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Classical Museum
University College Dublin
Tel. 01 716 85 76

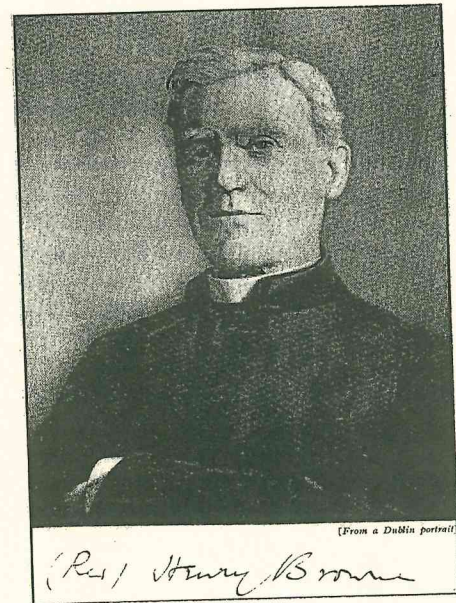
*The making of
the Classical Museum:
Antiquarians, Collectors and
Archaeologists*



an exhibition of

The Classical Museum
UNIVERSITY COLLEGE DUBLIN

2003



(Rev.) Henry Brown

[From a Dublin portrait]

Introduction

A common description of a museum, particularly an archaeological museum, is: a building or space displaying objects of the past. According to this narrow definition, a museum can inform and educate us, depending upon the type of its collections, about aspects of the history, civilization, technology or art of past cultures. Clearly, however, from the time of its creation onwards, a museum has its own history, which is almost always complex and inevitably varied, connected as it is not only with particular historical and political events and developments, but also with the lives, careers and activities of a number of individuals: the collectors, donors, travellers and dealers who directly or indirectly contributed to its formation. The 2003 Classical Museum exhibition focuses on the men (almost exclusively men, I am afraid!) who from the 18th century onwards made possible the creation of its collection. Although the exhibition focuses primarily on the human agents, the collected artefacts too have their stories to tell and these are also varied and complex: no object on the display, indeed in the collection as a whole, found its way directly from the lap of the excavator, traveler or dealer to the shelves of the "Museum of Ancient History" as the first UCD museum was called!

The time span covered by the exhibition (1791-1922) is not that of the life of the Museum, which was only founded in 1908-9. The earlier date is the oldest known "collection date" of any of the objects in the Museum, namely the vases which once belonged to Sir William Hamilton, British envoy to the court of King Ferdinand IV in Naples. The vases were purchased at the latest in 1791 since that was the year Hamilton abruptly stopped his collecting activities following the French invasion of Northern Italy. Other objects in the Classical Museum may well have been collected just as early or even earlier, but their histories are unknown to us.

The later date, 1922, is the date on which the founder and first curator of the Museum, the Rev. Henry Browne, Professor of Greek, retired from UCD. And in that year the steady flow of additions to the museum ceased. The only major subsequent acquisition by the Museum was the purchase of an important collection of funerary stones and inscriptions from the sale of the contents of Shanganagh Castle in Bray in 1936. But this collection can be traced right back to the turn of the 19th century and to its Irish collector, Sir George Cockburne.

The Classical Museum no longer has a policy of increasing its collection, but it does accept donations of classical antiquities from old collections. However, it is hardly going through a dull afterlife. The Museum's function today combines teaching, research and recreation. With the participation of a lively generation of new students and within the changing meanings and values of our times it has much potential of re-inventing itself on an on-going basis. We trust that this year's exhibition is proof of that.

Acknowledgements

While researching our topic of this exhibition we became painfully aware that we only had the time to scratch the surface of a large subject, since most of our source material derived from outside the College, and indeed from outside the country. Had it not been for the help and generosity of colleagues, friends and institutions we would not even have got as far as we have done.

We wish to express our warmest thanks to the following colleagues, museum curators, scholars and archivists: Fr Noel Barber, Mary Cahill, Victor Conerty, John Falkner, Nicola Figgis, Eric Haywood, Barry Hartwell, Aideen Ireland, Fr Thomas McCoog, Stephen Quirke, Fr Fergus O'Donoghue, John Richmond, Sue Sherratt, Valerie Smallwood, Veronica Tatton-Brown, Garry Thorn, Susan Woodford, Audrey Whitty, all of who have helped piece together the story.

The following institutions have supplied us with information and documentation of various kinds: The British Museum, The Ashmolean Museum, The National Museum of Ireland, The Queen's University Belfast, The British School at Athens, Winchester College, the Petrie Museum (UCL), The National Archives, The UCD Archives. For some photographs we also wish to thank the British School at Athens and the Ashmolean Museum.

We are grateful to the Classical Museum Committee for its support and to Professor A. Smith in particular for managing to stretch the funding as far as it would go.

The exhibition team

The Classical Museum exhibitions have an educational character. This year's team showed laudable commitment, motivation and skill. It consisted of:

Toni Bradley-Bailey, Eoin Devlin, Declan Kelly, Niamh McCabe, David Morrison, Caroline O'Connor, Una O'Neill, Karen Stewart, Gillian Webster, Susan Whelan, (all second years students) and Angeliki Founta (Erasmus student, Athens University).

Christina Haywood
Curator of the Classical Museum
Department of Classics, UCD
Tel. 716 8576
Email: christina.haywood@ucd.ie
Classical Museum website:
www.ucd.ie/~classics/museum/museum.htm

1. Henry Brown, Founder of the Classical Museum

Father Henry Brown was born at Birkenhead in 1853, the son of J. Wilson Browne, a man from Birmingham, and of Joan McKnight. His grandfather, Captain J. Murray, had fought in the Peninsular War and joined the Portuguese army, where he became Assistant-Quartermaster-General under Marshal Beresford, second husband of Louisa Beresford, who had previously been married to Henry Hope, (see section 8).

After finishing school in Birmingham, he went to New College, Oxford, but interrupted his studies when he joined the Jesuit Church in 1874. In 1877 he joined the Irish Province and entered the novitiate at Milltown Park, where he subsequently studied Philosophy and taught a wide range of subjects. He was ordained in 1889, and in 1890 was appointed to the Jesuit University and later to the Chair of Greek at University College Dublin, a position which he held until his retirement in 1922.

A man of tremendous energy, while at UCD he engaged in a range of extra-curricular activities. He played a leading part in the foundation of the Classical Association, was a member of the Council of the Society of Hellenic Studies and Chairman of the Archaeological Aids Committee, and was, for a time, a particularly successful Director of the Students' Sodality in the old University College.

During his academic career he wrote and edited a number of books, including *Handbook of Latin Composition* and *Handbook of Greek Composition*, *Handbook of Homeric Study*, *Darkness or Light?: An Essay in the Theory of Divine Contemplation* and *Our Renaissance: Essays on the Reform and Revival of Classical Studies*.

Browne and Archaeology

Henry Browne lived at a time of important archaeological discoveries in Greece and the Eastern Mediterranean, and these had a significant influence on his scholarship and teaching. By 1905 he had developed an in-depth knowledge of the Minoan Civilisation, which had just been brought to light by the excavations of Arthur Evans at Knossos (see section 2), and was invited to deliver three

lectures at Oxford on the results of the excavations of the palace. Parts of his lectures were later incorporated in his *Handbook of Homeric Studies*, published in 1908. In this multi-faceted analysis of the Homeric poems, Browne devoted a whole chapter to the "Triumph of the Spade" debating with conviction that the discoveries of the Minoan and Mycenaean civilizations shed light on the historical truth of both Greek mythology and the Homeric poems. "Homeric Archaeology" was according to him at the service of history, but it is to his great credit that he did not limit himself to a superficial knowledge of the subject. His comparisons between Homeric "technology" and the material evidence recovered from excavations of Bronze Age sites reflects a meticulous study of the subject. In the *Handbook* he even tackled the controversial subject of Bronze Age and early Greek chronology. While Browne's interest in archaeology encompassed all periods, it could be said that Prehistoric Archaeology excited him the most. He taught courses on Prehistoric and Minoan Archaeology and gained great respect among archaeologists in academic and museum circles.

Browne the Collector and Curator

Early in the course of his teaching career at UCD, Browne developed a belief in what he called "eye-teaching" as an aid for learning Ancient History. His plans to set up a teaching museum for the Department of Classics came into effect in 1908, with the foundation of University College and the move to the premises in Earlsfort Terrace. In 1910 he started receiving small yearly grants from the College (£ 50 -70) and began to correspond with various museums and archaeologists with a view to making acquisitions for the "Museum of Ancient History". The most intensive collecting years for the Museum were 1910-1917, but Browne continued to exchange and acquire objects until his retirement. The Classical Museum is in the process of collating Browne's correspondence from these years.

There is no doubt that the model for Browne's Museum must have been the Ashmolean Museum in Oxford, which prides itself on having been the first teaching museum; its famous Keeper, Arthur Evans, had just retired when Browne started the UCD Museum, but even before Browne seems to have been in regular contact with Evans, who had, it would appear, allowed him to publish an as yet unpublished photograph from the palace in his *Handbook* (Pl. XV). Browne developed an even closer relationship with David Hogarth,

Evans's successor at the Ashmolean. Browne's methods of collecting were characteristic of the late 19th and first quarter of the 20th centuries, a lively period in the history of collecting. Museums at the time, especially large museums such as the South Kensington and the British Museum, which were not only acquiring extensive collections but also undertook their own excavations, were very willing to distribute "duplicate specimens" from their collections, while smaller museums often exchanged one type of antiquity for another. Henry Browne's letters to David Hogarth list a number of Irish antiquities, which he was able to procure for the Ashmolean, including a "celt", a "Halstatt-type bracelet" and a "pin", which were given in exchange for antiquities from Greece (see sections 2 and 3). Browne was also in touch with the founders of other burgeoning teaching museums, such as the ones at Queens University Belfast (see section 5) and Winchester College, and was eager to advise and distribute antiquities.

In 1913 the "Museum of Ancient History", located in Earlsfort Terrace, occupied "two rooms and a passage". All in all there were 18 cases. Browne reported as follows:

"Some of the cases are handsome and all are suitable to the purpose for which they are used, though none of them are new, being mostly adapted from surplus furniture existing in the College, sometimes almost useless for other purposes" (*Report 1913*, 8).

Unfortunately no photographs of the Museum survive.

In 1916, Browne visited the USA as a member of the committee of the British Association of Museums and with the mission to report on the American Museum system. In his volume of essays *Our Renaissance: Essays on the Reform and Revival of Classical Studies*, published in 1917, he puts forward the idea of "travelling museums" for schools and encourages museums to prepare collections with this purpose, an idea which subsequently found some application in the UK. A reference in one of his letters suggests that Browne was also planning to put together a "loan collection".

Browne and the National Museum of Ireland

The relationship between Browne and the National Museum was fruitful and mutually beneficial. Browne was indebted to the National Museum for help in setting up the UCD Museum, for the permanent loan of pottery and glass, and for the gift of casts of Roman coins. In return Browne secured for the National Museum

examples of Aegean pottery obtained from the British and Ashmolean Museums. Some documentation and marginalia in the National Museum of Ireland Registers witness to the transfer of antiquities between the UCD Museum and the National Museum. In 1912 the two museums appear to have collaborated in mounting an exhibition of Bronze Age replicas; two large photos of this exhibition survive (see photo, section 4). The replicas were later divided between the museums, although unfortunately some have since disappeared. In 1917 the museums collaborated again for the acquisition of Hope vases at a Christie's auction and for the exhibition of their common purchases in Kildare St (see section 8). Later, however, Browne appears rather critical of the Dublin museum's lack of educational commitment at the time, yet praising Count Plunket's and J. Buckley's interest in the Classical and Mediterranean cultures (Browne and McKenna, 1930, 236).

Retirement in England

After his retirement in 1922, Browne resided in England. He remained extremely energetic, but his interests appear to have focused increasingly on religious subjects such as divine contemplation and conversion. His enthusiasm for archaeology seems to have been replaced by a zeal for the conversion of England to Catholicism. He visited Dublin on at least three occasions and was eager to remain in touch with the fathers of the Irish Province.

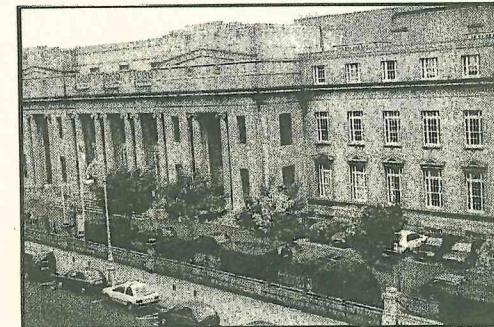
He died at Heythrop College on March 14, 1941, having been evacuated from Roehampton because of the air-raids on London.

The "Museum of Ancient History" after Browne

In the years following Browne's retirement the Museum remained intact, although it appears to have moved to a single room on the second floor of Earlsfort Terrace (now Room 214, first and second window from the left in the photo below).

The UCD Presidents' reports repeats the same entry for the Museum year after year until 1945 whereupon the entries stop. In the meantime the collection had ceased being used as a teaching resource. In 1970-71, Alan Johnston, recently appointed lecturer in Archaeology, wrote a catalogue of the Greek and Cypriot pottery (Johnston 1973) and re-catalogued most of the collection. His successor A. J. Parker oversaw the transfer of the Museum to its

present premises in Belfield. His wife, Deidre, who had a Diploma in Museum Studies from Leicester University, saw to the implementation of the rehousing of the collection in consultation with A. Johnston and the architect A. Weichert (Richmond, "Classics in UCD" notes). The Museum acquired a new lease of life in its new premises in Belfield, but continued to be deprived of independent funding. A member of staff of the Classics Department acted as Museum Curator. In the course of the years the Museum hosted many parties of primary and secondary school children and of other visitors, and was also used by scholars for research into particular categories of its holdings. Cataloguing and conservation projects took place periodically, and in the last fifteen years the collection regained its status as a teaching resource. It now has an active research, documentation and publication programme, and since 1995 it has a dedicated Museum Curator.



University College Dublin, Earlsfort. The Museum of Ancient History was situated at the top floor, behind the first two windows from the left (photo McCartney 1999).

2. *The Collection from the Palace of Knossos* *Excavations of A. Evans*



Arthur Evans

Arthur Evans was born into a wealthy and educated family in 1851. He studied at Harrow School and Brasenose College, Oxford where he read modern history, but through his father he had already developed a keen interest in archaeology. In 1877 he became Balkan correspondent for the *Manchester Guardian* and moved to Ragusa, where he intended to write the history of ancient Illyria. But having been banned from the Austro-Hungarian Empire, allegedly for spying, he returned to Oxford in 1883 and obtained employment as Keeper of the Ashmolean Museum.

Evans Keeper of the Ashmolean Museum

During his curatorial career, which lasted until 1908, Evans struggled to build up a more comprehensive collection for the

museum, one which did not only focus for the antiquities of the few privileged centuries of the "Classical" civilization but also encompassed other branches of archaeology and art history. His personal interests were wide-ranging: along with ancient Illyria he studied Celtic Art, as well as a pile settlement in England. Thanks to Flinders Petrie's work in Egypt he became fascinated with the idea of the Minoan labyrinth and with the possible existence of a civilization that preceded the Mycenaean civilization uncovered by Heinrich Schliemann. Evans was a meticulous curator, but was frequently absent from the museum on one of his many trips, often returning with new artefacts. He visited Crete on several occasions between 1894 and 1899, touring archaeological sites, and negotiating the purchase of what was believed to be the site of the Palace of Knossos on the hill of Kephala, south of Herakleion, which he finally bought in 1899 using family money.

The excavation of the Palace of Knossos

The excavation of the Palace of Knossos, its interpretation and the restoration of the site were to occupy Evans for the rest of his life and seriously to deplete his family fortune. The excavation strictly speaking only lasted for two years, but the restoration of the structure was not completed until 1930. The results of Evans's excavations far exceeded his or anyone else's expectations; not only had he brought to light the largest palace in the whole of the Aegean region, but he had uncovered a whole new pre-Hellenic civilization, which he named "Minoan Civilization" after the legendary King Minos.

In 1911 Evans had been knighted by King George V. He visited Crete for the last time in 1935 and was made an honorary citizen. He died in his sleep on July 8, 1941, aged 90, having remained active in archaeology throughout his life.

The excavation of the "Throne Room" and the discovery of the alabastron of the Classical Museum

A prized possession of the Classical Museum is the large stone alabastron (No. 5) which was excavated by Evans in the so-called "Throne Room" of the Palace of Knossos in 1900. This was the largest of a suite of rooms on the western wing of the Palace and had a

sunken area on one side, now called a "lustral basin", and a stone throne between benches on the other.

Evans initially concluded that the suit "seems to be the woman's bath and the isolated throne seems to show that it was the Queen's (Ariadne's) bath". Later he maintained that "it was the council chamber of the Mycenaean King or Sovereign Lady", and finally concluded that it belonged to the legendary King Minos.

On the floor of the "Throne Room", near the north eastern corner, there was a large overturned pithos, and on either side were a number of flat stone vases (alabastra) believed to have held oil, possibly for sacred libations. Evans only mentioned and drew four alabastra (and a lid) in his notebook and publications. However, Peter Warren's study of Minoan stone vases (Warren 1969) lists seven, five in the Herakleion Museum, and the remaining two in the Ashmolean Museum. The alabastron in the Classical Museum is the eighth and most recently published example (Magrill 1983).

The alabastron and pottery from Knossos in Dublin

The alabastron was given to the "Museum of Ancient History" by the Ashmolean Museum. In a letter dated 10 January 1912 Browne writes to David Hogarth:

"The box arrived with contents in perfect condition. The stone vase is a beauty and I do not know how we can thank you for it sufficiently . . . I showed it to the President who was much interested".

With the same consignment arrived sherds from the Neolithic village which Evans had discovered under the palace structure (No. 1). The Minoan sherds from the Palace seem to have been donated to the Museum with a previous consignment in 1910.

3. David Hogarth and the Collection from the excavations of the British School at Athens in the Ashmolean Museum.



D. G. Hogarth was the most important individual "benefactor" of the UCD Museum in the years 1910-12. Henry Browne appears to have developed a closer acquaintance with him than with any other archaeologist, with the exception perhaps of John Myres, later Sir John Myres, who provided him with invaluable help in the preparation of the *Handbook*. Browne had most likely already met Hogarth when the latter was director of the British School at Athens (1897-1907), and was familiar with his excavations in Cyprus, Knossos, Melos and Naukratis in Egypt, when, in 1908, he refers to his work in the *Handbook*. Hogarth succeeded Evans as Keeper at the Ashmolean Museum in 1909 and occupied the position until his death in 1927.

The correspondence between Hogarth and Browne shows that some blatant bargaining took place, with Browne supplying the Ashmolean with Irish antiquities in return for Prehistoric material that he needed for his "eye-teaching". Browne and Hogarth met on a number of occasions and in 1912 Hogarth was invited by Browne to give a lecture at University College.

Hogarth supplied the Museum with sherds from Knossos (see section 2), Melos (Phylakopi), and Palaikastro town, as well as a few figurines from the peak sanctuaries at Petsofa.

Phylakopi

Phylakopi, a prehistoric settlement on the north coast of Melos, was excavated in 1895-8 by Harcourt Smith and Hogarth on behalf of the British School at Athens. It was the first prehistoric settlement to be explored by the British School and the first stratified site to be excavated in Greece. It produced evidence of Early, Middle and Late Cycladic culture. In the *Handbook* (pp. 161-62), Browne shows good acquaintance with the excavation, the discovery of the three cities, the pottery chronology and the implications of the influence of Minoan and Mycenaean cultures on the Cycladic site. In a letter dated 15 November 1910 he writes that he is "particularly charmed by the Middle Minoan sherds" (presumably the Kamares ware from Knossos) which Hogarth had sent him, but complains that he has a "serious gap", as the earlier periods were not represented. If it was difficult for Hogarth to send him Minoan material, could he have some material from Phylakopi? In the event Hogarth did send him some sherds from the site.

Palaikastro

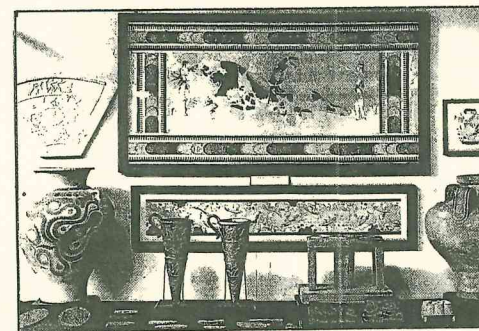
The Late Minoan sherds come from the Minoan town (rather than the cemeteries) excavated for the British School by Richard Dawkins (later Hogarth's successor as Director of the School) in the bay of Palaikastro in eastern Crete. The excavations started in 1902, two years after Evans had begun his excavation of the Palace of Knossos, and brought to light a significant Minoan town with blocks of houses and streets. Above the settlement, on the Petsofa ridge, John Myres concurrently excavated the site of a sanctuary of the type now known as peak sanctuary. The excavation produced quantities of terracotta figures, including heads, parts of the body or limbs of human figures, of a type which was unique in Crete at the time.

4. *The collection of Casts*

In the first decades of the 20th century, museums made much greater use of casts than they do today, not only as "demonstration specimens" and educational aids, but also as exhibits. With travelling being much less commonplace in those days, important archaeological discoveries, for example the spectacular objects from the Shaft Graves at Mycenae, could be shown to the public in the shape of good plaster casts or electrotypes. It was a time when good replicas were possible to make, as it was not difficult to obtain permission to take moulds directly from the original objects. Browne amassed a large collection of plaster casts (see *Report* 1913, 19), which he must have used extensively in his teaching, and personally donated to the Museum a series of small-size plaster casts of the Parthenon frieze.

Browne bought plaster casts from Crete made by the Gilliérons, Arthur Evans's brilliant replica makers, and also electrotypes from Germany. The Ashmolean Museum also sent him replicas. In one of his letters, Browne thanked Hogarth for the box of replicas which had just arrived praising the work of Mr Young, the replica maker. Among the replicas were most likely the Linear B tablets exhibited here. Browne wrote:

"I am sending a line to A. Evans to express my thanks to him for the kind permission and to give him the required assurances as to copyright."



Part of the display in the "Museum of Ancient History" on the occasion of the 1912 exhibition of replicas.

5. *The Egyptian Collections*



Flinders Petrie

Flinders Petrie is arguably the greatest archaeologist of our time. Born in 1853 in Charlton, England, his early interest in archaeology was encouraged by his father William Petrie. Aged 19 he surveyed Stonehenge and aged 22 he surveyed stone circles in southern England. He wrote his first book, *Inductive Metrology* in 1877. His fascination with measurements took him to Egypt for the first time in 1880 to measure the Great Pyramid of Giza with his father. During this period he developed an intense interest in all things Egyptian and was to devote the rest of his life to the service of Egyptology.

In 1892 he was appointed to the first ever Chair of Egyptian Archaeology in England at University College London, a position he occupied until his retirement in 1933. He continued to excavate throughout his academic career. Petrie visited Dublin in October 1899 and lectured in Trinity College as a guest of his friend Professor Mahaffy; in the 1890s Mahaffy had deciphered the papyri excavated by Petrie at Curob. Petrie's dispute with the Egypt

Exploration Fund, which he joined and left twice, did not prevent his being recognized as a great scholar, and in 1923 he was knighted for his "services to Egypt". On his 70th birthday he was awarded the first "Petrie medal" for distinguished work in archaeology. In 1942, aged 89, he contracted malaria and died while in Jerusalem. He is buried on the summit of mount Zion.

Petrie is recognised as having established Near Eastern archaeology as a scientific discipline. He pioneered systematic excavation based on stratigraphy and established the foundations of pottery chronology. He was a fervent believer in the importance of recording and keeping even the smallest object from an excavation.

Petrie the excavator and collector

Petrie excavated widely in Egypt, literally dozens of major sites from different periods in the Nile Delta and the length of the Nile. To the extent that the Egyptian authorities on different occasions allowed, he was able to take antiquities from his explorations back to England. He also often bought and sold antiquities. He helped Amalia Edwards, the Victorian enthusiast and his keen supporter, build up her personal collection, which in 1892 became the basis of the Petrie Museum in University College London, later to receive Petrie's own much larger collection.

The Petrie material in the Classical Museum consists mostly of objects given to Henry Browne by K. T. Frost of Queens University, Belfast (see below). The Museum also owns pottery from the excavations of Naucratis and Tell Defenna and fragments of papyri from Fayum (see case 12) given by the British Museum. The Archives Department, UCD, also owns Petrie papyri from Oxyrhynchus.

Among the material displayed in the case below, the following are from Petrie's explorations of known sites:

No. 7 is a bronze eye from a mummy case from Thebes (1894-95).

No. 9 is a coarseware cup from Kahun. There Petrie excavated (1889-90) a Middle Kingdom (19th c. BC) royal pyramid and the workers' quarters.

No. 17 are three round glazed tiles from Tell el-Yahudiya (1905-06). The focus of the site is a massive rectangular walled enclosure at the western side of which was a Palace of the Ramesside period (12th c. BC). The polychrome tiles from the building are distributed among several museums.

Nos 11-16 are glass rods, beads, coloured glass etc, most probably from Tell el-Amarna, the capital of Pharaoh Akhenatan, excavated by Petrie in 1891-92. Among other remains two large glass factories were brought to light. Petrie had kept samples of everything including crucibles, lumps of frit and coloured glass rods.

K. J. Frost

Kingston Tregosse Frost was born in 1877 into a well established legal family settled in Launceston, Cornwall. After obtaining a degree in Classics at Oxford he went to Athens on a scholarship in 1900-01, during which time he excavated in Greece and travelled to the Near East and Mesopotamia where he studied the boats of the Tigris and Euphrates (see Dunlop 2000).

In 1904-05 Frost joined Flinders Petrie, who was then Professor of Egyptology at University College London, on his expedition to the Sinai. Having split from the Egypt Exploration Fund, and deprived of substantial funding Petrie accompanied by Frost embarked on an exploration of the area of the Sinai peninsula where the ancient Egyptians had gone to mine turquoise.

Frost was appointed at Queens in 1909 (a year after the establishment of the Queen's University at Belfast) with the mandate to create a new Department of Archaeology and Ancient History within the School of Classics. But five years later, in 1914 and aged 32, he met his death in action at the Retreat from Mons. Military life had been among his many interests and he had become a Lieutenant of the Cheshire regiment.

Frost Curator at Queens University Belfast

Frost was Henry Browne's counterpart in QUB as the founder (1911-12), a couple of years after Browne's foundation of the UCD Museum of Museum of Classical Archaeology, and its first Curator. Unfortunately no correspondence between Frost and Browne has survived and it is not entirely sure that all the Egyptian objects on display were in fact given by Frost (who also donated some unidentified objects of "Classical interest"). However it is certain that the numerous shabtis and the mummy beads explicitly mentioned by Browne, as well as the objects catalogued by him as "Petrie" came from Queens. Among these are the ostraka, glazed inlays from Tell el-Yahoudiya, and glass rods, chips and beads from Tell-el-Amarna.



Francis Dewvellyn Griffith

Frank Griffith was born in 1862, the son of a country parson. He read Classics at Oxford, but developed a keener interest in the Egyptian language instead and taught himself hieroglyphs and hieratic, gaining a great deal of proficiency in both. His career in Egyptology started when, in 1884, he joined Flinders Petrie for the first time as his assistant for the work on behalf of the Egypt Exploration Fund. Together they explored several sites, and excavated at Sal el-Hayon, on the site of the city of Sais, at Naucratis and at Tel Nabesha. Griffith's exceptional linguistic gifts and thorough knowledge of hieroglyphs were of great value to Petrie on site and for the subsequent study of the material (Griffith undertook the publication of the hieratic papyri from Petrie's excavations at Kahur in 1896).

In 1892 Griffith was invited by Petrie to teach language classes and hieroglyphs at University College London. In 1901 he was appointed Reader at Oxford and became Professor of Egyptology in 1924, a position he held until 1932. On the death of his father-in-law, he inherited a large fortune. He died in 1934 bequeathing the major part of his estate for the creation of an institute at Oxford dedicated to the study of the ancient languages and antiquities of the Near East. This resulted in the foundation of the Griffith Institute.

Griffith was highly influential on the subject of Egyptology with a career that spanned two fields: he was both an avid excavator and a

brilliant philologist But it is as the latter that he has received the greatest recognition.

Griffith and the Meroitic Culture of the Sudan

Griffith is listed by Browne as the donor of a "Collection of fragments of Roman [sic!] Pottery excavated in the Sudan" (*Report* 1913).

South of Egypt, in ancient Nubia (present-day Sudan) there flourished the ancient Kushite Kingdom (4th century BC - 4th century AD). The construction of the Assuan Dam at the beginning of the 20th century led to the systematic exploration of the region, although our knowledge of the culture, known as Meroitic, is still incomplete and biased towards religious structures and elite tombs.

Griffith was attracted to the region by the Meroitic language, which unlike Egyptian used syllabic scripts. He conducted excavations at Sanan in the Napata area and at Faras, where he discovered many funerary inscriptions. He deciphered the Meroitic scripts in 1909-11, and reproduced all the texts known at the time in his *Meroitic Inscriptions* (1911-12).

A sample of the fineware pottery donated to the Museum, which most likely comes from Faras, is on display. Though much of it is incomplete, it includes attractive pieces richly decorated with human, faunal, floral and abstract motifs in black and red.

6. *The Cypriot Collection*

The Excavations of the British Museum

A report to the Trustees of the British Museum by Arthur Smith, Keeper of the Department of Greek and Roman Antiquities dated 6th January 1911 reads as follows:

"There are still in the Department many duplicate vases, fragments of pottery, bronze and the like, (being the unincorporated residuum of the proceeds of various excavations of the last sixty years), which are not required for the Museum, but are perfectly suitable to Prof. Browne's purpose as demonstration specimens. If the Trustees think fit to approve Prof. Browne's application, Mr Smith is of the opinion that he could make an interesting selection, and that to do so would be to the advantage of the Museum, as tending to relieve the pressure on its storage space."

The Trustees must have replied by return as the box containing the antiquities arrived in Dublin on 25 February 1911. On that day Brown replied: "I find many things of high value to us the prehistoric pottery especially".

The reference was to the material from Enkomi in eastern Cyprus. The site was known to Browne who had commented in his *Handbook* that at Enkomi was made "the most important find of Mycenaean pottery since the opening of the Shaft Graves" (at Mycenae).

Enkomi, Curium and Amathus were the three sites in Cyprus excavated by the British Museum between 1893 and 1896 with a £ 2,000 bequest by Miss Emma Turner. A report was published in 1900 by the excavators Murray, Smith and Walters.

At Enkomi the British excavated about 100 tombs dating from the Late Bronze Age, many with rich finds of Mycenaean Pottery, figurines, jewellery and metalwork. But the extensive settlement was not uncovered until much later (in 1934 by a French mission).

The British Museum gift also contained later material, some probably from Amathus and Curium, although specific objects from the excavations of these sites cannot be identified with certainty in the Museum.

The figures from Tamassos

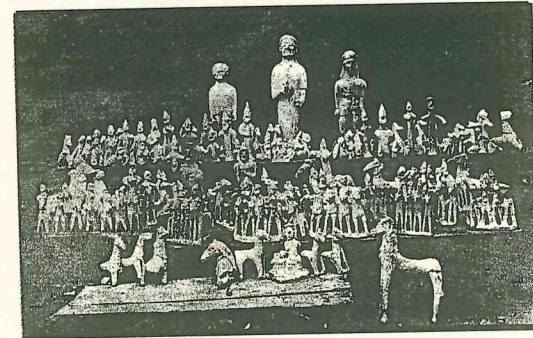
A number of Cypro-Achaic terracotta figures in the Classical Museum reached Browne in the "box" sent by the British Museum in 1911. A non-specific provenance from "Tamassos" for three of the figures was recorded in the Museum's manuscript catalogue, but was not mentioned in the recent publication of these figures (Cassimatis 1986). However, as the archaeologist H. Buchholz pointed out (Buchholz 1991-92), the figures do come from the excavations of Tamassos-Frangissa, which were conducted by Colonel Falkland Warren shortly after Cyprus became a British colony. The excavations make an interesting story.



Colonel Warren, Ohnefalsch-Richter and the excavations at Tamassos-Frangissa

Following a successful military career, Colonel Warren was made Chief Secretary of the Government of Cyprus in 1879. In that capacity he was in an excellent position to carry out archaeological investigations, which had become a lucrative undertaking, as the notorious diplomat Palma di Cesnola had already proven. In the mid-1880s, with the partnership of bank director Charles Watkins, he undertook the excavation of settlements and tombs, relying on the help of the gifted German amateur archaeologist and antique dealer

Max Ohnefalsch-Richter. In 1885 Ohnefalsch-Richter (in the photo) excavated for Warren the Sanctuary of Apollo at Tamassos-Frangissa. The excavations were extremely successful and proved particularly rich in votive terracotta and limestone sculpture and figurines. As Watkins had not been able to contribute towards this excavation Warren took possession of all the finds. Among the photos taken in his home, and recently brought to light by H. Buchholz (see below), there is a "group photo" of the terracotta figures among which it is possible to identify one of the figures in the Classical Museum or at least an identical one.



The trial and the distribution of the finds

The excavations led to a celebrated trial (Watkins versus Warren) in 1885, arising from the claims by Watkins that he had rights over the excavation. Warren won the trial but his reputation was seriously damaged. He remained as Chief Secretary of Cyprus until 1891. He then moved to London, and later to Toronto bringing with him most of his collection. He died in 1908 leaving the excavations unpublished.

What remained of his collection ended up in the Cyprus Museum and the British Museum, and to a lesser extent in Berlin, Cambridge, Philadelphia and private collections. The British Museum bought its material in 1910, only a year before the "duplicates" were selected for Dublin. The stone head of a young man is not recorded as coming from Tamassos, and could instead be from Idalion (Dali), from where a lot of the sculptures in the British Museum derive.

7. *British Museum: Charles Newton's excavations*



Sir Charles Newton

Classical antiquities were included in the British Museum box sent to Dublin in 1911, and among them were votive terracotta figures from Charles Newton's excavation at Knidos (the other material is mentioned as coming from Rhodes).

Charles Newton is regarded as one of the most brilliant Keepers of the British Museum (1861-86). His view on the curatorial job was that it was "pre-eminently an office of Custody" and Custody implied "constant Residence at the Museum, and a considerable restriction of personal liberty" (Wilson 2002, 177). He advocated the display of material in context and in chronological order as opposed to the purely aesthetic considerations that were advocated at the time. Newton was also an eminent and influential classical archaeologist in his day, and in 1855-57 carried out excavations in Turkey, which he subsequently published (Newton 1862-63). His prize discoveries, consisted of large size statuary, including the colossal lion of Knidos.

He made a donation of several good Greek vases to the "Museum of Art and Archaeology" of University College Cork, the earliest University collection of classical antiquities in Ireland (see Johnston and Souyoudzoglou-Haywood 2000, ii) and was made an Honourary Member of the Royal Irish Academy in 1895 (Minutes of the RIA, 179).

8. *The Hamilton and Hope Vase Collections*



Sir William Hamilton

The vases with the longest known history in the Classical Museum are the three vases once owned by Sir William Hamilton.

Hamilton (1730-1803) was a Scottish nobleman, son of Lord Archibald Hamilton and Lady Jane Hamilton, daughter of the 6th Earl of Abercorn. Preferring a life among intellectuals and artists, he quit a military position in the 3rd regiment of Foot Guards and entered politics. In 1758 he married the heiress Catherine Barlow, and because of her fragile health, he left parliament and accepted a diplomatic posting in Naples.

In his new home Hamilton indulged in his newly-found passions for vases and volcanoes. He became the most important collector and the connoisseur of vases outside Italy and among the first to recognize that, although found in Italy, the vases were Greek and not Etruscan. Apart from direct purchases from excavations in Pompeii, Herculaneum, Nola, Capua, Trebbia and Sant' Agata dei Goti, Hamilton also bought vases from old Neapolitan collections, notably that of Felice Maria Mastrilli.

Hamilton displayed his collection of vases, along with his numerous paintings and gems, in the Palazzo Sessa, his house in

Naples. In his role as diplomat and connoisseur he made his collection freely available to visitors. Hamilton's private life became the focus of attention when, after his wife's death in 1782, he started a scandalous affair with Emma Hart, Admiral Nelson's wife. He died in England in 1802 having given up his diplomatic career.

The Story of the Hamilton vases

In 1772 financial pressures had forced Hamilton to sell his so-called "first collection" of vases to the British Museum. But he almost immediately started a new and larger collection (ultimately in excess of 1,500 pieces) which he assembled between 1789 and 1790. It is from this collection, which became known as Hamilton's "second collection", that the vases today in Ireland, the three in the Classical Museum and at least one in the National Museum of Ireland (on loan to the Classical Museum in case 1) came.

When, in 1798, the French invaded Northern Italy, Hamilton packed what he thought was the cream of his collection in six crates and loaded it onto the warship "Colossus", which was bound for England. The ship never reached its destination; it was grounded and broke up in shallow waters off the Scilly Isles. Hamilton was desperate. But, luckily, many of his best vases had accidentally not been packed into the crates, and reached England safely later; among them were the vases now in the Irish collections. In 1801 Hamilton, faced with a crippling debt, drew a plan to sell his second vase collection at Christie's. A young antiquarian and collector, Thomas Hope, attended the sale and bought the lot (see below).

The publication of Hamilton's second vase collection

Line engravings of the vases from Sir William Hamilton's second collection (including the vases in the Classical Museum Collection) were published by Hamilton in four lavish quarto volumes between 1791 and 1795. The engravings were the work of Wilhelm Tischbein, the German director of the Naples Academy of Painting, and the result was a simpler publication than the colourful publication of Hamilton's first vase collection by Baron d'Harcville, which appeared in 1776.

Both works played an important role in increasing the popularity of vases and exercised a formative influence on the neo-classical style.

Thomas Hope



Thomas Hope was born in Amsterdam in 1769, the son of John Hope, a Dutch merchant of Scottish extraction and partner in a family bank in Amsterdam, and Philippina van der Hoeven. A man of "peculiar" character, Thomas used the family's banking enterprise as a source of income while spending most of his life travelling and catering to his interests in architecture, interior design and collecting. From his eighteenth birthday, and for a period of eight years, he travelled extensively around the eastern Mediterranean: Egypt, the Aegean islands, the Peloponnese, Italy, Turkey and Syria. His paintings from these years are a testament to his travels. Hope was also a gifted writer and even provoked Byron's envy with his semi-autobiographical novel "Anastasius".

Hope's collection of vases

At the end of the eight years, Hope settled in England, and in 1799 bought a mansion originally built by Adam in London's Duchess Street, Portland Place. Thomas enlarged the mansion by adding galleries to house his large collection of "antique art" (original antiquities and imitations), mainly sculpture and vases. His collection of vases was immeasurably enriched when, in 1801 and

aged 32, he attended the Hamilton sale and bought the whole of Hamilton's second vase collection for £4000. This established him as a collector of equal importance to any other collector in England. Hope continued to enlarge his collections even further, and by the year 1806 possessed about 1500 vases. One third of his vases were housed in the three (or four) vase rooms in Duchess Street. The house itself became the vehicle for his classicising aesthetic ideas. Thomas and his wife, the Irish Louisa Beresford, whom he married in 1806, became famous for the entertainment they offered to London's high society in their museum-like mansion. There are, unfortunately, no surviving plans of the lay-out of the house as redesigned by Hope. The only evidence for this comes from the views of the interior in *Household Furniture* and the descriptions in Britton and Pugin.

In 1807 Hope acquired the country house of Deepdene in Surrey, which he enlarged to accommodate his expanding collections and later remodeled in the picturesque style.

The fate of the collection and the vases in Ireland

In 1831 Hope, suffering from an incurable disease, passed away. Less than 20 years after his death, his son, Henry sold part of his father's vase collection as well as the Duchess Street mansion for demolition. He moved the rest of the house's contents, including the remaining vases to the Deepdene. In 1917 his grandson, Lord Francis Hope, sold the contents of the house, among them the famous vase collection, and much of the property.

The prestigious sale of the Hope collections was conducted by Christie's on July 23rd 1917. The sale, which included approximately 750 vases, was a great success. It realized over £16,000. The vases found new homes in private collections, museums in England (the British Museum, the Ashmolean, the Fitzwilliam, Eton College Museum) and in American museums. The combined efforts of the National Museum of Ireland and the Classical Museum resulted in the purchase of up to 20 vases from the collections. Before being split between the two museums, the National Museum organized an exhibition of the vases that had been bought (see *The Hope Heirlooms*). The purchases were sponsored by prominent men in Dublin society. Two surgeons who were neighbours of Henry Browne's in Leeson Street sponsored two large vases bought by the UCD Museum.

9. *The Cockburn Collection*



George Cockburn

George Cockburn was born in Dublin in 1763, the son of a Scot immigrant to Ireland. At the age of 18 he joined the British army and during his first year of duty was stationed in Gibraltar. In 1783, after touring Italy and travelling through Switzerland and France, he returned to London. In the years between 1785 and 1788 his duties with the army took him to Belgium, Holland, France Germany and Spain (see Astbury 1996). After a break during which he married his cousin Elizabeth Riall in 1790, he was off again in 1810, this time to Sicily where he was given command of an occupying regiment during the war against Napoleon. In October of the same year he gained the rank of Lieutenant General and had to resign his command. He remained in Sicily for the first months of the following year visiting Classical sites, antiquities and museums, and then travelled to Malta, returning to England in the summer of 1811.

His later travels are not well documented, but he was in Rome in 1821 and travelled through France, Switzerland and Italy in 1824

and 1825. One of his activities during his travels was the purchase of antiquities, which he had sent to Dublin.

He died on August 14, 1847.

Cockburn the politician, writer and collector.

The Roman funerary monuments, the Latin and Greek inscriptions and Egyptian stele, which are lined up on the shelves at either end of the museum, as well as the Greek gravestones in the corners, the Roman sarcophagus and the exhibits in this display are among the antiquities which once belonged to Cockburn.

Cockburn was only a part-time soldier for most of his military career, and had effectively retired from the army in 1812. While in Dublin, he was an active member of the local gentry and took part in politics, for a time serving as a magistrate. He was also the author of two books, an account of his travels of 1810-11 (*A voyage to Cadiz and Gibraltar . . . an excursion to Portugal*), and a booklet based on the journals he kept during his travels in the 1820s (see Astbury 1996).

Cockburn's collecting activities, which unfortunately are badly documented, were carried out, as far as we can tell, in Italy and Sicily. Most of the stones with Latin inscriptions are likely to have come from Rome or its surroundings. Purser (1925, 2) thought it likely that most may have been collected in 1805 when Cockburn and his collector friend Lord Cloncurry were both in Rome. But at least as far as the sarcophagus is concerned, there exists a reference by the collector himself to the effect that it was discovered in Rome in 1821. It is also certain that some inscriptions were not yet in his collection in 1822 (L. Purser 1925, 2). Of the 31 vases in the collection some at least would have come from Sicily (Cockburn mentions in his journal that he bought vases there) and Ischia (probably the site in Tuscany rather than the island of that name), as was stated in a note (now lost) in Cockburn's handwriting, which was discovered in one of the vases (see O. Purser 36-37).

Cockburn's own collection was added to by his son in law, Commodore William Gawen Rowan Hamilton. The Commodore spent the years from 1820 in the eastern Mediterranean and (unlike George Cockburn) visited Greece. He may well have been the person who acquired, for George Cockburn, the funerary tombstones with Greek inscriptions from Ascalon and Laodicea, the Egyptian stela, and in the Greek altars from Delos(?) which Cockburn had superimposed to form a pillar in front of the entrance of his house.

The altars were then bought and carried off to Sissinghurst Castle in England by Cockburn's nephew in 1936.

Shanganagh Castle and the later history of the Collection

Cockburn brought all the objects he collected on his travels back to his home, Shanganagh Castle in Bray, Co. Dublin, and displayed them in the interior and garden of the house.

Shanganagh Castle was built by George's father, who had purchased 100 acres of land on the site of an ancient fort. In 1925 Louis and Olive Purser published most of the collections in the *Proceedings of the Royal Irish Academy*. In 1936 Shanganagh Castle was sold along with its contents. In recent years it has been an open prison for young offenders. Many of the funerary monuments and inscriptions were bought by University College Dublin and were transferred to the Museum in Earlsfort Terrace. The sarcophagus was also bought by UCD and for many years was displayed outside the library at Earlsfort Terrace. The records of the 1936 sale were lost in a flood, and apart for the Greek altars, we do not know where the rest of the items in the collection went, although they are believed no longer to be in Ireland.

The way the Cockburn antiquities were displayed in Shanganagh Castle was only known until recently through brief reports (L. Purser 1925; Astbury 1966). In 1999, Mrs Lorna Allen, a relative of the last occupant of the house, Mr Wentworth Allen, graciously gave us copies of photographs of the house in which the precise location of many of the Museum's possessions, as they were still to be seen in the 1930s, can be identified. Among them are antiquities which had never been seen before.

"The Monumental Room"

In the walls of a small passage in Shanganagh Castle, which Cockburn called the "Monumental Room" or "Piccolo Vaticano" were incorporated most of the funerary monuments, Greek and Latin inscriptions and Egyptian stela (see Quirke 2001). The impression created, no doubt intentionally, was that of a Roman Columbarium recalling the displays of Henry Hope (see section 8) and others. A clause in Cockburn's will requesting that the fixtures in the walls should not be "even stirred if the place was disposed of or sold" (L. Purser 1925, 3) appears to have been respected in all the sales prior to the 1936 one. But on that occasion the whole of

the collection was dismantled and dispersed. All but one of the ash-urns visible in the photograph and the colossal head of Lucius Verus(?) at the end of the room are among the antiquities which have left the country.

The Hallway

In the hallway of Shanganagh Castle, to the right of the main door, Cockburn had placed the sarcophagus, which doubled up as a hallway table. Above it, the photograph shows a bust of a Roman emperor, probably Trajan, but whether ancient or a copy it cannot be ascertained. Apart from the "Monumental Room", the Hallway and the Bath were the only rooms where relief sculpture was incorporated into the walls.

The Drawing Room

The layout of this room as it appears in this photograph dates from the early 20th century, and may have been very different at the time of George Cockburn. In the shelves of the bookcase can be seen a few vases. Among them are a couple of the vases acquired by UCD and displayed here. There are also some of the oil lamps and possible Egyptian and Cypriote antiquities. The main collection of vases appears not to have been displayed in this room after Cockburn's time. According to Olive Purser (1925), after Cockburn's death the vases were neglected.

Catalogue

2. The Palace of Knossos. Excavations by Arthur Evans

1. Five sherds from the Neolithic village at Knossos (exc. 1900-05). Linear incised decoration. 5th-4th mil. BC.
2. Five sherds of Kamares ware from the First Palace at Knossos (exc. 1900-05). 2000-1700 BC.
3. Two decorated sherds of Late Minoan I ware from the Second Palace at Knossos (exc. 1900-05). 1700-1500 BC.
4. Two decorated sherds of Late Minoan II ware from the Mycenaean re-occupation of the Palace at Knossos (exc. 1900-05). 15th c. BC.
5. Stone alabastron from the Throne Room at Knossos (exc. 1900). UCD 1691. Diam: 47.8 cm. Spiral in low relief on the rim. Ca. 1500 BC.

3. Excavations of the British School. David Hogarth

1. Six Cycladic and Minoan sherds from Phylakopi (Melos) (exc. 1897-99). 2nd mil. BC.
2. Nine Minoan sherds from Palaikastro (exc. 1902-04), 15th c. BC.
3. One terracotta animal and three terracotta human parts from Petsofa peak-sanctuary (Palaikastro) (exc. 1902-03): a torso, a foot and a head. Early 2nd mil. BC.

4. The Collection of Casts

1. Cast of the Phaistos Disk.
2. Electrotype of a fragment of the silver "Siege rhyton" from Mycenae.
3. Plaster cast of an inscribed bronze finial of a spear.
4. Miniature plaster cast of the Parthenon frieze.
5. Plaster casts of four linear B tablets from the Palace of Knossos.
6. Plaster cast of bronze Minoan worshipper figure.

5. The Egyptian Collections

The Petrie collection

1. Two sets of mummy beads, blue, red, yellow; (a) 3 strand, (b) 9 strand.
2. Mummy face, wooden with paint still intact. Ht: 12.5 cm. Third Intermediate Period, 1070-664 BC.
3. Three Canopic jar stoppers. Human head. Jackal and Falcon head. UCD 1643, 1644, 1645. Hts: 12.5cm - 16cm. Traces of colour. New Kingdom, 1550-1070 BC.
4. Limestone(?) Shabti figure. Upper body missing. UCD1642. Petrie. Ht: 8.7cm.
5. Four faience Shabti figures. UCD 1689, 1690, 1692, 1719. Petrie. Hts: 6cm to 15.3cm.
6. Three Ostraka with Greek inscriptions. UCD 1652, 1653, 1656, 1657. Petrie. Dimensions: 5cm x 8.5cm to 6cm x 4.5cm

7. Bronze and (?)ivory eye from mummy case. UCD 1178. From: Thebes. Petrie. Length: Ca 1500 BC?
8. Faience sacred eye of Ra. UCD 1662. Blue-green with dark brown detail. Pierced from inner to outer side. 3.5 cm wide and 3 cm high.
9. Terracotta bell shaped cup(?). UCD 1632. From Kahun. Petrie. Ht: 5.9 cm. Middle Kingdom, 19th c. BC.
10. Fragments of opaque glass, navy blue, red, white, and translucent blue (with a curved edge from the container in which it was fused). UCD 1329, 1330, 1331, 1334. Probably from Tell el-Amarna. Ca.1350 BC.
11. Lump of turquoise frit. UCD 1338.
12. Five opaque glass beads (most imperfect); various blue hues and sizes. UCD 1339. Probably from Tell el-Amarna. Ca.1350 BC.
13. Fragments of earrings made from rods of glass, one white, two blue. UCD 1340. Dia: 2cm (each). Probably from Tell el-Amarna. Ca.1350 BC.
14. About half an ovoid quartz pebble used for pounding. UCD 1337. Label "From floor of furnace". Max. length: 3.3 cm. Probably from Tell el-Amarna. Ca.1350 BC.
15. Three opaque glass rods flattened out for inlays; red, turquoise and blue. UCD 134. Length: ca. 1 cm. Probably from Tell el-Amarna. Ca.1350 BC.
16. Nine fragments of opaque glass rods. Assorted colours. UCD 1342. Max. length 3.3 cm. Probably from Tel-el-Armarna. Ca.1350 BC.
17. Three glazed round terracotta discs for architectural inlaying. UCD 1659, 1660, 1661. From: Tell el-Yehudiyah. Petrie. Rosettes made out of brown and white inlays. Rameses III, 12th c. BC.
18. Soft stone "spatula". UCD 738. Ht 7.3 cm. Sunken dot-and-circle decoration.

The Griffith Collection

1. Large Jar. UCD 1627. Pres. ht: 15.7 cm. Floral and linear decoration. 1st-2nd c. AD.
2. Cup. UCD 1625. Ht: 7.8cm. Wavy pattern. 1st-2nd c. AD.
3. Cup fragment. UCD 1623. Pres. ht: 5.9 cm. Peacocks. 1st-2nd c. AD.
4. Top part of jar. UCD 1620. Pres. ht: 7.7 cm. Two human faces and an axe. 1st-2nd c. AD.
5. Cup fragment. UCD 1586. Ht: 7cm. 1st-2nd c. AD.
6. Cup fragment. UCD 1597. Pres. ht: 5.9 cm. Double axes. 1st-2nd c. AD.
7. Fragment of (?)bowl. UCD 1618. Pres. ht: 6.7 cm. Floral motifs. 1st-2nd c. AD.
8. Cup fragment. UCD 1599. Pres. ht: 7.4cm. Ships(?). 1st-2nd c. AD.
9. Fragment of (?)bowl. UCD 1603. Pres. ht: 6.4 cm. Applied curvilinear pattern.
10. Cup fragment. UCD 1581. Pres. ht: 6cm. Floral decoration. 1st-2nd c. AD.

6. The Cypric Collection

British Museum: Enkomi

1. Juglet of Base-ring ware. UCD 2. Ht: 13.4 cm. Handmade. 16th-13th c. BC.
2. Juglet of Base-ring ware. UCD 6. Ht: 15.4 cm. Handmade. 16th-13th c. BC.
3. Terracotta bull-shaped rhyton in Base-ring ware. UCD 18. Ht. 11.1 cm. White stripes. 16th-13th c. BC.

4. Nude female figurine in Base-ring ware. UCD 598. Ht: 17.8 cm. 16th-13th c. BC.
5. Mycenaean Stirrup jar. UCD 49. Ht: 10.5 cm. Late Helladic IIIA2. 14th c. BC.
6. Fragment of Mycenaean pictorial vase. UCD 251. Part of bird. 8.2 x 8.4 cm. Late Helladic IIIA2, 14th c. BC.
7. Fragment of Mycenaean pictorial vase. UCD 32. Birds. 5.8 cm x 12.1 cm. Late Helladic IIIA2, 14th c. BC.
8. Fragment of Mycenaean pictorial vase. UCD 33. Part of a horse from chariot scene. 9.6 cm x 6.9 cm. Late Helladic IIIA2, 14th c. BC.
9. Fragment of Mycenaean pictorial vase. UCD 31. Part of bull. 10.8 cm x 12 cm. Late Cypriot III, 12th c. BC.

British Museum: Amathus-Curium

1. Two-handled bowl of White Painted ware. UCD 516. Ht: 6 cm. Black bands. Cypro-Geometric 10th-9th c. BC.
2. Terracotta mask of bearded man. UCD 1188. From Amathus. Ht: 17.1. Black paint. 7th-6th c. BC.
3. Glass jug. UCD 1281. Ht: 14.5. From Curium.
4. Stone perfume bottle (alabastron). UCD 1631. Ht: 22.5. 6th-5th c. BC.

Tamassos-Frangissa

1. Terracotta bearded man. UCD 94. Ht: 18.5 cm. Hand-modelled; traces of paint. 6th c. BC.
2. Terracotta warrior holding a shield. UCD 93. Ht: 13.8 cm. Hand-modelled; traces of paint. 6th c. BC.
3. Terracotta four-horse chariot group. UCD 161. Ht: 15.5 cm. Hand-modelled. 6th c. BC.
4. Limestone head of young male. UCD 1580. Uncertain provenance. Pres. Ht: 11.5 cm. 5th century B.C.

7. British Museum: Charles Newton's excavations

1. Terracotta seated female figure. UCD 587. From Knidos. Pres. Ht: 8 cm.
2. Terracotta female figure carrying jug. UCD 802. From Knidos. Pres. Ht: 19 cm. 5th-4th c. BC?
3. Terracotta standing draped male figure (headless) carrying object. UCD 623. From Knidos. Pres. ht: 11 cm.
4. Terracotta standing draped female figure (headless). UCD 184. From Knidos. Pres. ht: 14 cm.

8. The Hamilton-Hope vases

The Hamilton vases

1. Campanian Red figured Bell-krater. UCD 1487. Ht: 34.6 cm. Achilles and Penthesileia. 340-30 BC. By the Libation painter. CVA, Ireland 1, Pl. 36: 1-4.
2. Red figured Bell-krater. UCD 195. Ht: 37 cm. A possible hunting scene. A youth seated on a rock is flanked by four figures. Late 5th c. BC. By the Dublin Painter.

CVA, Ireland 1, Pl. 27: 1-3.

3. Campanian Red figured Bell Krater. UCD 1486. Ht: 34.6 cm. A satyr flanked by women. 360 BC. By the Sikon Painter.
CVA, Ireland 1, Pl. 36: 1-4.

Hope vases

4. Attic Red figured Hydria. UCD 190. Ht: 35 cm. Seated woman and female attendants. 425 BC. By the Cassel Painter
CVA, Ireland 1, Pl. 24: 1-7.
5. Paestan red figured bottle. UCD 147. Ht: 21.3 cm. Eros, youth and woman probably Aphrodite. Later 4th c. B.C. By the Painter of Naples.
CVA, Ireland 1, Pl. 39: 1-4.
6. Red figured Oenochoe. UCD 148. Ht: 21.2 cm. Nude youth seated on a rock, flanked by two women. Late 4th c. B.C. By the Toulouse painter.
CVA, Ireland 1, Pl. 35: 3-5.
7. Red figured Bell-krater. UCD 197. Ht: 37. Winged Nike leading bull sacrifice hailed by cloaked youths. 375 B. C.
CVA, Ireland 1, Pl. 26: 3-4.
8. Cup-scyphos. Gnathia ware. UCD 1490. Ht: 8.2 cm. Floral decoration. Late 4th c. BC.
CVA, Ireland 1, Pl. 40: 9.
9. Cup-scyphos. Gnathia ware. UCD 1491. Ht: 7.7 cm. Floral decoration. Late 4th c. BC.
CVA, Ireland 1, Pl. 40: 10.
10. Trefoil Oenochoe. Gnathia ware. UCD 1489. Ht: 22 cm. Floral decoration. 330-20 BC.
CVA, Ireland 1, Pl. 40: 1.
11. Round mouthed Oenochoe. Gnathia ware. UCD 165. Ht: 25.3 cm. Ribbed body with double handle ending in coils and snakes' heads. Late 4th or early 3rd c. BC.
CVA, Ireland 1, Pl. 39: 5-7.
12. Trefoil Oenochoe. Gnathia ware. UCD 173. Ht: 24.4 cm. Ribbed body. Handle ending in a plastic animal head. Two doves and floral motifs. Late 4th c. BC.
CVA, Ireland 1, Pl. 39: 8-10.

The rest of the Hope vases in the Museum, consisting mostly of vases on loan from the National Museum of Ireland, are marked with Hope's portrait. There is only one more vase from the Hamilton collection in the Museum (case 1), which is on loan also from the National Museum of Ireland; it is marked with Hamilton's portrait.

9. The Cockburn Collection

Pottery

1. Black figured Lekythos. UCD 110. Ht: 19.6 cm. Youth on horseback with satyrs. 510-500 BC.
CVA, Ireland 1, Pl. 16:5-8.

2. Red figured squat Lekythos. UCD 132. Ht: 15.2 cm. Maenad holding thyrsus. 430 BC.

CVA, Ireland 1, Pl. 32: 12-13.

3. Black figured Lekythos. UCD 545. Dionysos between satyrs. 500-480 BC.
CVA, Ireland 1, Pl. 15:8-10.

Sculpture

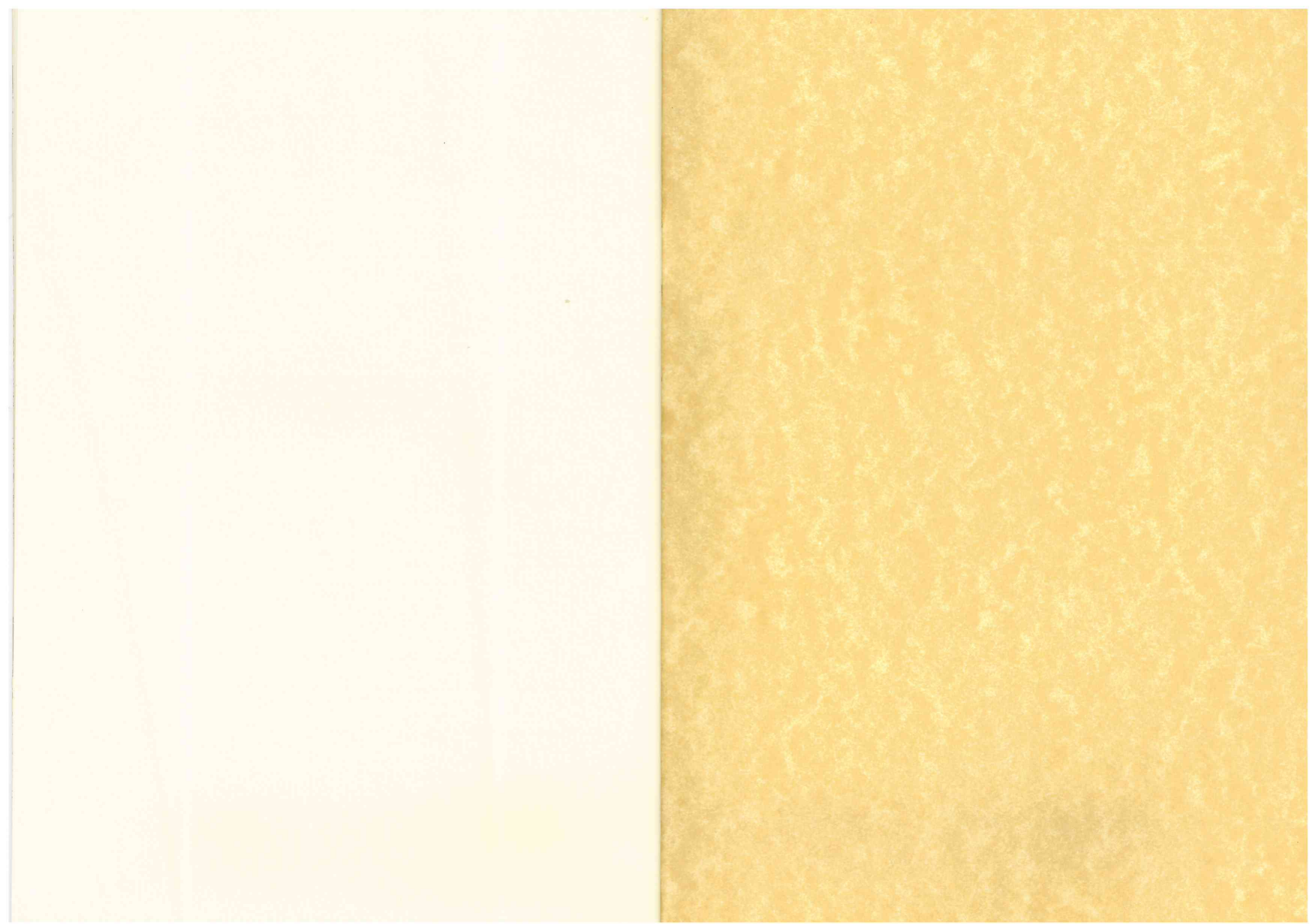
4. Marble bust of bearded man, probably herm. UCD 1437. Ht: 15.5 cm.
5. Marble head of female statue. UCD 1438. Worn. Ht: 12 cm. 6th c. BC?
6. Roman funerary stele. UCD 1433. Ht: 24 cm. Bearded man within arch.
7. Roman brick-stamp. UCD 1444. Dimensions: 13 cm x 14.5 cm. Belongs to Figlinae Domitiana. Three circles: outer: OPVS DOLIARE EX PRAEDIS, secondary: DOMINI N ET FIGL NOVIS, inner: two fish. Late 2nd - early 3rd c. AD.
8. Head of hooded youth. UCD 1439. Ht: 15.5 cm. Hellenistic or Roman copy.

The other stone antiquities from the Cockburn collection on display in the Museum are marked with exhibition numbers 9-33 and consist of Roman *cippi*, Roman tombstones, an ash urn, tombstones from Askalon and Laodicea, Latin and Greek inscriptions and the sarcophagus of Aurelia Doris. There are also four Egyptian stelae and an offering table. .

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Corrigenda

- pp. 4-5 "and was invited to deliver three lectures at Oxford"
read "and delivered three lectures at University College"
- p. 10 "lasted for two years" read "lasted for four seasons
(1900-1903)"
- p. 22 "and later to Toronto" read "later to Canada"

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