

The International Review of Ancient Art & Archaeology

# MINERVA

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INCLUDING A SPECIAL SECTION DEVOTED TO NUMISMATICS

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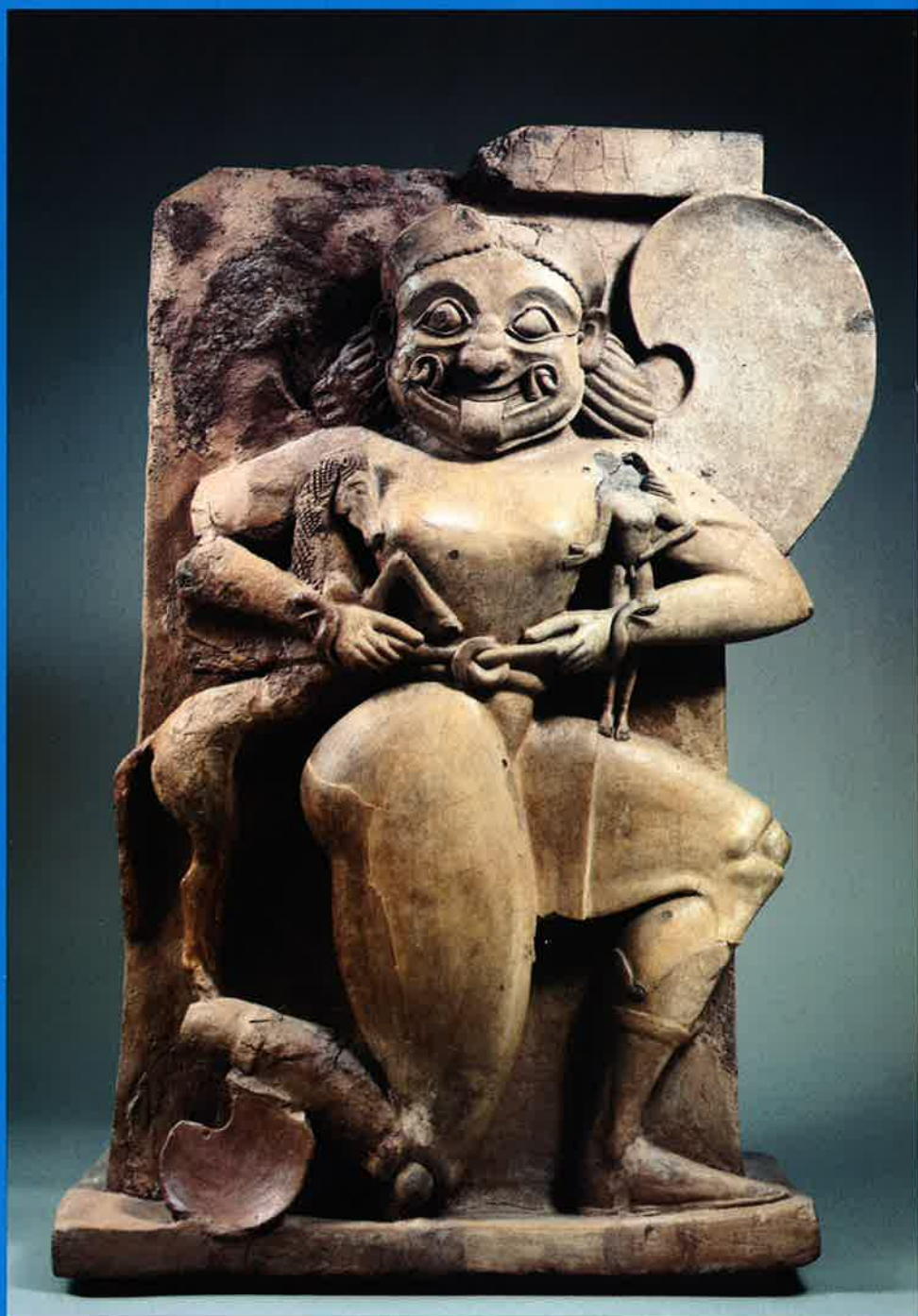
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VALLEY OF THE  
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ANCIENT COIN TRADE



Altar depicting the Gorgon Medusa, Pegasus, and Chrysaor, c. 500-475 BC. Terracotta, H: 116 cm. Museo Archeologico Regionale di Gela, inv. Sop. BL 10. Found by the sea at ancient Gela, and on display in the USA at the Cleveland Museum of Art and later at the Tampa Museum of Art. Photo: Bruce M. White.



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## EDITORIAL

***A Question of Balance: Britain Signs Up to the 1970 UNESCO Convention Tackling Trade in Art and Antiquities***

Irrespective of the exaggerated criticism addressed to the antiquities trade in recent decades, including accusations of indiscriminate receipt of looted artefacts, association with drugs cartels, and the quite ludicrously high estimates of the scale of the trade globally, there remains one inescapable truth. If governments will not assume responsibility for activities within national borders - from combating the looting of rural archaeological sites by impoverished villagers to monitoring the scale and character of imported cultural objects - then they are in effect consciously feeding illicit transactions, which will occur in all societies lacking appropriate legislation. After many years in the wilderness, the UK government (England, Scotland, Wales, and Northern Ireland) has now become one of 94 signatories to the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.

This development should be welcomed by the antiquities trade as an opportunity for formal regulation, and, significantly, to ensure that the majority of scrupulous dealers are not tarnished by the small minority of unethical agents. The way that the UK government set about examining the entire problem of illicit trade in recent years has been visibly impartial and fair. In Spring 1999 an Illicit Trade Advisory Panel (ITAP) was established by DCMS under Norman Palmer, Professor of Commercial Law at University College London, with two principal goals: to advise the Government on the scale of the illicit international trade in art and antiquities and the extent of the UK's involvement in this; and to advise on how most effectively the UK can contribute to preventing and prohibiting this illicit trade. In Spring and Summer 2000 a parliamentary select committee within the Department of Culture, Media and Sport also investigated the effectiveness of existing measures to combat illicit cultural trade under the Chairmanship of Gerald Kaufman MP.

The results of Professor Palmer's investigation (*Ministerial Advisory Panel on Illicit Trade*; DCMS, December 2000) presented several key recommendations, summarised below:

(61) The UK should accede to signing the 1970 UNESCO Convention; \*

(67) Supplementary legislation should

be processed through Parliament whereby 'it be a criminal offence dishonestly to import, deal in or be in possession of any cultural object, knowing or believing that the object was stolen, or illegally excavated, or removed from any monument or wreck contrary to local law';

(70) Law enforcement agencies be fortified by appropriate powers of search, detention and seizure and be given additional resources to enable them to discharge these powers effectively;

(80) In the case of objects imported into the UK within the last 50 years, for which an individual export licence is sought, the same checks would be carried out as are currently made for objects that have been imported from another EU state;

(102) '...the DCMS should take the lead in facilitating the formulation of a statement of ethics principles, which seeks to reflect the interests of all relevant parties: not only trading entities but private collectors, museums and others... This could be undertaken as part of the campaign of education to raise awareness of these issues...'

Other positive principal recommendations of Professor Palmer's report were the recognition that 'cultural institutions in the United Kingdom derive significant advantage from the existence of a market in cultural objects and from private collectors'. Further, '...there is substantial public benefit in a vigorous and honourable market in cultural objects. Aside from its general contribution to the economy, the market is the touchstone of much of our law and practice on cultural property'. A further indication of the rational content of the report is the admission that due to the nature of clandestine activity, it is impossible to provide precise estimates of the commercial value of illicit trade, either globally or in the UK. The report repeats the Antiquities Dealers Association estimate that the total UK turnover in the trade in classical antiquities was £15 million in 1999 (part of a £58.7 million worldwide trade for the same year). (For oriental and South Asian items the annual turnover is estimated at £40 million in the UK.)

Despite recommendations made in other research reports, which are unsurprisingly less balanced and more severe in their identification and damnation of illicit trade in the UK (cf. N. Brodie, J. Doole and P. Watson, 2000. *Stealing History: the Illicit Trade in Cultural Material*; the MacDonald Institute for Archaeological Research: p. 42), the ITAP report advised against accession to the 1995 UNIDROIT Convention on Stolen and Illegally Exported Cultural Objects. DCMS told

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*Minerva* that the main reason for this was that a convention's impact depends ultimately on its signatories. In contrast to the 94 signatories to the 1970 UNESCO Convention, membership of the 1995 UNIDROIT Convention is limited to the low 20s. Accession to the former, for which solid legislation is already in place within Europe, thus guarantees more potent action. Another reported reason behind the decision (D. Gaimster, 2002. *The Illicit Trade Problem: UK Government Responses and Initiatives*; unpublished paper to the British Museum Curatorial Forum) is that on the basis of the 1995 UNIDROIT Convention claims could be made for the return of stolen cultural property up to 50 years after a theft. Once again, one sees a balanced initiative by the UK government in how to realistically tackle problems of illicit cultural trade on a day to day basis.

In the simplest terms the 1970 UNESCO Convention is a reciprocal treaty enabling member countries to claim back stolen antiquities which surface in the countries of fellow signatories. The Convention is not retroactive. A sign of just how serious the UK government takes this development are plans to pass a new criminal offence law, which has been developed by DCMS, the Home Office, and Customs and Excise. The offence would apply irrespective of the country in which the theft, excavation or removal occurred, and has a proposed maximum penalty of seven years' imprisonment. The government is pushing for swift enactment and hopes to place the legislation before the next parliamentary session.

Following the developments outlined above, the UK government has opened a new page in its legal management of the trade in antiquities and other cultural property entering the UK. This is a serious disincentive to illicit trade, but is very clearly not intended to harm licit trade which government considers economically important.

Jerome M. Eisenberg, Ph.D.  
Sean A. Kingsley

## CYPRIOT ANTIQUITIES LEGISLATION

### US Imposes Import Restrictions on Ancient Art from Cyprus

As of 19 July 2002 a wide-ranging series of import restrictions were placed upon nearly all antiquities from Cyprus dating from the 8th millennium BC to c. AD 330 by the United States Customs Service as briefly noted in the last issue of *Minerva*. This was an amendment to the previous regulations imposed on 12

April 1999, which included only Byzantine art from Cyprus from about the 4th-15th centuries AD (see *Minerva*, July/August 1999, p. 5). The following designated list, which has been summarised by the writer, does not include coins, pottery lamps, and glass. All of the following items are restricted from import unless they are accompanied by documentation demonstrating that they left Cyprus prior to 19 July 2002 or by an appropriate export certificate issued by the government of Cyprus.

#### I. Ceramics

A. Vessels. Pottery vessels from c. 7500 BC to c. AD 330, from the Neolithic period through the Roman period.

B. Sculpture.

1. Small-scale terracotta figurines about 7-25cm in height, c. 7500 BC to c. AD 330.

2. Large-scale terracotta figurines about 50-150cm in height, c. 750-475 BC.

3. Terracotta funerary statuettes about 25-50cm in height, c. 475-325 BC.

C. Inscribed clay tablets, weights, and balls, about 2-7 cm, c. 1550-1059 BC.

#### II. Stone

A. Vessels from c. 7500-50 BC, earlier examples from local hard stone, from c. 1550 BC and also in alabaster. Height about 10-30cm.

B. Sculpture.

1. Small Neolithic to Chalcolithic stylised heads and figures, c. 7500-2300 BC, usually in limestone and andesite. Height about 5-30cm.

2. Small-scale to life-size human figures, whole or fragmentary, from c. 475 BC to c. AD 330. Height about 10-200cm.

C. Architectural elements from the 5th century BC through to the 3rd century AD.

D. Seals. Conical seals, cylinder seals, scarabs, and bread stamps, c. 7500 BC - 3rd century AD. Length 2-12cm.

E. Amulets and pendants. Chalcolithic (c. 3500-2300 BC) pendants made of picrolite. Length about 4-5cm.

F. Inscribed materials. Cypro-Classical (c. 475-325 BC) funerary stelae and votive plaques; 1st-3rd century AD funerary plaques, mosaic floors, and building plaques.

G. Uninscribed funerary stelae. Uninscribed stelae from the 6th century BC to c. 50 BC; stone sculptural monuments with relief decoration of human figures or animals; stone coffins with relief decoration. Height about 50-155cm.

H. Floor mosaics from the 4th century BC through the 3rd century AD.

#### III. Metal

A. Copper and bronze.

1. Vessels from c. 2300 BC through to the 3rd century AD. Height 4-30cm.

2. Stands with animal decoration, c.

1550-325 BC.

3. Small sculpture of human figures including deities and mythological figures, animals, and animal- and vessel-shaped weights, c. 1550-50 BC. Height about 5-25cm.

4. Personal objects. From c. 2300 BC - c. 330 AD, including toggle pins, straight pins, fibulae, and mirrors.

B. Silver.

1. Vessels from c. 2300 BC through c. AD 330.

2. Jewellery, etc., from c. 1050 BC to c. AD 330, including fibulae, rings, bracelets, and spoons.

C. Gold jewellery. From c. 2300 BC through c. AD 330.

Cyprus and Italy (see *Minerva*, March/April 2001, pp. 2-3) are the only two European countries to have made bilateral agreements with the United States concerning the import of cultural property as a result of Article 9 of the UNESCO Convention of 1970. As with the other agreements, this new legislation comes up for review in five years by the US Cultural Property Advisory Committee. The committee still lacks any dealers, collectors, or museum curators, as was originally envisioned when it was formed, even though the same two fervent field archaeologists remain (the appointment of a prominent collector was shot down last year). Hopefully this problem of an unbalanced representation will soon be redressed.

Jerome M. Eisenberg, Ph.D.

## EXCAVATION NEWS

### A Rare Phoenician Figural Stone Relief from the Sulci Necropolis, Sardinia

A carved and painted relief of a life-size human figure was discovered this summer inside a monumental 5th century BC Carthaginian tomb in the necropolis of the Punic city of Sulci, present day Sant' Antioco, which is a resort near Cagliari, the capital of Sardinia, located at the south-western end of the island. The necropolis is cut into the rocky slopes of the hills overlooking this important ancient trading city.

The relief is carved on a stone pilaster in a prominent position within the funerary chamber, facing the tomb entrance. The tomb consists of a large rectangular space with a flat roof supported by this central pilaster. The walls of the chamber are painted with red bands that frame eight niches and a false door. The human figure on the relief represents a man seen frontally as if walking, with the left foot forward, the left arm bent, and the right arm straight along the torso, conforming to an iconographical style originating in Pharaonic Egypt. Black and red paint emphasise the various details of the fig-

ure, such as the black hat (*klaft* type), beard (ending in a ringlet over the breast), and moustache, while the ears, lips, nipples, bracelets, and the short skirt worn by the figure are red. A small container for oil and perfumes hangs from the wrist of the left hand of the figure, who holds the 'roll of wisdom' in his right hand, also painted in red.

The figure resembles other images depicted on Punic *stelae* that are generally interpreted as being representations of Baal, one of the most important gods of the Punic Pantheon. Its presence inside the tomb, and its similarity to a second relief also found at Sulci, albeit in much worse conditions, might indicate that this figure is that of a chthonic (underworld) demon or genie protecting the dead. The figure may equally be a symbolic and schematic representation of the deceased, an important man, since the funerary monument was built for him alone. His coffin was made of wood and was set on the right side of the tomb resting on two stone blocks to raise it from the floor of the *cella*. In contrast to the lavishness and sophistication of the tomb, funerary goods proved minimal: an amphora and oil lamp near the coffin, and a plate found outside the chamber. A niche contained the skeleton of a bird, possibly a dove, and some eggs.

Externally the tomb forms a perfect truncated pyramid preceded by a corri-

*Excavations at Quseir al-Qadim (Roman Myos Hormos) on the Red Sea coast of Egypt has revealed a 60m stretch of a unique Roman wharf built of lines and compartments of amphorae, reused to form an artificial landing place. Courtesy of David Williams and Lucy Blue.*



*Life-size male figure (possible Baal) carved onto a stone pilaster in a tomb in the Punic necropolis of Sulci, Sardinia. Black and red paint. c. 450-400 BC. Photo: Dr Paolo Bernardini.*



dor excavated from tufa, with 13 steps leading down to a platform where the door of the subterranean tomb is found. According to Dr Paolo Bernardini, the archaeologist who has been directing excavations on the site since 1985 and who is presently the director of antiquities for the provinces of Cagliari and Oristano, the tomb, situated in the western part of the necropolis of Sulci, is to be dated to the second half of the 5th century BC. The tomb has now been filled and sealed again to avoid damage to the paintings while provision is made to restore and preserve this extremely important monument.

*Dalu Jones*

### ***Quseir al-Qadim: a Roman and Islamic Port of Trade on the Red Sea Coast of Egypt***

Quseir al-Qadim, in Roman times, *Myos Hormos*, was one of the great ports of the ancient world, playing a critical role in long-distance trade with India and ultimately the Far East. The story is almost stranger than fiction, for through this route the Romans and later Islamic peoples obtained luxury goods such as pepper or coconuts from India, cinnamon and silks from China, and jade from Burma. These were exchanged for Mediterranean wine, fine pottery, and silver, together with singing boys and maidens for the delight of Indian potentates.

The importance of *Myos Hormos* is revealed by the 1st-century sailing guide, the *Periplus Maris Erythraei*, which stresses this site and its sister foundation, Berenike, some 300km to the south. Here, the imports would be transferred to animals for the long trek across the desert to the Nile, whence they would be floated to Alexandria and ultimately across the Mediterranean to Rome and other great cities.

The site of Berenike has recently been excavated by a Dutch-American team (see *Minerva* May/June 2002, pp. 28-31), but the site of Quseir al-Qadim has also received renewed attention. Since 1999, a team of archaeologists from the University of Southampton have undertaken detailed investigations of the port and of the silted lagoon which would once have been the famous harbour. The work is supported by the Supreme Council for Antiquities and financed by the Peder Sager Wallenberg Charitable Trust.

This is the driest part of the world, where it rains significantly about once a decade and so preservation is excellent, affording an opportunity to examine trade in great detail, a luxury denied to archaeologists working in temperate climates. As a result the excavations have recovered a magnificent collection of textiles, basketry, wooden artefacts, and botanical or animal remains, in addition to the usual pottery, glass, and metalwork. Particularly striking is the number of Indian artefacts, including Indian cooking wares, suggesting that the site was partly occupied by Indian traders at least during the Roman period.

Because of the dryness, written documents on papyrus or on potsherds (*ostraca*) are frequently found in Roman contexts, as is paper in Islamic deposits. These are currently being deciphered and are already giving a vivid first-hand story of the way in which trade operated, as well a personal insight into the lives of the people. In the Mamluk period the site was not only a port of trade, but a favoured place of embarkation for the Hajj pilgrimage to Mecca.

The recent work has enhanced our knowledge of commodities and also identified the point of embarkation of the ships and amphorae they were car-

rying. Some 60m of the Roman wharf has been excavated, built of lines and compartments of amphorae, reused to form a 'hard' (artificial foreshore or landing place). This is a most remarkable example of Roman land reclamation and demonstrates what a work-a-day place *Myos Hormos* would have been: a far cry from the fine harbours of Ostia or Carthage.

A particularly novel part of the new research has been the use of magnetic survey to 'see' beneath the harbour silts. As a result of this and the sedimentological survey, we can now map the waters-edge in both Roman and Islamic times, and it appears that the Islamic town was much more extensive than previously envisaged. In the thousand years between the end of Roman occupation at the end of 2nd century AD and the beginning of the Mamluk settlement, the harbour suffered serious silting. A gravel bar built up, much reducing the size of the Islamic port, but at the same time providing a spot near to the waters-edge on which traders could locate warehouses and accommodation. One of the most spectacular buildings in this low-lying area was an Islamic *wikalet* or caravanserai, with stores and rooms where traders could stay over night.

*Dr David Williams and Dr Lucy Blue, University of Southampton*

**Roman Raqit: the 'Manor House' of Marinus in the Carmel Woods, Israel**

Between 1996 and 2002, the Land of Israel Studies and Archaeology department of Bar-Ilan University has been excavating a rural estate located 7km inland of the Mediterranean Sea along the central coast of Israel (directed by the writer). Fieldwork within the heavily wooded Carmel National Park, a serene area of outstanding natural beauty, has revealed a remarkably complete picture of a 230,000 metre square nucleated, self-sufficient rural settlement owned by a wealthy landowner. At the heart of the complex is the 'manor house', complete with dwellings, a synagogue, and store-rooms. Radiating out from the heart of the estate are an oil press, two wine presses, an ornamental garden, fruit orchard, and two burial chambers. The settlement dates between the 2nd and 6th centuries AD.

Attribution of the estate to the Marinus family is suggested by an inscription on the façade of one of the burial chambers, which remained the family tomb for generations, with skeletal remains being relocated to prepare new spaces over hundreds of years. Despite the discovery of the synagogue and a fascinating lintel elaborately decorated with various religious icons, including an seven-branched *menorah* candle-

stick, it is not precisely clear whether the Marinus' were Jewish or Samaritan. However, the clear decline in settlement prosperity during the first half of the 6th century AD, when the synagogue was paved over and construction techniques became inferior to previous ones, probably favours site identification as Samaritan - the bloody subjugation of this religion is well documented in this geographical region.

The presence of a private synagogue, complete with benches and a mosaic floor, is an unusual find within such a rural settlement, and is one of several indications of an intentionally self-sufficient religious and economic settlement. Here the family grew their own grapes and olives and processed wine and oil for on-site consumption. Tens of kilograms of raw glass also suggests that the Marinus' processed their own vessels on site (and perhaps exported small quantities locally). When juxtaposed alongside the absence of imported amphorae and table wares, a vivid image of religious observance to laws of Jewish or Samaritan purity is observed. The final results of the excavations will be published in 2002 (Hebrew: Israel Exploration Society) and 2003 (English: Archaeopress, Oxford).

*Professor Shimon Dar, Land of Israel Studies and Archaeology, Bar-Ilan University*

**Lusignan Crusader Palace Unearthed in Nicosia**

Workmen preparing the surface of a site within the city walls of Nicosia, to make way for a new town hall, have discovered the remains of a long lost palace, dating back 800 years to Cyprus's Crusader period. Sections of the foundations, fortifications, and walls of the palace - the first of three erected in Nicosia by the Lusignan Crusader dynasty - have been excavated by archaeologists on the location of the old municipal vegetable market close to the Green Line dividing the southern Greek-Cypriot controlled Republic of Cyprus from the northern Turkish-occupied third of the island. The fieldwork is scheduled to continue until at least the end of 2002.

For nearly three centuries, from 1192-1487, Cyprus was under the Latin rule of the Lusignans, French rulers of a dynasty from Poitou, who had been given the country by Richard the Lionheart. Being the furthest Christian outpost of the West following the fall of Jerusalem to the Turks in 1191, and located at a crossroads of civilisation, in the early Middle Ages Cyprus experienced its most glorious times since antiquity. The first palace was finished in 1211 and its precise location remained unknown until this summer. The building was destroyed by the Genoese in 1373 during fighting over the control of the capital. The second



*Byzantine walls and mosaic floor from the synagogue in the 'manor house' at Raqit, Israel. Photo courtesy of Shimon Dar.*

*Below middle: façade of the Marinus family tomb at Raqit, Israel. Late Roman to Byzantine. Photo courtesy of Shimon Dar.*

*Bottom: end fragment of a decorated limestone lintel from the synagogue at Raqit, Israel. Photo courtesy of Shimon Dar.*

Lusignan palace and citadel - located to the west near Paphos Gate - was sacked and burned down by Egyptian Mamluks in 1426, while the third royal Lusignan palace, located to the north in what is now the Turkish sector of Nicosia, was demolished in 1904 as unsafe after housing the last of the Lusignans, Venetian governors (1489-1570), and finally offices of the British colonial administration.

So far, stone walls more than 1m-thick and 3m-high have been found on the site, near where tombs dating back to 800 BC had been previously excavated. Fragments of frescoes, some depicting floral motives, have been exposed along the walls of an impressive fortification system consisting of three citadels (as depicted on medieval Cypriot coins). Small finds include a



sabre, quantities of medieval *denier* coinage, a mother-of-pearl cross, and glazed and coarse ware pottery.

Pavlos Florentzos, curator at the Cyprus Museum and deputy director of the Department of Antiquities told *Minerva* that 'this is a rare find in the context of medieval Cyprus...If the new municipal building and the antiquities cannot co-exist, then the Town Hall will have to go elsewhere'.

*Christopher Follett*

## NEWS FROM EGYPT

### *World's Oldest Administrative Building Found Near the Sphinx*

An Old Kingdom building that served as headquarters for the construction foremen and supervisors working on the 4th Dynasty pyramids of Khafre (Chephren) and Menkaure (Mycerinus) has been excavated by an American team headed by Dr Mark Lehner. Records of the number of workers and tallies of the tools issued to them were found inside the building, part of a huge royal complex just 450m south of the Sphinx. While much of the building remains above ground, part is buried beneath the Sphinx Sporting Club building erected in 1984. Also found within the royal precincts are a storehouse with grain silos and a bakery with utensils and dough-making equipment, both also the earliest found in Egypt, as well as evidence of meat processing and salt fish production. Workshops for the manufacture of alabaster statuettes and for making seals were also uncovered, including some 250 seals bearing the names of Khafre and Menkaure. Accommodation at the site probably housed some 2000 itinerant workers; an adjacent building with large colonnaded galleries may have served as dormitories for 40 to 50 people, possibly for the overseer and his teams. It is estimated that up to 20,000 local workers could have been employed. A hypostyle hall, possibly Egypt's oldest, appears to have been used for communal dining.

### *Two New Tombs Found at Saqqara*

Two New Kingdom tombs have been uncovered south of the pyramid of Queen Kawit (wife of the 6th Dynasty pharaoh Teti) by an Egyptian mission headed by Sabri Farag. In the mudbrick tomb of Ibi, the 'overseer of honey production in the house of [the god] Amun', a limestone chapel is decorated with depictions of Ibi and his wife Sekhmet, once before a table of offerings, and three times seated together, his wife with one hand on his shoulder, the other holding a lotus blossom

to her nose. The second tomb, that of Nefer-Renbet, controller of the 'morning house' and supervisor of the area, is also built of mud brick and is decorated with several scenes which are, unfortunately, partly worn. A large ushabti figure of Nefer-Renbet was found in the burial chamber as well as a fine faience pendant of the deceased standing before the jackal god Anubis recumbent on a shrine.

### *Valley of the Kings Website Inaugurated*

A new interactive website, the largest ever devoted to Egyptology, has been launched by the Theban Mapping Project under the direction of Dr Kent Weeks at the American University in Cairo: [www.thebanmappingproject.com](http://www.thebanmappingproject.com). An interactive atlas of the Valley of the Kings includes detailed maps of over 250 tombs. It includes measuring tools for the scalable maps, plans, sections, and drawings. Among the 65 narrated tours is a 3D visit to KV14. There are over 2000 images in its database, which includes many details about KV5, the tomb rediscovered by Dr Weeks in 1995. His previous website, [www.kv5.com](http://www.kv5.com), received 18 million hits last year.

### *Special Exhibition for the 100th Anniversary of the Egyptian Museum*

To celebrate the centennial anniversary of the Egyptian Museum an exhibition of up to 500 antiquities will be displayed for the first time, including 170 pieces that were stored in the basement of the museum, objects from some 15 major archaeological sites, and 145 Ptolemaic and Roman objects from the Alexandria Museum. Among the sculptures to be displayed are a limestone statue of Ramesses II as a sphinx and an Old Kingdom painted limestone statue from Giza of the priest Kay seated with his son and daughter. The exhibition,

titled 'The Hidden Treasures of the Egyptian Museum', will run from December 2002 through December 2003 and will feature some 40 antiquities from the tomb of Tutankhamun that have never been put on display. It will be held in a special exhibition hall in the newly renovated basement of the museum, which will make use of a fibre-optic lighting system. The opening festivities will be held from 9-11 December at which time some 400 Egyptologists and museum directors are expected to attend.

A major overhaul is now taking place at the museum, including air conditioning, new lighting, rearrangement and relabeling of many of the exhibits, and the building of a new annex in the western pavilion which will house the offices of the curators, a conference hall, an archaeological school for children, the laboratories, the library, a gift shop, and snack bars. Hopefully some of the changes have been made in accordance with recommendations that the writer made in the survey which he submitted in 1992 at the request of the then chairman of the Egyptian Antiquities Organization.

*Jerome M. Eisenberg, Ph.D.*

## MUSEUM NEWS

### *Greek Marble Head Stolen from the British Museum*

The extremely regrettable theft at the end of July of a small 6th-century BC marble head from one of the Greek galleries in the British Museum was immediately announced to the police, Interpol, the museum and collecting worlds, and to the press, in the hope that the chance of its recovery might be improved.

The head had been cleaned of its earlier plaster support and mounted

*Front and side views of a Greek marble head stolen from the British Museum; c. 530-510 BC; H. 12 cm. (GR 1922.5-4.1; BM Cat Sculptures no. B 324.)*





on a steel dowel for the opening of the refurbished Archaic Room (Gallery 13) in 1986, when it was mounted on a shelf with two other Archaic marble heads. It is not known from what sort of small-scale figure this fragment came, but there is the start of a circular feature on top of the head and the back of the head is less fully worked than the front, suggesting perhaps that the head was originally attached to another non-figural element as a support.

If you have any information concerning the whereabouts of this sculpture, please contact: Dr Dyfri Williams, Keeper, Department of Greek and Roman Antiquities, The British Museum, London WC1B 3DG. Tel: 020 7323 8411; Fax: 020 7323 8355; e-mail: [dwilliams@thebritishmuseum.ac.uk](mailto:dwilliams@thebritishmuseum.ac.uk).

*Dr Dyfri Williams, Keeper,  
Department of Greek and Roman  
Antiquities, The British Museum*

### **Hull and East Riding Museum's Roman Galleries Refurbished**

The Hull and East Riding Museum, the long-hidden jewel of a neglected region, has reopened its refurbished Roman Galleries as part of Hull's Heritage Lottery Fund-supported Museums Quarter. The re-opened museum, free to all, has enjoyed critical plaudits and already an increase of over 70% in its visitor figures.

This new approach rings significant changes on presentations hitherto dominated by 'men in skirts' and an unwholesome deference to the military might of Europe's first fascists. It focuses on Later Roman Britain, an era variously interpreted as a golden age for villas, or as a sunset age of urban decline. The Romanised villa owner lolls complacently in his plunge-pool while a sickly slave feeds the furnace to warm the bathwater. In the centre of a down-at-heel town, shop-windows are still full of the same consumer durables to be found from Brough (on Humber) to the Bosphorus, though clothing accessories nod to native tastes. But the soldier now wears trousers and a Germanic look, loitering like a self-interested security guard next to the tax collector who reaches out to gather the soldier's wages and his own not inconsiderable cut. This is consumer society partaking of an international material culture, but with questionable politics, coinage of ever-diminishing size and value, and a hard and nervous edge.

The most striking objects are 4th-century mosaic floors from villas at Rudston and Brantingham (East Yorkshire), and from Horkstow (North Lincolnshire). Mounted on walls and floors, these form the most extensive

*View of the Horkstow Gallery of the Hull and East Riding Museum Roman Gallery, where a reconstructed Roman town surrounds sections of the Horkstow Medallions and Rudston Charioteers mosaics. Courtesy of the Hull and East Riding Museum.*



British display of Late Roman mosaics, characterised by a provincial blend of Mediterranean motif and native naivety. Patrons exhibited sustained interest in the games and races - chariots, of course - while also eager to parade their civilised credentials with slightly muddled renditions of classical themes. Cleaning of the mosaics has brought out hitherto hidden detail and superbly refreshed their colours.

As well as villa finds, recent excavations, at Welton, Hayton, and Shiptonthorpe (all East Yorkshire) provide complementary assemblages typical of the smaller farms, fort-settlements, and road-towns of Roman Britain. The museum has also seized the opportunity to display extensive elements of the Gayer-Anderson and Crofts collections of Near Eastern Roman glassware and lamps. These amply illustrate vessel forms more frequently reconstructed from iridescent fragments.

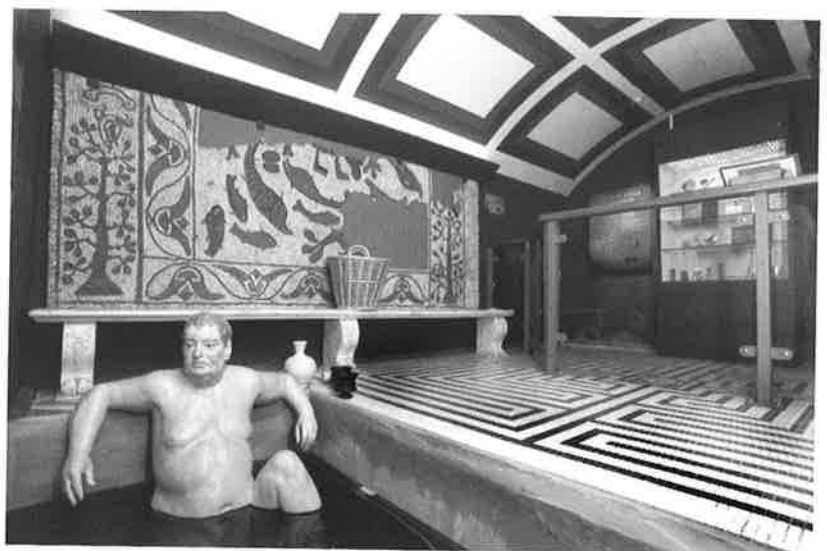
Backdrops painted by Jane Brayne could form an exhibition in their own right. A mural opposite the formida-

ble Hasholme log-boat bridges transition from Celtic roundhouse and paddock to a tamed landscape of square farmhouses and new roads. Brantingham villa, nestling under the Yorkshire Wolds, fills the view with a comfortable bustle of farm life and kitchen-gardens. Having provided Brough with a theatre, rickety as civic pride, murals then people the villa kitchen, and provide pots and plates and pasties - real kitchenwares are set out in front. Finally, to the bathhouse, with floors replicating a now-damaged labyrinth mosaic from Harpham (East Yorkshire) and authentic decor throughout.

The Hull and East Riding Museum is open 10am to 5pm, Monday to Saturday, and 1.30-4.30pm on Sunday. Entrance is free. Please note that a temporary mid-winter closure will be necessary for the completion of further galleries and facilities to enhance full access. For up-to-date details of opening, telephone (01482) 300-300.

*Martin Foreman,  
Assistant Keeper of Archaeology,  
The Hull and East Riding Museum*

*The Hull and East Riding Museum Roman Galleries. A villa owner sits in his plunge bath. The Rudston Aquatic Mosaic is wall mounted behind him and a replica of the Labyrinth mosaic covers the floor. Courtesy of the Hull and East Riding Museum.*



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A 14-page review (*Minerva* Nov/Dec 95) of the ground-breaking exhibition organised by Dr Ellen D. Reeder of the Walters Art Gallery, Baltimore, on the artistic portrayal of women in the Classical Greek World - their lives, customs, rituals, and myths.

### THE WEALTH OF THE THRACIANS A Review of 'Ancient Gold: The Wealth of the Thracians from the Republic of Bulgaria' Jerome M. Eisenberg

A 10-page review (*Minerva* Jan/Feb 98) of a spectacular exhibition of ancient Thracian gold and silverwork, including the 165-piece Rogozen Treasure, travelling America in 1998-1999.

### GIFTS OF THE NILE: ANCIENT EGYPTIAN FAIENCE Florence Dunn Friedman

A 10-page review (*Minerva* May/June 98) of the first major international exhibition of Egyptian faience, as described by the organiser and curator.

### GLYPTIC ART OF THE ANCIENT NEAR EAST. Jerome M. Eisenberg.

A two-part 18-page review (*Minerva* May/June, July/Aug 98) of 'A Seal upon Thine Heart: Glyptic Art of the Ancient Near East'. An important exhibition of ancient Near Eastern cylinder seals. (£4/\$7.)

### GREEK VASE FORGERIES Observations on the Art of Deception in the Vase-Maker's Craft Dietrich von Bothmer

Dr von Bothmer, Distinguished Research Curator of Greek and Roman Art at the Metropolitan Museum of Art, New York, is a world renowned authority on ancient Greek vases. In this intriguing 10-page study (*Minerva* March/April 98) he examines ancient copies and more recent forgeries of Greek vases, a subject often discussed by scholars, dealers, and collectors, but rarely offered in print.

### GOLD OF THE NOMADS A Review of 'Scythian Treasures from Ancient Ukraine' Ellen R. Reeder, Gerry D. Scott, III, and Shelby L. Wells

A 10-page review (*Minerva* Nov/Dec 99) of the extraordinary treasures of ancient gold discovered in the Ukraine since the 18th century, and rarely seen outside eastern Europe, that form a travelling exhibition which ran from 1999 to 2001. BC), organised by the Museum of Fine Arts in Boston, examining the extraordinary 17-year reign of the heretic Pharaoh Akhenaten.

### PHARAOHS OF THE SUN: AKHENATEN, NEFERITTI, TUTANKHAMEN Yvonne J. Markowitz

A 10-page review article (*Minerva* Nov/Dec 99) of the major international exhibition on Egypt's Amarna Period (1353-1336 BC) organised by the Museum of Fine Arts, Boston.

### SYRIA: LAND OF CIVILISATIONS Jerome M. Eisenberg

A 10-page review article (*Minerva* Jan/Feb 2000) of the major international exhibition of antiquities from Syrian Museums.

### EGYPT 2000 BC: THE BIRTH OF INDIVIDUALISM Prof. Dr Dietrich Wildung

An 8-page review (*Minerva* May/June 2000) of an important exhibition of Middle Kingdom Egyptian art by the Director of the Ägyptisches Museum und Papyrussammlung, Berlin.

### THE LOST CITY OF ANCIENT ANTIOCH Christine Kondoleon

A 10-page review in *Minerva* (Sept/Oct 2000) of the first international exhibition about Antioch, described by the organiser and curator.

### ETERNAL EGYPT: MASTERWORKS OF ANCIENT ART FROM THE BRITISH MUSEUM Edna R. Russmann

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

### TREASURES OF ANCIENT EGYPT: THE QUEST FOR IMMORTALITY Jerome M. Eisenberg, Ph.D.

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# THE ART OF MAGNA GRAECIA

*Michael Bennett and Aaron J. Paul introduce the masterworks from Italian museums exhibited at the Cleveland Museum of Art and the Tampa Museum of Art.*

**T**he transfer of Greek culture from the Aegean to the Italian peninsula and Sicily beginning in the 8th century BC was one of the most important historical events in the development of Western civilisation. Its impact profoundly influenced Rome and re-emerged in the Italian Renaissance over two millennia later. After early contacts in the Bronze Age, perhaps reflected by epic poetry in the maritime adventures of Odysseus, Euboean Greeks sailed into the Bay of Naples in the 8th century BC and established a trading colony on the north shore of the island of Ischia (*Pithekoussai*).

The Euboeans then founded additional colonies, such as Cumae in Campania, then Naxos, Leontini, and Catane in eastern Sicily, and Zancle, Rhegion, and Mylae on the Strait of Messina. Other Greeks soon followed. Corinthians founded Syracuse; Rhodians and Cretans joined to found Gela. Spartans sailed west to settle Taras, while Achaean Greeks founded a number of city-states in South Italy: Sybaris, Croton, Caulonia, Metapontum, and Posidonia. By the 5th century BC, the concentration of Greek city-states was such that the region came to be called by the Greeks 'Megalé Hellas' and later

*Michael Bennett is Curator of Greek and Roman Art at the Cleveland Museum of Art; Aaron J. Paul is the Richard E. Perry Curator of Greek and Roman Art at the Tampa Museum of Art. Both are co-curators of the Magna Graecia exhibition.*

*All photographs by Bruce M. White, except Figs 5-6 courtesy of the Museo Archeologico Nazionale di Taranto.*



**Fig 1. Bronze hydria, c. 530-520 BC. H. 49 cm. Museo Archeologico Nazionale di Paestum, inv. 49801. Cat. no. 3. Found in a subterranean chamber by P.C. Sestieri in 1954, this bronze hydria was part of an assemblage of eight bronze vessels, six hydriae and two amphorae, some of which still contained remnants of a solidified organic substance thought to be honey. The hydria has several unique features including the solid-cast figure of a lion, which serves as its vertical handle. Snakes and foreparts of horses further embellish the handles.**

by the Romans 'Magna Graecia' (Greater Greece). The Greek settlers brought with them their poetry, philosophy, mythology, religion, ideas about city planning, and their art. The colonists kept in touch with mainland Greece, while making important cultural contributions of their own in an environment similar to, yet at the same time different from the motherland. Western Greece attracted such luminaries as Plato and Aeschylus, while other famous Greeks such as Parmenides, Empedocles, and Archimedes were born in the West. For the Greeks, Magna Graecia was in many ways a land of opportunity.

Organised by the Cleveland Museum of Art and the Tampa Museum of Art, 'Magna Graecia: Greek Art from South Italy and Sicily' brings a selection of 81 masterworks from eight Italian regional archaeological museums to America for the first time. The exhibition will only have two venues in the United States, and will be at the Cleveland Museum of Art from 27 October 2002 to 5 January 2003, and the Tampa Museum of Art from 2 February to 20 April 2003. The curators for this pioneering project of cultural exchange are American and Italian: Michael Bennett, Curator of Greek and Roman Art at the Cleveland Museum of Art; Aaron J. Paul, Richard E. Perry Curator of Greek and Roman Art at the

**Fig 2. Caryatid lamp, c. 580-570 BC. Terracotta, H. 17 cm. Museo Archeologico Nazionale di Paestum, inv. 48496. Cat. no. 1. This unusual wheel- and mould-made terracotta lamp was found in the sanctuary of Hera near the Sele River. Four female caryatid figures and a cylindrical stem support the bowl, which is adorned with four female heads similar to those of the caryatid figures. Various suggestions have been made as possible sites of production: Taranto, Croton, or another Achaean Greek city of South Italy.**



**Fig 3. Herakles and Alkyoneus metope, c. 560-550 BC. Sandstone, H. 83 cm, L. 152 cm. Museo Archeologico Nazionale di Paestum, inv. 133155. Cat. no. 2. The ancient geographer Strabo and the historian Pliny recorded the mythical tradition that Jason and the Argonauts landed near the Sele River and founded a sanctuary to the goddess Hera. Since the 18th century explorers had searched for the site along the banks of the Sele to no avail - until 1934 when the sanctuary was discovered by Italian archaeologists. This led to the excavation of one of the most important series of architectural decorative reliefs in Magna Graecia, of which this example is among the finest. Herakles, dressed in a chitoniskos, with a quiver suspended from his shoulders, kills the mightiest of giants, Alkyoneus, son of the Heaven, Ouranos, and the Earth, Ge. Found with other metopes carved with scenes from the life of Herakles, it originally formed part of a sculpted decorative frieze, a system of carved architectural decoration that may have been an innovation of the Western Greeks.**



## Greek Art of Magna Graecia



Fig 4 (left). Enthroned Zeus, c. 530-520 BC. Terracotta, H. 90 cm. Museo Archeologico Nazionale di Paestum, inv. 133149. Cat. no. 4. Likely a cult image of the god, this statue originally must have been placed in one of the shrines of the sacred area of Paestum in the southern part of the city. Originally the head of the figure was adorned with a bronze headband, a stephane, now missing. Small holes can be seen pierced at the top of the head, with traces of the metal still evident. The painted surface of the sculpture is well preserved, allowing us to imagine how colourful Greek temples and sanctuaries were in antiquity, filled with similar polychrome images and decoration. Though reconstructed and restored from fragments, it remains one of the most significant terracotta sculptures known in Magna Graecia. Close stylistic similarities between this statue and large-scale terracotta sculpture produced by the Etruscans point to strong cultural contacts between Paestum and Etruria.



Fig 5 (right). Enthroned female divinity, c. 450-400 BC. Terracotta, H. 51.5 cm, W. 28.2 cm. Museo Archeologico Nazionale di Taranto, inv. 51709. Cat. no. 9. The throne and polos (cylindrical headdress) of this seated terracotta female figure indicate that she is a divinity. It was found in 1989 in a votive deposit near the Ospedale Civile 'SS. Annunziata'. Enthroned figures produced during the Classical period, like this one, differ from Archaic predecessors in their increased use of multiple moulds, three of which were used for this figure. These classical figures typically feature greater detail and additional decorative elements.



Fig 7 (bottom left). Hoplite statuette, 6th century BC. Bronze, H. 12.5 cm. Museo Nazionale Archeologico della Sibaritide, inv. 65148. Cat. no. 28. This cast bronze statuette of a heavily armed Greek warrior, or hoplite, once held a spear in his right hand and a shield in his left. The term 'hoplite' comes from the Greek hoplon which means 'a large shield'. The wonderfully animated figure wears a bronze breastplate, or cuirass, and a crested helmet, but is otherwise nude.



Fig 8 (below middle). Aphrodite with Eros statuette, c. 450 BC. Terracotta, H. 33.5 cm. Museo Archeologico Nazionale di Reggio Calabria, inv. 607 C. Cat. no. 34. Aphrodite, goddess of love, wears a draped polos headdress while holding her son, Eros, in the crook of her folded arm. Found in a votive deposit at Medma, her pose takes on a particularly religious aspect - a mother and child composition comparable with the Madonna and Child iconography of later European art. The unusual pose of the figures and attention to the detailed expressions on their faces marks this statuette as a uniquely beautiful work by an artist aware of trends in Classical art as defined by mainland Greece, especially compared with other terracottas produced almost mechanically en masse as votive dedications.



Fig 9 (below). Pinax with woman packing a chest, c. 470-460 BC. Terracotta, H. 26 cm. Museo Archeologico Nazionale di Reggio Calabria, inv. 28266. Cat. no. 39. The scene on this painted terracotta pinax depicts a woman placing a folded piece of cloth into an elaborately decorated lidded chest. Hanging on the wall behind her are a kalathos, a mirror, a lekythos, and a kantharos. Behind her is a fancy throne with two cushions, lathe-turned legs, and an armrest support in the form of an Ionian column. The seeming domestic character of the scene probably belies a ritual meaning.



## Greek Art of Magna Graecia



Fig 10 (far left). Mirror with siren, c. 450-400 BC. Bronze, H. 33 cm. Museo Archeologico Nazionale di Reggio Calabria, inv. 4496. Cat. no. 43. The artists of Magna Graecia took delight in the ornamental, and bronze offered a supple medium for its expression. The mirror with a siren, dramatically emerging from lotus buds, volutes, and palmettes, depicts the mythological being with dynamic energy in great detail - windswept, flame-like hair tossed back with outstretched wings on which the feathers are finely detailed with incised lines. In antiquity, the bronze disc was polished and the reflective surface would have provided an effective mirror. This example would have had the tang inserted into an ivory or bone handle, now missing.

Fig 11 (left). Mirror with satyr and youth, c. 400-350 BC. Bronze, H. 29 cm. Museo Archeologico Nazionale di Reggio Calabria, inv. 5762. Cat. no. 44. Found in a tomb, this cast bronze mirror incorporates an ambitious composition involving a satyr and youth. Forming the transition from mirror to handle, the scene is set in the countryside, suggested by the stylised plants and rocks serving as a base for the figures. At the left, the satyr, whose hairy body is rendered by a network of incisions, is about to gently touch a sleeping youth seated at the right. The theme is both erotic and Dionysiac.

Fig 13 (below left). Lion vessel, c. 600-575 BC. Terracotta, H. 10 cm, L. 12.5 cm. Museo Archeologico Regionale 'Paolo Orsi' di Siracusa, inv. 43332. Cat. no. 48. Made to hold scented oils, this exquisite ceramic vessel is a rarity because of its innovative design. Harmonious proportions are further refined with decoration, delicately painted in colourful detail. Its type as a perfume container represents the large number of simpler, small-scale vessels produced in Corinth and exported throughout the Mediterranean region. Themes for decoration on Corinthian pottery were often zoomorphic in nature and lions are among the commonest animals depicted. The lion served as a symbol of victory, taking on apotropaic aspects, it was capable of warding off evil. As such, lions were commonly associated with tomb monuments as protectors of the deceased. This lion-shaped vessel from a tomb in the necropolis of Syracuse likely served its owner well during life, filled with oil, and again in death as a protective companion.

Fig 14 (below right). Gorgon tablet, c. 610-590 BC. Terracotta, H. 56 cm, W. 50 cm. Museo Archeologico Regionale 'Paolo Orsi' di Siracusa, inv. 34540, 34543, 34895. Cat. no. 50. The winged Gorgon Medusa, wearing winged boots with her legs posed in a running position, represents a figure moving at great speed. She tucks one of her offspring, the winged horse Pegasus, under her right arm, while under her left arm she would have held her son Chrysaor, now missing. As could only occur in myth, both offspring were born when the hero Perseus slew the Gorgon. Lopping off her head, her children sprang forth from the wound. She holds both children, fortunate to have her head still attached to her body, a conventional representation of the scene in Greek art. Four holes in the tablet suggest that it was attached to a wooden support, functioning as a decorative element for a temple, altar, or throne. Inspired by Corinthian architectural sculpture such as the 'Gorgon pediment' of the temple of Artemis on Corfu, this example is one of the earliest of its type in Sicily.

Fig 12 (right). Kore buckle, c. 650-640 BC. Bone, H. 9.3 cm. Museo Archeologico Regionale 'Paolo Orsi' di Siracusa, inv. 84818. Cat. no. 46. Metallic residue on the back of this carved bone plaque indicates that it once adorned a clasp or buckle. The frontally posed clothed figure of a young woman displays features common to 7th-century BC Greek 'Daedalic' sculpture, typified by the wig-like hairstyle, triangular-shaped head, and prominent eyes under arched brows.



## Greek Art of Magna Graecia



*Fig 15. Ephebe (Youth) of Mendolito, c. 460 BC. Bronze, H. 19.5 cm. Museo Archeologico Regionale 'Paolo Orsi' di Siracusa, inv. 31888. Cat. no. 52. Scholars have recognised in this cast bronze statuette of a nude athlete the work of the sculptor, Pythagoras of Rhegium (active 480-430 BC). It probably once held a phiale in its right hand, and the hollow eyes were originally inlaid. The subtle and organic modelling of the body contrasts with the schematic treatment of the face.*

Tampa Museum of Art; and their collaborator, Mario Iozzo, Director of the Center for Conservation, Florence, and Director of the Archaeological Museum of Chiusi.

The exhibition catalogue, published by the Cleveland Museum of Art and distributed by Hudson Hills Press, contains thematic essays by Bennett (The Euboeans and the West: Art, Epic Poetry, and History), Paul (Agrigento: Profile of a Greek City) and Iozzo (Black-Figure Pottery in Magna Graecia and Sicily) as well as by Carlos A. Picón (Sculptural Styles of Magna Graecia), H.A. Shapiro (Demeter and Persephone in Western Greece: Migrations of Myth and Cult), and Emanuele Greco (Sanctuaries of Magna Graecia and Sicily). These essays provide an illustrated introduction to the subject of the art and culture of Western Greece. The catalogue entries follow, grouped by museum collection and written by the Italian museum officials. Of the 22 contributing authors, 18 are Italian and 4 are American. Nearly every work of art in the exhibition has been re-photographed by Bruce M. White, with multiple views of most objects. Full bibliographic citations accompany the entries. A series of maps and a glossary complete the book.

The exhibition is also arranged according to museum collections: Paestum, Taranto, Reggio Calabria and Sybaris, Syracuse, Gela, Agrigento, and Palermo. These regional archaeological museums in most instances contain

objects related to specific archaeological sites. Taken together, they represent a true survey of the works of art produced by the Western Greek colonists of South Italy and Sicily, partitioned into a series of archaeological regions, which is the way Italian museum officials have organised the artefacts. These regions and museum collections are discussed in historical and thematic wall texts, object labels, an audio guide, and a multimedia programme. The aim is to present some of the finest and most important artefacts from Western Greece as one would encounter them in their original regional settings.

### Paestum (Figs 1-4)

Paestum, the Latin name for the original Greek city, was settled c. 600 BC by Greek colonists from an even older colony, Sybaris, located on the coast of South Italy. For the site of the city, early settlers selected a rocky stretch of land located, in antiquity, about a half mile from the sea. Called *Posidonia* by the Greeks to honour Poseidon, god of the sea, the city came under the protection of the powerful divinity, Hera, known as the great mother goddess of earth, fertility, protectress of childbirth, as well as the dead. An important sanctuary honouring this goddess was established nearby at the mouth of the Sele River, its mythical founder being recorded as Jason, described as dear to Hera in Homer's *Odyssey* (12.72), and leader of the Argonauts. According to Strabo, it was Jason and the Argonauts, sailing for Greece after retrieving the Golden Fleece, who were blown off course and landed at the site. Aristotle commented that *Posidonia* was founded by residents of Sybaris originating from the city of Troizen in mainland Greece, subsequently driven

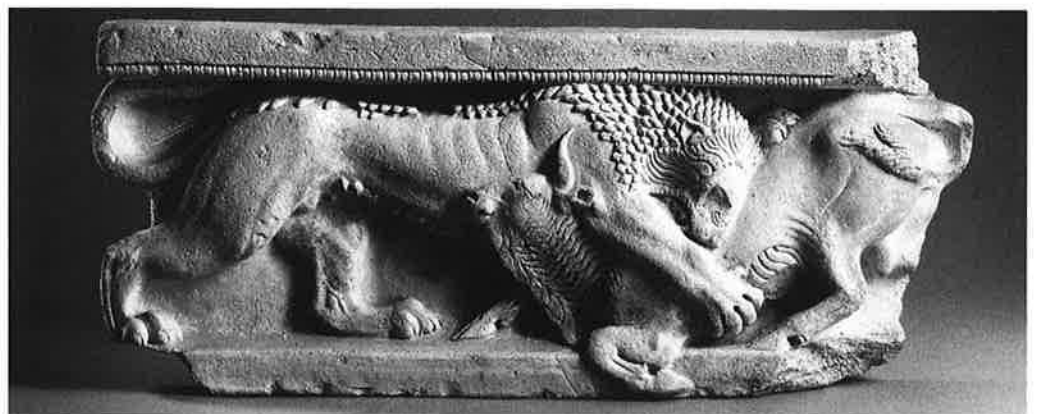
out of Sybaris after a quarrel with citizens originating from Achaea. At the site of Paestum, the Troizenian exiles found a coastal plain rich for agricultural development, ample fresh water, and forested mountains - all crucial for establishing a prosperous city in Magna Graecia.

Known by mariners as a landmark centuries after it was abandoned in antiquity, it was not until the middle of the 18th century that Paestum was rediscovered. The site soon became a primary destination on the Grand Tour for wealthy aristocrats and literati, among the first tourists of the modern era. Paestum's magnificently preserved temples inspired artists and architects travelling in the company of Grand Tour visitors, leading to the development of a neoclassical building style of architecture which subsequently flourished in the cities of Europe and America.

### Taranto (Figs 5-6)

Taranto (*Taras*: Greek; *Tarantum*: Latin) was founded c. 710 BC under unusual circumstances. While at war with the neighbouring Messenians, Spartan soldiers vowed not to return home unless victorious. In their absence, Spartan women had affairs with those men left behind. When they grew older, the children of these relationships were denied full citizenship. On the advice of the oracle at Delphi, these dispossessed Spartans set sail west, led by the *oecist* (founder) Phalanthus to settle at a site with the finest harbour in South Italy, near fertile farmlands. After a period of clashes with the local Messapians and Lucanians, the Spartans established Taranto on a peninsula defining an inner lagoon (*Marina piccola*).

*Fig 16. Bull and lion altar, c. 550-500 BC. Terracotta, H. 21.5 cm, L. 51.4 cm. Museo Archeologico Regionale 'Paolo Orsi' di Siracusa, inv. 18670. Cat. no. 53. The preserved front surface of this altar depicts a zoomachia (animal fight), here a mortal combat between a dynamically rendered lion, agile and muscular, and a bull struggling to free itself from the lion's deadly embrace. Rectangular terracotta altars are prevalent in South Italy and Sicily, often found in a funerary context inside or on top of tombs. The lion was considered to be apotropaic and in this role representations of lions were appropriate as guardians, signifying the triumph of good over evil, victor over vanquished, certainly as a protector for the deceased. The inspiration for the scene was ultimately derived from the Near East, the motif assimilated by Greek art of the 7th century BC.*



## Greek Art of Magna Graecia



**Fig 17. Altar with Gorgon, Pegasus, and Chrysaor, c. 500-475 BC. Terracotta, H. 116 cm, L. 74 cm. Museo Archeologico Regionale di Gela, inv. Sop. BL 10. Cat. no. 56. This large altar was found by the sea in the commercial district of ancient Gela. The front depicts the Gorgon Medusa with spread wings and wearing winged boots, in a pose that indicates that she is running at great speed. She knots her belt of snakes. Held in her arms are her children, Pegasus and Chrysaor, born of her union with Poseidon.**

Taranto was a city of wealth and learning. It reached the peak of its prosperity in the 4th century BC, and lost its independence to Rome in the 3rd century BC. It was famous for the murex shellfish in its harbour, from which was produced the purple dye used on the much-admired woollen cloth worn by its residents. Hence, it was known for its abundant flocks of sheep, in addition to its excellent wine and other agricultural products. In the 4th century BC the city became a centre for the teaching of the Pythagorean religious philosophy, which attempted to understand nature through mathematics. During this time, Archytas (c. 430-365 BC), a mathematician and member of the Pythagorean school, governed the city, and was visited by the philosopher Plato. Aristoxenus (c. born 375-360 BC), the influential musical theorist, philosopher, and student of Aristotle was born in Taranto.

### Reggio Calabria (Figs 7-11)

The National Archaeological Museum of Reggio Calabria is located in Reggio, ancient Rhegium (Greek: *Rhegion*). Its collections include works from other Greek cities of the region. For example, art from Medma and Locri Epiziphirii are displayed in this gallery. Also incorporated into this section of

the exhibition are two bronze figurines from Sybaris, now kept in the National Archaeological Museum of Sybaris (Fig 7).

The establishment of Rhegium on the 'toe' of the peninsula by residents of Zancle, on the Sicilian shore opposite, gave these cities control of the Strait of Messina. Locri Epiziphirii was founded c. 673 BC by colonists from the city of Locri in Central Greece, led by a man named Euanthes. According to tradition, the first Greek law code was written by an early political leader of the colony, Zaleucus, c. 661 BC. Medma was founded by colonists from Locri in c. 600 BC. Greeks from the region of Achaia in the northern Peloponnese founded Sybaris c. 720 BC. The city became famous for the luxurious lifestyles of its residents. It was also praised for the quality of its wine and abundant yields of grain.

### Syracuse (Figs 12-16)

According to the Greek historian Thucydides, Syracuse was founded c. 734 BC by Corinthians led by Archias. The Greeks displaced the Sicel inhabitants and settled on the island of Ortygia, the site of a fresh-water spring. Ortygia protrudes into a deep bay, which gave Syracuse the best harbour in Sicily. The city grew to become the wealthiest and most powerful of the Sicilian Greek city-states. During his rule, Hieron I (c. 478-467 BC) hosted several famous poets in Syracuse: Aeschylus, Pindar, Simonides, and Bacchylides. Other notable residents of the city included the poets Theocritus (c. 270 BC) and Moschus (c. 200 BC). Perhaps Syracuse's most renowned native son was Archimedes, the greatest mathematician of antiquity (c. 287-212 BC). He was celebrated for several ingenious inventions and for his work in geometry. Envious of Syracuse's prosperity and influence, Athens attacked the city under the command of Alcibiades c. 415 BC. With the help of the Spartans, the Athenians were defeated c. 413 BC.

### Gela (Figs 17, 19-23)

Gela, located on the southern coast of Sicily, was founded c. 692 BC by a joint expedition of Greeks from the islands of Rhodes and Crete. Named after the river Gela, the site of the city was probably selected for its large and fertile plain, where wheat was grown in abundance, and fine horses were raised in the grassy fields. Such resources allowed Gela to grow wealthy, and in the 6th century BC the city began to build impressive temples embellished with distinctive painted terracotta sculpture and revetments, also seen in the treasury built by Gela at the sanctuary of Delphi in Greece.

The tumultuous political history of Gela included the reign, in the 6th century BC, of the tyrant Kleandros, and in the 5th century BC, of Hippocrates, and of Gelon. Other famous natives of Gela included Hieron I. Apollodoros, the 4th-century BC comic playwright was born in Gela. The Athenian tragic playwright Aeschylus spent the last years of his life in the city where he died in 456 BC. It is thought that he worked on his great trilogy (three-play set) there, the *Oresteia*, in addition to other plays.

### Agrigento (Figs 18, 24-26)

Agrigento, called Akragas by the ancient Greeks, was among the last colonies to be established by Greeks in the West - and it became one of the richest. Named after the nearby river Akragas, the city was founded c. 580 BC by Greek settlers from the city of Gela and the island of Rhodes. Evidence for Agrigento's ancient fortunes are the impressive temples still standing today, situated on stone ridges in the Valley of the Temples. This landscape allowed a perfect site for the location of a city - high ridges adjacent to rivers flowing into a fertile plain leading to the sea several miles away. These shores form one of the nearest approaches to a suitable

**Fig 18. Komast louterion rim, c. 510-500 BC. Terracotta, W. 21.8 cm. Museo Archeologico Regionale di Agrigento, inv. AG 21030. Cat. no. 69. A louterion is a water basin used in religious ceremonies. The repetitive figural scenes on them were made with moulds, pressed into the wet clay before firing. The komast louterion shows a scene where nude men dance to the music of a flute player, around a large wine vessel (krater). The wild, animated komasts are caricatures, probably meant to be amusing.**



## Greek Art of Magna Graecia



Fig 19 (left). Altar with three female figures, c. 500-475 BC. Terracotta, H. 114 cm, L. 75 cm. Museo Archeologico Regionale di Gela, inv. Sop. BL 30. Cat. no. 57. This large altar was found with the altar showing the Gorgon Medusa (Fig 17). It represents on its front surface three female figures, probably the goddesses Demeter, Kore, and Aphrodite. Their cult spread from the island of Crete to South Italy and Sicily. In the register above is an animal combat in which a lioness attacks a bull.



Fig 20 (right). Altar with Eos and Kephalos, c. 500-475 BC. Terracotta, H. 53 cm. Museo Archeologico Regionale di Gela, inv. Sop. BL 12. Cat. no. 58. The abduction of Kephalos by Eos, goddess of the dawn, is represented on this altar that was found near the other two altars from Gela (Figs 17, 19). Fleeing with the youthful Kephalos, snatched up to live among the gods, Eos adopts the same running position as the Gorgon Medusa depicted on one of the other altars from Gela. Eos is described in the works of Homer as rosy fingered and saffron robed, obviously references to the colours of the sky at sunrise. This episode from Greek myth is an appropriate one to mark the passing of a youth into the afterlife, a touching depiction of the religious belief that the soul of the deceased was taken from this earth by Eos at sunrise. The scene is often illustrated on vases and appears on another similar altar from Gela, found in the chthonic sanctuary north of the acropolis.

Fig 21 (middle right). Silenus antefix, c. 470-460 BC. Terracotta, H. 23 cm. Museo Archeologico Regionale di Gela, inv. 8294. Cat. no. 63. Once part of the roof decoration of a sacred building on the acropolis of Gela, this antefix in the form of Silenus is one of the best preserved of a series. The antefix vividly captures the extroverted nature of Silenus, the companion of Dionysos. Silenus was part human and part horse. The antefix harmonises these two elements into an image of plausible reality.

Fig 22 (below left). Head Of A Horse, c. 470-460 BC. Terracotta, W. 44.3 cm. Museo Archeologico Regionale di Gela, inv. 8585. Cat. no. 61 cm. The lack of a natural source of white marble in Western Greece encouraged the use of fired clay by the sculptors in South Italy and Sicily. This horse's head was probably once part of the sculptural embellishment of a temple. The sculptor has infused the head with a strong sense of a living animal exerting itself with great effort. The nostrils are dilated and the mouth is open showing the teeth. The rendering of surface veins and the vigorous modelling of the mane enhance a dramatic image.

Fig 23 (below right). Antefix with Gorgon head, c. 450-400 BC. Terracotta, L. 88 cm. Museo Archeologico Regionale di Gela, inv. 35688. Cat. no. 62. This antefix and rounded roof tile come from the apex of a sacred building on the Gela acropolis. The red and black painted surface is well preserved and gives an indication of just how colourful these buildings must have been when viewed in the bright light of the Mediterranean. Missing its threatening fangs and, with a grimace more like a smile, this representation of the Gorgon seems almost welcoming and tame, especially compared with other truly frightening images of Gorgons in the exhibition.







**Fig 24.** *Kore-Persephone head, c. 500-490 BC. Terracotta, H. 19.6 cm. Museo Archeologico Regionale di Agrigento, inv. AG 20508 (previously PA 3450). Cat. no. 68. This terracotta head probably represents Kore-Persephone. It has been suggested that it was once part of a pedimental sculptural group. Its style suggests Ionian-East Greek influence as executed by a master sculptor of Akragas. The expert use of fired clay for large-scale sculpture is a hallmark of the Greek sculptural tradition of ancient Sicily.*



**Fig 25 (above).** *Youth of Agrigento, c. 480 BC. Marble, H. 102 cm. Museo Archeologico Regionale di Agrigento, inv. C 1853. Cat. no. 72. Discovered in Agrigento in 1897, this statue of a youth, a rare masterwork of marble dating to the early 5th century BC, is the finest example of its type found outside mainland Greece and one of the most important classical sculptures known. Perfectly poised, it has a commanding presence that belies its under life-sized stature, one that would have suited its position in a sanctuary. If not a deity or hero from Greek myth, the figure may represent a dedication to a deity - possibly marking an athletic victory by a particular youth. The sculpture owes its extremely good state of preservation to the fact that it was found in a cistern near the river Akragas and the Temple of Demeter. The smooth surface of the marble retains much of its ancient lustre. Even rarer, the original red paint of the finely delineated hair is well preserved. The pose and naturalistic modelling of this youth dates it to a transitional period in the development of Greek art. Spanning the archaic and classical styles, this sculpture joins the two in perfect unity. Evidence for transition between the two styles can be found in the slightly lingering smile on the face of the youth, which hearkens back to the 'archaic smile' of earlier sculptural tradition, in combination with aspects that look forward to the Classical period, such as a more natural representation of anatomy and an attempt to represent the figure as moving in three-dimensional space. Marble transfigured by hand and chisel into human form, it stands as one of the most notable monuments of Western Greek art.*



**Fig 26.** *Triskeles dinos, c. 610-600 BC. Ceramic, H. 17.7 cm, diam. 32.5 cm. Museo Archeologico Regionale di Agrigento, inv. AG 4328. Cat. no. 66. This deep bowl for the mixing of wine was made in Gela but the inspiration for its shape and decoration derives from an eastern Greek, Rhodian model. The bottom exterior depicts an eastern motif, the triskeles, composed of three bent legs converging at the centre in a circular area. This type became one of the first symbols of Sicily and is still a symbol for the island today. The artist who created this vessel combined different decorative motifs in an unusual arrangement and succeeded in expressing the innovative, colonial spirit of Western Greece.*

harbour along Sicily's southern coast and provided ready access to trade with Greece and lands bordering the Mediterranean Sea. The region's abundant agricultural resources - fields of grain, vineyards, and hill-sides planted with olive trees - contributed to those riches which inspired ancient historians in their descriptions of the city and its people. Breeding and racing of horses was also highly regarded, and, as a result, Agrigento was known for its victories in chariot races held at Panhellenic festivals, like the Olympic Games. Such victories were celebrated by the lyric poet Pindar writing in the 5th century BC. Masterworks of art from Agrigento - manifested by one of the most notable monuments of Western Greek art - the 'Youth of Agrigento' (Fig 25) - are a lasting testimony to the fame and fortune of ancient Greek Akragas.

### Palermo (Figs 27-30)

Founded at the beginning of the 19th century, the Museo Archeologico Regionale 'A. Salinas' of Palermo became a repository for many archaeological finds discovered in western Sicily. These include the famous metopes that decorated the temple friezes of Selinunte in south-west Sicily, forming one of the most important collections of Greek architectural sculpture known. Separated

**Fig 27.** *Red-figure bell-krater, c. 470-450 BC. Ceramic, H. 41.5 cm; Diam. 56.6 cm. Side A: departure of Triptolemos. Side B: enthroned Zeus with Thetis and Eos. Museo Archeologico Regionale 'A. Salinas' di Palermo, inv. 2124. Cat. no. 80. Made in Athens but found in Agrigento, this krater would have been a valuable import in antiquity. A centuries-long trade relationship established between the Greek cities of Sicily and those of mainland Greece, especially Athens, enabled thousands of Greek pots to be transported from Athens to Western Greece. In life this krater was used to serve wine for the symposium and was eventually deposited in a tomb, perhaps as a reminder of life's joys and a harbinger of the continuation of those times in the afterlife. The mythological scenes decorating this krater would have held special meaning for Greek inhabitants of Sicily, known as it was for agricultural wealth and particularly for its production of grain. The front side of the vase depicts the departure of Triptolemos. First mentioned in the Homeric 'Hymn to Demeter', it was Triptolemos, a prince of Eleusis, to whom the goddess taught the art of agriculture. In vase-painting, Triptolemos is often represented receiving the gift of grain from Demeter as he is about to depart in his winged chariot, dispersing knowledge of agriculture to mankind.*



## Greek Art of Magna Graecia



Fig 28. Head of a boy, c. 530 BC. Limestone, H. 19 cm. Museo Archeologico Regionale 'A. Salinas' di Palermo. Cat. no. 78. This 6th-century BC limestone head was probably originally part of the sculptural decoration of a Greek temple. The temple, designated 'Temple C' by the excavators, is in Selinus on the south coast of Sicily. The head represents a young man with prominent eyes. His mouth is upturned into a smile that was a convention of the period.

Fig 30. Head of a woman; 470-460 BC. Marble, H. 22 cm. Museo Archeologico Regionale 'A. Salinas' di Palermo, inv. 3925. Cat. no. 79. This marble head of a woman, now in the Museo Archeologico Regionale 'A. Salinas' di Palermo, comes from 'temple E' in Selinus. The unfinished state of the back left side suggests that it was originally part of a sculptural group. The body of the complete figure was probably carved from another stone, most likely limestone.



Fig 29. Daedalic lamp with human head, c. 610-600 BC. Marble, H. 7.8 cm. Museo Archeologico Regionale 'A. Salinas' di Palermo, inv. 3892. Cat. no. 75. Now in the collections of the Museo Archeologico Regionale 'A. Salinas' di Palermo, this marble lamp is from the Malophoros sanctuary of Selinus. It is semi-circular in shape, with a flat side featuring a human head of 'Daedalic' style. Spool-shaped knobs along the curved rim are pierced for suspension.

in date by more than half a century, the sculpted limestone head of a boy (Fig 28) from Temple C and the marble head of a woman (Fig 30) from Temple E demonstrate the development of Greek sculptural style in Sicily. Carved in white marble imported from Greece, the heads, arms, and feet of figures from the Classical-period sculptures of Temple E at Selinunte were inserted into the limestone *metopes* carved of Sicilian limestone. Located near the temples of Selinunte was the sanctuary to the goddess Hera Malophoros ('apple bearer'), an appropriate deity to be honoured in such an agriculturally rich land. The marble lamp (Fig 29), bronze statuette of a *kouros* (cat. no. 76), and the terracotta enthroned goddess (cat. no. 77) were all found in the precincts of this sanctuary.

In the 19th century, some Greek vases excavated in the ancient cemeteries of Agrigento were also sent to the regional museum in Palermo - a magnificent example being the red-figure krater (Fig 27), a wine-mixing bowl, depicting the mythical youth Triptolemos seated in a fantastic, winged chariot, about to depart - bringing a knowledge of agriculture to mankind, signified by branches of wheat held by the goddess Demeter and her daughter Persephone.

The catalogue 'Magna Graecia: Greek Art from South Italy and Sicily' by Michael Bennett and Aaron J. Paul, *et al.* (312pp., 170 colour illus., 40 b/w; the Cleveland Museum of Art; distributed by Hudson Hills Press, LLC) is available at \$50.00 hardback and \$34.95 paperback.

An international lecture series is planned during the exhibition's venue at the Tampa Museum of Art. Dr Mario

Iozzo, Director of the Center for Conservation in Florence and Director of the National Archeological Museum of Chiusi, will open the series at the Tampa Museum of Art with a lecture on black-figure pottery in Magna Graecia and Sicily, to be delivered on Sunday, 9 February 2003 at 2.00pm in the museum's lecture room. Other invited speakers in the series are Dr Marina Cipriani (Director of the National Archeological Museum of Paestum); Dr Rosalba Panvini (Director of the Service for Archaeology in Sicily); joined by American colleagues, Dr Barbara Barletta (University of Florida), Dr Carlos Picón (Curator in Charge, Department of Greek and Roman Art, Metropolitan Museum of Art); and Dr Alan Shapiro (W.H. Collins Professor of Archaeology, Johns Hopkins University).

'Magna Graecia: Greek Art from South Italy and Sicily':

The Cleveland Museum of Art, 27 October 2002 to 5 January 2003  
(Tel: + (1) 216 421-7350;  
E-mail: info@cma-oh.org;  
www.clevelandart.org)

The Tampa Museum of Art, 2 February to 20 April 2003  
(Tel: + (1) 813 274-8130;  
www.tampamuseum.com)

# THE TREASURE OF THE LAKE

ARCHAEOLOGY IN THE FUCINO AND THE TORLONIA COLLECTION

*Dalu Jones*

A wide variety of more than 500 ancient works of art and artefacts have been on view at the Villa Torlonia at Avezzano in Central Italy in the course of two exhibitions, 'Treasure of the Lake' held last year and 'Effetto Alba Fucens' currently running until the end of the year. This collection was first assembled by Prince Torlonia, who took great pride in succeeding to accomplish what a Roman emperor had failed to do: reclaim Fucino, a large lake (155 square kilometres) at the foot of the highest mountains of the Apennines in the Abruzzi. A self-made man, Torlonia provided the necessary hydraulic engineering in exchange

for ownership rights over the emerging lands for 99 years.

At the same time, Torlonia of course acquired propriety over whatever was found buried in an area which had witnessed Roman suzerainty over a local population, the Marsii, with whom the empire had had a continuously complex relationship. The Marsii lived in a harsh environment comprising high mountains and thick woods. They tilled poor soils and devoted themselves to sheep farming. They fought as mercenaries for the Romans in their conquests of other Italic tribes that tried in vain to stop the Roman conquests. When they knew that their presence was decisive, the Marsii would raise their 'loyalty price' and demand more gold or even Roman citizenship.

It was the same Marsii, numbering 30,000, that the Emperor Claudius used for 11 years to create an artificial outlet to avoid continuous flooding along the shores of Lake Fucino. The project was never completely successful because of local topographic land height differences. Nevertheless, Claudius celebrated the completion of the work at Alba Fucens, the Roman colony established along the shore in 303 BC. Alba Fucens was located in a particularly strategic position since it controlled from on high a fertile valley and a network of important roads linking the northern regions of the peninsula with the south.

The underground outlet for Lake Fucino was one of the biggest hydraulic projects undertaken in antiquity. Work began in AD 41 and a gallery of 5647m was dug through 40 wells measuring between 18 and 122m deep, altogether about 7km of underground channelling. The artificial emissary for the lake was eventually successfully improved by Torlonia, who used the impressive old Roman tunnels as his starting point. The reclamation was completed in 1875.

*Fig 2 (left). Marble statue of the goddess Venus. 1st century BC to early 1st century AD. Roman copy of a Greek original, probably from Alexandria. H.78 cm.*

*Fig 3 (right). A bone plaque depicting Hercules wearing a lion-skin from Tomb 4 at Aielli, lake Fucino area. H. 7.0 cm. Inv. 106630.*



*Fig 1 (above). A pair of bone amorini from the funerary bed found at Amplero, Tomb 14. Late 1st century AD. Lake Fucino area.*



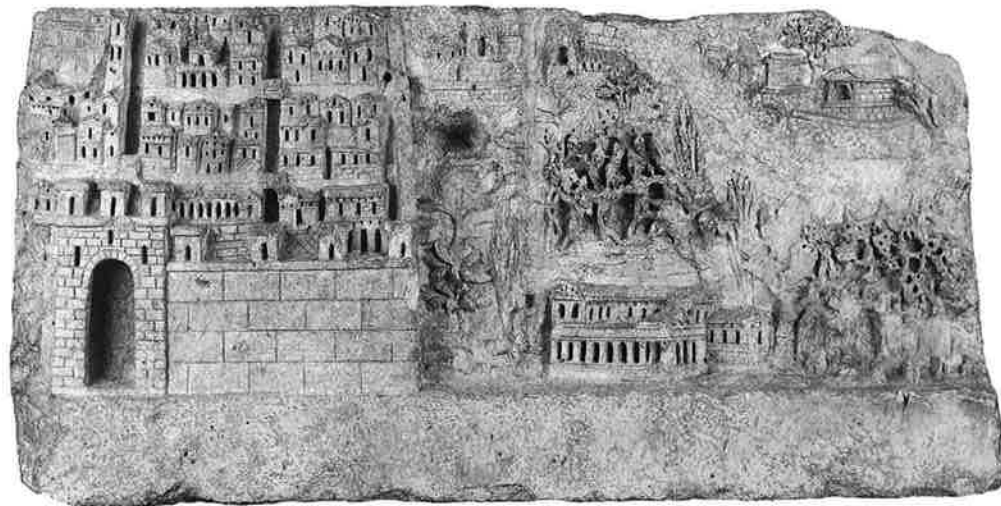
## Treasure of the Lake

The Torlonia collection, assembled in the 19th century from the archaeological material found over the years when this gigantic enterprise was accomplished, was stored at Avezzano, the main city of the region, for many decades until 1950, when it was transported to Rome. Here it was once again put in storage and remained virtually unseen and unstudied until the Italian State acquired it in 1994.

These exhibition at Avezzano were thus conceived out of the necessity to exhibit the important objects so long inaccessible to scholars. In addition to the Torlonia collection, the current exhibition also features artefacts found during more recent archaeological excavations in the same area (Fig 2). At Aielli, Sant'Agostino near the Tiburtina Valeria, the ancient Roman road, and four tombs were discovered in 1936 during the excavation of a well (Figs 1, 3). They contained the remains of funerary beds, two crafted out of ivory and two of bone. Enough fragments survived to demonstrate that these were beautifully fashioned with sculpted components decorated with representations of the myth of Eros and Psyche and seasonal little *genii* - a myth associated with the departure of the soul from earthly passions and its reunion with divine love. This type of iconography points to a late 1st century AD date for these ornate beds. Another example, decorated with bone insets, was found in the necropolis of Cantone at Amplero, and is a further example of a typically local product dating from the 2nd century BC to the 1st century AD and which was originally inspired by bronze or ivory Hellenistic originals.

More recently, metal detectorists in this area looted bronze objects, some of which were seized by the local police forces. Amongst the objects retrieved were small statuettes of devotees, of typical local production (crafted continuously between the Archaic and the Roman periods to cater for a wealthy local 'Middle Class' that was not satisfied with terracotta votive offerings). The great number of these votive statuettes found in the Lake Fucino area were grouped under the typological heading of 'Hercules of Lake Fucino'.

Amongst the most important objects in the Torlonia collection are two large marble slabs and three fragments with bas-reliefs representing a city landscape on the shores of a lake (Figs 4, 5), which are of the greatest importance considering their state of preservation and the unusual nature of the scenes



**Fig 4.** A large marble bas-relief depicting a walled city and landscape, including a necropolis and shrine (at top right), along the shore of Lake Fucino. 1st-2nd century AD. The Torlonia Collection. H. 0.62 m, W. 1.2 m.

depicted. The better preserved examples depict a Roman city surrounded by walls in the middle of a busy countryside, well cultivated and covered with vegetation, alongside what can only be Lake Fucino, which now no longer exists. Along the water's edge is a shore with trees, two groups of men working on vertical well extractions, and ships transporting goods and horsemen (Fig 5).

In addition, a necropolis is represented as well as a sanctuary outside the city. These scenes are particularly fascinating since they depict the *lucus angitae*, the sanctuary of the city from where the votive materials, bronze statues, ceramics, and numerous Republican coins now in the Torlonia collection may have originated. As a whole, these decorated slabs provide one of the most complete sculpted pictures of a landscape of the classical period. New research has produced interesting observations about the dating of these beautiful reliefs and have

enabled the original configuration of the whole relief to be reconstructed (and the monument that carried it); this was presented for the first time in the Torlonia exhibition.

It is envisaged that the whole collection will remain permanently on display in a regional museum together with the finds resulting from the on-going excavations in the whole Fucino area undertaken by international and Italian archaeological institutions.

**Fig 5.** A large marble bas-relief depicting Roman galleys in Lake Fucino and engineers drilling well heads (presumably for reclamation) along its immediate foreshore. 1st-2nd century AD. The Torlonia Collection. H. 0.63 m, W. 1.1 m.



'Effetto Alba Fucens' runs at the Villa Torlonia (Magazzini del Grano), Avezzano, until 30 December. For further details: Tel. (39) 0863 501270/501245; [www.carsaedizioni.com](http://www.carsaedizioni.com); E-mail: [info@carsaedizioni.com](mailto:info@carsaedizioni.com). Catalogues are available in Italian.

## SIR JOHN SOANE'S MUSEUM

*Helen Dorey discusses the museum, its philosophy and collection.*

'Your museum is permanently magical, for the enchantments of art are eternal. Some in poems have raised fine architectural edifices, but, most rare have been those who have discovered when they had finished their house, if such a house can ever be said to be finished, that they had built a poem'.

Thus wrote Isaac D'Israeli to his old friend John Soane on receiving a copy of his 1835 *Description of the Residence of John Soane*, located at Lincoln's Inn Fields, London. D'Israeli expresses beautifully the feelings of the countless visitors who have discovered Sir John Soane's Museum since it first opened its doors to the public on the death of its creator in January 1837.

Sir John Soane (1753-1837) was born the son of a bricklayer in Goring-on-Thames, near Reading (Fig 1). He began his architectural career aged 15, joining the office of George Dance the Younger in the City of London. When he was 18 he enrolled at the Royal Academy as an architectural student, attending the evening lectures given by the Professor of Architecture, Thomas Sandby, and in the same year changed offices, starting work for Henry Holland. It was

during these years that Soane must have first encountered the Antique world, and especially the buildings of ancient Rome which so inspired him in his later work - the Temple of Vesta at Tivoli, which one of his pupils later referred to as 'your darling Tivoli', the Temple of Castor and Pollux in the Forum, hailed since the Renaissance as the most beautiful example of the Corinthian order in the world, the Pantheon, and the ruins of the Emperor Hadrian's Villa at Tivoli.

In 1776 Soane won the Royal Academy Gold Medal for Architecture and, as a result, was awarded a travelling scholarship paid for by King George III. He set off for Italy at 5am on 18 March 1778, a date he remembered with nostalgia for the rest of his life, and arrived in Rome on 2 May. He was soon writing to a friend that his attention was 'entirely taken up in seeing and examining the numerous and inestimable remains of Antiquity' and of the 'zeal and attachment' he felt for them. He asked his friend to imagine 'with what impatience I have waited for the scenes I now enjoy'.

Soane's time in Italy did not resemble an 18th-century collector's Grand Tour. The only three-dimensional items he brought back were a piece of red plaster from Pompeii and a cinder from Mount Vesuvius. Instead, his was a study trip during which he visited Antique, Renaissance, and contemporary buildings from Genoa, Vicenza, and Verona in the north to Paestum and Sicily in the south, often taking detailed measurements by climbing monuments to dizzy heights and dropping a plumb-line and filling many notebooks with notes and sketches (Fig 4).

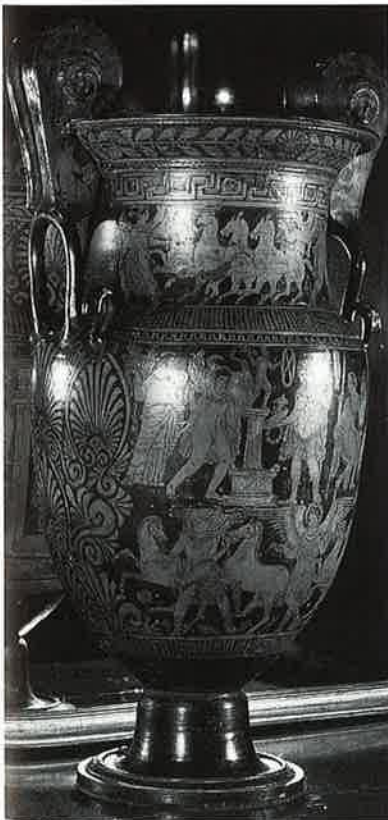
Soane returned to London in 1780 and set up his own architectural practice. He married an heiress, Elizabeth Smith, in 1784. Using contacts made in Rome to good effect he rapidly made a name for himself, and in 1788 was appointed architect to the Bank of England, a job he later described as the 'pride and boast of my life'. The Bank was his masterpiece - a miniature city within the City with fortified walls, triumphal arches, courtyards, and vast top-lit banking halls reminiscent of Roman baths. He remained its architect for 45 years, only retiring at the age of 80 in 1833. Aside from the Bank, Soane is chiefly remembered for the Dulwich Picture Gallery, Law Courts attached to West-



Fig 1. Sir John Soane by Sir Thomas Lawrence, 1828, oil on canvas. Sir John Soane's Museum SM P11.

Fig 2 (below left). The 'Cawdor' Vase. Apulian mascaroon krater, late 4th century BC. H. 91.5 cm. Sir John Soane's Museum L101.

Fig 3 (below). View of the exterior of Nos. 12-14 Lincoln's Inn Fields, which became the Sir John Soane's Museum.



## Soane's Museum, London



**Fig 4.** Royal Academy lecture drawing showing a student on a ladder measuring the Corinthian order of the Temple of Castor and Pollux in the Forum Romanum, Rome, by Soane's pupil Henry Parke. Undated. Sir John Soane's Museum SM 23/9/3.



**Fig 5 (right).** Bust of a Roman lady, marble, c. AD 60. H. 74 cm. Sir John Soane's Museum SM M779.

minster Hall, stables at the Royal Hospital in Chelsea, Freemasons Hall, and numerous country house commissions, large and small. He had a long association with the Royal Academy, where he was elected Professor of Architecture in 1806, a post he held for 31 years, and was knighted by the King in 1831. In 1835 his status as the 'father' of the architectural profession was confirmed by the award of a Gold Medal by his fellow architects for services to architecture. Soane was still working, despite failing eyesight, designing a monument to the Duke of Wellington, shortly before his death at the age of 84.

Soane moved into Lincoln's Inn Fields in the 1790s, when he bought, demolished, and re-built No. 12 in 1792-4. He went on to acquire, demolish, and re-build the two adjacent houses, Nos. 13 and 14, in 1808-12 and 1823-4 respectively (Fig 3).

Soane began collecting books, architectural casts, and pictures in a small way during the 1790s, for his own personal inspiration and with the aim of encouraging his two sons to follow him into the architectural profession. The closest he came to antiquities in that decade was buying sets of impressions of Classical and Neo-Classical gems from Nathaniel Marchant in 1793 and acquiring two small-scale copies of celebrated Antique statues (the Farnese Flora and the Farnese Hercules).

In May 1800 Soane decided to build himself a country house on four acres of land in Acton. It seems no coincidence that in the same month he made his first recorded purchase of antiquities: South Italian vases costing £80.8.6 at the Earl of Cawdor's sale on 9 May. These included the spectacular 4th-century BC Cawdor Vase for which Soane paid the princely sum of £68.5.0 (Fig 2). Soane's purchases may have been inspired by the celebrated collection of Sir William Hamilton and by his friendship with James Christie, author of a treatise on Greek vase painting. In July 1800 Soane abandoned his scheme for a house at Acton on hearing that the 28-acre Pitshanger Manor in Ealing was on the market. The purchase was agreed in August and Soane then demolished the existing villa and rebuilt it retain-

**Fig 6 (left).** Roman marble statue of Aesculapius. 2nd-century AD variation of a Greek original. H. 95 cm. Sir John Soane's Museum M603.

**Fig 7 (right).** Roman marble statue of the Ephesian Diana, after a Greek original. Second half of the 2nd century AD. H. 123 cm. Sir John Soane's Museum M613.



ing, perhaps for sentimental reasons, a wing designed by George Dance. Although Pitshanger was not ready for occupation until Spring 1804, Soane immediately began expanding his collections further with purchases of antique marbles at the Bessborough Sale in 1801, vases at the James Clarke sale in 1802 and further antiquities at the Mendip Sale in 1802.

Amongst these early purchases



## Soane's Museum, London



Fig 8. View of the Dome area at 13 Lincoln's Inn Fields, watercolour by Joseph Michael Gandy, 1811. Sir John Soane's Museum SM P384.

Fig 10. The Study looking south towards the Dining-Room.



Soane acquired three items at the Bessborough Sale of which he was particularly proud. Among a number of chests for ash was a double *cinerarium* from the Roman cemetery at Sienna, which had belonged to Giovanni Battista Piranesi and been engraved and published in his *Vasi, Candelabri, Cippi, Sarcofagi* (1778). This, along with the Cawdor Vase, is shown in pride of place in 1802 design perspectives for Soane's new Breakfast Room and Library at Pitshanger. At the same sale Soane acquired two Antique statues with equally distinguished provenances. A Roman 2nd-century marble statue of Aesculapius (Fig 6) after a Greek original, was formerly in the collection of Cardinal Polignac. The 'Ephesian Diana' (Fig 7), a Roman copy of the lost Greek cult statue of Diana at Ephesus, is a statue known from the 16th century when it was in the collection of Cardinal Rudolfo Pio. It may have previously been in Pope Julius III's collection at the Villa Giulia and is almost certainly the statue depicted by Raphael in his frescoes in the Vatican *loggia*.

On Soane's appointment as Professor of Architecture at the Royal Academy in 1806 he 'began to arrange the Books, casts and models in order that the students might have the benefit of easy access to them' and proposed opening his house for students to visit the day before and the day after each of his lectures. In 1807 he bought No. 13 Lincoln's Inn Fields, much larger than No. 12, and from this point onwards seems to have envisaged a public role for his collection. Almost immediately he put Pitshanger Manor on the market (it was finally sold in 1810) and concentrated all his efforts on Lincoln's Inn Fields.

On purchasing No. 13, Soane pulled down the stables at the back and constructed a double-height tribune: a purpose-designed museum space for marbles and casts. Joseph Gandy's 1811 view of this (Fig 8) shows the inspirational setting Soane created for his antiquities. In this, 'effect' and 'character' were all, with a dark, catacomb-like basement Crypt contrasting with a sunny upper area piled high with objects in a Piranesian manner (one heap of antique fragments topped with a cork model even leaning forward over the central void) and lit from above through skylights filled with coloured glass. Soane wanted his Royal Academy students, by wandering through this space, to feel something of the overwhelming effect of being amongst the ruins of Rome. To this end, he did not just acquire original marbles, but also 442 casts in plaster after the



Fig 9. Fragment from the frieze of the Erechtheion, Athens, marble. H. 37 cm. Sir John Soane's Museum SM M321.

antique - the vast majority being casts of architectural elements.

Other rooms in the front part of the house were also devoted to the display of antiquities, most notably Soane's little Study (Fig 10), where he installed the majority of a group of 180 Roman marbles collected in and around Rome in the 1790s by the architect Charles Heathcoat Tatham for Henry Holland. It is tempting to speculate that Soane acquired these not just as a splendid collection but because of their association with Holland, in whose office he had worked. In addition to the marbles themselves, Soane acquired Tatham's drawings and copies of his letters giving details of the provenance of the various pieces. In the Library antique vases were installed at a high level, reflected in mirrors, and set against a 'Pompeian' colour scheme.

Soane's collection of antiquities continued to expand throughout his life and his house and museum were continually altered as he incorporated new acquisitions and sought to enhance the 'poetic effects' and picturesque qualities of the architectural setting. Some items came from friends or Royal Academy contacts. For example, in 1819 the sculptor Sir Francis Chantrey presented Soane with a marble leg and thigh from a female statue, which he had found 'in the Circus of Caracalla'. However, Soane's major source of items for the collection continued to be the sale-

## Soane's Museum, London

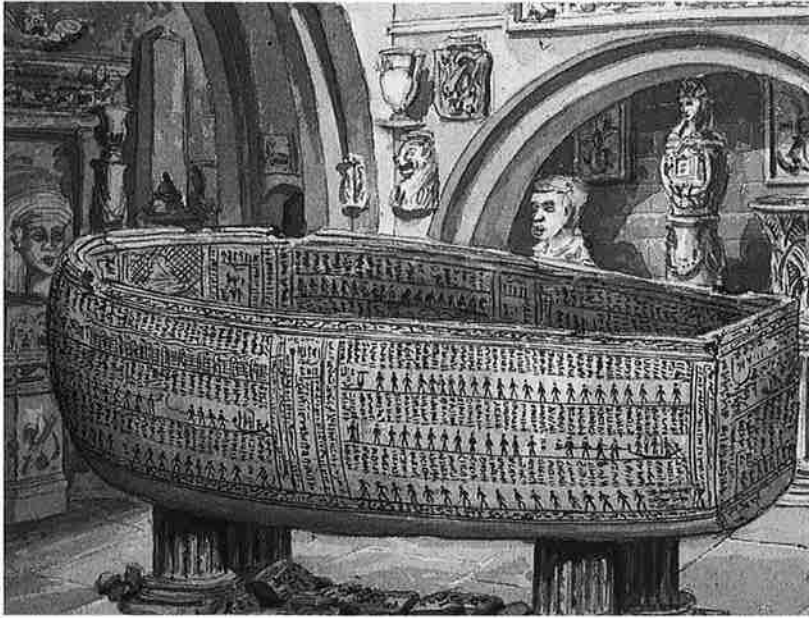


Fig 11. The sarcophagus of Seti I as depicted in a preparatory watercolour for an engraved plate in Soane's Description of his Residence, 1830. Sir John Soane's Museum, Volume 85, plate 8.

rooms. In 1818 he made major purchases at the Robert Adam sale, acquiring a number of cinerary vases which had been through Piranesi's workshop, a fine Roman sarcophagus panel depicting the Rape of Proserpine, and a black marble Egyptian capital. At the Nollekins sale in July 1823 he bought a life-size bust of a Roman lady from about AD 60 (Fig 5) and in 1827 at the Berwick sale he acquired a bust of 'Augustus Caesar when a boy' (in fact a Roman copy after Polycleitos and similar to the 'Westmacott Athlete' in the British Museum).

Soane's collection includes many pieces whose provenances and dates of purchase are unrecorded, amongst which the most tantalising items are a marble fragment of the frieze of the Erechtheion in Athens (5th-century BC), identified in 1927 by Bernard Ashmole (Fig 9) and a wooden mummy case, which previously belonged to the Duke of Richmond and may have housed one of the earliest mummies to be unwrapped in England.

His greatest coup as a collector came in 1824 with the acquisition of the sarcophagus of the Egyptian Pharaoh Seti I, c. BC 1279 (Fig 11). Seti's tomb was discovered in 1817 by an Italian strongman turned Egyptian archaeologist, Giovanni Belzoni. Belzoni was working with the British and the sarcophagus seemed destined for the British Museum. It arrived in London in 1821 and was put on display there while the Trustees negotiated with Belzoni via his agent, Henry Salt. Eventually, the British Museum refused to pay £2000 for the sarcophagus and Soane, who was by chance renting No. 12 Lincoln's Inn Fields to a Trustee of the British Museum at the time, immediately bought it for

the full sum. In order to bring it into his Museum a large hole had to be made in the back wall of the Dome area and a risky operation undertaken to lower it down to rest directly beneath the dome in what was from then on christened the 'Sepulchral Chamber'. For Soane, the sarcophagus, with its funereal associations, aura of antiquity, and mysterious, indecipherable hieroglyphs was the ultimate romantic and sublime centrepiece for his 'Crypt'.

Even when Soane was over 80 he continued to collect antiquities, probably buying Egyptian ushabti figures from Belzoni's collection at the Henry Salt sale in 1835 and acquiring a large collection of almost 300 Classical and Neo-Classical gems from the Duke of Buckingham in 1834. The Duke had acquired these from the Archbishop of Tarentum and from the Braschi collection in Rome.

By the time of his death, Soane had built up a vast collection over 60 years. Whilst his 30,000 drawings and thousands of books form the bulk of the collection, the total number of antiquities, including gems, is 714 and these include architectural fragments, decorative fragments (candelabra, furniture, ornaments etc.), frieze and relief fragments, cinerary urns, statuary and busts, bronzes (including two fine pieces, which, although without provenance, are thought to have been found at Herculaneum) and Greek and Roman vases. Alongside these is the rest of the collection: casts, architectural models, medieval and renaissance sculpture, ceramics, fossils, 'natural curiosities' and even a pair of mummified cats.

In 1833 Soane negotiated an Act of Parliament to preserve the house and collection for the benefit of 'amateurs and students' in architecture, paint-

ing, and sculpture. On his death in 1837 the Act came into force, vesting the Museum in a board of Trustees and stipulating that they 'shall not suffer the arrangement in which the Museum shall be left to be altered' and that they must allow free access.

Although Adolf Michaelis, author of *The Ancient Marbles of Britain* (1882), described the Museum as 'an immeasurable chaos of worthless fragments...[with] the same kind of perplexing and oppressive effect on the spectator as if the whole large stock of an old-clothes-dealer had been squeezed into a dolls-house', today Sir John Soane's Museum is regarded as a 'museum-piece amongst museums', one of the supreme examples of the house-museum and the sole survivor of the many personal 'museums' of early 19th-century London.

**Helen Dorey** has been the Deputy Director and Inspectress of Sir John Soane's Museum since 1995.

Illustrations - Figs 1, 2, 4, 6, 8, 9, 11: Geremy Butler; Figs 3, 10, 12: Martin Charles; Fig 5: James Austin; Fig 7: Ole Woldbye; Fig 9: Professor Margaret Harker.

Fig 12. View of the Dome area in Sir John Soane's Museum, looking east towards the bust of Sir John Soane by Sir Francis Chantrey installed in 1833.

*The Sir John Soane's Museum is open free from Tuesday to Saturday from 10am to 5pm.*

*The 10th revised and fully illustrated edition of A New Description of Sir John Soane's Museum (161pp., 59 colour illus., 2001; paperback £5.00) is currently available.*

*For further details, tel. + 44 20 7405 2107; www.soane.org.*





INTEGRATING THE ARCHAEOLOGICAL LANDSCAPE OF NAPLES

*Filippo Salviati and Dalu Jones present a brave new development scheme uniting the ancient sites of Naples and Campania into archaeological parks.*

**T**he region of Campania, known to the Romans as *Campania Felix* owing to its mild climate, fertile volcanic soil, abundance of water, and the splendour of its nature, contains an enormous range of archaeological sites. These range from prehistoric settlements (including some recently discovered on the slopes of Mount Vesuvius) to the earliest Greek colonies in Italy, Roman cities, and aristocratic and imperial villas scattered along the coast and on the islands of Capri and Ischia.

Based upon an agreement under-signed by the Regional Council of Campania, and bolstered by a substantial European Community financial contribution, a plan of action has been implemented to develop six archaeological zones within the region designated as 'major cultural attractions'. Some 433 million Euros have been allocated to the scheme and have begun to be distributed between Naples, the Phlegrean Fields, Pompeii, Herculaneum, Caserta, Velia, and Paestum.

The co-ordinated system linking these sites is based on a special card,



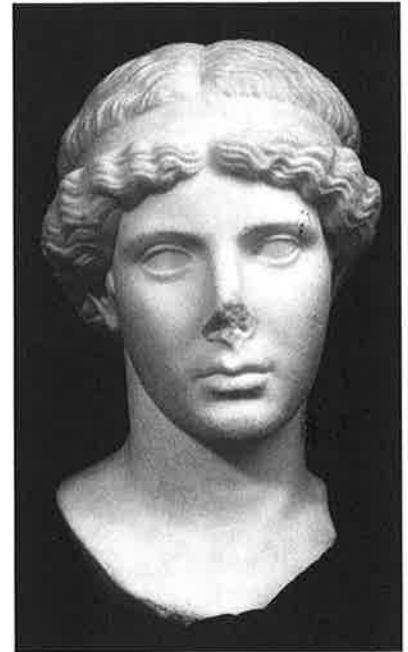
which enables visitors to freely use hydrofoils between the islands and mainland coast, as well as funiculars, buses, and the new and beautiful underground subway line decorated with contemporary works of art in Naples. This concept will enhance the entire cultural network and foster the rediscovery of little known monuments in and outside the city, now made easily accessible by a wide range of public transport.

This development is the result of a cultural policy established by the former mayor of Naples, Antonio Bassolino (now the president of the Campania region), who has striven to enhance the cultural heritage of the city of Naples and the whole region of Campania. At a time when economic profit seems to be an international imperative, regardless of costs to quality of life - now and in the future - this plan is courageous, far-reaching, and is expected to prove a 'winning card' economically. In Bassolino's own words '...the challenge is to create an economy based upon the art and the beauty, culture and tourism, the conservation and enhancement of our historical, artistic, archaeological and environmental patrimony. These are Campania's and Naples's most strategic resources which is why significant investments have been focused on the archaeological and monumental sites of this region'.

The project agreed by the regional council of Pompeii and Herculaneum will initially focus on structural consolidation and enhancement of services to facilitate access to the excavations day and night, with the monuments skilfully lit, followed by a long awaited plan of recovery of the Roman port and boats buried in mud in the wake of the eruption of Mount Vesuvius. Plans have been drawn up for new excavations and restoration (with the participation of the University of Maryland) of the splendid Roman villas at Stabia, Poppaea's villa at Oplontis, and the Villa dei Papirii at Herculaneum.

As a result of the overall project, a few months ago a group of promoters, including a publishing house, won a competition held by the superintendence of archaeology in Naples to open to visitors the vast underwater site of Baia and make the site, and its surrounding monuments and museums into archaeological parks (Figs 5-7). This area includes the acropolis of Pozzuoli (ancient Puteoli), a 6th-century Greek colony which later became the

*Fig 1 (right). Marble head of Athena Lemnia found at Pozzuoli in the Rione Terra. 1st century AD Roman copy of a 5th century BC Greek original attributed to Phidias. Pozzuoli, Museo Archeologico dei Campi Flegrei nel Castello di Baia.*



*Fig 2 (below left). Marble statue of the Syon House type found at Pozzuoli in the Rione Terra. 1st century AD Roman copy of a 5th century BC Greek original. Pozzuoli, Museo Archeologico dei Campi Flegrei nel Castello di Baia.*

headquarters of the Roman fleet in the Mediterranean. The acropolis, now a maze of 16th- to 18th-century palaces and narrow streets 2km square, known as the 'Rione Terra', overlooking a breathtaking view of the coast, was abandoned after a severe earthquake in 1980.

Since 1994 it has been under restoration, and the amazing feat of consolidating and opening up to visitors its underground archaeological site is now complete. A museum gives access to the ancient porticoed *horrea*

*Fig 3 (below). Pozzuoli. Corridors within the Roman amphitheatre built by the Emperor Flavius, which is the third largest known after the Colosseum and the amphitheatre at Capua. 1st century AD.*



## The Archaeology of Campania



(warehouse) which Saint Paul may have seen when he landed here. It also exhibits the artefacts found during local excavations. The temple of Augustus that is now incorporated into a Baroque church is the subject of an international architectural competition to reconstruct both monuments.

There are very detailed and well

**Fig 6. Reconstruction of the four-columned pronaos of the Augustali at Miseno (c. AD 160), with the equestrian bronze statue of the Emperor Domitian or Nerva (1st century AD) in the foreground, and the 1st century AD marble statues of the Emperors Vespasian and Titus in the background. Museo Archeologico dei Campi Flegrei nel Castello di Baia.**



illustrated guidebooks available in Italian and English for all these different sites and museums, written by leading archaeologists and published by Electa Napoli (see [www.ena.it](http://www.ena.it)).

The Napoli and Campania 'artecard' is an integrated ticket that lasts for three days and allows free access to museums and archaeological sites or at especially reduced rates, without queuing, as well as free rides by land and sea on public transport between the city of Naples and within Campania. At weekends special shuttles connect the museums to transit stations and ports. Discounts for theatres, opera houses, and ferries can also be bought on-line (tel. + (39) 800 600 601; [www.napoliartecard.com](http://www.napoliartecard.com)).

### Baia Underwater Archaeology Park

The creation of the Phlegrean Underwater Archaeological Park of Baia, a few kilometres from Naples and opened to visitors last June, is a pioneering project for the promotion of underwater archaeology. During the Roman period the small Bay of Baia (Fig 5) formed a lake (*Baianus lacus*) which was connected to the sea by a canal. Luxurious villas, each boasting their own landing place, fishpond, and oyster farm, dotted its shores, and the 'resort' was famous for the holiday homes of the Roman aristocracy (including Scipio, Julius Caesar, Cicero, and Mark Antony), who built here because of the coastline's beauty and the health benefits of its spas. Emperors too favoured villas at Baia, from Augustus, Tiberius, Claudius, Caligula, and Nero, to Hadrian and Severus Alexander. However, life at Baia was not all '*calme, luxe et volupté*' to quote Charles Baudelaire (1821-1867): Agrippina, Nero's mother,

**Fig 4 (left). Marble statue of a female figure found at Pozzuoli in the Rione Terra. 1st century Roman copy of a 5th century BC Greek original. Museo Archeologico dei Campi Flegrei nel Castello di Baia.**

**Fig 5 (below). The Archaeological Museum of the Campi Flegrei in the Aragonese castle overlooking the bay of Baia.**



**Fig 7 (below). A diver examines a black and white mosaic floor from the Villa of the Gens Pisoni at Baia, which was seized by the Emperor Nero and restructured by the Emperor Hadrian in the 2nd century AD.**



was killed here in AD 65 for plotting against the emperor with the Pisoni family. It was also against this charming background that the Emperor Hadrian died in AD 138.

Today, the morphology of the coastline is now completely different than during the Roman period because repeated large-scale subsidence caused the old coastline to sink into the sea through a phenomenon known as bradyseism (gradual vertical movement of the earth's crust). Antiquity's misfortune, however, is the modern world's good fortune in that splendid monuments lie preserved on the seabed. The most important of these is the Villa dei Pisoni (1st century AD) which was expropriated by Emperor Nero and used by Emperor Hadrian (Fig 7). Still largely intact beneath the waves is the urban fabric of the city of Baia itself, with its roads flanked by *tabernae* and

## The Archaeology of Campania



Fig 8. The archaic Greek temple of Demeter at Paestum. 6th century BC. Photograph: Filippo Salviati.

houses, such as the so-called Villa a Protiro with its mosaic floor.

Underwater 'pathways' have been devised for scuba-diving visits, accompanied by diver-guides who lead small groups of visitors (eight maximum) and point out various interesting aspects of the sunken city lying at depths of 5-12m. For those without diving certificates, or who prefer to stay dry, the site can also be observed from glass-bottomed boats.

Surveillance of the archaeology of Baia remains under the jurisdiction of a consortium that works closely with the police. Boats equipped with radar and 24-hour CCTV patrol the site. Maintenance of the 80,000 square metre undersea ruins is conducted periodically, mostly to remove rubbish washed in by the currents.

The opening of the park also serves as a testing ground for the new conservation policy of preserving underwater sites *in situ*. Entrusting local divers as the official custodians of such sites, in addition to running courses in the increasingly popular marine archaeology, is now part of the national 'Respect our Wrecks' campaign aimed at protecting Italy's underwater cultural heritage.

The magnificent works of art found underwater at the nymphaeum of Emperor Claudius at Punta Epitaffio are displayed in a beautifully reconstructed setting (together with other important artefacts found in the area of Baia and Capo Miseno) in the Archaeological Museum of the Campi Flegrei within the Aragonese castle at Baia (Figs 1, 2, 4-6). An inland archaeological park has also now been established linking various sites, and its area is expanding as new archaeological excavations are being undertaken and being integrated into nature reserves.

### Museo Narrante del Santuario di Hera Argiva

A recently opened museum located in a nature reserve at the mouth of the River Sele near the ruins of Paestum in Campania offers visitors the chance to re-live the emotion of an archaeologi-

cal excavation. The museum is located a few kilometres outside the important Greek colony of *Poseidonia* (later the Roman city of Paestum) at the site of an Archaic Greek sanctuary on the seashore, allegedly founded by the Argonaut Jason and devoted to the cult of Hera. A modern survival of the cult can still be traced in the local mother cult of the Virgin of the Pomegranate in a shrine at Capaccio on the hills overlooking the ancient sanctuary.

Within the museum, all manner of modern films, three-dimensional site reconstructions, videos, sound effects, and didactic panels relate the complex history of the site and its exploration, itself a thrilling story since it was first identified and excavated at the personal expense of Umberto Zanotti Bianco in the 1930s. Bianco was a gifted amateur who had been exiled to a remote and marshy region by the fascist government. Nevertheless, he took advantage of his predicament and, together with the professional archaeologist Paola Zancani Montuoro, conducted archaeological surveys and excavations in the area, looking for the sites described by the Roman geographer Strabo (despite the fact that he remained under strict police supervision). The two friends proved fortunate since it was here amongst many other discoveries that the magnificent *metopes* that decorated the shrine to Hera Argiva were found (now in the museum at Paestum). Visitors to the new museum can follow the debate about the iconography of the *metopes* by listening to the voices of heroes who are lit up on the reliefs and accompanied by an evocative theatrical discourse. Voices of women praying to the goddess in ancient Greek and Italian are also used to evoke a ritual context for the countless votive terracotta figurines displayed imaginatively along the walls of a ramp leading to the first floor of the museum (Fig 9).

The coast of Campania was settled between the 7th and the 6th century BC by Greek colonists who founded a number of cities, of which *Poseidonia* and *Elea* (later Paestum and Velia) were

among the most important.

Paestum was a colony of Sybaris, itself an Achaean colony in Calabria. Like Velia, the entire perimeter of its city walls are preserved, complete with towers and gates, and these are currently under restoration. But the great attraction of this site are the three temples of the early 6th and mid-5th century that have survived almost intact and clearly illustrate the gradual evolution of the Doric style (Fig 8).

The museum at Paestum is famous not only for the *metopes* from the Heraion but also for its collection of 5th and 4th century BC painted funerary slabs of extraordinary quality and for a superb bronze *hydria* of 510 BC.

Current excavations directed by the very active superintendent for archaeology in Southern Campania, Dr Giuliana Tocco, aim to protect all of the major local sites from possible development and to restore them (many have suffered from recent earthquakes), and promote new research (circumscribing the Etruscan presence in Southern Italy is one of the priorities). Attempts to realise this goal also involve educating and encouraging the participation of the local population in each project so that they become the custodians of the area's cultural heritage.



Fig 9. A votive terracotta figurine of the goddess Hera sitting on a throne displayed inside the Museo Narrante del Santuario di Hera Argiva. 4th century BC. Photograph: Filippo Salviati.

Underwater dives and visits to Baia can be booked by calling: +(39) 081 524 81 69 or +(39) 081 86 888 68, and through the following websites: [www.baiasommersa.it](http://www.baiasommersa.it), [info@baiasommersa.it](mailto:info@baiasommersa.it) and [www.archeosub.it](http://www.archeosub.it).

Other sites in Italy where it is possible as at Baia to visit underwater archaeological sites include: two Roman shipwrecks at Albenga and Lerici in Liguria; the Etruscan and Roman harbours of Pyrgi and Santa Severa in Latium ([www.torreflaviadiving.it](http://www.torreflaviadiving.it); tel. +(39) 0766 57 00 77); Calabria ([www.gruppiarcheologici.org/gak](http://www.gruppiarcheologici.org/gak)); Phoenician, Roman, and Byzantine ships at Cala Sinzias, Sardinia ([www.spazio-mare.it](http://www.spazio-mare.it)); and Punta Gavazzi ([www.archeologiaviva.it](http://www.archeologiaviva.it)), San Vito lo Capo (Arab-Norman ship and Roman site; [www.naseitalia.com](http://www.naseitalia.com)), and Levanzo (3rd century AD shipwreck), all in Sicily.

# NOMADIC ART OF THE EASTERN EURASIAN STEPPES FROM THE EUGENE V. THAW AND OTHER NEW YORK COLLECTIONS

*Jerome M. Eisenberg, Ph.D.*

In an exhibition presented by the Metropolitan Museum of Art to celebrate the gift in May 2002 by Eugene V. Thaw of 167 bronze, silver, and gold objects primarily from the eastern Eurasian steppes, 226 pieces - primarily from Mr Thaw's collection - will be on view until 5 January 2003. Most of the previous exhibitions on the art of the steppes, such as 'From the Lands of the Scythians' (1975) and 'The Golden Deer of Eurasia: Scythian and Sarmatian Treasures from the Russian Steppes' (see *Minerva*, November/December 2000, pp. 8-18) have been devoted to the western steppes.

An excellent catalogue for the current exhibition has been prepared by Emma C. Bunker, with contributions by James C.Y. Watt and Zhixin Sun. It includes a survey of the land, its ecology, and the people, with a number of photographs of the steppes by Mrs Bunker, and an extensive introduction by her to the regional styles and production methods. Mr Watt then discusses the legacy of nomadic art in China and eastern Central Asia, due primarily to the contact between the nomadic tribes and the settled populations of North China starting around the 2nd century AD.

In 1997 Emma Bunker's masterful catalogue, *Ancient Bronzes of the Eastern Eurasian Steppes from the Arthur M. Sackler Collections*, presented the first comprehensive survey of these fascinating nomadic artefacts based on the collection of over 500 bronzes acquired by Dr Sackler from the 1960s to the 1980s. A travelling exhibition of some 80 pieces from the Sackler collection is currently on view in Hungary (see *Minerva*, September/October 2002, pp. 16-17, for a review and a selection of pieces which complement the present article).

Since the early 1st millennium BC animal motifs were the predominant feature of nomadic art, reflecting an economy centred on livestock herding. Thus, both wild and domestic animals were represented in many degrees of stylization. The zoomorphic decorations on their implements, and especially their personal ornaments, often signified both status and clan affiliation. Animal combat scenes, so beautifully rendered, first appeared in about the 8th century BC. These peoples left no writ-



Fig 1 (above left). Cast bronze helmet surmounted by a horse. North-east China, c. 7th century BC. H. 24.1 cm. Cat. no. 46.



Fig 2 (above right). Bronze finial with standing ibex. North-east China, Hebei Province, 7th-6th century BC. H. 15.5 cm. Cat. no. 25.

Fig 3 (below). Bronze harness jingle with stag. North-east China, Hebei Province, 7th-6th century BC. H. 13.3 cm, W. 14 cm. Cat. no. 29.

ten records, but the easily portable objects that they created well illustrate their nomadic lifestyle. Though the various peoples of the steppes were connected both culturally and technologically, their artistic traditions and productions differed from one another, and it is possible by comparative analysis to differentiate between various cultures. The wide dissemination of these objects in ancient times due to trade, migration, warfare, and other factors make it difficult to base the provenance of an object on its archaeological context alone. As an example, Mrs Bunker notes a North China belt plaque found in a grave in the Ural Mountains, thousands of miles to the west. In fact, most of the objects in the Thaw collection, acquired primarily from dealers, lack any site information.

The Dongbei of north-east China (9th-3rd centuries BC), which includes south-eastern Inner Mongolia, were a pastoral people with an economy based upon livestock, hunting, and agriculture. They produced weapons, helmets (Fig 1), horse and chariot gear (often decorated with hunting scenes), and small personal ornaments such as belt buckles and hooks. The harnesses of their chariots were decorated with jingles which produced a tinkling sound (Fig 3).

Their neighbours in northern Hebei Province were basically hunters and trappers. Images of the

local fauna decorated their bridle fittings, swords and knives, tools, and personal ornaments, as well as the finials for funeral canopy decorations (Fig 2). Short swords and other small weapons are common among their grave goods and are found attached to the belt at the waist of the deceased (Fig 4). Bronze pectorals were a sign of prestige, while gold pectorals were reserved for those of higher rank.

In north-west China zoomorphic elements, occasionally with predatory scenes, decorate the belt plaques, small weapons, harness



## Eastern Eurasian Nomadic Art



**Fig 4.** Bronze short sword with crouching feline; bronze openwork sheath with turquoise inlay. North China, Hebei Province, c. 6th century BC. Sword L. 22.9 cm; sheath L. 14.6 cm. Cat. no. 54.



ornaments, and funerary cart and canopy ornaments. Tinned bronze was a status emblem in the north-western region, while gold was used in the north-eastern region. In south-central Inner Mongolia short swords, belt plaques, and hook buckles are most prevalent.

The Ordos Desert region (south of the Gobi Desert) is best known for animal figurines cast in the round on finials which adorned burial vehicles. They were cast in two-piece moulds, unlike those from Hebei Province, which were cast by the lost-wax process. Tinned finials indicated status until their use was supplanted by gold at the end of the 4th century BC. Hollow open-bodied animal figurines, some recumbent, were used as yoke covers for carts. Raptor-headed appendages appeared during the 4th to 3rd centuries BC.

In southern Ningxia and south-eastern Gansu Provinces the objects of these pastoral peoples are much more diversified. Animal-shaped yoke covers are also found in graves, but they have open-ended muzzles. The harness fittings are primarily small bridle ornaments and large decorative plaques (Fig 5). Animal combat scenes, perhaps indicating an emblem of power for herders, are predominant in large belt plaques, the most distinctive objects from this area. Raptor-headed appendages were adopted from the Ordos Desert peoples.

The nature of the grave goods of north-west China, especially in the Ordos region, changed dramatically with the introduction of mounted warfare by peoples from the north and west at the end of the 4th century BC. Shortly thereafter, yoke covers were no longer being produced and emphasis was given to the horse itself rather than the horse-drawn vehicle. Gold and silver as symbols of high rank were later replaced by gilded, silvered, or tinned bronzes. The Ordos produced



**Fig 5.** Bronze harness ornament in the shape of a coiled wolf. North-west China, 5th-4th century BC. H. 7.4 cm. Cat. no. 7.

**Fig 6 (below left).** Gilded bronze belt hook in the shape of a lupine-headed dragon. North China, 3rd-2nd century BC. H. 4.4 cm, L. 18.1 cm. Cat. no. 127.

**Fig 7 (below).** Gilded bronze belt hook, inlaid with turquoise, in the shape of a warrior fending off a leopard. North China, 3rd-1st century BC. H. 3.2 cm, W. 7.6 cm. Cat. no. 130.

dramatic headdresses, necklaces, ear ornaments, belt plaques, bridle ornaments, and a range of new types of artefacts, many with fantastic mythological animals. The gold and silver objects were often adorned with coloured stones such as turquoise.

The pastoral groups of the eastern steppes were unified by the Xiongnu, who created a huge empire in north China by the end of the 3rd century BC. They are best known for their belt plaques, which were produced by the lost-wax technique. Composite fantastic creatures with raptor-headed appendages first appeared in the 4th century BC. There was then a change in iconography, which now featured animal-combat scenes (Fig 7) and the introduction of a lupine-headed dragon (Fig 6). Some of these themes may have indicated clan affiliation. In the 2nd to 1st centuries BC the emphasis shifted from mythological animals to real animals and peoples,





Fig 8 (left). Bronze openwork incense burner lid with stag. Central Asia, western Pakistan, c. 1st century BC. H. 10.8 cm, diam. 7.3 cm. Cat. no. 182.



Fig 9. Bronze belt buckle with stag. South Ossetia, Georgia, or the northern Caucasus, Russia. 1st-2nd century AD. H. 8.9 cm, W. 9.2 cm. Cat. no. 87.

sometimes gold-plated or covered with thin sheet gold. They featured both mythological and real animals, especially a winged horse.

Mrs Bunker points out that these artefacts served two main purposes, being totemic images proclaiming their owner's individual heritage, and also creating a visual form to the world of the supernatural which guided their lives, no doubt related to shamanism, a nature-oriented

religion. The Metropolitan's exhibition and catalogue (320 pp., 240 illus., 175 in colour, \$45) are arranged according to types of objects: horse harness fittings, weapons, belt ornaments, garment plaques, and hooks, etc. and not by regional styles or dates (the writer has illustrated his selection, purposely limited to objects from the Thaw collection, by region and chronology).

with many of the belt plaques featuring ungulates with trees or vegetal forms. The Xianbei, who replaced the Xiongnu by the end of the 1st century BC, produced hammered and cast belt ornaments and plaques of gold, silver, and bronze, the latter

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# THE MINERVA AWARDS

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# THIS TREASURED ISLE

*Peter Clayton surveys the recent publication of the UK's Treasure Annual Report 2000.*

**T**he Treasure Act of 1996 came into force on 24 September 1997. With this third report on Treasure, issued by the Department for Culture, Media and Sport in August this year, the period covered now coincides with a twelve-month calendar year (for the previous two reports see *Minerva* May/June 2000, pp. 17, 46-7; May/June 2001, pp. 38-40).

In her Foreword, Tessa Jowell, the present Secretary of State for Culture, Media and Sport, noted that the number of reported treasure finds in 2000 (221) was only two below those of 1999 (223), but both were an increase on the 191 reported in the first year. These figures are a substantial increase on the average of 24.5 per year in the ten years preceding the Act.

The Act is certainly working, together with the voluntary Portable Antiquities Scheme, in bringing many more finds to the notice of the local Finds Liaison Officers (FLOs). Their number is to be substantially increased over the country by grant aid from the Heritage Lottery Fund to provide a network of 36 posts in England and Wales, and additional support will bring the number to 45.

A major step forward in relation to the Treasure Act was the publication in October 2001 of the Report on the Act, containing 52 recommendations, largely relating to the Code of Conduct but also, very importantly, recommending that large groups of prehistoric metal implements should also be treated as treasure. This will help safeguard the large hoards of implements that have previously been dispersed without being recorded. The approval of the

changes by Parliament will result in a higher number of objects being reported as treasure, thus increasing the already stretched workload on FLOs. However, the potential increase in knowledge of the past is enormous.

There is, of course, always a downside to the continuing increase in treasure finds: where is the money coming from to pay for the valuations agreed for objects which are required by museums? The British Museum is experiencing increasing difficulty in raising the money to pay the valuations agreed. Dr Caroline Malone, Keeper of the Department of Prehistory and Early Europe, has recently managed to procure funds through grants, including money from the National Heritage Memorial Fund, to acquire the two main hoards in the present report, from Winchester and Milton Keynes. Looming on the horizon will be the spectre of the value of the recently found Ringlemere gold cup (*Minerva*, July/August, p. 3). In Dr Malone's opinion, 'It is a real and increasing problem. My own Department's designated acquisition fund is only a few hundred pounds, which might buy you an axe head or a bronze brooch'. The notable high-value finds reported, and acquired by the British Museum, are the Winchester hoard of Iron Age gold jewellery (*Minerva*, May/June 2001, p. 5), valuation £350,000; and the Milton Keynes Bronze Age gold hoard of two torcs and three bracelets (Fig 1). This hoard is particularly important since, by the diligence and reporting of the two detectorists who found it, the context of the hoard and its association with a Middle to Late Bronze pot has been recorded. An unusual twist

*Peter A. Clayton  
is the Chairman  
of the Council  
for British  
Archaeology  
Mid-Anglia Group.*

in this case was that the land owners, English Partnerships, tried to deny that the metal detectorists had valid permission to search. The Valuation Committee, however, in considering statements from all parties concerned, disagreed and reduced the share of the reward payable to English Partnerships from 50% to 40%, with the two finders receiving 30% each (i.e. £87,000 each).

Notable amongst the Anglo-Saxon finds reported is a small silver, amuletic figure of a pagan deity from Carlton Colville, Suffolk (*Minerva*, March/April, 2002, p. 15). Found during the course of the archaeological excavation of a 7th-century site in advance of housing development, it was actually recovered by an authorised metal detectorist searching the spoil heaps. It was acquired by the British Museum at a valuation of £25,000.

In the present report there are several cases cited where museums were unable to acquire the item due to lack of funding, and the items were returned to the finders. There is a list of the valuations agreed on treasure objects at the back of the Report; in previous years they had been printed at the end of each entry.

As has become standard comment in the annual reports, the majority of the finds are made 'While searching with a metal detector'. Of the 289 reported cases (including coins), 272 were found by detectorists (94.1%), whilst only 12 were the result of archaeological activity, and four were chance finds. As usual, it was East Anglia, notably the counties of Norfolk (42) and Suffolk (32), that recorded the most finds. Out of 224 cases, the report notes that in 40 relevant cases museums hope to acquire the find; out of 65 coin finds, five museums also hope to acquire.

With later period finds, especially medieval gold and silver rings or brooches, the vast majority were disclaimed after reporting and valuation and returned to the finders. Of course, any of these finds that are offered in the auction rooms, and which may be sold abroad, will require an export licence before they can leave the country. Since they will have been disclaimed by the Treasure Committee this should only be a formality, but it is still a requirement of the law under the Treasure Act.



*Fig 1. The Milton Keynes Bronze Age gold hoard of two torcs and three bracelets, with the remains of the pot in which they were found; c. 1150-750 BC. Photo: Peter Clayton.*

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Illustrated right: An Egyptian gilt bronze  
statuette of Anubis Late Period, circa 600 B.C.  
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**Egyptian limestone relief of Bakenrenef, Vizier of Psamtik I**

depicting him worshipping two seated figures of Osiris.

XXVIth Dynasty, 664-610 BC.

H. 33.5 cm (13 1/8 in.); L. 57 cm (22 1/2 in.)

From North Saqqara, tomb no. LS24.

Nearly identical elements from this tomb, excavated in the 19th century, are in the museums of Lyon and Amiens.

Engraved and published by K.R. Lepsius, *Denkmaler*, Berlin, 1859, vol. III, pl.261.

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Omnia Ubi et Veritas

# BRIGHT STONES, DARK IMAGES: MAGIC GEMS

Murray Eiland

**A**ncient magic has an allure that is difficult to ignore. Hundreds of films, novels, and comic books rely upon the awakening of some ancient evil to support an otherwise lacklustre plot. Ancient stones with images and inscriptions have a major role to play, but in antiquity they had a more serious role. Despite the existence of a number of private collections that have been deposited in museums, there has been surprisingly little academic effort devoted to unravelling who made ancient gems and why. The reasons are not hard to fathom. Coins bear directly upon chronology if not on the succession of ancient rulers. Seals can be used to document ancient economic and social history, and can be dated by parallels on dated documents. By contrast, ancient ring-stones and amulets are difficult to date. Most have been recovered without the benefit of scientific excavation. Yet there is hope that ancient religious practices that were too popular to be recorded in texts can still be pieced together. A bewildering number of disciplines bear upon the study of 'magic gems', from geology through to astronomy and, of course, ancient religious practices themselves.

The study of ancient amulets, in particular, as opposed to jewellery and seals, began early in Europe. The German travelling exhibition 'Bright Stones - Dark Images: Magic Gems' (currently at the Archäologische Sammlung der Universität Freiburg) draws upon the collection of Count Karl of Hessen, particularly gems acquired in Italy in 1701. Other stones derive from the Hamburg Museum für Kunst und Gewerbe, which organised the exhibition, with the catalogue prepared by Simone Michel. The Staatliche Kunstsammlungen Kassel and a private collector, Wolfgang Skoluda, also loaned important examples. The exhibition is arranged in sections that examine the gems in terms of historical significance, rather than by date or stone medium. Most have no provenance, but appear to originate from the Hellenised East, particularly Egyptian Alexandria. A mixture of Classical, Jewish, and Christian symbolism can be found on many examples, the majority of which date from the 2nd or 3rd century AD.



*Fig 1. A green jasper ring-stone of Isis. Isis commonly appears on gems either pleading for her husband Osiris or caring for her son Horus. It is the latter aspect that is emphasised here, as she is sitting on a stool breast-feeding her son. She wears a crown and a long dress and clutches three grain stalks in her left hand. In front is a basket with three stalks. This stone was intended to assist lactation or fertility in general. 1st/2nd century AD; L. 1.47 cm. Cat. no. 10.*

In studying ancient jewellery - and gems in particular - many of the same types of stone appear repeatedly. Jasper is perhaps the most common ancient ornamental stone, used on everything from ring-stones (Figs 1, 3, 4, 9, 10, 14, 15) and seals to mosaics. In modern times it has fallen into disfavour.

Haematite is also commonly encountered amongst gemstone media (Figs 8, 11, 16) and is particularly appealing for jewellery because of it is an opaque mineral with a metallic lustre with a steel grey to black colour. Carving is thus easily visible to the eye.

Lapis lazuli is well known in the Near East where it served as a benchmark for rarity and value. It is easily carved, but deep blue lapis is rare. While there are small and apparently non-gemstone quality deposits in and near Rome and Naples, it is likely that Badakshan - in north-east Afghanistan - was the only source the ancients relied upon. The exact date mining began in this region is still debated, but local communities traded lapis lazuli for metals from the earliest historical times. Lapis was so rare in antiquity that there were a number of substances used to imitate it. Ancient faience and glass (Fig 7) could be a bright blue colour, and, at times, turquoise is mistaken for lapis.

Greeks and Romans appreciated agate, which was known to them as *achates*. It was perhaps named after

*Fig 2. A heliotrope (green chalcedony spotted with red) ring-stone of the young Harpokrates sitting on a stylised lotus, flanked by paired lions. It displays his universal majesty, though the usual chariot is here replaced by a lotus. With his left hand he clutches a whip, and the right he points to his mouth. A star fills an otherwise vacant space. 2nd or 3rd century AD; L. 1.69 cm. Cat. no. 19.*



the river in Sicily where it was first found (or found in abundance), and was reputed to offer protection in battle by turning weapons against the aggressor, even rendering the wearer invisible. A surprising number of ancient agate ring stones bear representations of scorpions (Fig 10). From the mass of surviving evidence it appears that this type of gem was a folk-prevention against a very real threat. There are no doubt other images that are associated with particular gems in antiquity.

A major difficulty in the interpretation of magic gems is the nature of the corpus of ancient religious texts, which tend not to preserve the detailed practices of local cults. The gem cutter, if one can assume from the thousands of preserved examples, was concerned with the local community. Possibly attached to a cultic centre, perhaps no more than a peddler of souvenirs and charms, he made images to appeal to the masses. This is not to suggest there were no master artists who accepted detailed commissions from the wealthy or influential, but rather that the mass of evidence should not be considered high art.

It is difficult to appreciate the complexities of ancient religion, as there are a number of conflicting factors to consider. Astrology and much ancient magic must be appreciated as having at its core the goal

*Fig 3. The young Harpokrates is often represented in green jasper with red flecks. On this ring-stone he sits on a lotus flower. In the left hand he holds a whip and the right makes a sign of greeting. Facing him is an ithyphallic baboon with raised paws. Both figures have a sun disk on top of their head. The inscription translates as 'Zeus and Serapis are one', and the reverse inscription 'Give favour to Alexander'. 2nd//3rd century AD; L. 2.28 cm. Cat. no. 13.*



## Magic Gems in Germany



**Fig 4.** Polished green jasper ring-stone with Pantheos as the representation of the evening sun and of the underworld. The deity is often depicted as a bearded old man with attributes of various animals. Dark stones are characteristically chosen for these amulets, such as dark jasper, obsidian, and lapis lazuli. This figure stands on a cartouche filled with notches. The feet are of schematised jackal heads; the upper body is composed of a dismembered bird, crocodile tails (unclear), and a pair of wings. 2nd/3rd century AD; L. 1.80 cm. Cat. no. 28.




**Fig 5.** Dark brown jasper fake gemstone from the 17th or 18th century (L. 2.02 cm). The engraving in high relief, though correct, does not use methods consistent with ancient work. The stone depicts Harpokrates on a lotus with worshippers in a boat. There are two peacocks in profile on the prow and stern. The head of the god is radiate in profile. The left hand of the deity clutches a whip, while the right is lifted in a gesture of greeting. An ithyphallic baboon (Thoth) with a sun disc is on the right. To the left the jackal-headed Anubis, with a crown and armour, carries an ankh in the right hand and a sceptre in the left hand. The reverse inscription in ten rows is a magical formula. Cat. no. 133.



ple devoted to her. In keeping with the (to the uninitiated) unpredictable movements of the planet through the sky, the deity also assumed many aspects. Caesar appreciated Venus Victrix (the mother of victory) and Venus Genetrix (mother of all men) in particular. These aspects were quite appropriate for someone of Caesar's station, but there were many more Venusian attributes that could be cultivated. The phases of heavenly bodies were not popularly appreciated by precise Greek mathematical texts, but through mythology. To the popular mind the fact that religious leaders, through the use of detailed records and predictive mathematics, were able to foretell the position and disposition of the planets meant that the future could be determined. Elaborate stories, with increasingly moral themes, could be used to explain the progression of celestial events.

When the writer examined the gems on display at the Museum of Art in Hamburg in April 2002, they were generally well lit to display surface features, although the exhibit had no enlarged photographs nor magnifying lenses. This was somewhat unfortunate for anyone wishing to examine how the stones were cut, but purchasing the well-illustrated catalogue remedied some of this complaint. Although one could obtain an impression from many of the gems, it is clear that the designs were intended to be viewed directly. This is in contrast to seals that had the primary function of leaving a distinctive impression on a suitable soft substance. Some of the gem iconography on the photographs in the catalogue is rather unclear, particularly those cut on light coloured

stones. There is no substitute for looking at the real objects from varied angles. Will holograms resolve this problem in the future? The exhibition is also arguably limited in scope - no doubt for sound reasons - as it only considers gem stones. A wider research programme and exhibition, including other artefacts, would be well received. In exposing this issue to renewed scrutiny, however, the Hamburg Museum - and the succeeding venues - clearly deserve credit for shedding new light on an otherwise dark theme. 

### Exhibition Venues:

Staatliche Museen Kassel,  
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Kestner Museum,  
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The exhibition is accompanied by the catalogue *Bunte Steine - Dunkle Bilder: 'Magische Gemmen' (Bright Stones - Dark Images: Magic Gems)* by Simone Michel (Biering and Brinkmann, 2001; pp. 142, 150 colour illus.) Paperback 24 Euros.



**Fig 6.** This dark steatite (soapstone) ring-stone, dating to the 18th or 19th century (L. 2.77 cm), is an unconvincing forgery. The stone was rarely used for jewellery in antiquity. A multi-armed deity has upper arms that hold knives and whips, while the lower bear swords. A Janiform head on a thin neck completes the monster. The 'Harpokrates' figure sits on a mushroom-like palm, which should be a lotus flower. Cat. no. 122.

# Magic Gems in Germany



Fig 7. Blue glass gemstone imitating lapis. Under the Ptolemaic kings Serapis became a state god and was equated with Osiris (Greek Hades) and Zeus. This Greek style gem clearly shows the kingly attributes of the god. Serapis here facing left, turned on the throne, stretches his right hand over Cerberus, and the right hand clutches a sceptre. Facing Serapis is Isis-Demeter with a torch, and behind her is Isis-Tyche carrying a cornucopia. On the right and left sides are masculine figures with high boots, spears, and swords. Above the heads of the latter are stars which identify the figures as the Dioscuri, the Heavenly Twins. 1st/2nd century AD; L. 2.54 cm. Cat. no. 33.



Fig 8. Brown haematite gemstone. The waxing and waning of the moon had a mythical interpretation: the death and rebirth of Osiris. The moon god Thoth and Anubis were syncretised with Greek Hermes and Roman Mercury and emerged as new deities such as Hermanubis, functioning as leaders of the soul. This gem features an ibis with an Atef crown. Hermes-Mercury is the next figure, holding a palm branch and a sack of money in the left hand jointly with a jackal-headed Anubis facing left. In the field is an inscription 'KOMBOBA' and below is 'DARUNGO'. Both names together are known as the secret name of Hermes-Thoth. All three gods on the stone are connected to the moon god Thoth, which symbolises the waxing and waning of the moon and the rejuvenation of the soul. 2nd/3rd century; L. 2.30 cm. Cat. no. 39.



Fig 9. The moon was regarded as male by the Egyptians, but in the Classical world it was female, personified as Selene and identified with Isis, Hecate, or Artemis. Difficulties with birth and menstruation (hence the use of red jasper in this ringstone) were typically the preserve of this deity. This gem depicts a cult image of Ephesian Artemis - the mistress of animals - flanked by two deer. In the centre is a male figure, perhaps Aesculapius or a priest, with a round-headed sceptre. The male figure faces another cult image of Artemis. The characters along the edge spell 'ΠΛΟΥΣ', with no apparent meaning. 2nd/3rd century AD; L. 1.80 cm. Cat. no. 44.

Fig 12 (below). Heliotrope with green or red-green spots is the preferred stone for amulets of Helios. The deity frequently appears as the Kosmokrator, or Master of the World. Other common images include the god in a chariot or surrounded by animals. While the Egyptians conceived the planets moving through the sky in a boat, the Greeks thought the chariot a more suitable conveyance. Here Mithras stands in a quadriga with two horses on either side in the Classical axially symmetric style. While one hand holds a whip the other is in greeting. The inscription on the reverse apparently gives the secret names of seven planets in the evocative case; the only certain name is 'DARYNGO', which is Mercury. 2nd/3rd century AD; L. 2.45 cm; dark green-red jasper; broken in antiquity. (The silver setting is modern.) Cat. no. 46.



Fig 10 (left). Scorpion ringstone in dark yellow jasper. The 12 signs of the zodiac play an important role in ancient magic. Various parts of the human body were governed by different symbols. The scorpion could relate to the astral image, or more particularly serve as a preventative charm against stings. 2nd/3rd century AD; L. 1.45 cm. Cat. no. 63.



Fig 11. Haematite gemstone depicting an illness demon. The kneeling lion-headed figure with tall and boots is armoured, and supports the letters 'IAW'. The reverse bears a variant of the name Abraxis. 3rd/4th century AD. Cat. no. 95.



Fig 13. Red carnelian ringstone with squatting woman. Red jasper or carnelian are used to arrest bleeding. Egyptian magical papyri say that pregnant women must protect themselves from demons - often represented as ithyphallic donkeys - who would threaten their pregnancy. 2nd/3rd century AD; L. 1.16 cm. Cat. no. 82.



## Magic Gems in Germany



Fig 14. Abraxis is a composite creature with snake legs and a cock's head. Typically wearing Roman armour and bearing a shield and whip, it is the most popular figure on ancient magic gems. The snake legs represent the earth, while the cock head correlates with the sun. Taken together it denotes a god of light and time, as well as a host of other attributes. Green-red or green-brown jasper, as well as heliotrope, were commonly used to display this creature. This unusually fine example is of green-red jasper. The inscription is a plea to the gods for favour and victory, which contains a hidden name of the god and the names of the supplicants. 2nd/3rd century AD; L. 4.68 cm. Cat. no. 55.

Fig 16 (right). Haematite amulet. At the bottom is a crocodile. The next register has a prostrate figure being trampled by a lion, with a female figure with a hand to her mouth in front. A scarab with outstretched wings is above and at the top is Abraxis. All are surrounded by a snake that holds its tail in its mouth (ouroboros). The inscription is partially readable as pertaining to Abraxis. This side clearly pertains to resurrection after death. The reverse depicts Chnoubis with rays and a nimbus about his head. In front is a uterus with a key, and another key on the other side of Chnoubis. Around the edge is an inscription: 'Chnoubis, ask for recovery from stomach aches Abraxis'. Interestingly, the reverse relates to a specific medical condition. The images on the amulet as a whole combine various motifs common to other magical gems. 3rd/4th century AD; L. 4.62 cm. Cat. no. 145.



Fig 15. The tribulations of Psyche at the hands of Eros are commonly depicted as torture. The one who carries the magic stones hopes that the other party is similarly afflicted. The gem depicts a griffin standing on a pillar, to which Psyche is tied. Eros stands ready to shoot her with an arrow. The inscription translates: 'to make right'. Dark jasper, 2nd century AD; L. 1.38 cm. Cat. no. 111.



Polychrome wood end panel  
from a sarcophagus Late New Kingdom

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# CHANGING PLACES? 5TH AND 6TH CENTURY CULTURE IN BRITAIN AND IRELAND

*Ken Dark*

**T**he survival or decline of 'Roman' culture has been a central theme of recent studies of Britain in the 5th and 6th centuries and is the focus of considerable controversy. This controversy is partly because the degree and rate that the culture and way of life of the 4th-century Roman Empire disappeared from what had been Roman Britain depends to a very large extent upon what data one wishes to consider and where one looks.

It would be difficult to see much trace of lingering provincial Roman ways of life in the great cremation cemeteries of 6th-century East Anglia, such as Spong Hill, with their almost wholly 'Anglo-Saxon' material culture. Indeed, recent work has stressed that the details of the burial rites at Spong Hill have precise parallels across the North Sea. German and British scholars have convincingly argued that what is usually identified as 'Anglo-Saxon' metalwork began to be used in parts of eastern Britain by the mid-5th century. Cultural change seems to have been accompanied by the desertion, or at least dramatic decline, of neighbouring Romano-British sites within the 4th century - perhaps to such an extent that the landscape of East Anglia was 'emptying out' its Romano-British population well before AD 400. If so, this might have left a spatial void into which a new and different way of life

could be imported from across the North Sea. In East Anglia, from the mid-5th century onward, one can make a convincing case for the replacement of 'Romano-British' by 'Anglo-Saxon' culture.

But East Anglia is not the whole of Britain. A useful contrast is the situation in Cornwall and Devon, still well within the 4th-century diocese of the *Britanniae*. There, much archaeological material dating to the 6th-century shows not less, but more evidence of 'Roman' culture than in the 4th century. Latin inscriptions were first commonly erected in the 5th century (Figs 4, 6), cemeteries with regular rows of unfurnished inhumation burials began to be widespread from this date onwards, and Christianity is extensively evidenced after the late 5th century. By contrast with contemporary 'Anglo-Saxon' settlement sites such as West Stow (Fig 1) or Mucking, 5th- and 6th-century occupation at Tintagel shows far closer similarity to the culture of the Late Roman Mediterranean than to any 4th-century settlement known from Cornwall. Virtually every facet of the 6th-century material culture of Tintagel (Figs 2-3) finds ready parallels in 4th-century contexts in the Roman Empire, either in Britain or elsewhere.

This is unlikely to represent the arrival of new people, because looking more widely at the evidence from



*Fig 1. Reconstruction of a typical wooden framed early Anglo-Saxon house at West Stow, Suffolk.*

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Cornwall, more or less every part of the 4th-century settlement pattern can be shown to have survived into the 6th century. While not every site continued in use, almost every type of site evidenced in c. 350 is still present in the archaeological record of c. 500, if not c. 600. For example, 'rounds' - the typical enclosed settlements of Romano-British Cornwall - seem only to have been replaced by open sites in the 7th century. At Trethurgy, still the most extensively excavated classic 'round' in the county, the latest occupation may be dated by 6th-century imported pottery.

Moreover, so far as can be ascertained, virtually every artefact produced in late 4th-century Cornwall may have remained in production in the 5th- and, in many cases possibly

*Fig 2. A 5th/6th-century AD rectilinear buildings at Tintagel, Cornwall, which is renowned for its imported Mediterranean goods and reputation as an elite centre.*



*Fig 3. A complex of 5th/6th-century AD rooms above Tintagel Haven, the harbour adjacent to Tintagel Head. These may well have been where imported Byzantine pottery was stored after unloading in the bay below.*





## Late Roman Britain



Fig 4. A 5th- or 6th-century AD metrical Latin inscription from south-west Wales.

the 6th century. In particular, at Tintagel and Trethurgy in Cornwall and at Bantham in Devon, superficially Romano-British pottery was seemingly in use contemporary with the currency of the 6th-century imported pottery (Fig 5).

So, available archaeological evidence suggests that most of the basic fabric of the late 4th-century Romano-British rural landscape in Cornwall and Devon - that is, the Romano-British *civitas* of the *Dumnonii* - remained visible into the 6th century. This was accompanied by the continued use, and probably production, of Romano-British-style artefacts and the continuation of the *civitas* name 'Dumnonii' itself. Meanwhile, in terms of religion, burial, literacy, and several other central cultural dimensions, people in 6th-century 'Dumnonia' seem to have become far more, not less, 'Roman' than the local population in the 4th century.

We have seen two extremes: Dumnonia and East Anglia. One can extrapolate from the latter across a well-defined part of eastern England, in which 'Anglo-Saxon' cremation cemeteries came into use in the mid-5th century. But one can also adopt exactly the same approach to extrapolate the situation found in Dumnonia across a wide zone of western Britain, where these characteristics are also evidenced - if usually less strikingly than at Tintagel. This would include much of north and west Wales, where similar patterns of settlement are being demonstrated more commonly as more sites are examined on a suitable scale, using up-to-date excavation methods and scientific dating techniques. A recent example is the small hut-group of Cefn Cwmwd, where dating evidence for the post-Roman occupation included an imported Byzantine *intaglio* engraved with a scorpion. It hardly needs stating that 4th-century *intaglios* are uncommon on the artefactually impoverished Romano-British hut-groups of north Wales.

The pattern of an immediately post-Roman adoption of 'Roman' culture

across a wide swathe of western Britain is supported by evidence from beyond the borders of what had been Roman Britain. Both Ireland and Britain north of Hadrian's Wall clearly developed a material, and (so far as this can be ascertained today) a non-material culture, that owed much to that of Roman Britain. It is increasingly clear, from the work of many scholars, that these areas did not derive this culture from Roman Britain before 400. Instead, the adoption of superficially Romano-British cultural forms - from burial rites to tool types - resulted from contact with Britain in or after the 5th century.

This culture was already well established in Ireland by the start of the 7th century. The 6th- and 7th-century Irish evidence shows that a well-organised episcopal and monastic Church, unfurnished 'Roman'-style inhumation burial in regular rows, inscribed tombstones, Latin literacy, manuscript production, 'Roman'-style agricultural and crafts-working tools, and even perhaps watermill technology, were probably all imported into Ireland from 5th- or 6th-century Britain. In this context, the probable ecclesiastical importation of these practices is unimportant, simply that they must have been present widely enough in 5th- or 6th-century Britain to transfer them through a multitude of (perhaps piecemeal) contacts to Ireland. Moreover, the same pattern is visible, albeit unsurprisingly, on less full evidence than the mass of Irish material, in southern Scotland, beyond the 4th-century Roman border.

To take a single example, almost all of the attributes already mentioned as transferred from 5th-century Britain to Ireland occur again at Whithorn by the 6th-century. It has been argued that all this derives from a Gallic origin, with foreign missionaries bringing these changes. However, there is no direct evidence of any resident foreigners at Whithorn at this date and the claim that these attributes have been acquired from overseas depends entirely on the assumption that 5th-century Britain lacked such 'Roman' dimensions. But the Irish evidence - and the testimony of western British material itself - strongly suggests that this is a false assumption. Instead, there seems to be a clear-cut pattern of the spread of Romano-British culture beyond the 4th century borders of the former diocese, during the 5th and perhaps the 6th century.

This supports the view that 'Roman' (perhaps more accurately 'Late Antique') culture was far more widespread across at least part (and probably much) of what had been the west of Roman Britain in 500 than in 400. This was arguably the area of the Roman diocese of the *Britanniae* least culturally similar to the Continental



Fig 5. An imported 6th century AD amphora from Syria or Turkey excavated at Bantham, Devon. Photo: courtesy of Exeter Archaeology.

West in 400, so its post-Roman adoption of 'Roman' characteristics is of special interest. Moreover, such a cultural change must tell us something about contemporary perceptions of the 5th- and 6th-century Britons by their neighbours, that their culture was so actively and successfully exported beyond the former imperial frontier. This should warn us against the danger of supposing that cultural change at the 'end of Roman Britain' was necessarily characterised by the abandonment of Roman ways of life or dominated by the 'Anglo-Saxons'.

*Britain and the End of the Roman Empire* by Ken Dark is now available in paperback (Tempus) to *Minerva* readers at the discounted price of £15.99 (including p & p). For further details please contact: [kes@tempus-publishing.com](mailto:kes@tempus-publishing.com)



Fig 6 (right). A 6th- or 7th-century AD Latin inscription bearing Christian symbols from Southhill, Cornwall.

# THE SUTTON HOO VISITOR CENTRE

*Angela Care Evans introduces the site's new permanent display centre and summarises recent excavation results.*

**S**ince 1939 and the discovery of the unrobbed grave of an early Anglo-Saxon king, Sutton Hoo has been inseparable in people's minds with extraordinary gold and garnet jewellery (Fig 1), with a helmet whose inscrutable face mask has become one of the great icons of the period (Fig 2) and with a range of luxury finds - silver from East Mediterranean workshops, textiles ranging from shaggy cloaks to fine linens, drinking horns straight out of the lines of the epic poem *Beowulf*, and not least with a buried ship (Fig 4). When found its outlines in the bright yellow sand of the plateau were pristine, providing evidence of the largest grave ship yet

excavated in Europe or Scandinavia. The cemetery in which Mound 1 (the great ship burial) lay was, however, the Cinderella of the early Anglo-Saxon period, scheduled, but otherwise unprotected and surrounded on three sides by intensive modern agriculture. Excavations took place not only in 1938 and 1939 (Fig 4), but also between 1965 and 1971, and between 1983 and 1992. By 1993, at the end of excavations sponsored by the Society of Antiquaries of London and the British Museum, a remarkable amount of information about the cemetery's history and usage was known, although most of the high-status graves beneath the mounds had been comprehensively robbed. The graveyard's profile had been lifted during the excavations by a series of television programmes made for the BBC2 'Chronicle' series, but presentation of this information to a wider visiting public was only possible through weekend tours organised by the Sutton Hoo Society.

All this changed in 1998. The future of the graveyard was finally secured after several years of negotiation when the Annie Tranmer Trust gifted her estate, including the graveyard, woodland and river frontage, the Edwardian house, stables, and outbuildings to the National Trust. In 1939, Mrs Edith Pretty had given the fabulous contents of the Mound 1 ship burial to the British Museum to hold and display; 59 years later the Trustees of Mrs Annie Tranmer's estate gave the graveyard to the National Trust, enabling them to pre-

*Fig 1. Gold and cloisonné garnet scabbard slide from the Sutton Hoo ship burial, 1939. Courtesy of the British Museum.*



*Fig 2 (left). Face-mask from the helmet, the Sutton Hoo ship burial, 1939. Courtesy of the British Museum.*



*Fig 3 (below left). The Sutton Hoo graveyard photographed before excavations in 1983. The royal cemetery lies on the very edge of the plateau overlooking the river Deben. Photo: Cliff Hoppitt.*

sent the Sutton Hoo graveyard and its archaeology to a wider public. The generosity of these two gifts can never be underestimated.

The plans that the National Trust drew up, in consultation with an advisory committee, were innovative, adventurous, and wholly sympathetic

*Fig 4 (below). The 30m-long burial ship photographed towards the end of the excavations in August 1939. Courtesy of the British Museum.*



## Sutton Hoo Revisited



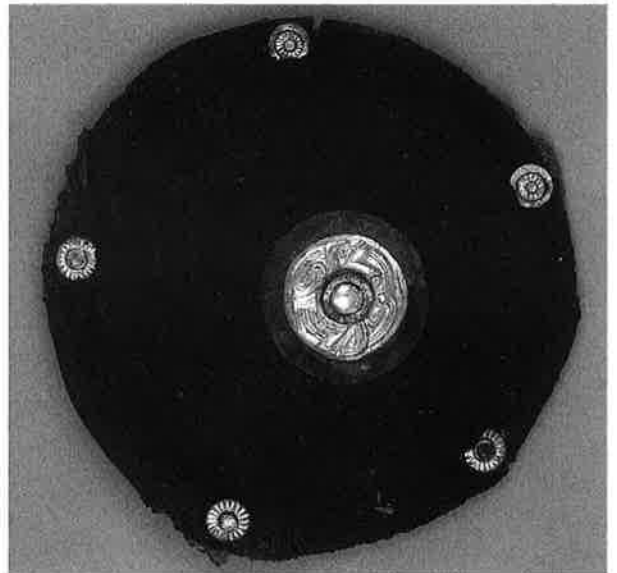
law, it was essential to excavate beneath the footprint of the new buildings and the car-park. Excavations conducted by the Suffolk Archaeological Service (Fig 5) began in the early summer of 2000 on land that had been intensively cultivated and planted with trees. The excavations uncovered traces of a prehistoric landscape, including a Bronze Age ring ditch and cremation, and an Early Anglo-Saxon mixed-rite cemetery (Figs 6-7). This new cemetery lies just over 1000m from the 1939 cemetery, along the northern edge of a plateau overlooking the river Deben and the town of Woodbridge on the opposite bank. In 1984 a Byzantine bronze bucket and a coin of Honorius (d. AD 393-423) were discovered a little to the north of the site of the excavations. The finds from the National Trust's excavation have been given to the British Museum as part of the Sutton Hoo excavation archive and are currently being cleaned and conserved in the Department of Conservation.

The early Anglo-Saxon burials found within the limits of the excavation consisted of 19 inhumations and 17 cremations. The latter are varied with only seven buried in urns; the rest were placed as primary deposits in ring ditches. Only one, the cremation of a woman, contained possessions - a cluster of glass beads, fused together by the intense heat of a funeral pyre. One stamp-decorated urn and three satellite cremations were tightly clustered in a small oval pit at whose centre lay a bronze hanging-bowl, unusually containing a cremation. This was block lifted and excavated in the Department of Conservation at the British Museum and, apart from cremated bone, contained only a double-sided bone comb. The hanging-bowl typically has three mounts with suspension loops soldered to the body of the bowl and interior and external basal mounts. All are decorated with groups of four-petalled motifs. Two of the suspension hooks are original and are cast in the form of stylised animal heads, while the other is a replacement and no effort has been made to match the design of the originals.

The 19 inhumations were scattered apparently randomly across the area of the excavations with no clear planning, although two prehistoric features may have formed the focus for some graves. The orientation was predominantly East-West. In eight graves the vertical sides of the coffins were visible as lines of grey-brown sand. In one, a female grave, both the lid and base were visible and the planks seemed to have been deliberately charred before having been cov-

to the surrounding countryside. Because the Sutton Hoo burial ground has a very special and tranquil atmosphere (Fig 3), it was decided that no new building should be built near the cemetery or be visible from it. No direct access to the mounds should be allowed because of the problems of wear and tear, but a way-marked trail should be provided leading from the Visitor Centre to the north, so that visitors could walk to and around the perimeter of the cemetery and look down on it from a low viewing platform. This was to be largely hidden from view in the woods immediately to the west of Mound 1. All new development was to be concentrated north of the graveyard, behind the great white house that dominates the Sutton Hoo landscape. Here, architects van Heyningen and Haward proposed the construction of two low-level buildings of timber frame construction with horizontal timber cladding, one to house visitor facilities, the other to present a permanent display designed to put the Mound 1 graveyard and its contents into their overall Early Anglo-Saxon context. As its centrepiece, a full-scale presentation of the burial at the heart of Mound 1 was proposed, recreating the midships section of the great clinker built ship and the burial chamber within it.

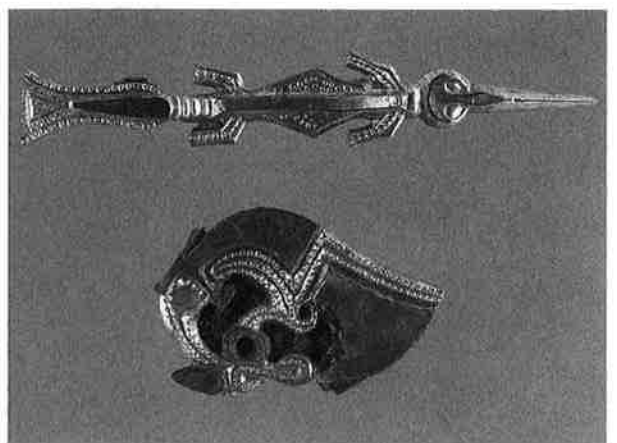
Before any of this could be realised, as part of current planning



*Fig 5 (left). The grave of a mid-6th century warrior (BML 868) uncovered during excavations in 2000. The iron boss of a shield and a sword can be seen as corroded outlines in the sand. Courtesy of the Suffolk County Archaeological Service.*

*Fig 6 (above). Shield boss from the warrior grave, decorated with a gilt bronze stud enclosed by a border of thin silver sheet. Courtesy of the British Museum Department of Conservation.*

*Fig 7 (below). Emblems originally attached to the shield board in Fig 6: a predatory fish and a bird of prey, both finely cast in bronze, gilded, and additionally enriched with applied silver sheet. Courtesy of the British Museum Department of Conservation.*



ering with sand. Body stains were seen in most burials and sand bodies, similar in structure to those discovered during excavations of the royal cemetery, were also found in several graves. The male burial rite is dominated by graves containing weapons. Twelve were weapon graves and of these two contained a full weapon set of sword, shield, and spear (Figs 5-7), eight contained a shield and a spear, and two knife and spear only. One grave was singled out by the inclusion of a shield mounted with an iron boss with an ornamental knob decorated with a panel of gilded foil set within a collar of silver sheet. To one side of the board were two exceptionally fine cast copper alloy mounts in the form of a bird of prey, with a cruelly curving beak and extended talons and a predatory fish - a pike, drawn in careful detail. Both are gilded and embellished with applied silver sheet. The shield is an exceptional find in an otherwise modest cemetery, and can be compared to

## Sutton Hoo Revisited



the fine horse bridle that was buried with a warrior in the recently excavated cemetery at Lakenheath, Suffolk. This was also decorated with exceptional gilt bronze mounts with applied silver sheet. This horse and rider grave is contemporary with the warrior grave from the 2000 Sutton Hoo excavations and is also an exceptional find within the overall cemetery. Possibly both men were rewarded for service to their overlord with these outstanding possessions.

Only four inhumations were burials of women. One lay in a large rectangular grave in which traces of the coffin and carbonised wood from the coffin lid survived. She was accompanied by two annular brooches, a swag of beads, including some of blue glass, a knife and a belt buckle. Another woman lay in the grave with a knife at the waist, and beads and a piece of pottery placed on her head. Finds from the other graves included tweezers, bone or ivory bag rings, and a chatelaine.

The excavations in 2000 uncovered perhaps only part of a larger cemetery and pose problems of interpretation. The graves, both inhumations and cremations, belong to a community who lived near Sutton Hoo in the mid-6th century. This is a couple of generations earlier than the high status group who built the barrow cemetery nearby. The relationship between the two cemeteries is unclear. Did the royal mound builders develop from the leadership of this community, or was their choice of burial ground dictated by other factors? Were they perhaps outsiders in this immediate area who were attracted by the dominant position overlooking the River Deben, one of the major routes into the kingdom of the East Angles. These are questions that archaeology cannot answer.

These excavations now lie beneath the Visitor Centre (Figs 8-9), where the story of this small, but vital part

of the kingdom of the East Angles in the second half of the 6th and early 7th century is presented. The exhibition in the main hall, designed by Chris Hudson, combines a narrative relating to many aspects of early Anglo-Saxon life and puts the two cemeteries into their social and temporal context in a way that is both stimulating and informative. The displays include the assemblage from Mound 17 in the royal cemetery - the grave of a young warrior who was buried together with his horse beneath a low mound. The horse's magnificent bridle was placed at the head of the young man's coffin, associated with his shield and spears. The hanging-bowl from the National Trust's excavations is also on display - placed almost exactly over its original burial place. The Byzantine bucket, found a little to the north of the 2000 excavations, is also on exhibition. But the displays are more than a presentation of archaeological artefacts - the skills of modern blacksmiths can be seen in the superb copy of the cauldron and the suspension chain found in the great ship burial. A new version of the Mound 1 lyre provokes questions for those interested in early music. Explorations of various topics - the making of gold and garnet jewellery, conversion to Christianity - together with reconstruction drawings, all introduce the visitor to aspects of early Anglo-Saxon life that create a greater sense of understanding of the many facets of this shadowy period. The full-size reconstruction of the king's burial from Mound 1 is breathtaking in its sheer scale, yet underlines how little we actually know about the rituals surrounding death in the last years of pagan Anglo-Saxon England - and indeed how little we understand high-status life in a newly formed kingdom.

But the Visitor Centre at Sutton Hoo does not only present a static display - a secondary display area

*Fig 8. The National Trust's Visitor Complex at Sutton Hoo. Photo: Angela Care Evans.*

*Angela Care Evans is Curator of the Anglo-Saxon Collections, Department of Medieval and Modern Europe, The British Museum, with special reference to Sutton Hoo.*

houses a temporary exhibition of Anglo-Saxon material from the British Museum. The theme is 'Warriors' and includes the shield, sword, and gold and garnet belt fittings from the Mound 1 ship burial. Over the next five years the National Trust and the British Museum will use this space for temporary exhibitions on a wide range of themes, using a variety of material from the collections of the Department of Medieval and Modern Europe, including archaeological finds that are not usually on display, together with finds from the 1939 ship burial. In 1939 Mrs Edith Pretty said that one day she hoped that finds from her excavations would return to Suffolk - 63 years later that wish has been fulfilled. One cannot help but feel that if Mrs Pretty returned to her estate today, she would be totally bowled over by the National Trust's Visitor Centre that occupies the space where she once had a kitchen garden!

For further details: The Sutton Hoo Visitors Centre (Tranmer House, Sutton Hoo, Woodbridge, Suffolk, IP12 3DJ). Tel. + 44 (0) 1394 389700; [asoksx@smtp.ntrust.org.uk](mailto:asoksx@smtp.ntrust.org.uk). Entrance fee charged.

*Fig 9. The helmet sculpture by Rick Kirby dominates the entrance to the Visitor Centre. Photo: Angela Care Evans.*



# THE LOST MOSAICS OF BRAMDEAN

Patricia Witts

**P**art of the fascination of visiting a grand house lies in imagining its former inhabitants and speculating about what treasures may lurk forgotten in hidden corners. In the case of Stourhead, near Warminster in Wiltshire, England, most visitors are drawn by the outstanding 18th-century landscape garden with its classical temples reflected in the placid lake. For those interested in archaeology, however, the house itself is paramount as it was formerly owned by Sir Richard Colt Hoare (1758-1838), a notable antiquarian with an interest in Roman mosaics.

Hoare's passion for antiquity followed a personal tragedy. His wife died in August 1785 after only two years of marriage. To distract himself from his grief, he set off for Italy the following month on a journey that would last nearly two years. Another extended journey soon followed when he again spent time in Rome and Naples. He was an assiduous artist, recording what he saw in some 900 drawings.

When the French Revolution curtailed European travel, Hoare concentrated his attention at home, producing the *Ancient History of North and South Wiltshire* published in two volumes between 1812 and 1821. Part 2 of the second volume focused upon the Roman era and included a discussion of the mosaic pavements of Wiltshire. Following the discovery of the figured pavement at Pitney in Somerset, in 1828, Hoare published a slim, well-illustrated volume about it in 1832.

Today Hoare's personal archive is held in the County Record Office in Trowbridge, Wiltshire, but when I first visited Stourhead and stood in his library I wondered whether any items might still remain there. Correspondence with the National Trust, the current owners of the property, established that the library holds several illustrations of mosaics.

The outstanding items in this small collection are two original watercolours by John Lickman of the Days of the Week and the Hercules and Antaeus mosaics from Bramdean, near Winchester, Hampshire (Figs 1-2). Although undated, it is thought that Lickman painted them shortly after discovery as the areas of tessellation are shown in a more complete state than on other illustrations.

The collection also contains hand-coloured engravings, two by Lickman of the Bacchus mosaic from Thruxton,

Fig 1. Stourhead; watercolour by John Lickman of the Days of the Week mosaic from Bramdean. Photograph: Patricia Witts, reproduced by kind permission of the National Trust.



Fig 2. Stourhead; watercolour by John Lickman of the Hercules and Antaeus Mosaic from Bramdean. Photograph: Patricia Witts, reproduced by kind permission of the National Trust.



Hampshire, and two by William Fowler respectively of the lost Micklegate Bar mosaic from York and of an antique marble tabletop at Castle Howard, Yorkshire.

Lickman's record of the Bramdean mosaics is all the more valuable because of the sorry fate that befell them. They came to light in 1823 when a courtyard villa thought to date from the late 3rd or early 4th century AD was discovered near this small village. They had already begun to deteriorate when a cover building was erected over them within a year of discovery. Records in Winchester Museum suggest that they were lifted some time before 1853, but disintegrated and were eventually used as hard core for a road.

Until recently, the only record of these mosaics were the coloured engravings by an anonymous artist included by John Duthy in a rare book, *Sketches of Hampshire*, published in the mid-19th century. Somewhat fanciful versions of both mosaics in the Picture Library at the Victoria and Albert Museum, London, were probably derived from these engravings. The Hercules and Antaeus mosaic was also recorded in an embroidery acquired by Winchester Museum in 1956.

These items give an impression of crude workmanship that, with the discovery of the Lickman watercolours, we now know is incorrect. Lickman's skill and accuracy is reliable as can be judged by comparing his engravings of the Bacchus mosaic from Thruxton with the surviving fragments of that mosaic in the British Museum, London.

The Days of the Week mosaic (Fig 1) covered the floor of a room measuring 6.10 m. x 4.88 m in the centre of the north wing of the villa. It had a simple scheme of a central octagon containing the head of Medusa, surrounded by the planetary deities each in an individual compartment.

Clockwise from the top, they were: Sol, wearing a radiate crown, with a whip; Luna, wearing a crescent-shaped headdress, probably with a now lost torch; Mars, wearing a helmet, with a spear; Mercury, wearing a pair of wings, with his *caduceus*; Jupiter, bare-headed, with a thunderbolt shaped like a trident; and Venus, wearing a necklace, with a mirror. Comparison with similar mosaics from other provinces suggests that the fragmentary figure next to Venus was Saturn. The identity of the missing eighth figure is speculative.

The second mosaic came from a room measuring 5.79 m. x 5.79 m that lay near the north-western corner of the villa and protruded into the courtyard. It showed Hercules, with his club, bow, quiver, and lion skin behind him, wrestling with Antaeus in a pose that came to be used in conventional athletic scenes (Fig 2).

The identity of the seated female figure on the left of Hercules and Antaeus has been the subject of much scholarly debate. In the myth, his mentor Minerva encouraged Hercules, and she is often represented urging him to defeat his adversary. Another female figure that often appears in the scene is Terra Mater or Tellus, the earth goddess and mother of Antaeus. As Antaeus could recover his strength by touching the earth, Hercules lifted him off the ground and was thus able to weaken and overcome him.

Before the discovery of the Lickman watercolours, it was difficult to deduce which female figure was intended on the mosaic. Ancient literary sources indicated that Tellus was more important to the story. This identity for the Bramdean figure was indicated by her seated pose: Minerva is invariably shown standing or rushing to aid Hercules, whereas Tellus is usually depicted in a seated or reclining position. On the other hand, the figure shown on the engraving in Duthy's book looked more like Minerva.

In Lickman's careful portrayal, ears of corn - an attribute of Tellus - are discernible in the figure's headdress. Antaeus looks directly at her and she returns his gaze and reaches out to touch him: she is linked with Antaeus and not with Hercules, and must therefore be Tellus. The Lickman watercolours have settled an academic debate that has lasted nearly 200 years.

If one puzzle has been solved, another still remains, namely the identity of the four busts surrounding the central figured scene. They lack attributes by which they can be identified and there are only slight differences between them. Those at top left and bottom right are draped, while those at top right and bottom left appear naked and have thicker necks. The hairstyles of all four figures are virtually identical but the hair on the draped busts is slightly longer near the nape of the neck. These differences suggest that the draped figures were female and the naked figures male, a suggestion reinforced by the way the pairs look at one another, linking them together as couples. Their identity remains elusive.

Among the minor details of the mosaic, the two half-octagons on the left and right contained pairs of dolphins swimming in opposite directions, with one partly obscuring the other. They may be an allusion to Ocean, the father of Antaeus. The half-octagons at the top and bottom held flat-bottomed *canthari* and these, together with the bowl-shaped *canthari* (vases) in two of the corners, may allude to the god Bacchus or may simply be filling motifs. They would be especially appropriate as convivial decoration if this room was used for dining.

As well as their value as illustrations of the figured scenes, the watercolours carefully set the mosaics into context. Lickman did not confine himself to decoration but showed the mosaics in their entirety, including the broad red outer borders and, in the case of the Hercules and Antaeus room, the flues around the edge of the room for conveying warm air from the hypocaust.

We can immediately see how the decorated areas fitted into the rooms and can assess how those rooms may have functioned. The wider borders on three sides of the Hercules and Antaeus mosaic show that this room would have been suitable for the *triclinium*. A different use is indicated by the central placement of the figured panel with the Days of the Week. The line of pale coloured tesserae running across one end of this room may have served to differentiate the space occupied by the owner if this was the floor of an audience chamber.

Little is known of John Lickman himself. He was born in 1775 and was a schoolmaster at Hatherden School near Andover in Hampshire. His work as a mosaic illustrator received praise at the time, particularly for his drawings and engravings of the Bacchus mosaic from Thruxton, but he seems to have slipped into obscurity, as did the Bramdean villa itself.

The Bramdean mosaics are the only known examples of their subjects in this medium from Roman Britain and are also subjects that are not commonly found on mosaics from other provinces. The appearance of these two mosaics together in one villa suggests a high degree of classical education on the part of the villa owner.

Fortunately, thanks to a combination of a schoolmaster's meticulous paintings, the patronage of Colt Hoare in acquiring them, and the care of the National Trust in preserving them at Stourhead, the lost mosaics of Bramdean can once again be appreciated and enjoyed.

(A more detailed version of this article is due to appear in the *Acts of the 9th International Colloquium on Ancient and Medieval Mosaics* currently being prepared for publication by the Ecole Française de Rome.)

*Dr Patricia Witts is the  
Publicity Secretary  
of the Association  
for the Study and  
Preservation of  
Roman Mosaics  
(ASPROM).*

### **Acknowledgements**

I am grateful to the National Trust for permission to publish the Lickman watercolours. I also thank Anthony Mitchell and John McVerry (the former and current National Trust Historic Buildings Representative for Wessex), and Maggie McKean (the Collections Manager of the National Trust at Stourhead) for access to the Hoare collection. Winchester Museums Service kindly provided information from its archive.

# THE VALLEY OF THE KINGS AND BEYOND

*Peter A. Clayton reports on the latest Bloomsbury Egypt Conference.*

**A**nother highly successful sell-out one-day Egyptian Conference was held on 18 May in the University College London Bloomsbury Theatre, arranged by Christopher Coleman.

Professor Kent Weeks opened the session with a paper entitled: 'At Death's Door: The Valley of the Kings in the 21st Century'. Conservation and recording are now amongst the highest priorities in preserving the ancient monuments of Egypt. The 1960s witnessed world-wide appeals for help with the flooding of Nubia, and environmental changes began to effect the monuments detrimentally. Notable problems were created by the burning of stubble from sugar cane crops, producing acrid smoke that affected lime-

stone hills and monuments. Sugar is a very water intensive crop and the constantly rising water level also brings salt to the surface of stone, causing great damage. By restricting the flooding aspect of cultivation and turning to sprinkler watering, the water consumption can be cut by 60% and the crop will increase by 40%.

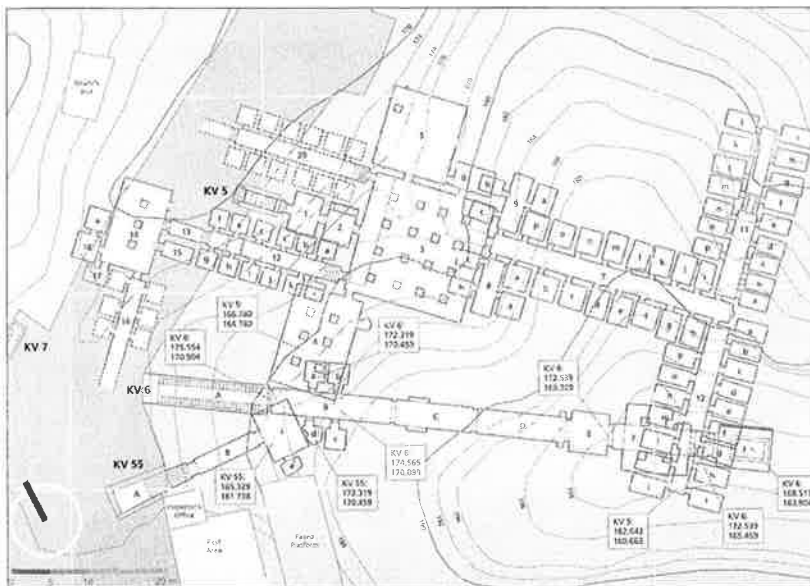
In addition to the environmental problems is the necessity to protect monuments from the ever-increasing risk of tourism. Popular sites such as the Valley of the Kings have seen vast increases in visitors since the 1980s. It is not unusual nowadays to see some 150 coaches in the parking area and 7000 people a day exploring the site. There are plans to raise this number to around 25,000 a day by 2015. This

means that there must be a faster through-put of visitors, assisted by an 'in/out' walkway in the tombs, which would not allow for stopping to examine particular parts in detail in the more popular tombs. New and better information boards have been provided, printed on aluminium sheets that will last for 25 years (Fig 2). They contain plans of the tomb represented as isometric cuts, photos of some important features inside, and a main text that explains the significance of the tomb. Guides have been stopped from speaking within the tombs to ease congestion, and now can use these new boards as a backdrop to speak outside. The pressure presently on the tombs, and the anticipated higher number of visitors, have led to some predictions that the tombs will be gone in 25-50 years. One has only to compare and contrast photos taken merely 30 years ago to realise the extent of the damage that has occurred. Another threat related to tourist levels is theft and vandalism. Even a well known tomb such as Horemhab's (KV57), presently closed for restoration and conservation, shows where an attempt had been made quite recently to cut out the head of the goddess Hathor from the wall.

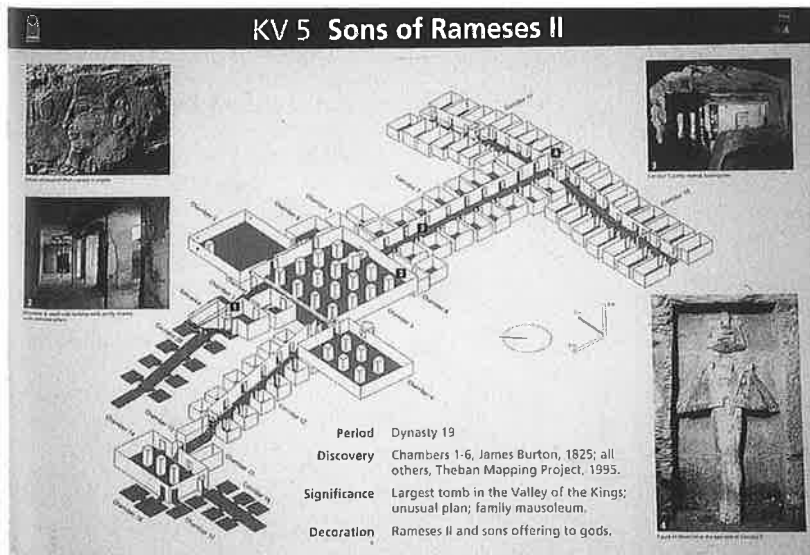
Other conservation work currently being undertaken in the Valley tombs involves removing old generators and changing the lighting. In the tomb of Setnakht, 150 fluorescent tubes generate 6000 watts, producing the equivalent heat of 18 heaters a day (and they also attract unwanted dust). The new LED lighting being installed generates no heat and does not attract dust. It also gives far better illumination. Plans are also under development to light a couple of rooms as they would have been in antiquity when their decoration was being completed.

The need to record the monuments of the Theban area led to the foundation of the Theban Mapping Project (TMP) in 1979, when it was realised that available maps were insufficiently accurate. The basis of the TMP was intended to be a grid network laid out over the hillsides and across the tombs in the Valley of the Kings. Initially considered to be a simple undertaking to be completed in a only a few years, it is still in process over 20 years later. Sometimes several thousand measurements had to be taken in a single tomb, and it was not until 2000 that the *Atlas of the Valley of the Kings* was published.

Recording in the Valley of the Kings has greatly benefited from 3-dimen-



*Fig 1. Plan of KVs showing it in relation to adjacent tombs in the Valley of the Kings. KV7 (left) is the tomb of Ramesses II, KV6 of Ramesses IX, and KV55 the so-called 'Tomb of Queen Tiye', one of the most controversial tombs in the Valley.*



*Fig 2. The new-style information board outside KV5 with photos of the tomb interior. In the centre of the isometric reconstruction is the 16-pillared hall that Burton found in 1825 and Carter saw in 1917. All the other rooms around it are new discoveries.*



*Fig 3. The entrance to KV5 (left) in the Valley of the Kings with the Quorn, 'The Lady of the Peak', the natural pyramid-shaped guardian of the Valley, rising above it.*



*Fig 4. Relief of Ramesses II with some of his sons involved in his Moab campaign. East side of the rear wall of the First Pylon, Luxor Temple.*

sional computer generated models with imposed wall images, where it is possible to 'fly' through representations of the royal tombs. A new laser survey camera with the capacity of 250,000 beams/measurements a second has revolutionised the time taken to record. Presently, because of the high expense

involved, it only records in black and white, but it will shortly be able to produce colour images and three-dimensional plans. This camera has made it possible to record the large tomb of Setnakht and Queen Tausert (KV14) in full detail in one and a half days. By comparison, the Epigraphic Survey of the



*Fig 5. Street of mastabas and royal family tombs at Giza, looking south.*

University of Chicago spent 70 years copying the reliefs of the memorial/mortuary temple of Ramesses III at Medinet Habu. With the new technique and camera it was replicated in just two days, recording both the inside and the outer walls of the temple! The process is incredible for producing an immediate record.

The world-wide interest in the Theban Mapping Project can be gauged from the fact that 18 million hits have been recorded on the web site for KV5 ([www.KV5.com](http://www.KV5.com)). Found initially by the French in 1799, this tomb was entered by James Burton in 1825, who left his name and date of visit in lamp black on the ceiling (the overlying debris was so compact and deep that he could not reach the floor). Subsequently, Howard Carter looked at the tomb in 1917, but felt that it was of little interest from what he was able to see; he proceeded to dump debris from pre-1922 excavations over the entrance. For the TMP it was necessary to relocate and record the tomb, which turned out to be far more interesting than had ever been anticipated (Figs 1, 3). The compacted debris that had defeated Burton and Carter in the 16-column hall took six years to clear.

KV5 began life as a small two-chamber 18th Dynasty tomb, and was subsequently usurped by Ramesses II in the 19th Dynasty for a son who had predeceased the king. Other sons' deaths led to enlargements in at least six stages. By 1995 some 67 chambers had been recorded, whilst the average in Valley tombs was 10 or 11. The number known in KV5 is presently 110 and still growing: more may well lie beyond as yet unexplored doorways (Fig 1). The passageways, halls, and rooms spread out from the entrance to honeycomb the hill behind and to extend forward under the public path towards the tomb of Ramesses II (KV7). So far KV5 has been measured at 3000 cubic metres whilst, by comparison, Seti I's tomb - previously the largest known in the Valley - is 1200 cubic metres and Tutankhamun's a mere 66. KV5 has suffered at least 50 floods over the millennia, which largely destroyed its carvings and painting unseen by Burton and Carter during their initial exploration. It has been the task of Susan Weeks to painstakingly make restorations on paper from the sparse evidence that remained. It has emerged that the decoration of KV5 was almost certainly carried out by the same artist who worked on Queen Nefertari's splendid tomb in the Valley of the Queens (Queens Valley 66).

In KV5 Chamber 5 and Side Chamber 6 appear to have been used for funeral offerings and had magical brick niches in each of the four walls. The human remains recovered so far consist



of three adult male skulls and an almost complete male body - all once had been mummies but had been destroyed by the activities of tomb robbers and floods. They were found in a pit into which they had presumably been swept by cascading flood waters after robbers had removed them from deeper in the tomb to a more convenient and better lit spot near the entrance to strip them of their wrappings and amulets. On reliefs the sons of Ramesses II seem to be represented in a consistent order of birth and one, Ramesses Junior (the second son), is shown going into battle with his father (Fig 4). One of the KV5 skulls has suffered a massive blow that crushed the skull and shows no signs of healing. Possibly it was a battle wound dealt with a 3-inch diameter weapon such as a mace. Comparisons of these skull measurements are being made with the heads of Ramesses II and his father, Seti I, from their mummies in the Cairo Museum to explore the possible family relationship (since DNA tests are presently ruled out).

Dr Aidan Dodson spoke on 'An Eternal Harem: Royal Family Tombs before the 19th Dynasty'. This was a most useful survey of the tombs of the wives, sons, and daughters from the earliest identifiable royal tombs in these categories at Saqqara in the 2nd Dynasty. The early evidence is sparse and the burials appear to be largely located in the necropolis of private persons near the pyramid. It is only with the 4th Dynasty that family-related tombs become more prominent and identifiable (Fig 5). There had been almost a 'cordon sanitaire' surrounding the royal tomb, then at Giza we see a layout of 'streets' of *mastaba* tombs with members of the royal family on the east side, and notably three small pyramids of wives. Since most are uninscribed, we do not know the names concerned. It was suggested that the small northern queen's pyramid had been the original burial place of Hetep-heres, the mother of Cheops, whose burial was moved and provided with new furniture when the Great Pyramid was built.

Chephren had no pyramids for his wives, who were provided with rock-cut chapels, as were some of the sons - these are the earliest dateable rock-cut tomb chapels. Mykerinus provided three pyramids for his wives, but only two were used. The third was a ritual one and the lady had a rock-cut tomb provided for her. In the 5th Dynasty Userkaf had provided a small pyramid for his mother at Saqqara, and at Abusir there was a pyramid for the wife of Neferirkare. Back at Saqqara, Unas had a double *mastaba* north of his causeway for his ladies, and Pepi I converted *mastabas* for his queens Huni

*Fig 6. Painted scene on the interior of the stone sarcophagus of Queen Ashait, from her shaft tomb at Deir el Bahari. The queen smells a lotus flower whilst a scribe reads to her. Cairo Museum.*



*Fig 7. Detail of the exterior relief on the sarcophagus of Queen Kawit, from her shaft tomb at Deir el Bahari. She drinks from a bowl of milk offered by an attendant as a maid dresses her hair. Cairo Museum.*



and Iput into small pyramids with sharp angles of about 60 degrees (as against the usual 52 degrees). Pepi II's three wives also had pyramids. The 11th Dynasty witnessed change, with Mentuhotep II at Deir el Bahari, where six shrines across the back of his temple concealed the entrances to the ladies' shaft tombs that yielded a series of finely carved and painted stone sarcophagi (Figs 6-7).

The 12th Dynasty tombs of two royal ladies found in the 1890s at Dahshur by de Morgan yielded a mag-

nificent group of jewellery. Likewise, on the south side of Senusret II's pyramid at Lisht in the Fayum, Petrie found a magnificent group of jewellery of the Princess Sit-Hathor-Iunet that had been missed by the tomb robbers.

There were almost certainly members of the immediate royal family included amongst the large group of mummies found by Victor Loret in the tomb of Amenophis II (KV35) in 1898 - known as the Second Royal Cache. Three of them were placed in a separate room off the burial hall and so were,

*Fig 8. Miniature gilded coffin (L. 57.7cm) and mask of a premature baby girl from the Treasury in the tomb of Tutankhamun (KV62). Cairo Museum.*



## London Egypt Conference



presumably, related. Such an event would rule out the 'Elder Lady' being Queen Tiye, as has been suggested. Amenophis III had added a large chamber to KV 22, presumably for his queen Tiye, and his son, Akhenaten, likewise provided additional chambers in the royal tomb at el-Amarna to accommodate royal ladies. In the Treasury in Tutankhamun's tomb were found the small, sad remains of two premature little girls, provided with full rites and miniature gilded coffins and masks (Fig 8). With the 19th Dynasty the burials of the royal ladies moved to the Valley of the Queens, where the pinnacle was reached with the tomb of Nefertari, the favourite wife of Ramesses II.

Dr Bill Manley spoke on 'Flinders Petrie and the Forgotten Queen of Egypt'. He drew attention to an overlooked group of an intact 17th Dynasty burial of a woman and child found at Qurna on 28 December 1908 by Petrie (Fig 9), and now in the Royal Scottish

Museum, Edinburgh. Although there is no evidence, it is presumed that they were related. The lady was not named, although there was an offering formula down the front of the coffin and space left that was large enough to include both a name and titles.

Petrie was allocated the entire burial and noted at the time that 'it was the largest group of gold work that left Egypt', and, curiously, that 'there was no valuable article in it, but the whole was an unusual and valuable group'. There was also a great quantity of vessels associated with the find. It was originally offered to the South Kensington Museum (now the Victoria and Albert Museum) on the basis that it would all be kept together. This was not possible, so it went to the Royal Scottish Museum, Edinburgh, which made an immediate application for a Government grant of £100 to meet the cost. The burial group was registered on 17 September 1909 in the museum

*Fig 9. Gilded wood coffin of a royal lady and a child's coffin as found by Flinders Petrie at Qurna, west bank of the Nile at Luxor, in 1908. Now in the Royal Scottish Museum, Edinburgh.*

*Illustrations - Fig 1: courtesy of Professor Kent Weeks; Figs 2-8: Peter A. Clayton; Fig 9: from W.M. Flinders Petrie, Qurneh (British School of Archaeology in Egypt, London; 1909), Pl. 23.*

and, initially, was largely displayed together. But since then it has been rather overlooked. At the moment objects from it are displayed in different parts of the gallery although the museum hopes to be able to consolidate the burial's display in a new arrangement.

The 2.3m-tall gilded coffin held the body of a 5-foot-tall woman in her late teens. She was left-handed and had not been involved in any work activity; her teeth showed considerable signs of decay. The coffin of tamarisk and sycamore fig wood was of the *rishi* (leather decoration) type which compares well with that of royal queens. The child's coffin was a simple box of sycamore fig and cedar wood. The lady was provided with a *shebyu* collar of four rows of gold rings, earrings, a girdle, and four armlets. The child had two elephant ivory bracelets on its left arm, an electrum bead necklace, and a pair of gold earrings.

Amongst the other provisions was a wooden headrest, three Middle Kingdom-style stools of ebony and acacia wood, Kerma pottery ware, and an elegant oil horn from Syria.

Having described the burial Bill Manley then proceeded to try and understand why Petrie had not been overwhelmed by the find, and he suggested that the answer lay in Petrie's 'colonial' attitude, which had become evident on reading his letters.

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# A NOTE ON THE APOXYOMENOS OF VELE ORJULE

Carol C. Mattusch

In 1999, an amateur diver found a complete lifesize bronze statue of a classical athlete at Vele Orjule off the coast of northern Croatia. This remarkable discovery of an *Apoxyomenos*, missing only its inlaid eyes (Figs 1-4), has given rise to great excitement in the archaeological community. The young bronze athlete seems to look down at the strigil he holds in his right hand, while preparing to scrape olive oil from the back of his left hand. The publication of this magnificent statue in *Minerva* (Sept/Oct 2002, pp. 41-44) by the underwater archaeologist Marie-Eve Sténuit whets our appetite to learn more about this young bronze athlete now undergoing conservation at the Croatian Conservation Institute in Zagreb.

In the interest of stimulating discussion about the connections between technology and style, I can add a few remarks, bearing in mind that the Vele Orjule statue has not yet been published by the Croatian archaeologists and conservators who are studying it. Indeed, my comments are only possible through the kindness of Miljenko Domijan, Head of the Monument Con-

servation Department at the Croatian Ministry for Culture and Coordinator of the '*Apoxyomenos*-Project', and Ferdinand Meder, Director of the Croatian Conservation Institute in Zagreb, who allowed me to see early photographs of the statue. Iskra Karnis, Conservator at the Institute, generously suggested that I look at the photographs, sent them to me, and answered my questions about the bronze.

The *Apoxyomenos* from Vele Orjule (H. about 1.94m) was cast in at least six large pieces: the head; the torso; the arms from just below the shoulders; and the legs. The relatively thin and even casting is a product of the lost wax process, the ubiquitous classical method of casting bronze. Metal chaplets or core-pins (Sténuit's 'square-head nails') projecting from the core held it securely in place within the investment-mould after the layer of wax was melted out and before the bronze was poured. The large contiguous ovals surrounding the upper arms are flow-welded joints (Sténuit's 'soldering'), and the adjoining rectangular patches on the right arm are additional repairs along the join. Iskra Karnis reports that the leg joins are at the left hip and the

right thigh, and we could expect to see the same ovals from flow-welds along those lines.

The statue's head was detached at the time of discovery, and it was removed from the neck during conservation. The join, also accomplished metallurgically, follows the line of the jaw up to the ear and then angles across the back of the neck at the hair-line (Fig 4). The convention of joining head to neck at this point on classical bronzes seems to have begun sometime after the 5th century BC. The eyes have lost their inlays, but the lips and nipples retain red inserts, no doubt made of sheet-copper. Iskra Karnis has informed me that no clay core material was found within the statue.

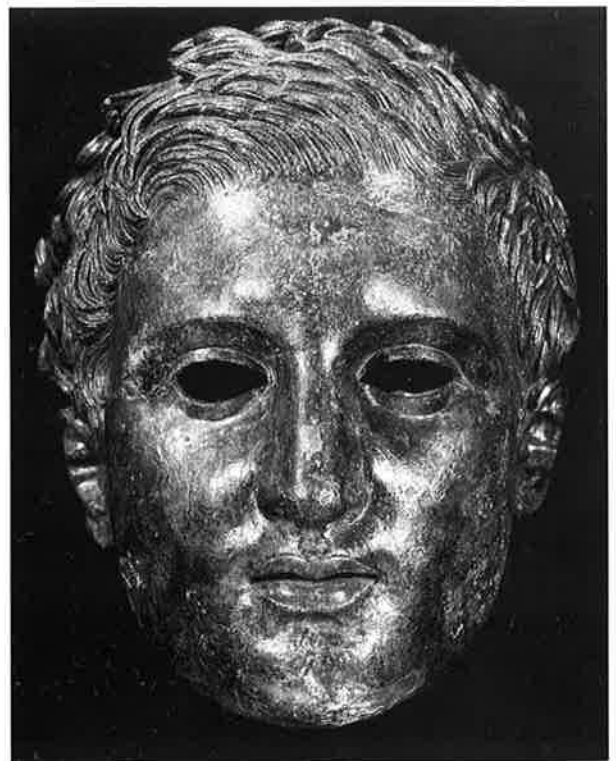
Not only is the statue complete, but part of its rectangular bronze base-plate has also survived. This would have covered the top of the stone base upon which the statue was mounted. Three additional narrow rectangular bronze strips incised with maeanders, swastikas, and overlapping squares must have served to cover the uppermost edges of three sides of the base. The bronze base-plate for installing a full-size statue is almost never pre-

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Fig 1. Head of the *Apoxyomenos* of Vele Orjule during conservation, right profile. Photo: V. Barac. Courtesy of Miljenko Domijan, Head of the Monument Conservation Department, Croatian Ministry for Culture, and Ferdinand Meder, Director of the Croatian Conservation Institute, Zagreb.



Fig 2. The head after conservation. The lips of the Vele Orjule athlete are of red copper; the ivory or glass eyes and copper or silver eyelashes are missing. Photo: V. Barac. Courtesy of Miljenko Domijan, Head of the Monument Conservation Department, Croatian Ministry for Culture, and Ferdinand Meder, Director of the Croatian Conservation Institute, Zagreb.



## 'Classical' Bronze Statues

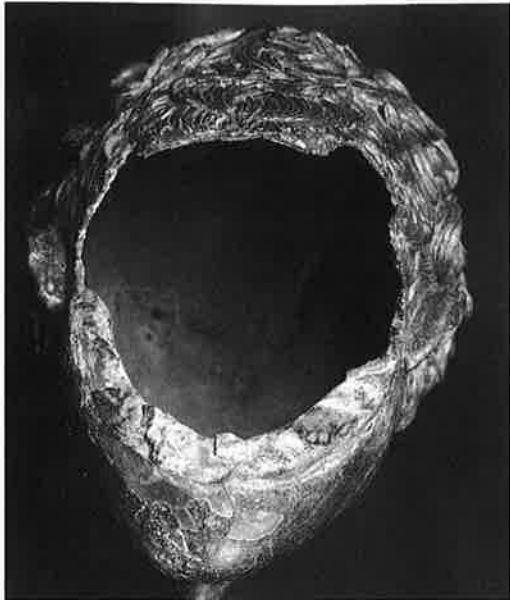


Fig 3. Apoxyomenos of Vele Orjule, interior of head during conservation. Photo: V. Barac. Courtesy of Miljenko Domijan, Head of the Monument Conservation Department, Croatian Ministry for Culture, and Ferdinand Meder, Director of the Croatian Conservation Institute, Zagreb.

Fig 4 (below). Apoxyomenos of Vele Orjule during conservation, showing the line of join at the neck, a flow-welded join on the upper right arm with patches below, and the inset right nipple. Photo: V. Barac. Courtesy of Miljenko Domijan, Head of the Monument Conservation Department, Croatian Ministry for Culture, and Ferdinand Meder, Director of the Croatian Conservation Institute, Zagreb.



served, and strips intended to cover the sides of a statue-base are virtually unknown.

The find at Vele Orjule recalls the discovery, also by amateur divers, of the Riace Bronzes in 1972. In neither instance was there any sign of a shipwreck, but only a few sherds and other miscellaneous finds that may or may not have been related to the vessel from which the statues presumably fell or were jettisoned during a storm. One of the reasons why the Riace Bronzes provoked lively argument was the attempt to differentiate between them - despite their many close similarities, because it was widely believed that Greek bronzes were produced as one of a kind and did not repeat themselves. Fortunately, the notion of the 'Greek bronze original' versus the 'Roman marble copy' is being revised, and the Vele Orjule *Apoxyomenos* will contribute much to the recognition that classical bronzes were produced in series, perhaps better identified as 'editions'. This was, and remains today, one of the major attractions of using the lost wax process to cast bronze.

The statue calls to mind two other lifesize bronzes of precisely the same type: the *Apoxyomenos* from Ephesos (Vienna, Kunsthistorisches Museum, Antikensammlung no. VI 3168; H. about 1.92m.), excavated in 1896; and the head recently acquired by the Kimbell Art Museum (Fort Worth, Texas, Kimbell Art Museum), first published in the 18th century (Fig 5), and recently

again in *Minerva* (Sept/Oct. 2000, p. 30). It is impossible to prove that the Ephesos statue held exactly the same position as the one from Vele Orjule, as the former was pieced together from nearly 250 fragments. All three heads, however, are startlingly similar. They are all joined in the same way to the neck, all are bent forwards, all have the conventional puffy ears of classical athletes. Their hair swirls in the same complex patterns, short and bristly around the face, thicker ringlets on the crown of the head. Only the definition of the curls and of the individual strands varies somewhat.

These details would have been carved by hand in the wax, helping to individualise the lost wax castings. Indeed, the three bronze heads can be described as three different editions of the same basic model.

It is with great excitement that we await a formal publication of the remarkable statue from Vele Orjule by Croatian archaeologists and conservation scientists, and the opportunity to see the statue on exhibition in Zagreb when conservation is complete, expected to be in autumn 2003 or spring 2004. We can anticipate with pleasure a new and lengthy debate - not over date and artist - but over the importance of technology to our understanding that particular types of statuary were produced many times in many workshops for as long as market demands for popular classical images endured.

Fig 5. Head of the Texas Apoxyomenos, right profile. Fort Worth, Kimbell Art Museum. H. c. 30 cm. Photo: courtesy of Sotheby's, New York.



NEW ACQUISITIONS AT THE MUSEUM OF FINE ARTS, BOSTON

*Cornelius Vermeule*

**A** rectangular marble *cinerarium* (urn for the ashes of one or more deceased) was bought by the Museum of Fine Arts, Boston, as lot 598 at the Christie's Sale, New York, on 6 December, 2001 (Fig 1). The figural scene in high relief on the front is flanked on the short side panels by a peacock with a vase on the left side and an eagle on the right, the birds standing for the Empress and the Emperor, as Juno and Jupiter. The tall, togate man on the right makes an offering on a laden tripod-altar to a woman in ample himation and tunic on the left. A young man blows on double-flutes between them, and another attendant stands behind him, close to the man with his toga pulled over his head. The woman is likewise veiled. A much younger woman attends her at the extreme left. Drapes or cloaks hang from the pilasters at the front corners, fabrics designed to indicate the ceremony is taking place indoors, surely within the imperial palace on the Palatine Hill in Rome. Both principles have faces which are not fully finished, roughed out but not smoothed, a situation common to Roman funerary monuments, merchandised from salesrooms and finished to order of the deceased's family. The urn appears to have been known for decades if not for centuries.

Despite possible privatisation for Roman consumers, the two principals now have the facial features of the Emperor Marcus Aurelius (AD 161-180) performing a sacrifice to his wife, Faustina II, after her untimely death in AD 175. The source for the scene was the panel of a triumphal arch from the type of monument to Marcus Aurelius that was reused on the Arch of Constantine (AD 312 to 315), and also in Renaissance times set on the walls of remodelled Medieval palazzi in Rome. Such triumphal monuments were put up, in addition, in the leading Roman cities of the Greek East including Ephesus, Nicaea, Caesarea Maritima, and Alexandria. Since such scenes on coins circulated everywhere, especially on imperial gold *aurei* and brass *sestertii*, Roman provincial *celatores* (die engravers) had ample motivation and opportunity to adapt these designs to regional urban coinages, and thus ensure their visibility in the most off-the-highway municipalities.

A portable urn like this example could have introduced the details of Roman triumphal art to a mint in Thrace or Roman Asia (Minor) or Lower Egypt, where such scenes were indices of imperial influence and, often, presence, especially under Hadrian, Lucius Verus, the Severans, Gordian III, and Philip the Arab, towards the middle of the 3rd cen-

Fig 1 (below left). Roman cinerarium depicting a scene of sacrifice; the end panels are carved with the peacock of Juno and the eagle of Jupiter. Last quarter of the 2nd century AD. H. 36.2 cm; W. 49.3 cm; D. 41.6 cm. Boston Museum of Fine Arts. Purchase with funds donated in memory of Emily Townsend Vermeule.



Fig 2 (above and at right). Bronze medallion of Philip the Arab, AD 246. Obverse: the emperor's portrait. Reverse: Philip I and Philip II sacrificing in front of eight shrines. Diam. 41 mm. Boston, Museum of Fine Arts. Purchase with funds donated in memory of Emily Townsend Vermeule.



tury AD. These were the rulers who travelled and campaigned widely in the rich old Hellenistic provinces of the East.

*An Emperor Sacrifices to an Array of Divinities*

In March 2002, through the good offices of Edward J. Waddell, Ltd. in Maryland, a large bronze medallion of the Emperor Philippus I, 'the Arab', came into the collections of the Museum of Fine Arts, Boston (Fig 2). Spectacular in its striking and preservation, this imperial presentation piece was struck in AD 246, two years after Philip instigated the assassination of Gordianus III and a year before this soldier from Bostra in Northern Arabia associated his son, also named Philip, in the final three years of his military rule.

The tough Emperor's bust in ceremonial military dress graces the obverse, and the reverse shows the elder Philip to the right of a flaming altar on which he pours an offering.

## New Acquisitions in Boston

His son, the Caesar Philip, performs a similar sacrifice on the altar's opposite side. A lictor with ceremonial rods or staves in hand stands behind each ruler.

It is the background of this elegant, but conventional, Roman scene which is most unusual. On a large high table with four or eight fluted legs appear eight little, two-columned (distyle), pedimented shrines, each containing a cult-image. From left to right, they appear to be: a fighting warrior, possibly Achilles (1); a standing goddess, Venus mother of the Roman race (3); a leaning nude Apollo (4); a standing, also nude Jupiter with an eagle at his side (5); an Eros-Amor hunting with a spear (6); and a conical, sacred stone, either Ba'al of Emesa (Homs) or Zeus Kasios of Seleucia Pieria, the port of Antioch, both in Syria (8). Shrines 2 and 7 are mostly obscured by the heads of the two Philips. Wreaths or enriched shields fill each pediment above the divine images.

The history of the last Syrian Emperor, Severus Alexander (AD 222-235) records that he had a shrine in the imperial palace with images of diverse divinities, including Mithras and Christ. Severus Alexander is shown here in a recently rediscovered marble head of great strength and sensitivity, portrayed as a young man recently thrust into the centre of world power (Figs 5-6). The portrait's date is about AD 225. Several years after this date Alexander was elevated to the purple by his grandmother and mother following the murder of his eccentric cousin, Elagabalus (AD 218-222). Extravagant worship of the conical stone Ba'al, brought from Emesa to Rome, demanded by the boy-priest Elagabalus, was not yet the monotheism sought by the old, conservative Romans. Severus Alexander's mother, Julia Mamaea, followed her son on his Eastern campaign against the Persians and is supposed to have listened to lectures delivered by the Christian philosopher Origen in her palace at Antioch-on-the-Orontes.

Like the marble urn with scene and symbols of sacrifice, the big medallion of the two Philips (Macedonian royal names were perpetuated in Syria, Arabia, and the Holy Land) was the perfect vehicle for dissemination of religious iconography around the Roman provinces on the reverse sides of city coins from Greece to Mesopotamia. The convention of the distyle or tetrastyle shrine became a standard on the reverses of these Roman Provincial coins (Figs 3, 4). The marble urn brought the rites of the state religion to a popular

*Fig 3. Thrace, Augusta Traiana, bronze coin of Caracalla, AD 198-217. Apollo in a tetrastyle temple. Diam. 30 mm. Nuffler Foundation. Photo: CNG, Inc.*

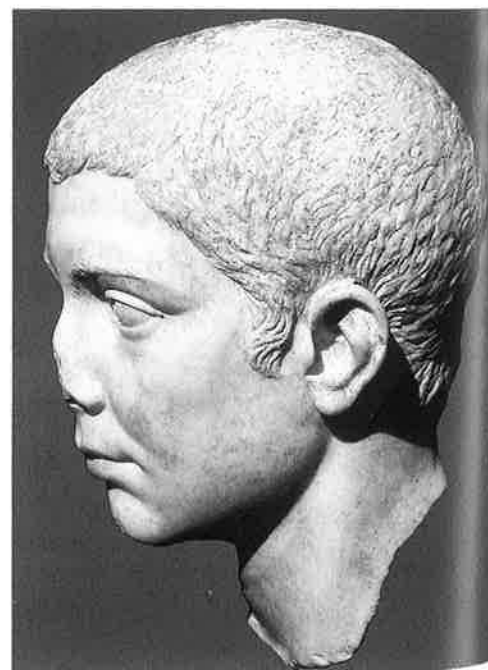


*Dr Cornelius Vermeule is Curator Emeritus of Classical Art, Museum of Fine Arts, Boston. He is Trustee of the Dalgarno Foundation for Art and Archaeology.*

*Fig 4. Cilicia, Aegae, bronze coin of Valerian I, AD 253-260. Emperor sacrificing before miniature temple of Asklepios. Diam. 30 mm. Nuffler Foundation. Photo: CNG, Inc.*



*Figs 5-6 (below). Frontal and profile view of a marble statue head of the Emperor Severus Alexander, c. AD 225. H. 29 cm. Dedham, Massachusetts, Private Collection.*



level, and the bronze medallion, known from a number of surviving, less perfect specimens, could have sent a message from the shrines on the Palatine in Rome to the far reaches of the Empire. In the first instance, the sculptor fashioned the imagery. In the second scene of sacrifice, it was the die-designer (the die-engraver or *celator*) who prepared and processed the scenes of religious

diversity on the highest imperial levels.

### Acknowledgements

Help has come from Brenda Breed, Kevin Cahalane, Christie's New York, Mary Comstock, Jerome M. Eisenberg, Sacha Gratton, John Herrmann, Christina Kondoleon, F. Williamson Price, Annewies van den Hoek, and Suzanne Verdugo.

# DISCOVERING ANCIENT AFGHANISTAN THE MASSON COLLECTION

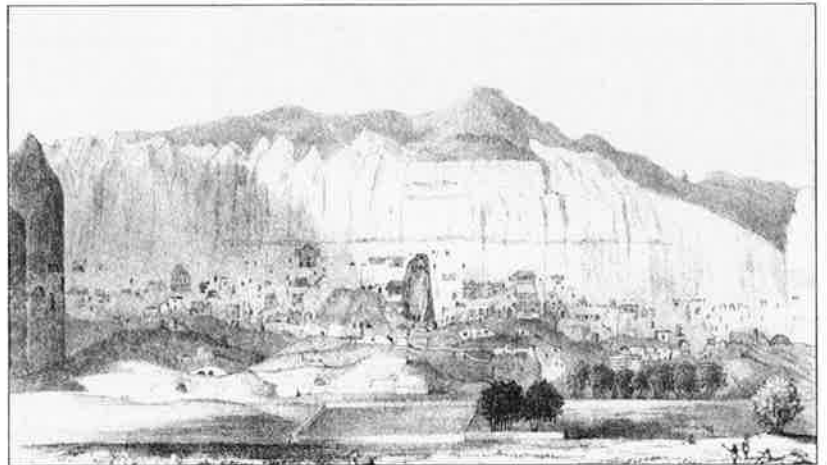
*Elizabeth Errington introduces a new exhibition  
at the British Museum on a pioneering, yet elusive scholar.*

In the 1930s, the French Archaeological Delegation in Afghanistan found unexpected evidence of an earlier European visitor scribbled in one of the caves above the 55m-high Buddha at Bamiyan. This stated 'If any fool this high *samootch* explore, Know Charles Masson has been here before'. More recently Gregory Possehl, from the University of Pennsylvania University Museum, Philadelphia, also found a less ambitious piece of graffiti - just the name 'Charles Masson' - pencilled on the wall of another cave nearby.

So who was Charles Masson? Little is known of his personal life. He appears to have been well educated, knew Latin and Greek, and was fluent enough in Italian and French to be thought Italian by a Frenchman, and French by an Englishman. There is no known portrait. A contemporary in Kabul in 1832 says that he had grey eyes, a red beard, close-cut hair, and wore a green cap. He had no stockings or shoes, only a drinking cup slung over his shoulder, two or three books, a compass, a map, and an astrolabe. He was also 'well versed in the language of the East, and of mild and conciliatory manner'.

When the British East India Company began funding him to explore the ancient sites around Kabul and Jalalabad in 1833, they thought he was an

**Fig 1.** Charles Masson's sketch of the caves at Bamiyan and the 38m-high Buddha (after C. Masson, *Narrative of Various Journeys in Balochistan, Afghanistan and the Panjab*, Vol. II, London 1842, pl. facing p. 384).



**Dr Elizabeth Errington** is Assistant Curator of South Asian Coins at the British Museum.

**Fig 2 (below left).** The relic deposit from the Buddhist stupa no. 2 at Bimaran, near Jalalabad, Afghanistan, excavated by Charles Masson in 1834. The gold casket of c. AD 60 depicts the earliest datable images of the Buddha. H. 6.5 cm. Photograph courtesy of the British Museum.

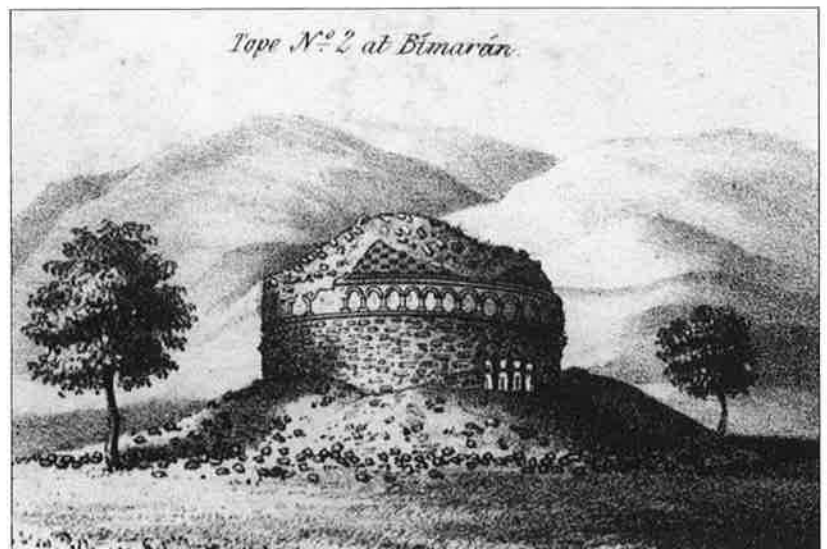
American from Kentucky. But it soon became apparent that the name Charles Masson was an alias adopted by an enlisted Englishman, James Lewis, after he deserted from the Bengal Artillery regiment in July 1827. In return for an official pardon in 1835, he was forced to become an intelligence agent for the British in Kabul. His superiors ignored (to their cost) his sound political advice and he resigned in disgust at the outbreak of the First Anglo-Afghan War (1838-42).

In 1842 he returned to England. He married in 1844 and spent the years until his death in 1853 working on his manuscripts and coin collection, trying to live on a meagre pension of £100 a

year and dreaming of returning to Afghanistan. Among his private papers are monthly lists headed 'Should have spent' and 'Did spend', which show that his attempts at budgeting were usually unsuccessful. Under 'Avoidable' are basic items like eels, sausages, washing, and train fares; one indulgence - gin (1 shilling and 8 pence a week) - and more touchingly, 'baby's cloak' (19 shillings). The only other personal item that survives is a sheet of paper with the words 'Silence must be observed in here' written on it in large letters!

Masson began his exploration of ancient Afghanistan in 1832 with a survey of the caves of Bamiyan. This initial phase of research was funded by Sir

**Fig 3.** Charles Masson's sketch of the Buddhist stupa no.2 at Bimaran, in the Darunta district, Afghanistan (after H.H. Wilson, *Ariana Antiqua*, London 1841, *Topes* pl. III).



# The Masson Collection



Fig 4. Steatite reliquary from the Buddhist stupa no.2 at Kotpur, Darunta district. It was found with bronze coins of the Kushan king Kujula Kadphises (c. AD 30-80). H. 7.0 cm. Photograph courtesy of the British Museum.

John Campbell, the British Envoy to Persia, who Masson had met at Tabriz in 1830 while travelling in Iran. After his return to London, he produced a finished folio of drawings and descriptions of the site, which survives in the British Library.

During the years 1833-8, Masson excavated or surveyed more than 50 Buddhist monuments in the Kabul-Jalalabad region. He also collected numerous small objects and thousands of coins (60,000 according to his estimate), principally from the urban site of Begram, north of Kabul (now buried beneath the military air base of Bagram). Most of his finds were sent to the East India Company's Museum in London. When this museum closed in 1878, a large part of Masson's collection (including about 2000 coins) was transferred, without proper documentation, to the British Museum.

Figs 6-7 (below). Photo and drawing of a silver tetradrachm of the Indo-Greek king Menander I (c. 155-130 BC), with the Greek legend 'of king Menander the Saviour' and its equivalent in Kharoshthi. The drawing identifies the coin as from the Masson Collection via Kabul bazaar. Diam. 2.6 cm. Photograph courtesy of the British Museum; drawing: Ariana Antiqua, pl. III.



Masson, however, left detailed illustrated records of his finds. Not only do some of his original labels survive with the objects, but there are also seven volumes of his manuscripts and two large bundles of his uncatalogued papers in the India Office Collections of the British Library. The Masson Project evolved in 1993 from the realisation that this comprehensive archive could be used to identify and document his rich collection of coins, rings, seals, Buddhist relic deposits, and other small objects now in the British Museum.

The Project has been funded since its inception by the Neil Kreitman Foundation and, since 1998, by the Townley Group of British Museum Friends. Work initially concentrated on producing a typed and illustrated record of all the surviving documentation. This archive is now supplemented by photographs from Kyoto University of a 1960s Japanese survey of the Buddhist sites, and copies of Masson's original drawings from the British Library. Using this resource, it has proved possible to identify many of the Masson coins in the Museum's collection, to reconstitute specific Buddhist relic deposits, and to provide, for the first time, a site provenance for many of the finds.

There are no exact figures, but most of the coins retained by the India Office in 1878 were evidently sold at auction in 1887, while about 500 were presented to the Fitzwilliam Museum, Cambridge in 1912. Others were apparently also given to the Ashmolean Museum, Oxford, and to the Royal Asiatic Society in London. The rest (about 10,000 coins) were deemed 'mere rubbish' and remained in storage until 1995, when they were 'unearthed' and transferred to the British Museum on permanent loan from the British Library. They include the residue (about 6200 coins) of Masson's vast collection, the majority being bronze coins from Begram (the site correctly identified by Masson as the ancient city of Alexandria of the Caucasus, founded by Alexander the Great). This group of coins thus uniquely provides the means for reconstructing the general history of the region, as reflected by a single important city site.

Although there are a few stray coins of the 4th century BC, none are issues of Alexander. Instead, it appears that Begram became important to his Greek successors in the region from about 200 BC and later in the 2nd century, when nomadic Scythian and Yuezhi tribes forced the Greeks out of northern Afghanistan, southwards into the Kabul region and north-western Pakistan. Greek coins are superseded by a quantity of coins probably issued by the Yuezhi, but in the name of Her-



Fig 5. Unique silver coin of the Kushan king Vima Kadphises (c. AD 110-27). Diam. 1.7 cm. Masson Collection. Photograph courtesy of the British Museum.

maeus (about 90-70 BC), the last Greek king to rule Begram. These imitations were also initially minted by Kujula Kadphises (about AD 30-80), the founder of the Yuezhi Kushan dynasty. The greatest number of coins - about 2800 - belong to the first four Kushan kings (about AD 30-229), suggesting that the city flourished during this period. The finds from the partial 1930s excavations of the site reinforce this conclusion, for they included luxury goods imported from Rome and India.

From about AD 250 onwards, there is a gradual decline in the numbers of individual coin types. However, the coins still indicate an uninterrupted sequence of occupation at the site. With the consolidation of Islam from the 9th century onwards, numbers again rise, especially in the time of the Ghaznavid and Ghurid dynasties (AD 977-1215). These are the latest issues that occur in any quantity (691 coins). They show that occupation of the city continued in some form until at least the 13th century, or possibly later. The other finds from Begram - bronze seals, rings, arrowheads, ornaments, and pins - reflect the same time span as the coins. The material is supplemented by gold, silver, and copper coins, intaglios, and small objects bought in Kabul bazaar.

One of Masson's most important contributions was that he was the first to realise that the names and titles in Greek on the coins were repeated in Kharoshthi, thus leading to the decipherment of this previously unknown local script. In a period when numismatic interest in these regions concen-



## The Masson Collection



**Fig 8 (left).** Steatite reliquary from the Buddhist stupa Passani 'tumulus 2', Darunta district. It was found with bronze coins of the Kushan king Vima Takto (c. AD 80-110). H. 16.5 cm. Photograph courtesy of the British Museum.

trated on gold and silver coins, he recognised that the copper coinage was much more important for the purpose of historical research. His detailed approach was far ahead of his time.

The Masson material also provides evidence for the spread of Buddhism into eastern Afghanistan. Masson explored the Buddhist monuments around Kabul; at Wardak, further to the west; and above all, at Hadda and in the Darunta district, to the south and west of Jalalabad. He divided the structures into 'topes' and 'tumuli', but both were the remains (in different states of decay) of Buddhist monuments known as *stupas* (Fig 3). The *stupa* is the focus of Buddhist ritual, symbolising Nirvana, the ultimate achievement of Buddhahood, and may also contain sacred relics.

Research has established that the British Museum has the finds from 20 *stupas*, most notably from Wardak (Fig 11) and Guldara near Kabul, the Darunta sites of Sultanpur, Deh Rahman 1, Kotpur 2 (Fig 4), Bimaran 2, 4, 5 (Fig 2), and Passani 'tumulus' 2 (Fig 8), and the Hadda stupas 1, 10 and 11. The coins from the relic deposits show that the expansion of Buddhism from India into Afghanistan coincided with the rise of the Kushan empire. No coins earlier than those of the first Kushan king, Kujula Kadphises (about AD 30-80), were found. Coins of about AD 60 from Bimaran stupa 2, provide key evidence for dating the images on the reliquary from the relic deposit, the

'Discovering Ancient Afghanistan: The Masson Collection' runs at the British Museum until 9 January 2003. For further details: [www.thebritishmuseum.ac.uk/compass](http://www.thebritishmuseum.ac.uk/compass).

**Fig 10 (below).** The image of the Buddha on a bronze coin of the Kushan king Kanishka I (c. AD 127-50). Diam. 2.6 cm. This coin, known only from its 1841 drawing, was rediscovered in the India Office Loan Collection in 1995 (after H.H. Wilson, *Ariana Antiqua*, London 1841, pl. XIII).

so-called Bimaran Casket (Fig 2). These and other images of the Buddha on coins of the Kushan king Kanishka I (about AD 127-50), indicate that the iconography of the Buddha was fully established between the mid-1st to mid-2nd century AD (Fig 10).

Buddhism flourished from the time of the Kushan king Huvishka (c. AD 150-90), as shown by the finds from Guldara and the inscription on the Wardak reliquary (Fig 11). This records that the *stupa* was founded during Huvishka's reign by a Buddhist sect from Mathura in India. The relic deposit of Tope Kelan (Hadda *stupa* 10) provides evidence for the 5th century, for it contained Hun coins mixed with those of the Sasanian kings of Iran (the latest dated AD 459-484) and local imitations of Roman issues (AD 409-474). The coins of the deposit therefore indicate that Buddhist monasteries continued to flourish despite the Hun Invasions of the 4th-5th century.

Masson was dismissed by many of his contemporaries as a deserter, adventurer, spy, and writer of bad verse. They also could not forgive him for being proved right in his criticism of the British East India Company's disastrous involvement in Afghanistan. As a result - apart from the brief account in H.H. Wilson's *Ariana Antiqua* (London, 1841) and the continuing debate over his most spectacular find, the Bimaran Casket - the archaeological value of his work as the first explorer and recorder of the ancient sites in the neighbourhood of Kabul and Jalalabad has been largely ignored ever since. The Masson Project has begun to redress the balance.

The results of research undertaken for the Project form part of the current

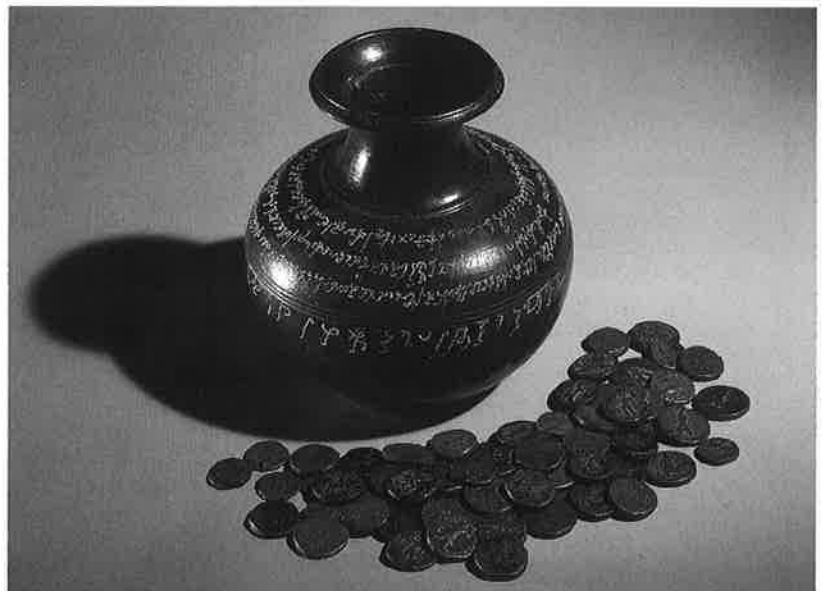


**Fig 9.** Unique bronze coin of the Indo-Greek king Menander I (c. 155-130 BC). Diam. 2.5 cm. Masson Collection. Photograph courtesy of the British Museum.

exhibition in the British Museum, 'Discovering Ancient Afghanistan: The Masson Collection', which traces the development of our understanding of the history of Afghanistan through this early 19th-century collection of its antiquities.

The exhibition is accompanied by the study day, 'Afghanistan in the British Museum' on 16 November, which will examine recent developments in preserving the country's cultural heritage. The event includes a concert of Afghan music. £25, Concessions £15. Contact: tel; + (44) 20 7323 8843; [oriental@thebritishmuseum.ac.uk](mailto:oriental@thebritishmuseum.ac.uk)

**Fig 11.** Bronze reliquary from Wardak, inscribed in Kushan year 51 (c. AD 178) in the reign of Huvishka, found with 66 Kushan coins datable to AD 110-90. H. 17.8 cm. Photograph courtesy of the British Museum.



## THE ANCIENT COIN MARKET: DEALERS DESPERATE FOR STOCK

*Eric J. McFadden*

**D**ealers are beginning the autumn season in the same situation as they ended the spring: seriously understocked. Few collections and few new finds have reached the market in recent months, and dealers are now actively searching for material to supply their customers. This was readily apparent at the one significant summer fair, the American Numismatic Association (ANA) Convention held in New York in early August. Dealers who did have good material had priced it up from recent levels, knowing that they could not easily replace good quality pieces.

Dealers are also being squeezed by the rise in use of the internet and the continuing rise in the popularity of auctions. Instead of selling to the traditional dealers, collectors and suppliers are either selling directly on the internet or placing their coins in auction. If current trends continue, the traditional dealers will find it increasingly harder to remain in business.

In conjunction with the ANA in New York, the US auction house Heritage held an interesting experimental auction. Heritage is a leader in US coins but has not previously been a major seller of ancient coins. This sale was a planned foray into the ancient market, accompanied by a barrage of advertising over several months. Heritage took the unusual step of attempting to appeal to collectors of US coins by having the ancient coins graded and encapsulated in plastic ("slabbed") by Independent Coin Grading (ICG), one of the US grading services. The practice of slabbing is widely used for American coins but has not yet become popular for ancient ones. In addition, Heritage arranged for live internet bidding during the public sale. Logistically this meant that a Heritage representative sat live in front of a computer, bidding on behalf of the internet bidders as the bids came through to his computer screen.

Heritage's experiment produced considerable success, especially in the less expensive end of the market, as some of the internet bids clearly came from people new to the ancient coin field. Coins in the price range up to \$500 generally sold very well. Average quality coins of popular historical figures sold for high prices, often well above market. For exam-

ple, a silver denarius of Julius Caesar (head of Venus/Aeneas carrying Anchises) in IGC 'very fine' condition, correctly estimated at \$100-125, sold for \$675 to an absentee bidder. Another Julius Caesar denarius (head of Venus/trophy with two captives), in IGC 'AU' condition, optimistically estimated at \$250-350, also fetched \$675 from an absentee bidder. These and similar results for other coins of the Twelve Caesars indicated that new collectors may be driving up the prices for popular historical coins.

However, the best coins in the sale seemed to be hindered by being slabbed, and concerns were voiced by traditionalists that the slabs prevented bidders from examining the edges of the coins. An attractive gold octadrachm of Ptolemaic Egypt (head of Arsinoe, K/Double *cornucopiae*), estimated at \$5000-7500, sold to California dealer Pars Coins for just \$6500. The consignor had paid \$9500 in Classical Numismatic Group Auction 21 (1992), but the pedigree was omitted from the Heritage catalogue. In fact, a surprising number of pedigrees were omitted. A silver tetradrachm of Lebedos, c. 160-150 BC, estimated at \$2250-3250, fetched only \$2300 (Fig 2). The consignor had paid \$4500 in CNG Auction 15 (1991), but again the pedigree was missing from the Heritage catalogue. Not surprisingly, the lot was purchased by CNG. A Thraco-Macedonian electrum stater, c. 500 BC, depicting a lactating lioness, was estimated at \$10,000-15,000 but sold for only \$4250 (Fig 1), also to CNG. The coin had last been sold publicly in Sotheby's 1993 Zurich sale for SF8500, another pedigree missing from the Heritage catalogue. The combination of slabbing and missed pedigrees thus seems to have held back bidding on the more expensive coins.

The current shortage of coins on the market will be partially met by the substantial number of auctions planned for the autumn and winter. Roman gold, especially, will be in heavy supply, due to a remarkable coincidence of collections coming under the hammer. Münzen und Medaillen of Basel will auction a fine collection of Roman coins, including much gold, in November. Then, in December, Numismatica Ars Classica of Zurich will sell a highly important

*Fig 1. Thraco-Macedonian electrum stater, c. 500 BC, sold for \$4250 in Heritage auction against an estimate of \$10,000-15,000.*



*Fig 2. Silver tetradrachm of Lebedos, c. 160-150 BC, sold for \$2300 in Heritage auction against an estimate of \$2250-3250.*



Roman gold collection assembled over the last several years by a Scandinavian businessman. The collection is particularly rich in large gold medallions. In January 2003, the Triton auction held in New York by Classical Numismatic Group will include a collection of gold coins of the Severan dynasty and a collection of Late Roman and Byzantine gold coins. In May 2003 Leu Numismatics of Zurich will hold the first part of perhaps the finest collection of Roman gold coins ever to be sold at auction, a magnificent collection formed over many decades by the charming Professor Vaudecrane, a connoisseur of supreme taste who sadly passed away recently. Never has there been a better time than the coming months to collect Roman gold coins.

*Eric McFadden is Senior Director of the Classical Numismatic Group, Inc.*

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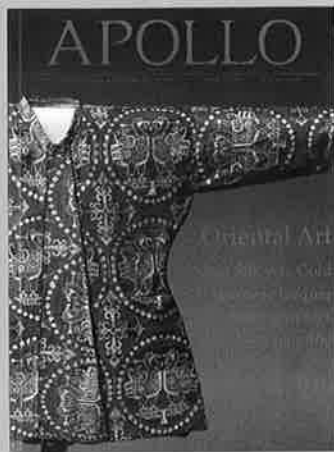
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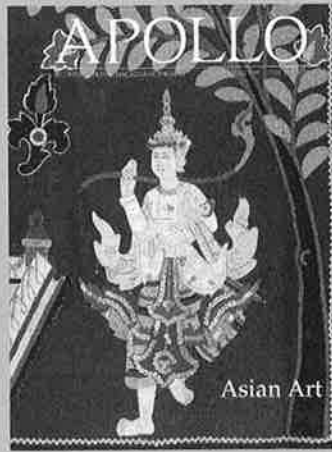
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## NUMISMATIC CALENDAR

### AUCTIONS FEATURING ANCIENT COINS

30 October - 2 November. **BUSSO PEUS NACHF.** Frankfurt. Tel: (49) 69 959 66 20; fax: (49) 69 55 59 95; e-mail: info@peus-muenzen.de; www.peus-muenzen.de.

13 November. **MORTON & EDEN** in association with Sotheby's. London. Tel: (44) 20 7493 5344; fax: (44) 20 7495 6325; e-mail: info@mortonandeden.com

14 November. **SPINK.** London. Tel: (44) 20 7563 4000; fax: (44) 20 7563 4060; e-mail: info@spinkandson.co; website: www.spink-online.com.

14-15 November. **H. D. RAUCH.** Vienna. Tel: (43) 1 533 33 12; e-mail: auction@hdrauch.com; www.hdrauch.com.

20-22 November. **GERHARD HIRSCH NACHF.** Munich. Tel: (49) 89 29 21 50; fax: (49) 89 228 36 75; e-mail: coinhirsch@compuserve.com; www.coinhirsch.de.

22 November. **MUNZEN UND MEDAILLEN.** Basel. Tel: (41) 61 272 75 44; fax: (41) 61 272 75214.

7 December. **JEAN ELSÉN.** Public auction 72. Brussels. Tel: (32) 2 735 7778; www.elsen.be.

4 December. **GLENDINING'S COIN AUCTION.** Tel: 020 7493 2445.

11 December. **DIX NOONAN WEBB.** London. Auction 56. Tel: (44) 20 7499 5022; fax: (44) 20 7499 5023; e-mail: auctions@dnw.co.uk; www.dnw.co.uk.

### CONFERENCES, LECTURES, & MEETINGS

26 November. **BRITISH NUMISMATIC SOCIETY: ANNUAL ANNIVERSARY MEETING AND PRESIDENTIAL ADDRESS.** 6pm. Warburg Institute, Woburn Square, London WC1. Tel: (01329) 284 661.

### FAIRS

9 November. **LONDON COIN FAIR.** London, Holiday Inn, Coram Street, Bloomsbury, London WC1. Admission from 9.30am-5.00pm, £3/£1.50 concessions. Russell Square tube. Tel: (44) 20 7831 2080. E-mail: info@simmonsgallery.co.uk. Website: www.simmonsgallery.co.uk.

10 November. **MIDLAND COIN FAIR.** Birmingham, Bickenhill, National Motorcycle Museum (Opposite the NEC). Tel: 024 7671 6587 (www.midlandcoin-fair.co.uk).

12 November. **CROYDON COIN FAIR.** Commonwealth Institute, Kensington, London. 12.00pm, viewing from 9.30am. Tel: (44) 20 8656 4583 E-mail: graeme@croydoncoinauctions.co.uk.

15-17 November. **BAY STATE COIN SHOW.** Radisson Hotel, Boston, Massachusetts. Tel: (1) 781 729-9677.

8 December. **MIDLAND COIN FAIR.** Birmingham, Bickenhill, National Motorcycle Museum (Opposite the NEC). Tel: 024 7671 6587.

21 December. **DAVIDSON MONK COIN FAIR.** Commonwealth Institute, Kensington, London. Tel: (44) 20 8656 4583.

### EXHIBITIONS

**FRANCE**  
BAVAY, Nord  
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### ITALY

**AOSTA**  
**THE COIN COLLECTION OF ANDREA PAUTASSO.** A new long-term exhibition. MUSEO ARCHEOLOGICO REGIONALE (39) 1 65 238-663.

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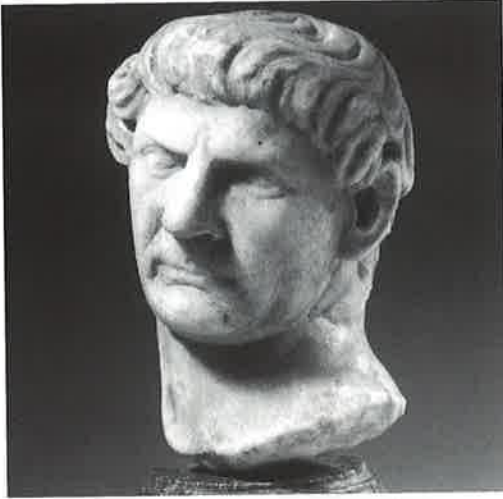
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# ROMAN BRITAIN IN THE LANDSCAPE

*A review article by Peter A. Clayton*

**T**he visible remains of Roman Britain, that outpost of perhaps the mightiest empire the world has known, obviously cannot bear comparison with the mighty structures in the Eternal City itself. Nor with many of the fabulous sites elsewhere in Europe, such as France or Germany, or Ephesus and Jerash in the Near East. Nevertheless, Roman Britain has great appeal. It was not until AD 43, almost 100 years after Caesar's two tentative landings in 55 and 54 BC, that Rome took the drastic step of invading and annexing most of Britain into her Empire. The overall wisdom of this serious development must have caused many sleepless nights in the Eternal City, reflected by the need for three legions to keep the *Pax Romana*, compared, for instance, with the one required throughout all of North Africa.

Once in Britain, however, the might of Rome followed its usual unswerving path with the introduction of roads and fortifications, the ultimate form of which was to be Hadrian's Wall stretching across the north from the Forth to the Solway 'To separate the Romans from the barbarians', as Hadrian's biographer Arrian remarked. Nowadays, contemporary *limes* theory views it as more of a frontier customs barrier than a truly defensive line, despite the fact that it was overtaken for a while by the Antonine Wall, essentially a turf rampart with some stone buildings associated with it further north. (This was soon abandoned and a fall back made to Hadrian's line.)

Despite the somewhat inhospitable climate for colonists - not surprisingly the greater majority of villas hug the south - Roman Britain continued to supply Rome with much of what Strabo had outlined as its principal exports, such as slaves, furs, and hunting dogs. As *romanitas* took hold, so the network of roads around the province took shape, with Londinium as its capital by virtue of its useful location at the lowest crossing point of the Thames. Magnificent buildings were built there, but nowadays they are only known piecemeal as fragments emerge from the ever built-on site. Amongst the most recent building finds has been the amphitheatre, now imaginatively preserved below the Art Gallery of London's Guildhall.

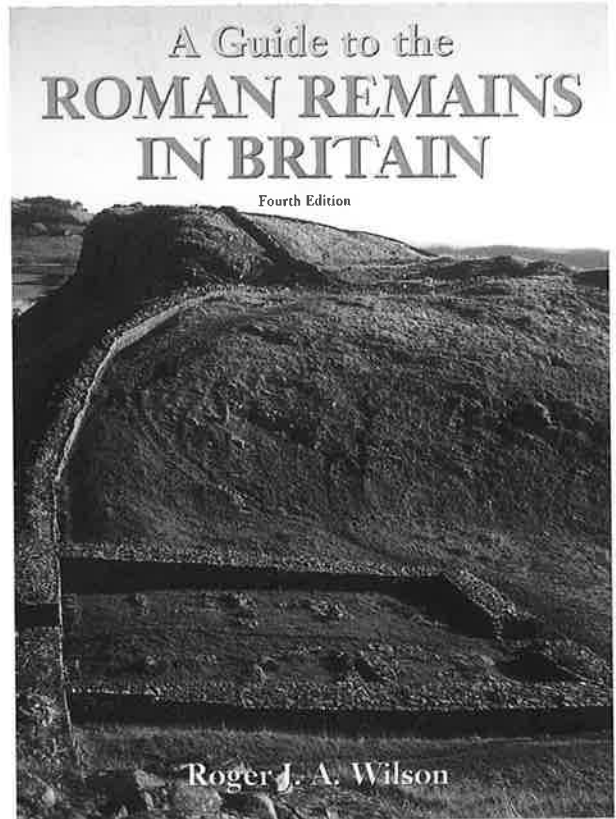
It is the inclusion of such recent finds and displays of Roman buildings that makes Professor Roger Wilson's

*Guide to the Roman Remains in Britain a vade mecum* for anyone interested in the substance of the remains in Britain. The rate of discovery, restoration, and display has been such that a fourth edition of the book is most apposite. It first saw the light of day in 1975, has had 2nd and 3rd editions in 1980 and 1988 (plus reprints), and now has reached to more than 700 detailed pages, full of illustrations and plans. Although 'chunky' by virtue of its size, its smaller format makes it easy to consult and carry.

The guide is arranged by area, beginning with south-east England, then proceeding through six more main areas before treating Hadrian's Wall, Scotland, and London as major sections in their own right. Two very useful appendices are a gazetteer of visible, but minor, remains not mentioned in the text (12 pages referenced to the chapters) with Ordnance Survey grid references, and a long and detailed list of museums displaying Romano-British material. The substantial bibliography that completes the book (before the Index) has an initial arrangement and listing under topics, and then continues listing relevant works referring back to the chapter headings layout of the main text.

The book does not even pretend to give a balanced or complete view of Roman Britain - that is not its purpose. The bibliography serves as a guide into those areas, as do the books mentioned here, below. As Roger Wilson says, the book 'is designed primarily for the ordinary individual who has an interest in his Roman past but no prior specialized knowledge', and Wilson has 'also tried to make this guide a comprehensive survey of all the antiquities of Roman Britain which are visible *in situ*' (with only a few exceptions such as linear earthworks, canals, etc). There can be little doubt that he has achieved his objectives with resounding success. Not only is it as detailed as anyone could wish, but it is also highly readable - here is no 'dry as dust' basic tabulated description, but a rounded and personal approach, almost as if Roger Wilson were with you personally as you read, pointing out specific matters of interest. Not least, the details of how to find the sites - and some are quite difficult - are clear and explicit, even down to the time it sometimes takes to walk a long path to reach them.

Whilst Professor Wilson most ably and succinctly describes the sites and



*Peter Clayton is the author of A Companion to Roman Britain (Phaidon), and The Archaeological Sites of Britain (Batsford, 2nd ed.).*

remains to be seen in Roman Britain, it is sometimes difficult to appreciate the architecture of the Province from the ruined state of most of the buildings. Their understanding leans heavily on careful excavation, publication, interpretation, and explanation. In *Architecture in Roman Britain*, Guy de la Bédoyère, a noted writer and television presenter of Roman Britain, brings these vanished buildings back to life. Using reconstruction drawings and paintings to supplement views of the actual remains, plus the evidence from better preserved buildings elsewhere in the Empire, he is able to demonstrate that not only did Roman Britain have some very splendid buildings, but also that they were often the work of quite innovative architects. Following a discussion of the emergence of Roman architecture in Britain, its techniques and materials, the military and public buildings, religious structures and tombs, houses and villas, and then the 'oddments' of bridges, waterworks, and lighthouses, are all carefully described from their architectural evidence and content. This is a most useful introduction that really helps to make sense of and project what at times is the extremely sparse evidence on the ground.

Amongst the more spectacular upstanding remains of Roman Britain, excepting the 73 miles of Hadrian's Wall, are the 11 so-called 'Forts of the Saxon Shore'. They run from Brancaster on the Wash in Norfolk, around the east and south coasts to Portchester in Hampshire. The latter, along with Pevensey, are certainly the most imposing with substantial remains surviving, even being recalled to service during the Second World War. In *The Roman Shore Forts* Dr Pearson describes how the forts came to be built in the 3rd century AD, and how they fitted into the overall Roman coastal defensive system. Today, only one of them, Portchester, still stands close to the sea, with the waters of Portsmouth Harbour washing its east wall. Others, in various conditions, are either now inland (Richborough), or half lost to the sea (Reculver).

The primary function of the forts is seen here as being military ports, which sails contrary to the long held view that they formed a defensive line against barbarian invasions. Of particular interest is the assessment of their construction process, how they were occupied, and their role in the local, regional, and provincial economies, often reflected in pottery supply from major inland sources. Gradually the forts fell into disuse in the late 4th and early 5th centuries. At times here the coin evidence is a conundrum, as seen in the strange evidence from Richborough, where some 20,000 small bronze coins issued between AD 395 and 402 were found uniformly distributed in the latest deposits and topsoil. At a time when the fort is believed to have been going out of use, this spread - not a hoard - that accounts for 45% of all coins excavated remains a mystery. This new assessment and view of the forts will be of major interest amongst new studies of Roman Britain.

An integral part and follow-up of the Conquest in AD 43, the subjugation, and then the economy of Roman Britain, was the vast spider's web of roads that were laid down. Building on Ivan D. Margary's seminal two volume *Roman Roads in Britain* (1955, 1957), and using his numbering system as a base, Dr Davies has approached *Roads in Roman Britain* from a very interesting and practical point of view. Having spent almost 30 years in the government's Transport Research Laboratory, he treats the roads as roads - the archaeology and history are all there, but in order to really understand the significance of their use and how they functioned, the highway and transport engineering aspect must be addressed. All elements of the roads under these headings are examined from a practical knowledge, which is very illuminating. Naturally, full use is made of the

archaeological, excavation, and literary data available, but this is the first time that it has all been brought together from a highway engineering viewpoint, and it is quite a revelation. A very useful part of the book is the detailed Gazetteer of some 400 Roman roads in Britain (none of whose original names are known), divided into sections of those with traditional names as per Margary, then a sequence under Margary numbers (with no names), identifying their origin, destination, county location, and length. This is both a totally fresh and invigorating view of the practical aspect of roads in Roman Britain and makes a considerable addition to the literature.

Not only do 'all roads lead to Rome', they also lead away from the Eternal City, and 'Stanegate' (Margary's 85a, b) runs from Corbridge via Carvoran and on to Carlisle, the focus of Mike McCarthy's *Roman Carlisle and the Lands of the Solway*. This city at the western end of Hadrian's Wall has been the focus of much archaeological investigation in recent years, many of the discoveries throwing new light on this outpost of empire. Not least has been the discovery of ink-written wooden tablets better known previously from the incredible examples from the fort at Vindolanda to the east. Carlisle (*Luguvalium*) was at the centre of a cultural cross-roads for centuries, and this book puts it into the prehistoric setting of its landscapes of northern Cumbria and southern Scotland, through its Roman *floruit* down into the shadowy post-Roman 'dark age' kingdom of *Rheged*. Landscape has always dominated habitation in this distinctive area around the head of the Solway Firth, and the author fully realises this in his survey and presentation that melds the whole together in a rounded picture of northern Britain based on sound archaeological evidence and its interpretation.

### THE BOOKS

*A Guide to the Roman Remains in Britain*. Roger J.A. Wilson. Constable, 4th edition, 2002. xx + 732pp, 144 b/w illus. Paperback, £14.99.

*Architecture in Roman Britain*. Guy de la Bédoyère, Shire Books, Princes Risborough, 2002. 72pp, 56 illus. Paperback, £5.99.

*The Roman Shore Forts: Coastal Defences of Southern Britain*. Andrew Pearson. Tempus, Stroud, 2002. 192pp, 25 colour plates, 78 b/w illus. Paperback, £17.99.

*Roads in Roman Britain*. Hugh Davies. Tempus, Stroud, 2002. 191pp, 75 b/w illus. Paperback, £16.99.

*Roman Carlisle and the Lands of the Solway*. Mike McCarthy. Tempus, Stroud, 2002. 162pp, 19 colour plates, 70 b/w illus. Paperback, £16.99.

\*

## The Oxford Encyclopedia of Ancient Egypt

Donald B. Redford,  
Editor-in-Chief

*Oxford University Press, 2001.*

*3 vols., 1656 pp., about 400 illus. and maps. Hardback, £285 or \$450.*

This voluminous work, featuring over 600 original articles written by some 254 scholars (a veritable who's-who of Egyptology), will certainly be an indispensable reference work for some years to come. The associate editor was Donald B. Redford; the editors Edward Bleiberg, John L. Foster, Rita E. Freed, Gerald E. Kadish, Ronald J. Leprohan, and David P. Silverman, all American Egyptologists, though the advisors included scholars from Europe and Egypt: Zahi Hawass, Jean Leclant, Tito Orlandi, Mohamed Saleh, and Rainer Stadelmann.

The many entries on architecture, art, history, language, literature, politics, religion, society and culture, and trade are for the most part quite comprehensive and up-to-date, and an admirable job has been done in presenting the latest theories, discoveries, and developments in virtually all fields of Egyptology. The information contained in these tomes is unquestionably the most accurate and accepted information available.

For the most complete coverage of both major and minor sites and Egyptian geography, however, it must still take second place to *The Cultural Atlas of Ancient Egypt* by Baines and Malek (2nd edition, 2000), which is also invaluable for its gazetteer.

A 65-page index with over 10,000 entries should be one of the first points of reference for scholars and students alike, yet it is lacking a number of necessary cross-references and blind entries for the general reader and beginner student, especially concerning royal names. For example, neither the entries, nor the blind entries, and not even the articles for Amenhotpe I, II, and III mention alternate spellings of Amenhotep and Amenophis. Yet in the article on 'Officials', Amenophis II is used; under 'Bersheh and Music', Amenophis III; and in 'Administrative Texts', Amenhotep III. In the index, under the listing for Cheops one is referred to Khufu, and Khafre is referred to under Chephren. However, Mycerinus is not mentioned as the older version of Menkaure in either the article or the index, nor is it included as a blind entry. The often preferred name of Nekaou, rather than Necho, for the 26th Dynasty pharaoh

is also not to be found, yet both the blind entry and the index refer one to Senwosret for the previously accepted name of Sesostri (yet do not mention the alternate, commonly used name Senusret, even in the article).

Each article contains a bibliography, from which it is clear that some authors appear to have submitted their articles at an earlier date than others. As an example, the bibliographies in articles on 'Technology and Engineering' and 'Tools' refer to the old 4th edition of Lucas' *Ancient Egyptian Materials and Industries* (1962) and not to the recently published *Ancient Egyptian Materials and Technology* (2000) edited by Nicholson and Shaw (and which the reviewer strongly recommends as a work to complement the Encyclopaedia). But the latter is listed in other bibliographies such as in the article 'Quarries and Mines'. In the articles on 'Granite, Limestone, and Quartzite' another author refers surprisingly to neither work. Diorite (and granodiorite) are included in the encyclopedia, but there is no treatment of such important sculptural materials as siltstone or greywacke (also called 'slate' or 'schist').

For such a prestigious work, the illustrations leave much to be desired, especially for such articles as 'Amulets and Symbols' for which accompanying illustrations would be of great importance. The article on 'Crowns' illustrates only the White, Red, and Double Crowns and lacks examples of other important royal and divine headdresses such as the Blue Crown, the *nemes*, and the *atef*-crown; yet the entry for 'Insignias' illustrates 31 types of thrones, sceptres, staves, and standards. Many of the photos were supplied either by Art Resource or by the University of Pennsylvania (Dr Redford is Professor of Classics and Ancient Mediterranean Studies at the Pennsylvania State University). A proper series of images of the pharaohs is sadly lacking (for this, one should use *Chronicle of the Pharaohs* by Peter Clayton). Indeed, the one illustration for Ramesses II is an antique line drawing of the seated statue in Turin. The eight pages of colour photos supplied by Art Resource are nearly all dated, well-known stock images. The one-volume, much smaller *Dictionary of Ancient Egypt* by Shaw and Nicholson (1995), produced in association with the British Museum, provides an excellent example of the use of appropriate illustrations, many in colour, drawn, of course, from the magnificent collections of the museum (and which afford a much less expensive alternative for the general reader).

It is indeed unfortunate there was no tighter supervision of terminology and cross-referencing. Understandably, with so many articles, this would have been a difficult and time-consuming project. However, in major works such as this, one might expect that the reader would not be forced to refer to exterior sources to do the referencing that should have been provided, especially considering the price of this set.

*Jerome M. Eisenberg, Ph.D.*

### **Capturing Troy: The Narrative and Functions of Landscape in Archaic and Early Classical Greek Art**

Guy Hedreen

*University of Michigan Press,  
Michigan, 2001. vi + 297pp, 50  
b/w illus. Hardback, £41 (\$57.50).*

The Trojan War furnishes us with the most remarkable myths that have survived from Greek antiquity, and the heroes who animate that epic struggle continue to fascinate from all points of view, whether historical, literary, or artistic.

Hedreen is concerned with the ways in which the artists (mainly Athenian vase-painters of the 6th and 5th centuries BC) illustrated some of the major episodes, and he is particularly interested in how the non-human elements in the images (landscape, altars, furniture, statues, and so on) heighten and inform the meaning of the different events and assist in explaining and deepening the narrative. His chapters are grouped around some of the major incidents at Troy; they do not follow the progress of the siege and sack in any chronological way. Some concern events from the sack of the city: the rape of Cassandra by Ajax the Lesser, the recovery of Helen by her husband Menelaus, and the death of Priam; others highlight themes such as the deaths of Troilus and Achilles, and the tragic figure of Ajax. But the author also deals with earlier episodes, such as the building of the walls of Troy and the Judgement of Paris - there is a particularly charitable reading of this unsympathetic figure who was doomed from birth.

What Hedreen seeks to show in his subtle analysis is that the images reveal more than we have realised. The long-standing assumption that the vase-painters were closely dependent on literary versions of the stories, whether epic, lyric, or tragic, has been waning fast, and the author is at pains to deal it a deathblow. He shows how the background elements to the images can function as indica-

tors of character, make reference to earlier stages in the story, and link visual narratives to one another. He warns us against assuming that the introduction of new elements heralds the influence of new poetic treatments; he prefers to see these elements as a desire on the part of the painters to make the scenes more intelligible and effective. The author's treatment of the individual incidents gradually builds into a more general interpretation of the Trojan War as a whole, its genesis, and its inevitable outcome.

The book is well laid out, accurately printed with notes at the foot of each page (the error on p. 123, n.12 will cause amusement), and a joy to handle. The plates are well chosen, if too austere captioned.

*Professor Brian A. Sparkes,  
Department of Classics,  
University of Southampton*

### **Medieval Panorama**

Edited by Robert Bartlett  
*Thames & Hudson, 2001. 336pp,  
over 800 illus, 612 in colour.  
Hardback, £29.95.*

This book includes a most attractive collection of over 800 illustrations, some two-thirds in colour, revealing many aspects of the Middle Ages. The choice is original and the combinations instructive. Of particular interest are the illustrations of the transition from classical to early medieval and those which define the Middle Ages by referring back to and contrasting with the classical world. The first chapter, entitled 'What Made the Middle Ages?' is particularly illuminating, balancing as it does the classical influence, the Germanic invaders, the politics of conversion, Islam, and Charlemagne. Pictorially, the appositions of St Peter from a 4th-century sarcophagus with apostles from Rheims, the exploration of early Christian ivories and mosaics as sources for Christian iconography, and early manuscript illustrations of the hierarchy of the Church, are all well chosen and informative. They are set in a framework that explores the major themes of the Middle Ages such as the Salvation of the soul, medieval art, earthly powers, the life of the mind, and the interface between Christians and non-Christians. There is a particularly useful reference section with a biographical dictionary, and other reference material including a solid index and a guide to websites. It is an admirable introduction, both visually and verbally, to the Middle Ages.

*John Cherry, FSA,  
formerly Keeper, Department of Medieval  
and Early Europe, The British Museum*

Please send books for consideration for review to:  
Peter A. Clayton,  
Reviews Editor,  
*Minerva*  
Magazine,  
14 Old Bond  
Street, London  
W1S 4PP.

## MUSEUM EXHIBITIONS

### UNITED KINGDOM ABERDEEN

**PERMANENT COLLECTION.** A well-focused collection falling into three broad categories: prehistoric material donated by private enthusiasts, medieval artefacts from excavations carried out in the city in recent years, and a group of Mediterranean artefacts collected by local travellers in the 19th and early 20th centuries. **ABERDEEN ART GALLERY AND MUSEUMS** (44) 1224 523-700 (<http://aagm.co.uk>).

### BRIDPORT, Dorset

**WADDON HILL EXCAVATIONS.** Waddon Hill was occupied for 15 years by the elite Roman *Legio II Augusta* before they marched into the Midlands to crush the revolt led by Boudicca. The fort was excavated 1959-1969, and yielded an extraordinarily rich number of finds: one of the best Roman military collections in Britain. **BRIDPORT MUSEUM** (44) 1308 422-116. *Permanent display.*

### BRISTOL

**EGYPT ANCIENT & MODERN.** Recent acquisitions. **BRISTOL MUSEUMS AND ART GALLERY** (44) 117 922 3571 ([www.bristol-city.gov.uk/museums](http://www.bristol-city.gov.uk/museums)). *Until 4 May 2003.*

### CAMBRIDGE

**FITZWILLIAM MUSEUM COURTYARD DEVELOPMENT.** During 2002/2003, a building project will be carried out to improve access and facilities for visitors. The museum will remain open and the lower floor of the Founder's Building will display antiquities from Ancient Egypt, Greece, and Rome, as well as Roman and Romano-Egyptian, Cypriot, and Western Asiatic art. Parts of the collection will not be on display and visitors are therefore advised to contact the museum in advance. **FITZWILLIAM MUSEUM** (44) 1223 332-906.

**THE PHOTOGRAPHIC COLLECTIONS OF THE MUSEUM, 1860s-1930s.** **MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY** (44) 1223 333-516 ([www.cumaa.arcanth.cam.ac.uk/info.html](http://www.cumaa.arcanth.cam.ac.uk/info.html)). *Until December.*

### HARROGATE, Yorkshire

**LAND OF THE PHARAOHS.** A major exhibition of artefacts from the museum's relatively unknown Ancient Egyptian Archaeology collection. Highlights include a sarcophagus from the ancient city of Thebes and a recently conserved and very rare cartonnage jackal head of the god Anubis. This mask and the majority of the collection were acquired by local collector Benjamin Kent in the early 20th century. **ROYAL PUMP ROOM MUSEUM** (44) 1423 556-188. *Until 23 February 2003.*

### HULL, Yorkshire

**NEW ROMAN GALLERIES.** One of the UK's most famous collections of Roman mosaics and artefacts is now back on display, set in magnificent new galleries. Hull has the finest regional collection of near-complete Roman mosaics in the UK. Mosaics from four Roman villas

based at Rudston, Brantingham, Harpham, and Horkstow have been fully cleaned and restored for the launch of the new Roman Galleries, revealing details unseen for twenty years. **HULL AND EAST RIDING MUSEUM** (44) 1482 300 300 ([www.hullcc.gov.uk](http://www.hullcc.gov.uk)). *Permanent exhibition.* (See this issue, p. 7.)

### LONDON

**700 YEARS OF CHINESE JADE: FROM THE COLLECTION OF SIR JOSEPH HOTUNG.** A new long-term display illustrates the history of jade in ancient China from c. 5000 BC. to the present day. **THE BRITISH MUSEUM** (44) 20 7323-8525 ([www.british-museum.ac.uk](http://www.british-museum.ac.uk)). *From 12 November.*

**AZTECS.** One of the greatest exhibitions of Aztec culture ever seen. 350 spectacular works will trace the life and times of the Aztecs, an extraordinary people, who in the space of only 200 years (from 1325 to 1521) created one of the most impressive civilisations in the world. **ROYAL ACADEMY OF ARTS** (44) 207 300-8000 ([www.royalacademy.org.uk](http://www.royalacademy.org.uk)). *27 September - 16 February 2003.* Catalogue. (See *Minerva*, this issue, pp. 8-12.)

### DISCOVERING ANCIENT AFGHANISTAN: THE MASSON COLLECTION.

Archaeological finds from the Greek to Islamic periods (3rd century BC - 16th century AD) collected by Charles Masson (1800-53), the first explorer and recorder of ancient sites in the neighbourhood of Kabul and Jalalabad. **THE BRITISH MUSEUM** (44) 20 7323-8525 ([www.british-museum.ac.uk](http://www.british-museum.ac.uk)). *12 September - 9 January 2003.* (See *Minerva*, this issue, pp. 53-55.)

### LONDON ARCHAEOLOGICAL ARCHIVE AND RESEARCH CENTRE (LAARC).

Following a £5 million refurbishment, scholars and general alike may consult by appointment the important archaeological collections in the Museum of London storerooms derived from over 4000 excavations. A unique opportunity. **MORTIMER WHEELER HOUSE** ([www.museumoflondon.org.uk](http://www.museumoflondon.org.uk)). *Permanent.* (See *Minerva*, May-June 2002, p. 41.)

### PREHISTORY: OBJECTS OF POWER.

A new display illustrating the varied ways in which prehistoric objects could be used in power and control from the earliest times up until the end of the European Bronze Age (800 BC). Material not seen for 50 years. **THE BRITISH MUSEUM** (44) 20 7323-8525 ([media@thebritishmuseum.ac.uk](mailto:media@thebritishmuseum.ac.uk)). *Permanent.* (See *Minerva*, July-August 2002, pp. 19-21.)

### NORWICH, Norfolk

**NORWICH CASTLE MUSEUM.** After an extensive refurbishment, visitors are able to see parts of the castle that had never before been accessible, including the basement of the keep - where it is possible to discover how the castle was constructed. A new archaeology gallery celebrates the story of Queen Boudicca and displays the treasure of her Iceni tribe, and a new Egyptian gallery has been designed to show the museum's collection. **NORWICH CASTLE MUSEUM** (44) 1603 493-625.

### PORTMAHOMACK, Scotland

**TARBAT DISCOVERY CENTRE.** A display

of a selection of 149 locally excavated Pictish sculptures and other important Viking artefacts. **TARBAT DISCOVERY CENTRE** (44) 1862 871-361 ([www.york.ac.uk/depts/arch/staff/sites/tarbat/index.html](http://www.york.ac.uk/depts/arch/staff/sites/tarbat/index.html)). *Until December.* (See *Minerva*, forthcoming.)

### SUTTON HOO, Suffolk

**SUTTON HOO NATIONAL TRUST VISITOR CENTRE.** A new centre built to display the Anglo-Saxon treasure which lay buried in a nearby field for 1300 years. Featured are a jewelled helmet, sword, shield, Byzantine silver, and an intricately carved gold buckle. **SUTTON HOO VISITOR CENTRE** (44) 1394 389-700 ([www.suttonhoo.org](http://www.suttonhoo.org)). (See *Minerva*, this issue, pp. 40-42.)

### UNITED STATES

#### ATLANTA, Georgia

**MYSTERIES OF THE MUMMIES: THE ART AND ARCHAEOLOGY OF DEATH IN ANCIENT EGYPT.** The reinstated galleries of Egyptian and Near Eastern Art opened in October 2001. Included are a recently acquired collection of sarcophagi, mummies, and other Egyptian antiquities from the Niagara Falls Museum. **THE MICHAEL C. CARLOS MUSEUM** (1) 404 727-4282 ([www.emory.edu/carlos](http://www.emory.edu/carlos)). (See *Minerva*, Sept-Oct 2001, pp. 9-16. Reprints of this article are available for \$3.50 at the museum or from *Minerva*.)

#### THE ART OF THE ANCIENT AMERICAS.

A selection of works from the museum's collection of Mesoamerican, Central American, and Andean art. **MICHAEL C. CARLOS MUSEUM** (1) 404 727-4282 ([www.emory.edu/carlos](http://www.emory.edu/carlos)). *An ongoing exhibition*

#### THE ARTS OF INDIA AND THE HIMALAYAS: RECENT ACQUISITIONS.

Stone and bronze sculptures from medieval India and its environs. **THE MICHAEL C. CARLOS MUSEUM** (1) 404 727-4282 ([www.emory.edu/carlos](http://www.emory.edu/carlos)). *An ongoing exhibition*

#### TREASURES FROM THE ROYAL TOMBS OF UR.

Selected items from the University of Pennsylvania's Museum of Archaeology and Anthropology finds from the Royal Cemetery of Ur, one of the most spectacular discoveries of ancient Mesopotamia. (See *Minerva*, March/April 1999, pp. 6-20.) **MICHAEL C. CARLOS MUSEUM** (1) 404 727-4282 ([www.emory.edu/carlos](http://www.emory.edu/carlos)). *26 October-18 January 2003.*

### BALTIMORE, Maryland

**REOPENING OF THE CENTRE STREET BUILDING.** An extensive renovation of the museum's largest wing; introducing 39 new galleries, and including the world-famed Classical and Egyptian Collections. **THE WALTERS ART MUSEUM** (1) 410 547-9000 ([www.thewalters.org](http://www.thewalters.org)).

#### WONDROUS JOURNEYS: THE WALTERS COLLECTION FROM EGYPTIAN TOMBS TO MEDIEVAL CASTLES.

Objects demonstrating the customs, beliefs, and daily lives of ancient and medieval civilisations. **THE WALTERS ART MUSEUM** (1) 410 547-9000 ([www.thewalters.org](http://www.thewalters.org)). *An ongoing exhibition.*

### BIRMINGHAM, Alabama

**DESIRE AND DEVOTION: INDIAN AND HIMALAYAN ART FROM THE JOHN AND**

**BERTHE FORD COLLECTION.** Some 250 sculptures, paintings, and miniatures from India, Nepal, and Tibet. **BIRMINGHAM MUSEUM OF ART** (1) 205 254-2566 ([www.artsBMA.org](http://www.artsBMA.org)). *3 November - 26 January 2003 (final venue).*

### BOSTON, Massachusetts

**EGYPTIAN LATE PERIOD.** The newly renovated gallery at the museum spans the period from 664 BC to c. AD 250 and includes the newly acquired stone head of Nectanebo II, the last native pharaoh of Egypt. **MUSEUM OF FINE ARTS, BOSTON** (1) 617 267-9300 ([www.mfa.org](http://www.mfa.org)).

#### THE QUEST FOR IMMORTALITY: TREASURES OF ANCIENT EGYPT.

A blockbuster exhibition of carefully selected masterworks from Egyptian museums, most of which have never been exhibited outside of Egypt, and including some that have never been published or previously put on display. **MUSEUM OF SCIENCE**. (1) 617 589-0100 ([www.mos.org](http://www.mos.org)). *17 November - 30 March 2003 (then to New Orleans).* Catalogue: hardback \$65; paperback (at venue only) \$30. (See *Minerva*, July/August 2002, pp. 8-17. Reprint available for \$5 from *Minerva* or at the venue.)

### BROOKLYN, New York

**ASSYRIAN RELIEFS REINSTALLATION.** As of November 2002, 12 monumental alabaster reliefs from the Northwest Palace of Ashurnasirpal II (883-859 BC) at Nimrud, in storage since 1991, have finally been cleaned, structurally consolidated, and reinstated. **BROOKLYN MUSEUM OF ART** (1) 718 638-5000 ([www.brooklynmuseum.org](http://www.brooklynmuseum.org)).

### BRUNSWICK, Maine

**ART AND LIFE IN THE ANCIENT MEDITERRANEAN FROM THE PERMANENT COLLECTION.** An unusually fine academic collection of Greek, Roman, Cypriot, Egyptian, and Assyrian antiquities. **BOWDOIN COLLEGE MUSEUM OF ART** (1) 207 725-3275 ([www.academic.bowdoin.edu/artmuseum](http://www.academic.bowdoin.edu/artmuseum)). *An ongoing exhibition.*

### BRYN ATHYN, Pennsylvania

**ROMAN ART.** A long-term loan exhibition from the collections of the University of Pennsylvania Museum of Archaeology. **GLENCAIRN MUSEUM** (1) 215 924-2993. *Until 30 September 2003.*

### BUFFALO, New York

**BY THE ANKH: THE CYCLE OF LIFE IN ANCIENT EGYPT.** Over 250 objects from Buffalo, and other American museum collections. **BUFFALO MUSEUM OF SCIENCE** (1) 716 896-5200 ([www.sciencebuff.org/ex\\_wem](http://www.sciencebuff.org/ex_wem)). *Until September 2003.*

### CAMBRIDGE, Massachusetts

**BYZANTINE WOMEN AND THEIR WORLD.** Nearly 200 objects from the museum and 13 major institutions exploring the world of Byzantine women - how they adorned their body, occupied their days, decorated their homes, and soothed their fears. A contrast to past exhibitions, which have focused on empresses and saints. **ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY** (1) 617 495-9400 ([www.artmuseums.harvard.edu](http://www.artmuseums.harvard.edu)). *Until 28 April 2003.* (See the forthcoming issue of *Minerva*.)

**THE ART OF ANCIENT ROME.** An exhibition of stone sculptures, bronzes, terracottas, and glass from the museum's collection. ARTHUR M. SACKLER MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400 ([www.artmuseums.harvard.edu](http://www.artmuseums.harvard.edu)). An ongoing exhibition.

**THE SPHINX AND THE PYRAMIDS: 100 YEARS OF AMERICAN ARCHAEOLOGY AT GIZA.** HARVARD UNIVERSITY SEMITIC MUSEUM (1) 617 495-4631. An ongoing exhibition.

**CHAPEL HILL, North Carolina**  
**BUDDHIST ART AND RITUAL FROM NEPAL AND TIBET.** ACKLAND ART MUSEUM, UNIVERSITY OF NORTH CAROLINA (1) 919 966-5736 ([www.ackland.org](http://www.ackland.org)). A two-year exhibition borrowing works of art from several museums. *Until 1 February 2003.*

**WORD AND WORSHIP: APPROACHING ISLAM THROUGH ART.** This exhibition features objects acquired in the past seven years by the museum. ACKLAND ART MUSEUM, UNIVERSITY OF NORTH CAROLINA (1) 919 966-5736 ([www.ackland.org](http://www.ackland.org)). *Until 29 December.*

**CHICAGO, Illinois**  
**THE PERSIAN ART COLLECTIONS.** THE ORIENTAL INSTITUTE MUSEUM (1) 773 702-9520 ([www.oi.uchicago.edu](http://www.oi.uchicago.edu)). A new permanent exhibition.

**CLEVELAND, Ohio**  
**ART OF THE ANCIENT AMERICAS.** Over 170 objects in stone, gold, silver, and cloth from the museum's collection have been reinstalled in a new gallery which opened in December 2001, including several superb jadeite sculptures from Mexico and 16 gold ornaments from Peru. CLEVELAND MUSEUM OF ART (1) 216 421-7340 ([www.clevelandart.org](http://www.clevelandart.org)).

**EARLY CHINESE ART GALLERY.** The first gallery of Asian art to be reinstalled at the museum since 1970 features more than 50 works of Chinese art from the Neolithic period to the Han Dynasty and features jade sculptures, ceramics, and metalwork - including several important bronze bells which were played during court rituals. CLEVELAND MUSEUM OF ART (1) 216 421-7340 ([www.clevelandart.org](http://www.clevelandart.org)).

**MAGNA GRAECIA: GREEK ART FROM SOUTH ITALY AND SICILY.** Some 80 masterworks from Italian museums, including stone, bronze, and terracotta sculpture and vases, and featuring the early 5th century BC marble youth of Agrigento. CLEVELAND MUSEUM OF ART (1) 216 421-7340 ([www.clevelandart.org](http://www.clevelandart.org)). 27 October - 5 January 2003 (then to only other venue, Tampa, 2 February - 20 April 2003). Catalogue. (See *Minerva*, this issue, pp. 9-16.)

**DENVER, Colorado**  
**ART OF THE TANG DYNASTY.** DENVER ART MUSEUM (1) 720 865 5000. *Until 7 December.*

**GAINESVILLE, Florida**  
**ART OF ASIA FROM THE HARN MUSEUM COLLECTION.** This long-term exhibition is presented as a series of focused installations featuring various media, themes, and countries. Its two points of focus are Chinese jade, metalwork, ceramics, and painting from the Neolithic period

to the Ching dynasty; and Hindu and Buddhist sculpture from India, Nepal, Tibet, Thailand, and China. SAMUEL P. HARN MUSEUM OF ART, UNIVERSITY OF FLORIDA (1) 32611-2700. *Until December 2003.*

**LOS ANGELES, California**  
**ANCIENT ART FROM THE PERMANENT COLLECTION.** A temporary exhibition, including some of the recent acquisitions from the Fleischman collection, until the Paul Getty Museum in Malibu is reopened, now scheduled for 2003. THE GETTY CENTER (1) 310 440-7300 ([www.getty.edu](http://www.getty.edu)).

**MALIBU, California**  
**J. PAUL GETTY MUSEUM CLOSED.** It should be noted that the Getty Villa Museum, which houses the noted collection of Greek and Roman antiquities, closed on 6 July 1997 for an extensive renovation, will probably reopen in 2003 as a centre for comparative archaeology and culture. (See above.) THE J. PAUL GETTY MUSEUM (1) 310 459-7611.

**MINNEAPOLIS, Minnesota**  
**APPRECIATING CHINA: GIFTS FROM RUTH AND BRUCE DAYTON.** Some 500 works of art donated to the museum, among the 700 that the Daytons have acquired for the museum over the past six years including a magnificent bronze celestial horse from the Han Dynasty. MINNEAPOLIS INSTITUTE OF ARTS (1) 612 870-3131 ([www.artsMIA.org](http://www.artsMIA.org)). *Until 10 November.*

**ETERNAL EGYPT: MASTERWORKS OF ANCIENT ART FROM THE BRITISH MUSEUM.** A major exhibition of 140 works of art from the most famous collection outside of Egypt. MINNEAPOLIS INSTITUTE OF ARTS (1) 612 870-3131 ([www.artsMIA.org](http://www.artsMIA.org)). 22 December - 16 March 2003 (then to Chicago). Catalogue. (See *Minerva*, May/June 2001, pp. 9-16. Reprints of this article are available from *Minerva* or at the venue for \$3.50.)

**NEWARK, New Jersey**  
**GLASS IN THE ANCIENT MEDITERRANEAN CULTURES.** A reinstallation of the museum's renowned Eugene Schaeffer Collection from 1500 BC through to the Islamic period, including video clips demonstrating ancient techniques for working glass. THE NEWARK MUSEUM (1) 973 596-6550 ([www.newarkmuseum.org](http://www.newarkmuseum.org)).

**SOUTHEAST ASIAN IMAGES IN STONE AND TERRACOTTA.** Objects from the museum's collection, including recent gifts. THE NEWARK MUSEUM (1) 973 596-6550 ([www.newarkmuseum.org](http://www.newarkmuseum.org)). *Until June 2003.*

**THE SPORT OF LIFE AND DEATH: THE MESOAMERICAN BALLGAME.** Over 150 objects from what is said to be the world's first team sport, many of them shown for the first time in the United States. THE NEWARK MUSEUM (1) 973 596-6550 ([www.newarkmuseum.org](http://www.newarkmuseum.org)). *Until 20 December.*

**NEW YORK, New York**  
**NEW CYPRIOT GALLERIES.** The reinstallation of over 600 works of art from the finest collection outside of Cyprus. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 ([www.metmuseum.org](http://www.metmuseum.org)). Catalogue. (See *Minerva*, May/June 2000, pp. 18-23).

**GLIMPSES OF THE SILK ROAD: CENTRAL ASIA IN THE FIRST MILLENNIUM AD.** A new permanent installation featuring about 40 sculptures, paintings, ivory rhytons, metalwork, textiles, and stucco, primarily from the museum's collections produced by the Persians, Kushans, Sogdians, Chinese, and others, in an amalgam of differing influences. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 ([www.metmuseum.org](http://www.metmuseum.org)).

**HERZFELD IN SAMARRA.** Little-known antiquities from Samarra, the temporary capital of the 'Abbasid caliphs (AD 836-92). Acquired by the Department of Islamic Art in 1943 from the collection of Ernest Emile Herzfeld, a prominent scholar and archaeologist, whose notebooks, sketchbooks, watercolours, drawings, architectural plans, maps, and photos are also displayed. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 ([www.metmuseum.org](http://www.metmuseum.org)). *Until 5 January 2003.*

**NOMADIC ART OF THE EASTERN EURASIAN STEPPES: THE EUGENE V. THAW COLLECTION.** Nearly 200 weapons, gold and bronze belt plaques and chariot fittings, and objects of personal adornment from the 1st millennium BC. Selected from the Thaw collection, with additional works from other private collectors and the museum. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 ([www.metmuseum.org](http://www.metmuseum.org)). *Until 5 January 2003.* Catalogue \$45. (See *Minerva*, this issue, pp. 26-28.)

**THE LEGACY OF GENGHIS KHAN: COURTLY ARTS AND CULTURE IN WESTERN ASIA, 1256-1353.** Some 200 works from museum and collections worldwide including works in stone, metal, wood, ceramics, jewellery, rare textiles, and books, exploring the influence of China's Yüan dynasty, founded by Kublai Khan, a grandson of Genghis Khan, on the art and culture of Iran's Ilkhanid dynasty, founded by another grandson, Hulagu. METROPOLITAN MUSEUM OF ART (1) 212 879-5500 ([www.metmuseum.org](http://www.metmuseum.org)). 5 November - 16 February 2003. Catalogue.

**SAN FRANCISCO, California**  
**ASIAN ART MUSEUM.** The museum is now closed in preparation for its move to a new, expanded facility at San Francisco's Civic Center early in 2003. (1) 415 379-8801 ([www.asianart.org](http://www.asianart.org)).

**ETERNAL EGYPT: MASTERWORKS OF ANCIENT ART FROM THE BRITISH MUSEUM.** A major exhibition of 140 works of art from the most famous collection outside Egypt. CALIFORNIA PALACE OF THE LEGION OF HONOR (1) 415 863-3330 ([www.thinker.org](http://www.thinker.org)). *Until 3 November (then to Minneapolis).* Catalogue. (See *Minerva*, May/June 2001, pp. 9-16. Reprints of this article are available from *Minerva* or at the venue for \$3.50.)

**SEATTLE, Washington**  
**IS EGYPTIAN ART AFRICAN?** A continuing exhibition comparing ancient Egyptian gods to sub-Saharan masqueraders, highlighting similarities between some of the postures, articles of personal adornment, and views of divine kingship. SEATTLE ART MUSEUM (1) 206 654-3100 ([www.seattleartmuseum.org](http://www.seattleartmuseum.org)).

**WONDERS OF CLAY AND FIRE: CHINESE CERAMICS THROUGH THE AGES.** SEATTLE ASIAN ART MUSEUM (1) 206 654-3100 ([www.seattleartmuseum.org](http://www.seattleartmuseum.org)). An ongoing exhibition.

**WASHINGTON, D.C.**  
**THE ANCIENT NUBIAN CITY OF KHERMA, 2500-1500 BC.** Pottery, jewellery, and unusual ivory inlays in the form of animals, from Sudan. NATIONAL MUSEUM OF AFRICAN ART (1) 202 357-4600 ([www.si.edu/nmafa](http://www.si.edu/nmafa)). An ongoing exhibition.

**CHARLES LANG FREER AND EGYPT.** An important collection of 17 Egyptian glass vessels of the 18th Dynasty, acquired by Freer in Cairo in 1909, part of his 1400-piece ancient glass collection, are on display with a further three cases of faience vessels, amulets, inlays, and jewellery. FREER GALLERY OF ART, SMITHSONIAN INSTITUTION (1) 202 357-4880 ([www.si.edu/asia](http://www.si.edu/asia)). An ongoing exhibition.

**CHINESE BUDDHIST SCULPTURE IN A NEW LIGHT.** The popularity of old Chinese devotional Buddhist images for Western collectors in the late 19th century spurred on the production of forgeries. This unusual exhibition addresses the issues of authenticity and attribution since new studies have allowed for more refined analysis and explication of the geographical and historical contexts in which these images were made. FREER GALLERY OF ART (1) 202 357-4880 ([www.si.edu/asia](http://www.si.edu/asia)). *Until 4 May 2003.*

**THE FREER GALLERY OF ART: CONTINUING EXHIBITIONS: ANCIENT CHINESE POTTERY AND BRONZE, ARTS OF THE ISLAMIC WORLD, BUDDHIST ART, INDIAN ART.** FREER GALLERY OF ART, SMITHSONIAN INSTITUTION. (1) 202 357-2700.

**KENRO IZU: SACRED SITES ALONG THE SILK ROAD.** Over two dozen large format photographs of ancient and medieval sites in Tibet, Ladakh, and western China. SACKLER GALLERY, SMITHSONIAN INSTITUTION (1) 202 357-2700 ([www.si.edu/asia](http://www.si.edu/asia)). *Until 5 January 2003.*

**THE SENSUOUS AND THE SACRED: CHOLA BRONZES FROM SOUTH INDIA.** 60 bronzes from the 9th to 13th centuries from important public and private collections in the US and Europe. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION (1) 202 357-2700 ([www.si.edu/asia](http://www.si.edu/asia)). 10 November - 9 March 2003. Catalogue.

**WILLIAMSTOWN, Massachusetts**  
**ANCIENT SPIRITS FROM THE PALACE OF ASHURNASIRPAL II.** The two magnificent Assyrian reliefs in the museum collection can now be compared with computer-generated depictions as they appeared in their original 9th century

# Calendar

BC context. WILLIAMS COLLEGE MUSEUM OF ART (1) 413 597-2429 ([www.williams.edu/WCMA](http://www.williams.edu/WCMA)). An ongoing exhibition.

## AUSTRIA

**BAD DEUTSCH-ALTENBURG, Niederösterreich**  
**MEDICINA CARNUNTINA: ROMAN HYGIENE AND MEDICINE.** ARCHAEOLOGISCHER PARK CARNUNTUM (43) 2165 2480. *Until 2 November.*

## SALZBURG

**NEW EXHIBITION OF THE PREHISTORIC DEPARTMENT.** SALZBURGER MUSEUM CAROLINO AUGUSTEUM (43) 662 843 145 ([www.smca.at](http://www.smca.at)). A permanent installation.

## VIENNA

**GUATEMALA: LAND OF THE QUESTZAL.** A comprehensive exhibition from Mayan to colonial times with objects from museums in Guatemala, Mexico, and Spain. MUSEUM FÜR VOLKERKUNDE (43) 222 521 770 ([www.ethno-museum.ac.at](http://www.ethno-museum.ac.at)). *Until 13 January 2003.*

**THE EGYPTIAN AND ORIENTAL COLLECTION.** Following an extensive refurbishment, the collection re-opened on 24 September 2001. KUNSTHISTORISCHES MUSEUM (43) 1 525-240 ([www.khm.at](http://www.khm.at)).

## BELGIUM BRUSSELS

**THE ARTISTS OF DEIR EL-MEDINA.** The site of Deir El-Medina, excavated by the French Institute, Cairo, 1912-1952 and still undergoing study, housed the community of artists, craftsmen, and workmen responsible for the excavation and decoration of the royal tombs in the Valley of the Kings. This major travelling exhibition examines the everyday life and working practices of the inhabitants of this small enclosed village. MUSÉES ROYAUX D'ART ET D'HISTOIRE (32) 2 741 7211 ([www.kmkg-mrah.be](http://www.kmkg-mrah.be)). *10 Until 12 January 2003 (then to Turin).* Catalogue. (See *Minerva*, May/June 2002, pp. 20-24.)

## TREIGNES

**THE BEAUTIES OF EGYPT - 'THOSE THAT THE YEARS CANNOT HARVEST'.** 144 works of ancient Egyptian art from European museums. MUSÉE DU MALGRE-TOUT (32) 60 39 02 43. *Until 15 December.* Catalogue.

## CANADA HULL, Quebec

**THE MYSTERIOUS BOG PEOPLE.** Objects that were sacrificed in sacred bogs; pottery, flint tools, jewellery, and coins; and including a canoe which dates from c. 8500 BC, from the early peoples of northwestern Europe. CANADIAN MUSEUM OF CIVILIZATION (1) 819 776-7000 ([www.civilization.ca](http://www.civilization.ca)). *6 December - 1 September 2003.*

## OTTOWA, Ontario

**CHINESE JADE: THE ULTIMATE TREASURE OF ANCIENT CHINA.** About 120 carvings from the Neolithic Age to the Qing Dynasty. NATIONAL GALLERY OF CANADA (1) 613 990-1985 ([www.national.gallery.ca](http://www.national.gallery.ca)). *Until 5 January 2003.*

## TORONTO, Ontario

**CHINESE SHADOWS: RUBBINGS OF HAN DYNASTY STONE RELIEFS (220 BC - 206**

**AD).** Modern examples of a 1000-year old ink-on-paper rubbing technique together with the original stone reliefs. The exhibition includes a full-size reproduction of the only Han Dynasty tomb still existing in China with rubbings from the original stone engravings. ROYAL ONTARIO MUSEUM (1) 416 586-8000 ([www.rom.on.ca](http://www.rom.on.ca)). *Until 2 December.*

**TREASURES FROM A LOST CIVILIZATION: ANCIENT CHINESE ART FROM SICHUAN.** An extensive exhibition of objects in bronze, jade, and pottery dating from the 13th century BC to the 3rd century AD excavated in the 1980s from two sacrificial pits in Sanxingdui. ROYAL ONTARIO MUSEUM (1) 416 586-8000 ([www.rom.on.ca](http://www.rom.on.ca)). *Until 10 November (final venue).* Catalogue. (See *Minerva*, July/August 2001, pp. 14-20.)

## CZECH REPUBLIC PRAGUE

**IZNIK CERAMICS.** An exhibition of Turkish pottery from the 15th to 17th centuries. The permanent collection of the museum is devoted to Asian and Oriental art. ZBRASLAV CHATEAU (420) 25 792-1638. *Until 1 March 2003.*

## DENMARK COPENHAGEN

**ANCIENT CYPRUS AT THE DANISH NATIONAL MUSEUM: THE A.G. LEVENTIS GALLERY.** New permanent display of ancient Cypriot art dating from 2500 BC into the Iron Age, collected since the early 19th century. Includes fascinating sculptures excavated from the Sanctuary of Athena at Lindos, Rhodes, in 1902-1914. DANISH NATIONAL MUSEUM (45) 3313 4411 ([www.nat-mus.dk](http://www.nat-mus.dk)). (See *Minerva*, July-August 2002, pp. 22-24.)

## MOLDRUP

**THE IRON AGE IN NORTH JUTLAND.** A new permanent exhibition of the art and history of the area including reconstructions of farms, houses, workshops, and graves based upon 40 years of excavations. HISTORY CENTER ([www.jernalderlandsby.dk](http://www.jernalderlandsby.dk)).

## ROSKILDE

**VIKINGS IN IRELAND.** A major new exhibition focusing on the Danish-Irish Viking connection. VIKING SHIP MUSEUM (45) 46 300-200 ([www.vikinges.kibsmuseet.dk](http://www.vikinges.kibsmuseet.dk)). *Until 2004.* (See *Minerva*, March-April 2002, pp. 13-14.)

## EGYPT CAIRO

**THE HIDDEN TREASURES OF THE EGYPTIAN MUSEUM.** To celebrate the centennial anniversary of the Egyptian Museum an exhibition of up to 500 antiquities will be displayed for the first time, including 170 pieces that were stored in the basement of the museum, objects from some 15 major archaeological sites, and 145 Ptolemaic and Roman objects from the Alexandria Museum. THE EGYPTIAN MUSEUM (20) 2 575 7035. *9 December - December 2003.*

**THE ROYAL MUMMIES.** Eleven pharaonic mummies, including Ramesses II, are on permanent exhibition having been removed from display in 1980. THE EGYPTIAN MUSEUM (20) 2 575 7035.

## LUXOR

**MUSEUM OF THE MORTUARY TEMPLE OF MERENPTAH.** A small new museum of previously inaccessible objects, including sculpture, fragments of reliefs from the temple, and architectural elements; the first on-site museum in the Theban area.

## FRANCE

### AGEN, Lot-et-Garonne

**THE ORIENTAL VISION: FROM THE CITIES OF MESOPOTAMIA TO JERUSALEM.** MUSÉE DES BEAUX-ARTS (33) 553 69 47 23. *Until 3 February 2003.*

### AMIENS, Somme

**THE TRAGIC THIRD CENTURY.** MUSÉE DE PICARDIE (33) 422 91 36 44. *Until 3 November.*

### ARLES, Bouches-du-Rhône

**FUNERARY PRACTICES IN PTOLEMAIC EGYPT.** MUSÉE DE L'ARLES ANTIQUE (33) 490 18 88 88 ([www.arles-antique.org](http://www.arles-antique.org)). *Until 5 January 2003.*

### BIBRACTE, Burgundy

**CELTIC MUSEUM.** A new museum of the Celtic civilisation includes objects not only from France, but also Switzerland, Germany, Slovakia, Budapest, and the Mediterranean region. Bibracte is part of a huge Celtic fortified oppidum, with most of its fortifications still in place. MUSÉE CELTIQUE DE BIBRACTE (33) 85 865-235.

### BORDEAUX, Gironde

**WORKING ARCHAEOLOGY: THE TRAMWAY AND PARKING AREAS.** MUSÉE D'AQUITAINE (33) 556 01 51 00. *Until 30 March 2003.*

### ETAPLES, Pas-de-Calais

**CONTACTS BETWEEN THE ENGLISH CHANNEL IN THE BRONZE AGE: THE ARCHAEOLOGY OF ETAPLES IN THE 2ND MILLENNIUM BC.** MUSÉE QUEN-TOVIC (33) 321 94 02 47. *Until 3 November.*

### EVREUX

**ON THE TRAIL OF THE HORSE IN NORMANDY FROM PREHISTORIC TIMES TO THE RENAISSANCE.** MUSÉE MUNICIPAL ANCIEN EVECHE (33) 32 315-229. *Until 10 November.*

### FECAMP, Seine-Maritime

**MOTHER GODDESSES AND MATERNITY SCENES.** MUSÉE CENTRE DES ARTS ET DE L'ENFANCE (33) 235 283-199. *Until December.*

### LA CHAUSSE TIRANCOURT

**6000 YEARS OF PREHISTORY IN SOMME.** PARC ARCHEOLOGIQUE SAMARA (33) 322 518 283. A new permanent exhibition.

### MARSEILLE, Bouches-du-Rhône

**THE ETRUSCANS IN THE SEA: WRECKS FROM ANTIBES TO MARSEILLE.** MUSÉE D'HISTOIRE DE MARSEILLE (33) 491 904-222. *Until 31 January 2003.*

### MARTIGUES, Bouches-du-Rhône

**PASSAGES WITHOUT RETURN.** A permanent exhibition of funerary monuments made in the north-west part of the Paris region at the end of the Neolithic period, c. 3500-2500 BC. MUSÉE DE PREHISTOIRE DE L'ILE-DE-FRANCE (33) 164 284-037.

### NEMOURS, Seine-et-Marne

**PREHISTORIC MUSIC: MUSICAL INSTRUMENTS AND SOUND OBJECTS FROM THE BRONZE AND IRON AGES.** MUSÉE DE PREHISTOIRE D'ILE DE FRANCE (33) 164 284-037. *Until 10 November.*

### NICE, Alpes-Maritimes

**TERRA-AMATA (33) 49 355 5993** ([www.nice-coteazur.org/francais/culture/musee/terra/exposition/femmes\\_2001.html](http://www.nice-coteazur.org/francais/culture/musee/terra/exposition/femmes_2001.html)). *Until Spring 2004.*

### NIMES, Gard

**THE IMAGE OF THE BULL IN ANCIENT ART.** MUSÉE ARCHEOLOGIQUE (33) 466 672 557. *Until 31 December.*

### ROANNE, Loire

**PREHISTORIC, EGYPTIAN, AND GALLO-ROMAN ART.** MUSÉE JOSEPH DECHELETTE (33) 477 700-090. An ongoing exhibition.

### SAINT-LEGER-SOUS-BEUVRAY, Saône-et-Loire

**ON THE TRAIL OF CAESAR.** MUSÉE DE LA CIVILISATION CELTIQUE (33) 385 825 300. *Until 11 November.*

### SAINT-MARCEL, Indre

**ARGENTOMAGUS: A NEW VIEW OF THE ANCIENT CITY.** MUSÉE ARCHEOLOGIQUE D'ARGENTOMAGUS (33) 254 24 47 31. *Until 13 November.*

### STRASBOURG, Bas-Rhin

**MOUNT SAINTE-ODILE: ARCHAEOLOGY, HISTORY AND TRADITIONS.** MUSÉE ALSACIEN (33) 388 35 55 36. *Until 30 December.*

## GERMANY BERLIN

**100 YEARS OF THE TURFAN EXPEDITION.** The Berlin Turfan collections acquired by the Prussian expeditions to Central Asia in 1902. ANTIKENSAMMLUNG, PERGAMONMUSEUM (49) 30 2090 5200. *Until 5 January 2003.*

**INDIANS OF NORTH AMERICA: FROM MYTH TO MODERN TIMES.** A long-term special exhibition. MUSEUM FUER VOLKERKUNDE (49) 30 830-1231. *Until 30 November 2005.*

### BOCHUM, Nordrhein-Westfalen

**BUCCHERO: THE CERAMIC OF THE ETRUSCANS.** 146 examples of Buccero ware from the 7th to 6th centuries BC, including several from the museum's collection, 67 from Berlin, and 27 from Dresden. KUNSTSAMMLUNGEN RUHR-UNIVERSITAT BOCHUM (49) 234 700-4738. *Until 15 January 2003.*

### BONN

**THE BONNER COLLECTION OF 'AEGYPTIACA'.** The University of Bonn has opened a new permanent exhibition hall for Egyptian art, with 31 vitrines covering three themes: house, temple, and tomb. AEGYPTISCHES MUSEUM (49) 228 737-282 ([www.philfak.uni-bohn.de](http://www.philfak.uni-bohn.de)). *Closed during school breaks (5 Aug- 15 Sept and 15 Dec - 15 Jan).*

**ERBACH (ODENWALD), Hessen**  
**DISCOVERY AND MYTHS: THE TOMB OF TUTANKHAMUN.** DEUTSCHES ELFENBEINMUSEUM (49) 6062-6464 ([www.hessennet.de/erbach/kultur](http://www.hessennet.de/erbach/kultur)). An ongoing exhibition.

# Calendar

## FRANKFURT

**THE CELTIC PRINCE OF FRANKFURT: POWER AND DEATH-WORSHIP IN THE SEVENTH-CENTURY BEFORE CHRIST.** HISTORISCHES MUSEUM ([www.historisches-museum-frankfurt.de](http://www.historisches-museum-frankfurt.de)). Until 10 November.

## FRANKFURT AM MAIN

**CELTIC PRINCES IN FRANKFURT. POWER AND THE CULT OF DEATH IN THE 7TH CENTURY BC.** HISTORISCH-ARCHAOLOGISCHE GESELLSCHAFT (49) 69 212 30773. Until 10 November.

## FREIBURG, Baden-Württemberg

**ROMAN PORTRAITS FROM BERLIN.** 16 Roman marble portraits from the Antikensammlung, Berlin. ARCHAEOLOGISCHE SAMMLUNG DER UNIVERSITÄT (49) 761 203-3072. Until January 2003. Catalogue.

## HILDESHEIM, Niedersachsen

**ANCIENT PERU: CULTURE IN THE KINGDOM OF THE INCAS.** ROEMER-UND PELIZAEUS-MUSEUM (49) 5121 93 690 ([www.roemer-pelizaemus-museum.de](http://www.roemer-pelizaemus-museum.de)). An ongoing exhibition.

**EGYPT: 5000 YEARS OF HISTORY AND CULTURE OF THE PHARAONIC KINGDOMS.** The famed Egyptian collection of the museum reopened in March 2001 after renovation. ROEMER-UND PELIZAEUS-MUSEUM (49) 5121 93 690 ([www.roemer-pelizaemus-museum.de](http://www.roemer-pelizaemus-museum.de)).

## KASSEL, Hessen

**REOPENING OF THE ANCIENT ART COLLECTION.** The newly renovated rooms include celebrated sculpture, including the Kassel Apollo. ANTIKENSAMMLUNG, STAÄTLICHE MUSEEN KASSEL (49) 561 71543 ([www.kassel.de/kultur](http://www.kassel.de/kultur)).

## KÖLN

**FASCINATION OF THE ORIENT: MAX VON OPPENHEIM - RESEARCHER, COLLECTOR, DIPLOMAT.** An ardent collector, von Oppenheimer (1860-1946) was also involved with excavations in Tell Halaf, Syria. RAUTENSTRAUCH-JOEST-MUSEUM, MUSEUM FUER VOELKERKUNDE (49) 221 336 94011 ([www.museen-koeln.de](http://www.museen-koeln.de)). Until 29 December.

## MAINZ, Rheinland-Pfalz

**EARLY MIDDLE AGES.** A permanent exhibition with over 2200 objects; a major reinstallation and expansion with many pieces acquired from excavations over the past 30 years. ROEMISCH-GERMANISCHES ZENTRALMUSEUM (49) 613 1232-231.

## MUNSTER, Niedersachsen

**1200 YEARS OF HISTORY OF THE CITY.** STADTMUSEUM (49) 89 2332 2370. Until 18 November.

## NUERNBERG, Bayern

**JORDANIAN ARCHAEOLOGY.** A new ongoing overview of the rich discoveries of the period from c. 5000 BC to the 6th century AD, with special emphasis on Petra. NATURHISTORISCHES MUSEUM (49) 911 227-970 ([www.nhg-nuernberg.de](http://www.nhg-nuernberg.de)).

## TRIER, Rheinland-Pfalz

**FORMA URBIS: ROMAN TRIER IN ARCHAEOLOGICAL CITY PLANS.** RHEINISCHES LANDESMUSEUM TRIER

(49) 651 97740 ([www.landesmuseum-trier.de](http://www.landesmuseum-trier.de)). Until 6 January 2003.

## ULM, Baden-Württemberg

**TA: GRAIN AND BREAD IN ANCIENT EGYPT.** DEUTSCHES BROTMUSEUM ULM (49) 731 69 955 ([www.brotmuseum-ulm.de](http://www.brotmuseum-ulm.de)). Until 10 November.

## GREECE ABDERA

**FINDS FROM WEST THRACIAN NECROPOLI.** Klazomenae sarcophagi, vases, terracottas, and jewellery from the 7th century BC to the 12th century AD from the recent excavations of the Archaeological Society of Athens. ARCHAEOLOGICAL MUSEUM (30) 5410-51003. An ongoing exhibition.

**PIRAEUS ARCHAEOLOGICAL MUSEUM.** The museum houses a major collection of Greek sculptures from Piraeus, as well as from south-west Attica and Salamis. Recent finds include those from the Minoan sanctuary on Kythera and the Mycenaean sanctuary at Methana. Also on display are vases from the Geroulanos collection, Daphne. ARCHAEOLOGICAL MUSEUM OF PIRAEUS (30) 1 452-1598.

**THE NIKE TEMPLE FRIEZES.** The east and west friezes, and some of the south and west friezes, have been removed from the temple due to the ever-present air pollution and are now installed at eye level in the museum. THE ACROPOLIS MUSEUM (30) 1 923-8724. A permanent installation.

## REOPENING OF THE BENAKI MUSEUM.

After several years of reconstruction and elaborate refurbishment the museum has reopened, adding to its new vitrines hundreds of objects long in storage. BENAKI MUSEUM (30) 1 361-2694.

## HUNGARY SZEGED

**ANCIENT BRONZES OF THE ASIAN GRASSLANDS FROM THE ARTHUR M. SACKLER FOUNDATION.** 80 works of art including plaques, buckles, and weapons of the horse-riding steppe dwellers of the 2nd and 1st millennia BC from northern China, Mongolia, and eastern Europe. THE FERENC MÓRA MUSEUM. 25 October - 16 February. (See *Minerva*, Sept/Oct 2002, pp. 16-17.)

## IRELAND DUBLIN

**ANCIENT EGYPT.** A recently opened permanent display of Egyptian antiquities drawn from the Museum's own collections. NATIONAL MUSEUM OF IRELAND (353) 1 677-7444 ([www.museum.ie](http://www.museum.ie)). Ongoing.

**NATIONAL MUSEUM OF IRELAND: ARCHAEOLOGICAL COLLECTIONS.** The museum's collections are now displayed in individual galleries including The Treasury, featuring Celtic and medieval art, Ireland's Gold, Prehistoric Ireland, and Viking Age Ireland. NATIONAL MUSEUM OF IRELAND (353) 1 677-7444 ([www.museum.ie](http://www.museum.ie)). Ongoing.

## ISRAEL HAIFA

**HECHT MUSEUM: PERMANENT SPECIAL EXHIBITIONS.** ANCIENT CRAFTS AND INDUSTRIES; PHOENICIANS ON THE NORTH COAST OF ISRAEL IN THE BIBLICAL PERIOD. (972) 4 825-7773 (<http://research.haifa.ac.il/~hecht/>).

## JERUSALEM

**PLAYGROUND OF THE GODS: THE BALL-GAME IN PRECOLUMBIAN ART.** Mayan, Toltec, and Aztec objects include the world's oldest ball marker, figures of players, stone relics of equipment, and ceramics depicting mythological tales about the game. In addition to the museum's objects, there are loans from the Jay Kislak Foundation, Miami, and Michael Fuchs, New York. A film accompanies the exhibition. ISRAEL MUSEUM (972) 2 670-8811 ([www.imj.org.il](http://www.imj.org.il)). Until January 2003.

## ITALY AVEZZANO

**ALBA FUCENS, THE SMALL ROME IN THE ABRUZZI.** The second stage of a large exhibition concerning the ancient Roman city of Alba Fucens. MAGAZZINI DEL GRANO DI VILLA TORLONIA (39) 86 350-1270. Until 30 December. (See *Minerva*, this issue, pp. 17-18.)

## BAIA FLEGREA, Naples

**PARCO ARCHEOLOGICO FLEGREO.** The archaeological park is now open to the public. Glass-bottomed boats afford visitors a view of marine archaeology. (39) 081 5248169 ([www.baiaommersa.it](http://www.baiaommersa.it)). (See *Minerva*, this issue, pp. 23-25.)

## BRESCIA

**MUSEO DELLA CITTA IN SANTA GIULIA.** The recently opened first phase in a long-term project, which will include a new museum inside the 8th and 12th century convent of Santa Giulia, and the creation of an extensive archaeological park. The Roman, Longobard, and Venetian sections in the museum have just opened. Amongst the many important objects on view are the superb bronze statue of a winged Victory, mosaics, wall paintings, and a precious cross that belonged to the Longobard king Desiderius. MONASTERO DI SANTA GIULIA (39) 30 280-7540.

## BRINDISI

**FROM THE SEA TO A MUSEUM.** On permanent display after careful restoration, two rare Roman bronze statues of the late Republican period found in 1992 in the sea near the Apulian coast. MUSEO ARCHEOLOGICO PROVINCIALE F. RIBEZZO (39) 831 563-545.

## CRECCHIO

**ARCHAEOLOGICAL MUSEUM: CASTELLO DUCALE.** The museum includes 6th and 7th century locally excavated jewels, bronzes, ceramics, and glass objects demonstrating Byzantine influences. There are also a considerable number of Etruscan objects from the Franca Maria Faracci collection, recently bequeathed to the museum (39) 871 941-392.

## FIORANO MODENESE

**THE GOLDEN AGE OF THE CARPATHIANS. CERAMICS AND METALWORK OF THE BRONZE AGE.** CASTELLO DI SPEZZANO (39) 536 833-412. Until 23 February.

## FLORENCE

**ARCHAEOLOGICAL MUSEUM OF VILLA CORSINI.** The rooms of this magnificent villa at Castello contain a large quantity of Etruscan and Roman statuary hidden from view for decades. VILLA CORSINI (39) 55 23-575.

## EXHIBITION FOCUS THE PHARAOHS

Palazzo Grassi, Venice  
Until 25 May 2003



*Sphinx of King Amenhotep III (1391-1353 BC). Blue faience. New York, Metropolitan Museum of Art. (Photo © 2002 The Metropolitan Museum of Art)*

Yet another 'blockbuster' exhibition at Venice's most prestigious venue. Having staged superb exhibitions on other ancient peoples, the Phoenicians, Etruscans, Celts, it is now the turn of 'The Pharaohs'. Lately there have been so many touring exhibitions of ancient Egyptian masterpieces, but here there is a distinct focus, looking at the concept, personality and *raison d'être* of 'the ruler'.

The Pharaoh was the ultimate link between his people and the myriad of gods of ancient Egypt. Without him all would be chaos, a totally unacceptable concept to the Egyptian mind. A brilliant selection of over 300 objects from 33 major world-wide collections project the idea of the pharaoh in seven sections, commencing with the central courtyard of the palace; there follows a galaxy of portraits, then the images and manifestations of power depicting the pharaoh as a child, an animal, or protégé of the gods - thus allowing a better understanding of the symbolic value and reality of the essence of kingship. The ritual aspect of the king, builder of temples and intermediary with the gods, is addressed in the fourth section. Pharaoh triumphant is the theme of the fifth section, whilst the sixth focuses on his good government, evoking the palace, his ministers, functionaries and the royal archives.

The penultimate section brings pharaoh alive as the man, his daily life and treasures associated with him. Closing the exhibition is the ultimate end, the death of pharaoh, and treasures from the 21st Dynasty royal cemetery discovered at Tanis in 1939 show the provisions made for the god/pharaoh's afterlife. A reconstruction of a royal tomb then sets the whole concept of the pharaoh in his many manifestations in context.

The exhibition is accompanied by a sumptuously produced and illustrated catalogue edited by Christiane Ziegler.

PALAZZO GRASSI, VENICE  
Tel. (39) 041 199-139  
[www.palazzograssi.it](http://www.palazzograssi.it)

This exhibition will be featured in the next issue of *Minerva*.

# Calendar

**THE BATTLE OF QADESH.** Artefacts from museums in Berlin, Florence and Turin shown in a spectacular exhibition examining the reasons for and the results of the famous battle of antiquity between Ramses II and the Hittites to conquer Syria. MUSEO NAZIONALE ARCHEOLOGICO (39) 055 23575. *Until 8 December.*

**THE MYTH OF EUROPA.** 150 works illustrating the myth of the Phoenician princess Europa's abduction by Zeus, including Etruscan mirrors and wall paintings from Pompeii. GALLERIA DEGLI UFFIZI (39) 055 2654321. *Until 6 January.*

## MANTUA

**THE TREASURES OF THE GONZAGA.** The fabulous collection of the Gonzaga family, including important works of art from antiquity, reassembled in the family palace. PALAZZO TE - PALAZZO DUCALE (39) 349 442-3193. *Until 8 December.*

## MONTAGNANA, Padoua

**MUSEO CIVICO E ARCHEOLOGICO.** The museum, created in 1980 following the discovery of the Roman necropolis of the nearby *gens Vassidia*, has now been reorganised. Objects on view range from the Bronze Age to the Middle Ages (39) 42 980-4128.

## NAPLES

**SPORT IN ANTIQUITY FROM GREEK MYTHS TO THE ROMAN WORLD.** Sport in ancient Italy through 60 masterpieces in bronze, marble, ceramics and frescoes. MUSEO ARCHEOLOGICO NAZIONALE (39) 800 600-601. *Until 31 January.*

**VESUVIUS AD 79.** An exhibition of material gathered by recent research into the effects of the eruption of Mount Vesuvius at Ercolaneum in AD 79. MUSEO DI ANTROPOLOGIA (39) 800 600-601. *Until 14 December.*

## PERGOLA

**BRONZES AND MARBLES FROM THE VIA FLAMINIA.** This exhibition includes the famous group of gilded bronze statues found by chance at Cartoceto, near Pergola. MUSEO DEI BRONZI DORATI E DELLA CITTA (39) 0721 734 090, or (39) 0721 33344. *Until 3 November.*

## PERUGIA

**MUSEO ARCHEOLOGICO NAZIONALE.** New exhibition spaces have been added to the museum. Now on view is the Giuseppe Bellucci collection of amulets and magical instruments and the Etruscan tomb of the Cai Cutu family and its funerary goods (39) 75 575-9682.

## ROME

**COLOURED MARBLES FROM IMPERIAL ROME.** The exhibition explores the symbolic and aesthetic significance of coloured marbles in ancient Rome, carving techniques and quarries. MERCATI DI TRAIANO (39) 669 780-532. *Until 19 January.*

**MUSEO NAZIONALE ETRUSCO DI VILLA GIULIA.** The reorganisation of the museum is now completed and all rooms are open (39) 6 322-6571.

**SUBTERRANEAN ITALY. GROTTOS AND CAVERNS AT THE TIME OF GOETHE.** Catacombs, archaeological excavations,

volcanoes and grottoes described in paintings and drawings 1750-1850. CASA DI GOETHE (39) 632 650-412. *Until 2 December.*

**REOPENING OF THE DOMUS UNDER THE BASILICA OF THE SAINTS GIOVANNI AND PAOLO.** It is possible to visit the site by appointment from Monday to Friday (39) 6 721-6601. *Ongoing.*

## POMPEII

**REOPENING OF THE ROMAN BATHS AT AND OF THE HOUSES OF JULIUS POLIBIUS AND MENANDRUS.** The houses and the baths were closed for years because of restoration work. The House of Menandrus is one of the most important of the large mansions decorated with wall paintings that have survived in the ruined city. PORTA MARINA. E-mail: museionline@adnkronos.com. *Visits on weekends by appointment.*

## VENICE

**THE PHARAOHS.** Staged in one of Italy's most prestigious exhibition venues, this major show at the Palazzo Grassi in Venice features important objects from museums throughout the world, including Cairo. The exhibition focuses on the concept and personhood of 'the ruler' in ancient Egyptian society, examining his role as a religious and political leader and providing an insight into everyday life at court. PALAZZO GRASSI (39) 041 199-139 (www.palazzo.grassi.it). *Until 25 May 2003.*

## JAPAN

**NAGOYA**  
**ART OF THE ANCIENT MEDITERRANEAN WORLD.** An extensive selection of antiquities from the Museum of Fine Arts, Boston. NAGOYA /BOSTON MUSEUM OF FINE ARTS (81) 52 684-0786 (www.nagoya-boston.or.jp). *Until March 2004.*

## NETHERLANDS

**LEIDEN**  
**RIJKSMUSEUM VAN OUDHEDEN: NEW EXHIBITIONS.** After a five-year programme of extensive refurbishment, in May 2001 the Rijksmuseum van Oudheden unveiled its new exhibits of renowned national collections from ancient Egypt, the Near East, the classical world and the early Netherlands. RIJKSMUSEUM VAN OUDHEDEN (31) 71 516-3163 (www.rmo.nl). *A permanent exhibition. (See Minerva, July-August 2001, pp. 8-13.)*

**SOURCES OF INSPIRATION FROM ANCIENT SYRIA.** 640 objects from 11 museums and collections in Syria, from 1 million BC to the 16th century AD, organised by the Musée de la Civilisation in Quebec, previously titled 'Syria: Land of Civilisations'. RIJKSMUSEUM VAN OUDHEDEN (31) 71 516-3163 (www.rmo.nl). *1 November - 9 March 2003. Catalogue. (See Minerva, May/June 2001, pp. 9-16. Reprints of this article are available from Minerva for \$3.50.)*

## POLAND

**POZNAN**  
**DEATH AND LIFE IN ANCIENT EGYPT.** MUZEUM ARCHEOLOGICZNE (48) 61 526-430. *Until 30 October 2003.*

## WARSAW

**GALLERY OF ANCIENT ART.** An important collection completely reorganised

in 2000, including many major works of art including the wall paintings and other objects excavated at Faras. MUZEUM NARODOWE W WARSZAWIE (NATIONAL MUSEUM IN WARSAW) (48) 22 621 10 31 (www.mnw.art.pl).

## SPAIN

**TARRAGONA**  
**PRECOLUMBIAN ART FROM CENTRAL AMERICA.** From the Barbier-Mueller Museum. MUSEU NACIONAL ARQUEOLOGICO DE TARRAGONA (34) 977 236 206. *Until 5 January 2003.*

## SWEDEN

**UPPSALA**  
**THE MEDITERRANEAN AND THE NILE VALLEY.** A new permanent exhibition featuring a selection of fine objects from the Victoria Museum of Egyptian Antiquities. UPPSALA UNIVERSITY MUSEUM. E-mail: museum@gustavian.um.uu.se.

## SWITZERLAND

**BASEL**  
**OPENING OF NEAR EASTERN GALLERY.** In February 2002 a new permanent gallery was opened devoted to the ancient art of Iran, Iraq, Syria, Palestine, and Cyprus. The museum's recently developed collection of Egyptian antiquities is also now on view, within a specially designed wing. ANTIKENMUSEUM UND SAMMLUNG LUDWIG (41) 61 271-2202 (www.antikenmuseum.basel.ch).

## SCHAFFHAUSEN

**THE EBNOETHER COLLECTION: FROM THE DEAD SEA TO THE SILENT OCEAN.** An ongoing exhibition of about 800 objects from the collection of Marcel Ebnöther, ranging from Pre-columbian, to ancient European, and Near Eastern, antiquities. MUSEUM ZU ALLERHEILIGEN (41) 52 633-0777 (www.allerheiligen.ch).

## MEETINGS, CONFERENCES, & SYMPOSIA

**31 October-1 November. DOVER BRONZE AGE BOAT IN CONTEXT: SOCIETY AND WATER TRANSPORT IN PRE-HISTORIC EUROPE.** International conference organised by the Dover Bronze Age Boat Trust at Maison Dieu. Contact: Denise Ryeland, Tours of the Realm, Hammond House, Limekiln Street, Dover, Kent CT17 9EE. Tel: (44) 1304 248 304. Fax: (44) 1304 240 374. Email: bronzeageboat@btopen.world.com.

**2 November. MAGNA GRAECIA: GREEK ART FROM SOUTH ITALY AND SICILY.** Cleveland. An international symposium accompanying the exhibition. Cleveland Museum of Art. Tel: (1) 216 421-7340; fax (1) 216 229-5095. www.clevelandart.org.

**2 November. THE NEW KINGDOM NECROPOLIS AT SAQQARA.** Bloomsbury Academy Study Day. 10am-5.30pm. Bloomsbury Theatre, Gordon Street, London WC1. Tickets £31 from the Ticket Office, Bloomsbury Theatre, 15 Gordon Street, London, WC1H 0AH. Tel: (020) 7388 8822.

**9-10 November. EARLY HELLENISTIC PORTRAITURE: IMAGES, STYLES AND CONTEXTS.** Deutsches Archäologisches Institut, Athens. E-mail: schultz@ascsa.edu.gr or www.ascsa.edu.gr/conference.

**11 November. PARTHENON PERCEIVED: ANCIENT MONUMENTS AND MODERN VIEWERS.** London. Workshop with Mary Beard, Yannis Hamilakis, Liana Giannakopoulou, Oswyn Murray. Centre for Hellenic Studies (at the Hellenic Centre, 16-18 Paddington Street W1).

**16 November. AFGHANISTAN IN THE BRITISH MUSEUM.** Study day, following on from 'Afghanistan: Melting Pot of Central Asia' held in March 2001, which looks at a range of different topics related to the exhibition 'Discovering Ancient Afghanistan'. Other talks will examine the politics, art, and culture of the region. The day will close with a concert of Afghan music. Tickets £25 (BMF £22, Concessions £15). Contact the British Museum, Great Russell Street, London WC1. Tel: (020) 7323 8000.

**16 November. WHITHER ROMAN ARCHAEOLOGY?** A day conference to explore the current significance and future potential of the subject. Roman Society, London (Senate House, room 349). Contact: Dr Ian Haynes, Birkbeck College, Malet Street, London WC1E 7HU. Tel: (44) 20 7631 6281; fax (44) 20 7631 6552.

**21-23 November. MYTHOS: AEGEAN PREHISTORY OF THE XIX - XXI CENTURIES BC.** Conference at the French School at Athens. Contact: Mythos, Protohistoire Egéenne - Boite 16, Maison Rene Ginouves, 21, Allée de L'Université, F-92023, Nanterre Cedex, France. Tel: (33) 1 46 692-561. Fax: (33) 1 46 69 26 35. E-mail: dar-cque@mae.u-paris10.fr.

**28 November. RESEARCHES IN SICILIAN NAXOS.** Dr David Blackman. Friends of the British School at Athens lecture at Senate House, Malet Street, London. 6pm.

**30 November. THE VALLEY OF THE KINGS REVISITED: EXCAVATING KV39.** Bloomsbury Academy Study Day. 10am-5.30pm. Bloomsbury Theatre, Gordon Street, London WC1. Tickets £31 from the Ticket Office, Bloomsbury Theatre, 15 Gordon Street, London, WC1H 0AH. Tel: (020) 7388 8822.

**3 December. DAMAGE AND CONSERVATION OF ROCK ART IN THE SAHARA.** Dr Jeremy Keenan. Society for Libyan Studies AGM at the British Academy, London. 5pm.

**9-11 December. THE ETRUSCANS NOW.** A conference on the most significant new research and excavations of the past five years. British Museum Department of Greek and Roman Antiquities with the British Museum Friends. Tel: (44) 20 7323 8321/8571; fax (44) 20 7323 8355; e-mail: etruscans@the.britishmuseum.ac.uk; website: www.open.ac.uk/Arts/classtud/etruscans-now.

**9-11 January. BANEA CONFERENCE: MAKING PLACES IN THE LANDSCAPE.** University of Manchester. Further info-



# Calendar

mation: BANEA Conference, School of Art History and Archaeology, University of Manchester, Oxford Road, Manchester M13 9PL. E-mail: banea@man.ac.uk; website: www.art.man.ac.uk/ARTHIST/banea.htm.

**18-19 January. 4TH ANNUAL CURRENT RESEARCH IN EGYPTOLOGY (CRE) SYMPOSIUM FOR GRADUATES IN THE BRITISH ISLES.** Lecture theatre G6, Institute of Archaeology UCL, 31-34 Gordon Square, London WC1H 0PY. Open to all. Ticket details from 'Current Research in Egyptology Coordinators' at the above address, or e-mail: cre\_ucl\_2003@yahoo.co.uk. Website: www.homepages.ucl.ac.uk/~-trcnep.

## LECTURES

### UNITED KINGDOM LONDON

**1 November. ANCIENT EGYPTIAN GARDENS.** Dr Alix Wilkinson. Institute of Archaeology UCL, Lecture Theatre G6, Gordon Square, London WC1. Friends of the Petrie Museum lecture. Non-members welcome. Voicemail: (44) 20 7679 2369. E-mail: janpicton@ijnet.demon.co.uk. 6.30pm.

**6 November. EXCAVATIONS AT EL-ANDERIN, SYRIA.** Marlia Mundell Mango. Institute of Classical Studies, Centre for Hellenic Studies, Kings College London. 5pm.

**6 November. READING AND REREADING GERVASE OF CANTERBURY.** Carol Davidson Cragoe. British Archaeological Association. Society of Antiquaries, Burlington House, London. 5pm.

**9 November. THE RISE OF EARLY SUMERIAN CITY STATES.** Paul Collins. The ISIS Winter Lecture. Lecture theatre 2, Cruciform Building, Gower Street, London WC1. 1.30pm-4.30pm

**11 November. THE INTELLECTUAL LEGACY OF ANCIENT MESOPOTAMIA: GILGAMESH AFTER CUNEIFORM.** Stephanie Dalley. London Centre for the Ancient Near East/Institute of Archaeology Research Seminar (BANEA Southeast). Room G51, SOAS, Russell Square, London, WC1. 5.15pm.

**12 November. THE RURAL LANDSCAPE OF GREEK CALABRIA.** Lin Foxhall. Accordia Research Institute/Institute of Archaeology, UCL (Rosom 612, 31-34 Gordon Square, WC1). 5.30pm.

**13 November. THE EBA HARBOUR TOWN OF POROS-KATSAMBAS, CRETE: NEW EVIDENCE FROM MATERIAL ANALYSIS.** Peter Day. Mycenaean seminar. Institute of Classical Studies, Senate House, London WC1. 3.30pm. Website: www.sas.ac.uk/icls.

**13 November. 'FORWARD TO JERUSALEM': PHOTOGRAPHS OF THE BEERSHEBA CAMPAIGN IN THE COLLECTIONS OF THE PALESTINE EXPLORATION FUND.** Felicity Cobbing. A Palestine Exploration Fund lecture, the Stevenson Lecture Theatre, the Clore Education Centre, British Museum, London WC1. 6pm.

**14 November. THE TASTE OF A WEALTHY POMPEIAN: DECORATIVE IMAGERY IN THE HOUSE OF MENANDER.** Roger Ling. Classical Association, London branch (Garwood Theatre, University College London). 6pm.

**15 November. INVESTIGATIONS AND RESTORATION WORKS IN THE LIBRARY OF HADRIAN.** Alkestis Choremi. British Museum (Stevenson Lecture Theatre, Clore Education Centre). Admission free, but by ticket only. Contact: Department of Greek and Roman Antiquities, British Museum. Tel: (44) 20 7323 8000.

**21 November. LEGENDS OF ALEXANDER THE GREAT: EAST AND WEST.** Richard Stoneman. Hellenic Society. 5.30pm.

**25 November. 'DUSHARA AND ALL THE GODS': THE REPRESENTATION OF THE DIVINE IMAGE AMONG THE NABATAEANS.** John Healey. Anglo-Israel Archaeological Society (at the BP Lecture Theatre, Clore Education Centre, British Museum). 6pm.

**27 November. OUT-OF-SITE...: AN ENVIRONMENTAL HISTORY OF ANATOLIA.** Neil Roberts. The British Academy, 10 Carlton House Terrace, London SW1. 5.50pm. Contact Gina Coulthard. E-mail: biaz@britac.ac.uk.

**27 November. THE NEW ROMAN RELIEFS FROM NICOPOLIS.** K. Zachos. Institute of Classical Studies/British Museum (at Senate House, Malet Street, London). 5pm.

**3 December. DAMAGE AND CONSERVATION OF ROCK ART IN THE SAHARA.** Jeremy Keenan. Society for Libyan Studies AGM (at the British Academy, 10 Carlton Terrace, SW1). 5pm.

**4 December. THE ORIGINS OF THE PAN PAINTER.** Amy Smith. Institute of Classical Studies, Senate House, Malet Street. 5pm.

**4 December. REGIONAL DIVERSITY IN ENGLISH ROMANESQUE ARCHITECTURAL SCULPTURE.** Kathleen Lane. British Archaeological Association. Society of Antiquaries, Burlington House, Piccadilly. 5pm.

**7 December. ASSOCIATION FOR THE STUDY AND PRESERVATION OF ROMAN MOSAICS (ASPROM) AGM & WINTER SYMPOSIUM.** London, Institute of Classical Studies. Contact: Steve Cash, 38 Oaklea, Ash Vale, Aldershot, GU12 5HP. Tel.: (44) 1252 316 018.

**9 December. CLIMATE CHANGE AND ITS IMPACT ON SOCIETY IN THE EARLY BRONZE AGE LEVANT.** Arlene Rosen. The Rev. L.E.C. Evans Memorial Lecture. A Palestine Exploration Fund lecture, the Stevenson Lecture Theatre, the Clore Education Centre, the British Museum, London WC1. 6pm.

**11 December. UBAID-PERIOD TRADE AND SEAFARING IN THE ARABIAN GULF: THE VIEW FROM H3, KUWAIT.** Robert Carter. British School of Archaeology in Iraq lecture. British Academy, 10 Carlton House Terrace, London SW1. 5.00pm. Non-members are welcome to attend. Please confirm your attendance. Contact: BSAI Sec., Mrs. J.P. McIver. Tel: (44) 1440 785 244. Fax: (44) 20 7969 5401. E-mail: bsai@britac.ac.uk.

**11 December. PETRIE ON FAIENCE- AND GLASS-MAKING: A NEW LOOK.** Paul Nicholson. 6.30pm. Egypt Exploration Society, AGM, lecture, and Christmas Party at Brunei Gallery, SOAS. Tel: (44) 20 7242 1880.

**12 December. BUSAYRA: CAPITAL OR TRIBAL CENTRE?** Piotr Bienkowski. 5.30pm. Council for British Research in the Levant Lecture., British Academy, 10 Carlton House Terrace, London SW1. Contact Penny McParlin. Tel: (44) 20 7969 5296. E-mail: cbrl@britac.ac.uk.

**12 December. THE APOTHEOSIS OF THE ROMAN EMPEROR.** Paul Zanker. Accordia Research Institute/Institute of Classical Studies, Senate House, Malet Street. Anniversary Lecture. 5.30pm.

**13 December. BUILDING A BODY, AND OTHER PROBLEMS IN AMARNA SCULPTURE.** Dr Jacke Phillips. 5.30pm. Friends of the Petrie Museum Christmas Lecture. Non-members welcome. Lecture Theatre G6, Institute of Archaeology UCL, Gordon Square, London WC1. Tel: (020) 7679 2369. E-mail: janpicton@ijnet.demon.co.uk.

### UNITED STATES

#### PORTLAND, Oregon

**3 November. THE LEGACY OF LORD CARNARVON.** Dr Nigel Strudwick. Ancient Egypt Studies Association at Portland State University. Tel: (1) 503 257-2937. Website: www.aesa-nw.org.

#### SEATTLE, Washington

**24 November. KING AY AND THE WESTERN VALLEY OF THE KINGS.** Otto Schaden. Ancient Egypt Studies Association at the Seattle Art Museum. Tel. (1) 503 257-2937. Website: www.aesa-nw.org.

## AUCTIONS & FAIRS

**5 November. SOTHEBY'S, London.** Charterhouse School Sale (includes antiquities). Tel: (44) 20 7293 5109.

**6 November. CHRISTIE'S, London.** Antiquities: ancient armour and helmets. Tel: (44) 20 7389 2057.

**7 November. BONHAM'S, London.** Antiquities. Tel: (44) 20 7393 3945.

**11 December. SOTHEBY'S, New York.** Antiquities. Tel: (1) 212 606 7266.

**12 December. CHRISTIE'S, New York.** Ancient jewellery. Tel: (1) 212 036 2245.

**13 December. CHRISTIE'S, New York.** Antiquities. Tel: (1) 212 036 2245.

## APPOINTMENTS

Rainer Vollkommer has been appointed as Director of the National Museum of Prehistory Dresden and the Saxony Archaeological Archive (the state collection of archaeological artefacts). He will also oversee the construction of the 'House of Archaeology' in Chemnitz. Formerly chief assistant curator at the Institute for Classical Archaeology and

the Antikenmuseum at Leipzig, then associate professor at the University of Freiburg in Breisgau, he was most recently employed by Jean-David Cahn in Basel.

## IN MEMORIUM

**Nicholas Bogdan, 55,** archaeologist. As the driving force behind the annual Lost Palace of Fetternear excavation, just outside Kemnay, Aberdeenshire. Nicholas Bogdan's work was pivotal in establishing the international importance of this site. Mr Bogdan, a graduate of St Andrews University, had been supervising the cleaning and cataloguing of artefacts after the end of last season's excavations. At the time of his death, he had also been working on a book examining the castles and historic houses of the North East. Castle and conservation expert, Mike Tait from Oyne, said that he plans to pursue possible publication of this volume as a lasting memorial to Mr Bogdan and co-author, Ian Bryce.

*Exhibition dates are subject to change. Before planning a visit please contact the museum to confirm dates and opening times.*

*Calendar listings are free.*

*Please send details at least 6 weeks in advance of publication.*

*For UK and other European exhibitions, conferences, lectures, and auctions (except for France and*

*Germany) send details to:*

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**Cycladic marble idol of a reclining female by the Kontolean Sculptor.**  
Of the Kapsala Variety, this stylized, nude figure holds her arms across her chest.  
An early work by this acknowledged master sculptor, it is unusual for the incision of the arms.

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# CHRISTIE'S



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A group of Greek armour, including two Corinthian bronze helmets, 6th-5th Century B.C. 8 $\frac{3}{4}$  in. (22 cm.) high max.

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**THE PROPERTY OF  
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## The Art of Warfare: The Axel Guttman Collection, Part I and The Newton Hall Athena

**Auctions**  
6 November

**Preview of  
The Newton Hall Athena**  
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**Viewing**  
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