

The International Review of Ancient Art & Archaeology

MINERVA

JULY/AUGUST 2017

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Golden years

French calendars from Louis XIV to the Revolution at Waddesdon Manor

The icon of Rome
The Colosseum: brutal arena, stone quarry, sacred space, film location

Echoes of the past

From Alma-Tadema's sensual scenes of antiquity to Henry Moore's escape from the Classical world

Volume 28 Number 4



Artist Marc Quinn tells us how fragmentary ancient sculpture is given a contemporary twist in his work

£5.95 ISSN 0957-7718
9 770957 771056





ROMAN LARGE MARBLE NUDE APOLLO KITHAROIDOS The youthful god, patron of music and poetry, standing in contrapposto, his centrally parted hair bound with a thick wreath, its long tendrils falling on his shoulders. At his left, on a thigh-high column or altar stands his kithara, created for him by Hermes. This sculpture is based upon the 2nd century BC statue of Apollo from his Temple at Cyrene, now in the British Museum. Late 1st-early 2nd Century AD. H. 46 1/2 in. (118.1 cm.)

Ex Zurich art market, 1992; Christie's New York, June 2000; M.B. collection, Woodland Hills, California, acquired from Royal-Athena in October 2002; Dr. H. collection, Germany, acquired from Royal-Athena in March 2007.

Published: J. Eisenberg, Art of the Ancient World, vol. XII, 2001, no. 13; vol. XVII, 2006, no. 21.

Royal-Athena Galleries
153 East 57th Street
New York, NY 10022
Tel. (212) 355-2034
Fax (212) 688-0412
mail@royalathena.com

Our current catalogue
is available upon request.

Visit our website:
www.royalathena.com

Royal-Athena at Seaby
20 Bloomsbury Street
London, WC1B 3QA, UK
Tel. (44) 780 225-8000
Fax (44) 188 334 4772
By appointment



A Coign of Vantage, 1895, by Sir Lawrence Alma-Tadema, oil on canvas. 58.8cm x 44.5cm. © Ann and Gordon Getty. Turn to The archaeologist of artists on page 28.

Annual subscriptions
6 issues (published bi-monthly)
UK: £30
Europe: £33
Rest of world: £38
Subscribe online:
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Andrew Baker,
Subscriptions,
Minerva,
20 Orange Street,
London WC2H 7EF
Tel: +44 (0) 20 7389 0845
andy@minervamagazine.com

Advertisement Sales
Georgina Read
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Trade Distribution
United Kingdom:
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Tel: +44 (0) 1778 391000
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Distcor, Toronto
Tel: +1 (0) 905 619 6565

Printed in England by
Newnorth Print Ltd

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

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The mystery of what happened to Sir John Franklin and his 129-man crew who sailed off to find the Northwest Passage in 1845 is examined in a new exhibition at the National Maritime Museum. *Roger Williams*

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Artist Marc Quinn explains how the fragmentary nature of antiquities has inspired many of his own works including his 12 latest sculptures currently installed in Sir John Soane's Museum. *Michael Squire*

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After the gladiators moved out of the Colosseum, the world's largest amphitheatre has played many different roles, from a stone quarry and a church to a film location and a tourist attraction. *Dalu Jones*

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Most Victorians and 1960s' hippies loved the work of Sir Lawrence Alma-Tadema – the art critic John Ruskin wasn't so keen. Now it is on show in London, you can decide for yourself. *Dominic Green*

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The measurement of time has seldom been depicted in so decorative a manner as in the delightful 17th- and 18th-century French calendars and almanacs displayed at Waddesdon Manor. *Theresa Thompson*

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Classical sculpture had little impact on the work of Sir Henry Moore early on in his career – as a young man he much preferred Sumerian, Cycladic and Mayan figures. *Dr Hannah Higham*

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After Alexander the Great died, his generals scrambled for power and fought among themselves. One of them, Seleucus I Nicator, founded the vast Seleucid Empire that lasted nearly 300 years. *Bryan Short*

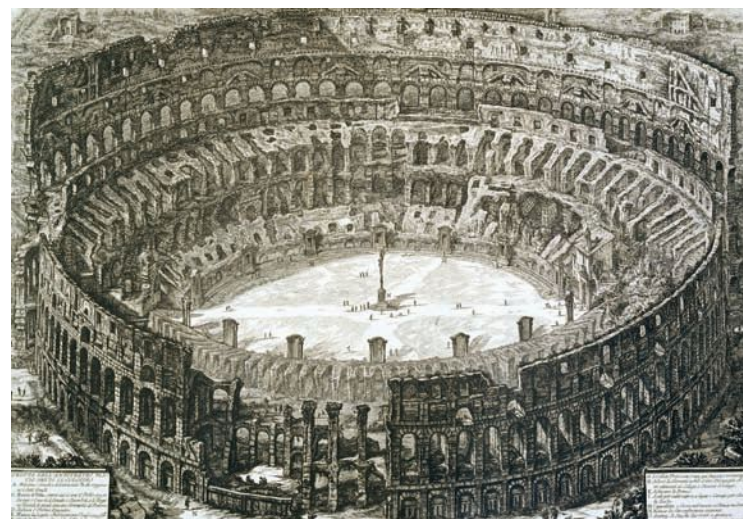
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The flat circle of time

From the changing uses of the Colosseum to the influence of ancient sculpture on modern and contemporary artists – everything is recycled and made new



The idea of eternal recurrence can be found in the religion of Ancient Egypt, Greek philosophy and India's sacred scriptures. It was later taken up by modern philosophers, like Nietzsche and Schopenhauer. Today, it appears in cosmological concepts such as the 'oscillatory universe' and 'the arrow of time', but it is also physically embodied in art and architecture.

Ancient artefacts and sculpture have had a profound impact on modern and contemporary sculptors, such as Henry Moore and Marc Quinn – both of whom are featured in this issue. When he was a young man, Henry Moore eschewed the influence of Classical art, saying he was determined to remove 'the Greek spectacles from the eyes of the modern sculptor'. Instead, he preferred art from the Archaic Period, such as Cycladic and Sumerian sculpture, and also the later, mysterious Mayan reclining figure, known as the *chacmool*. For more about Moore see pages 42 to 47.

Moving on to a living sculptor, on pages 14 to 20 we meet Marc Quinn, one of the highly successful YBAs (Young British Artists). Some years ago Quinn was struck by visitors admiring Classical sculpture in a museum. Of course, most of the sculptures were damaged, as he says: '... they're incomplete, with bits broken off them – they speak of a kind of loss. They make us think of a lost era – one that we can imagine as perhaps more perfect than our own. I think that's why people so like the idea of Classical antiquity, because there's a sense of a lost golden age, yet one that is somehow still with us.' This realisation, which made a profound impression on Quinn, is reflected in his work. If you are interested in hearing more on the subject of *Modern Classicisms*, then why not book a place on the study day at King's College London on Friday 10 November? For details turn to page 21.

The 19th-century painter Lawrence Alma-Tadema was very much a man of his time – he presented the Victorians with a vision of the ancient world that was sensual, exotic and romantic. In his pictures the scent of flowers on the warm sea breeze is overwhelming as it ruffles the elegant, gauzy *chitons* worn by beautiful

pampered women who drift around in their dreamy world. This heady mix won Alma-Tadema immense popularity, but not everyone fell under his spell; the art critic John Ruskin severely castigated the artist's work for its lack of morality. Strangely, though, it is Alma-Tadema's vision of the ancient world that has influenced our view of it today as it lives on in numerous sword-and-sandal films; see pages 28 to 34.

Talking of films, the Colosseum has featured as an iconic backdrop in many movies. This is just one of the roles the greatest amphitheatre in the world has played since the gladiators and lions moved out in AD 523. It has become a destination for religious pilgrims and for artists and poets seeking inspiration, as well as a must-see sight for four million or so tourists every year. Turn to pages 22 to 27 to find out more.

We measure the passage of time in many different ways – as a display of calendars and almanacs, from the time of Louis XIV to the French Revolution, at Waddesdon Manor, shows. They are not only useful and beautiful but informative as they depict royal events, military battles and, of course, aspects of the Revolution. So determined were the *sans-culottes* to change every single aspect of society that they even renamed the months and days; see pages 36 to 41.

Moving forward to the 19th century we hear the tale of Sir John Franklin and his crew who, in 1845, set off on the inauspiciously named HMS *Erebus* and HMS *Terror* to find the Northwest Passage. They never returned and, despite search ships being sent to find them and a reward being offered for news of their whereabouts, their fate remained a mystery. What the searchers overlooked was the testimony of the local Inuit people, which has only been fully investigated in the past few years; see pages 8 to 13.

Our last feature is a complicated piece of history about the power struggles of competing generals. This is not surprising, though, as it tells us what happened after Alexander the Great died. Seleucus was the last man standing, as you will see on pages 48 to 52.

To finish, could I recommend an exhibition entitled *Picasso: Minotaurs and Matadors* (see page 3)? As the great man said: 'For me, art has neither past nor future. All I have ever made was for the present.'

Editor
Lindsay Fulcher

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Minerva was founded in 1990 by Dr Jerome M Eisenberg, Editor-in-Chief 1990–2009

Published in England by Clear Media Ltd on behalf of Mougins Museum of Classical Art

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

Minerva
20 Orange Street
London WC2H 7EF
Tel: +44 (0) 20 7389 0808
Fax: +44 (0) 20 7839 6993
editorial@minervamagazine.com

CONTRIBUTORS

Michael Squire

is Reader in Classical Art at King's College London; he has held fellowships at Cambridge, Cologne, Harvard, Munich and Stanford, as well as at the Max-Planck-Institut für Wissenschaftsgeschichte and Wissenschaftskolleg zu Berlin. His books include *Panorama of the Classical World* (2004) with Nigel Spivey, *The Art of the Body: Antiquity and its Legacy* (2011) and *The Frame in Classical Art: A Cultural History* (2017), co-edited with Verity Platt.



Hannah Higham

is Curator of Henry Moore Collections and Exhibitions at the Henry Moore Foundation in Hertfordshire. Previously she worked for Norfolk Museums Service and the Sainsbury Centre for Visual Arts in Norwich and the Barber Institute in Birmingham. She has not only contributed to publications on modern art but also on Renaissance sculpture, which was the subject of her doctoral thesis.



Roger Williams

is a writer with an interest in maritime history. His recent books include: *The Fisherman of Halicarnassus: The Man Who Made Bodrum Famous*; *London's Lost Global Giant: In Search of the East India Company*; and *Whitebait and the Thames Fisheries*. He is also online editor of *Cornucopia*.



Bryan Short

is a retired Systems Analyst with a Dip CS (Classical Studies) from the Open University and a PG Cert (Postgraduate Certificate in Ancient History) from Trinity St David University. He runs an ancient history study group and gives talks on Classical subjects. He is currently learning Ancient Greek.



in the news

Recent stories from the world of art, archaeology and museums

Picasso – half man, half bull

In *Minotaurs and Matadors*, an in-depth exhibition at Gagosian in London, the potent mixture of the myth of the bull-man and the *corrida* (bullfight) are embodied in 182 works by one artist – Pablo Picasso.

Born in 1881 in the Spanish port of Malaga, Picasso was immersed in a Mediterranean culture that both venerated and fought and killed the bull. The *corrida* was an integral part of his life and it had a lasting effect on him. Matadors, picadors, horses and bulls are recurring subjects in his work but there is more to it than that, for Picasso identified with the Minotaur. As he said:

'If all the ways I have been along were marked on a map and joined up with a line, it might represent a Minotaur.'

Like the mythical bull-man, he was a big beast who could not be tamed and whose animal magnetism attracted women in droves. He carried them back into his labyrinth where he enjoyed them – but could he ever find his way out again?

'The Minotaur keeps his women lavishly but he reigns by terror and they're glad to see him killed,' said Picasso (quoted in *Life with Picasso*, 1964, by Francoise Gilot and Carlton Lake).

As the art historian and Picasso's biographer Sir John Richardson, who curated *Picasso: Minotaurs and Matadors*, writes in the exhibition catalogue:

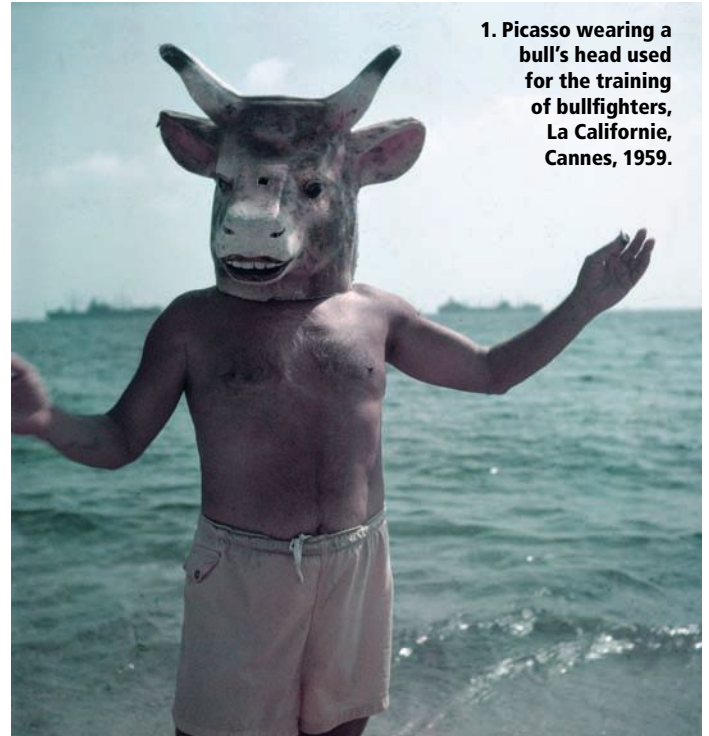
'Who was the Minotaur, and why are we celebrating him? The Minotaur was a

mythological monster, the offspring of a bull and the wife of King Minos of Crete.

The Minotaur legend, which had existed for centuries, all of a sudden became reality with the sensational archaeological discoveries by Sir Arthur Evans, documented in his multivolume treatise published between 1921 and 1936. Evans had excavated King Minos's palace at Knossos (circa 1900–1300 BC), transforming ancient legend into historical fact.

The fragmentary Cretan frescoes that Evans restored – helped by British ladies from good families – reveal the important role played by bulls in Minoan games. From bits and pieces of plaster, Evans conjured a way of life: boys dance around bulls rather than fight against them. That confrontation would be better left to Picasso.

But what most interested Picasso about Evans' discoveries was the legendary Labyrinth that imprisoned the Minotaur, a creature that would obsess the artist to the



1. Picasso wearing a bull's head used for the training of bullfighters, La Californie, Cannes, 1959.

point of self-identification.

Picasso never visited Greece, let alone Crete. He didn't need to do so. He re-created it on paper. The drawings and prints in our show reveal how Picasso evoked the ancient world and peopled it with gorgeous girls who resembled his mistresses. Did they, one wonders, enjoy seeing themselves as the innocent victims of a ruthless monster?'

But the Minotaur, himself, is not always shown as a brutish, menacing monster, he is also

portrayed as a comic or sad figure, more of a victim to be pitied.

Now aged 93, Richardson, who became a close friend of Picasso, related an amusing anecdote (at the press view) about the time he was at a bullfight in Nîmes with the artist and his friends. When the *Marseillaise* was played, before the action in the ring started, Ernest Hemingway was spotted standing very upright – and saluting. *'He looked utterly ridiculous,'* said Richardson, *'everyone else was chatting. After that I was never able to read another word by him again!'*

As for Picasso's alter-ego the Minotaur, Richardson said, there is always *'a slight hint of menace, hints of darkness'*. But he concludes, *'I wouldn't want to tame the Minotaur for anything.'* And that goes for Picasso, too.

• *Picasso: Minotaurs and Matadors* is on show at Gagosian in London W1 (www.gagosian.com) until 25 August 2017.

Lindsay Fulcher



2

2. *Barque de naïades et faune blessé*, December 31, 1937, oil and charcoal on canvas. 46cm x 55cm. Private Collection.

Discovering the 'lost city' of Ucetia



ALL IMAGES © DENIS GLIKSMAN/INRAP

1. The larger mosaic found at Uzès has an animal in each corner – a deer, a duck, an owl and an eagle 2. Two fine Roman mosaics were unearthed.

While carrying out excavation work prior to the building of a new boarding school in Uzès (Gard), a team from the National Institute for Preventive Archaeological Research (INRAP) unearthed some fine mosaics and the remains of two buildings. They were traces of the Roman city of Ucetia, which gave its name to the modern town. Until now, historians only knew of the existence of Ucetia because it is mentioned in an inscription on a Roman stela in Nîmes. A few fragments of ancient mosaic had been discovered in the past, but the 'lost city' had remained elusive.

The vast (4,000-sqm) excavation site revealed numerous other features dating from the 1st century BC to the 7th century AD, and some medieval features. A strong wall and masonry work, dating from just after the Roman conquest, have already been cleared, including a room with a bread oven which was later replaced by a *dolium*, a large earthenware container.

A huge (250-sqm) building made up of four rooms and facing south has been excavated; its colonnade suggests that it

was a public building. Two of the rooms had cement floors and walls decorated with painted plaster. At one end of the building, a room with mosaic *tesserae* imbedded in a mortar floor (*opus signinum*) opens onto a 60-sqm room containing two spectacular mosaics. These are made up of continuous bands of geometric motifs of meanders and waves framing two central medallions composed of crowns, rays and chevrons. One of the medallions is surrounded by four polychrome animals: a deer, a duck, an owl and an eagle.

Such mosaics usually date from the 1st and 2nd centuries AD, but these are estimated to be some 200 years older.

This particular site was probably in use until the end of the 1st century AD, and was later partially concreted over and the adjoining road outside given extra height.

Another 500-sqm building has been cleared; it could be a house (*domus*), in which a number of *dolia* have been found, an indication that wine-making was an important activity in the region. In one of the rooms, the floor has a square mosaic

with dolphin motifs, and the adjacent room has hypocaust underfloor heating.

The building underwent successive transformations and was in use until the 7th century. A coin dating from the 4th century and shards from the entire period, from the 3rd to the 7th centuries, have been found in the demolition layers.

The structures uncovered by researchers are believed to have stood inside the walls of the ancient city of Ucetia. The complex organisation of communication routes and the layout of the buildings suggest that this site was the centre of the Roman town.

Led by Philippe Cayn, the INRAP team is working against the clock on the site, as the dig is due to be completed by autumn of this year when the construction of the school will begin.

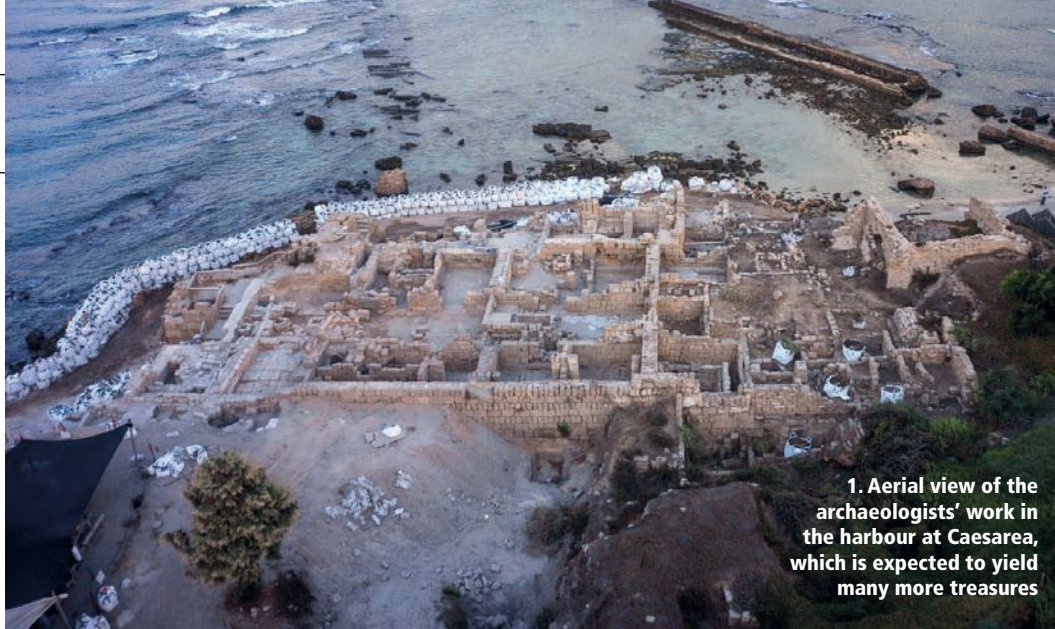
The stunning 60-sqm mosaic floor has been carefully lifted and transported to Nîmes to be studied, cleaned and restored. It will be returned to Uzès in due course to be displayed in a place as yet to be decided.

• For further information see www.inrap.fr

Nicole Benazeth



3. A wave motif curls elegantly along one of several decorative borders. 4. Detail showing an exquisite spotted deer in one corner of the mosaic.



1. Aerial view of the archaeologists' work in the harbour at Caesarea, which is expected to yield many more treasures

Caesarea will rise again

Archaeology in Caesarea – King Herod's city, Roman and Byzantine provincial capital, Crusader stronghold and Ottoman village – has been slow in getting off the ground. But now a £47-million renewal project, one of the largest of its kind in Israel, is set to put the ancient city and its treasures firmly on the tourist map.

'For the first time the three relevant authorities – the Israel Antiquities Authority, Israel Nature and Parks Authority and Caesaria Development Corporation – are working together to implement a plan that will ensure the meticulous preservation of the historical, archaeological and nature values of Caesarea throughout all of the periods,' says Michael Karsenti, CEO of the Caesarea Development Corporation, which aims to turn the ancient port-city, 120km north of the capital,

into *'the main tourist sight in Israel, together with Jerusalem'*.

The new project has been funded by the Edmond de Rothschild Foundation. In 1952, the French banker gifted the land he owned here to the fledgling Israeli state. This was then leased to a charitable organisation, the Edmond de Rothschild Foundation, which is still half owned by the family, and half by the government, making Caesarea, uniquely, a privately administered town.

The Israeli Antiquities Authorities (IAA) did not begin work at Caesarea Maritime, the ancient harbourside site, until the 1990s. *'To date, only about six percent of Caesarea's treasures have been discovered,'* says the IAA's director, Israel Hasson. *'Magnificent finds on a global scale are buried beneath its sand dunes.'*

Emphasising the project's aim – to provide a place for the

public to enjoy – Hasson also sees it as an opportunity to foster educational activities, and he has been encouraging the public to come and work as volunteers: *'to be partners in this creative effort'*.

Originally a Phoenician settlement, the city, itself, was founded in 22–9 BC and named after Caesar Augustus by Rome's vassal, King Herod (r 37–4 BC). He erected a hilltop temple dedicated to the emperor and to *Dea Roma*, who personified the city of Rome. The statues are lost but the foundations of an altar used for sacrifices to Augustus have recently come to light. Meanwhile the vaults beneath the Roman temple are being turned into a visitor centre. The royal palace, public baths, a *nymphaeum* and circus are discernible and the theatre, which seated 4500, still hosts concerts: Morrissey played there last year. The site also includes an impressive Roman aqueduct that extends north along the beach to the town of Jisr az-Zarqa.

In the Byzantine period an octagonal *martyrium* was built on the temple podium. Further north the mosaic floors of a Late Roman or Early Byzantine synagogue with *menorah* motifs on its capitals has been found. A small,

2. Public fountain (*nymphaeum*) from the Roman period.

3. A mother-of-pearl inlay engraved with the image of a seven-branched *menorah*.

mother-of-pearl inlay engraved with a *menorah* has been unearthed on the temple hill.

The city fell to the Arabs in the 7th century, and in the 11th century to the Crusaders, who built a fortress on the hill and established a market. A bowl, taken from an Arab mosque when it was converted into the church of St Peter, was described by William of Tyre, writing *circa* AD 1170, as *'a vase of brilliant green shaped like a bowl'*.

Genoese Crusaders decided it must be the Holy Grail; it is now in the cathedral in Genoa. The extant Ottoman mosque dates from the late 19th century.

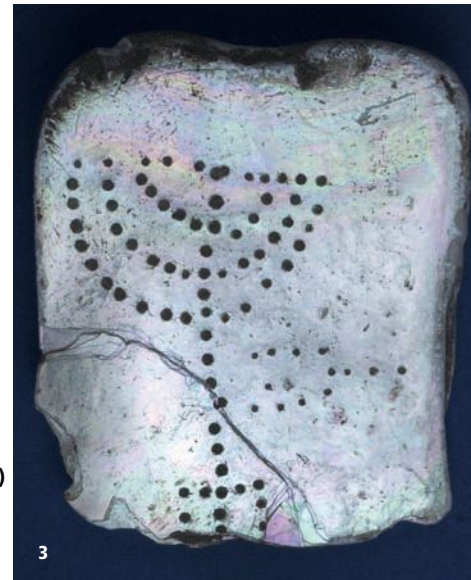
Some of the Roman harbour lies underwater, and in May 2016, as reported in *Minerva*, Israel's biggest treasure haul in 30 years was discovered in a sunken merchant ship. It was dated by its coins to be from the time of Constantine (AD 306–37), nearby was a cache of around 2000 gold coins from the 11th-century Fatimid caliphate.

Both at sea and on land are many more treasures waiting to be revealed. *'This is a project that I very much hope the state will participate in,'* says Hasson, *'so that in 10 years we will ask ourselves, "How is it we did not start it 50 years ago?"'*

• For further details see www.antiquities.org.il/modules_eng
Roger Williams



2



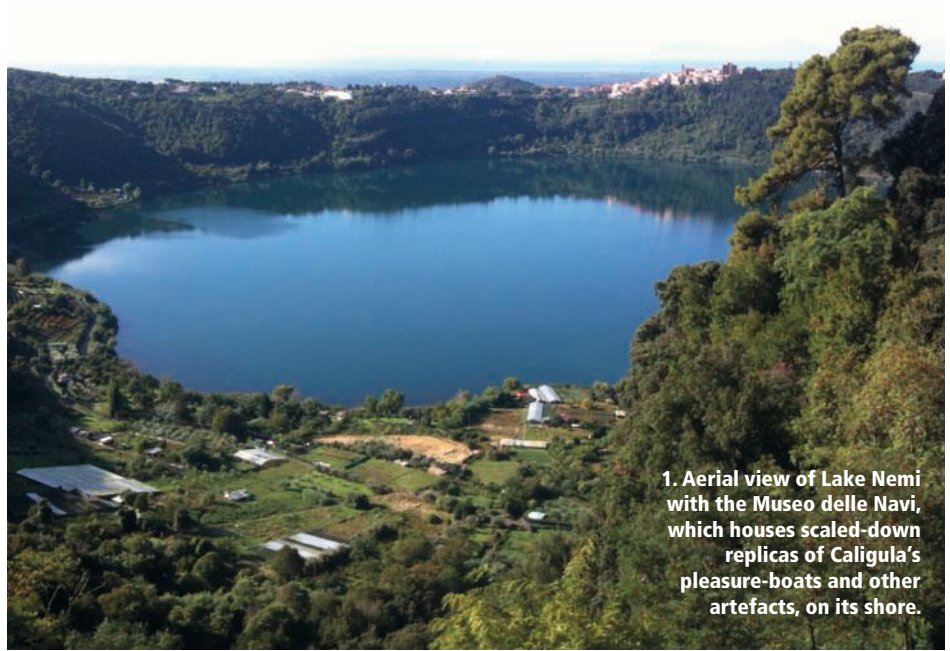
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The hidden secrets of Lake Nemi

Headlines last spring announced that a third pleasure-boat built for the Emperor Caligula (r AD 37–41) was about to be recovered from the murky waters of Lake Nemi near Rome. As it turned out, after investigating the facts with the former director of the Museo delle Navi at Nemi, archaeologist Giuseppina Ghini, this was not entirely a matter of ‘much ado about nothing’. Huge floating palaces were indeed built and used for the entertainment of the decadent emperor Caligula and two of these (measuring 71.30m x 20m and 73m x 24m) had been recovered from the bottom of Lake Nemi, thanks to a brilliant rescue operation in the early 1930s.

Unfortunately those ships were destroyed either by American bombs or vindictive German soldiers who set fire to them in 1944 during the Second World War. Some smaller scale models of the original hulls, and objects salvaged from pillaging and wanton destruction, were later reassembled and re-housed in the specially built Museo delle Navi, on the shores of the circular volcanic lake.

A third imperial ship was, however, believed to be still lying on the bottom of the lake, and this was the subject of the recent hullabaloo. In the event only a small (8m x 2.5m) boat, which might have been



1. Aerial view of Lake Nemi with the Museo delle Navi, which houses scaled-down replicas of Caligula's pleasure-boats and other artefacts, on its shore.

MUSEO DELLE NAVI, NEMI.

used when the first wrecks were lifted out of the waters last century, was located. At the time the water level of the lake (which has no natural outlets) was lowered by 12 metres by complex siphoning and water redistribution.

Analysis of the wood from this small boat is part of a current project undertaken this year that primarily concerns checking the pollution levels in the lake water, as well as using a side scan sonar Klein System 3000 to check for the presence of objects on the bottom of the lake.

The technical data collected so far has been transmitted to the National Institute for Naval Architecture (INSEAN), a research institute in Rome active in the field of naval architecture and marine engineering, which also tests the large modern Italian boats that take part in the

international race for the America's Cup.

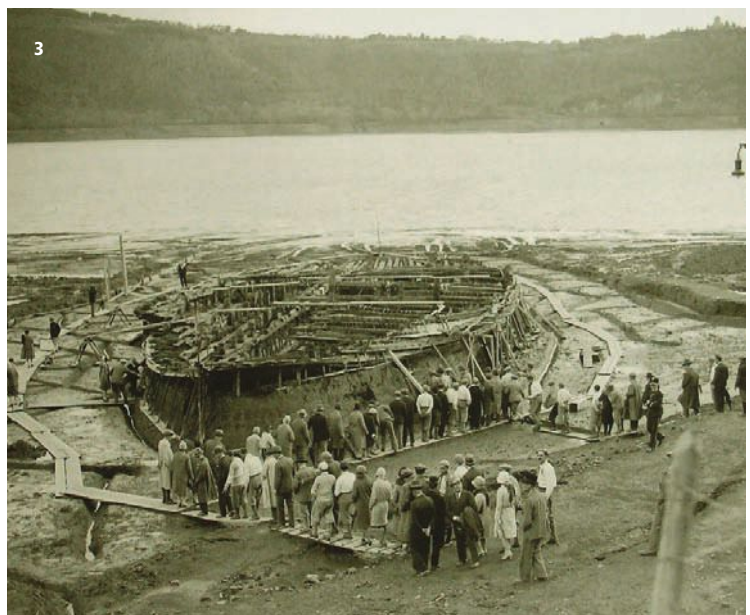
Caligula's 1st-century lake boats were not just used to pander to the eccentric and decadent tastes of a famously psychotic emperor, they were also used during rituals originating in the nearby temple of Diana, now currently under excavation by a team led by Giuseppina Ghini. This was a very ancient Latin shrine devoted to the cult of *Diana Nemorensis* (Diana of the Grove) on the northern shores of the crater-shaped lake, which is also known as *Speculum Dianae* (Diana's Mirror). Vitruvius described the temple as archaic/Etruscan in style. Before it there was a sacred grove where there stood a triple cult image of the goddess representing her as the virgin goddess of the hunt, of childbirth, of the moon goddess, and of the nether world, as Hecate. This image was recorded on

© PALAZZO MASSIMO, MUSEO NAZIONALE ROMANO, ROMA. SOPRINTENDENZA ARCHEOLOGICA DEL LAZIO.



2

2. Medusa head protome, bronze, 1st century AD, found in Lake Nemi.



3

3. Visitors in the 1930s queue to see the second of Caligula's pleasure-boats.

© MUSEO DELLE SCIENZE E TECNOLOGIE.

Late Republican period coins. From its archaic beginnings during the Bronze Age, the shrine grew into a grand complex including a bath and a theatre that attracted crowds of pilgrims and the sick; it survived into the 2nd century AD.

The social anthropologist James Frazer (1854–1941) believed it was here that a bloody fertility rite, entailing the murder of the temple's priest king, the *Rex Nemorensis*, took place. This ritual killing inspired his influential book, *The Golden Bough*, a comparative study of mythology and religion.

A sacred tree stood in the grove. No one was allowed to break off any of its branches, with the exception of a runaway slave who, if he could manage to do so, would then challenge the priest-king in mortal combat and try to kill him in order to take his place, until he too was challenged by a newcomer.

Caligula's ship would actually have been used for the annual *Isidis Navigium* (The Ship of Isis), a spring, carnival-like festival in honour of the goddess Isis enacted at Nemi. Both genuine Egyptian and Egyptian-inspired objects pertaining to the cult of Isis and Bubastis were found in the original boats and at the temple of Diana. But by the time Caligula staged the Isiac rituals at Nemi the murder-succession of the priest-kings had evolved into a theatrical event, possibly involving a gladiatorial combat before an audience.

A trail along the shore of the lake leads to the entrance of the famous Emissary, a 1600-m long tunnel dug into the rock in the 5th century BC. The culvert regulated the water level of the lake, which was used to irrigate the surrounding valley. This masterpiece of ancient hydraulic engineering can be explored and, although less exciting than finding a royal barge with marble floors and columns studded with jewels where orgies took place, this tunnel is a truly awe-inspiring structure.

The search for long-lost archaic and imperial artefacts continues in and around the lake. In 2011, the Italian tax-police retrieved, from a smuggler's truck near Nemi, a large (2.50-m high), 1st-century AD marble statue, probably depicting Caligula; it is now the centrepiece of the lakeside museum.

- Museo delle Navi Romane, Nemi (www.museonaviromane.it).

Dalu Jones



Queen of the desert

In *Letters from Baghdad: The Untold Story of Gertrude Bell and Iraq* (96 minutes) we hear the extraordinary and dramatic tale of a doughty woman who shaped the destiny of Iraq after the First World War, in ways that still reverberate today. Sometimes referred to as '*the female Lawrence of Arabia*', ultimately, Bell had much more influence than her more famous male colleague.

Using Bell's letters, mainly voiced by Tilda Swinton, fascinating archive footage and stills – some of which Bell took herself – the film traces the life of this British spy, explorer, archaeologist, writer and politician as she moves across the Middle East.

Born in County Durham in 1868, into a wealthy family, Bell was educated in London and at Oxford; she received a First Class degree in modern history after only two years. She had an adventurous streak – serious mountaineering was



her hobby – and she travelled widely in remote areas of Persia, Palestine, Syria, Arabia and Mesopotamia. She also had a passion for archaeology and languages, and, over the years, became fluent in Arabic, Persian, French and German, as well as Italian and Turkish.

Such was her knowledge that despite being a woman, eventually she was recruited by British military intelligence during the First World War. She was the only female

1. Gertrude Bell was a fearless traveller who spent many years exploring remote areas of the Middle East and the Near East.
2. Portrait of Miss Bell in 1921.

delegate to attend the Middle East Conference in Cairo in 1921. Later she was asked to help draw the borders of Iraq and, as a result, she helped shape, for good or ill, the modern Middle East.

Her journey into both the uncharted Arabian desert and the inner sanctum of British colonial power make her an exceptional woman by any standards. Her story is told in her own words taken from the more than 1600 letters she left, along with private diaries, photographs and official documents. The film looks both at a remarkable woman and the tangled history of Iraq, in a past that seems eerily similar to today.

As Zeva Oelbaum, one of the film's two directors, said: '*Gertrude Bell gave her heart and soul to Iraq, working to get the British to fulfill their promise of Arab self-determination.*

'She believed that the preservation of antiquities and ancient sites was a crucial priority and established the Iraq Museum, which was infamously ransacked in 2003. She overcame numerous heartbreaks along the way, but always kept clear-eyed about what she felt she could contribute to her adopted country.' Bell died in 1926 and was buried in Baghdad.

This film and Werner Herzog's *Queen of the Desert* (2015), starring Nicole Kidman as Gertrude Bell, has made more people aware of this accomplished woman. It is hoped that this increased publicity will garner support for the drive to turn her family home, Red Barns in Redcar, County Durham, into a museum dedicated to her.

- The Gertrude Bell Archive (<http://gertrudebell.ncl.ac.uk/>).
- The Gertrude Bell Society (<http://gertrudebellsociety.weebly.com>).

Lindsay Fulcher



3. Miss Bell with Churchill et al at the 1921 Middle East Cairo Conference.

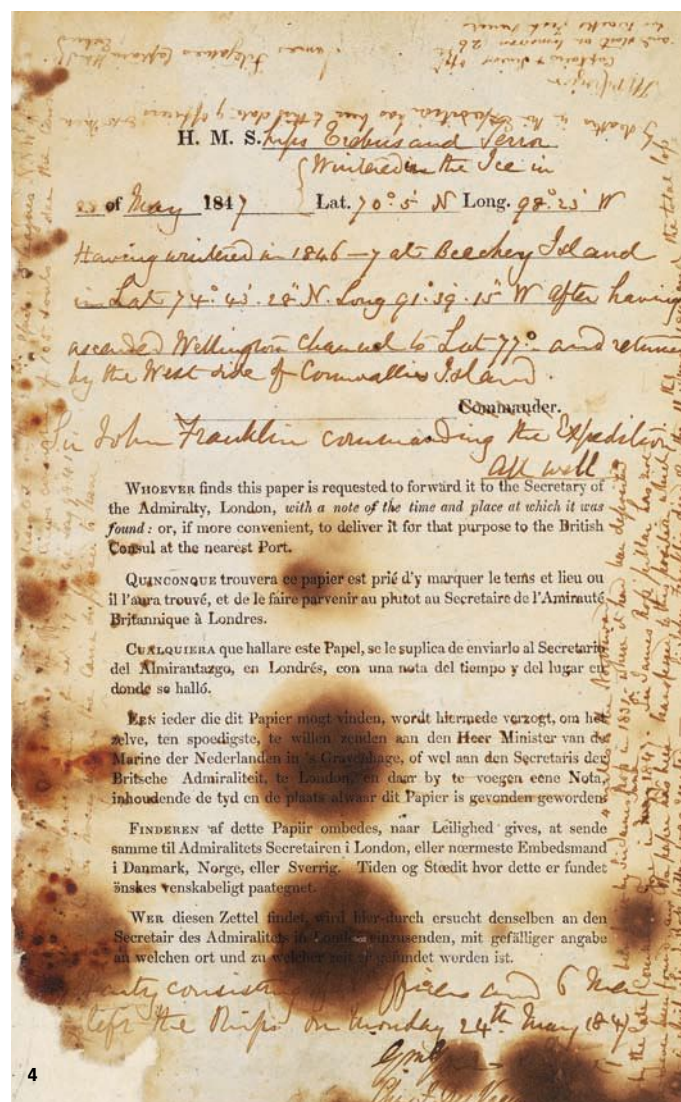


Voyage of *no return*

In 1845 the ill-fated Sir John Franklin and his 129-man crew sailed off in search of the Northwest Passage and were never seen again – at least that is what was thought until some local Inuit people were interviewed.

Roger Williams investigates one of Britain's greatest naval mysteries – the subject of an exhibition at London's National Maritime Museum





It was the worst disaster in the history of British naval exploration. Sir John Franklin (7) set off with two naval ships to discover the Northwest Passage across the Canadian Arctic to the Pacific. The last sighting reported to the Admiralty was off Greenland in July 1845. They never returned. Ships were sent in search of them and some evidence was found, but there was no definitive news regarding what had become of the ships and most of the 129 men.

Over the next 150 years, as if emerging from the deep, parts of this intriguing story began to surface. With investigations, theories, films, songs, paintings (1 and 5) and what Dr Claire Warrior at the National Maritime Museum calls 'a florescence of Franklin fiction', this maritime mystery was kept alive

1. HMS Erebus in the Ice, 1846, by Francois-Etienne Musin, oil on canvas. 1145mm x 1780mm.

2. and 3. Franklin's Royal Guelphic Order badge, enamel and gold. 85mm x 65mm x 10mm. Awarded in 1836, it was lost during his expedition, found by Inuit and retrieved by the Rae Expedition in 1854. The order's motto is 'NEC ASPERA TERRENT' (Nor do difficulties daunt).

4. Sir John Franklin's optimistic Victory Point Note of 28 May 1847 also records his death a few weeks later.

in the imagination of successive generations. Finally, the ships came to light. In 2014, marine archaeologists from Parks Canada found Franklin's flagship HMS Erebus. Last September the triumph was completed with the identification of her sister ship, HMS Terror (9).

Yet the timing of *Death in the Ice: The Shocking Story of Franklin's Final Expedition*, opening at the National Maritime Museum (NMM) in Greenwich, is fortuitous and has nothing to do with the re-appearance of the ships. The idea had originated a few months earlier at the Canadian Museum of History (CMH) in Québec.

'We realised we had never held an exhibition in this museum solely on the Franklin Expedition, or on the Northwest Passage,' says the exhibition's curator Dr Karen

Ryan. 'We had started to approach partners in the spring of 2014 and had one or two meetings with Parks Canada in the early summer. A couple of months later they found HMS Erebus.'

The project was developed by CMH in partnership with Parks Canada, Inuit Heritage Trust and the Government of Nunavut, as well as the National Maritime Museum. Dr Ryan, who is Northern Canada Curator at CMH, emphasises the crucial Inuit aspect in the Franklin story and, while it is still too early to expect to see large quantities of archaeological material from the two ships, about 40 recovered artefacts from HMS Erebus, including her bronze bell (11), have arrived in Greenwich. For its part, the NMM has been able to call on its substantial collection



of items from Northwest Passage explorers. These include domestic items and personal effects from the Franklin Expedition including knives and spoons, chronometers, medicine chests, sea boots, a book of 'Christian Melodies', a wallet, a purse and a woollen mitten made from a blanket with red silk edging, thought to have belonged to Sir John himself.

For Dr Warrior, who is behind the NMM's Polar Galleries, which will open in the new Exploration Wing next year, the sailors' possessions are particularly moving. *'The clothing, the shoes... and there is a small beaded purse that makes you think about the person carrying it. Was it his, or his wife's or girlfriend's? And you think about this overwhelming tragedy for those left behind who would never know what happened to them.'*

With no news of the expedition, in 1849 the Board of Admiralty offered a £20,000 reward (6) to any ships that might have 'rendered efficient assistance to Sir John

6

£20,000 Sterling (100,000 DOLLARS) REWARD.

TO BE GIVEN by her Britannic Majesty's Government to such a private Ship, or distributed among such private Ships, of any Country, as may, in the judgment of the Board of Admiralty, have rendered efficient assistance to

**SIR JOHN
FRANKLIN,**
HIS SHIPS, or their Crews,
and may have contributed directly to extricate them from the Ice.

H. G. WARD,
SECRETARY TO THE ADMIRALTY.
LONDON, 25th MARCH, 1849.

The attention of WHALERS, or any other Ships disposed to aid in this service, is particularly directed to SMITH'S SOUND and JONES'S SOUND, in BAFFIN'S BAY, to REGENT'S INLET and the GULF of BOOTHIA, as well as to any of the Inlets or Channels leading out of BARROW'S STRAIT, or the Sea beyond, either Northward or Southward.

VESSELS Entering through BEHRING'S STRAITS would necessarily direct their search North and South of MELVILLE ISLAND.

NOTE.—Persons desirous of obtaining Information relative to the Missing Expedition, which has not been heard of since JULY, 1845, are referred to EDMUND A. GRATTAN, Esq., Her Britannic Majesty's Consul, BOSTON, MASSACHUSETTS; or, ANTHONY BARCLAY, Esq., Her Majesty's Consul, NEW YORK.

Franklin, his ships or their crews and may have contributed directly to extricate them from the ice'.

Before the 19th century was over, around 40 expeditions from both Britain and America had sallied forth to find out what had occurred. Franklin's wife, Lady Jane Franklin, funded some of these expeditions herself. An explorer in her own right, she was part of the enduring Franklin story, not least in song. The 19th-century Broadside Ballad, *Lady Franklin's Lament*, describing her sorrow, has been recorded by modern musicians and singers such as Pentangle, Sinéad O'Connor and Martin Carthy.

Finally, it was the Fox expedition undertaken in 1857–59, commanded by Captain McClintock (1819–1907) and sponsored by Lady Franklin, that brought back written news of her husband's fate. On display in the exhibition is a note (4) that had been concealed in a stone cairn at Victory Point on the north coast of King William Island. The position of the ships on 28 May



There, in what would be officially named as Starvation Cove, a boat and around three dozen skeletons had been reported

1847 is recorded in Franklin's own hand, and he adds the words 'All Well'. But a margin message dated 25 April 1848 states the ships had been deserted and that Franklin had died on 11 June 1847, less than two weeks after he had written the note. The later message, stating the survivors' intention to walk overland to Back River, was signed by the ships' commanders, Francis Crozier and James Fitzjames.

This had been Franklin's third Arctic voyage. He was 61. Nine officers and 15 men had also perished. The two ships, stuck fast in packed ice, had been abandoned at 70.5 degrees North by 98.23 degrees West, some 25 kilometres

5. Sir John Franklin dying by his boat during the North-West Passage expedition of HMS Erebus and Terror, 1895, as imagined by W Thomas Smith, oil on canvas. 1219mm x 2082mm.

6. Notice issued by the Board of Admiralty in 1849 offering a £20,000 reward to anyone who could discover what had happened to Sir John Franklin's expedition.

7. An engraving of a portrait of Sir John Franklin, 1840, painted by William Derby. 210mm x 135mm.

8. A pair of homemade snow goggles that belonged to one of Franklin's crew.



northwest of King William Island. When the ice failed to break up during the summer of 1847, the ships were trapped. The following April, after 19 ice-bound months, the crew finally battened down the hatches, left the ships and headed south hoping to make landfall. There were no huskies, the sledges were human-powered – a man's harness is one of the items on show in the exhibition, as well as a pair of snow goggles (8) with metal gauze lenses that had been made on board. Another exhibit, a pennant, hand-stitched by Lady Jane, would have fluttered above the sledges on the expeditions she financed.

Search parties returned with some of the items found by Inuit, but their reports of potential sightings of the

explorers went unheeded. Dr John Rae (1813–93), an Orkney-born surgeon and explorer, who worked for the Hudson Bay Company, travelled to the region with Inuit interpreters. He returned not only with Sir John's Order of Chivalry (2 and 3) but also with stories of starvation and cannibalism among the survivors. The British public reacted in shocked disbelief, unable to believe their explorers capable of such acts.

In 1927, the Admiralty published a map that pinpointed where signs of the expedition had been found. It shows a trail of skeletons and remains of boats heading south from the deserted ships. It also shows a point on the southern coast of King William Island where Inuit



had told Rae they had seen around 40 starving, sick men some years earlier. Survivors had evidently continued south across the Simpson Strait to the Adelaide Peninsula on the Canadian mainland. There, in what would come to be officially named Starvation Cove, a boat and around three dozen skeletons had been reported.

'The Inuit were vital in finding out what had happened,' says Dr Warrior, *'but too often either they were not consulted, or believed. They have a rich body of historical knowledge, with stories that go back to the voyages of Martin Frobisher [1576–78]. Although these stories may change as they are handed down, they have a strong factual basis and they are of great importance.'*

Despite its importance, it was only very recently that Inuit oral tradition started to be properly researched, especially through key works such as *Unravelling the Franklin Expedition: Inuit Testimony* by David C Woodman, published in 1991, and by Dorothy Harley Eber in her *Encounters on the Passage: Inuit meet Europeans*, 2008; her interviews with Inuit are shown in audio-visual installations at the exhibition.

Modern science has also played a part. The graves of three sailors were discovered in 1850 on Beechey Island where the expedition had spent the first winter. Perfectly preserved by the cold, they were exhumed and autopsied in 1984 and 1986 revealing that they had suffered from tuberculosis. A high level of lead was also found in their bodies, which could have come from tins that had been hurriedly sealed with tin-lead solder after a late order from the provisioners for three years' supply of food.

Remains found in another grave were brought back in 1873 to be interred beneath a monument to Franklin in the Chapel of Saints Peter and Paul at the Old Royal Naval College, Greenwich. In 2009 the monument was moved and the remains forensically tested, suggesting they might be those of Dr Harry Goodsir, assistant surgeon on HMS *Erebus*, but the cause of death could not be determined.

The sea-worthiness of Franklin's two ships was not in doubt. The 378-ton HMS *Erebus* (named after the Ancient Greek God of darkness and also a region of the Underworld) and 325-ton HMS *Terror* both had



Using a remotely operated vehicle, investigators entered HMS *Terror* through a hatch



9. Diver Filippo Ronca measures the muzzle bore diameter of one of two brass cannons among the timbers of HMS *Terror*. Photograph © Thierry Boyer/Parks Canada.

proven track records in icy conditions, having sailed together on James Clark Ross's expedition to the Antarctic, where volcanoes are named after them. With iron-plated bows and propellers driven by steam locomotive engines, they had a central furnace for heating

and a modicum of comfort. To help while away long, dark winter days the ships' library was stocked with 1,000 books. The crew, mostly from northern England, with some Irish and Scots, would have had a chance to learn their letters, and at the end of such a voyage ships could typically claim an 80 percent literacy rate among their crews.

Death in the Ice: The Shocking Story of Franklin's Final Expedition includes items from the ships that went in search of Franklin and the Northwest Passage, and these would have been similar to those on board the two lost vessels. Dressing-up boxes containing props and costumes were used by the crew when they put on entertainment – from plays by Shakespeare to popular skits. These were advertised on playbills at fictional venues such as 'The Royal Arctic Theatre' and 'Hotel Arctic Theatre'. There was music, too: the violin that William Parry took with him on his own, earlier Arctic expeditions is in the National Maritime Museum's collection.

Both of Franklin's ships came to rest on the same line of longitude much further south than where they were abandoned. Lying in 11 metres of water off the Adelaide Peninsula, 100 miles away, HMS *Erebus* has suffered some damage and there are concerns for the wreck's stability. HMS *Terror* (9 and 10) on the other hand lies 60 miles south and



80 feet down and is in a better state of preservation. She settled upright on the seabed and, although her masts are broken, the ship is intact, much as she must have been when securely battened down to await the crew's return at some later date. Using a remotely operated vehicle, investigators entered HMS *Terror* through a hatch to inspect the mess hall, a food storage room and some of the cabins. Glass windows in the captain's cabin are unbroken.

In 2008, Parks Canada, a government agency that manages 38 National Parks and three National Marine Conservation Areas, began a renewed search for evidence of the Franklin Expedition in Nunavut, the country's northernmost territory. A chunk of wood belonging to HMS *Terror* had been noticed earlier by an Inuit crew member, who went on to work with search partners in 2016. Sammy Kogvik had been out on a fishing trip when he had spotted her timbers in Terror Bay. The bay was officially named in 1910; the fact that the wreck of HMS *Terror* was found here is simply a curious coincidence.

Conserving underwater finds is a lengthy process, particularly with wooden artefacts that have been in the sea for a long time. Dr Warrior says she would have liked the ship's wheel from the HMS *Erebus* to have been in the National Maritime Museum's exhibition, but it is still



10. The research vessel *Investigator*, surveying with a pole-mounted multibeam echo sounder system while looking for the wreck of HMS *Terror*. Photograph © Parks Canada.

11. Sonar image of the wreck of Franklin's ship, HMS *Terror*, located on the seabed of the coincidentally named Terror Bay. Photograph © Parks Canada.

12. The bronze bell of HMS *Terror* was discovered on the deck of the wreck. Photograph © Thierry Boyer/Parks Canada.

All images © National Maritime Museum, London, unless otherwise stated.

undergoing conservation. More exhibits may be ready to go on show by the time the exhibition opens in Canada next year. Meanwhile, visitors to the Greenwich show will learn about Franklin's ships and the important role that the Inuit played in the story, particularly in unveiling the fate of the crew, and the discovery of both vessels. They will also hear about the importance of the Northwest Passage, which monarchs and merchants dreamed of since Henry VII sent John Cabot to find China by this route in 1497.

Today, global warming means that the voyage to the Northwest Passage is becoming increasingly feasible. Last September a cruise-ship named *Crystal Serenity* became the largest passenger vessel to undertake the journey, sailing north from Alaska to New York. She will make the 32-day trip again this

August but, be warned, as ticket prices start at £15,591 per person.

For marine archaeologists, the exploration of these clear, icy waters is usually only possible for a few weeks in August and September each year. But as the world warms, more evidence of Franklin's crew may come to light and perhaps, even, the grave of the brave commander, Sir John Franklin himself. ■

• *Death in the Ice: The Shocking Story of Franklin's Final Expedition* is at the National Maritime Museum in London (www.rmg.co.uk/see-do/franklin-death-in-the-ice) from 14 July 2017 until 7 January 2018. It then moves to the Canadian Museum of History in Québec (www.historymuseum.ca) where it will be on show from 1 March to 31 September 2018.





1

Casting director

Artist Marc Quinn talks to **Michael Squire** about his latest work, *Drawn From Life* – a series of 12 sculptures installed in Sir John Soane’s Museum, – and reveals what it is about Classical art that has influenced his work

One aspect that defines your work is its knowing and reflective response to Greek and Roman sculpture. What is it about Classical art that intrigues you?

The Classical is an open and rich category. For me, Classical sculpture is in a way the origin of figurative sculpture – it has given us the sculptural language that we know. But what is interesting about Classical sculpture is that it’s really

1. Marc Quinn, *All About Love 'Untrimmed'*, 2016–2017, in the Museum Corridor of Sir John Soane’s Museum. 223cm x 62cm x 67cm.

about the past, about time. Because so many of the sculptures are damaged – they’re incomplete, with bits broken off them – they speak of a kind of loss. They make us think of a lost era – one that we can imagine as perhaps more perfect than our own. I think that’s why people so like the idea of ‘Classical antiquity’, because there’s a sense of a lost golden age, yet one that is somehow still with us.

*That theme of ‘fragmentation’ takes us to your current show, *Drawn from Life* – a series of statues, *All About Love*, installed in Sir John Soane’s Museum. Could you describe them to us?*

The 12 sculptures are made from fibreglass – but also made from life: they’re life-casts of myself and my Muse, Jenny Bastet (6). Each sculpture is cast in two parts, the first comprising the legs, the second

MARC QUINN

Born in 1964, Marc Quinn is one of the leading artists of his generation. After attending Millfield, a boarding school in Somerset (south-west England), Quinn went on to study history and the history of art at Robinson College, Cambridge. He then served as assistant to the sculptor Barry Flanagan – where he learned many of the casting techniques that would go on to define his future *oeuvre*.

It was during the 1990s that Quinn first rose to prominence, as part of the group of so-called 'Young British Artists' that included Tracey Emin and Damien Hirst.

Among Quinn's celebrated early works was *Self* (1991) – a cast of the artist's own head made from 10 pints of his frozen blood. His sculptures, paintings and drawings have explored various themes – among them, mankind's relationship with nature, ideas and ideals of beauty, and contemporary social and cultural values. But the real power of Quinn's work lies in its engagements with the longer history of art – extending all the way back to antiquity.

Among his critically acclaimed works are: *Alison Lapper Pregnant* (2005), exhibited on the Fourth Plinth in London's Trafalgar Square (11); *Siren* (2008), a solid gold sculpture of the model Kate Moss (8) in a yogic posture, displayed in *Statuephilia* at the British Museum, and *Breath* (2012), a colossal inflatable replica of *Alison Lapper Pregnant*, commissioned for the opening ceremony of the 2012 London Paralympics.

Marc Quinn's work is in many collections across the globe including: Tate (London), Metropolitan Museum of Art (New York), Peggy Guggenheim Collection (Venice), Stedelijk Museum (Amsterdam) and the Centre Pompidou (Paris).

Recent solo exhibitions include: *Thames River Water* (Ivorypress, Madrid, 2017); *Frozen Wave: The Conservation of Mass* (Museum of Islamic Art, Doha, 2016) and *Violence and Serenity* (Centro de Arte Contemporáneo, Málaga, 2014).

His latest show, *Drawn from Life*, can be seen at Sir John Soane's Museum in London until 23 September (www.soane.org/whats-on/exhibitions/marc-quinn-drawn-life).



the upper body. The legs are Jenny's alone. But with the torsos, Jenny and I are holding each other (1, 2, 3, 4, 5, 7, 9). So, my arms, and only my arms, are in the sculpture, combined with Jenny's torso.

As a result, the arms appear to be disembodied or floating, rather like the parts of a broken sculpture (where the body itself has been snapped off, and you are just left with the arms interacting

2. Marc Quinn next to *All About Love 'Untrimmed'*, 2016–2017. Glass reinforced polyester and biresin polyurethane, stainless steel plate and rod, split shaft collars, softwood and far eastern ply.

with another sculpture). The combination creates a mystery – a kind of absence.

The back of the sculpture is also left open, so it's possible to look inside the sculpture: you see how it's held up. The open back makes for a strange hollow shape: it's something abstract, almost like the unconscious of a sculpture.

Each of the sculptures is mounted on a metal pole, placed on top of

a wooden crate. Those bases are, in fact, transport crates – functional things used to move artworks, with all the normal signs like '*this way up*', '*do not tip*', '*fragile*'.

The sculptures are about a relationship between two people; like an artwork, that relationship is delicate; it can easily be toppled or broken. Emotionally, the result is something quite raw. But the rawness is also something



3

technical. I didn't remove many of the faults – the problems that arise from casting. I have left all those features.

Why do you think the technique of life-casting is important?

A life-cast is a very immediate way of making figurative sculpture. It's more like performance art in a way. We had to stand in a certain position, the silicone rubber was put on to us, then we used plaster to keep the mould in shape (6). From that mould you can make a sculpture that has a kind of reality and an unreality about it. This gives the statues a baroque air – a little bit as if wind is passing through them. The body itself is like drapery.

What is it about this tension between the 'real' and the 'unreal' – between the 'believable' and naturalistic on the one hand, and the 'baroque' and fictitious on the other – that interests you?

If you have sufficient 'believable' prompts, then I think you just accept everything as real. Take *Heaven* (3), which is displayed in the Foyle Space, directly behind Soane's large cast of the Belvedere Apollo. In there, when you look past my sculpture to the Belvedere Apollo, suddenly that statue, which seemed so realistic, looks completely abstract, idealised and simplified – not like a real body at all. That's the thing: our view of the Apollo changes beside the life-cast, because a life-cast is not an ideal. It's a kind of reality – much more suited to our age than the ideal. The statues also

have these little 'skirts' on them too. It was a chance feature – something that happened in the process of making. Jenny tucked a bin bag into her knickers – actually, to create a sort of plastic lining, to stop the rubber dripping down on to her legs.

In making the casts we included the first six inches or so of that lining as well. We thought about cutting this excess off. But then, when I saw it, I thought this is really interesting – it looks like a piece of drapery from a Classical sculpture. It's almost like the drapery around the waist of the Venus de Milo – or a Degas tutu.

The oscillation between the real and unreal goes hand in hand with an ambiguity of posture, especially in the upper sections of the statues – between holding and supporting on the one hand, and fighting or restraining on the other. Is this deliberate?

Ambiguity is almost more interesting than resolution, I think. It's the same reason we like fragments: they are an ambiguous thing; they preserve a mystery. We can fill in the blanks for ourselves. That's why it was important that these sculptures don't have heads either: if they had heads, then we would interact with them differently – you'd just spend the whole time looking at the face. The fact that there's no head makes each statue more universal – I wanted to put the expression in the hands. The feet are gone. The whole of my body is gone. The head is gone. Yet the hands remain.



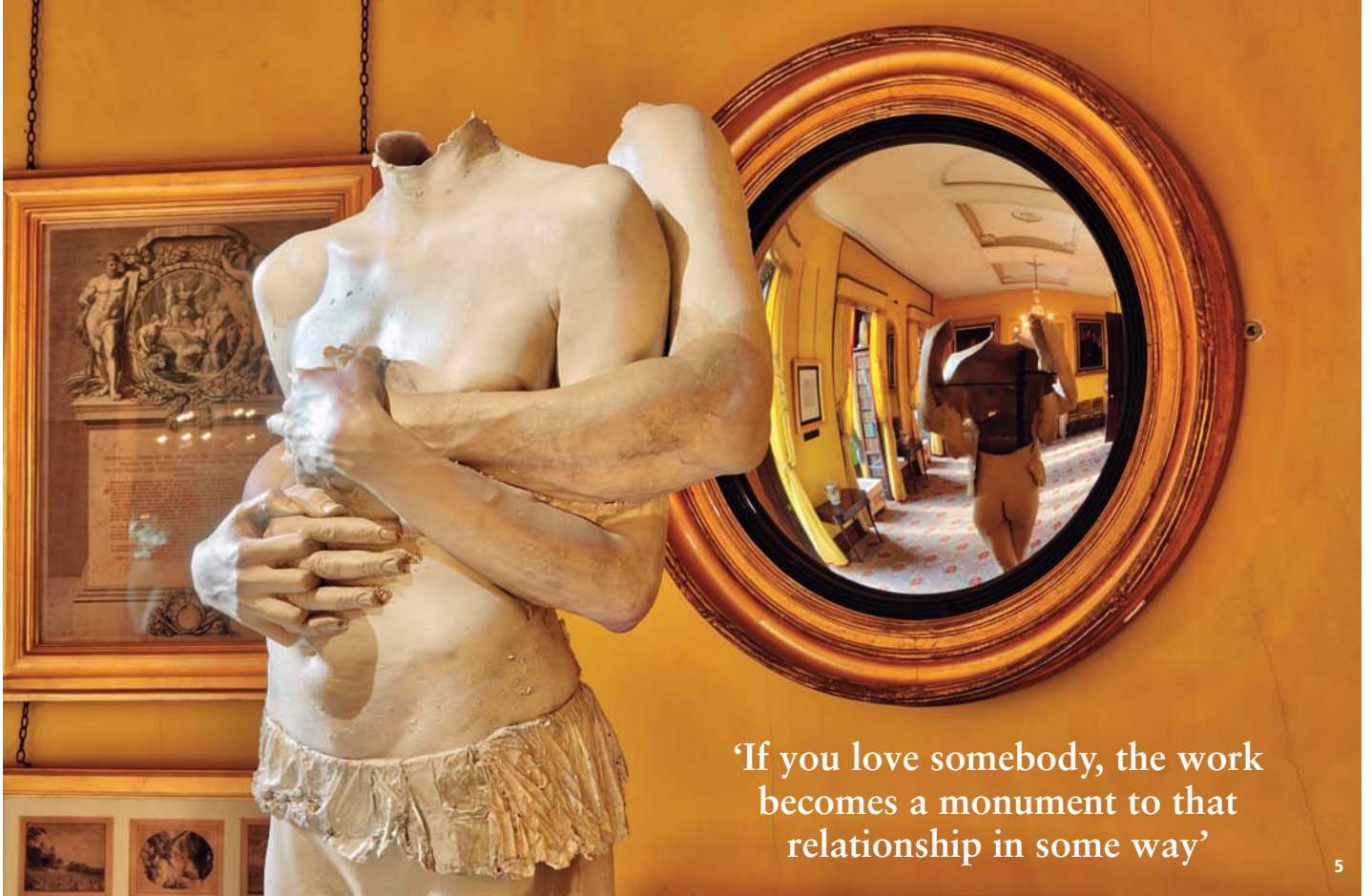
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So why did you decide to insert yourselves – you and Jenny – into the sculptures?

I think it's about 'adding' – infusing them with real life, with a true story. But it's also about making something concrete. If I'm in a loving relationship with someone, and I make sculptures about that relationship, I thought there would be more reality in the statues if they are based on us as opposed to two random people. It's almost like a superstitious thing.

If you love somebody, the work becomes a monument to that relationship in some way: whatever happens in the future, it preserves something beautiful, something universal, something eternal.

I don't think audiences need to know anything about the specific story of our relationship. But



‘If you love somebody, the work becomes a monument to that relationship in some way’

I am saying that if two people are in a relationship they will instinctively hold each other differently than two actors or models would.

You have referred to the resulting statues, and their staged installation in Sir John Soane’s Museum, as a form of ‘casual Classicism’. What did you mean by that?

Well, I know lots of the Classical materials. Before making the statues, I looked through books on ancient statuary. I’d forget about things. But then, when thinking about poses, soft versions of them emerged. Many of the sculptures in the show are based on particular poses of ancient statues: the arms of a Capitoline Venus, the frontal leg of a standing *kouros* [an Archaic Greek sculpture of a young man], a pointing finger – like the one on the colossal hand of Constantine in the Capitoline Museums in Rome. So, I guess that’s what I meant by ‘casual Classicism’: there are Classical antecedents, but in a very natural and naturalistic way.

The relationship between *Gold* and the Capitoline Venus was a very obvious juxtaposition to make, with the hands in related poses (4). But I like *Heaven* (3) set against the Belvedere Apollo.

I also like the two slightly ‘Egyptian’ statues in the Library and Dining Room of the museum, each in the window, with their arms crossed (7): it makes you think

3. Marc Quinn, *All About Love ‘Heaven’, 2016–2017, in the Foyle Space of Sir John Soane’s Museum. 214cm x 66cm x 76cm.*

4. Marc Quinn, *All About Love ‘Gold’, 2016–2017, in the Egyptian Crypt of Sir John Soane’s Museum. 222cm x 69cm x 63cm.*

5. Marc Quinn, *All About Love ‘Breathe’, 2016–2017, in the South Drawing Room of Sir John Soane’s Museum. 214cm x 64cm x 63cm.*

6. The process of casting Marc Quinn and Jenny Bastet for one of the sculptures in the *All About Love* series, 2016–2017.

All images reproduced courtesy of Marc Quinn © Marc Quinn studio.





of the sarcophagus of King Seti downstairs (and those windows are almost like sarcophagi). Each room is very different and brings with it a different quality: you have to keep looking to see what emerges.

What do you think Sir John Soane would have made of the installation? Like him, you too are a collector: how would you characterise your collection?

I hope he would have liked it. He might have said, 'I should have put more in there myself!' He might have thought how much space there still was – that he could have fitted 12 more life-size statues in there!

My own collection is very diverse; I buy what I like. Ancient. Modern. If you love art, if you love all art, it's a natural thing to do – once you can afford to have art around you. I find it inspiring to have work by other artists around me.

All about love is the latest in a series of continuing engagements with the Classical; I'm thinking of statues such as Self (1991), Emotional Detox (1993–1994), Complete Marbles (1999–2005), Alison Lapper Pregnant (2005), Siren (2008) and Planet (2008). How does All About Love fit in? Yes, it is a continuation. There are

7. Marc Quinn, *All About Love 'Life', and 'Shines'*, 2016–2017, standing in the Library and Dining Room of Sir John Soane's Museum. 219cm x 62cm x 64cm and 213cm x 56cm x 48cm.

8. Marc Quinn, *Siren*, 2008, 18ct gold, in the British Museum as part of the *Statuephilia* exhibition in 2008. 88cm x 65cm x 50cm. She is near a marble figure of crouching Aphrodite, H. 119cm, 2nd century AD, Antonine period, (known as 'Lely's Venus'), a Roman copy of a 200 BC Hellenistic original by Doidalses of Bithynia.

9. Marc Quinn, *All About Love 'Nature's'*, 2016–2017, installed in the Soane Colonnade of Sir John Soane's Museum. 217cm x 62cm x 63cm.



technical differences. *All About Love* uses the same life-casting technique as *Emotional Detox*, for example. But at that time I didn't yet have the silicone rubber [for the casts, below the plaster casing], and so I used alginate for the cast – essentially, powdered seaweed. All these pieces form part of a continuing investigation into the fragment – into ideas of wholeness, into different aspects of the Classical.

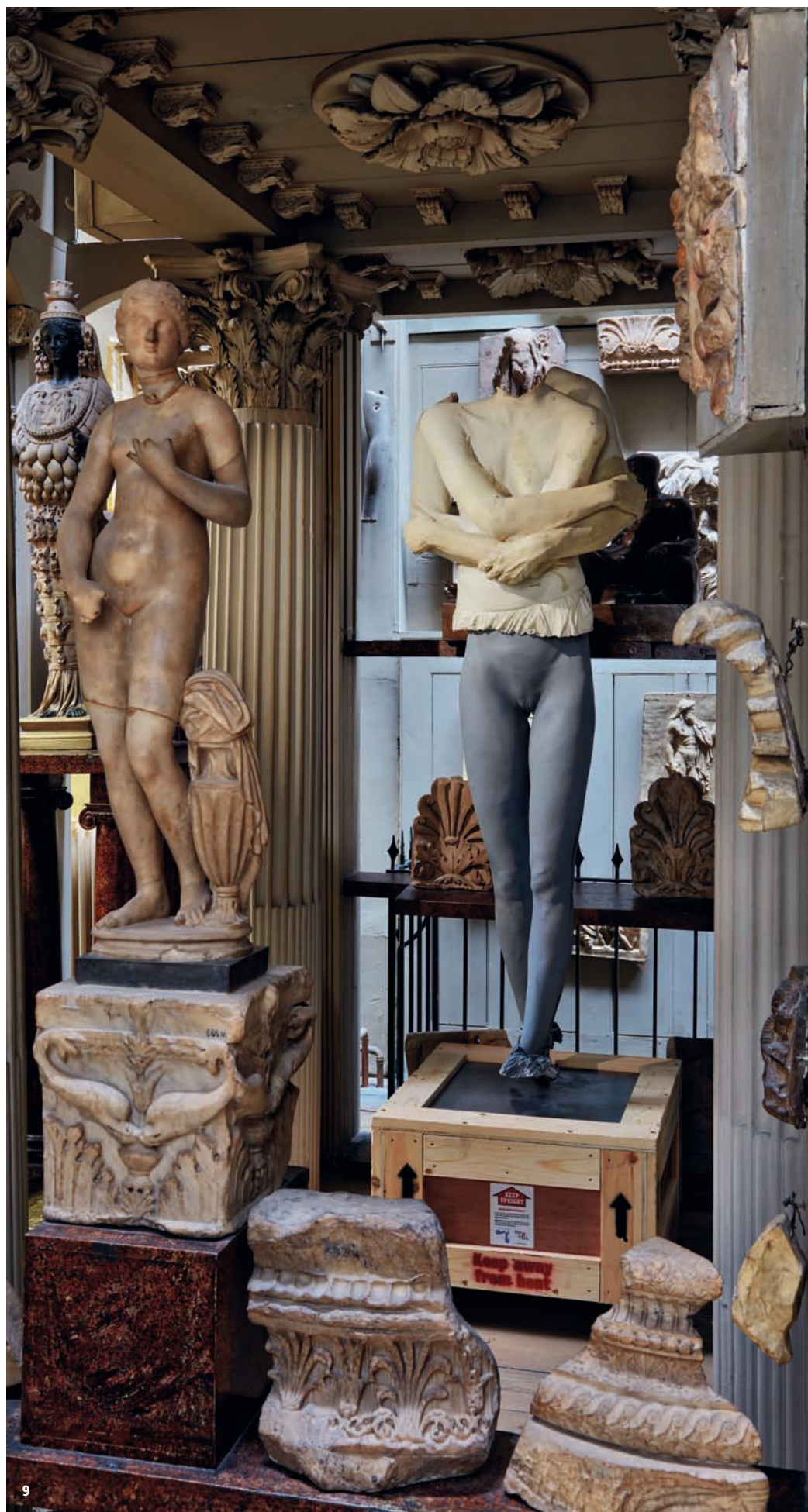
The sculptures of disabled people that I did – in *Complete Marbles* (10 to 13), which culminated with *Alison Lapper Pregnant* (11) – those were statues about the same ideas, too. You see someone in a museum looking at the Venus de Milo or the Elgin Marbles; they say: 'Oh, this is one of the most beautiful sculptures of a human being ever made.' But when you have a real person of that shape in the room, people would likely react in a different way; they're slightly uncomfortable, awkward even, unsure how to respond.

It seems really interesting that we accept something and celebrate it in art, but find it problematic in real life. I thought: why don't I find people who really do have body shapes like these sculptures and then make statues of them in marble and see what happens. So, I made this basically Neoclassical marble sculpture of Peter Hull (12), for instance, who was born without legs and with shortened arms.

What you get is this strange result. Traditionally, marble is the material of cultural celebration. But when you see a sculpture, a perfect sculpture, of someone with a disabled body it kind of makes you think they must come from a more Enlightened culture in some way, a culture in which different kinds of beauty are celebrated. From taking an idea and medium from the past, I ended up with works that seemed very futuristic to me when I made them.

You've kindly agreed to participate in Modern Classicisms: Classical Art and Contemporary Artists in Dialogue, a study day at King's College London in November. How can contemporary sculpture help us understand the art of the Classical past?

I think all art was contemporary once: that's something important to remember. But I'm not sure that you can give a blanket answer to a question like that. Maybe the



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contemporary can help us understand the Classical – maybe some of it can, maybe some of it can't. I think all art relates in different ways, and in different juxtapositions.

The whole point of art is to present you with something new – it shows you things that are beautiful that you wouldn't have anticipated, that you might not have thought possible.

Art is trying to give people what they didn't know they wanted. You don't give people what they want, you give them what they didn't know they wanted. ■

• *Marc Quinn: Drawn from Life* is on show at Sir John Soane's Museum (www.soane.org) until 23 September. The accompanying catalogue costs £20.



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10. Marc Quinn, *Bill Waltier (Blind from Birth)*, 2005, Bianco P marble. 53cm x 24.5cm x 22.5cm. Mougins Museum of Classical Art.

11. Marc Quinn, *Alison Lapper Pregnant*, 2005, marble, on the Fourth Plinth in Trafalgar Square, London. 355cm x 180.5cm x 260cm.

12. Marc Quinn, *Peter Hull*, 1999, marble. 84cm x 66cm x 38cm.

13. Marc Quinn, *Nicholas Grogan – Insulin (Diabetes)*, 2005, polymer wax and prescription drugs. 190cm x 83cm x 34cm. Mougins Museum of Classical Art.

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Modern Classicisms: Classical Art and Contemporary Artists in Dialogue

Friday 10 November 2017

Great Hall, King's College London, Strand, London WC2R 2LS

What is it about Greek and Roman art that still captivates the modern imagination?

How can contemporary art help us to see the Classical legacy with new eyes?

And what can such modern-day responses – set against the backdrop of others over the last two millennia – tell us about our own cultural preoccupations in the 21st century?



Yves Klein,
Blue Venus,
conceived
in 1962 and
cast in 1982.
69cm x 30cm.
© Adagp, Paris
2011/Musée d'Art
Classique de
Mougins

The art of ancient Greece and Rome is not just a thing of the past, it also exists in the present – whether as ideal, antitype or point of departure. During the 2017–2018 academic year, King's College London will be hosting a range of events exploring contemporary responses to Classical traditions of image-making. This will include a major exhibition at Bush House in London, organised in collaboration with the Musée d'Art Classique de Mougins, in March/April 2018.

Our opening *Modern Classicisms* workshop on Friday 10 November sets out to explore the contemporary relevance of Classical traditions: by bringing together art historians, collectors, critics and artists, we aim to examine what the Classical artistic legacy means from the vantage-point of contemporary artistic practice.

Confirmed participants include: Tiphaine Besnard, Bruce Boucher, Matthew Darbyshire, Brooke Holmes, Nick Hornby, Jessica Hughes, Polina Kosmadaki, Lisa Le Feuvre, Christian Levett, Simon Martin, Minna Moore-Ede, Robin Osborne, Verity Platt, Elizabeth Prettejohn, Marc Quinn, Mary Reid Kelley and Caroline Vout.

Alongside the presentation of a range of academic papers, there will be interviews with some of today's most celebrated artists. This workshop will take the form of a dialogue in the true sense of the word: not only will it stage a conversation between ancient objects and modern respondents, it will also include two-way discussions with some of the most celebrated names in contemporary British art.

• *Modern Classicisms: Classical Art and Contemporary Artists in Dialogue* is co-organised with the Courtauld Institute of Art, in collaboration with the Musée d'Art Classique de Mougins (which has led the way in displaying ancient artefacts alongside contemporary art) and *Minerva*, The International Review of Ancient Art and Archaeology.

• A more detailed programme will be published in the September/October issue of *Minerva*.

• Registration will open in August and, as places are limited, early booking is advised. For further information please visit: <http://www.kcl.ac.uk/artshums/ahri/eventrecords/2016-2017/CHS/Modern-Classicism.aspx>

The colossus



The Colosseum is, without doubt, the most popular ancient monument in Rome – a must-see sight for around four million tourists a year from all over the world. But they are often quite oblivious, or indifferent, to its function in the past as a slaughterhouse for both people and animals who were tortured and killed to amuse a large 50,000 to 80,000-strong audience.

With its deplorable propensity for regular, well-attended spectacles featuring gory gladiatorial contests and deadly fights between men and beasts, this amphitheatre represents the dark side of Roman mores. It was the central venue for a popular form of prolonged, violent ‘entertainment’ that cannot be brushed aside and conveniently forgotten in favour of a more

palatable appreciation of Roman achievements.

So it is highly appropriate that, in recent years, the Colosseum has become a visible symbol of the international campaign against capital punishment – which was abolished in Italy in 1948. When a person condemned to death, anywhere in the world, has their sentence commuted or is released, or if a jurisdiction abolishes the death penalty, the colour of the light illuminating the Colosseum at night is changed from white to gold.

On another positive note, for Christians, the Colosseum is a place of pilgrimage (2), since many believe that early adherents to the faith were martyred there (although this has yet to be proven to the satisfaction of some Roman historians). Devout Christians are

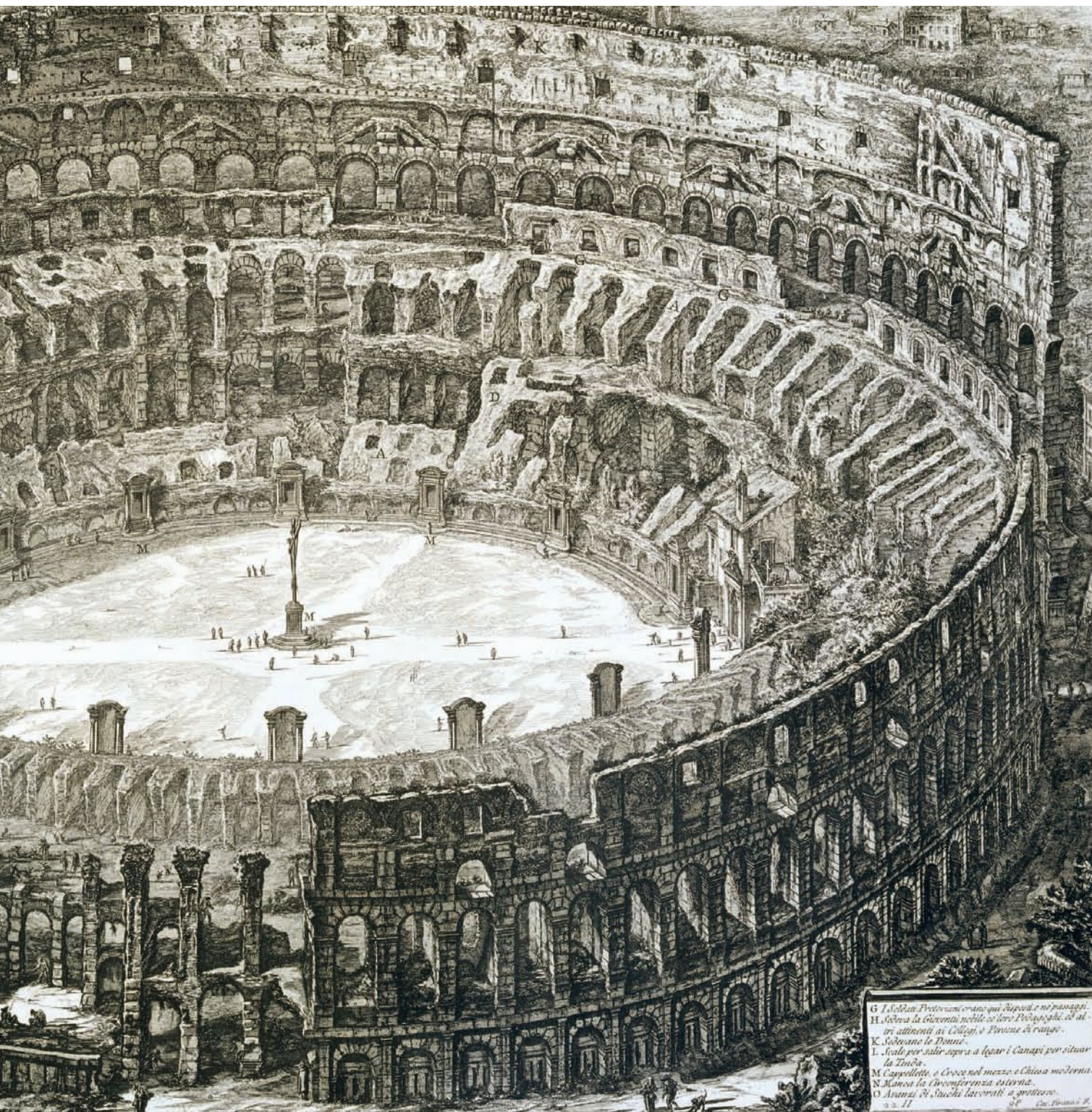


1. *Colosseo*, 1972, by Renato Guttuso (1911–87), oil on canvas. 130cm x 100cm. Pinacoteca Civica, Palazzo Pianettii, Jesi.

often overawed when they see the place where they believe martyrs deliberately chose death and, in the case of St Ignatius of Antioch, to be fed to the lions, rather than forswear their faith. A cross, dedicated to the Christian martyrs,

of Rome

Dalu Jones discovers what happened to the largest amphitheatre in the world after the brutal public fights and barbaric contests ceased



placed in the amphitheatre in 2000 by Pope John Paul II, bears a plaque that reads: 'The amphitheatre, once consecrated to triumphs, entertainments, and the impious worship of pagan gods, is now dedicated to the sufferings of the martyrs purified

2. A bird's eye view of the Colosseum showing the 14 aedicules of the Station of the Cross around the arena, 1776, by Piranesi, etching. 53.7cm x 78cm. Bridgeman Images.

from impious superstitions.' Each year, on Good Friday, the Pope leads a torch-lit *Via Crucis* ('Way of the Cross') procession, attended by thousands of worshippers, outside the Colosseum.

But, for most visitors, it is the

sheer size of the amphitheatre, its architectural perfection and the fact that it has survived almost intact for nearly two millennia, that draws them inexorably into it. This huge oval building, the largest amphitheatre ever built



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by the Romans, could easily seat more than 50,000 spectators at a time. Known as *Amphitheatrum Flavium* (the Flavian Amphitheatre) because it was built from circa AD 72 by the first emperor of the Flavian dynasty, Vespasian (r AD 69–79), and completed in AD 80 under his son and successor Titus, (r AD 79–81). Further modifications were made under

3. Capriccio with Colosseum, 1746, by Bellotto, oil on canvas. 132.5cm x 117cm. Galleria Nazionale, Parma.

the last of the Flavians, Emperor Domitian (AD 81–96).

The root of the word, Colosseum comes from the Greek *kolossos* (first applied by Herodotus to enormous statues in Egyptian temples) and the Latin *colosseus*, meaning ‘gigantic’, and the building took its name from a colossal bronze statue of Emperor Nero that remained standing nearby long

after the fall of the Roman empire, before probably being melted down during the Middle Ages.

Now, for the first time, this mighty edifice is, itself, the subject of an exhibition, entitled *The Colosseum: An Icon*, displayed in a special series of rooms carved out for this purpose on the second tier of the amphitheatre. Here, the life of the Colosseum is charted through

‘It is the most impressive, the most stately, the most solemn, grand majestic, mournful, sight, conceivable. Never, in its bloodiest prime, can the sight of the gigantic Coliseum, full and running over with the lustiest life, have moved one heart, as it must move all who look upon it now, a ruin.

God be thanked: a ruin!
Charles Dickens,
Pictures from Italy, 1846



the centuries following its closure as an arena for gladiatorial games in AD 523, after which it started to decay. Yet, despite increasing damage from earthquakes and stone-robbers in the Middle Ages, it was not abandoned. Its vaulted spaces supporting the tiered seating were used as dwellings, workshops and a market place, while a section was taken over by a religious order. It also became a fortress for a time.

It was, however, above all, a very convenient stone quarry, and this aspect of the building in post-Roman times is explored in the current exhibition using information provided by recent excavations and restorations. A major earthquake in 1349 caused the outer south side of the Colosseum to collapse and, over time, it was extensively stripped of stone, which was re-used elsewhere in Rome to

4. Micro-mosaic enamelled casket with view of the Colosseum, first half of the 19th century, Roman workshop. Photograph: Vatican Museums, Vatican City.

5. The interior of the Colosseum, 1857, by Ippolito Caffi, oil on paper on canvas. 33.5cm x 47.5cm. Museo di Roma, Rome.

6. Model of the Flavian Amphitheatre, 1790–1812, by Carlo Lucangeli and Paul Dalbono, wood. H. 82.5cm. x D. 18cm. Photograph: Special Superintendency for the Colosseum and the archaeological centre of Rome.



build palaces and churches or, in the case of its marble facing, was burned to make quicklime. Even the bronze clamps, which held the

stonework together, were pried or hacked out of the walls, leaving numerous pockmarks that still scar the building. Then, in the 16th and 17th centuries, Church officials sought an even more productive role for the Colosseum.

Pope Sixtus V (r 1585–90) planned to turn the building into a wool factory that would provide honest employment for Rome's prostitutes, but he died before he could realise his proposal. Then, in 1749, Pope Benedict XIV (r 1740–58) decreed that the Colosseum was a sacred site (2), blessed by the blood of martyrs, and forbade its use as a quarry.

During the Renaissance the huge building fascinated artists and architects who studied it and depicted it in countless different media. One of the earliest, detailed representations of the Colosseum by an unattributed Italian artist of the Quattrocento, is now in the





Walters Art Museum in Baltimore. Here, the Colosseum stands next to the Arch of Constantine in a harmonious composition of Classical buildings making up an Ideal City. At the same time the Vitruvian Classical orders of the amphitheatre (the ground floor Tuscan, a Roman variation of Doric, the second floor Ionic, the third floor Corinthian) were taken as the model for palaces built in Florence and Rome.

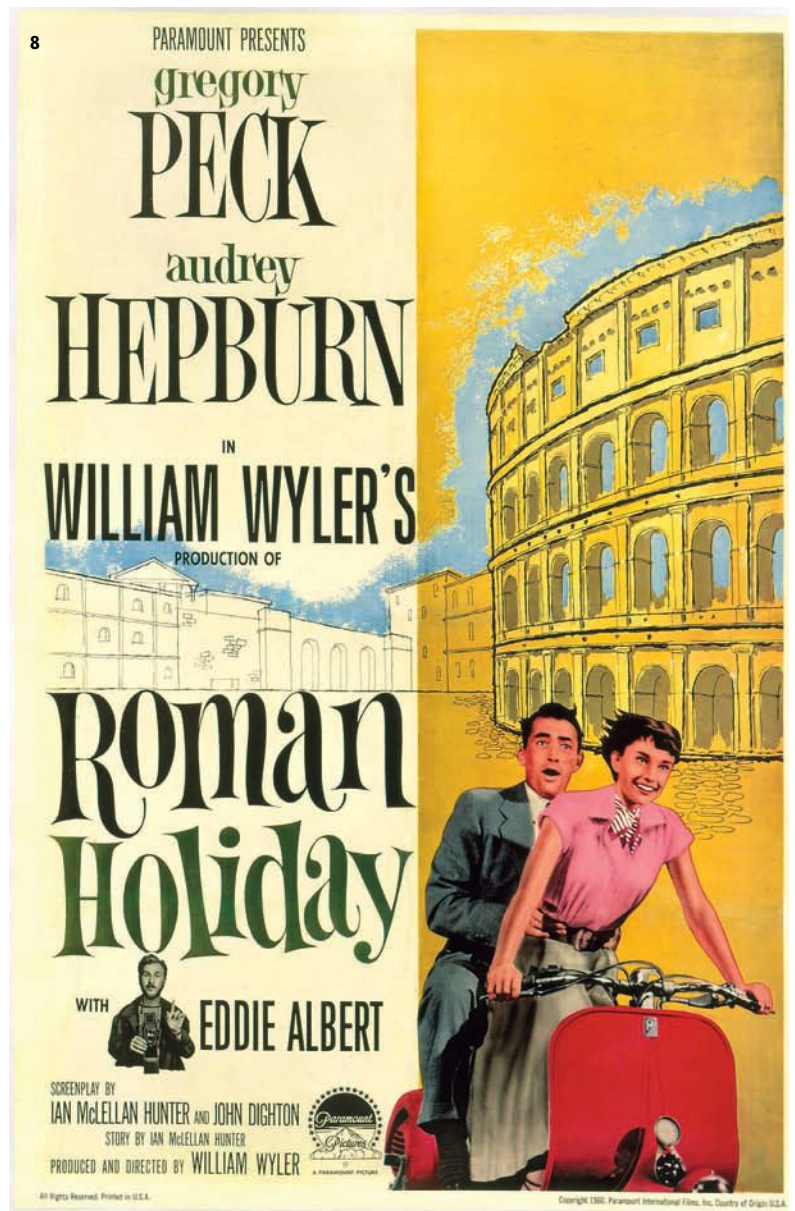
The Colosseum also became the favourite ancient ruin of writers, poets, painters and antiquarians who were making the fashionable Grand Tour of Italy during the 18th and 19th centuries.

The building's 'picturesque' ruined state, its evocative stones, empty corridors and dark crevices explored, preferably on the night of the full moon, sparked the imagination of Romantic visitors seeking inspiration (3 and 5). Shelley said he was 'harrowed by fear' when exploring the ancient ruins.

Tasteful souvenirs (much more pleasing than the tawdry objects now touted in Rome) of painted *vedute*, or views, and engravings of famous monuments were especially sought after. Small models of the Colosseum, made of wood (6) or cork and sold to Grand Tourists are particularly interesting because they show the state of the building prior to 19th-century restoration. Caskets (4) and snuffboxes covered with minuscule micro-mosaics were

7. Domenica del Corriere, 15 May 1938, reporting King Victor Emanuel III (r 1900–46) and Adolph Hitler arriving in Rome, where the Colosseum had provided the Führer with inspiration for the Kongresshalle in Nuremberg. Coloured drawing by Achille Beltrame. Electa.

8. The original poster for William Wyler's Roman Holiday (USA, 1953) starring Gregory Peck and Audrey Hepburn. Movie Poster Image Art/Getty Images.



produced by skilled craftsmen.

Two pictures, made of mosaic and framed in gilded bronze (one representing the Colosseum; the other the temple of Concordia) by Cesare Agnati, one of the best mosaicists of the 18th-century, were presented by Pope Pius VI (r 1775–99) to the future Tsar of Russia, Paul I, and his wife Maria Fedorovna, who visited Rome incognito under the titles of the Count and Countess of the North, in 1782.

In the 1930s the Colosseum once again became a symbol of political power and was used as the focus of military parades celebrating the Fascist rule of Benito Mussolini. Adolph Hitler, who visited in 1938 (7), commissioned his own larger version of the Colosseum, the Kongresshalle at Nuremberg, to house his Nazi rallies, though it was never completed. During the Second World War the Colosseum once again served as a shelter for the Roman poor, just as it had done in the Middle Ages. In 1944, it was American tanks that paraded along

the majestic Via dei Fori Imperiali, which Mussolini had carved through the heart of the ancient city, when Rome was liberated.

A superb re-interpretation of the Colosseum's tiered rows of arcades was built at the end of the 1930s for more peaceful purposes – for Esposizione Universale Roma (EUR), an International World Fair, planned for 1942. This is the Palazzo della Civiltà Italiana, an architectural masterpiece and a superb example of the New Classical Italian architecture flourishing at the time. War prevented the opening of the fair but the 'square Colosseum' still towers over the beautifully designed monuments of the EUR district.

The Colosseum featured in the first documentary films made by the Lumière Brothers and in the optical experiments of the Roman pioneer Filoteo Albertini at the beginning of the 20th century. But it was with the arrival of American filmmakers that it became the iconic setting for the 'sword and sandal'



films of the 1950s and 1960s. Soon Hollywood stars came to Rome to act in films, such as *Quo vadis?* (Mervyn LeRoy, 1951), *Demetrius and the Gladiators* (Delmer Daves, 1954), *Spartacus* (Stanley Kubrick, 1960), *Barabba* (Richard Fleischer, 1962) and *The Fall of the Roman Empire* (Anthony

Mann, 1964). While, in 1953, a more light-hearted approach to the monument was created in William Wyler's delightful romantic comedy, *Roman Holiday* (8). In Ridley Scott's 2000 film *Gladiator*, the Colosseum was re-created using computer-generated imagery (CGI) to 'restore' it to the splendour of its

9. Poster for *The Way of the Dragon* starring and directed by Bruce Lee (USA, 1972). Movie Poster Image Art/Getty Images.

10. *Burning Colosseum*, 2006, by Paolo Canevari, video stills at 3'15". Courtesy of Paolo Canevari.



'Everybody knows the picture of the Coliseum; every body recognizes at once that "looped and windowed" band-box with a side bitten out.' Mark Twain, *The Innocents Abroad*, 1869

heyday in the 2nd century. Other film genres, including science fiction and *kung-fu*, have exploited the powerful visual impact of the Colosseum. In the 1972 film *The Way of the Dragon* (9), Bruce Lee fought Chuck Norris in the amphitheatre's arena. In the same year, Fellini used the Colosseum as a luminous beacon around which frenzied young bikers raced in a rainstorm in his film *Roma*. Last year a video game, *The Assassin's Creed* series, also featured the Colosseum.

Many contemporary artists, such as Renato Guttuso (1911–87) (1), Josef Koudelka (b 1938), Pablo Echaurren (b 1951) and Paolo Canevari (b 1963) (10) have produced their own versions of the Colosseum in various media. The building has also been replicated in improbable locations across the world including the Fisherman's Wharf in Macao, the Public Library in Vancouver, Hotel Rome in Wisconsin and the Coliseum Marina Hotel in Batumi, Georgia. Somehow, though, these all evoke Pieter Breughel the Elder's rendering of the Roman amphitheatre in his painting, *The Tower of Babel*, 1563, and seem to represent yet another symbol of human folly and the hubris of nations. ■

• *The Colosseum: An Icon* is on show at the Colosseum in Rome (coopculture.it) until 7 January 2018. *Il Colosseo, un'icona*, the exhibition catalogue (in Italian only) is published by Electa at €39.

The archaeologist



1. Self-Portrait of Lourens Alma Tadema, 1852, oil on canvas. 58.5cm x 48.5cm. © Fries Museum, Collection Royal Frisian Society.

From his election as Royal Academician in 1878 to his death in 1912, Sir Lawrence Alma-Tadema's carefully structured canvases (1 to 8) – elegant in architecture, romantic in narrative, lush in pigment and rich in sensuality – defined the Graeco-Roman past for most high-to middle-brow members of the public. He was well paid, popular and – despite John Ruskin's reservations – tolerated, if not praised, by the critics. But, when Victorian art fell out of fashion during the early 20th century, the reputation of Alma-Tadema declined, too.

In 1955, an anonymous couple bought Alma-Tadema's lavish processional *The Finding of Moses*, 1904 (3) from a London dealer – for its frame. According to legend, the buyers left the canvas in the alley outside the gallery with the rubbish.

Five years later *The Finding of Moses* found its way back to Christie's, but neither it nor its new frame could find a buyer.

Then, in the 1960s, the hedonist hippies ransacked the Victorian dressing-up box and brought 19th-century art out of the attic and it became fashionable again.

By 1973, *The Finding of Moses* was on show at the Metropolitan



2. Unconscious Rivals, 1893, by Sir Lawrence Alma-Tadema, oil on canvas. 45.1cm x 62.8cm. © Bristol Museums Art Gallery.

of artists

Dominic Green looks at the sensual paintings of the acclaimed Victorian artist Lawrence Alma-Tadema currently on show at Leighton House in London



Museum in New York, one of many works by Alma-Tadema amassed by Allen Funt, the producer of the television comedy show, *Candid Camera*. Although the Met rather disowned its show, entitling it *Victorians in Togas*, like Constantine's Rome, Alma-Tadema continued to rise from his fall. In 2010, Sotheby's in New York sold *The Finding of Moses* to an anonymous buyer for \$35,922,500.

This year, Alma-Tadema returns in triumph to London after a century of exile. After opening in Holland at the Museum of Friesland (near his birthplace in Leeuwarden), then progressing to the Belvedere at Vienna, *Alma-Tadema: At Home in Antiquity* opens at Leighton House Museum on 7 July. This is his first major London show since the posthumous tribute of

3. *The Finding of Moses*, 1904, by Sir Lawrence Alma-Tadema, oil on canvas. 137.7cm x 213.4cm. Private Collection.

1913. Arise, Sir Lawrence!

Lourens Alma Tadema was born in 1836, a notary's son from rural Friesland. In 1852, aged 16, he left for the Royal Academy of Fine Arts at Antwerp, and an apprenticeship under two Belgian painters. From Jan August Hendrick Leys, he learnt the art of staging a dramatic tableau – the placement of characters to reflect emotional dynamics, the use of oblique perspective to suggest that the viewer has just entered a private narrative, and deployment of historical detail to weave the eye into the image. From Lodewijk Jan de Taeye, Alma Tadema learnt the techniques of the northern Old Masters – the emotional intimacy of the shadowed interior, the use of lighting to heighten domestic stillness into a quiet epic.

Alma-Tadema launched himself in

the 1860s with Merovingian scenes for patriotic Belgians, but he was already looking south. The story of *The Education of the Grandchildren of Clotilde*, 1861, is bloody, like the Dark Ages – Clotilde is teaching her grandchildren to throw axes, so that they can avenge their father – but the scene is staged before Corinthian capitals.

Dubbed '*the archaeologist of artists*' by the American critic Georg Ebers, in *The Nation* in 1886, Alma-Tadema had experienced archaeology at firsthand. In 1863, he and his wife, Pauline, had honeymooned in Italy. As the newly-weds wandered through the excavations at Pompeii, he discovered his stage, the urban fabric of the 1st century AD. Lourens drew Pauline sitting on the steps of the Odeon, the small comedy



theatre – one of first placements of a modern character in an ancient Roman drama. In the watercolour *Pauline at Pompeii*, his wife is in the rear corner of a domestic interior. Her red dress merges with the red walls, and her black bonnet is a monochrome counterpoint to the white marble table in the foreground. It is as though Lourens was working out how to blend living subjects with undying stone and marble.

Alma-Tadema also took photographs of the ruined city's exposed interiors, made some drawings of domestic architecture and took precise measurements of marble slabs and decorative paintwork.

A black-and-white photograph shows the artist on honeymoon with his measuring tape, crouched in the corner of the House of



‘If I am to revive ancient life, if I am to make it relive on canvas, I can do so only by transporting my mind into the far-off ages, which deeply interest me, but I must do it with the aid of archaeology, I must not only create a *mise-en-scène* that is possible, but probable.’ Alma-Tadema

4. *A Coign of Vantage*, 1895, by Sir Lawrence Alma-Tadema, oil on canvas. 58.8cm x 44.5cm. © Ann and Gordon Getty.

Sallust as he examines a marble skirting. Later, he collected fabrics, which he catalogued, complete with observations of how each type of cloth fell into its own kind of pleats.

The Roman and Egyptian paintings that followed are as much the work of an architect, or a novelist, as a painter. Like a neo-Gothic building or an historical novel, they reflect the era of their creation as much, if not more, than the era of their setting. The subjects

of *Glaucus and Lydia* (1867) are characters in Edward Bulwer Lytton’s bestselling novel of 1834, *The Last Days of Pompeii*.

Bulwer Lytton had himself been inspired by seeing Karl Briullov’s painting *The Last Day of Pompeii*, 1830–33, while on holiday in Rome. Briullov’s canvas is a Romantic apocalypse: as the Pompeiians flee the fire in darkness. Alma-Tadema’s subject is a domestic interior, placid on the



surface, but dramatically disturbed by a narrative framework of deep romance and apocalypse.

In Bulwer Lytton's novel, *Glaucus*, a noble Athenian rescues Nydia, a blind slave who is expert in tying floral wreaths for lovers. Alma-Tadema depicts Glaucus reclining on a couch, watching Nydia, but not seeing that she loves him, and that the wreath she is tying is for him. When Vesuvius erupts, Nydia will save Glaucus and Ione, the beautiful and aristocratic Greek woman he loves. Then Nydia will walk into the sea, preferring death to unrequited love.

Alma-Tadema's public already knew this because they had read Bulwer Lytton's novel. They might also have seen the American Neo-classicist Randolph Rogers' sculpture *Nydia, the Blind Flower Girl of Pompeii* (1854), in which Nydia cocks an ear to the coming eruption. Rogers' *Nydia*, now in the Metropolitan Museum of Art, became so popular that she was duplicated in some 77 casts.

The public might even have visited Pompeii and heard tourists reading aloud from Bulwer

**In his
1883 Slade
lectures
at Oxford,
Ruskin
hit Alma-
Tadema
where it
hurt most
– in the
marbles...**

Lytton's novel, and asking for directions to the homes of his fictional characters.

Then, in 1869, real-life disaster struck when Pauline died, leaving Lourens with two young daughters. He developed a mystery ailment which required treatment in London which seems to have been cured at Ford Madox Brown's house, when he fell in love with 17-year-old Laura Epps. Her father agreed to her marrying a man twice her age (one of her sisters was already married to the novelist Edmund Gosse). The marriage was long and happy. Laura painted too, specialising in sentimental domestic scenes and Lourens' mystery ailment was soon forgotten. He Anglicised his forename to Lawrence and hyphenated his surname to 'Alma-Tadema' in order to be first in the catalogues so perhaps his 'illness' was simply guilty ambition.

Alma-Tadema thrived in the imperial metropolis. Henry James, visiting the Royal Academy's summer season of 1877, objected to Alma-Tadema's '*disagreeable want of purity of drawing*', and deficient '*sweetness of outline*'. But he could

not fault the setting: '*the rendering of yellow stuffs and the yellow brass is masterly, and in the artist's manipulation there is a sort of ability which seems the last word in consummate modern painting*'.

The last word seems to have been 'taste'. Alma-Tadema pandered to a high Victorian taste at once affluent and puritanical. It was important to be earnest, even when selling smut.

In *The Kiss*, 1891, a beautiful young mother bends to kiss her daughter; the '*sweetness and light*' that Matthew Arnold attributed to the Greeks. But *The Kiss* is really two pictures. In the foreground, the mother and child stand on a marble platform. In the background, naked women frolic in the sea. The girl looks at the viewer, but the lines of the marble platform draw the eye towards the bathers. In the bottom left corner, a naked woman stands in the shallows. She also looks the viewer in the eye.

The newly hyphenated painter produced historically hyphenated art. Roman decadence, Greek hygiene, Victorian manners are all rendered with an immaculate, depraved professionalism. The pink



Park villa, while a youthful suitor rehearses his proposal as he climbs the stairs, ring in hand – but which sister will he marry?

In *A Coign of Vantage*, 1895 (4), two girls lean over a marble balcony as, far below, a white-sailed ship returns from a long voyage bearing its heroic crew. One girl leans over in excitement; the other half swoons with sexual anticipation. Are they waiting for the same man?

In *Eloquent Silence*, 1890, a virginal couple sits awkwardly on a marble bench. We are voyeurs, enjoying the wavelike texture of the marble, the blue of the marbled sea, and the beautiful young people under the eternal Attic sky. Is the viewer the chaperone aunt – or the

5. *The Roses of Heliogabalus*, 1888, by Sir Lawrence Alma-Tadema, oil on canvas. 132.7cm x 414.4cm. © Pérez Simón Collection.

6. *Flowers*, 1868, by Sir Lawrence Alma-Tadema, oil on canvas. 49.8cm x 37.2cm. © Museum of Fine Arts, Boston.

goatish old uncle?

Alma-Tadema liked it both ways, and so did his public. He was a storyteller, not a historian; a technically brilliant fan-dancer who knew his price, and numbered each canvas to preempt forgeries. Yet he also understood the value of his art in more than pecuniary terms. Like Bulwer Lytton's novel, his paintings reflect how a modern imperial nation preferred to understand the ancient imperial peoples of Athens and Rome. He raised the past as a mirror to the educated middle class in a sensual, moralising, and historically conscious age.

Modernists, not admitting any trace of their less fashionable inspirations, expunged Alma-Tadema

tone of the flowers that decorate the barge in *Cleopatra*, 1883, recur in the flowers with which the emperor drowns his courtiers in *The Roses of Heliogabalus*, 1888 (5), and recur in the garlands of the scrubbed maidens engaged in *A Summer Offering*, 1911.

Alma-Tadema was far too much at home in what Whistler derided as 'five o'clock tea antiquity'. The narrative fate of Alma-Tadema's ancients may be unclear, but their motivations and predicaments are as Victorian as an antimacassar. The couple on the kerb in front of the Odeon at Pompeii in *Entrance of the Theatre*, 1866, could be attending a fancy-dress night at Covent Garden. The two girls in *Unconscious Rivals*, 1893 (2), could be ingénues at a London ball; even the painting's name derives from modern psychology.

Split between modern motives and ancient settings, Alma-Tadema was the master of the naïve love triangle and its charge of chaste eroticism. In *A Foregone Conclusion*, 1885, two comely Greek maidens shelter behind a marble banister, as though playing hide and seek in a Holland



6



7

along with other Victorian artists. So the essays in the accompanying catalogue to *Alma-Tadema: At Home in Antiquity* are a fascinating and necessary correction. Markus Fellingner traces the artist's influence on the young Klimt. Peter Trippi recounts Alma-Tadema's sideline advising Sir Henry Irving on his production of *Cymbeline* in 1896, designing sets and costumes for his *Coriolanus* in 1901 and also for Sir Herbert Beerbohm Tree's *Hypatia* in 1893, and *Julius Caesar*, 1898.

Most striking of all, though, Ivo Blum describes how Alma-Tadema's image of antiquity has become our image of antiquity – through cinema. Cecil B DeMille referred to *The Finding of Moses* in *The Ten Commandments*. Ridley Scott used the Pieta-like pose that can be seen in *The Death of the First Born*, 1872, in *Exodus: Gods and Kings*. Alma-Tadema remains our contemporary, whether we see it or not, whether we like it or not.

Ruskin, Henry James said, had 'the beauty of his defects'. So did Alma-Tadema. It is ironic that while we might chide Alma-Tadema as a moralist, John Ruskin, the aesthetic conscience of the Victorian age, chided him for the beautiful defect of immoralism. He denounced the fact that many of Alma-Tadema's interiors were seen in twilight with the people in them lolling about or crouching 'in fear or laziness'. The purpose of Classicising art, Ruskin explained in 1875, was 'didacticism': not 'the license of pleasure', but 'the



8

7. A Pyrrhic Dance, 1869, by Sir Lawrence Alma-Tadema, oil on canvas. 40.6cm x 81.3cm. © Guildhall Art Gallery, City of London.

8. Self-Portrait, 1896, by Sir Lawrence Alma-Tadema, oil on canvas. 66.5cm x 53.8cm. © Gallerie degli Uffizi, Florence.

law of goodness'. In *The Art of England*, his 1883 Slade lectures at Oxford, Ruskin hit Alma-Tadema where it hurt most, in the marbles.

Alma-Tadema's stones had no depth, Ruskin said, only a 'superficial lustre and veining'. His settings were immoral, too: instead of the clarity of the 'southern sun', he gave us the dubious 'cool twilight of luxurious chambers'. There was one painting Ruskin really detested, describing it as 'the most gloomy, the most crouching, the most dastardly of all these representations

of classic life... the little piece called Pyrrhic Dance (7) of which the general effect was exactly like a microscopic view of a detachment of black beetles in search of a dead rat'.

He disliked Alma-Tadema for all the decadence that Ridley Scott loved and that he digitised in *Gladiator* with its lavish fabrics, shadowy interiors and lots of warm flesh on marble. Yet there is more to Alma-Tadema than surfaces. There is architecture, the fabric of history and subtle ambivalences: dilemmas of emotion, interior shadows and decadent foreshadowings. There is the Kiplingesque warning that every empire must fall.

With Alma-Tadema, the art is in the narrative, not the brushwork. Henry James thought that his technical skill made the paintings of his English contemporaries seem like 'schoolboy work' – and James, like Allen Funt with his *Candid Camera*, was a narrator of staged dilemmas who knew how to get under the skin of his subjects – so perhaps he understood Alma-Tadema in a way that was quite alien to Ruskin and his other detractors. ■

• *Alma-Tadema: At Home in Antiquity* is on show at Leighton House Museum (www.rbck.gov.uk/almatadema) from 7 July to 29 October 2017. A monograph with the same title, edited by Elizabeth Prettejohn and Peter Trippi, is published by Prestel at \$60/£35.

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Les Augustes Alliances Des Maisons de Bourbon et d'Autriche pour l'Année 1771.

Almanach

MARIAGE

Le mariage de François de France, duc de Bourgogne, avec Marie-Anne d'Autriche, sœur de l'Empereur, célébré dans le chapitre de la Sainte Chapelle le 20 Mars 1771.



JANVIER		FEBRUER		MARS		AVRIL		MAY		JUIN		JUILLET		AUGUST		SEPTEMBER		OCTOBER		NOVEMBER		DECEMBER								
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31

ALLEGORIE

1. Les Alliances sont les Epoux de Bourgogne sur le Trône de l'Empire; 2. l'union contractée entre les deux Couronnes à la Couronne de France à l'égard de la Couronne d'Autriche; 3. La République; 4. Les Alliances; 5. Les couronnes d'Autriche et de France; 6. l'union de la France et de l'Autriche qui les peuples concourent de 1771.

Le Dauphin de France et la Dauphine, née le 20 Mars 1771.

Le Roi d'Espagne et la Reine, née le 20 Mars 1771.

Le Roi de France et la Reine, née le 20 Mars 1771.

Golden years

Theresa Thompson goes back in time at an exhibition of splendid French calendars from the time of Louis XIV to the Revolution of 1789, on show at Waddesdon Manor

Calendars mark out the passing of time, measuring and giving it meaning. For millennia people have used the apparent motion of celestial bodies through the sky to determine the seasons, months and years, linking everyday existence to the natural rhythms of the world to shape and document their lives. But when did this become formalised? How did we get from that to the Gregorian calendar in worldwide use today? It is a long and complex story, with a complement of miscalculations and modifications for scientific, political or religious reasons.

Although little can be certain about timekeeping in prehistory, various artefacts and monuments suggest that every culture engaged in some form of the observation and tracking of time. Lines scratched on a portable polished flake of stone during the Ice Age, for example, may have been used to count the days between the phases of the moon; or a stone circle, temple or tomb, such as Newgrange in Ireland, may be aligned with the winter solstice.

The earliest recognisably sophisticated calendars originated in Mesopotamia and Ancient Egypt, alongside the study of mathematics and astronomy. The Babylonians, for example, divided their 354-day year into 12 alternating 29- or 30-day lunar months and each lunation (rounded to 28 days) into four periods of seven days; while the Egyptians' year of 365 days, roughly equal to the solar year, had a 12-month year similarly based on 12 lunations. Essentially, three kinds of calendar were created, built around the principal natural

1. La Chaussée, almanac titled: 'The august alliance of the houses of Bourbon and Austria', 1771, etching and engraving. 717mm x 537mm.

2. Jean Le Pautre, almanac titled: 'The triumphal king', 1656, etching and engraving. 444mm x 330mm.

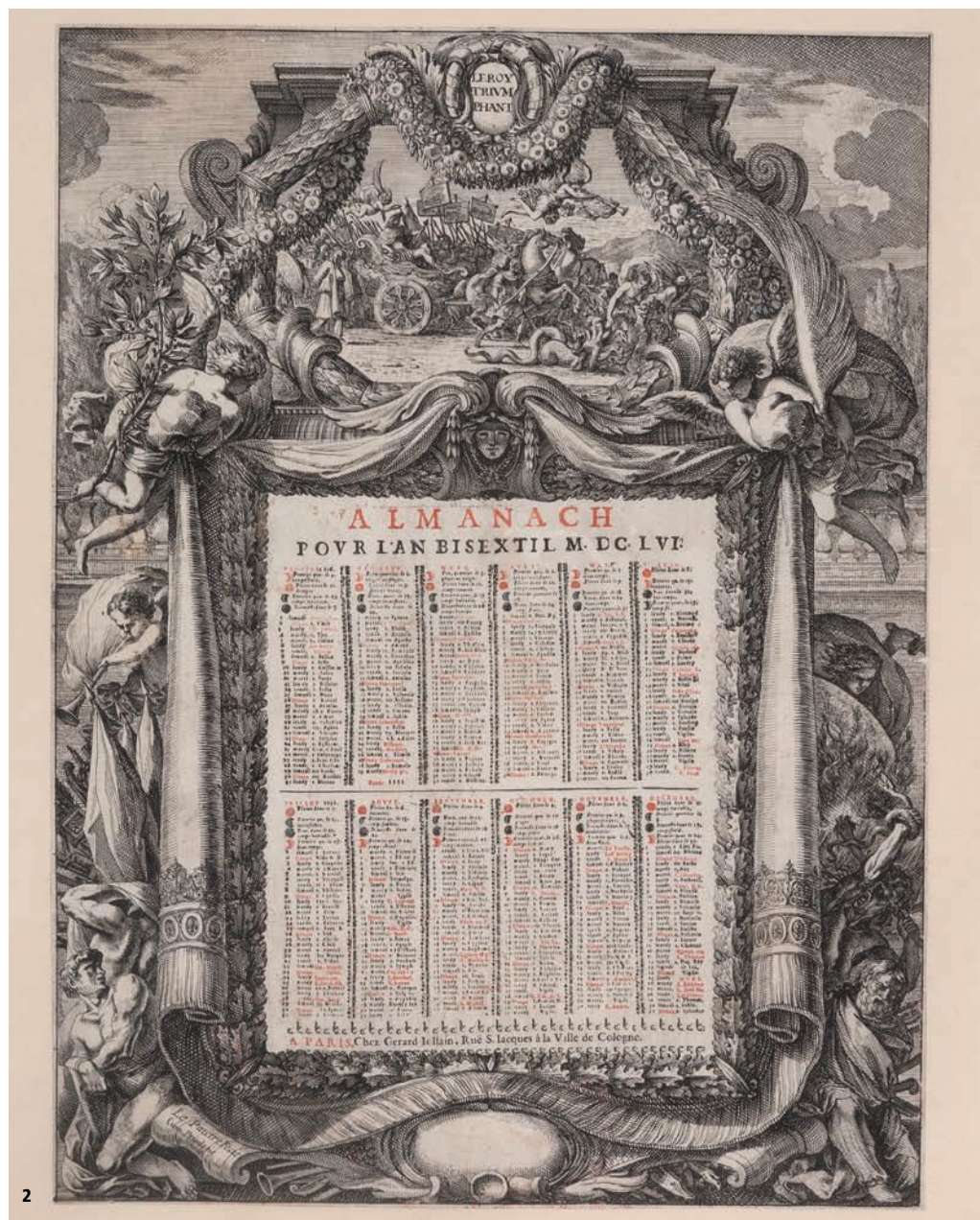
cycles: lunar, sidereal (or star-based) and solar. Most early and most religious calendars are lunar-based.

Some of these earlier concepts of ordering time were adopted by the Greeks and, subsequently, by the Romans. The word calendar itself derives from the Latin *calendarium*, with *calends* signifying the start of the new moon cycle and the first day of the ancient Roman month.

Romulus, the legendary first king of Rome, is said to have invented the calendar, around 753 BC. It had a 304-day year divided into 10 months and started in March

(*Martius*). January (*Ianuarius*) and February (*Februarius*) were only added when it became clear that the calendar did not align with the seasons. Despite such tweaks, the Roman calendar slipped out of synch with the natural year by nearly 100 days, and was replaced by the Julian calendar, which included leap years, and was based on calculations by the Greek astronomer, Sosigenes of Alexandria, hired by Julius Caesar.

The next major calendrical reform was Pope Gregory XIII's in 1582. This took away 10 days from the year after it was established that the





of print culture, beautifully made, and I wanted to show them to people,' says Rachel Jacobs, curator of the exhibition *Glorious Years: French Calendars from Louis XIV to the Revolution (1656–1795)*.

Baron Rothschild was interested in social history and printed ephemera, such as trade-cards and lottery tickets, and he also built up a collection of more than 70 almanacs. Some 38 superlative examples of French calendars (prints and bound) are on display from his collection, some of which have never been on public view before.

The two words 'almanac' and 'calendar' are used interchangeably throughout the period covered; the distinction we now take for granted did not come about until the early 19th century. *Le Dictionnaire de l'Académie Française* of 1694 defines 'almanac' as: 'a calendar containing all of the days of the year, holidays, the lunar cycle, the signs of the zodiac, and weather forecasts'.

Usually produced as single sheet calendars that could be pinned on to the wall, and designed to inform and entertain the public while glorifying the king, they were used in schoolrooms, shops, offices and homes. Printed in their thousands, they were relatively cheap and so were available to the middle classes. 'They were very much part of the visual culture,' says Jacobs.

'They also served political purposes as the official programme of image-making for the king. Some were very large and printed on two plates, so definitely had a "wow" factor. It is interesting how much Louis XIV was using them to promote his image. Some elaborate versions make use of Classical imagery in order to further glorify the king – often celebrating military victories, or showing royal triumphs, births, marriages and so on – events that reinforce the stability of the relatively young Bourbon dynasty.'

In Louis XIV's time, an average of 10 large-scale, highly-finished almanacs were produced each

Julian calendar did not correspond to the solar year. Catholic Europe adopted the Gregorian calendar straight away, but it took until 1752 before England and its colonies accepted it. By then, England was lagging 11 days behind other European countries, and so 11 days were taken away from September that year – and Wednesday the 2nd was followed immediately by Thursday the 14th.

Another drastic reorganisation of the calendar took place in 18th-century France when time itself was re-invented during the Revolution. The Republican Calendar, which was introduced in

1793, devised a completely new way of naming and illustrating the years, months, weeks and days.

The Republican Calendar and other 'almanacs' published in Paris during the 17th and 18th centuries – from their golden period under Louis XIV through to the Revolution – are now the subject of a small, but singular, exhibition at Waddesdon Manor, the Buckinghamshire home of French-born Baron Ferdinand de Rothschild (1839–98), which he built in the 1870s to display his art collections and entertain guests.

'We have these wonderful prints in the collection which are quite rare – they are prime examples

3. Almanac titled: 'Conquest of the island of Grenada from the English', 1780, etching and engraving. 696mm x 504mm.



4

year, offering a good choice at the more expensive end of the market. Throughout the 18th century, as the popularity of almanacs waned, this was reduced to about three versions annually. But the market picked up again after the Revolution with the dissemination of the Republican Calendar.

'The period we focus on in the exhibition also coincided with the rise of Paris as a printing centre,' says Jacobs. *'Louis [XIV] is really utilising print as a way of communication.'*

The Triumphal King (2), made in 1656, is the earliest on show. It was produced at the very beginning of Louis XIV's reign, two years after his coronation. Here, unlike later works, the calendar itself is the main feature of the print. Unusually too, it is signed by the designer and engraver Jean Le Pautre, who references his royal privilege: *'Le Pautre Fecit/Cum privilegio'*.

Some almanacs were hand-coloured (this was a specialised industry dominated by women), such as the one by La Chaussée, marking *The august alliance of the houses of Bourbon and Austria (1)* of 1771. The same is true of the scene of the French naval victory, entitled *Conquest of the island of Grenada from the English, 1780 (3)*. This is so gaily decorated with its pink and green border

4. Marguerite Van der Mael, almanac titled: 'The royal concert of the muses', 1671, etching and engraving. 842mm x 539mm.

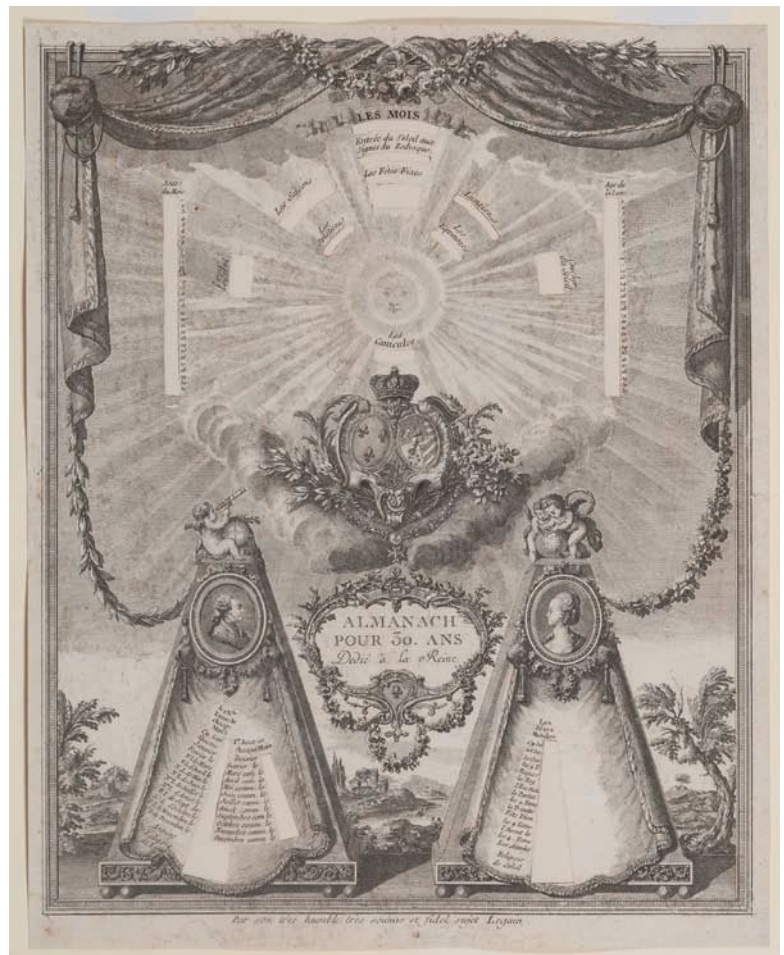
5. Paul André Basset, almanac titled: 'Almanac for the present year of 1789', 1789, etching and engraving. 707mm x 512mm.

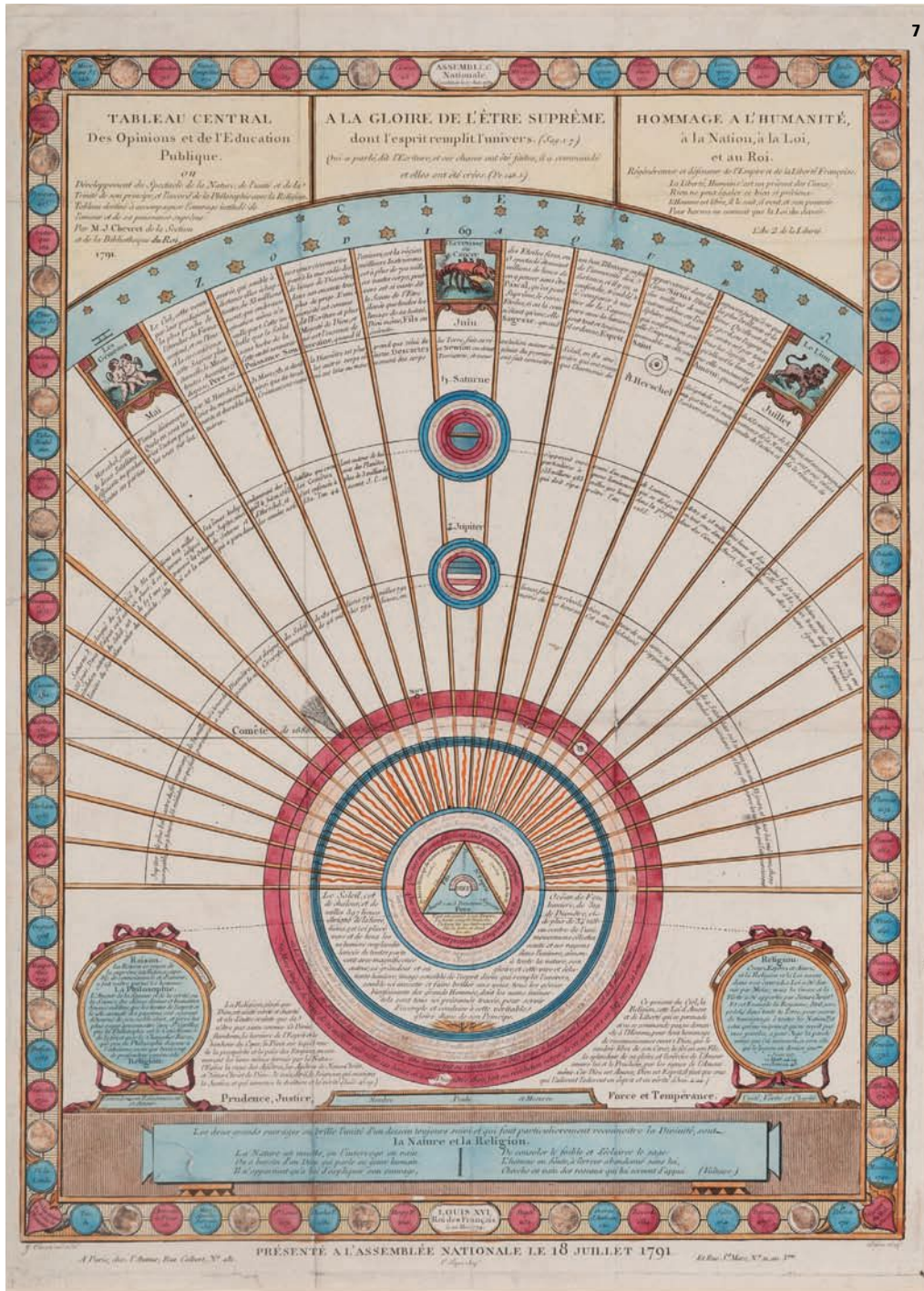
6. Lequin, almanac titled: 'Almanac for 30 years', 1774, etching and engraving. 440mm x 355mm.



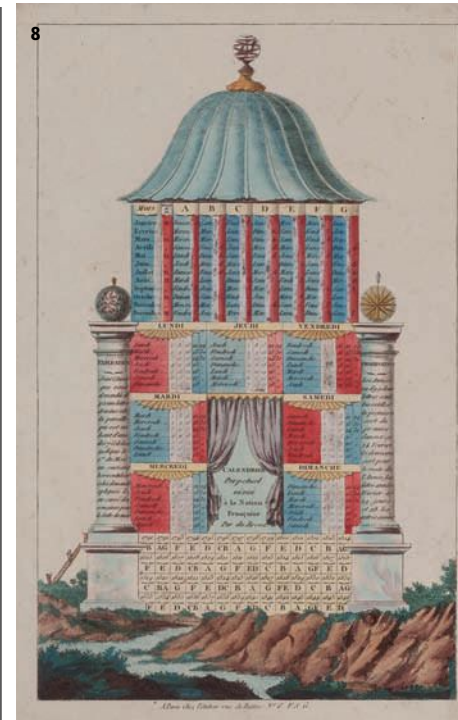
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embellishments that the cannon shot from French ships looks like fireworks arcing over the harbour.

These almanacs offer interesting insights into the propaganda of the time. For instance, the Almanac for the Year 1671, 'The Royal Concert of the Muses' (4), published by Marguerite Van der Mael (one of many women in the Parisian publishing world), makes clear that the 'Sun King' was a great patron of the arts. He appears as Apollo, seated on Mount Parnassus with his queen beside him, and together they hold a scroll listing the seven Liberal Arts: Grammar, Rhetoric, Logic, Music, Geometry, Arithmetic

7. Jean Chevret, Jean Baptiste Marie Poisson, Charles Picquet, print titled: 'Central chart of opinions and public education', 1791, etching and engraving. 450mm x 327mm.

8. Du Brena, print titled: 'Perpetual Calendar Dedicated to the Nation', 1791, etching and engraving, watercolour on paper. 274mm x 178mm.

and Astronomy. Also, the two figures flanking the calendar – land and water – emphasise the king's power and extent of his rule.

The practice of glorifying the monarch seems to be universal in these calendar illustrations, with no signs of satire. Jacobs believes that although the court did not directly design the almanacs, it almost certainly must have had influence. 'We know there were some brave publishers out there,' she says. 'But censorship was so severe in France that you would be prosecuted if caught publishing anything thought to be anti-royal.'

In publisher Paul André Basset's

Almanac for the Present Year of 1789 (5), issued on the brink of the French Revolution, we see a rather defeated-looking Louis XVI seated on his throne. A roundel in the bottom left-hand corner depicts Jacques Necker (1732–1804), the Finance Minister, holding a limp, un-plentiful-looking cornucopia, possibly intended as a satirical comment on France's financial ruin.

Almanacs were created rapidly by teams of specialised artists, engravers, poets, printers and publishers, ready for sale each December. But perpetual calendars were also produced, such as Lequin's Almanac for 30 Years, 1774 (6) dedicated to the new queen, Marie Antoinette. You can still see the pinhole in the middle of the sun's face where the rotating device was fixed.

Jean Chevret's striking geometric print of 1791, *Central chart of opinions and public education* (7), and Du Brena's stylised *Perpetual Calendar Dedicated to the Nation* (8), of the same year, in which the calendar framed by a Classical temple stands as a monument to Time itself, demonstrate a changing aesthetic. In fact, Du Brena's calendar, which dates through to 1846, was completely undermined by the introduction of the Republican Calendar only a couple of years later, in 1793.

The French Revolution of 1789 was a seismic shift in the course of history. It changed everything, explains Jacobs. Not least the



calendar. Fuelled by Enlightenment ideas, financial and political crises, and resentment of royal absolutism, the Revolution dismantled the Old Regime; the king was beheaded, along with thousands of aristocrats, and new social, political and economic systems were created, upholding the principles of reason and the Freedom of Man.

The Republican calendar, which was introduced in 1793 to replace the Gregorian calendar, was based on nature and reason – on a unified collective experience, says Jacobs, replacing the previous three tiers of society: religion, nobility and everyone else. The calendar year still had 12 months but these had new names, and the length of the week grew to three 10-day ‘decades’ per month.

The poet Fabre d’Églantine was

9. Philibert Louis Debucourt, almanac titled: ‘Calendrier Republicain’, 1794, etching and engraving. 508mm x 409mm.

All images Photograph: Mike Fear © National Trust, Waddesdon Manor.

responsible for devising new names for the months and days. Instead of honouring saints or Christian festivals, the days were secularised, becoming seeds, fruits, animals, or tools, to reflect the natural world and country life. For example, 28 July became the day of the ‘arrosoir’ (watering-can), 31 July ‘abricot’ (apricot); the month of July/August was renamed ‘Thermidor’, the month of warmth, and August/September to ‘Fructidor’, the month of fruits, and so on. The year now began in September, coinciding with the autumn equinox and the anniversary of the declaration of the French Republic, and years themselves were renumbered, with 1792 retrospectively named Year I.

Incidentally, in England the poet George Ellis (1753–1815) amused himself and others with his satirical

take on ‘The Twelve Months’ of the Republicans, renaming them Snowy, Flowy, Blowy, Showery, Flowery, Bowery, Hoppy, Croppy, Droppy, Breezy, Sneezzy, Freezy.

As with most radical changes, the instigation of the new calendar was not without its problems, especially for business and foreign trade. It did, however, have a positive effect on almanac production, Jacobs explains: ‘These printed almanacs became really important in terms of disseminating these new ideas.’ But perhaps unsurprisingly, it didn’t last. Napoleon abolished it in 1806 and reinstated the Gregorian calendar.

Only two Republican Calendars feature in the exhibition – from 1794 (Year II of the Republic) and 1795 (Year III). In addition, there are five prints dating from 1789 to 1793 from the Revolutionary period but predating the Republican Calendar. Of these, Philibert Louis Debucourt’s *Republican Calendar of 1794* (9) is the *pièce de résistance*. This highly finished calendar shows the figure of Philosophy, seated on a marble throne, reading the ‘Great Book of Nature’, which contains the principles on which the new calendar is based.

‘It’s a bold statement of the new Republic,’ says Jacobs, pointing out the text along the bottom of the calendar that says (in translation): ‘At her feet are the gothic monuments of error and superstition on which the ignorant and ridiculous division of time was founded.’

Division of time, whether ridiculous or logical, underpinned these French almanacs. They came in varying sizes and qualities, serving purposes from political to personal, and they offered information far beyond time and date. Some pocketbook almanacs even had erasable pages for notetaking, to record ideas or perhaps gambling gains and losses – in fact, compact and convenient, ‘not unlike our smartphones today,’ says Jacobs. ■

• *Glorious Years: French Calendars from Louis XIV to the Revolution* is on show at Waddesdon Manor (<https://waddesdon.org.uk/glorious-years-exhibition/>) until 29 October 2017 (30 of the finest almanacs/calendars in Waddesdon’s collection can also be seen online if you follow the link on <https://waddesdon.org.uk/whats-on/glorious-years-exhibition/>).

Much more on



1

Dr Hannah Higham traces the shifting influences of the ancient world on the work of Henry Moore – from Sumerian art to Greek Classicism

This year the Henry Moore Foundation is celebrating its 40th anniversary and marking the occasion with an exhibition, entitled *Becoming Henry Moore*, which gives an insight into the artist's early inspiration, revealing the interesting relationship he had with the ancient world. It is currently on show at his former home and studios at Perry Green in Hertfordshire until 22 October, before it transfers to the Henry Moore Institute in Leeds in November.

Many different things shaped Henry Moore's sense of sculptural form from a young age. During his childhood in Castleford, Yorkshire, he was surrounded by pyramidal slag heaps above the cavernous world of mines below and, as a boy, he spent his weekends exploring the rocky outcrops of the surrounding moors. Whether he was conscious of this or not, a landscape of ancient structures seems to have been formed in the mind of the artist.

His decision, at 11, to become a sculptor, is credited to a Sunday school class in which he heard the legendary story of Michelangelo carving a faun – a copy of an antique sculpture then in the collection of Lorenzo de Medici. School trips to local churches revealed medieval carvings which also left their impression on him. Both in form and imagination a sense of history and pre-history appears to characterise the origins of Henry Moore's artistic development.

In September 1919, he enrolled at Leeds School of Art and was finally able to pursue his dream of becoming a sculptor – this was after an aborted attempt at teacher-training, and active service during the First World War. Moore

Moore

subsequently went on to the Royal College of Art in London in 1921. During his student years, when he began to develop his own style, his relationship with history and tradition was both crystallised and complicated.

In the 1920s, particularly in the environs of British art academies, the Classical ideal and, more specifically, the sculptural style of antiquity held a central position on the syllabus. An engagement with the Graeco-Roman world, which had captured the imagination of the British cultural elite since the 18th century, was unavoidable. Moreover, it was mediated through casts of antique sculpture that had received an annual whitewash, blurring any sensitivity of form. Moore considered such *'tired forms of classicism'* as having little to offer and he determined to remove *'the Greek spectacles from the eyes of the modern sculptor'*.

Such an academic focus may have left the sculptor decidedly estranged from Classical antiquity but, in seeking alternative inspiration, a more nuanced relationship with the ancient world developed. Moore's sketchbooks from this period show a fascination with Assyrian, Egyptian, Babylonian and Byzantine art.

He was buoyed by the writings of the painter and art critic Roger Fry

and the work of avant-garde artists, such as Epstein, Picasso, Brancusi, Archipenko, Modigliani and others, not least his mentor, the artist Leon Underwood (1890-1975), who championed a new visual language informed by 'primitive art'.

This rather indiscriminate term was used to describe everything from Aztec stone deities and African masks to medieval statuary and cave painting. For Moore, such artwork not only provided simplified and abstracted formal properties that he could assimilate into his own work but it had an immediacy which spoke of essential truths. To incorporate such influences was to retain a link with archaic art forms that had universal and timeless qualities.

From his first visit in 1921, the collections of the British Museum shaped Moore's understanding of sculpture perhaps more than any college class. He describes going there at least twice a week to explore the galleries of Pre-Columbian, African and Oceanic art.

He apparently ignored the museum's renowned collections of Classical sculpture from ancient Greece, preferring the archaic works from the Cycladic islands. His *Two Heads* (2) of 1924-25 carved in Mansfield stone is directly inspired by an appreciation of the bold and yet refined qualities of Cycladic sculpture, the simplified heads economically animated through the incorporation of the wedge-like nose of Cycladic figures.

In a national lecture that Moore gave and wrote up for *The Listener* in June 1935, he expressed his deep admiration for Mesopotamian art – in particular for an ancient Sumerian sculpture, known as *Gudea, Ruler of the City-State of Lagash* (3), which was then in the British Museum. Moore's probable acquaintance with this sculpture, before it entered the collection of the museum, and the particular focus it had for artists in his circle, is eloquently explored by



2



4

1. Moore in front of the small Ionic temple of Athena Nike in Athens, 1951.

2. Henry Moore, *Two heads*, 1924-25, Mansfield stone. The nose shows the influence of early Greek art from the Cycladic Islands. 31.7cm x 26.5cm x 22.6cm.

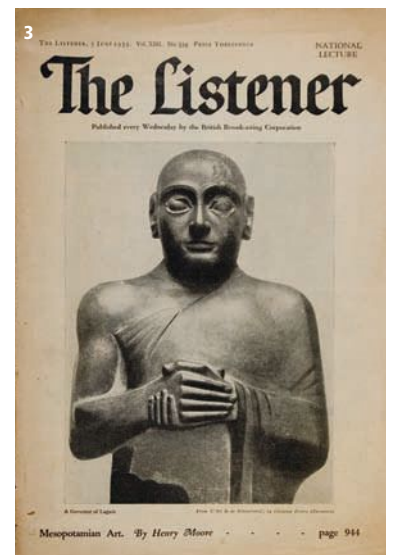
3. The cover of *The Listener*, 5 June 1935, in which Moore's lecture on Mesopotamian art was published. On the cover is an image of the Sumerian statue of Gudea, the 'temple-builder', with his hands clasped – a posture that caught Moore's imagination and which he used in his own work. Photograph: courtesy of Henry Moore Institute.

4. Henry Moore, *Seated Figure*, alabaster, 1930. 46.1cm x 27.7cm x 19.6cm. Photograph © Art Gallery of Ontario.

Jon Wood in his essay in the *Becoming Henry Moore* catalogue.

Gudea had a profound effect on Moore, as can be seen in a number of his sculptures from 1930-32, which echo the Sumerian ruler's gesture of clasped hands (4). The formal properties of the sculpture aside, as a historical figure Gudea was perceived as an instigator of cultural regeneration, a *'temple-builder'*, not a military leader but a hieratic figure. Moreover, he hailed from a society pre-dating the Egyptian, Assyrian, Etruscan and Graeco-Roman civilisations.

Moore placed specific focus on the motif of clasped hands, which he discussed in his 1935 article and



3



6. Henry Moore, Study for 'Row of Sleepers', 1941, pencil, wax crayon, coloured crayon, watercolour, wash on paper. 204mm x 165mm. This drawing was made during the Second World War when people were sleeping in London's Underground stations to shelter from the German bombing raids.

7. Henry Moore, The Three Fates, 1983-84, cotton warp, linen and wool weft. 243cm x 350cm. Tapestry woven at West Dean College, West Sussex, based on a drawing made during the 1940s.



imbued with a 'wealth of meaning'. Within Gudea's tightly held palms is an enclosed space of concealed energy. It is argued by Wood that this may be related to notions of creative authority, which Moore identified within his own artistic production. Sumerian sculpture offered Moore both a formal example, in its still and dignified aesthetic, and also an ancient example through which he could mediate ideas of human creativity.

Pre-Columbian Art arguably had an even greater impact on Moore. The stone-carved deities of Mexican sculpture seem to have been the first archetypal influence on the formation of his anti-Classical aesthetic ideal.

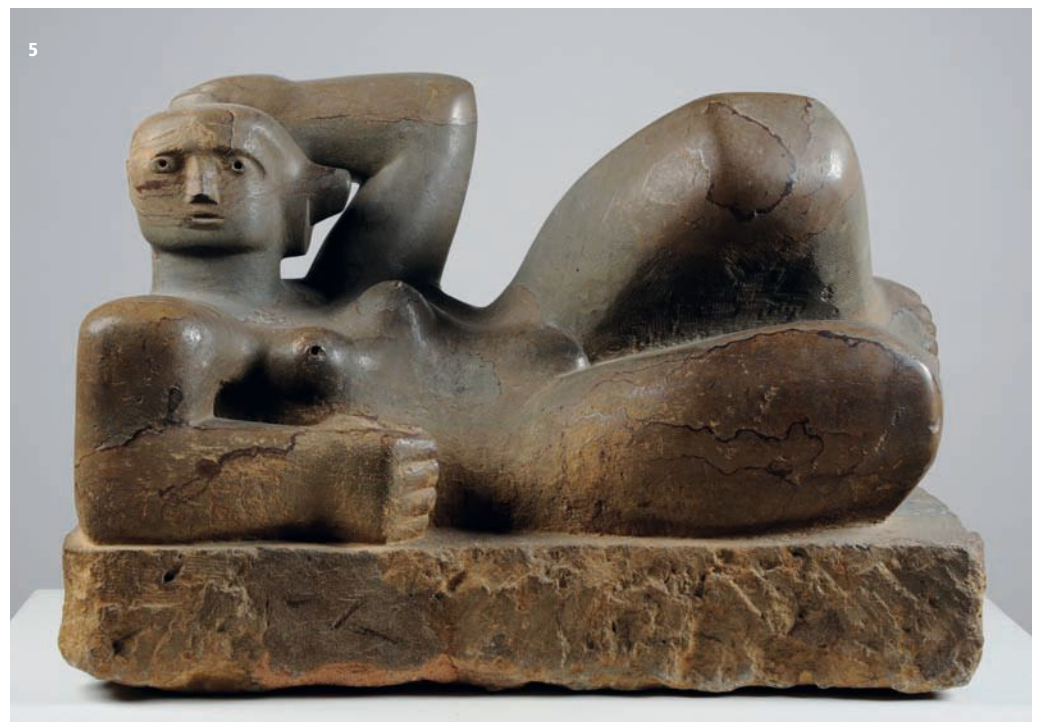
In this so-called 'primitive art' Moore and his contemporaries not only sought a new lexicon of forms, but the production and fabric of these works reinforced their cherished ideas of 'direct carving' and 'truth to materials'. It is notable that in his comments on Aztec sculpture Moore singles out their 'stoniness' for particular praise.

It is a Toltec-Mayan carving of a reclining *Chacmool* figure, which he first encountered in a book,

5. Henry Moore Reclining Figure, 1929, brown Hornton stone. 54cm x 82cm x 37cm. Photograph: courtesy of Leeds Museums & Galleries.

before searching out an example in the British Museum, that is responsible for the development of the artist's iconic *Reclining Figure* of 1929 (5). Carved in native brown Horton stone, the work incorporates the *Chacmool* pose,

which sees the deity reclining on his back with his knees raised and head twisted to the front. In this figure, Moore realises the first major manifestation of a theme that would occupy him for the rest of his career. The subject of





the recumbent figure, which was popular in late Roman sculpture, has a perfect Classical pedigree but Moore's work is deliberately and powerfully anti-Classical, in contrast to later experimentations with the theme. Although

8. Henry Moore and the Mexican painter Rufino Tamayo (1899–1991) visiting the pre-Columbian site of Xochicalco in Mexico in 1953.

such later works are beyond the scope of the exhibition, they can be seen displayed throughout the grounds of the Perry Green estate. Indeed, Moore's development of the reclining figure motif and his relationship to the Classical



tradition changed significantly during the final years of the 1930s and the early 1940s with the onset of the Second World War.

At this time, Moore's ability to make sculpture was limited, and it was through drawing that he expressed and cultivated his ideas. Perhaps his most famous drawings of this period are the so-called *Shelter Drawings* (6). On his way home one evening with his wife Irina, Moore was struck by groups of people wrapped in blankets sleeping in the tunnels of the London Underground – he saw a sea of reclining figures.

His initial sketches were later developed as he became an official War Artist, and complemented by a series of drawings of miners at the Wheldale Colliery where his father had once worked. Not only is it tempting to link these subterranean figures with anthropological notions of cave dwelling, protection and even entombment but one can also read mythological overtones in Homeric themes of the underworld. Formally, the reclining shelterers wrapped in blankets allowed Moore to explore the possibilities of draping the human figure – which further lent them a Greek character.

An explicit response to Greek mythology came towards the end of the War when Moore produced two groups of drawings for Edward Sackville West's *The Rescue* and André Gide's translation of Goethe's *Prometheus*. *The Rescue*, based on Homer's *Odyssey*, was broadcast on BBC radio in 1943 with a musical score by Benjamin Britten. When published in 1944, six drawings by Moore illustrated the deluxe edition. The modern re-telling of the epic tale of Odysseus's heroic resistance in the face of adversity reflected something of the wartime spirit and parallels were drawn between ancient Greece and the international situation.

The Rescue Sketchbook contained ideas on standing figures that would find expression in a number of guises throughout Moore's career. He elaborated the groups of weaving characters into a drawing of the *Three Fates* in 1948, variations of which fill his *Prométhée Sketchbook* and which, in 1983–84, he had woven as a tapestry (7).

The *Prometheus* project was initiated in 1949 and launched at a presentation given by the British Council in Paris in 1951. The concept of a Titan who progressed by reason rather than force and who

had stolen from the gods to help mankind regardless of punishment, appealed to Moore.

Increasingly responsive to public needs during these post-war years Moore's attention turned to traditional humanistic subjects disseminated through the medium of print to reach larger audiences. This was reinforced by a Stoic Classicism which can be detected in a number of his draped figures in the sketchbook.

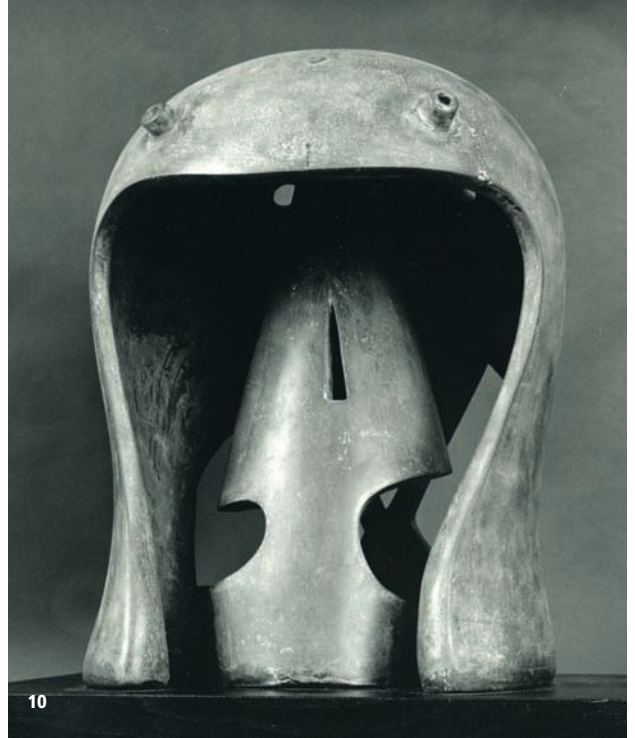
In 1951 a touring exhibition of Moore's work organised by the British Council reached Athens and prompted the artist's first visit to Greece (1). The trip was a catalyst for a body of work produced in the decade that followed with a distinctly Classical influence. Moore's previous rejection of the tradition, which had already begun to diminish in the 1940s, would seemingly be rescinded completely.

His *Draped Reclining Figure* of

1952–53 (11) existed as a maquette before Moore left for Athens, and was worked on vigorously when he returned. In it he synthesises the pose of the *Chacmool* with an agitated drapery that finds its origins in numerous Greek antecedents.

As mentioned, the blanketed figures of the *Shelter Drawings* first introduced the idea of drapery into Moore's work. Now he was able to investigate in sculpture what he had previously only explored through drawing. Moore revelled in the spreading and uneven pleats and wrinkles of drapery, which could stress the sculptural form of the figure and serve to accentuate the body's tension, occasionally distorting yet providing energy.

Moore's *Draped Torso* (12) is a sculpture derived from the *Draped Reclining Figure* – the artist having been taken with the idea of the torso after seeing one of his intermediary models sectioned and cut

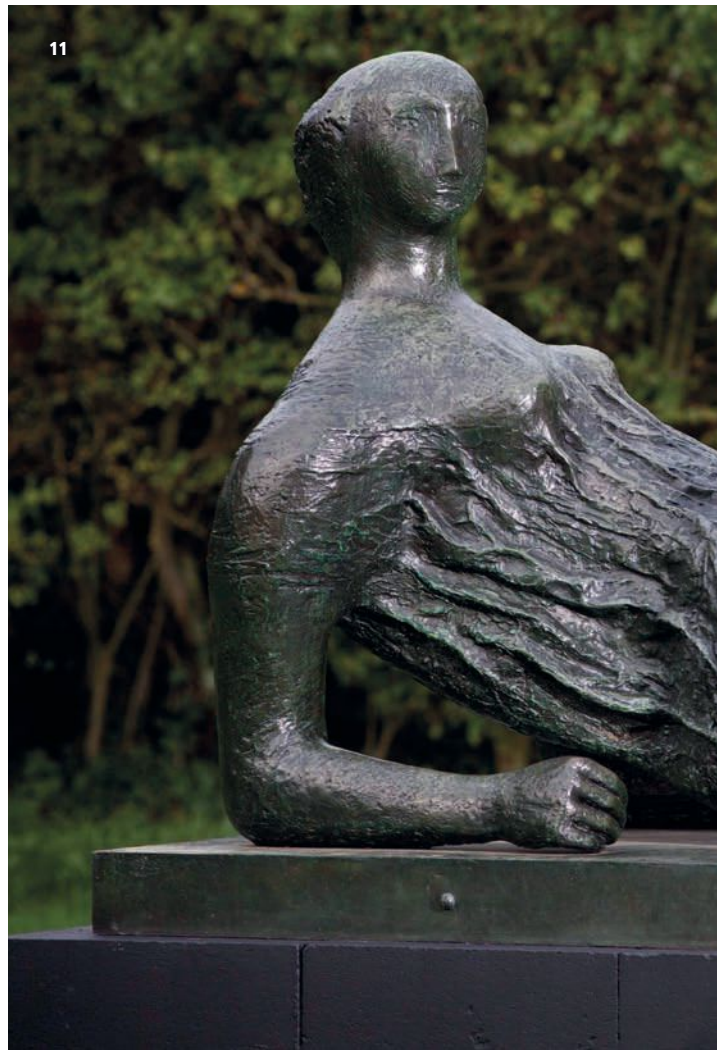


9. Henry Moore, *Warrior with Shield*, 1953–54, bronze. H. 155cm.

10. Henry Moore, *Helmet Head No. 1*, 1950, lead. 41.5cm × 35.5cm × 26.5cm.

for enlargement. This sense of the fragmentary and its connection to the Greek precedents known to Moore, which were almost always headless, limbless or otherwise eroded, was not lost on the artist. Indeed, Moore could be said to take up the poetic theme of the ruin as a channel for modern human emotion (as he had begun to do in the mythological drawings), in his subsequent series of warrior sculptures.

Warrior with Shield of 1953–54 (9), was one of several consciously Greek figures of wounded or



fallen combatants which Moore produced in the 1950s. They, too, resound with a residing trauma of the Second World War and here, where the soldier holds his shield high to ward off attack from above, the recent experience of the Blitz is evoked.

On the whole though, amputated and contorted, these male figures are defiant and dynamic, much like the fragmentary examples of Classical sculpture that inspired them. The ancient round shield also allowed Moore to experiment with a further preoccupation of his, the relationship of internal and external spaces. Inside the curved void of the shield Moore's warrior has a concave, almost bludgeoned chest. While this enclosed hollow conveys notions of bodily sacrifice, it is also reminiscent of the contained power within the clasped hands of Gudea. Moore's fascination with armour and its protection of softer internal forms may date back to his student visits to the Wallace Collection in London, which he described in connection with his series of sculptures, each entitled *Helmet Head* (10). The *Helmet Head* series, which originates in drawings made in 1939, conflate skull with helmet, yet often include

11. Henry Moore, *Draped Reclining Figure*, 1952–53, bronze. L. 157.5cm. Photograph: Jonty Wilde.

12. Henry Moore with his sculpture *Draped Torso*, 1953, bronze, H. 89cm, in his garden at Hoglands, Perry Green, Hertfordshire.

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indistinguishable interior elements. The sculptures are perhaps further evidence of Moore's subversion or reinterpretation of ancient icons to reflect contemporary anxiety.

Even a cursory survey of the life and work of Henry Moore reveals a deep and varied engagement with the ancient world. Trips to

prehistoric sites, such as Stonehenge and the painted caves of Altamira in Spain, and the pre-Columbian site of Xochicalco in Mexico (8), all left their mark on the artist.

Roger Cardinal, in his essay for the exhibition catalogue, *Henry Moore in the Light of Greece* (2000), appraises Moore's debt to the country's cultural heritage, when he says we are but 'plucking out a single thread from within an extremely rich and tangled tapestry'. What is apparent is that what began as a student, with a desire to think about a world tradition of sculpture, rather than just a Classical one, soon incorporated both and, in doing so, themes and forms that transcended time and geography emerged.

In *Becoming Henry Moore* we witness the origins of a visual archive of form and meaning, which would inform the sculptor's work for the rest of his life and nourish in him a sculptural language with which he could address the universal human condition. ■

• *Becoming Henry Moore* is on show at the Henry Moore Foundation in Perry Green Hertfordshire (www.henry-moore.org/whats-on/2017/04/14/becoming-henry-moore) until 22 October 2017 and at the Henry Moore Institute in Leeds (www.henry-moore.org/visit/henry-moore-institute) from 30 November 2017 to 18 February 2018.



Last man *standing*

Bryan Short salutes the achievements of Seleucus I Nicator, one of Alexander the Great's generals, who outlived most of the others and went on to found the mighty Seleucid Empire

1. Roman copy of a Hellenistic bust of Seleucus I Nicator (Victor), marble, 1st or 2nd century AD, found in Syria. H. 24cm. Musée du Louvre, Paris.



By the age of 33 Alexander the Great, King of Macedonia, had built up the largest empire the world had ever seen, stretching from Greece in the West to India in the East. But although the vision may have been his alone, his achievement depended on the support of a group of talented, indomitable men: his generals. When Alexander died in 323 BC, there was no undisputed heir. Instead, he left a vacuum that many of those great men tried to fill, quite literally to '*the last man standing*' as they fought for supremacy.

We have no primary, contemporary texts from those times, but thanks to a few great historians writing in the centuries that followed, supported by some archaeological evidence, we can piece together a reasonably cohesive and reliable narrative of what happened next.

Diodorus Siculus, writing around 50 BC, cites his main sources as Hieronymus of Cardia and Ptolemy, both of whom were contemporaries of Alexander and his successors. Plutarch in AD 100 and Appian in AD 150 used Aristobulus and Ptolemy as their sources. These were eminent and respected chroniclers and can be regarded as reliable.

At the time of Alexander's death, it was customary to stage funeral games to honour the passing of a great man. It is said that when Alexander was asked to whom his empire should be bequeathed, his reply was '*to the best man, for I see that a great combat of my friends will be my funeral games*'.

In fact the generals settled the matter at a great assembly, which became known as the *Partition of Babylon*, where it was agreed that Alexander's half-brother, Philip Arrhidaeus, would become king, with one of the generals acting as regent. This role fell to Perdiccas, favoured by Alexander's revered widow, Roxana, who was pregnant with Alexander's heir. It was also agreed that the many kingdoms within the empire would be distributed among the generals, each to govern as a satrap. The most important were: Egypt, which went to Ptolemy; Macedonia to Antipater; parts of Asia Minor to Antigonus and Eumenes; and Thrace to Lysimachus. These rulers became known the *Diadochi* (Successors).

When news of Alexander the Great's death spread, unrest soon followed. The Upper Satrapies in



the East revolted against their new Macedonian overlords. In Greece, war erupted, led by Athens. In Asia Minor another major revolt was in progress, as Ariarathes, the satrap of Cappadocia, made a bid to recover his kingdom. A similar situation arose in Thrace, with a revolt led by King Seuthes.

All of these various uprisings were eventually suppressed – in Thrace by Lysimachus, in Greece by Antipater, the Upper Satrapies by Pithon and in Asia Minor by Perdiccas himself. Generally, the conquered peoples were well treated, but Perdiccas soon gained a reputation for cruelty. In Asia Minor Ariarathes, his family, friends and officials were captured, tortured and impaled by the regent-general, causing some communities to annihilate themselves rather than to risk falling into his hands.

Ptolemy started his rule well in Egypt, treating his subjects and neighbouring states fairly and receiving pledges of allegiance in return. He had also taken charge of the funeral of Alexander, sparing no

2. The ruins of the Great Colonnade at Apamea in Syria, one of the cities built by Seleucus and named after his Bactrian first wife, Apama.

3. Silver tetradrachm of Seleucus I, Susa Mint, circa 304–295 BC, D. 2.7cm. Obverse: Seleucus is shown wearing a horned helmet – a reference to his saving Alexander the Great from a rampaging bull. Reverse: a winged Nike crowns a battle trophy with a laurel wreath.

4. Silver tetradrachm of Seleucus I, Pergamon Mint, 281 BC. The horned horse, the elephant and the anchor were all symbols of the Seleucid monarchy.

expense on the lavish funeral games and feasting that followed. This gained him many more supporters. It was not long, however, before Perdiccas' desire for sole kingship became apparent, compelling many to form an alliance against him. With his ambitions out in the open he went on the offensive, planning to eliminate Ptolemy first.

This was the beginning of a conflict on a continental scale that would devastate the region for decades. In no time most of Alexander's successors were drawn into it, some willingly and some not. However, Perdiccas' campaign against Ptolemy was such a disaster that he was assassinated by his own men.

With the death of Perdiccas in 321 BC, leaving the need for a new regent, and the birth of Alexander the Great's heir, Alexander IV, in 323 BC, a new assembly was called. But when Antipater, the general in Macedonia, was elected regent, some of the infantry rioted and he was nearly killed by missiles. It was only due to the brave intervention

of Antigonos from Asia Minor and a young infantry captain called Seleucus, that Antipater was able to escape. As a result, the satrapies were redistributed, and Antigonos and Seleucus were well rewarded.

Seleucus was given the satrapy of Babylon, a rich and prosperous nation, with a cultural history that brought it prestige. Antigonos became commander of the royal army but not without reservation, for Antipater appointed his own son, Cassander, as second-in-command, so he could keep a close eye on Antigonos.

No sooner was the assembly concluded than war erupted again. Antigonos was given free rein to wage war on Eumenes in Asia Minor, assisted by Seleucus, who had resources at his command. Seleucus demonstrated his ingenuity by diverting the Tigris and flooding Eumenes' camp, sending his troops into disarray. After a long, arduous campaign, Antigonos defeated Eumenes and set his sights on supreme domination. Antipater had



died of illness and his replacement, Polyperchon, was not seen as a serious adversary. Antigonus therefore set about ousting other satraps and raiding their treasuries, continually paying for more mercenaries and increasing his forces. Antipater's son, Cassander, made a show of support for his commander, Antigonus, so he was free to elevate himself nearer to the rule of Macedonia. Driven by ruthless ambition, he then set about arranging the assassination of all royal contenders, and would thereafter be remembered for the murder of Alexander's family more than for any of his achievements.

In 315 BC Antigonus entered Susa in Babylonia with the blessing of Seleucus, but then demanded to see the administration's accounts. Seleucus had seen the fate of other satraps and suspected this was an excuse for his condemnation and removal, or even his execution. So before he could be constrained, he fled to Ptolemy with a few followers and warned the Egyptian ruler that Antigonus was planning to eliminate all other leaders and to rule alone. He then sent envoys to Cassander and Lysimachus with the same message.

Antigonus was greatly troubled by these events when he learned of a prophecy that Seleucus would return one day and destroy him. So he set about raiding Susa's treasury, gathering 25,000 talents, equivalent to the entire wealth of some nations, to pay more mercenaries, going on to plunder further treasuries.

Envoys were dispatched from Ptolemy, Cassander and Lysimachus to Antigonus, demanding a share of power. Antigonus rejected their demands and told them to prepare for war. But he underestimated his adversaries. Seleucus continued to prove himself as a commander, winning victories on land and sea for which he was honoured by Ptolemy, and so his reputation grew. A revolt that Antigonus had engineered on the Black Sea was suppressed by Lysimachus, while in the south Ptolemy had reinforced all his defences on the approaches to Egypt. Antigonus was hard pressed and decided to entrust command to his son Demetrius, sending him to fight against Ptolemy. At Gaza Ptolemy enlisted the aid of Seleucus, and Demetrius' army was defeated.

Seleucus' belief in himself was boundless. In 312 BC he decided it was time to retake his rightful place



5. Antiochus and Stratonice, 1671–75, by Gerard de Lairesse (1640–1711), oil on panel. 31.6cm x 47cm. Seleucus gives his young wife, Queen Stratonice, to his son, Antiochus, to cure his lovesickness. Rijksmuseum Amsterdam.

6. Silver tetradrachm of Seleucus I, Seleucia on the Tigris Mint, 295–281 BC. Obverse: the head of his patron god, Zeus. Reverse: a battle scene showing the goddess Athena in a chariot urging on the elephants at Ipsus. Note another of his symbols, the anchor, top right.

as ruler of Babylon. With a rousing speech, he inspired his force of just 800 loyal supporters to make the epic journey with him and begin the seemingly impossible task of conquering a country the size of England. But Babylon welcomed the return of Seleucus and promised support, a testament to his previous wise and benevolent rule as satrap.

Antigonus sent his general, Nicanor, with a large army against Seleucus, who routed him in a surprise attack. By now the achievements of Seleucus were making him a living legend. Prophecies of his greatness above all others abounded. Disillusioned with Antigonus, any of the defeated troops were happy to accept an invitation to serve Seleucus.

Seleucus went on to win new lands to the east. When Antigonus heard of these successes, his fear of the prophecy was rekindled, prompting

him to send Demetrius to Babylon to destroy him. But this was fruitless as Seleucus had evacuated Babylon, leaving nothing for Demetrius to gain. With a demoralised force, Demetrius returned empty-handed.

Antigonus and Demetrius did, however, have some successes in Greece and the Eastern Mediterranean, and in Syria, where Antigonus now had the stability and resources to embark on a massive building programme. His jewel was a new great city, Antigoneia on the Orontes in modern Syria. In 306 BC, with no royal rivals left alive to attract a following, Antigonus declared himself and Demetrius kings. Not willing to permit them to claim higher status than themselves, Ptolemy, Seleucus, Cassander and Lysimachus then all followed suit.

With a vast fleet and army, Antigonus and Demetrius made





7. Bust of Seleucus I, bronze, with inlaid eyes, 1st-century Roman copy of Greek original, from Villa Papyri, Herculaneum. H. 56cm. National Archaeological Museum, Naples.

another attempt to conquer Egypt, again failing with heavy losses. Ptolemy celebrated and informed Cassander, Seleucus and Lysimachus. In 305 BC Seleucus mounted a four-year expedition to India, extending his empire as he went, but in his absence, events reached a stalemate. By now the allies had come to regard Seleucus as essential to their success and all seemed to hinge on his return.

While in India, Seleucus made a treaty with Chandragupta, ruler of the largest Indian empire, and received a gift of 500 war elephants. This is perhaps a testament to the greatness of Seleucus, who had risen from being an infantry captain to become a leader who could wield the same influence as Alexander.

In 301 BC Seleucus returned to Asia Minor with a large force that included the now 400 elephants (4) and 100 scythed chariots. There is no chronicle describing the journey from India but it must have been one of the greatest feats in military history. Considering that most of the army and elephants survived 3000 miles, travelling through blistering desert and frozen mountain passes, it dwarfs Hannibal's trip over the Alps some decades later.

The army of Seleucus, including his elephants, and Antigonus met at Ipsus (6) in Phrygia. Demetrius' success in a cavalry charge proved

his undoing. His blind enthusiasm to pursue his enemies left the infantry unsupported. Seleucus cleverly wore them down by making repeated shows of advancing with horses, chariots and elephants. He invited enemy troops to come over to his side. Many did and Antigonus was left with a fatally depleted force. He stood his ground despite all advice and died under a hail of javelins, still the warrior at the age of 80. His son Demetrius escaped and returned to Greece where he hoped to find sanctuary but did not receive the welcome he expected. He had underestimated the Greeks' passion for democracy and was left to wander Asia in isolation with a sickening army.

Yet Seleucus had some admiration for Demetrius and would have preferred to forge an alliance with him rather than take part in further warfare. With this in mind, he married Demetrius' 17-year-old daughter Stratonice. He then offered land treaties but these were rejected by Demetrius. When all attempts at diplomacy failed, Seleucus came for battle. By now the stories of his greatness were known to all. Many on both sides had campaigned with Alexander and remembered the time when Seleucus saved Alexander's life by wrestling a rampaging sacrificial bull to the ground (3).

According to Appian of Alexandria (*circa* AD 95–*circa* 165), Seleucus was tall and powerfully built, and when he removed his helmet on the battlefield and presented himself as a target for Demetrius' mercenaries, inviting them to join him, many did, so impressed were they by his courage and bearing.

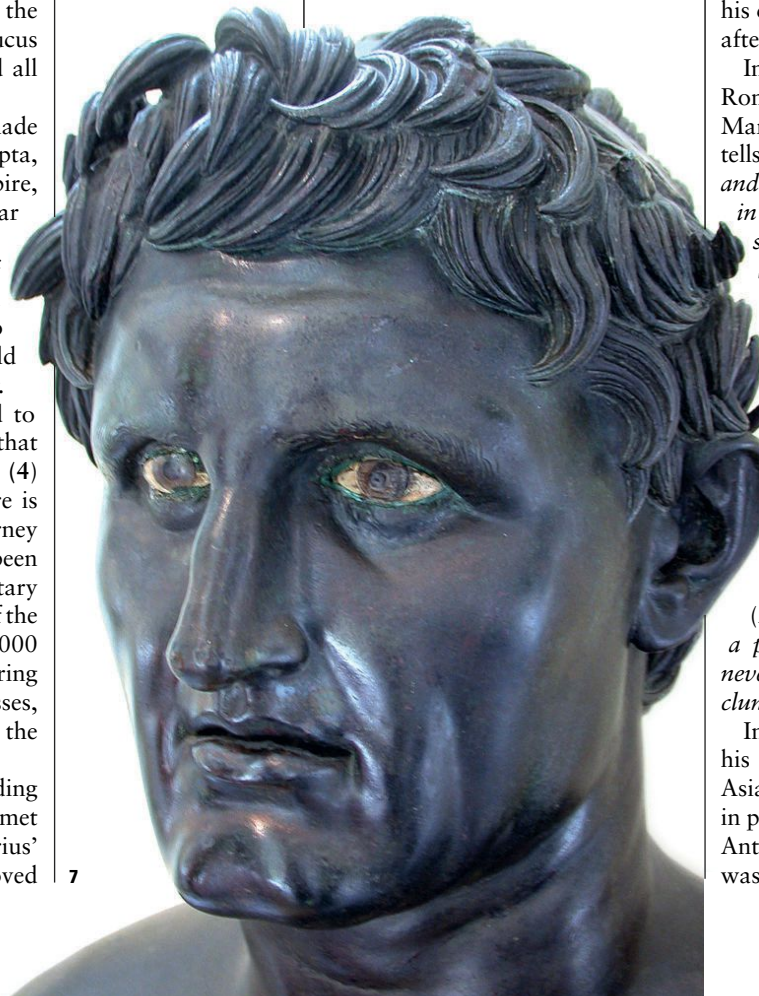
Finally, when Seleucus offered Demetrius royal honours and protection, he surrendered. Seleucus set Demetrius up with his own court and land, but the comfortable life failed to provide the stimulation this great warrior craved. He lost spirit, sank into indolence and drink, became ill and died. Seleucus had refused a large bribe from Lysimachus to execute Demetrius, but now he felt his forbearance had led to his early death and was filled with remorse.

By 297 BC Cassander and Polyperchon had both died of illness. This was now the time of Seleucus, who became known as Seleucus *Nicator* (Victor). He ruled an empire not much smaller than that of Alexander, excluding Egypt, the domain of his great friend Ptolemy. He set about stabilising his realm for peace and prosperity, building dozens of cities and linking them with roads. The city that Antigonus had built, Seleucus moved piece by piece and rebuilt on his chosen site, naming it Antiochia after his son.

In his *Rerum Gestarum*, the Roman soldier and historian Marcellinus (*circa* AD 325–400) tells us: '*Seleucus was a successful and efficient king. For a long time in peace he built cities of great strength and abundant wealth. Syria is famed for Antioch, known to all the world and without a rival, so rich is it in commodities; likewise for Laodicia, Apamea (2), and also Seleucia, most flourishing cities from their very origin.*'

This new infrastructure (in modern Iraq) was not superficial for, some 400 years later, in his *Annales*, the Roman historian and senator Tacitus (AD 58–117) wrote: '*Seleucia, a powerful and fortified city, has never lapsed into barbarism, but clung loyally to its founder Seleucus.*'

In 293 BC Seleucus appointed his son Antiochus king of Upper Asia, to give him a share of power in preparation for his accession. But Antiochus, once a vigorous athlete, was by now a bedridden invalid.



The cause was unknown and the hope was that the appointment would stimulate him. When this failed, the royal physician revealed to Seleucus that his son was, in fact, lovesick for his stepmother, the young Stratonice. Despite his own love for his wife, with her consent, Seleucus handed her to Antiochus in marriage and this cured his illness (5) and he also gave the young couple a portion of his kingdom.

Lysimachus was a compassionate ruler but ruthless when necessary. He still held Thrace and part of Asia. On one occasion when it was reported that his son Agathocles was plotting against him he had him executed. His widow and her supporters pleaded with Seleucus to make war on Lysimachus and take over the rule of the last remaining part of Asia. In 283 BC, Lysimachus was defeated and killed.

In the same year, Ptolemy, a lifelong friend of Seleucus, died peacefully after a long and prosperous reign. He willed Egypt to his younger son, an act which compelled his eldest, Ptolemy Ceraunus, to flee Egypt. Ceraunus went to Seleucus, who took him in and gave him sanctuary for the sake of his deceased friend. In 281 BC Seleucus ignored the prophecy



that entering Europe would be perilous for him, and he crossed the Hellespont to assert his authority in Thrace. With tragic irony he was then stabbed in the back by Ptolemy Ceraunus, whom he had trusted to accompany him alone, without bodyguards; Seleucus was 77.

Alexander's legacy was a desperate and destructive state of war that lasted many years but, thanks to Seleucus, some of his nobler intentions were revived. With the blending of indigenous and Hellenistic cultures, his empire prospered from the new Hellenic-style cities and communication

8. Map showing the diminishing Seleucid Empire in 200 BC. After the death of Seleucus I in 281 BC, his territories were gradually eroded and parts of Anatolia and Bactria were lost.

9. A miniature showing Seleucus and his army on the move, one of 250 illustrations in Pseudo-Callisthenes' *Romance of Alexander the Great*, Byzantine, mid-late 14th century. 33.4cm x 24.6cm x 8.5cm. Library of the Hellenic Institute of Byzantine and Post-Byzantine Studies in Venice. Callisthenes, great uncle to Aristotle, was the chronicler of Alexander the Great's journeys to the east. *The Romance of Alexander* by Pseudo-Callisthenes is a compilation of stories that by the Middle Ages had become the most popular secular book in the Byzantine world, translated into 11 languages.

All images: Wikimedia Commons.

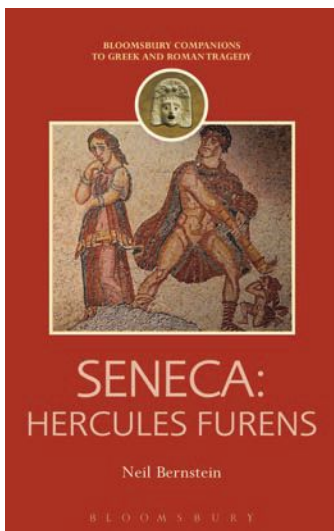
infrastructures. Improved productivity and free trade were promoted, supported by a high standard of coinage (3, 4 and 6), that was trusted and accepted internationally. The administration was well-organised, with rational laws and good record-keeping. Antiochea became Antioch, one of the most important cities in international affairs. The Seleucids created a dating system that was still in use 1000 years later.

The arts and sciences developed by the Classical Greeks were adopted and encouraged, including sculpture, architecture, libraries, museums, literature, philosophy, astronomy and more. Some 200 years earlier, when Xerxes sacked and burned Athens, he had their books transported back to Persia; Seleucus returned all the books, for which he was made an honorary citizen of Athens.

The Seleucid dynasty ruled over a diminishing empire (8) for more than 250 years, remaining almost purely Macedonian to the last. Much of the eastern part of the empire was conquered by the Parthians, under Mithridates I in the mid-2nd century BC, but the Seleucid kings continued to rule a rump state from Syria, until the invasion by the Armenian king Tigranes the Great and their ultimate overthrow by the Roman general Pompey in 63 BC. Seleucus was greatly admired by later generations of Romans and busts of this great leader (1 and 7) have been found on Roman sites.

With all the advantages of his royal birthright, Alexander (9) is rightly acknowledged for his great achievements but, given his humble beginnings, Seleucus deserves our respect even more and should not be allowed to fade from history. ■





Seneca: Hercules Furens

Neil Bernstein

Bloomsbury

168pp, 15 black-and-white illustrations

Hardback, £65

The *Bloomsbury Companions to Greek and Roman Tragedy* series offers excellent, short, accessible guides, written by experts, to the context, themes and reception of ancient tragedies. The latest title by Neil Bernstein, Professor of Classics and World Religions at Ohio University, is no exception.

Bernstein is the author of several works on Roman literature and identity including *Ethics, Identity and Community in Later Roman Declamation* (OUP, 2013) and *In the Image of the Ancestors: Narratives of Kinship in Flavian Epic*, (University of Toronto Press, 2008). Now, he puts *Hercules Furens* (a gripping retelling of how Hercules killed his family) by Seneca, the Roman dramatist, Stoic philosopher and tutor to Nero, under the spotlight.

Though one of the most popular heroes in Graeco-Roman mythology, this troubling episode in Hercules' story is sometimes overlooked in modern versions of his Labours. It was, however, very well-known in antiquity and would have come as no surprise to Seneca's audience when he wrote the tragedy in the middle of the 1st century AD. As the modern reader may be unfamiliar with *Hercules Furens*, this guide opens with a helpful summary of the plot.

Bernstein then explores the

tragedy's major themes and aspects that are typical of Seneca, such as an interest in rhetoric over dramatic tension (which comes not from potential unexpected outcomes but through characters dealing with their conflicts) and the retelling of an already well-known plot.

The most important conflict is Hercules' debate over whether or not he should kill himself, which prompts a look at the play against the backdrop of contemporary mores surrounding *virtus* (the concept of excellence in character, manliness and valour) in 1st-century Rome: for many in ancient Rome, suicide was the honourable thing to do. The elderly Seneca himself died by his own hand (on Nero's orders) in an act that has attracted the attention of artists ever since and has been hailed as an example of a Stoic suicide.

As well as suicide, other themes discussed include madness and the passions, courage and violence, ancestry and identity, and moralisation. There is a particularly fruitful look at Hercules as portrayed in other ancient literature, focusing on the different strands of his character: a monster-slaying hero, a model of exemplary morals, and a madman and child-killer.

Seneca's predecessors Homer, Euripides, Virgil, Aristophanes, Plautus, Horace and other writers are all considered, showing the development of different facets of the hero over the centuries and how Seneca drew selectively from earlier traditions in his depictions of Hercules and Juno. Also covered is how *Hercules Furens* ties in with its author's career and wider philosophy.

But Bernstein takes *Hercules Furens* beyond antiquity and examines the impact of Seneca's tragedy. More recent characterisations of Hercules, such as the delightful Disney film, *Hercules* (1997), show a tendency to shy away from his madness. As the author concludes: 'We prefer to watch a simpler Hercules in the 21st century rather than contemplate Seneca's grim insight that the hero can be remade into his own worst enemy.' This powerful 'grim insight' has not

been altogether overlooked by dramatists through the centuries. For instance, aspects of the Senecan portrayal of Hercules' passions, guilt and madness seem to have had some influence on Shakespeare's *King Lear*, *Macbeth* and *Hamlet*.

With all quotations given in translation, a chronology of key moments in Seneca's life and the reception of the play, adept handling of relevant recent scholarship, and a discussion on various elements concerning staging the tragedy, this book provides an invaluable overview of *Hercules Furens*; it is the go-to guide for newcomers with no knowledge of Latin.

Lucia Marchini

Canidia, Rome's First Witch

Maxwell Teitel Paule

Bloomsbury

232pp, four black-and-white illustrations

Hardback, £85

One of the most elegant of the Roman poets, Horace, is known for his caustic wit as well as his exquisite grace. Writing in the 1st century BC, during the emergence of the empire, he rose from his humble origins as the son of a freedman to become one of the leading lyric poets of the day, well established among prominent figures in society.

He wrote poems praising Augustus, charming odes about love and, as this book explores, several verses on a less salubrious subject: Canidia the witch. In his book, Maxwell Teitel Paule, Assistant Professor of Ancient and Classical Studies at Earlham College, pays careful

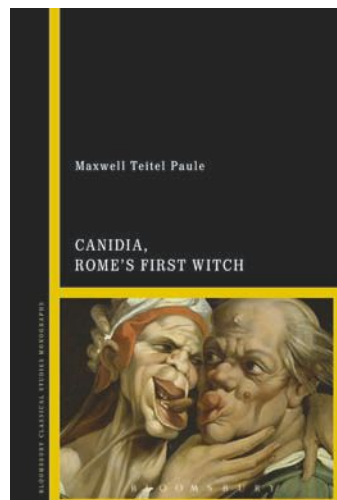
attention to Canidia, arguing that she has not yet received proper treatment in scholarship. This is despite her being one of the most notable witches in Latin literature, featuring heavily in three poems by Horace (*Satire* 1.8 and *Epodes* 5 and 17) and being explicitly mentioned in three more (*Epode* 3, *Satires* 2.1 and 2.8).

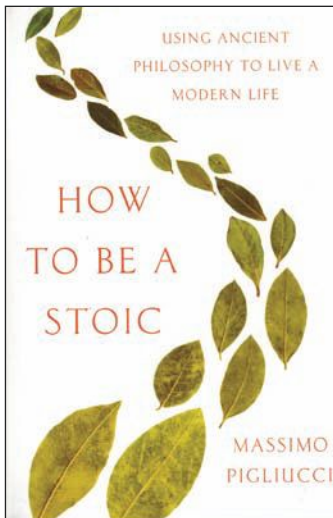
The author rebuts previous lines of enquiry that have focused on connecting Canidia to a historic figure, most popularly a perfume-seller from Naples and ex-lover of the poet, Gratidia. He also offers a fascinating comparison of English and Latin vocabulary, which can cause problems in studies of ancient witches, given relative paucity of relevant terms in the modern vernacular compared to the multitude of words, such as *venefica*, *lamia*, *saga* and *striga* meaning 'witch' in Latin.

The book presents each of the poems featuring Canidia in turn, with a chapter each devoted to those in which she appears prominently, and her lesser mentions forming the final chapter. The chapters open with the Latin text of the poem in question and a full translation by the author.

In the first of these poems to be published, *Satire* 1.8, Canidia intrudes into the gardens of Maecenas (Horace's literary patron and the friend and advisor of Augustus) and attempts to practise magic there. She is driven away by the apotropaic phallus of a statue of Priapus (which acts as the protector of the Gardens of Maecenas). This episode is taken to reflect Horace's own struggle with writing satire. *Epode* 17 also has a strong literary component. In this poem, Canidia can be seen as the embodiment of the *Epodes* and Horace's treatment of her here, in the last of his *Epodes*, serves as the conclusion of his iambic poetry.

Of particular interest is the discussion on *Epode* 5. Here, Canidia is compared with ancient child-killing demons. Her various demonic traits (childlessness, association with nocturnal birds of prey, sexual perversion and the harvesting





of internal organs) are analysed and a thematic comparison between Horace's poem and Virgil's *Eclogue 4* is made. What stands out most in this rich study of the poem, though, is the considered analysis of *Epode 5* as a commentary on civil war in a collection of poems that, as a whole, concerns itself with this grave and timely topic, one that weighed heavily on Roman minds.

Throughout the book, the close readings of the poems bring out key stylistic details, Horace's influences, and Roman attitudes towards witches. Latin and Greek passages are quoted, but also translated so it is not necessary to know the original language to benefit from this robust and insightful study.

The comprehensive treatment of Canidia makes this book a most welcome contribution to Horatian scholarship, and one that will be of use to researchers on witches in literature.

Lucia Marchini

How To Be a Stoic: Using Ancient Philosophy to Live a Modern Life

Massimo Pigliucci

Basic Books

278pp

Hardback, £20/\$27

We are not sardonic in the way of the ancient Sardinians, whose habit of disposing of their unwanted population by poison produced a death rictus resembling that of somebody today who has made an acerbic comment. Nor are we cynical in the way of the ancient Cynics who, rather than looking for reasons to believe nothing at all like a

modern cynic, searched for the virtuous life and found it in simplicity, even if it meant living in a large ceramic jar like Diogenes of Sinope. And the pleasures of the ancient Epicureans were more intellectual than gastronomic. But we may, Massimo Pigliucci shows in this intriguing and droll book, be stoical in the way of the ancient Stoics – providing, that is, we know what they really thought.

Pigliucci, an Italian-born professor of philosophy at City College of New York, argues that Stoicism, the philosophical preference of Seneca, Epictetus and Marcus Aurelius, remains a valuable resource in our time. Stoicism is about more than being stoical; as with Cynicism, self-restraint is a means to the end of virtue, and a contented and well-lived life.

The central idea in Pigliucci's account is the 'dichotomy of control'. If we can rationally identify those aspects of life that are under our control, and those that are beyond it, then we can apply thoughts and actions where they will be productive, whether in philosophy, in relationships or at work. The same idea can also be found in Buddhism, Judaism and in Christianity, for example in the *Serenity Prayer* of Reinhold Niebuhr (1892–1971) – or so Pigliucci believes. And should atheists feel the need to accept what they cannot control, the Stoic idea of 'universal causality' is compatible with both science and unbelief, too.

Stoicism is named after the *Stoa Poikile* (Painted Stoa) in Athens, where Zeno of Citium began teaching around AD 300. Zeno had learnt his ideas from Crates, a Cynic and pupil of Diogenes of Sinope.

Stoicism 'struck a middle ground between Aristotelianism and Cynicism, while at the same time strongly rejecting Epicureanism,' says Pigliucci. First, we have the 'pragmatic' Aristotelians who accepted that limited possessions were necessary for the Socratic goal of *eudaimonia*. Then, we have the Cynics, who were ascetics and the Epicureans, who rationed their pleasures. But the Stoics 'elaborated a way to recover

(and yet put into perspective) what most people would consider desirable essentials'.

Pigliucci's conversational style combines imaginary dialogues with his favourite Stoic, Epictetus, a droll habitué of the late Roman school; ruminations on history, philosophy and the brain; modern case studies; and practical advice for the cultivation of proper Stoicism in the face of modern life. Epictetus seems to have had a tremendous sense of humour. 'Death is necessary and cannot be avoided,' he wrote. 'I mean, where am I going to get away from it?'

The explication of Stoicism is fascinating, but not all of the historical examples work. Hopefully, most of Pigliucci's readers will not find themselves in Captain James Stockdale's position, of using Stoicism to resist torture and imprisonment by the Viet Cong. Similarly, a Stoic attempt to solve the 'problem of evil' founders on another extreme case study. Arguing that morally bad acts follow from insufficient thought, Pigliucci cites Hannah Arendt's 'banality of evil' thesis. But recent research has conclusively established that Arendt misread Eichmann's motives. Eichmann, we now know, gave a great deal of thought to committing morally bad acts.

Still, for those of us fortunate enough to face the ordinary dilemmas of love, death and work, Stoicism emerges as a fresh and rewarding path. And budding Stoics seeking to resist what a fictional philosopher called the 'slings and arrows of outrageous fortune' will enjoy the practical exercises, too.

Dominic Green

The Nine Lives of John Ogilby: Britain's Master Mapmaker and his Secrets

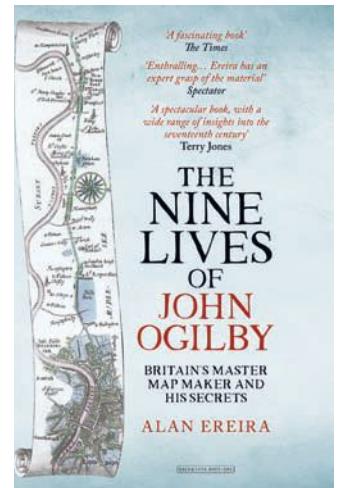
Alan Ereira

Duckworth

356pp, 41 black-and-white illustrations

Hardback, £25

A road, as the Romans knew, is spatial proof of power, a means to the end of government. When the Romans left Britannia, the state of the roads declined and,



it is commonly believed, the geography, both mental and political, declined too. The roads were still in bad repair in the mid-17th century, when the shadowy polymath, John Ogilby, took to the highways and byways of England and Wales to compile his 'road-atlas', *Britannia*, for Charles II.

But, as Ereira argues in his fast-moving and ingenious *The Nine Lives of John Ogilby, Britannia*, published in 1675, was more than a Restoration road map. He argues that the 100 maps it contained were not just 'an instrument of conquest and of government', they had 'a secret agenda' that 'went to the heart' of making a modern state.

Variouly a dancer, lawyer, soldier, sea captain, impresario, poet and publisher, Ogilby survived war, shipwreck and a knee injury that ended his dancing career. He built the first theatre in Ireland with his own money and, in 1666, saw the Great Fire of London at firsthand. But it is his 'ninth life' as a 'secret agent' that fascinates Ereira. After the Restoration of 1660, Ogilby became Royal Cosmographer to Charles II but, instead of studying heavenly bodies, he focused instead on earthly pathways.

He identified the Peutinger Table, a schematic diagram of the 4th–5th-century Roman road network, which he used as the basis for his map. The Peutinger Table shows the distance between towns from Ireland to India yet, says Ereira, it is not a road map. Nor is the Gough Map, a 14th-century map that measures the way-stations between London and

York in terms of leagues (a league being an hour's travelling on a good day). People did not need road maps until the modern age. Merchants went by sea whenever possible and, if they travelled overland, they were guided by 'networks of colleagues'. The word 'travel' did not exist until the 15th century and its derivation from *travail*, suggests that suffering was involved even during a short journey. In the county maps of John Speed's *Theatre of the Empire of Great Britain* (1611), towns are shown without connecting roads.

Ogilby's map shows the human and physical geography between towns. Using a dimensurator wheel of the kind still used by surveyors, he produced highly accurate measurements of roads that barely existed. *Britannia's* scale, one inch to one mile, was still being used by the Ordnance Survey in the 1970s.

He claimed that Britannia was meant to foster 'Commerce and Correspondency', but Ereira detects a discreet political purpose. To recover the throne after the Cromwellian republic, Charles II had consented to parliamentary limits on his authority but, in 1669, he tried to become the 'absolute master of his land', an absolutist like his brother-in-law, Louis XIV of France. He signed a secret treaty with Louis XIV, promising to 'reconcile himself with the Church of Rome' and accept French troops on his territory in case of rebellion.

Ereira assembles a convincing case that *Britannia* was a blueprint for Charles II's absolutist kingdom. The port of Liverpool, a 'Puritan stronghold', is not, for example, on the map. Instead it is replaced by its reliably Catholic neighbour Chester as the departure point for Ireland. Aberystwyth is on the map not just because of its silver mines, but also because it was a potential landing-stage if Charles II had to ferry over troops from Ireland.

The king's treaty remained secret for 100 years, long after the Glorious Revolution of 1688 thwarted the chances of an absolutist Restoration. The modern state grew regardless. Ogilby fostered it, by changing the nature of travel and tying mental and political geographies more successfully than any mapmaker since Roman times. Ereira's book brings Ogilby's career to life, intrigue and all.

Dominic Green

CLASSICAL CONUNDRUMS

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

Can you guess the correct definition of these words from the following three options?

1) libum (Latin)

- A) a cake, pancake
- B) a maggot
- C) an offering

2) phoinos (Ancient Greek)

- A) daylight
- B) a youth between boyhood and manhood
- C) blood-red, blood-stained

3) derosus (Latin)

- A) hard, obdurate
- B) gnawed away, nibbled
- C) toothless

4) peleia (Homeric Greek)

- A) a wild pigeon
- B) a drinking vessel
- C) a leather pouch

5) paenulatus (Latin)

- A) a small, low cloud
- B) a hair comb
- C) wearing a travelling cloak

6) stiphros (Ancient Greek)

- A) unsettled weather
- B) wool taken from a dead sheep
- C) close-pressed, compact

7) unciola (Latin)

- A) a small cavity in a rock
- B) a paltry twelfth
- C) the paunch of a pig

8) delino (Latin)

- A) to rub away, rub off, remove
- B) to prepare for battle
- C) to command a horse

9) kirkos (Homeric Greek)

- A) a roof
- B) a swan
- C) a hawk or falcon which flies in circles

10) stolis (Ancient Greek)

- A) a garment, robe
- B) a pathway up to a steep hill
- C) a stomach ache

11) venetus (Latin)

- A) a person who enjoys eating fine food, a glutton
- B) sea-coloured, of a marine blue
- C) revered, honoured, respected

12) kanacheda (Ancient Greek)

- A) with a sharp, ringing noise
- B) the bend in the knee
- C) rude, blunt

• 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 cake, pancake. 2 (C) blood-red, blood-stained. 3 (B) gnawed away, nibbled. 4 (A) a wild pigeon. 5 (C) wearing a travelling cloak. 6 (C) close-pressed, compact. 7 (B) a paltry twelfth. 8 (A) to rub away, rub off, remove. 9 (C) a hawk or falcon which flies in circles. 10 (A) a garment, robe. 11 (B) sea-coloured, of a marine blue. 12 (A) with a sharp, ringing noise.

UNITED KINGDOM

BRISTOL

Skeletons: Our Buried Bones

This touring exhibition organised with the Museum of London and Wellcome Trust, brings together 12 skeletons from Bristol and London to demonstrate what analytical techniques can reveal about long-dead individuals. Among the remains on display are those of a young man given a simple burial in South Gloucestershire 3500 years ago, a Roman couple sharing a stone coffin, and a girl from a Victorian burial ground.

M Shed

+44 (0)117 352 6600

(www.bristolmuseums.org.uk)

Until 3 September 2017.

CHATSWORTH, Derbyshire

House Style: Five Centuries of Fashion at Chatsworth

Stunning pieces from the Devonshire Collection – including paintings, garments, jewellery, archival material, designs and textiles – are used to explore the history of

dress. They offer an insight into the style of notable figures, such as Bess of Hardwick, Georgiana, Duchess of Devonshire, Adele Astaire, Deborah Devonshire and Nancy Mitford. The work of designers like Christian Dior, Gucci, Erdem and Alexander McQueen appear alongside livery, uniforms, coronation robes and fancy-dress costumes. Rare theatre costume designs from the 1660s, made by Inigo Jones, are also on show.

Chatsworth

+44 (0)1246 565300

(www.chatsworth.org)

Until 22 October 2017.

CAMBRIDGE

Elephants, Deities and Ashoka's Pillar: Coins of India from Antiquity to the Present

Celebrating 70 years of Indian independence, this exhibition uses coins and banknotes (from the Fitzwilliam's numismatic collections) to chart cultural, religious, economic, and political developments in India from the 4th century BC to the 20th century.

Fitzwilliam Museum

+44 (0)1223 332900

(www.fitzmuseum.cam.ac.uk)

Until 1 October 2017.

EDINBURGH

Beyond Caravaggio

The dramatic masterpieces of Caravaggio (1571–1610) were greatly admired by artists in his lifetime and in the decades following his death. This collaboration between the National Gallery, London, the National Gallery of Ireland and the National Galleries of Scotland, brings together works not only by Caravaggio but also by his European followers, such as Gentileschi, Ribera, Valentin and Ter Brugghen. Together they show the influence his use of light and composition had on other artists.

Scottish National Gallery

+44 (0)131 624 6200

(www.nationalgalleries.org)

Until 24 September 2017.

LIVERPOOL

Ancient Egypt: A Journey Through Time

One of the UK's leading collections of ancient Egyptian and Nubian antiquities is on display once more in a new gallery at Liverpool's World Museum. The gallery has increased in size, with around 1000 artefacts on view, including many objects that have not been displayed before. Among the highlights are the *Book of the Dead* of Djed-hor, who lived near the great temple of Horus at Edfu and who was buried circa 332 BC, and the painted coffin of



a man named Haty (below left) from 8th-century BC Thebes.

World Museum

+44 (0)151 478 4393

(www.liverpoolmuseums.org.uk)

Ongoing.

LONDON

Desire, love, identity: exploring LGBTQ histories

Marking the 50th anniversary of the passing of the Sexual Offences Act that partially decriminalised homosexuality in England and Wales, a selection of objects ranging from 9000 BC to the present have been brought together to chart diverse experiences of love, sex and identity across cultures and across time. Among the exhibits are a silver medallion depicting the emperor Hadrian, minted in Rome in AD 119–22, and a coin showing his lover Antinous, from AD 130–38, (both above), images of Sappho and modern campaign badges. A marked trail explores this theme through key objects, such as the Warren Cup, in the permanent collections.

British Museum

+44 (0)20 7323 8299

(britishmuseum.org)

Until 15 October 2017.

Bloomsbury Art & Design

In the early 20th century the Bloomsbury Group were busy producing beautiful paintings and applied arts. Artists, such as Duncan Grant and Vanessa Bell, designed bold rugs, upholstery, ceramics and painted furniture. It was Roger Fry who opened the Omega Workshops in 1913, spurring the artists on to create such pieces for the home. He bequeathed many works to the newly formed Courtauld Institute of Art in 1935 and this helped form their significant Bloomsbury Group collection. A wide range of objects is on show, highlighting the lively creativity of their makers in contrast to the sombre Edwardian aesthetic prevailing at the time.

Courtauld Gallery

+44 (0)20 7848 2526

(courtauld.ac.uk)

Until 21 September 2017.



Substance and Shadow: Alberto Giacometti Sculptures and their Photographs by Peter Lindbergh

Giacometti's highly distinctive, elongated sculptures have been captured in black and white photographs by Peter Lindbergh, and both are on show in this fine exhibition. The photographs capture Giacometti's bronzes and plasters from the Kunsthaus Zurich (the leading Giacometti collection held by a museum) and explore the relationship between the ancient medium of sculpture and the modern medium of photography.

Gagosian, Britannia Street

+44 (0)207 841 9960

(www.gagosian.com)

Until 22 July 2017.

Syria: A Conflict Explored

When the Imperial War Museum was established in 1917, its purpose was to record the contemporary conflict, namely the First World War. Now, in its centenary year, the museum is embarking on *Conflict Now* – a series of events focusing on current developments. The first, *Syria: A Conflict Explored*, consists of exhibitions and events charting the ongoing upheaval in Syria. One display, *Syria: Story of a Conflict*, examines the origins and impact of the conflict; another, *Sergey Ponomarev: A Lens on Syria*, showcases images by this Pulitzer prize-winning Russian photographer. His images offer us an insight into life in government-controlled areas of Assad's Syria and the plight of Syrian refugees.

Imperial War Museum London

+44 (0)20 7416 5000

(www.iwm.org.uk)

Until 3 September 2017.

Chris Ofili: Weaving Magic

Artist Chris Ofili has turned to tapestry for the first time with his commission from the Clothworkers' Company. Drawing inspiration from Classical mythology, contemporary figures, and the magic and stories of the Trinidadian landscape, the artist has created a colourful work in collaboration with the Dovecot



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© THE TRUSTEES OF THE BRITISH MUSEUM

ROYAL COLLECTION TRUST / © HER MAJESTY QUEEN ELIZABETH II 2017



**Giovanni Da Rimini:
An Early 14th-Century
Masterpiece Reunited**

A recent purchase by the National Gallery, acquired in 2015 with the assistance of US philanthropist Ronald S Lauder, the well-preserved panel *Scenes from the Lives of the Virgin and other Saints*, 1300–05 (below) by Giovanni da Rimini (active 1292–1336) is on public display for the first time. The exhibition explores this exquisite, rare oil painting on a panel in the context of a brief artistic flourishing in the early 14th-century

Tapestry Studio. After its unveiling at the National Gallery (where it is on show alongside sketches and preparatory designs), the tapestry will move to its permanent home at the Clothworkers' Hall.

National Gallery
+44 (0)20 7747 2885
(www.nationalgallery.org.uk)
Until 28 August 2017.

Rimini. The National Gallery's panel is thought to be half of a diptych and will be joined by what is believed to be the other half, *Scenes from the Life of Christ*, from the Galleria Nazionale d'Arte Antica, Rome.
National Gallery
+44 (0)20 7747 2885
(www.nationalgallery.org.uk)
Until 8 October 2017.



THE NATIONAL GALLERY, LONDON. ACQUIRED WITH A GENEROUS DONATION FROM RONALD S. LAUDER, 2015 © THE NATIONAL GALLERY, LONDON



**The Encounter: Drawings from
Leonardo to Rembrandt**

A spectacular selection of fine portrait drawings by Old Masters from across Europe offers an insight into the intimate encounter between sitter and artist. Among the 50 works on show are drawings by Leonardo, Dürer, Rembrandt, Rubens and Hans Holbein the Younger, such as the latter's portrait of Sir John Godsalue, circa 1532–34 (above left). Exhibiting exceptional draughtsmanship, a wide range of people are captured in the portraits. Some (such as Henry Parker, Rubens and Hans Holbein the Younger) can be identified, others are unknown friends, pupils or people in the street. Also displayed are the tools and media used for these drawings, including metalpoint and coloured chalks.

National Portrait Gallery
+44 (0)20 7306 0055
(www.npg.org.uk)
From 13 July to 22 October 2017.

Balenciaga: Shaping Fashion

The influential Spanish designer Cristóbal Balenciaga (1895–1972) developed some famous shapes in fashion such as the tunic, the sack, the baby doll and the shift dress. After starting up in San Sebastian,

he opened his famous fashion-house in Paris 80 years ago, but the 1950s and 1960s are considered his most creative years and are the focal point of this show. As well as garments and hats by Balenciaga and his followers, X-rays (examining how innovative structures were achieved), sketches, patterns and fabric samples are on view. There are also charming photographs, such as *Dovima with Sacha*, *cloche and suit* by Balenciaga, *Café des Deux Magots, Paris, 1955*, by Richard Avedon (above) to amuse. Mainly drawn from the V&A's own Balenciaga collection begun by Cecil Beaton in the 1970s, the clothes on show bear witness to a versatile designer who could create everything from ballgowns to gardening shorts for a high-profile, exclusive clientele.

Victoria & Albert Museum
+44 (0)20 7942 2000
(www.vam.ac.uk)
Until 18 February 2018.

UNITED STATES

BOSTON, Massachusetts

Past is Present: Revival Jewellery
Jewellery designers, such as Cartier, have often looked back at antique forms for inspiration – as in his 1924 winged scarab brooch (below). Reviving such ancient adornments



VINCENT WULVERYCK, CARTIER COLLECTION © CARTIER. COURTESY, MUSEUM OF FINE ARTS, BOSTON

PHOTOGRAPH BY RICHARD AVEDON © THE RICHARD AVEDON FOUNDATION

EUGENE AND CLARE THAW COLLECTION, FENIMORE ART MUSEUM, COOPERSTOWN, NY, PHOTO: JOHN BIGELOW TAYLOR, NYC

became particularly popular in the 19th century with designers, such as Castellani, Giacinto Melillo and Eugène Fontenay, who were influenced by newly excavated artefacts. This exhibition charts 4000 years of jewellery history, balancing Egyptian, Classical and Renaissance treasures with their modern counterparts. The Cartier scarab brooch, for example, is paired with an Ancient Egyptian winged scarab (740–660 BC). Also on show is a Bulgari necklace from the 1980s incorporating ancient Macedonian coins, and a 2002 pendant by Italian goldsmith Akelo that makes use of an Etruscan granulation technique.

Museum of Fine Arts

+1 617 267 9300
(www.mfa.org)
Until 19 August 2018.

LOS ANGELES, California

Eyewitness Views: Making History in Eighteenth-Century Europe

Whether they are carefully planned meetings of leading figures, people at play, or natural phenomena, key events in the 18th century were documented by artists. In European centres painters, such as Canaletto, were commissioned to capture these historic moments. The Venetian carnival, the eruption of Vesuvius, and *The Flooding of Piazza Navona*, 1756 (below) by Giovanni Paolo Panini, were all newsworthy scenes worth recording.

Getty Center
+1 310 440 7300
(www.getty.edu)
Until 30 July 2017.

Illuminating Women in the Medieval World

Female figures of many kinds decorate the pages of medieval



manuscripts – and in more ways than one. Some wealthy and high-status women commissioned books, others illuminated them. Many more women – encompassing virtuous nuns and saints, sinful adulterers, romantic lovers, nurturing mothers, and more – were depicted in these illuminations. The varied use of the female figure reveals a fascinating array of attitudes towards women in the medieval period.

Getty Center
+1 310 440 7300
(www.getty.edu)
Until 17 September 2017.

NEW YORK, New York
American Indian Art from the Fenimore Art Museum: The Thaw Collection

Eugene and Clare Thaw's collection of Native North American art spans many centuries and a wide range

of art forms. Sculpture, basketry, textiles, ceramics, paintings, drawings and decorative arts are all represented in this selection of 38 highlights from their collection. A Lakota (Sioux) war record painted on animal hide around 1880 (above), a waterproof Kamleika garment (or parka) made from sea-mammal gut, and a whelk shell gorget (circa 1100–1400) carved by a Mississippian sculptor show the diversity of Native American artworks.

Metropolitan Museum of Art
+1 20 27 37 45 15
(www.metmuseum.org)
Until 8 October 2017.

WASHINGTON DC
America Collects Eighteenth-Century French Painting

Many 18th-century French paintings that have ended up in collections across America owe their fate to

Napoleon's older brother, Joseph Bonaparte. When he fled across the Atlantic in 1815, Joseph Bonaparte took his collection of art by the likes of Jacques Louis David, Élisabeth Louise Vigée Le Brun, Hubert Robert and Jean Honoré Fragonard with him. He put them on public display, igniting a widespread passion for French art across the United States. Portraits, landscapes, still lifes and scenes from antiquity and Classical mythology – such as Louis Jean François Lagrenée's *Pygmalion and Galatea*, 1784 (below) and François André Vincent's *Arria and Paetus*, 1784, both by famous and less well-known artists, all became hugely popular.

National Gallery of Art
+1 20 27 37 42 157 15
(www.nga.gov)
Until 20 August 2017.

AUSTRALIA
MELBOURNE

Gods, Myths and Mortals: Greek Treasures Across the Millennia from the Benaki Museum

On long-term loan from Athens' Benaki Museum, a spectacular array of artefacts traces 8000 years of Greek civilisation – from Neolithic pottery, Cycladic sculpture and Mycenaean jewellery, to Byzantine icons and manuscripts, and weapons belonging to 19th-century revolutionaries. They all shed light on Greek culture and history, focusing on themes such as mythology, trade, force, expression and identity.

Hellenic Museum
+61 3 8615 9016
(www.hellenic.org.au)
Until 2024.



© LANDESMUSEUM HANNOVER – ARTOTHEK

SAINT LOUIS ART MUSEUM, FUNDS GIVEN BY MR. AND MRS. JOHN PETERS MACCARTHY; DIRECTOR'S DISCRETIONARY FUND. FUNDS GIVEN BY CHRISTIAN B. PEPE, AND GIFT OF MR. HORACE MORISON BY EXCHANGE

NY CARLSBERG GLYPTOTEK, COPENHAGEN



DENMARK
COPENHAGEN
French Painting

The story of 150 years of French painting, between 1800 and 1950, is told in masterpieces from the Glyptotek collection that emphasise the inventiveness of art during this period. The exhibition travels backwards through time, featuring work by Manet, Monet, Cézanne, Van Gogh, Gauguin and Degas – including his *Jockeys Before the Race*, circa 1888 (above) – and other artists active in France. Although the focus is on paintings, drawings and small sculptures also make an appearance, reflecting the different ways in which artists strove for originality.
Ny Carlsberg Glyptotek
+ 45 33 41 81 41
(www.glyptoteket.com)
Until 31 December 2017.

FRANCE
PARIS
Jardins

Gardens have long been a passion for many people, artists included. These stimulating, multi-sensory spaces have a scientific element as botanical collections, but can also be considered as works of art. This exhibition brings together paintings, sculptures, photographs, drawings and more, to portray the garden as an art form. Works by Dürer, Cézanne, Klimt and others span the centuries and capture the spirit of the garden.
Grand Palais
+33 1 44 13 17 17
(www.grandpalais.fr)
Until 24 July 2017.

The Islamic Treasures of Africa: From Timbuktu to Zanzibar

Beginning in the 8th century, when Islam started to extend its influence into sub-Saharan Africa, this exhibition of 300 multi-disciplinary works draws on archaeology, architecture, photography and contemporary art to build a comprehensive picture of spiritual and cultural exchanges between the Maghreb and the Middle East. Trade, travel, religious practices, magic, art, craftsmanship and writing all played their part, and all are represented, using artefacts such as amulets, jewellery, Tuareg leather goods and sacred texts.
Institut du Monde Arabe
+33 1 44 13 17 17
(www.imarabe.org)
Until 30 July 2017.

ITALY
ROME

Menorah: Worship, History and Legend
On show in two locations in Rome – the Vatican Museums and the Hebrew Museum – this major exhibition takes a close look at the *menorah* and how it became a significant symbol of Judaism after the Second Temple's destruction at the hands of the Romans. Of particular note is the 1st-century Magdala Stone, which carries the oldest known carving of the *menorah* and which is on public display for the first time. A wide array of ancient artefacts is displayed, and the story of the *menorah* is told right up to the 21st century. On this fascinating journey, visitors will encounter the *menorah* in Christian iconography

GREECE

ATHENS
Odysseus
Odysseus' long and perilous voyage home after the Trojan War is one of the most popular tales from ancient Greece. Rather than retelling Homer's *Odyssey*, through ancient artefacts this show explores themes, like taming the environment and broadening horizons.
National Archaeological Museum
+30 21 3214 4890
(www.namuseum.gr)
Until 30 September 2017.

and in works by artists such as Nicolas Poussin and Marc Chagall.
Museo Ebraico di Roma and Musei Vaticani
+39 06 6840061/+39 06 69884676
(www.museoebraico.roma.it/www.museivaticani.va)
Until 23 July 2017.

VENICE

Treasures from the Wreck of the Unbelievable
For the first time, the two venues of the Pinault Collection in Venice (Palazzo Grasso and Punta della Dogana) are devoted to the work of a single artist – Damien Hirst. In this ambitious, sprawling and bizarre exhibition, the artist not only imagined the precious artefacts on board a fictional ancient wreck, named the *Unbelievable*, he had them constructed, deposited them on the seabed for 10 years and then recovered them. Now, the head of Medusa (below), a statue of Proteus, a sphinx and the skull of a Cyclops feature in an exhibition that turns art and archaeology on its head.
Palazzo Grassi and Punta della Dogana
+39 041 2401 308
(www.palazzograssi.it)
Until 3 December 2017.

MONACO

MONACO
The Forbidden City in Monaco: Court Life of the Emperors and Empresses of China
Charting the cultural and artistic excellence of the lengthy Qing Dynasty (1644–1911), China's last imperial dynasty, this exhibition brings together an exceptional range of objects from the former imperial collections, some of which have never before been on show outside of the Imperial Palace. The spectacular items offer insights into the emperors' everyday lives, personal passions – private collections, and their interest in science.
Grimaldi Forum
+377 99 99 20 00
(www.grimaldiforum.com)
From 4 July to 10 September 2017.



NETHERLANDS

AMSTERDAM
New Realities: Photography in the 19th Century
Some 300 photographs from the Rijksmuseum's substantial collection show the variety of works produced in the new medium after its invention in 1839. All dating from the 19th century, the pieces

PALAZZO GRASSI - DAMIEN HIRST

CALENDAR

MUSEO NACIONAL CENTRO DE ARTE REINA SOFIA
 © SUCESIÓN PABLO PICASSO, VEGAP, MADRID, 2012

on show include portraits, nudes, cityscapes, travel photographs, scientific, commercial and amateur snapshots. Work by anonymous and famous photographers, such as William Henry Fox Talbot, Julia Margaret Cameron, Roger Fenton and Robert Macpherson, including his *Rome*, 1860–63 (below), is on display. Among the highlights are images by the first woman photographer Anna Atkins (1799–1871), also credited with publishing the first book illustrated with photographs. Running at the same time is *Sea Views*, a show of contemporary photographic seascapes. **Rijksmuseum**
 +31 20 6747 000
 (www.rijksmuseum.nl)
 Until 17 September 2017.



SPAIN BILBAO

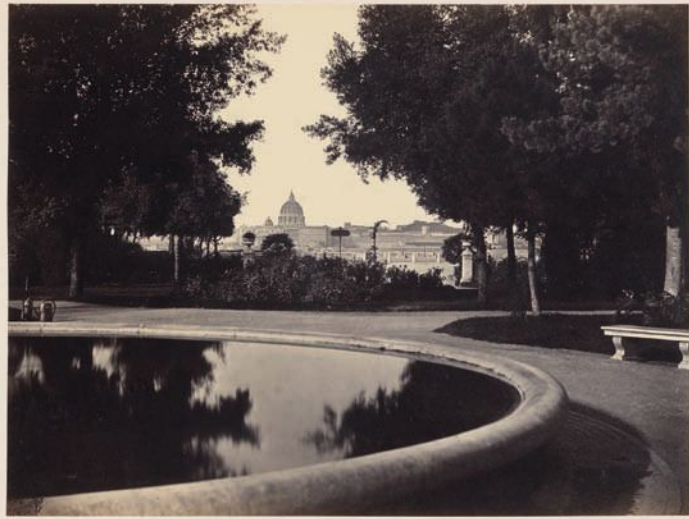
Paris, Fin de Siècle: Signac, Redon, Toulouse-Lautrec and Their Contemporaries

At the end of the 19th century, Neo-Impressionists, Symbolists and Les Nabis were among the many artists operating in Paris. There was a revival in printmaking and much

political and social upheaval at the time. Rarely seen works from private European collections by the likes of Paul Signac, Odilon Redon and Pierre Bonnard, and also well-known images, such as Henri de Toulouse-Lautrec's colour lithograph *Jane Avril*, 1899 (below left) show how lively Paris was at the *fin de siècle*.

Guggenheim Museum Bilbao

+34 944 35 90 80
 (www.guggenheim-bilbao.es)
 Until 17 September 2017.



RIJKSMUSEUM

RUSSIA

ST PETERSBURG

19th-Century German and Austrian Painting from the Mansion of Baron Stieglitz

While restoration work on Baron Stieglitz's mansion on the English Embankment in St Petersburg is underway, the State Hermitage is taking care of some of the works from the house. During the 19th century, Baron Alexander Stieglitz, a banker and patron of the arts,

bought and commissioned paintings by contemporary German and Austrian artists to decorate his state rooms. He selected works by Moritz von Schwind, Hans Makart, Hans von Marées, Albert Zimmermann, and others, which have now been put on public display for the first time.

State Hermitage Museum
 +7 812 710 90 79
 (www.hermitagemuseum.org)
 Until 27 September 2017.



HS Loew, Paris.

MADRID

Pity and Terror: Picasso's Path to Guernica

It is now 80 years since the Basque town of Guernica was destroyed by aerial bombing during the Spanish Civil War. Picasso created his iconic painting *Guernica* (above) for the Spanish Pavilion at the Paris Exposition Internationale des Arts et Techniques dans la Vie Moderne in that same year, 1937. This vast and haunting monochrome canvas truly captures the chaos and violence of war, evoking pity and terror, which are two of the key themes in

PRIVATE COLLECTION



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EVENTS



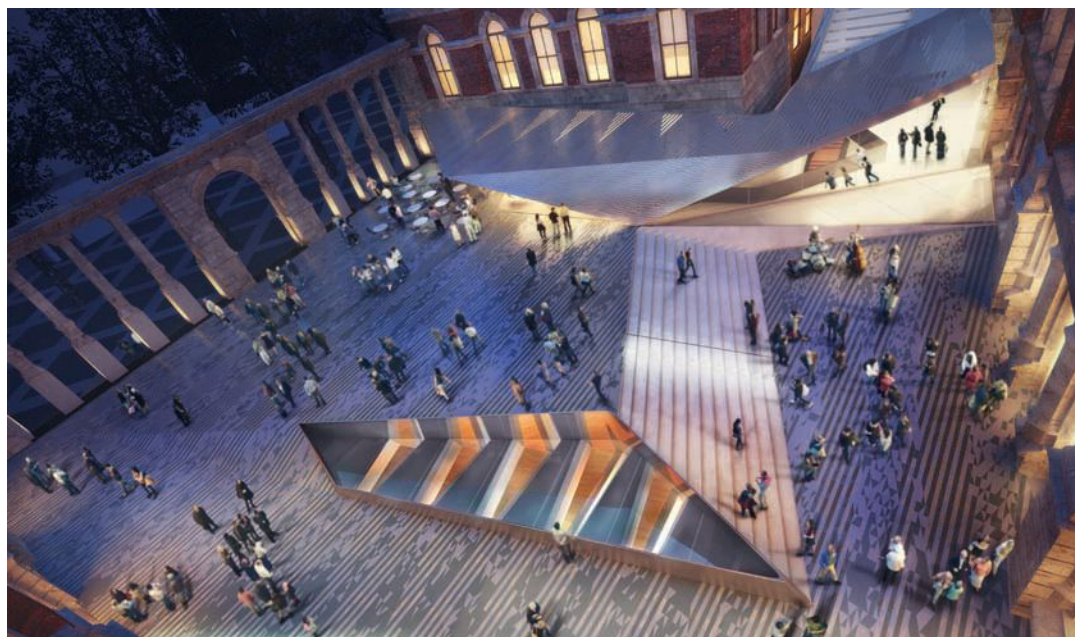
this exhibition. Documentary sources from 1937–49, including correspondence and photographs, relating to Picasso's masterpiece tell the story of its origin, its showing in exhibitions and the reactions to it.

Museo Nacional Centro de Arte Reina Sofía
+34 91 774 1000
(museoreinasofia.es)
Until 4 September 2017.

Renaissance Venice: The Triumph of Beauty and the Destruction of Painting

Paintings, sculptures, prints and books are used to capture the spirit of 16th-century Venetian art, which had a distinctive use of *chiaroscuro* and colour, and paid close attention to nature. Exquisite works by Titian, Tintoretto, Bassano, Giorgione, Lotto and Veronese, including his *Jupiter and a Nude*, 1560 (below) are all on show, many borrowed from major collections. Focusing on the subjects depicted, the exhibition is organised thematically and explores subjects such as Classicism, Orientalism, women, power and melancholy.

Museo Thyssen-Bornemisza
+34 917 91 13 70
(www.museothyssen.org)
Until 24 September 2017.



**UNITED KINGDOM
CAMBRIDGE**

Ancient and Classical Worlds Summer Programme

With a rich selection of courses on a range of past cultures and civilisations – from Ancient Egyptian religion to Greek philosophy, from the beginnings of astronomy to early imperialism, this programme offers four courses (two per week), evening talks and a series of plenary lectures on the theme of *Connections and Conflicts*. You can book for either one or two weeks.

9–22 July
Institute of Continuing Education University of Cambridge
(www.ice.cam.ac.uk/course/ancient-and-classical-worlds-summer-programme)

**LEEDS
Celebrating Hercules in the Modern World**

This conference looks at the work carried out in a large-scale project on the reception of Hercules in post-Classical culture. The topics explored include: Hercules as an allegorical figure in medieval Italian literature and art; as the embodiment of virtue and political uses of the hero in the Early Modern period; and also his appearance in drama, opera, film, radio, video games, children's literature and contemporary art, from the 19th century to the present.

7–9 July
University of Leeds
(www.leeds.ac.uk/arts/events/20047/thisyear)

**LONDON
REVEAL Festival**

A week-long public festival celebrates the opening of the V&A's Exhibition Road Quarter (above) designed by

Amanda Levete and her practice, AL_A. There will be art, design and fashion events, performances and collaborations with other institutions around the Albertopolis, including the Natural History Museum, the Science Museum, Imperial College London, the Royal Albert Hall and the Royal College of Music.
30 June–7 July
V&A
(www.vam.ac.uk)

Summer School in Homer
Discover more about Homeric language and literature on this five-day intensive course. Classes will cover gods and goddesses, women, heroism, the Homeric question, and Homer's legacy, in diverse media such as cinema and modern poetry.
17–21 July
University College London
(www.ucl.ac.uk/classics/outreach/schools-colleges/classics/outreach/summer-schools/summerschoolinhomer)

Summer School in Ancient Philosophy
This five-day course covers all the major themes and thinkers of ancient philosophy, examining their views and assessing their importance today. Topics explored will include: ethics, political philosophy, early scientific theories, metaphysics and theories of knowledge and the philosophers – Socrates, Plato, Aristotle, the Epicureans, the Stoics and the Sceptics. There is also an option to study the texts in English rather than in Greek and Latin.
24–28 July
University College London
(www.ucl.ac.uk/classics/outreach/schools-colleges/classics/outreach/summer-schools/summer-school-ancient-philosophy)

**SWANSEA
Summer School in Ancient Languages**

Swansea University offers intensive summer courses (the equivalent of one term at university level) in ancient Greek and Latin for all levels from beginners to advanced, and in Egyptian and Medieval Latin for beginners and post-beginners.
23 July–5 August
Swansea University
(www.swansea.ac.uk/classics/summerschoolinancientlanguages)

**VARIOUS LOCATIONS
Festival of Archaeology**
Coordinated by the Council for British Archaeology, the annual Festival of Archaeology consists of a wide range of events taking place across the UK. There are plenty of chances to get involved with the archaeology of all periods at talks, guided walks, demonstrations, excavation open days and more.
15–30 July
(www.archaeologyfestival.org.uk)

**CANADA
QUEBEC & MONTREAL**

Tenth Celtic Conference in Classics
This year the *Celtic Conference in Classics* crosses the Atlantic for the first time and will be held in Canada. It will include panels of expert speakers discussing fundamental questions in Classical studies. Topics, such as Plato, identity in Greek oratory, the reception of ancient drama, landscapes of war, Roman military history, conscience and consciousness, and epic and elegy, will be explored.
19–22 July
McGill University/
Université de Montréal
(www.celticconferenceclassics.com)

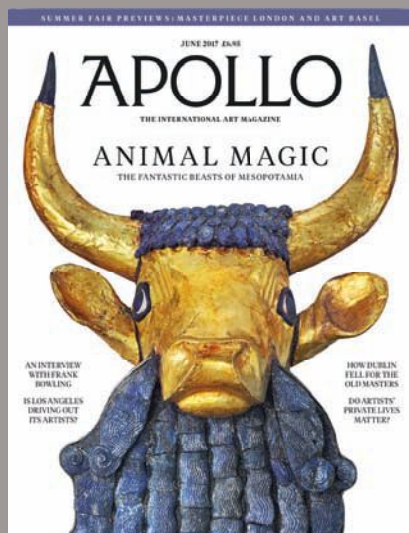


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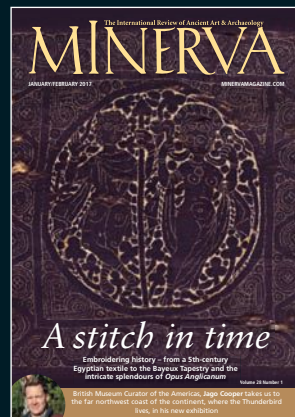
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The Mughal Emperor Shah 'Alam Bahadur Shah (r.1707–12) with four of his sons, Mewar, 1710–20

Opaque pigments and gold with impasto on paper, 45.9 by 37.5 cm., 18 by 14¾ in.

Provenance: Szerer Collection, Paris, 1980s–2008; Xavier Guerrand-Hermès, Paris, 2008–13

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