

Week 01 - Constructing the Past

Giovanni Battista Piranesi: "Ancient Intersection of the Via Appia and Via Ardeatina"
Frontispiece, from *Le Antichita Romane* II.

Giovanni Battista Piranesi: "Ancient Circus of Mars with neighbouring monuments
viewed from the Via Appia"
Frontispiece, from *Le Antichita Romane* III.

Frontispiece of *Mausoleum in Museo* by Johann Christoph Olearius. 1701.
Here the classic image of the pyramid is linked to a new class of antiquities, symbolized
by the three piled urns and the shard placed at the base of the pyramid.

Connected finds by Leonhard David Hermann.
Leonhard David Hermann, in his *Maslographia*, was one of the first to show connected
finds: each object was associated to its context, depending on its state of preservation in
the soil. This form of illustration revealed an anatomical interest in deposits.

Landscape notes at Stonehenge.
Drawn by the British antiquarian and draftsman William Stukeley in 1723.

Notes on the lie of the land at Avebury.
Drawn by William Stukely in 1724.

Overhead view of Avebury.
Drawn by William Stukely in 1723. Stukely was to produce an overall plan of Avebury, a
Druidical site in Britain, complete with detailed topographic survey. The drawings
compel as much by their precision as by their quality.

Studies of megaliths in and near the village of Aurille (Poitou).

Compiled by the Comte de Caylus in 1762. Caylus was one the most enthusiastic, systematic and well-to-do of the antiquaries in France in this period. He was interested in 'Gallic antiquities', and collected illustrations which he commissioned from the engineers employed on bridges and railways.

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Elevations of Mount Georgovie.

Executed for the Comte de Caylus by Dijon, an engineer in the province of Auvergne. The precision of the topographical studies carried out under Caylus' supervision by bridge and highway engineers demonstrates the operation of rigorous standards.

Plan of Mount Georgovie.

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Plan of the amphitheatre at Grand, Lorraine.

Made for the Comte de Caylus.

Plan of the fountain of Naves.

Drawn by Damun for the Comte de Caylus. The monument at the site of the spring was discovered in 1738.

Roman building known as the Temple of Vasso at Clermont-Ferrand, from Antiquites d'Auvergne by Pierre de Beaumesnil, c.1780.

Beaumesnil combined the taste for antiquities with a sense of landscape: his drawings were more picturesque than that of engineers.

The 'Tour Magne' at Nimes.

A drawing from *Recits des anciens monuments* by Anne de Rulman (1625). This compilation formed the basis of a survey of Gallo-Roman antiquities.

Breton megaliths.

Drawings from Christophe-Paul de Robien's compilation, *Alsaciae illustratae, celtica, romanica, francica* (1751).

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Topographical map of the town of Chatelet.

From Pierre-Clement Grignon, *Bulletin of Excavations Carried out by Order of the King of a Roman Town, on the Little Mountain of Chatelet*. (1774.).

General plan of the excavations of Chatelet.

From Pierre-Clement Grignon, *Bulletin of Excavations Carried out by Order of the King of a Roman Town, on the Little Mountain of Chatelet*. (1774).

Ruins of a temple near the mound of Troy.

Comte de Choiseul-Gouffier, *Voyage pittoresque de la Grèce* (1782).

Megalithic Tomb.

Watercolour by Wilhelm Tischbein the younger, 1820, a friend of Goethe.

The Skeleton Cave, Caspar David Friedrich, 1803.

Entrance to the cave at Gailenreuth and mandible of a cave bear.
Drawings from a work by J. F. Esper published in 1774.

Section through the Paviland cave, found in 1822.
Drawing from William Buckland's *Reliquae diluvianae* (1823). Note human skeleton on bottom of cave floor.

Rhinoceros skeleton found in a cave in a mine at Callow.
Drawing from William Buckland's *Reliquae diluvianae* (1823).

Traces of the Flood.
A plate from *Physica sacra* by Johann Jacob Scheuchzer (1731).

The discovery of Herculaneum.
Drawings from *Voyage pittoresque de Naples et de Sicile* by the Abbe Saint-Non, published in 1782.

View of the main street in Pompei.
Drawings from *Voyage pittoresque de Naples et de Sicile* by the Abbe Saint-Non, published in 1782.

Las Incantadas, Thessalonica, by James Stuart.
A Corinthian colonnade surmounted by a pillared storey; second century AD.

Monument of Philopappus.
From *The Antiquities of Athens*, by James Stuart and Nicholas Revett (1761). One of the earliest Western Europeans to travel and document sites in Greece, their travels and surveys revealed a new image of the country.

Description and sketches of Temple of Deus Rediculus and Grotto of Egeria.
From John Mitford, Manuscript Diary of 1822.

James "Athenian" Stuart, Autograph Letter to Jacob Hinde, 20 March 1745.

Frontispiece Plate and Title Page of Giacomo Barri, *The Painter's Voyage of Italy*, 1679.

Title page of Thomas Coryat, "Coryat's Crudities hastily gobbled up in five moneths travells in France, Savoy, Italy, Rhetia, commonly called the Grisons country, Helvetia alias Switzerland, some parts of High Germany, and the Netherlands, 1611."

Early travelers at the Phlegrean Fields.

From George Sandys, *A Relation of a Journey begun An: Dom: 1610. Foure Books* containing a description of the Turkish Empire, of Aegypt, of the Holy Land, and of the Remote parts of Italy, and Ilands adjoining, 1615.

The Cascade and Temple of the Sibyl at Tivoli.

Plate 38 of James Hakewill, *A Picturesque Tour of Italy*, 1820.

Eruption of Mount Vesuvius 9 August 1779.

Plate III of Sir William Hamilton, *Campi Phlegraei* supplement, 1779.

The eruption of Vesuvius in 1774.

Depicted by Philip Hackert.

Detail of the Uffizi.
Plate XX of Giuseppe Zocchi.

Ancient Subterranean Tomb near Pozzuoli.
Plate XXXIII of Paolo Antonio Paoli, *Antichità di Pozzuoli*, 1768.

Ancient Bath at Baiae.
Plate LIV of Paolo Antonio Paoli, *Antichità di Pozzuoli*, 1768.

Arch of Titus.
Volume I, Plate II of Taylor & Cressy, *The Architectural Antiquities of Rome*, 1821-1822.

The Tribuna in the Uffizi gallery by John Zoffany.
Zoffany, beneath the array of paintings on the walls, portrayed numerous English tourists who were in Florence in the 1770s.

Giovanni Pannini's "Ancient Rome"
The walls of an imaginary gallery covered with pictures of the city's most famous ancient monuments. 1757.

Giovanni Pannini's "Modern Rome"
The city of the Renaissance and the Baroque. 1757.

"The Golden Asses"
Thomas Patch's largest group painting of Grand Tourists in Florence, 1761. He painted himself astride the statue of a golden ass on the right.

Numismatists at work, plate from *La Science des medailles*, by Louis Jobert, 1739.
The spaciousness and luxury of this cabinet attests to the craze for medal collecting.

"Lake Albano"
From *Antichità d'Albano e di Castel Gandolfo*, 1764.

Giovanni Battista Piranesi: "Ruins of the ancient fortifications of the mountainside and of the city of Cori in Latium"
From *Antichità di Cora*. 1764.

Giovanni Battista Piranesi: "Illustrations of the emissarium of Lake Albano"
From *Descrizione dell'Emissario del Lago Albano*. 1762.

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From *Descrizione dell'Emissario del Lago Albano*. 1762.

Giovanni Battista Piranesi: "Plan of Rome"
From *Le Antichità Romane I*. 1756.

Giovanni Battista Piranesi: "Fragments of the marble plan of Ancient Rome"
From *Le Antichità Romane I*. 1756.

Giovanni Battista Piranesi: "Plan of a spacious and magnificent college"
From *Opere Varie I*. 1750.

Giovanni Battista Piranesi: "Plan of a spacious and magnificent college"
From Opere Varie I. 1750.

Giovanni Battista Piranesi: Frontispiece, "The Campus Martius of Ancient Rome"
From Il Campio Marzio dell'Antica Roma. 1762.

Giovanni Battista Piranesi: "Ichnographia," or plan of the Campius Martius.
From Il Campio Marzio dell'Antica Roma. 1762.

Giovanni Battista Piranesi: Detail, "Ichnographia," or plan of the Campius Martius.
From Il Campio Marzio dell'Antica Roma. 1762.

Giovanni Battista Piranesi: "View of the Theaters of Balbus and Marcellus" and
"Elevation of the amphitheater of Statilius Taurust"
From Il Campio Marzio dell'Antica Roma. 1762.

Giovanni Battista Piranesi: "View of the Pantheon and other buildings in its vicinity"
From Il Campio Marzio dell'Antica Roma. 1762.

Excavations and reconstructions around Trajan's column and Trajan's forum.

Vendome Column, Paris.
Napoleon had the Vendôme Column erected in Paris, modeling it on Trajan's column.

Slaves clearing ruins in Rome, 1830.

Drawing depicting the Napoleonic excavation of the Roman Forum.

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The clearing of the Temple of Vespasian.

Known at the time as the Temple of Jupiter Tonans (the Thunderer), this was one of the most spectacular achievements of the French administration of Rome.

Space stretching from the Temple of Antoninus to the Curia.

In August 1899 it was decided to clear the whole of the space that stretched from the Temple of Antoninus to the Curia. An enormous amount of earth was removed, and a large number of houses were demolished.

Drawing of catacomb.

From Giovanni Battista de' Rossi, *Underground Christian Rome*. 1877.

Drawings of catacomb.

From Giovanni Battista de' Rossi, *Underground Christian Rome*. 1877.

Ceremony in a catacomb in the 19th century.

The pickaxe in this photograph symbolizes perfectly the way the Fascists massacred Rome.

Here, Mussolini himself wields the ax to open the excavation of the Via Dell'Impero.

Etienne-Louis Boullée: Cenotaphe dans le Genre Egyptien, 1785.

Etienne-Louis Boullée: Project for a cenotaph erected in memory of a national military hero.

Drawing of the pyramid at Cheops by Benoit de Maillet, French Consul-General in Egypt under Louis XIV.

From his Description of Egypt, Containing Many Strange Observations on the Ancient and Modern Geography of this Country... 1735.

Watercolor map of Egypt by Father Claude Sicard.

Sicard, a Jesuit priest who traveled throughout Egypt, made the first map of the country, although with the intent of retracing the route of the Biblical Exodus on his journey. 1717.

The capture of Alexandria.

The French fleet arrived on 1 July 1798, and the governor surrendered on the 3rd. Drawing by Epinal.

Louis Francois Lejeune: The Battle of the Pyramids, 1806.

Napoleon reportedly exhorted his troops with the following words, "Soldiers, from the heights of these pyramids forty centuries are watching you."

A fantasy portrait of Vivant Denon in the role of scholar-sage, surrounded by antiques from the Louvre collections.

Drawing by Benjamin Zix, 1811.

View of the Institut d'Egypte, drawn by Protain in 1798.
The Institut was inaugurated by Bonaparte.

Vivant Denon measuring the Great Sphinx at Giza.
From Denon, Picturesque Travels in Upper and Lower Egypt, 1802.

Frontispiece. A panoramic view, showing the principal monuments of Egypt.
From Alexandria to the Cataract. Edme Jomard: Recueil des observations des recherches
qui ont EtE faites en Egypte pendant l'expEdition de l'armee francaise, 1809-1822.

The Grand Gallery in the Great Pyramid.
From The Description of Egypt, 1809-1822.

The Grand Gallery in the Great Pyramid.
From The Description of Egypt, 1809-1822.

Illustrations of daily life in contemporary Egypt: Methods of irrigation.
From The Description of Egypt, 1809-1822.

Illustrations of daily life in contemporary Egypt: Making pipe cleaners; grinding tobacco;
basket making, unwinding wool and spinning.
From The Description of Egypt, 1809-1822.

The pyramids of Giza.
Luigi Mayer: Views in Egypt, 1804.

Illustration from the Panorama and Nubia.

Published in 1838 by the French architect Hector Horteau. Showing (with any regard for distances) the principal monuments of Egypt, from Pompey's Pillar at Alexandria (bottom center) to Philae (top), via the Giza pyramids, Karnak and Edfu.

A peasant woman searching for antiquities in a Theban tomb to sell to Europeans or wealthy Cairenes.

Water colour by Sir John Gardener Wilkinson.

Trading in antiquities began in Cairo in the early 19th century, with local peasants acting as the suppliers.

Here a wealthy Egyptian is being shown a sarcophagus complete with mummy and a statue. Luigi Mayer: Views in Egypt, 1804.

Bust of the young Memnon being removed from Ramesseum.

Giovanni Belzoni: Voyages in Egypt and Nubia, 1823.

Sometimes entire tombs were taken, but they also spurred new studies in these areas.

Tomb of Seti I.

Giovanni Belzoni: Voyages in Egypt and Nubia, 1823.

The removal of "Cleopatra's Needle"

The removal of "Cleopatra's Needle" from the beach of Alexandria to the banks of the Thames, London.

Egyptian government staking claim to its antiquities.

Eventually, under the tutelary imperial politics of the French, the Egyptian government itself started to stake claim to its antiquities for its own museums.

Frederick L. Norden: Ruins of the Palace of Memnon.
Travels in Egypt and Nubia.

Quatremere de Quincy: Views of Thebes, after Norden. De l'architecture Egyptienne,
1802.

Portrait of Jean-Francois Champollion.

The Rosetta Stone.

Words deciphered using Rosetta Stone.
Champollion first deciphered the two words "Ptolemy" and "Cleopatra" on the cuneiform script.

Words deciphered using Rosetta Stone.
Using the alphabets from the first two words, he further deciphered the words "Alexander," "Berenice," "Tiberius," "Nero," "Vespasian," and "Trajan."

Displacement of the colossal temples of Abu Simbel to higher ground during the building of Aswan High Dam, 1956.

Queen Nefertiti's temple, Abu Simbel. Gau.
Antiquite de la Nubie, 1822.

Illustrations by Gustave Dore.

Gustave Dore's illustrations for the French journalist Edmond About's book *The King of the Mountains* (1856), where he humorously castigates Greek bandits.

Clandestine excavations at Corinth in 1877.

This scene could also illustrate the activity of the robbers of antiquities in Boeotia, where more than eight thousand tombs were opened from 1870 to 1873. From the *Illustrated London News*, 1877.

Karl Friedrich Schinkel: *The Apogee of Greece*, 1825.

Copy attributed to Wilhelm Ahlborn, 1836. This painting could be seen as a visual expression of Winkelmann's and Goethe's theories on Greek art.

The Parthenon. Photography by Alfred Eisenstadt.

Plan of the western part of the Acropolis as it existed at the end of the fifth century B.C.

Drawing (one of four hundred) made by the French artist Jacques 1676, indicating the state of preservation until that point.

Details of west pediment (left side).

Drawing (one of four hundred) made by the French artist Jacques 1676, indicating the state of preservation until that point.

Details of east pediment (left side).

Drawing (one of four hundred) made by the French artist Jacques 1676, indicating the state of preservation until that point.

Details of west pediment (right side).

Drawing (one of four hundred) made by the French artist Jacques 1676, indicating the state of preservation until that point.
Details of east pediment (right side).

These two views of the Parthenon reveal the scale of the destruction.
The first, by the painter William Gell, dates from 1801; the second painting is dated 1810.

Frieze of horsemen from the "Elgin" marbles, kept in the British Museum.

Reconstruction of the pediments by Ernst Berger, using Carrey's drawings

Frieze of horsemen and a boy from the "Elgin" marbles, kept in the British Museum.

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Tomb of the Han general Huo Qubing identified by European archaeologists in 1914.

Meeting of the Geological Survey of China, 1936.

Ticket to the mausoleum of Qin Shi Huangdi (circa 3rd century BC).
Roughly 6000 of these terracotta soldiers were discovered in 1974.

New forms of cultural politics.

John Soane's house-museum at Lincoln's Inn Fields.

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Frontispiece. A panoramic view, showing the principal monuments of Egypt.