

**try to do too much.** Learn the alphabet first as it's easy: you read what you see. It's not like English, e.g. why is vegetable pronounced as it is and not "vej-ee-table"? In Greek, once you have learned the alphabet, it is easy if you then take it slowly. It's the same approach as to children's reading – you don't want to put them off learning.

**My favourite Greek place is Crete, on which my son is an expert; and, of course, Cyprus in particular where my family come from: Limassol.** There are a lot of very high buildings there now but the old town is still nice. It is 44 degrees there at the moment.

**My favourite Greek poet is Cavafy.** Years ago, I used to have a very good friend who was a writer, and in the times of the Colonels it was terrible. We would sit at a table chatting over coffee and look around in case anyone overheard. Government bans affected authors' employment. There was also Theodorakis, who is a wonderful composer, and Ritsos, who set his words to music. My mother and I brought back with us from Greece a lot of the poetry that was banned there.

**My favourite Ancient Greek author is Herodotus because he liked travelling, as do I.** Homer is also fantastic.

**My husband, Frederick, was in publishing. He worked for Cambridge University Press and used to sell books to me when I was in Charing Cross Road. Everyone said I only married him so that I could get bigger discounts!** We never bore each other. He's 94 and he still drives our van to exhibitions.

**Once a schoolteacher brought her whole class into the shop. It was fantastic.** The children couldn't get over it. It was a local school. The children were sitting on the floor and

all over the shop – I loved it. I do need schools to use me!

**ARGO is a lovely magazine. The covers are beautiful – they really make you want to read it. It has some wonderful contributors.** One of my favourites is Paul Cartledge. I remember sitting behind him at the Cambridge Greek play, which is always performed in Ancient Greek, and joking with him, "Do you actually understand what they are saying?" I have been privileged to have met so many wonderful people. David Raeburn came up to me once



when I was doing an exhibition in Oxford and told me that his book on Aeschylus' *Agamemnon* was being published. He also wanted to publish an accompanying CD but it was proving impossible. I advised him to publish it himself, which he did. It is a reading of *Agamemnon*. There is very little available on the spoken word in Ancient Greek. We have sold a lot of copies of his CD to America. David was a lovely man, really marvellous. James

Morwood was another fabulous man. At the summer school, James used to come up and ask me if it was alright if he brought his students in before anyone else, while I was still setting up, which of course I allowed him to do!

**If I were hosting a symposium and could invite anyone from the ancient world, it would be Plato. I'd also invite Virgil.** I knew David West who translated Virgil's *Aeneid*. I did an exhibition in Newcastle and there was a special room which belonged to one of the librarians with little bits of art everywhere. David was a quiet man but I remember he came into this room and put his book on top of one of the statues on purpose because he wanted to see the librarian's reaction. When the librarian asked what was going on, David started giggling. I also remember that David always used to wear sandals.

**I still really enjoy what I do. I love people. I don't want to give up. But I do like holidays!** My mother used to like holidays, too. I don't have one booked at the moment as I am busy preparing lots of orders for the new school year.

**My secret? I've been doing water aerobics for years.** Plus, Greek food. I love Greek yoghurt and have it every morning for breakfast with fruit.

**My hopes for the Hellenic Bookservice for the future, as well as just keeping going, are to do some book launches, and perhaps shopping evenings. I am open to suggestions!** 📖

*As told to Caroline K. Mackenzie, August 2023.*

The Hellenic Bookservice is at 89 Fortress Road, London, NW5 1AG [www.hellenicbookservice.com](http://www.hellenicbookservice.com) [enquiries@hellenicbookservice.com](mailto:enquiries@hellenicbookservice.com)

# MUSEUM MAN



**LUCIA PATRIZIO GUNNING and DEBBIE CHALLIS**

reflect on the life and times of the classical archaeologist and curator Charles Thomas Newton

**C**harles Thomas Newton (1816–1894) was a well-known figure of authority on archaeology and the Mediterranean in the mid to late Victorian period in Britain and beyond. Astonishingly, however, he is often overlooked today, and a scholarly account of his work and its impact has long been overdue.

In June this year, University College London and the British Museum co-hosted a workshop on his life and career. Organised by Lucia Patrizio Gunning (UCL), Debbie Challis (Portico Library / University of Liverpool) and Thomas Kiely (Department of Greece and Rome, British Museum), it featured presentations and discussions as well as visits to examine the antiquities Newton brought to the British Museum and his published and administrative work.

Newton was a key figure in the history of the British Museum. After serving for ten years as a relatively junior assistant in the department of Antiquities, he requested a position in the diplomatic service in the Eastern Mediterranean to look for classical antiquities. He had observed the potential of a consular appointment while working in the museum. Some of the most important acquisitions housed there, including the Parthenon and Lycian Marbles, had been obtained by diplomats. Yet these acquisitions, sporadic and obtained through the determination and personal financial input of a handful of people, had happened almost by chance. Newton understood how diplomats in the Aegean and other areas of the Ottoman Empire could be trained to look for and procure antiquities for the British Museum, including how to advance their careers.

During the workshop, we examined Newton's map of Roman Yorkshire (1846), his published account of his excavations in Halicarnassus and western Turkey, and other writings housed at the Combined Classics Library in Senate House. A second visit took us to the Greek and Roman reserves in the basements of the British Museum and to see the archive material in the Department of Greece and Rome. Seeing the sculpted items and fragments from Halicarnassus, Didyma and Cyprus, among many other places, helped us to understand the unique importance of this material in changing the perception of the classical world in the nineteenth century.

Newton travelled to the Aegean in 1852 without a formal request by the museum's trustees to seek antiquities, but made this aim the focus of his own consular appointment. He

PREVIOUS SPREAD Monica in the shop this August. © Hellenic Bookservice  
ABOVE The Hellenic Bookservice in London is bursting with treasures. © Caroline K. Mackenzie

ABOVE Attendees of the summer workshop on Newton study material with Lesley Fitton © Lucia Patrizio Gunning



ABOVE Lions, originally from the Mausoleum of Halicarnassus, removed from the Castle of St Peter in Bodrum by Newton © Lucia Patrizio Gunning

Newton was also instrumental in the creation of the British School of Archaeology in Athens, furthering the study and excavations of classical antiquities in Greece and Cyprus. His advice and actions thus not only shaped the collecting history of this country during the Victorian period and influenced the way the British Museum developed into the institution we know today, but was also key to the development of a number of other institutions and networks, including the Hellenic Society, as we learned from its current secretary Dr Fiona Haarer. Newton's work promoted change in areas such as women's education at university and inspired the revival of the Hellenic ideal in British painting. He also lobbied politicians, including Gladstone, for better state support for museums.

It is high time Newton's work received recognition and critical reflection. **A**

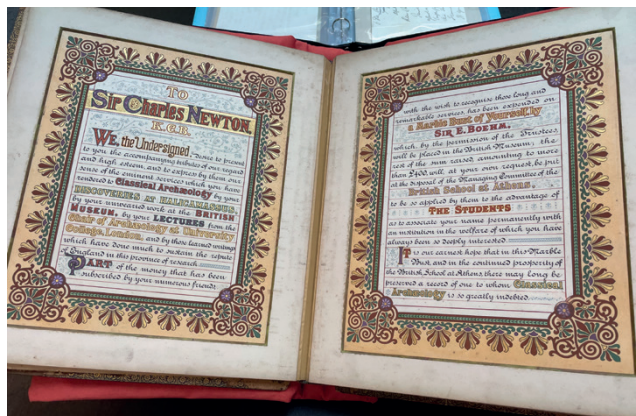
*We are grateful for the invitation from ARGO to record this day as we could not have done it without the support of colleagues at the British Museum, financial support from the ICS and UCL and the academics and curators who presented and asked questions. We'd also like to thank David Gill – who couldn't attend, but offered support and advice.*

advised and encouraged local agents and prepared a set of instructions for consuls on how to look for antiquities for the British Museum. It is thanks to Newton that the search for antiquities became a more structured enterprise. As Yiannis Galanakis explained in his paper at the workshop, Athens consul Charles Merlin played an important role in brokering the sale of smaller antiquities within Greece.

Newton can be seen as a man with the museum at the core of his thinking. He wrote to Antonio Panizzi there in May 1857 recommending the division of the national collection into specific institutions dealing with typologies of objects and periods. The British Museum should concentrate on the antiquities, he suggested, which should be divided by provenance and age, whilst the natural history collection should be brought into a new and entirely separate museum. Newton's letter to Panizzi was instrumental for the subsequent division of the British Museum into separate departments and for the creation of the London museum scene we know today following the movement of the natural history collections to South Kensington.

In 1861 Newton was appointed Keeper of the newly created Greek and Roman Antiquities Department. In this new capacity, he encouraged the development of the department and furthered the knowledge of the

classical world, connecting it with an overwhelming number of public figures, including artists (G. F. Watts, Mary Severn), critics (John Ruskin), politicians (William Gladstone) and museum-men (Antonio Panizzi and Henry Cole). Newton used his position to network cannily across clubs, societies and institutions in order to develop new means of acquiring antiquities, including through military expeditions. During the workshop we considered how the late Ian Jenkins, Senior Curator at the British Museum, followed in Newton's footsteps in his excavations at Knidos, with his own work on the history of the museum and with his curation of exhibitions and galleries there.



ABOVE The Charles Newton testimonial volume, Greek and Roman Department, British Museum. © Lucia Patrizio Gunning

## EVENTS

Since the last issue of ARGO, we held a joint event with the Roman Society on the Antikythera Mechanism. Mike Edmunds spoke on *From Antiquity to a Mechanical Universe – the implications of the Antikythera Mechanism*; Jo Marchant on *Decoding the Heavens – solving the mystery of the 2000-year-old Antikythera mechanism*; and Seb Falk on *Gears from the Greeks Revisited: the Antikythera Mechanism in Derek de Solla Price's philosophy of scientific instruments*. The event was chaired by Professor Liba Taub, University of Cambridge, and attended by more than 80 members of the societies.

After the AGM on Saturday 17 June, the Society held a colloquium on 'Hellenists' Memoirs'. Daisy Dunn started the proceedings with a talk on *Bowra, Murray, Dodds: Writing Great Lives*, based on her book, *Not Far From Brideshead: Oxford Between the Wars*. Ruth Padel shared her memories of E. R. Dodds in her talk *Cast a Cold Eye: Poetry and*

*Scholarship in Memories of E. R. Dodds*. After tea, Stephen Halliwell spoke about *Autobiographical truth and a scholar's values: Kenneth Dover's Marginal Comment*, and Paul Cartledge remembered his supervisor: *Professor Sir John Boardman: Uncle John – the Yannis Pinakanthropos I have known*.

The Society has also held a number of visits: to the Fitzwilliam Museum, Cambridge for a guided tour of *Islanders: the Making of the Mediterranean* led by the principal curator Dr Anastasia Christophilopoulou (see pp. 18-21); to the Ashmolean Museum, Oxford, for a guided tour of *Labyrinth: Knossos, Myth and Reality* with the curator Dr Andrew Shapland; and to see the Bassai sculptures at the British Museum guided by Dr Alexia Petsalis-Diomidis, Dr Thomas Kiely (A. G. Leventis Cyprus curator at the British Museum), Ms Lesley Fitton and Professor Tom Harrison (Keeper of Greek & Roman Antiquities at the British Museum).



ABOVE Dr Andrew Shapland at the Ashmolean Museum in Oxford.

## FUNDRAISING CAMPAIGN

The Societies' fundraising campaign continues. To find out more and to make a donation, see the dedicated website:

[www.hellenicandromanlibrary.org](http://www.hellenicandromanlibrary.org)

HARL is registered with Give as you Live:

[www.giveasyoulive.com](http://www.giveasyoulive.com)

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Simply click on 'sign up today' on the Give as you Live website and choose the Hellenic and Roman Library as your charity. Then when you're ready to shop, go to the Give as you Live site or app and select the store you want. As long as you access the store via Give as you Live, your donation will be counted.

## COMBINED LIBRARY OF THE INSTITUTE OF CLASSICAL STUDIES AND THE HELLENIC & ROMAN SOCIETIES

Joanna Ashe (Librarian) and Gabriel Bodard (Reader in Digital Classics, ICS) organised a workshop entitled 'Greek & Roman antiquities handling workshop: Recording, illustrating, 3D modelling'. Participants heard short lectures on collecting, studying and digitising antiquities, before having the opportunity to handle some of the objects in the Ehrenberg Bequest, learning how to illustrate and photograph them, and seeing one of the vases being 3D-printed.