

The International Review of Ancient Art & Archaeology

MINERVA

JANUARY/FEBRUARY 2016

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A sculptor's
antiquities

Rodin's museum
re-opens in Paris

Cultural
excursion

The sphinx that
travelled to
Philadelphia

Rock art in
New Mexico

On the trail of
petroglyphs

Beyond the
pharaohs

A multicultural
melting-pot on
show in London

Egypt abroad

With revamped museums in Turin and Florence and a new joint exhibition
with Leiden in Bologna, Egyptology is flourishing in Italy



Professor Joann Fletcher tells us about the workers,
the women and the mummies of Ancient Egypt

Volume 27 Number 1



royal-athena galleries

Jerome M. Eisenberg, Ph. D., Director



*ATTIC RED-FIGURE
NOLAN AMPHORA BY
THE HARROW PAINTER*

A nude satyr, a panther skin tied around his neck, strides, regardant, to right, a thyrsos (staff carried by the followers of Dionysos, god of wine and ecstasy) in his outstretched left hand, a kantharos (wine cup) in his right. Reverse: A draped youth facing right. Ca. 470 BC. H. 12 1/8 in. (30.8 cm.) Ex C.H. collection, Ann Arbor, Michigan. Exhibited: Yale University Art Museum, 2003-2015.

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Exhibiting at
The European Fine Art Fair,
Maastricht 11-20 March 2016

Our new catalogue
is available upon request.

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Limestone statue of Meryt, wife of Maya, 18th Dynasty, reigns of Tutankhamen (1333-1323 BC) and Horemheb (1319-1292 BC). D'Anastasi collection. H. 190cm. W. 62cm. D. 95cm. Courtesy of Rijksmuseum van Oudheden, Leiden. See pages 14 to 19.

Annual subscriptions
6 issues (published bi-monthly)
UK: £30

Europe: £33
Rest of world: £38
Subscribe online at
www.minervamagazine.com
or by post to:
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20 Orange Street,
London WC2H 7EF

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Trade Distribution
United Kingdom:
Warners Group Publications
Tel: +44 (0) 1778 391000
USA & Canada:
Disticor, Toronto
Tel: +1 (0) 905 619 6565

Printed in England by
Newnorth Print Ltd

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ISSN 0957 7718
© 2016 Clear Media Ltd

Minerva (ISSN 0957 7718) is published six times per annum by Clear Media Ltd

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The greatness of Egypt

What is it about the ancient Egyptians that attracts so many of us to galleries and museums around the world – the art, the mystery or the mindset?



Immortal Egypt: The World's Greatest Civilisation is the title of our interviewee Professor Joann Fletcher's latest BBC2 television series. We may tend to associate Ancient Greece with pure aesthetic beauty and Rome with raw expansive power, but

Egypt has always embodied greatness because of its perceived wisdom, a kind of wisdom that is difficult for the modern mind to grasp. This is because the mindset of its people was so very different from our own. Whatever their social level, the gods informed everything Egyptians did in their daily lives and a sense of the sacred imbued all their actions.

That is one of the things that attracted Joann Fletcher to Egypt – although she admits that, at the age of six it was most probably their colourful, well ordered art that caught her eye. She went on to study Egyptology and has been besotted with it ever since. One of her aims has been to shine a light on the lives of workers and the position of women in Egypt, and not simply to be hypnotised by its dazzling rulers, whose power was absolute. You can read what she has to say on pages 32 to 36.

Like all great civilisations, eventually Egypt went into a decline and the Ptolemies were defeated by the Romans. Nevertheless Egyptian culture and religion continued to exert a strong influence: the emperor took on pharaonic trappings and traditions, while local gods found themselves dressed in Roman garb and military uniforms. When Christianity entered the picture, it brought its own distinctive iconography, which entered the already richly diverse, multi-cultural melting-pot. Added to this were signs and symbols of the Jewish faith and, later, of Islam. This complex and fascinating story is beautifully told in *Egypt: Faith After the Pharaohs* on show at the British Museum until 7 February but, if you miss it, you can still read about it on pages 26 to 31.

Another splendid exhibition is *Egypt: Millennia of Splendour – the collections of Leiden and Bologna*, currently on show at the Archaeological Museum in Bologna. As its title suggests this show gives you

two-for-the-price-of-one because, as the National Museum of Antiquities in Leiden is closed for restoration, it has lent some of its most spectacular pieces of Egyptian sculpture to the Museum of Bologna – an example of which is on the cover. To see more of its treasures turn to pages 14 to 19.

Egyptian artefacts are held in collections throughout the world and, while some feel they should be repatriated, I am glad they are held safely in museums and private collections across the globe where they cannot be destroyed or mutilated.

One very large piece of Egyptian sculpture, which now resides in America, is a Middle Kingdom sphinx. Weighing in at around 30 tons, this magnificent granite beast arrived at the Penn Museum in 1913. You can read about its somewhat leisurely journey from Memphis to Philadelphia on pages 20 to 24.

For the ancient Egyptians immortality was achieved by leading an upright life, assisted by the use of ritual, amulets and mummification; but Sir John Soane sought to secure it through his buildings – and his collection, which, of course, includes the stunning alabaster sarcophagus of Seti I. Whether Soane succeeded in cementing his legacy for posterity you can judge for yourself when you turn to pages 38 to 42.

The legacy of the great French sculptor Auguste Rodin is evident in his work – everyone knows *The Thinker* and *The Kiss*. What is less well-known is the collection of Classical antiquities that he amassed – mainly fragments but no less exquisite for that. They have been re-displayed, as he had them, in the recently refurbished Rodin Museum in Paris. For more details see pages 8 to 12.

If you fancy a breath of fresh air then travel with us to New Mexico where hundreds of petroglyphs are spread across the landscape. Carol P Chamberland, who has helped to record this prolific rock art for the last decade, shares some of her finds with us on pages 44 to 48 – although to protect it from damage, she is not allowed to disclose its exact location.

Finally we welcome Lucia Marchini, a regular contributor to *Minerva*, as our new Calendar Editor. Have a look on pages 56 to 61 to see which exciting exhibition you would like to visit in the New Year.

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Minerva was founded in 1990
by Dr Jerome M Eisenberg,
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Published in England by
Clear Media Ltd on behalf of the
Mougins Museum of Classical Art

Clear Media is a
Media Circus Group company
www.clear.cc
www.mediacircusgroup.com

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Caroline Bugler

is a freelance writer and editor specialising in the visual arts. She is former editor of *Art Quarterly*, the magazine of the Art Fund. She is also the author of several books, including *Strange Beauty: German Paintings at the National Gallery* and is a contributor to *Big Ideas: The Art Book*, which will be published by Dorling Kindersley in 2016.



Another amazing Lod Mosaic found



ALL IMAGES: ASSAF PERETZ, COURTESY OF THE ISRAEL ANTIQUITIES AUTHORITY.

While the site for a new visitor centre to house the great Lod Mosaic was being excavated, another impressive mosaic was discovered. Between June and November 2014 a team of archaeologists from the Israel Antiquities Authority (IAA) directed a large excavation in the Neve Yerek neighbourhood of Lod, an area where the original mosaic, considered one of the most spectacular in Israel, was found in 1996. This mosaic had served as the floor of the living-room in a luxurious villa 1700 years ago.

The 2014 excavation aimed to explore the site prior to the construction of the Shelby White and Leon Levy Lod Mosaic Center, purpose-built

to house the Lod Mosaic when it returns home to Israel after its 'world tour'. It was then that archaeologists discovered the second mosaic (measuring 11m x 13m), which had been the courtyard pavement of the same villa.

As Dr Amir Gorzalczy, excavation director on behalf of the IAA, explains: 'The villa we found was part of a neighbourhood of affluent houses that stood here during the Roman and Byzantine periods. At that time Lod was called Diospolis and was the district capital, until it was replaced by Ramla after the Muslim conquest. The building was used for a very long time.'

The northern part of the

complex, where the centre will be constructed, was first exposed when the IAA was inspecting development work being carried out in the early 1990s, prior to the construction of Highway 90. The first Lod Mosaic, excavated there at that time by the late Miriam Avissar, is among the most beautiful in the country. In recent years it has been exhibited in some of the world's leading museums including the Metropolitan, the Louvre and the State Hermitage, as well as Waddesdon Manor in the UK, formerly one of the Rothschild family's mansions.

The southern part of the complex, exposed in the current excavations, includes a large magnificent courtyard

surrounded by porticos (*stoas*, or covered galleries open to the courtyard) whose ceiling was supported by columns.

The second Lod mosaic (sections of which are shown above and below) is decorated with colourful scenes of wild animals hunting their prey, fish, birds, vases and flowers in baskets. According to Dr Amir Gorzalczy: 'The quality of the images portrayed in this mosaic indicates a highly developed artistic ability'.

Also discovered on site were many fragments of frescoes that reflect the luxurious decoration and meticulous design found in the homes of well-born Romans of this period. This part of the villa will also be incorporated into the Shelby White and Leon Levy Lod Mosaic Center, which will now also eventually house both the Lod Mosaiacs.

Lindsay Fulcher

• The original Lod Mosaic is at the Fondazione Giorgio Cini in Venice (www.cini.it) until 10 January 2016. After this it will travel to the Patricia and Phillip Frost Art Museum in the Florida International University, Miami (www.thefrost.fiu.edu/) where it will be on show from 11 February to 15 March 2016.



Shipwrecks galore

No fewer than 22 shipwrecks, spanning some 2000 years of Aegean nautical history, have been discovered in Greece's Fourni archipelago (a collection of 13 islands and islets between the eastern Aegean islands of Samos and Icaria).

The work was done by the Greek Ephorate of Underwater Antiquities (EUA) and RPM Nautical Foundation (RPMNF) co-directed by Peter Campbell, a researcher at the University of Southampton.

The project was funded by the Honor Frost Foundation, a UK charity that supports research in the eastern Mediterranean through an endowment from

the great pioneer of maritime archaeology, Honor Frost.

Peter Campbell commented on the expedition: 'The concentration of ancient shipwrecks is unprecedented. The volume of shipwrecks in Fourni, an island that had no major cities or harbours, speaks to its role in navigation as well as the perils of sailing the eastern Aegean.'

The 22 wrecks were found in just 13 days in a relatively small area – 17 square miles. EUA archaeologist George Koutsouflakis remarked: 'In a typical survey we locate four or five shipwrecks per season in the best cases. We expected a



Divers create a photomosaic of a Late Roman shipwreck.

PHOTOGRAPH: V. MENTOGIANIS

successful season, but no one was prepared for this. Shipwrecks were found everywhere.'

The previous record for a Greek underwater expedition was 10 shipwrecks found during a 10-day survey near Chios, an island just to the north, in 2008. These latest discoveries at Fourni have contributed 12 per cent to the current total of known ancient shipwrecks in Greek waters.

'What is astonishing is not only the number of shipwrecks, but also the diversity of the cargos, some of which have been found for the first time,' said Koutsouflakis. So far it seems that at least three of the ships were carrying cargoes which have not been found at wreck sites before.

The Fourni shipwrecks span all periods from the archaic (700-480 BC) to the late medieval (16th century AD), with several examples from the Classical (480-323 BC) and Hellenistic (323-31 BC) eras. More than half of the wrecks

are from the Late Roman period (*circa* AD 300-600). They reveal the long history of maritime trade through the eastern Aegean. Fourni not only lies along a major east-west crossing route, but also on the primary north-south passage from the Aegean to the Levant.

After making 3D plans of each of the wrecks using photogrammetry, the marine archaeologists brought the artefacts found, largely amphorae, to the surface for scientific analysis. The objects recovered are now at the EUA's laboratory in Athens undergoing conservation.

Yet, despite these impressive finds, the area is far from exhausted, there are still many more shipwrecks waiting to be discovered. With less than five per cent of Fourni's coastline investigated and many leads from local fishermen, free divers and sponge-divers, the search is set to continue next year.

Lucia Marchini



One of the small amphorae found on the sea bed.

PHOTOGRAPH: V. MENTOGIANIS

Fava bean feast

New research undertaken by the Weizmann Institute and the Israel Antiquities Authority (IAA) has shown

that the prehistoric inhabitants of Galilee ate a diet rich in legumes rather than cereals.

Fava beans were the legume of choice, with recent excavations in the region showing the prevalence of fava bean cultivation in numerous Neolithic sites. Lentils,

The excavation site at Ahihud, where the world's oldest domesticated fava seeds were found.

chickpeas and different types of pea were also grown and consumed.

The accurate testing of seeds found across Galilee, carried out at the Weizmann Institute's Kimmel Center using advanced techniques, dated the world's oldest domesticated fava seeds at between 10,125 and 10,200 years old. Found in storage pits in Ahihud in Western Galilee, these seeds were well-preserved, having been husked. Stored in these granaries, they would have been kept for food and also to plant as seed for future crops. The uniformity in their size indicates that they were grown in an ordered way and harvested at the same time, when they had all ripened.

Commenting on their study, the researchers said: 'The identification of the places where plant species (that are



The fava beans are uniform in size which shows they were all harvested at the same time.

today an integral part of our diet) were first domesticated is of great significance to research.

'Despite the importance of cereals in nutrition that continues to this day, it seems that in the region we examined



PHOTOGRAPH: SKY VIEW COMPANY, COURTESY OF THE ISRAEL ANTIQUITIES AUTHORITY

PHOTOGRAPH: KOBI VARDI, COURTESY OF THE ISRAEL ANTIQUITIES AUTHORITY

An Ice Age island

Archaeologists have found a 14,000-year-old hunter-gatherer settlement on Jersey in the Channel Islands.

The impressively large site at Les Varines, St Saviour, has yielded over 5000 stone artefacts over five years of digs, but excavations, led by Dr Ed Blinkhorn (UCL Institute of Archaeology) in 2015, revealed fragments of finely engraved stone that make this settlement even more remarkable for one of this age in the UK.

Dating from the end of the last Ice Age, the site was occupied by Magdalenian hunter-gatherers – people who inhabited northern and western Europe between 13,000 and 16,000 years ago and who

produced exquisite cave art elsewhere in Europe – at Lascaux and Altamira.

Dr Chantal Conneller, archaeologist at the University of Manchester and co-director of the Ice Age Island Project, commented: ‘We knew from the beginning that Les Varines was an important site. There is nothing of its size or scale elsewhere in the British Isles, but there are parallels in France and Germany. Previously we had recovered stone artefacts disturbed by later mud flows, but now it seems we have found the well preserved edges of the settlement itself.

‘Incised stones can be common on Magdalenian camps. Many are known from

sites in Germany and the south of France, where they are often seen to have a magical or religious use. But they are rare in Northern France and



Bird's-eye view of the dig site at Les Varines.

PHOTOGRAPH: SARAH DUFFY/ICE AGE ISLAND

the British Isles, making this a significant find. Although we are not yet sure of the exact age of the campsite, it might represent one of the first hunter-gatherer communities to re-colonise the north of Europe after the coldest period of the last Ice Age.’

Further research is now being conducted by Dr Silvia Bello at the Natural History Museum who said: ‘We are at an early stage but we can already say the stones are not natural to the site, they show clear incised lines consistent with being made by stone tools, and they do not have any obvious functional role. Engraved works of abstract or figurative art on flat stones are part of the Magdalenian cultural package and one exciting possibility is that this is what we have here.’

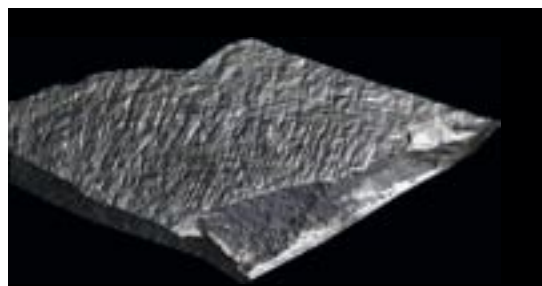
The Ice Age Island project

is a collaboration between Jersey Heritage and UK archaeologists (organised by the British Museum) from University College London's Institute of Archaeology; the University of Manchester; University of Wales Trinity St Davids; St Andrews University, and the Centre for Applied Human Origins Research at the University of Southampton.

- The Les Varines excavations will feature in BBC2's *Digging For Britain* which will be shown in the autumn of 2016.
- Jersey Museum's exhibition *Jersey: Ice Age Island* is on show until 30 December 2016. For details visit www.jerseyheritage.org/ice-age-island.
- To find out more about the Ice Age Island project visit www.jerseyheritage.org/ice-age-island.

Lucia Marchini

PHOTOGRAPH: SARAH DUFFY/ICE AGE ISLAND



A fragment of an incised stone, broken from a larger tablet, which may have a magical or religious use.

(west of the River Jordan), it was the legumes, full of flavour and protein, which were actually the first species to be domesticated.

‘A phenomenon known as the “agricultural revolution” took place throughout the region at this time: different species of animals and plants were domesticated across the Levant. But it is now clear that the area that is today Galilee was the main area for the production of legumes in prehistoric times. This is a process that lasted thousands of years, during which certain characteristics of wild species changed, and domesticated plant species were created.

‘And, to this day, most of the chickpeas grown in this country are cultivated in the Galilee region.’

Lucia Marchini

An ancient drug-using cult

Another of the IAA's projects has been completed with the publication of the second volume of fascinating findings from a 2002 dig in Yavneh, 20km south of Tel Aviv.

The excavation was unusual in more ways than one. It was remarkably small – the pit was only 2m in diameter and 1.5m in depth – yet, in this limited space, Dr Raz Kletter (who was working for the IAA at the time) unearthed an extraordinary number of ancient cult objects.

Some 7000 artefacts from the 9th and 8th centuries BC (when Yavneh was under Philistine control) were found, making the find the largest one in Israel for 100 years. Some of these items have since been restored

and are now in museum collections.

One researcher who contributed to the publication of the findings is Professor Wolfgang Zwickel of Johannes Gutenberg University Mainz, who said: ‘What

was found here can truly be described as one of the finds of the century. Absolutely unique are approximately 120 small cult stands that were intended to imitate temples.’

It is thought that these clay architectural models and some of the other objects from the pit were ceremonially buried there. Before that, they may have been used at a sacred site



Cult stand from Yavneh.

nearby. Scientific analysis carried out for the second volume of this archaeological report, *Yavneh II: The 'Temple Hill' Repository Pit*, has also revealed that a large number of the vessels from the pit once contained hallucinatory substances, presumably used by ancient inhabitants of Yavneh in their rituals.

Lucia Marchini

PHOTOGRAPH © RAZ KLETTNER, ISRAEL ANTIQUITIES AUTHORITY

Albi's marvellous *Mappa Mundi*

The *Mappa Mundi* that is held in the reserve collection of the Pierre-Amalric multimedia library in the city of Albi in south-west France has been entered into UNESCO's Memory of the World Register.

This map, which dates back to the 8th century AD, is one of the first two non-symbolic and non-abstract representations of the known world.

Recognised as a document of exceptional importance in the field of global cartographic history and, more broadly, in the history of the representation of space, the *Mappa Mundi* provides information on geographical knowledge in the Early Middle Ages, and on how Classical knowledge was transmitted after the fall of the Roman Empire.

It also reflects the importance of Albi as an intellectual centre that had forged its identity at the beginning of the 4th century AD when it became an Episcopal see. From then on, its successive bishops endeavoured to make their city a flourishing centre of intellectual activity. They created a library and a

scriptorium (writing workshop). This Episcopal city was added to the UNESCO list of World Heritage Sites in 2010.

Painted on sheepskin or goatskin parchment, measuring 27cm by 22.5cm, the Albi *Mappa Mundi* is included in a 77-leaf manuscript forming a collection of 22 different texts, which were put together and headed 'Miscellanea' in the 18th century. On the back of the flyleaf, written in 18th-century script, is: 'Ex-libris Ven. Capituli Ecclesiae Albigensis'.

In the map the known world is represented as a horseshoe shape, the open part being the Strait of Gibraltar. This was probably inspired by the *Periegesis of the Known World* by Dionysius of Alexandria, in which the shape of the world is compared to a sling.

The map is orientated with the east at the top. The Mediterranean Sea, in dark green, is in the centre and shows the islands of Crete, Cyprus, Sicily, Sardinia and Corsica. Some 25 countries or empires are named, spread



PHOTOGRAPH: © PIERRE BEHAR & CHRISTOPHE BOUTHE

over three geographical spheres. Europe, in the north, includes Hispania, Britania, Gallia, Italia, Gotia, Tracia, Macedonia, Agaia, Barbari. In the south are Afriga (with Mauritania, Nomedra, Libia, Etiopia, Egyptus) and Orient and Extreme Orient: Armenia, India, Scitia, Meda, Persida, Judea, Arabia.

Also mentioned are the desert (*deserto*), Mount Sinai (*Sina*) and the Red Sea (*Rubrum*). Shown on the land, which is surrounded by *Oceanum*, are the names of various cities, rivers and seas. The main ones – Babylon, Athens, Ravenna, Rome, Antakya (Antioch), Jerusalem, Alexandria and Carthage – are symbolised by rows of small circles.

A number of rivers are drawn in the same green as the seas: Tigris and Fison (probably the

Indus) in the Orient, Nilum (Nile), Ganges (which is placed seemingly by mistake in Africa), Rodanum (Rhône) and Renus (Rhine) in Europe. This is followed by an index naming 12 winds and 24 seas.

It is not known where the map was made. It could have been in Albi, or somewhere in what was the Roman province of Septimania, or even in Spain. It had a pedagogic role throughout the Middle Ages. Very little was known about its fate between the 12th and the 18th centuries.

During the French Revolution, the map was lucky to escape the flames that destroyed most of the Diocese's archives. After this it became State property. Since 2000 it has been kept in the Pierre-Amalric multimedia library in Albi.

The inclusion of Albi's *Mappa Mundi* in UNESCO's Memory of the World Register will ensure that it benefits from state-of-the-art technology both for its conservation and for the dissemination of its contents and will resume its educational role.

Nicole Benazeth

Top: Albi cathedral where the 8th-century *Mappa Mundi* was stored for centuries; it is now in the nearby Pierre-Amalric multimedia library.

Left: The bound manuscript open to show Albi's *Mappa Mundi*. East is shown at the top of the map and the Mediterranean islands in the centre are accentuated. The map identifies a total of 25 countries on three continents, or geographic spheres. On the right-hand page there is a list of the 12 winds and 24 seas of the ancient world.



PHOTOGRAPH: © VILLE D'ALBI

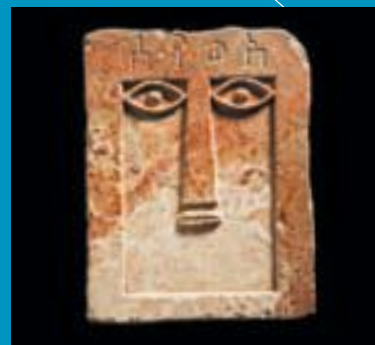
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The new *Phidias*

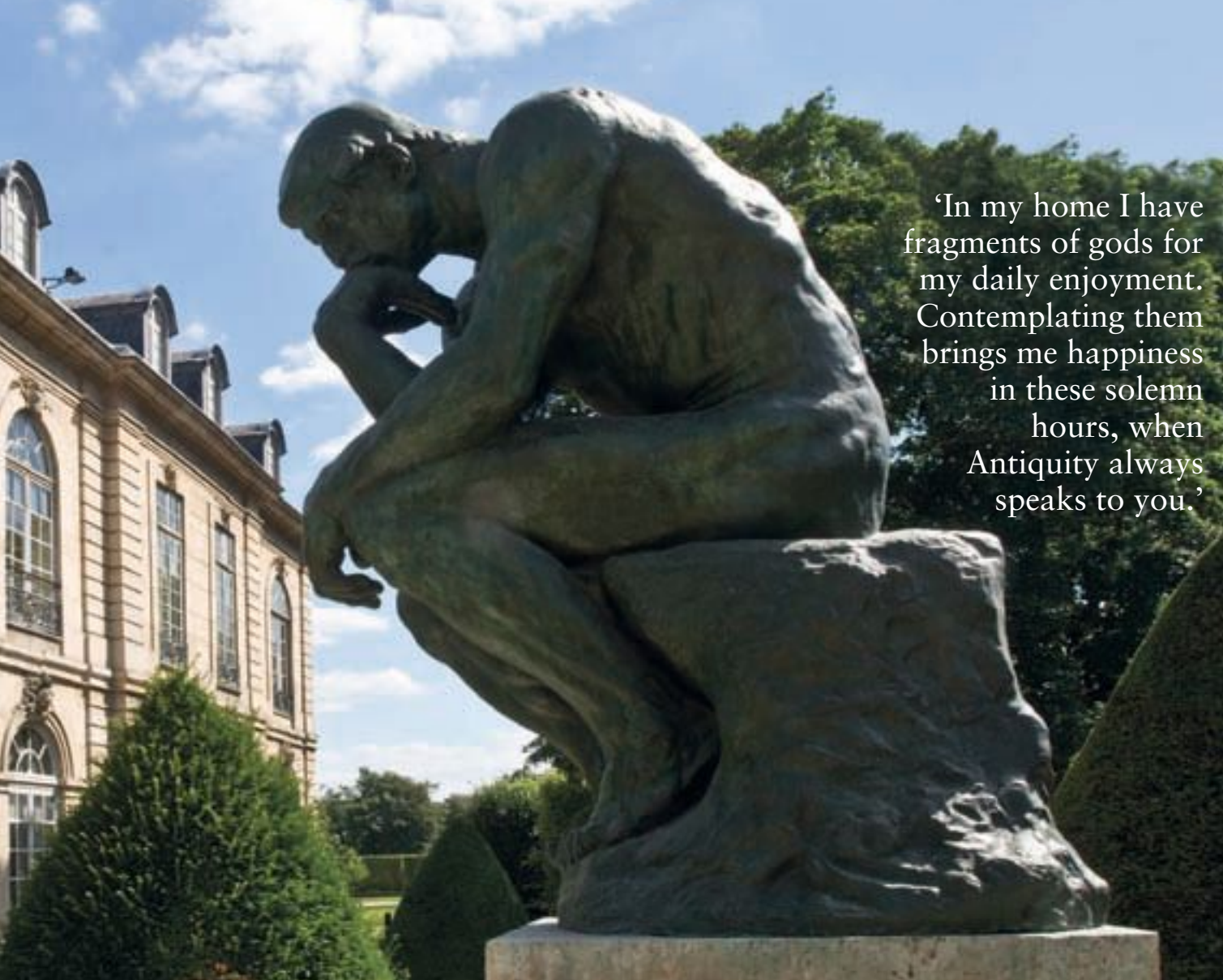
The great French sculptor Rodin collected thousands of fragments of Classical statuary that not only inspired his work but, by the end of his life, came to be like friends to him, as **Caroline Bugler** discovers when she visits the recently refurbished Musée Rodin in Paris

Shortly before his death, Auguste Rodin (1840-1917) donated his entire art collection, both his own sculpture and pieces by other artists that he had amassed, to the French state, in the hope that it would form the basis of a museum where young artists could come and learn. Two years later his longed-for museum opened in the elegant 18th-century Hôtel Biron, where he had his Paris studio. It was,

and is, a magical place, with a succession of light-filled rooms perfect for the display of sculpture. But by the early years of the 21st century the mansion was in urgent need of repair, so the museum embarked upon a three-year programme of restoration, which gave it an opportunity to renew not just the fabric of the building but also the way that the collection is presented in its 18 rooms.

One of the most striking





‘In my home I have fragments of gods for my daily enjoyment. Contemplating them brings me happiness in these solemn hours, when Antiquity always speaks to you.’

developments unveiled when the Musée Rodin recently re-opened was a new salon on the first floor devoted to *Rodin and Antiquity*, displaying some of the most treasured works from his collection of more than 6000 fragments of Greek and Roman sculpture. While some of the pieces were previously on show in the museum, interspersed among the artist’s sculptures, having this dedicated space has enabled the museum to take 123 more pieces out of store, and to underline the central importance of the Classical world in Rodin’s life and work.

Like all artists of his generation, Rodin studied the art of Greece and Rome as part of his training, but his love of Classical sculpture developed into an all-consuming passion. At the age of 15 he spent hours in the Louvre, making drawings of antique sculpture, an obsession that was to inform his entire career.

‘At the beginning of his life he copied,’ says Bénédicte Garnier, the curator responsible for the antiquities collection in the Musée Rodin. ‘But he gradually absorbed something of those works into himself,

1. Musée Rodin is housed in the Hôtel Biron where the artist had his studio. About 30 of his monumental bronzes, including *The Thinker* (1879-89), are sited in its extensive gardens. © agence photographique du musée Rodin, Jérôme Manoukian.

2. Archive photograph of Rodin, circa 1910, in his own museum of antiquities in Meudon. To his left is a marble torso of an Aphrodite, dating from 1st or 2nd century AD. The subject of Aphrodite particularly appealed to Rodin who had several examples in his collection.

3. A fragment of a semi-nude marble Aphrodite, 1st- or 2nd-century AD, based on a type developed at the end of the Hellenistic period.

so that his own works were not copies – they are completely different.’ Rodin did not want to produce slavish imitations of antique sculpture but his intimate understanding of it fed into his work and fuelled his ambition. ‘He wanted to be the new Phidias,’ she declares. ‘The sculptor Anton Bourdelle, who was himself a collector of antiquities, even said that Rodin’s house at Meudon was his Acropolis.’

In fact it was the move to Meudon, now a south-western suburb of Paris, in 1893 that marked the serious beginnings of Rodin’s activities as a collector. In that year he left central Paris and his lover Camille Claudel to set up home in the countryside with his companion Rose Beuret.

At that stage in his career he was financially secure enough to make some serious acquisitions, and the purchase of the Villa des Brillants two years later gave him space to house his growing collection. ‘He started to fill his studio there with small





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objects from antiquity – Greek, Hellenistic, Roman and Etruscan fragments in marble and bronze, as well as vases and terracottas,’ says Bénédicte. Archive photographs reveal that almost every room in the house was filled with antiquities, including the dining-room and

4. Archive photograph of Rodin, circa 1902, with his plaster casts at his Meudon studio.

5. The right hand from a large marble statue of a man, from the 1st or 2nd century AD.



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bedroom, while the garden was populated by larger statues. In 1900 he even constructed a small museum for his collection in the grounds. Also part of the Musée Rodin, the studio and house at Meudon still displays part of the collection.

Rodin did not buy many of his antiquities in their country of origin or from excavations, but acquired most of them from Parisian dealers.

‘As time went by and his reputation as a collector grew, dealers would write to him to suggest prospective purchases, and sometimes visit him at home. By 1900, at the peak of his accumulation, Rodin was buying something every day,’ Bénédicte tells me.

Around 1910, he broadened his collecting to include the arts of Asia, the Middle Ages and the Renaissance. But when war broke out in 1914 purchasing antiquities became much more difficult, and his pace of acquisition slowed almost to a halt. The idea of an artist forming a collection was not new in itself, of course. Indeed, the act of collecting was a certain sign of success.

‘I think he was very inspired by many collectors like Monet, who



was a friend, and he often went to Giverny and saw his collection of Japanese prints,’ reveals Bénédicte. *‘He was also invited to the Goncourt brothers’ house, where there were a lot of objects from Japan. Anatole France collected antique sculpture and so did the painter Léon Bonnat, whom Rodin knew. But whereas the Goncourts sold their objects, Rodin never wanted to sell. He wanted to keep his antiquities together.’*

The overriding principle was simply one of aesthetic accumulation: Rodin was not interested in reselling objects in order to acquire better examples, or seeking out a rare piece to complete a series.

The oval room devoted to *Rodin and Antiquity* has been deliberately laid out like a cabinet of curiosities – an intimate space filled with intriguing objects of different origins. They are all identified, but there is no attempt to arrange them by date or country of origin, or to provide stylistic analysis, as there might be in a larger museum. In a sense, this reflects the slightly random fashion in which Rodin collected, driven as he was by the visual and sensual appeal of an object rather than



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scholarship. According to Bénédicte, ‘Rodin was not a connoisseur like Sigmund Freud, for example, who had a huge library and learned to read hieroglyphics. He was more interested in the shape of the objects, in their feel. He wanted to have a physical contact with his collection.’

The French writer Paul Gsell, who visited the sculptor in 1910, recalled him going into raptures over a statue of Aphrodite in his collection: ‘It is truly flesh!’ he said. ‘You would think it moulded by kisses and caresses... You almost expect, when you touch this body, to find it warm.’

The objects in the display case in the centre of the room, which are arranged as they were in Rodin’s day, reveal how eclectic his taste became. An Egyptian mask with wonderful painted eyes sits alongside a small Cycladic head. There are shells mounted on small marble bases; Greek figure vases (whose fluid decorative lines Rodin particularly admired); a Peruvian Moche pot; a bronze Isis-Aphrodite from the 2nd century AD; and a Japanese ceramic figure of a portly Buddhist monk known as Daruma, which was a gift from the English sculptor John

6. The oval room devoted to the artist’s collection of antiquities in Musée Rodin with, left, the artist’s original vitrine containing Classical artefacts and a selection of heads mounted on the wall as he displayed them. Rodin’s own bronze, *Walking Man* (1877–78), dominates the room. © agence photographique du musée Rodin, Jérôme Manoukian.

7. A marble siren that once formed part of a polychrome funerary stele, from the third quarter of the 4th century BC.

Tweed who thought it resembled Rodin’s *Monument to Balzac*. One of the most interesting pieces in the vitrine is a fragment of a head from an Assyrian bas-relief dating from 732–702 BC. ‘Rodin was very interested in Assyria,’ says Bénédicte,

‘and he made studies of the Assyrian art in the British Museum in 1881, just before he worked on the Victor Hugo monument. So the head of that monument is a kind of metamorphosis from an Assyrian head into Victor Hugo.’

A small cowed figure is a 15th-century *pleurant* (‘mourner’) from a tomb in Bourges. Perhaps it had a valedictory resonance for Rodin, as it was the last object he bought before he died in 1917.

Fragments of antique heads, torsos, hands and feet are mounted on the walls in a display that is visually arresting, even surprising. Further fragments are mounted on plaster pedestals made to Rodin’s design. The pieces ranged around the walls are not hidden behind glass, so the experience of viewing them is close and direct.

‘We decided the four walls would display as many of the fragments as possible,’ confides Bénédicte. ‘Some were too small to mount, but we were able to use more or less all the fragments of feet and hands that we had.’

The curators faced more complicated choices when it came to



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selecting which torsos and heads should be shown as there were many more of them in the store-room, so the decision was made on artistic grounds.

'We chose those that could be related to Rodin's sculptures. We wanted to compare those fragments with his own sculpture. He liked broken shapes, and used them in his work to develop into something else,' explains Bénédicte.

Rodin's magnificent bronze, *The Walking Man*, in the centre of the room seems to speak to the fragments surrounding it, since it embraces the notion of the damaged and incomplete. This piece had its origins in a study of a torso in terracotta in preparation for his *Saint John the Baptist* in the 1880s. When he rediscovered it, a dozen years later, he was intrigued by the way that time had altered its appearance, creating cracks and pits in the surface so that it resembled a relic from the Classical past. He then cast the torso in bronze, adding legs, and exhibited it in his large retrospective at the Pavillon de l'Alma during the 1900 Exposition Universelle in Paris.

Displayed as it was originally is a rather strange assemblage: Rodin's sculpture *Triton and Nereid*, with a Classical head of Agrippina and a Venus. This was put together using the evidence of an archive photograph taken at the Hôtel Biron, and shows how closely the antique and the modern coexisted in his studio.

Beside it is a bronze of a youthful divinity, Harpocrates, the son of Iris and the alter ego of



8. Some of Rodin's antiquities including two statuettes of Aphrodite, an Egyptian funerary mask and a 15th-century pleurant or mourning figure.

9. The oval room is devoted to Rodin and Antiquity with its wall-mounted displays of Classical hands, feet and heads. The assemblage featuring Rodin's Triton and Nereid, a Venus and a head of Agrippina is on the left, and in the foreground is the back of The Walking Man. © agence photographique du musée Rodin, Jérôme Manoukian.

All images © Musée Rodin unless marked otherwise.

Eros, from the middle of the 2nd century AD. The statue, which entered the collection in a decapitated state, is now crowned with a marble head from another work, an Eros from the first half of the 2nd century AD. An archive photograph reveals that Rodin, who was very attached to the piece, exhibited it at the Hôtel Biron among his own sculptures.

The practice of creating works by assembling two or more disparate elements – usually his own figures and antique vessels – was one he enjoyed. We know from his photograph albums that he particularly admired the Louvre's collection of composite Canosa vases produced in northern Apulia during the 4th and 3rd centuries BC, with their applied decoration of figures or winged heads. This may have been what inspired him to add handles (in the form of two plaster figures he made) to an antique vase. In other pieces small torsos and figurines have been placed inside, or emerge from, vessels

modelled on antique examples in his collection: one has a naked figure rising, like Venus, from a cup based on a 6th-century BC piece. In another work the same shaped cup contains a reclining figure of Galatea.

According to Bénédicte, Rodin's relationship with the Classical world was an emotional and spiritual one. For him, the gods of antiquity were like friends he could converse with, particularly late in life, when he was ill. Far from being cold relics of the past they seemed alive, like human beings.

'In my home I have fragments of gods for my daily enjoyment,' he said. *'Contemplating them brings me happiness in these solemn hours, when Antiquity always speaks to you.'* ■

- For further details of Musée Rodin visit www.musee-rodin.fr.
- *Rodin: La Lumière de l'Antique*, a collection of essays, including one by Bénédicte Garnier, is published by Editions Gallimard, 2013, at €45.





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Egypt in Italy

Last year was a very good one for Egyptology in Turin and Florence, reports **Dalu Jones** and, in 2016, the trend is continuing in Bologna

Egyptologists had lots of reasons to visit Italy in 2015. During the spring the refurbishment of Turin's Egyptian Museum, the second most important in the world after Cairo, was completed.

Then, in August, Florence hosted the 11th International Congress of Egyptologists, organised by the International Association of Egyptologists. This is an open forum covering all branches of Egyptology and suitable for all levels of scholars. More than 700 Egyptologists from all over the world congregated in the city, and while they were there they took time to admire the major collection of Egyptian antiquities displayed in the newly designed section of Florence's Archaeological Museum.

An Egyptian Museum was founded in Florence in 1855 in order to display antiquities of varied provenances, the earliest of which was from the 18th-century collection of the Medici family. Leopold II (1797-1870), the Grand Duke of Tuscany, did much to enlarge this collection

1. Limestone statue of Maya and Meryt, 18th Dynasty, reigns of Tutankhamen (1333-1323 BC) and Horemheb (1319-1292 BC). D'Anastasi collection. H. 158cm. W. 94cm. D. 120cm. Rijksmuseum van Ouheden, Leiden.

2. Painted terracotta vase decorated with rows of ostriches and geometric designs, 3450-3325 BC, Naqada IID1. H. 15cm. D. 17cm. Rijksmuseum van Ouheden, Leiden.

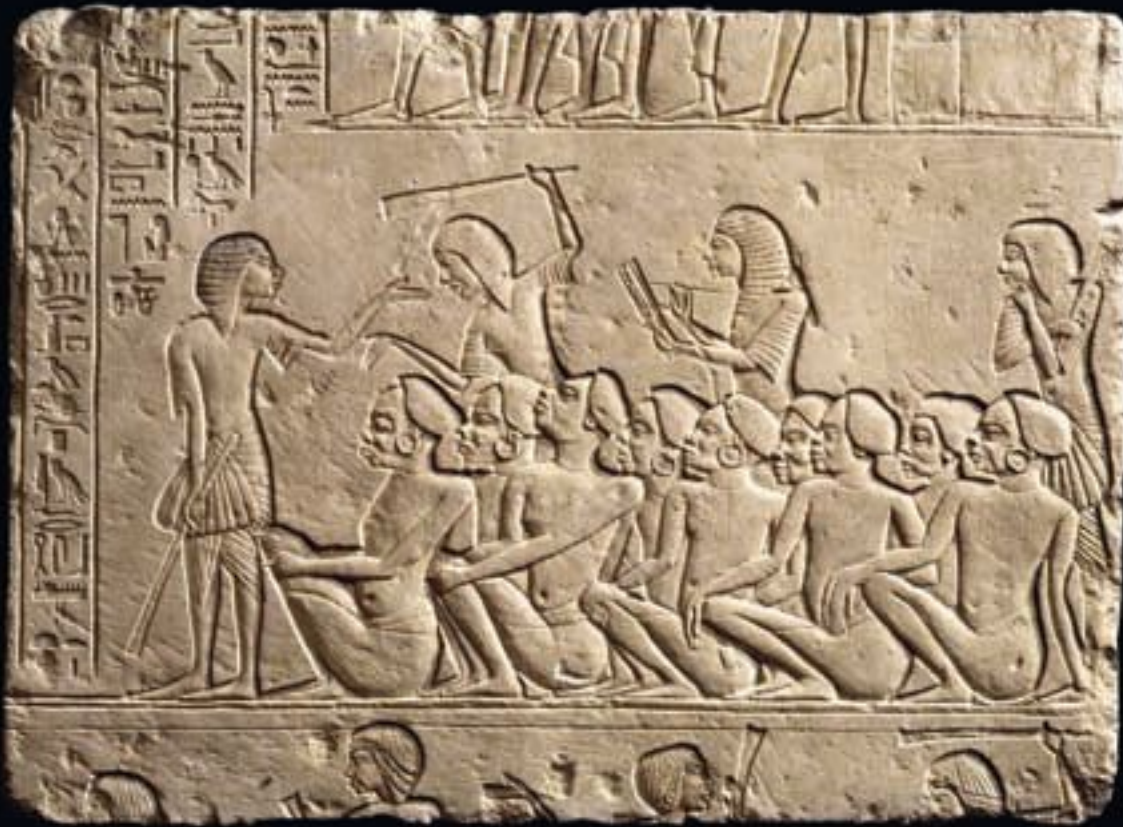
3. Limestone statue of Maya, 18th Dynasty, reigns of Tutankhamen (1333-1323 BC) and Horemheb (1319-1292 BC). D'Anastasi collection. H. 216cm. W. 74cm. D. 108cm. Rijksmuseum van Ouheden, Leiden.



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4. Limestone relief showing prisoners led by Egyptian soldiers to the pharaoh Tutankhamen, 18th Dynasty, reign of Tutankhamen (1333-1323 BC) from the tomb of Horemheb at Saqqara. Humbert collection. H. 76cm. W. 192cm. D. 20cm. Rijksmuseum van Ouheden, Leiden.

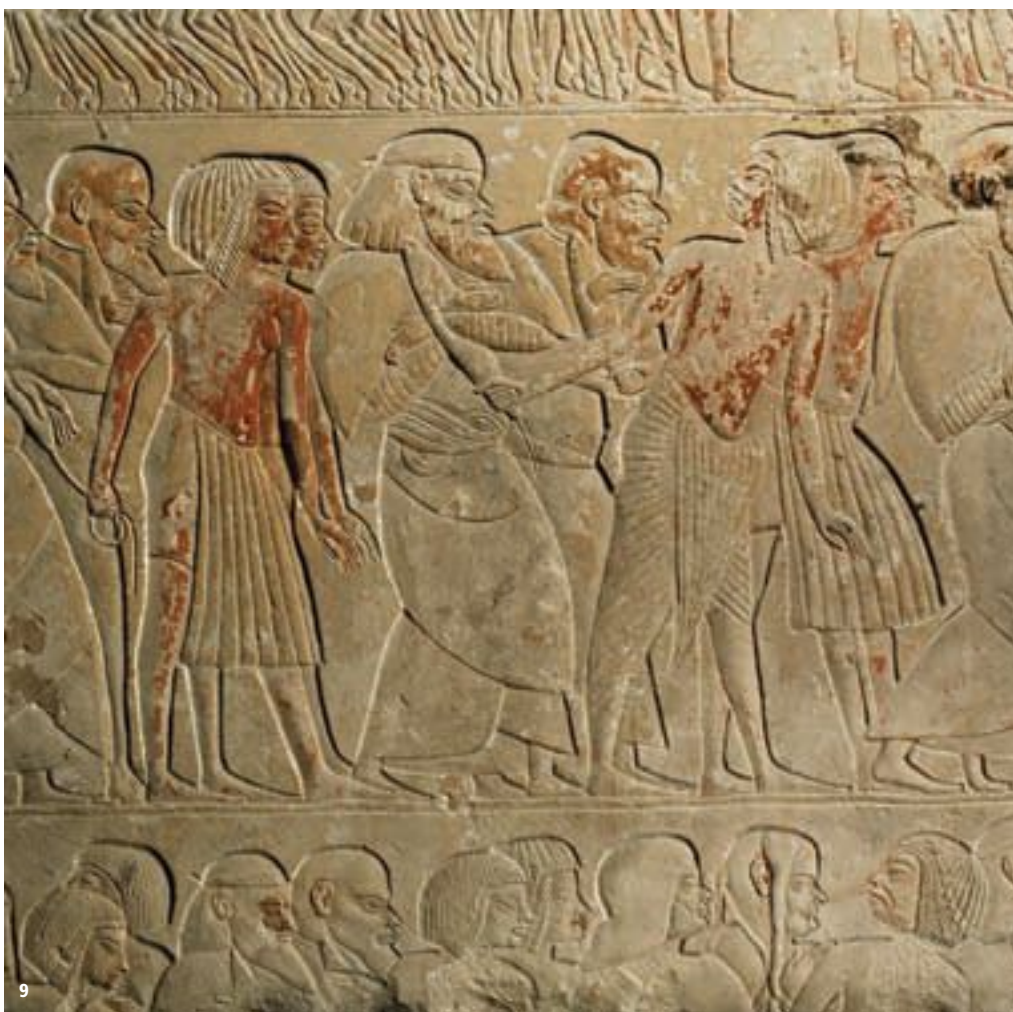
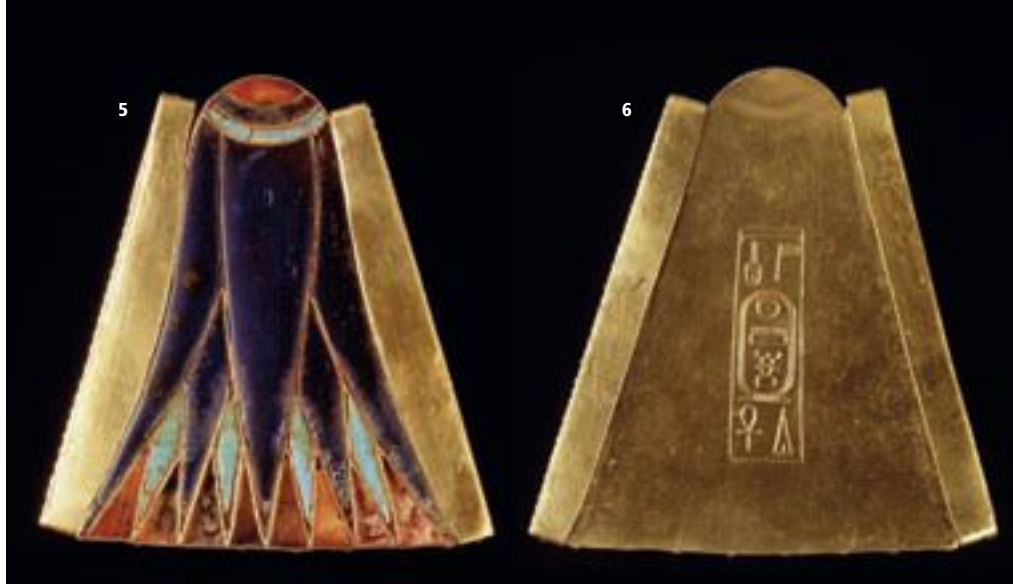
5. and 6. Gold and glass fragment of a pectoral with a blue lotus flower, 18th Dynasty, reign of Thutmosi III (1479-1425 BC). D'Anastasi collection. H. 8.6cm. W. 8.1cm. Rijksmuseum van Ouheden, Leiden.



7. Limestone Stela of Aku with traces of polychromy, 12-13th Dynasty (1976-1648 BC) from Abydos. Palagi collection. H. 64cm. W. 41cm. D. 10cm. Museo Civico Archeologico, Bologna.



8. Alabaster offering table of Defdji. End 5-6th Dynasty, 2347-2216 BC. D'Anastasi collection. H. 13cm. D. 49cm. Rijksmuseum van Ouheden, Leiden.



by financing, together with King Charles X of France (1757-1836), scholarly expeditions to Egypt in 1828 and 1829. These expeditions were directed by Jean-François Champollion (1790-1832), the man who was the first to decipher hieroglyphs, and by his friend and student Ippolito Rosellini (1800-1843) from Pisa, who later became the founding father of Italian Egyptology.

Many objects were acquired at the time, either through archaeological excavation or from local antiquarians. Upon their return to Europe the artefacts were divided between Paris and Florence. Ernesto Schiaparelli

9. Limestone relief showing Nubian prisoners guarded by Egyptian soldiers, 18th Dynasty, reign of Tutankhamen (1333-1323 BC), from Horemheb's tomb at Saqqara. Palagi collection, formerly Nizzoli collection. H. 62.5cm. W. 85cm. Museo Civico Archeologico, Bologna.

(1856-1928), an Egyptologist from Piedmont, who later became director of Turin's Egyptian Museum, moved the collection into a new building in 1880 and reorganised it after enriching it considerably with finds from his own excavations in Egypt and through acquisitions.

The final group of objects to enter the Egyptian Museum in Florence were donations by private individuals and scholarly institutions. The gift of finds made in Egypt between 1934 and 1939 by the Italian Papyrological Institute is outstanding. It includes a group of Coptic textiles, which is among the richest

and most important anywhere in the world.

Most recently two separate institutions, one in Italy, the other in Holland – Museo Civico di Archeologia (Civic Archaeological Museum) in Bologna and Leiden's Rijksmuseum van Ouheden (National Museum of Antiquities) – teamed up to jointly present *Egypt: Millennia of Splendour – the collections of Leiden and Bologna*. This major exhibition, which makes a striking visual impact and is of great scientific interest, is on until July 2016.

The enterprise was made possible by the closure of the Leiden museum for restoration and the reorganisation of the Egyptian collection in Bologna. So it was that these two venerable institutions of great repute, both linked to prestigious ancient universities, were able to bring together 500 exhibits from Predynastic Egypt to the Roman period from their collections, with additional loans from Florence and Turin.

The most important of these were excavated on different occasions, sometimes at the same sites, and then separated as circumstances prevailed. These artefacts are now temporarily reunited, and seen side by side they can provide a host of new insights into exceptional monuments long buried under the Egyptian sands.

Egypt: Millennia of Splendour is, however, much more than another blockbuster show of beautiful Pharaonic objects. This joint effort is truly praiseworthy as it presents the results of important archaeological investigation and scholarly research resulting from the study of archival records and of evidence from on-going excavations.

Pride of place is given to the group of statues of Maya and his wife Meryt, dating from the 18th Dynasty, 1333-1292 BC, masterpieces on loan from Leiden and shown for the first time outside Holland. Maya was an important official during the reigns of Tutankhamen, Ay and Horemheb. His titles include: Fan-bearer on the King's Right Hand, Overseer of the Royal Treasury, Chief of the Works in the Necropolis and Leader of the Festival of Amun in Karnak. His wife, Meryt, was a singer who played an important part in rituals in honour of the god Amun.

Maya's tomb at Saqqara was partly excavated in 1843 by the

Prussian pioneer Egyptologist Karl Richard Lepsius (1810-1884). Over time, however, the tomb's location was lost. Then, in 1975, a joint expedition of archaeologists from the Egypt Exploration Society in London and the National Museum of Antiquities in Leiden began a quest to rediscover the tomb and acquire additional information on the statues of Maya and Meryt and other New Kingdom treasures.

On 6 February 1986, they finally succeeded. The tomb was indeed buried in the area indicated by Lepsius' map: south of the Unas causeway and west of the Monastery of Apa Jeremias. Professor Geoffrey T Martin, together with Dr Jacobus Van Dijk representing the Leiden museum, discovered Maya's burial chamber some 18 metres below the surface. *'We were in total darkness for about 15 minutes... Suddenly we glimpsed wonderful reliefs and were extremely startled to find ourselves in the antechamber leading to a burial chamber. My colleague looked across at an inscribed wall and said: "My God, it's Maya!";'* Professor Martin is quoted as saying in Christine Hobson's 1987 book *Exploring the World of the Pharaohs: A Complete Guide to Ancient Egypt*.

The first full season's work on Maya's burial in early 1987 indicated that his burial chamber was a slightly smaller version of Horemheb's tomb in Saqqara. An open courtyard has a colonnade on its west side and doors leading to three vaulted ceilings. An inner courtyard was found to contain reliefs of very fine quality as well as a statue of the couple. The underground burial chambers were paved in limestone and decorated with reliefs showing Maya and Meryt before the gods.

The reliefs from the tomb of Horemheb, a powerful Egyptian general during the reign of Tutankhamen (1333-1323 BC) – who went on to become pharaoh, the last of the 18th Dynasty (1319-1292 BC), are another highlight of the exhibition. They celebrate Horemheb's great military exploits against the Syrians, Libyans and Nubians. Having been separately acquired by Leiden, Bologna and Florence museums nearly 200 years ago, here they are reunited for the first time after their discovery by tomb-robbers.

Other outstanding works of art are displayed in the exhibition

10, 11 and 12. Painted lid, inside and base of a wooden sarcophagus of Pefitjauneith, 26th Dynasty (664-525 BC). D'Anastasi collection. H. 36cm. W. 63cm. L. 240cm. Rijksmuseum van Ouheden, Leiden.

in a chronological and thematic sequence, which is divided into seven sections. These include: the Stela of Aku, 12th-13th Dynasty (1976-1648 BC), the 'Major Domo of the Divine Offering', with a prayer describing the otherworldly existence of the deceased in a tripartite world divided into sky, earth and the beyond; the gold ornaments probably belonging to General Djehuty, who won much of the Near East for Tutmose III (1479-1425 BC) and a mirror handle (1292 BC) in the shape of a young girl who holds a small bird, proof of the highly refined way of life of the wealthy Egyptians of that time.

The National Museum of

Antiquities in Leiden was founded in 1818, at a time when there were hardly any collections of that kind in the Netherlands. The museum's first director, Caspar Reuvens (1793-1835), made a start by buying a number of private collections of Egyptian, Greek and Roman antiquities over a 10-year period.

Foremost among the Egyptian acquisitions were objects belonging to the Flemish merchant Jean-Baptiste de Lescluze, bought in 1826 in Antwerp, and collections belonging to Maria Cimba and Giovanni d'Anastasi bought in Livorno in 1827 and 1828. Maria Cimba's husband had been physician to Henry Salt (1780-1827), the



British consul-general in Cairo and a major collector of *aegyptiaca*. Giovanni d'Anastasi (1780-1860), a Greek, acted as consul-general for Sweden and Norway. Together, their collections comprised about 7000 objects, the result of contemporary fieldwork at the richest sites in Egypt, especially Saqqara and its New Kingdom necropolis. The wall-reliefs from the tomb of General Horemheb, the offering-chapel of Paatenemheb with the depiction of the blind harpist, and the three tomb-statues of Maya and his wife Meryt were all among these early acquisitions. Today the Leiden museum holds about 80,000 objects, including 22,500 in

13. Wood and ivory mirror handle in the shape of a naked girl, 18th Dynasty (1539-1292 BC). Palagi collection. H. 14.5cm. W. 3.4cm. Museo Civico Archeologico, Bologna.

its Egyptian collection which ranks among the 10 best in the world.

The Archaeological Museum in Bologna, on the other hand, represents an evolution in museography from what is to be considered the first 'modern' museum in the world. It was created in 1603 by Ulisse Aldrovandi (1522-1605), the Italian naturalist and polymath often described as the founder of modern Natural History, who taught at Bologna university.

Aldrovandi created for himself a great collection of specimens of all sorts – more than 80,000 items, including Pharaonic objects – which he bequeathed to his native city in 1660 with the proviso that

they be shown in well-lit rooms in a safe and well guarded building that was open to the public. A curator was to be appointed and a scientific catalogue published. The collection was not to be damaged, sold or dispersed.

A few years later the marquis Ferdinando Cospi added to this first group of small Egyptian objects, creating a wonderful Wunderkammer next to Aldrovandi's, containing more than 30 Pharaonic objects including *ushabti*, four small statues of Ptah-Sokar-Osiris and other funerary goods. These were included in a full record of the Museo Cospiano's collection, printed in five volumes in 1667 by Cospi at his own expense.

Another benefactor was the painter Pelagio Palagi (1775-1860) who assembled one of the most important collections of Egyptian artefacts in the Europe of his time. This constitutes the core of the Egyptian section of Bologna's Civic Museum of Archaeology, which was established in 1881. The 3109 objects that he donated included the famous reliefs from the tomb of Horemheb, sarcophagi, statues and funerary goods of all kinds.

Pelagi acquired these objects primarily from another of the diplomats-cum-antiquarians living in Cairo. This was Giuseppe Nizzoli, who was Chancellor of the Austrian Consulate in Egypt between 1818 and 1828. Nizzoli's wife, Amalia, had herself been a pioneer archaeologist who excavated at Saqqara in 1825. It was she who helped to sell her husband's antiquities to Pelagi.

Egypt: Millennia of Splendour is the result of a fruitful five-year international collaboration between two prestigious museums, pooling resources, academic research and archaeological investigation, with the promotion of symposia and workshops and the exchange of museum loans. It should inspire pride in all of those who have contributed to it. ■

• *Egypt: Millennia of Splendour – the collections of Leiden and Bologna* is on show at the Museo Civico Archeologico in Bologna (www.mostraegitto.it/) until 17 July 2016. The catalogue, edited by P Gioveti and D Picchi, is published in Italian by Skira at €70.

Most recently two separate institutions – one in Italy and the other in Holland – have teamed up to present *Egypt: Millennia of Splendour – the collections of Leiden and Bologna*.

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The riddle of the *sphinx*

Dr Jennifer Houser Wegner tells the story of how a colossal piece of ancient Egyptian sculpture, weighing in at 13 tons, came to be in the Penn Museum

For over a century, a beautifully carved red granite sphinx of Ramses II has been a highlight of the Penn Museum's Egyptian collection and the unofficial mascot of the museum. The history of how the sphinx travelled to the University of Pennsylvania Museum of Archaeology and Anthropology is long and fascinating. Probably created during the Middle Kingdom

1. The colossal granite sphinx now sits in the Egyptian galleries on the lower floor of the Penn Museum.

2. George Byron Gordon became the Director of the Penn Museum in 1910 – a position he held until his death in 1927.

(1980-1630 BC), the statue was re-carved during the reign of Ramses II (1279-1213 BC) when his sculptors reworked the face (that has now eroded away) to reflect the great pharaoh's own features and added his five-fold name and titles to the base. Associated statuary found near this sphinx and contemporary textual evidence seems to suggest that it was originally placed by a temple dedicated to the god Ptah-Tatenen, built by Ramses II within the precinct of the Ptah temple at Memphis.

So how did this colossal royal monument make its way from the important religious centre of ancient Memphis to the Penn Museum in Philadelphia? Until now, this story has never been fully told. The centennial of the sphinx's arrival in Philadelphia was an opportune moment to tell that tale, and a new book, *The Sphinx that Traveled to Philadelphia: The Story of the Colossal Sphinx in the Penn Museum* details its discovery,



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how it was transported from Egypt to Philadelphia, and its eventual installation in the museum. The Archives in the Penn Museum house revealing letters, records, and newspaper accounts from the pivotal moment when it received the largest ancient sphinx in the western hemisphere. Weighing in at almost 13 tons, its size places it as the sixth largest after the Great Sphinx at Giza, the 80-ton alabaster sphinx at Memphis, the pair of St Petersburg sphinxes, the sphinxes in Alexandria, and the Tanis sphinx now in the Louvre.

This archival information made it clear that three men were important players in bringing the sphinx to Philadelphia – they were William Matthew Flinders Petrie (1853-1942), George Byron Gordon (1870-1927) and Eckley Brinton Coxe Jr (1872-1916). Beginning in the 1880s, Petrie worked as one of the primary field excavators of the Egypt Exploration Fund. He later founded the British School

3. A field photograph of the Penn sphinx taken in Memphis in 1912. The hieroglyphs around its base were carved several hundred years after its creation. Sculptors of the great pharaoh Ramses II added his five-fold name and titles to its base. Courtesy of the Petrie Museum.

of Archaeology in Egypt, under whose auspices he and his assistant, Ernest MacKay, were excavating when the Penn Museum sphinx was uncovered. The museum had long supported Petrie's fieldwork and, even before the sphinx's arrival at the Penn Museum, substantial material, from the division of finds from many of Petrie's excavations, came to the museum and formed the core of its nascent Egyptian collection.

The second key figure was George Byron Gordon who officially became director of the Penn Museum in 1910, a position he held until his death in 1927. Gordon was particularly keen to secure large-scale statuary for the museum and pressed to initiate its own excavations in Egypt.

The final member of this trio was Mr Eckley Brinton Coxe Jr, a wealthy man with a fascination for Egyptian archaeology. Coxe became Chairman of the Board of Managers of the Penn Museum in 1910 and personally paid for half of its day-to-day running costs. It is due to the combined efforts of these three men that a colossal sphinx now resides in Philadelphia.

In 1912, Petrie wrote to Gordon, offering him the red granite sphinx of Ramses II, stating: *'We have raised at Memphis a colossal sphinx of Rameses II about 11 feet long, 11 ton weight. The head has been much weathered, the body and inscribed base are perfect, of red granite... Would such a piece as this be acceptable for your Museum?'* Gordon shrewdly responded: *'I thank you for mentioning the colossal sphinx of Ramses II which*

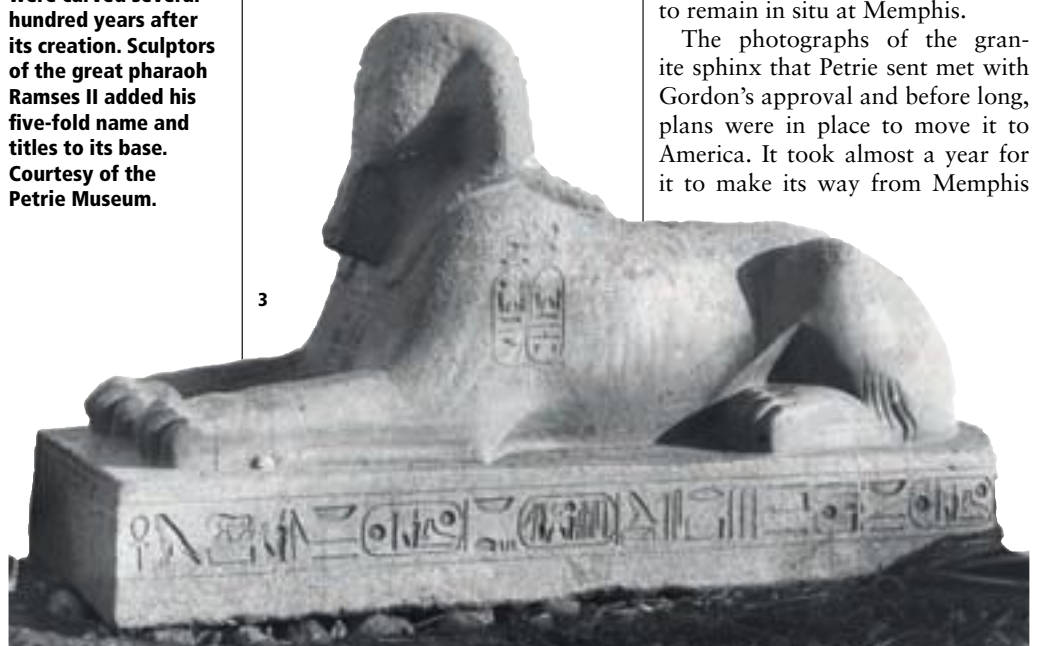


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you raised at Memphis during the summer. If you will kindly send me a photograph of this stone, I will let you know at once whether we will accept your offer of it.'

When Petrie wrote his letter, he had been working in the area of the Ptah temple at Memphis for several years, but 1912 was a particularly sensational year for the discovery of colossal stone statuary at the site. He and his team discovered not one, but two, massive sphinxes at Memphis – the aforementioned granite statue and also an 80-ton sphinx carved of calcite. Letters in the Penn Museum archives note the possibility of bringing the larger sphinx to Philadelphia, but the logistical problems were too great and, furthermore, Petrie wished it to remain in situ at Memphis.

The photographs of the granite sphinx that Petrie sent met with Gordon's approval and before long, plans were in place to move it to America. It took almost a year for it to make its way from Memphis



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to Philadelphia; transporting a 13-ton sphinx was not an easy task. Workers first moved it from Memphis to the nearby town of Badrashein on the west side of the Nile. From there, it travelled by train to Cairo, then on to Suez by rail. A Cairo-based shipping firm, JW Congdon and Company, was hired to prepare the sphinx for its transatlantic journey. Complaints about the massive size of the statue, stating that the photographs ‘do not

4. Wrapped in burlap and secured on a cart, in transit in Egypt.

5. Newly exposed, the sphinx sits in ground water at the site in Memphis that Flinders Petrie excavated in 1912. Courtesy of the Petrie Museum.

6. WM Flinders Petrie, photographed circa 1890.

give an adequate view of its real size’, fill the letters from Congdon and Co to the museum. It was very difficult to find a ship willing and able to transport this immense piece of sculpture to the United States but, finally, it was loaded on to a German freighter, the *Schildturm*.

Once on board, it travelled to Port Said, a city at the northern end of the Suez Canal, then west across the Mediterranean, with a stop at Algiers, and from there out into the Atlantic. Due to concerns about possible losses at sea, the sphinx was insured on its ocean voyage at a cost of £1000. The insurance documents in the archives rather unflatteringly describe the sphinx merely as ‘*un pierre antique*’ (‘an ancient stone’).

Luckily the transatlantic journey was uneventful and the *Schildturm* arrived in Philadelphia via the Delaware River on 7 October, 1913. When it docked in South Philadelphia reporters from the city’s many newspapers descended on Pier 47 for a glimpse of what was, at that time, the second largest Egyptian object ever to arrive in America (the largest being the Central Park obelisk in New York City, which arrived there in 1880).

At Pier 47, workers quickly determined there was no machinery that was capable of unloading cargo as heavy as the sphinx so the *Schildturm* was obliged to travel northwards to another pier. The largest crane then in operation on the waterfront was a 100-ton heavy



cargo crane located at the huge freight terminal operated by the Philadelphia and Reading Railway Company. Designed for lifting train engines in and out of ships, this massive crane was perfect for the job. The freight terminal connected directly to the Philadelphia and Reading line’s train tracks, on which the sphinx could travel the 10 or so miles to the Penn Museum in West Philadelphia. Newspaper reports of 8 October tell us that the *Schildturm* moved north to Port Richmond and, by that same evening, it took only 15 minutes for the giant crane to hoist the sphinx out of the freighter and set it upon a flatbed railcar for the final leg of its journey to the museum.

But the arrival of the sphinx in Philadelphia coincided with another very important local event: Tuesday, 7 October, 1913 was also the opening game of baseball’s World Series between the Philadelphia Athletics and the New York Giants. Such was the level of interest in the series that after the sphinx was unloaded in Port Richmond, it remained for a full week sitting on its flatbed railcar before the requisite workers could be corralled to unload it for its final delivery to the museum. The sphinx then travelled on a railcar through the city to the railroad terminal at 23rd and Arch streets. Once again, it was forced to sit and wait for another 10 days in the freight yard until finally, on 18 October, preparations were





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in place for the final leg of its journey. Because the railway lines did not pass directly in front of the museum, it was loaded onto a wagon led by nine horses and accompanied by 50 workmen. These workers were joined by a parade of University of Pennsylvania students who followed the sphinx on its ride through the streets of Philadelphia.

This spectacle drew the attention of onlookers and was described in a local news report as follows: *'While the imposing figure sat in state, the men, like a guard of honor, in soiled working clothes, walked side by side of the vehicle during its journey to the museum.'*

The sphinx must have been used to waiting by now, which was just as well because it remained kerbside in front of the Penn Museum, covered only with burlap cloth for nearly two whole days before riggers slowly lifted it by means of a wooden track and a 50-ft hoist over the 10-ft-high wall. Finally it was on 20 October, that the sphinx completed its 6000-mile journey from Memphis in Egypt to the Penn Museum and came to rest in the front courtyard.

It is interesting to consider the costs associated with such a move. The grand total amounted to \$794.02. Some of the newspapers at the time remarked on the high cost. The total was certainly a considerable sum in 1913, but even converted to today's dollars the total bill appears to be relatively

7. The opening of the Lower Hall of the Coxe Wing in 1926. It was designed to house the sphinx and architectural elements from Merenptah's palace. The director GB Gordon stands in the foreground.

8. The snow-covered sphinx sits outside the Penn Museum in December of 1914.

modest. What is perhaps a little surprising is that it was more expensive to unload the sphinx and transport it 12 miles through Philadelphia than it was to bring it by sea across the Mediterranean and Atlantic.

For the next three years, the sphinx remained sitting in the Penn Museum's front courtyard but this was never intended to be its permanent location, for the museum was in the process of constructing the gallery space that would become

its ultimate home. Left outside, the sphinx experienced a sizeable early winter snowstorm and a series of photographs taken of it at this time show the statue from warm and sunny Egypt blanketed in snow. A writer for the *Philadelphia Evening Ledger* even translated its imagined discomfort into verse.

...The Sphinx was cold as the frozen North, and he made his two-ton figure shake: 'Beware', at last he sputtered forth,



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Three men were important players in bringing the sphinx to Philadelphia: Flinders Petrie, George Byron Gordon and Eckley Brinton Coxe Jr



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*'or my granite frame will freeze and break:
Once I was young and brae and bold.
But now, egad, I'm getting old;
And I wanna get out of the bitter cold
And go back home to bake.'*

While there was little chance that the ice and snow would cause the sphinx to split in two, museum officials were in fact very concerned about the long-term effects of Philadelphia's weather on the statue. In November of 1916, Director Gordon made a decision to move the sphinx from the courtyard to just inside the museum's main entrance. That summer Eckley Coxe had passed away unexpectedly at the early age of 44, so Director Gordon wrote to Coxe's mother Elizabeth informing her of the successful move of the sphinx indoors, a temporary location, and he tells her of the idea to honour her son with a grand Egyptian Hall to house finds from the excavations he had sponsored in Egypt. The Coxe Memorial Egyptian Wing was added to the museum in 1924 through a bequest by Eckley Coxe.

The Penn Museum had begun its own excavations in 1915 at the site of Memphis under the direction of Clarence Fisher who undertook several very successful

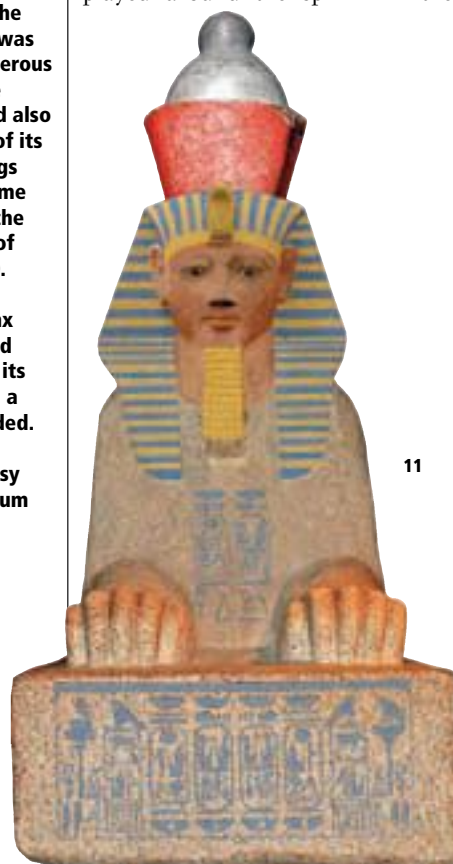
9. Visitors to the Penn Museum come face to face with the sphinx as they explore the Lower Egyptian Gallery. Image courtesy of Jim Graham.

10. Detail of a portrait of Eckley Brinton Coxe Jr, 1910, by Adolphe Borie. Coxe, who was an extremely generous benefactor to the Penn Museum and also sponsored some of its archaeological digs in Egypt. He became the Chairman of the museum's Board of Managers in 1910.

11. How the sphinx might have looked painted and with its face restored and a double crown added.

All images courtesy of the Penn Museum unless otherwise marked.

seasons of fieldwork (sponsored by Eckley Coxe). During the course of excavations at the site, Fisher discovered the ceremonial palace of the pharaoh Merenptah (r 1213-1204 BC). This discovery resulted in a tremendous amount of architectural fragments being sent to the museum. This is now partially displayed around the sphinx in the



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Lower Egyptian gallery which opened in 1926. Although the sphinx came from an area near the temple of Ptah, not from the Merenptah palace, all of these elements belong to royal buildings built by Ramses II and his successor Merenptah in honour of the god Ptah, the patron deity of Memphis.

Now, a century after the museum's first excavations at Memphis in 1915, it is planning a major re-installation of its Egyptian galleries and considering the possibility of moving the Merenptah palace elements upstairs to the Upper Egyptian gallery. But, when this happens, the sphinx will remain in the Lower Egyptian gallery where it has sat since 1926. Its entry point into the gallery at the end of the Coxe Wing is now bricked up and with additional buildings added in this area in the 1970s, it would now be almost impossible to remove it from the museum. So, the sphinx will remain where it is, greeting every visitor to the Penn Museum. ■

The Sphinx that Traveled to Philadelphia: The Story of the Colossal Sphinx in the Penn Museum by Josef Wegner and Jennifer Houser Wegner is published in hardback by Penn Museum at \$29.95.

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1. Encaustic (hot wax) mummy portrait of a priest of Serapis, painted on limewood, AD 140-160, Hawara, Egypt. 42.5cm x 22.2cm x 0.4cm.



2. Gold diadem-ornament, *circa* 1st-3rd century AD, Egypt. 3.4cm.

3. Bronze figure of the Egyptian god Horus in a Roman military outfit, 1st-2nd century AD, Egypt. 48.5cm x 30.5cm x 14cm.

4. Painted limestone figure of Horus, wearing Roman garments and in a rare seated position, 1st-3rd century AD. 54.5cm x 31.8cm x 25.5cm.

Faith after the pharaohs

The rich cultural and religious melting-pot that bubbled up in Egypt after the Ptolemies is the subject of a fascinating exhibition at the British Museum, as **Lucia Marchini** reports

When Octavian conquered Egypt in 30 BC, he gained a province with a full pantheon of powerful, often animal-headed, gods, a long-standing ruler cult, and a thriving Jewish community. But the Romanisation of Egypt was just the first in a series of changes to the country's religious belief, iconography and practice – from this time until the end of the Islamic Fatimid dynasty in AD 1171 – that is explored in the British Museum's current exhibition, *Egypt: Faith after the Pharaohs*.

The assimilation of 'foreign' gods happened in every part of the Roman Empire. In Egypt, we see the falcon-headed Horus, the divine manifestation of the living king, take on

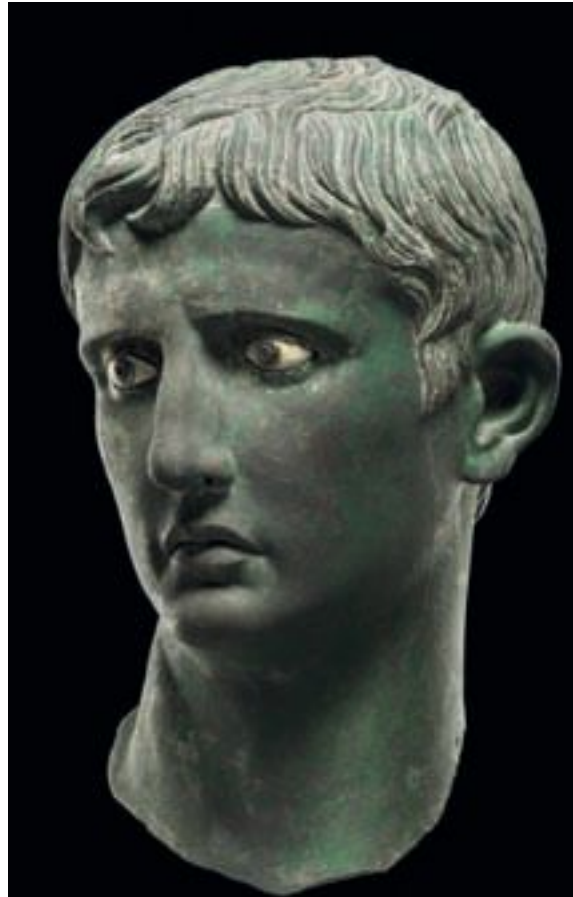
a distinctly Roman look (3). A limestone figurine of Horus enthroned (4), very much in the manner of the Olympian gods, shows him clothed in a feather-mail shirt and a Roman military cloak – 'the costume of power' as Dr Elisabeth O'Connell, the co-curator of the exhibition and Assistant Keeper of the British Museum's Department of Ancient Egypt and Sudan, remarks.

'It is particularly arresting to see a zoomorphic deity like this,' she tells me. 'And we have some wonderful colour preservation. By looking at different light spectra we can tell that he would have worn a shirt painted Egyptian blue. Even with the naked eye, we can see traces of pigment on his pupils and





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on the side of his chair.’ Foreign gods, such as Horus, were accepted by the Romans, and many ancient Egyptian cults went on being celebrated for centuries, while others continued to grow in popularity throughout the Empire. The cult of Bes, the deity of pregnant women, for example, survived well into the 4th century AD when it was officially shut down by the Christian emperor Constantius II.

‘And that’s not because the cult of Bes is a pagan cult, it’s because it’s a divination cult and Constantius is concerned about people asking questions of dynastic succession,’ explains Dr O’Connell.

‘So that cult continues right the way through, later than we might expect. But while the worship of Bes has officially ceased, we have a literary narrative from a 6th-century saint’s life, of a local monk who drives away from the temple a demon named Bes. We have some of these deities living on with a predominantly Christian population, but now transformed into demons.’

Certain gods and goddesses, such as Serapis and Isis, became universal deities which, some think, eased the transition into monotheism. As he was first attested in the Ptolemaic period, Serapis was a relatively new

god in the Egyptian pantheon and was originally linked to Osiris-Apis. His cult spread far and wide, even to Britain, where, in the 1950s, there was a Roman head of Serapis found at the Mithraeum in London.

Thanks to the dry conditions in Oxyrhynchus, in Upper Egypt, glimpses of the lives of worshippers of Serapis have come down to us. There are around 40 surviving papyrus invitations to feasts of Serapis at his temple, some of which are complete.

Another particularly Egyptian source of evidence on the priesthood is the naturalistic mummy portraiture characteristic of Roman Egypt. A well-preserved encaustic painting on a limewood panel shows a priest with three loose locks of hair hanging on his forehead underneath a seven-pointed gold star-like ornament on his diadem (1). A gold star ornament (2) from Egypt, also displayed in the exhibition, is almost identical to the one portrayed.

Isis, also celebrated as a universal deity, was popular outside Egypt and had temples in both Pompeii and Rome. Isis gives the following account of her divine power in *The Golden Ass* by the 2nd-century AD Roman writer Lucius Apuleius,

‘I am she that is the natural

5. Menas pyxis, elephant ivory, 6th century AD, possibly from Alexandria, Egypt. H. 7.9cm. D. 11.3cm-12.2cm.

6. The Meroë Head of Augustus, from an over life-size bronze statue, probably made in Egypt, circa 27BC-25BC, excavated at Meroë, Sudan, 1911. 46.2cm x 26.5cm x 29.4cm.

mother of all things, mistress and governess of all the elements, the initial progeny of worlds, chief of powers divine, Queen of heaven, the principal of the Gods celestial, the light of the goddesses: at my will the planets of the air, the wholesome winds of the seas, and the silences of hell be disposed; my name, my divinity is adored throughout all the world in diverse manners, in variable customs and in many names, for the Phrygians call me the mother of the Gods: the Athenians, Cecropian Minerva: the Cyprians, Paphian Venus: the Candians, Dictynna Diana: the Sicilians, Stygian Proserpina: the Eleusians, Ceres: some Juno, others Bellona, and others Hecate: and principally the Ethiopians which dwell in the Orient, and the Egyptians which are excellent in all kinds of ancient doctrine, and by their proper ceremonies accustomed to worship me, do call me Queen Isis.’ (11.47, adapted from William Adlington’s 1566 translation.)

As ‘the natural mother of all things’, Isis’ role as mother of Horus is an important part of her iconography. A terracotta figurine shows her breastfeeding her child Horus ‘Harpocrates’. As



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Dr O'Connell explains there is a parallel between Isis and the Virgin Mary: *'This Isis-Harpokrates imagery perhaps influenced depictions of Mary and Jesus. It is always assumed that Isis is an influence, but there's a considerable gap of time between our Isis depictions and Maria Lactans depictions. Besides, a breastfeeding mother is such a universal image.'*

'We find a whole range of terracotta figurines which seem to be just of mothers nursing and which would be dedicated for the health of a child. Isis and Mary are perhaps simply mythological models for that.'

A number of pharaonic practices also continued long into the Roman Empire. Ancient Egyptian kings used to make offerings to the mummified bull-god Buchis. As late as the 3rd century AD, we can see Diocletian depicted in this traditional pharaonic role on a sandstone stela from Hermonthis, where Buchis was worshipped. The last documented Buchis bull burial is in fact

7. Clay oil lamp, carved with a Jewish menorah, said to be from Alexandria, Egypt, 3rd-4th century AD. 8.7cm x 5.9cm.

8. Ivory pyxis box depicting Daniel in the lions' den, his arms raised in prayer, Egypt or Syria, 5th-early 6th century AD. 7.6cm x 10.5cm.

9. Sandstone funerary stela of 'Abraham, the perfected monk' showing the Christian cross, two handled crosses and the letters alpha and omega under a Classical pediment supported by columns, Egypt, 7th century AD. 60cm x 37cm.

even later than this stela. It was produced in the reign of Constantius II and dates to AD 340, but seemingly deliberately recorded as year 57 of Diocletian (although Diocletian was long dead) to avoid casting a Christian emperor in this traditional pagan role

The Roman imperial cult, another continuation of pharaonic convention, had an eventful history in Egypt. Not long after his conquest of Egypt, Emperor Augustus (as Octavian was dubbed by the Senate in 27 BC) erected numerous statues of himself throughout the province. Two years later the Kushite army looted many of these. Some were later returned, but the spectacular over-life size bronze Meroë head (6), severed from his body but with his glass eyes and calcite irises still intact, was preserved after being buried at the Kushite temple of Victory at Meroë, deliberately, so it seems, so it could be trampled over – thus inflicting a long-lasting insult on the Divine Augustus.

Augustus' great-nephew Claudius

seemed to be somewhat indifferent to the imperial cult. A largely intact letter written on papyrus from AD 41 and found in Philadelphia, shows what instructions Claudius gave the Alexandrians about religious practices and conflicts in the city, as Dr O'Connell explains: *'The Greek citizens of Alexandria and the Jews had both sent embassies to Rome in order to address the violence that had broken out earlier in AD 38. The Greek citizens had attacked synagogues saying that the Jews were not properly worshipping the imperial cult. They installed imperial statues in the synagogues, thereby defiling them, and tortured some of the Jewish leaders.'*

'Claudius says on the one hand, to the citizens of Alexander, you may celebrate my birthday and you may erect statues to my family members. On the other hand, you may not dedicate a temple to me and appoint a priesthood. There's this sense of ambivalence around the cult. Claudius also tells them that they may not attack synagogues, as Jews

have had a long presence and will continue to have protected status.’

‘Judaism has a long history in Egypt. At the southern border we have an extraordinary archive from Elephantine [Aswan], where a garrison of Jews was installed and where they served on behalf of the Persians when the Persians controlled Egypt. We have a copy of a letter in Aramaic from Darius [circa 550-486 BC] found there. The context is very difficult, because the letter is so fragmentary, but it addresses Passover.

‘In the Ptolemaic period, there was a thriving Jewish community in general. We can see the protected status of a synagogue stated on a stela, and then 100 years later, inscribed in Latin on the same stela, Cleopatra and her son a co-ruler Caesarion restate the protection.’

This protection for the Jews was maintained by Claudius. Alexandria had the second largest Jewish population in the eastern Mediterranean (the largest was found in Palestine). It is also where, in the Ptolemaic period, the Septuagint – the Greek translation of the Hebrew bible – was produced. ‘This Greek bible was adopted by the Christians eventually after the Jewish Revolts,’ says Dr O’Connell. ‘The Jews then returned to Hebrew and Aramaic. There’s a question about whether or not it was partly the Christian adoption of the Septuagint, of the Greek Old Testament, that made the Jews return to the Hebrew bible.’

Christianity was slow to develop its own imagery, and borrowed from both Judaic and Classical sources. Daniel in the lions’ den

10. Wall painting on stucco of the three Hebrews in the fiery furnace and the martyrs Cosmas and Damian, circa 6th-7th century AD, excavated near Wadi Sarga, Asyut region, Egypt in 1914. 86cm x 144.5cm.

11. Square tapestry panel in polychrome wool depicting a bird and an ankh-within-wreath, 5th-7th century AD, Egypt. 27cm x 29cm.

12. Basalt bust of Germanicus, great-nephew of Augustus with a Christian cross carved on his forehead, Egypt, circa AD 14-20. 47cm x 30cm x 24cm.



(8), with his arms outstretched in prayer, is a scene from the Old Testament depicted on both Jewish and Christian artefacts. This attitude of prayer, known as *nesiat kappayim* in rabbinic sources and as the *orans* posture in Christianity, is used frequently in early Christian art in Egypt. It is the characteristic pose of St Menas (5), a martyred 3rd-century Egyptian soldier. It is also the pose used in a Coptic wall painting showing other, unknown, Egyptian martyrs, along with the three Hebrews in the fiery furnace from the Jewish bible, plus martyred physicians, Ss Cosmas and Damian (10) holding bags that contain their medical instruments.

A considerable variety of Classical motifs can be clearly seen in Christian art, such as tragic masks with staring eyes and gaping mouths, which decorate a 5th-century silver censer. Victory wreaths (11) and *erotes* become familiar features on Coptic tapestries; and saints are depicted on horseback, flanked by angels,

reminiscent of a triumphant Roman emperor accompanied by winged victories.

The influence of Classical antiquity can be seen in a 7th-8th century tapestry showing Abraham, a figure who is much revered in Judaism, Christianity and Islam, on account of his exemplary faith; he was ready to sacrifice his son Isaac if God willed it. He holds his kneeling son’s head up by his hair in one hand, with a sword at the ready in the other. Yet this is developed from Roman iconography showing an emperor subduing a captured enemy, which can be seen in Romano-Egyptian terracotta figurines and on coins.

In a late 5th-century amulet, Abraham is seen in a more specifically Egyptian light, as Dr O’Connell explains: ‘Here Abraham is going to sacrifice Isaac and there’s an angel intervening. The angel is holding a cross – but in this case it is a handled cross, a reinterpretation of the ancient Egyptian hieroglyph the ankh, symbolising life.’ On the reverse of the amulet is another *ankh*, with ‘one God in heaven’ written around it in Greek.

Ankh-like hooded crosses appear again on a 7th-century funerary stela of a Christian monk named Abraham (9), which also features a pediment supported by columns,





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showing a blending of Classical and ancient Egyptian influences.

By the time of the Muslim conquest of Egypt in AD 639-642, the majority of the population was Christian, and there were still flourishing Jewish communities (7). Although the old gods were no longer worshipped, the influence of pagan antiquity could still be felt.

How then did the new religion live with Egypt's past? Christians mutilated a basalt bust of Germanicus (12), hacking at his shoulder, neck, ear and nose, and branded him with an incised cross on his forehead, perhaps to mark him as a slave of their god. In some Christian eyes the pyramids of Giza, those monuments most symbolic of Egypt, were seen as the granaries of Joseph, a tradition also recorded by medieval Muslims and recently revived in the USA. Christians had also converted disused temples into churches, such as the Caesarum, which became the Great Church of Alexandria, and mixed pagan symbols and motifs in with their own iconography.

Similarly, as well as Arabic script (13), some Classical elements, such as intertwined vines, animals and hunting scenes, can be seen in medieval Islamic Egyptian decorative schemes. Muslims repurposed hundreds of Late Antique capitals and



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13. Marble relief from a funerary monument with Arabic inscription, 10th century AD, later reused as a grave stele in AD 966-67. Egypt, probably in Cairo. 45cm x 76cm.

All images © The Trustees of the British Museum.

columns, most likely from churches and perhaps even the Great Church of Alexandria, to build al-'Attrin Mosque in Alexandria. In the mosque's courtyard, the place for essential washing before prayer, they placed the vast granite sarcophagus of Nectanebo II (d 345 BC) and drilled 12 drains into its base. Regardless of belief, it seems that the wonders of ancient Egypt could be made to serve a purpose – even if it was one far removed from its original role. ■

• *Egypt: Faith after the Pharaohs* is on show at the British Museum (www.britishmuseum.org/whats_on/exhibitions/faith_after_the_pharaohs.aspx) until 7 February 2016.

• The accompanying catalogue, edited by Cécilia Fluck, Gisela Helmecke and Elisabeth R O'Connell, is published by the British Museum in paperback at £25.



From a very early age Professor Joann Fletcher knew that she was destined for a career in Egyptology, as she explains to **Diana Bentley**



PHOTOGRAPH: CATERINA TURRONI

In love with life

When the colourful images and hieroglyphs of ancient Egypt caught Professor Joann Fletcher's eye in early childhood it was a Eureka moment. She decided there and then that a study of Egyptian civilisation would be her life's work, and her passion has never waned. Today, she is an internationally renowned Egyptologist and a respected expert on mummification and funeral archaeology.

Now based in the Department of Archaeology at the University of York, she studied ancient history and Egyptology at University College, London, then gained a doctorate at the University of Manchester. She is consultant Egyptologist for Harrogate Museum and arts and archaeology advisor to museums in Barnsley and Wigan.

A driving force in her career has been a desire to show a more fully rounded appreciation of this outstanding ancient civilisation. For her, the essence of ancient Egypt is not only found in the lives of its celebrated

rulers and military conquests, and in its extraordinary monuments, but in the everyday lives of working families, their domestic arrangements and personal possessions – from their wigs, cosmetics and clothing to their recreations, including games and dance. The role of women in society, from the elite to the workers, has also proved a rewarding aspect of her work.

The author of nine books, including *Cleopatra the Great* and *The Search for Nefertiti*, Professor Fletcher appears regularly on radio and television in a variety of programmes on ancient Egypt, as well as writing and presenting her own *Life and Death in the Valley of the Kings* and *Egypt's Lost Queens*, both for BBC2.

You have been studying ancient Egypt for four decades now, how did it all begin?

I was completely fascinated by the ancient Egyptians when a child – even before I could read I was strongly drawn to the images of these exotic people in my parents' history

books. I suppose it makes sense, as the Egyptians' art is very distinctive, highly colourful and so stylised everyone tends to appear rather happy. It was that sense of colour and the neat, ordered images that immediately drew me in. I remember wanting to know who they were, what they did, and how we knew about them. Then, in 1972, the Tutankhamen exhibition came to the British Museum and ancient Egypt was all over the media. By that time I was completely besotted, so when my mother explained to me, at the age of six, that Egyptology was a profession which I could follow (if I 'worked hard at school' she added), that was my 'light bulb moment' – I knew I would be an Egyptologist – and I have never felt any differently.

Ideas about ancient Egypt used to be fed by Hollywood and Tutankhamen's curse. Has that changed and, if so, why?

I think much is due to a shift in attitudes within Egyptology itself. During the 19th



In the Western branch of the Valley of the Kings: Joann with geologist Steve Cross, an expert on hydrology of the location and the evolution of the royal tombs, during the filming of her first BBC2 television series. Opposite: Jo admires a statue of her favourite pharaoh, Amenhotep III, in Luxor Museum.

in ancient Egypt

PHOTOGRAPH: IAN A. HUNT

century there was a real emphasis on ‘proving’ the Bible, and this translated into the early days of Hollywood, with its often pantomime portrayals of tyrannical pharaohs and downtrodden slaves. Then came the discovery of Tutankhamen’s tomb in 1922 and the public were not only dazzled by all the gold, but swept up in the melodrama of a so-called curse that was created simply to sell newspapers. But such powerful images have stuck, not necessarily helped by the fact that the subject was for so long dominated by elderly gentlemen scholars, chiefly linguists, poring over the latest obscure text.

This is, of course, vital to our understanding of ancient chronology and the perfect way to study the one per cent literate elite, but it doesn’t necessarily help us understand the other 99 per cent of the ancient population, which was unable to leave a convenient written record.

This is where palaeopathology and the study of mummified remains comes

in. They allow us to engage directly with the people themselves which, for me, is the whole point of studying this subject in the first place. We can learn much from their hairstyles, wigs, cosmetics, perfumes, tattoos, jewellery and so forth – my own area of specialisation. These things not only played an aesthetic role but they were employed throughout society, by both men and women, for practical and religious purposes – often acting as status-markers – and all of these can be further studied through analytical science.

By studying the actual people in this way, combined with the move toward excavating mud-brick settlement sites rather than just the more obvious stone tombs and temples, we are acquiring a far more accurate picture of the ancient culture and all its people, not just its elite. It also helps that much of this new archaeology is often shown on television to a huge audience, so many more people can see what Egyptologists actually do.

You seem very interested in the working people of Egypt. Are they the major focus of your new book?

I wouldn’t say it’s the major focus. I just prefer to include, rather than exclude, them, and while I find many of Egypt’s rulers completely fascinating (I have written biographies of four of them), I am equally intrigued by those whose efforts actually created this culture in the first place. Of course you have to work that much harder to find out about the lives they led compared to those of the far more widely attested royals, but it is so rewarding.

Our recent focus on the architect Kha and his wife Meryt, for example, is really opening up new aspects of the 14th century BC and the famous 18th Dynasty. It has been a real privilege working with our Italian colleagues in Turin where Kha and Meryt’s mummified bodies and tomb contents are housed. We have also revisited the couple’s village and tomb in Deir el-Medina in Egypt, and looked at some of the major projects

Kha worked on in his professional capacity as an architect and building foreman.

Is the idea that the workers were mainly slaves totally outdated? If not, what were their lives like?

This idea is rather outdated for most of ancient Egyptian history. Slaves were more of a feature during the later Graeco-Roman period. The Egyptians did use prisoners-of-war as a workforce for much of their large-scale quarrying and construction work, but the long-held notion that slaves built the pyramids has been dismissed, largely due to evidence from the long-term excavation of sites like Giza.

Following the discovery of the pyramid-builders' settlement there in the 1980s, ongoing work by our Egyptian and American colleagues is continuing to reveal so much about those who actually worked on what was surely the ancient world's biggest building site during the 25th century BC, from their barracks and somewhat cosy sleeping quarters to their workshops, medical facilities and areas for large-scale food production, not only of bread and fish but considerable amounts of red meat too.

With this core workforce divided into gangs, it was also greatly expanded for several months each year when the Nile flooded. The farmers whose fields were submerged at this time were temporarily redeployed in a kind of mass job creation scheme. Naturally the work would have been incredibly hard and their remains reveal strain-induced problems and arthritis, as well as healed fractures and successful amputations.

Yet one detail I find so very human about these workmen is that some of them left graffiti signing themselves as 'friends of Khufu' within the interior of Khufu's Great Pyramid, discreetly hidden from view but nonetheless placed there for posterity.

You also focus on the position of women in Egyptian society. Could you tell us something about that? Are there any modern parallels?

Yes, in much the same way I am interested in all parts of this ancient society, from workers to the elite, I also feel strongly that Egypt's ancient past can only be properly understood by studying its women as well as its men, to regain the same balanced picture achieved by the ancients themselves. Yet far too often women are omitted with only Hatshepsut wheeled out as the exception that proves the rule when it comes to female pharaohs – of which there were a considerable number. Nefertiti is allowed to be beautiful but little else, and Cleopatra is too often sidelined as not sufficiently Egyptian.

As for women workers, it is often as if they never existed. Too often they are swept under the same academic carpet that still



Joann shows Prince Edward, the Earl of Wessex, round Barnsley Museum's ancient history collection in September 2013.

PHOTOGRAPH: BARNSELY METROPOLITAN BOROUGH COUNCIL

covers much else relating to ancient Egypt. Yet the oldest human images in Egypt are of women, carved into the rocks of Qurta some 19,000 years ago and the largest of the early royal tombs were created for women. As society developed, women could sit on juries, make their own wills and achieve equal pay. It would be nice to be able to draw modern parallels, but I'm afraid the UK has still to achieve that last one.

You have done a lot of research into mummies and mummification. What is the most unusual thing you discovered from this work?

There have been many unusual and unexpected discoveries since I first began studying this subject back in the late 1980s. Then, in 1999, we co-founded the University of York's Mummy Research Group with our long-standing colleague Professor Don

Brothwell, and have since studied mummies around the world from Chile to Yemen. I teach World Mummification at York and find it amazing that ancient Egyptian mummification, a subject so often assumed to be fully understood, is anything but.

If I had to single out one or two unusual things, I suppose the main one stems from 2002 when we first re-examined three anonymous mummies in the Valley of the Kings. But our suggested identification that one of them was Nefertiti is only part of a project which has continued since and led to the discovery of how royal mummies of the 18th dynasty were actually mummified via a salt-based natron solution.

We used this method to mummify a human body donor in 2011. This work continues with our wonderful medical colleagues at the Sheffield Medico-Legal Centre, King's College, and its Gordon Museum of



In the storage facility of Wigan Museum, Jo and archaeological chemist Dr Stephen Buckley undertake the sampling of the gilded face (shown below) from an 18th-Dynasty coffin rediscovered there in 2014.

Pathology. We are learning so much about soft tissue preservation which also has huge implications for modern healthcare.

In terms of current work, we have also pushed back the beginnings of Egyptian mummification by 1,700 years, examined what remains of Ramses II's wife Queen Nefertari, and are working on a collection of Egyptian artefacts, ranging from embalming equipment to the most superb gilded head of an 18th-Dynasty coffin, rediscovered last year in Wigan.

Then over in my home-town Barnsley, where finds in the region include some rather fine Bronze Age implements and several Roman coin hordes, including coinage of Mark Antony, we are also working on what remains of linen-wrapped, apparently mummified bodies encased in gypsum plaster, again of Roman date.

If you could meet three people from ancient Egypt who would they be?

That's a tough one – but I'd have say my favourite pharaoh Amenhotep III whose reign marks the zenith of the ancient culture and whose family I find fascinating. Then, Cleopatra the Great whose political abilities were legendary – I'd love to find out if she



really did kill herself with a poisoned hair pin – as I've long suspected. Lastly Kha the architect and his wife Meryt, who I feel I know at least a little bit – I know that's four people, but...

What do you dislike about ancient Egypt?

I could say the reign of Ramses II and his re-carving of Amenhotep III's statuary, or more obviously the brutal forms of punishment carried out in cases of crimes against the state, which is not exclusive to the ancient

Egyptians. Of course, we can never fully understand their culture – which I suppose is true of most subjects – and it is probably part of its attraction too.

There was some controversy over whether mummy KV35YL has been identified as Nefertiti. Is that now established?

It depends on who you ask. There will always be those who think otherwise for reasons of their own – which would make a fascinating study in itself. Based on our ongoing research, which includes the aforementioned discovery of how members of this same dynasty were actually mummified, we know that the mummy's precise facial measurements accord to within a millimetre to the famous bust in Berlin which is generally regarded as representing Nefertiti (although it is uninscribed).

With the full body of evidence brought together in my book *The Search for Nefertiti*, our suggested identification is supported by colleagues such as Dr Mercedes Gonzales, director of the Institute for the Scientific Study of Mummies in Madrid, Dr Michael Habicht of the Institute of Evolutionary Medicine at the University of Zurich, and Ahmed Saleh, Director General of Aswan



Joann with the BBC2 television crew filming at Deir el-Medina for her new series, *Immortal Egypt: The World's Greatest Civilisation*, and, below, inside the tomb of Amenhotep III in the western branch of Valley of Kings.

PHOTOGRAPH: DR AMR ABOULEFATH

within Egypt's Ministry of Antiquities, a mummy specialist and first director of Luxor's Mummification Museum, whose official guide to the Royal Mummies again identifies the mummy as Queen Nefertiti.

The ban to stop you working in Egypt was lifted in 2008. How are relations with the former Minister of Antiquities, Dr Hawass?

Well, this didn't just happen to me but to quite a few other Egyptologists, who are far more establishment than myself so in many ways it is less of a story. Some have been banned more than once. But following the dramatic political events of 2011, the old regime was replaced, so I'm not too sure what its former officials are currently doing.

Religion permeated every aspect of the lives of ancient Egyptians. How did that affect their sense of morality or was tolerance, especially of foreigners, not part of this?

Despite evidence that some individuals seem to have little religious faith, it is fair to say that significant numbers of Egyptians were actually deeply devout, not only based on the survival of artefacts inscribed with personal prayers, but the sheer number of amulets and images of deities that so many people wore in life, as well as in death. The expenditure on preparation for the afterlife also suggests very real belief and it coloured the way morality was regarded.

Various texts advocate that individuals should lead a good life and conform to correct modes of behaviour. It was a standard belief that at death the soul moved into the afterlife, where it would be judged by the gods – only someone who had led a life free of sin was allowed to pass through into eternity.

There also seems to have been a huge degree of religious tolerance, and while it must be remembered we are dealing with well over 3000



PHOTOGRAPH: IAN A HUNT

years of history here, making it hard to generalise, there seem to have been relatively few instances of religious persecution. Even the so-called 'Amarna revolution' [when Akhenaten, the 'heretic' pharaoh, replaced the chief god Amun with Aten and moved the capital from Thebes to Amarna] seems to have been more about politics and removal of the power of the established priesthood.

As far as tolerance of foreigners goes, the Egyptians seem to have simply absorbed those who came to their country. In most cases such immigrants became as Egyptian as the natives while, in many cases, they still worshipped their own gods, such as Astarte, Baal and Reshep, who were eventually absorbed into the Egyptian pantheon.

What can we learn from the ancient Egyptians today?

So very much – and in most areas of life. From their architectural and artistic abilities to their respect for learning, their

tolerance of other faiths, their positive attitude to death and their enlightened attitudes to both male and female roles in society – including equal pay!

I think the way that they lived within their landscape and how they adapted their lifestyles accordingly is certainly something from which we could all learn. ■



• *The Story of Egypt* by Professor Joann Fletcher is published in hardback at £25 by Hodder & Stoughton.

• *Immortal Egypt: The World's Greatest Civilisation*, a four-part television series will be shown on BBC2 in January 2016.

• *Ancient Egypt Rediscovered* will be on show at the Museum of Wigan Life (www.wigan.gov.uk) until 18 June 2016.



Image: Montacute House, Somerset, lithograph 1842.

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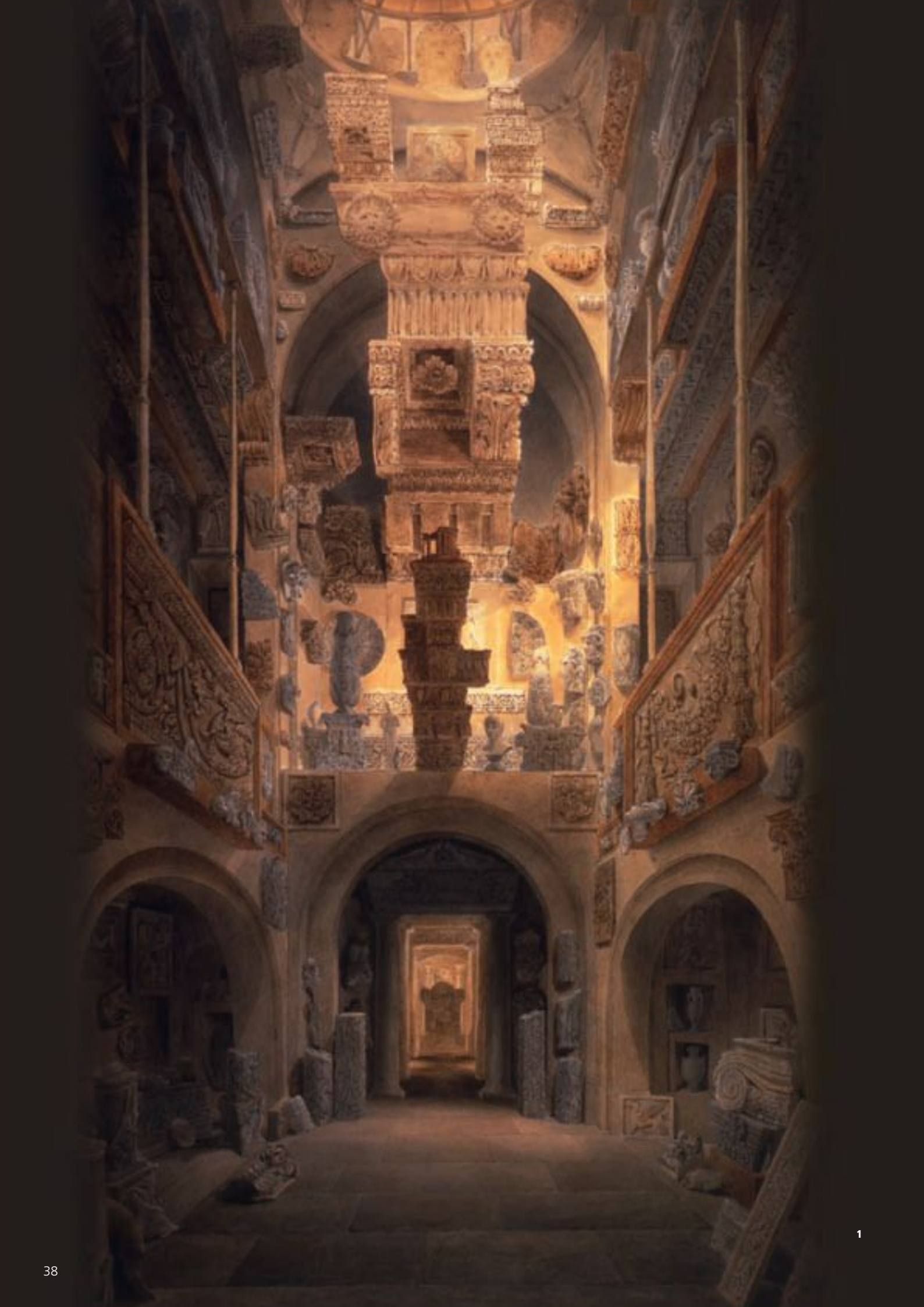
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Remembrance of things past

Lucia Marchini visits an exhibition on the architecture of legacy, a lifelong obsession of collector Sir John Soane

Oh could the dead but for a moment leave their quiet mansions – could they but even look out of their Graves and see how posterity treated them and their Works what Hell could equal their torments.’ So wrote architect Sir John Soane in 1812 in his manuscript *Crude Hints towards an History of my House in Lincoln’s Inn Fields*.

For Soane, posterity was an obsession, particularly as his desires to establish an architectural dynasty were frustrated by his two sons John and George, neither of whom had any interest in the profession. Soane would perhaps be quite satisfied to see how his own museum has explored



1. View of part of the Museum at 13 Lincoln’s Inn Fields by Joseph Michael Gandy, 1811.

2. View of objects (cinerary urns) in Sir John Soane’s Museum, Soane Office, after 1810.

3. Mrs Eliza Soane, portrait miniature, made by William or Nathaniel Dance, in 1784, the year of her marriage to John.

his personal and professional relationship with *Thanatos* in the exhibition *Death and Memory: Soane and the Architecture of Legacy*, appropriately timed to commemorate the 200th anniversary of his wife Eliza’s death.

As Helen Dorey, Acting Director and Inspectress of Sir John Soane’s Museum, explains: ‘*The themes of death, memory and legacy were highly significant for Soane. This exhibition proposes a reading of Soane as a man who arranged his collection in response to personal tragedies and through a desire to memorialise himself and those he admired.*’

These themes are encapsulated in Soane’s text *Crude Hints*. Infatuated by ancient ruins, which influenced his designs, Soane would have been delighted if his works became the Roman ruins of the future. This is precisely what he fancifully imagines in his curious work *Crude Hints* and it is a prospect which is also skilfully rendered in a water-colour of Soane’s rotunda at the

Bank of England in ruins, by Joseph Michael Gandy, an assistant in the architect’s office.

Written in the summer of 1812, when the construction on Soane’s design for No 13 Lincoln’s Inn Fields had just begun and the yet unbuilt site would have resembled ruins, *Crude Hints* is a speculative account of how the future ruins of his house-museum could be interpreted as a Roman temple of Jupiter, a convent or a monastery, or even the house of a sorcerer, who has been transformed into the cast of Apollo Belvedere that stands underneath Soane’s dome. Another proposal is that the house is seen as a place of burial:

‘If this place has been as now premised a place of public Worship a burying place would have been attached to it, accordingly we find the ornaments with which this place is surmounted are of a kind to designate the approach to a place of sepulture, some terra santa attached to the building. This idea if established accounts for the great number of funereal decorations

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in this facade & scattered about the different parts of this extensive building – thus pointing out by these decorations and monumental mementos the intention of this place in like manner as the terra santa at Pisa is designated.’

The very manner in which Soane saved the *Crude Hints* manuscript for posterity is rather peculiar. He put it away in a locked set of drawers, one of his three time-capsule-like ‘sealed receptacles’ (the others were more drawers and a case, and a bath with a hinged lid).

As well as *Crude Hints*, he stored assorted pamphlets, unused stationery, household account books, masses of personal correspondence on family matters, a Masonic apron and gloves, and even false teeth. When the last of these sealed receptacles, the bath, was opened in 1896, some newspapers called it ‘*Sir John Soane’s Little Joke*’. The architect’s exact motives for intentionally leaving these bizarre groups of items behind cannot be known for certain, but for someone so obsessed with memory, humour does not seem a likely explanation. Before his death, Soane had bequeathed his house and collection to the nation in an

4. View of the Soane Family Tomb, Samuel Rawle after George Basevi, engraving published in *The European Magazine*, 1817.

5. Bird’s-eye view of the Soane Family Tomb with the tomb of Jean-Jacques Rousseau in the background, George Basevi, June 1816.

6. Early design for the Soane Family Tomb, John Soane, 11 February 1816. This went on to inspire Sir Giles Gilbert Scott’s design for London’s iconic red K2 telephone box of 1924.

1833 Act of Parliament, an act that has ensured his legacy to this day and no doubt many years to come. While the survival of his house and museum was assured, Soane perhaps engineered the opening of these receptacles to stir up renewed interest and curiosity about his life and work from beyond the grave.

Soane’s instructions stated that these sealed receptacles were to be opened in 1866, 1886 and 1896 on 22 November, the anniversary of Eliza’s death. This was obviously a hugely significant event in his life. For 19 years after his wife’s passing, Soane kept her bedroom intact. And when, in 1834-35, he finally converted it into his Model Room, at the same time he also created the oratory off his bedroom which, in part, acted as a shrine to Eliza.

Having suffered from gallstones for some months, Eliza passed away in 1815. Her cause of death was reported as a burst gallbladder but, for Soane and even for Eliza herself, the blame lay with their younger son George. On 10 and 24 September of that year, just two months before her death, *The Champion* published two anonymous articles (penned by George) attacking Soane and calling

his house at Lincoln’s Inn Fields a ‘*record of the departed*’ and a ‘*mausoleum for the enshrinement of his body*’. These comments on the sepulchral atmosphere are not too out of keeping with Soane’s own gloomy reflections of 1812. When he showed these articles to his wife on 13 October and she exclaimed ‘*These are George’s doings – he has given me my death blow – I shall never hold up my head again.*’ A month later, she died.

With a slightly macabre touch, Soane hung his son’s offending articles with the pendant ‘*Death blows given by George Soane 10th & 24th Sept. 1815*’ in a prominent place in his house; first, opposite his bed, and then later in his bathroom – a constant reminder of his wife’s death and George’s disgraceful behaviour which had hastened it.

Soane then turned his attention to a more public way of memorialising Eliza, and later himself. Some 48 drawings, only a handful of which are considered to be designs proper, survive of the Soane family tomb from the period 1815-1828, some setting it against the backdrop of an idyllic imaginary arcadia. In reality it was St Pancras churchyard



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in London, at a time when very few tombstones stood upright. John Flaxman, the sculptor whose drawings Soane collected and who died in 1826, for example, was buried just metres away from the Soane plot with the more conventional flat stone to mark his final resting-place.

Drawing on Roman motifs, his design for the now Grade I listed tomb was topped off by a pineapple finial, a symbol of

7. RA lecture drawing of the Mausoleum of Hadrian, Soane Office, after 1810.

regeneration. A bronze pineapple can be seen in Soane's Royal Academy lecture drawing of Hadrian's mausoleum, which he described as *'the most magnificent sepulchral monument of all antiquity'*. Winding around the cylindrical drum above the main canopy of the tomb is the ancient representation of eternity, the ouroboros, a serpent devouring its own tail. Death is symbolised by Classical

cherubs with extinguished torches, which have replaced urns seen in early designs. An interesting feature in a sketch by Gandy, but never a part of the actual tomb's design, is a sculptural skeleton aggressively poised with a spear; the skeleton is quite possibly George.

As well as building this tomb, Soane installed a scale model of it in his library-dining room, thus showcasing his design, commemorating his wife and also reminding himself of his inevitable end. Its placement in this room is evocative of the Roman custom of the living dining in tombs with the spirits of their deceased loved ones. Actual Roman cinerary urns were placed on top of bookcases around the room so that Soane and his guests would be dining with the ancient dead, as well as the more recently departed Eliza.

This model was not the only tomb in Soane's house collection. In *Crude Hints*, Soane pictures parts of his ruined house being viewed as a place of burial. And his own son described it as such in his 1815 articles. The architect amassed a huge collection of cinerary urns. In 1824, he purchased the ethereal alabaster sarcophagus of the



Egyptian pharaoh Seti I (r 1290-1279 BC) which had been discovered only seven years earlier. Today it is the centrepiece of the lower level of Soane's house. He also commissioned three cork models of Etruscan tombs and drawings of tombs from antiquity, such as the cylindrical mausoleum of Hadrian and the pyramidal tomb of Gaius Cestius, which demonstrates the influence of Egypt in Rome. Another story is that he chose this shape to prevent his wife from dancing on his grave.

Soane looked to more recent architects and sculptors too, many of whom had themselves been inspired by ancient sepulchral and monumental architecture. Among his collection of drawings are an engraving of his contemporary Flaxman's monument to Admiral Horatio Nelson in St Paul's Cathedral (8) and an unexecuted design by the celebrated Baroque architect Nicholas Hawksmoor for a monument of an obelisk complete with a clock to commemorate the Duke of Marlborough's victory at

8. Monument to Admiral Horatio Nelson, St Paul's Cathedral, London, John Flaxman, engraving, 1818.

9. RA lecture drawing of the Mausoleum at Castle Howard, Soane Office, after 1810. Built in 1729-36 with a design based on the Tomb of Gallienus, the Mausoleum was much visited and much admired. Horace Walpole went so far as to describe it as 'a mausoleum that would tempt one to be buried alive'.

All images © Sir John Soane's Museum.

the Battle of Blenheim. Following the Egyptian trend is another unexecuted design, by George Dance (who trained Soane) for a pyramidal monument to George Washington.

This vast range of funerary and commemorative material was not just of use to Soane's own architectural practice, it also served to inform and inspire future generations when his collection was made public. In 1828, Soane published a survey of his career, *Designs for Public and Private Buildings*, which he concluded with a plan of his house labelled 'Temporary Domicile' and a drawing of his tomb marked *Domus Aeterna* ('eternal home'). These words suggest that the tomb was just as important as the house he had bequeathed to the nation, if not more so. Soane's family tomb became the *Domus Aeterna* for Eliza, their elder son John who died of tuberculosis in 1823 and the architect himself after his death in 1837. Soane refused to allow George's daughter Caroline to be buried there, let alone George himself. His errant son is conspicuous

by his absence and a slab reserved for his epitaph, on the north face of the tomb, has remained blank – a lasting memorial to the Soane family's inner hostilities.

In a strange twist of history the tomb went on to inspire Sir Giles Gilbert Scott's iconic 1924 design for London's red K2 telephone box. Whether or not this would have lived up to Soane's exacting aesthetic standards and would have been deemed an appropriate use of his design is debatable. Nevertheless, it has ensured that his work has lived on in a way he could not have anticipated and proves that good design is apparently immortal. ■

• *Death and Memory: Soane and the Architecture of Legacy* is on show at Sir John Soane's Museum (www.soane.org/) until 26 March 2016. A fully illustrated catalogue and Soane's *Crude Hints*, republished for the first time in 16 years, with an essay by Helen Dorey, are both available in paperback at £15 each.

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On the *rocks*

For the last 10 years; **Carol P Chamberland** has recorded petroglyphs carved on stones scattered across hundreds of miles of New Mexico. Here she highlights some intriguing examples of this ancient art form found in seven sites



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The narrow road winding up Rowe Mesa is challenging, but effortless compared to the muddy track on top. High-clearance vehicles are required here. We slip and slide a few miles then pull off and continue on foot across a meadow. Following the ranger's directions eventually we find the exposed bedrock covered in enigmatic symbols. I am stunned into silence. Deeply pecked into the flat watershed thousands of years ago, the petroglyphs were gradually overgrown with grass. Sunbursts, rakes, wavy lines, bisected ovals, spirals, and bird tracks; they probably represent entoptic visions witnessed during holy trances. Priests walked hundreds of miles to reach sacred spots like this where they believed they could achieve power over the weather, or hunting.

Discovered in 1979 by MD Wirtz during an archaeological site survey, the bedrock was professionally exposed and recorded in 1992

1. A 1000-year-old mask gazes skyward below Sierra Blanca in south-central New Mexico. Motifs are 'pecked' into the rock using a harder stone to create the image, one small 'peck' at a time.

2. Geometric designs and lichen adorn basalt boulders at the Three Rivers Petroglyph Site.

3. The Archaic Style figures and symbols found at Rowe Mesa are thousands of years old.

4. Handprints are a popular motif along the Rio Grande valley.

5. This mask has a handprint instead of facial features.

by archaeologists Bock and Abel for the US Forest Service and American Rock Art Research Association. In the process, they exposed a dateable hearth in the soil layers above the bedrock, confirming that the site dates back at least 5000 years. Some of the symbols are thought to represent astronomical alignments. This is an excellent example of Archaic Style rock art found infrequently at water sources across the American Southwest.

I sit quietly, imagining when the water flowed gently over the glyphs, making them quiver and sparkle with life. Returned to the care of nature, this site will once again become protected with soil and grass. The shamans were right; this is a magical place, worthy of the difficult journey.

The ground crunches underfoot as I top the crest and drop down, landing on a hidden ledge. I am not alone here. There are three deer; two have been speared in the neck.

Faces peer at me from the rocks. A grimacing figure wears a bird on his head. Another looks surprised; his antennae bobble. A third head with mouse ears and feathers sports a handprint where his face should be. Yet another figure plays his flute – I can almost hear his haunting melody. There are birds, lizards and snakes, handprints and footprints, mostly human.

Pecked into the basalt escarpment 700 years ago, they are a silent testament to the people – farmers, fishermen, hunters – who once lived along the Rio Grande.

The modern city of Albuquerque is here now, bustling with activity at the base of the slope. Encompassed within city limits, Petroglyph National Monument protects roughly 20,000 petroglyphs strewn along the ridge. Classified today as the Rio Grande Style, the imagery consists of human and mythical figures, quadrupeds, birds, celestial beings, spirals and geometric



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designs. The monument is a quiet place to unwind and commune with the ancient ones. They know me by now but they would not recognise their valley.

The morning is overcast, a rare treat in the high desert. I am at the famed **Three Rivers Petroglyph Site**, lucky to have the place to myself. The basalt ridge rises to the north from a small pueblo ruin; I slowly pick my way among boulders. The walking is easy but the sheer quantity of petroglyphs has my attention wandering at every step. A refrigerator-sized boulder perched above a talus slope is covered with animals, humans and geometric designs. An intricately decorated mountain lion has claws and teeth bared. A blanket design graces another surface, with a shield-bearing warrior warning off interlopers.

I move on. Here is a monumental face carved on a low boulder, surprising the passer-by from below. A mortally speared bighorn sheep with cloven hooves and staring eye sinks into death on another rock. Two boulders loom nearby, covered with improbably decorated animals; sheep, skunks, deer, serpents, hummingbirds, catfish, grasshoppers

6. A 1000-year-old speared bighorn sheep is represented on a boulder at the Three Rivers Petroglyph Site.

7. A shaft of light strikes this 700-year-old solar calendar only once annually at Solar Canyon.

8. Sunrise floods the dark recesses of Solar Canyon where 700-year-old calendars wait for a ray of light to cross them.

and cranes. Lichen enhances an exquisite geometric pattern.

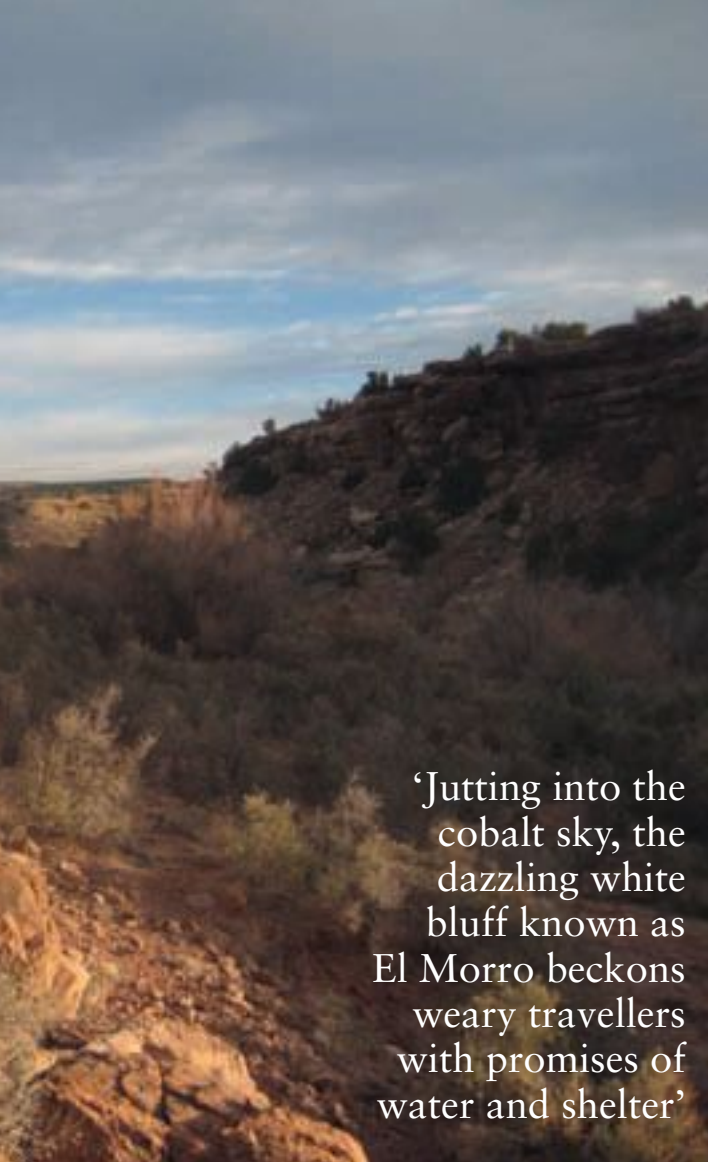
My step lightens as I climb, as though gravity has no hold here. The petroglyphs lure me on. I speculate that only master artists were granted space on this ridge; there are no poor executions or clumsy designs. Some 1000 years ago the Jornada Mogollon people chose this spot; we don't know why this

outcrop was sacred nor do we understand the meaning of their art. But their exuberance and technical mastery are obvious, written in stone for the ages.

At **Solar Canyon**, hiking in pitch darkness, flashlight beams glinting off the rocks, we inch our way into the red sandstone canyon. It is mid-February and cold, despite our down parkas and hats. We arrive at

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‘Jutting into the cobalt sky, the dazzling white bluff known as El Morro beckons weary travellers with promises of water and shelter’

our station, set up the tripod and await the rising sun. The golden orb breaks over a distant mountain and first light rakes in, a blaze of orange. A flock of ravens materialises and heads silently into the sunrise, the fwap-fwap of their wings rippling the stillness.

We have visited this canyon many times to document the 700-year-old images pecked into the cliff walls. Some panels seem to interact with solar movements so we return to photograph them throughout the year. The dawn sunlight reaches our first site, slowly climbing the rock wall, lighting up the panel. A rock overhang creates shadows that perfectly align with the circles within circles. Click, click; the moment is past. We move to the opposite side of the valley to await mid-day.

Here is the most complex panel in the canyon: concentric circles with strategically placed cupules, hidden quadrupeds and smaller peripheral circles. At first glance the panel resembles a map of the solar system. Some errant fool added graffiti and bullet holes in the 1930s. By noon the solar action begins, peeking through overhead cracks, creating a sun dagger that swiftly bisects the

9. Prehistoric images and Spanish inscriptions are found side by side on a rock face at El Morro.

10. A mountain lion and other ornate creatures decorate a rock overlooking Tularosa Basin, east of the Rio Grande.



circles. Within a half hour, our job is done. We do not know how the Ancestral Puebloans discovered this astronomical connection or used the information. Sites like this are hidden across the Southwest, collective evidence of their ancient knowledge. We speculate on agricultural and ceremonial calendars but those who really know the answers are lost to us in time.

Jutting into the cobalt sky, the dazzling white bluff known as El Morro beckons weary travellers with promises of water and shelter. The renowned oasis is fed only by runoff from the massive rock surfaces above. Cattails rim its circumference, profusions of wildflowers invite insects and birds; creatures large and small stop here for a drink. We time travel on the paved loop trail this sunny afternoon.

The first people to mark their passage here carved the walls with images from their pantheon: masks, serpents, bighorn sheep, bear tracks and handprints. Incised grooves show where stone tools were sharpened, arrow shafts were straightened.

We climb onto the *mesa*, panting with the effort. Here in silence lie the remains of two prehistoric villages, both deserted six centuries ago. It is hot up here; the breeze is a blessing. A hidden inner canyon once protected fields and flocks. Channels gouged into the sandstone direct rainwater into the pool far below. Carved stairways ease the walk; passage over lingering puddles is slippery. Zuni Pueblo is down the road, home to the descendants of these long-departed villagers.

Spanish explorers arrived in New Mexico in 1540, initiating an era of colonisation and conflict. They, too, took shelter at El Morro, leaving

their marks on the walls. In elaborate script we see: ‘*Paso por aqui el adelantado Don Juan de Oñate...*’. An official sign translates for the modern visitor: ‘Governor Don Juan de Oñate passed through here, from the discovery of the Sea of the South on the 16th of April, 1605.’ It is a telling detail that the early Europeans placed their messages directly on top of the prehistoric symbols.

Later immigrants added their marks – the US Army, Gold Rush 49ers, myriad speculators and settlers. Today the site is a National Monument, a witness to New Mexico’s complex history. Further inscriptions are ‘Strictly Forbidden!’ Yet, despite its many ghosts, the place is surprisingly tranquil.

In 1680 the Pueblo peoples revolted against the Spanish, killing priests, burning churches and ravishing the surrounding settlements. Hispanic survivors retreated to El Paso, Texas, where they simmered in frustration. In 1692 they forayed north along the Rio Grande to re-establish their villages. Some of the Pueblos made peace with the chastened Spanish but others bristled into another revolt. This one failed; swift retribution followed. Many Puebloans retreated to the relative safety of Navajo country, far northwest of the Rio Grande valley. This commingling time is known as the Gobernador Period.

Today this is gas and oil country. A dirt road follows the length of Canyon Largo; trucks service oil derricks and natural gas pumps along the way. A small clearing marks the entry to Crow Canyon. I park and we proceed, on foot, back into history.

The sandstone cliffs are yellow and soft, easy for the rock artist to

carve. The ground is sandy, more suitable for grazing animals than for agriculture. Navajo deities, war motifs, equestrians and geometrics are neatly pecked side by side with Pueblo corn plants, cloud terraces, footprints and quadrupeds. It seems a happy melding of former enemies, united against a common foe: namely the Spanish.

This is federal land now. I reflect on the catastrophic future in store for the nomadic Navajo when they crossed the US Army in the late 1800s. I know they wound up on a reservation after losing large portions of their population. At Crow Canyon their existence seems peaceful. But then I recall that exquisitely pecked war imagery.

A dormant volcano rises prominently into the southern skyline along the New Mexico border with Texas. The Butterfield Stagecoach once stopped here but nowadays humans are scarce. Scrubland desert dotted with creosote and yucca, it is an inhospitable place. Baking hot in summer and cold and snowy in winter, it requires a test of both patience and vehicle to get here.

I pick my way among basalt boulders along the steep slopes at the base of **Alamo Mountain**. The wind whips mercilessly. Petroglyphs are everywhere. I find heavily patinated abstractions, suggesting the presence of hunter-gatherers at an unknown early time. I imagine them roaming the vast flatlands in search of game or water – and the hard days when they found neither.

More plentiful are the lighter glyphs superimposed on the archaic abstractions. The nomadic Apaches were also here, late arrivals to this territory. They favoured representational figures of humans, sheep, bears, insects, supernatural deities,



11. A path leads to the massive white bluff of El Morro offers shelter to the weary traveller.

12. A Navajo deity wearing a feather headdress brandishes a bow and an arrow.

13. Some curious 300-year-old Navajo and Pueblo glyphs are found side by side in Crow Canyon.

All photographs © Carol P Chamberland.

warriors and geometrics. There is Apache rock art, dating from the mid-1600s to the late 1800s when the US Army forcibly curtailed their traditional nomadic lifestyle.

Today this is cattle country. Occasional Anglo graffiti bears testimony to the Wild West lifestyle prevalent here for the past two centuries. Now a federal Wilderness Study Area, there are no marked trails. Its proximity to the international border with Mexico gives it dangerous potential for illegal cross-border activities.

From my blustery perch in the rocky foothills, I ponder the wild emptiness; for those ancient artists, such geopolitical boundaries belonged to a future that was quite unimaginable to them.

The study of American rock art has long been stymied because it is difficult to date. Researchers today combine native lore, new scientific technologies and meticulous rock art recording methods to enhance our understanding of the distant past. ■

• For more information on the Petroglyph National Monument visit www.nps.gov/petr/; for the Three Rivers Petroglyph Site visit www.blm.gov/nm/threerivers and for El Morro National Monument see www.nps.gov/elmo/index.htm.



• Public land in this region is federally managed by the Bureau of Land Management (BLM) or the Forest Service. As the name implies, the Forest Service manages the land with trees; the BLM manages public land that is more arid, such as canyons, mesas and desert areas.

• The seven sites mentioned in this article were chosen because they are representative of the variety of rock art found in New Mexico. We are legally required to not divulge the exact locations of the sites on BLM land.

The International Review of Ancient Art & Archaeology

MINERVA

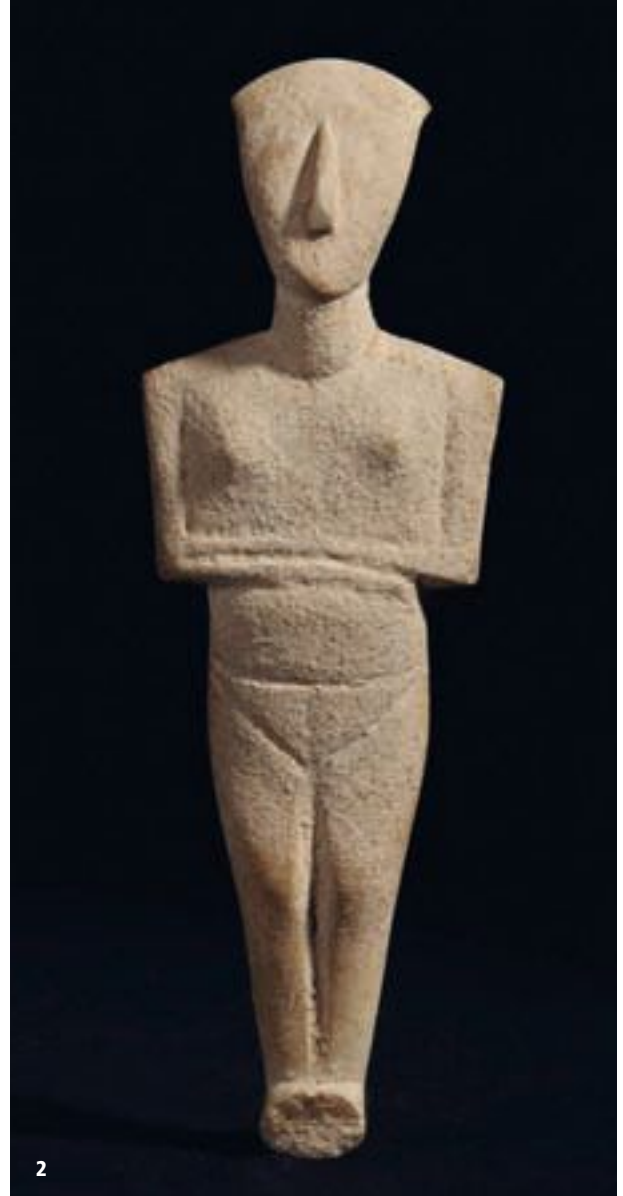
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1. Cypriot limestone male head, circa early 6th century BC. H. 26.7cm. (Lot 65: £158,500).

2. Cycladic marble reclining female figure, circa 2400 BC, attributed to the Schuster Sculptor. H. 19cm. (Lot 75: £182,500).

Collectors call on the hot line

Dr Jerome M Eisenberg reports on autumn antiquities auctions held this autumn at Christie's and Bonhams in London

A fine life-size Cypriot helmeted limestone head from a votary statue of a priest or dignitary (1), early 6th century BC (H. 26.7cm), was the coverpiece of the catalogue for the sale held on 1 October at Christie's London. From the famed collection of Louis de Clercq (1836-1901), it was published in Volume 5 of his collection in 1908. Bearing an estimate of £120,000-£180,000, it brought in £158,500 (US \$239,335) from

a British collector with a telephone bid. A Cycladic marble reclining female figure, attributed to the Schuster Sculptor (2), Early Cycladic II, circa 2400 BC (H. 19cm), from a private collection in France, had been acquired before 1973. Estimated at just £40,000-£60,000, probably due to its damaged feet, it did not deter active bidding, finally reaching a healthy £182,500 from a European dealer bidding by telephone. Next an important Attic red-figure

kylix by the Pisto Xenos Painter (3), circa 480-460 BC (D. with handles, 37cm) was acquired by the German collector-dealer Michael Waltz (1938-2010) in the 1970s. The *tondo* features a mounted horseman; on one side Achilles is killing Troilus; the other side is probably Ajax in combat with Hector. Estimated at £100,000-£150,000, an anonymous telephone bidder won it for £122,500.

A striking Etruscan bronze figure of a striding *ephebe* (4), circa 5th century BC



3. Attic red figure kylix, circa 480-460 BC, attributed to the Pistoixenos Painter. D. (with handles) 37cm. (Lot 94: £122,500).



4. Etruscan bronze figure of an *ephebe*, circa 5th century BC. H. 12.1cm. (Lot 96: £134,500).

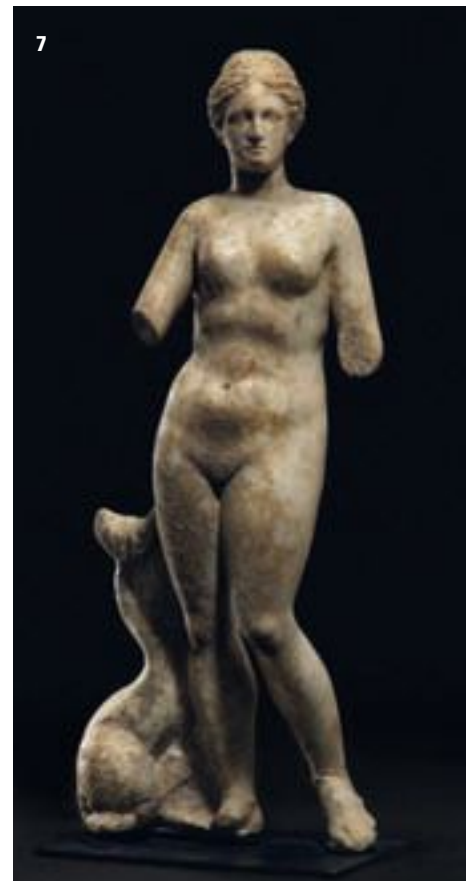


5. Monumental Roman bronze right hand, circa 1st-2nd century AD. H. 50cm. (Lot 69: £134,500).



6. Roman marble statue of a Muse, circa 2nd century AD. H. 74cm. (Lot 109: £134,500).

7. Roman marble Venus Pudica, circa 1st century BC-1st century AD. H. 57.5cm. (Lot 68: £80,500).



(H. 12.1cm) from the Berlin collections of Dr Philipp Lederer (1872-1944) and Wilhelm Horn (1870-1959) and published in 1938, was the coverpiece at Christie's London auction in December 1987 and sold for £41,800. Now surprisingly estimated at only £30,000-£50,000, it nevertheless sold after spirited bidding for £134,500 to a European collector on the phone.

A monumental Roman bronze right hand (5), 1st-2nd century AD (H. 50cm), was acquired from Bruce McAlpine in 1974. With an estimate of £70,000-£90,000, it also realised £134,500 from

a private American telephone bidder.

A Roman marble statue of a Muse, either Terpsichore or Erato, holding a *kithara* (6), 2nd century AD (H. 74cm) was purchased by Dr Taher Khorassani (1885-1974) of Vienna and Munich prior to 1957 and published in 1970. Estimated at £60,000-£80,000, it sold for £134,500 to a European dealer attending the sale.

A Roman marble statue of the classic Venus Pudica with a dolphin support (7), from 1st century BC-1st century AD (H. 57.5cm), was obtained by a European collector before 1969. Estimated

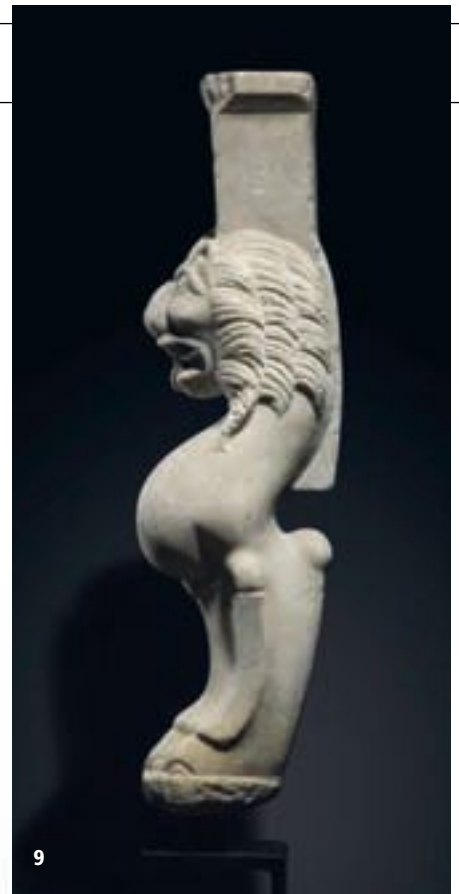
at £40,000-£60,000, it went to a private European telephone bidder for £80,500.

A Roman marble torso of Apollo (8), circa 1st century AD (H. 30cm) was acquired from Artemis, Munich, in 1996. In spite of its small size and estimate of £25,000-£35,000, it finally brought in £86,500 from an anonymous telephone bidder.

A Roman marble lion-headed *trapezophoros* (9), 2nd-3rd century AD (H. 102cm), was from the distinguished collection of the 1st Marchess of Lansdowne, William Perry (1737-1805), published in 1810. In a 'garden' sale at Christie's London in June



8. Roman marble torso of Apollo, circa 1st century AD. H. 30cm. (Lot 111: £86,500).



9. Roman marble lion-headed trapezophorus, circa 2nd-3rd century AD. H. 102cm. (Lot 114: £98,500).



10. Egyptian bronze Osiris, Late Period, 26th-30th Dynasty, circa 664-343 BC. H. 44.4cm. (Lot 59: £92,500).



11. Egyptian bronze cat coffin, Late Period, 26th-30th Dynasty, circa 664-343 BC. H. 20.3cm. L. 39.2cm. (Lot 58: £92,500).



12. Egyptian limestone relief showing Akhenaten, New Kingdom, 18th Dynasty, Amarna Period, circa 1352-1336 BC. 21.2 x 22.5cm. (Lot 167: £68,500).

1995 it brought just £1,610. Now with an estimate of only £20,000-£30,000, it ultimately sold for £98,500 to the buyer of the monumental Roman bronze hand.

A large (44.4cm) Egyptian bronze Osiris (10), 26th-30th Dynasty, 664-343 BC, from a *Münzen und Medaillen* sale in Basel in 1972, estimate £60,000-£80,000, was purchased by an American collector with a phone bid of £92,500.

An inscribed Egyptian bronze cat coffin (11), 26th-30th Dynasty, 664-343 BC

(H. 20.3cm, L. 39.2cm), was acquired from Nicolas Koutoulakis in the 1970s. The estimate of £20,000-£30,000 did not stop a European dealer, bidding by phone, from buying it for another £92,500.

An Amarna sunken limestone relief showing Akhenaten (12), circa 1352-1336 BC (21.2cm x 22.5cm), was obtained from Spink & Son, London, in 1961. Estimated at £40,000-£60,000, it brought a phone bid of £68,500 from an American museum.

The sale included 34 ancient Greek and

South Italian vases from the collection of Professor H H Heissmeyer of Schwaebish Hall, Germany, with several anthropomorphic examples, and the Lord Anthony Jacobs (1931-2014) collection of Iranian ceramics.

The sale of 185 lots totalled £2,859,375, with just 71% sold by number of lots and 79.5% sold by value. It is interesting to note that 12 of the top 13 lots were purchased by telephone bidders.

(All of the prices in this sale include the buyer's premium.)



1. Large Egyptian wooden figure of Osiris, Late Period, circa 664-30 BC. H. 42cm. (Lot 9: £68,500).

2. Large Egyptian wood mummy mask, Third Intermediate Period, 22nd Dynasty, circa 945-715 BC. H. 35cm. (Lot 4: £52,500).

3. Egyptian gilt cartonnage mummy mask, Late Ptolemaic–Early Roman Period, circa 50 BC-AD 50. H. 44.5cm. (Lot 24: £47,500).

4. An Egyptian encaustic painted and gilt wood mummy portrait of a man, Roman Period, circa early 2nd century AD. 36cm x 20cm. (Lot 25: £45,000).

A god, mummy masks and a Roman

Egyptian antiquities featured in the 30 September sale at Bonhams London. The coverpiece of the catalogue was a large finely carved Egyptian wood figure of Osiris (1), circa 664-30 BC (H. 42cm), said to be from the collection of the Rt Hon Lord St Audries (1853-1917). Though missing the lower part of its legs, it was hotly contested, finally bringing in £68,500 from an English dealer in the room, well over the conservative estimate of £10,000-£15,000.

A large, sensitively carved Egyptian

wood mummy mask (2), 22nd Dynasty, circa 945-715 BC (H. 35cm), was acquired in Alexandria in 1976. The estimate of £15,000-£25,000 was quickly surpassed with a winning bid of £52,500 from the same English dealer.

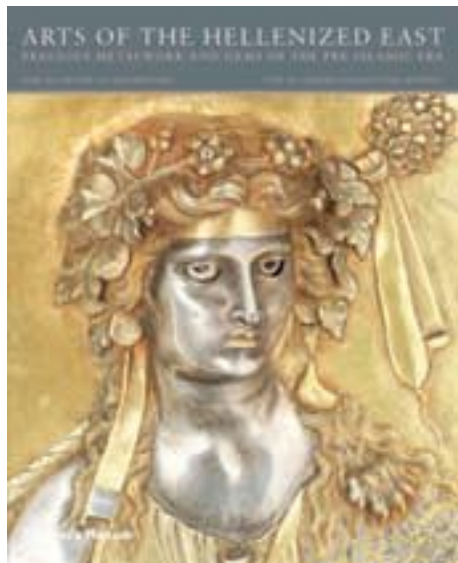
An Egyptian gilt cartonnage mummy mask (3), circa 50 BC-AD 50 (H. 44.5cm), was exhibited at the Cooper-Hewitt Museum, New York, in 1977-78. Estimated at £25,000-£30,000, it attracted £47,500 from a European collector bidding online. In December 2013 it had been hammered down

for a higher price at Christie's New York.

An Egyptian encaustic painted and gilt wood mummy portrait of a man (4), early 2nd century AD (36cm x 20cm), came from a French collection of the 1940s-1960s. Estimated at only £40,000-£60,000, due to some restoration, it sold for £45,000 to an American collector with a phone bid.

This sale of 133 lots totalled just £621,250, with only 63% sold by number of lots and 60.9% sold by value.

(All of the prices in this sale include the buyer's premium.) ■



Arts of the Hellenized East: Precious Metalwork and Gems of the Pre-Islamic Era

Martha L. Carter with contributions by Prudence O. Harper and Pieter Meyers

Thames & Hudson

424pp, 350+ colour illustrations

Hardback, £45/\$75

The al-Sabah Collection in Kuwait has some 2000 pieces of exceptional metalwork from Iran and Central Asia. A great number of them date from the period between Alexander the Great's conquest of Iran and Bactria, in the mid-4th century BC, and the advent of Islam in the area in the 7th century AD. These are the focus of *Arts of the Hellenized East: Precious Metalwork and Gems of the Pre-Islamic Era*, the latest instalment and 6th volume in a series exploring the al-Sabah Collection. Previous titles include: *Carpets from Islamic Lands*, *Glass from Islamic Lands*, *Ceramics from Islamic Lands* and *Pre-Islamic Carpets and Textiles from Eastern Lands* – all published by Thames & Hudson.

Largely made of silver and gold, the items in the collection are luxury goods, showcasing ornate designs and skilled craftsmanship. As well as metalwork, there are royal seals and intaglios from the Sasanian Empire (AD 224-651) carved from carnelian, chalcedony and garnet.

Each catalogue entry is accompanied by a high-quality photograph, sometimes with a detail in close-up, and a thorough description and interpretation of the artefact. There is hardly an image that doesn't stir up a sense of wonder. Many of the *rhytons*, bottles and dishes listed have rarely, or never, been reproduced in print before.

A detailed, but accessible, introduction sets all of these pieces into the cultural-historical context of the area, discussing the input of the Parthians, the Indo-Scythians and the Kushans among others. Plenty of the vessels included in the catalogue show Dionysiac imagery, in the form of vines,

maenads or the god himself. In addition to the discussion in the relevant catalogue entries, there is an excellent illustrated essay on Dionysos in Eastern art in general. The links between Greece and Iran and Bactria are fully explored throughout the book, but attention is also paid to influences from outside the Mediterranean. A naturalistic shaggy-coated bear on a small gilded silver roundel from Bactria, for example, is not an animal often depicted in Hellenistic art, but instead shows similarities, in subject rather than style, to roundels produced in China for the nomadic Xiongnu, whose empire extended into east Central Asia.

Some pieces in this catalogue appeared in *Splendors of the Ancient East* published by Thames & Hudson in 2013. Since then quite a few of these – such as a gilded silver bowl (late 3rd to mid-2nd century BC) depicting a Bactrian king – have undergone conservation, minor reconstruction and cleaning using modern non-intrusive methods, revealing each piece in all its glory. The catalogue contains an account of the cleaning of this silver, with some impressive before and after photographs. There are also technical discussions on the production of the silver objects, including tables showing how much silver they actually contain.

Arts of the Hellenized East is a stunningly produced volume with an abundance of sumptuous illustrations and informative essays. As well as being of great value to anyone researching ancient metalwork, it is a wonderful book for art-lovers in general. *Lucia Marchini*

Beyond Greek: The Beginnings of Latin Literature

Denis Feeney

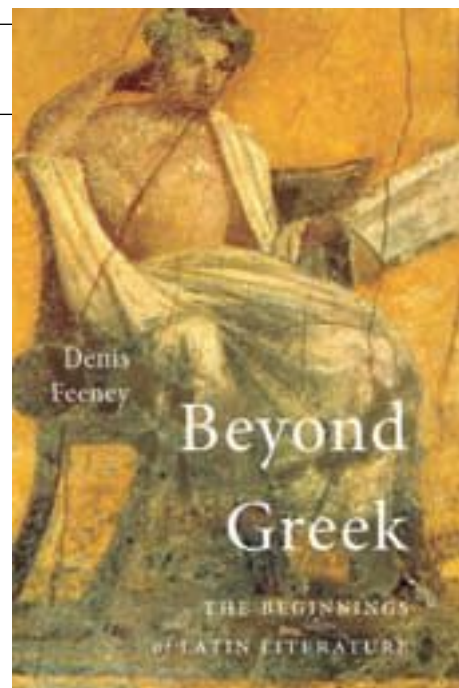
Harvard University Press

382pp

Hardback, £25/\$35

The influence of Greek literature on the Romans is obvious: among countless examples, Virgil's Aeneas comes from Homer, Ovid retells Greek mythology in his *Metamorphoses*, and Seneca looks to the Athenian playwrights for his *Oedipus* and *Phaedra* and other tragedies. But as Denis Feeney, Giger Professor of Latin at Princeton University, shows in *Beyond Greek: The Beginnings of Latin Literature*, the Romans continued the Greek literary tradition.

The Roman tragedian Accius in his *Didascalica* (circa 130 BC) was the first to explicitly describe Latin literature as a continuation of Greek literature. This, Professor Feeney says, was 'a claim that could not possibly have been made by any other contemporary culture'. *Beyond Greek* focuses on the century between 240 BC and 140 BC, which led to Accius being able to make this assertion. This period begins with the reforms of the *Ludi Romani* in 240 BC (immediately



after Rome's victory in the First Punic Wars) which necessitated the translation of Attic plays into Latin. Homer's *Odyssey* was also among the first works to be translated into the Latin vernacular from 240 to 230 BC. Feeney expertly discusses the Latin translation project and how strange a phenomenon translation is in the ancient world.

He makes it clear that the Romans were of course in contact with Greek and other cultures before 240 BC and they also had *ludi scaenici* ('stage games') long before his date, though it is hard to tell what these early performances would have entailed. Feeney also looks at several comparative cases, such as ancient Etruria, Carthage and Egypt, and even Russia in the modern world, to further illustrate the unusualness of the beginnings of Rome's vernacular literature.

Professor Feeney's compelling history of the emergence of Latin literature is both well-argued and well-researched, drawing adeptly from a wealth of recent scholarship. *Beyond Greek* would be a great asset to students of Latin literature as well as readers with an interest in the history of translation. This is a truly fascinating book on a crucial part of cultural history that can all too easily be taken for granted.

Lucia Marchini

In Bed with the Romans

Paul Chrystal

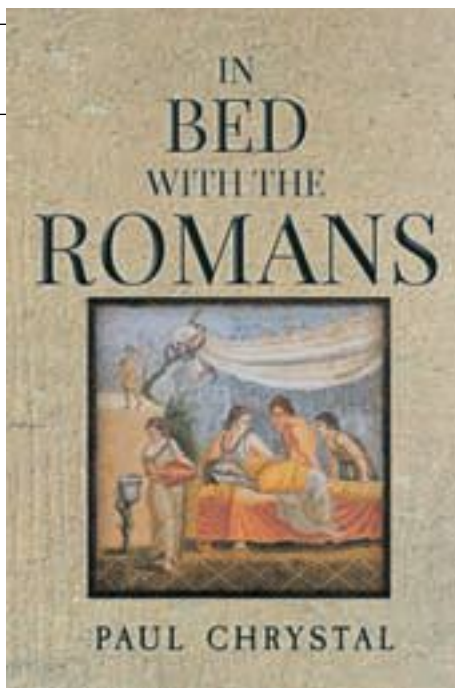
Amberley

304pp, 40 illustrations, 32 in colour.

Hardback, £20

Sex was an important part of life in ancient Rome, not only for purposes of procreation, but also for pure pleasure, as Paul Chrystal (author of *Women in Ancient Rome*, Amberley, 2013, and *Wars and Battles of the Roman Republic*, Fonthill, 2015) explains in *In Bed with the Romans*.

Chrystal clearly relishes his subject, and he takes his material from an impressive range of sources, offering a thorough overview of the many different ancient



perspectives on sex. There is an interesting survey of the different methods of contraception, such as drinking dilute copper sulphate or using olive oil as a spermicide – a practice which the Marie Stopes Clinic advocated until 1931. Chrystal also retells Soranus' frightful story of his flute-playing slave girl whom he forced to 'jump up in the air seven times and kick her buttocks with her heels', in order to induce a miscarriage.

A brief, but instructive guide to the Latin language of sex includes words for different types of prostitutes (the *bustuariae*, for example, who worked in graveyards, or between funerals) and a selection of the great number of words for penis and vagina – some considered rather profane and others more metaphorical. As Chrystal shows, some of the poets, most particularly Martial, Catullus and Horace, are more liberal in their choice of words. In the *Epigrams*, for instance, Martial, shamelessly uses *cunnius* more than 30 times, while in a letter to his friend Brutus the more refined Cicero advises him to say *nobiscum* ('with us') instead of *cum nobis*, to avoid it being mistaken for the obscenity *cunno bis*. If this is unclear, ask a Latin scholar to explain it.

Chrystal also gives us case studies of the sex lives of certain famous figures, such as Theodora (circa AD 500-548), the wife of Byzantine emperor Justinian I (now revered as a saint in the Eastern Orthodox Church but rumoured to be a prostitute before her marriage) and Hadrian (r AD 117-138), whose relationship with the beautiful young man Antinous offers us a chance to review ancient attitudes towards pederasty.

In Bed with the Romans covers most topics relating to love, sex and marriage in ancient Rome. Though the discussions are sometimes lacking in depth, Chrystal keeps up a lively pace throughout. With some tales of stereotypical Roman debauchery, this book gives a racy and enlightening overview for the general reader, but probably wouldn't be the perfect gift for your Valentine.

Lucia Marchini

CLASSICAL CONUNDRUMS

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

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

1) alaletos (Homeric Greek)

- A) a clamour, shout, war-cry, cry of fear
- B) worn out, exhausted
- C) of a horse: apt to shy

2) corollarium (Latin)

- A) the most projecting part of the midline of the chin
- B) persistent winking
- C) the price of a garland

3) lipostephanos (Ancient Greek)

- A) wild, unmanageable, obstinate, perverse
- B) falling from the wreath
- C) hardy, resisting disease or the effects of severe weather

4) cordax (Latin)

- A) a pimple
- B) a wanton dance
- C) the cloth used for covering the head of a dead person

5) epios (Homeric Greek)

- A) uncomfortable, bothered, uneasy
- B) a big toe
- C) mild (of persons or remedies)

6) securiger (Latin)

- A) wearing armour
- B) axe-bearing
- C) with protruding ears

7) muron (Ancient Greek)

- A) a sweet oil extracted from plants
- B) a bald head
- C) the cry or hooting of an owl

8) februa (Latin)

- A) a swarm of bees
- B) the youngest of a litter
- C) expiatory rites, offerings for purification

9) astemphea (Homeric Greek)

- A) weak, feeble
- B) firm, persistent, unyielding
- C) a state of depression of spirits

10) sigillatus (Latin)

- A) of flesh: blue or discoloured
- B) adorned with little images, embossed with figures, figured
- C) a short thick-set man

11) pelethos (Ancient Greek)

- A) ordure, dung
- B) perpetual grief
- C) conceited, affected

12) tussio (Latin)

- A) to cough, have a cold
- B) to walk with long strides
- C) to weep, lament

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

ANSWERS

1 (A) a clamour, shout, war-cry, cry of fear. 2 (C) the price of a garland. 3 (B) falling from the wreath. 4 (B) a wanton dance. 5 (C) mild (of persons or remedies). 6 (B) axe-bearing. 7 (A) sweet oil extracted from plants. 8 (C) expiatory rites, offerings for purification. 9 (B) firm, persistent, unyielding. 10 (B) adorned with little images, embossed in figures, figured. 11 (A) ordure, dung. 12 (A) to cough, have a cold.

UNITED KINGDOM

BATH

Gold: An Exhibition from the Royal Collection

The rarity of gold and the fact that it does not tarnish has meant that it has long been used in a variety of ways for high status works, ranging from rich gold leaf decoration on illuminated manuscripts and furniture to precious objects, such as cast cups and boxes. Some 60 works on loan from the Royal Collection tell the story of the use of gold in art, its beauty and its symbolic power, from the Early Bronze Age to the 20th century.

The Holburne Museum

(www.holburne.org)

+44 (0)1225 388569

Until 24 January 2016.

– a gift to George IV that inspired giraffe-patterned wallpaper, teapots and fabrics – to satirical prints of political beasts.

Royal Pavilion

(www.brightonmuseums.org.uk/royalpavilion/)

+44 (0)300 029 0900

Until 28 February 2016.

BRISTOL

Death: The Human Experience

Over 200 items, including a Death's-head Hawk moth (below), coffins, mummified body parts, mourning clothes and grave goods, illustrate how civilisations across time and place have approached death. An installation recreating a room at the Dignitas flat near Zurich is also on show, prompting visitors to ask

old fingerprints left by handling a coffin before it was dry. Stunning sepulchral objects include the museum's beautiful coffins of Nespawshetyf, the gilded face from a mummy (right) from 1186-1069 BC, a *wedjat* eye amulet and a model of a brewery-bakery for the afterlife. There are also loans from the British Museum and the Louvre.

The Fitzwilliam Museum

+44 (0)1223 332900

(www.fitzmuseum.cam.ac.uk)

From 23 February to 22 May 2016.

EDINBURGH

Rocks and Rivers: Masterpieces of Landscape Painting from the Lunde Collection

The long-term loan of 19th-century landscape paintings by Norwegian and Swiss artists from the private collection of Asbjørn Lunde in New York, includes works by Johan Christian Dahl, Alexandre Calame and Thomas Fearnley, showing stunning views of Scandinavia, the Alps, Italy and Britain. Five rarely seen paintings by Peder Balke have been added to the show, to give a more of rounded view of the permanent collection.

Scottish National Gallery

+44 (0)131 624 6200

(www.nationalgalleries.org)

Until 30 January 2017.

FALMOUTH

How Europe Saw the World

Copperplate engravings were a key method of transmitting information about the distant lands Europeans explored in the 16th century. The Flemish engraver Theodore de Bry published detailed depictions of the people, customs and nautical traditions of the Americas, Africa, India and the Far East. His fine works from 1590-1602, among the earliest of such engravings published, are the subject of this fascinating exhibition.

National Maritime Museum

Cornwall

+44 (0)1326 313388

(www.nmmc.co.uk)

Until 24 April 2016.

themselves important questions about attitudes and ethics concerning death, end-of-life choices and the treatment of human remains.

Bristol Museum & Art Gallery

+44 (0)117 922 3571

(www.bristolmuseums.org.uk)

Until 13 March 2016.

CAMBRIDGE

Death on the Nile: Uncovering the Afterlife in Ancient Egypt

To celebrate its bicentenary, the Fitzwilliam Museum is showcasing its spectacular Egyptian coffins in this exhibition, focusing on the beliefs behind them and exciting new discoveries about how they were made, such as 3,000-year-



BIRMINGHAM

Enchanted Dreams: The Pre-Raphaelite Art of E.R. Hughes

This is the first exhibition that has been dedicated to the life and work of Edward Robert Hughes (1851-1914) – a lesser known artist of the Pre-Raphaelite Brotherhood, studio assistant to William Holman Hunt and model for Dante Gabriel Rossetti. Paintings, drawings, watercolours and photographs by Hughes, his family and friends from public and private collections across the globe will be on show, many for the first time since the artist's death. Highlights include Hughes's child portraiture, chalk drawings and the 'blue pictures' produced later in his career, such as *Night with her Train of Stars* (above) from 1912.

Birmingham Museum and Art Gallery

(www.birminghammuseums.org.uk)

+44 (0)1213 488038

Until 21 February 2016.

BRIGHTON

Exotic Creatures

Discover how exotic animals and travelling menageries captured the imagination of the UK in the 18th and 19th centuries, from the first giraffe to arrive in this country



LIVERPOOL

An Imagined Museum: Works from the Centre Pompidou, Tate and MMK collections

Inspired by Ray Bradbury's 1953 sci-fi novel *Fahrenheit 451*, which envisions a future where books are banned and literature must be learnt by heart, *An Imagined Museum* asks its visitors to memorise the more than 60 famous paintings from three significant European collections that are on show. The works displayed, including Bridget Riley's *Fall* (1963) and Andy Warhol's *100 Campbell's Soup Cans* (1962), explore how art can change our perceptions of reality. Then, after the exhibition has ended, over the weekend of 20-21 February, members of the public will take the place of the works previously on show and recollect them in 2053: *A Living Museum*.

Showing alongside the main exhibition is *Matisse in Focus: An Imagined Museum*, running until 2 May 2016, and billed as 'your only opportunity to see *The Snail* outside London'. This completes the gallery's *Works to Know by Heart* season and centres on Matisse's famous 1953 paper cut-out work and several other works spanning his career.

Tate Liverpool

+44 (0)151 702 7400

(www.tate.org.uk)

Until 14 February 2016.

LONDON

Scanning Sobek: Mummy of the Crocodile God

The British Museum's latest object in focus is a mummified crocodile nearly four metres long with more than 25 hatchlings on its back. Dating from 650 BC to 550 BC, and believed by the ancient Egyptians to be the incarnation of the crocodile god Sobek, who personified the pharaoh's strength and power, the mummy was one of more than 300 crocodiles found at Kom Ombo. CT scanning carried out at the Royal



Veterinary College reveals how the mummy was prepared and even what was the crocodile's last meal.

British Museum

+44 (0)20 7323 8299

(www.britishmuseum.org)

Until 21 February 2016.

Hoards: The Hidden History of Ancient Britain

Metal detectorists and archaeologists have uncovered some impressive hoards in recent years. Showcasing the Frome hoard pot, discovered in 2010 and holding 52,503 Roman coins, this display tells the stories behind prehistoric and Romano-British hoards and relates why precious goods were placed underwater and underground.

British Museum

+44 (0)20 7323 8299

(www.britishmuseum.org)

Until 22 May 2016.

Light, Time, Legacy: Francis Towne's Watercolours of Rome

For the bicentenary of the death of Francis Towne (1739-1816) and his bequest to the British Museum of 75 watercolours of Italy from 1780-81, the museum is showing

52 views of Rome that have not been seen together since 1805, in an exploration of the allure of the Eternal City in British art.

British Museum

+44 (0)20 7323 8299

(www.britishmuseum.org)

From 21 January to 14 August 2016.

Blood

The biological necessity of blood and its important role in rituals concerning food, sex and circumcision over 2000 years of history are the subject of this exhibition. Manuscripts, prints, Jewish ceremonial objects and film all show how blood can both unite and divide us.

Jewish Museum

+44 (0)20 7284 7384

(www.jewishmuseum.org.uk)

Until 28 February 2016.

Visions of Paradise: Botticini's Palmieri Altarpiece

Francesco Botticini's stunning altarpiece, *The Assumption of the Virgin*, circa 1475-6 (shown above), was installed in San Pier Maggiore in Florence in 1477. With Florence in the background and the Renaissance

man who commissioned it, Matteo Palmieri, shown kneeling with his wife, the work has a fascinating grounding in both time and place. As well as the altarpiece itself, *Visions of Paradise* features related paintings, drawings, prints, manuscripts, ceramics and sculpture, all of which explore the life of Palmieri, its relationship to his poem *Città di Vita*, its misattribution to Sandro Botticelli, and heresy.

National Gallery

+44 (0)20 7747 2885

(www.nationalgallery.org.uk)

Until 28 March 2016.

High Spirits: The Comic Art of Thomas Rowlandson

Caricaturist Thomas Rowlandson (1757-1827) produced a great number of colourful, satirical prints and drawings making fun of fashion, love, politics and royalty in Georgian England. Despite his irreverence, his work was popular with royals from George III - who acquired the first of the Royal Collection's 1000 Rowlandson caricature prints - to Queen Victoria. *High Spirits* will display around 100 of Rowlandson's works from the Royal Collection,

including comic depictions of prominent figures, such as Napoleon, Prime Minister William Pitt the Younger and Georgiana, Duchess of Devonshire, as well as landscapes and watercolours, including *The Chamber of Genius* (below left), which offers a witty perspective of the life of an impoverished artist in 1805.

The Queen's Gallery, Buckingham Palace

+44 (0) 20 7766 7300

(www.royalcollection.org.uk)

Until 14 February 2016.

Painting the Modern Garden: Monet to Matisse

Claude Monet's gardens at Giverny are world-famous, and 35 of his paintings, including *Nymphs* (*Water Lilies*), 1914-15 (below), serve as the starting point for the Royal Academy's exploration of the garden in paintings from the 1860s to the 1920s. With loans from public and private collections across Europe and the USA, a fantastic range of more than 110 works, including paintings by Paul Klee, Emil Nolde, Gustav Klimt and Wassily Kandinsky, reveals the diverse beauty of modern gardens. But the highlight for many will be Monet's vast *Agapanthus Triptych* (1916-19) on show in the UK for the first time.

Royal Academy of Arts

+44 (0)20 7300 8000

(www.royalacademy.org.uk)

From 30 January to 20 April 2016.

Bejewelled Treasures: The Al Thani Collection

India was once the major source of the world's diamonds. Now the splendour of Indian jewellery can be seen in this dazzling array of around 100 exquisite pieces from the private Al Thani Collection, along with three



major loans from the Royal Collection, including a jewelled bird from Tipu Sultan's throne. As well as finely crafted objects, such as a Mughal 17th-century jade-hilted dagger, large unmounted precious stones will be on display. *Bejewelled Treasures* shows how India influenced European jewellers, such as Cartier, and has contemporary pieces that look back to both Mughal and Art Deco jewellery traditions.

Victoria & Albert Museum
+44 (0)20 7942 2000
(www.vam.ac.uk)
Until 28 March 2016.

NEWCASTLE UPON TYNE

Leonardo da Vinci: Ten Drawings from the Royal Collection

A display of 10 drawings by Leonardo, from the almost 600 held by the Royal Collection, give a taste of the artist's extraordinary talents and range of interests, including engineering, map making, zoology, botany and anatomy. Here is a chance to see some of the finest Renaissance drawings produced in pen and ink, chalks, watercolour and metalpoint, some with copious, fascinating notes in the artist's own hand. Newcastle is the first stop for these 10 exquisite drawings on their 2016 tour of four museums in the UK and Ireland.

Laing Art Gallery
+44 (0)191 278 1611
(laingartgallery.org.uk)
From 13 February to 24 April 2016.

National Gallery of Ireland, Dublin

From 4 May to 17 July 2016.

Nottingham Castle Museum and Art Gallery

From 30 July to 9 October 2016.

Glynn Vivian Art Gallery, Swansea

From 15 October 2016 to

6 January 2017.

NORWICH

Magnificent Obsessions:

The Artist as Collector

Most of us have collected objects of some sort, and the same is true of artists throughout history, whose collections reflect their personal tastes and interests, and sometimes influence their work. This exhibition displays examples of work by modern artists alongside their obsessions, from Andy Warhol's collection of mass-produced cookie jars to Damien Hirst's taxidermy including the 24 tropical birds in a glass bell jar (shown below).

Sainsbury Centre for Visual Arts

+44 (0)1603 593199

(www.scva.ac.uk)

Until 24 January 2016.

OXFORD

Armenia: Masterpieces from an Enduring Culture

More than 2500 years of Armenian culture, from antiquity to the present day, are celebrated in an exhibition. of over 100 historical items that include coins minted by



© THE PACKARD HUMANITIES INSTITUTE

King Tigranes II in the 1st century BC, luxurious manuscripts from the Middle Ages, and items belonging to survivors of the 1915 genocide.

Weston Library, Bodleian Libraries

+44 (0)1865 287400

(www.bodleian.ox.ac.uk)

Until 28 February 2016.

WINDSOR

Shakespeare in the Royal Library

In commemoration of the 400th anniversary of William Shakespeare's death, Windsor Castle is examining the playwright's relationship with the royal court and the town of Windsor, through accounts of performances at the castle, art made by members of the royal family inspired by his plays and more. *The Merry Wives of Windsor* naturally features in this exhibition, with a number of items relating to Herne's Oak, a tree mentioned in the comedy, thought to have stood in Windsor Home Park. It includes an 1867 treatise on the identity of Herne's Oak published by Queen Victoria's wood-carver. Other highlights include Shakespeare's First Folio, and his Second Folio with annotations by Charles I, who read it while awaiting execution, and others made by George III.

Windsor Castle

+44 (0)20 7766 7304

(www.royalcollection.org.uk)

From 13 February 2016

to 1 January 2017.

UNITED STATES OF AMERICA

LOS ANGELES, California

Greece's Enchanting Landscape:

Watercolors by Edward Dodwell and Simone Pomardi

The English antiquarian Edward Dodwell (1777/78-1832) and Italian artist Simone Pomardi (1757-1830) spent 14 months touring Greece in the early 19th century, producing 1000 watercolours and drawings of the country's picturesque ancient

scenery. More than 40 of these (from the Packard Humanities Institute) are on show for the first time in the US, along with photographs and prints. They offer fascinating snapshots of ancient monuments and Greek life under the Ottomans, as can be seen in Dodwell's 1805 watercolour, *The Parthenon, Athens* (shown above).

Getty Villa

+1 310 440 7300

(www.getty.edu)

Until 15 February 2016.

CHICAGO, Illinois

Persepolis: Images of an Empire

This exhibition explores some of the 3700 black-and-white archival photographs of the Achaemenid Persepolis taken during the Oriental Institute of Chicago's expedition. The site was excavated between 1931 and 1939 by Ernst Herzfeld and Erich Schmidt, with Hans-Wichart von Busse and Boris Dubensky documenting both the monuments and the surrounding landscape in photographs. Schmidt, at the cutting edge of archaeological practices, also used 'Friend of Iran', an aeroplane his wife gave him, to conduct aerial surveys in 1935-37. The photographs displayed show numerous columns, grand halls, ornate staircases, and carvings of people from across the Achaemenid Persian Empire, while a multi-media presentation examines the results of the aerial surveys.

Oriental Institute of Chicago,

University of Chicago

+1 773 702 9520

(oi.uchicago.edu/)

Until 11 September 2016.

NEW YORK, New York

Celebrating the Arts of Japan: The

Mary Griggs Burke Collection

A selection of exquisite Japanese works from the recent landmark gift to the Met by the Mary and Jackson



© IMAGE COURTESY OF MOVADO GROUP



Burke Foundation are on view in this exhibition. Mary Griggs Burke (1916-2012) established one of the best collections of Japanese art outside Japan. It was the first from abroad to be exhibited at the Tokyo National Museum. Buddhist art, Shinto icons, tea, feminine beauty and calligraphy are just some of the themes explored in her collection of exceptional paintings, sculpture, ceramics and lacquerware, dating from the 10th to the 20th centuries. **Metropolitan Museum of Art**
+1 20 27 37 45 15
(www.metmuseum.org)
Until 31 July 2016.

Design for Eternity: Architectural Models from the Ancient Americas
Architectural models, called 'god houses' or 'sleeping places for the gods' in Mayan hieroglyphs, were placed in tombs of important individuals in the ancient Americas. Made of stone, ceramic, wood, and sometimes metal, these models vary greatly in complexity and offer an insight into lost ancient American architecture and its relationship with life, death and the divine. Highlights include a wooden model of part of a pre-Inca palace at Chan Chan, the capital of the Chimú Empire; a ceramic house model with 26 figures feasting, from the Nayarit culture of West Mexico (shown above) and, also from West Mexico, a ceramic model of an ancient ball court with five players and 20 spectators. **Metropolitan Museum of Art**
+1 20 27 37 45 15
(www.metmuseum.org)
Until 18 September 2016.

Masterpieces of Chinese Painting from the Metropolitan Collection
Featuring some of the finest Chinese painting and calligraphy in the world, this exhibition celebrates the centenary of the Department of Asian Art. The journey starts with works from the Tang Dynasty (AD 608-917), such as *Night Shining White* by Han Gan, showing the favourite horse of Emperor Xuanzong (r 712-756) – the oldest painting in the Met's collection of Chinese art. Masterpieces from the Ming (1368-1644) and Qing (1644-1911) dynasties are also on view. **Metropolitan Museum of Art**
+1 20 27 37 45 15
(www.metmuseum.org)
Until 11 October 2016.

WASHINGTON DC
Louise Bourgeois: No Exit
Louise Bourgeois (1911-2010) once wrote: '*At the mention of surrealism, I cringe. I am not a surrealist.*' Although her work is often described as surrealist in form, it is existential in subject. Influenced by Sartre, de Beauvoir and Camus, in her work, Bourgeois explores existentialist concerns during a period of war and uncertainty. **National Gallery of Art**
+1 20 27 37 42 157 15
(www.nga.gov)
Until 18 May 2016.

BELGIUM
BRUSSELS
Anatolia: Home of Eternity
Over 200 objects from more than 30 Turkish museums come together to tell the rich history of Anatolia



from the Bronze Age to the Ottoman Empire. Part of the Europalia Turkey arts festival, this exhibition focuses on cults and rituals, including worship of nature and divine interventions. Highlights include a 3rd millennium depiction of twins in gold, a Hittite bull-shaped rhyton, beautifully glazed tiles like the early 13th-century cross from Kubadabad Palace (above right). **Palais des Beaux Arts**
+32 02 507 82 00
(www.europalia.eu)
Until 17 January 2016.

DENMARK
COPENHAGEN
PAINT
Offering a fresh perspective on French masterpieces, PAINT takes works of art out of their golden frames and presents them as they would have been in the artists'

studios. By liberating paintings such as Van Gogh's *Landscape from Saint-Rémy* of 1889 (shown below), Rousseau's *Thunderstorm over Mont Blanc* of 1834, and others from their frames, it is hoped that visitors will engage more fully with the art. **Ny Carlsberg Glyptoteket**
+ 45 33 41 81 41
(www.glyptoteket.com)
Until 3 March 2016.

FRANCE
LENS
Metamorphoses
Tales of transformation from Ovid's *Metamorphoses* have long inspired artists. The myths the poet tells of gods, heroes and nymphs can be seen in a wide range of items in the collections of museums in the Nord-Pas de Calais, from 1st-century AD bronzes to a book illustrated





by Picasso, brought together for this exhibition. Among the many outstanding works in the exhibition are Ernest Hiolle's marble *Narcissus*, Pieter Thys' painting of the winged Icarus, and *Achilles discovered among the daughters of Lycomedes*, from the studio of Van Dyck (above).

Musée du Louvre-Lens

+33 (0) 32 11 86 321
(www.louvre-lens.fr)
Until 21 March 2016.

PARIS

Knights and Bombards: From Agincourt to Marignano, 1415-1515

This exhibition was staged to mark the 600th anniversary of the disastrous French defeat at Agincourt on 25 October 1415, at the hands of Anglo-Welsh longbowmen. As well as telling us about this decisive battle, it also shows its impact on France and the changes subsequently made to the French army, leading to their victory over the Old Swiss Confederacy at Marignano in what is now Italy, in 1515.

Musée de l'Armée

+33 810 11 33 99
(www.musee-armee.fr)
Until 24 January 2016.

Founding Myths: From Hercules to Darth Vader

The inaugural exhibition of the Louvre's new Petite Galerie, which is dedicated to 'education for the eye' and making art open for all, looks at responses to myths ancient and modern. Through some 70 objects, visitors discover how artists have depicted Gilgamesh, Orpheus, Herakles and Icarus, and how myths

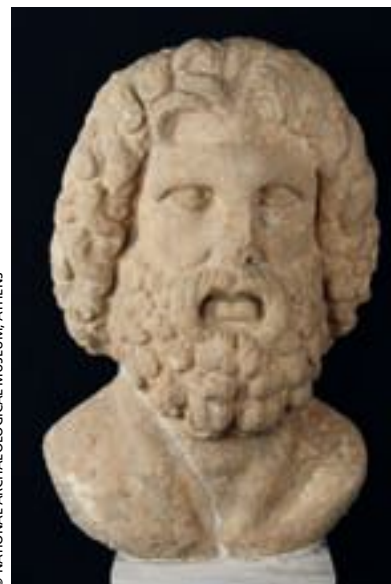
have been reinterpreted in different media – from the drawings and films of Jean Cocteau to *Star Wars* and Japanese *manga* comics and novels.

Louvre

+33 1 40 20 50 50
(www.louvre.fr)
Until 4 July 2016.

Sepik: Arts from Papua New Guinea

The banks of the Sepik, the longest river in Papua New Guinea, have been home to tribes since the first millennium BC. Using 230 works from its own collections and 18 other European museums, the Musée du Quai Branly presents the first exhibition in France on the arts of these peoples. The objects on display – pearl oyster shell necklaces, wicker headdresses, bamboo flutes, sculptures and much more – show



© NATIONAL ARCHAEOLOGICAL MUSEUM, ATHENS

great variety in form, material and even purpose; some are everyday items, others are used in ceremonies. Many are decorated with motifs from nature or signs referring to human or animal ancestry.

Musée du Quai Branly

+33 1 56 61 70 00
(www.quaibrantly.fr)
Until 31 January 2016.

GREECE

ATHENS

A Dream Among Splendid Ruins: Strolling Through the Athens of Travellers, 17th-19th century

The enduring appeal of Athens' beautiful ruins for European Grand Tourists can be seen in the illustrated travel publications, oil paintings, watercolours and engravings, that depict the ancient monuments they came to see. Some 35 impressive marble sculptures from the National Archaeological Museum's collection, including a colossal head of Zeus from the 2nd century AD (left), help to create a dialogue between antiquity and the early traveller and show why, 150 years after its foundation, the museum still attracts travellers.

National Archaeological Museum

+30 21 3214 4890
(www.namuseum.gr)
Until 8 October 2016.

HONG KONG

Event Horizon

Sculptor Antony Gormley is installing Hong Kong's largest ever public art project, consisting of 31 sculptures placed on the streets or on top of buildings

gazing towards the horizon. 'The principle dynamic of the work is the relationship between imagination and the horizon,' says Gormley. 'Beyond those figures you can actually see, how many more are out of sight? I want the city of Hong Kong to become a place of reverie that invites reflection on human nature and our place in the wider scheme of things.'

Various locations across Hong Kong's Central and Western Districts

(www.eventhorizon.hk)
Until May 2016.



© NY CARLSBERG GLYPTOTEKET

ITALY

MILAN

Gauguin: Tales of Paradise

Paul Gauguin's love of Tahiti and interest in 'primitivism' characterises much of his work. His paintings from the Ny Carlsberg Glyptotek, Copenhagen, alongside pieces by Cézanne, Pissarro and Van Gogh, take the visitor through personal depictions of paradises. On show will be *Vahine no te Tiare* (Woman with a Flower, 1891, above), one of the first paintings Gauguin sent back to France from Tahiti; and his 1894 painting, *Reclining Tahitian Women*.

MUDEC – Museo delle Culture di Milano

+39 02 54917
(www.mudec.it)
Until 21 February 2016.

PASSARIANO, Udine

Joan Miró at Villa Manin:

Only At Night

A vast array of works by Joan Miró (1893-1983), personal objects and documents, plus photographs of the artist by leading photographers, such as Cartier Bresson and May Ray, together create a fascinating survey of the last 30 years of his life and his need for a room of his



own, focusing on the atmosphere of solitude in his Mallorcan studios and its influence on his work.

Villa Manin di Passariano
+39 0432 821211
(www.villamanin-eventi.it)
Until 3 April 2016.

VENICE

Splendors of the Renaissance in Venice: Andrea Schiavone among Parmigianino, Tintoretto and Titian
In the first retrospective dedicated to Andrea Meldolla, known as Schiavone (circa 1510–1563), paintings, drawings and etchings tell the story of his artistic career and explore his relationship with his more famous Venetian contemporaries Titian and Tintoretto.

Museo Correr
+39 041 240 5211
(www.correr.visitmuve.it)
Until 10 April 2016.

NETHERLANDS

DEN BOSCH

Hieronymus Bosch – Visions of Genius

To mark the 500th anniversary of Hieronymus Bosch's death, the artist's home town is putting on the largest ever retrospective of his work. Among the highlights are *The Hay Wain*, 1510-16 (above). From 13 February, the drawing *Infernal Landscape*, only recently identified as a work by Bosch by experts in the Bosch Research and Conservation Project (BRCP), will be shown for the first time alongside the exhibition.

Noordbrabants Museum
+31 73 687 7877
(www.hnbm.nl)
Until 8 May 2016.

EVENTS

UNITED KINGDOM LONDON

British Museum

Events to accompany Light, Time, legacy: Francis Towne's Watercolours of Rome (see page 57)
• **Decline and fall: Francis Towne and the ruins of Rome**

A gallery talk by Exhibition Curator Richard Stephens.

Tuesday 26 January, 13.15-14.00
Room 90. Free, just drop in.

• **Light, time, legacy: Francis Towne's watercolours of Rome**

A 45-minute illustrated introduction to the exhibition by Exhibition Curator Richard Stephens.
Friday 5 February, 13.30-14.15.
BP Lecture Theatre.

Free, but booking is essential.
(Call +44 (0)20 7323 8181).

• **Theory and practice in Towne's watercolours of Rome**

A gallery talk by Timothy Wilcox.
Friday 19 February, 13.15-14.00.
Room 90. Free, just drop in.

• **The selective eye: Francis Towne's watercolours of Rome**

A gallery talk by art historian and curator Anne Lyles.
Thursday 21 April, 13.15-14.00.
Room 90. Free, just drop in.

• **Magick land? Francis Towne and his response to Rome**

A gallery talk by Dr Jonny Yarker, Director of Lowell Libson Ltd.
Friday 6 May, 13.15-14.00.
Room 90. Free, just drop in.

• **Decline and fall: Francis Towne and the ruins of Rome**

A gallery talk by Exhibition Curator Richard Stephens.
Wednesday 15 June, 13.15-14.00.
Room 90. Free, just drop in.

King's College London

• **Who Were the Greeks? New Insights from Linguistics and Genetics**

Renowned archaeologist Lord Renfrew will deliver the annual Runciman lecture on recent evidence for early prehistoric Greece, from archaeology, historical linguistics and ancient DNA.
4 February 2016, 18.00-20.00.
(www.kcl.ac.uk)

University of London

London Roman Art Seminars

• **'Those singularly beautiful curves':**

The story of Celtic art
Julia Farley (British Museum).
11 January.

• **Roman votive plaques and the Ashwell Treasure**

Ralph Jackson (British Museum).
25 January.

• **Ephelic iconography in Late Roman Art: the case of Endymion and Jonah**

Nicoletta Bonansea (Accademia Nazionale dei Lincei, Rome).
8 February.

• **The Horti of ancient Rome: new research**

Christina Häuber (Ludwig-Maximilians-Universität München).
22 February.

All seminars are at 17.30 on Mondays
Room 243, South Block of Senate House, University of London, Malet Street, London WC1E 7HU
(www.icls.sas.ac.uk/)

Events to accompany Death and Memory: Soane and the Architecture of Legacy (see pages 38 to 42)

• **Adam and the Architecture of Legacy**
Talk with Dr Frances Sands
29 January 2016, 18.00-20.00.
Sir John Soane Museum, 13 Lincoln's Inn Fields, WC2A 3BP
(www.soane.org)

• **The Architecture of Death: Mausolea and Monuments Trust Student Symposium**

11 March 2016, 10.00-17.00.
The Forum, Bloomsbury Baptist Trust, WC2H 8EP
(www.mmtrust.org.uk)

OXFORD

Festival of Lost Cities

Talks by Michael Scott, Natalie Haynes and Bettany Hughes.
18 January 2016, 15.30-19.00.
East Oxford Community Classics Centre hosted at Cheney School
(www.eoccc.org.uk/)

Day and Weekend Courses in Archaeology

• **The Romano-British Countryside**
Saturday 16 January 2016.
• **The Bayeux Tapestry and Norman Conquest: A Commemoration of 1066**
Friday 5–Sunday 7 February 2016.
East Oxford, A Thames Valley Landscape: New Archaeology East of the City
Saturday 20 February 2016.
Department for Continuing Education, University of Oxford
(www.conted.ox.ac.uk)

BRAFA

One of Europe's leading art and antiques fairs returns for its 61st edition on 23 January. Over 130 exhibitors from 17 countries will take part in the fair, offering objects dating from antiquity to the 21st century. Dealers in Old Masters, contemporary art, photography, antiquarian books, vintage comic books, Oceanic, African and Oriental art, jewellery, carpets and tapestries will be there. Antiquities are well



represented, too, with Galerie Chenel, Finch & Co, Phoenix Ancient Art, K Grusenmeyer and Safani Gallery Inc all in attendance and, from Barcelona, J Bagot Arqueología – Ancient Art, with this striking marble portrait of Caligula, circa AD 37-41 (H. 39cm) (shown above).

Tour & Taxis, Brussels (www.brafa.be) – 23 to 31 January 2016.

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