East of Eden
A painted history of the garden

Along the Lycian Way
Up and down the rocky road in south-west Turkey

Layers of Time
Peeling back the centuries to find the inspiration behind the paintings of Alexander Mihaylovich and the sculpture of Barbara Hepworth

Composer Harrison Birtwistle and the Classical myths that inspire his very modern operas
IMPORTANT ROMAN MARBLE STATUE OF A KORE The head of giallo antico, wearing a diadem and framed by curls; the body of pavonacetto, carved in archaistic style.
1st Century AD. H. 27 1/2 in. (69 cm.)
Ex Lord Rochdale, Langholm, England, presumably first acquired in 1721.
Cf. E. Equini Schneider, Catalogo di Sculture Romane del Museo, Nazionale "G. A. Sanna, di Sassari e del commune di Porto Torres", 1979, p. 25, no. 10.

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The Passage of Time

Painters, composers, poets, sculptors, garden designers – even soldiers – all draw on the past and bring what they find into the present

When Alexander Milhaylovich was a young boy living in Belgrade, an old market vendor gave him some Roman coins. ‘I stared at them for the rest of the day,’ he said. ‘I had contracted this wonderful disease – I had discovered antiquity!’

Milhaylovich went on to work at the Getty Museum and considered training as a conservationist – finally, though, he decided to become a full-time artist. But he has never lost his fascination either with the preservation of antiquities or with ‘layers of time’, which is the title of his latest exhibition, on show at the Museum of Classical Art in Mougins. You can read about the man and his work on pages 20 to 25.

Another artist concerned with time and inspired by antiquity is the composer Harrison Birtwistle. Many of his operas draw on ancient Greek myths, such as Theseus and the Minotaur and Orpheus and Eurydice. Orpheus, the first opera, went down into the Underworld to retrieve his wife, Eurydice. As they were leaving he was told that on no account should he look back at her and, if he did, she would be lost to him for ever.

This story is enacted in Birtwistle’s chamber opera The Corridor, one half of a double bill opening this year’s Aldeburgh Festival on 12 June. It is paired with his new opera, The Cure, which focuses on Jason and Medea; find out more on pages 34 to 37.

The ancient Greek chorus wore masks, and so did a body of heavily armoured cavalry called cataphracts – although for a very different reason. Have a look at their terrifying metal face masks and body armour on pages 28 to 32.

It is nearly 50 years since a major exhibition devoted to the sculptor Barbara Hepworth was held in London; now, on 24 June, a retrospective of her work is opening at Tate Britain. There is something almost primeval about the human desire to carve wood and stone, and Hepworth herself placed great importance on the ‘magical constancy’ of sculptural properties over time and distance. She lived for decades in Cornwall, where she came into contact with Early Bronze Age stone monuments such as Mên-an-Tol, which must have influenced her, as you can see on pages 38 to 42.

Like Henry Moore’s sculpture, Hepworth’s work is often displayed outside, in parks and gardens, which brings us to our next topic: a history of the garden. Painting Paradise: The Art of the Garden is currently on show at the Queen’s Gallery in London. The artist’s idea of paradise was influenced by early descriptions, from the Hanging Gardens of Babylon and the Garden of Eden onwards, as you can read on pages 14 to 18. Other features, including the maze or labyrinth, the obelisk, the herd and the urn, were introduced later to intrigue the eye and entice the viewer.

The Persian garden, with its central pool and ordered planting, is another form often depicted by artists.

Doubtless, after the exertions of battle, the mighty Persian Emperor Xerxes took his rest in such gardens, and there he might have contemplated spiritual matters. Richard Stoneman, whose biography of Xerxes is published this summer, believes that the king may have been an early convert to Zoroastrianism.

There are still temples to the deity Ahura Mazda in Iran today but, if Xerxes was a Zoroastrian, he would have been a religious revolutionary. See what you think by reading pages 8 to 13.

The Lycians, a people who lived in south-west Turkey, were under Persian rule for a while and also under the Ptolemaic kings of Egypt – yet they managed to retain a distinct identity, including their own language and script. Many of their sites have still not been excavated and are often deserted, perhaps because they are in rocky terrain that is not easily accessible. But you can reach them on foot, as I discovered last October; see our travel feature on pages 44 to 49.

One country that I have always wanted to visit is Ethiopia. Richard Pankhurst, who lived there for much of his life, is the expert on this fascinating land and its culture. It is famous for its beautiful painted churches, which have been photographed and catalogued by Bob and Maria-José Friedlander in their book Hidden Treasures of Ethiopia: A Guide to the Remote Churches of an Ancient Land. We have printed Richard Pankhurst’s introduction, which is a brief history of ‘the far country’, as it is known, on pages 50 to 54.

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RIP King Richard III

the king as slim. Yet, within hours of starting work on the first trench, he and his team found human skeletal remains. This was hardly remarkable in what had been a friary church, but an examination of the whole skeleton revealed both curvature of the spine and trauma damage to the skull. This was exciting, as Richard III is believed to have suffered from a malformed spine and to have died at the Battle of Bosworth Field in 1485, aged 32. Subsequent carbon-dating also confirmed that the skeleton was that of a young man.

By early 2013, genealogical research had unearthed what were thought to be two of Richard III’s distant relatives, and a DNA match confirmed that the skeleton was, indeed, that of the king. Leicester then won the battle with York for the custody of the remains and is quite rightly making the most of it. A £4-million King Richard III Visitor Centre opened last year, adjacent to the car park where his remains were found.

Here, the king’s story is told in three sections, Dynasty, Death and Discovery which trace his life and death and the remarkable quest to find his grave. Dynasty chronicles his turbulent times and the notable reforms he made in his short reign. In Death, his betrayal and brutal end at the Battle of Bosworth unfold, while Discovery sets out the extensive research, archaeological excavation and scientific analysis that led to the discovery and identification of his remains. A reconstruction of his face and a replica of his skeleton form part of the display, alongside a copy of the haunting portrait of Richard III, the original of which is in the National Portrait Gallery in London.

On the ground floor of the Visitor Centre the grave, where the king rested for more than 500 years, is now enclosed in an elegant, peaceful room. A light projection shows how the body was positioned after it was interred in the shallow grave. A trip to visit the Centre can be combined with one to the nearby Bosworth Battlefield Heritage Centre. There are also Richard III tours which explore his historical, literary and archaeological heritage.

Richard III suffered an ignominious end, but the combined efforts of his dedicated admirers, archaeologists and scientists have restored him to a regal position and ignited a new-found interest in perhaps our most malign young monarch.

• King Richard III Visitor Centre (www.kriii.com). Diana Bentley

Minerva May/June 2015

An artist’s impression of the new tomb of Richard III recently unveiled inside Leicester Cathedral.
A princely grave, dating back to the Early Iron Age (Hallstatt period, from 800 BC to 450 BC) is currently being excavated in Lavau, north of Troyes, by the Institut National de Recherches Archéologiques Preventives (Inrap) in France.

Part of a monumental funerary complex used from the end of the Bronze Age (circa 1300 BC to 800 BC) to Gallo-Roman times, it contains early incineration tombs and burial mounds and is surrounded by trenches nearly three metres deep. At the centre of a tumulus 40 metres in diameter is a vast, 14-square-metre funerary chamber, one of the largest recorded for that period. It contains the remains of the deceased and his chariot, together with grave goods that indicate the highest status of Hallstattian society. These include a bronze bucket, fine pottery with fluted decoration, a strainer, a large knife in its sheath, and the most remarkable piece, a bronze cauldron, either Etruscan or Greek, which is about one metre in diameter. Its four ring handles are decorated with heads of Achelous, the chief Greek river deity, shown with horns, a beard, the ears of a bull and a triple moustache. The rim is adorned with eight feline heads. Inside the cauldron, an Attic black-figure oenochoe, or wine jug, was found, showing a banquet scene with Dionysos lying under a vine facing a female figure. It has obviously been ‘customised’ to please the Celtic aristocratic elite; its lip and foot are decorated with a fine gold meandering filigree. This is currently the northernmost find of this type.

This site tells us about the development of the economic activities of Western Etruscan and Greek city-states, in particular Marseille, at the end of the 6th century BC and the start of the 5th century BC. Mediterranean merchants looking for slaves, metals and precious materials, such as amber, established contacts with Continental Celtic communities. Those who controlled the communication routes, notably along the Loire, Seine, Rhône, Rhine and Danube rivers, benefited from this trade. Their elites accumulated numerous valuable items, such as those found in monumental tumuli in Hochdorf (Germany), Vix (France) and now Lavau. The Lavau grave is better preserved than those of Hochdorf and Vix, and new techniques and methods developed since these sites were excavated have allowed Inrap archaeologists to investigate princely finds from the Early Iron Age in Western Europe more fully.

Nicole Benazeth
The Nuragic stone giants of Sardinia

Two large, mysterious sandstone statues belonging to the unique monumental group of so-called Mont’e Prama Giants – which, at almost 3000 years old, are considered to be among the most ancient anthropomorphic stone statues from the Mediterranean area – are now on view in the site museum of Cabras in central-western Sardinia.

The statues, which range in height from 1.68 metres to 2.25 metres, belong to the Nuragic culture of Sardinia and date to the 9th-8th century BC. They were unearthed last September and have been restored in full view of the visiting public.

It is envisaged that the museum at Cabras will be enlarged and restructured to provide a dramatic setting for the whole enigmatic group of statues – more than 30 have been reassembled so far – which are still divided between two separate archaeological museums, in Cabras and in Cagliari, the island's capital.

Fragments of the first of these huge stone statues were found in 1974 by a farmer tilling his fields near Mont’e Prama, in the municipality of Cabras. Excavations carried out between 1975 and 1979 recovered more than 5000 separate pieces that make up a total of 44 statues. At the time these finds were hailed as ‘one of the most remarkable discoveries made anywhere on Italian soil in the present [20th] century...’

David Ridgway, in his article ‘Archaeology in Sardinia and Etruria, 1974-1979’, that is included in Archaeological Reports, 26, 1979-1980, pages 54-70. Yet the broken giants remained untouched until 2005, when funds were finally allocated for their restoration and display.

These statues are of muscular boxers, archers and wrestlers. All are barefoot and stand upright, with their legs slightly parted and their feet, which are clearly defined, resting on square bases. Their eyebrows and noses are very pronounced, their eyes are indicated by two perfectly concentric circles and their mouths by a short incised stroke. Some of them bear shields over their heads. Traces of colour have been found, suggesting that the statues were originally painted.

Archaeological investigation was resumed at Cabras last year, when simply by clearing the ground of vegetation and using georadar equipment, the two statues now on display in Cabras were found. They were accompanied by important artefacts that reveal funerary and ritual practices and offer new insights into the still little-known Nuragic culture, which lasted from the Bronze Age (18th century BC) to the 2nd century AD. This Sardinian culture is named after its most characteristic monuments, the nuraghi, megalithic towers with a truncated cone shape that still occur throughout the landscape of the island.

The giants were discovered inside a necropolis made up of well-tombs which had mostly been stripped of their grave goods – this has still to be fully investigated.

How many giants there were originally and how they were set out, whether in lines or squares, as the guardians of important tombs, is currently a matter of debate among archaeologists.

It is also possible that the giants may have been associated with a nearby temple dedicated to the Sardus Pater Babai (the main male divinity of the Nuragic peoples), where they would probably have been representing mythological heroes.

They are similar in iconography to small Nuragic bronze figurines (up to 39cm in height), whose date and purpose is presently still somewhat unclear. The chronological relation of the giants to the bronze figurines has yet to be clarified. Most scholars do, however, agree that the Mont’e Prama complex was a celebration site for the Nuragic aristocratic elite.

Dalu Jones

most outstanding monumental part. It is 16 metres in diameter and is outlined by two rows of large sandstone and limestone slabs; they probably formed the first two rows of seats that were reserved for local dignitaries. Nothing remains of the cavea (the seating section) that was built on a backfill mound of unknown height.

But why was there a theatre in a complex designed for worship? The answer is that it was most probably used for performing ceremonial dances, staging mythological scenes and religious rituals, and for political speeches. The theatre was built in the 1st century BC and seems to have been used until the 2nd century AD.

Vestiges of another holy precinct have been found in the southern part of the site. A vast open space is bordered by a gallery of which only the foundations remain; these are also made of flint slabs and so are the foundations of what seems to have been a porch-tower. The (probably walled) precinct follows the plan of a former Gallic sacred enclosure delimited by trenches, where coins, potsherds, an amulet and a votive wheel were found.

During 2014, teams of Inrap archaeologists excavated some 30 sites along 310 kilometres of the proposed pipeline route. This is the second ancient religious complex found in Estrées-Saint-Denis. Following its discovery, the route of the pipeline has been altered to skirt round the temple site, which will now be covered and preserved and protected for future generations.

Nicole Benazeth

Minerva May/June 2015
Incunabula on show and on line

The University of Glasgow is celebrating the end of its six-year Incunabula Project with an exhibition of some of the world’s earliest printed books. The Glasgow Incunabula Project, which began in spring 2009, involves the creation of a publicly accessible digital catalogue of one of the UK’s largest collections of pre-1501 printed books (incunabula, or incunables). The project’s aim is to share the books with a wider audience and to enable them to be used for further research. The last of the 1050 incunabula held by the University of Glasgow Library’s Special Collections Department are due to be added to the catalogue in June.

Research into the content and provenance of each of the books was carried out by Honorary Research Fellow Jack Baldwin and the University’s Rare Books Librarians, Julie Gardham and Robert Maclean. Julie Gardham commented: ‘We are delighted to be able to launch this digital resource, which I hope will encourage more people to find out about these incredible books and their histories. It may seem strange to us today but, when published, these books were at the forefront of an information revolution driven by a new technology – printing. It was this technological advance that powered the Renaissance and led to the spread of learning across Europe and beyond.’

‘These books are significant, not only because their content offers us a unique window into history, but also because they signify a crucial shift in the human story.’

Of the 1050 incunabula, the largest collection in Scotland, that are included in the digital catalogue more than half (534) are from the collection of Dr William Hunter (1718-83), founder of the university’s Hunterian Gallery. Of the books 67 are editions not found elsewhere in the UK and 11 are unique in the world. Now 64 of these early printed books are also on show in Ingenious Impressions: The Coming of the Book in the Hunterian Gallery. The first time that the university’s incunabula have been on show together, this exhibition demonstrates how printed books replaced handwritten, hand-decorated manuscripts, and explores their illustrations and early usage.

One book from Hunter’s collection is Rudimentum Novitiorum, a history of the world, printed by Lucas Brandis in Lübeck, Germany in 1475. Its impressive woodcut illustrations include the earliest printed maps, one of the world and another showing a bird’s-eye view of Palestine, thought to have been inspired by the monk Burchard of Mt Sion’s 13th-century manuscript map of the Holy Land, now lost. Also owned by Dr Hunter, who collected and annotated many medical books, is one of few surviving early copies of Fasciculus Medicinae, printed in Venice in 1500 by Johannes and Gregorius de Gregoriis. In the 15th century this was a popular medical handbook, showing a variety of wounds, which could be received in battle, with texts outlining appropriate treatments.

Another of the scientific books on show is Johannes Regiomontanus’ Kalendarium, printed in Venice in 1482 by Erhard Ratdolt, who was renowned for his innovative publications. One particularly striking feature of this edition are the still functional volvelles, moving paper wheels used to make astronomical calculations, such as the accurate prediction of lunar cycles and eclipses. A page illustrating the eclipses of the moon in years yet to come bears a handwritten annotation confirming that in 1505 the eclipse occurred exactly as anticipated 23 years earlier.

Ingenious Impressions: The Coming of the Book is on show at the University of Glasgow’s Hunterian Gallery until 21 June 2015 (www.gla.ac.uk/hunterian/visit/exhibitions/).

Visit www.gla.ac.uk/services/incunabula/ to see the online incunabula catalogue.

Lucia Marchini

1. Johannes Regiomontanus’ 1482 Kalendarium has moving paper wheels for making accurate astronomical calculations.

2. Eclipses of the moon are shown in Kalendarium, published in 1482.


4. Medical illustration from Fasciculus Medicinae, printed in Venice in 1500.

5. The Wheel of Fortune in De casibus virorum illustrium, 1483/4.
Soon after his accession in 486 BC, Xerxes the Great, king of Persia, erected an inscription containing a striking statement of policy in a prominent position at his capital, Persepolis. It reads:

‘Among those countries there was a place where previously false gods were worshipped. Afterwards, by the favour of Ahura Mazda, I destroyed that sanctuary of the demons (daevas), and I made proclamation, “The demons shall not be worshipped!”: Where previously the demons were worshipped, there I worshipped Ahura Mazda and Arta reverently…’ (The ‘daeva inscription’, XP 35-41).

This inscription has been interpreted in many ways. Some have taken it as a justification for Xerxes’ campaigns against Babylon and Greece, where he is supposed to have destroyed the shrines of the gods in Athens and elsewhere. The problem with this view is that the evidence is conflicting, as although Xerxes certainly did destroy some temples in Greece, his first act after the sack of the Athenian Acropolis was to encourage the priests to go up and offer worship to Athena. (He also prayed to the same goddess when his expedition reached Troy, since she had assisted that eastern people...
against the Greeks in the Trojan War.) As for his alleged destruction of temples in Babylon, this looks an invention by Alexander the Great’s propagandists to emphasise the later king’s magnanimity.

One extreme interpretation credits Xerxes with the zeal of a missionary wanting to bring the whole world over to his way of thinking.

The legendary hero Esfandiyar, whose position in the dynasty of Achaemenid kings is similar to that of Xerxes, is said to have done just this: in the 11th-century Book of Kings, the people of Hindustan and Rum write to the Shah telling him that they have burned their idols and replaced them with Zoroastrian sacred fires. They state: ‘we have

accepted the faith delivered by Esfandiyar’. Though the faith in question is explicitly Zoroastrian, the mode of imposition recalls the Islamic conquest of Iran.

Another more recent, more scholarly theory argues that the inscription is no more than a statement of religious orthodoxy, and contains nothing personal. Its interpretation is bound up with the question of the religion of the Persian kings. What religion is it exactly that Xerxes is promoting? The god Ahura Mazda is Zoroastrianism’s supreme deity, and the image of the man in a winged disc, which can perhaps be identified with the god, adorns every Zoroastrian temple. But were the Persians Zoroastrians at this date?

The first problem is the dates of the prophet Zoroaster. Scholars have placed his life at any time from the early second millennium BC to the 6th century BC, when he would be a contemporary of Confucius, the Buddha and the early Greek philosophers – a period that has been dubbed ‘the Axial Age’. Any of these dates would allow him to influence both Xerxes and his father, Darius I (r 520-486 BC). The late Iranian scholar Professor Mary Boyce believed that even Cyrus the Great, the founder of the Persian Empire, was a Zoroastrian, but few have followed her.

Zoroastrian tradition is fairly consistent in placing this prophet’s career in the reign of a king called Gushtasp, the founder of the Persian Empire, but few have followed her. Ammianus Marcellinus wrote this about him:

‘Hystaspes in pursuit of knowledge, having penetrated into the remote parts of Northern India, reached a secluded place amidst forests, the calm retreats of which were inhabited by Brahmans of the most exalted order: being counselled by them, he directed his utmost attention to learning the principles of the motions of the universe and the stars, also the pure forms of worship. A part of what he had thus acquired he inculcated on the minds of the Magi; which they handed down to their posterity, in conjunction with the science of foretelling future events.’

For Ammianus, then, Gushtasp had sought a guru in Bactria.
and had brought back his teaching to his kingdom. Zoroaster’s teaching developed out of the common ground of Indo-Aryan religion, which is also known from the Vedas, but his attitude to tradition is reformist or even revolutionary. The religion he was combating was a traditional polytheism, comparable to that of Vedic India and derived from a time before the Indo-Iranian culture split into two branches.

It is easy to collect the points that they have in common. A number of the gods have almost identical names: the Iranian Mithra is the Indian Mitra, for example; while Indian gods, such as Indra, Nasatya and Sarva appear in Zoroastrian texts as demons or daevas. Both religions regard fire as sacred, and adherents of both consume a sacred drink that produces a mild ecstasy, soma for the Vedas, haoma for the Iranians. Horse sacrifice is integral to Brahmanic religion, and horses were sacrificed at the funeral of Cyrus.

Like the Buddha, Zoroaster looked at the world around him and saw it full of suffering and corruption. The conclusion he drew was that the world is the realm of evil, and humankind must escape from it into the world of the good.

The keys to his doctrine are reverence for the elements, Fire, Water, Earth and Air, a central focus on the cow, the heart of the life of the pastoral Iranians, and an insistence on the right behaviour of the faithful, set out in the collection of hymns called Yasht: ‘All night long, address the heavenly Wisdom. Three times a day raise thyself up and go to take care of the beneficent cattle’ (Yasht II. 22).

Zoroaster is credited with praising Gushtasp (in this text his name takes the form Vishtaspa) in Yasna, one of the Zoroastrian sacred texts. Yasna 51 reads:

‘That insight the Kavi Vishtaspa, with his control of the rite, attained by the path of Good Thought, to proclaim for us as we desired, “Bounteous is the Mindful Lord.”’

According to the Book of Kings, Zoroaster came to Gushtasp’s palace, which is identified with Persepolis, and planted a great cypress tree, ‘a tree whose roots spread far and wide, a Tree with many branches, Its leafage precept and its fruitage wisdom. How shall one die who eateth of such fruit? A Tree right fortunate and named Zardusht [Zoroaster].’

Cypress trees are still revered in Iran, and many are said to have been planted by Zoroaster. The circumstantial evidence is that Darius (or his father) was eager to

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receive the teaching of Zoroaster; but it is not that simple. Today, Zoroastrian practice is characterised by three features that are hard to find in the religion of the Persian kings: worship in fire temples; exposure of the dead to be eaten by birds in Towers of Silence; the insistence that the good god Ahura Mazda is balanced by an evil one named Ahriman.

Minerva

The latter is never mentioned in Persian texts (though some later Greek writers name him); Herodotus explicitly states that the Persians had no temples; and the magnificent tombs of the kings at Persepolis and Naqsh-e-Rostam suggest a totally different method of honouring the dead. But I believe that these objections can be dispensed with easily.

First, there was no need to mention the spirit of evil in any of the rather brief inscriptions in the whole of Old Persian literature in praise of Ahura Mazda. Darius does, however, insist on his opposition to The Lie (the embodiment of evil which is the product of Ahriman).

Secondly, there may not have been fire temples in ancient Persia but fire altars are certainly depicted in Achaemenid relics. Also, one of the gold plaques from the Oxus Treasure shows a figure closely resembling a Zoroastrian priest wielding the sacred bunch of twigs known as a barsem. Thirdly, nothing prevents the assumption that the kings, like other Persians, were exposed first, after which their bones were placed in ossuaries and these were interred in tombs.

There is nothing at all in the tombs now to prove the point either way. It is also clear that burial practices changed between the time of Cyrus and that of Darius: Cyrus was laid to rest in a huge tomb, and horses were sacrificed at his interment, while the kings from Darius onwards were placed in rock-cut tombs on small ledges.

Another reason for supposing that Cyrus was not a Zoroastrian is the legend that he planned to burn the Lydian King Croesus alive on a pyre. No Zoroastrian would carry out an act that polluted the element of fire in such a way. If the Persian kings were Zoroastrians, it is plausible to assume that this revolutionary change took place after his reign.

An additional conundrum is the annual Nowruz festival, the New Year that falls on the spring solstice and is a major event in the calendar of the Persian people even now. This festival is never mentioned in ancient texts, although it is quite likely that Alexander delayed his departure from Persepolis in 330 BC in order to celebrate it there. Persepolis – which was begun by Darius and largely completed by Xerxes, with later additions – is decorated with reliefs that show a lion attacking a bull, which has been plausibly interpreted as a symbolic representation of the Sun entering Taurus at the beginning of the Persian New Year. This imagery fits in with Zoroastrianism.

If we assume that Xerxes and his father Darius were Zoroastrians of some kind (and it would be surprising if any religion did not exhibit some changes in the 2500 years between Xerxes’ reign and the present day), what should we conclude about the inscription attacking the daevas, or false gods, quoted above?

The most persuasive view, to me, is that these are not ‘foreign’ gods (despite the reference to ‘countries’ in the inscription), but gods of the popular religion at a lower level than Ahura Mazda.

The very numerous clay tablets found at Persepolis, inscribed in
Elamite and Old Persian (and even occasionally in Greek), which have not yet been studied and published in their entirety, contain references to a variety of deities as well as to the ‘lan-sacrifice’, which is not a fire ritual, whatever else it might be. It is these gods that Xerxes is putting in their place.

His inscription is, in the words of Dutch scholar Wouter Henkelman, ‘an ideological manifesto dealing with the eternal order, the pax Achaemenidica guaranteed by Ahura Mazda and his representative, the King of Kings’—and it goes on to say:

‘Whatever had been done wrong, I put right. You, who shall be hereafter, if you shall think: “Happy may I be while living and when dead may I be blessed”, obey that law, which Ahura Mazda has established! Worship Ahura Mazda at the proper time and with the proper ritual!

‘The man who obeys that law which Ahura Mazda has established, and who worships Ahura Mazda at the proper time and in the proper ceremonial style, he becomes both happy when living and blessed when dead.’

If that is a revolutionary thought, it is not one that the King of Kings imposed by force, but one that he shared out of conviction. ■

— Xerxes: a Persian Life by Richard Stoneman will be published by Yale University Press in August 2015.
— The author travelled to Iran in 2014 with Travel the Unknown Ltd (www.traveltheunknown.com).
Gardens

Pictures of Paradise
According to the Bible, the garden is an essential part of the story of mankind. Having created Adam, the first man, God places him in the Garden of Eden before turning his attention to making Eve and the animals:

'And the Lord God planted a garden in Eden, in the east; and there he put the man whom he had formed. Out of the ground the Lord God made to grow every tree that is pleasant to the sight and good for food, the tree of life also in the midst of the garden, and the tree of the knowledge of good and evil. A river flows out of Eden to water the garden, and from there it divides and becomes four branches.'

(Genesis 2:8-10)

The age of the Book of Genesis is not certain. It has been suggested that it dates from around 1440 to 1400 BC, but it is not the first written mention of a garden. Sumerian cuneiform tablets from as early as 2000 BC tell the tale of a debate between a date palm and a tamarisk planted by a king in a courtyard garden in his palace.

The Epic of Gilgamesh (the earliest versions of which are also found on cuneiform tablets dating from circa 2000 BC) describes Uruk, which Gilgamesh ruled around 2700 BC, thus: 'one third of the whole is city, one third is garden, and one third is field'.


Tacitus tells us in Book 11 of his Annals that in Rome the celebrated Gardens of Lucullus were so greatly coveted by Empress Messalina, wife of Claudius, that she forced their owner, Valerius Asiaticus, to commit suicide so that she could acquire them. She then met her own violent end in the gardens of her desire.

Paradise is a word we owe to the Persians. In the 6th century BC King Cyrus II created a large walled hunting garden, known in Persian as a pairidaeza. The Classical Athenian writer Xenophon then coined the Greek word paradeisos (παραδείσος), which denoted an ‘enclosed park’, ‘garden’ or ‘orchard.’ In the 3rd century BC, the word paradeisos was used to describe the Garden of Eden in the very first Greek translations of the Old Testament.

In Painting Paradise: The Art of the Garden, the latest exhibition at the Queen’s Gallery in London, the history of the garden is explored chronologically from the early Persian pairidaeza to the horticultural gardens of the 19th and early 20th centuries.

One of the earliest items in the exhibition (and the oldest illuminated Islamic manuscript in the Royal Collection) is a 15th-century copy of the Hamse-i-Neva’i (‘Five Poems’) of Mir ‘Ali Sir Neva’i. The text dates from 1492, but the illuminations were added around 1510.

One of these shows Seven Couples in a Garden (5) and includes several traditional Persian garden elements, such as the central octagonal pool. But here the garden is not divided into four parts by channels of water as in the usual chaghar bagh (‘four gardens’) layout. There are plenty of birds as well as plane trees and, symbolising eternity, cypresses.

As in other Persian depictions of gardens, the range of flowers is rather limited, restricted to native species. This is somewhat like ancient Mesopotamian gardens that place much greater emphasis on trees than on flowers. The Egyptians, on the other hand,
delighted in cultivating a wide range of flowers. Another miniature (on show for the first time) dating from circa 1610 and entitled Scene of Four Young Men in a Garden, illustrates how Mughal Indian culture drew upon Persian artistic skills.

Vanessa Remington, the curator of the exhibition, explains why this is such an exciting image:

‘There is no other version of this particular scene and there is no image of an enclosed Islamic garden as good as this. It is well preserved and the colours absolutely sing. We have found out a lot about it but there is still a lot to learn.’

The miniature was found in an 18th-century collection of illuminations, all taken out of context, so it is not known exactly who the artist is, or what the subject really is. However, experts believe that it may be Hasht Bihisht (‘Garden of Eight Paradises’), described by the poet Amir Khusro in 1302.

The garden depicted follows the conventional chaghar bagh plan with a central marble pool and a gilded ball on top of the fountain. But it varies from the traditional Persian garden in that it contains a variety of exotic flowers that are not native to India, some of which were imported only 50 years before the painting of the miniature. It is clearly a very special place.

In the Christian tradition, the Garden of Eden was a popular subject with artists and is the subject of various visual representations. As Vanessa Remington tells me:

‘The earliest image of the Garden of Eden in the exhibition comes from the Nuremberg Chronicle, printed in 1493. It shows Eden exactly as told in Genesis, with the four rivers and the three trees.’

On the right of the woodcut (3) is the Tree of Life, depicted as a dragon tree (dracaena). This is not a biblical plant, nor is it native to Germany, but the artists Michael Wolgemut and Wilhelm Pleydenwurff, who
provided the woodcuts for the *Nuremberg Chronicle*, may have been familiar with this exotic tree from Petrus de Crescentiis’ *Ruralia Commoda*, the world’s first gardening manual, 1304 to 1309, with woodcuts by Peter Drach (4).

From 1478, printed editions of this book had among their illustrations a woodcut of the dragon tree. The choice of such an unusual tree adds to the uniqueness of Eden, and is seen elsewhere in sacred art of the late 15th and early 16th centuries.

Also on show is Jan Brueghel the Elder’s 1615 painting, *Adam and Eve in the Garden of Eden* (1), a markedly different portrayal of Eden from the one found in the *Nuremberg Chronicle*. In his painting Brueghel shows myriad wild beasts in the foreground, reminiscent of peaceful Orphic scenes, while Adam and Eve are small figures, barely visible in the background.

Vanessa Remington outlines the thinking behind this composition: ‘The main source for Brueghel’s painting is not the biblical description of Eden, but the Classical Golden Age as told in Virgil’s Eclogues. The focus is on peace and harmony between the animals, which is not mentioned in Genesis.’

The Golden Age is an important motif in Classical poetry, appearing first in Hesiod’s *Works and Days* and later in the works of Virgil, Ovid and Horace. It is an idealised time before wars and industry, when sheep and goats offered up their milk freely and honey dripped from wild bees’ nests in oak trees. The general concept is similar to that of the lost biblical paradise.

In Virgil’s fourth *Eclogue*, the poet prophesies the
return of the Golden Age. He writes: ‘And the cattle will not fear the mighty lions’ (Eclogues, 4.22). Virgil’s words – this line in particular – echo those found in the Bible: ‘The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together’ (Isaiah 11:6).

Thanks to these similarities and the poem’s promise of a child yet to be born who would achieve greatness, the view that Virgil’s poem was, in fact, a prophecy of the birth of Christ became popular in the Middle Ages. So a pagan principle is not out of place in the portrayal of a biblical scene, especially at a time when Classical motifs were in vogue.

Brueghel’s accurate depiction of varied and exotic creatures is the product of detailed and first-hand study; he had access to fine menageries in Brussels and in Prague.

Such menageries were not a modern phenomenon. From 2000 BC or even before, Mesopotamian kings received unusual plants and animals from their vassals. Tiglath-Pileser I (r circa 1115-1077 BC) had particularly impressive zoological and horticultural collections. He stated in his royal inscriptions that as a result of his conquests he had amassed horses, oxen, asses, ibex, gazelle and deer. Later, Ashurnasirpal II (r circa 883-859 BC), counted elephants, lions, leopards, bears, bulls and ostriches among his collection. In Egypt too, royal gardens housed menageries with lions, ibex, antelopes and oryx.

Live animals were found in some grand estates, but more common in the Renaissance garden was a menagerie of creatures ingeniously created by skilled gardeners using topiary, which had been introduced to Rome from Syria by Gaius Matius Calvena, a friend of Cicero, Julius Caesar, and Augustus. In a letter to his friend Domitius Apollinaris, Pliny the Younger describes the gardens at his Tuscan villa at length, and topiary features heavily: ‘In front of the portico is a sort of terrace, edged with box and shrubs cut into different shapes. You descend, from the terrace, by an easy slope adorned with the figures of animals in box, facing each other... In one place you have a little meadow, in another the box is cut in a thousand different forms, sometimes into letters, expressing the master’s name, sometimes the artificer’s, whilst here and there rise little obelisks with fruit trees alternately intermixed.’ (Pliny the Younger, Epistles, 52).

The curator explains the impact of these lines: ‘Pliny’s gardens and his letters were incredibly valued in the Renaissance, and topiary grew very popular as a result.’

It is also partly because of Pliny’s influence that the fashion for placing obelisks in gardens began. Obelisks are, of course, Egyptian in origin but many were excavated in Italy during the 16th century. As well as topiary animals, masonry menageries were quite common in grand Italian Renaissance gardens. Some gardens combine both the obelisk and the stone animal. Giovanni Lorenzo Bernini designed a monumental sculpture intended for the Palazzo Barberini in Rome that consisted of an elephant supporting an obelisk (6). The monument ended up in Piazza Minerva.

As well as herms and urns, another Classical feature that appears in the Renaissance garden is the maze, derived from the mythical labyrinth created by Daedalus in Knossos. By this time labyrinths had largely shaken off their pagan origins and were seen as symbolising the one true path to God.

Mazes became a fairly standard part of 16th-century Italian formal garden design, but water mazes were a particularly extravagant elaboration of the ancient theme. Dating from 1579-84, one of the first images of a garden labyrinth, Labyrinth and the Stone Maze by Lodewijk Toeput (Pozzoserrato), (2) shows a water labyrinth. It is not a painting of a real one, although contemporary literary accounts show that they did exist. Rather, the artist was influenced by prints from northern Europe, such as Hieronymus Cock’s Landscape with the Cretan Labyrinth (1558).

Other water features in gardens have been popular since antiquity. Rivers are essential features in both the biblical and Koranic paradise. The Egyptians had T-shaped pools in their gardens, which were largely built along the Nile and, centuries later, the Valois kings of France had water pleasure-gardens.

The long and rich history of the quest to regain paradise through the garden continues today with London’s planned Garden Bridge, designed by Thomas Heatherwick to span the River Thames, and described by Joanna Lumley as a ‘floating paradise garden’.


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Time Frame

Lindsay Fulcher finds out what makes the artist Alexander Mihaylovich tick
Los Angeles-based artist Alexander Mihaylovich creates work that examines layers of time, the fragmentation of history and the pervasiveness of memory. His most recent pieces are three-dimensional mixed-media works that reflect the ephemeral nature of time.

In them he juxtaposes modern industrial fragments with painted Arcadian landscapes and Classical forms to show our disjointed past, as well as the complexity of understanding history and time.

The layering of found materials, such as plastic or metal, obscures our ability to view the painted image and acts as a metaphor for the process of archaeology. His use of barcodes and serial numbers reflects his desire to catalogue information and preserve objects, and mirrors contemporary museological practice.

Alexander Mihaylovich has exhibited widely in museums and galleries in the United States and across Europe, including the British Museum in London, the Romisch-Germanisches Museum in Cologne, the National Museum of Belgrade in Serbia and the Royal Museum of Art and history in Brussels.

His latest show, *Layers of Time*, is on view at Mougins Museum of Classical Art in the South of France.

**Interview**

Did you find yourself drawn to the Classical world from a young age?

My interest in the Classical world developed while I was staying with my grandmother in Belgrade in the 1970s. I went to buy a few provisions at the local open-air market when out of the corner of my eye I noticed an elderly gentleman sitting behind a makeshift table upon which he had set up tins full of old coins.

As I was picking through them, I was turning up very interesting ones made of aluminium. They were French and Yugoslav primarily, but I thought them quite fascinating. When I asked how much he wanted for them, the gentleman had this funny look on his face. He then grabbed the coins from my hand and threw them back in one of the tins. I gasped with surprise. As he was poking through the tins again, he produced five rather rusty looking coins, placed them in my hand and said: ‘Now go, these are my gift to you.’

I immediately ran home, dropped the groceries with my grandmother and went into my room to arrange the coins on a blank sheet of paper. They were my first Roman coins and I stared at them for the rest of the day. It was as if I had contracted this wonderful disease – I had discovered antiquity!

I kept going back to the market each week after my magical acquisition, but I never saw that man there again.

What is your earliest memory of seeing ancient artefacts? Were you taken to museums?

Again, the road goes back to Belgrade and its environs, where I was exposed to archaeological sites, namely Viminacium, a Roman settlement up the Danube river from Belgrade, or Singidunum as it was called. The National Museum became my hangout while I absorbed the vast collections of artefacts from all over Serbia. One summer day while entering the museum, workmen were excavating sewage lines in the street a few metres from the main doors. I couldn’t believe my eyes – the workers were tossing beautifully decorated marble fragments onto the dirt heaps as if they were regular stones, completely oblivious to the fact that they had hit the foundations of Roman Belgrade. I ran up the stairs and found the director in his office and described to him what was happening right in front of his museum. He rushed outside and stopped the digging.

That incident inspired me to create a painting called *The Layers of Time*. In the work we see an asphalt street in London, broken away to reveal a layer of 18th-century cobblestones. Beneath that layer is a Roman marble face looking up at us from the fine dirt. For me, this work was a seminal piece.

You seem to be very interested in the concept of time. What particularly fascinates you about it? How does it relate to space in your universe?

Before I discovered antiquity, I spent a lot of time thinking about astronomy and the space/time continuum. My earliest works explored our place in the universe and how we may end up colonising other planets if our species is to survive. Let’s face it, we can’t live in our solar system for ever.

As a result of such musings, I was inspired to write a story about a dying world far away from our celestial neighbourhood, accompanied by a visual narrative composed of a suite of several paintings. It was here...

1. *Window*, 2014, oil on copper, mixed media. 61cm x 40.5cm. Photograph: James Chou.
that I challenged myself to become as proficient a painter as I possibly could. Because this story was real in my head, I simply had to render it so. This is how I trained myself to paint. By the time I immersed myself in the subject of archaeology and the exploration of time and the dating of artefacts inherent in the science, I quite suddenly had a much richer visual vocabulary to draw on.

Art is art in whatever period, but does it always serve the same purpose?

Art serves many different purposes. It runs the full emotional spectrum; it is political, idealistic, decorative, conceptual, on and on. Art is a powerful tool we use to engage and challenge the viewer. In 1994, the British Museum staged an unprecedented exhibition called Time Machine. It was the brainchild of the then curator of Egyptian antiquities, James Putnam. His idea was to juxtapose ancient and contemporary art with a view to reinvigorating the way the public experienced ancient art. I was one of 12 artists invited to participate, along with Andy Goldsworthy, Marc Quinn and Anish Kapoor.

We were tasked to give unique interpretations in our respective styles. Andy sculpted an enormous snake made of sand, which meandered between the pedestals and sarcophagi of the gallery. Marc entombed a live frog in a hollow glass enclosure shaped like a human head, which he then refrigerated from inside the pedestal. As the frog was in deep hibernation, the whole construct became a play on death and revival in the afterlife. I chose my spot at the very end of the gallery, which was flanked by two gigantic columns.

Having visited my location several times, I quickly came to the conclusion that I would interact with the Egyptian convention of monumentality and, as the focal point, a painting of the first Pharaoh, the father of dynastic Egypt, King Menes. The Colossus of Menes ended up being a freestanding work towering at just under eight metres. The frame was faceted, clad in industrial materials and metal screens. After the show opened, I enjoyed watching schoolchildren and tourists take group photos in front of it.

The show was quite popular with visitors, and it demonstrated a new way of looking at antiquity. It was wonderful to be a part of it.

In your work you merge past and present – are you trying to stop the clock?

Not at all – I just want to give it a fresh battery.

Like us, all art is perishable. Is that a matter of indifference to you?

Quite the contrary. Very recently I lost both my mother and sister to long illnesses. I was not prepared...
for the deep emotional upheavals that ensued. The losses sharpened my perspectives about mortality and in a weird way, heightened my sense of empathy. In terms of my work, I see it as a force against indifference.

Your recent works seem to have a dark, brooding, partially hidden quality about them – we cannot see the whole picture. Can you explain that please?

It was a visit to the Sigmund Freud Museum in London one year that got me thinking about psychoanalysis and how it mirrors the archaeological process. There, on that famous couch, Dr Freud excavated his subjects to get to the crux of their being.

In my work I begin with an image, a painting or drawing, then comes the layering of industrial materials in an effort to obfuscate and limit our understanding of the main subject. It is the over-paving of history that becomes the visual metaphor here. When a person passes away, so much is lost with them. Unless that life was well documented, a vast trove of knowledge and data is gone, never to be retrieved again. So in that sense, the further removed we become from an historic event, a passing or the destruction of a work of art, the more it fades from memory with the passage of time until all we are left with are fragments, if we are lucky. This is what the industrial detritus represents in my work.

It's a grand metaphor for the march of time and its harmful effects visited upon the object. This is precisely what excites me about the Museum of Classical Art in Mougins, and all museums to my way of thinking. Museums are the great defenders of cultural heritage.

Did you ever think you might become an archaeologist yourself or work in a museum?

Ever since my boyhood I was always digging around the garden wondering what lies beneath, but it was not until I got a job at the Getty Museum in the early 1980s that my full passion for antiquity, conservation, archaeology and museology was truly realised. It was here that I arrived at a crossroad one day while I was having lunch with Jerry Podany, head of antiquities conservation at the museum. Jerry encouraged me to go to London to enrol in the famous conservation school there, then return to the museum for a lovely career in the department. But I told him that I loved painting and asked him if I could do both, to which he replied, ‘Unfortunately, no.’

So I found myself in a profound conundrum. I would have to find a way to embrace my love of antiquity and at the same time be able to paint. I didn’t have to wait long.
I was toiling away in the bookshop, I would take my breaks in the galleries and also sketch the Greek and Roman portrait heads that lined the inner peristyle garden. Soon I did oil sketches of them.

The late American sculptor Robert Graham saw the studies and recommended that I show with his friend, Earl McGrath, who had a gallery in West Hollywood. So my career as an artist was launched.

Every so often in our history iconoclasm occurs. Could you comment on the destruction of the Assyrian and Sumerian sites and artefacts in Iraq?

Yes, for that I must go back to the destruction of the Bamiyan Buddhas, which still haunts me. It pains me dearly to see these things happening in the 21st century, and I was certain that better security measures would have been in place since that disaster. What happened in Bamiyan and the current destruction in the Middle East is tantamount to cultural cleansing, a gravely unconscionable act. For this, I criticise the world body for not putting higher priority and resources into the protection of cultural heritage sites in politically unstable areas of the world. Indeed, marauding armies will always be willing to swing the sledgehammers to drive home their point, but as the world dithers, these sites continue to be sitting ducks out there.

Both Afghanistan and Iraq have conducted emergency evacuations of countless artefacts to museums abroad where they can be cared for until it is safe for them to be repatriated. But that brings me to the other issue – nationalism. While Iraq and Syria helplessly watch the wholesale destruction of their culture, it seems surreal for a country like Italy to march through some of the great museums on the planet with lawyers in tow to conduct forced repatriations of artefacts and to accuse these museums of complicity in their theft. In the meantime, the walls of Pompeii are falling down at the feet of tourists because the government can’t appropriate the funds to care for their monuments. Instead, they are busy justifying their mad campaign of bullying museums, most of which have state-of-the-art infrastructures to preserve the world’s cultural heritage. This politicking of antiquities is absurd and I think museums should be left alone to conduct their business of preservation in their highly professional manner and be celebrated as proper sanctuaries for art, not shady institutions, as the Italians would have us all believe.

Don’t get me wrong, though. I in no way condone the stretched occupation of looting. I would just like to see an international body, like the UN, come up with a plan to monitor and secure archaeological sites on a grass-roots level and perhaps even teach local populations to get involved as partners.

The financing of the programme could come from shared contributions of member nations. But time is running out and atrocities are occurring at an alarming rate in the cradle of human civilisation. It is my sincere hope that this tragedy can finally bring about the long overdue changes necessary to secure these precious monuments for posterity.

Where is Arcadia for you?

Inside a museum.

If you could choose just one object to take home from any museum what would it be?

Oh dear, there are so many. I would have to say it would have to be one of the Roman military diplomas, as they are extremely rare when complete. The usual practice was to break the diploma apart and throw the fragments into the air upon completion of military service, not unlike a graduate tossing his cap in the air today. They are remarkable objects indeed.

Is working with the past a liberation or a prison?

Neither. The past and present blend into one and are part of the present state in which we all exist. The archaeologist sees history in a compressed form layered in the strata. This is the blend where the effects of time are on display in one grand stroke of the trowel.

- Layers of Time, an exhibition of Alexander Mihaylovich’s work, is on show at the Mougins Museum of Classical Art (www.mouginsmusee.com) until 4 June.
‘The past and the present blend into and are part of the present state in which we all exist. The archaeologist sees history in a compressed form layered in the strata.’
Throughout the 3rd century BC, the Seleucid Empire and the Ptolemaic Kingdom of Egypt fought a series of wars over the control of Syria, the land between their two kingdoms. After his defeat at the battle of Raphia in 217 BC, the Seleucid Emperor Antiochos III shifted his focus towards the east. In 209 BC, he led a successful campaign against the Parthians and demanded tribute from the defeated mounted warriors. When the Seleucid king returned to the west to confront the Ptolemies once again, wealth was not the only prize Antiochos brought back with him from his eastern conflicts.

At the battle of Panion in 200 BC, the Ptolemaic army was crushed by a revolutionary contingent of soldiers among the Seleucid forces. Polybius states that this formidable heavy cavalry of the Seleucid right wing, referred to as *kataphraktoi hippoi*, routed the Ptolemaic left wing before assaulting the rear of the enemy phalanx, thus securing victory. A new kind of heavily armoured mounted warrior known as the cataphract had emerged in the ancient world.

One of the only depictions of the arms and armour of the Seleucid cataphracts can be found on reliefs from the 2nd century BC Temple of Athena in Pergamon. Possibly a representation of spoils taken from the Seleucid cataphract defeat, the equipment includes a traditional Hellenistic cuirass with *pteruges*, helmet with a detailed metal face mask including a full beard and a pair of manica, overlapping metal bands that covered the entire arm. The image also contains horse armour, including a *chamfron* (metal face mask) with a crest of feathers, and lamellar chest protection or *peytral*.

The cataphracts carried a sword as a backup, though their main weapon was the lance, either the *ystox* or the larger and heavier *kontos*. To wear armour and carry such a well-equipped rider into combat, a particularly large breed of warhorse was required. The Seleucids relied on the Nisaeans, warhorses named after the plain that they originated from in Media in modern Iran. These were very muscular and may have stood as tall as 16 hands high.

The Romans confronted the cataphracts of the Seleucid Empire at the battle of Magnesia in 190 BC, and Livy’s account in his *History of Rome* implies that their armour was even more extensive than the Athena temple relief depicts: ‘Next to the left flank…three thousand cataphracts; then, one thousand other horsemen, being a royal cohort, equipped with lighter coverings for themselves and their horses, but, in other respects, not unlike the [cataphracts].’ (37. 40)

While the cataphracts and the royal cavalry cohort were both equipped with much of the same armour depicted on the relief, the mounts of the former were most likely even more heavily armoured, which would make sense given that the name cataphract came from the Greek word *kataphraktos*, meaning ‘covered with armour’. Many later depictions and descriptions of cataphract armour included scale armour trappers that protected the entire body of the horse. At Dura-Europos, physical remains of scale barding were found, along with a 2nd-century AD graffito of a Parthian cataphract with a full armour trapper. Since Antiochos based his cataphracts upon the Parthian warriors, some sort of larger horse barding was probably what made the Seleucid cataphracts stand out from the royal horsemen.

As at Panion, the Seleucid cataphracts at Magnesia were initially very successful on the right wing and even managed to break through the Roman infantry line to rout the legionaries opposing them. However, Antiochos failed to exploit the achievement by attacking the Romans from the rear and chose instead to assault their camp, which ultimately led to his defeat. Throughout the rest of the 2nd century BC, the Romans and the Parthians gradually wore down the Seleucid Empire until it became no more than a buffer state between the remaining rival kingdoms in the east. The Parthian Empire quickly became the most powerful of these states and continued to field thousands of the intimidating, metal-encased cataphracts in their large armies.

When the Parthians conquered Media and most of the eastern Seleucid territory, they deprived the former...
Hellenic Society and Roman Society

GREEK AND ROMAN ARMOUR DAY

Monday 20 July 2015

The Beveridge Hall, Senate House, University of London,
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Six world experts will give illustrated presentations of their research into how effective ancient armour was in practice. The subjects covered will include production of weapons, their wearability, changes and developments, and enemy weapons and tactics

10.30am  Doors open
11am  Welcome given by the Presidents of the Hellenic and Roman Societies

GREEK and ITALIC ARMOUR

Chair and respondent: Professor Hans van Wees (University College London)

11.15am  Professor Peter Krentz (Davidson College NC)  
Marathon to Chaironeia: changes in hoplite armour

12pm  Professor Gregory Aldrete (University of Wisconsin Green Bay)  
Linen body armour: reconstruction and tests

1pm  Lunch

2pm  Dr Mike Burns (Leeds)  
The South Italic cuirass from the 6th to 3rd centuries BC

ROMAN ARMOUR

Chair and respondent: Dr Jonathan Coulston (University of St Andrews)

3pm  Dr Mike Bishop (Journal of Roman Military Equipment)  
The impenetrable wall: Roman body armour assessed

4pm  Tea

4.30pm  Dr Guy Stiebel (Tel Aviv University)  
‘Also he armed him with a coat of mail’: the armour in Roman Judaea

5.30pm  Dr Christian Miks (Römisch-Germanisches Zentralmuseum Mainz)  
The rise and development of segmented helmets in the later Roman to early Byzantine army

6.15pm  Closing words

Admission is free but tickets must be obtained in advance by registering online at:
www.eventbrite.co.uk/e/greek-and-roman-armour-day-tickets-15741745986?aff=eac2

The Hellenic Society (www.hellenicsociety.org.uk) and the Roman Society (www.romansociety.org) thank the Institute of Classical Studies for its assistance in staging this conference and Mr Christian Levett (owner of Minerva; www.minervamagazine.com) for his generous support.
Call for the

Cataphracts

Heavily armoured cavalry secured victory for the Seleucid Empire in the 3rd century BC. Erich B Anderson traces the lasting influence this force had on Europe’s armies
Empire of the Nisaean plain and the rest of the ideal land used for raising heavy warhorses. As a result, Parthian cataphracts became more lethal.

Parthian cataphracts wore very similar armour to their Seleucid counterparts, except for the increased use over time of lamellar and mail armour; especially mail, which was used increasingly to protect vulnerable areas such as joints. Also, instead of a metal face mask, Parthian cataphracts attached mail or leather aventails to their helmets to provide further protection to the neck while leaving the face exposed.

While the Seleucid cataphracts may have had gauntlets, cuisses and full-length leg chausses, it is certain that the fully equipped Parthian versions contained all of that leg armour. The primary arms of the Parthian heavy cavalry troops included a 12-foot kontos, a long sword and a mace, axe or dagger. Just as in the Seleucid Empire, the Parthian cataphracts were elite soldiers; therefore they were not as numerous within the army as other warriors, such as light cavalry horse-archers.

The Parthians first clashed with the Roman Empire at the battle of Carrhae in 53 BC. Through the ingenious tactics of the Parthian commander Surena, 1000 cataphracts fighting alongside 10,000 horse-archers managed to crush a much larger Roman force. Although unable to break through the front lines in this encounter, the constant feigned attacks of the shock cavalry caused the legionaries to condense tightly, creating an easier target for the numerous mobile archers to hit, until the severely wounded Roman troops were forced to retreat. The Romans had witnessed the effectiveness of cataphracts at Carrhae and Magnesia, but their overall success against the heavy cavalry at the latter conflict and at other battles, such as Tigranocerta in 69 BC, the Cilician Gates in 39 BC and Mount Gindarus in 38 BC, caused the predominantly infantry-focused forces not to adopt the fully armoured mounted troops at that time.

In the early 1st century AD, a new enemy emerged along the borders of the Roman Empire whose principal warriors were shock cavalry troops. The Sarmatians were often referred to as kontophoroi, or kontos-bearers (contarii in Latin), for they were deadly lancers but not typically as heavily armoured as the Seleucid and Parthian cataphracts. Even though the wealthiest riders were armoured like cataphracts with limb armour and scale trappers for their mounts, the majority of Sarmatian lancers could not afford such expensive equipment and sometimes had to rely on little more than a scale cuirass and an early version of the spangenhelm-type helmet. Along with the kontos, Sarmatian cavalry also carried bows and swords, yet their weapon of choice was always the lance.

Regardless of their lighter armour, mounted Sarmatians were formidable heavy cavalry troops that could be just as effective as cataphracts when it came to shock tactics.
the rest of the century, Sarmatian tribes not only invaded Roman territory in AD 69 and 92, but also raided the Parthian Empire in AD 73. During the reign of Emperor Trajan in the 2nd century AD, the Romans faced the Sarmatian kontophoroi again in the Dacian Wars of AD 101-2 and AD 105-6, as well as the Parthian cataphracts when Rome invaded their empire from AD 114-17.

After these encounters with the heavy cavalry of both peoples, the Romans had finally realised the potential of the cataphracts. By the reign of Trajan’s successor, Hadrian, the first cataphrant unit of the Roman Empire was formed, known as *ala I Gallorum et Pannoniorum catafractata*.

Since the Roman cataphracts were inspired by the Sarmatian kontophoroi and the Parthian cataphracts, their arms and armour were a composite of the two, including a kontos, a spangenhelm, a scale or lamellar cuirass, and articulated, laminar limb armour, along with mail to cover the vulnerable parts in between. Several illustrations in the *Notitia Dignitatum* portray these Roman heavy cavalry troops and their equipment, and
the manuscript also lists the major cataphract units that were established throughout the 3rd and 4th centuries AD. At first, the horses of Roman cataphracts were sometimes lightly armoured or completely unarmoured, like the Sarmatian mounts. However, a great change in the east led to the evolution of the Roman cataphract over the next few centuries.

In AD 224, the Parthians were overthrown and the Persian Sassanid dynasty rose to power. To compete with the Romans, the new Sassanian Empire made sure it included as many cataphracts in their army as possible, gradually shifting the focus away from the mobile horse-archers of their predecessors. As the two superpowers warred over the following centuries, the cataphracts of both armies kept to their heavily armoured roots while adopting new radical weaponry, such as bows, to increase their tactical abilities.

The particularly heavy armour of the Sassanian cataphracts led to the creation of a new term to describe them, *clibanarii*. It is not known exactly how this term came about, but it is commonly thought it originated from *clibanus*, which means ‘baking oven’, describing what it felt like to wear such heavy armour while fighting under the Middle Eastern sun. Since ancient sources used the names cataphracts and *clibanarii* interchangeably, scholars still disagree over the differences between the two, leading many to think there was very little or no difference at all and the terms were just regional names for heavy cavalry.

However, since the Romans adopted the new term while continuing to use ‘cataphracts’ to describe different units, it is possible that the *clibanarii* were the slightly more heavily armoured of the two and based on their Sassanian counterparts, while ‘cataphracts’ were the cavalry inspired by the Sarmatians.

Regardless of the exact differences between the two types of cavalry, it is certain that the heaviest cataphract-type cavalry of both empires attached either mail or face masks to their helmets to cover the entire faces of the riders. Together with the rest of their complete body armour, the face masks made the cataphracts nearly invulnerable, as described by the Roman soldier and historian Ammianus Marcellinus in the 4th century:

‘All the troops were clothed in steel, in such a way that their bodies were covered with strong plates, so that the hard joints of the armour fitted every limb of their bodies; and on their heads were effigies of human faces so accurately fitted, that their whole persons being covered with metal, the only place where any missiles which fell upon them could stick, was either where there were minute openings to allow of the sight of the eyes penetrating, or where holes for breathing were left at the extremities of the nostrils.’ (Res Gestae, 25.1.12)

Several stylised Roman versions of these face-mask helmets have been found, although all of them were for show in parades rather than for combat. The finds provide a good idea, however, of what the later Roman cataphrat helmet looked like. For the late Sassanian cataphracts, the relief at Taq-i-Bustan is an excellent depiction of their full mail helmet, as well as the entire warrior, including the unique equipment that was added, such as a bow, quiver and small shield.

In the 5th century AD, the western half of the Roman Empire collapsed, yet the eastern Romans continued to rule from Constantinople as the Byzantine Empire. Warfare between the Byzantines and Sassanians continued until the 7th century AD, when the Muslim conquests greatly weakened the former empire and completely destroyed the latter.

Throughout the medieval period, Byzantine cataphracts remained the elite shock cavalry of the army, yet they also adapted to become proficient horse-archers like the last Sassanian cataphracts. The Byzantine Empire managed to survive for more than 200 years after western crusaders conquered Constantinople in AD 1204, but it never fully recovered. Without the financial resources to field such costly troops, the last cataphracts slowly faded into obscurity.
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Masters of the muses

The composer Harrison Birtwistle and award-winning poet-librettist David Harsent talk to Lindsay Fulcher about their new chamber opera The Cure and other works on which they have collaborated.

Classical mythology has inspired a great many of Harrison Birtwistle’s operas; as discussed in great detail by Jonathan Cross in his biography, Harrison Birtwistle: Man, Mind, Music (Faber and Faber, 2000). ‘Birtwistle is, appropriately,’ he says, ‘a man of few words. His music attempts to articulate those truths which language is incapable of expressing… Birtwistle’s art is generally concerned with the universal rather than the particular, with the collective rather than the individual, with landscape rather than portrait. Hence his preoccupation with myth and ritual, with formal theatre and stylized drama, with contexts that can give shape to these deep feelings and ideas… The formal structures of Attic tragedy have been a continuing source of fascination for the composer and many of his works have… taken on the characteristics of ancient Greek theatre…’

Birtwistle has worked with the award-winning poet David Harsent as his chief collaborator for the last 25 years. ‘Harry sets what I write,’ Harsent tells me, ‘Of course, we talk at length about the piece before I set finger to keyboard. We’ve never had a falling out; we’ve never had much of a difference of opinion.’

Together, they have created the viscerally powerful two-act opera The Minotaur, first staged at the Royal Opera House in 2008; The Corridor, a haunting chamber opera about Orpheus and Eurydice that premiered at the Aldeburgh Masters of the muses.
Festival in 2009; and, now, another chamber opera, *The Cure*, that focuses on Jason and Medea and will open the Aldeburgh Festival in June.

It tells the story of Jason’s return home with the Golden Fleece, and of the magical rejuvenation of his ailing father, Aeson, by his sorceress lover Medea.

‘When Jason and Medea return in triumph from Colchis, they are ready to celebrate,’ explains David Harsent, ‘but Jason’s father is too old and frail to join in. So Jason asks Medea to help him – he offers her 10 years of his life if she will use her magic to restore his father’s strength and youth, and she collects herbs and makes a potion to cure him. Medea is a force of nature. She’s also a woman in love whose love is not returned – and a woman betrayed. In *The Cure* she uses her witchy powers to please her lover by rejuvenating his father. This struck me as an eerie and perverted request on Jason’s part. Her means of doing it is no less eerie and perverted. My version of the event is more complex than that given in Ovid. To some extent, it’s an investigation of the dark power of intimacy. In Euripides’ *Medea*, she kills her children, and that’s generally taken to be her means of revenging herself on Jason. I think it’s an act of effacement.’

We shall have to wait to see *The Cure* before discovering exactly

**HARRISON BIRTWISTLE** was born in Accrington in Lancashire in 1934. He became interested in music as a child, learnt to play the clarinet and went on to study at the Royal Manchester College of Music and at Princeton University, where he wrote his first opera, *Punch and Judy* (1967). This was followed by Verses for Ensembles (1968) and *The Triumph of Time* (1971-72). In 1975 he became musical director of the newly established Royal National Theatre in London, a post he accepted, he says, because he heard that Peter Hall was planning to stage Aeschylus’ trilogy *The Oresteia*, which he did, with Birtwistle’s music, in 1981. From 1994 to 2001, Birtwistle was Henry Purcell Professor of Composition at King’s College London. He was knighted in 1988 and made a Companion of Honour in 2001.

whom love is not returned – and a woman betrayed. In *The Cure* she uses her witchy powers to please her lover by rejuvenating his father. This struck me as an eerie and perverted request on Jason’s part. Her means of doing it is no less eerie and perverted. My version of the event is more complex than that given in Ovid. To some extent, it’s an investigation of the dark power of intimacy. In Euripides’ *Medea*, she kills her children, and that’s generally taken to be her means of revenging herself on Jason. I think it’s an act of effacement.’

We shall have to wait to see *The Cure* before discovering exactly
what Harsent means by stating that Jason’s request is ‘erotic and perverted’ – perhaps Aeson did not want to be rejuvenated; was he even asked beforehand?

The Cure’s companion piece at Aldeburgh is The Corridor. Both are designed by Alison Chitty, another long-term collaborator of Birtwistle’s, and star tenor Mark Padmore and soprano Elizabeth Atherton, who were in the original

production of The Corridor. This opera freeze-frames the devastating moment when Orpheus turns to look back at Eurydice as they leave the Underworld and, in so doing, loses her forever.

‘I’m obsessed with the myth of Orpheus’, says Birtwistle. ‘I see The Corridor as a single moment from the Orpheus story magnified, like a photographic blow-up. I’ve thought of it as virtuosic, close-up chamber theatre, with the London Sinfonietta musicians in the action as well as the singers.’

Birtwistle’s first major musical foray into Orphic realms came in 1986 with The Mask of Orpheus. Jonathan Cross describes it thus:

‘When Orpheus (represented in triplicate) dies many times and in different ways… we do not weep, because we are not looking at one man in a particular time and place, but at Everyman. Peter Zinovieff, the work’s librettist, argues that Orpheus did not exist as an individual but is a collective inheritance.’

In The Mask of Orpheus, two sets of singer/actors perform contradictory versions of one event from the Orpheus myths but, if Birtwistle had been the sort of man to toe the line, this opera might never have been written at all.

‘It was a funny journey,’ he tells me, ‘because originally I was commissioned by the Royal Opera House to write an opera of Faust but, in the course of working on it, I became interested in Orpheus because there are so many versions of his story. I found him a much more interesting person than Faust.

‘So, eventually, when we all gathered at the ROH to decide who was singing, directing, designing Faust, I interrupted and said: “Before we go on I must just say one thing. I’ve changed the subject. It’s not Faust any more, it’s Orpheus!” It saved me a lot of problems. Orpheus is given this power with his music – even when his head is off, even when he is ripped apart by the Titans…”

‘And will you ever return to Faust?’ I venture to ask. ‘Never!’
is Birtwistle’s emphatic reply.

‘Orpheus is the first poet,’ says David Harsent, ‘and the first opera we worked on together was Gawain – that poem is a touchstone for any English poet.’

‘Orpheus is the only mortal to go down into the Underworld and to return,’ Birtwistle points out. ‘He also added more strings to the harp – two more. Originally there were only five. Although some say that it was Apollo who added them.’

We then discuss the power of music and how it affects different people in very different ways. ‘It can make you cry,’ says Birtwistle, ‘or it can make you nostalgic. Pop music gets people very excited. Music’s power is all through association. Why is a minor key, the female key, sad, and the major, or male, key not sad? The Indians understand this when they are writing their ragas. They have music for different purposes and different times of the day. And the music of the Sirens – it can wreck your life!’

Returning to The Minotaur, Birtwistle describes some of the problems he had with staging it. ‘The thing is, how do you portray the Minotaur, who is half man, half bull? We couldn’t have him mooing and making bull noises. No, he speaks – and what he says is heart-rending...’

Then he describes what led him to his latest collaboration with David Harsent, The Cure.

‘I came across a few lines from John Gower’s [14th-century] poem Confessio Amantis,’ he says, ‘that describe the moment when, at night under a full moon, Medea goes to gather herbs to make a potion that will rejuvenate Jason’s father, Aeson:

Upon hir clothes gert sche was
Al specheles and on the gras
Sche glod forth as an Adde doth...

It seemed to me like a beginning – and so it was.’

‘The moon is a function. It is emblematic of time – it waxes and wanes to show the passing of time.’

Time is another recurring motif in his work. ‘What is your concept of time?’ I ask.

‘There’s not enough of it!’ exclaims Birtwistle – and, with that, the interview ends.

• A double bill of The Corridor and The Cure by Harrison Birtwistle with libretto by David Harsent will open the 2015 Aldeburgh Festival (www.aldeburghfestival.co.uk) on Friday 12 June, with further performances on 14 and 15 June.
From June to October 2015, Tate Britain will host the first London retrospective of work by Barbara Hepworth (1903-1975) for nearly 50 years. Titled *Barbara Hepworth: Sculpture for a Modern World*, the exhibition looks at the changing contexts within which the work of Hepworth, one of Britain’s foremost modern artists, was understood over the course of the 20th century. In the 1920s she was among those who chose to eschew the 19th-century academic practice of clay modelling and to subscribe to the modern doctrine of ‘direct carving’, following the path forged by Epstein, Gill and Gaudier-Brzeska prior to the First World War.

In the following decade, she and her partner, fellow-artist Ben Nicholson, made links with Picasso, Brancusi and other members of the Parisian avant-garde. They developed a concept of art that in its modernity was bound to, not elevated beyond, everyday living, and their shared studio in Hampstead became a site of artistic display and exchange. The pure abstract forms of her sculpture and drawings in the 1930s and 1940s evoke contemporary developments in science and mathematics and in the 1950s, beginning to use bronze, Hepworth’s work becomes associated with modern architecture.

As art historians have long-acknowledged, however, despite being defined in opposition to what had come before, notions of modernism in art are inextricably linked with the ancient world. Stylistically the influence of ancient on modern is demonstrated in shared characteristics, such as flatness, in motifs such as the bull, or in forms such as the block, the torso, the pebble, the spiral, the grid and the labyrinth. More generally, there is a shared emphasis on simplicity and directness of approach or material.

The influence of the ancient world on the modern art of Barbara Hepworth may be observed with reference to prominent collectors of ancient art, who were keenly interested in the possibilities for cross-fertilisation between the arts. Notably, André Malraux, the former French minister of culture, was a key figure in the promotion of modern art and its relationship to the ancient world. It was he who coined the phrase ‘the pyramid is a cone, the sphinx is a woman’. This was a recognition of the shared language of form between the ancient and modern worlds, and a celebration of the timeless quality of art.

Inga Fraser, Tate’s Assistant Curator of Modern British Art, uncovers traces of the profound influence of ancient art on Barbara Hepworth’s 20th-century sculpture.
her work, in the writing of contemporary theorists and critics, and in the way she was portrayed in film and on television. It was also something she increasingly referred to in her own writing, especially after the Second World War, as she placed great importance on the ‘magical constancy’ of sculptural properties.

In 1924 the young Hepworth travelled to Italy, having been awarded a scholarship, and it was through the British School at Rome that she encountered Richard Bedford, Head of the Department of Sculpture at the Victoria and Albert Museum. When she and her first husband, John Skeaping, held an exhibition in their studio at St Anne’s Terrace in St John’s Wood in 1927, Bedford brought the influential collector George Eumorfopoulos, who purchased works by Hepworth, including her earliest surviving carving, Doves (1927). Eumorfopoulos is primarily known as an expert on European and Oriental porcelain, part of whose collection was sold to the Victoria and Albert Museum. He also collected Islamic and medieval art, and it is noteworthy that he found common interest in both ancient and modern art, owning works by Matisse and Hepworth alongside his historic collection.

Other collectors who combined an interest in ancient and modern visited the studio exhibition, including Sir George Hill, then Curator of the Coins Department at the British Museum, and Laurence Binyon, Assistant Keeper in charge of Oriental Prints and Drawings at the British Museum. Arnold Maremont, a prominent collector of Pre-Columbian art, also owned a work by Hepworth, Two Forms of 1938 – a work that is now presumed lost.

Hepworth’s friend and advocate in later life was Dag Hammarskjöld (Secretary-General of the United Nations) and, when he died, she was commissioned to make his memorial sculpture Single Form 1961-4. Hammarskjöld collected both ancient and modern works of art; among those displayed at his museum in Backåkra, Sweden, are Greek bronzes from 200 BC and an Ancient Egyptian painting of the jackal-headed god Anubis, as well as works by Hepworth and Picasso.

From the outset successive art historians made reference to ancient art and culture as they defined modern art, and Hepworth’s work in particular.

In The Meaning of Modern Sculpture (1932), RH Wilenski wrote: ‘Modern sculptors have found their studies of Egyptian, Assyrian and ancient Persian carvings of very great service.’

To demonstrate his point, he juxtaposes an image of an early carving by Hepworth, Musician (1929-30), next to one of an Egyptian carving of Chertcneep (circa 1950 BC), explaining that her work is by no means a pastiche, but rather ‘an attempt to create sculpture with analogous meaning; an attempt to collaborate with substance and cubic form and so recapture the compelling formal meaning of Egyptian works’.

Wilenski goes on to suggest that the appeal of Egyptian sculpture for modern artists may lie in the focus on carving: ‘In these Egyptian sculptures in the round the modern sculptors saw that collaboration between the character and form of a resistant substance on the one hand and the human will on the other, which they themselves were hoping to achieve. In these carvings the stone, the cubic shape, and the idea of a seated man had all met on equal terms, and each had contributed to the other. The meaning of the stone cube is enriched by the symbolic meaning of its relation to a seated man; and the image of the seated man is given universal and permanent meaning by its union with the universal and permanent meaning of the stone and the cube.’

Given Hepworth’s focus on materials, allowing the nature of the stone or wood to shape the final work, the comparison seems justified, but other critics developed a more complex reading.

The Dutch Egyptologist and archaeologist Henri Frankfort (1897-1954) wrote a text on Hepworth’s sculpture for the July 1935 issue of Axis, a modern art quarterly edited by Myfanwy Evans (who later became the wife of John Piper). In it, he refers specifically to the series of two- or three-form sculptures sitting on a rectangular ‘slab’ that Hepworth had recently produced in marbles, including white marble, grey alabaster and snakewood. Stylistically, these works are not overtly reminiscent of ancient works, yet Frankfort argues that ‘she has realised values which belong to the essence of sculpture and which, in fact, characterise good work of all ages’.

He praises ‘the sustained tension of her composition and a thoroughness of carving which leaves every particle of surface shaped and luminous’, reminding the reader that ‘Chinese carvings and those ancient Egyptian works which were not meant to be covered with a coat of painted stucco show a similar surface treatment’.

The particular attention that Hepworth paid to space within this series, delineated by the rectangular base, Frankfort likens to that found in the spatial disposition of the Apollo of Olympia, which includes ‘as indispensable parts the empty space between chin and shoulder, arm and flank’.

Two years later, the Swiss art historian Carola Giedion-Welcker (1893-1979) was one of several authors to introduce, as a reference in discussions of modern sculpture, various Neolithic monuments in Britain and France. Her 1937 book, Modern Plastic Art, which includes images of a range of ancient artefacts, such as an ivory statue from
the collection of the Musée de Paléontologie and an ‘Archaic torso of Apollo’ from circa 600 BC in the collection of the Louvre, Paris, also reproduces a photograph of Stonehenge (taken by the architect Walter Gropius), a photograph of the Mên-an-Tol in Cornwall (taken by John Piper), and images of the lines of standing stones at Carnac and of the Dolmen de Marchands at Locmariaquer, both in Brittany. Images of two works by Hepworth also appear. The same photograph of Stonehenge and others also credited to Gropius are reproduced directly after Hepworth’s text on sculpture in Circle: International Survey of Constructivist Art, edited by Ben Nicholson, Naum Gabo and Leslie Martin, and published later that year, in July 1937.

The use and provenance of these images point towards a clear interest on the part of modernist artists, architects and critics in these ancient sites, and the link with Hepworth’s work is made explicit in October 1937, when the scientist JD Bernal (who had also contributed a text, ‘Art and the Scientist’, to Circle) wrote the foreword of a catalogue accompanying an exhibition of Hepworth’s work at the Reid & Lefevre Gallery in London. In his article Bernal refers not only to early Greek sculpture, ‘Helladic figures’ or ‘statues of Apollo, but also to the ‘Neolithic Menhirs’ of Cornwall and Brittany. Significantly, he connects the work of Hepworth and other abstract artists with the ritual and social function of art, which also permeates Megalithic art. Underlying his theory and the collaborative, international and cross-disciplinary approach taken by publications such as Circle, were the growing political tensions in Europe in the late 1930s. Reference to a shared prehistory and the universal qualities and socially cohesive functions of art, both ancient and modern, must be understood as symptomatic of the time.

In the decade of the 1950s, a period equally determined by political, social and industrial change, as Europe was rebuilt following the Second World War, critics may again be observed linking Hepworth’s work to the ancient world. The first major monograph of her work was edited by Herbert Read and published in 1952. Following her move to Cornwall, Hepworth’s sculpture became more explicitly evocative of the landscape, and this caused Read to note that it was Cornwall’s ‘remarkable pagan landscape’ that inspired her.

In a subsequent book, The Tenth Muse, Read summoned a wide range of ancient precedents in a discussion of Hepworth’s sculpture: ‘One might as well begin with the Aphrodite of Knidos, for a Torso carved by Barbara Hepworth at the age of twenty-five is conceivably a derivative of the lost masterpiece of Praxiteles. One must mention African tribal sculpture, Mexican sculpture, Egyptian sculpture and certainly the sculpture of the Italian Renaissance, for the secrets of all these styles were absorbed in an apprenticeship that was as profound as it was passionate.’

Of key significance for Read is the ‘perenniality’ of such monuments, and it is this quality that he associates with Hepworth’s sculpture. While academics such as the Czech art historian JP Hodin continued to paint a broad picture of Hepworth’s references (in 1956 he compared her use of colour to that of ‘the old Greeks’, ‘the Egyptians’, ‘the Assyrians’), in the popular realm of film and television Hepworth’s ancient predecessors become more specifically British or Cornish in the 1950s.

Nowhere is this more apparent than in the first film about Hepworth, Figures in a Landscape, directed by Dudley Shaw Ashton in 1953. In it, various sculptures by Hepworth are physically taken into the landscape, to be filmed at settings including the Mên-an-Tol and the bay of St Ives. The film script was written by Jacquetta Hawkes, whose book A Land (1951), combines geology and archaeology in a narrative history of Britain. This close identification of Hepworth’s sculpture with the British landscape and its ancient monuments is echoed, though less demonstrably, in subsequent productions, such as John Read’s film, Barbara Hepworth, made for the BBC in 1961, or the 1968 film directed by Derek Fairhead for Westward Television. As historians such as Andrew Causey have noted,
Hepworth herself was uneasy with this neo-romantic association, yet it is in this context that she is often popularly understood to this day.

Though Hepworth drew comparison between her works and the art of the ancient world – often noting, for instance, that her desire to be a sculptor was initially sparked by a slide-lecture on Egyptian sculpture that she saw at the age of seven at Wakefield Girls’ School – the context was not confined by national boundaries. Her library, which did contain publications such as Stuart Piggott and Glyn E Daniels’ *A Picture Book of Ancient British Art* and Alexander Keiller’s *Avebury: Summary of Excavations*, also included books on ancient Greek art, the sculptures of Easter Island, pre-Columbian, Cycladic and Oceanic art.

After her visit to Greece with Margaret Gardiner in 1954, during which she travelled to Athens, Epidaurus, Mycenae, Delphi, Crete, Rhodes, Cos, Patmos, Delos and Santorini, she produced a number of works with Greek titles, such as those in the magnificent gouache wood series *Corinthos* (1954-5) and *Oval Sculpture (Delos)* (1955).

For Hepworth, the ancient world was more than a purely aesthetic or theoretical source, as identified by some patrons and critics in the 1920s and 1930s, nor was it limited to a certain post-war insularity or focused inwards to national origins after a period of international conflict. Rather, in the ancient world Hepworth sought universal human values, at the centre of which art was to be found. As she stated in a radio broadcast:

‘It doesn’t matter what period of sculpture one’s looking at, it’s a completely valid language which touches, deep down, our whole feeling, inside ourselves and our whole sense of movement, everything – every gesture – within us, how we stand, the laws of gravity, what it feels like to shake somebody by the hand, so that all we think about this living world in three dimensions comes out, and we start working.’

**Barbara Hepworth: Sculpture for a Modern World** will be on show at Tate Britain (www.tate.org.uk) from 24 June to 25 October. It will then go on show at the Kröller-Müller Museum, Otterlo in the Netherlands, from November 2015 to April 2016, and at the Arp Museum, Rolandseck in Germany, from May to August 2016. A fully illustrated catalogue, edited by Chris Stephens and Penelope Curtis and published by Tate, costs £24.99.
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Along the Lycian Way

Lindsay Fulcher follows in the footsteps of an ancient people through a beautiful mountainous region of south-west Turkey
If, like me, your idea of relaxing is not simply lying on a beach, and if you enjoy walking and have more than a passing interest in archaeology, then a holiday that combines these two interests is ideal. So it is that I sign up with Exclusive Escapes for a week of just such activities in south-west Turkey.

Ancient Lycia is a beautiful, dramatically rocky region where, day by day, we will explore deserted archaeological sites, enjoy spectacular views of mountains and the coast, and still find time for a dip in the clear aquamarine sea.

The Lycians, who appear in *The Iliad* as allies of the Trojans, were fiercely independent. They had their own distinctive language (now lost) and script and were considered so advanced that neither the Hellenes nor the Romans felt the need to try to civilise them – and they were the last people of Asia Minor to be incorporated into the Roman Empire. Their early buildings have been overlaid by later Hellenistic and Roman additions, but many of their distinctive free-standing tombs, which look like small stone houses, are still dotted around the landscape. In some towns you can find a house-tomb in the middle of a street with traffic passing on either side of it, or in villages they are used by local farmers to shelter their goats. The Lycians also cut tombs into solid rock faces throughout the region and gave them elegant carved façades.

I am looking forward to walking through this rugged landscape and getting to know more about these accomplished people by exploring their ruins. But, as I soon discover, walking along the Lycian Way is no picnic. It turns out to be quite a rough and rocky path, with steep ascents and descents, and occasionally requires a little bit of clambering over large boulders.

According to Exclusive Escapes’ brochure, participants on this tour need ‘a reasonable degree of fitness’, which is soon evident to me, but, as one of our group is a sprightly, determined 76-year-old, I am determined to finish the course too.

The first day of the tour begins with a climb up a gently rising path to a sizeable ghost town built over the site of the ancient Lycian city of Lebessus. Renamed Livissi in the 18th century, today it is known as Kayakoy. Between 1922 and 1923, during the Exchange of Greek and Turkish Populations, the Ottoman Christians living there were asked to leave, so they reluctantly packed their bags and went.

Unbelievably, on 23 October last year, Kayakoy was auctioned off by the Turkish government on a 49-year lease for partial development (one third of the site), with plans for a hotel and tourist facilities. This ghost-town was also recently used as a location in the closing scenes of Russell Crowe’s new film, *The Water Diviner*.

The Lycian Way officially begins, and where we enjoy a quick dip.

As we leave we see several paragliders drifting gently down to land on the beach, like Icarus: ‘... and in the middle of the air he flew on feathered wings; and so his active mind and vigour of his genius were absorbed into his wings and feet’, as Ovid describes his flight.
in Book 2 of Metamorphoses.

The following day we ascend to the ruins of Pinara (said to mean ‘round’ referring to the round hill on which the settlement was built) and have the place almost to ourselves. Under the shade of a musky carob tree alive with buzzing bees, our guide, the writer Jeremy Seal, tells us more about the Lycians. Their cultural and trade links with Egypt under the Ptolemies, with Assyria and with the kingdom of the Hittites brought an Eastern influence to their religion.

Although they built no organised necropolises, the cult of the dead was strong. The Lycians took much care in carving the exteriors of tombs, while the interiors were usually plain except for several layers of shelves. The dead were entombed with their jewellery and some practical artefacts. The stone house-tombs that we see around us may have represented the homes in which these people aspired to live – instead of the timber and mud-wall structures in which they actually dwelt. After Arab raiders arrived in the 8th century AD, settlements like Pinara were abandoned.

Pinara is impressively situated half way up a mountain and, because of its high altitude, Pliny the Elder dubbed the city’s inhabitants ‘bird-men’. Perhaps for the same reason, it has never been excavated. Seated among its stone tombs and tumble-down columns – it has been struck by an earthquake, or two, in its time – it now seems an utterly peaceful spot. Higher above us towers a flat-topped mountain whose vertical east face is honeycombed with hundreds of rectangular entrances of rock-tombs. I am quite glad to hear we are not about to scale this precipice. Instead we follow a path leading around it, past a temple dedicated to Aphrodite, and finally...
see the jewel in Pinara’s crown – its amphitheatre, which was never modified by the Romans. It nestles so naturally into the landscape that it appears to have grown there.

For our lunch we go to a house in a nearby village where we are seated on rugs on a terrace and the local farmer’s wife serves a simple but tasty home-grown lunch of meze.

Of course, the Romans made their presence felt in this area too, and on our next excursion – to Delikkemer – we admire their great engineering prowess in the form of a mighty Roman aqueduct with impressive jointed stone pipes and huge stones that fit together neatly.

After a three-hour walk through a pine forest, we come to the ancient port of Patara, which has been greatly restored. Patara was one of Lycia’s leading cities; its natural harbour ensured that it was also its main seaport, and, as it had the maximum three votes, it was also a member of the Lycian League. The league was made up of 23 city states, each of which had a number of votes to cast when policy was being decided. It is claimed that this was the earliest form of democracy, a point emphasised by the grand reconstructed Lycian League Assembly Hall that stands on the site. Patara’s harbour silted up centuries ago but you can still walk down its broad, colonnaded main street and see the remains of granaries built by the Emperor Hadrian to store wheat in transit from Egypt or Anatolia to Rome. The 2nd-century AD Triumphal Gate still stands, and the amphitheatre, in which gladiatorial combat took place, has been restored. There is a Greek inscription telling us which Roman was responsible for rebuilding the theatre. Although the Romans ruled over the region, Patara remained largely Greek, and Latin was only the language of officialdom. St Paul and St Luke changed ships at this port, and St Nicholas, who was born here circa AD 300, became bishop of nearby Myra.

A trip along this towering rocky coast by gulet – a traditional design of wooden sailing vessel in southwestern Turkey, usually with two masts – is a stunning experience. A good excuse for such a journey, if one were needed, is to visit the island of Gemiler, where the ruins of the church and shrine of St Nicholas stand to this day. We find the ceremonial walkway where pilgrims once processed when they stopped off here to venerate the...
saint’s relics on their way to the Holy Land. As well as his familiar role at Christmas, St Nicholas is also the patron saint of sailors, merchants and pawnbrokers.

The following day we travel to a village called Incelaliler where a local guide is waiting. We follow him up a rocky path bordered by juniper trees to the deserted ruins of Oenoanda, whose great walls, small amphitheatre and stone-paved agora (or stoa) are still intact.

As Jeremy Seal is in philosophical mode, he treats us to a talk on Stoicism, derived from stoa as set out by Diogenes, a native of the city. His philosophy, inscribed on blocks of stone still scattered around the stoa, promotes the advantages of leading a simple life based on virtue, with no excess. It seems plausible in this ancient setting until someone treads on a juniper berry whose peculiar scent triggers associations in me of a large gin and tonic and all thoughts of becoming a Stoic fly away in an instant.

The site of Oenoanda has to be guarded day and night against looters – we are not even allowed into the locked hut where the archaeological finds are stored. Back in the village, the guardian’s wife has prepared a traditional Turkish lunch for us – delicious gözleme, Turkish flatbread stuffed with white cheese and fresh herbs, served with a cool yoghurt drink called ayran.

As we are driving through rural Anatolia with its fat-tailed sheep, sprightly goats and small stacks of sesame drying in the fields, I am struck by how abundantly fertile this land is. Rows of white beehives are lined up in orchards where peaches, figs, quinces, apples, oranges, lemons and pomegranates flourish. Everywhere there are smallholdings where donkeys bray, farm dogs bark and cockerels parade triumphantly.

Eventually we arrive at the village of Dodurga, which has a population...
The village is in the middle of the Lycian site of Sidyma, several of whose ancient stones have been incorporated into its occupied houses and its small mosque. Here we buy jars of wildflower honey and wooden spoons carved by local women. Some of the goats have the luxury of sleeping inside a Lycian tomb – indicated by fresh straw on the floor. Just outside Dodurga we find several impressive stone sarcophagi and larger, grander tombs, some with carved ceilings decorated with rosettes and faces.

Feeling a need to get out of the Underworld, on the last day of the holiday I decide to become a modern-day Icarus and drive up Babadag, the mountain above Oli Deniz, to try some paragliding. Alas, the wind is either too strong or non-existent and, after waiting at three different jumping-off points, I am forced to descend to the valley by jeep and head to the airport for a much more conventional take-off.

FACT FILE
Lindsay Fulcher travelled with Exclusive Escapes, a company that specialises in Turkey; +44 (0) 208 605 3500; www.exclusiveescapes.co.uk. Departing on 2 May and 17 October 2015 this year, its cultural/walking breaks are based on board one of two luxury gulets that sail along the Lycian Coast, with walks starting from convenient embarkation points. The tour costs from £1,750pp, including seven nights' full board, return flights to Dalaman from the private terminal at London Stansted, Heathrow or Manchester, transfers, all transport and guiding by writer Jeremy Seal.

• Jeremy Seal’s books on Turkey include: A Fez of the Heart: Travels Around Turkey In Search of a Hat (1995), Santa: A Life (2005) and Meander: East to West along a Turkish River (2012).
Ethiopia is a unique country of great antiquity. Aptly described by many as ‘the Cradle of Humanity’, it is the land of origin of Lucy, or Dinkenesh, the 3.5 million-year-old skeleton of *Australopithecus afarensis*, the world’s best-known early hominin. Many other prehistoric remains are also to be found in the region, including some important cave paintings.

It was familiar to the ancient Egyptians, who called it ‘the Land of Punt’ and ‘the Land of the Gods’, as the source of the life-giving River Nile, and the territory to which Queen Hapshetsut and other Pharaohs dispatched many a naval expedition in search of incense for their temples. The country, which they also termed Ethiopia, or ‘Land of Burnt Faces’, was subsequently also known to Homer and the Greeks. They spoke of it as a ‘Far-Off Country’ visited by the gods, and inhabited by the ‘blameless’ Ethiopians, who lived, it was believed, on the very edge of the world. The Ptolemies sent important expeditions to Ethiopia in search of elephants, aptly described as ‘the tanks of ancient times’. Ethiopia was likewise well-known to the Jews of antiquity, and to other readers of the Bible.

Traditionally Ethiopians dated their history from Adam and Eve, and from King Solomon and the Queen of Sheba. They believe that this biblical queen was a wise Ethiopian woman ruler who travelled to Jerusalem to learn of the wisdom of Solomon.

Her legendary story is told in the country’s national epic, the *Kebrà Negast*, or ‘Glory of Kings’, which was written in the early 14th century AD. This text claims that Menilek, Sheba’s son by Solomon, who lived around 1000 BC, presided over the acquisition of the biblical Ark of the Covenant, and later founded an imperial dynasty which ruled the country until the Ethiopian Revolution of 1974.

Modern archaeological research has identified a number of ancient settlements in northern Ethiopia. The most important is at Yeha, site of an immense and remarkably fine temple erected to the sun and moon gods. It dates back to perhaps the 7th or 8th century BC – within only a few hundred years of the believed lifetime of the legendary queen.

The well-documented history of Ethiopia begins half a millennium or so later, with the founding of the Aksumite kingdom, in what is now the north of the country, around 300 BC. The Aksumite state owed its importance to its location in fertile, well-watered land. This allowed the emergence of extensive agriculture, most notably the cultivation of cereals. The state was also
well located in that it enjoyed relatively good access to the Red Sea, at the port of Adulis, as well as to gold deposits towards the west, near the present Sudan frontier, and deposits of rock salt in the Afar or Danakil Depression. Bars of salt were long used in Ethiopia instead of money.

The Aksumites developed a flourishing foreign commerce, trading with countries as far apart as Egypt and India, as well as Arabia, and exported ivory and gold in exchange for textiles and a variety of manufactured goods. Early in the Christian era the Aksumites also began the minting of coins. Struck in gold, silver and bronze, these bore inscriptions in both Ge’ez, then the language of the country, and Greek, the principal international language of Red Sea commerce.

They were also renowned for their work in stone. At their capital, Aksum, they erected stone inscriptions, extensive many-roomed palaces, and lofty monolithic stelae. The finest such obelisks, which were designed to resemble multi-storeyed buildings, were adorned with representations of doors and windows – a decorative feature which was to reappear in rock-hewn churches a millennium later.

The kingdom of Aksum emerged as the most important Red Sea power between the Roman Empire and Persia. Aksumite armies were despatched on major expeditions,
to Arabia and Nubia, in the west, as well as into the Ethiopian interior, the north of which came increasingly under Aksumite rule. The kings of Aksum are believed to have exercised considerable powers. In support of this view it has been noted that whereas coins in most countries bear an effigy of the king on one side and of the state on the other, the money of Aksum has a representation of the monarch on both sides.

Aksum embraced Christianity early in its history; Ethiopian church tradition holds that the first Aksumites were converted at the time of the Apostles. Be that as it may, it is undeniable that the Aksumite state adopted Christianity as the state religion in the early 4th century. Earlier coins bearing representations of the sun and moon were then replaced by money decorated with the Cross of Christ. This was some of the first currency of its kind to be minted anywhere in the world.

The introduction of Christianity is believed to have taken place in the Aksumite kingdom when a ship carrying Syrian Christians put in at the coast. A fracas ensued in which almost all on board were killed; two young boys survived and were found studying – the Bible perhaps – under a tree. They were brought to the king, who appointed them to his household. The elder, by name Frumentius, became the royal secretary and treasurer. He subsequently founded churches and converted the heir to the throne, after which he travelled in quest of a bishop to Alexandria, in Egypt, then a major centre of Christianity. He was received in audience by the head of the Coptic Church, Patriarch Athanasius, who, recognizing the young man’s achievement for the faith, appointed him the country’s first bishop. This act had immense implications, for it was to become traditional, for over a millennium, that the Abuna, or head of the Ethiopian Church, should be imported from the Church of Coptic Egypt.

It was not long after the country’s conversion, it is believed, that the Christian Scriptures began to be translated into Ge’ez. This work may well have been completed around the time of the nine Saints, who also came to Ethiopia from Syria, around the 5th century, and founded important monasteries in the vicinity of Aksum and elsewhere. Aksum emerged as the centre of Ethiopian Christianity, which in the following centuries spread increasingly southwards into the mountainous interior. The city was the site of the great Church of St Mary. Reputed to be the resting place of the Ark of the Covenant, brought from Jerusalem in Menilek’s day, it was named after St Mary of Seyon, (Zion). Aksum was by then part of the wider Christian world, and pilgrims from Ethiopia, then as for the next millennium and a half, travelled on pilgrimage to Jerusalem, where they communed with co-religionaries from many European, Asian and African lands.

The Aksumites, who are said to have originally spoken a Semitic language similar to that of South Arabia, at first used the Sabaean script employed there. This writing, like that of other Semitic languages, ran from right to left, or, more often, in the *boustrophedon*, or ‘ploughwise’ manner. In it the first line ran from right to left, the second from left to right, the third from right to left, and so on. Sabaean writing, again like that of other Semitic languages, was primarily consonantal and made little use of vowels.

Aksumite writing underwent a major transformation in the early 4th century, probably on account of the coming of Christianity. To make the newly translated Ge’ez Bible legible to the newly converted, the old Sabaean alphabet, being mainly based on consonants, with few vowels, was changed to

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make it more intelligible by indicating vowel sounds. Each consonant was modified to express seven different consonant-plus-vowel combinations. This transformed the old Sabaean alphabet into a new Ge’ez syllabary.

Another major change, which may have resulted from the translation of the Bible from Greek, was the abandonment of boustrophedic writing. It was replaced by writing which ran exclusively, like Greek, from left to right. Numerals based on the Greek letters were at this time also introduced, and several of the old letters were substantially modified, and in some cases even turned sideways. It was in this way that a writing system evolved which is unique in Africa, and used in Ethiopia to this day. Aksum later played a notable role in the early history of Islam. This occurred, according to Muslim tradition, almost at the beginning of the teaching of the Prophet Muhammad. When his disciples were suffering from persecution in Arabia, he pointed across the Red Sea to Ethiopia (or Abyssinia as the Arabs called it), and told them to go there, as it was ‘a land of righteousness’ where ‘no one was wronged’. His words proved justified, for when an Arab embassy with costly presents arrived to demand the refugees’ forcible repatriation, the Aksumite monarch turned to the envoys, and replied: ‘Even if you were to offer me a mountain of gold I would not give up these people who have taken refuge with me.’ The refugees duly returned to Arabia, where two of the women married the Prophet, and told him of the beauty of the Church of St Mary at Aksum. Muhammad subsequently prayed for the soul of the Aksumite ruler who had given his disciples asylum, and ordered his followers to ‘leave the Abyssinians at peace’, thus exempting them from Jihad, or Holy War. Islam subsequently expanded widely into Ethiopia. Particularly strong in the lowlands that surrounded the Christian highlands to the north, south, east and west, it was also established in the walled city of Harar in the east. This settlement, which was ruled by its own amirs, became a major centre of Muslim piety and learning, as well as an important commercial centre issuing its own currency. Aksum began to decline around the 6th century AD, and in the 7th century the minting of its currency came to an end. The Arabs, fortified by the power of Islam, meanwhile made themselves the masters, first of the Red Sea, and later of the African offshore islands.

The Aksumite kingdom as a result became increasingly landlocked, and in the early 12th century power shifted southwards to the province of Lasta. The latter was located much further inland than Aksum, and was thus far less involved in foreign trade. The inhabitants of Lasta, unlike those of ancient Aksum, made no use of coins. It was in Lasta that a new dynasty, known as the Zagwé, then rose to prominence. Unique among Ethiopian rulers, they were canonised by the Ethiopian Orthodox Church, but were later to be condemned as usurpers. The Zagwé dynasty is renowned for maintaining the Christian traditions of Aksum, and for the founding of many remarkably fine churches. Most prominent among the places of worship established during the Zagwé period were the monolithic rock-hewn churches of Lalibela, which have been classed among the wonders of the world. Situated in close proximity to each other, they made the city a major centre of pilgrimage, and one that has been
visited over the centuries by innumerable devout Christians from all over Ethiopia and beyond. Though justly famous, the rock-hewn churches of Lalibela form part of a much wider constellation of such structures. They stretch from Asmara in Eritrea to the vicinity of Goba in Bale, and thus cover an area that extends from north to south over 1000 kilometres. Several rock churches have been excavated in the last decade.

Zagwé rule, which was increasingly challenged from both north and south, came to an end around AD 1270 when an emperor called Yekuno Amlak established himself further south in the province of Shawa. The centre of political power, which had moved south from Yeha to Aksum and from Aksum to Lalibela, moved further south again to Shawa.

There, an entirely new dynasty came into existence. Its members, who continued the Christian traditions of their predecessors, are described as ‘Solomonic’, because they claimed descent from Solomon and the Queen of Sheba. The medieval Shewan state differed from those of Aksum and Lalibela in that it had no permanent capital.

The Shewan emperors, who were accompanied by huge armies and innumerable camp followers, had no fixed residence. They travelled far and wide, to inspect their far-flung empire, to collect taxes and to fight frequent wars. They thus moved from place to place, as one chronicle observed, until the hour of their last sleep, the day of their eternal repose. Their armies were so extensive that they speedily consumed the foodstuffs and firewood in their vicinity, which obliged them to continue their almost nomadic peregrinations.

Commerce, based partly on trade with the Gulf of Aden ports to the east, was at this time conceivably somewhat more extensive than under Zagwé rule in Lasta, but was still probably less important than in Aksumite days. Currency was still not minted, and people made do with ‘primitive money’ (bars of salt, and pieces of cloth and iron).

This period nevertheless witnessed an important cultural and literary revival. Many fine churches were constructed and beautifully decorated; and many remarkable icons – such as those on display in the Museum of the Institute of Ethiopian Studies in Addis Ababa – were painted.

8. A large 18th-century processional silver cross with figures, embellished in gold leaf, depicting scenes from the Passion of Christ. Narga Selassie (Lake Tana).

9. The Coronation of the Virgin in Selassie Chelekot (near Mekele). Shown seated with her hands reverently crossed over her chest, she is crowned by two Persons of the Trinity, Father and Son, with the Holy Spirit represented by a white dove with outspread wings hovering above her crown.

All photographs: Bob Friedlander.
Picasso, Chagall, Matisse, Warhol... & many other great names

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An Introduction to Greek Art: Sculpture and Vase Painting in the Archaic and Classical Periods
Susan Woodford
Bloomsbury
224pp, 259 black and white and colour illustrations
Paperback, £19.99

Since it was first published in 1986, Susan Woodford’s An Introduction to Greek Art has been a valued resource for A-level students and undergraduates. That is not to suggest that the book is specifically meant for teenagers; its serious and straightforward approach to the subject makes it suitable for beginners of any age.

Susan Woodford, who teaches art history and lectures at the British Museum, has written several other works on Classical art, some of which, such as The Trojan War in Art (Bloomsbury, 1993) and Images of Myths in Classical Antiquity (Cambridge University Press, 2003), have a more specific focus. These are still on introductory undergraduate reading lists, but have also become popular with the general reader. This is because they are accessible. An Introduction to Greek Art is no exception; it is clearly written and contains notes on terminology, a table of dates, a timeline, a glossary and a selection of suggestions for further reading. An appendix includes concise overviews on assorted topics including the use of colour in Greek sculpture, the Classical orders, temple plans, and the naming of statues.

This second edition has been updated to include more recent scholarship and also colour photographs. In her preface to the new edition, Susan Woodford writes that some of the pictures have been left in monochrome as they are ‘clearer that way and easier to understand and compare’. In fact, the majority of the images are still black and white, and a few of these now seem dark and dated. As one of the book’s main assets is that it is so richly illustrated, it is a shame that it has not been comprehensively updated in this respect.

Interestingly, the new edition still includes a few pictures of restorations that have since been removed, on the grounds that this will enhance our understanding of an object. However, in black-and-white photo graphy it is not always clear what has been restored and what is original.

The book works chronologically through Archaic and Classical Greece, focusing principally on vase painting and sculpture. As well as the images on vases, Woodford introduces the reader to the vessels’ various functions and the different types of pottery. Similarly, when discussing architectural sculpture, she explains in simple terms the various parts of a temple.

The historical contexts of the objects are well set out, too. Techniques are explained, with useful diagrams on Greek methods of carving free-standing statues, the tools used, and the lost-wax casting of bronzes.

We encounter the Archaic kouros alongside its Egyptian counterpart. In the section on the Archaic draped female figure, we learn from diagrams how to wear a chiton, a short diagonal cloak, and the large square peplos. Inevitably, much emphasis is placed on the high Classical Parthenon sculptures, but the early Classical Temple of Zeus at Olympia is also well represented.

An Introduction to Greek Art is clearly written and abundantly illustrated, often with different views of the same object. Those with some familiarity with the subject will be wanting something in greater depth – but, for those new to Greek art, it remains an instructive read. Much of the art discussed looks familiar, as it is on show in major international museums, but a studious visitor to the British Museum or the National Archaeological Museum in Athens, in particular, would benefit greatly from reading this book beforehand.

Lucia Marchini

The Story of Roman Bath
Patricia Southern
Amberley
229pp, 44 colour and 46 b/w illustrations, plus 24 facsimiles of inscriptions
Paperback, £9.99

Roman Bath was a superbly individual Roman-British town with no specific status. The Romans named it Aquaet Sulis, the waters of Sulis, after a British deity who was equated with the Roman goddess Minerva. This concise and comprehensive book walks us through the history of the city, from its beginnings as three hot springs, through its rise in status to a popular Roman watering-place, its disappearance when the Romans left, and subsequent revival after being rediscovered many years later by the Anglo-Saxons. All this in a neat 229 pages.

Patricia Southern has written a great deal on Roman history. Her numerous books on the subject include: Ancient Rome: The Republic 753 BC-30 BC, and Ancient Rome: The Empire 30 BC-AD 476, along with several biographies of Classical figures such as Pompey the Great, Julius Caesar, Mark Antony, Cleopatra, Augustus, Domitian and Queen Zenobia.

This is a second edition, the first having been published back in 2012.

We begin in prehistory, where we are given the scientific background to the origin of the springs – an interesting, if slightly off-topic, beginning to a history of Roman Britain, which nonetheless sets

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the scene as to why the Romans and others were attracted to the site in the first place. We are then walked at a reasonable pace through the Bronze and Iron Ages, before the Romans arrive in time for the second chapter.

The next four chapters explore the impact that the Romans had on ancient Bath. We see how their arrival encourages the city to flourish and expand, and we learn more about its people.

Throughout the book Southern gives us continued, detailed and highly readable information about the baths themselves. She outlines their religious aspects and tells us about the Temple of Sulis Minerva, as well as other nearby buildings, along with any renovations that were done over the years. What might be frustrating to some readers, however, is that she seems to focus in particular on the baths themselves, rather than the whole of the city and the wider culture.

So those who want to expand their research beyond the baths specifically may wish to supplement Southern’s book with other texts. That being said, the book does show facsimiles of 24 inscriptions found on the original stone walls, which give a fascinating insight into local thought and society at the time, although these are just snippets. Along with the inscriptions, and dispersed amid the text, are relevant and informative illustrations, both photographs of the site in its current condition, and diagrams of the layout of the baths from Roman times.

The title of the book is, therefore, slightly misleading, as about only two thirds of the book is really focused on the Romans in Bath. However, regardless of title, and to the author’s credit, it is a clearly written, detailed and highly readable work that we do know about Roman Bath in a fluid manner, and that tells us about the Temple of Sulis Minerva – which are today.

It is clear that many details concerning Roman Bath are not known with any certainty; for example exact dates, which is often, but not entirely, because of difficulties in excavation. However, Southern does well to bring together what we do know about the scene as to why the Romans and others were attracted to the site in the first place. We are then walked at a reasonable pace through the Bronze and Iron Ages, before the Romans arrive in time for the second chapter.

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It is clear that many details concerning Roman Bath are not known with any certainty; for example exact dates, which is often, but not entirely, because of difficulties in excavation. However, Southern does well to bring together what we do know about Roman Bath in a fluid manner, and she acknowledges where the difficulties lie.

All in all, she gives us a clearly written biography of the city of Bath, which is broad and detailed enough for someone wishing to delve further into specifics of society in Roman Britain, and accessible enough to those just beginning their research. It also provides useful background reading for anyone planning to visit the restored Roman baths and the Temple of Sulis-Minerva – which are a World Heritage site – today.

Meryt Ramble-Wallace

Minerva May/June 2015

CLASSICAL CONUNDRUMS

Adam Jacot de Boinod poses a vocabulary quiz from Latin and Ancient Greek

Can you guess the correct definition for each word from the following three options?

1) scolion (Ancient Greek)
   A) evening time or twilight
   B) a song sung in turn by the guests at a banquet
   C) an insult so gracefully veiled as to seem unintended

2) krobylos (Ancient Greek)
   A) a tuft of hair on top of one’s head
   B) pale green passing into greyish blue
   C) plump; also soft and spongy

3) amplexus (Latin)
   A) that part of an animal (between the shoulders and lower back) that it cannot reach to scratch
   B) a call to young pigs at feeding time
   C) a loving embrace

4) capella (Latin)
   A) a single ear of corn
   B) a she-goat
   C) a maggot

5) rostrum (Latin)
   A) a pathway up to a steep hill
   B) a tree bare of leaves or twigs
   C) a bird’s beak

6) dokesisophos (Ancient Greek)
   A) wise in one’s own conceit
   B) rough, blunt, unceremonious
   C) secret, shady

7) philtrum (Latin)
   A) the noise of a thunderclap
   B) a love potion
   C) the lower part of a rainbow

8) vagitus (Latin)
   A) a small cavity in a rock
   B) high-spirited, proud
   C) a crying, a squalling

9) natator (Latin)
   A) the socket of a precious stone, an ornament, jewel
   B) an exercise in swimming
   C) a poet composing verse for someone’s birthday

10) anorgiastos (Ancient Greek)
    A) forgetfulness, oblivion
    B) in whose honour no orgies are held
    C) secret, shady

11) phthano (Ancient Greek)
    A) I trip up
    B) I suspect
    C) I do something before someone else realises that I’m doing it

12) gilvus (Latin)
    A) pale yellow
    B) rough, blunt, unceremonious
    C) impulsively, without the least deliberation

• Adam Jacot de Boinod has worked as a researcher on the BBC television quiz programme QI. He is the author of The Meaning of Tingo and creator of the iPhone App Tingo.

ANSWERS

ANSWERS to the conundrums in this issue's quiz column are:


The following three options:

1) C) experienced in predicting the weather
2) B) both numerate and literate
3) A) wise in one’s own conceit
4) B) a she-goat
5) C) a bird’s beak
6) C) secret, shady
7) C) plump; also soft and spongy
8) C) a crying, a squalling
9) B) an exercise in swimming
10) B) in whose honour no orgies are held
11) C) I do something before someone else realises that I’m doing it
12) C) impulsively, without the least deliberation
LONDON

Shoes: Pleasure and Pain
Some 200 pairs of shoes – ranging from ancient Egyptian gold-leafed sandals (pictured below left) to Sarah Jessica Parker’s Manolo Blahniks – show the cultural significance of footwear past and present. Displayed thematically under the headings, transformation, status and seduction, it reveals, curator Helen Persson says, that: ‘Shoes are one of the most telling aspects of dress. Beautiful sculptural objects, they are also powerful indicators of gender, status, identity, taste and even sexual preference.’
Victoria and Albert Museum
+44 (0) 20 79 42 20 00
(www.vam.ac.uk)
From 13 June 2015 until 31 January 2016.

Wellington: Triumph, Politics and Passions
18 June 2015 marks the 200th anniversary of the Battle of Waterloo, which this exhibition commemorates. Remembered for his military feats, culminating in victory over Napoleon, the Duke of Wellington was showered with honours and served twice as Prime Minister. Political caricatures are displayed alongside portraits by artists, such as John Hoppner, Goya and Sir Thomas Lawrence, whose unfinished work dating from 1829

OXFORD

Great British Drawings
More than 100 drawings by many of Britain’s greatest artists, some on show to the public for the first time, are included in this exhibition. It draws on the museum’s unrivalled collection, which includes a diverse range of works – from those by Flemish artists working in Britain in the 16th and 17th centuries to experiments in Modernism, instigated on the Continent and enthusiastically taken up by the British after the First World War. Highlights include Dante Gabriel Rossetti’s pastel and black chalk drawing of Proserpine (below).
Ashmolean Museum
+44 (0)18 65 27 80 15
(www.ashmolean.org)
Until 31 August 2015.

UNITED KINGDOM
CAMBRIDGE

Renaissance Masterpieces Revealed
What are thought to be the only surviving bronze sculptures by Michelangelo are on display at the Fitzwilliam Museum. The non-matching pair of muscular male nudes were attributed to the artist last year when Paul Joannides, Emeritus Professor of Art History at the University of Cambridge, linked them to a drawing by one of Michelangelo’s apprentices now in the Musée Fabre, Montpellier, France. The works are displayed alongside some of the evidence that helped verify Professor Joannides’ initial discovery.
Fitzwilliam Museum
+44 (0) 20 73 06 00 55
(www.fitzmuseum.cam.ac.uk/)
Until 7 June 2015.

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ST IVES, CORNWALL
Images Moving Out Onto Space
The title and inspiration for Images Moving Out Onto Space is borrowed from a series of psychedelic kinetic sculptures that the Cornwall-based artist Bryan Wynter began to make during the 1960s. Wynter’s series, alongside similarly vibrant works by the likes of Donald Judd, Bridget Riley and Barbara Hepworth, serve to demonstrate how abstraction can move us. The works featured span a period of 50 years and resonate with different Modernist practices, from minimalism to kinetic art, to Op Art.

Tate St Ives
+44 (0) 17 36 79 62 26
(www.tate.org.uk)
From 23 May until 27 September 2015.

UNITED STATES
BOSTON, Massachusetts
Leonardo da Vinci and the Idea of Beauty
The display of master drawings by Leonardo da Vinci and Michelangelo is centred around Leonardo’s Head of a Young Woman (Study for the Angel in the ‘Virgin of the Rocks’), circa 1483-85 (pictured right). Visitors will enjoy this concise but varied show of drawings, which range from scientific studies and grotesque caricatures to the faces of beautiful men and women. Highlights include a rarely displayed Codex on Flight, which is one of Leonardo’s most perceptive scientific explorations and also includes a half-hidden self-portrait.

MFA Museum of Fine Arts Boston
+1 61 72 67 93 00
(www.mfa.org)
Until 14 June 2015.

CHICAGO, Illinois
A Cosmopolitan City: Muslims, Christians and Jews in Old Cairo
The first permanent urban settlement in Cairo was made in AD 641, which makes it a relatively young city when compared to Ancient Egyptian cities originating during Pharaonic and Graeco-Roman times. It expanded quickly into a sprawling capital, and this exhibition focuses on the three main religious communities – Muslims, Christians, and Jews – whose adherents helped shape Old Cairo’s neighbourhoods, markets and public places. The 75 objects attributed to each of Old Cairo’s communities include: richly illuminated Korans, Coptic and Hebrew manuscripts, ceramics, textiles, jewellery and architectural fragments. The exhibition is accompanied by an audio feature that allows visitors to listen to the words of people who lived in Old Cairo. Some are imagined thoughts and memories, but they also include select writings from the works of the 12th-century poet Moses ben Abraham Dari, and from the diary of the 12th-century physician Moses Maimonides.

Oriental Institute of the University of Chicago
+1 77 37 62 95 14
(oi.uchicago.edu)
Until 13 September 2015.

GREENWICH, Massachusetts
(Re)Discovering the New World: Maps and Sea Charts From the Age of Exploration
A collection of more than 30 maps and sea charts inspired by New World exploration illustrate how European ateliers from the Renaissance period tried to expand their clientele by showcasing the ‘new’ hemisphere. The owner of the collection, Jack A Somer, explains that mapmakers ‘scrambled to gather the latest explorers’ reports so that they could draw up-to-date maps and sell them to the wealthy as bound atlases’. He also urges visitors to keep in mind that these atlases were ‘massive compendia that glorified leather-filled libraries and enriched cultural reputations’. All of the maps in the collection date from between 1511 and 1757 and offer a fascinating study in geographic and human progress in this period.

Minerva May/June 2015

Bruce Museum
+1 203 869 0376
(www.bruce museum.org)
Until 7 June 2015.

NEW YORK, New York
China: Through the Looking Glass
In this show, part of the museum’s celebrations to mark the 2015 centennial of the Department of Asian Art, international high fashion is set against Chinese costumes, paintings and porcelains, as well as films, to illustrate how Chinese culture has influenced fashion for centuries. The display traces the West’s enchantment with China from the earliest period of European contact in the 16th century to its influence on modern designers, such as Yves Saint Laurent and Paul Poiret. Over 100 pieces of haute couture, avant-garde and ready-to-wear items show that designers have drawn on Chinese mythologies, realities and styles to create a pastiche of Oriental mythologies, realities and styles.

NEW YORK, New York
Piranesi and the Temples of Paestum: Drawings from Sir John Soane’s Museum
The 15 preparatory drawings by Giovanni Battista Piranesi held in Sir John Soane’s Museum in London, are an excellent example of European graphic art from the 18th century. They were produced for Piranesi’s final graphic project, Différentes vues de Pesto, published posthumously in 1778, shortly after the English architect had met him in Rome. The drawings show views of the three majestic Doric temples in the former Greek colony of Paestum, located dramatically on a plateau on the coast of the Gulf of Salerno, which Piranesi visited in 1777. This is a rare opportunity to view these incomparable works in the United States. Two additional drawings – one from the collection of the Rijksmuseum, Amsterdam and the other from the Bibliothèque Nationale de France, Paris, join the 15 – it is assumed that 21 drawings were originally produced to match the 21 plates in Différentes vues de Pesto.

The Morgan Library and Museum
+1 21 26 85 00 08
(www.themorgan.org)
Until 17 May 2015.
From Ancient to Modern: Archaeology and Aesthetics
More than 50 remarkable ancient objects and 100 related documents, photographs and drawings chart the changing perception of ‘the archaeological object’ as it moves from the site of its discovery into the museum and the public eye. With the focus on excavations in the 1920s and 1930s at early Mesopotamian sites, the show highlights the role of archaeologists, the press, art historians, curators and conservators in constructing identities for iconic Mesopotamian material, such as Puabi’s gold and lapis headdress and beaded cape from Ur (pictured below). These artefacts resonated with contemporary Western popular civilisation. Particularly enjoyable are the works by Giacometti, de Kooning and Michael Rakowitz.
ISAW Institute for the Study of the Ancient World, New York University
+ 1 21 29 92 78 00
(isaw.nyu.edu)
Until 7 June 2015.

CANADA

MONTREAL

The Greeks: From Agamemnon to Alexander the Great
More than 500 artefacts, many never seen outside Greece, lead visitors through 5000 years of Greek culture from the Neolithic era to the age of Alexander the Great. With gold from royal tombs and an iconic portrait of Alexander found near Pella, this is the most comprehensive exhibition on Ancient Greece to tour North America in a generation.
Canadian Museum of History
+1 80 05 55 56 21
(www.historymuseum.ca)
Until 9 October 2015.

FRANCE

PARIS

Keys to a passion
With consignments from major institutions such as MoMA, The Pushkin, the Gemeentemuseum and Tate Modern, this exhibition gathers a series of masterworks that have changed the course of art history. Shown together, they trace the development of modernity. Enjoy familiar works by great artists such as Malevich, Munch, Rothko and Matisse, whose La Danse (1909-10) from the State Hermitage Museum in St Petersburg is shown above. Fondation Louis Vuitton
+ 33 (0) 14 06 99 600
(www.fondationlouisvuitton.fr)
Until 6 July 2015.
Silent Partners. Artist & Mannequins: From Function to Fetish
The mannequin has long been incorporated in the preparatory stages of artists’ practice – helping them anticipate light and shadow, reveal perspective, or to act as support for drapery, for example. However, as this exhibition shows, the mannequin began to take centre stage from the 19th century. The one pictured below was made in Bergamo in 1810. It became the subject of the painting, and eventually, in creative partnership with the artist, a work of art in its own right. Beginning in the Renaissance and ending in the present day, the display leads visitors through the evolution of the use of the mannequin in art and the working methods of some of Europe’s most significant artists, from Thomas Gainsborough and Edgar Degas to Man Ray and Hans Richter.
Musée Bourdelle
+33 1 49 54 73 73
(www.bourdelle.paris.fr)
Until 12 July 2015.

GERMANY

TORGAU, near Dresden
Luther and the Princes: The Public Portrayal and Self-Image of Rulers in the Age of Reformation
The Renaissance town of Torgau is flanked by Wittenberg, Leipzig and Dresden, and as the electoral seat of Saxony it was the political centre of the Reformation. It was here that Martin Luther consecrated the first Protestant church, built in accordance with his ideas, as the chapel for the Renaissance castle Schloss Hartenfels, which has organised the event in conjunction with the Staatliche Kunstsammlungen Dresden. Unique artworks, documents and precious objects bring the age of Reformation to life, in particular the way the public image of rulers in the time of Luther were cultivated – as in, for example, the 1585 portrait of Kurfürst Augustus, Elector of Saxony (1553-1586), by Lucas Cranach (shown right).
Schloss Hartenfels
+49 35 14 91 42 000
(www.skld.museum)
From 15 May until 31 October 2015.

Minerva
May/June 2015
in the years preceding the Battle of Waterloo in 1815 is an intriguing one. More than 200 paintings, sculptures, personal possessions, gowns and uniforms, objects d’art and impressive items of weaponry tell a story of friendship, war and politics. Joséphine also amassed a great art collection, which included work by Dutch and Italian masters, such as Potter, Van der Werff, Luini and Canova. Napoleon’s death mask (right) was the first mould taken shortly after his death on the island of St Helena on 5 May 1821. The Hermitage Amsterdam +31 20 53 08 75 5 From 28 March until 18 October 2015.

EVENTS

UEA, Abu Dhabi
Talking Arts Series – Art As Witness of Globalisation
This is the museum’s fifth lecture series. Curator Jean-Hubert Martin will talk about the phenomenon of the ‘global museum’ after which the discussion will revolve around the theme of ‘universal view’ held by the Louvre Abu Dhabi, which is due to open at the beginning of 2016.

Louvre Abu Dhabi +971 2 657 5800 (louvreabudhabi.ae)
27 May 2015, 6pm-7.30pm.

BLOOMSBURY SUMMER SCHOOL

Hieroglyphs, Archaeology, Egyptology and Ancient History
A programme of lecture-based courses, many with museum trips:

Hieroglyphs: The Next Step
Dr Bill Manley & Dr José-R Pérez-Accino
The Hebrew Bible and the Ancient Near East: Gods, Prophets and Kings
Dr Lloyd Llewellyn-Jones

In the Shadow of the Pyramids: Living and Dying in Old Kingdom Egypt
Dr Claire Malleson & Dr Cordula Werschkun
Reading Hieroglyphs: The Amarna Period in Words
Dr Bill Manley & Dr José-R Pérez-Accino.

Enlightenment on the Banks of the Nile: Middle Kingdom Egypt
Dr José-R Pérez-Accino
Pharaoh’s Friends and Foes: Diplomacy, Trade, Travel and Warfare
Dr Garry Shaw

Advertising and promotion of medicine and public health in Roman Palestine
Led by Professor Estee Dworjetski (Oxford Brookes University, Department of History, Philosophy and Religion, and University of Haifa, the Zinnman Institute of Archaeology)
University College London +44 (0) 20 8349 5754 (aas.org.uk) 1 June 2015, 6pm.

Studying Egypt

Bloomsbury Summer School
International Conference: Ancient Cultures in the Land of the Bible
This major conference will discuss the archaeological treasures of ancient Israel and celebrate 50 years of innovation, discovery and research. Pre- and post-conference tours led by experts will also be held at sites that are normally closed to the public.


UK, London

Anglo-Israel Archaeological Society: June lecture programme
Have pots, will travel: Israelite identity in the seventh century BCE from an archaeological perspective
Led by Dr Carly Crouch (University of Nottingham)
King’s College London 11 May, 6pm.

Department of History, University College London +44 (0) 20 7679 36 22 (www.egyptology-uk.com/bloomsbury)

International Trust for Croatian Monuments Concert
The International Trust for Croatian Monuments helps preserve and restore historic sites and artistic treasures of Croatia damaged by war, neglect and lack of funding. Dubravka Separić Musović and Ivana Lazar, acclaimed members of the Croatian National Opera, alongside Australian pianist Piers Lane, are kindly giving a concert in aid of the trust this June. The concert is also being held in memory of Sir Henry Beresford-Peirse, a trustee and a founding member of the charity. Tickets £25 (unreserved seating) include a glass of wine provided by Croatian Fine Wines Company.

Holy Trinity Church, Soane Square +44 (0) 20 7730 45 00 (www.cadoganhall.com) 9 June 2015, 7.30pm.

UK, Kent and ITALY, Naples*

Kent Archaeological Field School Courses

Introduction to Archaeological Survey

Investigation of a Roman building at Sittingbourne in Kent

Excavation of Prehistoric features at Hollingbourne in Kent
4-10 July 2015.

Excavation of a Roman Bath-house at Abbey Barns, Faversham 25 July-14 August 2015

Training week for students at the Roman villa, Faversham 3-9 August 2015

Bones and Burials
3-4 October 2015.

Archaeological Drawing
17-18 October 2015. (www.kafs.co.uk)

ITALY-based excavations

Excavation at Oplontis, Naples (Week 1) 1-5 June 2015.

Excavation at Oplontis, Naples (Week 2) 8-12 June 2015. (www.kafs.co.uk)
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