British Museum Curator of the Americas, Jago Cooper takes us to the far northwest coast of the continent, where the Thunderbird lives, in his new exhibition.
LARGE ROMAN BRONZE STATUE OF ALEXANDER THE GREAT AS A DIOSCUROS, holding a lance, pilos helmet on his head. He stands in contrapposto with his weight on his left leg, his left hand on his hip, and his right knee slightly bent. With his raised right arm he holds the lance, a portion of which still remains. Ca. 2nd Century AD. H. 16 in. (40.5 cm.) A superb work of art in exceptional condition. A powerful and evocative example based upon the masterpiece by Lysippus.

Ex Belgian collection; Brussels art market, July 2005; Dr. H. collection, Germany, acquired from Royal-Athena in January 2006. Published: J. Eisenberg, Art of the Ancient World, vol. XVII, 2006, no. 43.

After his death Alexander was often associated with the Dioskouroi, mortals who became divine, and were regarded as the saviors and benefactors of the people. From ancient literature we know of a painting by Apelles representing Alexander between the Dioskouroi. This and another painting by Apelles were brought to Rome by Augustus who set them in facing walls of the Aula del Colosso, a square room at the end of the long northwestern lateral portico of the Forum Augustum, next to the Temple of Mars. This would associate Augustus with Alexander and also infer his divinity and underscore his benevolence as Pater Patriae.

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The tapestry of history

When most of the population was illiterate, biblical stories were embroidered on priestly vestments and secular messages were also transmitted in stitches based on real buildings in real places? These questions and others are addressed on pages 28 to 32 by David Miles, with the help of a new book on the subject by Trevor Rowley.

Our cover shows another charming embroidered textile, dating from circa AD 400, depicting Venus and a male figure. Found near Fayum in Egypt it shows the way in which 5th-century Egyptians viewed and represented the gods of the Greek and Roman world. It is part of Remembering Antiquity: The Ancient World Through Medieval Eyes, an unusual exhibition at the Getty Center in Los Angeles that examines how the Classical world was viewed during the Middle Ages. Dominic Green takes us on a tour on pages 22 to 27.

History is a contentious subject at the best of times and it is a brave writer who takes a mythical character and tries to prove that he is real – but this is just what Chris Barber has done in his new book King Arthur: The Mystery Unravelled. See if you find his conclusions convincing on pages 8 to 12.

From a famous mythical figure to an almost unknown mythological creature of great power and strength – the Thunderbird, who is held sacred by communities who live on the northwest coast of North America. Objects from this region were housed in the Museum of Mankind in Burlington Gardens until its closure in 1997. Now many of them will come out of storage and be displayed in a new exhibition devoted to their culture, which opens at the British Museum in February. Curator Dr Iago Cooper tells Diana Bentley more about it on pages 34 to 39.

The subjects covered in Minerva are nothing if not eclectic, so we asked our French correspondent Nicole Benazeth to investigate an exhibition currently on show at the Musée Quai du Branly-Jacques Chirac in Paris. Entitled Eclectic: A 21st-century Collector, it displays art from the private collection of Marc Ladreit de Lacharrière; see pages 46 to 50.

Finally we come to the work of Robert Adam who was inspired by Classical architecture while on a Grand Tour when he was a young man. Many of his elegant designs are now on show at Sir John Soane’s Museum; its Curator of Drawings and Books, Dr Frances Sands, tells us more on pages 40 to 45.

CONTRIBUTORS

Frances Sands
joined Sir John Soane’s Museum as Catalogue Editor, managing a project to attribute and catalogue the 9000-strong Adam drawings collection for online publication. Since April 2016 she has been the Curator of Drawings and Books.

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is a prolific writer with 34 books to his credit. He is a well-known author, particularly in Wales, and his titles include: Mysterious Wales, In Search of Owain Glyndwr, Journey to Avalon, and his latest publication, King Arthur: The Mystery Unravelled.

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Nicole Benazeth
studied History of Art and Archaeology at the Sorbonne and Ecole du Louvre in Paris. She works as a journalist and helps to make documentaries in various parts of the world. She lives on the Riviera where she is a contributor to several bilingual magazines and the French correspondent for Minerva.
Entering Walhalla in Bermondsey

When I listen to Anselm Kiefer in conversation with Tim Marlow at the Royal Institute of British Architects, he seems surprisingly cheerful and witty for an artist whose vision is so dark, heavy, apocalyptic – as very can be seen in Walhalla, his latest show of painting, sculpture and large-scale installation at White Cube, in Bermondsey in south London.

In Norse mythology Valhalla is a mythical realm, a haven for those slain in battle; it is also the name of a neoclassical monument built in 1842 by Ludwig I, King of Bavaria, to honour heroic figures from German history.

The width of the doors to the galleries have been reduced and vastly heightened (to around 20 feet) to become the narrow ways through which we enter Kiefer’s subfusc world. First we pass through two rows of rusty single bedsteads covered with leaden metal sheets. A label bearing a woman’s name (Brunhilde, for example) is attached to each one and the end of this long ‘ward’ is a monochrome image of a lone man (the artist) walking away into the misty distance.

Turn right and we find the Archive where, in the deep Stygian gloom, we can just make out heaps of burnt books, unravelled reels of film and dusty cardboard folders. Decay hangs in the air.

In another room, dimly illuminated by a row of naked, pendulous light bulbs, is an ancient, winged double bed – but it will never get off the ground as it is occupied by a gigantic boulder. Five smaller rocks lie around the bed on the floor – perhaps they are its family members.

In his paintings Kiefer’s dark explosions of clotted colour ejaculate from his trademark towers that sprout from the cracked, encrusted earth.

In the 9 x 9 x 9 gallery a dilapidated metal staircase, festooned with soiled clothes on wire coat-hangers, spirals up into the ceiling. This is linked to the Valkyries who decided who would live, or die, in battle. They then accompanied the dead to Valhalla, discarding their earthly garments as they went. Kiefer’s Walhalla is a world of broken things – rusty bicycles, bedsteads, a wheelchair, wires – and debris – rocks, bricks, stones. But there are also signs of the gods – withered branches in Freya’s Garden and an anvil and a hammer on a great block of wood inside a vitrine labelled Thor.

Abandon hope all ye who enter here? Not entirely, because in one glass case entitled Die Seffiroth, there is a glyph, a fragile Cabalistic Tree of Life symbolising higher worlds. At RIBA, Kiefer says that, it was after some deliberation, that he decided to include it in the show because it was ‘personal’. Although raised as a Catholic, he has long been interested in Jewish mysticism and meditation.

He tells me that I am wrong to say that his broken towers seem to represent utter desolation. In fact, he says, they are symbols of hope ‘because they are ruined’ – perhaps perfection invites destruction, whereas something already broken can hope to be mended. ‘A ruin is,’ he says, ‘a beginning...’.

• (For further details visit http://whitecube.com/exhibitions/) 

Lindsay Fulcher
Preventive archaeological excavations carried out in Langrolay-sur-Rance (Côtes d’Armor) in Brittany in north-west France have revealed vestiges of the residential part (pars urbana) of a vast Gallo-Roman villa. This is a remarkable discovery both because of its size (around 1500sqm of liveable space), and the exceptionally good state of conservation of its baths. Evidence of a similar, smaller villa (1000sqm) were discovered in the nearby village of Taden in 2005, but nothing on this scale.

Located on a plateau overlooking the River Rance, the newly excavated villa was built using a model adopted by wealthy Romanised Gauls. It was made up of several buildings arranged in a U-shaped plan around an open courtyard. The main building had two storeys and some of the rooms were heated. The courtyard, which probably had a garden, was bordered on three sides by a colonnaded gallery, and the surrounding areas were landscaped. The oldest part of the complex dates to the 1st century AD and the villa went through a number of alterations up until the 4th century AD.

The luxurious private baths (thermae) extended over around 400sqm and had underfloor heating (hypocaust). Their state of preservation enables visitors to reconstruct the route followed by users: they undressed in the changing room, then walked along a gallery leading to a foot bath (pedilavium) giving access to two large pools, one of cold water and the other heated. After they bathed, they entered the caldarium, the hottest room, equipped with a hot-water bath and a sauna. Next came the tepidarium, a warm room where they could wash and be massaged, and the session ended with a bracing dip in the cold bath or frigidarium.

The walls and ceiling of the thermae were decorated with paintings inlaid with shells, a characteristic of Armorica (the Roman geographical zone including Brittany). Similar decorative fragments have been found at a number of sites in Brittany, but in much smaller quantities. The Langrolay fragments constitute an unprecedented collection and will enable specialists to learn more about this ornamental style, which appeared in the 3rd century AD.

The Langrolay villa was probably the country home of a rich, prominent family of the Curiosolite people whose capital was Fanum Martis, now Corseul. This villa, which lies some 14km from Fanum Martis, could be reached either by road or by boat on the River Rance sailing upstream towards the ancient port of Taden. The present-day village of Langrolay developed around the villa’s pars rustica or agricultural complex.

Collectors of all kinds should take note of a new museum that opened in October 2016 in the village of Kimmeridge in Dorset. The Etches Collection is the remarkable achievement of one man with a life-long passion. Over the course of 30 years, Steve Etches, a plumber from Kimmeridge who hunted for fossils in his spare time, has assembled a collection of 2500 specimens, some of them previously unknown to science. The collection was stored in Etches’ garage,
The Portable Antiquities Scheme (PAS) and Treasure are two of the most beneficial schemes for British archaeology ever devised. At their joint annual meeting, held at the British Museum, it was announced that 82,272 archaeological finds were made by the public in 2015.

Among them are: a Bronze Age gold torc or armlet that measures circa 126cm (the largest ever found) dated circa 1300-1100 BC and found in Cambridgeshire; a beautifully enamelled Anglo-Saxon hanging bowl mount, which dates to AD 600-725, from West Sussex (similar to one from Sutton Hoo in Suffolk); and a hoard of 463 silver coin clippings discovered in Gloucestershire.

The silver clippings were probably deposited around the time of the Great Recoinage of 1696 when all pre-1662 hand-struck coinage was recalled from English currency and turned into machine-struck coins. This led to the illegal practice of clipping silver from the edge of the older coins.

A further 1008 Treasure finds were reported in 2016 in England, Wales and Northern Ireland; the most significant of them have been acquired by museums across the country.

This year sees the 20th anniversary of the passing of the Treasure Act and the formation of the PAS. Over the last two decades the PAS has recorded over 1.2 million archaeological finds. This data has been widely used by academics, students and others in over 528 projects, including 25 pieces of large-scale research and 110 PhDs.

The PAS is a partnership project, managed by the British Museum working with 119 national and local partners to deliver its aims. It is an important part of the British Museum’s National Programmes activity, which extends across the UK.

As part of the Heritage Lottery Funded project PAS Explorer, the PAS is working with volunteers across the country to record finds made by the public and get people involved in archaeology. During 2015, 259 volunteers, including 100 self-recorders (metal-detectorists who record their own finds on the PAS database) have contributed to the work of the scheme.

The PAS is now working closely with other European areas, including Denmark, Flanders and the Netherlands, where initiatives are underway to record archaeological finds made by the public. There are also plans for these recording schemes to work even more closely together, to share all information about discoveries and to record them. A North Sea Area finds recording group has been recently established to take this forward.

• (For further details visit the PAS database: www.finds.org.uk/database)

Lindsay Fulcher
Wrecks galore

Last year turned out to be an unprecedented one for marine archaeologists: 45 wrecks were identified in Greece and more than 40 were found in the darkest depths of the Black Sea. Both used sophisticated 3D digital photography and site plans but apart from that the methods of discovery were completely different. In the Fourni Archipelago in the Eastern Aegean, divers plunged over the side of boats much as sponge-fishermen of old would have done (albeit it with scuba gear and inflatable boats) to identify a record haul of wrecks from 525 BC to the early 19th century. In contrast, off the coast of Bulgaria, robotically operated underwater vehicles (ROVs), from the Norwegian-built Stril Explorer, backed up by the latest computer technology, went to record depths of 1800m to produce images of ships lost between the 9th and the 19th centuries.

The Greek wrecks were initially spotted by sponge-diver Anthony Koulouriotis and a free diver named Manos Mitikas. Koulouriotis contacted Peter Campbell of non-profit RPM Nautical Foundation/University of Southampton, and Mitikas informed George Koutsouflakis of the Ephorate of Underwater Antiquities in Athens. Then, over 11 days in September 2015, Koutsouflakis and Campbell identified 22 wrecks, returning in June 2016 with a team of 25 divers, archaeologists and artefact conservators to discover 23 more. The wrecks date from the Archaic Period (700-480 BC) up to the Late Medieval Period (16th century) and more than half are Late Roman (circa AD 300-600).

‘What is astonishing is not only the number of shipwrecks, but also the diversity of the cargos, some of which have been found for the first time,’ says Koutsouflakis. ‘In a typical survey we locate four or five shipwrecks per season in the best cases. We expected a successful season – but no one was prepared for this. Shipwrecks were found literally everywhere.’

Fishermen and other locals on the islands, which lie between Icaria and Samos near the Turkish coast, have always been aware of sea-bed wreckage, and amphora have found their way into many homes, but this was the first underwater archaeological expedition to the islands. Cargos point to the importance of long-distance trade between the Black Sea, Cyprus, the Levant and Egypt. The frames of one ship, dating from the 18th or 19th century, had timbers still attached to its keel, and from a depth of 131 feet (40m), the team raised the largest archaic stone anchor ever discovered in the Aegean, over 1.8m long and weighing more than 300 pounds (136kg), which was manhandled ashore.

Such a hands-on approach to underwater archaeology is not possible a mile down in the Black Sea. Once isolated from the Mediterranean, the sea is thought to have broken through the Bosphorus after the Ice Age, and water levels began to rise.

The mission of Southampton University’s Black Sea Marine Archaeological Project (MAP) is to map submerged landscapes and identify ancient settlements and climate conditions as the water rose – so they were unprepared for the discovery they made late in September.

‘They were a complete bonus,’ said Jon Adams, founding director of the Maritime Archaeology Centre at the University of Southampton and the leader of the project. ‘They are astonishingly preserved.’

One outstanding ship was an Ottoman vessel dubbed ‘Flower of the Black Sea’ for its petal-shaped carvings. Extraordinarily sophisticated high resolution 3D photogrammetry shows the carving, ropes and other deck details. Earlier vessels are from the 14th century when Venetian and Genoan traders dominated the Black Sea, but there was also a ship that Adams sees as representing a turning-point in Mediterranean shipbuilding, when Italy’s maritime empires encountered ships from Western Europe. The result was the introduction of the poop deck and stern rudder, replacing the quarter rudders that had been in use since Phoenician times.

‘The Fourni shipwrecks contain Black Sea cargos that were en route to the Levant, as well as Levantine cargos that were heading to the north Aegean and the Black Sea,’ says Peter Campbell. ‘Both projects are elucidating an arterial trade route that was important in every time period. Many of the Black Sea MAP shipwrecks likely passed Fourni, just as many of the Fourni ships sailed the Black Sea. These projects demonstrate how much there is left to discover.’

- (www.blackseamap.com)
Roger Williams
LIMESTONE MALE HEAD OF A WORSHIPPER
CYPRUS, EARLY FIFTH CENTURY B.C.
21.5cm 10 ¾ in

PROVENANCE
H.E. Polys Modinus (1899-1988)
Stanley Seeger (1930-2011)
Ever since King Arthur was mentioned by Geoffrey of Monmouth (circa 1100-circa 1155) in his chronicle Historia Regum Britanniae (History of the Kings of Britain), he has been an object of fascination, but today many people assume that this Dark Age monarch is simply a figure of fiction or fantasy. Over the centuries the identification of an ‘historical’ Arthur has been obscured by wildly romantic tales, false identifications and the misinterpretation of ancient manuscripts. However, the key to uncovering his identity and to locating his realm lies in the simple fact that the Dark Age rulers of Glamorgan and Gwent in South East Wales also held territory in Cornwall and Brittany. These lands

After 30 years of intensive research Chris Barber has separated fact from fiction to reveal the identity of the Celtic prince who inspired the romantic legends relating to King Arthur
were where Arthur’s influence was felt most strongly and, as a result, they are the places where he is best and most reliably remembered.

Arthur would have lived in a period that straddled the 5th and 6th centuries, when the island of Britannia (which until AD 410 had been governed by the Romans for about four centuries) was divided and sub-divided into petty

kingdoms governed by independent sovereigns, who were often at war with one another.

Trying to unravel the truth behind the legend to identify the real historical person on which the stories are based is a difficult task. Unfortunately, there is no reference to Arthur from his own time, and even Gildas, his contemporary, writing in about AD 54, fails to mention him. A time slot is needed in which to place Arthur. If we consider that the Battle of Badon, in which he is described leading the Britons against the Saxons, most probably took place between AD 490 and AD 520, then it is reasonable to suppose that he lived during that period.

Next, it is necessary to identify his most likely area of operation. When Sir Winston Churchill commented: ‘It is reasonably certain that a petty chieftain named Arthur did exist, probably in South Wales’, he certainly hit the nail on the head, because more Dark Age connections to him have been found in the ancient kingdoms of Gwent and Morgannwg than anywhere else.

It was Geoffrey of Monmouth (1), a Benedictine monk, who introduced the story of Arthur (2) to the world when he wrote his famous history, completed in about 1136. Although much of this book is unbelievable and confusing, it contains some elements of truth and, had it not been written, then the story of Arthur would have been recorded as a very minor matter, or perhaps even ignored completely.

One major red herring, created by Geoffrey of Monmouth and later repeated by Sir Thomas Malory in Le Morte d’Arthur (The Death of Arthur, first published in 1485 by William Caxton), was that they both placed Arthur’s realm firmly in the West Country – Somerset, Devon and Cornwall.

This has spawned today’s lucrative tourist industry that brings large numbers of spell-bound visitors from far and wide to Arthur’s reputed birthplace at Tintagel Castle (5). Also in this area is Camelford, where an Arthurian visitor centre, near Slaughterbridge, claims to be
built on the site of the Battle of Camlann in which Arthur is said to have been finally defeated by his enemy Mordred, who was himself killed. Archaeological evidence proves that a battle was fought here, but it was between the Cornish Britons and the Anglo-Saxons and took place in the 9th century.

Then there is the famous Round Table. It was the Norman poet Robert Wace, writing in French during the 12th century, who introduced this iconic piece of furniture into the story of Arthur. Now it is another popular tourist attraction, this time in Winchester. 'King Arthur’s Round Table' hangs in the Great Hall of Winchester Castle. Unfortunately, carbon-dating has shown that it was constructed in about 1290, seven centuries after Arthur’s time, during the reign of Edward I, a great enthusiast of the Arthurian story.

Fatally injured in the Battle of Camlann, Arthur is reputed to have been taken by boat to be buried at Glastonbury in Somerset, falsely identified as the Isle of Avalon. This myth was invented in 1191 by monks who were keen to attract donations from pilgrims, as funds were needed to rebuild the abbey after an accidental fire in 1184. They contrived the remarkable hoax by ‘discovering’ the grave of King Arthur and Queen Guinevere. But a plaque marking the spot where their bones were found, 16 feet below ground in a hollowed-out log, never fails to excite visiting tourists.

So, who was the King Arthur of history and of legend? Spelt in a variety of ways, he was first identified as Arthwyr ap Meurig by Llywelyn ap Rhisiart (1520-65) and also by Llewelyn Sion of Llangewydd (1540-1615). Historians of the 18th and 19th centuries claimed that the name Arthur was a monk copyist’s error for Arthwyr.

In his History of Monmouthshire (1796) David Williams explains that Arthwyr was a title meaning ‘the Bear Exalted’ and that it was assumed by Athrwys, the son of Meurig, King of Gwent, and that he was indeed the famous Arthur of British history. Similar statements were made by other celebrated writers of the time including the Reverend John Whitaker (1775), William Owen Pughe (1803) and John Parry (1804).

Athrys ap Meurig was also known by his baptismal name, Arthmael (7), meaning ‘Bear Prince’, and it is important to understand that he went under both of these names. In Latin manuscripts he was referred to as Arthurus and Artorius, while the Bretons knew him as Armel, a shortened version of Arthmael. But this identification has not been accepted by modern historians who claim that the early Welsh genealogies show that Athrwys ap Meurig lived in the 7th century, a century too late to be Arthur.

However, it can be shown that an error in an interpretation of the ancient charters of Llandaff Cathedral has pushed Athrwys ap Meurig into the wrong century. His name appears no fewer than 10 times in these charters, and a major problem was created by the anonymous compiler of the Liber Landavensis (Book of Llandaff), who failed to realise that there was a gap of about 100 years in the sequence of the charters.

This is due to a missing document that would have contained memoranda covering the entire 7th century. As a result, the early kings of Glywysing and Gwent were post-dated, creating an anomaly that post-dated Athhrws ap Meurig by over 100 years, pushing him into the 7th century. The key to dating him
correctly comes from his nephew, St Samson, who was the son of Anna, the daughter of Meurig ap Tewdrig and sister of Athrwys. St Samson can be positively dated because he attended the third Council of Paris in AD 557, where among other bishops he signed his name 'Samson peccator episcopus' (Samson the bishop, a sinner).

It is also relevant that St Samson was the witness of a grant listed in the Llancarfan Charters from Llancarfan church in Glamorganshire. This was made by Arthur’s father, Meurig ap Tewdrig to St Catwg, the son of Brychan Brycheiniog, who was Arthur’s cousin and his contemporary in the 6th century.

The ancient register of the nearby cathedral church of Llandaff is also very important. It contains the genealogy of the kings and queens of the ancient kingdoms of Morgannwg (Glamorgan) and Erging (part of present-day Monmouthshire and western Herefordshire) and reveals the names not only of Arthur’s family but also of his contemporaries. For example, his grandfather King Tewdrig (3) was mortally wounded in a battle against a party of invading Saxons at Tintern in the Wye Valley in about AD 470.

Tewdrig later died a few miles to the south near a holy well at a place known as Merthyr Teyrn, a name that meant the burial place of a martyred king, which became anglicised to Mathern, the modern name of the village. Inside the Norman church built on the site of his burial is a stone tablet recording the discovery in the 17th century by the historian Francis Godwin, Bishop of Llandaff, of a stone sarcophagus containing his remains.

Present-day historians have postdated this battle to the 7th century, insisting that the Saxons had not penetrated so far inland during the 5th century. However, there is archaeological evidence to prove that, in AD 470, a Saxon host reached and occupied part of Gloucestershire. So it seems quite feasible that a raiding party could have crossed into Gwent and been responsible for the death of Tewdrig.

The name of Meurig, his son and heir, is preserved in Pwll Meurig (now Pwllmeyrick) just north of Mathern, and he is said to be buried on the site of Llandaff Cathedral. He married Onbrawst, daughter of Gwrgant Mawr, King of Erging, and Athrwys (Arthur) was the most famous of their four sons.

Their three daughters married sons of Emyr Llydaw of Brittany and the relationship between these two families is an integral part of the story of King Arthur and the colonisation of Brittany.

Albert Le Grand, who compiled the Life of St Arthmael in 1636, states that Arthmael (Arthur) was born in AD 482 at the Roman station of Caput Bovium, which later became known as Boverton (6). It is situated near Llantwit Major (Llanilltud Fawr in Welsh) in the Vale of Glamorgan.

The ruins of a Tudor mansion found here stand on the site of a royal palace, which was once the residence of Meurig, the father of Arthur. There is a long history of royal ownership of this site, which was occupied by Meurig’s descendants up until the 11th century when Iestyn ap Gwrgan, the last independent Welsh prince of Glamorgan, had his court here. Property on this site was later owned at some time by the Crown, including King John, and it is presumably not simply by chance that the current Prince of Wales (Charles Philip Arthur George) purchased it in the 1970s.

We are told by Geoffrey of Monmouth that before the Battle of Camlann Arthur had an earlier encounter with his foe ‘Medrod’ at ‘Rutupi Portus’, the harbour where Arthur landed. This was possibly on the Lleyn Peninsula, where Medrod’s family had strong connections. Just to the east of Aberdaron is Porth Cadlan (Battle Place Harbour) and adjoining it is a detached rock called Maen Gwenonwy (Gwenonwy’s Rock).

It seems a remarkable coincidence that a lady by the name of Gwenonwy was the daughter of Meurig ap Tewdrig. In other words, she was the sister of Arthur and there is perhaps a folk memory of her witnessing the battle. She certainly had a reason to be here because she might have been
visiting her son St Henwyn who had established a church on the edge of the sea at Aberdaron about two miles away.

The strongest candidate for the site of the battle of Camlann is a location (8) with that very name shown on the Ordnance Survey map (Landranger 124), between Dinas Mawddwy and Mallwyd near the border between Gwynedd and Powys. Geoffrey of Monmouth tells us that here Mordred was killed and Arthur was ‘mortally wounded’. He was then taken by boat to ‘Insula Avallonis’ ‘to have his wounds healed’. But this statement is a contradiction, for ‘mortally wounded’ implies that death will come shortly, but ‘to have his wounds healed’ suggests that it was hoped that he might survive. ‘Insula Avallonis’ is not identified by Geoffrey as Glastonbury, nor anywhere else for that matter.

In all the Welsh versions of Geoffrey’s History the island is called Ynys Afallach (The Island of Afallach) and it is relevant that there was a Celtic prince of that name in the 6th century. The nearest island is Bardsey (9), which lies a few miles off the coast of Lleyn. A monastic college was established there in the 6th century by St Cadfan, and it was perhaps here that the wounded king was restored to health by Madron, the daughter of Afallach, who is known as Morgan Le Fay in the more romanticised tales.

In some accounts, it would seem that when his wounds were healed, Arthur abdicated and sailed across the sea to Armorica (Brittany) where, like many of his contemporaries who settled there, he turned to religion and established several churches. The Bretons venerated him as St Armel and also knew him as Artor, or Arzur the Bear.

There are churches in Brittany dedicated to St Armel at Plouarzel, Ploermel and St Armel (originally known as Lann Arthmael). He died in AD 562 at the age of 80 and was buried in the church of St Armel (10) just south of Rennes. It was destroyed during the Norman invasion in the 10th century, but the monks had prudently removed the relics of their founding saint to a safe location. When the present church was built, St Armel’s sarcophagus was set beneath an impressive archway (11), but it no longer contains his bones because they were distributed to various churches in the area.

An old French guidebook relates the history of the church and even confirms that St Armel (Arthmael) was born at Boverton in Glamorgan, South Wales. So it seems quite amazing to me that the Bretons, who greatly venerate both St Armel and King Arthur, seem completely unaware that they are, in fact, one and the same person.

Three of Arthur’s contemporaries from Wales also ended up in Brittany and all died within a few years of one another. Their tombs can still be seen in the churches that they founded: St Samson (Arthur’s nephew) is buried at the Cathedral of Dol (AD 565) and St Paul Aurelian (also born in Boverton) is buried at St Pol de Leon (AD 570). The tomb of the monk historian, St Gildas can be seen at his church of St Gildas de Rhys (AD 573).

It is significant that the Forest of Paimpont, between Rennes and Ploermel, was once part of the great forest of Brocéliande, and this, even more than our own West Country, is the centre of surviving traditions of King Arthur and his knights. Many of the place names in this area have Arthurian associations and it is here that his memory lingers on.

King Arthur: The Mystery Unravelled by Chris Barber is published in hardback by Pen & Sword at £25; Kindle edition, £15.
A Greek in Egypt: the Hunter from Naukratis

An exhibition exploring the meeting of ancient civilisations

22 October 2016 – 25 February 2017
www.southshieldsmuseum.org.uk

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Free entry

1. Roman marble fragment of a bound male captive, sporting a mustache, with his head looking up, his eyes raised, his wavy hair partially covered with a Phrygian cap or helmet and his arms appear to be bound behind a back pillar. 2nd Century AD. 12 inches high. Mounted. Ex. Joseph S. Melchione collection, Ex. Superior Gallery, March 12, 1994, Lot 174

2. Depicting his finely-detailed head, with thick beard and swirling mustache. Achelous was the Greek river god. 4th Century B.C. 3 1/4 inches high. Mounted. Ex. Koutoulakis collection, acquired before 1965.

3. Rare depiction of the god Osiris in wood. Depicted mumiform. He is wearing the plummed Atef crown, fronted with ureas, with prominent facial details, arms bent at the elbow and against his chest. Ptolemaic Period, 300-32 B.C. 10 1/2 inches high. Remains of gesso and pigment. Mounted. From a North Carolina private collection, acquired in the 1970s.


5. An ancient Egyptian limestone stele. Probably from a workshop. This unfinished stele depicts the deceased offering Osiris incense and with a richly laden offering table between them. A winged disc on top. Ptolemaic Period, 300-32 B.C. 9 1/2 inches high X 7 1/2 inches wide. Mounted. Ex. old Belgian collection of Maria Segers, purchased in the 1970s. Published.
'Everyone attests to the great needlecraft of English women in gold embroidery' – so writes the Norman historian William of Poitiers. The term Opus Anglicanum was never actually used in England but it is found in inventories, fiscal accounts, correspondence and histories found elsewhere in Europe to refer to the embroideries associated with English embroiderers, particularly in the period 1250-1350. According to the catalogue that accompanies the sumptuous exhibition, Opus Anglicanum: Masterpieces of English Medieval Embroidery, currently on show at the Victoria and Albert Museum, it referred specifically to 'a combination of embroidered figural scenes, gold backgrounds, pearl and rich decoration'.

England's fame for embroidery dated from Anglo-Saxon times. St Etheldreda of Ely (636-79) was said to have made vestments for St Cuthbert and spectacularly beautiful examples of later (circa 909-16) fragments of vestments buried with him are now on show in Durham cathedral. As early as 1098 an English embroidered cope was described at the Council of Bari. This exhibition has brought together works commissioned from as far away as Holar in Iceland in the north and Madrid and Toledo in the south.

At its height Opus Anglicanum seems to have represented an international status symbol, the
epitome of magnificence suitable for ecclesiastical gifts, particularly to Popes. We know of two copes given by Edward I to Popes in the 1290s. One of them, the Vatican Cope, is displayed in the exhibition. Other treasures, like the Bologna Cope, were given by Popes to churches associated with their earlier lives or their families.

But it seems that England’s predominance in embroidery faded after 1350, perhaps never recovering after the Black Death, which is likely to have hit the craftsmen particularly hard, concentrated as they were around St Mary-le-Bow in London on the east side of St Paul’s. There are still some lovely examples of later work in the exhibition, such as the mermaid on the panel of the Fishmonger’s Funeral Pall (11), dating from *circa* 1512-38, but much of it is less elaborately or expensively worked, with quicker surface couching, for example, replacing underside couching, and satin stitch replacing rows of split stitching. The value of the materials used, in particular the jewels embedded in the embroidery, especially pearls, and the gold thread – which was in fact usually silver gilt – has contributed to the loss of many *Opus Anglicanum* vestments. It seems that the work could be stripped down or even, in the case of the goldwork, burnt to extract the wealth from the materials. For example, the worn-out chasubles and copes of Archbishop Lanfranc of Canterbury (*circa* 1005-89) were reduced to ashes in 1371-73.

However, there are also moving stories of how some of the finest ecclesiastical embroidery in England survived the Reformation. The Syon Cope (1 and 2), for example, was smuggled out of the country by Bridgettine nuns in 1559 and taken...
to Flanders, France and Portugal. It returned to England when the order was restored in 1810.

The Whalley vestments (3, 4 and 5) were saved by the recusant Sir John Towneley at the dissolution of the monasteries in the 1530s and continued to be used by priests of the Towneley family. It is believed that only 19 Opus Anglicanum copes survive.

Alastair Macleod, Chairman of Hand & Lock, the embroidery company that has sponsored this exhibition, estimates that each of them is likely to have taken about 50,000 hours of work. He says this would represent between five and six years’ work for four people, which leads us to wonder about the lives of these embroiderers and the economics of the industry. In fact, we know little about those who made, designed, sold or commissioned these projects, but there is some surviving evidence.

It seems that by 1200, at the latest, there were professional workshops, and work was no longer carried out solely in domestic settings or convents. We actually have the names of some of the embroiderers from contracts that survive. A certain lady named Mabel of Bury St Edmunds is perhaps the best known. Mabel’s name appears at least 24 times in the household accounts of Henry III (1216-72).

Noted in the expenses of Thomas Copham, linen-armourer to Edward III, for a pair of horse ‘haunchers’ in 1330 are the names four draftsmen, 10 male and six female embroiderers who worked on the commission. Needless to say the male embroiderers were paid more than the women: 4¼d per day compared with 2¾d.

It is clear that some of these large commissions required enterprises of a considerable size to manage them. The Guild of Embroiderers was not granted its Charter until 1561. Possibly the lack of incorporation played into the hands of merchants. In 1246 the English monk and chronicler Matthew Paris (circa 1200-59) writes of London merchants selling embroidered vestments to the Cistercian abbots of England ‘at whatever price they chose’ after the Pope had requested them. The 13th-century politician Adam de Basing, Lord Mayor of London from 1251-52, seems to have been involved in financing and commissioning works, and the considerable sums involved were because of the high cost of the materials.

Although some work, such as the Bologna Cope (6), was made
on linen, much of it was on silk. Silk threads had to be imported from Asia, via Italy or Paris. The gold thread was made by winding a slender metal strip around a silk core; such work was highly skilled and inevitably expensive. Materials for an altar-frontal for Westminster Abbey in 1271 showed the materials, including thread, pearls and other jewels, costing £220 (about £120,000 in today’s money), while the labour of four women for 3¾ years was an additional £36.

Much of the value of the finished items of course came from the


7. Detail from the Bologna Cope showing the betrayal and arrest of Jesus in the Garden of Gethsemane.


Exhibition
design as well as from the quality of the workmanship. Again we know little about who actually designed Opus Anglicanum pieces. There is evidence of considerable cross-over between embroidery design and other art works. Figures of saints in The Clare chasuble (1272-94) bear a strong resemblance to those in the Oscott Psalter of 1265-70; the positioning of figures in incredulity of Thomas in the Syon Cope (1310-20) is uncannily similar to the wall-painting in the south transept of Westminster Abbey (circa 1270-90). It is possible that the patrons commissioning an artist for the wall-painting might have turned to an established artist to design the embroidery too. There is evidence of this practice in Spain, but none that we know of in England.

We do know, though, that professional artists were employed by the royal court to ornament or design a range of artefacts, from painted walls to chairs, saddles and carriages, so it seems likely that they would also have designed items that were embroidered, such as decorated clothing or horse-coverings. As with so much in medieval art, it seems that the artists will remain anonymous. But at least we can enjoy their works.

The highlights of this exhibition are the copes. As you enter, in the very first room, is the Bologna Cope (6) dating from between 1310-20. It would be worth visiting for this alone. Like many of the copes it tells a story in a sort of strip-cartoon fashion. The bottom row is the story of the nativity of Christ and the top one the story of the last week of his life, death and resurrection. These copes were worn during processions at the great Church festivals, so it seems fitting that the two great festivals of Christmas and Easter should have had their stories told. I do wonder, however, how visible the detail would have been to the congregation standing in the nave of a dark church. Quite apart from not being able to see the exquisite detail, the fact that the cope was being worn – as opposed to displayed in a large glass case – must have made much of it invisible from the back.

Fortunately, we can see the detail, and each panel has its own delights. The Garden of Gethsemane scene (7) comprises just one of the 19 panels of the Bologna Cope. Each of the figures surrounding Christ is an individual, and we can recognise in the foreground the story of one of Jesus’s followers cutting off the ear of the High Priest’s servant.

Surrounding the main panels are a company of angels – they are ubiquitous on these copes – and saints. The whole cope glows slightly with the background of underside couched goldwork. Alastair Macleod estimates that this work would have taken about six hours per square inch. The figures are mainly worked in silk shading with the distinctive striping effect for hair, beards and garments.

One surprising feature of the cope, at the end of the sequence...
about the journey of the Magi in the Nativity row, is a scene of the murder of Thomas Becket. What is this doing here? Nor is he the only English saint to find his way on to a cope commissioned and intended for an overseas recipient.

On the Toledo Cope (1320-30) (9) – another gem – we have the figures of Edward the Confessor (10), St Ethelbert, St Dunstan and St Edmund the Martyr, as well as St Thomas Becket. The Madrid cope also features a trio of English saints. It is not clear why these figures were used. In the case of the Toledo Cope it has been surmised that it may have actually been commissioned initially for someone else, but there is no real explanation.

There are 10 copes in the exhibition, not all of them complete, but each of them displaying exquisite detail. Particularly fine are the fragments of the Steeple Aston Cope (1330-40), embroidered with angels on horseback playing musical instruments. One horse has a delicious dappled body and a quizzical expression (16) which is wholly charming.

Copes are by no means the only vestment treasures in the exhibition. There are numerous orphreys (embroidered bands), several of which show the Tree of Jesse (12). A detail depicting King Solomon’s head (13) demonstrates the quality of workmanship, in particular in the detail of the embroidery, with underside couching that gives a textured background of gold, and the distinctive Opus Anglicanum circular cheeks and stripey hair of the king. It is also clear where the jewels were sewn in on his crown.

To choose just one other from the myriad examples, three panels of another ophrey, depicting scenes from the life of the Virgin, have delights in every one – from the shepherd playing his bagpipe to the ox and ass looking lovingly at each other in the Nativity panel.

As well as the Church vestments there are also some curiosities. The episcopal stockings (17) and shoes from the tomb of Archbishop Hubert Walter (d 1205) are extraordinary, not just for their detail and workmanship, but also for the fascination of seeing items connected with a known historical figure. Also from Canterbury and associated with a named person is the surcoat of the Black Prince (1339-76), which originally hung...
above his tomb. This padded garment would have been worn under his armour, and it still has traces of the *fleur de lys* and heraldic lions.

Much of the non-ecclesiastical embroidery here was commissioned by the royal household. There is a tiny seal bag (15), embroidered in wool, and fragments from a magnificent horse-trapper (14), also featuring the lions of England. It seems that royal commissions were often not popular; there is evidence of a threat of imprisonment for refusing to work for the king, and this may have been connected with demanding schedules. This work uses relatively speedy surface couching and running stitch, while the seal bag uses appliqué, which implied that more than one person could work at a time and the finished article then compiled.

As well as the embroidery there are other fine examples of medieval art in this exhibition, including books and manuscripts, like the De Lisle Psalter (8), showing the gold background and enchanting detail familiar from the *Opus Anglicanum* embroidery, ivories and reliquaries. Fortunately the exhibition is laid out so that there is ample space to study these lovely artefacts and the *Opus Anglicanum* for which English embroiderers were so justly famous.

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16. Detail from the Steeple Aston Cope showing an angel on horseback playing a lute, embroidered with silver-gilt thread and coloured silks in underside couching and split stitch with a little raised work on silk twill reinforced with linen. The Rector and Churchwardens of St Peter and St Paul, Steeple Aston on loan to V&A since 1905.


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*Opus Anglicanum: Masterpieces of English Medieval Embroidery,* is on show at the Victoria and Albert Museum (vam.ac.uk/opus) until 5 February 2017. The catalogue is available in hardback at £35. The exhibition is supported by the Ruddock Foundation for the Arts. and by Hand & Lock.
In 1885 American explorers came across the ancient desert city of Palmyra – now largely destroyed by Islamic State. Their photographer was John Henry Haynes, whose intense five days’ work at the site is published here for the first time.

The father of American archaeological photography, Haynes skilfully blended documentation and artistry. His travels took him from Athens to Mesopotamia and the discovery of 23,000 cuneiform tablets. But he died a broken man, the victim of snobbery and skulduggery. These two complementary volumes tell a compelling tale.
Memories of

Dominic Green gives us a preview of an exhibition about to open at the Getty Center in Los Angeles that shows us how the ancient world was viewed through medieval eyes.
Lecturing at Hamburg University in the winter of 1927, the art historian Aby Warburg concluded his reflections on the Nachleben der Antike, the 'afterlife of Antiquity', with an image from the modern age of telegraphy and radio. He characterised Jacob Burckhardt and Friedrich Nietzsche, the rationalist historian and the wayward philosopher, as 'receivers of mnemonic waves'. Both, Warburg said, had been 'sensitive seismographs', receptive to images from 'the region of the past'.

At the time, Warburg was working on his Bilderatlas, or Picture Atlas. He wanted to map the bewegtes Leben, the 'life in motion' of images, from Antiquity to Christianity, and thence to the threshold of the technological present, the Italian Renaissance and 17th-century science. By the time of his death in 1929, Warburg had assembled 63 complete sets of images, 17 incomplete sets that were still in progress, and some 1300 images; he may have planned as many as 200 wooden panels on which the images would be pinned.

The polymathic scholars who followed him, notably Erwin Panofsky, Fritz Saxl and Ernst Gombrich, traced how the clarity of ancient images varied with the quality of the transmission. The signal's strength could be weakened by cultural decay, as in the decline of oratory when Rome turned from republic to dictatorship. It could be strengthened by a fortunate conjunction of stability and patronage, as at the court of Charlemagne. It could be lost entirely for generations, silenced by barbarian invasion. It could even, as Warburg's hapless nephew Eddie discovered during a five-hour one-to-one lecture on 'Why England Sits in the Position of Neptune on the Pound Note', take surprising modern forms.

One result of their work is that definitions of the Middle Ages and the Renaissance have become, as the scholars like to say, 'problematic'. Both terms are from the 19th century. The idea of a benighted 'Middle Ages' between the fall of Rome and the rise of the modern state was coined in the 1830s by the French historian and liberal politician Jules Michelet. The identification of the Italian Renaissance with Machiavellian politics and secular 'egotism' derives from Burckhardt's The Civilization of the Renaissance in Italy (1860). But was the image of Antiquity ever lost completely, to be rediscovered in the city states of 14th-century Italy?

And did the secular revival of Ancient character as Modern personality really reappear for the first time in Florence?

In 1873, little more than a decade after the publication of Burckhardt's thesis, the English aesthete Walter Pater, chiefly remembered these days for being Oscar Wilde's tutor, argued that the 'outbreak of the human spirit may be traced far into the Middle Age itself', and gave the 'Italian' Renaissance origins in late 12th-century France. Boccaccio, Pater wrote, 'borrowed the outlines of his stories from the old French fablaux [bawdy tales]', and Dante 'expressly connects the origin of the art of miniature painting with the city of Paris'.

Today, scholars are more likely to trace the sequence of transmission to Panofsky in the title of a 1944 exhibition called Memories of Antiquity.
The Italian Renaissance was not created out of nothing, like St Augustine’s notion of the Creation as creatio ex nihilo. Nor was knowledge of Classical literature previously equated with the perceived values of Classical paganism, or of humanism, the modern cultivation of a secular worldview. We might adopt the more limited definitions of the Byzantinist scholar Warren Treadgold: a Renaissance is ‘any revival of knowledge of Greek and Latin literature’, and a Dark Age is any period that sees ‘a setback to such knowledge’.

‘There were a whole series of different renaissances,’ explains Lapatin. ‘Antiquity was not forgotten in the Middle Ages.’ In the 4th century AD, the Hellenic or Second Sophistic age immediately followed the decline of Greek and Latin letters. The revival of Latin scholarship in the 8th-century ‘Northumbrian Renaissance’ through Anglo-Saxon scholars like the Venerable Bede laid the ground for the ‘Carolingian Renaissance’ at the court of Charlemagne. In the ‘12th-century Renaissance’, political stability, economic growth, and the cumulative effect of monastic scholarship combined to produce both an intensification of Latin translation, and the growth of vernacular language in letters and architecture.

‘Antiquity was constantly being invoked, modelled, transformed and reinvented in a variety of ways that didn’t necessarily correspond to what the Renaissance has become, which is identified with naturalistic presentation of the human form,’ Lapatin argues. ‘In history, science, technology and even formal imagery, whether it’s iconographical or the case of Nike figures becoming Christian angels, Antiquity is constantly being evoked and used for new purposes. The idea of this exhibition is to show some of these different phenomena.’

Lapatin’s co-curator, Kristen Collins, explains: ‘The introductory wall encapsulates the show’s overriding theme of repeated engagement with the Classical past, using four historical moments. Our designers have placed the groupings of ancient and medieval objects within painted colonnades on the wall. This allows visitors to contemplate a moment of Hellenic Renaissance in Late Antique Egypt separately from the Carolingian Renaissance or the 12th-century Renaissance.’

A textile (1) circa AD 400, excavated at Illahun, near Fayum in Egypt, shows Venus and a male, possibly Aeneas or Mars. This is paired with a small bronze statuette of a 1st-century AD Venus (2) in the same pose, which was purchased by J Paul Getty in Paris in 1957. ‘The textile probably came from
‘It shows that Late Antique Egypt had a period of retrospection, of looking back to Greek myth and poetry. You have patrons who are potentially Christian, but who nevertheless would buy luxury goods with these antique motifs.

‘It suggests that there wasn’t a conflict between these two cultures, but that there was an overlay, and an appreciation for the past, even as you cross over from the multiple religions of Antiquity into Christianity. We have created key groupings of encounters between Medieval and Ancient throughout the exhibition.’

In The Civilization of the Renaissance in Italy, Burckhardt wrote: ‘Great was the influence of the old writers on the Italian mind in the 14th century and before, yet that influence was due rather to the wide diffusion of what had long been known, than to the discovery of much that was new.’

The Italian scholars of the 14th century did not describe themselves as working in a Renaissance, or ‘rebirth’, but in the Scienza Nuova (New Knowledge). Yet mediaeval scholars did describe their work as renovatio, the renewal of civilisation by recourse to ancient precedents.

‘In these disparate cultures, renovatio meant different things to different people,’ Collins says. ‘For the Carolingians, the idea of a renewal of the Roman Empire meant administrative strength and a religious connection to contemporary Rome. But in the 12th century, renewal involved a period of intense interest in Ancient texts, and the translation into Latin of Greek texts that had been preserved in Arabic. The age of scientific discovery that we associate with the Renaissance proper would not have been possible without access to Greek texts on optics that had long been preserved by the manuscript culture of the Arabic world. In the 12th century, we see this information cycling back to the West.’

Mediaeval renovatio occurred within the political framework of the nascent Latin kingdoms of western Europe, and within the eschatology of Latin Christianity.

In some cases Lapatin points out, there is a parallel of visual forms. Graeco-Roman images of Nike, the winged victory, are transformed into angels, or serve as icons. Indeed, the English word ‘angel’ derives via Latin from the Greek angelos (messenger). A hovering pair of gold and glass earrings (3) with pendant Nikai (circa 225-175 BC)
seem not to be aware of their future metamorphosis into messengers of monotheism. There are also changes of both form and function. As in the early Christian blurring of the portrait of Jesus with the image of Constantine the Great, Julius Caesar (10), Augustus Caesar (12) – whose natal chart is also on show (11) – and Alexander the Great are all depicted as world rulers in medieval garb.

An intriguing sequence of exhibits traces the afterlife of the image of Alexander, and how an image of divinity from ‘the region of the past’ was translated into another for the medieval present.

First, we encounter a Hellenistic marble statuette of Alexander (7), dating from the 2nd century BC, which J Paul Getty acquired in London in 1973, the year before his death. There is also another familiar image of Alexander, with the horns of his divine father, Zeus Ammon, on a silver Greek tetradrachm (4) minted by his general Lysimmachus. Nearby, there is a bronze statuette of a winged griffin with an Arimasp (8), one of the mythical one-eyed Scythians who, in ancient myths, struggle for the griffins’ gold. In a legend from Syria, Alexander caught a pair of griffins, caged them and trained them with hunks of raw beef. He then used their wings to fly him on a seven-day tour of his empire.

Next, we see a medieval image of Alexander’s griffin-powered ascent, a story which appealed to the bestiary-drawing medieval mind. In Alexander the Great Carried Aloft by Griffins, an illuminated manuscript leaf (5) from Peter Comestor’s 12th-century Historia Scholastica (Austria, circa AD 1300), Alexander rises in rich tempera and gold. In a second manuscript image (6), Alexander travels from one myth to another, and one conception of empire to another, as the pagan Greek takes on the lineaments of Jesus.

When comparing this image to the common iconography of Christ’s ascent into Heaven, Collins says, ‘you can see how these figures become blended in the Middle Ages. There’s
an appropriation of Alexander for a new Christian story and paradigm.’

The Greekness of Alexander was mediated at second or third hand in the mediaeval period, and the language of Alexander quite lost.

Petrarch, Burckhardt noted, ‘owned and kept with religious care a Greek Homer which he was unable to read’. Yet some kinds of knowledge were never lost, especially when they were mediated through Latin.

‘Pliny never disappeared throughout the Middle Ages,’ Collins points out. ‘He is mined by Isidore of Seville, he’s in the bestiaries, he is in Vincent of Beauvais’ Speculum Maius.’

Vincent of Beauvais (circa 1190-1264), a Dominican monk, compiled Speculum Maius (The Great Mirror) (9), a three-part, encyclopaedic synthesis of Latin sources, between 1244 and 1260.

‘The ancient writers travelled into Christian compilations which presented the history of the world from the Creation until the medieval present. They didn’t separate ancient from Christian or Biblical history as clearly as we might do.’

A pair of manuscripts showing images of Nero illustrate two different distortions of the historic image. ‘In the first,’ Lapatin says, ‘the Nero who has killed his mother and orders the death of Seneca is made even more evil.’ In a Bavarian edition of Jans Enikel’s Weltchronik (World Chronicle), illuminated circa 1400-10, Seneca (13) does not kill himself, but is murdered by Nero – a more personal, more medieval assertion of power.

The second manuscript comes from Book VI of St Augustine’s City of God, in an edition illuminated in France by the ‘Master of the Oxford Hours’, circa 1440.

‘Although Augustine belittled the ancient mythology, he was nonetheless very well read in Ancient history and culture,’ Lapatin says. ‘In the manuscript, Marcus Varro is depicted sitting in Augustine’s study, (14) like a contemporary scholar. There’s an awareness of the passage of time, less in terms of breakage than continuity.’

Augustine managed to find monotheistic precedents for Christian theology in the works of both Varro and Seneca. ‘There was no monolithic understanding of Antiquity in the Middle Ages,’ Collins says. ‘There were constant iterative engagements with the possible ways in which the past was used and understood in the mediaeval present.’

The afterlife of the images does not undermine the importance of the Italian Renaissance, so much as elucidate the historical processes that preceded it, and on which it drew. ‘There is continuity, and also disjunction and invention,’ Lapatin concludes. ‘This is very much a show for the visiting public. It’s a teaching opportunity, to show the public the many levels of engagement with the cultural past. The Classical past never went away.’

- Remembering Antiquity: The Ancient World Through Medieval Eyes is on show at the Getty Center, Brentwood, Los Angeles (www.getty.edu) from 24 January until 17 May 2017.
The current curator of the Bayeux Tapestry, Sylvette Lemagnen, says that the embroidery ‘... is one of the supreme achievements of the Norman Romanesque. Its survival almost intact over nine centuries is little short of miraculous... Its exceptional length, the harmony and freshness of its colours; its exquisite workmanship, and the genius of its guiding spirit combine to make it endlessly fascinating.’

Textiles were among the most valued treasures of medieval aristocratic households, yet their importance tends to be underestimated today because of their rarity. Anyone who has opened their wardrobe to find their favourite sweater riddled with moth-holes knows how vulnerable textiles are to insects, let alone light, damp or fire. We owe the survival of the Bayeux Tapestry to the fact that for centuries it was stored, carefully folded in the consoling darkness of a cedar chest in Bayeux Cathedral near the coast of Normandy. It was only exhibited for short periods each year.

The result is that the most famous and decisive battle to be fought on English soil is also the most vividly illustrated. Like many great works, the Bayeux Tapestry is also an endless source of argument amongst scholars. Who commissioned the work? Who made it and where? What was the motivation and the message? The result is a minor publishing industry.

Now Trevor Rowley of Oxford University’s Department of Embroidering history

David Miles examines some of the archaeological theories about the Bayeux Tapestry that Trevor Rowley has put forward in his new book on the subject.

1. After crossing the Channel and being taken prisoner, Earl Harold appears before Guy of Ponthieu who is seated on his throne, probably in his castle hall at Belfrem.

2. The English shield wall at the Battle of Hastings withstands showers of arrows and the force of the Norman cavalry. The dead litter the margin below.
Continuing Education has added another volume to the pile, but one with a distinctive angle. He delivers what it says on the tin – analysing the landscapes, buildings and places illustrated on the Bayeux Tapestry.

As a distinguished historical geographer and a specialist in the archaeology of the Normans, Trevor Rowley is ideally qualified for the job – and his publishers have helped by allowing lavish illustrations and informative maps.

In the early 1980s the Bayeux Tapestry was cleaned, conserved and then housed in the environmentally controlled conditions of the Musée de la Tapisserie de Bayeux. Today the entire surviving embroidery of coloured wools on a linen background is beautifully presented. Almost 70 metres long and 50cm wide, like a strip cartoon or bande dessinée, the work is divided into eight panels. We have lost part of the final section, which probably showed the coronation of William the Conqueror in early England’s most French building, Westminster Abbey.

The embroidery may have been the work of English women, whose craftsmanship was famed in Europe as Opus Anglicanum (which is currently beautifully displayed and catalogued in the Victoria and Albert Museum – see pages 14 to 20). Canterbury is the favoured workshop for many students of the tapestry, the style influenced by the manuscripts in its library. There are rival candidates, of course, in France.

The tapestry tells a selective story of events between 1064 and 1066. Harold Godwinson is sent as King Edward the Confessor’s emissary to Normandy – supposedly to confirm Duke William’s right of succession to the English throne. Harold’s ship goes oddly astray and, landing north of the mouth of the River Somme, he is held captive by Guy, Count of Ponthieu. King Harold is handed over to Duke William and takes part in a campaign against Count Conan II of Brittany. Harold is even shown rescuing Norman soldiers who became trapped in the quicksand in the estuary of the River Couesnon, near Mont St Michel. But Harold quickly goes from hero to villain. In one of the tapestry’s most significant scenes he is shown swearing an oath of loyalty to William, his hands touching two holy reliquaries. Is this Norman propaganda showing a drama which never happened or did Harold take the oath with his fingers crossed in order to escape from William’s clutches? His mission completed, Harold returns to England. There the newly consecrated Westminster Abbey, England’s first Romanesque building, takes centre stage for the funeral of King Edward the Confessor and the coronation of Harold, who, supposedly ignoring his oath to William, accepts the crown from Archbishop Stigand (a dubious character in Norman eyes).

Traditionally, English monarchs were crowned at Winchester Cathedral, but Harold was in a hurry – and he set a precedent. Every English monarch since has been crowned at Westminster, with the exception of Edward IV and Edward VIII.

The rest of the story is devoted to Duke William’s righteous indignation at being denied the Crown of England. Carpenters set to work preparing an invasion fleet. Weapons, armour and supplies are taken on board and the mighty armada of dragon ships set sail for the south coast of England. There,

The embroidery, itself, may have been the work of English women, whose craftsmanship was famed in Europe as Opus Anglicanum
they ravage the countryside (significantly this area of Sussex was part of Harold’s estates), build castles and engage Harold’s army in battle. In the tapestry’s most vivid scenes: showers of arrows descend on the English, Norman heavy cavalry charge the shield wall, and horses crash and tumble to the ground amongst the mutilated corpses. Eventually, as the caption on the tapestry declares: HAROLD REX INTERFECTUS EST (King Harold is killed).

Here, I must disagree with Trevor Rowley, who tends to support the arrow in the eye myth. I prefer the argument put forward by MK Foy (in Bayeux Tapestry: New Minerva January/February 2017).

5. In the scene that shows the death of King Harold, he seems to be the figure on the right, falling backwards, cut down by a Norman cavalryman, rather than the standing figure in the centre clutching an arrow.

Interpretations, edited by MK Foys, KE Overbey and D Terkla, Boydell Press, 2009) that the composition of the death scene clearly focuses on the figure being cut down by a Norman cavalryman – but why spoil a good story?

Trevor Rowley takes the basic episodes of the tapestry story and analyses the evidence of geography, buildings and, to a lesser extent, artefacts. In the tapestry captions only 10 places or buildings are named – four in England and six in France. The only topographical feature mentioned is the River Couesnon in the Brittany campaign section. Nevertheless, he explains the Anglo-Norman geography with crystal clarity, on both sides of the Channel. He is particularly good on the development of London and the emergence of the new royal centre at Westminster, on the restricted Thorney Island site. He also reminds us of one of England’s supreme pieces of vandalism – when in the 1970s an underground car-park for Members of Parliament was dug through the site of Edward the Confessor’s Palace without the benefit of archaeological recording.

In the 11th century England and France were still strewn with Roman remains. Rowley emphasises the importance of relict Roman fortifications and roads in the strategy and communications of the period and in the development of Romanesque architecture. Even the design of the Bayeux Tapestry may have been influenced by that earlier strip cartoon of Trajan’s Column, which was clearly visible to Anglo-Norman visitors to Rome.

There has been much debate

Is this Norman propaganda showing a drama that never happened?

7. Earl Harold and a companion enter the church at Bosham, which is shown as having steps on either side and a Romanesque arch.

8. The Romanesque church arch at Holy Trinity Church, Bosham.

9, 10 and 11. Motte and bailey castles shown on the Bayeux tapestry: Bayeux castle; Count Conan escapes from the Breton castle at Dol; the castle at Rennes.

12. The tower at Rouen, one of the earliest stone keeps in northern France, built in the late 10th or early 11th century.
about the accuracy of the portrayal of buildings and castles in the tapestry. Are these ‘fantasy’ buildings or accurate depictions? Some certainly follow the conventions of manuscript illustration and show us generalised features, such as arcades and towers, rather than accurate portrayals of specific buildings such as the church and the feasting hall at Bosham. However, they provide Rowley with a welcome opportunity to discuss the development of Anglo-Norman architecture, particularly the castle; and the significance of key places in the story. He points out that William, having landed at Pevensey and taken advantage of the surviving Roman fortifications, did not go to Hastings – a place deep in the Anglo-Saxon boondocks. The armies clashed at the site now known as Battle, then called Senlac, 11km north-east of Hastings, in a location unfavourable to both sides. The result of this cock-up was that England fell into the hands of brutal thugs.

As the author makes clear, Britain has always been an integral part of Europe, and our cathedrals and castles are a vivid reminder of that inheritance. There is a certain irony that the English, at least, voted to re-establish the moat between themselves and Europe in 2016, exactly 950 years after the Battle of Hastings. Yet, in spite of Brexit, I suspect that Trevor Rowley’s engaging book will inspire readers to explore the Anglo-Norman landscape on both sides of the Channel.

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13. At the Battle of Hastings the Norman cavalry throws itself against the English who occupy the higher ground on Senlac Hill.

14. In one of the most dramatic scenes Norman horses and riders stumble into the Malfosse, or ‘bad ditch’.

15. The newly built Westminster Abbey where Duke William was crowned King of England on Christmas Day, 1066.

The design of the Bayeux Tapestry may have been influenced by that earlier strip cartoon, Trajan’s Column, which was clearly visible to Anglo-Norman visitors in Rome.
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Following the Thunderbird

Well-known for his television programmes on the archaeology of South America, curator Dr Jago Cooper now focuses on the ancient cultures of the northwest coast of North America in his new exhibition at the British Museum, as he tells Diana Bentley.

Jago Cooper’s engaging presence will be familiar to any television viewer who has enjoyed his BBC Four series on the peoples of South and Central America and Easter Island. But his remit as Curator of the Americas at the British Museum also covers the northwest coast of North America and soon visitors to the British Museum will be able to see some of the intriguing objects made by the indigenous peoples of that region. Entitled Where the Thunderbird Lives: Cultural Resilience on the Northwest Coast of North America, the exhibition, which opens on 23 February, is curated by Dr Cooper and his colleague Dr Amber Lincoln.

Apart from the fascination this culturally rich region holds for archaeologists, Jago Cooper has a personal connection to it, too. ‘My parents lived in Canada before I was born, and after they returned to England we used to visit,’ he recalls. ‘I still have vivid memories of that vast landscape and the huge trees there. It made a big impression on me as a child, so I have kept returning to the area. There is nowhere else like it: everything there is on an immense scale.’

It is the nature of the environment that defines the limit of the territory covered by the exhibition and the people who made it their home, as he explains: ‘There’s a particular type of temperate rainforest in the northwest coast of North America, and the region has great forests of red and yellow cedars. Although the borders of the territory changed over time, this landscape now extends from Yakutat Bay in Alaska to Washington State, so that’s thousands of miles. It’s also defined by those people who used single log dug-out canoes and the people who lived further north who used skin kayaks.’

But how have we come to know of the long history of the indigenous peoples of northwest America, some of whom date back to 8000 BC? According to Cooper, a variety of sources have helped him to determine their ancestry: ‘These peoples are still living there. They have inherited the traditions of their ancestors that were passed down orally. Then there are studies of the languages of the region and of local genetics. Westerners arrived in northwest Canada in the late 18th century and related their experiences of the peoples there. And there’s their archaeology. By and large, the archaeological evidence isn’t as extensive as it is for other cultures. Much of the evidence of the material culture of these peoples, such as wood, was biodegradable.

However, we do have some places, like Haida Gwaii [formerly Queen Charlotte Islands off the Canadian coast], where there are some archaeological sites, including caves, that contain evidence for early human occupation dating back thousands of years’. Dozens of communities and groups occupied the northwest coast...
of North America. They shared, and still share, a deep understanding of the world around them but they also developed their own unique identities and used different languages.

It is the longevity of these groups, their resilience and their ability to survive in testing circumstances that is the focus of the British Museum’s forthcoming exhibition. ‘The peoples who inhabited this unique coastal zone developed a particular way of life,’ says Cooper. ‘It’s one of the most ecologically rich places in the world. The amount of food available in nature is such that they didn’t have to take to agriculture in order to develop their complex society. That was unusual but it was a good thing. Agriculture prompts some big changes in society, bringing long working hours and a reliance on specific crops, which places communities at risk if the harvest is poor. They created beautiful long houses made..."
Many totem poles feature the Thunderbird, a legendary creature of great power and strength, that has lent its name to the exhibition. Family and kinship groups were particularly important, as were clans, which were not related to family ties, but were based on totems linked to different animals – from killer whales to eagles. Animals were considered to have certain characteristics: ravens were clever, for example, and eagles were especially strong,” he points out. “Children were sometimes assigned to clans based on their personal characteristics. The result was that social power was quite widely distributed. These peoples had various networks of power. No one person controlled everything, so if a person was lost not everything collapsed. Chiefs came together, danced and talked. Decisions were made. These habits were pretty much common across all the communities. ‘As well as their attachment to...
certain social structures, the lives of these peoples were also founded on their approach to their environment. While we see things as a resource and then consume them, these communities have a very different perspective. They consider themselves part of the living landscape. They believe most animals have stories and animals have an anima, a life force and distinct personality. If you believe you are part of a living landscape, it impacts on your environment’s relationship to you, too. When a thing is taken from a tree, the life force of the tree lives on in the thing created and must be respected: objects aren’t inanimate.

He stresses that our language is of little use when deconstructing their world. ‘For example, “religion” in our language carries a lot of baggage, but their world is not so much religious as perhaps spiritual, and that is embedded in their relationship to the natural world and their sense of place.’ No forms of writing, as in letters or hieroglyphs, were created by these peoples. But their artistic styles were, and still are, a form of communication. These communities created elaborate carvings and used swirling designs known as ‘formline’.

‘Through these formline designs people can read what is on boxes, totem poles and other objects,’ Cooper explains. ‘They communicated lineage and identity. They related origin myths and told them who they were, and they spelt out their relationship with the environment. This is a very elaborate form of communication.’

How far back these formline designs go is not known, although he tells me that evidence has been found in the remains of a village called Ozette in Washington State, which was buried in a mud-slide and dates back at least 500 years.

Objects from this region from the British Museum’s collection, which was housed in the Museum of Mankind in Burlington Gardens until 1997, is extensive. Many of them will come out of storage and be displayed in the new exhibition.

‘There are some stone objects, which are rare. Others are made of wood, plant and animal bone, shell and sinew. We have objects that are related to warfare, like some beautiful Tlingit armour, wonderful robes and blankets, spindle whorls and knives, fish traps and baskets. Copper was highly prized and objects made from the metal in these societies had a deeply symbolic value. They are remarkable and exquisite,’ enthuses Cooper.

The exhibition will be split into two parts. On one side, objects that are thousands of years old and represent strength and robustness will be displayed. On the other, there will be those made more recently, showing how these people have entered into a global system of communications representing innovation and adaptation.

‘These two sides will speak to each other in the room and will address the themes of environment, kinship, trade and power. They will be the four pillars on which...’
the resilience of these people is discussed,’ says Cooper.

While the rich resources of the region provided a fertile environment for its inhabitants, the 18th to 20th centuries brought many challenges. Major population declines in the 19th century resulted from diseases like smallpox, introduced through contact with Westerners. Then there was cultural repression. ‘In the 20th century indigenous practices were banned and children were taken from their parents. These affected the ability of these peoples to hold onto their language and traditions,’ he says. ‘Although today these peoples have thriving communities and retain a strong sense of identity, the road back from their cultural repression has been a long and hard one. They want self-rule and the right to manage their own territories. Work continues on the path to the resolution of their issues with governments’. Cooper believes that we can learn much from these communities: ‘We should review how we look at our environment, our material resources and how we consume things, and also how we view time. These peoples focus on the long term while we focus on the short term. We spare little thought for what lies at the core of our cultural beliefs and our identity: I think ours is rather sketchy.

‘Our jobs today are often far removed from home and we can have little sense of place and of who we are. They believe they are part of a living landscape and responsible to their ancestors for it. They have a very strong sense of place and of their territory.’

Jago Cooper’s work is diverse and continues to take him far afield to explore the worlds of some little-known peoples. His television programmes have provided welcome insight into many communities and groups in South and Central America largely unknown to viewers. ‘South America hasn’t really been on our cultural radar. The Americas have had 15,000 years of cultural development but, in South America, the size of the resources and access provide real challenges and there are few archaeologists working in the region,’ he says.

‘Both in South America and on the northwest coast of North America, there are many vibrant cultures that have a lot to teach us,’ concludes Jago Cooper.

• Where the Thunderbird Lives: Cultural Resilience on the Northwest Coast of North America is on show at the British Museum (www.britishmuseum.org) from 23 February to 27 August 2017.

11. Kerfted chest with carved and painted formline relief. This box was probably made by Heiltsuk artist Captain Richard Carpenter (Du’klwayella) during the late 19th century. These chests held clan regalia and treasures that were used and displayed only for important ceremonies.

12. Kwakwaka’wakw mask, carved wood, with fur hair and eyebrows, 19th century. This mask represents the Dzoonokwa or Dzunukwa, a child-eating wild woman of the woods. She is also considered to be an ancestor of one of the Kwakwaka’wakw clans.

13. Nuu-chah-nulth ceremonial club made of yew wood and steatite in the shape of a Thunderbird with inlaid operculum shells and sea otter teeth. The club may have been collected by Captain Cook on his third voyage 1776-1780 in Nootka Sound, British Columbia Canada.
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Exhibition
Robert Adam is one of the best-known architects in British history. Born in Edinburgh in 1728, Adam was the second son of the architect William Adam, whose office he joined in 1745. The Adam family’s Edinburgh office was a burgeoning one, undertaking lucrative commissions such as the elegant Hopetoun House near Edinburgh, and the Hanoverian Highland Forts, which were built to suppress the Scots following the Jacobite uprising of 1745. Even at this early stage of his career, Adam started to show exceptional talent and, during his time working in the family firm, he earned a personal fortune of around £5,000, which enabled him to fund a lavish Grand Tour in 1754-58.

During this time, Adam travelled through France to Italy with the express purpose of continuing his architectural education and improving his drawing style under the tutelage of the French artist Charles-Louis Clérisseau. Alongside the educational opportunities that his Grand Tour offered, Adam also used the voyage as an opportunity to make his name. From Venice he travelled across the Adriatic with a team of draughtsmen to Spalatro in Dalmatia (now Split in Croatia) in order to compile material for an architectural treatise, The Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia, which was published in 1764. This book would provide the British public with their first in-depth taste of domestic antique architecture, albeit domestic architecture on an exceptionally grand scale, in the form of an imperial palace. Furthermore, the publication helped to legitimise Adam’s novel ideas for domestic planning and interior design, offering antique precedents for similar forms.

When Adam’s Grand Tour came to an end in 1758 he chose to establish his own architectural practice in London, rather than returning to his native Edinburgh. He settled in a house at 75 Lower Grosvenor Street.
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Street, which he filled with artworks and antiquities acquired during his travels, and used the house as a showroom with which to advertise his learning and taste.

Gradually he attracted a circle of wealthy patrons who commissioned a diverse array of buildings and interiors. After five years, Adam was joined in London by his younger brother James, and together they built their architectural office, employing numerous draughtsmen – never taking students – and produced designs for more than 350 different clients.

The brothers were dictatorial over design and only allowed schemes to be developed for which they had produced the initial concept. Their own sketches were carefully copied out by their draughtsmen as measured and often colour-washed drawings that could be presented to the clients; working drawings were produced to instruct on-site craftsmen, and each design was carefully recopied for the architectural office’s records.

In order to offer something fresh to their clients, the Adam brothers promoted their work as a deliberate contrast to the more severe Palladian style that had dominated Britain in the preceding decades. They cleverly utilised a collection of decorative motifs which they had seen abroad and often placed their interior decorative schemes within rooms that were built in excitingly varied shapes.

Their style was not driven by archaeological dogmatism, but was a fusion of what they had experienced abroad, merged with the architecture of Britain. The result was a style of their own that combined colourful and delicately stuccoed interiors with bold, rippling architecture.

Among their most famous surviving works are Kedleston Hall in Derbyshire, Syon House in Brentford, Osterley Park in Hounslow, Culzean Castle in Ayrshire and the Edinburgh Register House.

Through their success the Adam brothers amassed considerable wealth, but it was not to last. In 1768 Robert – alongside all three of his brothers, John, James and William – agreed to rent a plot of land on the River Thames. Without the benefit of the Victorian embankment, the land was a boggy slope on the north shore of the river, rising 40 feet to the Strand above. Here, the brothers built a speculative development that came to be known as the Adelphi (the Greek word for ‘brothers’), comprising more than 60 townhouses above a network of arches that raised the whole complex to the level of the Strand.

In order to achieve this, the brothers borrowed heavily in the expectation that they would realise a good profit. However, in 1772 there was a run on the Scottish banks, triggering a crippling recession, and the Adelphi properties failed to sell.

The brothers escaped bankruptcy by acquiring a private Act of Parliament to sell the properties via a public lottery. Their finances were stabilised, but their debts remained, and Robert never managed to replicate his earlier success, dying at 64 in 1792, followed by his business partner-brother James in 1794.

Robert and James Adam’s personal effects were inherited by their youngest brother William who, following the closure of his brothers’ practice, was short of money. Matters worsened in 1801 when William was declared bankrupt, the family having never fully recovered from the Adelphi debts.

Desperation led William to sell his brothers’ possessions at Christie’s in 1818 and 1821. Happily, many of their works of art and antiquity were purchased by Sir John Soane and survive at the Soane Museum in London. However, attempts to sell the drawings collection from the brothers’ architectural office were not so successful: the Adam style was by then obsolete but not yet old enough to attract any antiquarian interest. With the help of a niece, Susannah Clerk – who had moved to London to care for her elderly
uncle – William dismantled the original rolls of office drawings, which had been arranged by commission. He heavily edited the collection and affixed what remained into typologically arranged folios.

William died in 1822, leaving his last remaining possession – the Adam office drawings collection in its newly arranged folios – to Susannah, who returned to Edinburgh. She, too, struggled to sell the drawings, and after several failed attempts to find a buyer, Sir John Soane was approached in 1833, 41 years after Robert Adam died.

Soane agreed to take the collection for his ‘academy of architecture’ at his home in Lincoln’s Inn Fields, London, but only for the extraordinarily low price of £200. The drawings were delivered to Soane as deck cargo on the Soho Steamer, and apart from occasional loans to exhibitions and partial war evacuation, the 8,000-strong Adam office drawings collection has remained in the Soane Museum ever since.

Soane left his house-museum to the British nation with a private Act of Parliament in 1833, thereby preserving his own legacy, as well as that of the Adam brothers.

Robert Adam is remembered as a pioneer of neoclassicism in Britain. His vast body of work, perhaps best illustrated by the drawings at the Soane Museum, spans the breadth of the 18th century.
of Britain and has influenced generations of architects and builders.

Although Adam’s country houses often bask in the limelight, it is important to note that there was no place in the world for which Adam made more designs than he did for his adopted home of London. Adam lived in the capital for more than half his life, and the density of his designs for this one city is extraordinary, encompassing almost a quarter of the office drawings collection. These include an impressive array of building types including: domestic terraced houses, urban palaces, public and commercial buildings, speculative projects and commemorative schemes. Moreover, these were produced for a surprisingly wide range of clients, both male and female, including royalty, aristocracy, the gentry, merchants, commercial and academic institutions and public bodies.

The new major exhibition at Sir John Soane’s Museum, which is entitled Robert Adam’s London, reviews a variety of Adam’s designs made for projects in the capital, ranging across the breadth of the city’s topography and social strata, and considering both executed and unexecuted schemes, highlighting lesser-known buildings as well as the familiar ones. The projects are drawn together as a single collection of work, using Adam’s breathtakingly beautiful surviving drawings to explore and illustrate his various schemes. Each project considered in the exhibition is also plotted on a large-scale facsimile of Richard Horwood’s seminal map of London (1792-99), enabling visitors to recognise Adam’s work as they move around the city, to envisage London as it might have been if more of Adam’s ingenious designs had been executed or had survived demolition.

The majority of Adam’s work, both in town and country, was domestic. With the exception of churches, the occasional aristocratic palace and a handful of public and commercial buildings, the majority of properties in Georgian London were residential, and part of a terrace. This mode of living was a response to overcrowding, allowing the maximum number of properties to be squeezed on to a single street frontage.

Unlike most other capital cities in Europe, which favoured horizontal apartment-style residences, almost the entire population of London lived vertically in terraced houses of one sort or another. The long, thin layout of such properties tended to inhibit architectural variety, but one of Adam’s greatest skills was his ingenuity in improving the terraced house beyond the perceived confines of its restrictive plot.

Adam excelled in manipulating room uses and varying the positions...
of doors and stairwells, and he incorporated apses into his planning to create a series of spaces that achieved a sense of flow and cohesion. The grandest of his townhouses, such as 23 Grosvenor Square and 20 St James’s Square, were an elaborate conduit for social parade, giving over the front rooms to the reception of guests and confining the private spaces to the rear wing. However, Adam also provided equally successful interiors in more typical domestic compositions where the public and private rooms were mixed together, as at 33 St James’s Square, 34 Pall Mall and in the houses on Mansfield Street and Portland Place.

Furthermore, Adam’s abilities as an interior designer were of obvious benefit in the city. His townhouse schemes were the perfect vehicle for display at the heart of social activity, as a London interior could offer an indicator of the modish innovations out of reach at an owner’s country house.

This was a matter of displaying taste, wealth and patronage, things more commonly associated with country homes – the embodiment of dynastic stability – but in reality this was something that also took place in town. Indeed, Adam had many patrons, such as the Duke of Northumberland (Syon House), Sir Nathaniel Curzon (Kedleston Hall) and the banker Robert Child (Osterley Park), for whom he worked both in country and town. Adam’s brilliance with urban interior decoration was an ability to distil the ornamental vigour of a grand country house into the comparatively diminutive spaces of a terraced house. However, Adam’s work in London was not confined to the domestic, and this exhibition, Robert Adam’s London, also focuses on other themes within his corpus, such as his public buildings, including the Admiralty Screen on Whitehall and the King’s Bench Prison in Southwark; his speculative developments, such as Portland Place and the Adelphi; and his commercial buildings, including designs for Lincoln’s Inn and Lloyd’s Coffee House.

In addition to his skill and diversity, Adam also appears to have been a liberal man. He worked for a surprising number of female patrons, and a portion of the exhibition is dedicated to these works and includes drawings made for the Queen of Hell herself (so-called because of her ‘irascible behaviour and lavish parties’), the infamous Dowager Countess of Home, at her exquisite residence on Portman Square, Home House, now a private members’ club.

Private art collections across the world contain countless treasures that are never seen by the public. Indeed, few collectors take the trouble to display their objects in a museum that is open to all. One exception to the rule is British collector Christian Levett who, having amassed antiquities, fine examples of ancient armour and paintings and sculpture from many different periods, put them on display in his delightful Museum of Classical Art in Mougins in the South of France.

Perhaps with the curious public in mind, the Musée du Quai Branly-Jacques Chirac in Paris has undertaken to play the role of go-between by scheduling a number of exhibitions featuring loans from private collections. In this way, they have

Nicole Benazeth sees a fascinating selection of masterpieces, amassed by French collector Marc Ladreit de Lacharrière and on show in an eclectic exhibition at Musée du Quai Branly in Paris.
been able to combine the history of art collecting with that of the place of so-called tribal art within the broader history of art.

An initial exhibition held in the Paris museum in 2013, entitled Charles Ratton: L’invention des Arts ‘Primitifs’, focused on the man who helped to put ‘primitive art’ under the spotlight during the 1930s. How non-Western art was viewed and collected had moved on a great deal since the late 19th century, when it was usually regarded as crude, literally primitive, and a curiosity. Ratton, an art collector and gallery owner who died in 1986, altered and shaped the way in which it was seen, valued and appreciated.

Now, in Eclectic: A 21st-century Collector, the museum is presenting a selection of masterpieces from the varied collection of Marc Ladreit de Lacharrière. The objects on show reveal the approach of a 21st-century art collector, particularly of African and Oceanic art. This iconic collection was assembled in an age when non-Western art had been put on an equal footing with Western art. Some 60 ancient, modern, contemporary and non-Western pieces, including 25 stunning examples of African and Oceanic art, have been selected with the aim of retracing the origins of the collection and the personal relationship between the collector and the works.

Eclectic is not only a chronicle of one man’s private passion, it is also an opportunity for the public to discover art treasures of a kind that are rarely seen. A leading French industrialist and philanthropist, Marc Ladreit de Lacharrière is extremely wealthy but very discreet, and his influence is considerable. He has been described in an economic magazine as ‘one of France’s most powerful unknown men’.

His activities stretch from finance to digital technology, and he is also a strong presence in cultural circles. An aristocrat, but not of the silver spoon variety, he did not inherit a fortune and squander it on luxurious living, but instead, thanks to the influence of his humanist and Christian education, put the fortune that he built up by himself to good use – at the service of mankind via culture.

Through his group, Fimalac,
Marc Ladreit de Lacharrière has interests in a number of industries and activities, including a ratings agency and a theatre. He believes in the concept of culture for all and that an entrepreneur should be at the service of the community. He does this through various initiatives, such as the Agir contre l'exclusion (Acting against exclusion) foundation, which he co-founded, and the Culture and Diversity Foundation, which was set up in 2006 to facilitate access to culture and the arts for middle-school students in underprivileged areas.

As a patron of the arts, Mr Ladreit de Lacharrière has been and still is in constant contact with recognised connoisseurs and experts, and both their advice and his own great curiosity have enabled him to develop a rich collection that includes ivory carvings, manuscripts and incunabula.

In an interview with the French business magazine Challenges, he described his passion: ‘... Collecting is an art de vivre. [...] For me, living surrounded by works of art is a constantly renewed happiness. My collection is far from being monotonous. I am not a monomaniac collector specialising in one style, one period. [...] I buy without seeking coherence. My collection is also a reflection of my personality, which is rather eclectic: it encompasses my passions and my emotions.’

Hélène Joubert, Head Curator of the Quai Branly’s African collections, who is responsible for Eclectic, has chosen a selection of works primarily of African and Oceanic origin, along with a handful of historic and contemporary works of art. The ‘route’ which she has designed to display these is divided into five sections. It begins with the spirit of the collection. Visitors are welcomed by a 17th-century Dogon sculpture of a millet-grinder from Mali – this statue usually greets visitors to Marc Ladreit de Lacharrière’s headquarters in Paris. Exceptionally tall, with intricate details, stylised form and subtle asymmetry, it exemplifies his taste in sculpture and in representations of women. ‘Look at this 17th-century millet grinder: her smile is at times complacent, at times concupiscent, according to the time of the day. She is not only secular, the millet she is grinding is made up of religious grains, she can be but a virgin. Her pointed breasts are telling...’ said Marc Ladreit de...
Lacharrière in an interview in the arts magazine L’œil in 2009.

In the second section, a dialogue is established between significant African and Oceanic works and Western classics from other origins and periods, playing on formal similarities or common themes. Objects displayed include choice pieces from various ethnic groups: Fang from Gabon (5), Senufo from Côte d’Ivoire (14) or Dogon from Mali (1), which interact with Roman marbles (3) or Greek ceramics; a plaque from Benin (10), representing Oba-Ohen, an 18th-century

8. Ntomo initiation mask, wood, metal, cotton, glass beads, 19th century, Bamaba ethnic group, Mali. H. 50cm.


10. U-shaped figurative plaque, copper alloy, 18th century, Kingdom of Benin. H. 37.5cm.


Minerva January/February 2017

13. Statue of a chief, wood, 19th century, Bamileke ethnic group, west Cameroon. H. 89cm.

14. Senufo female statue, wood, 19th century, north Côte d’Ivoire. H. 84.5cm.

15. Luba arrow quiver by the Master of Warua, wood, fibre, beads, 20th century, Luvua region of the Democratic Republic of the Congo. H. 66.5cm.

16. Roman bust of Emperor Hadrian, marble, beginning of 2nd century AD. H. 18cm.

All images (unless otherwise marked): © Musée du Quai Branly-Jacques Chirac. Photographs by Claude Germain.

The next theme is the collector’s eye. This is a partial reconstruction of the way in which the works are arranged and displayed in Marc Ladreit de Lacharrière’s public and private spaces, giving visitors an insight into his approach to collecting and how he relates to art. The setting is modern and minimalist, with colours and furnishings evoking the homes of the pioneering tribal art collectors of the 20th century. This section reflects the collector’s conception of life, and is a perfect illustration of his philosophy – art is literally part of his everyday life, both in his business headquarters and in his home, where African sculpture blends harmoniously with Western art (4).

Faces and bodies, the essence of humanity, are centred on the African collection at the core of the collector’s exhibition. Masks (faces) (6, 8 and 11) and statues (bodies) (5, 7, 9, 12, 13, and 14) are two fundamental aspects of human representation that are particularly prized by the collector. They reveal the freedom with which Marc Ladreit de Lacharrière approaches the act of collecting, with little interest in exhaustiveness or exemplarity, only guided by his emotion. His natural curiosity and open mind have helped to set him free from the straightjacket of Western-centric attitudes towards art.

The exhibition carries the spirit of the collection to the very end. Here is a 19th-century maternity statue from the Luluwa ethnic group of the Democratic Republic of the Congo (9) alongside an arrow quiver from the Luba ethnic group in the Luvua region of the same country (15). These quite beautifully crafted masterpieces bear echoes of the striking millet-grinder sculpture, which opens the exhibition, bringing it to a neat conclusion. When designing this route, Hélène Joubert’s aim was to bring out the part that subjectivity and passion play in a 21st-century collector’s approach.

It is clear that Marc Ladreit de Lacharrière’s relationship with his collection is deeply emotional and it is highly unlikely that he would part with his treasures for more than a few months – a good reason to visit this fascinating exhibition.

* Eclectic: A 21st-century Collector is on show at the Musée du Quai Branly-Jacques Chirac (www.quai branly.fr) in Paris until 2 April 2017. The exhibition catalogue, ECLECTIQUE, une collection du XXIe siècle, (available in French only) costs €49.
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BOOKREVIEWS

Aethelred The Unready
Levi Roach
Yale University Press
369pp, 16 black-and-white plates, four maps
Hardback, £30

Aethelred The Unready has not had a good press. My generation can partly blame that on the 1930s’ classic and forerunner of the Horrible Histories series, 1066 And All That, which memorably told us: ‘Aethelred the Unready was the first weak king of England and was thus the cause of a fresh wave of Danes. He was called the “Unready” because he was never ready when the Danes were.’ But Dr Levi Roach of Exeter University takes Aethelred rather more seriously. With his re-assessment he does not quite transform Aethelred into a wise, successful, let alone great monarch. However, this detailed, yet readable, history does allow us to re-evaluate a misunderstood figure whose long reign occupied a nightmare chapter of our island story.

The Anglo-Saxon term Unraed (in spite of the book’s title) does not mean ‘Unready’ but rather ‘ill-counselled’ – the judgement of medieval chronicles. Aethelred came to the throne following the murder of his half-brother, Edward the Martyr, at Corfe in AD 978. A plethora of conspiracy theories have tarnished Aethelred’s reputation, although he was only between 8 to 12 years old at the time (his birth date is uncertain). However, his mother Aelfthryth may have played a part in this bloody Game of Thrones.

In 984 Viking raids re-started in earnest, and although Aethelred is often compared unfavourably with King Alfred the Great, as Levi Roach makes clear, he faced more difficult and complex problems, ruling a kingdom four times the size of Alfred’s Wessex and confronted by more formidable foes. In 991 a Scandinavian force of 93 ships descended on the coast, sacking Folkestone, Sandwich and Ipswich, before defeating the East Saxons at Maldon. Advised by his counsellors, Aethelred, reluctantly perhaps, agreed to buy off the invaders with 10,000 pounds. Levi Roach is admirably clear on the subtleties of the Danegeld. A year later the Scandinavians ravaged the country from Essex to Hampshire and Aethelred paid 16,000 pounds to rid himself of this ‘storm of spears’.

Aethelred’s reputation was not helped by his challenges to the Church. However, on Maundy Thursday 998 he stood before the doors of Rochester Cathedral wearing sackcloth and seeking forgiveness for his youthful indiscretions. At least that is the legend.

The complex relationship of Crown and Church is one of the most interesting aspects of Roach’s book when, in spite of the slew of problems, the intellectual life of the English Church flourished along with its building programme.

Aethelred worked hard to present himself as ‘a good and God-fearing king’, restoring Church lands, promoting the cult of the saints (including his rather un-saintly half-brother), reforming the coinage, developing the legal basis of his kingdom and building the kingdom’s defences. In 1002 Aethelred re-married, to Emma, the sister of Duke Richard of Normandy, the Scandinavian stronghold in France. This union eventually led to William the Conqueror’s claim to the English throne.

In the shorter term the Norsemen in England were more ill-fated. The king ordered the Massacre of St Brice’s Day in 1004 when ‘all the Danesmen who were in England’, who ‘had sprouted like cockle amongst the wheat’ were to be slain. These were probably not raiders but traders, merchants or mercenaries who had settled in England. English religious zeal demanded racial purity. (In Europe the first Jewish pogroms took place in France in 1009.)

Recently archaeologists have revealed the crime scenes. Two mass graves, one at Ridgeway Hill in Dorset and the other in Oxford, contained the bodies of young Scandinavian men killed around this time.

According to the Eynsham Abbey foundation charter, the English were living in tempora periculosae (dangerous times). Aethelred’s response was to strengthen England’s defences, in its coastal and riverside towns and even the summit of the great prehistoric mound of Silbury Hill. In Roach’s words, he showed ‘stalwart determination’ in the face of the ‘unremitting crisis’ of the years from 1009 to 1016 as, successively, Thorkill the Tall, Swein Forkbeard and Cnut launched forces of 5000 to 8000 men (comparable to William the Conqueror’s army in size) against the English, attacking cities as far inland as Oxford and Northampton. Canterbury was sacked and Archbishop Aelfheah murdered in 1012, at Greenwich, by a gang of drunken Vikings who pelted him with bones.

London, however, stood firm even against Swein Forkbeard’s campaign of 1013, when important religious and political centres such as Winchester and Canterbury fell. Aethelred fled briefly to Normandy.

On his death on St George’s Day 1016 (aged 46 or 50 years – a respectable age for an English king) Aethelred held little more than London. Within three or four years Cnut had control of the kingdom and the Anglo-Danish regime ruled for a quarter of a century, paving the way for the most successful Northman of them all, William the Bastard.

The Chronicler wrote that Aethelred ‘held his kingdom with great toil and hardship’ – a fair judgement. Levi Roach has written a well-considered, academically rigorous history yet one that provides a vivid account of a fascinating, brutal and often neglected period of English history.

David Miles

Medieval Europe
Chris Wickham
Yale University Press
352pp, 32 colour illustrations
Hardback, £23 ($35)

Historians of Europe generally agree that the Middle Ages begin around AD 500 with the disintegration of the Western Roman Empire. They are less unanimous as to when the Middle Ages end. In art, Giotto (1266-1337) is the last medieval painter, and the first Renaissance painter. The eyes of his figures reflect the first gleam of the individuality that Jacob Burckhardt called modern ‘egotism’. But in both religion and state formation, the watershed comes much later, in the late 1500s with the Reformation. And relics of medieval laws and governance endure well into the Early Modern era –
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that, Wickham believes, was the seed of modern political participation. Wickham notes that the death of half of the population through plague, famine and war is believed to have raised the bargaining power of workers as well as increasing the amount of available land for peasants.

The Plague of War
Jennifer T Roberts
Oxford University Press 432pp, 15 black-and-white illustrations and 11 maps Hardback, £25 ($35)

All historians of the Peloponnesian War must work in the shadow of Thucydides. All recent historians must also work in the shadow of Donald Kagan’s peerless four-volume history of the war, published between 1969 and 1987, then condensed into a one-volume abridgement in 2003. In The Plague of War, Jennifer T Roberts, a lifelong student of Thucydides and an erstwhile student of Kagan, presents a lucid one-volume summary of the long Hellenic catastrophe that began in 431 BC.

Kagan’s condensation was a masterpiece of clarity. The virtues of Roberts’ account are brevity and freshness. She covers the period from 431 BC to 404 BC in 300 pages, instead of Kagan’s longer and admittedly more detailed 500. Intriguingly, she also pursues the story after 404 BC.

Some 50 years before the start of the war, in 480 BC, Athens and Sparta had been allies in the successful defence against Persia. Victory sowed the seeds of rivalry. Athens expanded into an empire. In 459 BC, Athens allied with Megara, obtaining a foothold on the Isthmus of Corinth and the Peloponnes. Provoked, the Spartans invaded Attica. A peace held for 30 years, but tensions rose again, with an expansive, arrogant Athens and a wary, insouciant Sparta both at fault. The ‘last straw’, Roberts says, was an incident unmentioned by Thucydides. In 432 BC, Athens excluded the citizens of Megara, now allies of the Spartans, from trading with the Athenian empire. The Spartans declared war, not least because their fellow Peloponnesians demanded it.

Roberts supplies the traditional three-phase narration. For a decade, the Spartans besieged Athens, while the Athenians used their maritime superiority to sustain their city and attack the Peloponnes. The plague carried off Pericles and half the people of Athens, but the Athenians defeated the Spartan alliance in the field. After a six-year truce, in the 17th year of the war, the Athenians launched the disastrous ‘Sicilian Expedition’ under Alcibiades. In the third phase, the Peloponnesian League attacked Attica, until in 404 BC the Athenians sought terms.

The war drew in the entire Greek world. Atrocities and plagues had corroded the values of Greek civilisation, and the golden 5th century had come to a disastrous close with an oligarchic revolt in a half-starved Athens. The growth of democracy was permanently stunted, and the development of autocracy encouraged. The war haunted the Greeks and, Roberts writes, subsequent strategists, too.

War, Thucydides wrote, is the ‘terrible teacher’. Every generation draws its own lessons. During the Korean War, Robert Campbell reminded readers of Life magazine that the 38th parallel, the border between North and South Korea ‘also passes through Sicily, Euboea, and the northern suburbs of Athens’.

Cold warriors liked to compare authoritarian Sparta to the Soviet Union, and democratic Athens to the United States. But in the 1960s, critics of America’s war in Vietnam were reminded of the Sicilian Expedition – a parallel also evoked by America’s recent expeditions in the Middle East. Roberts, reflecting the strategic uncertainty of our time, recommends that we read on past the epochal date of 404 BC, and learn from Xenophen’s account of what happened next.

In 403 BC, only months after Sparta’s ‘seeming victory’, a democratic revolt overthrew the pro-Sparta tyrants at Athens. From 395 to 387 BC, the Spartans fought an Athenian-led alliance in the Corinthian War. The Persians funded the Athenians, changed sides when they looked like winning, and established themselves and Sparta as the arbiters of power in Greece. Finally, in 371 BC Thebes’ crack infantry inflicted a ‘stunning’ defeat on Sparta at Leuctra.

In Roberts’ extended view, the eclipse of both Athens and then Sparta by Thebes is a topical lesson in imperial over-extension and wasteful belligerence.

Dominic Green
BOOKREVIEWS

The Spartan Regime: Its Character, Origins, and Grand Strategy
Paul A Rahe
Tate University Press
234pp, seven black-and-white illustrations
Hardback, £25 ($35)

Aristotle described Spartan politics as a mixture of democracy and oligarchy. In Plato’s Laws, the Athenian stranger describes Sparta as a mixture of monarchy and democracy, but the Spartan Megillus has trouble naming Sparta’s polity at all. As a magistracy, Sparta’s ephorate (elected council) is a tyranny, but overall Sparta seems the most democratic of cities, though it would be strange to deny that it is also an aristocracy.

Machiavelli and Rousseau considered Sparta to be an ideal of republican liberty. Having witnessed some of the implications of Machiavelli and Rousseau’s ideas, 20th-century scholars have characterised Sparta as the pioneer of the totalitarian state. In The Spartan Regime, Paul Rahe excavates Plato and Aristotle. In this brilliant analysis, a ‘vigorously inquisitorial tribunal’ enforced ‘citizen virtue’. There is little reliable evidence, Rahe observes, for the origins of the Spartan regime. The Spartans were ‘interlopers’ in Laconia, and probably arrived in the late 10th century BC. Apart from the legendary lawgiver Lycurgus, two events shaped their emerging politeia: the introduction of hoplite warfare in the ‘military revolution’ of the 7th century BC, and the helot revolt that followed. These combined to transform an ‘aristocratic magistracy’ into a mixed system with a ‘democratic magistracy’, and a militarised society.

Archaic Sparta became what Herodotus called a kosmos, a musical, violent, ‘rough and tumble’ world that granted eudaemonia to its members. This ‘gentlemanly’ system rested on Spartan control of Laconia and Messenia, the ‘brutal’ subjection of the helots on both sides of Mount Taygetus, and the cultivation of alliances. In the middle of the 6th century, Chilon and other leaders recognised this, and developed the ‘grand strategy’: Sparta was not an expansionist power, but the defender of Hellenic liberty. A superb account in its own right, Rahe’s story ends with the Spartans facing the great test of their strategy, with the arrival of the Persians in the 540s BC.

Dominic Green

The Knights Hospitaller: A Military History of the Knights of St John
John C Carr
Pen & Sword
218pp, 20 black-and-white illustrations
Hardback, £19.99

The paradox of Christian warrior-monks, in particular the Knights Templar, the Teutonic Knights, and by no means least, the still highly active Knights Hospitaller of St John, today colloquially known as the Knights of Malta, continues to exert its perennial fascination. The history of ‘the Maltesers’, their origin in the obscurity of the 11th century, their consolidation in the 12th century, and their continuance in different emphases down to our own day, needs regular and updated recital, particularly perhaps in its military aspect: the story requires a practised military historian of percipience, and of political and graphic skills to undertake it.

This account of the military exploits of the Knights Hospitaller is admirably told by John Carr, who fulfils all these criteria; and it is told through well-referenced and well-sifted sources of good repute. But as the subtitle indicates, the reader should not expect any detailed account of the admirable hospital treatment of ‘Our Lords the Sick’; nor of anything but incidental biographical details of prominent characters; nor of the Hospitallers’ origin in providing hospitality for pilgrims after the Latin Conquest of Jerusalem in 1099; nor of its subsequent defence of pilgrims in the Holy Land, so much of which is so admirably displayed in the museum of the Order in Valletta, and clearly recorded in early accounts of its ministrations.

For this is a well-organised and detailed history focused entirely on the military history of the Order. It is racy told, and related to its often-shifting contemporary political contexts. It is pleasing to learn in this account that our own Richard I ‘Coeur de Lion’ emerges as a far more calculating and wary war leader of the Third Crusade than the obsessive fighting machine of legend. But of much greater importance is the later role of the Order in its defence of Western Christendom from Muslim invasion, most notably and heroically at the Great Siege of Malta (1565) against the huge naval force of Suleyman I ‘the Magnificent’, and again at Lepanto (1571). Interminent defence continued down the centuries with the Order’s powerful ‘Navy of the Religion’, until the wanton, if temporary, extinction of the Hospitallers...
by Napoleon’s forces in 1798.
This 900-year history of the Order’s military dedication and valour brings it up to our own day with the Order’s return to patient care, and to its sovereign diplomatic mission throughout the world to achieve that care among the poor and vulnerable. It is a story well-told, vivid, inspiring and well worth its place both in the mind and on the bookshelf.
Robin Price

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

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

1) pale (Ancient Greek)
A) a small cavity in a rock
B) the finest meal or flour
C) the dusk just before dawn

2) viresco (Latin)
A) to grow green
B) to grow old
C) to grow tired

3) kex (Homeric Greek)
A) a beard
B) a cup, goblet
C) a gull

4) labasco (Latin)
A) to laugh loudly or immoderately
B) to waver, give way, yield
C) to grow tired

5) turmatim (Latin)
A) in crowds
B) by troops, in squadrons
C) bit by bit

6) kreourgeo (Ancient Greek)
A) to disclose one’s personal thoughts or feelings
B) to cry out in pain
C) to cut up meat like a butcher

7) tureus (Latin)
A) quarrelsome, contentious about trifles
B) of cheese
C) of frankincense

8) laeve (Latin)
A) uncomfortable, bothered, uneasy
B) left-handedly, awkwardly
C) crude or brutish

9) akoke (Homeric Greek)
A) the point (of missiles)
B) the inside of a garment
C) saliva

10) fretum (Latin)
A) a brief respite or interval in the weather
B) the noise of a thunderclap
C) a strait

11) triticeus (Latin)
A) a thin, lanky person
B) of wheat, wheaten
C) wild, unmanageable, obstinate, perverse

12) foenus (Latin)
A) diminutive, puny
B) interest (on capital); usury; profit; gain
C) being chubby and somewhat squat

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

ANSWERS

Minerva January/February 2017

Art of the Islands: Celtic, Pictish, Anglo-Saxon and Viking Visual Culture, circa 450-1050
Michelle P Brown
Bodleian Libraries, University of Oxford
254pp, 122 colour illustrations
Paperback, £22.50 ($45)

Ravishing images of inlaid goldwork, jewel-bright illuminated manuscripts and intricately carved stone and wood conjure up worlds inhabited by fine craftsmen, rich patrons and endlessly creative imaginations, served up as a visual feast.

Formerly the Curator of Illuminated Manuscripts at the British Library and now Professor Emerita of Medieval Manuscript Studies at the School of Advanced Study, University of London, Michelle P Brown is well qualified to preside over this artistic smörgåsbord. In her scholarly yet accessible text she provides us with an overview of the early art of Britain and Ireland.

Professor Brown interprets the imagery of a selection of stunning objects, Celtic, Pictish, Anglo-Saxon and Viking, pointing out their distinctive styles and putting them into their historical, artistic, archaeological and literary contexts. She also traces the influence of these early designs on later styles and movements, from the Carolingian renaissance and the Romanesque to Arts and Crafts and Art Nouveau in the 20th century.

Lindsay Fulcher
UNITED KINGDOM

BATH

Silver: Light and Shade
Silver has been fashioned into stunning works of art for centuries. This exhibition explores how silversmiths can transform the colour of the metal and create a variety of textures and patterns, with techniques such as gilding and patination. Some 70 works from the last 500 years and contemporary pieces from UK collections have been brought together to show continuity in metalworking methods and to reflect the lasting appeal and visual impact of silver.

The Holburne Museum
+44 (0)1225 388569
(www.holburne.org)
Until 22 January 2017.

BRISTOL

Warrior Treasures: Saxon Gold from the Staffordshire Hoard
Discovered in a field near Lichfield in 2009, the Staffordshire Hoard consists of around 4000 pieces that exhibit the finest quality Anglo-Saxon craftsmanship. Some 100 spectacular artefacts, predominantly fittings from swords and seaxes (fighting knives) made of gold and silver and adorned with gems – like this gold and garnet bird of prey (above) – are on show, some for the first time, in this touring exhibition, which tells the story of their discovery and of the elite warrior class during turbulent times in the Anglo-Saxon kingdom of Mercia.

Bristol Museum & Art Gallery
+44 (0)117 922 3571
(www.bristolmuseums.org.uk)
Until 23 April 2017.

LIVERPOOL

Animal Mummies Revealed
In the UK’s first exhibition on Egyptian animal mummies, the ancient practice of offering to the gods will be examined through more than 59 specimens, including mummified jackals (below), crocodiles, cats and birds. Alongside the mummies and other artefacts, photographs, archive material, and travel journals tell how the mummies were excavated and came to be distributed outside Egypt. The role of modern techniques such as X-ray and CT-scanning in investigating what remains of the animals under wraps is also explored.

World Museum
+44 (0)151 478 4393
(liverpoolmuseums.org.uk/wml)
Until 26 February 2017.

LONDON

Maps and the 20th Century: Drawing the Line
Charting the history of the 20th century through its maps, the British Library presents an impressive array of beautiful and curious artefacts relating to some of the century’s most important events and developments. Highlights include 3D relief models of the Western Front, a First World War handkerchief showing a map of the UK (above right), a dress made from Second World War escape maps printed on silk, an early sketch for the London Underground map, a Russian moon globe, and a map of the floor of the Atlantic Ocean. Fictional worlds are also represented by the totally blank map from Lewis Carroll’s The Hunting of the Snark and EH Shepard’s map of Pooh’s Hundred Acre Wood.

British Library
+44 (0)330 333 1144
(www.bl.uk)
Until 1 March 2017.

Places of the Mind: British Watercolour Landscapes 1850–1950
The perception that the ‘Great Age of British Watercolours’ ended when Turner died in 1851 is being challenged in this display of 125 landscapes. Ranging from Pre-Raphaelite works by George Price Boyce and Alfred William Hunt to more abstract pieces by Henry Moore, the selection shows a variety of techniques, styles, and responses to the cultural and social shifts of the time. The landscapes bear witness to the effects of tourism, urbanisation, artists’ colonies and the aftermath of war. Highlights include John Singer Sargent’s View from a Window, Genoa, circa 1911 (below).

British Museum
+44 (0)20 7323 8299
(britishmuseum.org)
From 23 February to 27 August 2017.

Vanessa Bell (1879-1961)
The first major exhibition of the work of Vanessa Bell, a key figure of the Bloomsbury Group, takes a close look at her pioneering work in portraiture, still life and landscape, and in decorative arts. With some 100 oil paintings on show, along with fabrics and works on paper, Bell’s experiments with abstraction, colour and form will be explored. Among the key works on display are her portraits, including one of her sister Virginia Woolf (above right), and her decorative designs for furniture.

Dulwich Picture Gallery
+44 (0) 20 8693 5254
(www.dulwichpicturegallery.org.uk/)
From 8 February to 4 June 2017.
by studio assistants. Self-portraits by Lucian Freud and David Hockney, which have been presented to HM The Queen, bring the collection up to date. As well as self-portraits, depictions of artists by their contemporaries are featured, including Francesco Melzi’s drawing of his teacher Leonardo, and Rubens’ portrait of his friend and former assistant, Van Dyck.

The Queen’s Gallery, Buckingham Palace
+44 (0)20 7766 7300
(www.royalcollection.org.uk)
Until 17 April 2017.

Revolution: Russian Art 1917–1932
Marking the centenary of the Russian Revolution, this exhibition surveys Russian art from 1917, the year of the October Revolution, to 1932, when Stalin began to suppress the Avant-Garde.

Among more than 200 works on show will be pieces by Avant-Garde artists, such as Chagall and Kandinsky, in a variety of media, including paintings, photography, posters, sculpture and film, as well as Suprematists and Socialist Realists. Many of the works are on display in the UK for the first time and are on loan from the State Russian Museum in St Petersburg and the State Tretyakov Gallery in Moscow; they include Boris Mikhailovich Kustodiev’s Bolshevik, 1920 (below).

Royal Academy of Arts
+44 (0)20 7300 8090
(www.royalacademy.org.uk)
From 11 February to 17 April 2017.

War in the Sunshine: The British in Italy 1917-1918
After extensive refurbishment work, the Estorick Collection reopens in January 2017 with an exhibition commemorating the centenary of the First World War and focusing on the little known topic of British troops in allied Italy. On loan from the Imperial War Museum, 25 rarely exhibited drawings and paintings will be shown with 50 documentary photographs from the time.

Estorick Collection
+44 (0)20 7704 9522
(www.estorickcollection.com)
From 13 January to 19 March 2017.

Shaping Ceramics: From Lucie Rie to Edmund de Waal
Telling the story of Jewish émigré ceramists in British studio pottery, their revolutionary work, and their influence on subsequent generations, this show covers 80 years, showing how Lucie Rie, Hans Coper and Ruth Duckworth, brought Modernist ideas from central Europe and influenced later artists, Edmund de Waal and Antonia Salmon, whose Dark Touch Point, 2016 is shown above right.

Jewish Museum
+44 (0)20 7284 7384
(www.jewishmuseum.org.uk)
Until 26 February 2017.

Portrait of the Artist
Exquisite portraits of, and by, some of the world’s greatest artists in the Royal Collection have been amassed by monarchs since Charles I, one of the first European royal collectors. More than 150 works explore how the image of the artist has changed from the 15th century to the present day. Among the highlights are Artemisia Gentileschi’s Self-Portrait as the Allegory of Painting (La Pittura) circa 1638–39 (below left), one of Rembrandt’s many self-portraits, and a self-portrait by Rubens, which he gave to Charles as an apology for sending him a work
America after the Fall: Painting in the 1930s
A critical period of the 20th century for America was the Great Depression, which followed the Wall Street Crash. Changes such as mass urbanisation, industrialisation and immigration are all reflected in American art of the 1930s. Among the 45 paintings in this exhibition are works by Jackson Pollock, Georgia O’Keefe, Edward Hopper and Grant Wood, whose iconic American Gothic, 1930 (above), travels outside North America for the first time.

Victoria and Albert Museum of Childhood
+44 (0)20 8983 5200
(www.vam.ac.uk/moc)
Until 23 April 2017.

Electricity: The Spark of Life
How have people tried to understand and master the power of electricity throughout history? This exhibition centres on the generation, supply and consumption of this powerful but deadly force that we all depend on today, exploring these themes through photography, paintings and a variety of objects, including electrostatic generators and ancient amber used to make sparks.

Wellcome Collection
+44 (0)20 7611 2222
(wellcomecollection.org)
From 23 February to 25 June 2017.

NEWCASTLE
Out of Chaos
Highlighting the outstanding contribution of artists from overseas to Britain’s cultural heritage, works from the Ben Uri Gallery’s collection examine the relationship between migration and art. With sculptures, paintings and prints on display by artists such as Frank Auerbach, David Bomberg, Marc Chagall, Edith Kiss and others, this exhibition covers more than a century of art with a range of important movements and styles showing different responses to the ever-present issue of identity.

Laing Art Gallery
+44 (0)191 278 1611
(laingartgallery.org.uk)
Until 26 February 2017.

UNITED STATES OF AMERICA
LOS ANGELES, California
The Art of Alchemy
Known as ‘The Great Art’ in medieval Europe, alchemy was a mysterious subject that combined science with spirituality, and is today seen as a precursor of modern chemistry. A silver plate (above) shows Hermes Trismegistos Teaching Ptolemy the World System, circa 58.

The Radical Eye: Modernist Photography from the Sir Elton John Collection
One of the world’s greatest private collections of photography forms the basis of the exhibition, which showcases over 150 examples of classic modernist work from the 1920s to the 1950s. Over 60 artists are represented, including André Kertész, Berenice Abbott, Alexander Rodchenko and Edward Steichen, plus Man Ray’s portraits of Matisse, Picasso and Breton and his Les Larmes (Glass Tears) 1932 (below).

Tate Modern
+44 (0)20 7887 8888
(tate.org.uk)
Until 7 May 2017.

Game Plan: Board Games Rediscovered
Taking a look the development of the board game – from the ancient Egyptian game Senet to modern digital board games – the examples in this display comes from the V&A’s collection. It celebrates both the design of the games and the fun that players can have. As well as iconic 20th-century games, such as Monopoly, Cluedo and Trivial Pursuit, historical games, like the Game of the Goose, will also be on show. The ancient game of chess is represented and it includes an Alice in Wonderland set (below) made by Robin and Nell Dale in 1983.

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Known as ‘The Great Art’ in medieval Europe, alchemy was a mysterious subject that combined science with spirituality, and is today seen as a precursor of modern chemistry. A silver plate (above) shows Hermes Trismegistos Teaching Ptolemy the World System, circa 58.

The Radical Eye: Modernist Photography from the Sir Elton John Collection
One of the world’s greatest private collections of photography forms the basis of the exhibition, which showcases over 150 examples of classic modernist work from the 1920s to the 1950s. Over 60 artists are represented, including André Kertész, Berenice Abbott, Alexander Rodchenko and Edward Steichen, plus Man Ray’s portraits of Matisse, Picasso and Breton and his Les Larmes (Glass Tears) 1932 (below).

Tate Modern
+44 (0)20 7887 8888
(tate.org.uk)
Until 7 May 2017.

Game Plan: Board Games Rediscovered
Taking a look the development of the board game – from the ancient Egyptian game Senet to modern digital board games – the examples in this display comes from the V&A’s collection. It celebrates both the design of the games and the fun that players can have. As well as iconic 20th-century games, such as Monopoly, Cluedo and Trivial Pursuit, historical games, like the Game of the Goose, will also be on show. The ancient game of chess is represented and it includes an Alice in Wonderland set (below) made by Robin and Nell Dale in 1983.

Victoria and Albert Museum
+44 (0)20 8983 5200
(www.vam.ac.uk/moc)
Until 23 April 2017.

Electricity: The Spark of Life
How have people tried to understand and master the power of electricity throughout history? This exhibition centres on the generation, supply and consumption of this powerful but deadly force that we all depend on today, exploring these themes through photography, paintings and a variety of objects, including electrostatic generators and ancient amber used to make sparks.

Wellcome Collection
+44 (0)20 7611 2222
(wellcomecollection.org)
From 23 February to 25 June 2017.

NEWCASTLE
Out of Chaos
Highlighting the outstanding contribution of artists from overseas to Britain’s cultural heritage, works from the Ben Uri Gallery’s collection examine the relationship between migration and art. With sculptures, paintings and prints on display by artists such as Frank Auerbach, David Bomberg, Marc Chagall, Edith Kiss and others, this exhibition covers more than a century of art with a range of important movements and styles showing different responses to the ever-present issue of identity.

Laing Art Gallery
+44 (0)191 278 1611
(laingartgallery.org.uk)
Until 26 February 2017.
AD 500-600. Hermes Trismegistos is the father of alchemy, which, as this exhibition reveals, has influenced art from Antiquity to Enlightenment Europe and helped to forge the continuing relationship between art, science and natural philosophy.

**Getty Center**
+1 310 440 7300  
(www.getty.edu)
Until 12 February 2017.

**NEW YORK, New York**
**Infinite Blue**
The colour blue has been used to represent spirituality, power, status and beauty in a range of cultures throughout history. Following one common strand, the blue artworks reveal information about cultural values, technological advances, and international trade. As part of A Year of Yes: Reimagining Feminism

**Brooklyn Museum**
+1 718 638 5000  
(www.brooklynmuseum.org)
Until 12 March 2017.

**Metropolitan Museum of Art**
+1 20 27 37 45 15  
(www.metmuseum.org)
Until 19 March 2017.

**Painting**

**NATIVE AMERICAN MASTERPIECES FROM THE CHARLES AND VALERIE DIKER COLLECTION**

Native American works of art, made in a variety of media and dating from the 2nd to the 20th centuries, have been selected from the Charles and Valerie Diker Collection for this exhibition, to show artistic traditions in regions across the USA and Canada. Among the exhibits are abstract and representational sculptures and rare items of dress and personal accessories, such as this shield, circa 1885 (above). Other highlights include: basketry by Native California women artists (with master weavers Louisa Keyser, Elizabeth Hickox, and Carrie Bethel) from the early 20th century, and ceramics from the Southwest, which show continued engagement with ancient artistic practices.

**Metropolitan Museum of Art**
+1 20 27 37 45 15  
(www.metmuseum.org)
Until 19 March 2017.

**Renaissance Maiolica: Painted Pottery for Shelf and Table**

Manufactured in Italy from the 15th to the 17th centuries, this beautifully painted and tin-glazed earthenware took the form of many practical objects, such as tableware, serving vessels, storage containers and desk accessories, as well as devotional objects and sculpture. Maiolica works were created with harmony between form and function, and were immensely valued for artistic reasons by Italy’s elite. Renaissance Italian potters drew on techniques that were used in the Islamic world, which they combined with innovations in contemporary goldsmithing, sculpture and painting to

**Minerva**
January/February 2017
create exquisitely decorated pieces of maiolica. These in turn influenced tin-glazed pottery elsewhere in Europe.

**Metropolitan Museum of Art**
+1 20 27 37 45 15
(www.metmuseum.org)
Until 29 May 2017.

**PHILADELPHIA, Pennsylvania**

*Magic in the Ancient World*  
Closely connected with science and religion, magic was very much a part of life in many ancient cultures. More than 80 artefacts from the Penn Museum’s collections conjure up mystical worlds of rituals in ancient Egypt, Mesopotamia, Greece and Rome. Protection amulets, rings, curse tablets, anatomical votives, magical stones and incantation bowls all reflect how ancient people turned to the supernatural for a wide range of reasons, from health and well-being to protection from evil, to revenge and special help in the afterlife.

**Penn Museum**  
+1 215 898 4000  
(www.penn.museum)
Until 30 April 2017.

**AUSTRALIA**

**ADELAIDE**

*Curious Beasts: Animal Prints from Dürer to Goya*  
Prints dating from the 15th to the 19th centuries from the British Museum’s collection show how curiosity about the animal kingdom is nothing new. As both an art form and a communication tool, printmaking was immensely valuable and allowed for the much more rapid spread of ideas and images. Featuring prints by artists including Dürer, Goya and Stubbs, and items from South Australian Museum’s own collections, the exhibition shows how these works on paper contributed to our knowledge of animals and how the animals themselves have long been a source of inspiration for artists.

**South Australian Museum**  
+61 8 8207 7500  
(www.samuseum.sa.gov.au)
Until 5 February 2017.

**CANADA**

**MONTREAL**

*From the Lands of Asia: The Sam and Myrna Myers Collection*  
Sam and Myrna Myers, an American couple living in Paris, have been collecting Asian art for more than 50 years, resulting in one of the world’s largest privately owned collections of Chinese jade and Asian objects, totalling around 5,000 works. This selection of some 400 artefacts represents the breadth of their collection, which includes stones, icons, textiles, ceramics, ivories and porcelains from the entire expanse of the continent. Among the highlights are ancient Chinese jade works and items of clothing, such as kimonos, Noh theatre costumes and samurai outfits, which reveal how different people lived.

**Pointe-à-Callière Museum**  
+1 514 872 9150  
(pacmusee.qc.ca)
Until 19 March 2017.

**PARIS**

*Mexico 1900-1950: Diego Rivera, Frida Kahlo, José Clemente Orozco and the Avant-garde*  
This exhibition tells the fascinating story of Mexican art in the first half of the 20th century, and indeed beyond, with a few contemporary works on show. Organised by the Réunion des musées nationaux-Grand Palais and Mexico’s Secretaría de Cultura, Instituto Nacional de Bellas Artes and Museo Nacional de Arte, it starts with Symbolism and Decadentism at the turn of the century, then explores how artists like Diego Rivera responded to the Parisian avant-garde. The Mexican Revolution (1910-20) is a critical event in the nation’s history and led to a new national identity, with muralism becoming a popular mode of creative expression, as exemplified by the works of Rivera (again), David Alfaro Siqueiros and José Clemente Orozco. The Revolution meant that women could take a much more active role in contributing to the economy, in turn allowing them to become prominent artists and benefactresses. A number of female painters such as Frida Kahlo, Nahui Olin and Rosa Rolanda, and photographers Tina Modotti and Lola Álvarez Bravo are also featured.

**Musée Cantini**
+33 4 91 54 77 75  
(lereve.marseille.fr/)
Until 22 January 2017.

**FRANCE**

**MARSEILLES**

*Dream*  
Particularly popular with Surrealists, the wonderful world of dreams has long been a source of inspiration for artists. For millennia, people have been interested in unlocking and understanding this realm of imagination, symbolism and the subconscious. Themes explored cover sleep, night scenes (popular with the Symbolists from the end of the 19th century), dreams themselves and the emergence of psychoanalysis in 1900. There are fantasises, hallucinations, nightmares and awakening, and the figure of Dalí looms large. Other artists featured include Rodin, Picasso and Man Ray.

**Musée Cantini**
+33 4 91 54 77 75  
(lereve.marseille.fr/)
Until 22 January 2017.
**EVENTS**

**SPAIN**

**MADRID**

**Bulgari and Rome**

A rich offering of glittering jewels from the Bulgari Heritage Collection (including some pieces owned by Elizabeth Taylor) and from private collections (such as that of Baroness Thyssen) are presented alongside paintings – including Collezzio 1847 (left) by Ippolito Caffi – drawings, photographs and sculptures, to reveal how the art and architecture of the Eternal City have influenced their design. Classical motifs can be seen in necklaces, while the shapes and lines of brooches have been borrowed from the Colosseum, the Piazza Navona and Rome’s many domes, above all that of St Peter’s. Museo Thyssen-Bornemisza +34 917 91 13 70 (www.museothyssen.org) Until 26 February 2017.

**UNITED KINGDOM**

**LONDON**

**Classical Archaeology Seminar 2016-17: Global Antiquities and Classical Archaeology at the Institute of Classical Studies:**

- **Theorising from the frontier in Roman archaeology**
  - Andrew Gardner 11 January
- **The impact of global connections and the formation of the Roman Empire (200–30 BC)**
  - Miguel John Versluis 25 January
- **Ghosts in the Mediterranean: tracing Lycia’s income and identity during the period of the Delian League**
  - Catherine Draycott 1 February
- **Kandahar under Darius, Alexander and Asoka: Alexandria in Arachosia in Global Empires (4th-3rd centuries BC)**
  - Rachel Mairs 8 February
- **The grapevine motif from the Classical world to East Asia: iconographic transfers across Eurasia in the 1st millennium AD**
  - Marta Zachowska 1 March
  - Court Room, Senate House, University of London

**Qusayr Amra and the continuity of post-classical art in early Islam: Towards an Iconology of Forms**

- **Nadja Ali** 8 March
  - Seminars are held on Wednesdays at 17.00 in Room 349 of Senate House, University of London, unless otherwise stated.

**London Roman Art Seminar Supported by the Institute of Classical Studies:**

- **The Elizabethan discovery of Roman coins as a source for history**
  - Andrew Burnett 16 January
- **Context and experience of unfinished art in the Roman world**
  - Will Woottson 30 January
- **Technical analysis of the construction methods of Roman floor decorations**
  - Alessandro Lugari 13 February
- **The Hypogaeum of the Aurelii: a new interpretation as the collegiate tomb of professional scribes**
  - John Bradley 27 February
  - All seminars are held on Mondays at 17.30 in Room 243, South Block of Senate House, University of London (www.icls.sas.ac.uk/)

**BELGIUM**

**BRUSSELS**

**After last year’s record visitor attendance with a total of more than 58,000, BRAFA, one of the world’s oldest and most prestigious art and antiques fairs, returns to Brussels on 21 January for the first major art event of the year. Some 132 exhibitors from 16 countries, offering masterpieces from Antiquity to the 21st century, will be taking part.**

- **This year, BRAFA will pay homage to Julio Le Parc. Born in Argentina in 1928, Le Parc was a pioneer of kinetic art and Op Art, a founding member of Groupe de Recherche d’Art Visual, and winner of the Grand Prize for Painting at the 1966 Venice Biennale.**

**BRAFA Tour & Taxis**

- **Dealers in contemporary art, Old Masters, sculpture, photography, cartoons, contemporary glass and porcelain, pre-Colombian art, Asian and African art, jewellery, silverware, carpets and furniture will all be exhibiting at the fair.**
- **As always antiques will be well represented by Galerie Chenel, J Bagot Arqueologia - Ancient Art, Galerie Cybele, Gallery Desmet, Finch & Co and others. Brussels dealer Jacques Billen, whose Galerie Harmakhis has been specialising in ancient Egyptian and Classical art since 1988, will show this Nummulitic limestone statue of Herieus (left) from Ptolemaic Egypt (H. 103cm). Herieus since 1988, will show this Nummulitic limestone statue of Herieus (left) from Ptolemaic Egypt (H. 103cm).**

**Menace to the health of the Mediterranean.**

- **Lyce Jankowski 17 Ja**

- **What’s Wrong With Me? Symptoms and Labels in Hippocratic Medicine, and Professor Anthony Grayling on The Science of the Presocratic Philosophers.**

- **Cheney School**
  - **Tuesday 7 February, 15.00-19.00**
  - **(eoccc.org.uk/the-iris-festival-of-ancient-modern-science)**

**OXFORD**

**The Iris Festival of Ancient and Modern Science**

- **Offering a chance to find out about many types of scientific understanding, both ancient and modern, this festival has a range of activities, from exhibitions to music and drama – with events suitable for all ages. Professor Robert Winston will open the festival and the speakers will include: Kyle Grant on Growing Plants on Mars, Ben Kane on Archimedes and Ancient Weaponry, Professor Helen King on What’s Wrong With Me? Symptoms and Labels in Hippocratic Medicine, and Professor Anthony Grayling on The Science of the Presocratic Philosophers.**

**Britain**

- **2016-17: Global Antiquities and Classical Archaeology at the Institute of Classical Studies:**
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**Museo Thyssen-Bornemisza**

- **+34 917 91 13 70**
  - (www.museothyssen.org)
  - Until 26 February 2017.

**Roman Archaeology**

- **The revival of Osiris in gneiss, gold, electrum and bronze, 664-332 BC (left).**

**Royal Numismatic Society Lectures:**

- **Era Names and Power Regalia on Song coinage, China**
  - Lyce Jankowski 17 January, 18.00-19.30
- **Mehmed II and Constantinople: An Early Portrait of the Ottoman Prince**
  - Christopher Eimer 21 February, 18.00-19.30
  - The Warburg Institute. (numismatics.org.uk/society-meetings)

**VATICAN**

**VATICAN**

**Rembrandt at the Vatican: Images from Heaven and Earth**

- **With his exceptional eye for detail, Rembrandt’s remarkable works reflect an exploration of the naked truth. This exhibition highlights his extraordinary skill as an etcher through 55 engravings and two paintings loaned from the Zorn Museum in Sweden and the Kremer Collection in the Netherlands, with subjects including religious scenes from the Old and New Testaments, landscapes, and depictions of the female body.**

**Musei Vaticani**

- **+39 06 69886766**
  - (www.museivaticani.va)
  - Until 26 February 2017.
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