DAILY LIFE IN ANCIENT GREECE

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THE SPRING ANTIQUITIES SALES

Sun Stone, discovered at El Zécalo in the centre of Mexico City. In 1790, CONACULTA-INAH, Mexico, 15th or 16th century. Diam. 3.6m. © Museo Nacional de Antropología.
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New Acropolis Museum Intensifies the Elgin Marbles Debate

On 21 June the Acropolis Museum opened 33 years after its initial conception. Designed by Franco-Swiss architect Bernard Tschumi, its elegant form and galleries are likely to inspire future construction or refurbishment of prominent museums. With the predictable inclusion of a gallery to house the Parthenon sculptures - or at least many of them, a large number are of course in the British Museum and elsewhere - the debate over the return of the latter has intensified with equal predictability.

The Elgin Marbles mainly comprise a 75-metre length of a 5th-century BC frieze of horsemen and over-life-size mythological figures removed from the Parthenon by Thomas Bruce, 7th Earl of Elgin (the British ambassador to the Ottoman Empire, 1799-1803). 'Rebranded' as the Parthenon Marbles, by the late Melina Mercouri (1920-1994), former Greek Minister of Culture, and the most famous proponent of their return to Greece, they are presently displayed in the Duveen Gallery of the British Museum built specifically to house them long after they were purchased by the British Government for £35,000 in 1816. The nature of the debate is essentially a triangle of controversy pertaining to the legality of their removal from the Acropolis, the impossibility of the British Museum to return them without an Act of Parliament, and their inherent nationalist symbolism to Greece.

In the opening ceremony of the Acropolis Museum on 21 June, Greek Cultural Minister Antonis Samaras wasted no time in proclaiming the Marbles as 'looted'. The counter argument to this is that Elgin was granted a firman (permit) from the Turkish government in Constantinople to the Governor of Athens with a clause granting Lord Elgin permission to remove 'some [any] pieces of stone with inscriptions and figures.' Supporters of the Marbles' return to Greece claim that the wording of this - translated from Turkish into Italian - was ambiguous, misinterpreted, and did not constitute official permission to remove them.

This circular legal debate has shifted once again, with Dimitris Pandermalis, Director of the Acropolis Museum, claiming that 'The problem is not legal, but ethical and cultural.' This is perhaps a recognition that there is no realistic legal claim on the Marbles and that the only resolution is through political dialogue. There is in fact reason to think that this process is now underway.

Koichiro Matsuura recently stated that its intergovernmental committee on the return of cultural property had been invited by Britain and Greece 'to assist in convening necessary meetings between the two countries with the aim of reaching a mutually satisfactory resolution to the issue.'

A solution could theoretically be found if the Marbles were placed on a long-term loan to the Acropolis Museum, but is this realistic? This still implies British ownership from a Greek perspective; from a British point of view there would be little possibility of guaranteeing their return. Is it, then, possible to solve the cause célèbre of cultural return debates?

One of the principal objections of the British Museum is that the return of the Marbles would effectively 'open the flood gates' for the wholesale return of antiquities to their land of origin, but would this really be the case? What makes the Marbles debate so prominent? Is it its ethical construct: the essence of Melina Mercouri's argument was that the Marbles were an integral part of the Acropolis, inherently symbolic of Greece, and thus part of the country's psychological landscape. In other words modern Greece fundament-

**Artistic projection of the new Acropolis Museum in Athens. Image courtesy of the Acropolis Museum, Athens.**

**The Duveen Gallery, displaying the Elgin Marbles. Photo © Trustees of the British Museum.**

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Minerva, September/October 2009

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Façade of the 2nd century AD bouleuterion which stands in the heart of Graeco-Roman Apollonia. The building was constructed from limestone brought to the site from the Koraburuni peninsula. Photo: James Beresford.

However, those that are stolen direct from archaeological sites are undocumented and will be lost forever.

According to Strabo (c. 63 BC - AD 24), the city was founded by Greek colonists drawn from Corinth and Corfu in 588 BC. Herodotus also informs us that by the early 5th century BC the city was already wealthy through the rearing of livestock. The strategic location of the site, positioned on the Strait of Otranto across which goods and people were transported between northwest Greece and the Italian peninsula, allowed Apollonia to profit from seaborne trade and the city was a major slave market. The city also became a centre of learning and the future emperor Augustus was studying philosophy and rhetoric at Apollonia when news reached him that his adoptive father, Julius Caesar, had been assassinated in 44 BC.

Apollonia remained an important city throughout much of the Roman period, benefiting from its maritime connections as well as acting as one of the terminus points for the great trunk road, the Via Egnatia, that led east to Byzantium. Despite a devastating earthquake in the 4th century AD, the site remained occupied throughout later antiquity, becoming a bishopric in the 5th century.

Apollonia is also under threat from a variety of other destructive factors. Soil erosion is a problem at the site, while plant growth in and around the ruins has also caused a shifting of masonry. The climate of the region, with heavy rain and frost in the winter but hot temperatures in the summer, have also caused stonework to splinter and crack. In the past the city has also suffered damage from earthquakes. The risk assessment for the archaeological park

The Monastery of St Mary, constructed in the 14th century. The buildings acted as the museum for Apollonia archaeological park from 1958 until recent looting by thieves forced its closure in 1991. Photo: James Beresford.

HERITAGE NEWS

Thieves Continue to Target the Archaeology of Apollonia

In July Albanian authorities announced that a gang of looters had broken into the Apollonia archaeological park and attempted to open a series of graves, searching for funerary goods and other artefacts that could be removed from the country and sold on the international antiquities markets. Although none of the thieves has yet been apprehended, Albanian police are assuming they were members of a well-organised criminal smuggling ring that specialises in raiding archaeological sites.

While it remains unclear exactly what, if any, artefacts were removed from the graves, the targeting of unexcavated areas of the site is extremely worrying for the authorities; a point emphasised by Lorenç Bejko, former Director of the Albanian National Institute of Monuments: ‘Antiquities that are stolen from museums are documented and sooner or later they will emerge in the international market.'
News

What appears to be a zodiac symbol carved onto one of the stone supporting pillars within the Jericho cave. Photo: courtesy of Communications and Media Relations, University of Haifa.

EXCAVATION NEWS

Exceptionally Large Roman Cave-Quarry Discovered Near Jericho

It was reported earlier this summer that a vast cave, measuring 100m long, 40m wide, and with a height of 4m, was discovered less than five kilometres to the north of Jericho. The entrance to the cave was originally discovered in late March by a team from Haifa University, led by Professor Adam Zental, who had been engaged in a long-running archaeological survey of the area. Despite being warned by locals that the small entrance hole was better off left unexplored since it was a place of ill-omen associated with witchcraft and dangerous animals, nonetheless, the archaeologists ventured inside. The cavern that they found 10m under the surface was far larger than they ever expected, and proved to be the largest cave ever to be found in Israel.

The main hall of the cavern is supported by 22 pillars hewn from the living rock, upon which are engraved a Roman legion’s pennant; a symbol that appears to be zodiac-like, as well as 31 crosses. Politics has hampered the archaeological investigation, with the state-run Israel Antiquities Authority unable to carry out excavations in the West Bank. Nonetheless, Professor Zental has also put forward the theory that the cave may be the site of Galgala, the biblical Gigal, which is depicted on the Madaba Map, a 6th-century floor mosaic in the church of Saint George at Madaba in Jordan, and which provides the earliest surviving cartographic depiction of the Holy Land. On the Madaba mosaic Gigala is mentioned along with a reference to ‘12 stones’. It is Professor Zental’s belief that this may refer to the quarrying activities that had been carried out inside the cave.

Regardless of its ancient name or function, there is no doubt that the cave is a site of great interest, both for scholars as well as tourists. It is to be hoped that archaeologists will find a way to negotiate the political minefield and carry out careful excavation of the site. Once the cave has been thoroughly investigated then the huge cavern and the ancient rock-cut symbols on its pillars should prove to be of great interest to the visiting public, and the site has the potential to provide a lucrative source of revenue for the region.

Dr James Beresford

The interior of the cave site discovered near Jericho. Photo: courtesy of Moshe Eliau.
The Lod Mosaic to be Re-excavated and Placed on Public Display

In 1996 an Israel Antiquities Authority team under the direction of Miriam Avissar discovered what is arguably the most spectacular Roman mosaic discovered in Israel thus far. Sensibly, this was reburied to protect it from the ravages of nature and humanity until funding could be secured to conserve the floor in a manner commensurate with its quality and importance. A most welcome benefaction from the Leon Levy Foundation and Shelby White (Chairman of the Friends of the Israel Antiquities Authority), will now make it possible for the IAA to re-excavate, conserve, and construct the floor mosaic in conjunction with a heritage centre - the Lod Mosaic Archaeological Center on the site. A similar initiative was recently instigated in relation to the Jewish synagogue floor mosaic at Ma'on-Nirim. (see Minerva, May/June 2009, p. 4).

Dated to the 3rd century AD, it has not been established for certain what type of building the floor decorated but it is likely that the mosaic was the centrepiece of a triclinium (dining room) in the private villa of a local official. The artistic quality of the floor and its excellent preservation are of a magnitude to justify the frustration felt by the public and specialists when the floor was reburied 13 years ago, and also merit further consideration.

The main floor is divided into three main panels: an upper carpet with representations of fauna (some in combat) and fish in a series of hexagonal and rhomboid medallions; a larger central carpet with a central octagonal panel with exotic animals in combat encircled by smaller square and triangular panels containing fauna; and a lower panel filled with fishes and sailing vessels. The artistic achievement of the floor is characterised by the realism of the faunal representations and the relative complexity of the guilloche border flanking the central panel, achieved by using relatively small tesserae (cubes) and an impressive range of colours.

In terms of interpreting the floor, it is likely that the central theme of animal combats alludes to public spectacles (in an amphitheatre) taking place locally under the sponsorship of local officials, perhaps the owner of the building in which the mosaic was originally housed - a phenomenon attested in countless private buildings in the Roman Empire. A secondary theme involving fish and sailing vessels at this level of detail may relate the building to the activity of processing garum (fish sauce).

Further archaeological investigation now underway in conjunction with the conservation project may well solve the question of the building's function and the precise meaning of the subject matter of the mosaic floor. In the meantime many will eagerly await the opening of the Lod Mosaic Archaeological Center in 2011.

Dr Mark Merrony

Undisturbed Deep-Sea Shipwrecks Discovered Off Ventotene

Underwater archaeologists, using the latest sonar technology, have recently stumbled across five Roman shipwrecks lying in deep water off Ventotene (ancient Pandateria), the Italian island which is located in the Tyrrhenian Sea, off the coast of Campania. Due to the considerable depth of water in which the ships are lying, the vessels have lain untouched by divers or the nets of fishermen since they first settled on the seabed. However, remote operated submarines have provided images which indicate all five wrecked ships were broad-beamed merchant vessels that would have been powered by large square sails. Images of the cargoes that were being carried by the ships also provide the archaeologist with clues to the approximate dates when each of the ships sank: the earliest of the vessels was probably sent to the bottom in the 1st century BC, while the last of the five wrecks sank in the 5th century AD.

The goods scattered on the seafloor around the ships provide useful indicators of the commodities that were being regularly transported across the sea-lanes of the Mediterranean throughout the Roman Empire, and amphorae, which would have contained products such as garum (fish sauce), feature prominently in images of the shipwrecks. The merchantmen would undoubtedly also have been carrying a variety of other goods such as grain, fruits, or textiles when they sank, but these have left no trace in archaeological records and, like most of the wooden hull planking, hemp ropes, and flax sails of the ships themselves, they have not survived on the seafloor.

The ships may have been attempting to shelter from stormy weather at the nearby island of Ventotene when they were sent to the bottom by heavy seas. It has therefore been postulated by Tim Gavrin, head of archaeology for the Aurora Trust, who found the wreck site, that "The ships appear to have been heading for a safe anchorage, but they never made it. So in a relatively small area we have five wrecks: a graveyard of ships."

Dr James Beraford

Rediscovery of Roman Theatrical Masks From Pompeii

A set of 15 ancient Roman theatrical masks have recently been rediscovered more than two-and-a-half centuries after they were first excavated from Pompeii. Although life-size, the thought of the plaster construction would almost certainly have made them too heavy to have been worn on the stage. Many of the masks also had their mouths sealed, providing a further indication that they were never intended to be worn as part of a performance. Instead it has been suggested that they were templates around which a craftsman would model lighter masks designed for use by theatrical companies performing in and around Pompeii. The careful hand-working of the masks, together with the fact that all 15 were found at the same location where unearthed during the Bourbon excavations, fur-
glutton and braggart; he was generally depicted with over-large cheeks to emphasise the character's gluttonous and talkative nature as well as his general foolishness. The use of the same mask from one play to the next helped maintain the stock traits of Bucco and the other characters.

The fibula Atellana derives its name from the Oscan town of Atella, in Campania, located between Naples and Capua, where the plays first developed. The Atellana plays also had a long history at Rome and were performed in the city from the early 4th century BC and reached the peak of their popularity at the start of the 1st century BC. Thereafter they declined, although they enjoyed a brief resurgence under the Emperor Hadrian (r. 117-138).

Only titles and fragments of some of the later fibula Atellana survive. However, in addition to using masked actors to portray stock characters, we know they were short plays, while the improvised plots seem to have revolved around farcical situations and contained bawdy, knock-about comedy and rude jokes. Their naure often leads to comparisions with Punch and Judy shows, or to the Commedia dell'arte. The Atellana plays, especially in their early form, were focussed on rural settings and dealt with life in the countryside or small towns. This is reflected in some of the titles which survive: Vindemialiores (Vine-dressers), Bulbucus (the Cowherd), and Pappus Agricola (Daddy the Farmer).

Although it is doubtful that all 15 rediscovered masks were used in Atellan farces, nonetheless, their rediscovery provides an important link to an ancient form of theatre that has been almost completely lost to history.

Dr James Beresford

The large theatre (Teatro Grande) at Pompeii where actors wearing masks derived from the recently rediscovered templates would have staged the fibula Atellana, and other theatrical performances. Constructed during the 3rd-2nd century BC, the theatre follows Greek practice using the natural slope of the ground to provide seating for an audience of up to 5000. Photo courtesy Peter Clayton.

Computer Software Recognises Artisans Hand on Greek Inscriptions

A new computer programme has recently been developed that analyses the shapes of letters cut into ancient Greek inscriptions with such accuracy that it can differentiate the work of various artisans and attribute which inscriptions were produced by the same cutter.

The programme was created by a team of Greek scientists, led by Michail Panagopolos and Constantinos Papadopoulos, working at the National Technical University, Athens. After producing digital scans of an inscription, the computer focuses on six of the letters and, by overlaying scans of the same letter upon others carved on the same inscription, the programme is capable of not only producing a standard for the letters cut by each, but also replicating what the individual cutter regarded as the 'ideal' shape of the letter; a mental template that the carver was intending to reproduce throughout the inscription - what the Greek scientists have termed the 'platonic realisation'.

The development of the new computer software could radically improve scholarly understanding for many of the more than 50,000 Inscriptions cut into stone that survive from ancient Athens and its surrounding territory of Attica. At the moment it takes many long years of diligent scrutiny for scholars to become sufficiently skilled to attribute different inscriptions to the same cutter. Even after careful examination, there is often disagreement whether one inscription can be assigned to a particular cutter. The statistical analysis provided by the computer programme therefore offers hope of providing...
speedy and objective attribution of inscriptions and the artisans who cut them. Furthermore, the new technique also offers the possibility of assigning a more closely defined date-range to many inscriptions that can be linked to the same cutter whose work has been dated in another context.

Initial trials of the computer programme have proved extremely encouraging. Professor Stephen Tracy, from the Institute for Advanced Study at Princeton University, New Jersey, was the scholar who initially presented the Greek team with the problem of assigning specific inscriptions to individual cutters, and it was Professor Tracy who provided 24 ancient Athenian inscriptions on which the new computer system could be tested. After careful scanning of each inscription, the method of generating an ideal or 'platonical' prototype for the letters of each inscription led to the identification of six different cutters behind the creation of the 24 inscriptions; a conclusion that exactly mirrored the long and painstaking research of expert epigraphists. The detailed findings made by the researchers were recently published in the August issue of the academic journal, IEEE Transactions Pattern Analysis and Machine Intelligence.

If the initial studies are confirmed then the technology should prove transferable to other inscriptions from the rest of the ancient Greek-speaking world. The Greek scientists are already discussing the possibility of establishing a comprehensive digital database of Greek inscriptions and the probable carvers who created them, which would allow any newly discovered inscriptions to be quickly attributed to a particular cutter and assigned with a date.

Dr James Bresford

ANTIQUITIES NEWS

Iran
Several dozen 15th century Islamic tiles stolen from the tomb of Sultan Shah al-Din Ahmad I in Dyla, northern Iran, were offered for sale at auction to Bonham's in London. The auction house, wary of their origin, alerted the Art and Antiques Unit of the Metropolitan Police who contacted the Iranian authorities. Upon confirmation of their theft and transshipment through Dubai they were confiscated by Interpol and turned over to the Iranian Embassy in London.

Iraq
Sixty-nine antiquities from Iraq offered for sale by internet dealers in the Netherlands were surrendered voluntarily to Dutch authorities to be returned to Iraq. They consisted only of minor items such as common cylinder seals, a terracotta plaque, a broken clay foundation nail, and a fragment of an inscribed limestone pavement tile, though much fuss was made about it in the local media.

Italy
A large Roman marble Mithraic relief dating to the 2nd century AD was seized by the Carabinieri, the Italian national police's cultural property unit, in a raid on an old house in the Roman countryside. The relief, depicting Mithras slaying a bull, was removed from a previously unknown site at Veio (the ancient Etruscan city of Veii). The four culprits involved were said to be planning to ship it to Japan via the United Arab Emirates.

A 1st century AD Pompeian fresco panel featuring a priestess, stolen with five others in Boscoreale or on or before 1997, was recovered from a New York auction house following a search by the Art Loss Register. The six frescoes had been stored in a private farmhouse on an archaeological site by permission of the government since 1903 or 1904 and finally purchased by the Italian government in 1957. Following work on the site, completed in 1997, it was noted that the six frescoes were missing. The Carabinieri had previously recovered the other five frescoes.

United States
Following a two-year undercover investigation, agents of the FBI and the Bureau of Land Management arrested 24 individuals allegedly involved in the purchase, sale, or exchange of artefacts illegally taken from public or Indian lands in the Four Corners region of the United States (Arizona, Colorado, New Mexico, and Utah).

The case included 256 artefacts including decorated Anasazi pottery, an assortment of burial and ceremonial masks, and ancient sandals. Under the Native American Graves and Repatriation Act (NAGPRA) any Native American funerary remains, objects of cultural patrimony, sacred objects, and human remains, must be repatriated to Indian tribes.

Jerome M. Eisenberg, Ph.D.

NEWS FROM EGYPT

A New 18th Dynasty Tomb Found at Luxor
A rock-hewn tomb belonging to Amenemhat, Supervisor of Hunters under the reign of Akhenaten has been uncovered at the Tombs of the Nobles on the West Bank. The tomb has an open courtyard and two halls; several mummies were found in two deep shafts. Two other tombs with fragmentary mummies were found to its northwest side: Amenhotep-Nefer, the Supervisor of the Cattle of Amun, and Eke, the Royal Messenger and Supervisor of the Palace.

26th Dynasty Fortress Discovered Near Suez
An Egyptian mission, headed by Mohamed Abdel Malsouf, has found the remains of what is probably the largest fortress in the eastern Delta. Located at Tell Dafina, about 15km north-east of western Qantara, the foundations of a military town established by Psammetichus I, the first pharaoh of the 26th Dynasty, have revealed a fortress measuring about 380 by 625 metres with an enclosure wall about 13 metres high. In addition, a large mud brick temple with three halls and storage magazines and a small mud brick eight-room palace were uncovered. A large number of pottery vessels were among the finds. Herodotus had described 'Daphnae' as that king's 'guard post against the Assyrians and Assyrians'. The site was founded as a fortress by Inesse II in the 19th Dynasty and first explored by Sir Flinders Petrie in 1886 who had recognised it as a camp set up by Psametichus for Greek mercenaries, but the site had since been nearly obliterated by wind erosion.

Alexander Statue Found in Alexandria
What is purported to be a marble statue of Alexander the Great has been uncovered at the Shallalat Gardens in Alexandria at a depth of eight metres by a Greek archaeological mission under Calliope Papakonstantinou. The fragmentary statue, missing portions of its limbs, measures 80cm in height. The diadem head appears to have the standard anastole hairdo, but the photos are rather poor and taken at an angle. Shallalat Gardens, located next to the fortress of Mohamed Ali, is the site of the garden area of the Ptolemaic royal palace and also the location of the famed Alexandrian library.

132 Recorded Sites Not Yet Excavated in Egypt
It has been announced by the Minister of Culture, Farouk Hosni, that 132 unexcavated archaeological sites, many with buried monuments or buildings, have been recorded by satellite photog- raphy and ground laser taken by the National Authority for Remote Sensing, Space Sciences and Mubarak City for Scientific Research. The sites have already been protected through a number of laws and they will ultimately be given to Egyptian and foreign missions to explore.

Jerome M. Eisenberg, Ph.D.

Minerva, September/October 2009
among the general public, Italian museums are not renowned for their Pharaonic collections. This is a sad misconception since the Museo Egizio in Turin - now undergoing major restructuring - is second only as a dedicated Egyptian museum to the world famous Egyptian museum in Cairo. There are host of other museums scattered around Italy that have collections of Pharaonic artefacts of considerable importance: the archaeological museums in Florence, Turin, and Bologna. In these lesser-known Italian museums material is kept that was excavated by Italian archaeologists working in Egypt from the early 19th century, in addition to many objects assembled over several centuries by amateur collectors.

"Egypt As It Has Never Been Seen Before" is an exhibition at the Castello del Buonconsiglio in Trento, running until 8 November. The aim of the exhibition is to draw attention to two of these collections by placing more than 800 unpublished objects on view (Fig 2).

The choice of venue was dictated by a desire to show the Pharaonic artefacts acquired by Taddeo Tonelli (1778-79-1858), an Italian officer of the Habsburg army, who donated his Egyptian collection to the city of Trento in 1858. Never exhibited before, the collection includes many amulets, elegant jewels of glass paste, stelae with inscriptions, hundreds of ushabtis, a funerary mask covered with gold leaf, and fragments of mummies, including that of a cat (Figs 1, 3).

Another section of the same exhibition is devoted to the unpublished objects excavated between 1906 and 1920 by the famous Italian archaeologist Professor Ernesto Schiaparelli (1856-1928) that have previously only been kept in the storerooms of the Museo Egizio. In addition to discovering the tombs of Rha, the architect of pharaoh Amenophis III (c. 1386-1349 BC) and his wife Merit at Deir al Medina, and, most famously, the tomb of Nebtiati, wife of Ramesses II (d. c. 1252 BC), Schiaparelli carried out a series of archaeological campaigns at Gebelein and Assiut as Director of the Missione Archeologica Italiana in Egypt from 1903 to 1920 (Fig 6). Over the years he became Director of the Museo Egizio and Museo Etrusco in Florence and Director of the Museo delle Antichità in Turin, as well as Professor of Archaeology at the University of Turin. Some of Schiaparelli’s material was presented in 1990 at the Michael C. Carlos Museum of Art and Archaeology, Atlanta, in the US in the exhibition ‘Beyond the Pyramids: Egyptian Regional Art from the Museo Egizio, Turin’. More recently, artefacts recovered from Schiaparelli’s excavations were also exhibited in ‘Nefertiti: Women in Ancient Egypt’ at Palazzo Reale, Milan, in 2007.

For the first time the Trento exhibition places 40 coffins on view with incised and painted hieroglyphs (Fig 8), and 10 recently restored stelae of provincial administrators, small landowners, and other objects drawn from the Egyptian middle classes who were living in Assiut between 2100-1900 BC. Some of the complete coffins still contain the mummies of their owners and complete sets of funerary goods, including two sets of linen clothes which are in an exceptional state of preservation (Fig 7).

The catalogue of the exhibition discusses the various implications of the archaeological explorations carried out by Schiaparelli at Assiut and Gebelein, and it includes a section on the important Egyptian collection of the Museum of Anthropology and Ethnography of the University of Turin specifically assembled by the anthropologist Giovanni Marro under the directorship of Schiaparelli. Chapters are also devoted to the technical analysis of the conservation processes applied to the delicate wooden coffins and the choice of lighting used in the exhibition to avoid damaging the ancient pigments (Fig 4). The catalogue of the objects belonging to the collection of Taddeo de Tonelli is scheduled to be published at the end of this year by the curators of the Castello del Buonconsiglio.

The nearby city of Bozen has also organised an exhibition of mummies - not all of which are Egyptian in origin.
- presently on view as part of the exhibition, 'Mummies: The Dream of Eternal Life' (which runs until 25 October).

Further south, the Museo Civico, in Chianciano Terme, is hosting an exhibition which focuses on the funerary practices at the time of the 19th dynasty (1290-1279 BC) with objects on loan from the archaeological museums of Bologna, Florence, and the Vatican Museums, 'All The Souls of a Mummy: Life Beyond Death at the time of Seti I' (at the Museo Civico Archeologico until 6 January). This museum is famous for its Etruscan canopy vases which can now be viewed with those from Egypt. The exhibition is a homage to the Italian showman and pioneer Egyptologist Giovanni Battista Belzoni, who, in 1817, discovered the tomb of the pharaoh Seti I (r. 1290-1279 BC) in the Valley of the Kings, father of Rameses II (r. 1279-1213 BC). The inscribed alabaster sarcophagus of Seti I is now in the Crypt of the Soane Museum, London.

The reconstructed tomb of Seti I was the highlight of Belzoni's 'Egyptian Hall' exhibited in London in Piccadilly in 1821, which initiated a veritable frenzy of Egyptomania across Europe. The Museo Egizio in Turin was created soon after, in 1824, primarily to display the magnificent collection which the Piedmontese diplomat Bernardino Drovetti had acquired from Egypt.

More than 40 ushabtis dispersed among the museums in Florence, Bologna (Fig 5), and the Vatican have now been reunited in Chianciano around a reconstruction of the original setting of the funerary chamber of Seti I. These, together with a fragment of the original wall painting detached by Ippolito Rosellini and J. François Champollion during the French-Tuscan archaeological mission to Egypt undertaken in 1828-29.

Catalogues:


Fig 4 (left). Technicians analysing the wooden coffins from Assiut.

Fig 5 (right). Faience ushabti of the pharaoh Seti I found in the tomb of Seti I in the Valley of the Kings, New Kingdom, 19th Dynasty (1290-1279 BC). Height 26cm. Museo Civico Archeologico, Bologna.

Fig 6 (below left). The archaeological site of Assiut. Photo courtesy Giorgio Salomon.

Fig 7 (right). Linen funerary dress found in 1905 on the body of a 35-year-old woman. From Assiut, End of Old Kingdom (c. 2181 BC). L. 133cm, Museo Egizio, Turin.

Fig 8. (below). Painted wood coffin from Assiut. Found in 1908, First Intermediate Period (2181-2040 BC), 180 x 39 x 8cm. Museo Egizio, Turin.
THE CHIMAERA AT THE GETTY

Mark Merrony previews an exhibition dedicated to an evocative monster of antiquity.

"The Chimaera... a raging monster, divine, inhuman - a lion in front, a serpent behind, a goat between - breathing fire. Bellerophon killed her, trusting signs from the gods."
Homer, The Illiad (VI. 179-182)

A fascinating new exhibition at the J. Paul Getty Museum 'The Chimaera of Arezzo' is dedicated to the myth of the famous monster and the Greek hero Bellerophon as expressed in artistic media of the classical world for more than five centuries. The focal object of the exhibition, the exquisite and famous Chimaera of Arezzo, is a large-scale representation of a triple-headed, fire-breathing monster comprised of three animal forms: a lion, a goat, and a serpent (Figs 1, 3, 8). Essentially, the exhibition interweaves archaeology, mythology, religion, and conservation to narrate the life and afterlife of this Etruscan icon on loan from the Museo Archeologico Nazionale in Florence.

The Chimaera of Arezzo, dating to c. 400 BC, is revered as an object with a long and well-documented history and is the only surviving large-scale representation of this composite creature. It is hollow cast in bronze and is an outstanding example of the renowned skill of Etruscan metalwork. In its formal characteristics, the creature glares up at an unseen adversary; its defensive posture suggests that the object was originally part of a larger composition that may have included representations of Bellerophon on Pegasus.

On 15 November 1553 the statue was discovered in a cache of votive offerings near the San Lorenzo gate in Arezzo in Tuscany. Subsequently it was removed, along with several figurines discovered with it, and installed in the Palazzo Vecchio, the residence of Cosimo I de' Medici, Grand Duke of Florence (1537-1574) and first Duke of Tuscany (1569-1574). Cosimo's lead architect, Giorgio Vasari (1511-1574), was the first to publish the extraordinary bronze as the Chimaera of the Bellerophon myth. Court scholars were quick to analyze the Etruscan inscription on the right foreleg of the creature, which identifies it as an opulent religious offering to the supreme Etruscan god Tinia (equivalent to the Greek Zeus and Roman Jupiter).

Vasari designed Cosimo's study as a private museum - the Scrittoio della Callopio - to house the figurines discovered with the Chimaera and a number of later Tuscan objects. He commissioned the celebrated goldsmith Benvenuto Cellini (1500-1571) to assist in their restoration. In 1558 the Chimaera was installed in the grandiose frescoed apartments of the Medici pope Leo X (1475-1521), where it was admired by distinguished visitors, artists, and writers.

The Chimaera became a symbol of Florentine political power and cultural heritage on a par with the famous Captolline She-Wolf in Rome: the figure was hailed by Cosimo as a symbol of his dominion 'over all the chimaeras,' a reference to his conquered foes. The sculpture remained in the Palazzo Vecchio until 1718, when it was transferred to the Uffizi Palace in Florence.

Clare Lyons, Curator of Antiquities at the Getty Museum (and Curator of the exhibition with Assistant Curator Seth Pevnick) has aptly described the conceptual significance of the Chimaera: 'From its origins in Greek literature, to its realisation as an Etruscan sculptor steeped in the artistic ambiance of southern Italy, the myth of the Chimaera has endured as an allegory of culture versus nature, spirit over matter, and right over might.'

Illustrations of the myth first appeared in Greek art in the early 7th century BC. Shortly after this the legend gained popularity as it circulated in the epic poetry of Homer and Hesiod. The hub of the Chimaera myth is that Bellerophon was commanded by King Iobates, King of Lydia (part of modern Turkey) to kill the Chimaera, which was ravaging the countryside. He rode into battle on his winged horse, Pegasus: hurling a spear from above, the vir-
tuous young noble slew the formidable beast, winning Iobates’ kingdom of Lycia and the hand of his daughter, Philonoe.

The exquisite bronze will be displayed alongside antiquities from the Getty Museum’s collection (Figs 4, 7), together with objects on loan from museums in Rome, Naples, Florence (8), Basel (Fig 6), New York, Boston, and Atlanta. Collectively, these objects place the sculpture in its ancient Italian context. In addition to the Chimera, the Museo Archeologico Nazionale has generously lent ancient coins from the Medici collection which depict the Chimera as well as bronze statuettes of a youth, a bearded man, and mythical monsters, some of which came from the same votive context as the Chimera. Illuminated manuscripts from the Getty Museum and historical engravings and books from the Getty Research Institute illustrate the legacy of the Chimera myth in Medieval Christian imagery and its reception during the Renaissance. Among the highlights from the Getty Research Institute’s own collection is a sketch of the Etruscan inscription on the Chimera’s foreleg, made by the noted classical scholar Alfonso Chacón (dated to 1582; Fig 1). Chacon’s illustration, - the earliest graphic record of the sculpture - was discovered in the Library of the Getty Research Institute.

The Chimera of Arezzo’ runs at the J. Paul Getty Museum at the Getty Villa, Malibu, until 8 February 2010.

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Fig 4 (above left). Lakonian black-figure kylix attributed to the Boreads Painter, c. 565 BC. H. 12.5cm. Diam. 18.5cm. S5.AE.121. The J. Paul Getty Museum, Villa Collection, Malibu, California.


Fig 6 (left). Etruscan black-figure neck amphora attributed to the La Toffa Group. c. 525 BC. H. 32.4cm. Diam. 23.0cm. VEX.2009.2.10. Antikenmuseum Basel und Sammlung Ludwig, Basel, Switzerland. 24399.

Fig 7 (above right). Bronze Etruscan statuette of Tantalus found in Arezzo, 300-200 BC. H. 17.2cm. S5.AB.12. The J. Paul Getty Museum, Villa Collection, Malibu, California.

Fig 8 (below). Bronze Etruscan Chimera of Arezzo, found in 1553, c. 400 BC. H. 78.5cm. L. 129cm. VEX.2009.2.1. Museo Archeologico Nazionale, Florence, Italy. Photo: Fernando Guerini. Image © Soprintendenza per i Beni Archeologici della Toscana - Museo Archeologico Nazionale, Firenze.
t is unusual for a museum to take pride in limiting the size of its exhibition and visitors are instead regularly faced with vast, undated displays of objects that often fail to inform or enrich. In the newly opened, 'Scenes from Daily Life in Antiquity' at the Museum of Cycladic Art in Athens, the exhibition deliberately limits itself to just 142 artefacts. In an arrangement that represents a radical departure in the layout philosophy of many exhibitions, not just for the Cycladic Museum, but for museums worldwide, the objects have been chosen based on their use, shape or function; and, rather than being presented in chronological fashion, as is usually the case, they are displayed as part of a narrative that takes the viewer through the typical activities of men and women in ancient Greece. Why has the museum taken this stance? As Yorgos Tasoulas, the young archaeologist who curated the exhibition, explains, less is more: the museum's aim is to give something to each visitor, regardless of how much or how little time they can afford to spend there, rather than simply show off its collection through dry arrays of objects set on plinths.

The exhibition opens with the section 'Heroes and Gods', which illustrates how the ancient Greeks worshipped their deities. The display is set out in the manner that is the hallmark of the exhibition: the backdrop to the glass case consists of photographs of actors depicting relevant scenes, with the objects they would be using mounted in position. For example, a bronze libation patera dating from the 3rd century BC is held by a priest over an altar where the animal sacrifice is being exposed to the fire (Fig 4).

Along the front of each display is a long series of sketches - a frieze of drawings accompanied by explanatory texts which provide a wealth of further information. As the director of the museum, the respected archaeologist Professor Nicholas Stamposlidis emphasised, the photographs and other illustrations which reconstruct scenes from ancient life are not imagined but based entirely on scenes depicted on pottery of the period. Moreover, the museum carried out painstakingly detailed research when reconstructing the scenes. For example, the material used to clothe the models in both the photographs and the short films which accompany the exhibition were made from linen or wool rather than cotton because the latter fabric was unavailable to ancient Greeks. The buttons used by the costume designers had to be identical to those found from archaeological excavations, while the colours used also

Fig 1 (bottom left). One of the galleries in 'Scenes from Daily Life in Antiquity'.

Fig 2 (right). Black-figure lekythos. Two women filling water jars at a fountain while harrowed by a man. 520-510 BC. H. 32cm.

Fig 3 (middle right). Attic scalp-shaped vase, used to hold cosmetics. 4th century BC. H. 6.5cm.

Fig 4 (bottom right). Detail from the exhibition featuring a background photo of an actor dressed as a priest of the 3rd century BC holding a bronze libation patera of the period.

Dr Lina Christopoulou is a scientist and ceramicist based in London.
had to replicate only those that existed in antiquity.

Illuminated glass panels divide the exhibition, decorated with scenes from black-figure vessels, while images of the various themes are projected onto the floor.

Following on from ‘Gods and Heroes’, the next section deals with the life of women in antiquity. The visitor is drawn inside a woman’s chamber as she prepares for marriage. Here, and throughout the exhibition, the curators highlight how life in antiquity was not so very different from that of the present. The objects displayed here have their counterparts in a modern boudoir: an intricate scallop-shaped vase of the 4th century BC, used to store cosmetics is reminiscent of a modern powder compact (Fig 3); a Cypriot glass unguentarium in a splendid blue, with a tiny glass stirring rod, dating to the 1st century AD, is little different from a sample perfume bottle of the present. As is typical of objects from the ancient world, they are frequently decorated with scenes depicting their use.

Greek women were usually confined to the upper floors of the house where they bustled themselves with child-rearing and weaving. Indeed, all cloth used around the house was generally woven at home, using wool either bought at the market or from the family’s own flock of sheep.

Women left the house only rarely: to attend funerals or religious festivals, or to collect water from public fountains. Indeed, one intriguing lekythos shows two women filling their water jugs at the fountain but being harassed by a man (Fig 2). It is likely that these women were slaves, and it is conceivable that the advances of this male were to some degree expected or welcome, as slaves, too, had a right to flirtatious attention.

The largest section of the exhibition is devoted to the activities of males. A man in antiquity could be called to war at any time between the age of 18 and 60, and large parts of his daily life were therefore devoted to developing martial skills and readying himself for the battlefield. Hence much time was spent at the gymnasion where men engaged in a variety of physical exercises, or at the palaestra, where they trained in wrestling. A healthy body was also expected to be balanced with a healthy mind, and so these training grounds were also frequented by philosophers, musicians, and sophists. The prominent sports - boxing, running, wrestling, and chariot-racing - are all illustrated on the pottery displayed in this section (Fig 6).

A number of the objects the athletes would have used when exercising - a strigil for scraping dust, sweat and oil off their bodies, and an aryballos, a vase containing oils which would be applied before engaging in competition or after bathing - are also on display, mounted as if being held and used by photographed models.

When seeking entertainment, men would gather informally in a symposium where they could converse on politics or philosophy while sharing food and drink. Song, dance, poetry, riddles, and erotic games
Ancient Greek Art

role of women here is also an interesting one. A courtesan was, by our modern standards at least, the most 'liberated' of women in ancient Greece. She was educated, could debate freely with men, knew of poetry and philosophy, music, and arts, none of which was taught to the wives or daughters of the men attending the symposium. Courtesans were typically raised as such from a young age, chosen while they were still pretty slave girls generally acquired from overseas. Of course these 'freedoms' came literally at a price, as the vases depicting erotic scenes testify (Fig 9). A red-figure krater depicts a scene where the symposium comes to an end and a group of merry-makers sing and dance along the street on their way home - or on their way to another party - suggesting that bar-crawls are not a phenomenon unique to modern youth (Fig 8).

Another presentation within the gallery depicts the Athenian Agora, the setting for Athens' democratic and commercial activities, where citizens met to decide on judicial matters, participate in their city's governance, elect officials, as well as engage in more mundane activities, such as getting one's hair cut, or having their footwear mended. The Agora was also the venue for the notorious ostracism, the process by which citizens could vote to expel an unwanted politician from Athens for ten years (Figs 14, 15).

The last male activity depicted in the main body of the exhibition is that of warfare. Athenian hoplites, protected with armour consisting of a bronze helmet (Fig 10), a round shield, a breastplate, and a pair of greaves, fought against similarly equipped hoplites raised by other Greek city-states, as well as warriors from overseas territories and empires. Fighting could take place both in close combat, with hoplites wielding spears and swords, or at a distance with lighter armed troops using slings, bows, and javelins. Among the artefacts in this section of the gallery, sling bullets form a particularly interesting exhibit as, in a form of psychological warfare, they were inscribed with names (presumably of the 'senders'), or sometimes with the phrase 'take that!' (Fig 11). As in the other displays, the illustrations on red- and black-figure pottery form much of the source material for understanding this part of life in antiquity.

Two films have also been specially produced for the exhibition and interweave drawings based on painted vase illustrations with supporting quotes from ancient texts. The first film shows the life of a typical Athenian boy as he starts to follow a different social path from that of his sister, beginning with his in-house pedagogue taking him to school from the age of seven. We see the young man arrive his future bride's father and seal with a handshake the betrothal in exchange for a dowry. Women were married relatively young, usually around the age of 14, to men that might be up to twice their age. Wedding rituals in antiquity would span three days; the first day was taken up with the preparation of the bride; the second was the day of 'revelation', when the young bride met her husband and revealed her face to him; and on the third day of the ceremony the couple received visitors in their new home. The accompanying film again demonstrates the remarkable attention to detail that the Cycladic Museum has shown in this exhibition: the young man leads his bride away not by the hand, but very specifically by the wrist, just as is illustrated in records of the time. He leads her on to his house where his mother wits at the door to present the couple with sweets, for a sweet life. The rest of the film is taken up with the summons of the man to war, his preparations for battle, and his wounding during combat.

The second film shows the funeral rites, set to music, which, based as it is on the string and wind instruments used during antiquity, attempts to reproduce what music of the Classical period might have sounded like. The funeral procession takes place at night - so that daylight should not see the remains - and travels to the cemetery. Here, bodies
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were either cremated or buried, cremation being the more expensive option and hence preferred by the more affluent citizens of Athens. The representation of the pyre was based on material excavated by Professor Stampilis and his team in Eleutherna, Crete. The archaeologists also recreated the ancient pyre (using a sheep instead of the human body) and, once lit, the fire burned for 5-6 hours with temperatures that reached 1000° centigrade. On the archaeological site a pair of tongs was found, used to gather the bones from the hot ashes, and in the urns containing the ashes they recovered containers that would have held aromatic oils, as well as jewellery and other offerings. In the museum film, the urn is buried in the cemetery and the women cover their faces and return home, while the men place a plaque on the grave site and raise their arms in a farewell salute to the departed. As in modern times, the deceased is remembered on specific days after his burial. On the third, ninth, and 40th day, female relatives would go to the grave site, wash the tomb, offer oils, pomegranates and celery, and tie red ribbons around the grave stone. As the film fades away, the backdrop is lit to reveal a reconstruction of an ancient Greek tomb, with the museum’s funerary objects on display; for example, a 5th century bronze hydria decorated with a Siren, which identifies it as a funerary urn; and an Attic white-ground lekythos showing a male figure visiting a tomb (Fig 16).

The two films that accompany the exhibition, like the photographs that form the setting for the various scenes throughout the gallery, are purposefully shot in sepia tones, to evoke shadows, and a sense that we are forming a nebulous bridge to a lost, nearly forgotten world. They help provide a dramatic climax to a thoughtful, elegant, and rewarding exhibition. As the knowledgeable Yorgos Tasoulas explained, the exhibition intentionally refrains from ‘spoon-feeding’ the visitor. Instead it subtly requests that those coming to the museum take their time to discover more, such as the grave site display behind the film, while visitors who only have a short time in the new gallery will also leave fulfilled.

It is worth reviewing the ethos of the Cycladic Museum. Aside from the extraordinary attention and hospitality of the team who guided us through the exhibition, one cannot but applaud some of the tremendous initiatives it has recently imparted on some of the long history of Greek and Cycladic culture to the modern community within which it serves.

Suffice it to mention just two: the programme for drug users in rehabilitation, and a series of bespoke translated tours for each of the different ethnic groups in Greece’s growing immigrant population. While in the coming year much of the focus and interest of visitors to Athens will no doubt be on the long-awaited Acropolis Museum, the discerning visitor will greatly benefit from paying a visit to this new gallery at the Museum of Cycladic Art.

Images - Figs 1, 4: courtesy of Yorgos Fofidis and Marilena Stafylidou, Museum of Cycladic Art, Athens; Figs 2, 3, 6-9, 12-16: N.P. Goulouandris Collection; Fig 5, 10: Ch. Politis Collection; Fig 11: Th. N. Zinthos Collection.

small and unusual, yet nonetheless highly stimulating exhibition, ‘The Boar in Antiquity: Archaeology and Myth’, is presently on view at Castiglion Fiorentino near Arezzo, Tuscany. Displayed are 50 choice objects, many of which are unpublished.

Boars had a potent symbolic value in the ancient world. Among the Celts, tribes it was a sacred animal which represented divine strength in its wildest form. In Mediterranean regions the dark pelts and nocturnal habits of boars led to them being identified with death: to kill a boar meant to conquer life. In the Greek world boars (kypreis) were a symbol of male courage and of the indomitable ferocity of warriors. As such, hunting boars was considered an essential part of the training of young men as a preparation for war.

During the Bronze Age, helmets worn by the Mycenaean elite might also be covered with boar tusks (Fig 6), and in the Iliad Homer describes how Meriones, one of the leaders of the Greek force besieging Troy, presented the hero Odysseus with one such helmet as the king of Ithaca was about to embark on a night-time raid against the Trojans: ‘Meriones gave Odysseus a bow, a quiver and a sword, and placed a leather helmet upon his head... All round the outside of the helmet was clever adornment of rows of white tusks taken from shiny-tussocked boars, the tusks running in alternate directions in each row’ (Iliad, 10. 260-5).

For the Etruscans, hunting boars was regarded as a means of entering into direct contact with the gods of the underworld; they sought boars at night or at dawn while armed with spears and axes (Fig 1), guided in their pursuit by fierce mastiffs, and directed in their efforts by the sound of flutes.

The objects on view at Castiglion Fiorentino range from the 7th century BC to the 3rd century AD and are on loan from some of the principal archaeological museums of the neighbouring region. This area comprises many important Etruscan and Roman sites where archaeologists are still engaged in excavations. The idea of staging this exhibition was determined by the discovery of a sacred Etruscan area within the oldest part of Castiglion Fiorentino where hundreds of animal bones and many boar tusks have been unearthed. This is obviously the result of specific rituals carried out at the site.

The exhibition is divided into several separate sections. The first is devoted to rituals and votive offerings and features the tusks found in the temple at Castiglion Fiorentino and other Tuscan sites, as well as 6th century BC votive bronze figurines. In the following section, which focuses on iconography, are beautiful Corinthian and Etruscan-Corinthian painted vases, while the Roman jewels on view contain semi-precious stones carved with boar motifs - previously part of the Medici collections (Fig 5). A rare silver coin, the so-called ‘Coin of the Marmma’, one of the first coins to be minted by an Etruscan city, bears the representation of a boar with a bristling back. It dates to the beginning of the 5th century BC and comes from the wealthy Etruscan city of Populonia.

For the Romans the boar embodied the concept of virtus (valour) and the name aper (boar) was a popular choice while the image of a boar as a personal...
emblem was also often adopted. A magistrate's staff made of a boar tusk, originally covered with gold and dating to the 3rd or 4th century AD, emphasises the high symbolic status that was attributed to boars through antiquity.

The third section of the exhibition concentrates on the classical myths concerning boars. The best known of these being the epic tale of Meleager and Atalanta and their hunt for the Calydonian Boar (Fig 7), while one of the Twelve Labours of Hercules involved capturing the Erymanthian Boar in a net (Fig 4). A 6th century skyphos, decorated by the Theseus Painter, depicts Hercules subduing the boar with his knee, and is the only known example of this version of the myth. This important vase was found in 1922 during excavations at the necropolis of San Cerbone at Populonia but was subsequently lost during the flooding of Florence in 1966. It was recently restored after having been found in the storerooms of the Archaeological Museum of Florence where it had been erroneously placed among the material excavated at Chiusi.

The exhibition concludes with an exploration of the weapons and dogs used to hunt boars during antiquity, and the manner in which the animals were cooked and served as food. The logo of the exhibition is a splendid hunting scene carved on a cup of terra sigillata, the type of ceramic that rendered Arezzo famous during the Roman period (Fig 2). Naturalistic in style, the brutal scene is nevertheless elegant: the boar leaps out of a reed bed and is confronted from one side by a warrior wielding a spear with a hunting dog at his feet, while on the right of the image a naked man, wearing only a mantle floating in the wind, is about to strike the boar with an axe.

Tuscany is a region that, even today, has a large population of wild boars, and while the creatures are now the quarry of huntsmen bearing rifles rather than the weapons of antiquity, nonetheless, the skills employed to track and stalk the animals have hardly changed over the intervening centuries, making the boar a highly appropriate theme for an exhibition in this region of Italy.

Fig 4 (left). Attic black-figure amphora depicting Hercules and the Erymanthian Boar. Workshop of the Antimenes Painter, c. 515 BC. H. 30.7cm, Museo Archeologico Nazionale, Florence.

Fig 5 (above). Gold ring with a chalcedony and cornelian inset, carved with a hunting scene, 1st-2nd century AD. Formerly in the Medici Collection. 1.9 x 2cm. Museo Archeologico Nazionale, Florence.

Fig 6 (left). Helmet composed of boars' tusks as mentioned in Homer's Iliad, was obviously a symbol of authority. 14th century BC. H. 20cm. National Archaeological Museum, Athens. © National Archaeological Museum, Athens.

Fig 7. Alabaster funerary urn decorated with a scene showing Meleager hunting the Calydonian Boar. Made in a workshop in Volterra, 3rd century BC. H. 38.5cm, L. 69cm, W. 28.5cm. Museo Archeologico Nazionale, Florence.

'The Boar in Antiquity: Archaeology and Myth', runs at Castiglion Fiorentino near Arezzo, Tuscany, until October 18th

For further information: www.icc-cif.it

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The British Museum's Stevenson Lecture Theatre was the venue for a conference, 'Roman villas in Britain - A retrospective review', 13-14 June 2009. It was jointly organised by the Association for Roman Archaeology and two of the museum's departments: Prehistory and Europe, and Portable Antiquities and Treasure. The aim of the conference was to provide the opportunity for a careful re-examination of the archaeological evidence from a number of sites in Britain traditionally interpreted as villas; that is Romanised farms, or stone houses and ancillary buildings forming the centres of large agricultural estates. Recent research has indicated that some of these sites provide surprising evidence for an entirely different function, or changes in function, over long periods of occupation. It was hoped that speakers would review this evidence, provide a forum for discussion, and a possible re-evaluation of long-held concepts. The conference was successful in provoking an enthusiastic exchange of ideas, with a number of themes, particularly those of religious function, coming to the attention of delegates.

Mark Corney, the first contributor, described the recently discovered villa at Budbury, Bradford-on-Avon (Wiltshire), where he has excavated two adjacent buildings of similar plan (Fig 1). Both structures would normally be interpreted as typical winged corridor houses, only one of which would be expected on a villa site. However, on this site, one building has been shown to be the main residence. It had a 4th-century mosaic floor, painted walls, and a monumental entrance facing onto two ranges of buildings, including a bath complex. The other building had no evidence of interior decoration and had been used for utilitarian purposes. In the 5th century, what appears to have been a baptistery was inserted into the mosaic floor of the principal room of the main house. Later still, the villa seems to have become the core of an Anglo-Saxon ecclesiastical estate.

The well-known villa at Lullingstone (Kent) was examined by Graeme Soffe and Professor Martin Henig (Fig 2). By the late 2nd century the winged corridor house (now open to the public) had acquired an important religious function with a fresco depicting water nymphs. In the 4th century a suite of rooms was converted into a remarkable house-church (a unique example in Western Europe), as evidenced by even more ambitious paintings. Also of the 4th century was a temple-like tomb for people of very high status and an elaborate mosaic whose verse inscription encodes the name of the

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Fig 1 (below left). Excavation of a Roman villa and its mosaics at Budbury, Bradford-on-Avon, 4th century AD.

Fig 2 (above right). Plan of Lullingstone Roman villa, Kent, mid-4th century AD.

Fig 3 (right). Roman floor mosaic decorating the dining room and audience chamber in the Lullingstone villa, discovered in 1949, mid-4th century AD. 4.60 x 4m.
village owner, Avitus, and probably also that of Jesus. However, the high prestige of the site was already indicated by two late 2nd century marble busts, one recently identified as Pertinax when he was Governor of Britain (AD 185-7) prior to becoming emperor (Fig 5), the other of his father. Also, a large engraved gem from the villa, depicting Victory (Fig 4), is now thought to have been set into Pertinax’s gold ring. This evidence now suggests the complex may have been a pleasure-house or hunting lodge for the Governor. Nevertheless, for all the prestige of the finds there is little sign of residential accommodation.

Ever since its discovery in the early 19th century the enigmatic 3rd century building poised on a steep slope at Great Witcombe (Gloucestershire) has been interpreted as a lavish country house. Bryn Walters and David Rider presented a digital graphic reconstruction of the building and a re-interpretation of its function as a magnificent water shrine, probably the finest rural example known from Roman Britain. By drawing upon original records and finds from the 19th century and more recent excavations, they challenged an earlier interpretation of a double-storied set of buildings with a detailed room-by-room analysis of a single-storied complex (Figs 6-8). This showed that the buildings were devoid of living apartments or heated reception rooms, but had the largest range of baths known from a British ‘villa’ together with two sets of latrines, a facility not recognised in British villas and only found in public buildings. The reconstruction of the central range also seriously challenged a long-held interpretation of it as an octagonal dining room with a spectacular vista. It has now become clear that no such vista could have been obtained by anyone seated in this room. Indeed, there had been a constant flow of water from a spring into a pool at the centre of the room and on through the building to an external pool. The presentation ended with a dramatic re-interpretation of the rooms of the east wing, including the elaborate entrance hall and stairway.

A brief survey of villas in the Lower Nene Valley by Dr Stephen Uxex culminated in a discussion of the palatial structure now under the village of Castor, near Peterborough (Fig 9). It was named the Praetorium by the antiquary Edmund Artis, who first pieced together its plan from a number of small excavations in the 1820s. Dr Uxex suggested that the Praetorium may have served a similar function to that of the great stone building at nearby Stonea Grange, in the administration of the agriculture of the Fens and the industry of the nearby town of Durobrivae.

The rationale behind the Wroxeter Hinterland Project, a survey and study of the archaeology of the landscape around the Roman city, was outlined by Dr Roger White, who described why the villa at Whitley Grange, near Shrewsbury, was chosen for excavation. The plan of the villa was unusual in having few rooms: a bath-house with ‘swimming pool’ on one side of a courtyard, and a dining room with a fine mosaic and narrow flanking chambers on the central axis. Although the interpretation of the buildings depended upon an analysis of the entire landscape, it was clear that this well-constructed
group of buildings may have served as a leisure retreat or even a hunting lodge, rather than a conventional farming villa.

Professor Tony King described two recent Roman villas, one near the western slope of Quainton Hills, and the other on the eastern slope of the Quantock Hills, both in Somerset. The first, at Dinnington, was within one of the densest clusters of villa sites in Britain. Its main residential range was one of the largest discovered to date but has only been partially excavated. The second villa, at Widcombe, was extensively excavated, revealing elaborate late architectural embellishments. The cultural status of the villa's inhabitants was indicated by fragments of a figured mosaic of fine craftsmanship illustrating a scene from Ovid's 'Metamorphoses' and a sculpture of the contest between Hercules and Antaeus. These discoveries encouraged questions about the relationship of the villa to the society and economy of the region. The second villa, at Widcombe, lay on the western slope of the Quantock Hills, and was more open than the first, on the eastern slope of the Quantock Hills. It was much smaller than Dinnington, but nevertheless had one room decorated with a mosaic which mirrored stylistically the fine urban mosaics of Colchester. This villa lies on the western slope of the Quantock Hills, and lies right on the edge of the ‘villa zone’.

Further west, cultural preferences were not conducive to the construction of Romanised buildings or to the type of agriculture represented by the villa economy.

Sam Moorhead (of the British Museum’s Department of Portable Antiquities and Treasure) and Philippa Walton (of the Portable Antiquities Scheme) provided a refreshing interlude by discussing the coin profiles of some of the major sites in this region, pointing out that any numismatic survey of rural Britain which ignores other rural settlement types will result in a skewed study. It was explained how the huge amount of data now being collected by the PAS is revolutionising our understanding of the monetised economy of these rural sites. Sam Moorhead drew attention to the large assemblages of Roman material in distant parts of the grain producing areas of Roman Britain, suggesting that this evidence could reflect the strong military control of the shipment of grain from villa estates to the Continent, rather than the flow of coinage in the marketing of produce.

Other sites discussed included the luxurious villa at Piddington (Northants), which grew from a military site in the 1st century and developed into a fine residence with an extensive orchard.

Roy Fiddes-Taylor pointed out that during the main phase of occupation, high status materials including imported cut marble, probably from furniture, large numbers of coins, fine pottery, and a large iron production operation, were led by a team to study the nature of the villa and its estate. Tile stamps probably indicate the names of the villa owners and some stamps may suggest contacts with the Imperial Governor. The re-examination of the villa at Gayton Torpe (Norfolk) was explained by John Shepherd in the context of a series of 10 villas running parallel with the Icknield Way. The arrangements of adjacent winged corridor houses were strikingly similar to the plan of Bradfield-on-Avon.

David Rudling concluded the conference with a fascinating review of excavation and research on the well-known, large and luxurious courtyard villa at Bignor (West Sussex) from the work of Samuel Lysons in 1811 through to the present day. He showed that there was a significant series of buildings in the late 1st century, but they were removed to make way for the gradual development of one of the most magnificent villas in Roman Britain. Clearly, the 4th century it had become a house of opulent decoration, with a series of figurative mosaics and a probably the private residence of a patron with huge land holdings. The site has been open to the public since it was first excavated.

The conference proved to be a stimulating experience for its participants, highlighting fresh insights into the function of a variety of Romano-British rural sites. Many so-called villas did not function solely as agricultural units, and the archaeological evidence can often reflect a diverse and complex pattern of usage in the countryside of Roman Britain. It is hoped that the illustrated proceedings and synthesis of the conference will be published in the near future.

Bryn Walters is Administrative Director of the Association for Roman Archaeology and Graham Soffe is Chairman of the same association.

Images - Fig 1: Mark Corney; Figs 2-3: David Neal and Steve Cosh; Fig 4: Martin Henig; Fig 5: Graham Soffe; Figs 6-8: David Rider; Fig 9: Stephen Uppin.
Romano-British Art

A WORLD-BEATING MOSAIC CORPUS

Mark Merrony reviews the third volume of an incredible and definitive publication of the mosaics of Roman Britain.

Successive generations of archaeological excavations, survey, and recording have made it clear that Roman Britain - Britannia - widely regarded as the 'outpost of the Empire', received the full trappings of Roman Mediterranean civilisation. This was manifest in the spheres of administration and law, civil engineering, city planning, architecture, and not least, art. 'Outpost' implicitly referring to Britain at the edge of the known world, because of its inclement weather in the north, and borne out by the relatively poorly preserved remains compared with more arid provinces. Roman mosaics are no exception: their durability has meant that they have fared better than wall paintings; however, the precipitation and variability of the four seasons for 1600 years has led to the tragic decay of many.

Fortunately, when English anti-quaranism was rife in the 18th century before the invention of the camera (and subsequently), mosaics were recorded in an exemplary manner by Samuel Lysons and others (Figs 11, 12). As a consequence, mosaics otherwise lost forever, or now only partially preserved, remain in the visual record of the present. This tradition has been masterfully perpetuated and is the triumph of Roman Mosaics of Britain by Drs David S. Neal and Stephen R. Cosh, a corpus nearing completion with the recent publication of the third volume out of four.

The publication of Roman Mosaics of Britain, Volume I: Northern Britain, incorporating the Midlands and East Anglia (2003) justifiably caused a huge stir of optimism in the field of Roman mosaic studies (see Minerva, January/February 2003, pp. 27-39). Rightly so, because this was the first comprehensive attempt to catalogue all Roman mosaic floors in Britain at an unsurpassed level of detail. With the publication of Volume II in 2005 (covering south-west Britain) this dream was gathering pace (Minerva, July/August 2006, pp. 41-43). The latest volume, covering south-east Britain, does not disappoint.

This is partly due to the fact that the south-east was essentially the core of Roman Britain: the region inhabited by the most centralised Celtic tribes in the Late Pre-Roman Iron Age, where the Romans pragmatically targeted their invasions under Caesar (55 and 54 BC) and conquest under Claudius (AD 43), and where Romano-British civic life was most densely concentrated as a result. As one may logically expect, many of the best Roman mosaics are recorded and preserved in this region. These include the main urban centres of Dorchester Cantiacorum (modern Canterbury), Verulamium (St Albans), and Venta Belgarum (Winchester) and, not least, the provincial capital, Londinium (London).

Logically, the corpus follows a pattern established in the earlier volumes and, as such, is so much more than a mere catalogue of Roman floor mosaics. This is clear in the introductory section of this magnum opus, which comprises a brief but useful overview of the region in the Roman period, dealing with its topography, the Roman civitates (cities with preferential status), towns, villas and their architecture (winged-corridor buildings and aisled buildings), mosaics and room function (for instance, the orientation of mosaic art and viewer in dining rooms, plainer floors in bedrooms).

Of equal interest is the outline history of Roman mosaics in the region, examining the splendid 1st century mosaics at Fishbourne - inspired by Gaulish designs, and the subsequent development of polychrome geometric and representational floors - the prosperity of the 2nd century, the decline of the 3rd century, and the relative scarcity of mosaics in the 4th century. The discussion of materials of manufacture is also informative: initially dependent on foreign mosaists, who brought gilt glass tesserae with them; though predominantly indigenous materials, such as rock chalk for white...
Fig 4 (right). Mosaic at Verulamium, Hertfordshire, Insula IV, Building 8, discovered in 1931, late 3rd/early 4th century AD. 2.12 x 2.42m. No 348.22. Painting by DSN.

Fig 5 (middle right). Mosaic from Foscott, Buckinghamshire, from a Roman villa, discovered in 1845, 4th century AD. 1.85 x 1.85m. No. 276.1. Painting by DSN.

Fig 6 (bottom right). Mosaic from the Roman villa at Sparsholt, Hampshire, discovered in 1966, late 3rd/early 4th century AD. 5.85 x 4.30m. No. 322.4. Painting by DSN.

tesserae (cubes), shale for dark grey
tesserae, are used.

The catalogue also rightly follows
the same sequence, the sites arranged
alphabetically; the heading for each
entry contains (where known), the
provenance of the mosaic floor, year of
discovery, dimensions of the room, the
size of the mosaic panel, tesserae size
and range of colours, its present loca-
tion, date, and details of its recording.
Plans where known are of their usual
high standard and inform the reader of
the design of the mosaics' architectural
contexts and also the specific loca-
tion of floors within. In this sense, the
work of Neal and Cosh combines pre-
cision artistic recording with the estab-
lished precedents of providing high
quality plans set by Father Michele
Piccirillo for Romano-byzantine mosaics
in Israel, the Palestinian Territories,
and Jordan (The Mosaics of Jordan,
1992); and Pauline Doncée-voiré in
Early Byzantine mosaics of Lebanon
and Syria (Les pavements des églises
byzantines de Syrie et du Liban, 1988).

Essentially, the visual material pre-
sented in Roman Mosaics of Britain is an
amalgam of antiquarian engravings,
paintings by Neal and Cosh, in situ
photographs, and photogrammetric
survey images. The sensible policy of
comparing the same floors through
different media is followed, rather
than unnecessary and time consuming
replication. For instance, Samuel
Lysons' sublime engraving of Mosaic
396.2 in the Bignor Villa (discovered in
1811) is compared with a photogram-
metric survey of the same floor (Fig
11), but the floor has not been repro-
duced in the medium of painting by
the authors: what would be the point?
Lysons got it right the first time.

However, those floors reproduced
by Neal and Cosh in this volume (and
previous volumes I and II) are no less
elegant. Two examples illustrate this
point: one relatively simple; the other
more complex. Discovered in 1843,
the Foscott villa mosaic (4th century
AD) is a large mat of guilloche framed
by a border of right-handed Z-pattern
motifs (Fig 5). What superficially
appears to be a rigidly geometric field
pattern is, on closer inspection, more
of a meandering series of interlacing
strands, demonstrating, perhaps, a dis-
tinct lack of involvement on behalf of the
mosaics who originally laid the floor.
Its replication as such rather than a
rigidly schematic 'replica' pattern pays
homage to the painstaking precision
required to reproduce the painting in
such a high level of fidelity. By con-
trast, the Sparsholt villa mosaic, dis-
covered in 1966 (late 3rd/early 4th
century AD) is a larger, more complex,
and rigidly geometric panel (Fig 6). It
comprises a series of concentric cir-
cular bands within square borders. From
the outside of the panel, working
inwards, the frames consist of a band
of l-blocks, a four-stranded guilloche,
a simple two-stranded guilloche, a
swastika-meander, wave pattern, and
an eight-petalled flower in the centre.
Other elements in the spandrels
include two calyx urns and two fan
motifs. On this occasion the modern
painter has again adhered to the
fidelity of the original floor and the
overall effect is an artistic achievement
of the highest calibre - each tessera
painted cube-by-cube.

One of the great frustrations of
archaeology is the all-too-frequent loss
of sites and artefacts under the streets
of modern cities, a factor that has es-
pecially afflicted London in the massive
building programmes of the 1960s and
1970s in the wake of the Second World
War Blitz, and redevelopments more
generally. One of the finest known
mosaics in Britain, depicting Bacchus
riding on a tiger (late 2nd/early 3rd
century AD) discovered opposite
the East India House in Leadenhall
Street, (1803) survived the Blitz but did
not completely survive its ill conceived
conservation. According to the Gentle-
man's Magazine, it was 'raised in pieces,
under the direction of Mr Wilkins, Librar-
ian to the Company and deposited for the present, in a room
adjoining the library till it can be com-
pletely arranged and put together'
(1804, pt 1, 83). Subsequently '...it was
unfortunately placed in the open air,
when the action of the atmosphere
loosened the tesserae; and destroyed
all but the central portion... (1859, 57).
It is presently in the British
Museum, but displayed high up on a
wall in the gallery. Fortunately, the
floor was meticulously recorded in its
entirety by the talented hand of J. Rolle
in 1804 and this engraving is splen-
didly reproduced in the Corpus (Fig
12).

Another spectacular antiquarian
recording of a Roman mosaic in Lon-
don is R. Cantor's lithograph of a floor
discovered in Queen Victoria Street in
1869 (probably 3rd century AD). This
complex geometric floor is based on a
series of guilloche plaits of varying
complexity divided by an acanthus
vine. The floor has similar traits to
other mosaics in London and else-
where in the region and has been
assigned by Neal and Cosh to a London school or workshop dubbed the Londonian Acanthus officina. Unlike the previous example, this floor is well-preserved in the Museum of London. The identification of a London-based officina is curious, and complements the hypothesis of D.J. Smith - though subsequently modified by the authors of the Corpus and others - who identified three mosaic ‘schools’ in Britain based on similar stylistic traits and form: Corinian Orpheus Group, Durnovarian Group, and Durobrivian School.

One of the best known Roman mosaics in Britain was discovered in the palace at Fishbourne (late 2nd or early 3rd century AD). It depicts a cupid astride a dolphin in its central roundel (encircled by a relatively complex guilloche) amid a schema of tangent circles, lateral semicircles (filled with mythological sea creatures), with quadrants in the corners (containing scallop shells) all framed by a simple two-stranded guilloche (Fig 13). These are in turn interspersed with four kantharoi. The central panel is framed with a simple border of ivy tendrils issuing from four kantharoi, and the whole floor is surrounded by a black-and-white chequer-board pattern. Two things make this artistic reproduction special: first, the innocence of the early provincial artistic style is precisely replicated; second, an in situ observation of the floor makes it clear that the floor has been warped by the vissicitudes of time, and this has been accu-

Fig 9 (left). Mosaic from Verulamium, Hertfordshire, Insula IV, Building 2, discovered in 1931, late 2nd century AD. 5.80 x 3.48m. No. 348.20. Painting by G. Godfrey.

Fig 10. The location of mosaics in the City of London and Southwark on the south bank.
rately reproduced in artistic terms to give a "warts and all" impression of the archaeological reality.

The same is true of mosaic pavements recorded by other artists. In many cases these are not so well preserved as the previous example, such as the splendid geometric mosaic in Insula IV at Verulamium (2nd century AD). Discovered in 1931 and damaged in four places, the mosaic was recorded in the most skilful manner by G. Godfrey so as to preserve its imperfect integrity (Fig 9).

The methodological contribution of Neal and Cosh, and their illustrious antiquarian predecessors, to the field of Romano-British mosaic studies, and Roman mosaics more generally, cannot be overstated. Reproducing what is essentially a vanishing heritage resource at this level of perfection provides a valuable base of material that can be studied in its entirety en bloc. Ultimately this will enable scholars to fully unravel a complete picture of schools and workshops and the transmission of style and form within regions and between regions.

Of course, mosaic studies entail more than fruitful debates about officina and the artistic recording of floors. Interpretations of Roman mosaics - understanding the meaning of figurative floors - will certainly benefit from the clear presentation of mosaic floors from an entire province (or provinces as Roman Britain was divided under Diocletian in the late 3rd century). So, too, will other methods, such as theoretical Roman Archaeology, and socio-economic approaches. The latter - as established by the writer in the Levant - involves assessing the number of floors laid century-by-century to establish economic fluctuations; examining the technique of tesserae (cube densities) and the composition of bedding (in other words looking at floor mosaics as a three-dimensional entity); looking at the relationship between the complexity of mosaic floor decoration and social hierarchy; and patterns of patronage.

As the work of Neal and Cosh nears completion with the impending publication of their fourth and final volume, it is the hope of the writer that their work will ultimately help to encourage a more integrated approach to the study of Roman floor mosaics. This should combine studies of officina, attempting to understand the meaning of figurative scenes, and looking at the socio-economic aspect of floor mosaics. This will in turn promote a more fluid relationship between these facets, rather than the mutually exclusive nature of these methods as the discipline currently stands.

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Photo: Nick Nysger
nly rarely do circumstances allow history and archaeology to complement each other fully. Generally, great historical events are recorded only in historical texts, while the minutiae of daily life and material culture that are revealed by diligent archaeologists are not the stuff of history books. Amorium, a major Byzantine city in central Anatolia (near the modern Turkish town of Kırıkkale), is famous in both Byzantine and Arab texts for the siege and sack that it suffered at the hands of the Abbasid caliph al-Ma‘ātīsīn in August AD 838. And rightly so, since the event marked both the end of nearly two centuries of Arab attacks on the heartlands of the Byzantine Empire and a massive humiliation for the reigning emperor and native of Amorium, the iconoclast Theophilus (r. AD 829-842). Indeed, some modern historians have argued that the fall of Amorium, seen by contemporaries as a sign of divine displeasure, helped to discredit the imperial policy of iconoclasm. The restoration of icons to the Orthodox Church, initiated after Theophilus’ death in 843 by his widow Theodora, enabled religious art of the Middle and Late Byzantine periods to flourish and inspire later painting in the Orthodox world and in the West.

The writer first visited Amorium in 1988 in the company of Dr David French, then Director of the British Institute at Ankara, and Eric Ivison, who later became my Assistant Director at Amorium. It was the first season of excavation, and the Project Director, the late Professor R. Martin Harrison of Oxford University, kindly took time to show us around. First we visited two areas in the Lower City. Here, trenches had been opened by a large crew of local workmen and a small team of mainly British archaeologists. Later we clambered up onto the prehistoric mound or Upper City that forms the nucleus of the site in geographical and archaeological terms. Visible were traces of the fortification wall that runs around the edge of the mound. Professor Harrison pointed out the outline of the stone apse, revealed by earlier illicit excavations, that clearly belonged to a large and important church. Harrison patiently explained the rationale of the excavation and why Amorium was so important for Byzantine archaeology. My first impression was one of the enormity of the undertaking; Amorium is a large site and it was abundantly clear that even the excavation of the Upper City would take many years. At the same time, the writer did not understand why Harrison had not begun work there, but in the much larger Lower City (Figs 2, 3). Only later did it become clear: he wanted to reveal the nature and length of occupation in the Lower City, thereby allowing both the size and the archaeology of the Byzantine city to be better understood.

Professor Harrison also fully understood the historical references to the famous siege of Amorium in 838. He dreamed of finding archaeological evidence that could be linked to the historical event. To this end, during the 1990 season a long trench was cut to the west of the tower on the circuit of the Lower City walls (uncovered in the previous two seasons) in an attempt to find evidence for the siege. According to the historical sources, the inhabitants of the city walls were filled in with animal carcasses in advance of the final Arab assault. No great accumulation of bones was found; instead, the finds suggested that rubbish from the city had been dumped there over time. Indeed, it is highly unlikely that any substantial evidence for the siege, given its very short duration of only 12 days, would ever appear. Harrison in fact struck a note of caution in the preliminary report that year, remarking ‘the historical texts are useful, but our task is archaeology, which includes stratification, pottery, small finds, coins, and so on, with or without texts’ (Anatolian Studies 41, 1991, p. 216).

When the writer took over as Project Director in 1993 after Professor Harrison’s untimely death, he wished to continue his predecessor’s general strategy of investigating the size and nature of the Byzantine site. There seemed to be little to go on in terms of comparative archaeological material from elsewhere in Anatolia, particularly for the so-called Dark Ages of the mid-7th to 9th century. This was enough to take on, without worrying about trying to ‘prove’ as archaeological fact a known historical event. It was never my aim, and certainly not my obsession, to reveal evidence for the siege of 838. However, when a city gets captured, its population killed or taken prisoner, and its buildings put to the torch, there should inevitably be some trace in the archaeological record. Over the past 15 years of fieldwork at Amorium evidence of destruction and carnage has indeed come to light in abundance. None has been more spectacular and conclusive than the finds of the 2008 season.
Over the past decade work has concentrated on two areas of the Lower City - a church complex (Fig 3), where Professor Harrison began excavation in 1990; and an area at the centre of the site that became enclosed by a massive defensive wall in the Middle Byzantine period (constructed c. AD 1000). In previous seasons, discoveries had indicated that the church was destroyed by fire before being rebuilt in the Middle Byzantine period, but in 2008 the first intact destruction layers found at the church complex were uncovered. A silver millesmos coin of Michael III (c. AD 843-867) was found on top of a layer of decomposed mud-brick and debris, along with a fragment of Constantinopolitan Glazed Petal Ware. This millesmos is the first known coin of Michael III at Amorium and provides a terminus ante quem of the mid-9th century for the layer, which must have accumulated over the area following its abandonment. It also represents the earliest evidence for the Byzantine resettlement of Amorium after the Arab siege. Below these destruction and abandonment layers were floors and wall footings belonging to the 7th to early 9th-century occupation, comprising a series of small structures that had encroached on open courtyards around the main building of the church (Fig 4). All these buildings, as well as a corridor that led from the church to another major building to its north-east, had been destroyed by fire and subsequently abandoned. As a result the destruction layers were preserved here, whereas in the church itself debris had been cleared away during its rebuilding and refurbishment.

In the Enclosure area a large extent of destruction debris was exposed and, as excavation progressed, the well-preserved remains of several buildings were revealed. These included two large, well-built rectangular rooms (Fig 5), with the lower part of a stone stairway leading to an upper storey. This was the first time clear evidence had been found in these private residential and commercial buildings for the existence of upper, possibly living, quarters above the ground-floor work areas. The depth of debris from the collapse of the buildings was also a good indication of their imposing size and construction since it included substantial amounts of mud-brick and several charred timbers (Fig 6). In one room a large stone trough was found against one wall, and the other half of the room was apparently used as a store-room for pithoi (large jars) filled with grain. It is clear that such rooms served various functions, depending on the season, but all connected in some way with food processing and storage. The adjacent room to the north was filled at its eastern end with a large pressing tank (Fig 7), similar to examples found elsewhere in the Enclosure, all of which belong to the same stratigraphical level and all associated with large-scale wine production at the site. Although the tank and collecting vat were well-preserved, it seems that they were no longer in use when they were buried by the room’s collapse: neither a stone press weight nor traces of a wooden lever were found. The press room nevertheless was remarkable, since many finds lay on the floor below the destruction layer. Among these were several large iron implements, including a ploughshare and a two-handed chopping knife.

Since excavations began in the Enclosure area in 1996 thick layers of ash and debris have been consistently found in every trench. In addition, several precious objects have been recovered from them, including a bronze weight, glass weight, amber pendant, and a gold pendant, possibly from an earring, decorated with strung pearls and emeralds. It may be argued that a natural disaster had occurred at Amorium - an isolated incident such
as a domestic fire that got out of control and destroyed part of the city. However, similar destruction layers at the church and in the excavations at the Lower City walls have produced a consistent pattern of evidence in the form of contemporaneous pottery and coins that show that the same fire was simultaneous, widespread, and affected major public buildings as well as residential areas. This factor suggests a single, major event and one worthy of record in the historical sources. Associated coin finds of Theophilus support this interpretation, and further incontrovertible proof was provided by coins found in the press room excavated in 2008. A scatter of 16 copper-alloy folles was deposited across the floor - all of the same type: a rare issue portraying the emperor Theophilus with his first son Constantine, who died in 834/5. The coins therefore were minted in the early 830s, and the destruction layer must date after this time. In the church, the coin of Theophilus’s second son and successor, Michael III, provides a date for the earliest post-destruction layer, we can therefore pinpoint the event to between c. 835 and 845.

The violent nature of the destruction was vividly shown by two other remarkable finds in 2008. Immediately outside the press room in an alleyway that led to the main street the partial remains of a body were found. Lying face down with the right arm raised above the head, it would seem that the person, probably a woman, had been trying to fend off blows when she fell (Fig 8). A violent blow with a sharp instrument had caused a large cut in her skull across her forehead (Fig 9). A second, intact body, probably of a man, was found lying on his back across the middle of the street (Fig 10). He was clearly not a soldier since no armour or weapons were associated with him. However, another copper alloy coin of Theophilus, dated 829–830/1, lay beside him. His skull had been slashed open by a blade stroke running from the back of his head to the left side of his jaw. He must have died almost instantaneously and, presumably, was buried soon afterwards by burning buildings that collapsed into the street. Collectively, this represents consistent archaeological evidence - to use Professor Harrison’s words, ‘stratification, pottery, small finds, coins’ - that point to an event that can only be equated with the sack of Amorium in 838. If this conclusion is not accepted, then it would have to be admitted that, in the same decade of the 9th century, another major disaster occurred at Amorium that has somehow escaped noticed in the historical record. Martin Harrison’s dreams have indeed become reality, for the tragic fate of the city, so lamented by the Byzantines but glorified by Arab writers, has inadvertently provided an unrivalled opportunity for modern-day archaeologists. The 838 destruction of Amorium has preserved the best evidence yet found for Byzantine urban life in the early 9th century and thus provides a much-needed fixed point for the study of archaeological material in medieval Anatolia.
Recently, a remarkable exhibition in the Casa dei Carearesi, Treviso, ‘Genghis Khan and the Treasures of the Mongols’, was the second in a series of four which are being held there between 2005 and 2011. Its sponsor is the equally remarkable Fondazione Cassamarca, a charitable organisation whose president, Dino de Poli, passionately believes in the importance of understanding Asia’s historical heritage. That a famous Venetian, Marco Polo, featured in the Mongol exhibition gives a clue to Treviso’s interest in China. The Silk Road can be said to have terminated at the city, since it was once the centre of the European silk industry, a legacy that explains the present location of Benetton’s headquarters.

The recent exhibition concentrated on the non-Chinese powers which coexisted with the Song dynasty - the Liao, Jin, and Xi Xia - and the Mongols, the first invaders to subdue the whole of China. The time span was 907 to 1368, the year in which the last Yuan emperor Tugéntemur Khan fled to Mongolia. How the Mongols changed from mobile warriors into the settled rulers of the Chinese Empire was one of the exhibition’s themes. A cursory look at the exhibits was enough to reveal the reason for this incredible transformation, because the Liao, Jin, and Xi Xia were silenced to the extent that in many instances it was impossible to determine whether a specific artefact had been made for a Chinese or non-Chinese person.

The defeat of these powers, along with the Song dynasty at Hangzhou, established Mongol rule and allowed Kublai Khan to become a Chinese-style emperor in 1260. Although acknowledged as the Khan of Khans, he had to accept that the Mongol world order was no longer a unity: it had already fragmented into a number of separate states. Never again would the Mongol leaders combine in a joint campaign. Kublai Khan gained the lion’s share of the Empire belonging to his grandfather Genghis Khan, but from the beginning of his reign he knew that he had to rely on the resources of China and on his Chinese subjects for support.

In 1206 the chieftain Temüjin received acclaim as leader of all the Mongols with the title Genghis Khan, or ‘Universal Ruler’ (Fig 1). The undoubted secret of his startling success in creating a vast empire (Fig 2) was organising a personal following rather than depending on tribal loyalties. Most of the Mongol tribes proved fickle, electing him khan and then showing a marked reluctance to follow his orders. This experience hardened Genghis Khan’s heart, making him unwilling to delegate power to his own relations or other Mongol leaders. This distrust lasted throughout his life, so that the slightest sign of disobedience, real or imagined, was immediately punished by death. Purges were a regular feature of his rule. Yet he had the ability to attract devotion from his trusted commanders, who mastered the art of mobile warfare. He also won the respect of his soldiers by seeing that they were well supplied with arms and horses, and that they received a fair share of plunder. At most there were 300,000 Mongol men of fighting age, but in The Travels of Marco Polo he relates

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**Minerva, September/October 2009**

Arthur Cotterell reviews a unique exhibition in the Italian city of Treviso.
how their horses are so well-broken-in to quick-change movements that upon the signal given, they turn instantly in every direction; and by these rapid manoeuvres many victories have been obtained.' On show at Treviso were the saddle and stirrups belonging to Genghis Khan himself (Figs 10, 11), loaned by the museum of the same name at Eijan Horo in Inner Mongolia.

By the time the Mongols struck south into China a number of Qidan, Jin, and Chinese advisers had joined Genghis Khan at Karakorum, the Mongol capital. One of these was Yelu Chucai, an ex-Jin official captured in 1215 on the fall of Yenching, near modern Beijing. A descendant of the Qidan royal family, Yelu Chucai had served their Jin successors after they conquered Liaoy. Because of the senseless violence of the Mongols he was at first unhappy to assist Genghis Khan, but once Yelu Chucai realised that he could do something to tame this ferocity, he put his administrative skills at the service of the Mongol court. Ogodei Khan, Genghis Khan's second son and successor, appreciated the need for help in dealing with northern China and therefore welcomed the expertise of Yelu Chucai. Had Genghis Khan been aware of the extent of the Jin and Jin sinciput, he might never have employed Yelu Chucai - his standard policy aimed at keeping nomadic culture free from foreign entanglements. The sheer number of the Chinese baffled the Mongols. Considered unfit as soldiers, and possessing no useful skills, it was even proposed to Ogodei Khan that these useless people be exterminated and their fields allowed to revert to pasture. Yelu Chucai argued strongly against the proposal, explaining that if he were permitted to introduce a proper system of taxation and the peasants were able to work in peace, he could collect enough revenue to pay for all future Mongol wars. As the promised tax flowed to Karakorum talk of genocide ceased.

The Qidan state of Liao was founded in north-east China prior to the establishment of the Song dynasty. Based on the present-day Hebei province, Liao had rapidly absorbed Chinese culture. Surviving examples of the Qidan language, mainly in the form of names and titles, are unhelpful in determining ethnic origins, so that all we can be sure about is the Manchu Jureland from which the Qidans moved southwards. Liao exhibits clearly indicated the extent of Chinese influence throughout Qidan society. Apart from gold funeral masks and silver boots excavated at the burial chamber of a Liao princess and her husband at Mount Qinglong in Inner Mongolia (Figs 3, 5), the interment could be readily confused with a contemporary Chinese burial.

Yelu Chucai's father had been responsible for Chinese affairs in the Jin bureaucracy, a role his son inherited because of his own linguistic skills. Well versed in Confucianism, Daoism, and Buddhism, Yelu Chucai hoped that the Mongol khans would follow the teachings of the Three Sages, Confucius, Lao Zi, and the Buddha. The idea of the common origin of these three traditions was then in vogue. But the favour shown to Yelu Chucai by Ogodei Khan made him an enemy, and the Mongol nobles, annoyed at the appointment of so many ex-Jin officials to administer northern China, engineered his downfall. Once he lost the khan's ear, there was nothing Yelu Chucai could do to stop the decision of 1239 to permit tax farming by Moslem businessmen. Even though Yelu Chucai believed that the Mongols possessed the heavenly mandate to rule China, he knew that this would only be retained through good government. That is why his closest friends said he died of a broken heart.
How the Mongol Empire was Won

The success of many great empires - Egyptian, Greek, Roman, Persian - was typically accomplished by a combination of technology and tactics. For the Mongols this was especially true of their excellence in horsemanship and the development of one of the most potent weapons of the pre-modern era - the recurve bow (Fig 9).

History of the medieval west has been shaped to a considerable degree by the almost legendary status of the longbow, as used by the English to devastating effect at the Battle of Agincourt in 1415. This is borne out by physical calculations of bows discovered in the wreck of the Mary Rose, flagship of Henry VIII. These were 2m in length and fashioned from a single piece of dried wood of the yew tree. Based on this research, it is possible to estimate that the strength needed to draw a medieval longbow was in the region of 48-80kg, giving a maximum range of 240m. This has historical confirmation in the Elizabethan writings of Sir Roger Williams who observed that 'Out of 5000 archers not 500 will make any strong shots... few or none do any great hurt 12 or 14 score off' (220-256m).

By contrast, the Mongol recurve bow was constructed from wood (usually birch) laminated with the bone or horn of sheep, yak, or other domesticated animals, and fashioned into a semicircular form. When strung this was turned inside out, and the rigidity of the materials gave arrows greater acceleration, velocity, and range than the longbow, with a comparable pulling weight. This is attested by a 13th century Mongolian inscription on a stone in the River Kharkhiraa: 'While Genghis Khan was holding an assembly of Mongolian dignitaries, after his conquest of Saraiul [East Turkestan], general Esungge shot a target at 335 aids' (536m). Firepower of this magnitude enabled Mongolian armies to inflict crushing victories on the armour-clad forces of eastern Europe under Batu Khan in the first half of the 13th century.

Another state no less affected by Chinese ways than Liao and Jin was the Tibetan kingdom of Xi Xia on the upper reaches of the Yellow River (Fig 8). In spite of the burial of its rulers in miniature pyramids, Xi Xia grave goods reveal an unmistakable Chinese influence. A particularly attractive exhibit was a gilded bronze ox, excavated from the royal cemetery at Yinchuan in 1977 (Fig 7). It shows how far Xi Xia had moved from traditional Tibetan iconography. When in 783 a treaty between China and Tibet had been agreed after considerable negotiation - in part because the Tibetan king wanted the Tang emperor to treat him like a superior relative - it was stipulated that a solemn blood oath should be taken in the blood of a bull, representing the agricultural Chinese, and a stallion representing the Tibetan herdsmen. Ashamed of having to accept the Tibetan King's wishes, the Chinese ambassador asked that the ceremony be downgraded, suggesting a three-fold sacrifice of a sheep, a pig, and a dog. As there were no pigs in the vicinity, the negotiators settled for a sheep, a goat, and a dog. The Tibetan emperor after the oath was taken and the text exchanged, still remained uneasy about the Chinese attitude, and insisted that both parties should swear another oath in a Buddhist shrine. At Yinchuan the prominent animal was no longer a horse but an ox, signifying how the Xi Xia people had switched from grazing to farming.

No compromise in international affairs was of course ever contemplated by the Mongols. Following Ogodei Khan's early death through excessive drinking, his second wife Toregene acted as regent. According to Mongol custom, when the head of a family died, his widow took charge of his estate until the eldest son came of age. In the face of opposition Toregene managed to have her son Guyug elected the Mongol leader, but he died after two years as Khan. He was remembered in the Treviso exhibition by a brusque letter he sent to Pope Innocent IV. The Vatican loaned the original, which commanded the pope and the kings of Europe to come to the Mongol court and pay homage. In the letter, Guyug Khan said that he failed to understand the pope's request that he should accept baptism and he rejected outright the claim that the pope represented true Christianity. At work here are the Nestorian clergy, long resident at Karakorum.

A porcelain tile unearthed at Chifeng in Inner Mongolia, also on
display, was evidence of Nestorian missionary activity (Fig 15). A cross in the centre is flanked by a parallel text in Syriac and Mongolian scripts. Guyug Khan’s seal at the end of the letter addressed to Innocent IV threatens dire consequences if the pope does not respond to the summons to travel to Karakorum. It reads: ‘By the strength of Eternal Heaven, Order of the empire of the Great Mongols. When it reaches the subject and rebel peoples, let them fear it!’ Until Europe was prepared to accept Mongol overlordship there was no point in dialogue. Around 1246 this seemed a perfectly reasonable policy line, for Mongol arms were irresistible. And the complete self-confidence of Guyug Khan was also apparent in another rare exhibit, a Mongol safe-conduct ‘passport’ (Fig 12). Such silver passes were issued to special guests like the Polos because Kublai Khan preferred a mixture of peoples to run his administration. He never completely trusted his Chinese subjects, who outnumbered the Mongols in China by 300 to 1. Given this disparity, the Mongols had to occupy the leading positions in the imperial government if they were to avoid being overwhelmed by the Chinese. A safe-conduct stated that its bearer had the right to travel freely across the Mongol Empire which stretched almost from one end of the Old World to the other.

Less effective were Mongol banknotes. Marco Polo was amazed when he saw Kublai Khan’s currency printing house. ‘His mint,’ he wrote, ‘is so organised that you might well say that he has mastered the art of alchemy.’ The Tibetans, however, never mention the inflationary pressures stimulated by the printing of too many notes. It was a problem the Mongols failed to tackle, the collapse of the paper currency in the 1330s being a critical factor in the overthrow of the Yuan dynasty. One banknote on display was recovered from the ruins of Heicheng in Inner Mongolia. It purported to be worth thousands of copper coins according to the Great Yuan Treasury.

What most impressed Marco Polo was Kublai Khan’s palace, which he asserts, ‘is the biggest building that has ever been.’ Its hall alone was ‘so wide and so vast that a meal could be served there to more than 6000 people.’ Even though it was usual during an imperial banquet for ‘all the guests to go down on their knees and show great humility’ whenever Kublai Khan emptied his cup, excessive drinking was untypical while he sat on the dragon throne. How well Marco Polo knew Kublai Khan is a matter of conjecture. The Venetian tells us that they often spoke together, and he calls the Mongol emperor ‘the greatest lord that ever was born.’ Apparently he was white faced, though after several cups his cheeks went red, something his Chinese advisors would have been pleased to note since ruddy cheeks were associated with a grateful disposition.

The Treviso exhibition wonderfully conveyed the richness of the Mongol world, and especially its command of China’s resources in the pursuit of universal dominion. The outstanding exhibits had much to do with its curator, Adriano Madaro, a latter-day Marco Polo, who persuaded museums in the People’s Republic to loan their greatest treasures. The next exhibition, ‘The Secrets of the Forbidden City – Matteo Ricci at the Ming Court’, runs from 24th October until 9th May 2010 in the Casa dei Carraresi, Via Palestro.
MOCTEZUMA II: MAN, MYTH, AND EMPIRE
Leonardo López Luján, Colin McEwan, and Elisenda Vila Llonch

When the Spanish Conquest of Mexico began with Hernán Cortés' first landfall at Veracruz in 1519, Moctezuma II (Fig 1) was in the process of consolidating an empire that embraced a large swathe of central Mexico. He is perhaps best known for his role in the subsequent turbulent events surrounding the Conquest, before meeting his death under mysterious circumstances. Moctezuma’s fame has, nevertheless, been projected down the centuries through texts and images so that it still resonates today. The British Museum traces this extraordinary biographical narrative in ‘Moctezuma: Aztec Ruler’ - the fourth and final exhibition in a series exploring the role of renowned leaders in warfare and politics.

Moctezuma’s great-grandfather Moctezuma I had been the sixth ruler (r. 1440-1469). Following the death of his uncle Ahuitzotl who ruled from 1486 until 1502, Moctezuma II was elected ninth huey tlatoani - ‘Ruling Lord’ or ‘Great Speaker’ - referring to the Aztec ceremonial leader of those who held high office. From 1502 until 1520, Moctezuma held sway as the Ruling Lord of the Aztecs who are now more correctly referred to as the Mexica (the people and culture we know as ‘Aztec’ referred to themselves as the Mexica - pronounced Me-shie-ka). Like his predecessors Moctezuma gave a fresh impetus to the growth of the imperial capital Tenochtitlan, commissioning monumental sculptures that formed part of an ambitious programme of public architecture. This also captured some of the artefacts which have survived and that help convey an understanding of the nature of his rule - how he sought to be portrayed at the height of his powers and how his public visibility was managed and manipulated.

Moctezuma’s investiture in 1502-3 followed prescribed protocols that unfolded over many months. After initial ceremonies at the Great Temple and in the palace, Moctezuma was called upon to wage a ‘coronation war’, This was a military campaign designed to secure captives for sacrifice to the gods and to prove his skills and bravery in the battlefield. Evidence of Moctezuma’s journey can be seen in a large carved outcrop in the foothills of Mt Iztaccihuatl known as the Amecameca Stone.

Leaving return to Tenochtitlan in a triumphal parade, Moctezuma was duly enthroned in a ceremony that lasted several days. He was crowned with the xiuhuitzolli, the triangular turquoise diadem that served as an emblem of royal rulership, and was also adopted by Moctezuma as the principal element in his name glyph. Much of the information we have about the investiture is derived from later secondary colonial sources, however there is one surviving archaeological object known as the Coronation Stone that probably commemorates this important event. This large rectangular stone slab is carved on both sides as well as on its edges (Fig 2). On the underside, the date 1 Rabbit marks the beginning of time in Mexica beliefs. The four edges of the monument are carved with images of Tlatelotl, the Earth Goddess, who crouches with open upturned jaws waiting to be nourished by sacrificial blood. Flanking each, Tlatelotl are symbols for fire-water (teonati-tlachinolli), invoking the sacred obligation to wage war and make sacrifices. On the upper surface of the stone a cosmogram of the universe is complemented by two glyph dates, 1 Crocodile and 1 Reed, which can be read as 15 July 1503, the date thought to represent the culmination of Moctezuma’s coronation rituals.

To display his new-found political prestige Moctezuma ordered the construction of a new palace, nearly all of which were eroded soon after the fall of Tenochtitlan in 1521. Its original location, lying adjacent to the Sacred Precinct in the heart of the city, can be deduced from colonial representations and their accompanying textual accounts. The first Western map accompanying the letters by Cortés to Charles V depicts a broad plan of the ‘city in the lake’ (Fig 6).

Scultures and architectural fragments have been excavated from the foundations of Moctezuma’s Palace that lie buried beneath the National Palace (see Minerva, November/December 2008, pp. 5-6). One such surviving sculpture is the formidable quadrangular sculpted head of a serpent that recalls the archaic Xochicalco style (Fig 7). The feathered ruff around its neck, alludes to Quetzalcoatl, or ‘feathered serpent’, the legendary ruler of Tula. Mexico rulers, including Moctezuma, made constant reference to Tula, revisiting the abandoned site to copy its art style and iconography. Mexica sculptors also left an imprint of their presence in the form of an image of the water goddess Chalchihuitlicue and the culture hero Ce Acatl Topiltzin on a nearby cliff-face (Fig 8).

Another impressive sculpture is the large, skillfully executed tail of a rattle...
Mocetuzma was portrayed in anthropomorphic form as a figure costumed with regalia identifying him as a personified deity. His name glyph on certain monuments identifies these as having been commissioned by him and asserts his symbolic presence. The standardised glyph is composed of an assemblage of recognisable elements: a triangular gold diadem inlaid with turquoise mosaic set against short, straight hair and earspool, plus a nose ornament and double speech scroll. Several stone caskets, or tepetlatacalli, with representations of Mocetuzma's glyph have survived.

One example shows his glyph-name on the inside of the lid, indicating that this was a treasured personal object belonging to the ruler. In another scene the glyph and the anthropomorphic representation of Mocetuzma are found together. Mocetuzma is depicted as a seated figure performing self-sacrifice by piercing his earlobe with a maguey spine, while on the opposite side of the box, the god Quetzalcoatl is performing the same rituals (Fig 11). Mocetuzma is represented here as mediator between the nocturnal forces. He is feeding the Earth Goddess, who is carved on the underside of the casket, with his own sacrificial blood. Thus Mocetuzma becomes a central player in the cosmic order and through his ritual actions ensures cosmic balance.

A number of major sculpted monuments reveal how Mocetuzma's image is linked to significant cosmic events. On the front of the so-called Teocalli of Sacred Warfare two standing figures flank the solar disk (Figs 12, 13). On the left stands Huitzilopochtli, the tribal god of the Mexica; to the right stands Mocetuzma, identified by his name glyph and adorned with a Chichimec headdress and cloak, alluding to his royal origins. Both figures grasp the spines used to draw their own blood. The image leaves no doubt that Mocetuzma is positioned on a par with the divinities and performing a vital role in cosmic affairs. The symbol for
burning water (teoati-tlachinolli), emerges from his mouth underlining his demand for warfare and sacrifices to be able to feed the Earth Goddess and to allow the sun to be re-born every day after its journey through the underworld. Moreover, Moctezuma stands above the date 2 Reed, one of the calendar dates flanking the staircase on the front of this monument. Huitzilopochtli is placed above the glyph 1 Rabbit. The date 2 Reed marks the celebration of the New Fire Ceremony, which fell in 1507 during Moctezuma’s reign. The New Fire ceremony, or xihmatolpilli, literally translated as ‘the binding of years’, was held at the end of each 52-year cycle when the intermeshed solar and divinatory calendars began the cycle anew. Another magnificent sculpture, a coiled Xiuhcoatl or fire serpent worked in diorite, bears Moctezuma’s glyph on its underside above the date 2 Reed. Here the message is condensed into just the two glyphs declaring that Moctezuma was the patron of the 1507 New Fire Ceremony.

Another huge circular monolith reinforces the responsibility of the Mexica ruler to control and maintain the cycles of time. This is the so-called Sun Stone (Fig 14), which probably once stood in the Sacred Precinct of Tenochtitlan and has Moctezuma’s name-glyph carved on the top left side of the solar disk next to the date 1 Flint. At its centre is the frontal face of a deity with clawed limbs embedded within the glyph for 4-Movement that represents the present era or Sun. This central image perhaps symbolises the sun in the sub-earthly realm. Around one decorative hand run the 20-day glyphs of the 260 day calendar encapsulating the need to maintain the solar circle and the sacrifices required to ensure its daily return.

Direct in situ evidence for Moctezuma’s presence is difficult to find in the archaeological record. An exception is possibly the last work commissioned by Moctezuma, his sculpted portrait at Chapultepec Hill. Following a tradition begun by his great-grandfather Moctezuma I, all subsequent Mexica rulers carved their likeness in the bedrock of Chapultepec Hill. Moctezuma’s image seems to have been executed around 1519, shortly before the traumatic events that would irrevocably alter the world as he knew it. He is portrayed as a standing frontal figure, fully armed and dressed with the flayed skin traditionally worn by the god Xipe Totec, a god of war and renewal (Fig 15). His image is flanked by six glyphs, which probably mark the major events in his reign. The date 1 Crocodile probably refers to his coronation ceremony. Above it the Moctezuma glyph name is carved speaking the symbol for burning-water, war and sacrifices. On top of it the glyph 2 Reed, bound by a rope, refers again to the major New Fire Ceremony that took place during his reign. On the other side of the figure two of the glyphs are considerably defaced, but the date 1 Reed is clearly seen at the top. This reinforces the close relationship of the ruler with the god Quetzalcoatl, and might commemorate 1519. This was the fateful year when foreigners set foot in Moctezuma’s domain.

Fig 8 (above left). Rock relief of the water goddess Chalchiutlicue (at left) with Ce Acatl Topiltzin (at right) at Cerro de la Malinche, Tula, c. AD 1200-1400. 50km north-west of Mexico City.

Fig 9 (above). Folio 69 of the Codex Mendoza depicting Moctezuma in his palace, 16th century. 30 x 21cm. © Bodleian Library, University of Oxford.
Moctezuma was the political, economical, and military leader of the empire, but he chose to immortalise his figure as a semi-divine ruler and key player in maintaining the stability of the cosmos and the human relationship with divine forces. Surviving Mexica monuments show how he was portrayed in his time; as a complex and multi-faceted figure that led the Mexica empire in their ideological and religious pursuits. Later colonial images downplayed the religious and divine aspects of his rulership and emphasised his political role. Moctezuma's palace was dismantled and destroyed soon after the Conquest, and the Palace of the Spanish Viceroy was constructed on top as a clear statement of the superimposition of powers. Subsequently, after Mexican Independence, it became the Palacio Nacional, today the centre of governance in Mexico.


For further details: www.britishmuseum.org.

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Figs 12, 13 (above and above left). Stone Tescalli of Sacred Warfare, 15th or 16th century. Discovered in 1831 in the foundations of the National Palace of Mexico. 123 x 92 x 100cm. CONACULTA-INAH, Mexico. © Museo Nacional de Antropología.

Fig 14 (left). Sun Stone, 15th or 16th century. Discovered at El Zócalo in the centre of Mexico City in 1790. CONACULTA-INAH, Mexico. Diam. 3.6m. © Museo Nacional de Antropología.

Fig 15 (below left). Drawing of a 16th-century stone relief frontal portrait of Moctezuma II at Chapultepec Hill on the outskirts of Mexico City. Drawing: Jim Farrant.

Fig 16. Wood and turquoise mosaic of a double-headed serpent from Mexico, 15th or 16th century. An icon of Mexico art, this striking object was probably worn on ceremonial occasions as a pectoral (an ornament worn on the chest). H. 20.5cm; W. 43cm. © Trustees of the British Museum.
THE ART FUND AND ANTIQUITIES

Peter Clayton reports on the 2008-2009 Review.

In the popular mind The Art Fund is mainly concerned with paintings, followed by statuary. These are the items that hit the media headlines, such as the £50,000,000 sought to save the Duke of Sutherland’s Titian of Diana and Actaeon. After nail-biting appeals, the money was found, virtually at the last minute, and the painting is now to be shared between the National Gallery of Scotland (where it had been on loan since 1945) and the National Gallery, London.

In The Art Fund’s published pie chart for grants made in 2008, archaeology and antiquities are only the merest sliver of the whole (no percentages are given), but this only recognises the fact that more items in the other categories come before The Art Fund Trustees, not that the archaeology and antiquities are the ‘Cinderella’ applications.

The Annual Report 2008-9 lists 154 cases (numbers 6018-6172), and, unusually, The Art Fund made 14 100% grants. Of the 154 cases, ten concerned applications for archaeological/historical items. As Barbara Follett, the Minister for the Arts noted in her recent Report, metal detectorists find more than 90% of the items that are designated ‘treasure’.

The Little Horwood, Buckinghamshire, hoard of 73 Iron Age gold staters, c. 50 BC (Fig 1), had a particular interest as the staters were of the Whaddon Chase type, so-called from a hoard found there in 1849. The present hoard appears to be part of the previously undiscovered portion of the original hoard, which probably contained around 2000 coins, but was rapidly disposed of by the agricultural workers who found it. That hoard, and the new one, is still the main source of the Whaddon Chase-type coins. Found by metal detectorists in December 2006 and January 2007, the hoard was declared to be Treasure under the Treasure Act 1996, and was purchased for the Aylesbury Museum for £25,000, of which £5000 was ArtFunded.

Another Iron Age item was the Pewingham gold torc ring (Fig 2), c. 100 BC - AD 50. Composed of conjoined parallel rings it would have been positioned at the rear of the torc (other examples are also known from Norfolk). Not only is it a rare find, but it has added interest since the find spot lay outside the general distribution of East Anglian torcs, providing further knowledge to our perception of the local Iceni tribe. Found by a metal detectorist, it was acquired by Norwich Castle Museum for £1000, and ArtFunded for £700.

No applications were made for any Roman items, although there were three cases of Anglo-Saxon finds. A metal detectorist at East Hanningfield, Essex, found an intricate Anglo-Saxon gold circular mount, set with a central garnet, 7th century AD. This was valued at £3000 and went to the Chelmsford Museum, ArtFunded by £900. The Norwich Museum acquired two Anglo-Saxon items: the Mileham silver-gilt sword pommel (Fig 3), AD 575-650, for £800 (ArtFunded with £600). An assemblage of material from the Anglo-Saxon cemetery at Snetterton, AD 500-650, included horse harness silver-gilt strap mounts (Fig 4), and a richly gilded circular mount from a shield boss. This group cost £1,500 and was ArtFunded for £500. Metal detectorists found both Anglo-Saxon items.

Two 13/14th century medieval seal matrices were of particular interest. One was an extremely rare bronze counterseal of the Abbot of Robertsbridge (Fig 5). They were used to authenticate the proper seal attached to a document. However, the curious case here is that the seal was found at Fransham, Norfolk, very far from its mother Abbey of Robertsbridge in Sussex. Costing £850, it was ArtFunded for Norwich Museum by £750. The second seal was found at Brompton-on-Swale, Yorkshire, close to Richmond. There, in the chapel of Holy Trinity, was a chantry dedicated to St Thomas Becket in the early 13th century, and the silver seal, c. 1300, bore a representation of Becket’s martyrdom. Obviously of great local significance, it was valued at £3,705 and ArtFunded for £1,100 so that the Richmondshire Museum Society could acquire it.

A most unusual find was a brass astrolabe quadrant, c. 1388, that was found during an archaeological watching brief of work in St Dunstan’s Street, Canterbury (Fig 6). This type of medieval instrument is extremely rare; its owner must have been aghast when its loss was discovered. It was eventually acquired by the British Museum after an Export Licence deferral for £350,000, of
which £50,000 was ArtFunded. The astrolabe is now one of the major pieces exhibited in the recently opened Medieval Gallery at The British Museum.

Another very unusual find was four gold coins of Pedro I, King of Castile (1350-69). Edward I’s son, the Black Prince, had been instrumental in restoring Pedro to power in Castile and presumably one of the supporters, possibly one of the Le Strange family of Myddle Castle (the coins were found at Myddle, Shropshire) had returned with them. They are the first gold coins of any of the Spanish kingdoms to be found in Britain. Valued at £5,850, they were ArtFunded for £3,250 for the Shrewsbury Museum.

A very rare piece of Tudor jewellery, c. 1600, a gold pendant of a quality that possibly indicated royal connections, was found in south-west Essex (Fig 7). It is of a type seen in courtly portraits and was presumably lost from a hunting party in the forest. Valued at £10,000, it was acquired by Colchester & Ipswich Museum with ArtFund aid of £3,750.

The Art Fund received 210 applications in 2008-9, and made 174 offers. One hundred and forty-four grants were made, totalling £4.64m; ten of the grants made were for archaeology and antiquities and totalled £96,300.

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THE SPRING 2009 ANTIQUITIES SALES

An unusual dearth of masterworks led to some extremely high prices in the New York sales while the English and French sales contributed little of great consequence except for a surprising sale at Vannes in Brittany. Jerome M. Eisenberg, Ph.D., presents his 38th bi-annual report of the major auction sales.

NEO-ATTIC MARBLE KRATER STARS AT SOTHEBY'S NEW YORK
An elegant large (h. 51.4cm, w. with handles 75cm) marble Neo-Attic volute krater uniquely combining the body of a dinos with volute krater handles (Fig 1), c. mid-1st century BC, was offered at the 4 June Sotheby's New York sale. It was originally owned by Cardinal Francesco Barberini in the 1630s. Restorations were made by Niccola Menghini at that time. It was first recorded in the inventory of the Palazzo Barberini collection in 1632-40. It has been well-published since; Piranesi made an etching of it in 1778. Now the possession of Baron and Baronne Philippe de Perry, estimated at $250,000-350,000, it realised a healthy $692,500 ($422,425) from a European collector. (All prices in this report, unless otherwise indicated, include the buyer's premium that normally is 20 to 25%). An attractive, finely modelled, though small, Roman marble draped male torso of a deity or hero (Fig 2), c. 2nd century AD, h. 45.7cm, was estimated at a realistic $50,000-80,000, but two determined bidders raised the price to a staggering $250,500, a European dealer winning it.

Even more surprising, a small (20.6 x 30.5cm, as framed) Roman marble relief depicting a priest leading a bull to sacrifice (Fig 3), c. 1st century AD 'or later' from the famed Wilton House collection of the 8th Earl of Pembroke (1656-1733), first published in 1751, estimate $30,000-50,000, realised an astounding $206,500 from the purchase of the torso. When sold at Christie's London on 28 April 1964 it had brought a mere £231. A monumental (h. 207cm) Roman marble statue of a youth (Fig 4), c. 1st century AD, with significant 17th-early 18th century restorations (the head, arms, legs, and base, leaving just a torso) from the same Wilton House collection was published in 1731. At a Christie's London sale on 3 July 1961 it sold for a trifling £252. Now estimated at $150,000-200,000, it realised $182,500 from another European dealer. An Attic black-figure lidded amphora by the Antimenes Painter (Fig 5), c. 530-510 BC, h. with lid 43.2cm, was published by Sir John Beadley in 1956. It was sold by Royal-

Athena Galleries in October 1990 for $63,750; now estimated at $100,000-150,000 it sold for $194,500 to a European collector.

A headless 19th Dynasty Egyptian block statue of the priest of Hathor Amenmose (Fig 6), h. 46.4cm, with extensive inscriptions, was originally in the possession of Butros Andaas of Cairo in the 1920s. Also estimated at $100,000, it was hammered down for $134,500 to a European dealer. The key piece in the sale, an Egyptian monumental granite head of Nectanebo II (360-342 BC) went unsold. This antiquities sale con-

Fig 1 (above left). Large marble Neo-Attic volute krater uniquely combining the body of a dinos with volute krater handles, c. mid-1st century BC. H. 51.4cm (W. with handles 75cm).

Fig 2 (below). Roman marble draped male torso of a deity or hero, 2nd century AD. H. 45.7cm.

Fig 3 (below left). Roman marble relief depicting a priest leading a bull to sacrifice, c. 1st century AD. H. 20.6cm, W. 30.5cm (as framed).
sisted of just 70 lots and for the first time was combined in a catalogue with a sale of Old Master paintings and European sculpture. It is interesting to note that none of the top lots in the antiquities sale were sold to Americans. The antiquities section totalled $2,879,200, with 71.4% sold by number, and only 65.8% by value due mainly to the buy-in of the Nectanebo head.

CHRISTIE’S NEW YORK FEATURES
ROMAN RED MARBLE BASIN
Coincidentally, a much larger stone vase than the vessel at Sotheby’s was presented at the 3 June Christie’s New York sale: a massive Roman red marble (cottonello antico) labrum (Fig 7), a shallow basin (diam. 163.8cm) on a tall pedestal and base (total height 132.1cm); it weighs 1813kg. Originally acquired in Rome in the 1980s it had previously been ascribed to the 17th or 19th century. Estimated at $300,000-500,000, it realised just $266,500 from a European collector.

An extremely fine Roman marble herm bust of the Greek playwright Menander (Fig 8), c. 2nd century AD, h. 52cm, the cover piece of the catalogue, is comparable to the examples in the Museum of Fine Arts, Boston, and the J. Paul Getty Museum (previously owned by the writer). It was one of several marbles and Greek vases in the sale from the Allen E. Paulson Living Trust. Bearing an estimate of $125,000-175,000, it sold to a European dealer for $188,500. A large, sensitive Roman marble head of the young Hercules (Fig 9), c. 2nd century AD, h. 30.4cm, was deaccessioned by the Wadsworth Atheneum Museum of Art, where it was bequested in 1971. An American collector acquired it for $158,500, considerably over the unusually modest estimate of $25,000-35,000. However, a Roman marble bust of a priest (Fig 10), c. early 2nd century AD, h. 42.5cm, estimate $100,000-150,000, brought just $98,500 from a European collector, surprisingly much less than the amount paid for it at the 8 June 2007 Christie’s New York sale. Just four of the top ten lots were sold to American clients. The sale of 197
Sprinnt Antiquities Sales

lots totalled $3,410,125, with 77% sold by number and 79% by value.

PLESCH GLASS COLLECTION
SOLD AT CHRISTIE’S LONDON
The ancient glass collection of Professor Peter H. Plesch and his wife, acquired over a period of some 40 years, was offered at the 28 April sale of Christie’s London. The most important piece, the cover lot, was a choice and rare large Gallo-Roman blue-green blown glass lidded urn or cinerarium (Fig 11), purchased from Sidney Moss in 1966. Estimated at £40,000-60,000, it realised £73,250 including the buyer’s premium. A large group of Egyptian papyrus Book of the Dead fragments (Fig 12) including a papyrus fragment from the Book of the Dead for Senhetep, 18th Dynasty, with a rare appearance of Seth in the sun barque of Re; and a papyrus legal document in demotic originally from the collection of the famed photographer William Henry Fox Talbot (1800-1877), who was also an early decipherer of cuneiform. Five of the lots, estimated at £84,000-125,000, sold for a total of £134,525. The sale of 245 lots totalled £1,036,687 including the buyer’s premiums.

BONHAMS OFFERS HELLENISTIC
FUNERARY WALL PAINTING
A Hellenistic wall painting on terracotta (Fig 13) in the Bonhams London sale of 29 April depicts a seated male figure flanked by a draped female and a dark-skinned male youth; to the far right is a helmeted guard and another indistinct figure behind him. A very rare example of a Greek funerary painting, it dates to c. 3rd century BC. This large (86.4cm x 63.5cm) painting was acquired by Seymour Weintraub (1923-2000) before 1970 and has remained in his family. Estimated at £150,000-250,000, its worn condition contributed to a sale price of just £132,000. A lively and large (160 x 153cm) Roman mosaic panel with a Nereid or Aphrodite seated on a bearded triton, with a youthful triton behind (Fig 14), 2nd-3rd century AD, was acquired in France in 1985. The conservative estimate of £30,000-50,000 did not prevent two determined bidders from raising its price to £168,000. A Roman marble male torso, c. 1st century AD, h. 87.7cm, estimated at only £20,000-30,000 due to its partially pitted and discoloured surface, sold for a surprising £93,600. It was once the collection of Robert Giucione, the founder of Penthouse magazine. This large sale of 421 lots realised £1,555,404 including the buyer’s premiums, with 83.8% of the lots sold by number and 86.7% by value.

ASTONISHING RESULTS FOR
THE BELLON SALE AT VANNES
On 4 April Jack-Philippe Ruellan, with Christophe Kunicki as expert, held a sale of 373 antiquities from the famed collection of Louis-Gabriel Bellon (1819-1899) of Lille. His collection of Tanagra figurines was the largest in France; part of it was exhibited at the Trocadéro in 1878 and in Rouen in 1884. He made extensive excavations and restorations of Gallo-Roman and Merovingian tombs. His son Paul (1844-1928) built a museum in Saint-Nicolas to house his huge collection but it was regretfully destroyed in the German bombings of 1914-15, along with most of the antiquities. Those that remained were passed on to the family descendants. The auction, held at Vannes, on the coast of southern Brittany, was surprisingly well attended by over 100 collectors and dealers worldwide. It began with a selection of 89 lots of primarily Greek and South Italian vases featuring three outstanding works. A very rare Laconian kantharos (Fig 15), c. 550-

Fig 8 (above left). Roman marble herm bust of the Greek playwright Menander, c. 2nd century AD, H. 52cm.

Fig 9 (above). Roman marble head of the young Hercules, c. 2nd century AD, H. 30.4cm.

Fig 10 (middle left). Roman marble bust of a priest, c. early 2nd century AD, H. 42.5cm.

Fig 11 (left). Gallo-Roman blue-green blown glass lidded urn or cinerarium, 1st - 2nd century AD, H. 29.5cm.
540 BC, h. 15.1cm, depicted ten nude dancers including a juggler with three vases and another figure defecating. It was estimated at an extremely low €20,000-30,000 (as were nearly all of the lots), but finally, after spirited bidding, realised €110,400 (£101,360; $149,000), at which point it was preempted by the Musée du Louvre. The second rarity, an Attic white ground mug attributed to the Painter of Berlin 2268 (Fig 16), c. 500 BC, h. 9cm, featured a nude young peltaoi carrying a crescent-shaped shield decorated with two prophylactic eyes and attacking a panther. Again, estimated at a mere €6000-8000, it soared to a resounding €166,800 and was again preempted by the Louvre. An extreme example of the bidding frenzy taking place that day occurred when a common, uncleaned Attic red-figure lekythos depicting a youth presenting a chest to a seated female, c. 460 BC, h. 30.7cm, estimate €2000-3000, realised €72,000. On a choice and rare type of Lucanian gattos by the Palermo Painter (Fig 17), c. 410-400 BC, h. 14cm, l. 16.5cm, an Eros is seated on a rock, in conversation with a draped female; on the other side, a youth conversing with another draped female. Estimated at €10,000-15,000, it brought €79,200 and another Louvre preemption.

The 132 lots of glass again featured three superb pieces. A small, early 1st century AD Italian or Egyptian pyriform gold-band glass vase richly decorated with blue, green, aubergine, and gold leaf bands (Fig 18), h. 5.4cm, sold to Sheikh Saoud Al Thani of Qatar for €120,000, substantially more than its meaningless €1000-1500 estimate. Only some 15 examples have been recorded. A magnificent example of a 1st century Roman glass amphi
cos with white, yellow, and red spots (Fig 19), h. 12.5cm, estimate €8000-10,000, brought the highest price of the sale, €168,000, acquired by the same buyer. A rare Merovingian glass cup engraved on the exterior with a meander design (Fig 20), 6th century AD, d. 9.9cm, estimated at a trifling €3000-4000, soared to €126,000 before being acquired by Sheikh Saoud. An extensive collection of 39 Gallo-Roman and Merovingian glass vessels, including several large, important examples, was primarily acquired by Sheikh Saoud.

Two Cypriot terracotta figurines

Fig 12. Papyrus fragments from the Book of the Dead for Senwosret, early 18th Dynasty (c. 1550-1292 BC).

Fig 13. Hellenistic wall painting on terracotta, 3rd century BC. W. 86.4cm, H. 63.5cm.

Fig 14. Roman mosaic panel with a Nereid or Aphrodite seated on a bearded triton, with a youthful Triton behind, 2nd-3rd century AD. H. 166cm, W. 153cm.
drew extraordinary bids. A bird-beaked nude female nursing a baby, c. 1450-1200 BC, h. 18.5cm, estimate €3000-4000, realised a surprising €60,000, while a large (21.7cm) painted (and repainted in part) horse and rider, c. 850-600 BC, published in G. Perrot and C. Chipiez’s Histoire de l’art dans l’antiquité (1885), estimate €2000-3000, sold for a staggering €75,600. Both were purchased by a Geneva dealer. The handle of a Greek bronze mirror in the form of a draped kore, mid-5th century BC, h. 13.7cm, estimate €3000-4000, went for an astonishing €71,040 to a private Parisian collector.

The highlight of the sale, in addition to the vases and glass, was the extraordinary collection of Greek terracottas, primarily from Boeotia, including several excellent examples from Tanagra. The choicest two draped female figurines, h. 25 and 23.8cm, sold for the remarkable sums of €50,000 and €54,000 to the Geneva dealer, far beyond their estimates of €4000-5000. An unusual early Tanagra group of a baker seated at an oven (Fig 21), c. 525-475 BC, h. 10cm, l. 15cm, estimated at €5000-8000, realised an incredible €150,000 and was then surprisingly preempted by the Louvre even though they have a similar example in their collection (MNB 812). A total of 12 pieces were preempted by the Louvre, with additional pieces preempted by the Musée du Petit Palais and the museums in Amiens and Berck. The Louvre’s purchases alone amounted to €640,000. The sale totalled €3,498,648, most probably a record for a provincial French sale of antiquities. The expert did not think that it would bring more than one million euros, and he certainly did not anticipate the buying frenzy that characterised the sale. Though a good provenance will always bring a premium, this incredible display by seasoned dealers and collectors - and French museums - was inexplicable.

Fig 18 (right, second). Italian or Egyptian pyriform gold-band glass vase richly decorated with blue, green, aubergine, and gold leaf bands, c. early 1st century AD. H. 5.4cm.

Fig 19 (right, third). Roman blue glass amphoriskos with white, yellow, and red spots, c. 1st century. H. 12.5cm.

Fig 20 (right). Merovingian glass cup engraved on the exterior with a meander design, 6th century AD. D. 9.9cm.

Illustrations - Figs 1-6: Sotheby’s New York; Figs 7-12: Christie’s New York; Figs 13-14: Bonhams, London; Figs 15-21: Vannes, France.
SyroPhoenician / Canaanite flat cast joined figurine
Late 3rd/early 2nd millennium BC. Height: 13.5cm.
Published: Ars Antiqua V, Lucerne, 1964, Nr. 23

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Also Jennifer Goff writes about the Irish designer Eileen Gray whose work is on show at the National Museum of Ireland.

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ETERNAL EGYPT: Masterworks of Ancient Art From The British Museum

Edna R. Russmann

An 8-page review (Minerva May/June 2001) of the largest selection of the British Museum's distinguished holdings ever made available to an audience outside its own galleries.

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GIFTS OF THE NILE: Ancient Egyptian Faiance

Florence Dunn Friedman

A 10-page review (Minerva May/June 1998) of the first major international exhibition of Egyptian faience, as described by the organiser and curator.

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WOMEN IN CLASSICAL GREECE

A Review of 'Pandora's Box'

Jerome M. Eisenberg

A 14-page review (Minerva Nov/Dec 1995) of the ground-breaking exhibition organised by Dr Ellen D. Reeder of the Walters Art Gallery, Baltimore, on the artistic portrayal of women in the Classical Greek World - their lives, customs, rituals, and myths.

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Standing With Stones: A Photographic Journey Through Megalithic Britain and Ireland

Rupert Soksin
192pp, 248 colour illus.
Hardback, £19.95.

Megaliths and the other prehistoric sites across Britain have received a great deal of attention over recent years and there are a number of books aimed at both the non-specialist and academic readership which presently crowd the shelves of bookshops. The latest addition to this collection is Rupert Soksin’s photographic journey through the prehistoric monuments of the British Isles. ‘Standing With Stones’ is clearly aimed at non-academic readers, or those new to the prehistoric periods of Britain and Ireland, and the appeal of the book is for those readers who, like Soksin himself, ‘share a wonder and a fascination for the tantalizing remains of our ancestors’ seemingly alien lives.’

That this is a beautifully illustrated book should come as little surprise given Soksin’s background as a professional travel and nature photographer. The quality of the photographs also reflect the decade of research and numerous visits to the prehistoric sites in order to produce both the book and the accompanying ‘Standing With Stones’ television documentary. In an effort to help readers visualise how the sites might have appeared in prehistory, computer-generated reconstructions of some of the monuments, created by Michael Bött, also appear throughout the book.

The author divides Britain and Ireland into seven regions: the southwest of England; southern England; Wales and Anglesey; Ireland; the Isle of Man; The North; Scotland and the Isles.

The Language of the Muses: The Dialogue between Roman and Greek Sculpture

Miranda Marvin
Hardback, £65.

Miranda Marvin’s book is concerned with what she terms ‘the copy myth’, the idea that many Roman works are close copies of Greek originals. Of course, the Romans have only themselves to blame; they pedalled the belief that great art was native to the Greeks but foreign to them. The author seeks to show the falsity of the notion that, whereas the Romans were renowned for producing portraits and historical reliefs, with ideal sculpture, exemplified by freestanding statues as gods and goddesses, heroes and athletes, they were in hock to Greek cultural perfection.

Marvin opens in the 16th century with Giorgio Vasari who accepted what he read in the classical texts and promoted the sculptors referred to in the Graeco-Roman literature as models for Renaissance artists. The mirage of Greek sculpture - which had not survived beyond antiquity and which had not been seen for a millennium - was tantalisingly dangled in front of the eyes of those who read his works. The author continues by contrasting the Ancients with the Antique: the artists celebrated in Greek and Latin literature (what she calls ‘the Teflon-coated ancients’) with the few surviving examples of ideal works, mainly to be found in Rome. Obviously, anything of fine quality had to be Greek. Gradually, the Antiquarians began to sort out the existing material into categories, usually by subject. Wunderkammer were in vogue, but Bernard de Montfaucon (1655-1741) was not seduced by them, while later in the 18th century, the Comte de Caylus adopted the more modern treatment of typology by date and geography. Interest in classical antiquity was also the mark of a gentleman, including the Grand Tourist, and patrons of art were men of sensibility. There were two main centres of interest - gems, which were private possessions to be shown to an intimate circle of like-minded collectors; and sculpture, which was openly displayed and available for study. For greatest effect sculpture was not expected to show the ravages of time; restoration was de rigueur.

Marvin next deals with Johann Winckelmann, whose importance is great but, she suggests, should not be exaggerated. His rallying cry was ‘imitate the ancients’, but he also united the Ancients and the Antique by linking the sculptural subjects with Greek
Ancient Athens on Five Drachmas a Day

Philip Matyszak
Thames & Hudson
136pp, 58 bw & 14 colour illus.
Handback, £12.95.

This is a book intended to provide an overview of the city, inhabitants, and environs of classical Athens at the height of the city's cultural, artistic, philosophical, and political influence. While a work of history, the book is presented as a guide for travellers to the city: a Baedeker for the ancient world. As such, the book is similar in approach and scope to Matyszak's previous historical travel guide Ancient Rome on Five Denarii a Day, published in 2007 (see also Minerva, July/August 2007, pp. 26-27) and provides a compact and often witty look at what an ancient visitor to Athens should expect to encounter.

The book consists of nine short chapters, set out in travel guide format. These introduce visitors to the Athens of 431 BC, immediately prior to the beginning of the war with Sparta that would bring down the curtain on the Golden Age of the city and its people. Chapter I provides information for visitors from the north travelling to Athens; coming through the pass of Thermopylae, before moving further south to Delphi and on into Attica. Chapter II focuses on the Piraeus, the harbour that was linked to Athens by means of the Long Walls, and which provided the city with a window on the maritime world.

The following seven chapters all focus on Athens itself, with various sections such as 'Orientation: How to Stay and Athenian Society', through to 'Must-See Sights'. There is even a short three-page section of 'Useful Phrases'. Throughout the book Matyszak provides interesting details on a variety of aspects of ancient Athenian society. For example, in Chapter IV, 'Athenian Pastimes', there is a look at the sights and commodities on offer for shoppers in ancient Athens; the types of meat, fish, and fowl on offer at the busy market stalls; the jewellery, cloaks and shoes that could be purchased by visitors hunting for a bargain. For shoppers purchasing flowers for a party, the guidebook warns that 'The stephanoi, or flower-girls, have notoriously lax morals, and they might easily be persuaded to come along to the party with the garlands they are selling.'

Throughout the book focus boxes cover a vast range of subjects such as the Greek alphabet and language, currency, theatre, the decorative vases and drinking vessels used by Athenians, or the various construction techniques used to build the city. Matyszak also provides fact files on topics related to the city. Quotes from prominent Athenians are also scattered across the pages, while black and white line drawings by Rhiamon Adams provide the travel guide with the look of an old fashioned publication dating to the mid-20th century.

Philip Matyszak succeeds in breathing life into the classical city and the book is ideal for a general reader who wishes to gain a feel for ancient Athens and its various architectural, religious, political, or intellectual traditions, yet who does not feel inclined to labour through the detail of a dry academic textbook. Breezily written and presented in a clever format that nevertheless provides a great deal of interesting historical facts relating to the city, Ancient Athens on Five Drachmas a Day is ideal reading for anyone who wants to gain a solid grounding of what Athens was like in its classical heyday.

Dr James Beresford
collecting antiquities was a widespread practice amongst members of the British consular service in the Mediterranean area and lands bordering it throughout the 18th and 19th centuries. The Levant Company, founded in 1553, had established consuls in all the main towns of Turkey (the Aegean was still part of the Ottoman Empire) until its dissolution on 29 January 1825, when it was forced to wind up and 'humbly petition' the King to accept the surrender of its charters – and the Foreign Office took over.

Nowadays it has become the fashion to decry such collecting, but just consider for a moment how much of the ancient world was saved from the destructive elements of weather or from the lime-kiln by antiquarian interest amongst educated officers. Many a Royal Navy vessel sailed homeward with huge and heavy antiquities in the hold as ballast – how else would magnificent architectural masterpieces such as the Nereid Temple, sculptures from Cnidos, the Parthenon Sculptures, or relics from Halicarnassus have found a safe haven in Bloomsbury?

The Mausoleum of Mausolos (one of the Seven Wonders of the Ancient World) at Halicarnassus (modern Bodrum), and Sir Charles Newton's excavations at the site, are but one of the many stories recounted here. Especially interesting is the long correspondence between him, the Foreign Office, and the Museum about his various postings until he found his true billet as Keeper of the newly formed Department of Greek and Roman Antiquities in the British Museum. The great antiquarian figures of the 19th century such as Lord Elgin, Edward Hawkins, Sir Henry Layard, Sir Charles Newton, Henry Salt, and many more stride through these pages. Many of the consuls concerned were unsung heroes in their appointments, keeping the British flag and trade interests flying whilst often taking a keen and enlightened interest in the history and archaeology of the country of their posting. Many spent long years forgotten by the Foreign Office in London at their posts, but they did put their time to good use.

Dr Gunning's book is a fascinating account of these men so often ploughing a lonely and far flung foreign field in the name of His and then Her Majesty's Government. Whilst there are numerous books about the antiquities involved, here we see beneath the skin; archives have been assiduously searched and assessed; the official reports and the personal letters throw new light on the period, the people and the local situations. Under the Levant Company their consuls tended to collect antiquities more as a personal hobby that at times could have financial rewards. The Foreign Office rule, its cutbacks and restrictions, forced the consuls to look more to the acquisition and sale of antiquities as a means of supplementing their rather meagre salaries and allowances. This was still a private business enterprise but here we see it in more detail in the correspondence between the Museum and the discoverers (even sometimes conducting excavations on behalf of the Museum). There are the penny pinching letters that reassess a claim for articles valued at £389 by the discoverer, which 'are estimated by the Officers of the Museum at £516' – thus wrote the Director, Antonio Panizzi; 'I shall be glad to hear, as early as possible, whether you accept this arrangement' – the take it or leave it attitude of the financial gods in Bloomsbury. And let us not forget that in 1811 the British Museum paid Lord Elgin only £35,000 – less than half of what he had spent in acquiring and transporting the sculptures that for years bore his name, until recent political correctness changed it.

This is a fascinating book that reveals an alternative view of the Grand Tour travellers' descriptions of the Aegean and its wonders. The research involved has dug deep into records, personal letters, and personalities that put a different complexion on so many well-known antiquities from the Aegean area. It is that the book is highly priced, and that its title should have been an explanatory sub-title behind a more beguiling title, possibly something like: 'Consuls and Collecting Antiquities in the Aegean'. On both these counts the book will sadly be lost to many of its intended readers.

Peter A. Clayton

Fortresses and Treasures of Roman Wales
Sarah Symons
Breadon Books, 2009
192pp, 81 b/w illus.
Hardback, £14.99.

The Romanisation of Britain is a hot topic. Was Roman influence a two way process of acculturation, in which indigenous cultural polities accepted Roman habits with a mixture of their own cultural traditions (as eloquently argued by F. Haverfield, Martin Millett, and others)? Or was the reality of Roman rule in Britain essentially totalitarian – under strict provincial governance underpinned by the iron fist of the Roman army (argued more recently by N. Faulkner and R. Mattingley; see Minerva, May/June 2007, p 55; September/October 2008, p 55)? Whatever point of view one embraces, relevant to this issue is also the extent to which Roman influence spread in the north (Scotland) and west (Wales). The Roman settlement and occupation of Scotland is famously demarcated by the Antonine Wall - the Clyde-Forth frontier line constructed from AD 142 in the reign of Antoninus Pius. Roman presence in Wales is, for many, a less well-known phenomenon. This is surprising given that two of the best-preserved Roman sites in Britain – Caerleon (base of Legio II Augusta for about 215 years) and Caerwent (a major civitas capital) are in the south-east of Wales. As Sarah Symons's new book makes clear, the extent of Roman civil and military occupation in Wales was more comprehensive, and, implicitly, the substantial number of military sites would seem – at face value – to support the totalitarian' point of view.

Symons in fact dispels any doubt about the spread of Roman cultural
influence to the 'wild west' of the Roman Empire. This seems to fall into the pattern observed elsewhere in Britain: the construction of forts in pace with the gradual conquest of the province, followed by civil development.

Moridunum (modern Carmarthen) in south-west Wales is an especially good example. First put on the map – literally – by Ptolemy, in his Geography, in the 2nd century AD, a fort was constructed here in the 1st century, followed by a smaller fort, abandoned in the middle of the 2nd century (when the so-called Pax Romana ('Roman Peace') had been established in the province), followed by the construction (or renovation) of houses, public buildings (temple, administrative structures (forum?), and amphitheatre). A similar pattern is revealed in the urban centres at Deva (modern Chester), Vicomagnum (Wrexham), and elsewhere.

As the title of the book suggests, the focus is mainly on military sites, and this is justified by the large number of military installations known in Wales from a combination of place-names, surveys, and excavations. An opportunity was missed to articulate relations between the Roman conquerors and the conquered indigenous tribes, and how the distribution of military sites reflected this interrelationship. For instance, it is known that the Demetae in the south-west were 'pro-Roman' and the Silures in the south-east 'anti-Roman', but the dearth of forts in the territory of the former, and the relative abundance of forts (and a legionary base) in the territory of the latter, and its implications, are not sufficiently discussed. In fairness, however, the scope of this publication is more a descriptive inventory of the military context of Roman Wales, and it holds up well in this sense.

A further point should be stressed: many books on Roman Wales, and Britain more generally, do not take into account the extent of Roman influence in the far west of Wales as borne out by more recent discoveries. These include the survey and excavation of a Roman villa in the far west of Pembrokeshire by the reviewer, and the presence of a substantial Roman road west of Carmarthen – as wide as any major road in any province of the Roman Empire – and surely built by a contingent of the military garrison, a factor that has interesting implications for military deployments and civilian settlement.

This book would have benefited from a more substantial introduction, a concluding chapter, and an index, but nonetheless provides a useful contribution to our understanding of Roman Wales, and the province of Britannia during the 350 years of Roman dominion.

Dr Mark Merrony

The Roman Forum
David Watkin
Profile Books
vii + 279pp, 38 b&w illus.
Hardback, £15.99

There have been numerous guidebooks written about the Roman Forum over recent years, almost all of which concentrate on the monuments and other buildings created during the glory of ancient Rome. This book is different, and its author, David Watkin, Emeritus Professor of the History of Architecture at Cambridge University, takes a dim view of the past two centuries of archaeological investigation within the Forum: the demolition of many of the medieval, renaissance, and modern buildings in the pursuit of the glories of imperial antiquity. The author sets out his stall in the opening chapter: 'This book will thus explain places and buildings in the Forum which many guidebooks do not mention and do not want us to see, because they regard the place as essentially an archaeological site to be visited solely for the evidence of ancient Roman buildings. It is hoped that we shall find the Forum a much fuller and more exciting place than this'.

The strength of the book lies in opening our eyes to the rich architectural heritage of post-antique periods that is afforded by the Forum. While acknowledging the monumental legacy of ancient Rome, the book nevertheless urges visitors and scholars alike not to lose sight of the later additions to the Forum; additions that, in many cases, have been overlooked yet are integral to our present perception of the Forum. 'Visitors to the Forum will assume from what I have read about it that it is the one place where they can most readily see ancient Roman monuments. However, much of what we see of any magnitude... dates from the Early Christian period and the Middle Ages, the Renaissance and Baroque periods, and the nineteenth and twentieth centuries. There are also frequent reconstructions and rebuilds, often unrecognised by the modern visitor.'

The book is illustrated entirely in black-and-white pictures, many by Giovanni Piranesi, the 18th century engraver who provides a visual record of the Forum 'at the last time when it was still a place of poetry, capable of inspiring great painters, writers and thinkers, like Claude, Gibbon and Goethe'. It is argued throughout the book that the 18th century was the golden age for the Forum; a time preceding the destructive delving of archaeologists and the ill-conceived attempts to repair many of the monuments at the site. Two chapters are therefore devoted to the Forum in the 18th century, a period when 'visitors could feel free to absorb its picturesque if melancholy atmosphere'.

The last three chapters of the book highlight the destruction wrought on much of the post-antique fabric of the Forum over the course of the last two centuries as practitioners of the new science of archaeology went in search of the ancient Forum. The great finds unearthed by archaeologists such as Giacomo Boni at the turn of the 19th and 20th centuries are set against the destruction that was caused as churches were dynamited while houses were pulled down. The destruction of the medieval and modern buildings clustered in and around the Forum was to continue under the rule of Mussolini and beyond. According to Watkin, much has already been lost and that which remains – holes in the ground and foundation walls - are understandable to none save specialised academics, while metal barriers and plastic fences bar public access to many areas of what had previously been a romantically picturesque collection of buildings and ruins.

Watkin has produced a very useful guide to all the various buildings in the Forum, including the many churches which are so often neglected by other guidebooks. The book is also intended to act as a shot across the bows of over-enthusiastic practitioners of archaeology in the Forum and elsewhere in the city of Rome. Watkin instead argues for an approach to archaeological investigations that preserves the architectural beauty of later ages rather than embracing wholesale destruction in the pursuit of antiquity. The consequence of this archaeological investigation is that much has been destroyed or lost and Watkin certainly provides a strong argument against the excesses of archaeologists who have produced the unsightly and confusing Forum of the present-day.

Archaeologists and historians specialising in ancient Rome may take umbrage with Watkin's attacks directed against the archaeological investigations of the Forum. The information revealed during excavations has greatly added to our understanding of the heart of the Eternal City at its ancient apogee. However, Watkin is correct to bemoan the destruction of so much of the later architecture as archaeologists have delved deeply into the archaeological fabric of the Forum, single-mindedly pursuing their quest to remain the remains of Rome's ancient past. The author instead stresses that such a single-minded goal is counter-productive: 'One should go to this historic site expecting not only to see the ancient Roman Forum but also to enjoy the visible complexities and enjoy the resonances of the rich narrative unfolded within it'.

Dr James Beresford

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MUSEUM EXHIBITIONS

UNITED KINGDOM
BATH, Avon
FIRED EARTH FROM CHINA'S GOLDEN AGE: CERAMICS OF THE TANG DYNASTY. Ceramic figures, miniatures, and pottery from this high point in Chinese civilization showing the influence of new technologies and fashions from Central Asia, India, the Middle East and as far away as Greece. MUSEUM OF EAST ASIAN ART (44) 1225 464 640 (www.meaa.org.uk). Until 6 December.

BRISTOL
REVISING EGYPT. One of the largest Egyptian collections of the South West. The gallery is split into four sections reflecting ancient Egyptian society, 'Belief', 'Life', 'Death' and 'Afterlife'. The gallery includes 'satellite' areas offering thought-provoking topics on 'Unwrapping a Mummy', 'Egyptian Identity', 'How do we see Ancient Egypt?' and 'The Ethics of Displaying the Dead'. BRISTOL CITY MUSEUM AND ART GALLERY. (44) 0117 9223571 (www.bristol.gov.uk/museums). Ongoing.

CAMBRIDGE

CARDIFF
ORIGINS: IN SEARCH OF EARLY WALES. Exploring the origins of Wales, from the arrival of the earliest humans through to modern Welsh society. A history told through the stories of aesthetically beautiful objects mostly made by unknown hands, some strange, some familiar. NATIONAL MUSEUM OF CARDIFF (44) 020 2039 7951 (www.museumswales.co.uk). See Minerva, Jul/Aug, 2008, pp. 29-32 (Ongoing).

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

NEW GALLERY OF ANCIENT EGYPTIAN LIFE AND DEATH. The new gallery features the spectacular wall paintings from the tomb chapel of Nebamun, c. 1350 BC, depicting surveys of his estates and hunts in the marshes, acquired by the museum in the 1820s, and 150 artefacts reflecting the nature of Egyptian society at the time. THE BRITISH MUSEUM (44) 20 7343 8299 (www.thebritishmuseum.ac.uk).

UNITED STATES
ATLANTA, Georgia
THE LOUVRE AND THE MASTERPIECE. 91 masterworks from the Louvre spanning 4000 years, including the famous archaic Greek statue of the Lady of Auxerre. In addition to their genuine European provenance, the exhibition also includes the famous Egyptian 'Blue Head' now accepted to be a forgery (see Minerva, November/December 2006, pp. 43-44).

BALTIMORE, Maryland
HEROES MORTALS AND MYTHS IN ANCIENT GREECE. An international loan exhibition of 120 Greek marble statues and busts, reliefs, bronzes, vases, and jewelry which explore the interaction between both human and mortal heroes by using ancient Greek culture as one point of origin, illustrating their tasks, adversities, challenges, turning points, and failures among their clients as well as their moments of triumph. WALTERS ART MUSEUM (44) 410 547-9000 (www.thewalters.org). 11 October – 3 January 2010. (See the next issue of Minerva.)

MUMMIFIED. About 20 Egyptian animal mummies and other objects are featured as part of the focus show, as well as a presentation on the 'Mummification' of the 12th to 20th centuries. Scientific examination reports are also presented for a CT scan that was performed on the Walters Egyptian mummy. WALTERS ART MUSEUM (44) 410 547 9000 (www.thewalters.org). Until 8 November.

BERKELEY, California
PARTING THE CURTAIN: ASIAN ART REVEALED. Over 50 select works of art from c. 10,000 BC to the 20th century from the museum's collection and from long-term loans from Louise Gund. BERKELEY ART MUSEUM. Ongoing.

BOSTON, Massachusetts
THE SECRETS OF TOMB 10A: EGYPT 2000 BC. In 1915 a Harvard University-Museum of Fine Arts expedition discovered in the tomb of Djehutynakht the largest burial assemblage of the Middle Kingdom ever found, including the famed 'Besha coffin' and the 'Besha procession'. The discovery included 58 model boats and nearly three dozenn miniature worship materials. In daily life, few of which have been shown in public until this exhibition. MUSEUM OF FINE ARTS, BOSTON (44) 617 267 9300 (www.mfa.org). 18 October – 16 May 2010. (See the next issue of Minerva.)

BROOKLYN, New York
ISLAMIC GALLERIES REOPEN. A complete reinstallation of the Art of the Islamic World collection featuring 134 objects from the 8th century AD to the present, selected from the museum's collection of 1700 Islamic works of art. BROOKLYN MUSEUM (44) 718 638 5000 (www.brooklynmuseum.org).


MAGIC IN ANCIENT EGYPT: IMAGE, WORD, AND REALITY. How the ancient Egyptians, known throughout the ancient world for their expertise in magic, addressed the unknown forces of the universe, as illustrated by 20 objects. THE BROOKLYN MUSEUM (44) 718 638 5000 (www.brooklynmuseum.org). Extended again until 30 October.

CAMBRIDGE, Massachusetts
STORIED WALLS: MURALS OF THE AMERICAS. Murals created by three pre-Columbian cultures: the Moche (Peru), the Maya of San Bartolo (Guatemala) and Bonampak (Mexico), and the Pueblo of Awanotl (Arizona). PEABODY MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY, HARVARD UNIVERSITY (44) 617 496 1027 (www.peabody.harvard.edu). Until 31 December. (See Minerva, May/June, pp. 35-37).

CHARLESTON, West Virginia
LOST KINGDOM OF THE NILE: NUBIAN TREASURES FROM THE MUSEUM OF FINE ARTS, BOSTON. An unprecedented exhibition of over 250 objects in stone, gold, silver, bronze, ivory, and ceramics from c. 7000 BC to modern times, organized by the Boston museum in conjunction with the Michael C. Carlos Museum, Atlanta. CLAY CENTER FOR THE ARTS AND SCIENCES OF WEST VIRGINIA (1) 304 561 3500 (www.theclaycenter.org). 12 September – 11 April 2010. (See Minerva, March/April 2008, pp. 8-12.)

CHICAGO, Illinois
MESOPOTAMIAN GALLERY REOPENS. The largest collection of Mesopotamian art in the United States has been reinstated within a new climatised wing. The 2500 pieces (not all of which are on display) include a monumental human-headed bull from Khorsabad, the mate of that in the Dumbarton Oaks. THE ART INSTITUTE OF CHICAGO (44) 312 575 8000 (www.artic.edu).

THE LIFE OF MERESAMUN: A TEMPLE SINGER IN ANCIENT EGYPT. CT scans are exhibited alongside museum artefacts, a singer-priestess who performed in the service of Amun in the interior of a temple in Thebes, according to the inscription on her sarcophagus. Stone stele, pottery, jewellery, and papyri of the period are included in the exhibition of this mummy acquired for the Institute in 1920 by the founder, James Henry Breasted. THE ORIENTAL INSTITUTE MUSEUM (1) 773 702 9520 (www.oi.uchicago.edu). Until 6 December.

COLUMBUS, Ohio
LOST EGYPT: ANCIENT SECRETS, MODERN SCIENCE. These travelling exhibitions (there are three virtually identical ones) from the Rijksmuseum van Oudheden in Leiden, previously titled "Trail of the Mummiess", are interactive shows featuring ancient human mummy and several animal mummies. COSI COLUMBUS (Hands-on Science Center) (44) 614 218 2674 (www.cos.org). Until 7 September.

HOUSTON, Texas
ANCIENT ARTS OF VIETNAM: FROM RIVER PLAIN TO OPEN SEA. Some 110 objects representing the art of Vietnam from the 1st millennium BC through the 17th century. These include Hindu and Buddhist sculptures, ritual bronze, terracotta coffins, and ornaments of jade and lazuli, never before exhibited outside of Vietnam. MUSEUM OF FINE ARTS, HOUSTON (44) 713 639 7500 (www.mfa.org). Until 3 January 2010.

INDIANAPOLIS, Indiana
TUTANKHAMUN: THE GOLDEN KING AND THE GREAT PHARAOHS. The travelling exhibition of over 130 antiquities from the Valley of the Kings, including 50 objects from his tomb such as a gold coffinette, his golden sandals and one of his canopic jars. Also featured is a colossal statue of Tutankhamun, probably from his mortuary temple. CHILDREN'S MUSEUM OF INDIANA/POULS (1) 317 334 3322 (www.childrensmuseum.org). Until 25 October. (See Minerva, November/December 2008, pp. 8-15.)

LITTLE ROCK, Arkansas


LOS ANGELES, California
ROMAN EGYPT: ROMAN VILLA: ART AND CULTURE AROUND THE BAY OF NAPLES. Some 150 works of sculpture, mosaics, painting, and luxury arts, including new discoveries on view in the US for the first time and celebrated finds from earlier excavations, revealing the
broadness and richness of cultural and artistic life, as well as the influence of classical Greece on Roman art and culture in this region. The exhibition also focuses on the imports of 18th-century Chinese works and the rediscovery of Pompeii and Herculaneum had on the art and culture of the modern world. LOS ANGELES COUNTY MUSEUM OF ART (1) 323 257 6000 (www.lacma.org). Until 4 October.

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

millennium BC to the present and includes a section of the famous Temple Scroll from the Dead Sea scrolls, the longest intact biblical text to be written, written in the 1st century BC. MUSEUM OF FINE ARTS (SZEPMUVEZETI MUSEUM) (36) 14697100 (www.szepmuveszet.hu). Until 6 September.

ISRAEL

JERUSALEM

BELIEF AND BELIEVERS: ANCIENT ART FROM THE ISRAEL MUSEUM. Some 30 selected antiquities of critical and artistic merit shed light on the religion and rituals of Israel's early inhabitants, including a statuette dating to c. 1,200 BC. ROCKEFELLER MUSEUM (972) 628 2252 (www.imj.il).Rockefeller. Ongoing.

ECOCHES DE EGIPTO. Marking the 30th anniversary of the Israel-Egypt peace agreement, this exhibition features 16th to 20th century views of Egypt and its ancient monuments including paintings by David Roberts and photos by Francis Frith. BIBLE LANDS MUSEUM (972) 2 561 1066 (www.blmj.org). Ongoing.

THREE FACES OF MONOTHEISM. The similarities and contrasts of the shared symbols of Judaism, Christianity, and Islam represented in antiquities, as an important key to understanding the foundations and developments of monotheism and its beginnings in the ancient world. BIBLE LANDS MUSEUM (972) 2 670 8811 (www.blmj.org). Ongoing. (See Minerva, Jan/Feb 2008, pp. 20-21).

MA'ALEH ADUMIM, West Bank MUSEUM OF THE GOOD SAMARITAN. A new museum opened in June 2009 on the site of the Inn of the Good Samaritan, on the main highway between Jerusalem and Jericho, following a nine-year archaeological excavation dating back to the Second Temple period, featuring synagoge and church mosaics from the West Bank and Gaza. (972) 3 697 7138.

ITALY

BOLOGNA

POWER AND SPLENDOUR: THE ANCIENT PICENI IN MATELUCA. The exceptional finds recently uncovered in a Piceni necropolis of the 7th century BC including helmets, weapons (swords decorated with ivory and amber), carts, and gold, silver, and ivory objects including magnificent table ornaments. MUSEO CIVICO ARCHEOLOGICO (39) 051 275 7211. Until 13 September.

BOLZANO/BOZEN

MUMMIES: THE DREAM OF ETERNAL LIFE. The exhibition of 70 mummmified humans and animals from five continents, from prehistoric times to the 20th century, as presented last year at the Reiss-Engelhorn Museum in Mannheim, will now include the famous mummy of the iconic "Ozier" discovered in 18th century. MUSEO ARCHEOLOGICO DELL'ALTO ADIGE (SOUTH TYROL ARCHEOLOGICAL MUSEUM) (39) 0471 320 100 (www.archeologiemuseum.it). Until 25 October.


FLORENCE

ART AND ILLUSION: MASTERPIECES OF TROMPE L'OEIL FROM ANTiquity TO THE PRESENT. A major exhibition of some 250 works of art from Italian and International museums and private collections, including Graeco-Roman mosaics and frescoes through European masterpieces of trompe l'oeil 1300s up until the present. PALAZZO STROZZI (39) 055 27 76 461/06 (www.trodazionepalazzestrozzi.it). 16 October – 10 January 2010.

FROM PETRA TO SHAWBAR: ARCHAEOLOGY OF A FRONTIER. The first exhibition devoted to the work of the Jordanian department of the British Museum in Florence over the past 15 years in Petra, the capital of the ancient Nabateans, and the 12th century Castle of Shawbak 25km to the south. MUSEO ARCHEOLOGICO DELLA TERRA MARZIO DI PIETRA BIANCO (39) 055 238 885 (www.polomuseale.firenze.it). Until 20 September.

GENOA

POMP AND COLOUR: ANCIENT TEXTILES FROM GENOVese CIVIC COLLECTIONS. MUSEO DI STRADA NUOVA, GALLERIA DI PALAZZO BIANCO (39) 010 29 1803 (www.stradannovita.it). Until 1 December.

MELFI, Potenza THE MUSEO ARCHEOLOGICO NAZIONALE in the Norman castle of Melfi, where the first Crusade was initiated in 1089, has recently been restored and its museum refurbished. On view are artefacts ranging from prehistoric to the Roman period, including the famous 2nd century BC treasure from the necropolis of the Antenores.

PERUGIA

MUSEO ARCHEOLOGICO NAZIONALE. A new exhibition space has been added to include the Giuseppe Bellucci collection of amulets, musical instruments, and the Etruscan tomb of the Cai Cuut family with funeral goods (39) 075 575 9682 (www.archeeopg.art.it).

PISA

ROMAN SHIPS. The archaeological site where Roman ships were discovered almost intact in 1989, and the Cantiere delle Navi Antiche di Pisa where these are being restored can now be visited by appointment on Fridays, Saturday mornings, and Mondays. Centro del RESTAURO DEL LEGNO BAGNATO (39) 055 321 5446 (www.navpisai.it).

RAVENNA

OTTIMO LUDENS: STABIAE – IN THE HEART OF THE ROMAN EMPIRE. 170 antiquities including frescoes and stuccos from the 1st century AD seashide villas of Stabiae Antica, buried by Mount Vesuvius in AD 79, many restored and exhibited for the first time. COMPLESSO DI SAN NICCOLO (39) 0544 36136. Until 4 October (the only Italian venue, then to New York and other US cities, then Australia).

RIMINI

HOUSE OF THE SURGEON. The archaeological site of the 2nd century AD Roman House of the chirurgus, with its interesting mosaics, is now open to the public at Piazza Ferrari. The house was located on the northern side of ancient Arimnus.

ROME

DIVUS VESPASIANUS. IL BIMILLENARIO DEI FLAVI. Objects on display primarily from the recent excavations in the ampitheatre, including animal bones from the amphitheatre, together with objects on loan from various museums in Rome, presented to illustrate the life and times of the dynasty. THE COLOSSEUM (39) 06 3996 7700 (www.pierredi.it/11580.aspx): "The Flavians at the Colosseum". Until January 2010. (See Minerva, Jul/Aug, pp. 8-10).

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

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

PAINTING IN ANCIENT ROME: THE COLOURS OF THE EMPIRE. Wall paintings, frescoes, and portraits from the 1st century BC to the 2nd century AD is on display in a formerly private home that has been completely restored and converted into a museum. (39) 06 676 277 (www.scuderiequirinale.it). 24 September – 17 January 2010.

VIA FLAMINIA ANTICA. The first virtual archaeological museum in Europe presents a journey along the Via Flaminia including the archaeological area of Grottarossa and the villa of Livy, Emperor Augustus' villa at Prima Porta. MUSEO NAZIONALE ROMANO – TERME DI DIOCLEZIANO (39) 064 202 9206 (www.vlab.it/bcn.it/de/flaminia). Ongoing.

TIVOLI, Roma

FRAGMENTS FROM THE PAST: TREASURES FROM THE AGER TIBURTINUS. Some 80 Roman marbles, vases, and other objects from the excavations at the Villa Adriana and the area around Tivoli. ANTICHIETTI DEL CANDOLO DI VILLA ADRIANA (39) 06 4202 9206. Until 1 November.

TRENTO

EGYPT NEVER SENSE. Antiquities from the Egyptian Museum in Turin including objects from the tomb of Kh a and a selection of unpublished Egyptian objects from the Castello's collection. CASTELLO DEL BUCONDESCO (39) 461 231 770 (www.bucondesciog.it). Until 8 November.

TURIN

MUSEUM OF ORIENTAL ART OPENS. A new museum, opened in December 2008, housed in the Palazzo Mazonzis, devoted to the arts of South Asia, the Himalayas, China, and Japan, from the Neolithic period to the 20th century, with over 1500 objects on display including Kushan and Gupta sculptures, an extensive collection of Chinese funerary art, and artefacts from 5000s excavations in the Swat Valley by archaeologists from Turin, MUSEUM OF ORIENTAL ART (39) 011 443 6927 (www.mau.it).

Minerva, September/October 2009
MEETINGS, CONFERENCES & SYMPOSIAS

7-9 September. SCIENTISTS AND PROFESSIONALS IN THE ANCIENT WORLD.
School of Classics, University of St Andrews, Fife, Scotland. Contact: Dr Emma Gee, ergg@st-andrews.ac.uk. Website: www.st-andrews.ac.uk/clasics/science-and-empire/scipio.htm

18-19 September. FLESH-EATERS: AN INTERNATIONAL SYMPOSIUM ON ROMAN SARCOPHAGI, Berkeley, California. Sponsored by the Departments of Art History and of Classics, University of California and Deutsches Archäologisches Institut, Berlin. Contact: Chris Hallatt, Tel: (1) 510 643-4512; chris@alnett/Berkeley.edu. Website: is.berkeley.edu/dept/arthistory.


3-4 October. EGYPT IN ITS AFRICAN CONTEXT. Manchester Museum, University of Manchester, UK. Contact: Dr Karen Excell, tel: (434) 0161 275 8772; Karen.excell@manchester.ac.uk. Website: www.manchester.ac.uk/museum.

26-28 October. LATE ANTIQUE GLASS IN ANATOLIA (4TH TO 8TH CENTURY AD). (Actually covers Asia Minor and the Eastern Mediterranean). Dokuz Eylul University, Faculty of Arts and Sciences, Izmir, Turkey. Contact Dr Ergün İlfal, tel: (90) 232 412 8271; elelfii@yahoo.co.

6-7 November. BODIES, RITUALS AND RELIGIONS IN EURASIAN EARLY PREHISTORY – 16TH NEOLITHIC SEMINAR. Ljubljana University, Department of Archaeology, Ljubljana, Slovenia. Contact: Mihail Budja, tel: (386) 1 241 1570; mihai.budja@ff.uni-lj.si. Website: arheologija.ff.uni-lj.si/seminar.

13-15 November. IDENTITY CRISIS? ANTHROPOLOGICAL AND ISSUES OF IDENTITY – THE 2009 CHACMOOL CONFERENCE. The identity of past populations. Calgary, Canada. Chacmool Archaeological Association and the University of Calgary Archaeology Department. E-mail: chacmool.ucalgary.ca. Website: www.ucalgary.ca/calpoly.

LECTURES

UNITED KINGDOM

London: 19th October. FROM BURGHARDT TO BELL: WESTERN TRAVELLERS IN THE

NEAR EAST: Dr Eveline van der Steen. Anglo-Israel Archaeological Society lecture. British Museum, Stevenson Lecture Theatre. For more information contact Diana Davis, Secretary, Anglo-Israel Archaeological Society, 126 Albert Street, NW1 7NE. Tel: (44) 20 7691 167.6pm.

AUCTIONS & FAIRS

18 September. CAH AUCTION AG. Antiques sale. Basel, Switzerland. Tel: (41) 61 271 6755; e-mail:cahn.ch; www.cahn.ch.

7 October. HERMANN HISTORICA. Antiquities sale. Munich, Tel: (49) 99 547 26490; contact@hermann-historica.com; www.hermann-historica.com

27 October. CHRISTIE'S, LONDON. Antiquities sale. Old Brompton Road, South Kensington, London. Tel: (44) 20 7930 6074; christmys@christies.com; www.christies.com.

28 October. BONHAMS, LONDON. Antiques sale. Tel: (44) 20 7468 8225; e-mail: antiques@bonhams.co.uk; www.bonhams.com.

5-11 November. BASEL ANCIENT ART FAIR (BAAF). Wekenhof, Rihein, near Basel, Switzerland. 16 international dealers in Classical, Egyptian, and Near Eastern antiquities, all members of the International Association of Dealers in Ancient Art (IADA) (www.baaaf.ch).

MINERVA CALENDAR GUIDELINES

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

Please send listngs to:

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

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

Exhibition dates are subject to change. Before planning a visit, we recommend confirming dates and opening times.
Roman marble panel: Erotes binding sheaves & making wine.
The left of the panel depicts young Erotes gathering wheat; on the right
they are picking grapes from an arbor and trampling them in a vat.
3rd-4th Century AD. H. 11 7/8 in. (29 cm.); L. 39 3/8 in. (100 cm.)
Ex French collection, dispersed at the Drouot, 10/01/99, no. 403.

The subject developed here is that of the seasons represented by reaping (interrupted life) and by new
wine (beginning of life in the next world); a typical theme on children’s sarcophagi from the 3rd century
onward. The iconography of bread and wine clearly resonates with early Christianity as well.
Roman marble bust of a young patrician, sensitively carved with a serious expression, aquiline nose, and light beard and moustache. He wears a chiton about which a toga is loosely draped. Ca. AD 230

H. 20 5/8 in. (52.5 cm.); H. with socle. 25 3/8 in. (64.5 cm.)

Ex French collection. The back is engraved with an inventory number: 144; the socle is 18th or 19th century. For the portraits of this type: K. Fittschen and P. Zanker, *Katalog des Römischen Porträts in den Capitolinischen Museen und der anderen kommunalen der Stadt Rom*, Mainz, 1985, nos. 86a-d and 87a-d.
THE BASEL ANCIENT ART FAIR
THE ANCIENT ART EVENT

BAAF

Friday November 6th – Wednesday November 11th
Wenkenhof, Riehen near Basel

On our website you will find information about: participants, opening hours, location, museums. Our partner Grandhotel Les Trois Rois will offer an attractive cultural package. www.baaf.ch