

UNIVERSIDADE DE LISBOA
FACULDADE DE LETRAS
HISTÓRIA ANTIGA



The Ure Museum's Internship - Erasmus Report

Mariana Gomes Beirão

Mestrado em História- História Antiga

2014

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Orientação: Prof. Doutor Amílcar Guerra

2014

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Queria agradecer em primeiro lugar à Assistente da Curadora Guja Bandini e à Curadora Prof. Amy Smith por me terem proporcionado um óptimo estágio. Ambas foram formidáveis, adorei os meus três meses a trabalhar no *Ure Museum of Greek Archeology*. Em segundo lugar à Universidade de Reading por ter facilitado o meu alojamento pertíssimo do campus ao ponto de poder ir a pé todos os dias para o museu, um muito obrigado.

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Resumo

A exposição seguinte consiste no relatório de estágio Erasmus decorrido de Setembro de 2014 a Dezembro de 2014 no *The Ure Museum of Greek Archeology* em Reading, Inglaterra. Contém uma breve história da criação do museu, os objectivos do estágio, a descrição das tarefas realizadas das quais se destaca o trabalho de arquivo no museu, trabalho na base de dados, trabalho com um programa de scan de objectos em 3D, supervisão e formação de voluntários, manuseamento e estudo de vários objectos recentemente oferecidos ao museu: escaravinhos egípcios, moedas romanas e vasos púnicos.

Este relatório de estágio abarca ainda o trabalho de investigação, fotografia e planeamento de uma exposição temporária de moldes de gesso de jóias antigas e victorianas (gemcasts) mundialmente colecionadas. A exposição temporária criada centra-se nas variadas representações do Herói Grego, Hércules.

Em anexo pode-se observar relatórios e cartas de várias entidades cuja presença é justificada através da necessidade de comprovar o que é dito durante a exposição de algumas tarefas e pesquisa realizada aos objectos.

Abstract

This dissertation consists on the Report of the Erasmus Internship from September 2014 to December 2014 in the Ure Museum of Greek Archeology in Reading, England. It contains a brief history of the museum, the goals of the internship, the description of the tasks preformed mainly the archiving work, database work, 3D scanning program, supervision and volunteer training, handling of various objects, recently given to the museum: egiptian scarabs, roman coins and punic pots.

This report also contains the research work, photography and planning of a temporary exhibit of ancient and Victorian gemcasts collected worldwide. The exhibit is focused on the various representations of the Greek Hero, Heracles.

In the annexes there are reports and letters from various entities which were included in the present report as a way to prove what is said in the explanation of the tasks preformed and the research done on the objects.

Key words: Ure Museum; Punic Pots; Victorian Gem casts; Scarabs; Coins.

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Chapter I: History of *The Ure Museum of Greek Archaeology*



Photo 1: Professor Percy Ure



Photo 2: Annie Ure

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I begin by referring a summary of the museum's history. After that I shall report the tasks I preformed and the research I did on the objects that needed to be processed into the database. My three month Erasmus Internship was in *The Ure Museum of Greek Archaeology* in Reading, England. According to Reading University, the museum has the fourth most significant collection of Greek ceramic objects in Britain, following those of the London's British, Oxford's *Ashmolean* and Cambridge's *Fitzwilliam* Museums. *The Ure Museum of Greek Archaeology* is named after the first Professor of Classics at Reading (teaching from 1911 to 1946) Professor Percy N. Ure [Photo 1], and his wife and former pupil Annie D. Ure [Photo 2], curator of the Museum until she passed away in 1976.

"(...) the Ures published three books, based on their excavations at Rhitsona in Boeotia, the Homeric Mycalessus, which are still essential reference works for the typology and chronology of Boeotian, Attic and Corinthian pottery, as well as over fifty articles on Greek pottery in general and a volume in the prestigious international series *Corpus Vasorum Antiquorum*(1954) containing about half the present collection in the Museum."

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Reading University claims that its collection began in 1909 when Reading University College (what it was called at the time) received a collection of Egyptian antiquities from Mrs Flinders Petrie. After that it started growing, in 1910 the British School of Archaeology in Egypt offered a similar gift. When Professor Percy Ure started teaching in the University he brought along his small collection of vases, cheaply bought in Europe, as well as some sherds he found on different Greek excavation sites that had been discarded by tomb-robbers as not worth selling and were lying around in bushes around the Rhitsona excavations (The history of the museum cabinet portrays exactly this as you can see the excavation layout with many sherds spread around the surrounding bushes).

“In 1913 the College was given a sizeable collection of Cypriot antiquities by a Mrs Barry, a relative of Alfred Palmer (of the Reading biscuit firm), a notable benefactor of the College. She had been in Cyprus with her husband, Quarantine Superintendent and Sanitary Commissioner for the island, in the 1880s, while major excavations were going on in Salamis, and had acquired and - as was still possible then [Prior to UNESCO's Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970] - brought home a quantity of objects. In the following year, the British Museum gave Ure some 'unconsidered trifles' - more than 100 small vases and sherds.”

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Photo 3-Rhitsona 1922. Annie Ure (standing) with excavation workers and local children. Seated in front row is Semni Papaspyridi (later Karouzou) of the National Museum of Athens.

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Benefactors

Reading University confirms that the friends of the University made two grants enabling the Ure Museum the purchase of important pots. The first grant, in 1928, made it possible to buy in London a large hydria (water jug) in Attic black figure. The friend's second grant, in 1956, made it possible to buy a unique lekane (large shallow bowl) in black-figure, made in Eretria in Euboea, which was bought in Germany. Members or former members of the academic staff, and other interested friends offered a number of gifts. Among which are:

“(…) a Cypriote jug given by the son of the first Vice-Chancellor, and gifts by former Professors in the departments of Agricultural Botany, Chemistry and Microbiology. A fine small Attic amphora, now restored, was bought in a Red Cross jumble sale as a boxful of thirty-four fragments, and presented to the Museum in that condition. One of the small 'saucers' in the Sam Wide class of Corinthian vases was given (on the strength of his having had a son next door at Leighton Park School) by John Fothergill, author of *An Innkeeper's Diary*, who bought it in an antique shop in Hove for sixpence.”

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There has been a very unusual gift from an Egyptian student of the University who:

“(…) left two figures (with a third, now discarded that turned out to be a forgery) as a bribe on the desk of the Professor of Agricultural Botany on the eve of his final examination, and disappeared untraceably, without reclaiming the figures, on news of his failure.”

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The Ure museum now has approximately 300 items from the Greek collection of The Reading Museum (in the town centre) on loan due to the Ures' good relations with the successive curators of that museum. All objects with 'REDMG:' or 'RM.' prefix in the inventory number belong to Reading Museum and thus do not appear in the The Ure Museum's database even though some objects are used as part of the handling collection. The University of Reading believes that the Ures' connections are the main reason for the exceptionally fine collection of South Italian wares that originated in private collections made in the 19th century.

Annie Ure's Memorial Lekanis

Some of the museum's last purchases were done after World War II; part of the department's share of the UGC post-war non-recurrent grant was used to buy:

“ (...)some of the most notable vases, such as the 'Pontic' Etruscan amphora showing Troilus ambushed by Achilles, and (to celebrate the award of an honorary D.Litt to Sir John Beazley) the jug, in almost mint condition, by the Hasselmann Painter, the image on which has been adopted as the Classics Department's logo.”

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The last purchase, and perhaps the most significant, was made in 1980 with a special grant from the University which allowed a Boetian lekanis to be placed in Annie Ure's memorial

“(…) when a fitting memorial was found to Annie Ure, a Boeotian lekanis of the type on which, almost fifty years previously, she had published a definitive article.”

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The Ure Museum Today

The Ure Museum is used as a research resource by scholars all over the world. There have been many lectures inside the museum as it is equipped with a projector, computer and white screen. It is also used in teaching Reading University students and increasingly as a source for teaching classical civilisation to groups from local schools and other universities. There are handling collections available during various events (education sessions, lectures, and family events to name a couple).

I was able to watch a couple of these education sessions, lectures and family events and I was given the opportunity to prepare and present one with a school group (children aged 7-9). The children were incredibly motivated and eager to participate. The parents also enjoyed the craft activities going on most Saturdays as well as the myths and stories told. The Ure Museum, while I was interning, had:

- Two open days (one for the Universities new students and one for new volunteers)
- Many education sessions with schools and on Saturdays parent-children events (on Greek and Egyptian life, myths and crafts)
- Lectures by Reading's Professors (Professor Krushwitz's Roman Inscriptions where he showed Pompei's graffiti and taught how to collect inscriptions by means of paper squeezes on the Museum's Roman tomb stone.)
- Lectures on Pot Week with handling sessions given by staff from the Beazley Archives, University's Professors, the Curator of the Museum, among others.
- Meetings regarding this year's (2013) activities with schools (where an app had been made in the previous year (2013) with the Museum's interactive display and useful information as well as a game called "splat medusa" made with the children's many drawings of Medusa).

The renewal of the museum's learning environment, launched on 26 October 2005, furthers Percy Ure's aim as quoted by his wife Annie Ure:

"(...) to give life and variety to the study of Greek History".

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Percy Ure's Findings and Unesco's Import and Export Treaty

Percy Ure never brought from Rhitsona what he unearthed. Everything was given to the museum they belonged to. Prof Ure did find sherds in the bushes, as he describes in his journal and can be seen on display in the history of the museum case, his morals were commendable. All objects in the museum were legally bought, gifted by Professors and members of the public or found discarded by thieves for lacking retail value.

The Unesco's treaty is fundamental for any museum. It is of the utmost importance to make sure that no laws are being broken in terms of cultural property. The Ure Museum's curator is a vehement defender of the Unesco's treaty. Prof. Amy Smith wishes to keep the museum's

honour intact which is why they are making sure that the pot on display, which the museum is trying to acquire, was legally obtained.

The art dealer loaned it to the Ure Museum and the reason why there are no photos or information about it on display and why the museum hasn't applied for a grant or tried to raise money to buy it is because there isn't enough information about the time it was unearthed; either prior to the UNESCO's law, meaning it can be sold, or later than 1970 making it illegal to be out of its country of origin. The only information available is the restoration report which leads to the conclusion that it was found and dug up before the convention forbidding ancient objects to leave the country they were found in. However, the report may not be sufficient proof.

The UNESCO's treaty states that:

- “(...) the protection of cultural heritage can be effective only if organized both nationally and internationally among States working in close co-operation,
- (...) the interchange of cultural property among nations for scientific, cultural and educational purposes increases the knowledge of the civilization of Man, enriches the cultural life of all peoples and inspires mutual respect and appreciation among nations,
- (...) cultural property constitutes one of the basic elements of civilization and national culture, and that its true value can be appreciated only in relation to the fullest possible information regarding its origin, history and traditional setting,
- (...) it is incumbent upon every State to protect the cultural property existing within its territory against the dangers of theft, clandestine excavation, and illicit export,
- (...) to avert these dangers, it is essential for every State to become increasingly alive to the moral obligations to respect its own cultural heritage and that of all nations,
- (...) as cultural institutions, museums, libraries and archives should ensure that their collections are built up in accordance with universally recognized moral principles,
- (...) the illicit import, export and transfer of ownership of cultural property is an obstacle to that understanding between nations which it is part of UNESCO's mission to promote by recommending to interested.”

© UNESCO, Paris, 1970

The Museum's Display

Currently the museum has the following display cases: Myth and Religion, Household, Education, Timeline, Citizenship, Warfare, Egypt, History of the museum, The Symposium, Body beautiful and Death. It is divided according to theme (apart from Egypt and History of the museum) rather than provenance to make it more accessible to children and non-scholars.

“The display was, and very largely remained, until the present remodelling, the traditional scholarly, taxonomic variety, with labels meaningful mainly to specialists. The display has now radically changed, to meet modern requirements of accessibility, and to cater to the ever-increasing use of the Museum as a supplement to primary school studies in the National Curriculum.”

Gardner 2005:1

Funnily enough on one side we find all the manly activities: Citizenship; Education, Warfare; Symposium and on the opposite side of the museum, the women's activities are displayed: Myth and Religion; Household; Body Beautiful and Death. The museum has additional objects in storage (Chapter III) which are not on display due to lack of space, poor condition - (fragments) or simply because the objects do not fit the current exhibition which is the case of the Gem casts (Chapter IV).



Photo 4- Museum's Layout
© The Ure Museum - University of Reading 2014

Chapter II: Goals of the Internship and Diary of Work Undertaken

During my internship I was always free to choose the tasks that interested me the most and thus I decided to try them all to see which ones would be suitable to pursue. Photographing the storage cabinets underneath the display cases was useful as I got to know the objects in the museum while I was working on the database, assigning images to their accession numbers. Archiving was fascinating as I got to read through the museum's original (hand written by Annie Ure) catalogue as well as Professor Ure's excavation journals. During my archiving work and with the help of the Assistant Curator, Ms. Guja Bandini, we found letters (Appendix page 97-99) regarding the gem cast boxes sent to and by the former curator Professor Jane Gardner.

The goals were: for me to get to know the collection; to understand how a museum works (to learn how to use the database, understanding the archiving system, helping with the education sessions, open days and volunteer meetings); to be able to use -and teach how- the 3D scanning program works; to plan and prepare a temporary exhibit; to learn how to create museum specific paddle texts; to help the assistant curator with any task needed and last but not least to investigate and analyse objects in the museum and collect as much pertinent information as possible on them. One of the tasks I set for myself was to make image assigning easier by photographing the objects in storage. Another was to try to discover where the gem casts came from by going through the original curator's handwritten catalogue. There is no record of it (the gem cast box collection) being gifted or bought which makes me believe that it was used in the Reading College as a teaching tool.

I was thrilled to have three Egyptian scarabs, an assortment of roman coins, a dozen of Carthaginian pots and plates and over three thousand gem casts to work with. I thoroughly enjoyed researching, measuring, photographing and handling these objects. I was able to help in nearly all the education sessions during my stay and was even given the opportunity to present one given that I had been researching the Pegasos myth and the education session's theme was fantastic creatures. I then expanded the research and later on the presentation to Nereid Nymphs,

Pegasos and his rider and what links him to Athena and as a conclusion on the fantastic creatures were the Hyppocampoi.

I kept a diary of my daily activities during my stay in Reading's Ure Museum in order to keep track of the different tasks at hand and to organise myself (the following is an excerpt):

14/09/23- 16h-18h

- Heritage day- Museum event: How to make Papers squeezes off of ancient inscriptions. (Heritage day is a weeklong event that takes people to the various parts of Reading to get to know their story: the heritage.)

17/09/2013-10h-16:30h

- Introduction to the database and how it works.
- Photography of the under case storage to ease the fragment's image cataloguing and labelling of the fragment boxes.

(...)

19/09/13-10h-16:30h

- Meeting with: the programmer of the museum's website and database; the animator responsible with the 3D scanning and video animation previously done (available on YouTube: https://www.youtube.com/channel/UCXNpMCiHY_PTO9J_6dLEGSg) ; the assistant curator; the head of IT and a PhD student interest in becoming involved in working with schools for the next pot based animation.

(...)

21/09/13-10h-16:30h

- Open day event for volunteers

(...)

29/09/13-10h-16:30h

- Education session + object handling session with school
- Gem casts- photos and labelling

19/10/13-10h-16:30h

- Education session Egyptian and Greek gods

21/10/13-10h-16:30h

- Volunteer training with me for those who couldn't come to Ms. Guja Bandini's sessions: 3D Database and Archiving

23/10/13-10h-16:30h

- Coptic textiles image linking to accession number before during and after conservation treatment.
- Gem casts photography
- Pegasus paddle text
- Egyptian makeup paddle text
- Fantastic creatures power point (to be presented in an Education session presented by the assistant curator and me)

(...)

5/11/13-10h-16:30h

- Pot week day 2-lecture and object handling in the museum (Pot week consist on a group of seminars and handling sessions taught by Professors and PhD students, both inside and outside the Ure museum, about Greek pots.)
- Archiving scanning instruction sheet for new volunteers
- Volunteer info spreadsheet and photocopying of volunteer application forms.
- British museum's Project Curator Assistant came to see the coin collection (the part which is in storage can be found in chapter IX) in the Ure.

6/11/13-10h-16:30h

- Pot week day 3-lecture and object handling in the museum
 - Photographing part of the coin collection in the museum
 - Checking accession numbers and website links for the existing photos of the coin collection.
 - 91.12.4A-D Temp. 2007.3.52
 - Gem cast research
 - Database work on coins
- 7/11/13-10h-16:30h
- Lectures inside the museum- Pot week
 - Guja's PhD student lecture showing the use of archiving in museum work
 - Gemcast research
 - Paddle texts update
- 8/11/13-10h-16:30h
- System back up (in an external drive) for 3D scanning in case the computer malfunctioned.
 - Final lecture of Pot week
 - Measurements of coins and scarabs (excel spreadsheet)
- (...)
- 12/11/13-10h-16:30h
- Education session
- 13/11/13-10h-16:30h
- Coin research
 - Education session
 - Scarab translation with Dr. Nick West
 - Artemis Polymastos and others, lecture
- 14/11/13-10h-16:30h
- Education session
- 15/11/13-10h-16:30h
- Go get Punic vases from Professor Gordon's relatives with Professor Amy Smith
 - Dr. Alastair's VIVA toast
- 18/11/13 - 19/11/13- 10h-16:30h
- Photography, measurement and description of newly acquired Punic pots.
- 20/11/13-10h-16:30h
- Lecture with Dr. Peter Krushwitz 1h, Dr. Alex M. 16h
 - Scarab translation with Dr. Nick West
 - Paddle text feedback from Dr. Amy Smith. Final draft
- (...)

The letter sent to the Erasmus office of the summary of the work undertaken during the Erasmus Internship can be seen in Annex VII.

Chapter III: Under Case Storage Photography Project

The first task I was given was to try to identify the objects that haven't been assigned to their page in the Ure Museum's website where they are thoroughly described. My task was to go through the loose photos in the database and assign the object portrayed to its respective page. I soon discovered that this would be a morose task as I had to go through each of the boxes in the under case drawers and cabinets to confirm the description of the object, and its photo, in the image database since there was no link as to where the object is stored.

There was also no visual of what was inside the storage. What was there to work with was a spreadsheet of what is in the storage although some of the boxes and some of the objects inside had been put in the wrong place. Photographing the storage cases would presumably help with the task of assigning objects' photos to its description page. The goal of this project as has been referred previously was to make image assignment project (undertaken by volunteers -and recently myself-over the years) work easier. The photos of individual objects that are loose on the database need to be linked to the object page they display. This task was much more difficult because prior to my photos there was no visual guide to what is in the storage.

As can be seen in Photo 5 (below) the objects' storage is located under each display case. The objects are either in drawers (Photo 7) or in Boxes (Photo 6). It would be impossible to display all the objects that the museum possesses adding to the fact that all objects need to be well kept and safe which is why the storage is so important. *The Ure Museum* is one of the museums with the highest percentage of displayed objects compared to its entire collection, meaning that even though the British Museum, for example, may have a gigantic amount of objects on display, their archive and storage is even greater whereas, *The Ure Museum*, comparatively, has more on display than in its storage.

Every object has to be identified with an individual number; in *The Ure Museum* it is called an Accession Number. Each object with an accession number has a page in the Museum's database. In it there is all the information about the object, photos (in different backgrounds, lights and

angles) with a specific caption rules, the dimensions, provenance, colour, inscriptions, description, and date of acquisition as well as every other piece of information available for the object. The photos need to be labelled according to a set of rules specified by the Curator (see annex V).

Over the years many photos were taken of the same objects, with higher resolution, in different angles, with a selection of objects in the same photo as a comparison, etc. This means that there are loose images on the database without any caption and need to be sorted and linked to the object's page.

There is a spreadsheet with a list of all the objects in the collection and all the missing items are accounted for. The information I had was a photo of the object (sometimes a black and white copy of slides belonging to the founders of the museum or of a Professor who used them in lectures) and the database with all the descriptions of the objects in the website.

The information about its location in the museum (either on display or in the under case storage) was nonexistent. This is why photographing the under cases and the boxes within would make the assigned project (hopefully) easier. The first part of the task- photography- took over three days to complete. After everything was photographed it took about a week to caption all the photos according to the location of the box (all boxes in storage are numbered). I then was able to identify some objects by going through the photos.

Caption:

Photo5- Showing display case "Myth and religion" and *undercase* boxes (1.1.1-3) and pots

Photo 6- Box 1.1.1 -containing glass objects

Photo 7-Drawers under Egypt display (11.1) containing small objects and fragments.

Photo 8- Drawer 1 (11.1.1) - containing oil lamps.

Photo 9-Drawer 10 (11.1.10) - containing potsherds form the empire of Alexander the great.

Photo 10- Plaster casts of ancient Chinese currency¹.

Photo 11-Box 4.2-4.3- containing sherds

¹ Chinese currency: during the beginning of the Zhou Dynasty (around 1046 B.C.), the use of bronze as currency became widespread. This was carried on through the Warring States Period and various bronze objects were used as money, although there were three main types of coins that were categorized according to their shape: spade, knife, and ant nose. The hole in the middle allowed them to be strung together to create higher values.



Photo 5



Photo 6



Photo 7



Photo 8



Photo 9



Photo 10



Photo 11

In case the object I was looking for wasn't in any of the boxes and drawers I took photos of they would be either on display which requires going into the museum and looking for it in each display case or it simply wasn't in the museum as it may have been taken for research or be displayed in temporary exhibits around the University. During the photography of the under case storage I found some boxes or single objects missing (table 1). Organizing information is very important to keep track of as much as possible which is why there is almost an excel spreadsheet for every aspect of archiving, database work, 3D scanning, etc.

The problems I came across and that motivated me to photograph the under case storage were the following: There was no visual record of the objects in the cases under the display (under cases), some objects are missing, there are many broken links on the database due to the changes in the website, wrongly assigned photos (mostly by volunteers) cause a lot of confusion and consequently cause more mistakes.

Some photos have either no caption; the wrong caption or the caption doesn't follow guidelines. There are cases of photos without any labelling since 2002-2013 due to the fact that the various photographers who worked for the museum had no logical order to their works and made no notes as to what goes where. One of the new volunteer's task is to try to lesser the amount of loose photos on the database, this is called assigning photos to their page.

Photos of archive									
Cabinet	Box	Box	Box	Box	Box	Box	Box		
1,1	1	2	3	4	5	6	7		
1,2	1	2	3	4	5	6	7		
2,1									
2,2	1	2	3	4	5	6	7		
3,1	1	2	3	4	5	6	7		
				1 obj missing					
3,2	1	2	3	4	5	6	7		
4,1	1	2	3	4	5	6	7		
4,2	1	2	3	4	5	6	7		
	3 objs missing								
5,1	1	2	3	4	5	6	7		
			2objs missing						
5,2	1	2	3	4	5	6	7		
	1obj miss			1 obj miss		1 obj miss			
6,1	1	2	3	4	5	6	7	8	9
		3 objs missing		box missing			box missing		

Table 1 showing the location of objects in storage pointing out the objects missing

Photographers and former volunteers should have made a report of what was being photographed including the accession number of the objects in each digital image's file name as it is now being done by volunteers and myself included. These unfortunate events cause repeated photos taken over the years to linger in the database unassigned and clustering what should be an easy to access database.

The main reasons for the missing objects are that some were taken for research, some are on loan to other museums and some are on temporary displays across the University (the latest one being in the Library) . The errors from the volunteers' part when assigning photos and captioning them are quite common and a big problem as there are new volunteers every semester and the tasks should be done continuously and by a very organised and careful person. This is not always possible. The following Excel Spreadsheet shows the proper way of cataloguing (see annex VIII for Curator's Rules of Cataloguing), captioning and inserting objects in the database.

Image nr	Accession nr	Location	Image
2002.98.0123	13.10.11.7/ E.62.32??		Top view of a white bead/spinde whorl
2002.98.0974/976	E.63.3		Font view of an Egyptian Light green figurine of the dwarf god Bes, dancing in a lion's skin with a feather head-dress.
2003.17.0008	25.8.5		Side view of a floral ware pyxis lid with decoration
2003.37.0083		box 2.1.5	Profile close-up of an Apulian? Black gaze mug
2003.37.0086		box 1.2.4	Profile close-up of a Sicilian neck amphora handle on the right side of the picture
2003.93.0005/6	RedMG:1951. 148		Front view of an Apulian Column krater.
2004.44.0007	71.12.5		Side view of a long bronze strigil, handle on the right.
2002.98.0092/3	E.47.6.6	Assigned as.7!Chan ge	Photo 2002.98.0224 and 2002.98.0223 should be in E.47.6.6 NOT E.47.6.7
2002.98.0094-6	E.47.6.8		Front view of a top-down tall red jar showing one black oval stain surrounded by a red pigment.
2002.98.0127/8	E.65.2		Side view of a tall red jar, tapering to a flat base with a band of black pigment around top.
2002.98.0133/4	E.23.8		Top view of an Egyptian knife.
2002.98.0170	Assigned as 13.10.11.10	Is actually 38.4.5	Top view of a Terracotta bead showing undulating lines. Is actually a mug
2002.98.0224	E.62.11		Front view of object E.62.10 and E.62.11 (respectively) both wooden representations of Hes Vase.

Table 2- Showing an extract of the objects assigned by me to their photos in the database, plus the caption I created (according to the rules in the Captioning report provided in the beginning of my internship). The Excel spreadsheet above shows the image number in the first cell, the accession no. in the second cell, the location of the object on the third cell and the caption of the photo on the fourth cell.

Foto number	Accession number	Caption	Correctly Assigned	Alternative accession number	All checked	Comments	
2003.09.	0001	REDMG:1935.87.9	Y	Y	Y	Y	
2003.09.	0002	REDMG:1935.87.9	Y	Y	Y	Y	
2003.09.	0003	39.9.3	Y	Y	Y	Y	
2003.09.	0004		Y	Y	Y	Y	
2003.09.	0005	26.7.2	Y	Y	Y	Y	Broken link on the website
2003.09.	0006	26.12.15	Y	Y	Y	Y	
2003.09.	0007	31.6.1	Y	Y	Y	Y	Broken link on website
2003.09.	0008	26.2.2	Y	Y	Y	Y	
2003.09.	0009	22.3.1	Y	Y	Y	Y	
2003.09.	0098	26.7.2	Y	Y	Y	Y	Broken link on the website
2003.09.	0099	26.2.2	Y	Y	Y	Y	

Table 3- Showing a part of the excel spreadsheet where the revision of the image database is written down. The first cell corresponds to the first part of the number of the photo, the second corresponds to the second part of the no. of the photo. The third cell to the accession number of the object, the remaining are Yes or No cells to report if the object is correctly assign or not. The last cell is for comments, in the case above the database was put on a different directory a while ago which caused it to have a huge amount of broken links.

Chapter IV: Gem Cast Report- Volunteer Instructions

1. What are gem casts
2. How they got to the museum
3. State they are in
4. What is needed
5. Inventory
6. Phases of the process
7. Where they are
8. Where they should be put
9. Rules of Cataloguing

- 1) These gem casts, as far as I've researched, and according to the scarce labelling on the original boxes, were made in the 18th century by the Pichler family, Pietro Bracci or Antoine Odelli. They either are casts of jewellery, necklaces, rings, brooches, or the original engraved gems are a miniature version of busts or sculptures of the famous artists of their time, Antonio Canova and Thorvaldsen for example. There are both *camei* and *intagli* (casts and counter casts) in the boxes.

- 2) I still don't know how they got into the museum. I was reading through the Annie Ure's handwritten catalogue to see if the gem casts were mentioned but so far only Greek pots and Egyptian objects were in the collection at her time. Professor Jane Gardner has a couple of letters she exchanged with someone in Oxford asking for information, the same way I did to Elizabeth *Digiugno*, an Italian Professor at *Lorenzo de' Medici Institute* who wrote an article in an online magazine on the subject I came across and proceeded to ask her more information about the gem casts.
- 3) There are gem casts missing from the boxes, some are loose, some are broken and most are dusty and mouldy. The drawer under "temporary exhibit" has to be inserted in the database with the corresponding photos. Some layers of the boxes have not been inserted properly as they cannot be found. The rest of the gem casts' photos should be linked to the existing pages.
- 4) They need to be dusted and be put in better boxes as the original ones are falling apart. Some of the boxes don't even have a lid and thus no labelling whatsoever. Due to lack of labelling the layers have been put in the wrong order and even in the wrong box causing the accession numbers (if previously assigned) of the gem casts to be lost or very difficult to find.
- 5) There are 3180 gem casts. They are in eleven boxes and one drawer. The casts in the drawer are yet to be assigned and placed on the database.
- 6) What I did was photograph each cast in each layer of each of the boxes containing casts. The following step was linking the photos to their accession no. as there are pages for almost all the gem casts. They are described but there were no photos at all in the database. There is a handwritten "catalogue" done more than five years ago, it is not complete and is very hard to decode as they are handwritten notes taken by the people describing the casts rather than an actual catalogue. It only has the list of accession numbers for two out of the eleven boxes (and a drawer). Another problem is that since the boxes weren't numbered before it is a very big mess. There are some layers that don't belong to the box they are in and since the boxes are three centuries old and made of wood, they really need restoration, mould is growing on some of the boxes and wood bugs seem to have drilled away the boxes. I presume all boxes had a paper glued to the lid stating the name of the engraver, the miniature version of statues on the original gems they used as inspiration and a small description of the workshop the engraver worked in. Most of them are lost which makes it harder to understand who did what and what goes where. The biggest issue is the drawer with 79 gem casts which are not in any box; they are completely loose on the drawer. There is no accession number or webpage for any of them as the people who worked on gem casts five years ago didn't find them. The next big problem is that more than half the

boxes don't have lids (no author) and don't have any note as to what year they were assigned to the database which means that for each gem cast there needs to be a research quest where with the help of a two line description (and if we are lucky a cast number) one goes through all 3180 individual casts and find which is being described in the page. There are several repeated casts in most boxes.

- 7) The boxes with the gem casts are under Egypt (10.2) and are numbered. There is one drawer with casts under the temporary exhibit case. For some of the boxes that gave me no clue as to what accession number they were linked to I had to check the description in the database to see which box and which layer had a gem cast no. DD 96 with "a pair of hands". Funny thing, there is none. The people involved in the gem cast "cataloguing" took only notes as to remind themselves what state of describing and adding them to the database they were in and they didn't do an actual inventory or catalogue of them. Meaning, nothing is numbered, the boxes and drawers of gem casts are all over the place and the only guide line is the number the engraver gave to each gem cast. There are at least three different engravers which indicate that there are at least three boxes with gem cast no. 96 among the three thousand gem casts.
- 8) The folders in the computer are numbered; please refer to this no. in the Excel spreadsheet called "Gem casts photo-access nr".
- 9) For now some of them will be in the temporary exhibit I'm preparing. In the long run I assume they will still be in storage as they don't really belong in the Greek archaeology collection given they are 18th century gem casts made by Italian/French engravers. There is an obvious connection between the medieval and the ancient world since the period they were made was neoclassicism meaning the mythological themes merge (with obvious differences –vine leaf covering genitalia to name one) but given the lack of space on the display cases I believe the casts will remain hidden in the under cases.
- 10) Rules of gemcasts photo editing and cataloguing:
 - Open the folder "Gem casts";
 - Chose one folder containing one layer of a box of gem casts;
 - Rotate the photos that have been taken sideways or upside-down (if not previously rotated).
 - Crop the photos(that haven't been cropped yet);
 - When cropping the photo to individual casts make as many copies of the photos as the no. of casts in the image. The final result should be: One overview photo and as many individual photos as shown on it. **NEVER** crop a photo without making copies first
 - After cropping the photo into an individual cast adjust lighting and contrast if necessary. Microsoft Office Picture Manager allows you to do this automatically by clicking Automatic correction. It works 90% of the time. If the change in the photo's colour is too dramatic click the arrow to go back a step and it cancels the automatic correction.

- When you exit the photo viewing the program will ask to if you want to save changes. Click **Yes**.
- To find out the “name” of the photo open the Excel spreadsheet called “Gem casts photo-access nr” look for the accession no. the cast belongs to and copy the no of the photo into the “name” of the photo.
- The name of the photo should be 2013.06.xxx depending on the following no. in the Excel spreadsheet called “Gem casts photo-access no.”

Photo no.	Acc no.	Folder:
2013.06.0001	2007.9.1 overview	1
2013.06.0002	2007.9.1.1	1
2013.06.0003	2007.9.1.1-30	1
2013.06.0004	2007.9.1.2	1
2013.06.0005	2007.9.1.3	1
2013.06.0006	2007.9.1.3-5	1
2013.06.0007	2007.9.1.4	1
2013.06.0008	2007.9.1.5	1
2013.06.0009	2007.9.1.6	1
2013.06.0010	2007.9.1.6-8	1
2013.06.0011	2007.9.1.7	1
2013.06.0012	2007.9.1.8	1
2013.06.0013	2007.9.1.9	1
2013.06.0014	2007.9.1.9-10	1
2013.06.0015	2007.9.1.10	1

Table 4 extract of table which relates each gem cast with its accession no. (Not all gem casts have been submitted to the database nor have all got a page on the website; the list will have to be update once the new accession numbers are given to the gem casts.)

Box	Layer	No. of casts	Accession No.
1	1	30	2007.9.1.1-30
1	2	45	2007.9.1.31-75
1	3	40	2007.9.1.76-115
2	1	119	2009.10.1.1-18
2	2	116	
3	1	68	2008.2.1.1-68
3	2	60	2008.2.1.69-110 2009.8.1-22
3	3	45	2009.8.23-67
3	4	78	2009.8.68-146
4	1	41	2007.10.1.1-29 2007.1.10.31-62
4	2	84	
5	1	15	2007.9.2.1-15
5	2	20	2007.9.2.16-35
6	1	106	2007.9.3.1-106
6	2	54	2007.9.3.107-161
7	1	52	2007.10.2.1-53

7	2	66	2007.10.2.54-120
7	3	81	2007.10.2.121-202
7	4	97	2007.10.2.203-300
7	5	60	2007.10.2.301-361
8	1	63	2009.8.147-209
8	2	60	2009.8.210-269
8	3	81	2009.8.270-2009.9.67
8	4	99	2009.9.68-2009.9.165
8	5	57	2009.9.166-222

Table 5: Extract of table showing the correspondence between the boxes, layer and accession number of gem casts. The missing layers have not been assigned yet.

Engraved gems (contextualization)

Engraved gems are the result of the process of cutting by hand (using simple tools) or drilling (using a bow drill, for example) into different stones producing different designs in them. Depending on the quality of the stone, (its preciousness) its design and its age, an engraved gem can vary in price and rarity. The author of the gem is usually what makes it rare and expensive not so much the material it is made of. The use of diamonds is a concept that was only present in the middle ages as it is the hardest mineral in the *Mohs hardness scale* meaning that the drilling technology needed to be able to cut into it is much more recent compared to the beginning of the art.

The work of a famous engraver who lived in ancient Greece, for example, would be the collector's dream (Epinemes, Dexamenos, Pyrgoteles, Dioskurides to name just a few). The problem is that many gems did not survive the passing of times. Pyrgoteles' signature certainly didn't. He was Alexander's favourite and may have influenced his companions to engrave Alexander's head in the style he presumably used often. Engraved gems are quite small and thus highly portable and easily lost. Forgeries were created to collect profit out of a much sought source of antiquity.

According to the Ganoksin Project (involved with jewellery manufacturing since 1996) the art of gem cutting (glyptic in Greek) can be found as early as in the 7th millennium BC. The Babylonians originally used soft stones which were engraved by hand such as serpentine, steatite,

lapis lazuli or turquoise as the raw material for engraving gems and naxium (which is an aluminium based mineral from the Island of Naxos) was used to make the markings in them.

The use of gun drills and wheel technology soon made the processing of harder gemstones such as ruby, sapphire or quartz possible and enabled the production of more elaborate images with more detail and monetary value. This happened no sooner than the third millennium according to Osborne, Duffield (author of *Engraved Gems, Signets, Talismans and Ornamental Intaglios, Ancient And Modern*). The rather stylized portrayals of heroes fighting animals, frightful gods and sacrificing people that had been created during the period of soft stones became more realistic and detailed.

Furthermore, the earliest gems that can be called Greek from their characteristics and place of discovery were found in Crete. "Aegean" "Minoan" and "Micenean" -Duffield claims - are terms that seem to be promising characterisations of the civilizations in these regions in circa 3000 B.C. to 900 B.C. Duffield also believes that the spirit that inspired the civilization of all these ethnicities and its resultant art was one and the same.

Moreover, gemstone engraving was then absorbed into Minoic-Mycenaean and later on in the Hellenic culture and this old oriental tradition was reborn. The refined, miniature figures reflect the Greek ideal image of mankind. Aphrodite, Eros and the Goddess of Victory Nike were the favourite motifs of the engravers of this age along with the graceful depiction of the female form.

It is interesting to note that wearing signs and symbols using the engraved stones became popular quite quickly among the Babylonians as they would use the gems as amulets tied around their bodies or pinned to their clothes. The cylindrical form was developed to meet the need of representing a bigger scene and events of considerable significance, which led to the production of the rolling stamp/seal. According to a report by Herodotus, every Babylonian wore a signet ring or a rolling stamp around their necks. Thankfully, some of them have been preserved and can be seen around the world in museums.

The oldest engraved gems originated from about 5000 to 3000 B.C. The Hittites, Egyptians, Assyrians, Persians and the ancient Greeks are worth mentioning for their art of carving gems. Extraordinary works were created by Greek artists for members of the Roman noble

class during the time of early emperors in order to strengthen their power. Famous examples are the Gemma Augustea (Museum of Vienna) and a sardonyx representing the triumph of Germanicus (Louvre Museum- Paris) Dioskurides, the Greek royal cutter at the court of Emperor Augustus, processed the Arabian sardonyx, the stone of preference, used to make classic examples of antique stone cutting, with great artistic skill. The next stage involved cameos in several layers such as the Gemma Claudia, the Lion Cameo (now found in the Museum of Art History in Vienna)

The Anthropological Museum in Berlin contains mummies with signet rings still on their fingers which would lead to the conclusion that the amulets were important enough for people to want to be buried with them. They possessed an inherent importance and nearly every person would own one of bigger or lesser monetary and artistic value. These rings with their symbols cut deep into the stones have been used as stamps for documents and to mark possession and property which is still the case in modern times (ink stamps). The impression of the gems accompanied with melted wax made documents legally binding and able to uphold ownership.

Greek gem carving changed dramatically in form, materials, and technique in the-mid 500s B.C. One of these changes was the introduction of the scarab, with its back carved like a beetle and its flat surface an intaglio. The scarab form ultimately derived from Egypt, where it had been used for seals and amulets for centuries. Certain features of Greek scarabs, however, such as the form of the beetle and the hatching around the intaglio motif, show the influence of Phoenician models, which the Greeks probably saw on Cyprus.

“The royal workshops at the court of the Ptolemaic Kings in Egypt developed a new stone cutting technology in the 3rd century BC. Cameos, designed for the first time as relief, were created in sardonyx in India. Since then, experts have made a distinction between cameos (raised) and intaglios (sunk).”

© The Ganoskin Project 2014

In the middle ages, antique gemstones were used for precious book covers, shrines, crucifixes and church objects, diadems and crowns. The golden age of gemstone rediscovery took place in the Italian renaissance. It took Ancient Greece as its role model. Indeed, it intended to be more than simply a copy, and it was in fact meant as a way to preserve the themes and techniques and still develop the art. The major centres were Florence, Rome and Venice, which was the starting point for diamond engraving, from where it spread to the Netherlands.

The greatest of the ancient gem engravers whose names are preserved are Epinemes (shown in photo 71) of the late archaic period and Dexamenos of the second half of the 5th century b.C. Alexander's favourite engraver- Pyrgoteles- unfortunately his work did not survive up to our days. Dioskourides was thought to be the best of the Roman Period, he trained three of his sons; Eutyches, Herophilos and Hyllos. Dioskourides did as the artists of his time and instead of creating original work, he and his contemporaries busied themselves in copying earlier Greek works. The passion for collecting antique intaglios continued long after the Renaissance period and, in fact, a newly revived enthusiasm for engraved gems and the art of stone cutting would emerge in the eighteenth century.

Gem Casts as Souvenirs- The Grand Tour of Italy

Gem casts are the plaster, wax or glass copies (casts) of the engraved stones. These were much cheaper and widely available. If an engraved gem was produced during the Renaissance as a revival of the old art and was lost for some reason there is a great likelihood that the engraved stone had been copied in plaster or some other material making it a gem cast (which would be assembled in a box, cabinet or set of drawers and sold to private collectors, schools, and tourists).

Tourists who made The Grand Tour (a journey undertaken during the eighteenth century and early nineteenth mainly as a form of education and entertainment) bought gem casts as souvenirs. This journey could last a number of years, the leisurely pace allowing time to make important social contacts and to admire and study famous art, architecture and antiquities along the route. The vast majority of travellers were young men of the European, especially British, privileged classes, but some women also made the trip. The passion for engraved gems and casts corresponded in time with the Grand Tour and the miniature artworks which explains why they were a typical souvenir.

According to the New Brunswick Museum (who bases their information on William Mead's book on the Grant tour), there was no prescribed route or itinerary; however the tour would include the great cultural centres, especially in France and Italy where many travellers

would go south to Naples and the recently discovered ancient cities of Pompeii and Herculaneum, buried by the eruption of Mount Vesuvius in 79 AD. Obviously, no self-respecting tourist would return home without souvenirs. William Eduard Mead in his *The Grand Tour in the 18th Century* states that the English were so eager to gather curiosities that there was a saying in Rome that:

“Were our Amphitheatre portable, the English would carry it off.”

Mead 1914: 204

A great variety was available and choices varied according to monetary means and taste. The wealthiest tourists could take home major works of art, such as sculpture, paintings and antiquities; those with more modest means could find lesser works of art and, perhaps, copies, including beautiful and highly portable plaster casts of engraved gems. They were cheap and abundant, making it the perfect souvenir.

“A great variety of subject matter was available, featuring the work of many artists. Those selected for this component depict great works that could be seen by a typical grand tourist and are arranged to evoke a typical tour.”

© New Brunswick Museum 2013

Gem Cast Iconography:

Gem casts were made sometime in the 17th, 18th or even as late as the 19th century. They are copies of ancient gems (worn as rings or pendants in ancient Greece and Rome and as far back as the Babylonians and Hittites) or contemporary casts of life sized sculptures of famous artists (Antonio Canova and Bertel Thorvaldsen to name just the ones represented in the Ure Museum's gem cast collection).

“Neo-classical gem engraving was a revival of an ancient art form practised in ancient Egypt, Greece and Rome. The revival of interest in gem engraving was part of a larger return to taste for classical forms and subjects.”

© New Brunswick Museum 2013

I would argue that before photos were invented, teachers and professors used gem casts to illustrate ancient themes in classes. Gem casts were a cheap and abundant way of having a wide range of themes and images in a convenient box which could be displayed or hidden, depending on the collector's choice. Gem casts served an honourable purpose in schools and universities showing students the myths and gods of old yet these casts were not all innocent. Many showed naked ladies in various activities or animals mating which may have been a sort of pornography in the Victorian age. For this purpose, casts were also desirable when, perhaps, the originals were not available. Indeed, gem engravers themselves also produce casts of their gems, not only to spread knowledge of their work, but also to document their creations to act as a kind of copyright protection. The casts were produced in a variety of materials including glass, ceramic, wax, sulphur and plaster.

“The beginning of academic cast collections long before the casts arrived at European universities; such collections existed in courts, art academies and ateliers of sculptors. They served as aesthetic edification and were used in art education. Original sculptures and bronze copies were not affordable for many people, while plaster casts were less expensive and more accessible. The casts and copies of ancient art, made of plaster as well of marble, were also common in (...) manors in the 19th century. Art collectors wished to own sculptures of famous masters (...) collecting copies of famous Greek and Roman sculptures was also thought to be a wise investment. Even today, plaster cast collections play an important role in European universities where classical languages, art history and classical archaeology are studied.”

Anderson 2011:1

During the sixteenth century, ancient gems and cameos circulated widely among collectors, directly or by means of impressions and metal casts. Learned connoisseurs exchanged ideas and opinions on the authenticity of the gems, their value, and the meaning of their often obscure iconographies. Soon after 1551, the artists Battista Franco (ca. 1510–1561) and Enea Vico (1523–1567) undertook the preparation of two series of engravings illustrating a selection of carved gems and cameos from the cabinet of the Patriarch of Aquileia, Giovanni Grimani (1501–1593). These illustrations can now be found in museums around the world. The British Museum has a vast quantity of them.

The casts were collected by private individuals, bought by tourist, as well as used for education purposes. Before computers, gem casts were a cheap and widely available visual aid to the study of classical and neo-classical themes. Throughout the middle Ages, in the Byzantine East and in the Latin West, numerous exquisitely cut ancient gemstones survived the ravages of time. The gems were preserved in royal collections or ecclesiastical treasuries. Despite their

profane and pagan iconography, many were set as decorative elements into religious and devotional objects, such as shrines, reliquaries, and book covers of precious metals. The casts of these engraved gems were much cheaper and in greater quantity and thus easier to acquire. To make it easier to display and collect they were mounted in wooden boxes, organised and divided by theme, displaying a wide range of alternative representations of myths, heroes or gods. Sometimes the boxes still display the original labels stating author's name and a label with a list of the gem casts with their source (usually this would happen if they were copied from sculptures), but unfortunately this is not always the case making it difficult to determine the origin and provenance of the casts. Moreover, it is still a mystery how the 3180 gem casts appeared in the museum despite the effort of previous curators and mine.

Gem carving/engraving could be made in the form either of cameo (the design raised above the plane of the stone) or intaglio (the design cut into the stone), although most of the finest neo-classical gem-engravers preferred intaglios. In the Ure Museum gem cast collection there are both types although the vast majority is cameos. These are much easier to photograph and display.

Subject matter was invariably classical or classically inspired. At their best, neo-classical engraved gems are perfection in miniature with strong, clear images and fine detail, such that the art form was not considered inferior to painting or sculpture on a larger scale. The sample that will appear below ranges from Egyptian inspired casts Greek themes, Roman themes (mythology and busts), animals, ornate pots and theatre masks. There is no cohesion in the gem cast collection. Some boxes are divided by theme other are a mix mash of all things classical and pre-classical.

Herakles was chosen as a theme for the Gem cast temporary exhibit because he is a very common hero featured in the engraved gems and in their gem casts. He is shown with a variety of symbols attached to his myth making him easy to identify. He is usually portrayed with an olive club as a weapon and wearing a lion's skin (some authors say the skin is of the Nemean lion [his first labour] others, that it is of the Cithaeron lion - which he killed, when he was 18 years old, requested by King Thespius). Herakles kept marrying women without divorcing the previous ones. In the gem cast box we can see multiple gems with Herakles and unidentified women.

The women with him can be one of his wives or one of the 50 daughters of King Thespius (whom Herakles slept with as a prize for killing the lion). In several casts we can recognize

Omphale. She bought Herakles from Hermes as a slave after the Hero tried to steal the Delphic tripod and was sentenced to pay for his crime as a slave. Herakles and Omphale got married and would wear each other's clothes, which is why we see Omphale wearing his lion skin. Deianira is Hercules' third wife, her name means "husband destroyer" and she was the one who accidentally killed Hercules by asking Lichas to give Herakles a cloak covered in poison (the full text on Herakles temporary exhibit can be seen in Chapter VIII). Many casts show his labours, his wives and him throwing Lichias over his head.

Herakles in whom the Carthaginians saw their national divinity, Melkart, explains the older style of some gem casts mixed with the finely detailed ones. Herakles is a particularly interesting hero due to the fact that in his myth he is involved with many women and many monsters and depending on the box and the buyer, the gem casts would either be focused on the naked women or the mighty monsters. Possibly the first would be bought by private collectors and the latter would be used as a teaching tool. Arguably, for private collectors these gem casts were an excuse to have somewhat erotic themes in the household without being accused of going against the religious morality of the time.

There are also representations of Gods and mythological figures: Zeus, Poseidon, Athena, Aphrodite Dionysus, Hermes, Atlas, Persephone, Europa, Leda, etc. which are easily identified for having signature objects or identifiable traits and companions. Other figures are not so easy to identify thus the necessity of searching through the Beazley archive, the British Museum's database and some other museum's files for matches. It has been a morose task but it has proven to be quite successful with the help of some lovely scholars and friends.

I would argue that box 9 layer 4 was meant for a private collector or a cheeky tourist as it is mostly representative of the naked female body. What I gathered from this work and wish to claim is that while educational boxes possessed mythical themes and alleged famous busts, the private collections possess more erotic themes, either animals mating or naked figures, and fewer amounts of representations of myths and Gods. Below are a variety of themes and myths within different coloured casts made either of wax or plaster.

I have used different catalogues and museum databases (Beazley archive, the British Museum, J.Paul Getty Museum, The Metropolitan Museum of art, the Marlborough Catalogue, etc.) to certify that my iconography is correct. The comparanda below will be labelled with its provenance and be shown (if any) on the right side of the table. All other photos were taken by me and belong to *the Ure Museum of Greek Archaeology*.

Comparanda

As can be seen on the right side of the table (comparanda), many casts are similar throughout the world-wide private (turned public) and educational collections and some originals remain. The material and colour of the cast changes quite a lot and the technique of mount is also different between engravers and cast makers. The evolution of the engraved gems is obvious, the technique is also very different, there are rough representations of centaurs (photo 29) which would suggest that the original gem was made in an early stage of the artistic evolution of gem engraving as well as beautiful detailed images (photo 32) and even more impressive are the miniature versions of statues engraved with precision and detail (photo 50, 53) which is the case of the “Morning” and “Night” statue by Thorvaldsen and the example of the cast of Jupiter Mercury and Mars surrounded by astrological signs (Photo 60).

Gem Cast Boxes- Stages of the Project

The stages of this project were: Photography (3180 objects) which took several days; labelling the boxes and the digital images; image processing cropping and adjusting brightness and contrast; comparanda and iconography research (there were nearly no lids on the boxes and thus no clue as to what the casts represent and who made them); volunteer instructions (for future database entries (a couple of boxes have not been added to the database and do not have accession numbers and image linking to the description pages already created) and temporary exhibit preparation of texts and objects. The biggest problem was the photography part as the objects were glued to the bottom of the boxes, the only angle possible for photographing them was an overview and a close up of each box and cast respectively. The gem casts are sometimes too small for the camera to focus on them and that produces blurry photos.

Heracles



Photo 12
Iconography: Heracles strangling the Nemean lion
Location: Box 3 layer 1



Photo 13
Iconography: Heracles and Bull
Location: Box 3 layer 1



Photo 14
Iconography: Heracles getting the Ceryneian Hind.
Location: Box 3 layer 1



Photo 16
Iconography: Herakles wearing his lion skin
Location: Box 3 Layer 1

Photo 15 (right)
Iconography: Herakles wearing his lion skin.
Location: Box 9 Layer 5



Photo 17
Iconography: Herakles with lion skin on his arm and club
Location: Box 9 Layer 5



Photo 18
Box 9 Layer 5 Herakles with lion skin on his arm and club



Photo 19
Box 9 layer 5 Herakles fighting the Erymanthian Boar
Location: Box 9 layer 5



Photo 20 (left)
Iconography: Heracles crushing a man (possibly Lichias)
Location: Box 9 layer 5



Photo 21
Iconography: Herakles crushing a man (possibly Lichias)
Location: Box 9 layer 5



Photo 22
Iconography: Herakles crushing a man (possibly Lichias)
Location: Box 9 layer 5 Photo 23 (on the left)



Photo 23
Iconography: Hebe performing a libation facing Heracles who is seated and holding his club.
Location: Box 5 layer 1 (acc no. 2007.9.2.1-15)



Photo 24 (left)
Iconography: Heracles' lover Omphale wearing his lion skin
Location: Box 3 Layer 1 box 3 layer 4



Photo 25 (right)
British Museum:
Intaglio; sard; head of Omphale to right, wearing Hercules' skin of the Nemean lion; signed; in gold swivel ring.
Engraved by: Luigi Pichler

Hermes



Photo 26(left)
Iconography: Hermes holding a flat object with Caduceus on the lower right side of the gem cast
Location: Box 3 Layer 4



Photo 27 (right)
Iconography: Profile of a young man with wings in his wavy hair. Possibly Hermes with traveller's cap.
Location: Box 3 layer 4 cast no. 40 Acc no. 2009.8.77.



Photo 28 (left)
Iconography: Hermes handing Dionysus to a nymph. Engraved by Pestrini.
Location: Box 5 layer 1



Photo 29 (right)
Iconography: Hermes with winged hat and Caduceus on a quadriga pulled by two rams.
Location: Under temporary exhibit

Centaurs



Photo 30
 Iconography: Centaur Cheiron (Animal skin over his shoulders)
 Location: Box 1 Layer 1 (Accession Number:2007.9.1.14)



Photo 31
 Iconography: Two centaurs one holding a thyrsus (associated with Dionysus' cult).
 Location: Box 3 layer 4 Acc no. 2009.8.95 Cast no. 39



Photo 32
 Iconography: A centaur with bow and arrow aiming down.
 Location: Box 9 layer 6



Photo 33
 Iconography: Centaur with staff over his left shoulder and an animal skin over his shoulders (representation of Kheiron²).
 Location: Box 9 layer 6



Photo 34 (left)
 Iconography: Baby Eros riding a centaur pulling the centaur's hair.
 (Acc. No. unknown-not inserted in database yet)
 Location: Under temporary exhibit
 Incription: Pichler

² KHEIRON (or Chiron) was the eldest and wisest of the Centaurs, a tribe of half-horse men. But unlike the rest of this tribe he was an immortal god, a son of the Titan Kronos and half-brother of Zeus.

Hippocamp/Capricornus



Photo 35-36
 Iconography: Hippocampoi/Capricornus
 The photo on the left appears to be of an animal half goat half fish: Capricornus and the. The photo on the right depicts an animal half horse half fish/serpent: Hippocamp. Both gem casts have riders with staffs.
 Location: Box 1 Layer 2 Gem cast 3-4



Photo 37
 Beazley archive:
 Description: A hippocamp.
 Material: Aquamarine



Photo 38
 Iconography: Nereid³ riding a Hippocamp front legs missing
 Location: Box 7 layer



Photo 39
 Iconography: Nereid riding a Hippocamp, another is on the background
 Location: Boz 7 layer 1



Photo 40
 Iconography: Nereid riding a Hippocamp another in the back
 Location: Box 11 Layer 5



Photo 41
 Iconography: Nereid riding a Hippocamp
 Location: Box 11 layer 5



Photo 42
 Iconography: Nereid riding on a Hippocamp with another beside him in the background
 Location: Box 11 layer 5

³ NEREIDS: They were the fifty Haliad Nymphs or goddesses of the sea; patrons of sailors and fishermen, they came to the aid of men in distress. The Nereides were depicted in ancient art as beautiful young maidens, sometimes running with small dolphins or fish in their hands, or else riding on the back of dolphins, hippocampoi/hipocamp (fish-tailed horses) and other sea creatures.

Sirens



Photo 43

Iconography: Three Sirens⁴ looking left with a kyrie (made usually out of the carcass of a turtle) on the bottom of the cast
Location: Box 1 Layer 2 Gem cast 5

Romulus and Remo with she-wolf



Photo 44

Iconography: Romulus and Remo with the she-wolf
Location: Box 2 layer 1
Gem cast 6



Photo 45

New Brunswick Museum:
Iconography: Wolf
Material: Plaster cast with cardboard frame
1.8 x 2.3 cm

Soldiers



Photo 46

Iconography: Soldier with Medusa Shield
Location: Box 2 layer 1 Gem cast 7



Photo 47

Iconography: Soldier with Griffin in helmet
Location: Box 3 Layer 1

⁴THE SEIRENES (or Sirens) were three sea nymphs who lured sailors to their death with a bewitching song. They were formerly handmaidens of the goddess Persephone. When the girl was secretly abducted by Hades, her mother Demeter gave them the bodies of birds, and sent to assist in the search. They eventually gave up and settled on the island of Anthemoessa.



Photo 48
Iconography: Soldier with cape and shield
Location: Box 3 layer 3 2009.8.23-67
Incription: Pichler (after the engraver Giovanni Pichler)



Photo 49
Iconography: Soldier on horseback with a spear fighting a lion with a shield on the ground. Incription: RANIANI⁵
Box 11 layer

Jupiter Mercury and Mars



Photo 50
Iconography: Jupiter Mercury and Mars (Zeus, Hermes and Ares in Greek mythology) with astrological signs surrounding them
Location: Box 2 layer 2 Gem cast 8



Photo 51
History of Gem Collecting-Jstor
Eighteenth-century engraving after cornelian intaglio, Jupiter, Mercury and Mars.

Thyphoeus



Photo 52 (left)
Iconography: The giant Typhon⁶ or thyphoeus (man with snakes for legs) wrestling with some kind of creature.
Acc. No 2007.10.2.206
Location: Box 7 layer 4



Photo 53 (right)
Iconography: Zeus with bolts in his left hand and a bat in the right about to hit the giant Typhon.
Location: Box 9 layer 5

⁵The engraved gem (supposed original) appears in the *Catalogue of Engraved Gems in the Royal Coin Cabinet The Hague* although it does not have an inscription. *Raniani* may be the name of the Engraver (or a forgery).

⁶ TYPHOEUS (or Typhon) was a monstrous immortal storm-giant who was defeated and imprisoned by Zeus in the pit of Tartaros. He was the source of devastating storm winds which issued forth from that dark nether realm. Later poets described him as a volcanic-daimon, trapped beneath the body of Mount Aitna in Sicily. In this guise he was closely identified with the Gigante Enkelados.

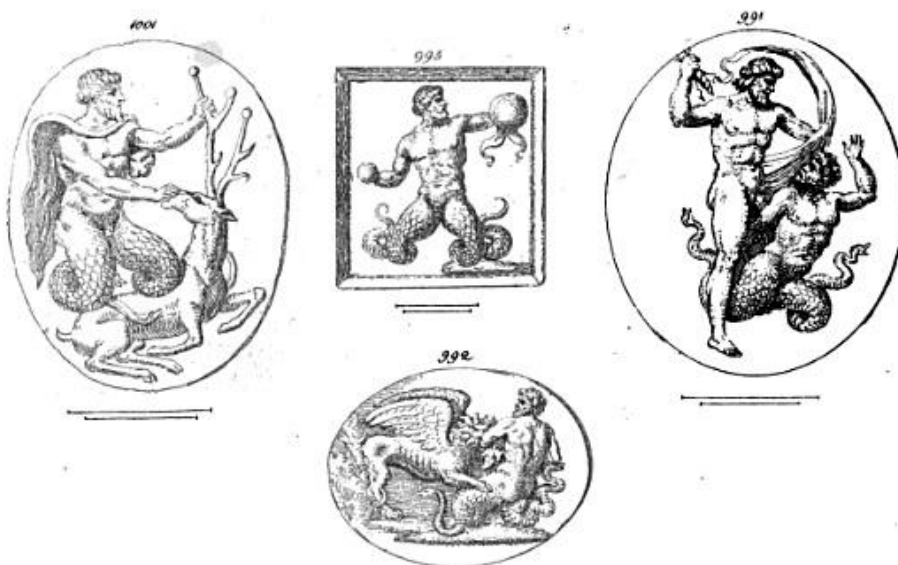


Photo 54
 Iconography: Typhoeus fighting a human figure.
 Location: Box 11 layer 5



Photo 55
 Iconography: Typhon on the floor being attacked by a human figure.
 Location: Box 9 layer 5

Photo 56 (right)
 A descriptive catalogue of a general collection of ancient and modern engraved gems by Rudolph Raspe
 Iconography: Illustration of several representations of Thyphon/Thyphoeus.



Sanchuniathon



Photo 57
 Iconography: Sanchuniathon
 Location: Box 1 layer 3



Photo 58
 Iconography: Sanchuniathon
 Location: Box 3 Layer 1



Photo 59
 A descriptive catalogue of a general collection of ancient and modern engraved gems by Rudolph Raspe
 Iconography: Sanchuniathon⁷ explique par court de Gebelin

⁷ SANCHONIATHON is a Phoenician historian whose three alleged works (originally in Phoenician) only survived in summary and paraphrasing in Greek by Philo of Byblos. The work is a theology of the Phœnicians.

Thorwaldsen's Morning/Night



Photo 60
 Iconography: Thorwaldsen's Morning made into a gem cast by Luigi Pichler
 Location: Box 5 Layer 1 Acc no. 2007.9.2.1



Photo 61
 British museum
 Iconography: Bas-relief, the roundel by Thorwaldsen representing Morning, with a flying woman scattering flowers with a child with a torch on her back; illustration to the Art Journal of 1851.



Photo 62
 Iconography: Thorwaldsen's Night made into a gem cast by Luigi Pichler. This gem cast is the opposite of the "Morning" cast as the woman is flying in the opposite direction and the child is sleeping on her shoulder and there is no torch.
 Location: Box 5 Layer 1

Cornucopia



Photo: 63-64 (from left to right)
 Iconography: Child/Erote holding a cornucopia
 Location: Box 3 Layer 1

Iconography: Two cornucopias beside a palm tree
 Location: Box 2 layer 1

Athena



Photo 65
Iconography: Athena with helmet spear and wreath
Location: Box 1 Layer 2



Photo 66
Iconography: Athena with shield spear and helmet.
Location: Box 2 Layer 1



Photo: 68
Iconography: Athena with helmet and a naked breast looking right.
Location: Box 7 layer 3



Photo 67
A descriptive catalogue of a general collection of ancient and modern engraved gems by Rudolph Raspe
Iconography: Several representations of Athena



Photo 69
Iconography: Athena and Poseidon
Box 2 layer 2

Epimenes' Youth adjusting his sandal

Photo 70
Iconography: Possibly a rendition of "*Youth Adjusting His Sandal*"⁸, attributed to Epimenes, about 500 B.C.
Location: Box 1 Layer 2



Photo 71
Attributed to Epimenes
Greek, Cyclades, about 500 B.C.
Carnelian
5/8 x 3/8 x 5/16 in.
81.AN.76.22



Photo 72
Iconography: Naked woman with snakes assumed to be Cassandra⁹.
Location: Box 3 layer 1 Gem cast 24



Photo 73
Iconography: "Supposed Cassandra" naked woman holding a thyemelic flautist, Thought to be a maenad.
Location: Under temporary exhibit, additional versions in Box 8 Layer 4.

Supposed Cassandra

⁸ THESEUS, Jason or generic?

A youth leans over to adjust the heel strap of his sandal, supporting himself on a staff. The precise identification of this figure is unclear: the youth may represent some mythological figure for whom sandals are meaningful, such as Theseus or Jason, or he may be a generic youth engaging in an everyday activity. The pose of this figure, standing but leaning over in some activity, was a favourite for carved gems in the late 500s B.C., yet this carver's skill in depicting a three-quarter view of the youth and in rendering the musculature in detail set this gem apart."

⁹ This Gem cast resembles that of the "SUPPOSED CASSANDRA" in the Bibliothèque Nationale in Paris due to the fact that the body of the woman is exactly in the same position and her dress is in both cases is draped under her bottom. The only difference is that the decoration and the thyemelic flautist that the "supposed Cassandra" holds, in this gem casts, is swapped by snakes which are connected to Cassandra's gift of seeing the future. The "supposed Cassandra" gem cast is thought to be mislabelled or even a fake.

"(...) observing that they were like one in Pasqualini's own collection and that he was unhappy about the identification of the subject as Cassandra because the woman was not clutching the Palladium (a statue of Athena) but rather a statue of a flautist and was moreover accompanied by figures appropriate to a Bacchic scene. (...) Pasqualini attributed the Paris Supposed Cassandra to the forger Cesare de'Comei (...) Pasqualini was right to be suspicious about the authenticity of the 'supposed Cassandra' in Paris: most green blood-stone gems are now thought to have been engraved in later Roman times or in the sixteenth century(...)"-History of Gem collecting Jstor page 107-108

Sacrificial bull



Photo 74
 Iconography: Bull preparing for sacrifice with vine leaves around his belly
 Location: Box 3 layer 1 Acc. No. 2007.10.2.263



Photo 75
 British Museum
 Bos cornupeta; Taurus standing, facing towards right, foliage around its body, a spear at its feet; in an oval medallion; study of a coin.

Maenads



Photo 76
 Iconography: Dancing maenad wearing a peplos⁹ and a cloak over her arms.
 Location: Box 3 layer 3 (2009.8.23)
 Incription: Pichler (after the engraver)



Photo 77
 Iconography: Dancing maenad playing a musical instrument (seems to be a tambourine)
 Location: Box 3 layer 3
 Incription: Pichler (after the engraver)



Photo 78
 Iconography: Maenad holding a flat bowl or plate.
 Incription: Pichler (after the engraver)
 Location: Box 3 layer 3



Photo 79
 Beazley archive:
 Dancing maenad with head thrown back, wearing a peplos and cloak over arms, flowing dress. Ground line.
 Material: Amethyst



Photo 80
 Iconography: Naked Maenad laying on her stomach on a bed
 Location: Box 9 Layer 4



Photo 81
 Iconography: Woman (possibly a Maenad due to wine connotation) facing a grape cluster
 Photo 109
 Iconography: Woman giving a dog a drink out of a cup
 Location: Box 10 layer 3 (both)



Photo 82-83
Iconography: Naked Maenads
Location: Box 9 Layer 4

Animals



Photo 84
Iconography: Dolphin
Location: Box 1 Layer 2



Photo 85
Iconography: Crab
Location: Box 1 Layer 2



Photo 86
Iconography: Cow feeding a calf
Location: Box 1 Layer 2



Photo 87
Iconography: Eagle
Location: Box 2 layer 1

Theatre masks



Photo 88-92 (from left to right)
Iconography: Theatre masks¹⁰
Location: Box 2 Layer 2 (Acc. No. 2009.10.1.x)

¹⁰ THEATRE MASKS: The use of masks in ancient Greek theater draw their origin from the ancient Dionysian cult. Thespis was the first writer who used a mask. The members of the chorus wore masks, usually similar to each other but completely different from the leading actors. Because the number of actors varied from one to three, they had to put on different masks, in order to play more roles. The actors were all men. The mask was therefore necessary to let them play the female roles. An interesting idea (Wiles 1991) is that the mask could give to the character some sort of universality, creating an average figure, so that the audience would judge him on his actions and not his appearance.

Nike



Photo 93
 Iconography: Nike/ Victory
 with a team of four horses according to the comparanda the original is by Rufos (left)
 Location: Box 2 Layer 2



Photo 94
 Nike with a team of four horses
 Carved after a Nikomachos' painting.
 Signed by the master: 'Ρουφος ἐποίηι (Made by Rufos).
 Onyx. 1st century B.C.



Photo 95
 Iconography: Nike in a rising biga (original left)
 Location: Box 4 layer 2



Photo 96
 Beazley archive:
 Description: Nike in a rising biga.
 Previous Collections:
 Story-Maskelyne, M.H.: The Marlborough Gems (1870):
 no. 263
 Material: Onyx



Photo 97 (to the left)
 Iconography: "Triumph of Alexander" Nike riding a four horse chariot with Alexander the Great standing next to her.
 Location: Box 5 layer 1

Medusa



Photo 98
Iconography: Head of Medusa
Location: Box 8 Layer 5



Photo 100
Iconography: Trinacria-Medusa's head as a woman with three running legs around her. Location: no. 448 box 7 layer 3

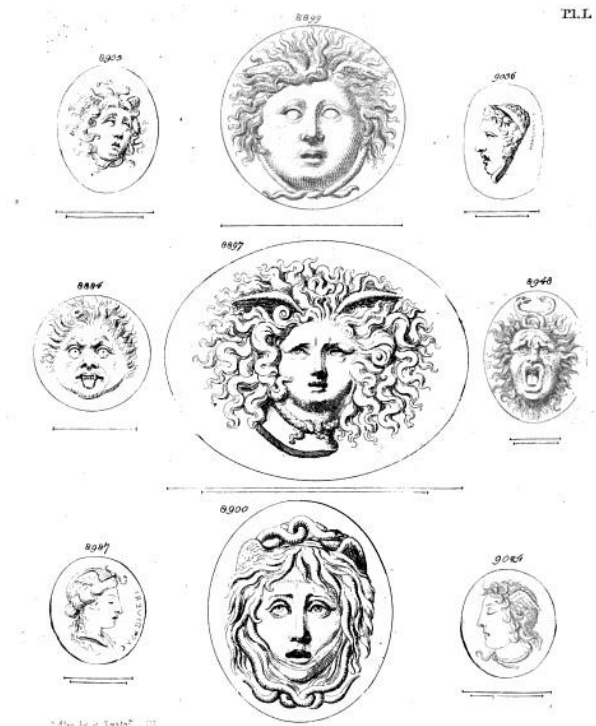


Photo 99
A descriptive catalogue of a general collection of ancient and modern engraved gems by Rudolph Raspe
Iconography: Several representations of Medusa



Photo 101
Iconography: Profile of a young woman, ribbons in her hair, holding a flower in her hand, with the other picking one end of her dress.
Inscription on the left side: Psyche.
Location: Box 3 layer 4 Cast no. 21Acc. No 2009.8.77



Photo 102
Iconography: Eros and Psyche Engraved by Pichler
Location: Box 5 layer 1

Psyche

Afrodite and Baby Eros



Photo 103
 Iconography: Afrodite with Baby Eros
 Location: Box 9 Layer 4



Photo 104
 Iconography: Afrodite with Eros
 Location: Box 3 Layer 1



Photo 105
 Iconography: Naked Afrodite and man with baby Eros
 Location: Box 9 Layer 4



Photo 106 (left)
 Iconography: Naked torso of Afrodite looking right.
 Inscription: Afroditi
 Location: Under temporary exhibit



Photo 107 (right)
 Iconography: Afrodite with Eros
 Location: Box 3 Layer 1

Sphinxes



Photo 108
 Iconography: Sphinx, Whale and decorations
 Location: Box 3 Layer 4



Photo 109
 Iconography: Sphinx holding down a severed human head
 Location: Box 9 layer 6



Photo 110
 Iconography: Sphinx
 Location: Box 6 Layer 1



Photo 111
Iconography: Sphinx with satyr.
Location: Box 9 layer 6

Poseidon



Photo 112
Iconography: Poseidon with trident
leaning on a sofa
Location: Box 11 layer 5



Photo 113
Iconography: Poseidon riding a
chariot of four hippocampoi.
Location: Box 8 layer 1 Acc.
No.2009.8.147-209



Photo 114
Iconography: Poseidon, naked standing with one foot resting on rocks. A
pot is on the right lower corner of the cast.
Location: Box 8 layer 1



Photo 115
Iconography: Poseidon riding
a dolphin.
Location: Box 8 layer 1

Nereus



Photo 116
Iconography: Nereus¹¹ and Nereid (one of his 50 daughters) or his wife Doris.



Photo 117
Iconography: Woman (Nereid) riding a human with fish tail Nereus or Akheloios
Location: Box 7 Layer 1

Roman Busts



Photo 118-120 (from left to right)
Iconography: "Roman busts" Looking left all with curly hair the first one on the left has a beard.
Location: Box 9 Layer 5

Pegasus



Photo 121-122 (from left to right)
Iconography: Erote riding Pegasus
Location: Box 4 Layer 3

Iconography: Athena putting the golden bridle on Pegasus
Location: Under temporary exhibit

¹¹ NEREUS was the old man of the sea, and the god of the sea's rich bounty of fish. He dwelt in the depths of the Aegean with his wife Doris and fifty Nereid daughters. Like many of the other sea-gods Nereus was a master shapeshifter, and spoke with prophetic voice. It was for his knowledge that Herakles once wrestled him, in search of directions to the land of the Hesperides.

Delphic Tripod



Photo 123

Iconography: Standing figure of a man.
Harp standing on a column to his left and a
sacrificial tripod (Delphic Tripod¹²) to his
right.

Location: Box 6 Layer 1

Gauran (dog) of Anicetus



Photo 124

Iconography: Shows a dog in combat with a boar.

Inscription: ΓΑΥΠΑΝΟC ΑΝΙΚΗΤΟΥ ¹³ [Gauran, Dog, of Anicetus]

Location: Box 11 layer 4

Egyptian casts



Photo 125-127 (from left to
right)

Iconography: Hieroglyphs;

Anubis; Anubis with staf

Location: Box 1 Layer 3

¹² DELPHIC TRIPOD is a sacrificial tripod is a three-legged piece of religious furniture used for offerings or other ritual procedures. As a seat or stand, the tripod is the most stable furniture construction for uneven ground, hence its use is universal and ancient. It is particularly associated with Apollo and the Delphic oracle in ancient Greece, and the word "tripod" comes from the Greek meaning "three-footed."

¹³ ΓΑΥΠΑΝΟC ΑΝΙΚΗΤΟC: ΓΑΥΠΑΝΟC usually refers to Mount Gauran in Campania and its wine but in this case given that there is an image of a dog it is probably Gauran, the dog (Appendix page 102). ANIKHTOC means Anicetus (invincible) thus ΓΑΥΠΑΝΟC ΑΝΙΚΗΤΟC: Gauran dog of Anicetus. Strabo describes the products of Britain (IV.5p.200) saying that the country produced "dogs especially fitted for the chase which Celts use for war"

Apollo



Photo 128

Iconography: Head of Apollo Karneios¹⁴ looking right with ram horns on his head at ear level.

Location: Box 3 Layer 4 Acc no. 2009.8.70

Photo 129-130 (middle and right)

Iconography: Head Apollo Karneios with ram horns on his head at ear level.

Location: Box 3 layer 3 Box 7 layer 2

Leda and Swan



Photo 131 (from left to right)

Iconography: Leda and Zeus metamorphosised as a swan

Location: Under temporary exhibit

Photo 132

Iconography: Leda sitting with Swan on her lap (Zeus)

Location: Box 8 layer 1

¹⁴ CARNEIA was the name of one of the great national festivals of Sparta, held in honour of Apollo Carneus. Whether Carneus (or Carnus) was originally an old Peloponnesian divinity subsequently identified with Apollo, or merely an "emanation" from him, is uncertain; but there seems no reason to doubt that Carneus means "the god of flocks and herds" (Hesychius, s.v. Κάρνος), in a wider sense, of the harvest and the vintage. One explanation of the origin of the festival comes from Pausanias, that the Kárnian Festival came into being on account of the murder of the seer Kárnos of Akarnanía by Ippótis, one of the Irakleidai (Herakleidai; Gr. Ἡρακλεΐδαι, i.e. the descendants of Iraklís [Hercules; Gr. Ἡρακλῆς]). According to the ancient writer, the celebration evolved from what was originally a propitiatory sacrifice for the crime. Pausanias notes that the poet Práxilla describes an individual known as Kárneios as the son of Europa; who was not Apóllohn at all. According to our tradition, none of this is accepted as being the origin of the festival and, certainly, not of Kárneios himself, who is indeed Apóllohn. Apollo is shown with ram's horns. The chief centre of his worship was Sparta, where the Carneia took place every year from the 7th to the 15th of the month Carneus (i.e. Metageitnion, August). During this period all military operations were suspended; which is why Sparta didn't aid Athens in the Battle of Marathon.

Satyrs



Photo 133
Iconography: A satyr¹⁵ playing a flute. Cast number: 29 Location: Box 3 layer 4 Acc. no. 2009.8.85



Photo 134
Iconography: Satyr holding a baby wearing a fur. Probably Silenos with baby Dionysos. Cast number: 80 Location: Box 3 layer 4 Acc. No. 2009.8.135



Photo 135
Iconography: Satyr head looking left he has a beard, pointy ears and horns Location: Box 10 layer 3



Photo 136
Iconography: A Satyr dancing, holding a thyrsus in his left hand and a kantharos in the right hand. On the right arm, the skin of a panther (pardalis). Location: Box 3 Layer 1 (Acc no. 2008.2.1.58)



Photo 137
Iconography: A Satyr dancing, holding a thyrsus¹⁶ in his left hand and a kantharos in the right hand. On the right arm, the skin of a panther (pardalis). Location: Box 10 layer 3



Photo 138
Iconography: Satyr with and goat. Tree on the right and some type of altar between the two figures. Location: Box 10 layer 3

¹⁵ SATYROI (or Satyrs) were rustic fertility daimones (spirits) of the wilderness and countryside. They were close companions of the gods Dionysos, Rheia, Gaia, Hermes and Hephaistos; and mated with the tribes of Nymphae in the mountain wilds. The different representations of satyrs are: the Panes (goat-legged satyrs), Seilenois (elderly satyrs), Satyriskoi (child satyrs), and Tityroi (flute-playing satyrs). As companions of Dionysos they were usually shown drinking, dancing, playing tambourines and flutes (the instruments of the Bacchic orgy) and sporting with Nymphae.

¹⁶ THYRSUS is a staff of giant fennel covered with ivy vines and leaves always topped with a pine cone. It is a composite symbol of the forest (pine cone) and the farm (fennel). It has been suggested that this was specifically a fertility phallus.

Diomedes



Photo: 139

Iconography: Diomedes with sword seated on cubic altar adorned with garland; drapery and palladium¹⁷
 Location: Box 11 layer 6



Photo 140

British Museum:

Iconography: Plaquette; bronze; oval; Diomedes with sword seated on cubic altar adorned with garland; drapery and palladium; beaded rim; pierced at top.
 1915,1216.162, AN480140

Zeus



Photo 141-144 (from left to right)

Iconography: Zeus with staff and bolts riding a chariot fighting Typhon.

Location: Box 9 layer 1 2009.10.9.2.1-68

Iconography: Zeus with bolts on left raised hand. Eagle at his feet.

Location: Box 3 Layer 1

Iconography: Zeus with bolts on left hand and staff on right.

Location: Box 3 Layer 1

Iconography: Zeus sitting on a throne staff in left hand circular object in his right hand

Location: Box 7 layer 2

¹⁷ PALLADIUMI in Greek and Roman mythology, the palladium or palladion was a cult image of great antiquity on which the safety of Troy and later Rome was said to depend, the wooden statue (xoanon) of Pallas Athena that Odysseus and Diomedes stole from the citadel of Troy and which was later taken to the future site of Rome by Aeneas. The Roman story is related in Virgil's Aeneid and other works.

Atlas



Photo 145
 Iconography: Atlas kneeling holding the world on his shoulders
 Location: Under temporary exhibit

Persefone



Photo 146
 Iconography: Persefone being transformed into a tree. Swan on the right side of the image and two figures on the left kneeling and on the right leaning back as if in pain or grieving.
 Location: Under temporary exhibit

Europa



Photo 147
 Iconography: Europa riding on a Bull (Zeus metamorphosed)
 Location: Under temporary exhibit



Photo 148
 Iconography: Europa riding on a Bull with the face of a man (Zeus metamorphosed)
 Location: Box 8 layer 1

A Libation



Photo 154
 Iconography: A winged figure performing a libation facing a seated woman writing.
 Incription: A cenio lumen
 Location: Box 5 layer 1 (acc no. 2007.9.2.1-15)

Dionysian Scene



Photo 149
Iconography: Dionysian scene (original left)
Location: Box 2 layer 2



Photo 150
Iconography: Dionysian scene Cameo. Sardonyx-agate.
4.6 × 3.4 cm. Inv. No. 25836.
Naples, National Archaeological Museum.

Artemis



Photo 151-153 (from left to right)
Iconography: Artemis Polimastos
Location: Box 9 layer 2

Thorwaldsen



Photo 154
Iconography: Bust facing right of A. Thorwaldsen
Inscription: A. Thorwaldsen Danus Sculptor
Location: Box 5 layer 1 (acc no. 2007.9.2.1-15)

Prometheus

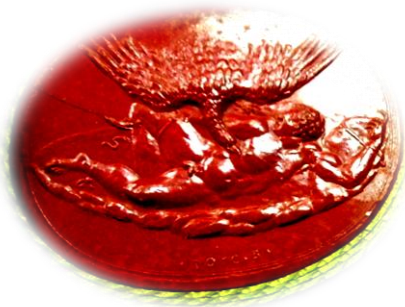


Photo 155
Iconography: Prometheus lying on the floor with
the Eagle biting him.
Location: Box 8 Layer 4

Palamedes



Photo 156
Iconography: Palamedes¹⁸. Engraved by Pichler
Location: Box 5 layer 2

Theseus



Photo 157
Iconography: Theseus killing a centaur (cast modelled after Thorwaldsen's statue)
Location: Box 5 layer 2

Napoleon



Photo 158
Iconography: Bust of Napoleon looking left.
Location: Box 5 layer 2

¹⁸ PALAMEDES was sent by Agamemnon to Ithaca to retrieve Odysseus, who had promised to defend the marriage of Helen and Menelaus. Paris had kidnapped Helen, but Odysseus did not want to honour his oath. He pretended to be insane and ploughed his fields with salt. Palamedes guessed what was happening and put Odysseus' son, Telemachus, in front of the plough. Odysseus stopped working and revealed his sanity.

Hector Paris and Helen



Photo 159
Iconography: Hector reprimending Paris who sits besides Helen of Troy

Gem cast made by Da Bani. Modelled after a sculpture by Thorwladsen.
Location: Box 5 layer 1

Volcano, Venere, Amore e Marte



Photo 161

Iconography: Volcano, Venere, Amore and Marte. Engraved by Pichler

Location: Box 5 layer 1

Thematic Division

It is interesting to note that most boxes are divided by theme; there are layers with several representations of the same God/goddess/scene/theme. For example Box 9 layer 5 and Box 4 layer 1 are packed with Herakles' representations whereas Box 9 layer 4 shows many different scenes and representations of Aphrodite; box 9 layer 3 is mainly representations of Hermes; box 8 layer 2 consists solely on roman busts of various sizes. Box 3 layer 4 is dedicated to Pope busts. Box 3 layer 3 consists of Maenads dancing. Box 4 layer 2 has several representations of the winged Goddess Nike. Box 8 layer 1 has many representations of Zeus' metamorphosis. Box 8 layer 2 consists of Egyptian inspired casts and Box 9 layer 4 is packed with naked women. Other boxes are divided by author, box 5 layer 1 contains miniature copies of Thorvaldsen's sculptures and is one of the few boxes whose lid has survived and thus possesses the captions of each gem cast. Box 5 layer 2 is dedicated to Canova's marble statues.

Forgeries

The first "forgeries", gemstones made of glass paste, emerged in Ancient Greece and Rome. They were used in particular for precious golden jewellery or rings and pendants. Engraved gems are among the most difficult objects to differentiate between real and fake. The stones used in ancient times are the ones still in use today, the methods used are practically equal. A gem remains unaltered through time, it does not acquire a patina nor any incrustation. Only glass gems become iridescent. The only visible changes are scratches to the surface of the stone and it becoming worn. This would be a start were ancient gems not re-polished in later times adding to the fact that modern gems can be artificially scratched. This method is often misleading. Studying whether the gem is still in its original mount is also not a good proof of antiquity as ancient designs were partially drilled and re-engraved. Stylistically there is no proof to be found as in the 18th century there was a phenomenon of engravers copying ancient gems to fulfil a mass-market demand.

There are also cases of forgeries where the engraver would make it seem like the gem or gem cast was more valuable than in reality. This could be achieved by the forgery of the engraver's signature for example Dioskurides one of the few gem carvers mentioned by ancient authorities and therefore eagerly sought by collectors. One of the forgers was Cesare de' Camei who is associated with the "supposed Cassandra" gem, mentioned before (photo 72-73). Cesare de' Camei would supply gems to Fulvio Orsini (apparently not knowing of their falsity). Dr. Stephani and Dr. Brunn have studied these identity thieves and formed rules for establishing the authenticity of artists' signatures on gems.

" From the examination of those signatures which are universally acknowledged to be authentic, and which can be traced back far beyond the time (after 1712), when this kind of forgery came into fashion, the subjoined rules have been deduced ; based upon the following observations. These undoubted signatures are written in a straight line, either running vertically down the field of the stone, usually close to and parallel with some vertical portion of the design, such as a cippus: or else carried horizontally across in one of the largest unoccupied spaces; provision for its reception having evidently been made in the first sketch of the composition. The letters are reversed upon the gem (if an intaglio), so as to read the right way in the impression from it. They are always minute, so as to escape observation at first (...) for the same reason they are executed with a certain freedom, totally different from the laborious minuteness so inconspicuous in the modern imitations of them. They rarely exhibit the terminal dots placed in the latter with such mathematical

exactitude, and connected by fine hair lines. Indeed, this style of lettering is pronounced by Stephani the most certain means of detecting the inscriptions due to the clever forgers of the last century."

King 1885: 191

With other inscribed gems, scholars sought to establish whether the inscription referred to the artist or the subject. Fulvio Orsini's identification of a gem inscribed "Solon" as a portrait now seems less plausible because we have a number of gems signed by that artist. His integrity was questioned after his association with Camei.

Cast Makers and Original Labelling on Boxes

The roman busts and the miniature sculptures of famous artists are a good indicator of the period that the original gem was engraved and the casts show very well the collector's taste depending on the amount of collections and their geographical spread although in terms of when they were made unless the lid of the box has survived it is nearly impossible to know, which is what happened in *the Ure Museum's* 3000+ casts collection.

With a bit more information a timeline could have been made with the different engravers (whose craft passed on from generation to generation) and the different themes. Which and where had been more popular and whether artists would cater to demand or have artistic freedom to make what they wished. With what is available all that is possible is to catalogue as best as possible and speculate based on the roughness of the cast or the amount of detail to try and find out where and when it was made. Unfortunately there is only one lid with the maker's information and the cast's information as can be seen below:



Photo 162 Signature of the Engraver/Cast maker. It reads:

“Antoine Odelli Artiste Graveur Grave sur toutes sortes des Pierres Précieuses, les Armoiries, Sujets, Emblèmes. Chiffres, Noms, Lettres et en Camée. On trouve encore une grande collection en Souffre de tout les Musés d'Europe. ROME Rue delle Quatro Fontane No. 11 e 12”

The Pichler family made the following gem cast box and its captions survived on the inside of the lid of Box 5 respectively layer 1 and 2. Originally every gem cast box would have this type of captions to make it easier for the collector to understand and keep track of what type of iconography is inside.

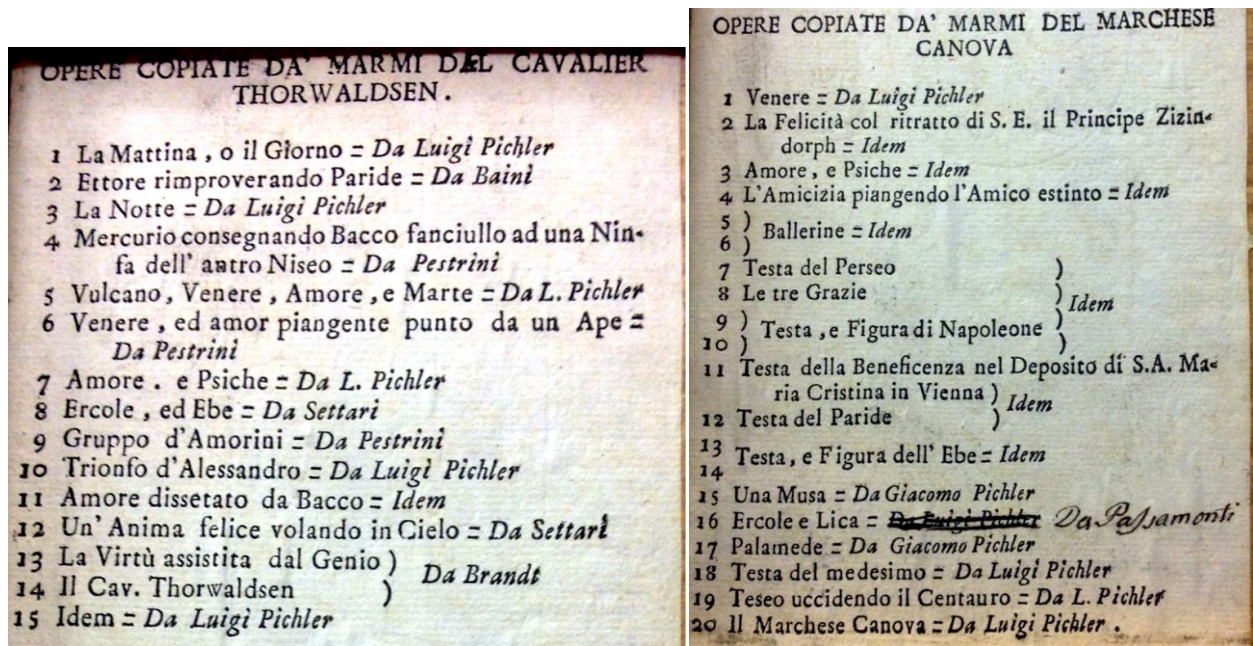


Photo 163 Caption of the gem casts inside Box 5 layer 1; Photo 164 Captions of the gem casts inside Box 5 layer 2.

Chapter V: Herakles Temporary Exhibit (contextualization)

The women in the hero's life - Hera's influence

- Hera
- Athena
- Hesione of Troy
- Megara
- Omphale
- Deianira
- Hebe

According to Homer (*Il.* xviii. 118), the famous hero, Herakles (also known as Hercules- the Romanized version), was born out of Zeus' affair with Alcmene. Zeus disguised himself as her husband (Amphitryon) to seduce her and out of that encounter the Greek hero, with extraordinary strength, courage and masculinity, was born. Herakles is usually portrayed with an olive club as a weapon and wearing a lion's skin (some authors say the skin is of the Nemean lion (his first labour) others, that it is of the Cithaeron lion- which he killed when he was 18 years old) .

“While he was with the herds and had reached his eighteenth year he slew the lion of Cithaeron, for that animal, sallying from Cithaeron, harried the kine of Amphitryon and of Thespius.” (...) “And having vanquished the lion, he dressed himself in the skin and wore the scalp as a helmet.”

Apollodorus ii .4.10 - ii.4.11

Zeus' wife, Hera, hated Herakles because the latter was proof of her husband's infidelity. Herakles was originally named Alcides, and his name was only changed later in a vain attempt to please Hera (Herakles meaning 'glory of Hera'). It is said that Alcmene, from fear of Hera, exposed her son in a field near Thebes, hence called the field of Herakles; here he was found by Hera and Athena, and the former was prevailed upon by the latter to put him to her breast, and she then carried him back to his mother. (*Diod.*iv:9; *Paus.* ix. 25. 2). Others said that Hermes carried the newly-born child to Olympus, and put him to the breast of Hera while she was asleep, but as she awoke, she pushed him away, and the milk thus spilled produced the Milky Way. (*Eratosth. Catast.* 44; *Hygin. Poet. Astr.* ii. in fin.).

According to Pindar, (*Nem.* i. 49) Hera sent two snakes to kill Herakles in his cot, but Herakles strangled a snake in each hand. In his youth Herakles was sent to tend cattle on a mountain after he killed his music tutor, Linus, with a lyre. According to the sophist Prodicus, he was visited here by the nymphs Pleasure and Virtue who offered him a choice of two lives: either comfortable and easy or glorious and brutal. Herakles chose to suffer to achieve great glory, which he did.

Herakles had many women in his life, a number of “wives” and would have had a couple more if their father's hadn't denied the hero's prize over fear of him murdering their sons or

simply by cheating Herakles in their deals. He kept marrying women without divorcing the previous ones. At the age of 18 he slept with 50 girls thinking it was the same one every night because of the Thespian King's wishes to have Herkules' sons.

“Now this Thespius was king of Thespieae, and Hercules went to him when he wished to catch the lion. The king entertained him for fifty days, and each night, as Hercules went forth to the hunt, Thespius bedded one of his daughters with him (fifty daughters having been borne to him by Megamede, daughter of Arneus); for he was anxious that all of them should have children by Hercules. Thus Hercules, though he thought that his bed-fellow was always the same, had intercourse with them all.”

Odyssey: xi 2.4.10

His first wife was Megara, King Creon's eldest daughter.

“Thebe unfenced, how mighty soever they were. And after her I saw Alcmene, wife of Amphitryon, who lay in the arms of great Zeus, and bore Herakles, staunch in fight, the lion-hearted. And Megara I saw, daughter of Creon, high-of-heart, whom the son of Amphitryon, ever stubborn in might, had to wife.”

Odyssey: xi. 266, 620

Some traditions say that after defeating the Minyans at Orchomenos Herakles was given Megara as a prize for his heroic prowess against the King's enemies. Euripides in his tragedy writes that when Hercules returned home from his trip to the underworld to fetch Cerberus (his 12th labour), he found Greece in chaos. During his absence, Lycus had come to Eubea to overthrow King Creon. When Hercules returned, Lycus was about to murder Megara and their children. Hercules defended his family and slew Lycus with an arrow. Hera interfered, causing Hercules to fall into a state of delusion and rage. Hercules shot his children with his arrows, believing them to be Eurystheus' sons.

Apollodoros reports that Megara escaped and Herakles later gave her in marriage to his *eromenos* (young male lover) Iolaus, as a sign of his passage into manhood. Euripides writes that Hercules shot Megara too. As Hercules was about to kill his own adopted father, Amphitryon, thinking him to be Eurystheus' father Sthenelus, Athena intervened and hit Hercules on the chest with a rock, knocking him out cold and sending him into a deep sleep. Apollodoros has a slightly different version. Herakles did kill his family but it happened before he was sent to the underworld. Euripides' timeline seems the least common when compared to other authors.

This author also states that it was only one snake sent by Hera to kill baby Hercules. Pausanias states that after the accomplishment of the twelve labours, and being released from the

servitude of Eurystheus, Herakles returned to Thebes. He then gave Megara in marriage to Iolaus; for, as he had lost the children whom he had by her, he looked upon his connection with her as displeasing to the gods (Paus. x. 29), and went to Oechalia. Herakles wanted to amend for his crimes so he asked the Oracle of Delphi what he should do. Hera guided the Oracle into telling Herakles that he must serve King Eurystheus for 12 years. During these 12 years, Herakles completed his 12 labours (Euripides' play contradicts this timeline saying that Herakles had completed all labours before killing his family). If Hercules would complete these tasks and serve his sentence to Eurystheus in full, Hercules would be made immortal.

- Labor 1: Kill the Nemean Lion-Hercules strangled the creature and carried it back to Mycenae
- Labor 2: Kill the Lernean Hydra-Hercules' cousin Ioloas helped him out by burning the stumps of the heads after Hercules cut them off; since the ninth head was immortal, Hercules rolled a rock over it.
- Labor 3: Collect the Hind of Ceryneia- the task was to find the golden-horned stag and bring it back alive; Hercules followed the stag around for one full year; he finally captured the stag and took it back alive.
- Labor 4: Kill the Erymanthian Boar- Hercules chased the boar up a mountain where the boar fell into a snow drift, where Hercules subdued it.
- Labor 5: Clean the Augean Stables - Hercules diverted two rivers so that they would flow into the Augean stables.
- Labor 6: Destroy the man-eating Stymphalian birds; Hercules drove them out of their hiding places with a rattle and shot them with poison-tipped arrows.
- Labor 7: Set the Cretan Bull free- Hercules wrestled it to the ground and took it back to King Eurystheus.
- Labor 8: Bring the four man-eating Horses of Diomedes back to Mycenae- Hercules threw the master of the mares to them; the horses became very tame, so Hercules safely led them back to Mycenae.
- Labor 9: Bring back the Belt of the Amazon Queen Hippolyte - Hippolyta willingly gave her girdle to Hercules, but Hera convinced the Amazons that Hercules was trying to take Hippolyta from them, so Hercules fought them off and returned to his master with the girdle.
- Labor 10: Steal Geryon's Cattle- Hercules killed the monster Geryon, claimed the cattle, and took them back to the king.
- Labor 11: Bring the Apples of the Hesperides- Hercules told Atlas that if he would get the apples for him, he (Hercules) would hold the heavens for him; when Atlas returned from his task, Hercules tricked him into taking back the heavens.
- Labor 12: Get Cerberus out of Hades- Hercules seized two of Cerberus' heads and the dog gave in. Hercules took the dog to his master, who ordered him to take it back.

The accounts of the twelve labours of Herakles are found only in the later writers, for Homer and Hesiod do not mention them. Homer only knows that Herakles during his life on earth

was exposed to infinite dangers and sufferings through the hatred of Hera, that he was subject to Eurystheus, who imposed upon him many and difficult tasks, but Homer mentions only one, viz. that he was ordered to bring Cerberus from the lower world. (*Il.* viii. 363, &c. xv. 639, &c., *Od.* xi. 617, &c.)

After these labours Hercules was sold into slavery by Hermes after he murdered his friend Iphitus and stolne the Delphic tripod. Hercules, in another fit of madness, hurled Iphytus to his death from the top of the walls of Tiryns. Following the murder of Iphytus, Hercules contracted a terrible disease, as a result of his violent outburst. Hercules then travelled to the oracle at Delphi, in hopes that the priestess there would advise him on how to cure himself. But Hercules was to be disappointed. When he questioned the Pythian priestess, she was unable to answer him in oracles. Hercules, outraged at priestesses unwillingness to help, began tearing the temple apart.

“But being afflicted with a dire disease on account of the murder of Iphitus he went to Delphi and inquired how he might be rid of the disease. As the Pythian priestess answered him not by oracles, he was fain to plunder the temple, and, carrying off the tripod, to institute an oracle of his own. But Apollo fought him, and Zeus threw a thunderbolt between them. When they had thus been parted, Hercules received an oracle, which declared that the remedy for his disease was for him to be sold, and to serve for three years, and to pay compensation for the murder to Eurytus.”

Appolodorus: ii .6.2

When Hercules came upon the Delphic tripod, he started to make off with it, thinking that he would establish an oracle of his own. Apollo, however, was not about to let Hercules carry off the prized tripod from his sacred site. He began to wrestle with Hercules over its possession; Apollo was supported by his sister, Artemis, while Hercules was supported by his patron, Athena. In the midst of their tug-of-war contest, Zeus dropped in and tried to break up the feuding brothers (Apollo and Hercules are, after all, half-brothers by Zeus). And as parents are often forced to do, Zeus decided that it would be best to separate the brothers, hurling one of his mighty thunderbolts between them. After the two siblings were pried apart, Hercules finally received an oracle, instructing him to be sold into slavery for a year, and to pay Eurytus in compensation for the loss of his son.

Hercules' second wife and owner was a Lydian Queen (in western Asia Minor). During the period of servitude to Omphale, Herakles performed several tasks similar to the labors demanded by Eurystheus. Arguably, Herakles' subjection to Omphale is a concrete manifestation

of the enslavement by women which characterizes his entire life. The Athenian playwright Sophocles imagined Hercules feeling deep dishonour at being forced into slavery, "so stung was he by the shame of it." Slaves in Greek society often came from non-Greek regions, so the enslavement of the great Hercules by a barbarian queen from Lydia would have seemed an especially outrageous reversal to the Greeks. After the delivery of the oracle, Hermes sold Hercules, and he was bought by Omphale, daughter of Iardanes, queen of Lydia,

Hesione was the daughter of King Laomedon of Troy. Hercules met Hesione after his year of enslavement to Omphale, when he set out for Troy. Hercules found Troy in a state of crisis, as King Laomedon had cheated Poseidon and Apollo by failing to pay them for building the walls. For punishment Poseidon had sent a large sea monster, who would only be appeased by devouring the princess, Hesione. Hercules sought to kill the monster and naturally expected a reward, such as Laomedon's amazing horses. Hercules bravely killed the beast by allowing himself to be swallowed by the monster, whom he then killed from the inside. But once a cheat always a cheat: Laomedon skimmed on paying Hercules too. So Hercules raised an army, including such great men as Telamon, father of Ajax. When his army captured the city, Hercules gave Hesione in marriage to Telamon (they soon gave birth to another hero, Teucer). Hesione was given the opportunity to save any one of her fellow Trojan prisoners: she chose her brother Podarces, later known as Priam.

Deianira was Hercules' third wife, her name means "husband destroyer" and she was the one who accidentally killed Hercules (Apollod. ii. 7. § 6; Diod. iv. 36; Soph. *Trach.* 555, &c.; Ov. *Met.* ix. 201, &c.; Senec. *Herc. Oct.* 496, &c.; Paus. x. 38. § 1.) by asking Lichas to give Herakles a cloak covered in poison (the gemcast shown is modelled after a sculpture made by Antonio Canova). Hercules met Deianira's brother, Meleager, in the underworld when he went there to get Cerberus. He had promised to marry Meleager's sister. The god of the largest freshwater river in Greece, Akheloios, was also interested in marrying Deianira which resulted in them competing in a contest for the hand of the Aitolian princess Deianeira. In their wrestling contest, Herakles tore of the god's horn, out of which was made a cornucopia or horn of plenty. The story of Herakles and Deianira is portrayed in one of Sophocles' tragic plays, *Trachiniae (The Women of Trachis)*.

Herakles had been married to Deianeira for nearly three years, when, at a repast in the house of Oeneus, he killed, by an accident, the boy Eunomus, the son of Architeles. The father of the boy pardoned the murder, as it had not been committed intentionally; but Herakles, in

accordance with the law, went into exile with his wife Deianeira. On their road they came to the river Euenus, across which the centaur Nessus used to carry travellers for a small sum of money.

Nessos (or Nessus) was one of Thessalian Kentauroi (Centaur) who was fled his homeland after the Lapith war. He made his way to the Aitolian river Euenos and there established himself as ferryman. When Herakles later passed by with his bride, Deianeira, Nessos took her upon his back and ferried her across the river. However, he was filled with desire for the beautiful woman and attempted to force her. She cried out and Herakles slew him with his poisoned arrows. Nessos, as he was dying, persuaded Deianeira to take some of his poisoned blood to use as a love charm should Herakles ever proved unfaithful. The dupe resulted in the hero's death.

Herakles now returned to Trachis, and there collected an army to take vengeance on Eurytus of Oechalia. Apollodorus and Diodorus agree in making Herakles spend the last years of his life at Trachis, but Sophocles represents the matter in a very different light, for, according to him, Herakles was absent from Trachis upwards of fifteen months without Deianeira knowing where he was. During that period he was staying with Omphale in Lydia; and without returning home, he proceeded from Lydia at once to Oechalia, to gain possession of Iole, whom he loved. (Soph. *Trach.* 44, &c.; 248, &c., 351, &c.) With the assistance of his allies, Herakles took the town of Oechalia, and slew Eurytus and his sons, but carried his daughter Iole with him as a prisoner. On his return home he landed at Cenaeum, a promontory of Euboea, and erected an altar to Zeus Cenaeus, and sent his companion, Lichas, to Trachis to fetch him a white garment, which he intended to use during the sacrifice. Deianeira, who heard from Lichas what happened regarding Iole, began to fear for her marriage and laced the white garment with the blood of Nessus thinking it was a love potion when in fact it was a deadly poison that would burn Herakles alive. The pain was so intense he built a pyre for himself and died in it.

“For not even the mighty Herakles escaped death, albeit he was most dear to Zeus, son of Cronos, the king, but fate overcame him, and the dread wrath of Hera.”

Homer (Il. xviii. 118)

Herakles last marriage was to Hebe who is Hera's daughter and the goddess of youth. Herakles married Hebe when he became a god on Mount Olympus after his death by the hand of his last wife. The marriage of Hebe and Herakles symbolizes how Hera had finally made peace with the hero.

Chapter VI: Scarabs (contextualization)



Photo 165-167 -Scarabs 1-3

Scarabs are the most numerous amulets and were produced well beyond the dynastic periods. They were probably sacred in the Prehistoric Period and had a role in the early worship of animals, judging from the actual beetles that were found stored in jars buried with the deceased and from those found in graves during the time of King Den of Dynasty I.

According to Elaine A. Evans, (Curator at the McClung Museum, University of Tennessee, Knoxville) the scarab beetle (*Scarabeus sacer*) imagery is common in the Royal funerary decoration in the New Kingdom- 1550-1070 BC. It became a common practice due to the fact that the scarab is associated with rebirth and represents the god Khepri (represented as a scarab or as a man with a beetle head). After laying its eggs in a ball of droppings, the scarab beetle rolls the ball before itself wherever it goes. The newborn beetles rise from the ball as if by spontaneous birth which helps the Egyptian idea of “spontaneous creation”. *Khepri*, with the great sun-disk before him, would be energized in the other world each morning and roll the sun disk onto the horizon at sunrise and across the sky, just as the beetle rolled its poo ball over the horizon on the earth and buried it in the sands.

This explains why the scarab beetle became an ancient Egyptian symbol for rebirth, the ability to be reborn. Each day the sun disappeared, always to rise again the following day. Khepri meaning "He who is coming into being" was a creator god and a solar deity.

In the minds of the Egyptians the efficacy of the symbolic scarab amulet was based on the habits of the actual beetle. The Greek writer, Plutarch (ca. AD 40-120), described their asexual perception of the beetle in the sense that it was assumed that only the male would take part in the production of offspring as he was the one rolling the ball of hardened excrements. This was not the case, the female scarab would lay its eggs inside the ball which would be rolled and augmented as it was pushed around on the soil. This idea of the god is associated with the newly born, completely formed beetles, which appeared to come out of the poo ball as self-generated creatures springing forth full of life. This seems to be the perfect metaphor to the Egyptians' belief system.

According to the story of the Creation, Khepri says, "I developed myself from the primeval matter which I made (...)" This was viewed as a sign of eternal renewal and re-emergence of life, a reminder of the life to come. It signified to the Egyptians the descent under the earth, in the tomb, which was only a prologue to rebirth and the endlessness of life. Life and death were in an incessant cycle.

Furthermore, the magical sense of the scarab as an amulet was reinforced through a play on the name it was given. The Egyptian name for the dung-beetle was *hpr*, "rising from, come into being itself," close to the word *hpr*, with the meaning "to become, to change." The word *hpr* later became *hpri*, the divine name *Khepri*, given to the Creation god.

Moreover, by far the most important amulet in ancient Egypt was the scarab, symbolically as sacred to the Egyptians as the cross is to Christians. Scarabs were already known in the Old Kingdom, and in the First Intermediate Period their bases were decorated. A scarab-shaped alabaster box from Tarkhan seems to confirm that the scarab was already venerated at the beginning of Dynasty I.

Types of scarabs

- Ornamental scarabs
- Heart scarabs
- Winged scarabs
- Scarabs with the name of a king or queen
- Marriage scarabs
- Lion hunt scarabs
- Commemorative scarabs
- Scarabs with good wishes and mottos
- Scarabs with symbols of unknown meaning
- Scarabs decorated with figures and animals

Most of the scarabs in these categories were probably used as seals, as proven by impressed clay fragments. The name of a particular person, king, or official title was inscribed on their flat bases to ensure protective powers would be given to the owner and to the owner's property. There is one seal in the Ure museum. It is inside the Egypt display. Interestingly, some scarabs with royal names were worn after the king was deceased, in the saintly sense, similar to the holy medals of Christian saints. In all probability, no matter what their category, scarabs represented sacred emblems of Egyptian religious belief.

The ornamental scarab seems to be the one used to make the three scarabs offered to the Museum. They all have holes through them that indicate they were worn as a pendant. They are too big to be rings and nothing indicates they were used as seals. PhD Nick was able to translate the scarab with the clearest inscription (out of the three). They haven't been assigned accession numbers but they are different enough not to cause identification problems. The one translatable is the middle one. It reads, "Blessed by Amun Lord of the two lands Menkheperre". It is interesting to point out that some of the signs are upside down (the first glyph) the immediate conclusion is that they were done that way to fit into the rounded form of the scarab. Another odd thing about this scarab is that there is a glyph which is half of the eye of Horus.

These little oddities made Dr. Nick West think it was a fake object made in the 17th or 18th century. At first glance it looks very plausible to be a real artefact but upon closer inspection some doubts arise. The material it is made of (I believe it is wood) would seem to be very cheap and common in our context but taking into consideration that Egypt lacks wood, a wooden scarab

wouldn't be a meaningless ornament. Besides being really well crafted and the inscription, despite its tiny size, being fairly clear to read would (to the best of my knowledge) indicate that this piece is actually worth more than at first we would give it credit for. The first and the last scarab are in poorer condition which makes it difficult to give a detailed description of the inscription. The third scarab may have been glazed, yet there are no remaining colours to justify that argument. I am fairly sure that it is made of stone but which stone I cannot say. The first scarab seems to be made of wood and the inscription is much more corroded than the second scarab's. All of the scarabs were 3D scanned to test if they could be digitally improved to allow more contrast and different lighting to the hieroglyphs.

In Egypt Clay was shaped and impressed with seals to secure the contents of boxes, jars, letters, bags and official documents and to safeguard storage rooms by sealing the doors. They were practical and effortlessly carried on the person. Official departments had their secular sealers such as "Sealer of the Honey," while religious organizations had their "Divine Sealer." In the Middle Kingdom the royal treasury had its Chancellor and "Keeper of the Royal Seal." Official seals were important to the point that at least as early as the Old Kingdom officials taught students the art of being "sealers." The idea of using a stamp seal, or "button seal," was imported to Egypt from Asia, but in taking the form of a beetle it became exclusively Egyptian.

Although the scarab amulet may have been degraded by its functional use as the everyday seal, it still retained its religious and magical importance throughout the dynastic period and later. In the Greco-Roman period scarabs were consecrated by sacred rites performed in the intricate "ceremony of the beetle," performed only on nine particular days of the month.

The scarab beetle was also an important amulet. It first appeared during the Old Kingdom (about 2613-2160 BC), and was often used as a seal, mounted on a ring, with an inscription on the flat underside. This use was extended to a funerary context during the Middle Kingdom and later, in the form of the 'heart scarab' a stone amulet which had hieroglyphic inscriptions, with chapter thirty of the *Book of the Dead* on the back, it was often buried with the dead to ensure the rebirth of the deceased in the afterlife. They were placed over the heart of the deceased to keep it from confessing sins during its interrogation in the "Weighing of the Heart" ceremony. It was made out

of a range of green and dark-coloured materials, including glazed steatite, schist, feldspar, haematite and obsidian. The heart scarab inscription reads:

“Oh my Heart for my balance weight, my heart that I have had since birth, my heart that was with me through all the stages of my life, do not stand up against me as a witness! Do not oppose me at the tribunal! Do not tip the scales against me in the presence of the Keeper of the Balance! You are my ka of my body, you are the creator god Khnum who makes my limbs sound. Go forth to the Hereafter...”

Book of the Dead chapter 30B pag 11 plate III

Ornamentation

Dr. Elaine A. Evans claims that the flat side of the scarabs was usually inscribed with the names of pharaohs and officials, private names, magical phrases, formulae, volute designs and other patterns, images of deities, sacred animals, and religious symbols. Scarabs were used by both the rich and the poor. For the average Egyptian a simple message was provided on the scarab with no rhetoric:

- A concise simple good wish, such as: "(May) Amun (grant) a good new year"
- A name, such as: "The Lady Y-ab,"
- A motto, such as: "Firm of heart"
- A summary of their personal religious feelings in a magical prayer, such as: "Amun is strength."

The king, noble, or official might even have a lengthy inscription, such as: "Beloved of Re, Prince of Truth, Beloved by Amun, Horemhab." An uninscribed scarab was probably just as sacred in the belief in its strong influences. There are multiple examples of uninscribed scarabs in the Ure museum which further strengthens the argument. In such a comparatively small Egyptian collection (to the Greek) it is great to see such a variety of materials, inscriptions, sizes and types of scarabs. From this small and varied sample of scarabs some conclusions can be drawn based on the distinctive aspects of the objects. The glaze is still visible in all of the scarabs that had it in the first place. The heart scarab over the mummy has wings and is it so much bigger than the rest of the scarabs. There are two miniscule glazed scarabs, one white and one blue, both inscribed and

both ornamental (I base this conclusion on the hole through them which indicates it was used as a pendant). The goal of comparing the different scarabs was to figure out if the inversion of glyphs was common to accommodate the rounded form of the object. This would possible answer the question of whether the three new scarabs are as old as they appear to be or if they are copies made in the 17th or 18th century.

In many instances scarabs are valuable for the historic information they provide, such as in the narrative type, commemorative scarabs or simply learning the name inside the cartouche sheds some light on the person it was honouring which narrows the timeline width. The Lion Hunt and Marriage scarabs of Amenophis III narrate events during his reign. The power of the amulet did not go unnoticed outside Egypt's borders. Numerous scarabs have been found in Palestine and other areas of the Near East, Spain, Italy, Sardinia, Greece and elsewhere, verifying the spread of Egyptian religious beliefs way beyond its borders. Most of these scarabs seem to have been accumulated as a result of contact from war and conquest, administration or trade, or through diplomatic relations.

“His heart is true, having gone forth from the balance, and he has not sinned against any god or any goddess.”

Papyrus of Ani, XXXB (Dynasty XVIII)



Photo 168

© Forum of ancient coins - Cowrie Shell 2013

The cowrie shell was worn by women throughout Egyptian history. The shape of the shell evoked the female vulva, making it a natural symbol of sexuality and fertility. Girdles of linked cowrie shells made of burnished gold were worn by princesses.



Photo 169

© Forum of ancient coins - Cowrie Shell - Eye of Horus 2013

The Eye of Horus was the hieroglyph *wedjat*, meaning “healthy”. The sun and the moon were perceived as the right and the left eyes of the great falcon god Horus who created day and night by opening one eye and closing the other. The Eye of Horus was considered a powerful protective talisman that enabled its owners’ hearts to “see” through the darkness of doubts and fears into their luminous eternal nature.

Materials

Material	Dynasty
Amethyst	12 th , 19 th (infrequently)
Amber	Very rare
Basalt (black)	Rare
Beryl	Not used
Bronze	20 th (very rare)
Carnelian	12 th , 18 th – 19 th (frequently)
Diorite	11 th (very rare), 12 th (rare)
Durite*	18 th , 19 th , 22 nd , 26 th (frequently used heart scarabs, not suitable for smaller scarabs)
Emerald	Not used
Feldspar (green)	11 th , 12 th , 18 th , 26 th
Feldspar (red)	12 th , 19 th
Glass	18 th , 19 th , 22 nd , Roman
Glass (clear blue)	18 th
Glass (dark blue)	19 th
Glass (opaque violet)	18 th
Gold	12 th (inscribed gold plates on plain scarabs), 18 th (rare)
Haematite	Very rare (Syrian)
Jade	19 th (large heart scarabs)
Jasper (red)	19 th
Jasper (yellow)	18 th , 26 th
Jasper (green)	11 th , 12 th , 19 th
Jasper (brown)	12 th , 26 th
Jasper (black)	11 th , 12 th , 18 th
Haematite	Very rare (Syrian)
Lapis Lazuli	12 th , 18 th , 19 th , 25 th , 26 th
Limestone (shelly brown)	10 th , 18 th
Limestone (various colors)	Saite
Malachite	Extremely rare
Obsidian	12 th (frequent), 19 th (rare)
Petrified wood	19 th (extremely rare)
Pottery (moulded)	18 th , 19 th
Steatite (black)	18 th – 22 nd
Turquoise	12 th (very rarely for scarabs)
Wood	12 th (rare)

Table 9 © Forum of ancient coins 2013

Chapter VII: Coptic Textile Fragments- Image Assignment Project

My task for this project was to assign the photos to their object's page in the database. The photos were taken before the conservation process, during and after. Kate Gill was the expert responsible for the project. Her report can be seen in annex 1 (page 105). There were some old

loose photos in the database which I came across while doing another project. They have now been assigned correctly.

A selection of Coptic textiles (eight fragments) is on permanent display in the entrance of the Ure Museum inside two cabinets with a lid to protect the objects from light. There are torches to be used after lifting the lid to observe in detail the textile fragments. The textiles spoken of in the present report (thirteen fragments) are all under (10.2) the display case called Egypt, in storage. All of these textiles come from Middle Egypt, the climate being too humid in Alexandria, for example, for any to have survived to the present.

Egyptians reused old clothing that had covered the statues of gods during the ceremonies to make bandages for mummies. The Museum's Coptic textiles represent another good example of how the ancient Egyptians recycled their clothes. When the linen tunic had worn out, they removed the beautifully decorated and precious panels and edging sewed them onto other plain tunics.

I was given a Treatment Report (Annex 1) with very detailed illustrated information made by the conservation expert in charge of restoring the textile fragments, plus three folders of photos added to the image database; before conservation process; during and after mounting. The process consisted of removing the textile fragments from the acidic boards and re-mount onto conservation grade mounts in order for them to be stable enough for occasional display, study and storage, inside a museum environment. They were cleaned using a low powered vacuum suction, soft brushes and tweezers to remove loose particulate soils. Then they were placed in a humidity chamber to help in "relaxing the threads". Some of the fragments required additional humidity treatment:

"Further tests indicated that a combination of contact humidification and the humidification chamber would be most effective in easing creases and distortions within the remaining fragments (...). Since some fragments were more distorted than others, they were treated individually in a separate chamber. Each fragment remained in the chamber whilst localised areas received contact humidification treatment. This process comprised a layer of blotting paper dampened with de-ionised water, placed onto a layer of Sympatex™."

Gill 2013:2

The mounts were designed to "increase access but to reduce handling". The conservation expert describes the mounts in the following way:

“Each mount comprised six layers of acid-free card. Layers 2 and 3 and layers 4 and 5 were adhered together, sandwiching a single layer of custom dyed conservation grade, 20 denier nylon net between them, under tension and spanning the central void with double coated polyester adhesive tape. The remaining two outer layers of card (1 and 6) were positioned to enclose the mount. The fragments were placed between the net layers, resting within the card mount recess.”

Gill 2013:4

My task consisted of assigning each photo taken by the conservation expert to their respective page in the website and adding a caption with the stage of the process the textile fragment was in plus a small summary of what the fragment consisted of. There were a couple more photos of “before conservation process” in the database, taken with other objects. I came across them while doing database work and assigned them to their correct accession no. The objects were either plain, with a wreath motif or a geometric pattern. The first object in the appendix has a Palm tree’ shaped design; the second is a circular medallion with a tree motif. Two other objects consist of braids. All these examples demonstrate the skill possessed in fabric weaving and decorating both with colours, braids designs and patterns.

One of the themes for the Ure Museum’s education sessions is on weaving. The assistant curator taught children and their parents how to create weaved fabric. The Ure Museum paddle texts include the process of making linen (made by Monica Spaziani):

How to make linen from flax

1. Comb the dried stalks of flax, to remove the seeds
2. Soak the stalks in water for about 14 days, to remove the bark.
3. Leave the stems to dry in the sun for a few hours.
4. Beat the stems until the fibres from the woody section of the plant separate.
5. Wrap the fine fibres in rolls, ready to be spun.
6. Twist the linen fibres together using a spindle, weighted by a spindle whorl [Egypt 13] to kept the spindle in motion during the spinning process.

Body beautiful | Coptic textiles | Egypt
© The Ure Museum, The University of Reading

Chapter VIII: Paddle Texts' Project

The entire experience in the museum was a learning process. I had to learn how the database worked, how their archiving system worked, how to find things in the under case storage (which I enjoyed thoroughly), train volunteers, give education sessions for children, to name just a few, yet the thing I found most difficult was how the paddle texts were written.

The “paddle texts” have a very specific function and need to be adapted for very small children to be able to understand it and still be enjoyed by adults. They follow a specific format and content. Paddle texts can't have information that hasn't been supplied by the object nor that can't be proved irrefutably. The text has to guide the visitor through the objects linked to the theme at hand.

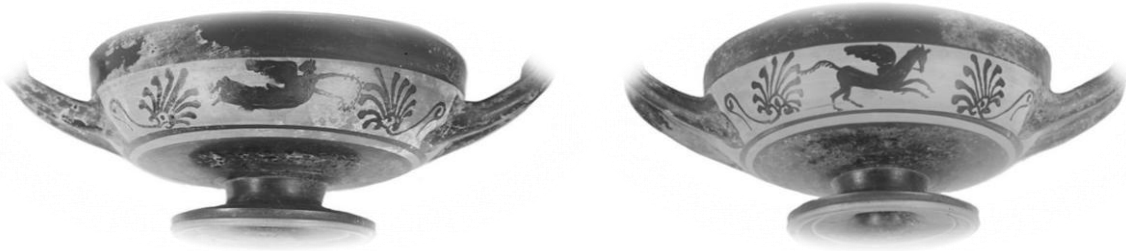
It has to be accessible, informative, interesting, original and accurate. I made quite a few drafts (annex 3) before I was apt to have it in the museum. I can now say I know Pegasus' myth by heart. This was useful since I had to present an Education Session along with the Assistant Curator on it. The theme was Fantastic creatures and Pegasus was my central point. I was to present the beautiful and respectable creatures and Ms. Guja Bandini the horrible ones. The link to the first half of the presentation was Pegasus' mother (Medusa) I then expanded the presentation to Pegasus's rider, then Athena's gift to Bellerophon. Given that Pegasus' father was Poseidon the other creatures were the Hipokampoï and the Nereid nymphs, all connected with horses and the sea.

The second paddle text created was on Egyptian Makeup (Annex II- page 110). The final version of the paddle texts have now been approved by the curator Prof. Amy Smith and can be seen in the appendix (texts three and four). Below is the very first attempt which is significantly different from the final draft:

Pegasus among the Gods: Paddle Text Draft 1

As you can see in Symposium- object 21 (inside a pot called Skyphos) there is the image of a winged horse. This horse is called Pegasus (which means “of the springs”). He was born out of the severed head of Medusa (the monster with the shape of a woman and hair full of snakes who turned anyone who looked at her into stone). Medusa (you can find her in this museum in the case called “Greece” acc no 47.6.1) was killed by a Greek hero called Perseus.

In this museum there is one coin (L.2005.7.8) with Pegasus on the back of it and Athena on the front. There are also two different vases with Pegasus on them. The vases are in Symposium: no 21 and Myth and Religion: 13. The coin is in the display called Greece. The vase in Symposium is called a Skyphos because of its shape. It was used to drink diluted wine which is why the God of wine (Dionisius) is painted on it. These pots (the skyphos and the kylix) come from a zone in Greece called Boetia whose painters liked to create animal friezes, symposia and komos (ritualistic drunken procession) scenes.. The technique used is black-figure which was very used between the 7th and the 5th century BC. (around the time the two pots were made).The shape of the pot is also linked to what it was used for as well as the myth of the region. The vase in Myth and Religion is from the same place and has the same technique but is of a different shape. This one is called Kylix (29.5.2). The pictures are of Pegasus and the Goddess Nike flying.



Pegasus's first rider was Bellerophon (a hero from the city of Corinth). Bellerophon caught/tamed Pegasus using a golden bridle, which had been a present from the Goddess Athena (look for her in Myth and religion she is fighting a giant). This is why we can see Athena on the coin with Pegasus on the back. Often Athena appears with a shield with the image of Pegasus. All of this explains why Pegasus is usually portrayed with the Goddess Athena, as an image on

warrior's shields or with Bellerophon killing one of his enemies. He can be associated with all of these as well as alone (he is the only winged horse) and thus people willing to buy the pot would know what story was being shown. Pegasus is one of the easiest characters to distinguish in a vase.

Pots with mythological themes were made in great quantities and throughout a vast number of pot making and painting workshops (thus being the expert's main source of information on the religious beliefs of a certain area in a certain point in time either through commerce or local manufacturers) probably because people liked them and bought more pots with those themes. There were local cults so each region would buy pots with the God they wanted to honor or have around them depending on which they were closer to. Pot makers/painters saw that it would make them more money to give the public what they wanted so they painted what the majority of people liked and believed in; which was the stories of the Gods and Goddesses.

Chapter IX: Professor Gordon's Coins (Project and Contextualization)

Mark Cartwright (from the Ancient History Encyclopaedia) claims that the first Roman coins were minted in the late 4th century BC (in Italy) and kept being manufactured during the following eight centuries, all across the empire. The coin's names and worth were frequently modified yet the value of some types such as the *sestertii* and *denarii* persisted and would come to rank amongst the most famous coins in history. The British Museum states that The Second Punic War of 218–201 BC (when Rome fought Hannibal's Carthaginian army) was waged at great economic cost to Rome. This initially caused a period of successive devaluations and weight reductions of the coinage, followed by the adoption of a completely new system based on the *denarius*.

I would argue that the use of coins, regardless of which society it represents a certain and broadly recognised value which would be traded for goods and services (as it happens to this day in all modern societies). By using coins the commerce and technology development increases

substantially as all classes work to gather coins and everyone spends them on whatever is deemed necessary. Apart from its direct function, coins were also great as a vehicle to spread the imagery of the ruling class (as coinage was the *mass media* of the day) due to the fact that Emperors and famous imperial monuments would appear in coins. For most Romans, coins were the only place they got to see their rulers. This is why in most coins we see in museums there is a bust or a known theme take for example the second coin below, the obverse consists of a man wearing a helmet, possibly an emperor and the reverse is the she wolf feeding Romulus and Remo meaning that the emperor wanted to link himself to the creation of Rome itself.

The imagery on coins took a turn towards propaganda when Julius Caesar used his own profile on his coins, an opportunity not missed by Brutus who similarly used his own image on one side of his coins and on the other side two daggers symbolising his role in the assassination of Caesar. Augustus, naturally, followed suit but he also reformed the denominations of smaller coins and his new system would form the basis of Roman coinage for the next three centuries.

“From about 211 BC, the denarius was the main unit of silver coinage. The standard design of this coin features the helmeted head of the goddess Roma on the obverse and the Dioscuri (the mythical twins, Castor and Pollux) galloping on horseback on the reverse.”

© British Museum 2013

In the early 2nd century BC, a new design was introduced, with Luna the moon goddess (and later Victory) in a chariot on the reverse. Progressively, growing originality took place in the design of the denarius, which reflected the influence of the moneyer (money maker). The denarius was equal to 10 bronze *asses* (sing. *as*) thus it bore the mark of the numeral X. From c. 200 BCE Rome was the only one to produce coins in Italy and the movement of troops ensured the wider circulation of Roman coinage.

As Rome conquered others and expanded their territories, more and more treasure was being siphoned from newly conquered enemies; silver replaced bronze as the most important material for coinage. This was especially so following the acquisition of the silver mines of Macedonia from 167 BCE, resulting in a huge boom in silver coins from 157 BCE. In addition, c. 141 BCE (the bronze *as* was devalued so that now 16 were equivalent to one denarius) marks the time when it was now no longer necessary to mark coins as Roman as there were no others in

Italy and by the 1st century BCE Roman coins were now also being widely used across the Mediterranean.

Images were made on coins by striking the coin by hand onto a pre-cut die placed below (obverse) and above (reverse) the blank coin. In Republican Rome, the treasury was under the authority of the *quaestors*. In the 1st century BC (and perhaps earlier), a board of junior magistrates (moneyers) are known to have been responsible for the minting of coinage. This consisted of three men, the '*triumviri auro argento aere flando feriundo*' (meaning 'three men responsible for casting and striking gold, silver and bronze'), referred to on coins with the abbreviation III VIR. A. A. A. F. F.- usually just III VIR for triumvir. Their number was increased to four under Julius Caesar.

Other magistrates, such as *quaestors* and *curule aediles*, are also known to have issued coins. It has been suggested (and the British Museum agrees) that magistrates seeking advancement used the moneyership to increase their popularity in this way. They often signed their issues and initially favoured such classic images as Roma, Jupiter, Mars and Victory. In the second century BCE a series of coins depicted a *quadriga* or four-horse chariot but from c. 135 BCE the *tresviri metales* began to stamp references to their own family history, local landmarks, and contemporary events, perhaps even their political allegiance. The representation of rulers was avoided, perhaps because on Greek coins this had been for kings and tyrants and so was not in accordance with the principles of a republic. Legends were in vertical or horizontal lines not curving around the edge and could continue onto the opposite side of the coin.

Imperial period coins typically have on the obverse side a portrait of the emperor - now in sole charge of the state treasury - usually in profile wearing either a radiant crown or crown of laurel leaves, or, more rarely, a member of the imperial family. We can see these profiles in the Ure Museum Collection (profile of a man wearing a radiant crown – (L.2013.10.9). Portraits could vary from an idealised to very realistic representation depending on particular emperors, the stage of their reign and changing artistic trends. After Constantine imperial portraits became increasingly standardised and a more uniform representation of the emperor regardless of individual physical characteristics became the norm. A notable exception to using the emperor was the SC (*Senatus Consulto*) stamped on Augustan coppers, perhaps signifying senatorial

backing. Legends now ran clockwise around the coin, always starting from the bottom left. This is a good indicator of age if the inscription is discernible.

“The reverse side of coins could carry a greater variety of designs and, in particular, Augustus' introduction of the large sestertius gave engravers a bigger scene to work with. Early bronze coins often depicted a ship's prow but higher value coins displayed much more interesting subjects and designs included monuments such as the Colosseum, Trajan's column, and various temples in Rome or state sponsored projects such as aqueducts, bridges and the redecorated harbour of Ostia depicted on Nero's sestertii.”

Cartwright 2013:1

Imperial conquest could be referenced such as Augustus' use of a crocodile chained to a palm tree on *as* coins to symbolise the subjugation of Egypt. Mark Anthony's coins carried the numbers of the particular legions they were destined for, and provincial coins could depict local gods and heroes, monuments and even symbols of local religion such as the canopic jars on the reverse of coins minted in Alexandria.

Roman Coins Timeline

- 326 BCE-The first Roman coins are minted at Neapolis.
- c. 211 BCE-A new system of Roman coinage is introduced which includes the silver denarius.
- c. 200 BCE- Rome now dominates the production of coinage in Italy.
- c. 157 BCE- There is a boom in the production of Roman silver coinage, in part thanks to the acquisition of silver mines in Macedonia.
- c. 141 BCE- The Roman bronze *as* coin is devalued so that now 16 *as* equal one silver denarius.
- c. 135 BCE-The Roman magistrates responsible for coinage begin to stamp coins with images of landmarks, events and personalities.
- 84 BCE-Sulla mints new silver and gold coins to pay his army.
- c. 46 BCE-Julius Caesar mints the largest quantity of gold coins ever seen in Rome.
- c. 23 BCE- The brass orichalcum sestertius is first minted in Rome.
- 16 BCE- The Roman mint at Lugdunum is established.
- 64 CE-Nero reduces the weight and percentage of precious metal in Roman coins, a trend continued by several subsequent Roman emperors.
- 293 CE-Diocletian reforms the Roman coinage system, guaranteeing the gold aurei at 60 to a pound and minting the nummus coin.
- 301 CE-Diocletian reassesses the values of Roman coins and limits minting rights to between 12 and 15 mints across the empire.

Roman Coin Iconography

The first coin (L.2013.10.4) shows a depiction of an anchor and the reverse is now completely illegible even after 3D scanning to try to reveal the underlining texture and indentation. The second coin (L.2013.10.5) in the obverse depicts a man with a helmet facing left, possibly an emperor, the reverse has the depiction of the she wolf nursing Romulus and Remo, there is also an inscription below that reads: "TRP" Tribuno Potestas. The third coin (L.2013.10.6) depicts a man in a helmet facing right with an inscription all around him. The reverse is unclear. The fourth coin (L.2013.10.7) depicts a man wearing a helmet facing right on the obverse. The reverse is very hard to make out at first it seemed to be a man holding a cornucopia yet the curator of the museum, Professor Amy Smith, believes it's a man sitting on a throne. The fifth coin (L.2013.10.8) shows a man with short hair looking right. The reverse appears to be an eagle with open wings. The sixth and final coin (L.2013.10.9) has a man wearing a radiant crown looking right in the obverse and the reverse depicts two standing figures facing each other with what appears to be an altar. The inscription reads "Concordia Militum".

While handling these coins I asked a PhD student, Dr. Victoria Keitel, who was working in the museum to help me make sense of the inscriptions and iconography of the coins I also asked the Curator and the Assistant Curator for help as I know very little about numismatic and these coins proved very difficult to analyse. What we were able to make out consists of the following table.

L.2013.10.4:

Diameter: 2.3 cm
 Depth/Thickness: 0.1 cm
 Condition: Intact, worn
 Description:
 Obverse: Anchor Reverse:
 Date: unknown
 Inscription:



L.2013.10.5:

Diameter: 1.5 cm
 Depth/Thickness: 0.5 mm
 Condition: Intact, worn. Deposits
 Description: Coin.
 Obverse: Profile of a man with
 helmet Reverse: Romulus Remo
 suckling on she Wolf
 Date: unknown
 Inscription: TRP (Tribuno
 Potestas)



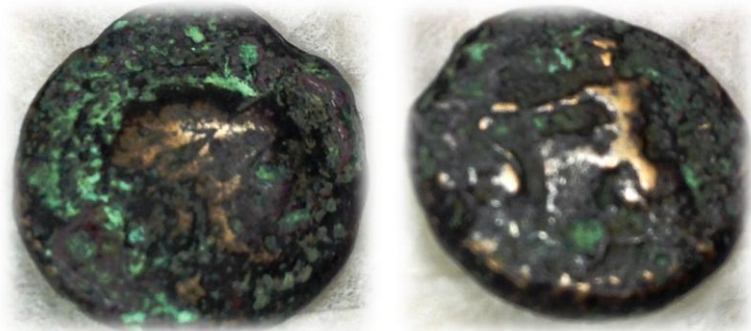
L.2013.10.6:

Diameter: 1.6 cm
 Depth/Thickness: 0.5 cm
 Condition: Intact, worn
 Description: Coin.
 Obverse: Man with Helmet
 Reverse: unknown
 Date: unknown
 Inscription:



L.2013.10.7:

Diameter: 1.5 cm
 Depth/Thickness: 2 mm
 Condition: Intact, worn
 Description: Coin.
 Obverse: Man w/helmet Reverse:
 Figure sitting on a throne pouring
 smth (performing a libation?)
 Date:
 Inscription:



L.2013.10.8:

Diameter: 2.1 cm
 Depth/Thickness: 1 mm
 Condition: Intact, worn
 Description: Coin.
 Obverse: Figure looking right
 wearing laurel crown Reverse:
 Eagle?
 Date:
 Inscription:



L.2013.10.9:

Diameter: 1.8 cm
 Depth/Thickness: 0.5 mm
 Condition: Intact, worn
 Description: Coin.
 Obverse: Man with radiant crown
 Reverse: Two standing figures
 facing each other. Baby Eros
 flying between them.
 Date:
 Inscription: Concordia Militum



Table 7-Photos and description of Professor Gordon's Coins

Chapter X: Punic Pots Project

Type	Diameter	Diameter of base	Colour:	Hight	Thickness of the border	Diameter of mouth
Shallow bowl	15cm	4cm	7.5YR 7/4 pink	3,5cm	0.9cm	
Plate	15,6	6cm	2.5YR 5/6 red	3cm	0.5cm	5cm
Plate	22.5cm	17cm	2.5YR 5/6 red	3cm	0.6cm	
Bowl	9.5	5cm	2.5 YR 5/6 red	3cm	0.7cm	
Drinking cup	8.5cm	8.5cm	2.5YR 6/6 light red	6cm	0.4cm	
Lamp	9,5	5cm	7,5YR 7/6	7,7cm		0,7 3cm
Tall jug alabastrony shapped	around the belly 23cm	6cm	7.5YR 7/4 pink	21,7cm		0,7 5cm
Round Oil Pot	around the belly 35.5cm	7.5YR 7/6 reddish yellow	15.5		0,8	2,5cm
Big round pot with one handle	around belly 54cm	2.5YR 6/6 light red	22cm	1cm		11,2cm

Table 8 Measurements of the recently gifted Punic pots.

Type	Description
Shallow bowl	Two holes through one side. Geometric pattern, circumferences
Plate	Depression in the middle (sauces) 5 circumferences. Chipped on one border, crack from the center to one border
Plate	Terra sigilata with incision marks
Bowl	chipped on the borders
Drinking cup	Uneven base
Lamp	Two holes on the side discoloration on base and sides. One side is almost black. White deposits
Tall jug alabastrony shapped	Glued on the mouth, incision marks bellow the neck
Round Oil Pot	Base is spiral decorated with no handle
Big round pot one handle	There is a crack in the middle, the object is very fragile- There are geometric pattern lines both around the pot and verticaly

Table 9 – Description of the Punic pots.

Shallow bowl



Plate



Plate: terra sigilata



Bowl



Drinking cup



Lamp



Tall jug



Round oil pot



Pot with one handle



Table 10 – Photos and captions of the Ure Museum's Punic pots. These objects do not have an accession number which is why they are not numbered.

Terra Sigillata

Presumably, the objects shown were acquired in Carthage. The pots above were given to the museum after the death of their owner. Some are displayed in the "Timeline" display case and the rest are safely stored in the under case storage. They have not yet been submitted to the database and thus do not have accession numbers. The "colour" section of the table refers to the code in the Munsell colour value scale. I was asked to collect these pots (with the Museum's Curator) from the deceased's home. After getting them to the museum they were photographed measured and described the result can be seen above.

Most, if not all, of this selection of pots and plates displayed are made of Terra Sigillata which is a type of plain and decorated tableware made in Italy and in Gaul (France and the Rhineland) during the Roman Empire. These pots, cups and plates have glossy surface slips ranging from a soft lustre to a brilliant glaze-like shine, in a characteristic colour range from pale orange to bright red. They were produced in standard shapes and sizes and were manufactured on an industrial scale and widely exported. This is why the pots and plates shown are very similar to one another and do not display any decoration apart from thick stripes.

It is logical to assume that these objects were used in people's daily lives and would have been cheap and abundant. I believe it is safe to say that they were tableware as they were mass produced, possess no images and are all regular objects, necessary to have a meal.

Chapter XI: Volunteer Instructions Project

I was asked by Ms. Guja Bandini to create a set of instructions for the volunteers regarding the scanning of letter and catalogues from the archives of the museum. It is important to have a physical document for the volunteers to check and make sure they are doing what was asked of them. The assistant curator has come to the conclusion that training volunteers is a morose task due to the fact that they have little experience in working let alone in working in a museum. They are entrusted with database passwords and access to museum files which calls for constant supervision either form the assistant curator's part or my own.

The volunteers could chose from a variety of tasks from 3D scanning to image caption passing through archiving and database work. There are a lot of steps and locations to store information making it necessary to follow instructions. The museum archives consist of (handwritten or typed) letters and catalogues ranging from Annie Ure's time in *The Ure Museum* to the present which is why there is a dire need to make a digital copy in case something happens to the original three decade old documents. The following is the list of instructions I made for volunteers to scan the archives.

How to scan and save documents from the archive drawers

- Open Shortcut to Archives on the desktop
- Open revisions
- Open the spreadsheet of one of the drawers (the one you're working on)
- Open the scan program which is on the start menu and on the desktop (whichever is easiest to get to)
- Start scanning documents by placing the sheet on the scanner and pressing SCAN. It will scan without an image reference (don't worry).
- The program will create a box that can be re-sized as to fit the scanning area desired. Select as much area as needed. Make sure all parts of the document are visible.
- Save scans in Drive (N)/Archives/Scans/Drawer.../ (create a new folder in the drawer for each folder of documents in the archive)/
- The program won't let you change the name of the scan file which means that after you have saved it you need to open the folder in the computer where it is at.
- Change the name of the scan. Save scans with the same name as the document scanned.
- Do this for each of the files.
- On the spreadsheet write the reference no of the scan and its location (N)/Archives/Scans/Drawer.../....) write the location up to the folder Letter and No. (example: G.1.23)

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Appendix:

Curator's revision of: Herakles and women –Gem casts temporary exhibit

Casts of gems, made in the 17th–19th centuries, were either copies of ancient gems that had been worn as rings or pendants or modern casts of life-sized sculptures by famous Neoclassical sculptors, such as Antonio Canova and Bertel Thorvaldsen. They were collected by private individuals to admire and learn. Gem casts were a cheap and widely available way of studying classical and neo-classical themes. It remains a mystery how the 3180 gem casts came into the Ure Museum.

The casts illustrate a wide range of representations for each myth, hero or god. The casts in the Ure Museum were mounted in boxes and divided by theme. Sometimes, if we are lucky, the boxes still display the original labels stating the author's name and a list of the gem casts with their source (especially if they were copied from sculptures as the one shown in the image- Herakles with Lichas by Antonio Canova). The hero Herakles is a popular subject on gems and gem casts. He is usually portrayed with an olive club as a weapon and wearing a lion's skin [1], perhaps that of the Nemean lion, which he killed as his first labour, or the Cithaeron lion [2]. One of our boxes holds many casts with Herakles and unidentified women [3]. These women could be his many wives or even one of the 50 daughters of King Thespius, who Herakles won as a prize for killing the Cithaeron lion. We can recognize Herakles' second wife, Omphale, wearing Herakles' lion skin, on one cast [4]. She bought Herakles as a slave from Hermes, who had enslaved him, after the hero had tried to steal the Delphic tripod. Herakles and Omphale would wear each other's clothes as the African queen made it first into a game which they both really enjoyed; this is why we see Omphale wearing his lion skin. Deianeira, whose name means "husband destroyer", was Herakles' third wife. She accidentally killed him by asking Lichas to give Herakles a cloak covered in poison. One cast shows Herakles with Lichas, modelled after a sculpture made by Antonio Canova [5].

Mariana Gomes Beirão

(The formatting of these texts follow the Ure Museum's rules.)

Curator's revision of: Prof. J.E. Gordon's collection of Scarabs

Scarabs

Each of these three ornamental scarabs has a hole through it, which indicates that they were worn as pendants. They are too big to be rings and nothing indicates they were used as seals. Dr Nick West was able to translate the scarab with the clearest inscription (L.2013.10.2): Blessed by Amun Lord of the two lands Menkhepherre. Some of the signs are upside down (the first glyph) so perhaps they were done that way to fit into the rounded form of the scarab. Another odd thing about this scarab is that there is a glyph that is half of the eye of Horus. These little oddities made us think it was a fake object made in the 17th or 18th century. Some other suspicious points are: It seems to be made of wood, which would seem to be very cheap and common in our context but taking into consideration that Egypt lacks wood, a wooden scarab wouldn't be a meaningless ornament. L.2013.10.1 is also seemingly made of wood but the inscription is much more corroded. Both L.2013.10.1 and 3 are in poorer condition, which makes it difficult to give a detailed description of their inscriptions. The third scarab (L.2013.10.3) may have been glazed yet there are no remaining colours to make this a certainty. I am fairly sure that it is made of stone.

All of the scarabs were 3D scanned to test if they could be digitally improved to allow more contrast and different lighting to the hieroglyphs. This did not help as much as hoped.

L.2013.10.1:

Egyptian scarab with illegible inscription on the base. Hole through indicating it was possibly used as a pendant. Greyish deposits all around.

Steatite scaraboid in the form of a cowrie shell that is pierced lengthways through the centre.

Type: **Ornamental scarab**

Material: **Stone**

Measurements:

Length: **1.70 cm**

Width: **1.1 cm**

Depth/Thickness: **0.6 cm**

Condition: **Intact. Very worn**



L.2013.10.2:

Egyptian scarab with hole through it indicating it was used as a pendent.

Hieroglyphic inscription in fair condition. There are some strange hieroglyphs in this inscription. Possibly inverted to fit in the small round shape of the object.

Type: **Ornamental scarab**

Material: **Wood**

Measurements:

Length: **1.6 cm**

Width: **1.0 cm**

Depth: **0.7 cm**

Condition: **Intact**

Inscription: **Bless by Amun, Lord of the Two Lands...Menkhepherre**



L.2013.10.3:

Type: **Ornamental scarab. Possibly used as a pedant because of the hole it has through it. Inscription is illegible.**

Material: **Wood**

Measurements:

Length: **1.1 cm**

Width: **0.8 cm**

Depth: **0.5 cm**

Condition: **Broken on the base at the top, worn.**



Curator's revision of: Paddle texts (final version)

Making oneself up in ancient Egypt

In ancient Egypt both men and women wore makeup. To prepare it they would crush berries and **pigments** in mortars using pestles and put them in granite kohl pots [**Body Beautiful 37 and 47**]. The most common pigments used in makeup were: malachite for the popular **green** lines around the eyes, kohl or **black** eyeliner, made of powdered antimony, burnt almonds, black copper oxide and **brown** ochre, **red** ochre for lips and cheeks and **henna** to decorate nails and dye hair. Egyptians mixed pigments to form new shades, on palettes similar to the ones used by scribes [**Body Beautiful 39 and 46; Education 35**]. They kept scented oils and ointments in small pots of various shapes [**Body Beautiful 38**]. To see the final result of their efforts the Egyptians looked at their reflection in **mirrors** made of polished bronze or copper [**Body Beautiful 34 and 55**].

Rich people, with more time and money to spend on their looks, had servants to do their makeup and hair, to prepare them **to** show off their wealth and power. Every inch of their body was massaged with scented ointments, tweezed to eliminate unwanted hair [**Body Beautiful 29**] and decorated with jewels like rings, bracelets and necklaces [**Body Beautiful 62, 59 and 61**].

Almost all Egyptians would shave off their head, to prevent lice infestations, due to old age, or simply to make the desert heat bearable. In public they wore wigs made of human or animal hair (expensive) or vegetal fibres (cheap). Wigs were always treated with great care, combed regularly [**Body Beautiful 28**] and decorated with hair rings [**Body Beautiful 35**] and hair pins [**Body Beautiful 33**]. The objects the Egyptians used for makeup tell us much about their lives. The leftover pigments give us clues as to what materials they used. Images on tomb and temple walls tell us where they put each colour. We can understand their realities better when we compare the physical objects to the images they made.

Mariana Beirão

BODY BEAUTIFUL | EDUCATION

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Pegasus among the gods

Pegasus, the mythic winged horse, is one of the easiest characters to recognise in ancient art. He is shown on his own, as on the tondo of a **skyphos** or drinking cup [**Symposion 2**] or with one of the many heroes or gods. Poseidon was Pegasus' father, Bellerophon his first rider (Hesiod tells us of the fight between the hero and the Chimaera in his *Theogony*) and Zeus his master. Pegasus carried Zeus' lightning and thunder. With his hoof, Pegasus created the fountain of Hippocrene, later used by the Muses. Pegasus is shown with Nike, the goddess of victory, on a **skyphos** [**Myth and Religion 23**]. With this simple representation of the two winged creatures the artist uses the viewer's knowledge of Pegasus' myth to suggest a relation between the two characters: he reminds us that Pegasus, born out of the severed head of the monster Medousa, could be the symbol of the victory of Greek intelligence and strength over fear and darkness.

The images on ancient Greek pots were often related to the object's function. The **skyphos** used at drinking parties, for example, displays the god of wine, Dionysos, on the sides, and Pegasus in the **tondo** (bottom) [**Symposion 21**]. Here Pegasus is simply one of many mythical creatures who might be found on the tondo of a drinking cup, to be revealed when the wine in the cup was drunk.

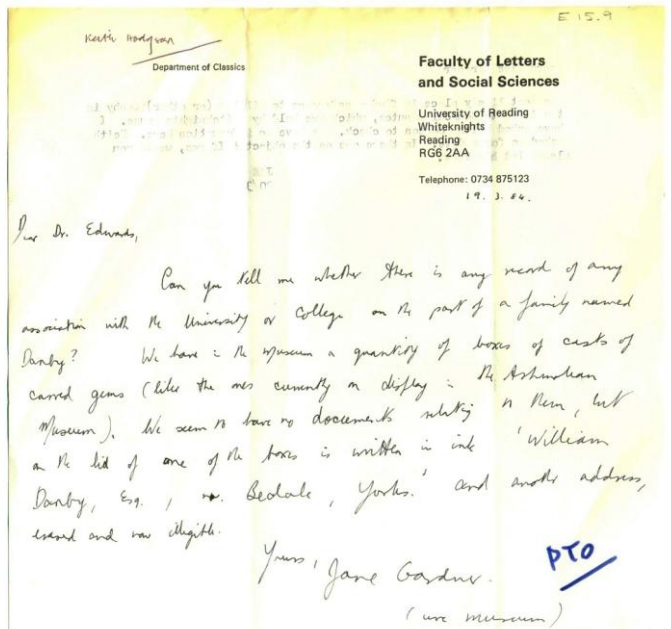
The painter might adapt characters found in regional cults and beliefs to accommodate the tastes of local people. Pegasus is connected with the goddess of warfare and wisdom, Athena, as they decorate the two faces of a Corinthian coin [**Greece xxx**]. People seeing these two characters together would immediately remember that Athena had caused Pegasus' birth by helping Perseus to kill Medousa. She also made it possible for the hero from Corinth, Bellerophon, to ride the winged horse into many adventures by giving him a golden bridle. Corinth's coin here celebrates its local hero city by showing his horse, Pegasus, and the supporting goddess, Athena. In this manner, ancient objects were not merely decorative, but gave people a way to interact with the myths they passed on through generations.

Mariana Beirão

MYTH & RELIGION | GREECE | SYMPOSION

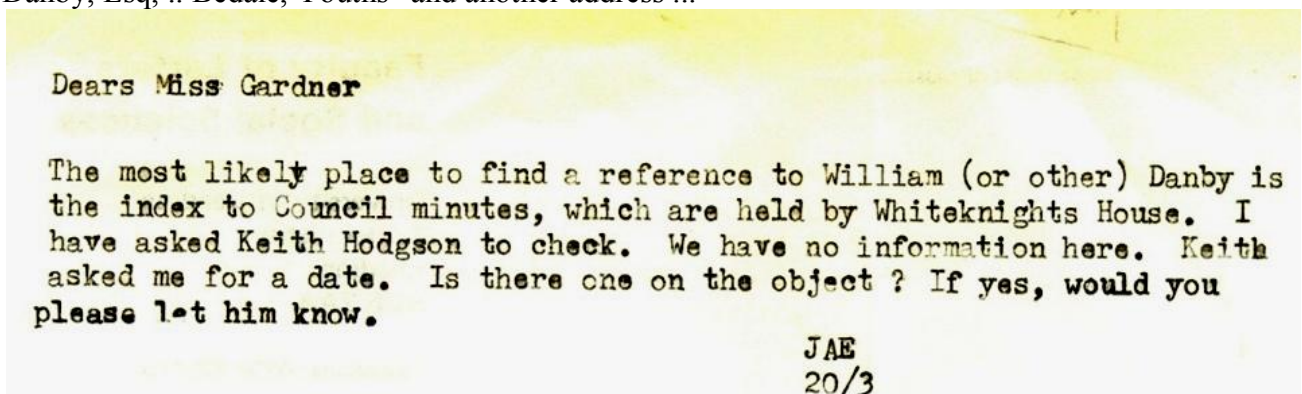
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Letters from and to the former Curator, Professor Jane Gardner, concerning the origin of the gem cast boxes:



Letter 1

The letter from Jane Garder (former Curator) reads: Can you tell me whether there is any record of any ...with the University or College in the part of a family named Darby? We have in the Museum a quantity of boxes of casts of carved gems (like the ones currently on display in the Ashmolean Museum). We seem to have no documents .. in ..., but on the lid of one of the boxes is written “William Danby, Esq, .. Bedale, Youths” and another address ...



Letter 2

From Gertrud Seidmann 22 Victoria Road OXFORD OX2 7QD
(0865) 54078

12th March 1984

Dear Miss Gardner,

thank you very much for your letter about the interesting gem casts in your Museum: - I should indeed like to see them some time, as every such collection seems to have some new features. Unfortunately I am rather taken up at present with preparing an Italian research visit, but I shall gladly take up your suggestion before too long.

From the collections I have seen so far, especially the large holdings in the Ashmolean Museum, as well as complete and securely identified sets elsewhere, the difficulty of attributing sets that have lost their makers' labels have become very clear to me - it is fortunate that your Odelli set at least has one: this is probably mid- 19th century Rome. I wonder if the 'pale pink' - if they are very pale, almost white, and glassy - could be Tassie's 'enamels'? The red are 'sulphurs', I suppose, and the white 'plaisters', both sorts produced in abundance for a century or so. If you should be in Oxford by any chance, I should gladly show you the Ashmolean's - but as I shall be away odd days, and longer after Easter, perhaps you would phone ahead, if there is a chance of a visit?

*Yours sincerely
Gertrud Seidmann*

Letter 3

7 March 1984

Dear Miss Seidmann,

I was given your name by Dr B.A. Sparkes, of Southampton University, in connection with the current exhibition of gem-casts in the Ashmolean Museum.

We have here a collection of gem-casts, in groups of stacking trays, some 35-40 trays in all. About half are white, half red, and a few a pale pinkish tint. Most are unlabelled, although one tray is ascribed to Giovanni Pichler, and a tray of copies of works by Thorwaldsen and Canova (according to the list pasted inside the lid) ascribes them to Luigi Pichler, Giacomo Pichler and several other persons. Another lid has inside a label of Antoine Odelli with an address in Rome. Some of the casts have numbers on their supporting plinths, but there is no accompanying catalogue; nor, indeed, have I found any documentary record relating to the casts or how they came to be in the possession of the University. One lid has written in ink on the outside "William Danby", Esquire, near Bedale, Yorks, and another address, erased and not legible.

There is a Museum of Greek Pottery in the Classics Department and I imagine that the casts were put there, on being given to the University, as the only apparently appropriate place.

If you would be interested in seeing these casts, we should be very pleased to welcome you to the Museum, and also very grateful for any information you could give us about them.

Yours sincerely,

Jane F. Gardner,
Curator,
The Ure Museum of
Greek Archaeology

Miss Gertrude Seidmann,
22 Victoria Road,
OXFORD OX2 7QD

W. Hodgson

Letter 4

As shown on the letters above from 1984 there seems to be no record about how the gem casts got into the museum, who they belonged to or when they were stored in the under case.

Gauran Wine and Gauran Dog

Regarding Gauran wine:

Gauran wine (Latin *Gauranum* Greek *Gauranos*, *Gaurianos*), a wine from the volcanic hills near Puteoli in Campania. The local *calventina* grape variety was one of those grown here.

Gauran was a fine wine, contending with Massic (in the classification given by Pliny) for fourth place among Italian wines. It was produced in small quantities and was therefore expensive. It was more 'oily' than Praenestine and Tiburtine, according to Athenaeus's source; 'watery' and light enough to be drunk young, according to Galen.

Pliny *NH* 3.60, 14.38, 14.64; Statius, *Silvae* 3.5.99; Juvenal 9.57; Marcus Aurelius, *Letters* [Fronto vol. 1 p. 177 Haines]; Galen *ST* 6.335, *BM* 6.806, *DA* 14.16, *On Therapeutic Method* 10.833; Athenaeus *E* 26f; Symmachus, *Letters* 1.8; *CIL* 4.5511.

Tchernia 1986 pp. 202–3.

A. Dalby, *Food in the Ancient world from A to Z*, London & NY, 2003 p. 158.

Regarding Gauran the dog:

“dogs especially fitted for the chase which Celts use for war”

J. E. Lee, *Supplement to 'I ... aerleon*, Newport, 1868, pp. 15-16

How to make a paper squeeze

You will need: Paper [medium thickness] and a brush with stiff bristles

1. Wash the dirt off the inscribed surface. (You don't want the dirt to be picked up by the paper.)
2. Wet both the paper and the surface.
3. Lay the paper on the inscribed surface.
4. Use the brush to beat the paper against the surface. Start at the centre for the best results (so the paper won't move around). Be careful not to tear the paper with the brush's bristles.
5. Let the paper dry.
6. Peel the paper off carefully and you have a squeeze!

Epigraphers made the first **latex** (liquid rubber) squeezes in the 1950s. Latex captures even more surface detail than paper. They are also easier to store: latex can be folded up without creasing. Latex works well on horizontal surfaces (but runs on vertical or slanted surfaces).

Interesting objects in the museum: Greek book printing types



These Greek printing types (tablets) were used as “stamps” when printing books with Greek texts since the 15th century.

“The difficulties of designing Greek type and of printing in Greek have concerned printers since the fifteenth century, and the fact that the invention of printing with movable type coincided so closely in time with the fall of Constantinople and the emigration to Italy and elsewhere in western Europe of so many Greek scholars and teachers put the publication of Greek words very much at the centre of the Renaissance revival of classical learning and literature. Although we tend to associate early books in Greek with Aldus Manutius and the 1490s, the first book printed entirely in Greek appeared as early as 1476, and more than a decade before that, Sweinheim and Pannartz printed passages in Greek in their 1465 editio of Lactantius, issued in Subiaco before they moved to Rome. This latter, the earliest use of Greek in a printed book, was unaccented, as the accents and breathing marks used in Greek presented a technical problem that took some time to solve.”

The Free Library, Greek letters: from tablets to pixels 1997

Annexes:

I

Treatment Report: Thirteen Coptic Textile Fragments – Conservation and re-mounting KGTUCS Reference number 0059.01 to .13

Introduction

(...)

Eight fragments from the Ure Museum's collection were conserved and mounted by Kate Gill and Joelle Wickens at the Textile Conservation Centre before its closure in October 2009. The conserved fragments are now on display in two glazed cases in the Museum.

The remaining thirteen fragments were left on their card mounts awaiting conservation and re-mounting.

For purposes of identification, each piece has been given an individual reference number starting with the prefix 0059.

This illustrated report outlines the treatment undertaken on the remaining thirteen fragments by Kate Gill.

Treatment requested

To remove the fragments from the acidic boards and re-mount onto conservation grade mounts rendering them sufficiently stable for occasional display, study and storage, within a museum environment.

Treatment carried out

Treatment common to all thirteen fragments

All thirteen pieces were treated at the same time.

The fragments were photographed with a digital camera before, during and after treatment. Unless specified all the fragments received the same treatment. All treatment was carried out under magnifying lenses to enhance visual access.

The fragments were released from their mounts by carefully clipping the large holding stitches. Loose threads found on the surface of the individual fragments were stored in labelled specimen bags. These threads and the original mount cards and threads have been returned to the client.

Following this, the fragments were surface cleaned on both sides using low powered vacuum suction, soft brushes and tweezers to remove loose particulate soils. During this process, care was taken not to remove soiling thought to be archaeological. No further cleaning was undertaken due to the combination of materials present and/or the poor condition of the fragments.

Following tests each fragment (with the exception of the fragment with the resinous/waxy deposits - 0059.9) was transferred to a piece of Melinex™ faced Plastazote™ and placed in a humidity chamber to assist in relaxing the threads. Distorted areas were gently weighted with strips of Melinex™ and glass microscope slides. The least distorted fragments (0059.1, .5, .6, .7 and .10) received no further humidification treatment. As anticipated the folded fragment (0059.13) received no further humidification treatment due to its brittle condition and sharp folds. The fragments were left to acclimatise with the environment within the humidity chamber.

Additional humidification treatment to selected fragments

Further tests indicated that a combination of contact humidification and the humidification chamber would be most effective in easing creases and distortions within the remaining fragments (with the exception of the fragment with the resinous/waxy deposits - 0059.9). Since some fragments were more distorted than others, they were treated individually in a separate chamber. Each fragment remained in the chamber whilst localised areas received contact humidification treatment. This process comprised a layer of blotting paper dampened with de-ionised water, placed onto a layer of Sympatex™. Continuing to working within the chamber, the delicate process

of re-aligning loose threads and easing open folds was assisted with fine metal probes, as illustrated in figure one and figure two. The re-aligned fragments were temporarily held in position with narrow strips of soft silk crepe line which was laid

Figures one and two- Fragment 0059.4 before and after humidification treatment



over the fragment and pinned under slight tension to the Plastazote™ whilst the fragment acclimatised with the environment. The crepe line strips were left in place until the fragment was ready to be transferred to the mount.

Figures three and four- Fragment bundle 0059.8 before and after humidification treatment



Humidification revealed that the bundles of green and cream/yellow wool fragments (0059.8) were not attached to each other in any way. They were carefully separated out as shown in figure four. Features in some individual fragments include two stitched edgings, a running stitch and a seam.

Figure five- Small Figure six- The fragment shown in figure five was found caught in fragment mount stitches on reverse 0059.12, shown here before treatment



A small textile fragment was caught in mounting stitches on the reverse side of one card mount (figure five). The materials, weave and design strongly suggest it is part of the main fragment attached to the same board (0059.12), figure six. Following humidification treatment the fragments were re-united (figure seven).

Figure seven- Both fragments were re-united following humidification treatment



Figures eight and nine- Before and after localised contact humidification treatment



The fragment with the resinous deposits (0059.9) received localised humidification treatment only, taking care to avoid the resinous substance (figures eight and nine).

The mounts

Mounting was an essential part of the conservation treatment.

Each fragment required a full support, designed to increase access but to reduce handling. The fragments were supported in A3 or A4 size mounts, with the exception of two mounts which were customised to accommodate the oversized fragments.

Each mount comprised six layers of acid-free card. Layers 2 and 3 and layers 4 and 5 were adhered together, sandwiching a single layer of custom dyed conservation grade, 20 denier nylon net between them, under tension and spanning the central void with double coated polyester adhesive tape. The remaining two outer layers of card (1 and 6) were positioned to enclosed the mount.

Figures ten and eleven- Fragment 0059.7 rests between two layers of mounted net



The fragments were placed between the net layers, resting within the card mount recess.

Figures twelve and thirteen- Fragment 0059.8 is stitched between two layers of mounted net



In addition, the less stable fragments were further supported and protected by stitching through both layers of net around the perimeter of each fragment (0059 .2, .4, .5, .8, .9, .11, .12 and .13).

Figure fourteen- Fragment 0059.10 is stitched to one layer of net



It was necessary to stitch the long woven braid fragment to one layer of net to hold it in position (0059.10, figure fourteen). Colour-matched, fine multi-filament polyester thread, Gütermann™ Skala® was used.

To increase support to the textile fragments, where necessary, card pieces cut from layers 2 and 5 were aligned with the net covered recess and then adhered to layers 1 and or 6 respectively.

Figures fifteen and sixteen- additional handling instructions are attached to those mount units containing fragments not stitched to the net layers



Each assembled card mount was labelled with handling instructions where necessary, then tied with cotton ties and stored in an acid-free tissue lined Correx® box, making the fragments safe for transportation and storage.

CONDITION AFTER TREATMENT

As expected the physical appearance of the fragments has not changed significantly but the removal of loose particulate soiling by surface cleaning will protect them from further damage due to abrasion.

The humidification treatment was very successful in relaxing the creasing and realignment of the threads. It has reduced stress on the previously tangled fibres and threads. Humidification had also made both faces of each fragment easier to examine.

The new mounts, made of conservation-grade materials, will protect the fragments from acid degradation products and potential physical damage during storage. The mounts also make the fragments more accessible for study.

To provide maximum protection and support to the weaker fragments, the net layers are stitched together. Since the net slightly obscures the design and construction, images were taken with a digital camera of both sides of each fragment prior to net application. The images are provided on a DVD along with other images taken before and after treatment.

(...)

Treatment report of Coptic Textiles Fragments made by:

Kate Gill Textile and Upholstery Conservation Services
31 July 2013

II

Pegasus Paddle text draft 2

Why is Pegasus associated with three different Gods (in this museum alone)?

Nike- Goddess of Victory in both war and sport.

If you go to the case called Myth and Religion and look for object 43, on the back, there is the image of a winged horse. This horse is called Pegasus (which means “of the springs”). He was born out of the severed head of Medusa (the monster with the shape of a woman and hair full of snakes who turned anyone who looked at her into stone). Medusa (you can find her in the case called “Greece” object 11) was killed by a Greek hero called Perseus. Pegasus was born out of the victory of a Hero over a monster which is why he is associated with the Goddess Nike (victory). It is interesting to note that both Nike and Pegasus have wings with connects them even further.

Dionisius- God of wine and fertility.

This vase is in Symposium object no 21 it is called a Skyphos because of its shape. It was used to drink diluted wine which is why the God of wine (Dionisius) is painted on it. Inside you can see Pegasus. In the same case there is object no 70 with Pegasus’ mother Medusa. We could argue that fantastical creatures were painted on the inside of the drinking bowl to scare people as to not drink too much wine.

Athena- Goddess of wisdom and war.

Pegasus’s first rider was Bellerophon (a hero from the city of Corinth). Bellerophon caught/tamed Pegasus using a golden bridle, which had been a present from the Goddess Athena (look for her in Myth and religion she is fighting a giant). This is why we can see Athena on the coin with Pegasus on the back. The coin is in the case called Greece above the city of Corinth in the Map) with Pegasus on the back of it and Athena on the front.

All of this explains why Pegasus is usually portrayed with the Goddess Athena, as an image on warrior’s shields (symbol of victory over monsters) or with Bellerophon killing one of their enemies. Pegasus can be associated with many Gods yet he is also painted alone (he is the only winged horse) and thus people willing to buy the pot would know what story was being shown. Pegasus is one of the easiest characters to distinguish in a vase.

III

Egyptian Makeup- Paddle text draft 1

In ancient Egypt both men and women wore makeup. To prepare it they would crush berries and pigments in little mortars (like the one in the photo below). The most common pigments used in make-up were malachite for the popular green lines around the eyes. Kohl black eyeliner was made of powdered antimony, burnt almonds, black copper oxide and brown ochre. Granite kohl pots like (E.62.39) were used to mix the ingredients together. Red ochre was used for lips and cheeks and henna to decorate their nails and dye their hair. With all these different colours there was the possibility of mixing them to form new shades which is why the Egyptians would use palettes, similar to the ones painters use across history, to mix their colours and brushes to apply them.

The cosmetics so obtained, scented oils and ointments for the body and all other precious beauty-recipes were kept in small pots of various shapes as you can see for example in ... To see the final result of their efforts the Egyptians looked their reflection in mirrors made of highly polished bronze or copper like the one displayed in

A very important ingredient of the Egyptian distinctive style was their elaborate hair-dos. Vary rarely however; the hair that they proudly displayed was their own. Almost all Egyptians, in fact, men and women alike, would shave off their head completely. This could happen to prevent lice infestations, due to old age, or simply to make the desert heat more bearable. In any case, in public the ancient Egyptians would wear wigs made of human or animal hair, for the most expensive and elaborate ones, or vegetal fibres for the more affordable and common. Wigs were always quite expensive and were treated with great care. They were combed regularly using objects like the ones displayed in And were decorated with hair rings (no 35) and hair pins (no 33).

Rich people would have more time and money to spend on their looks and they would also have servants to do their hair and makeup. Every inch of their body was massaged with scented ointments, carefully tweezed to eliminate any unwanted hair (see) and embellished with jewels (see...), make-up, wigs, ready to appear at their best and show off their wealth and power.

The objects that were used by the Egyptians (the mortars, the pots, the palettes) tell us a lot about their lives. The leftover pigments give us clues as to what materials they used to form each of the colours and art across tomb and temple walls tell us where they put each colour. The fact that we have both the physical objects and the paintings in the walls allows us to compare the accuracy of art when representing real-life scenes. For the Egyptians their bodies were canvas repainted and perfumed every day.

(Body beautiful, Egypt)

Egyptian Makeup - Paddle text draft 2

In ancient Egypt both men and women wore makeup. To prepare it they would crush berries and **pigments** in little mortars using pestles just as we have today. The most common pigments used in makeup were: malachite for the popular **green** lines around the eyes, kohl - **black** eyeliner was made of powdered antimony, burnt almonds, black copper oxide and **brown** ochre, **red** ochre was used for lips and cheeks and **henna** to decorate their nails and dye their hair. Granite kohl pots were used to mix the ingredients together (Body Beautiful 37 and 47). With all these different colours there was the possibility of mixing them to form new shades which is why the Egyptians would use palettes, similar to the ones painters use across history, to mix their colours and brushes to apply them (Body Beautiful 39 and 46).



(Original Digital Image by Andre Batista)

The **scented oils** and **ointments** for the body and all other precious beauty-recipes were kept in small pots of various shapes (Body Beautiful 38). To see the final result of their efforts the Egyptians looked at their reflection in **mirrors** made of highly polished bronze or copper (Body Beautiful 34 and 55).

A very important part of the Egyptian's distinctive style was their elaborate **hair-dos**. However, very rarely the hair that they proudly displayed was their own. Almost all Egyptians, in fact, men and women alike, would shave off their head completely. This could happen to prevent lice infestations, due to old age, or simply to make the desert heat more bearable. In any case, in public the ancient Egyptians would wear **wigs** made of human or animal hair, for the most expensive and elaborate ones, or vegetal fibres for the more affordable and common. Wigs were always quite expensive and were treated with great care. They were combed regularly (Body Beautiful 28) and were decorated with hair rings (35) and hair pins (33).

Rich people would have more time and money to spend on their looks and they would also have servants to do their hair and makeup. Every inch of their body was massaged with scented ointments, carefully **tweezed** to eliminate any unwanted hair (29) and embellished with **jewels** (rings-62 bracelets-59 necklaces-61), **make-up**, wigs, ready to appear at their best and show off their wealth and power.

The objects that were used by the Egyptians (the mortars, the pots, the palettes) tell us a lot about their lives. The leftover pigments give us clues as to what materials they used to form each of the colours and art across tomb and temple walls tell us where they put each colour. The fact that we have both the physical objects and the paintings in the walls allows us to compare the accuracy of art when representing real-life scenes. We could say that for the Egyptians their bodies were canvas repainted and perfumed every day.

IV

Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970

(excerpt)

Paris, 14 November 1970

(...)

The General Conference of the United Nations Educational, Scientific and Cultural Organization, meeting in Paris from 12 October to 14 November 1970, at its sixteenth session,

Recalling the importance of the provisions contained in the Declaration of the Principles of International Cultural Co-operation, adopted by the General Conference at its fourteenth session,

Considering that the interchange of cultural property among nations for scientific, cultural and educational purposes increases the knowledge of the civilization of Man, enriches the cultural life of all peoples and inspires mutual respect and appreciation among nations,

Considering that cultural property constitutes one of the basic elements of civilization and national culture, and that its true value can be appreciated only in relation to the fullest possible information regarding its origin, history and traditional setting,

Considering that it is incumbent upon every State to protect the cultural property existing within its territory against the dangers of theft, clandestine excavation, and illicit export,

Considering that, to avert these dangers, it is essential for every State to become increasingly alive to the moral obligations to respect its own cultural heritage and that of all nations,

Considering that, as cultural institutions, museums, libraries and archives should ensure that their collections are built up in accordance with universally recognized moral principles,

Considering that the illicit import, export and transfer of ownership of cultural property is an obstacle to that understanding between nations which is part of UNESCO's mission to promote by recommending to interested States, international conventions to this end,

Considering that the protection of cultural heritage can be effective only if organized both nationally and internationally among States working in close co-operation,

Considering that the UNESCO General Conference adopted a Recommendation to this effect in 1964,

Having before it further proposals on the means of prohibiting and preventing the illicit import, export and transfer of ownership of cultural property, a question which is on the agenda for the session as item 19,

Having decided, at its fifteenth session, that this question should be made the subject of an international convention,

Adopts this Convention on the fourteenth day of November 1970. (...)

V

Curator's Rules of Cataloguing

Instructions for captioning Ure Museum images

Revised 27.07.06

Captions:

You can add/edit captions either directly in the fields next to relevant pictures that have already added to each entry or from the picture assignment widget (see below).

- Restrict them to a single sentence. Be descriptive but not so much so that you replicate the descriptive fields of the database, something along the lines of 'Top view of an Apulian red-figure plate, depicting a head of a female, profile to right.'
 - Remember to use a full sentence, and therefore capitalize the first word and put a period at the end.
 - Indicate whether it is a detail and/or viewpoint first, then overall object (fabric, technique/style, shape) and finally what interesting points are shown in the image, using words that you use to look for this on a website (e.g. if a palomino horse is shown in the middle of the plate, then call it a horse, not a palomino unless you're absolutely sure, because most people would just know it as a horse!)
- If an image represents several objects, concentrate on the most important, prominent, and/or first object, but refer to the others to the extent that you can.
 - Here are two different examples:
 - 'Two black-glaze feeders, 14.9.110 (left, without handle) and 26.12.35 (right).'
 - Four black-figure cups, 14.9.110 in top left.
 - (In such cases don't bother typing out 'accession number(s)' as part of the caption, just write out the numbers themselves.)
- Try to be as concise as possible, e.g. 'Two feeders, first without a handle, second with. Accession numbers from left to right: 14.9.110, 26.12.35.' would be more efficiently written as 'Two black-glaze feeders, 14.9.110 (left, without handle) and 26.12.35 (right).'
- Check typing, spelling, and punctuation. No need to capitalize words unless they refer to person or place names, e.g. 'Apulian' or 'Attic' (fabrics) are named after the places where they came from.

Using the picture assignment widget:

1. Go to <http://uredb.rdg.ac.uk/cgi-bin/ure/urepix.multi.cgi?step=login>
2. Click on 'edit database' (enter username and pword when prompted, as usual)
3. Click on 'assign pictures to objects'
4. Click on the name of one of the folders. Each folder link will open to a large page with lots of thumbnails of images.

5. If you go through and click on each image in order, for each image you will get a page that asks you to enter what the object is (pop-up lists of objects, listed by accession number, will be generated) and to give a caption. This is where the main work is done.
 - a. Figure out the relevant accession number and click on it in the popup list. (See notes in 'Editing the Ure Database' on accession numbers. If your accession number doesn't appear think about whether you're not formatting it right, e.g. look for RM.1620.64, not 1620.64 and if you still can't find it send me an email telling me what image it is and what object you think it should be).
 - b. Enter a caption (see above)
 - c. Click on 'add to db'. This will open a new window like that last but with the full record of the object to which you have provisionally attached the image.
 - i. Is it the correct object? (read description etc. and check other images, which you will see on the right side if you scroll down). If so, then double check that you've written the correct information in the Caption box (you might find that you can write something more informative now that you can see how the other images of the same object have been captioned and now that you've read the catalogue entry on this object).
 - ii. If you've attached it to the wrong object, then go to the pop-up menu under accession number and chose the correct object/accession number. Click replace. This will open the same type of window, but with the information for the new object/accession number that you've chosen.
 - iii. Fix the text as needed.
 - iv. When you are sure it that the image is attached to the correct object and that the caption is perfect, click 'confirm.
 - d. Go back to the folder (easiest to do by clicking back a few pages in the browser) and deal with the next image
 - e. If you see that something has been attached to the wrong object, send a.c.smith@reading.ac.uk an email about it telling me:
 - i. What is the image
 - ii. What object is it assigned to
 - iii. What object should it be assigned to (are you sure?)

General point:

Check carefully for typographical errors before clicking 'confirm'

Professor Amy Smith
Curator of The Ure Museum

VI

Summary of the work undertaken



Ure Museum
of Greek Archaeology

Ure Museum of Greek Archaeology

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Summary of the work undertaken by Ms Mariana Beirão during her training period at the Ure Museum of Greek Archaeology (from 16-09-2013 to 15-12-2013).

- Photos of objects in the undercase storage of the Museum
- Study of the Museum's Gem Casts collection
 - Photos
 - analysis and Temporary exhibition
 - scanning of letters from archiving regarding the gem casts and the coin collections of the museum
- Collaboration to the preparation and running of Education Sessions for schools and families
- Collaboration during University Open day
- Study of a small collection of Egyptian Scarabs donated to the Museum
 - Photos
 - 3D scans
 - Analysis
- Study of Coins collection
 - Photos
 - 3D scans
 - Analysis
- Study of a collection of Punic vases
 - Photos
 - Analysis
- Assignment to the Museum's database of the images of our collection of Coptic textiles
- Database revision + assigning unlabeled images to objects in DB
- Archiving
- 3D scanning
- Training of new volunteers in the use of the 3D scanner
- Help in the supervision of Museum's student volunteers.
- Work on the preparation of 2 Museum texts:
 - Pegasus among the gods
 - Egyptian make-up

Prof. Amy Smith
Host Entity Supervisor
Curator of the Ure Museum of Greek Archaeology