress.

The relocation of the statue was a major undertaking that necessitated removing some of the 1930s era restoration in the legs to allow the object to be moved in two separate pieces. Once relocated, conservators restored the legs. Information about the statue’s discovery, its historical importance and its restoration are located near it, as is a selection of pottery vessels that were used in the funerary feast of king Tutankhamun.

The gallery has an introductory section that presents Egyptian chronology by means of the most characteristic artefacts of each period. The visitor can see the progression of pottery styles, development in the forms of shabtis (Fig 2), relief work, scripts, and other aspects of Egyptian culture from the Predynastic to the Byzantine eras (Fig 3).

**Fig 2 (left).** Shabti of Udjarenpet. Faience, Dynasty 18th-19th, c. 1500-1185 BC. H: 8.9 cm. (OIM 10580).

**Fig 3 (below left).** Bronze lamp in the form of a dove. Medinet Habu, 6th-8th centuries AD. H: 10.5 cm. (OIM 16734).

**Fig 4 (above).** Limestone false door of Nyswedd showing the deceased emerging from the doorway. Dynasty 4th-5th, c. 2630-2400 BC. H: 50 x 32 cm. (OIM 10825).

**Fig 5 (below).** Fragment of wall from the tomb of Biw with a warning to tomb robbers that they will be seized ‘like a bird’ if they desecrate the tomb chapel. From Sakkara, tomb N-IV, Late 6th Dynasty 6, c. 2250 BC. H: 46 cm. (OIM 10814).
Chicago Gallery Reopens

The balance of the gallery is arranged thematically. The themes include writing and scripts; kingship; funerary beliefs; gods and their worship; popular religion; art and artistic techniques; family and social structure; occupations; tools and technology (building, pottery, weaving, faience); medicine; and recreation (games and music).

The section on writing includes scribal tools and a detailed discussion of the development of Egyptian writing through 3000 years illustrated by representative examples of scripts. The richness of the documentary record is stressed through the presentation of texts such as a demotic papyrus dealing with the sale of a house; selections of several Book of the Dead papyri; a receipt for the sale of fish; a letter to the dead; a letter from a mother to her son; a letter in Greek about mummies, taxation documents; and a hymn.

Considerable emphasis is given to aspects of death and the afterlife. Among the objects used to illustrate funerary beliefs are a 4-5th Dynasty false door of Nyswerk (Fig 4); an Old Kingdom tomb fragment incised with a warning to tomb robbers (Fig 5), a basalt offering slab beautifully detailed with food offerings, and the 6th Dynasty group of servant statues from the tomb of Nyankhknem.

The section on mummification deals initially with the tools that the embalmers actually used, such as bags of natron, chunks of bitumen, wrappings, amulets, palettes and jars for the sacred oils, mummy tags, a gold plate from a mummy's tongue, and an assortment of canopic jars and stoppers, as well as the contents of a canopic jar. Mummies are represented by a Predynastic pit burial (Fig 6), a fine Third Intermediate Period cartonnage mummy of the Lady Meresamun, a Singer of the Interior of the Temple of Amun, and two other human mummies. These are shown near a fine early Middle Kingdom coffin whose interior is inscribed with the Pyramid Texts, and limestone slabs that once lined the 11th Dynasty tomb of Men at Dendera.

The section on the gods introduces the themes of polytheism, representations of the gods, groupings and problems of identification of specific deities (Fig 7). Much attention is given to the subject of the relationship of man and god with stele that show the type of cult

Fig 6 (above). Pit burial of the late Predynastic Period, c. 3500 BC. (OIM 11488). (OIM 11488).

Fig 7. The god Tatenen. Granodiorite. 18th Dynasty, reign of Amenhotep III, c. 1386-1349 BC. H: 67.2 cm. (OIM 10652).

Fig 8. Stele incised with the braids of the god. Limestone, with pigment. Dynasty 22nd-26th, c. 945-525 BC. H: 8 cm. (OIM 16716).

Fig 9 (above). Horus on the Crocodiles, a medical statue (cippus) covered with texts which call upon Hathor and Isis to cure the afflicted. Steatite. Ptolemaic Period, 3rd-1st centuries BC. H: 14 cm. (OIM 16881).

Fig 10 (left). Djedkhonsuwasenakh pours a libation for Re-Horakhty. Wood, gesso, pigment. From the Ramessuem, 22nd Dynasty, c. 946-712 BC. (OIM 1351), H: 25 cm.

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devotions (offering, giving praise to the deity) and other forms of devotion such as a letter to the dead, a gilded intercessory statue of Amunhotep Son of Hapi, a stele decorated with the ears of the god (Fig 8), a Late Period oracular statue of the god Horus (Fig 9), a wooden stele with Re-Horakhty (Fig 10), and an Akh ir x Re stele.

Offerings to the gods are illustrated by not previously exhibited clay figurines of women and animals, as well as statuettes, a piece of fabric painted in honour of Hathor, New Year vessels, and votive vessels. New exhibits of animal mummies (Fig 11) conclude the section on cult devotions. Most of the examples are from the Egypt Exploration Fund excavations at Abydos in 1913-14. These are joined by cat and serpent coffins, and a statue base of Djed Hor the Saviour (well known from his statue in Cairo), which is covered with texts that detail his service in building a new house of mumification for the sacred falcons.

Approximately one half of the gallery is devoted to daily life. This includes a section on art and technology that displays tools employed by ancient artisans. These include mallets, stone pounders, rubbing stones, and bronze chisels and picks. Figured ostraca illustrate the successive layers of red and black pigment and the use of raised and sunk relief.

The fact that Egyptians, like people today, had professions is illustrated by a series of reliefs and statues of men and women who held positions such as 'Overseer of the King's Confectioners', 'Overseer of the Manicurists of the King', 'Priest of the Goddess Hathor' (Fig 12), 'Chief of Police', and 'Ambassador and Chief of the Chariots of the King'.

The display of clothing and grooming includes many objects that were too fragile to be exhibited in the formerly non-climatically controlled area. These include a well preserved early 18th Dynasty child's tunic from Thebes, a fringed shawl, and examples of leather and rush sandals. A wide selection of kohl tubs and bottles are exhibited near hand mirrors and other accessories such as razors, tweezers, and a Roman-era ear spoon, as well as a number of necklaces, bracelets, rings, and other jewellery from different periods of Egyptian history. The section on daily life includes a discussion of family and social structure. The bond between married couples in Egypt is vividly illustrated by a statue of Nekhebetka and his wife Neferhemes from Deshashah (Fig 13). Among the important pieces in this section are a First Intermediate period stele from Giga (Nag ed Deir) that apparently refers to circumcision, and a stele from Abydos that includes an extended household, including children with their step-mother, and a demotic papyrus dealing with a marriage settlement.

Recreation in Egypt is illustrated by gaming boards; a wooden twenty-square game and a rare Old Kingdom snake board (mehen) (Fig 14). These are accompanied by a variety of gaming pieces, knucklebones (astragali), and dice. Music is illustrated by examples of instru-

Fig 11 (below). Iris mummy. From Abydos. Linen, with organic remains, Roman Period, 1st century AD. L: 48 cm. (OIM 9238).

Fig 12 (above right). The priest of Hathor, Baset, inscribed with genealogy of 26 generations of his family. Limestone, with pigment, 22nd-23rd Dynasty, c. 945-715 BC. H: 41 cm. (OIM 10729).

Fig 13 (right). Nekhebetka and his wife Neferhemes. From Deshashah. Limestone, with pigment, 5th Dynasty, reign of Menkaure and Unas, c. 2466-2400 BC. H: 69.3 cm. (OIM 2036).
m ents, including a New Kingdom shoulder harp, and two reliefs which have never been exhibited before, one of which shows dancers (Fig 15), the other flutists with their ribbon-like fingers gliding over the flute.

A new handbook to the Egyptian collection, featuring approximately 75 of the major pieces, will be published in 1999.

It is hoped that the renovated gallery of Egyptian art will provide the visitor and the scholar with insight about the ancient Egyptian people and culture.

Fig 14 (right)
Gaming board in the form of a coiled snake (mehen). Two opponents moved their markers from the tail of the snake to the head. Egyptian alabaster (calcite, Old Kingdom, 3rd-6th Dynasties, c. 2750-2250 BC. D. 28 cm. (OMI 16950)).

Fig 15 (left).
Singers and dancers. Lime-
stone, 5th Dynasty.
2534-2400 BC.
H. 28 cm. (OMI 10590).

Fig 16 (left).
Professor James
Henry Breasted at
his desk in the
Haskell Museum.

THE ORIENTAL INSTITUTE
AND ITS COLLECTIONS

The Oriental Institute is a research division of the University of Chicago. The Institute was founded in 1919 by James Henry Breasted (1865-1935), one of the great figures in American Egyptology (Fig 16) as a centre for the study of the languages, history and culture of the ancient Near East. The University of Chicago sponsored expeditions to Bismaya (ancient Adab) in Iraq (1903-4) and several seasons of Epigraphic and photographic missions to Nubia and Egypt. The latter, under the direction of Breasted himself, produced over a thousand glass plate negatives of temples and tombs which, today, are still valuable research tools. After the establishment of the Oriental Institute, Chicago actively undertook excavations and epigraphic expeditions in every country of the Middle East, working at, among other sites, Persepolis, Khorsabad, Megiddo, Tell Asmar, Alalah, Tell Habuk, Sakkara, Medinet Habu, and later in Nippur and Chogha Mish. Generous divisions allowed in the years before World War II brought thousands of artefacts to the Oriental Institute Museum.

The approximately 25,000 objects in the Egyptian collection of the Oriental Institute entered the Oriental Institute from several sources. The earliest significant group of accessions are from the excavations of the Egypt Exploration Fund and the British School of Archaeology in Egypt. The Institute’s own work at Medinet Habu (1926-33) added another 8,000 objects dating from the middle of the 18th Dynasty to the 9th century AD. A number of significant objects were purchased by Breasted and his associates and since that time a number of notable gifts have been received.

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THE BELVEDERE TORSO RE-IDENTIFIED

The Belvedere Torso, the most famous of all classical marble masterpieces, and an inspiration to artists from the Renaissance, has until now been assumed to represent Hercules. It is, however, now thought the hero represented is Ajax Telamonius or Pensive. D. L. Patanè reports on the background and the new findings.

It is not known where the Belvedere Torso, the most famous of all the classical marble statues discovered in Italy during the Renaissance, was found (Figs 1, 2). Documents mention that the statue was at the Palazzo Colonna in Rome in the years around 1430. From the time of Pope Clement VII (1523-34), or at the latest of Pope Paul III (1534-49), the statue was moved from the Palazzo Colonna into the outstanding collection of statuary begun by Pope Julius II (1503-13). Here it was displayed in the Statue Court of the summer villa on the Vatican Hill, known as the Palazzetto del Belvedere (belonging to Pope Innocent VIII). The Belvedere collection also included the famous Apollo and the Laocoon group.

Later, in the 18th century, the legendary fame of the celebrated Torso increased, even more so when it was seen in Paris, where it had been taken by Napoleon in 1797. It was only possible to bring it back to the Vatican Museums in 1814 when the great sculptor, Antonio Canova, negotiated its restitution after the Congress of Vienna.

No other single classical statue has been so influential in western art. Michelangelo who had seen it in the courtyard of the Belvedere, often used it as an inspiration for his own work. Several of his painted figures in the Sistine Chapel, and
the sculptures of the Medici brothers, Lorenzo and Giuliano, in the Medici Chapel in Florence, show clearly how much the rendering of muscles and the torso of the bodies are modelled on the Torso.

After Michelangelo, there were few painters and sculptors, from Rubens to Rodin and Picasso, who, at various times, did not confront themselves with this broken sculpture which, despite its damaged condition, or perhaps because of it, retains all the tension and the beauty of a masterpiece (Fig 3).

A symbol of the triumph of beauty over time, such was the Torso's fame that while it was common practice in the 16th century and later to add missing limbs to antique statuary, the Belvedere Torso was an exception. It was so powerful and unique that it remained the only classical statue in Rome not to have been restored; even such masters as Michelangelo and Bernini were unwilling to add to it.

Nevertheless endless discussions took place over the centuries on how the torso was to be restored and who it represented. For instance, because the plinth on which the hero is sitting is covered by what was thought to be a lion's skin, ever since its first mention by Ciriaco d'Ancona, writing in Rome between 1432 and 1434, the sculpture was believed to represent Hercules (... figura, qua dicitur Heraclis...). Later identifications of the Torso varied between a single figure representing a hero - perhaps Hercules, Philoctetes, or Prometheus - or a group composition.

In 1792 the British sculptor, John Flaxman, was commissioned by his patron Thomas Hope to recreate the original statue of which the torso might have formed part of. The result is a monumental plaster group (now in London at the Victoria and Albert Museum) featuring Heracles and Hebe (Fig 4). Flaxman's interpretation of the Torso's original position was suggested by the eminent archaeologist Ennio Quirino Viaconti (Figs 6, 7), who had shown him a 1st century amethyst, carved by Teukros, with the same subject (now in Florence at the Museo Archeologico). This is the first instance of the restoration of a classical work of art to be suggested by an archaeologist.

It was only late in the 19th century that it was noticed that the hero's attribute, previously thought to be a lion's skin is actually a panther's skin. It was also observed that its tail had no tuft, and its head was too small for a lion. Hence the hero represented could not be Heracles. Many alternatives were suggested and discarded because they were either anatomically improbable or iconographically implausible.

From a meticulous study of the cuts in the marble and the way the sword would have been held so that it could only be used against oneself, it is now suggested that the hero represented is Ajax Telamonius, or Pernias, at the moment when, as described by Sophocles, Ajax holds his sword and pauses thoughtfully before killing himself in a fit of anguish. This was a subject in Greek art and on pottery since the 7th century BC (Fig 8).
The base of the Torso has an inscription identifying it as the work of Apolloinian, son of Nestor from Athens. The shape of the letters date it to the 1st century BC. On stylistic grounds it appears that the statue is a Roman 1st century AD copy of an Hellenistic original, perhaps in bronze, of the 2nd century BC. The original statue would have been an integral part of Ajax's funerary temple, the Atanion, in the plain of Troy, by the seashore near Rhotien, as described by Pausanias and Strabo.

The reconstruction of the figure (Fig 5) from a plaster cast of the Torso was made by a German team headed by Raimund Wunsche at the Glyptothek in Munich, where it was presented last year together with the Belvedere Torso in an exhibition, later seen in the rooms of the Museo Pio-Clementino in the Vatican Museums where the Torso is normally on view.

Il Torso del Belvedere, da Atene a Rodin.
Catalogue in Italian:
Tipografia Vaticana,
Città del Vaticano, 1998;
in German:
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AN ‘UNDISTURBED’ NEOLITHIC TOMB AT CRANTIT IN ORKNEY

As excavation work at Crantit resumes this spring, Beverley Ballin-Smith reports on the forensic exploration of the tomb, the excavation findings to date, and the new questions posed by the discoveries made so far.

In the July/August 1998 Minerva (pp. 4-5), Patrick Ashmore, Principal Inspector of Ancient Monuments for Historic Scotland, and area inspector for Orkney wrote about the recent discovery of a sealed chamber on a farm in Crantit. Glasgow University’s Archaeological Research Division (GUARD) were awarded the task of investigating the tomb chamber and passage and the work took place this summer.

A team of 10 archaeologists including four archaeology students, all from Glasgow University, began work in the middle of July to throw light on this particular structure from the Neolithic. Preparation for the excavation was so detailed that it included the assistance of a Scenes of Crime Officer from Strathclyde Police to accompany the archaeological team. The officer’s main function was to aid the recovery of any knee and foot prints from the floor and walls of the tomb, to assist the archaeologists in recovering any human bone material without contaminating it with modern DNA, and to supplement the archaeological photographic record.

The initial aim of the first half of the excavation was to define in more detail what the structure was, its alignment, size, and its relationship to any cairn material or other structures. What was slightly unusual about the excavation was the constant reference to Health and Safety regulations and the methodologies used in excavating the roof of the structure. It was not possible to enter the tomb with its roof intact as the structure was low; both video and photographic records revealed that the internal space was constricted. In addition, the lintels supporting the weight of the roof slabs were cracked. This preliminary visual analysis prepared the archaeologists for the fragility of the structure and the possibilities of roof collapse during excavation. Although the tomb had remained sealed for about 5000 years, ploughing of the soil above the structure over the last 20 years had weakened some of the load-bearing lintels and caused the cracking of the thinner roof slabs.

A timber framework of planks was employed to take the weight of the archaeologists excavating the roof, and, where necessary, also support the roof slabs. This was an extremely difficult operation. The cut which was originally made in the stoney subsoil for the construction of the tomb was very close to the back of its walls, causing construction of access and movement around the structure. Only one other slab became dislodged while excavating, thus allowing for a complete written and visual record of how the roof had been put together. Five large flagstones formed the main roof of the structure, covering what was later to be defined as a tripartite tomb, with a sixth stone resting at a higher level on masonry above the lintels of two of the chambers and of the entrance.

With the roof exposed it was possible by photographic means to find out what the tomb contained in the chambers that had not been disrupted by the initial roof collapse in April of this year. Two human skulls and a pile of bones were clearly seen on the tomb floor in the corner of one cham-
The Roemer- und Pelizaeus-Museum in Hildesheim, Germany

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Italian newspapers reported some time ago that Rome's City Council was quietly removing Greek and Roman statuary from the city's public places, and replacing it with plastic or cement copies. Although this is true, the City Council should bear no blame for its actions; in fact it deserves public sympathy, as this is a victory in the continuous war waged by a few irresponsible people against terrorists' bombs, theft, pollution, vandalism, stone disease, spray cans, and, above all, demagogic politics.

Like most Italian cities, Rome is an open air museum, where works of art from all periods have always been taken for granted, a part of the cityscape, providing lustre to the city and enjoyment for its citizens and visitors. The sheer volume of architectural and sculptural works of art magnifies the difficulties in safeguarding a particularly vulnerable heritage. However, this is not exclusive to Rome, for it is a world-wide concern wherever there are works of art in the open air outside museums. The question is, should a fragile heritage be endangered to please the demands of a few vocal aesthetes who are only satisfied with the real thing, or should there be a compromise by making the originals less accessible to all and sundry (Figs 1-3).

One solution to save endangered sculptures is to make copies, but the result is not always entirely satisfactory. Such is the case with the recent copy of the statue of Marcus Aurelius on horseback – the most famous equestrian bronze of the ancient world which survived unburied since the 2nd century because the rider was believed to be Constantine – that replaces the original in the centre of the square on the Capitol. The copy was painstakingly made and is totally accurate, but it lacks the patina acquired by its gilded model over almost 2000 years of exposure (Figs 4, 5). Having been thoroughly restored using the most advanced technology (including that used to test metal fatigue in aircrafts), the statue of the emperor riding his horse will be on display in a special hall in the Capitoline Museum due to reopen next year after total

D. L. Patanè reports on the pragmatic approach being taken to protect works of art in Rome's historical gardens and parks as well as the sculptural works of art all around the city in the open air.

Fig 1 (left). A marble fragment of a Roman or Greek statue of Ajax, carrying the dead body of Achilles, known as the 'Pasquino'. Set in the wall of Palazzo Braschi in 1501, Piazza Pasquino, Rome. The torso, much admired by the sculptor Gian Lorenzo Bernini (who thought it superior to the 'Belvedere Torso'), was formerly believed to be a 3rd century BC Greek representation of Memnon.

Fig 2 (left). Defaced reliefs on the triumphal arch of Titus erected in AD to commemorate his capture of Jerusalem. Forum, Rome.

Fig 3 (above). The emperor Domitian's obelisk which stood in the centre of Maxentius's circus was brought here by order of the Pamphili pope Innocent X (1644-55) to crown Bernini's Fountain of the Four Rivers. Piazza Navona, Rome.
Sculpture in Rome

Figs 4, 5. The original bronze equestrian statue of Marcus Aurelius of the late 2nd century AD on the Capitol square in Rome (above) and the modern copy that has replaced it (left).

Fig 6 (below). Stone lion from the Iseum in the Campus Martius at the foot of the ramp leading up to the Capitol in Rome.

Fig 7 (bottom left). The ramp leading up to the Capitol and the Dioscuri undergoing restoration.

Fig 8 (top right). One of the Dioscuri at the top of the ramp leading up to the Capitol.

Fig 9 (above). Drawing showing the restoration work undertaken on the Dioscuri and the lions at the foot of the ramp leading up to the Capitol.

...restructuring. The museum will also incorporate the foundations of the temple of Jupiter that once crowned the Capitoline hill, and which have been cleaned during recent restoration work.

The cordonata, the monumental ramp leading up to the Capitol square (originally designed by Michelangelo in 1536), the lions found in 1582 on the site of the Iseum in the Campus Martius (Fig 6), and the Dioscuri that mark the bottom and the top of the cordonata respectively, are now being cleaned and restored with funds provided by the fashion designer, Laura...
Sculpture in Rome

Fig 10 (left). The Casino del Bel Respiro and its garden. 17th century. Villa Pamphili, Rome.

Fig 11 (below left). Broken statuary in the garden below the Casino del Bel Respiro. Villa Pamphili, Rome.

Fig 12 (above right). Cement copy of a classical sculpture with label on the base. Villa Borghese, Rome.

Fig 13 (right). 'Staturo' restored by Alessandro Algardi in 1626. The statue is made up of an ancient torso probably of Greek marble to which the sculptor added the head, arms, and legs. H: 170 cm. Museo Nazionale Romano, Palazzo Altemps, Rome.

Biagioti (Fig 7). However, if traffic is not diverted, in no time they will begrey with soot, like the two monumental marble columns of Trajan and of Marcus Aurelius which were recently cleaned.

The restoration of the Dioscuri has revealed that these are made out of separate marble fragments of antique statues found in Piazza Cinque Lune in Rome and assembled in the fashion current in the 16th century and later (Figs 8-9). Recently a marble car and part of a head were found in the same location.

Protecting the historical gardens and parks 'all'italiana', filled as they are with statuary and sculpted fountains, is another urgent problem for conservationists. Here it is not only works of art, but vegetation and a delicate ecological balance which are at risk. A good example of what happens when political expediency wins over respect for the fragile legacy from an aristocratic past is the spoliation of Villa Pamphili in Rome from 1967, when the Doria family gave the park and the Villa to the State, and consequently they werethrown open to the public without adequate surveillance. On the other hand there is the Casino del Bel Respiro, where, in 1984, part of the gardens and the statuary were restored and protected from visitors, especially the broad terrace laid out with geometrical flowerbeds, fountains and basins, statues, and vases of citrus trees (Fig 10). The State has now found a proper function for this building which was built and belonged to the same family who looked after it for four centuries - the Casino is now exclusively used to receive visiting dignitaries. However, it is unfortunately too late to recover many of the original furnishings destroyed during the long years of administrative neglect. Within hours of the public opening day in 1971 all the classical statues and sarcophagi in the park were broken up or stolen, including those attached to the façade of the Casino (Fig 11).

A parallel fate, but somehow worse, was met by the magnificent neo-classical Villa Torlonia and several of its outbuildings, especially the Villa delle Civette, a masterpiece of Art Nouveau with its beautiful garden, also filled with classical statuary. They were almost entirely destroyed having been opened unprotected, by Rome's city fathers. It is hard to believe that at the time these included celebrated art historians and architects for whom votes were clearly more important than art, and who displayed little regard for the preservation of Rome's unique legacy from the past.

At the beginning of this century there was an outcry when developers demolished the 17th century Villa Ludovisi, possibly the most perfect of all the villas and gardens in Rome. Sadly, it was in vain. The Ludovisi collection of famous sculptures was part of a stunning orchestration of natural features and sophisticated placing of classical masterpieces. (See Vanished Gardens of Rome, catalogue/guidebook in English, edited by R. Lucifero, Rome, 1995.)

In more recent years things have changed for the better, and huge efforts are being made to repair the costly mistakes of the past. The Villa Borghese has opened after 15 years of restoration, and its gardens and annexes are being brought back to their original splendour. Attempts to save what remains of the Villa Torlonia are at last being seriously undertaken. Here, too, cement copies have been substituted for the original sculptures which have been reassembled using stainless steel rods instead of the old iron rods that held them together and which caused rust and oxidation. Light weight epoxy resin has been used to reproduce the classical reliefs on the facades of the buildings. However, the cement copies in the Pamphili and the Borghese Gardens are so well made that they too are being stolen, despite the labels that clearly indicate that they are copies (Fig 12).

A recent exhibition on the sculptor Alessandro Algardi, who in 1645-48 designed, together with the architect Girolamo Rainaldi, the
Casino del Bel Respiro at the Villa Pamphili, was useful in the reassessment of Algardi's role as decorator, sculptor, and restorer of classical sculptures. Algardi often found his inspiration for his reconstructions from his study of ancient coins and from originals collected in Rome (Fig 13) (see Minerva, July/August, 1998, pp. 38-9).

Algardi supervised the acquisition of antiquities which decorated the Casino. These came from excavations at Nettuno, Porto, Viterbo, Ostia, from the tomb of Cecilia Metella on the Appian Way, and, more importantly, from the Villa Adriana, the emperor Hadrian's ruined palatial villa near Tivoli from where cartloads of ancient marbles were brought back to Rome in the 19th century. The original sculptures from the Villa Pamphili that were recovered are on view there in the exhibition: 'Le virtù e i piaceri in Villa' (catalogue, Electa, 1998) centred around the history of the villa, the archaeological work undertaken in its grounds to find the columbaria of Christian martyrs known to be here and the restoration of sculptures saved from hooliganism and decay.

In antiquity, garden sculptures were in marble and in bronze. When in Renaissance Rome they were mainly of marble, since the principal source of sculptural ornament at that time came from archaeological excavations, often made on the very sites of the new villas. Even today there is scope for new discoveries, for example, the very recent excavations begun in the garden of Villa Medici (the seat of the French Academy since 1803) which will no doubt yield some interesting finds (Fig 14).

While relief sculpture from sarcophagi or commemorative arches tended to be used, according to size and shape, to create a three-dimensional inlaid decoration on house facades, classical statues in Renaissance gardens were not merely ornamental, but an integral part of an overall allegorical plan, reflecting a specific attitude towards the antique. Copies are therefore essential if one wants to maintain intact the iconography of historical gardens.

Based on Vetrician models using topiary, statues, and nymphae, it was in Florence that the formal Renaissance garden began to take shape beginning in the 15th century with the Medici's celebrated garden where town and country, voluptas et utilitas, merged, creating a place where it was possible to meditate and converse with the ancients, sculptors could learn their craft by copying or restoring antique statuary following the example of famous artists like Verrocchio and the young Michelangelo.

The antiquarian architect Pirro Ligorio (c.1506) and other Renaissance artists in Rome developed this idea further when designing villas, complete with nymphae and sculpture courts, for a succession of popes and their courtiers (Figs 15-16).

Efforts are now being made almost everywhere in Italy to study and save these fragile masterpieces and their furnishings. The town gardens of Florence have recently been surveyed and hopefully this will help their conservation (D. Cinti, Giardini e Giardini, Il verde storico nel centro di Firenze, Electa, 1998). The exhibition 'Giardini Regali' (catalogue, Electa, 1998) seen first at the Villa Manin at Codroipo and now at Colorno, near Parma, documents the evolution of royal villas, their gardens and their collections of statuary in the various regions ending with Miramare, the 19th century folly Maximilian of Hapsburg built near Trieste. The prince's collections of Egyptian and Mesoamerican art were displayed at Miramare while imitations of classical sculptures for its park were specially made in zinc by the firm of Moritz Geiss that specialized in such work.

Meanwhile, the American Academy in Rome devoted one of its exhibitions last year to the Italian gardens created by Russell Page, the British landscape architect who has continued in modern times the tradition of designing formal gardens, such as the terraced one, complete with stone sphinxes, of the Villa Silvio Pellico near Turin, and the National Arboretum in Washington, D.C., where he arranged 36-foot-high classical columns above a reflecting pool (Russell Page, Portraits of Italian gardens, catalogue, Electa, 1998, with English and Italian text).

Taken as a whole these exhibitions have provided the occasion to reconsider the many and diverse collections of ancient sculptures scattered in the gardens of villas, in public parks and public spaces throughout Italy. Perhaps a decision might be made, in the not too distant future, to create a museum of Italian gardens, something which was discussed in Florence in 1931, but never realized.
After more than 20 years of systematic excavation by French and Cypriot archaeologists of the site of the legendary city of Amathus, one of the ancient kingdoms of Cyprus and home to a celebrated sanctuary of Aphrodite, an excavation stop has been called to allow for the publication of their extensive discoveries.

Located on the south coast of Cyprus about eight kilometres to the east of Limassol on the city fringes, the main site of Amathus occupies a 2.6 square kilometre area sandwiched between the modern Limassol-Nicosia motorway to the north, a coast road to the south, and a rash of tourist seaside hotels. The city of Amathus enjoys a stunning geographic setting, with the foothills of the Troodos mountain range to the north as backdrop (Fig 1), an acropolis located on the summit of a bluff 88 metres above sea level (Fig 2 & 4), with a palace warehouse complex (Fig 3) and ancient fortifications below commanding extensive views of the sea and neighbouring countryside. These serve as a natural defence for its monuments, as well as a lookout point for potentially hostile marine traffic.

Below, by the main coast road, is a large lower city section – Palea Lemesos – ancient Limassol – complete with a Romano-Byzantine agora with paved porticos, limestone Doric columns (Fig 5), workshops, an ancient nymphaeum waterworks system (Fig 6), Hellenistic Greek baths (Fig 7), a Roman bath complex, a fountain, and a recently unearthed ancient tunnel complete with subterranean cult place, streets, and rows of 2,000-year-old housing.

Nearby, the ancient walls tumble into the sea where inner and outer harbours, with submerged quarters of the city and jetties dating in part back to 800 BC, are still visible and ripe for...
Ancient Cyprus

springs, north of Armenokhor, to the agora. The site also contains a welter of sanctuaries and four basilicas, notably the proto-Christian church of St Typhon (Ayios Tykhonas) (Fig 8), patron saint of Amathus.

The earliest traces of habitation in the hills around the site of Amathus are farming settlements dating back to the Neolithic period (c. 8200-7000 BC) where the oldest human skeletal remains ever found in Cyprus were recently discovered at a communal burial place containing the remains of human skulls. Evidence in the form of terracottas are, ceramics and a possible late Bronze Age tomb uncovered from the acropolis summit dates the first human activity at Amathus proper to around 1100 BC.

There are many legends concerning who established the city, the oldest of the ancient city kingdoms of Cyprus. Two of the most popular candidates for founding the city are Amathus, son of Aneas, King of Paphos and grandson of Hercules, and Amathousa, mother of Kypros, King of Paphos, who lived at the time of the Trojan War.

By 800 BC Amathus was a major trading post and centre of Phoenician culture and between 275-27 BC it became one of the four Egyptian Ptolemaic capitals of Cyprus. The importance of Amathus lay in its port from which it exported copper and timber. However, its relationship with the other city states and indeed Greece was ambivalent. During the revolt of the Greek states in Asia Minor against the Persians in the 5th and 4th centuries BC Amathus sided with the Persians, and it was at a battle near the city that the Greek hero, Onesilis of Salamis, was killed by the Amathusians, who cut off his head and hung it before a city gate. According to legend, once Onesilis’ flesh had rotted, a swarm of bees nested inside his empty skull, and after consultation with the oracle, the Amathusians buried the head and offered an annual sacrifice to him.

In 332 BC, King Androcles, the last monarch of Amathus, supplied ships and men to Alexander the Great in his drive against the Persians. The city’s prosperity continued in Hellenistic and Roman times, when it was the capital of one of four administrative districts in Cyprus, enjoying prosperity and stability until being destroyed by earthquakes in the 4th century AD and finally succumbing to Arab raids in the 7th century.

The first inhabitants of Amathus worshipped a horned bull, perhaps half man, known in later periods and referred to in a myth related by Ovid who wrote of horned monsters known as the ‘kerastes’, which were transformed into bulls by Aphrodite, the Greek goddess of beauty and love. According to legend, Aphrodite was born on the island of Cyprus, washed up in a shell on the coast near Paphos. There was also a cult of a fertility goddess who was represented as a stone or as a woman with upraised arms. In their religion, Amathusians merged eastern, Egyptian, and Greek religious concepts, worshipping at various times Aphrodite at her sanctuary on the acropolis summit, Astarte, the Phoenician fertility goddess on the nearby hilltop of Vikles, the ancient Egyptians’ Hathor, goddess of love and the home, and finally Christ. The only indication of any association between Aphrodite of Amathus and a male god, perhaps Adonis, is the representation of a youth taming two horses seen on a Hathor capital found in Amathus and now in Berlin. According to a Cypriot version of the myth of Ariadne, the daughter of Minos and Persephone, who gave Theseus the thread with which he found his way out of the Minotaur’s labyrinth, she became pregnant by Theseus and died in childbirth at Amathus. There Theseus instituted an annual sacrifice and a rite in which men pretended to bear and carry a child. The delified heroine was buried in a sacred grove called by the Amathusians the ‘Ariadne-Aphrodite wood’. The goddess resided in the sanctuary of the future Cyprian Aphrodite at the acropolis summit seems to have been named ‘Anea’ or ‘Anat’ in etycyproit according to the earliest dedicatory inscriptions on archaic votive vases. Among them is the colossal stone basin from the Sanctuary of Aphrodite, meaning Amathusian, or designating the city and its inhabitants, or perhaps alludding to Astarte.

More recent myths concerning Amathus claim that it was at this anchorage or sandy shoal that Richard
Ancient Cyprus

Fig 9. Large ancient tomb with 13-metre-long dromos, twin vaulted rooms, the burial place of a king or rich warrior in the grounds of the Amathus Beach Hotel.

Fig 10 (above). Amathus - acropolis - fragment of remaining second colossal limestone jar dating from the 6th century BC.

Fig 11 (below). Amphoriskos pottery from Amathus, 6th century BC. H: 13 cm. Courtesy Limassol Museum.

Lionheart landed in Cyprus in 1191 prior to his wedding with Berengaria of Navarre at nearby Limassol Castle and his subsequent conquest of the island. The story that contractors building the Suez Canal in the 19th century pillaged ruins at Amathus as a source for building materials is spurious - the stone came from a nearby quarry. The first proper archaeological mission to Amathus took place under French leadership in 1862, but the earliest actual archaeological excavation of the city was conducted by the British in 1893-94, when over 300 tombs were opened. In 1930 the Swedish Cyprus expedition uncovered a further 25 tombs, notably the large tomb of a rich warrior or king at the exit of the Amathus Beach Hotel (Fig 9), with a 13-metre-long flight of steps and two vaulted subterranean rooms. After a long period of inactivity, the French School at Athens undertook a major excavation in 1975 of the acropolis hill, an underwater exploration of the ancient port below, and a survey of a large area north of the main site. The Cyprus Department of Antiquities excavated hundreds of tombs in the eastern and western cemeteries, the central agora area of the lower city, and four Christian basilicas. The latest digs by the French and the Cypriots took place from 1991-97.

The finds from Amathus are today almost better known than the actual ancient site. One of the most remark-
The formal opening of the new H. S. Smith Papyrus Gallery and Study Room in the Petrie Museum at University College London took place on last summer. Among the 120 Friends of the Petrie Museum in attendance was Margaret Drower, a former pupil of Sir Flinders Petrie.

Professor Harry S. Smith, the fifth holder of Petrie's illustrious chair - the Edwards Professorship at UCL - gave the opening speech. Only when he unveiled the plaque (Fig 1) to declare the gallery formally open did he see that it had been named after him - a secret closely guarded to coincide with his 70th birthday.

The realisation of the H. S. Smith Papyrus Gallery after five years of planning involved a major fundraising effort. We have already cited the principal donors in our article in the November/December 1997 edition of Minerva. However, it is fitting that we should once again highlight the generous donation of Minerva to the project.

For several decades Petrie's papyrus collection was housed inaccessible in my (RJ) office. Access to the doors of the papyrus cupboard required the removal of a heavy filing cabinet, my desk, and normally myself! The new gallery is, by contrast, spacious, allowing for the display and study of the documents, and their protection for posterity by an all-important environmental system.

Petrie's papyrus collection forms one of the greater international treasures in manuscript, covering every major phase of Pharaonic history and also the subsequent Graeco-Roman period. In his opening speech Professor Smith said that though the collection was in a sense a by-product of Petrie's archaeological work, its major components all have crucial importance in recreating the fabric of Ancient Egyptian life. In this respect, readers may well recall our discussion of the long-lost Papyrus Greg (Minerva, November/December 1997, pp. 32-4). This unique 'Journal of the Necropolis' records the day-to-day deliveries of beer, loaves, fish, and firewood to Pharaoh's tomb-builders in New Kingdom Egypt.

The earliest documents in the Petrie Museum are the Abusir Papyri of the Old Kingdom (c. 2400 BC). Excavated in 1893, they were divided into several lots, one of which was purchased by Petrie. The remaining lots are now in the Berlin and Cairo Museums, the Louvre in Paris, and also here in London at the British Museum. The papyri contain the archives from which the daily life and economy of the pyramid temple of the Fifth Dynasty Pharaoh Neferirkare-Kakai can be reconstructed.

The most important of the five frames in the Petrie Museum is now on display in the new gallery. It is a list of the distribution of meat during three successive days to various persons, headed by the Queen Mother Khentkaus. Most of the people involved are temple personnel and palace officials.

The Middle Kingdom (c. 1900 BC) papyri found by Petrie in 1889 at the town of Abydos are in the Fayyum form the most extensive and informative archive of the era. One half is preserved in the Petrie Museum, the other half (distinguished as the 'Illahun Papyri') is in Berlin. The latter was found near the Pyramid of Senusret II, whereas Petrie found his papyri in and near the town.

Our Abydos Papyri cover an unrivalled range, from literary fragments to official and personal letters, such as testimonials, sales-
transactions, and household lists. The script is hieratic, a cursive writing derived from hieroglyphs, and very variant in legibility, as is our modern handwriting!

On display in the new gallery is a beautifully written hymn of praise to the Pharaoh Sesostris III, one of a cycle probably sung at the king’s visit to an Upper Egyptian town. The pattern is anaphoric, each line beginning with the same words, which are only written once, as the first line of the hymn, thus:

‘How great is the lord of his city:
He is Re [the sun-god], little are a thousand other men.
He is a canal that restrains the river’s flood.
He is a cool room that lets everyone sleep till dawn.
He is a rampart with walls of copper of Sinai . . .’

Fig 2.
The Gurob Shrine Papyrus, front and side elevations. New Kingdom, c. 1200 BC. (UC. 27934 i & ii.) Photo: Courtesy of the Petrie Museum of Egyptian Archaeology, University College London.

Fig 3.
A vignette from the Funerary Papyrus of Khazmenhab, with Chapter 175 of the Book of the Dead: From Sedment, New Kingdom, c. 1200 BC. (UC. 32165.) Photo: Courtesy of the Petrie Museum of Egyptian Archaeology, University College London.
The famous Kahun Medical Papyrus contains gynaecological diagnoses and prescriptions. A woman whose back hurts is diagnosed as having a prolapse of the uterus. The prescription is a beverage made of carob bean and cow's milk, which is to be cooked, cooled, and drunk four mornings in succession. A unique Veterinary Papyrus is concerned with the treatment of the eyes of a dog and of a bull with wind (perhaps a cold?). The latter prescription reads:

"If the eyes are running, let him be put on his side, let him be besprinkled with cool water, let his eyes and his hoofs and all his body be rubbed with gourds or melons, let him be fumigated with gourds ..."

The great philologist Francis Llewellyn Griffith undertook the publication of the more complete Kahun Papyri just a century ago. The publication of the unpublished documents, together with a revision of the published texts, is now being undertaken by Dr Stephen Quirke of the British Museum and Dr Mark Collier of the University of Liverpool. This follows the successful Kahun Papyri Appeal launched in 1992 (the Centenary of the founding of the Edwards Chair) for conservation and publication. The huge conservation task has now been completed, for which a massive debt is owed to the British Museum Conservation Service, in particular to its Senior Conservator Bridget Leach. Thanks to a grant from UCL's Development Office, a separate project now being undertaken involves the scanning of the Kahun Papyri onto computer.

As far as New Kingdom manuscripts (1570-1070 BC) are concerned, on display is one of two unique and magnificient architectural drawings from the Faiyum town of Gurob, the site of the Pharaoh's permanent harem. The full height of the papyrus was about 54 centimetres – a greater height than any roll found from written documents.

Each part shows an elevation – the front and one side – of a shrine on a squared-off grid (Fig 2). At a scale of one-third, they would have enabled the construction of an over life-size portable wooden shrine hiding a divine image, such as would have been carried by bearers during temple processions. Every detail, including the lashing ropes with which to secure the roof and the base during transport, is indicated.

This papyrus bears the earliest known working drawings of their scale and size from Egypt or from any other ancient culture, and it is significant that it was Harry Smith, who, jointly with Harry Stewart, published the Gurob Shrine Papyrus in 1970.

Also currently on display is a magnificently coloured, albeit fragmentary, vignette from a New Kingdom Book of the Dead, found by Petrie at Sedment. It depicts the famous Chapter 125 dealing with the Judgment of the Deceased in the Netherworld. On the left (Fig 3) we see the deceased scribe Khnmemhab watching his heart being weighed in the right-hand scale pan, the falcon-headed Horus adjusting the plumb, under monster, 'The Eater of the Dead', lurks by the heart hoping to devour it if the scale does not attain perfect equilibrium against the figure of Truth in the opposing pan. On the right, having passed the test, we see Khnmemhab being received by the seated god Osiris, behind whom stand his twin sisters Isis and Nephtys.

The reserves contain more such funerary texts, on both papyrus and linen, mostly from the Late Period (post 1000 BC), and their specialised conservation is now an urgent task.

The latest material in the papyrus collection comprises the Demotic Rifeh Papyri found by Petrie in the necropolis of Asyut, and mainly dating to the Ptolemaic Period (332-30 BC). These fragmentary papyri still remain a major conservation and research task. The pieces on exhibition were extracted from cartonnage (moulded linen and gypsum plaster) of human mummies found in the cemetery. They were published by John Tait, the seventh and current holder of the Edwards Chair, and Harry Smith. The full study of these administrative documents – including population registers, similar to our modern census lists – is now being undertaken by an international team. It should yield valuable information on the daily life of the population under Macedonian rule in Middle Egypt, a subject of which little is known.

A Greek papyrus, extracted from the same cartonnage, is exhibited nearby. It contains a complaint from a royal cultivator against a dishonest policeman who has confiscated his female donkey and her load. Such minutaie do indeed make us realise that the fabric of life in antiquity was not much different from today.

H. S. Smith Papyrus Gallery
Petrie Museum of Egyptian Archaeology
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Readers of Minerva are heartily welcome to visit the new H. S. Smith Papyrus Gallery.

From Easter 1999 the Petrie Museum of Egyptian Archaeology opens to the general public Tuesday to Friday, 1pm-5pm and Saturday 10am-1pm.

Individual researchers and groups are welcome to make an appointment to visit or work on the collection at other times, but booking is essential.

To book, telephone the museum on (+44) 0171 504 2884.

Petrie Museum achieves Museum Designation

Just two weeks after the opening of the H. S. Smith Papyrus Gallery, the Petrie Museum achieved Museum Designation. Secretary of State for Culture, Media and Sport, Chris Smith MP, made the Designation announcement on the 23rd June. The Petrie Museum is one of only 50 out of 2,500 museum bodies in the UK to be awarded this coveted status. The scheme aims to draw attention to non-national, pre-eminent museum collections in England which have national and international significance.

Jac Janssen is Emeritus Professor, University of Leiden, and Rosalind Janssen is Lecturer in Egyptology, University College London.
COINS IN CAMBRIDGE

Peter A. Clayton

Fig 1. The main coin room at the Fitzwilliam Museum, which was built in 1923 with funds provided by the McClean family. The cabinets above the bookshelf belonged to the Revd S. S. Lewis (1836-91).

Fig 2. A Samanid silver dirham of Nuh II b, Mansur I (AD 961-976), with a broad thin fabric typical of the mint of Balkh. Actual size. A two-volume catalogue of the Museum's Islamic collection is in preparation by Dr Vlastimil Novak, curator of Oriental coins in Prague.

Fig 3. A gold mohur of the Mogul emperor Jahangir (1605-28) struck at Agra in 1620 x2. Jahangir himself describes how he decided to represent the month of the relevant zodiacal sign, here Cancer the crab. The Fitzwilliam has a project to bring specialists from India to catalogue its Indian coins, the Mughal volume being the first of six projected.

While national museum collections naturally have a high profile in public and academic circles, collections associated with universities and university museum collections tend, at times, to be overlooked. The Fitzwilliam Museum in Cambridge, the university museum, not only has a remarkable numismatic collection but it is also a lively centre for numismatic teaching and research, attracting many foreign scholars (Figs 2, 3).

The origins of the collection lie in the 16th century when Andrew Perne (c. 1519-89), Master of Peterhouse, bequeathed his collection of Roman coins to the University. Owen Mayfield, Mayor of Cambridge, was another early benefactor who bequeathed his collection in 1686, to be followed in 1744 by another collection of Roman coins from Roger Gale of Trinity College. The University's collection was originally housed in the main University Library and was only transferred to the Fitzwilliam Museum in 1856.

A number of Cambridge colleges have formed notable coin collections over the years, often associated with prominent academics. For example, Trinity's collection included that of Archdeacon John Battely (1646-1708), consisting of coins found at the Roman Saxon Shore fort at Reculver in Kent (half of this fort has now been lost under the sea due to coastal erosion). Also at Trinity was a collection of English Civil War money that came from the daughter-in-law of Sir Edward Coke (1552-1634), who had been Chief Justice under James I.
In 1937 and 1938 the Colleges were invited to deposit their coin collections in the Fitzwilliam Museum. Collections came from Trinity (6000 pieces), St John's (1265), Gonville and Caius (1194), Christ's (430), Emmanuel (150), and others. The richest of the college collections — that of Corpus Christi — was only transferred to the Museum in 1991. The collection was formed by a don, the Revd S. S. Lewis (1836-91), and is famous for its outstanding coins, gems and antiquities. The Greek coins and the gems in the collection have all been published; the former in Syllae Nummorum Graecorum, Vol. VI, Part 1, in 1972 by the late Dr Martin Price, and Part 2 in 1992 by Dr Ian Carradice; the gems by Dr Martin Hennig in British Archaeological Reports. Supplementary Series 1, 1975.

Although the Fitzwilliam Museum was founded in 1816, it was not until 1864, with the acquisition of the coins, gems, antiquities and library of Colonel William Martin Leake (1777-1860), that it began to take a serious interest in numismatics (Fig 5). The collection was bought for £5000 (Leake's estimated price under the terms of his will) against some opposition, since the money could...
only be found in the museum’s building fund at a time when the interior of the museum had yet to be finished. Churchill Babington, the Disney Professor of Archaeology, in vociferously supporting the purchase, wisely foresaw that the acquisition would have far reaching effects in the University if there was a numismatic collection in the Museum. Time has indeed proved him to be right.

Although the collection is in principle universal in scope (Figs 4, 6, 7), as is often the case in practice, it is influenced by the interests of its benefactors and curators. In two series in particular — ancient Greek and medieval European — the Fitzwilliam’s collection is world class. Over 10,000 Greek coins were presented in 1906 and 1912 by J. R. McClean (Fig. 9). These were published in three volumes, still a standard reference work, by S. W. Grose between 1923 and 1929. Other benefactions and some carefully chosen purchases have brought the Greek collection to some 35,000 coins. The latest of this kind, the bequest of John Mosap (1913-96) of c. 4000 coins of Asia Minor, includes the most complete collection of Pamphylia and neighbouring mints that exists outside Turkey.

The Byzantine coin collection, based on a gift of almost 4000 pieces from the family of C. J. Burin in 1950, and a further collection of 1800 items given by C. D. Sherbourne in 1959 makes the Museum’s Byzantine bronze collection one of the most extensive available in public collections.

The medieval and modern collections are also very extensive (Fig. 8), being based on 12,000 ancient and medieval coins presented in 1899 by the Revd W. G. Searle, to which an additional 1200 were added before his death in 1913. Other distinguished collections came from the J. S. Henderson Bequest (1933), and the A. W. Young Bequest (1936) which included 4649 coins, remarkable for Roman and for English gold coins of superlative quality. The Fitzwilliam’s English medieval holdings are second only to those of the British Museum as a result of the acquisition in 1990 of Christopher Blunt’s collection — the only coin collection ever to have been accepted by the Treasury under the In Lieu of Inheritance Tax scheme.

Christopher Blunt wanted his collection to join and complement the fabulous collection of Continental medieval coins formed by his friend and contemporary Professor Philip Grierson, Honorary Keeper of Coins since 1949 and a leading world authority on the series. His collection is housed in the Fitzwilliam on deposit in a special study room that bears his name and which also has a considerable literature backup in Professor Grierson’s library and archive (Fig 10). Under his guidance the research project, Medieval European Coinage, based on his and the Fitzwilliam’s collection and the Corpus of Early Medieval Coin Finds from the British Isles, a counterpart to Oxford’s Celtic Coin Index.

One area of recent and rapid growth is the Department of numismatic sales catalogues, which Professor T. V. Buttery, a former Keeper, has been building up, and which now numbers some 22,000 catalogues. The Departmental Library can be consulted on the web site at http://www.lib.cam.ac.uk/Catalogues/OPAC/.

Some idea of the importance of the Coin Department within the Fitzwilliam Museum is immediately indicated by the fact that its Report takes up ten tightly packed pages (out of 75 pp, including accounts) in the recently published Annual Report for 1997. Here are listed major acquisitions across several series, and gifts and bequests from many generous donors. Amongst the purchases, three are exceptional. A gold shilling of King Eaobald of Kent (616-640), struck at London, is an example of the first coin that carries the name of an Anglo-Saxon king (Fig 11). When it was found at Tangelmere, Hants, in 1997, only two other specimens were recorded. Since then a fourth in the Hunterian Museum, Glasgow, has been published and a fifth has been found in Kent.

Also of interest is a silver double penny of Sven Estridsen of Denmark (1047-75), one of only two known and, remarkably, found in East Anglia. Its design copies a Byzantine gold coin with the standing figures of the Emperor and St Michael and the enthroned figure of Christ (Fig 12). The original coin which it copies was, no doubt, brought back from Byzantium by one of the Scandinavian mercenaries as payment, or booty. Evidence for their presence in the Byzantine world exists in the runic inscription probably carved about 1040 on the haunches of the bald-headed stone statue of a Greek lion (one of three and part of Venetian plunder from the East) before the entrance to the cloister.

The largest acquisition in 1997 was a gold florin struck at Ephesus, Turkey (Fig 13). Although it is a coin of the amir of Aydin, Omar Beg (1341-8), it is inscribed in Latin...
Fig 11. Gold shilling of Eadgbald, king of Kent (616-640), struck in London. From the reverses of the few specimens known we can begin to reconstruct the name of the moneyer and of the London mint. Found at Tangmere, near Chichester, Hants, 1997. x3.

Fig 12. Silver double penny of Sven Estridsen of Denmark (1047-75) copying the types of a Byzantine gold coin. Struck at Lund by the moneyer Wulfe and found in East Anglia. x2.

Fig 13. Gold florin of Omar Beg, emir of Aydin (1341-8), struck at Ephesus. It is unique, the only known example of a copy of the Florentine florin struck in the eastern Mediterranean. x2.

Fig 14. Anglo-Saxon gold shilling, of the 'Constantine' type, but with a runic inscription. Probably struck in East Anglia, c. 670, and one of seven known specimens that represent the earliest coinage from East Anglia. x3.

characters, not in Arabic as would be expected, and gives the name of the city, medieval Ephesus, as THEOLOGOS. (The name of the city alludes to the legend that the Virgin Mary lived and died there under the care of St John of Revelations, whose tomb is also shown there in his Basilica.) This coin is unique in being the only example of the Florentine florin that can be shown to have been struck in the Eastern Mediterranean; the rival Venetian gold ducat soon came to dominate in the region. Many other acquisitions are illustrated in the 1997 Annual Report.

The most notable acquisition of 1998 was an addition to the outstanding collection of Anglo-Saxon coins that the Fitzwilliam holds. This was an Anglo-Saxon gold coin found at Bilockey, Norfolk, in 1997 (Fig 14). It is a gold shilling, or 'thrymsa', of the 'Constantine' type derivative showing a bust left wearing a plain diadem and with a star and annulet device before the face. On the reverse, is a rune legend that apparently reads ... tænding (reversed and going off the flan) around an inner circle of pellets surrounding a stylised standard. This is only the seventh example of the 'Constantine' or 'Oath-taking' type known, four coming from the same site at Coddenham, another, unprovenanced, being in a private collection and the sixth, from St Albans, in the British Museum. This example is unique amongst the group in having the bust facing left and the rune legend. This is an exciting piece since it is at least 60 years older than any of the other East Anglian coins with runic inscriptions. There is still research to be done by runic scholars on this coin which is a major addition, adding yet another piece in the jigsaw puzzle of the distribution and chronology of the use of runes. Its importance was recognised by the National Art Collections Fund which made a grant of 50% towards its acquisition at auction by the Fitzwilliam Museum.

Acknowledgements. The writer is grateful to Graham Pollard, former Keeper of the Department of Coins and Medals in the Fitzwilliam Museum, and to the present Keeper, Dr Mark Blackburn, for much of the information presented here. Fuller details about the earlier collections and their acquisition by the Fitzwilliam Museum written by J. G. Pollard can be found in Compte rendu 26 (1979), International Numismatic Commission, pp. 41-51. All photographs are copyright and by courtesy of the Syndics of the Fitzwilliam Museum.
THE ANCIENT COIN MARKET

The Internet

Eric J. McFadden

We are now witnessing the greatest change in the methodology of the coin market since the introduction of photography. The Internet has provided what ancient coin dealers have long sought: an inexpensive way to present coins effectively to the collecting public. Coins can be offered on the Internet for lower cost and to a larger audience than through printed media. The percentage of the ancient coin market represented by Internet sales is still small, but it has now reached a critical mass large enough to attract the ordinary collector who has computer access. It is now worthwhile for a collector to sit down for a couple of hours each week to see what is on offer. At the current rate of growth, within a year or two a very substantial number of the ancient coins—perhaps even the majority—will be sold over the Internet.

Early developments of the Internet business were slow. Gradually the more technologically oriented dealers opened web sites to display items in stock. However, there was so little on offer, and traditional collectors were so accustomed to the new method, that the amount of business on the Internet remained a tiny percentage of the market. The biggest change came about with the rise of the Internet auction houses. The most successful of these has been eBay (www.ebay.com). eBay is a general auction house selling all sorts of items, not only coins, and each week there are now over a million items put up for auction on eBay. What is of interest to us is that there is a special section for ancient and medieval coins, and a quick check as I write reveals that there are over 1400 ancient and medieval coins up for auction this week on eBay alone. Just a few weeks ago the average would have been half that number. Other auction sites also feature ancient coins, and of these Numismatsists Online (www.numismatsists.com) is running second in the race behind eBay. Sotheby’s has announced its intention to enter the fray, and no doubt the number of competing electronic auction houses will rise dramatically before an eventual shakeout eliminates the less competitive among them.

The explosion in Internet auctions of ancient coins has also led to a greater interest in web sites offering coins for sale at fixed prices. Once collectors have been accustomed to buying coins on the Internet, they visit the individual web sites as well as the auction houses. Several of the more prominent dealers have web sites, as listed in their Minerva advertisements.

What effect will this Internet business have on the general ancient coin market? First, it will facilitate the trade in less expensive coins, whose low prices have precluded their inclusion in traditional auctions and price lists. The minimal costs involved in Internet sales mean that collectors will now have access to the vast quantity of inexpensive coins that have always been available. Second, new collectors are being created. Customers of the general interest auction sites such as eBay, including bidders who were not previously aware that they could often buy ancient coins, now find themselves exposed to a large number of items in various qualities and price ranges. Some of the new collectors will become serious numismatists, and undoubtedly there will be an increased public awareness of the field.

The message for collectors without Internet access is less good. Of course the traditional methods of selling ancient coins—auctions, printed price lists, coin fairs, and individual dealer contacts—will continue, but gradually the Internet will increase its market share, and collectors who ignore it will not have full access to the whole range of items available. For the very top end of the market, the Internet has made few inroads, and most of the expensive coins will probably still be sold in the traditional ways for some time. However, the Internet will quickly dominate the lower end of the market and will gradually come to account for more and more of the middle.

The early season this year has seen fewer than usual ancient coin auction. It is to Maeve’s annual London sale on 5 February, featuring William Subjack’s collection of coins of the Germanic tribes. The coins sold well, with the highlight being a gold solidus struck by the Visigoths in the name of Julius Nepos, AD 474-475 (Fig. 1). Estimated at £4,000, the piece sold for £11,000. The Classical Numismatic Group mail bid sale closing on 17 March fetched solid prices for a broad range of Greek and Roman coins. Among the Greek coins a highlight was a rare electrum stater of Kyklos, circa 460-400 BC, depicting a nude warrior checking the straightness of his arrow (Fig 2). It sold for $10,500 against an estimate of $7,500.

MINERVA 52
AUCTIONS FEATURING ANCIENT COINS

3-4 May. H. D. RAUNCH AUCTION. Vienna, Austria. Tel: (43) 1 533 3512.

17 May. MUNZEN UND MEDAILLEN AUCTION. Malzgasse 25, Postfach 3647, CH-4002 Basel, Switzerland. Tel: (61) 272-7544. Fax: (61) 272-7514.

18-19 May. NUMISMATICA ARES CLASSICA AUCTION. Niederdorfstr. 43, PO Box 745, CH-8025, Zurich, Switzerland. Tel: +41 1 261 1703. Fax: (41) 1 261 5324.

31 May-1 June. IRA AND LARRY GOLDBERG AUCTION. 4608 Paradise Road, Suite 900, Las Vegas, Nevada 89109, California. Tel: (702) 894-5200. Fax: (702) 894-9631.

3-6 June. HERITAGE NUMISMATIC AUCTIONS AND PONTERIO & ASSOCIATES AUCTIONS. Long Beach Coin & Collectible Expo. Tel: (1) 800 854-2888 or (1) 619 299 0400. Fax: (1) 619 299-6952.

4 June. ITALO VECCHI AUCTION. London. Tel: 0171 491 7048. Fax: (44) 171 491 7835.

4-6 June. NUMISMATIKA LANZ MUNCHEN. Munich. Tel: (49) 89 29 90 70. Fax: (49) 89 22 07 62.

7 June. GIESSENER MUNZHANDLUNG AUCTION. Ancient Coins. Munich. Tel: (49) 89-2422643-0. Fax: (49) 89-2285513.

23 June. CNG AUCTION NO. 50. Mail bid sale. Tel: (44) 171 495 1888.

FAIRS


CONFERENCE & LECTURES


25 May. THE MINT OF HUNTINGDON. Dr Robin Eaglen. British Numismatic Society at the Warburg Institute, Woburn Square, London WC1H OAB. Tel: (44) 171 930 6879. 6pm.


22 June. ENGRAVERS AND ENGRAVING AT THE ROYAL MINT IN LATER STUART ENGLAND. Dr Christopher Challis. British Numismatic Society at the Warburg Institute, Woburn Square, London WC1H OAB. 6pm.

5-9 July. COINAGE FOR THE ANCIENT HISTORIAN: A SUMMER SCHOOL. Jonathan Williams and Andrew Meadows. Details available in January Meetings List. Institute of Classical Studies, Senate House, Malet Street, London WC1E 7HE. Tel: (44) 171 862 8702.

19-23 July. MONEY AND CULTURE IN ANCIENT GREECE. A conference at the University of Exeter. Contact: Richard Seaford, Dept. of Classics and Ancient History, Queen's Building, the University, Exeter EX4 4QH. R.A.S.Seaford@exeter.ac.uk

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The Republic of Turkey has announced that 1661 ancient coins, including rare Athenian didrachms (Fig 1) and coins of the Lycian dynasty from the Elmalı Hoard, also known as the 'Hoard of the Century', which were illegally excavated in Turkey 15 years ago, are being returned to Turkey after a decade-long legal battle in the United States. At a ceremony in March in Washington, D.C., at the Turkish Embassy, William J. Koch, the wealthy American businessman who has held the coins since 1984-85, shortly after they were smuggled out of Turkey, announced that he was returning them to Turkey.

At the ceremony, Mr Koch was presented with a medal by Kenan Yurttagül, Acting Director General of the General Directorate of Monuments and Museums, who expressed Turkey's thanks to him for safeguarding the coins since 1989, when the lawsuit began. Also present at the ceremony was the award-winning investigative journalist Özgen Acar, who wrote extensively about the hoard in the Turkish and American press in the late 1980s.

Turkey's efforts to recover the rare Elmalı Hoard coins, which were minted over 2400 years ago, began in 1984 when the coins were unearthed by Turkish villagers and smuggled to Europe and then to the United States. Starting in early 1988, when Turkey learned that coins from the hoard were being auctioned in the United States, it called on its attorneys, Lawrence M. Kaye and his colleagues, now at the New York firm of Herrick Feinstein, to recover them. They also represented Turkey in its long legal battle against the Metropolitan Museum of Art in New York that resulted in the recovery of the fabled 'Lydian Hoard' antiquities in 1993.

Turkey recovered several coins from dealers in the United States and Europe, and learned that Mr Koch and his associates had purchased the bulk of the hoard. After Mr Koch rejected Turkey's demands that he return the coins to Turkey, it began a lawsuit in the Federal Court in Boston in 1989 that lasted almost ten years. Finally, on the eve of the trial, William Koch agreed to surrender the coins.

In Ankara, Turkey's Minister of Culture, the Hon. Istemihan Talay, praised Mr Koch's agreement to return the Elmalı coins to the people of Turkey, the coins' rightful owners, and expressed his warm appreciation to all those who had worked tirelessly over the last 15 years to recover this critical part of Turkey's cultural heritage. Mr Kaye added that 'the recovery of this priceless treasure is another outstanding example of Turkey's continuing success in its war against the international traffic in looted antiquities that victimise so many nations.'

Minister Talay stressed that his job will not be complete until every Elmalı coin is returned to Turkey. He explained that a number of Elmalı coins had got into the hands of others. He therefore announced that he personally invites everyone who still possesses any coins from the Elmalı Hoard to do 'what is right' and join Mr Koch in returning the coins to the place where they belong. He added that the possessors of these coins should make no mistake about Turkey's intentions: if they are not returned voluntarily, it will continue its vigorous efforts around the world to recover these coins as well as all other antiquities stolen from Turkey.

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Book Reviews

Alexandria Rediscovered

Jean-Yves Empereur


Further astounding discoveries where none were expected have been made on Egypt's northern coast where Alexandria, 'the Hellenistic city by the sea', has been yielding up secrets. Site of one of the Seven Wonders of the Ancient World, the Pharos, the lighthouse, begun under Ptolemy I and finished in the reign of his son, Ptolemy II, little was thought to be left of the Pharos after it had suffered a final, devastating earthquake in AD 1303, and subsequently the great fort of Qait Bey was built over the site in 1477-80. Now, new work under the direction of Jean-Yves Empereur has revealed an incredible amount of new information not only about the Pharos but also about the great city founded by Alexander the Great that rose to be a major centre of Hellenistic, Jewish and Christian culture. It was justly famed across the ancient world and scholars and tourists flock to its Library (now in the process of refounding and rebuilding), its Museum that gave the world the idea of museums, and the fabulous palaces of the Ptolemaic rulers, the most famed of whom was the last, Cleopatra VII. This wide canvas of a cultured city is described in detail and illustrated in fine photographs in Alexandria Rediscovered. Professor Empereur's underwater discoveries offshore of Qait Bay fort have put a totally different complexion on our knowledge of the Pharos and especially of its surroundings. A remarkable series of statues and Egyptian obelisks have been recovered from the seabed, and many more still lie there awaiting attention. Most recently a remarkable portrait-headed sphinx, probably of Ptolemy XII has emerged from the seafloor in pristine condition (see Minerva, January/February, 1999, p. 2). Other underwater work on the far side of the Eastern Harbour directed by Franck Goddio has located the buildings that seem to be the remains of the late Ptolemaic palace where Cleopatra dwelt.

Elsewhere in Alexandria finds that are just as astounding are also being made. Modern Alexandria sits uneasily on top of its illustrious forerunner and therefore archaeological work has always been under the restraint of difficulty of access. With new buildings going up and roads being laid down, the opportunities for investigation have become available that, in a double-edged way, put enormous pressure on the archaeological resources available. In his book, Jean-Yves Empereur provides an overview of the well-known parts of ancient Alexandria, the tombs of Apollon Smintheus near the Sukhaf catacombs, the area around Pompey's Pillar and the Odeon. These sites are the springboard into the new discoveries such as the necropolis of Gabbari found on the west side of Alexandria when a new flyover road being built to connect the desert road from Cairo to the Western Harbour suddenly crashed into a huge Hellenistic tomb. This was the area known to have been mentioned by the geographer Strabo when he visited the city in 25 BC; it was, literally, the necropolis - the 'city of the dead'. Work on the flyover was stopped and an incredible area of loculi, shallow niches for inhumations and cremations, was revealed ranked in tiers and in several levels. In many instances earlier inhabitants had been pushed to one side to make room for the recent dead. Graffiti on some smooth surfaces turned out not to be the name of the deceased but, because of its repetition, the name of one of the local undertakers, Anoubas; others indicated the area reserved for use in due course by clients where their loculus would be hollowed out.

Ancient Alexandria, due to its size, presented contemporary problems with its infrastructure, not least the water supply, and vast numbers of huge underground cisterns were cut - many of them being known and visited during the last 200 years; others have been lost. Not least, some came back into their own during World War II and were used as shelters. All of this reveals yet another face of ancient Alexandria which has to be recorded before the march of 'progress' destroys it for ever. One would have thought that Jacques-Yves Empereur had his archaeological work cut out simply dealing with his underwater surveys, but such is his energy that he founded the Centre for Alexandrian Studies in 1990 which works in close touch with the Egyptian Supreme Council for Antiquities under the direction of Professor Gaballa Ali Gaballa (see Minerva, July/August, 1998, pp. 208-15) and his far-seeing idea of preserving much of the new underwater sites in a glass underwater museum - if it succeeds it will be a remarkable achievement. Great discoveries like these being made at Alexandria and Luxor (as well as elsewhere in Egypt) always bring their own problems of finance and personnel (see p. 3). Rapid publication of the more general results such as Alexandria Rediscovered within an always busy schedule, prior to the academic publications that will take years, are to be much welcomed.

Peter A. Clayton

Reading Greek Art


For forty years Nikolaus Himmelmann has published some of the most perceptive and original studies in the field of Greek art. The decision to issue a translated selection of his writing was a happy one. The editor admits that Himmelmann's German is none too easy to understand, and the present translations by various hands cannot always lighten the density of thought that makes reading slow but nonetheless rewarding.

The nine chosen essays are divided into two parts. The first part, consisting of six articles all written in the 50s and 60s, is concerned with Greek art, arranged chronologically. The articles start with Himmelmann's study of the arts in Homeric
society (1969) and demonstrate the depth of the author's understanding of Homer while presenting some of his key ideas on the way in which Greek art (however one defines the term 'art') should be viewed: the functional significance and the social meaning of the objects, their political prestige, the status of the artist in early Greek society, and so forth.

The following three essays look mainly at vase-paintings in the archaic and classical periods. The first on archaic narrative (1967) denies that in a temporal sense there was a basic situation in the compositions and points out with which the author terms the 'iericlyc' qualities of the elements shown (for example, beard = wisdom, helmet = courage: 'every figure and every object has by nature its own narrative value, which cannot be tied to any special 'situation' (p. 55, 62, 22). The essay on the gods in classical art (1959) brilliantly highlights how the archaic sociable presence of the gods is replaced in the classical period by an isolation in which the deities are absorbed in their own divine sphere. The following piece on the assembly of the gods on a Late Archaic red-figure cup (1960) again shows how Himmelmann's precise and detailed observation unlocks the meaning of the scene. Polykleitos' Diadumenos (1967) and Praxiteles' Kritian Aphrodite (1957) are then subjected to the author's close and rewarding scrutiny.

The second part takes us into the Roman world and beyond. First, Himmelmann applies his keen intellect to a Roman sarcophagus (1970), then takes us into the history of the subject. They are, with a study of the hermeneutics of Winckelmann for whom he has a high regard, even though he rightly points out that he was not as adept at interpreting original Greek art as the myth imagery of Roman relief. In a later essay (1976) is the longest in the selection and also the most diffuse. We are given a guided tour of tourism from the classical period to the early modern, from the 'romantic' era to the hectic tourism of today. Himmelmann treats the modern period with a certain amount of savage humour and clearly has no stomach for the 'Baedeker and bikini' approach.

This is not a book for beginners, as all the essays demand a firm grounding in the subject. They are shot through with incisive comments and original ideas that over the last generation have moved our understanding and appreciation of classical art in new directions. It is excellent to have those comments and ideas made more widely available.

Professor Brian A. Sparkes
Southampton University.

The Art of the Greek Goldsmith
edited by Dyfr Williams.
160 pp., 24 colour and 110 black and white illus. Paperback, £35.

The splendid exhibition of Greek Gold at the British Museum in 1994 was accompanied by an appropriately sumptuous catalogue edited by Dyfr Williams and Jack Ogden. For those wishing to pursue aspects of the subject more deeply, an international colloquium was held under the joint auspices of the Museum and the Society of Jewellery Historians.

The present publication of twenty-one reports on recent research will be indispensable for specialists, but contains much of interest to a wider audience, not least to social and economic historians. The topics treated by various archaeologists include the techniques of goldsmiths in the transitional period around 1100-900 BC, the possible presence of Macedonian gold and goldsmiths in archaic Athens, the evidence from Macedonian graves for wealth derived from the campaigns of Alexander the Great, finds of jewellery from Italy, Greece and Turkey, the typology of jewellery in private collections, confirming likely origins in Egypt and Italy, and the identification of individual goldsmiths and workshops, with interesting speculations on child labour and the continuity of the craft in succeeding generations of the same family. Research scientists and conservators added their technical insights. An international group of scientists collaborated in the study of ancient gold-refining processes using literary sources, actual artefacts, and a workshop excavated in Sardis. Use of a scanning electron microscope revealed that half an ancient Greek gold necklace had been skilfully transformed into a complete article in the 19th century AD. Examination of an elaborate silver rhyton in Trieste has shown that niello decoration was in use much earlier than previously supposed.

Intelligent differentiation of objects during painstaking conservation work has demonstrated the different techniques used for making almost identical pairs of earrings in different metals (gold and bronze), and has recovered the original form of an intricately designed gold wreath.

All serious readers will find much to interest and enthral them in this handsome publication: the kind patrons who supported it may be assured that their generosity has been fruitful.

B. F. Cook, FSA, formerly Keeper, Department of Greek and Roman Antiquities, The British Museum.

Roman Glass in Britain
Denise Allen.
64 pages, 43 fgs. Paperback, £4.99.

Romano-British Glass Vessels: a Handbook
Jennifer Price and Sally Cottam

Though Roman glass is archaeologically significant, aesthetically appealing, and is found in abundance on British sites, there has been no general introduction to it for the archaeologist, museum curator, or interested amateur. Now suddenly, in the manner of buses, two have come along together. Their almost simultaneous appearance on the scene will fate them to be reviewed jointly. Both are admirable books, excellently produced, helpfully illustrated and very reasonably priced. Naturally they cover some of the same ground, but they are far from interchangeable, and their potential readerships are different.

Allen provides a concise summary of the origins, early history, and manufacture of glass and then focuses on the typical vessel-forms used in Britain during four phases of the Roman occupation, AD 43-70, 70-170, 170-300, and 300-410. The forms are illustrated with a combination of photographs and the author's neat, clear line-drawings. The book includes a glossary, a
directory of museum collections, a brief 'further reading' list, and an index. It is a valuable introduction to Romano-British glass and reliable quick reference source. Though it can be used with confidence by archaeologists and curators, above all it is a publication to recommend to the interested lay person, whether his or her interest is a general one in Roman Britain or a more specific one in early glass. It deserves to sell well in museum shops, along with the many other archaeology titles from the same publisher.

With the Price and Cottam volume, we move into different territory. In the same handy 21 x 15 cm paperback format as Allen (though fatter, of course), we find a standard academic reference work of the highest quality. Part 1 of the handbook covers a wide range of information, specifically targeted at the practical needs of the archaeologist. It includes pointers on distinguishing Roman glass from other periods and sites, and describes important publications, and addresses questions relating to the archaeological deposition of glass. The technology of manufacture, specialist terminology, characteristics of glass vessels, and methods of decoration are clearly explained, and a detailed glossary of terms is provided.

Part 2, the main part of the book, is a typological survey of vessel forms under five headings: cups and bowls; jars; jugs; flasks, unguent bottles and bath-flasks; and bottles. Each type is named, systematically described (shape, colour, decoration, other features, size, and illustrated (often giving a range of variants), and its distribution and date-range in Britain are noted. References are cited both to known British finds and to general discussions of the type. Date-ranges for all the vessel types are conveniently summarised in table form at the end of the typological section. The book concludes with a list and distribution map of places cited in the text, a magnificently comprehensive 14-page bibliography, and a short index to Part 1. The elegant line-drawings have been executed to the highest professional standard by Yvonne Beadnell and, in addition, 30 colour pictures on five plates, plus the front and back cover pictures, enable the reader to appreciate the nuances of colour and texture which are so important for understanding this material. The high quality of paper and printing are worthy of the contents. The only practical adaptation I could imagine dedicated users of the volume desiring is a spiral-bound edition which would lie flat while they compare sherd and page!

In a highly compact form, this publication provides everything needed by professional and student archaeologists, excavators, museum curators, serious collectors, and dealers to acquire a sound basic knowledge of Roman glass and to learn how to apply that knowledge. Though centred on Roman Britain, its relevance is much wider, and it will undoubtedly be welcomed by scholars working elsewhere in the Roman Empire: 'Price & Cottam' is destined to become as familiar an expression in glass studies as 'Oswald & Pryce' was to generations of Samian ware researchers. As with all typological studies, time will bring additions and amendments, but the vital first step, an authoritative and accessible basic reference work, is now in place. All those concerned in its production, not least the Council for British Archaeology for bringing it out so inexpensively, are to be congratulated.

Catherine Johns,
Department of Prehistoric and Romano-British Antiquities,
The British Museum.

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The Cities of the Ancient Andes

Adriana von Hagen and Craig Morris.
240 pp, 147 illus, 27 in colour.
Hardback, £17.95.

Once the largest empire of pre-Columbian America, the Inca Empire of Peru, like others of the Southern Americas, fell before the Spanish Conquest in the 17th century. What Spain destroyed had stretched back some 3000 years. A land of extreme contrasts, from deserts to mountains and jungle, the authors closely examine its development. They trace the emergence of the cities, of urbanisation and the special quality of urbanism in the cities of the High Andes. Their development is seen in the context of their material culture, the incredible buildings and stonework, and the information that can be gleaned from examination of the remarkably preserved textiles (often from mummy bundles), the pottery, and the fabulous gold objects and ornaments. An examination of the Andean people and their land presents a basic setting within which the authors can then set the context of the highland centres, the first cities, the imperial cities, cities of the desert, and city and countryside in the Inca Empire. It is only the information gleaned from the excavations and their careful interpretation that enables the archaeologists to attempt to reconstruct life in these cities that were the product of a non-literate society. A useful adjunct here is the A-Z Gazetteer of the major sites. Carefully constructed by the authors, this book presents a compact, understandable, and accessible account of the civilisation of the High Andes and its inhabitants.

Peter A. Clayton

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MINERVA 63
MUSEUM EXHIBITIONS

UNITED KINGDOM

OUR PAINTED PAST: THE WALL PAINTINGS OF ENGLAND. English Heritage is hosting a series of events across England to highlight its work with wall paintings. The series commences on 1 March with a visit to Westminster Abbey Chapter House, and is now moving around the country visiting nine English Heritage properties with important LRP paint- ings. Special exhibitions are being mounted at each venue and recent research and analysis presented. There will be a final conference on wall paint- ings in December to be held in London. HUNGERFORD CASTLE (nr Bath), until 9 May; RICHMOND CASTLE, Yorks, until 6 June; BELAS HALL AND CASTLE, Northumbria, until 4 July; (then to Stokesay Castle). (44) 171 973 3434.

BATH


BIRMINGHAM

THE INCAS. Focusing upon Incan ceramics and textiles. BIRMINGHAM MUSEUM AND ART GALLERY (44) 121 303 6227. From June until September.

EDINBURGH

NEW MUSEUM OF SCOTLAND. The new museum houses several galleries devoted to Scotland's ancient history, including 'Geology, and Natural History', featuring rocks and fossils formed millions of years ago, 'Scots in pre-history' with over 4000 artefacts on display from the first arrival of human groups in Scotland in c. 7000 BC until the Norse Settlements of c. 1100 AD, and finally 'In the Heart of the Scots', covering the period 1100-1707 AD, where renowned pieces such as the Kilmartin Pans and British Chippies, the Lewis Chessmen, and the Monymusk Reliquary are on display. The MUSEUM OF SCOTLAND. (44) 131 225 7534. Opened 1 December 1998. (See Minerva, Nov/Dec 1998, p. 7.)

LONDON

EDWARD FALKENER: A VICTORIAN ORIENTALIST. Edward Falkener (1814- 96) was a renowned archaeologist, architect, writer and the author of various books and articles on classical archaeology. In this exhibition his pioneering collection of objects from the Near Eastern and oriental games is on display, as well as some of his fine watercolours of ancient sites in the Near East. THE BRITISH MUSEUM (44) 171 636 1555. Until 2 May.

FIRST PEOPLE, FIRST CONTACTS: NATIVE PEOPLES OF NORTH AMERICA. The British Museum puts on display one of the finest and most important North American collections outside the United States and Canada. The exhibition begins with the earliest hunters 10,000 years ago, through to European colonisation. Featuring the ceramics, textiles, jewellery, costumes, and ceramics of the Navajo, Apache and Puebloan peoples. THE BRITISH MUSEUM (44) 171 636 1555. From 25 June.

HEAVENLY HOUSES. This exhibition of astrological art features two splendid, and robes made by Abd al-Karim al- Misrin in Northern Iraq in the early 13th century, displayed together for the first time. Also vestments, as well as reproductions of manuscripts, coins, penboxes, bowls, and other objects. THE BRITISH MUSEUM (44) 171 636 1555. Until 3 October.

TARIS WALKER GALLERIES OF EGYPTIAN FUNERARY ARCHAEOLGY. The British Museum's unparalleled collection of mummies, coffins, funerary statuettes, amulets, and Books of the Dead in a totally new installation, fea- turing many pieces which have never been seen by the public before, as well as new information from CAT-scan and reconstruction projects. From 14 May.


NEW SAXON LONDON GALLERY. The latest evidence from recent archaeo- logical discoveries under the City Garden where extensive evidence of the Saxon town and trading centre Ludewick has been discovered. MUSEUM OF LONDON. (44) 171 600 3699. Ongoing exhibition.


THE WESTON GALLERY OF ROMAN BRITAIN. This new gallery displays recent archaeological discoveries and research that help shed light on the Roman occupation of Britain. THE BRITISH MUSEUM (44) 171 636 1555. Opened July 1997. (See Minerva, Sept/Oct 1997, p. 10-13.)

UNITED STATES

ATLANTA, Georgia

THE CARLOS KYLIX: AN EXPLORATION OF GREEK VASE PAINTING. The museum presents the classic kylix collection in a magnificent early 5th century BC Attic kylix by the Painter of the Paris Gigantomachy, will be joined in a special installation by a group of vessels from the Princeton Art Museum and the Tampa Museum of Art, including two kylixes and a volute krater. CARLOS MUSEUM, EMORY UNIVERSIT- Y (44) 404 727-4282. 10 April-3 October.


CHICAGO, Illinois

NEW EGYPTIAN GALLERY - THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO. All five gal- leries of the Oriental Institute closed in 1996 for major restoration work. The Egyptian Gallery is now due to open to the public on May 22. The new install- ation will allow many objects from the collection to be exhibited for the first time. ORIENTAL INSTITUTE MUSEUM OF THE UNIVERSITY OF CHICAGO. (1) 773 702 9520. (See Minerva, pp. 26- 30.)

CLEVELAND, Ohio

EGYPTIAN GALLERIES CLOSED FOR RENOVATION. In this reinstallation of the galleries, the rooms will be organ- ised thematically: Kings and Gods, Public and Private Life, and, with spe- cial emphasis, the Afterlife. CLEVE- LAND MUSEUM OF ART (1) 216 421- 7340. Reopening 24 September.

COLUMBIA, Missouri

WRAPPED CREATURES: ANIMAL MUM- MIES FROM EGYPT. Features animal mummies and bronze animal coffins mostly on loan from the Field Museum of Natural History, Chicago. MUSEUM OF ART AND ARCHAEOLO- GY, University of Missouri-Columbia. (1) 314 882-3591. Until 29 September.

DALLAS, Texas

TREASURES FROM THE ROYAL TOMBS OF UR. The second venue of this exhi- bition featuring objects excavated from the Royal Cemetery of Ur, the 5000-year-old city known in the Bible as the home of Abraham, presented by the University of Pennsylvania Museum. THE DALLAS MUSEUM OF ART. (1) 214 922 1200. 30 May-5 September (then to Washington). (See Minerva, March/April, pp. 14-20.)

DETROIT, Michigan

ANCIENT EGYPT AND THE WEALTH OF THE THRACIANS. Over 200 gold and silver antiques from Bulgaria, including the spectacular vessels from the Panagyurishte and Rogozen Treasures, horse trappings, and jewellery. MUSEUM OF FINE ARTS, BOSTON (1) 617 267-9300. (See Minerva, pp. 35-7.)

EGYPTIAN FUNERARY ARTS. Another permanent installation of mummies, coffins, funerary masks, and bur- rial goods from the 21st Dynasty to the Ptolemaic Period. MUSEUM OF FINE ARTS, BOSTON (1) 617 267-9300. (See Minerva, Jan/Feb 1999, pp. 9-16.)

CUMNBRIDGE, Massachusetts

IVORIES FROM THE ANCIENT NEAR EAST. Explores the role of Near Eastern ivories in the historical and social context of the area, focusing on nine ivories from Samaria and Nimrud. ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400. An ongoing installation.

NOUIZ AND THE HURRANS: FRAG- MENTS FROM A FORGOTTEN PAST. This exhibition features over 100 pieces from the Museum's collection of more than 10,000 finds excavated at Nuzi, including cuneiform tablets, seals and scarabs, impressions, jewellery, glass, clay figurines, bronze weapons and tools and pottery. SEMITIC MUSEUM OF HARVARD UNIVERSITY (1) 495- 4631. An ongoing installation until 2001.

CHARLESTON, South Carolina

QUEENS AND COMMINERS OF EGYPT'S NEW KINGDOM. An exclusive loan exhibition of antiques from the British Museum focusing on individuals and beliefs during the period c. 1550-1069 BC in celebration of the 225th anniversary of America's first museum.

CHARLESTON MUSEUM (843) 722-2996. Until 1 August. Catalogue available.

MINERVA 64
NEW YORK, New York CROSSCURRENTS: MASTERPIECES OF EAST ASIAN ART FROM NEW YORK PRIVATE COLLECTIONS. 71 superb Japanese, Chinese, and Korean sculptures, bronzes, ceramics, paintings, calligraphy, and lacquerware, many on public display for the first time

NEW YORK, New York MIRROR OF THE MILITARY WORLD. A tribute to William Seaton who retired this year. Nearly 300 outstanding examples of medieval art - all drawn from the superb holdings of The Metropolitan Museum of Art and all acquired during the last two decades.

NEW GREEK & ROMAN GALLERIES, PHASE I. The first major section of the renovation of the Greek and Roman Galleries, the Belfer Court, is devoted to early Greek art from the Cycladic, Minoan, Mycenaean, Geometric, and Archaic periods. Many objects are on permanent display for the first time.

PHILADELPHIA, Pennsylvania CANAAN AND ANCIENT ISRAEL. The first of a two-part exhibition dedicated to the archaeology of ancient Israel and neighbouring lands, featuring more than 500 ancient artefacts, c. 3000-500 BC, principally exca-
vated by the museum's archaeologists in Israel, Jordan, and Lebanon from 1921 to 1981.

SAN DIEGO, California MYSTERIES OF THE MUMMIES. Dozens of Egyptian and animal mummies from ancient and modern cultures, includ-
ing examples from Egypt, Peru, and Mexico. Hundreds of related objects such as tombs, caskets, sacred skulls, and shrunked heads will be on display. Interactive displays will show how a diversity of ancient cultures lived, worked, and died.

SAN FRANCISCO, California CHINESE BRONZE AND BUDDHIST ARTS. 120 of the most exceptional pieces from the museum's permanent collection dating from the Neolithic period to recent times, the first major restatement of the Chinese collection in over two years.

TOLEDO, Ohio HANDS-ON EGYPTIAN GALLERY. A new permanent interactive activity centre leading the visitor on a tour on the Nile. Housed through a reconstruction of an ancient tomb, a visit to a craft centre with hands-on art activities, and other aspects of this ancient culture, with periodical changes.

WASHINGTON, D.C. CHARLES LANG FReER AND EGYPT. An important collection of 12 Egyptian glass vessels of the 18th Dynasty acquired by Freer in Cairo in 1909, part of his 1400-piece ancient glass collection; with other cases of faience vessels, amulets, slab, and jewelry. FREER GALLERY OF ART, SMITHSONIAN INSTITUTION.

DEVI: THE GREAT GODDESS. The Great Goddess plays a profound emotional and visual role in the artistic and religious life of India. About 120 Indian objects, including sculptures in bronze, stone, and terracotta, ranging over 2000 years, are included.

THE FREER GALLERY OF ART: CONTINUING EXHIBITIONS. ANCIENT CHINESE POTTERY AND BRONZE, ARTS OF THE ISLAMIC WORLD, BUDDHIST ART, INDIAN ART. FREER GALLERY OF ART, SMITHSONIAN INSTITUTION.

SACKLER GALLERY: CONTINUING EXHIBITIONS. METALWORK AND CERAMICS FROM ANCIENT IRAN, SCULPTURE OF SOUTH AND SOUTH-EAST ASIA, LUXURY ARTS OF THE SILK ROAD EMPIRES, THE ARTS OF CHINA. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION.

Worcester, Massachusetts GREEK AND ROMAN GALLERIES REINSTALLED. The museum’s little known but excellent collection of ancient art is now reinstated.

PATH TO THE LOST CITIES: IN THE FOOTSTEPS OF MAYA EXPLORERS. Photographs by Payne Johnstone, including the journeys of John Lloyd Stephens and Frederick Catherwood from 1839 to 1842.

THE SILLAGYSMOLO TREASURE. KUNSTHISTORISCHES MUSEUM.

AUSTRALIA BRISBANE INDIAN GOLD. A selection of gold religious and secular artefacts, dating from the 7th to the 20th century.

QUEENSLAND ART GALLERY.

MINBURLE дл NEW MEXICO GALLERIES. A new permanent installation of 1500 works of ancient art from the Mediterranean, Egypt, the Near East, and Pre-Colombian cultures, the full extent of the Gallery’s holdings in this area for the first time.


CANADA TORONTO, Ontario ANCIENT MARINERS OF THE ADRIATIC. An ongoing exhibition of Bronze Age, and Roman artefacts uncovered by a R.O.M. archaeological expedition to Palagruza, a Dalmatian site on the Adriatic Sea, supplemented by objects on loan from the Archaeological Museum of Split, Croatia. THE ROYAL ONTARIO MUSEUM.

THE JOEY & TOBY TANENBAUM GALLERY OF BYZANTINE ART. A new gallery devoted to Byzantine antiquities from the 4th to 15th centuries, including over 300 objects: sculpture, mosaics, frescoes, liturgical objects, jewellery, and coins.

CHINA SHANGHAI REOPENING OF SHANGHAI MUSEUM. Reopened after four and a half years of planning and construction, the new museum is shaped like an ancient Chinese bronze vessel - its 10,000 square metres contain 11 galleries and a new exhibition hall housing over 120,000 cultural relics.

EGYPT CAIRO THE ROYAL MUMMIES. Eleven royal mummies, 8 kings, including Ramses II, and 3 queens and princesses, have now been placed back on permanent display. They were removed from display in 1980 when Anwar Sadat thought that their appearance robbed them of their dignity.

AUSTRIA VIENNA THE SHUMEI COLLECTION. A selection of the treasures from the new Miho Museum in Kyoto. From June until October.

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QUEENSLAND ART GALLERY.
ATH.
EVEYDAY TREASURES: GALLO-ROMAN GLASSWARE. ESPACE GALLO-ROMAIN. (33) 68 26 92 33. Until 27 June.

AUXERRE, Yonne
EARLY ROMAN ART. A special exhibition organized in collaboration with the Centre for Mediaeval Studies. ABBAYE SAINT-GERMAIN (33) 86 51 09 74. 18 June-27 September.

BIBRACTE, Burgundy NEW CELTIC MUSEUM. A new museum of the Celtic civilization, includes objects not only from France, but also Switzerland, Germany, Slovakia, Budapest, and the Mediterranean region. Bibriac is part of a huge Celtic fortified oppidum, with most of its fortifications still in place. MUSEE CELTIC DE BIBRACTE, Saint-Leger-sous-Beuvray. (33) 85 86 52 35.

BONN.
The GALLO-ROMAN VILLA LA MAURI-CARRIERE. MUSEE DES TUMULIUS DE BOUGON. Until 15 May.

CANNES, Alpes-Maritimes FROM EXCAVATION TO MUSEUM: THE ANCIENT WALL PAINTINGS OF THE ILE SAINT-HELENE. A new permanent exhibition showing Roman wall paintings discovered in local excavations. MUSEE DE LA MER. (33) 49 34 31 817.

CHARTRES, Eure-et-Loire POTTERY DURING THE ROMAN PERIOD. MAISON DE L'ARCHAEOLOGIE. Until 28 May.

CHOLET, Maine-et-Loire THE GREEK SPACE. 150 years of excavations by the French School in Athens. MUSEE D'ART ET D'HISTOIRE. (33) 41 62 21 46. Until 16 May.

DAOULAS, Peru FROM ITS ORIGINS TO THE PRE-SEVENTH CENTURY. This international exhibition emphasizes the splendid archaeological discoveries made at sites in northern Peru. AGENCE DE DAOULAS (33) 99 28 84 39. 7 May-17 October.


GUIRY-EN-VEVIN À LA RECHERCHE DU MÉTAL PERDU: NEW TECHNIQUES FOR THE RESTORA-TION OF ARCHAEOLOGICAL METAL. This exhibition illustrates the many processes used for recovering pieces and restoration of metal. MUSEE ARCH-ÉOLOGIQUE DU VAL D'OISE. (33) 1 34 67 45 07. Until 2 January 2000.

LATTES, Herault RESEARCH INTO THE GALLIC GODS: A DEFANCE OF CAESAR. MUSEE ARCHEOLOGIQUE HENRI-PRADES (33) 46 76 53 155. Until 22 May.

LYON, Rhone THE FASCINATION OF ANCIENT TIMES. MUSEE DE LA CIVILISATION GALLO-ROMAINE. (33) 47 82 59 468. Until 14 May.

NEMOURS, Seine-et-Marne PASSAGES WITHOUT RETURN. A new permanent exhibition of funerary monu-ments from the north-west part of the Paris region at the end of the Neolithic period, c. 3500-2500 BC. MUSEE DE PREHISTOIRE DE L'ILE-DE-FRANCE. (33) 1 64 28 40 37.

NICE, Alpes-Maritimes MUSEE DES ARTS ASIATIQUES. A new museum, devoted to Asian art, opened 17 October. The inaugural display features some 200 objects from India, Cambodia, China, and Japan. MUSEE D'ARTS ASIATIQUES DU DESERT GENERAL DES ALPES-MARITIMES, 405 Promenade des Anglais- Arenas.

MATISSE AND ANTIQUITY. The influence of Classical art upon his work, such as the Kourou. MUSEE MATISSE. (33) 4 93 50 40 53. Until 30 August.


ORGANIC AVEN, Ardeche FASCINATING ORGANIC! A new interactive guided tour from the Upper Palaeolithic period to the Roman Age. MUSEE REGIONAL DE PREHISTOIRE. (33) 75 38 65 10. A permanent installation.

PARIS AN IDENTIFY REFUND FOR AN ETRUSCAN ANTIQUE. A special exhibition explaining how part of a female statue has been identified. MUSEE DE LOU- VRE, AILE DENON (33) 1 40 20 50 50. Until 30 June.

THE ETERNAL MONUMENTS OF RAMSES II: NEW DISCOVERIES IN THEBES. MUSEE DE LOUVRE. (33) 1 40 20 50 50. Until 10 May.

THE ADVENTURES OF WRITING: FROM ANTIQUITIES TO THE PRESENT. BIB-LIOTHEQUE NATIONALE DE FRANCE. (33) 1 470-38126. Until 16 May.

EGYPTIAN ART IN THE TIME OF THE PYRAMIDS. The first major exhibition devoted to Old Kingdom antiquities, featuring 230 masterpieces from 30 museums in Europe and North America, organised by the Louvre, the Metropolitan Museum of Art, and the Royal Ontario Museum, GALLERIES NATIONALES DU GRAND PALAIS. (33) 1 44 13 17 30. Until 12 July (then to New York). (See Minerva, pp. 8-15.)

6000 YEARS OF MOROCCAN ART. MUSEE DU PETIT PALAIS. (33) 4 12 65 12 73. Until 11 July.

REOPENING OF SOME OF THE NEAR EASTERN, EGYPTIAN, GREEK, ROMAN, AND BYZANTINE GALLERIES. The Sackler Wing of Oriental Antiquities (13 new rooms); reopening of the Egyptian galleries with many new objects on view including, a huge large diorite head of Queen Nefertiti; prehistoric and Archaic Greek; Hellenistic antiquities; epigraphic gallery; Greek and Roman terracotta; and Islamic glass. MUSEE DE LOUVRE. (33) 1 40 20 50 50. (See Minerva, Sept/Oct 1998, pp. 8-14.)

PERIGUEUX DISCOVERIES IN MURALS. MUSEE DU PERIGORD. (33) 5 53 06 40 70. Until mid-November.

ROUEN, Seine-Maritime ANCIENT CARTHAGE - MYTHICAL CARThAGE. MUSEE DEPARTEMENTAL DES ANTIQUITES (33) 23 59 83 510. Until 16 May.

SAINT-GERMAINE-EN-LAYE IN DEFANCE OF CAESAR. The search for the Celtic deities. MUSEE D'ANTIQUITÉS NATIONALES. (33) 1 3 51 53 65. Until 31 May.

SAINT-REMY-DE-PROVENCE, Bouches-du-Rhône A DECADE OF EXCAVATION SPANNING MANY CENTURIES. ARCHEOLOGIE DE CLANUM, Route de Beau (33) 49 09 20 522. Until 31 June.

SAINT-ROMAIN-EN-GAL, Rhône NEW ARCHAEOLOGICAL MUSEUM. The largest and newest archaeological museum in France. MUSEE D'ANTiquités GRECQUES, ETRUSCANS, ET BYZANTINUM. A new permanent section of the museum's notable collection of antiquities featuring a number of masterpieces, including various fine Byzantine objects on display for the first time, such as a unique silver cross. The first section, on the ancient Near East, the Byzantines, Egypt, and main land Greece, opened in 1995. BADISCHES LANDESMUSEUM KARLSRUHE. (7) 21 926-65 14. Opened 4 December 1998. (See article in forthcoming Minerva.)

KASSEL, Hessen ANTIQUITIES IN CARICATURE SINCE THE 19TH CENTURY. A special ongoing exhibition of the finest examples of allusion and paraphrasing relating to classical myths. DOCUMENTA-HALLE (49) 561 787 4022. Until 31 March. Catalogue: 'Antiken auf die Schippe genommen.'

MAINZ, Rhineland-Palatinate MAINZ TO ETRUSCANS. The museum's important collection of ancient Roman glass is surrounded by full-size photographic reproductions of frescoes from Pompei, LANDESMUSEUM MAINZ. (69) 6 131 28570. Until 24 May.

REOPENING OF THE ROMAN GLASS EXHIBIT. LANDESMUSEUM MAINZ. (69) 6 131 28570.


PADERBORN, Nordrhein-Westfalen ART AND CULTURE OF THE CAROLIN- GIAN PERIOD. A major exhibition celebrating the 1000th anniversary of the reign of Charles the Great (Charlemagne, AD 782-814), king of the Franks, who became emperor of the Holy Roman Empire in AD 800. In addition to the many objects from German museums, there are over 100

MINERVA 66
LIMERICK
THE HUNT MUSEUM. A new museum house 250 renowned paintings and rare hunting collection belonging to John and Gertrude Hunt. The collection is particularly strong on Medieval material, but also includes Egyptian, Greek and Roman items and an important collection of Irish archaeological material including the 8th century Antim Cross. HUNTING MURAL. Exhibit in 61 31 2 833. (See Minerva, Nov/Dec 1998, pp. 36-40).

ISRAEL
JERUSALEM
A DAY AT QUMRAN: THE DEAD SEA SECT AND ITS SCROLLS. This new permanent exhibition commemorates the 50th anniversary of the discovery of the scrolls. A unique 1st century AD document from an ostraca discovered in Qumran in the winter of 1993 reveals the connection between the site and the scrolls discovered in the caves. THE ISRAEL MUSEUM. (972) 2 6708-811.


THE FIRST ARTISTS. A special permanent exhibition of rare objects recently found at prehistoric sites. THE ISRAEL MUSEUM. (972) 2 6708-811.

IBERIAN ANTIQUITIES FROM SHELBY WHITE AND LEON LEVY COLLECTION. Seventy objects dating from the 3rd millennium BC to the Roman period, including a series of bronze votive figurines from the 6th to 2nd centuries BC, from the well known private New York collection, the first exhibition of ancient Iberian art in Greece. THE ISRAEL MUSEUM. (972) 2 6708-811. Until June. (See Minerva Jan/Feb, pp.38-40).

IMAGE AND ARTFACT: CELEBRATING SIXTY YEARS OF THE ROCKEFELLER MUSEUM. A special exhibition on the museum's prime archaeological objects, with aerial photographs of their excavation sites by Dubi Fal and Millen Har-Markaz. ROCKEFELLER ARCHAEOLOGICAL MUSEUM (972) 2 28 22 51. Until 31 December.

SAMARITAN MOSAIC FLOOR FROM EL KHIRBE. A unique, recently excavated, 4th century AD mosaic floor from the Samaritan sanctuary of el Khirbe depicting a menora with ram's horns and an incense shovel; the showbread table with loaves and bowls; next to it the ark with a facade depicting the Temple. THE ISRAEL MUSEUM. (972) 2 6708-811.

THE CRUCIFIED MAN FROM GIV'AT HA-MIVTAR. The ossuary of a crucified man 24-28 years old, exhibited with a replica of his heel bones pierced by an iron nail. ROCKERFELLER ARCHAEOLOGICAL MUSEUM. (972) 2 28-22-51.


ITALY
BARI
SEVENTH CENTURY PAINTING FROM SERBIA. CASTELLO SVEVO. Piazza Federico di Svevia. Until 30 June.

BOLOGNA
ANCIENT GLASS: ART AND TECHNOLOGIES. Featuring 260 pieces of ancient glassware, including Egyptian and Roman, illustrating their artistic and technological techniques. MUSEO CIVICO ARCHEOLOGICO. (39) 05 27 36; Until 27 June. (See Minerva, pp. 17-19).

BRESCIA
REOPENING OF THE MUSEO DELLA CITTA IN SANTA GIULIA. This is the first phase in a long term project, which will include a new museum inside the 8th and 12th century convent of Santa Giulia, and the creation of an extensive archaeological park. The Roman, Longobard, and Venetian sections in the museum have just opened. Amongst the many important objects on view are the superb bronze statue of a bearded Viking, a large Roman sarcophagus, and wall paintings and a precious cross that belonged to the Longobard king Desiderius. MONASTERO DI SANTA GIULIA. (39) 30 2807540.

CAMERINO, Macerata
MUSEO CIVICO ARCHEOLOGICO GIRO-LAMO DI GIOVANNI - CONVENTO DI SAN BENEDETTO. The archaeological museum has moved to new premises and was re-opened last June with an interesting iconographic exhibition centred on the relationship between Celts and Romans: 'Victories over the Celts.' The permanent collection includes Greek and Roman objects. Catalogue. (39) 0737-402310. An ongoing installation.

CIVIDALE DEL FRIULI, Udine
LONGOBARD GOLD. MUSEO ARCHEOLOGICO NAZIONALE. (39) 43 700 700. Until end of May.

COLORNO, Parma
ROYAL GARDENS FROM THE MEDICI TO THE HAPSBURG. This is the exhibition first seen at Villa Martin di Colorno last year VILLA DI COLO-RNO Catalogue. Until the end of June.

CRECCHIO, Chieti
ARCHAEOLOGICAL MUSEUM - CASTELLO DUCALE. The museum, in the restored Castello Ducale, is now open to the public and includes the 6th and 7th century AD artefacts excavated in the proximity of this small city: jewels, bronze, ceramic and glass objects which document the Byzantine influence in the area. There are also a considerable number of Etruscan objects from the Francha Maria Faraci collection recently bequeathed to the museum. (39) 0871-9413 92. Ongoing exhibition.

FLORENCE
SUBLIME ART FROM ANCIENT EGYPT On loan, masterpieces from the Egyptian Museum in Cairo, MUSEO STROZZI (39) 055-282635. Catalogue. Until 4 July.

GENOA
I LIVE FOREVER: THE STORY OF PASHERENSES, PRIESTS OF ANCIENT EGYPT. The mummy and the funerary goods on a priest of the 4th century BC have recently been restored and are normally on view at the Museo Archeologico at Peaggi. PALAZZO DUCA DI PIACENZA. (39) 01652440. Until 6 June.

MILAN
SESH: WRITING AND LANGUAGE IN ANCIENT EGYPT. The exhibition concentrates on the role played by the sesh, the scribe, in pharaonic art. Seventy objects; papyri, sculptures, writing instruments, a sarcophagus - from the Archaeological museum in Milan- document the different styles of writing used in Ancient Egypt. Catalogue. BIBLIOTECA VIA SENATO tel. (39) 02-782117 - 02-789567. Until 30 May.

MONTAGNA, Padua
MUSEO CIVICO E ARCHEOLOGICO. The museum, created in 1980 following the discovery of the Rock of the Necropolis of the gens Vossidio nearby, has now been reorganised, and objects on view range from the Bronze Age to the Middle Ages. (39) 0429804128. An ongoing exhibition.

NAPLES
VIEWS, PORTRAITS, AND POPULAR SCENES AND THE BEGINNING OF LIT-HOGRAPHY IN NAPLES. As soon as lithography was introduced in Naples (1816-1818) the ruins of Pompei and other important sites were recorded and contributed to the popularity of the new archaeological reconstructions. In the MUSEO NAZIONALE VITTORIO EMANUELE III. (39) 081 7614682. Catalogue. Until June.

HOMO FABER NATURA: SCIENCE AND TECHNIQUES IN ANCIENT POMPEII International exhibition which will travel to the United States, Germany, Spain, Japan, France, and Israel. This is the first time that tools, scientific instruments, engineering devices, industrial artefacts, as well as glass, the control of natural resources, objects of everyday life showing how these were used as well as the forms of art are displayed together. Models, virtual reconstructions and audiovisuals help understand the sophisticated practical life of ancient Romans in 79AD. MUSEO ARCHEOLOGICO NAZIONALE DI NAPOLI (081) 292823. Catalogue. Until 18 July.

OSTUNI
NEOLITHIC CIVILISATIONS IN SOUTHERN ITALY AND THE WESTERN MEDITERRANEAN. MUSEO DELLE CIVILTA PRIMITIVI DALLA NAZIONE AGLIA. (39) 0831-336383. Until the end of June.

PALESTRIA, Roma
MUSEO ARCHEOLOGICO PALAZZO BARBERINI The archaeological museum, inside the Palazzo Barberini, which is itself a 16th century BC temple dedicated to the Fortuna Primigenia, was reopened in May 1998 after extensive modernisation. Important works of art include the famous Palestrina mosaic representing a Nilotic scene and the group of statues forming the Capitoline Triad.
TURIN
JOURNEY THROUGH TIME — HEROES AND ENVIRONMENTS IN HISTORY AND PICTURES from various periods from pharaonic Egypt through to Roman sculptures and later artefacts. MUSEO STORICO DI ARTE GIOIELLI, (39) 11 6034061 011884432. Until 30 June.


MUSEO DI ANTICHTA. Newly renovated sections of the museum were opened in May 1998 as part of the reorganisation of the whole museum, with the addition of a new section on the history of agriculture. CHIESA DI SAN FRANCESCO. (30) 0432 510221. Until 12 May.

UDINE
SEVEN THOUSAND YEARS AGO... BRONZE AND CLAY IN NEOLITHIC SOCIETIES. Neolithic artefacts from various Italian and Hungarian museums document the early history of agricultural societies. CHIESA DI SAN FRANCESCO. (30) 0432 510221. Until 12 May.

VENICE
DIMITRI PIKIONIS (1887-1968), AN ARCHITECT FOR THE ACROPOLIS. The exhibition celebrates the work of one of the most subtle of contemporary architects. Pikionis created the paved route that leads to the Acropolis and Philopappus from Plaka in Athens in a masterly work of architectural landscaping respecting the ancient building and the spirit of the site. FON- DAZIONE QUERINI STAMPALIA. (39) 41 -271141. Catalogue. Until May 7th.


JAPAN
NAGOYA
ANCIENT ART OF THE MEDITERRANEAN. A long-term loan exhibition of antiquities from the Museum of Fine Arts, Boston, finally opening after a delay of three years. It is the first five-year loan from Boston under the terms of the 1988 commitment. NAGOYA/BOSTON MUSEUM OF FINE ARTS. Until March 2004.


LEBANON
BAALBEK
HELIOPOLIS — BAALBEK: RESEARCH AND DISCOVERY. On the 1,400th anniversary of the first excavations, financed by Kaiser Wilhelm II of Germany, an overview is presented of the archaeological development of the site from the Bronze Age on. NEW MUSEUM. An ongoing exhibition.

MOROCCO
MARRAKESH
MINBAR FROM THE KUTUBIYAH MOSQUE. This monumental inlaid wooden pulpit was produced in Cordoba, Spain, c. 1132-1135 AD, but later assembled in Marrakesh, installed in the mosque of ‘Ali ibn Yusuf (1107-1143 AD), and moved about ten years ago to the Museum of Egyptology. (See Antiquités, April 1998, p 21). One of the masterpieces of the Islamic world, it has been newly restored in a collaboration between conservation specialists from the Metropolitan Museum of Art and Moroccan craftsmen. BADIA PALACE. A permanent installation.

THE NETHERLANDS
ASSENT
GOLD FROM CORN: THE MYSTERY OF A DUTCH MERCHANDANT IN THE BALTIC. Underwater discoveries from shipwrecks on the Skagerrak. The museum also has on display a 10,000-year-old dugout canoe, the world’s oldest boat, found in Drenthe. DRENTS MUSEUM. (31) 592 312 741. Until 9 May.

LEIDEN
Due to the building, renovation and re-installation programme underway at the Naturalis Buitenzorg Museum of Antiquities (Rijksmuseum van Oudheden), Leiden, the Egyptian, Near Eastern and Classical Departments are closed, due to reopen in November 2000. Until then the museum will remain open offering a number of temporary displays and exhibitions. THE NATIONAL MUSEUM OF ANTIQUITIES (RIJKSMU- SEUM VAN OUDHEDEN, RMO). (31) 71 527 527.

ANCIENT TOURISM: A JOURNEY THROUGH THE BEST OF THE RIKSMUSEUM VAN OUDHEDEN. A review of the best of the RMO. A tour around the Mediterranean coast, the Near East, the Greco-Roman world and the Netherlands in Roman times. THE NATIONAL MUSEUM OF ANTIQUITIES (RIJKSMUSEUM VAN OUDHEDEN, RMO). (31) 71 512 7527. Until the end of August.

MUMMIES. THE NATIONAL MUSEUM OF ANTIQUITIES (RIJKSMUSEUM VAN OUDHEDEN, RMO). (31) 71 512 7527. Exhibition extended until November.

PORTUGAL
LISBON
CATARINA DE SANFINS. An extensive exhibition of an important Iron Age fortified settlement in Northern Portugal. MUSEU NACIONAL DE ARQUEOLOGIA. (351) 1 362 0000. Until the end of April.

THE MEGALITHIC MONUMENTS OF MONSARAZ. An exhibition of dolmens, menhirs, and cromlechs from one of the most megalithic areas in southern Portugal. MUSEU NACIONAL DE ARQUEOLOGIA. (351) 1 362 0000. May through November.

SINGAPORE
ETERNAL EGYPT. Egyptian antiquities from the British Museum. ASIAN CIVILI- ZATIONS MUSEUM. Until 30 May.

SPAIN
BARCELONA
ROMANESQUE GALLERIES. The world’s most outstanding collection of Romanesque murals, some in their original asps, mostly from the area of the Pyrenees, has been reinstalled after being off display for some years. MUSEU NACIONAL D’ART DE CATALUNYA. (34) 3 422 7199. An ongoing installation.

NEW MUSEUM OF PRECOLUMBIAN ART. A small museum with an outstanding collection of Mesoamerican, Central and South Amercian cultures, pottery, textiles, and other artefacts. MUSEU BARBER-MUELLER D’ART PRECOLOMBIU, Montcada 14. (34) 13 160 603.

SWITZERLAND
BASIL
EGYPTIAN ROOMS OPENED. The New Egyptian Department of the museum was inaugurated in August 1998. ANTIQUA- MUSEUM. LUNG LUDWIG. (41) 61 22 22 02. (See Minerva, Nov/Dec 1998, pp 14-15.)

GENEVA

SOLOTHURN

ZURICH
NASCA: THE SECRETS OF THE PERU- VIAN DESERT. Images of the ancient signs and symbols found on the Nasca plateau in northern Peru are exhibited in an attempt to interpret them, along with an exhibition of Nasca ceramics and textiles. MUSEUM RIEBERG ZURICH (41) 1 202 4528. 20 June- 3 October.
MEETINGS, CONFERENCES, & SYMPOSIUMS


14 May. HUMANK MUMMIFICATION: FROM EGYPT TO PERU. Study day with a special opening of the Petrie Museum, followed by a fund-raising Reception, and private view of the new galleries of Egyptian Funerary Archaeology at the British Museum. Bloomsbury Summer School. Contact: (44) 171 388 8822.

17-19 May. WOMEN'S DRESS IN THE ANCIENT GREEK WORLD. Hay-on-Wye, Powys. University of Wales Institute of Classics and Ancient History. Contact: Lloyd Llewellin-Jones, HISAR, Cardiff University, P.O. Box 909, Cardiff CF1 3XU. Fax: (44) 1222 874 929.

18 May. THE ARTH OF THE CONSERVATOR. Study day highlighting the challenges presented by the natural deterioration of artefacts and the conservator's efforts to limit them. British Museum, contact: (44) 171 323 8511/8854.

22-26 May. NEAR EASTERN ARCHAEOLOGY: THE BEGINNING OF THE 3RD MILLENNIUM AD. 2nd International Congress on the Archaeology of the Ancient Near East. Copenhagen. Contact: Manfred Bietak. E-mail: ito@coco.ihl.ux.d. Tel: (45) 35 328900.

5 June. THE GREEKS AT SEA. David Blackman. Hellenic Society 2pm.

16 June. RECENT ARCHAEOLOGICAL FIELDWORK IN SUDAN. A colloquium arranged by the British Museum Department of Egyptian Antiquities with the Sudan Archaeological Research Society. British Museum, contact: Dr Derek Welsby: (44) 171 323 8500.

23-26 June. THE SAMNITES IN CAMPANIA. Presented by the Vergilian Society at the Villa Vergiliana, Cuma, Italy. Contact: Prof. Patricia A. Johnston, Department of Classical Studies, Brandeis University, M.S. 016, Waltham, Massachusetts 02454-9110. Tel: (1) 978 263-2192. Fax: (1) 978 263-6086. E-mail: pja@ma.ultranet.com.

29 June-2 July. PRELIMINARY MEETING FOR THE INTERNATIONAL CONVENTION ON THE PROTECTION OF UNDERWATER CULTURAL HERITAGE. Governmental experts representing some 40 countries will examine the UNESCO draft convention on the protection of underwater cultural heritage and establish the objectives of the Convention to be held at the 30th session of the UNESCO conference later this year. Geneva.

30 June-2 July. GREEK IDENTITY IN THE WESTERN MEDITERRANEAN. An international conference in honour of Prof. B. B. Shefton. Speakers include Sir John Boardman. Newcastle upon Tyne. Contact: Dr Kathyrn Lomas, Department of Classics, University of Newcastle, Newcastle upon Tyne NE1 7RU. E-mail: K.K.Lomas@ncl.ac.uk.

17-21 July. BRITISH ARCHAEOLOGICAL ASSOCIATION ANNUAL CONFERENCE: ST ALBANS AND THE CULT OF ST ALBAN. Visits are planned to the Abbey, St Michaels, Verulamium, and other important sites. Professionals and amateurs alike are welcome. Send S.A.E. to: Robert Gwynne, 44 Montagu Mansions, London, W11 1LD.

24-25 July. NATIONAL ARCHAEOLOGY WEEK. A wide variety of events will be held throughout the UK to celebrate. For details contact: CSA c/o National Museums of Scotland, Chambers Street, Edinburgh, EH1 1JF. (44) 131 672 4171.

18-19 August. READING GREEK ICONOGRAPHY. Department of Classics, University of Reading, Whiteknights, Reading RG6 2AA. Tel: (44) 118 931 8420. Fax: (44) 118 931 6661. E-mail: J.G.Bordar@reading.ac.uk or J.E. Burrough@reading.ac.uk. Website: http://www.reading.ac.uk/Crasses/Iconography.

LECTURES

FRANCE

12 May. LATMOS (TURKEY), THE FIRST PREHISTORIC PAINTINGS OF EASTERN ASIA MINOR. Analyse des grottes, Deutsches Archäologisches Institut, Berlin. 1pm. (Lecture in French.) The Auditorium, The Louvre. (33) 1 40 20 51 12.

21 June. JAINA TEMPLE ARCHITECTURE IN NORTH WESTERN INDIA. By Dr Julia Hegewald. Society for South Asian Studies, at the British Academy. 4.45pm.

23 June. RESEARCH FROM ARARAT: THE SITE OF AKRITAM (ARMENIA). Hermann Gach, Université de Grande, Belgium. 1pm. (Lecture in French.) The Auditorium, The Louvre. (33) 1 40 20 51 12.


ITALY

5 May. READING MYTHOLOGICAL IMAGES IN THE ROMAN HOUSE. Professor Paul Zanker. The British School at Rome. 6pm. (Lecture in English.) Via Gramsci 61, Rome 00197. (33) 06 32 64939.

19 May. THE LIBER PONTIFICIALIS AND ECCLESIASTICAL TOPICGRAPHY IN THE FOURTH AND FIFTH CENTURIES. Professor Herman Geertman. The British School at Rome. 6pm. (Lecture in English.) Via Gramsci 61, Rome 00197. (33) 06 32 64939.

16 June. THE STATUE OF HIPPOLYTUS IN THE VATICAN LIBRARY. Professor Allan S. K. Sprunt. The British School at Rome. 6pm. (Lecture in English.) Via Gramsci 61, Rome 00197. (33) 06 32 64939.

UNITED KINGDOM

4 May. THE FIRST WESTERN GREEKS. REVISITED. David Ridgeway. 5.45pm Institute of Classical Studies, Senate House, Malet Street, London.


5 May. MYSTERY MARKS ON PETRIE'S POTS. Carla Gallorini. Institute of Archaeology, 31-4 Gordon Sq. 4.30pm. Contact: Petrie Museum (44) 171 387 7050 x 2884.


13 May. THE OSTROGOTH IN ANCIENT EGYPT. Dr Steven Snape. British Academy, Egypt Exploration Society. (44) 171 242 1880.


12 May. CLASSICAL ARCHAEOLOGY. Institute of Archaeology, 5pm. Institute of Archaeology, 31-4 Gordon Sq, London.

18 May. HISTORY OF CLASSICAL ART. Institute of Archaeology, 5pm. Institute of Archaeology, 31-4 Gordon Sq, London.

27 May. PERSPECTIVES OF GREEK IDENTITIY: NEAR EAST PERSPECTIVES OF THE GREEKS. Amélie Kuhrt. 4.30pm. Institute of Classical Studies, Senate House, Malet Street, London.

3 June. PERSPECTIVES OF GREEK IDENTITY: IMAGINED MESSINENSIA: CONSTRUCTING A GROUP IDENTITY IN THE ANCIENT PELOPONNESE. Nino Luraghi. 4.30pm. Institute of Classical Studies, Senate House, Malet Street, London.

5 June. THE GREEKS AT SEA. David Blackman. Hellenic Society. 2pm.

21 June. JAINA TEMPLE ARCHITECTURE IN NORTH WESTERN INDIA. Dr Julia Hegewald, Society for South Asian Studies, at the British Academy. 4.45pm.


22 July. BEVERLY AND RAYMOND SACKLER DISTINGUISHED LECTURE IN EGYPTOLOGY. THE DAILY BURHOF OF LIGHT: A GUIDED TOUR OF THE EGYPTIAN NETHERWORLD. Professor E. Hornung. Contact: Secretary, Dept of Egyptian Antiquities, British Museum.


UNITED STATES

New York


APPPOINTMENTS, etc

4 June. ANTIQUITIES Christie's, New York. (1) 212 636 2245. At new premises: 20 Rockefeller Center.

5 June. ANTIQUITIES Sotheby's, New York. (1) 212 774 5390.

AUCTIONS

4 June. ANTIQUITIES Christie's, New York. (1) 212 636 2245. At new premises: 20 Rockefeller Center.

5 June. ANTIQUITIES Sotheby's, New York. (1) 212 774 5390.

Calendar listings are free. Please send details of UK and other European exhibitions, meetings and conferences, lectures, colloquia, etc, at least 6 weeks in advance of publication, to:
Emma Beatty, Minerva, 14 Old Bond St, London W1X 3DB. Fax: (44) 171 491 1595.

Please send U.S. and Canadian listings to:
Dr Jerome M. Eisenberg, Minerva, Suite 2D, 153 East 57th Street, New York. N.Y. 10022. Fax: (1) 212 688 0412.
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Published: E. Wallis Budge, Some Account of the Collection of Egyptian Antiquities in the possession of Lady Meux of Theobald's Park, Waltham Cross (1896), p. 109, no. 50B.

Published: Peter Munro, Die spätägyptischen Totenstelen, Glückstadt(1973), 33, fig. 120

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