

# Classical antiquities in Durban:

## A study of two collections

Samantha Rebecca Graham

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Supervisor: Dr Samantha Masters

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## Abstract

A recent survey has shown that there are approximately seventeen collections of classical antiquities in South African museums which fall into two main categories: museums attached to higher education institutions and public state museums. While these collections were once on display all but four of these collections are currently boxed-up and in storage. Furthermore the survey shows that the information pertaining to these collections is often lacking, unreliable or simply lost. It has been hypothesised that the disinterest in classical antiquities may have been as a result of the heritage transformation that took place in South Africa post-1994 and that, as the promotion of South African heritage has become the primary focus, more of these “Eurocentric” collections are being placed in storage. Samantha Masters’ NRF Thuthuka-funded project has as its primary goal to research, collect data and digitise all seventeen classical antiquities collections in an electronic database. Another goal is to ascertain whether the shift in heritage policy post-1994 may have had an effect on the display of these collections. As a component of the broader Thuthuka project, this thesis examines two collections of classical antiquities held at the Durban University of Technology (DUT) and the University of KwaZulu-Natal (UKZN), Museum of Classical Archaeology in Durban, in KwaZulu-Natal. It provides a digital solution for artefact conservation, preserving the data related to the artefacts and making this data accessible for future research. In addition, this thesis ascertains how these collections were acquired, and as a result, determines how and to what extent the journeys and histories of these two collections have been influenced by the shift in heritage policies. Contrary to the initial hypothesis, the examination of the history of these two Durban collections reveals that though other collections were affected by changes in heritage policy, neither of these collections was greatly influenced by heritage transformation in post-apartheid South Africa.

## Abstrak

‘n Onlangse opname het aangetoon dat daar ongeveer sewentien versamelings van klassieke oudhede in Suid-Afrikaanse museums bestaan. Hierdie versamelings val in twee hoofkategorieë: museums verbonde aan inrigtings vir hoër opvoeding en publieke staatsmuseums. Terwyl hierdie versamelings in die verlede uitgestal was, is almal behalwe vier van hierdie versamelings tans weggestoor. Verder toon die opname aan dat die inligting rakende hierdie uitstallings dikwels gebrekkig, onbetroubaar of bloot vermis word. Dit is veronderstel dat die min belangstelling in klassieke oudhede dalk die gevolg is van die erfenis-transformasie wat na 1994 in Suid-Afrika plaasgevind het, en dat, aangesien die bevordering van Suid-Afrikaanse erfenis die primêre fokus geword het, meer van hierdie “Eurosentriese” versamelings weggestoor word. Samantha Masters se NNS Thuthuka-befondsde projek se hoofdoelwit is om navorsing te doen, data te versamel en al sewentien versamelings van klassieke oudhede in ‘n elektroniese databasis te digitaliseer. Nog ‘n doelwit is om vas te stel of die verandering in erfenisbeleid na 1994’n effek op die uitstalling van hierdie versamelings kon hê. As deel van die breër Thuthuka-projek, ondersoek hierdie projek twee versamelings van klassieke oudhede wat by die Durban Universiteit van Tegnologie (DUT) en die Universiteit van KwaZulu-Natal (UKZN) deur die Museum van Klassieke Argeologie in Durban, KwaZulu-Natal, gehuisves word. Dit voorsien ‘n digitale oplossing vir artefakbewaring deur die data rakende die artefakte te bewaar en hierdie data toeganklik vir toekomstige navorsing te maak. Bykomend stel hierdie tesis vas hoe hierdie versamelings bekom is, en gevolglik, tot watter mate die reise en geskiedenis van hierdie twee versamelings deur die verandering in erfenisbeleid beïnvloed word. In teenstelling met die aanvanklike hipoteses, onthul die studie van die geskiedenis van hierdie twee Durban-versamelings dat, alhoewel ander versamelings deur veranderinge in erfenisbeleid beïnvloed is, nie een van hierdie twee versamelings beduidend deur erfenis-transformasie in postapartheid Suid-Afrika beïnvloed is nie.

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# CHAPTER ONE

## INTRODUCTION

### 1.1. Rationale and background to the study

A recent survey has shown that there are approximately seventeen collections of classical antiquities belonging to South African public and tertiary institution museums collected during the colonial and apartheid eras of the country's history (figure 1 in Masters forthcoming). Prior to the recent history of South Africa, these collections were displayed in their museums across the country and were accessible to museum visitors. The end of apartheid fostered a more determined promotion of South African heritage which was executed through various mediums such as the establishment of Heritage Day (24 September 1995); the Legacy Project (1997) and the National Heritage Resources Act (1999) whose aims were to celebrate and protect an inclusive South African history, and to commemorate the country's diverse heritage (Deacon 2010: 163; Galla 1999: 39).

A: SA State Museum Collections	B: SA University/Tertiary Institution Collections
<ol style="list-style-type: none"> <li>1. Iziko, Cape Town</li> <li>2. Albany Museum, Grahamstown</li> <li>3. Durban Art Gallery</li> <li>4. Durban Local History Museum</li> <li>5. Durban Natural History Museum</li> <li>6. Bayworld, Port Elizabeth</li> <li>7. Museum Africa, Johannesburg</li> <li>8. Ditsong, Pretoria</li> <li>9. SA Mint Museum, Johannesburg</li> </ol>	<ol style="list-style-type: none"> <li>10. Classics Museum, Rhodes University, Grahamstown *</li> <li>11. Dept. of Ancient Studies, Stellenbosch University*</li> <li>12. Museum of Classical Archaeology, UKZN, Durban *</li> <li>13. Dept. of Classics (formerly) UKZN Pietermaritzburg</li> <li>14. Durban University of Technology</li> <li>15. Dept. of Classics (formerly) Wits, Johannesburg</li> <li>16. Dept. of Archaeology (formerly) Wits</li> <li>17. J. A. van Tilburg Museum, University of Pretoria *</li> </ol>

Figure 1: Collections of Classical antiquities in South Africa according to the Thuthuka Project: *Collecting classical antiquities in South Africa: data, history and reception c. 1820-present*. The asterisk (\*) indicates collections that are still on display in their museums.

In their ability for cultural expression, museums were the ideal conduit to endorse this positive celebration of heritage and history (Galla 1999: 43). As a result post-1994 South Africa moved away from promoting a “Eurocentric” history in preference for an “Afrocentric” heritage in museums. By giving preference to local and recent history, many museums in South Africa currently exhibit various displays illustrating the struggles, journeys and accomplishments of the country and its people.

This shift in focus has most likely also had an impact on collections of classical antiquities in various ways, contributing to their removal from museum spaces in some cases – of the 17 known collections, only 4 remain on display in their museums (indicated in figure 1 with an asterisk). There is also a general disinterest in record-keeping and records associated with such objects.

Consequently Samantha Masters’ NRF Thuthuka-funded project *Collecting classical antiquities in South Africa: data, history and reception c. 1820-present* has, as its broad aim, to study the various collections, collecting data related to them and assessing their acquisitions histories and their statuses. Apart from her chapter, “Museum Space and Displacement: Collecting Classical Antiquities in South Africa” (Masters forthcoming), there are no other articles written on the nature of the South African collections as a group or individually. At best there have been articles in the local classical journals *Scholia* and *Akroterion*<sup>1</sup> referring to specific artefacts in South African collections but these have been conducted from an art historical perspective and are object-focused, rather than being centred on collecting processes or the collections themselves.

Since many of the artefacts were acquired before the age of digital databases, the information on these artefacts is, in many cases, in peril. It is often lacking, unreliable or lost and what little information there is in the records has yet to be converted to a reliable digital register, making it difficult to access the information. Furthermore, as past curators who were involved in the collections have mostly left these institutions, the anecdotal information about the journeys or histories of these collections are increasingly harder to track down.

For these reasons, as a component of the larger Thuthuka project, this masters’ project aims to present a comprehensive study of two collections of classical antiquities, both of

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<sup>1</sup> Written by Professor E.A Mackay and Dr A.J Ryan.



which are situated in Durban. The first collection belongs to the University of KwaZulu-Natal (UKZN)'s Museum of Classical Archaeology and the second is the collection belonging to the Durban University of Technology (DUT). While the declining interest in classical antiquities in South African museums has made it more difficult to access some of the South African collections, this is not the case at the UKZN. Despite threats to the museum space this collection inhabits, it continues to be exhibited there. While accessible at the outset of this project, the collection owned by the DUT, is now no longer on display.

## **1.2. Research problems, goals and hypothesis**

There are three primary research problems that are presented in the study. (1) Given the decreased interest in the antiquities and the poor state of the records relating to them, how can their data adequately be collected, preserved and made accessible for future research? (2) What are the individual histories of these two collections, i.e. how, when and why were they acquired? (3) How and to what extent have their histories and current statuses been influenced by ideology and heritage policies? Connected with this third problem is an additional question: Has the fact that the two Durban collections are connected to tertiary institutions influenced their current status (in comparison with state-owned collections)?

Emerging from these questions are the following goals: The first is to document and record the antiquities collections from the UKZN and the DUT, and by doing so, provide a more easily accessible and reliable digital database of information pertaining to these antiquities. In creating a digital database using Filemaker Pro 12 the data will be preserved and available to current and future scholars. Secondly, by documenting these antiquities collections this thesis will be able to create narratives or "histories" of these objects and collections, which is important and useful to approach the third research question, as well as to the larger Thuthuka project's aims. Finally the goal is to understand the role of ideology both in their collection during the eras of colonialism and apartheid, and also in their more recent relegation from the museum cases. Therefore one of the goals is to investigate whether their current status is a result of shifts in heritage policy and approach in post-1994 South Africa.

The hypothesis of the broader Thuthuka project is that ideology has played a role both in the collection and current status of classical antiquities collections in South Africa. It is

considered that museums, acting as conduits through which ideology can be promoted or reflected, contributed to the construction of certain national identities during the colonial and apartheid eras; and that after the end of apartheid the complex nation-wide process of transformation had a significant impact on museum locales, and possibly on collections of classical antiquities, however, this “ideological” impact is difficult to assess, and has not necessarily affected all the collections to the same extent or in the same way. Therefore I will assess whether the two Durban collections have been affected, and to what extent by drawing a comparison with the Iziko Museums of South Africa collection in Cape Town.

### **1.3. Thesis structure**

The thesis is structured in the following way. After this introductory chapter, Chapter 2 provides a description of the methodologies and approach used in the three stages of the project, each of which corresponds to a research question: (1) the database design and data collection; (2) the construction of collection “histories”; and (3) the investigation of the ideological processes which may or may not have influenced the collections. Chapters 3-6 present the findings. Chapter 3 introduces the collections and presents a printed version of the database entries themselves. Chapter 4 describes the process as well as the results of the investigation into the histories of the two collections concluding with reconstructed timelines of the two collections up to the present day.

Chapters 5-6 analyse the collections within the broader context of South African history. In Chapter 5 I look at the concept of Eurocentrism and its probable impact on the attitudes and collection of classical antiquities in Europe from the 14<sup>th</sup>-19<sup>th</sup> centuries, the introduction of classics in South Africa during the colonial era, and the early role of South African museums and their collecting habits. Chapter 6 then moves on to investigate heritage and classics in the new South Africa with an emphasis on post-apartheid heritage transformation and the issues surrounding this transformation. It investigates post-1994 changes in museum displays, including the two Durban collections and, as a point of comparison, the collection owned by Iziko Museums of South Africa (previously on display in the Cultural History Museum in Cape Town). Chapter 7 presents the results and conclusions of the study, including some comments on problems with heritage transformation and the future of classics in South Africa.

## CHAPTER TWO

### METHODOLOGY AND APPROACH

This project can be divided into three main stages which correspond with the three key research questions: (1) choice of software, photography and data capture; (2) the study of various records in order to create histories for the collections and (3) the consideration of the broader ideological influence on the collection and fate of the collections. This chapter will outline the methods and approaches used during each phase.

#### **2.1 Stage 1: Capturing the information in a digital database**

The first stage involves the choice of database software and the active collection, photography and input of data for the collections at the UKZN and the DUT. In order to successfully catalogue these ancient artefacts in a digital database, it was important to physically visit these sites, and record the information. The first research question that was posed asks how the data that is related to the artefacts in these two Durban collections can adequately be described, preserved and made accessible for future research.

The first challenge of capturing the data connected with these two Durban collections is that most of the artefacts were acquired before the age of digital registers. The records had, until this current project, yet to be converted to a reliable digital register or database, and so information on these collections has been available in hard copy only. This has limited the interest and access of the collections mainly to Durban and its surrounds, effectively restricting easy national and international access. Furthermore, the information on the collections is only partial, and in the case of the DUT, there is actually very little written information or records on the collections and artefacts at all. Furthermore the oral histories of the collections, i.e. information and knowledge which once belonged to curators or donors is in danger of being forgotten or lost, and again, in the case of the DUT, this has happened already to the point of becoming irretrievable. Lastly, in the case of the DUT the collection was boxed up and put into storage in 2013, sharing a similar fate to most classical antiquities collections throughout South Africa. As is the case for all antiquities collections in South Africa, the accessibility of the artefacts in this collection – especially to scholars – is limited for a number of reasons. These challenges of access to the artefacts and information of both collections demonstrated the

necessity of a digital database which could serve the dual purpose of preserving the records relating to these collections and artefacts, and making them more accessible.

The process of moving away from hard copy databases to digital databases is a necessary step in the preservation of the classical antiquities collections housed at both the UKZN and the DUT. Capturing all of the surviving information in one database platform is an important way to preserve copious amounts of data in a single location.

### ***2.1.1 The digital database Filemaker Pro 12***

Databases are used in almost every working environment, and with the evolution from hardcopy databases to digital databases, information can now be updated, forwarded, stored and retrieved with relative ease. The primary function of a database is to document and store important information in a single location and, as a result, to preserve the information. The digital database program that was selected to complete the preservation of data phase for both the Thuthuka project as well as this masters' project is FileMaker Pro 12. This was chosen partially for financial reasons. Since the Thuthuka budget does not allow for the purchase of computer software, and the Ancient Studies Department at Stellenbosch University had already purchased the licence for the Filemaker Pro 12 software, its use on the project was financially viable.

FileMaker Pro is a digital database platform used for easy documentation and analysis of important information. It is widely available: having shipped over 20 million copies of platform products as well as having more than 1 million FileMaker Go downloads, FileMaker is one of the most popular databases used worldwide, and is available in 15 different languages (FileMaker, Inc., 2014). For computer savvy users, FileMaker Pro 12 is a relatively easy database to learn to use for the first time. When the FileMaker Pro 12 program has been opened, the first option it provides the user with is the choice between using a starter solution provided by the FileMaker Pro 12 software, converting information in an existing document to FileMaker Pro 12 or creating a new database from a plain template. Inexperienced users are therefore given an option of choosing a template that is best suited to them while experienced database users are presented with the option to customise a database to their specific needs. Nevertheless creating a customised or personalised template is not compulsory. As an alternative, users are presented with the choice of selecting one of 16 predesigned database templates created by the FileMaker Pro 12 program.

One of the bigger challenges when using this database is the creation of a customised database from a plain template as the required functions for the users' more specific needs become more advanced. Although it is quite challenging to set up a layout from a plain entry, once the layout has been created and customised accordingly, the data input process is fairly straight-forward. For the purpose of this project, it was imperative that the database format is created from a plain template in order to control what information would be added into the database and how it should be displayed.

As with all computer programs, users who wish to view the entries in the original database format need the appropriate software to access it. As an alternate option FileMaker Pro 12 enables users to export information into an Excel spreadsheet, making it accessible even for those who do not possess the FileMaker Pro 12 software. Unfortunately, a disadvantage of this exportation of information is the loss of all images from the original FileMaker Pro 12 record.

The FileMaker program is available on almost all devices as FileMaker Pro for Windows and Mac users and FileMaker Go for Apple iPhone and iPad<sup>2</sup> (FileMaker, Inc., 2014). In addition, as with most database programs, FileMaker provides the option to sort or find the documented information by any customised category which would make it easier when searching for a specific accession number or type, for example. FileMaker Pro 12 offers the option to view all of the artefacts along with their images concurrently; although, as previously mentioned, users who do not possess the correct software would have to use an exported Excel version (which excludes all images) to access the information. FileMaker Pro does have a few small disadvantages such as the database saving and overwriting information after every change; having no "undo" button (which makes deleting an entry by accident a permanent mistake); no zoom option for the images and software which is costly; but the advantages of being able to use the database with relative ease coupled with all the internal software advantages (such as exporting, specified searching and personal customisation) made FileMaker Pro 12 the ideal candidate for the digitisation of the classical antiquities collections from Durban.

Although FileMaker Pro 12 is an undeniably complex program to fully comprehend, it is relatively easy to learn the basics of this digital database. As this project would present such diverse information on each individual artefact it was necessary to create and

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<sup>2</sup> To date, FileMaker has not yet been made available for android device users, although there are methods that can be used to view the information on android devices.

customise a specific database that would enable the documentation of every piece of information that was collected. In the desire to maintain and display all the information that was collected, a pre-existing template (which was specifically used for documenting ancient collections) from the Department of Ancient Cultures at Stellenbosch University was selected and modified for the purpose of this project.

### 2.1.2 The customised database: The selected categories

Fairly plain in its layout, the customised database format was designed to display all of the available information pertaining to the artefacts on one single page. Illustrated in figure 2 below, the database layout displays 20 different information categories in a single entry or page.

Figure 2: Blank database page illustrating each named category in the layout.

At the top of the database pages are three headings that present information concerning the *culture*, the *collection* and the *museum number* of each artefact. Rather self-

explanatory, the middle category labelled *collection* refers specifically to the collection to which the artefacts currently belong, either permanently or as loaned items. For example, artefacts from the two Durban collections would either be categorised as belonging to the DUT or the UKZN, in other words, the institution to which the artefacts belong as opposed to the DUT art gallery or the UKZN Museum of Classical Archaeology. The category on the left of the *collection* category consists of a dropdown list referring (where applicable) to the ancient civilisation or *culture* from which the artefacts originate. The list includes the ancient Egyptian, Greek, Roman and Etruscan cultures.

The third category refers to a *museum* or an *accession number* that each artefact should have been given when acquired. In the case of the UKZN the accession numbers were generated using the year the museum received the artefact and its number in the sequence of artefacts that were added to the museum's collection that year. For example, a Roman glass globular jug from the UKZN collection was collected in 1980 and it was the fourth object added to the museum's collection; therefore its accession number is 1980.4 (Filemaker entry 93). The accession numbers belonging to the DUT's collection were generated using the year of donation followed by another number, the rationale for which is currently unknown. In some cases artefacts were found with no accession numbers which posed a challenge when attempting to link the correct information to the artefact or when cataloguing all the information pertaining to that specific artefact.

Beneath the *accession/museum number* the following four categories were created specifically for displaying the external characteristics or circumstances of acquisition for each artefact. These are the *current location* or *status*, the *acquisition method*, the *acquisition date* and the *notes* categories. Immediately below the *museum number* which is at the top of the database page is the category that affirms the *current location* or *status* of the artefacts. The function of this category is to make it easier to search for and inquire about specific collections and artefacts. As the larger Thuthuka project will ultimately include all classical antiquities collections within South Africa in a single database, this category will be imperative in guiding all future investigations into any of the collections. The *status* of the artefacts refers to whether the objects are in storage or on display at a specific location: this has relevance to this masters' project as well as to the larger Thuthuka project's assessment of the histories of the various collections. The following category refers to the *acquisition method* of the artefacts. This category

displays four methods of acquisition in a dropdown list: bequeathed; purchased; donated or loaned – again, this is important information to be used in understanding the collection practices through which the various museums acquired their classical artefacts.

The third category in the group displays the *acquisition date* of each artefact. In some cases, artefacts could have a confirmed acquisition date to be found in either the register or in other personal notes. The DUT's entire collection was bequeathed in 1948 and accessioned in 1994 yet the exact day and month of donation or accession is unknown. Conversely, at the UKZN several artefacts that were catalogued in the register have a specific acquisition day, month and year for when they were officially added to the museum's collection. Specific to this collection, in the cases where there were no confirmed acquisition dates, the accession number (specifically the year in the accession number) was assumed to represent the correct year of purchase, donation, loan or bequest. Additionally these dates make it possible to calculate the length of time each collection or artefact has been at its current location. Both the *acquisition method* and the *acquisition date* categories were added to the database in order to enable the journeys and histories of the artefacts to be traced.

The fourth and final category in this section, entitled *notes*, elaborates on the three aforementioned categories. Where the information existed, the *notes* references the person or company associated with the artefacts; it documents whether the bequests and donations were public or private; and it also confirms the origin of the loaned items. At the Museum of Classical Archaeology at the UKZN, the loaned items came from several sources namely the Natural History Museum, the Local History Museum, Natural Science Museum, the DUT art gallery and the Durban Art Museum as well as several private loans. In addition, the *notes* section occasionally comments on the current condition of the artefact as to whether it is chipped, fragmented or faded in colour, and in the case of the UKZN collection, where applicable, the original registration or asset number.

Immediately below the *collection* category are three categories that direct their focus towards the provenance and original history of the artefact. Rather self-explanatory in name these categories refer to the place of *origin* of the artefact; the *period* from which the artefacts come and the approximate *date* of the artefact. For example, as depicted below, the Athenian *pelike* (figure 3) originates from Athens circa 350-325BC in the



Late Classical Period<sup>3</sup> while the *lebes gamikos* (figure 4) originates from Apulia circa 290-280 BC. Although these two examples differ vastly in these three categories, the *origin, period* and *dating* places an artefact not only within a geographic location but also within a specific time period. As a result, a variety of artefacts from similar regions or during similar time periods can be analysed together with relative ease.


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1983.8
	Origin: Athens	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 1.
	Period: Late Classical	Acquisition Method: Purchase
	Dating: c.350-325 BC	Acquisition Date: 15.03.83
	Type: Vase	Notes: Purchased from Charles Ede Reg no: 7737 UND 106413
	Sub-Type: Pelike	
Technique: Attic red-figure	Dimensions: Height: 195.5mm Diameter: 121.5mm Diameter foot: 78mm Diameter lip: 109.5mm	
Material: Terracotta		
Artist: Amazon Painter		
Type description: The name pelike was applied by early archaeologists to the one-piece amphora with a sagging belly and broad neck. The pelike, like many ancient Greek vases, is related to the wine-drinking culture, in that it served the function of a decanter, to hold the wine for a symposium (drinking party). This shape was first developed in the fifth century BC, although this example dates from within the classical period.	Description: On one side this vessel is decorated with the head of an Amazon in added white paint, next to the head of a griffin. The Amazon would originally have looked much more attractive, for her features were once delicately depicted in a pale, honey-coloured paint ("dilute glaze") over the white, but in the passage of time such details have worn away. On the other side, is a conventional depiction of two youths wearing himatia (voluminous cloaks).	
Bibliography:		

Figure 3: Athenian red-figure *pelike* (UKZN Museum of Classical Archaeology: 1983.8), # 99 in the database.

<sup>3</sup> This information was provided by the description card in case 1 for artefact 1983.8.


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1996.42
	Origin: South Italy, Apulia	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology, Case 1.
	Period: Hellenistic	Acquisition Method: Unknown
	Dating: c.290-280 BC	Acquisition Date: 1996
	Type: Vase	Notes:
	Sub-Type: Lebes Gamikos	
	Technique: Black glaze	
	Material: Terracotta	Dimensions:
Artist: Alexandria Group		
Type description: The ancient Greek word <i>lebes</i> originally meant a deep bowl with a rounded bottom, made to be set on a stand rather like an egg in an eggcup; in classical times and after, however a foot was attached as part of the bowl, as in this example. The <i>lebes Gamikos</i> was specifically a wedding bowl; distinguished by having high, looping handles set on the shoulder; from illustrations of weddings on Greek vases large ones seem to have been placed beside the door in the bride's family home with twigs standing in them - perhaps used for sprinkling liquid in purification; smaller examples were brought along by women as gifts for the bride.	Description: This vase is black-glazed with the decoration in white, some of which is washed with dilute glaze to produce a golden-yellow. On the obverse shoulder of this vase is a dove between sprays of honeysuckle while the reverse shoulder has a band of petal- and dot pendants. On the lid is a laurel wreath.	
Bibliography: Ryan, A.J. 2004. 'In the Museum', in <i>Akroterion</i> 49: 119-121.		

Figure 4: *Lebes gamikos* (UKZN Museum of Classical Archaeology: 1996.42), # 119 in the database.

The following category lists the specific nature of the artefact and thereby provides some background information as to the function of the object. This information was divided into two separate categories of *type* and *sub-type*. The *type* category illustrates the larger and more common category that the artefact would form part of. For example, figures 3 and 4 both fall under the more general object *type* “vases” which originate from the Graeco-Roman world. The *sub-type* category represents a more specific group type or shape to which an artefact belongs. Once more in the case of figure 3, the *sub-type* that this artefact falls under is the *pelike* while figure 4 falls under the *sub-type lebes gamikos*. Knowing both the *type* and *sub-type* of an artefact will make it easier for researchers to search for and compare vases of the same *sub-type*.



Figure 5: Group 1: Athenian black-figure band-cup (Museum of Classical Archaeology: 1976.1) circa 550BC, # 90 in database.  
Group 2: Athenian red-figure *kylix* (Museum of Classical Archaeology: 1982.7) circa 480BC, # 97 in database.

The next group of categories demonstrate the *technique* used on the artefact, the *material* that the artefact is made from, the *artist* attributed with creating the artefact (if available) and the object's *dimensions*. The *artist* category is applicable predominantly to pottery from the type "vases" as these objects occasionally boast an artist's name or a potter's signature. The *artist* category could also reflect a modern term given for a particular group of assumed potters or painters. For example, in figure 3 the painted decoration on this *pelike* has been attributed stylistically to an artist named the "Amazon Painter"; and in figure 4 the vase has been attributed to a particular group of artists known in modern terms as the "Alexandria Group". The *artist* therefore refers to a theme in figure 3 and persons in figure 4.

The *technique* category is not necessarily applicable to all artefacts, but in the case of pottery for example, it can be used to document the style of painted decoration applied to

the artefact. Greek vases for example, may be decorated with the popular black-figure or red-figure techniques, or found to occasionally boast white ground techniques. This category grants researchers the opportunity to compare the different styles or techniques but also allows them to be able to search for and study all examples of a particular technique in a collection.

The following category entitled *material* reflects the substance from which each artefact is made since this is not necessarily self-evident through photography or association with a particular object's form or shape. This category will help create an accurate understanding of how the artefact would feel by touch and by weight even when it cannot be physically touched or held. For example, knowing that a vase is made from terracotta or that a mirror is made from silver will immediately create an understanding of each of the object's approximate weight and physical feeling. To know the material from which an artefact has been made could also offer insight into the authenticity of a specific object as imitations were often made of cheaper material. Additionally, as popular and expensive materials were typically used by the wealthier citizens and the more common materials were typically used by the poorer citizens, identifying the material of a certain artefact could also reveal information concerning the specific class to which the owner of the artefact belonged.

As photographs do not necessarily accurately display the size of an artefact in relation to a contemporary object by way of a single image, the category *dimensions* was added to the database. The *dimensions* that have been recorded in the database were pre-existing measurements that were found in the records which reflect the height, the length and the diameter (of the body, foot and/or lip) of the artefact. Recorded measurements were found for the DUT collection and although these records are useful, the artefacts are not clearly differentiated from each other and in the rough hand-written artefact list the measurements do not specify which dimensions have specifically been measured. In addition, the existing list records the measurements of only 26 artefacts while currently the collection at DUT consists of 34 artefacts. A small number of artefacts from the UKZN collection, too, have measurements recorded in the hard-copy register; yet unlike the DUT collection, where there were measurements they specifically mention which artefact and dimension they are referring to. In most cases, however, the collection at the UKZN museum lack measurements for the artefacts and regrettably the UKZN collection

is too large to attempt to measure each individual object and fragment within the scope of this project. This remains an eventual goal of the larger digitisation project.

Placed at the bottom of the database page is the *bibliography* category which records the sources that were referenced when gathering information for the objects and includes any publications related to an artefact. Some artefacts have been published in academic journals such as *Akroterion* and *Scholia* by Dr A.J. Ryan and Professor E.A. Mackay; however, these publications are only applicable to a small group of artefacts belonging to the collection at the Museum of Classical Archaeology. In addition, virtually all of the artefacts that are on display at the UKZN are exhibited with information cards. These information cards are especially detailed on the type, the sub-type, the decoration and time period of an artefact, and they were pivotal components of the description categories and were therefore added to the reference list. The collection at the DUT has not, to my knowledge, been published in any academic journals and although it has also been exhibited with small information cards, they are not nearly as detailed and are therefore not as informative<sup>4</sup>.

The final three categories are descriptive categories. These categories reflect information on the *description* and the *object function*, and present additional information to consider when viewing the *image*. The *description* category describes the scenes, the patterns and the colours on the artefact, and directs attention to the artefact's features. For example in figure 3, the *description* category addresses the decoration on the exterior of the artefact, describing the characters on the vase (the Amazon, the griffon and the two youths) and additionally references the physical condition of the artefact. In addition to the general *description* category is the *object function* category. This category is designed to create a link to the ancient world by explaining the purpose of the artefact. The *object-function* category intends to explain the function, the usefulness and the history of the artefact by answering questions that can relate the object back to the ancient world. In the case of figure 3, this category informs the viewer that the Athenian red-figure *pelike* was an amphora with a characteristically sagging belly and a narrow neck, the function of which was to hold wine.

The final category that completes the database is the *images* category. When creating a digital database, images provide important visual information that operates in conjunction with the text descriptions. In the top left hand corner of the database page is a medium-sized block

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<sup>4</sup> The cards that accompany the collection at the DUT were written by Anne Mackay, former curator at the Museum of Classical Archaeology.

that was created specifically for the addition of photographs and images. Though it was a goal to present all of the collected information on a single entry sheet, since there are often multiple photographs of the same artefact, this was not possible for the *image* category. Nevertheless, as FileMaker Pro 12 offers the user the ability to change the database layout from “objects” to “images” only it is possible to view multiple images simultaneously; as a result all of the photographs that illustrate the artefact from different angles could be included in the database even though they do not all reflect on the primary page.

All photographs were taken in colour in order to show more accurately the colours, the different painting techniques and materials of each artefact, and as a result, they also represent the artefact in its current condition as accurately as possible. As the broader Thuthuka project’s aims are to ultimately digitise all classical antiquities collections in South Africa, it is imperative that all images in the database be edited. The editing process involved cropping and resizing all of the photographs as keeping them in their original size would result in the database becoming too full or “heavy” in megabytes and possibly even gigabytes of information. When the database can no longer support the size of the database file, it becomes sluggish and as a result would make it difficult and time-consuming to open, to edit and to forward any catalogued information which would counter the main aim of the Thuthuka project.

### **2.1.3 Data capture and photography**

After selecting the database software and setting up the database template, the following step was to begin the photography and digitisation process of the artefacts housed at the DUT and the UKZN. This would necessitate an active and physical involvement with the collections and the curators. The process involved visiting the collections on several research visits to Durban in 2013, during which time the artefacts were photographed and examined. The cameras used for the photography section of the project were a Canon 450D with an 18-55mm lens and a Canon 550D with a standard lens. All available documentation was examined, including acquisition registers, information cards, notes, letters, emails and *Scholia* and *Akroterion* articles in order to obtain as much information on the artefacts for the database as possible.

## **2.2 Stage 2: constructing a history for the collections**

The second stage of the project – to investigate the histories of the two collections – requires coming to terms with the acquisition practices and history of the DUT and the UKZN collections, specifically investigating how, when and for what purpose these collections were obtained. The methodology for this stage also required the collection of data on active visits made to the two sites. This data included the records that were consulted in order to complete the database as listed above. More specifically, in the case of the DUT collection, the most useful data was acquired through the study of minutes, memoranda, emails and personal correspondence associated with the artefacts dating from 1984-2013, whereas for the UKZN collection, the Museum of Classical Archaeology Acquisitions and Loans Register and the *Scholia* and *Akroterion* articles were most informative. The process involved the analysis of the gathered information through producing a timeline of acquisitions.

## **2.3 Stage 3: the role of ideology and heritage policy**


The third and final stage of the research project requires a consideration of the broader historical content in order to briefly investigate the possible influence that heritage policy had on the journeys and current status of the ancient artefacts. In order to assess whether the antiquities collections in Durban have been affected by ideology and changes in heritage policy the final stage explores the reception of classical antiquities in South Africa investigating these two collections within the context of colonial, apartheid and post-transformation South Africa. This final stage is introduced by exploring the dominant European ideal and Eurocentric ideologies in the interest of ascertaining the identities and interests of the early colonialists. This draws attention to the interest in classics in Europe and how the South African relationship with classics developed as a result of colonialism (which ultimately resulted in the establishment of colonial museums in South Africa). By establishing that the dominant ideology was European during colonial and apartheid South Africa, and that post-1994 there was an ideological shift from Eurocentrism to Afrocentrism, this section will consider how heritage transformation affected South African colonial museums and what they displayed. With specific focus on the museums' antiquities collections, the DUT and the UKZN collections of classical antiquities can therefore be investigated in relation to heritage policies post-transformation.

## CHAPTER THREE


### FINDINGS: THE DATABASE


The results of the compilation of the digital database of classical artefacts from the DUT and the UKZN are presented in this chapter. In 2013 I travelled to Durban to visit the collections at the housing sites of both the DUT and the UKZN on several occasions. The main purpose of the visits was to gather the data and to take photographs of the artefacts for the database, and also to interview staff members and locate documents that would be useful for the second stage of the project: the construction of histories for the collections. Much of the data capturing happened when I returned to Stellenbosch and had time to carefully work through the data and systematically add it to the Filemaker Pro 12 database.


#### 3.1 Database PDFs: the Durban University of Technology


<div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">Greek ▾</div> 	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <b>Durban University of Technology</b> ▾         </div>	Accession/Museum no: <div style="border: 1px solid black; padding: 2px; width: 100%;">94/423</div>
<p><b>Origin:</b> <input type="text"/></p> <p><b>Period:</b> <input type="text"/></p> <p><b>Dating:</b> 4th century BC - 3rd century AD</p> <p><b>Type:</b> <input type="text" value="Lamp"/> ▾</p> <p><b>Sub-Type:</b> <input type="text" value="Closed oil lamp"/> ▾</p> <p><b>Technique:</b> <input type="text"/></p> <p><b>Material:</b> <input type="text" value="Terracotta"/> ▾</p> <p><b>Artist:</b> <input type="text"/></p>	<p><b>Current Location/Status:</b></p> <div style="border: 1px solid black; padding: 2px; width: 100%;">In storage at the Durban University of Technology Art Gallery. ▾</div> <p><b>Acquisition Method:</b></p> <div style="border: 1px solid black; padding: 2px; width: 100%;">Donation ▾</div> <p><b>Acquisition Date:</b></p> <div style="border: 1px solid black; padding: 2px; width: 100%;">05.48</div> <p><b>Notes:</b></p> <div style="border: 1px solid black; padding: 2px; width: 100%;">Donated by John Corrigan. Number: 1</div>	<p><b>Dimensions:</b></p> <div style="border: 1px solid black; width: 100%; height: 40px;"></div>
<p><b>Object function:</b></p> <div style="border: 1px solid black; padding: 5px; min-height: 100px;"> <p>"In the ancient Mediterranean world of 2000 or more years ago, the main source of artificial lighting was the oil lamp, fueled with olive oil. Whilst wealthy people used bronze or even gold and silver lamps, the most common type was the pottery lamp. They are usually round, with a stubby handle set opposite the spout which held the wick. In Classical times and later, the lamps were usually enclosed to avoid spillage of oil and sometimes there was quite elaborate decoration on the top. Many lamps were glazed black and red, but the majority were left in the natural terracotta colours of the region where they were produced".</p> </div> <p><b>Bibliography:</b></p> <div style="border: 1px solid black; padding: 2px; min-height: 40px;">Description card (Mackay 1997).</div>	<p><b>Description:</b></p> <div style="border: 1px solid black; padding: 5px; min-height: 100px;"> <p>This round terracotta lamp is orange-brown in colour. The top of the lamp is bordered with spirals leading around the edges and stopping before the spout. This oil lamp has a hole at the tip, which was used to support the wick, and a hole in the centre into which the oil was poured. This example has an elongated mouth and a thin, pinched handle.</p> </div>	





Greek	<b>Durban University of Technology</b>	Accession/Museum no: 94/424
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: 4th century BC - 3rd century AD	Acquisition Date: 05.48
	Type: Lamp	Notes: Donated by John Corrigan. Condition: discolouration. Number: 2
	Sub-Type: Closed oil lamp	
	Technique: <input type="text"/>	
Material: Terracotta	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description:	
<p>"In the ancient Mediterranean world of 2000 or more years ago, the main source of artificial lighting was the oil lamp, fueled with olive oil. Whilst wealthy people used bronze or even gold and silver lamps, the most common type was the pottery lamp. They are usually round, with a stubby handle set opposite the spout which held the wick. In Classical times and later, the lamps were usually enclosed to avoid spillage of oil and sometimes there was quite elaborate decoration on the top. Many lamps were glazed black and red, but the majority were left in the natural terracotta colours of the region where they were produced".</p>		<p>This example is a dark brown colour, round lamp. Its handle has a small opening through which a finger would grasp. The discus has one circle encircled by two others. The spout has a large hole in which the wick would be led out, and the top has a smaller hole into which they would pour the oil.</p>
Bibliography: Description card (Mackay 1997).		


Greek	<b>Durban University of Technology</b>	Accession/Museum no: 94/425
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: 4th century BC - 3rd century AD	Acquisition Date: 05.48
	Type: Lamp	Notes: Donated by John Corrigan. Condition: discolouration on the spout and discus, handle is broken. Number: 3
	Sub-Type: Closed oil lamp	
	Technique: <input type="text"/>	
Material: Terracotta	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description:	
<p>"In the ancient Mediterranean world of 2000 or more years ago, the main source of artificial lighting was the oil lamp, fueled with olive oil. Whilst wealthy people used bronze or even gold and silver lamps, the most common type was the pottery lamp. They are usually round, with a stubby handle set opposite the spout which held the wick. In Classical times and later, the lamps were usually enclosed to avoid spillage of oil and sometimes there was quite elaborate decoration on the top. Many lamps were glazed black and red, but the majority were left in the natural terracotta colours of the region where they were produced".</p>		<p>This bright orange lamp has a floral motif on the discus encircled with rings. The spout is squat and round (as opposed to elongated or oval). Although the handle has a piece missing, it is still easy to determine that the handle was originally thin and hollow. This example is very small, and fits into the palm of a hand.</p>
Bibliography: Description card (Mackay 1997).		


Greek	<b>Durban University of Technology</b>	Accession/Museum no: 94/426
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: 4th century BC - 3rd century AD	Acquisition Date: 05.48
	Type: Lamp	Notes: Donated by John Corrigan. Condition: weathered. Number: 4
	Sub-Type: Closed oil lamp	Dimensions: <input type="text"/>
Technique: <input type="text"/>	Material: Terracotta	Artist: <input type="text"/>
<b>Object function:</b>	<b>Description:</b>	
<p>"In the ancient Mediterranean world of 2000 or more years ago, the main source of artificial lighting was the oil lamp, fueled with olive oil. Whilst wealthy people used bronze or even gold and silver lamps, the most common type was the pottery lamp. They are usually round, with a stubby handle set opposite the spout which held the wick. In Classical times and later, the lamps were usually enclosed to avoid spillage of oil and sometimes there was quite elaborate decoration on the top. Many lamps were glazed black and red, but the majority were left in the natural terracotta colours of the region where they were produced".</p>		<p>On this example it is quite challenging to determine the original shape of the lamp (as it now presents with pieces that seem to jut out irregularly) and it is therefore unsure whether the odd shape was intended this way. It has a hole in the centre of the discus (that was used to pour the oil into) and a small hole in the spout (that was used to support the wick). The hole in the centre is encircled by a circle. The handle is small enough to permit one finger through to hold it.</p>
<b>Bibliography:</b>		
Description card (Mackay 1997).		


Greek	<b>Durban University of Technology</b>	Accession/Museum no: 94/427
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: 4th century BC - 3rd century AD	Acquisition Date: 05.48
	Type: Lamp	Notes: Donated by John Corrigan. Condition: weathered, discolouration. Number: 5
	Sub-Type: Closed oil lamp	Dimensions: <input type="text"/>
Technique: <input type="text"/>	Material: Terracotta	Artist: <input type="text"/>
<b>Object function:</b>	<b>Description:</b>	
<p>"In the ancient Mediterranean world of 2000 or more years ago, the main source of artificial lighting was the oil lamp, fueled with olive oil. Whilst wealthy people used bronze or even gold and silver lamps, the most common type was the pottery lamp. They are usually round, with a stubby handle set opposite the spout which held the wick. In Classical times and later, the lamps were usually enclosed to avoid spillage of oil and sometimes there was quite elaborate decoration on the top. Many lamps were glazed black and red, but the majority were left in the natural terracotta colours of the region where they were produced".</p>		<p>This example is weathered quite badly, supporting different colours of orange, red and white where time has discoloured it. Its handle has a small opening which would be for a finger grasp. The lamp has one circle on the border of the discus. The spout has a hole in which the wick would be led out, and the top has a smaller hole (off centre) into which they would pour the oil. This is a small example, fitting into the palm of a hand.</p>
<b>Bibliography:</b>		
Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/428
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="In storage at the Durban University of Technology Art Gallery."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Donation"/>
Dating: <input type="text"/>	Type: <input type="text" value="Figurine"/>	Acquisition Date: <input type="text" value="05.48"/>
Sub-Type: <input type="text" value="Divine hero"/>	Sub-Type: <input type="text" value="Divine hero"/>	Notes: <input type="text" value="Donated by John Corrigan. Condition: missing arms, one leg and both feet; discolouration. Number: 6"/>
Technique: <input type="text"/>	Material: <input type="text" value="Terracotta"/>	Description: <input type="text" value="This figurine depicts a naked youth with bulging muscles. This Roman style bust possibly represents the hero Herakles, the famous strong-man who did battle with fearsome monsters to help his people. The face is clumsily made, suggesting that this figure was not intended as a great work of art, but rather perhaps as an inexpensive, even mass-produced, item for poor people"/>
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function: <input type="text" value="Small images of human (and sometimes animal) figures were popular in the ancient Mediterranean world from very early times. While a few were intended as children's toys, a common function seems to have been to serve as offerings to deities: either to express gratitude for the deity's help already rendered, or to accompany a plea for help in the future, as a kind of bribe. From the 16th century BC on, the bodies of these figurines were hollow and therefore very fragile, while the heads were usually made separately of solid clay and attached to the torsos; this explains why so many heads tend to be preserved without bodies. The average height of these figurines was about 20cm although many were smaller"/>		
Bibliography: <input type="text" value="Description card (Mackay 1997)."/>		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/429
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="In storage at the Durban University of Technology Art Gallery."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Donation"/>
Dating: <input type="text" value="5th century"/>	Type: <input type="text" value="Figurine"/>	Acquisition Date: <input type="text" value="05.48"/>
Sub-Type: <input type="text" value="Head"/>	Sub-Type: <input type="text" value="Head"/>	Notes: <input type="text" value="Donated by John Corrigan. Condition: white discolouration. Number: 7. This artefact is not ancient, it is modeled on ancient types."/>
Technique: <input type="text"/>	Material: <input type="text" value="Terracotta"/>	Description: <input type="text"/>
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function: <input type="text" value="This head represents a type that became popular in the 5th century (for instance the famous bronze spear-bearer on the sculptor Polykleitos) and continued through the fourth century. This was a time when sculptors did not attempt to produce portraits of people, but preferred them in an idealised form, as they should be rather than they were"/>		
Bibliography: <input type="text" value="Description card (Mackay 1997)."/>		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/430
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: 4th century BC - 200 AD	Acquisition Date: 05.48
	Type: Figurine	Notes: Donated by John Corrigan. Condition: body of figurine is missing, a few small chips in terracotta. Number: 9
	Sub-Type: Head	Dimensions: <input type="text"/>
	Technique: <input type="text"/>	Description: <input type="text"/>
Material: Terracotta		
Artist: <input type="text"/>		
<b>Object function:</b> "Small images of human (and sometimes animal) figures were popular in the ancient Mediterranean world from very early times. While a few were intended as children's toys, a common function seems to have been to serve as offerings to deities: either to express gratitude for the deity's help already rendered, or to accompany a plea for help in the future, as a kind of bribe. From the 16th century BC on, the bodies of these figurines were hollow and therefore very fragile, while the heads were usually made separately of solid clay and attached to the torsos; this explains why so many heads tend to be preserved without bodies. The average height of these figurines was about 20cm although many were smaller".		
<b>Bibliography:</b> Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/431
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: 4th century BC - 200 AD	Acquisition Date: 05.48
	Type: Figurine	Notes: Donated by John Corrigan. Condition: body of figurine is missing, discolouration, weathered. Number: 10
	Sub-Type: Head	Dimensions: <input type="text"/>
	Technique: <input type="text"/>	Description: <input type="text"/>
Material: Terracotta		
Artist: <input type="text"/>		
<b>Object function:</b> "Small images of human (and sometimes animal) figures were popular in the ancient Mediterranean world from very early times. While a few were intended as children's toys, a common function seems to have been to serve as offerings to deities: either to express gratitude for the deity's help already rendered, or to accompany a plea for help in the future, as a kind of bribe. From the 16th century BC on, the bodies of these figurines were hollow and therefore very fragile, while the heads were usually made separately of solid clay and attached to the torsos; this explains why so many heads tend to be preserved without bodies. The average height of these figurines was about 20cm although many were smaller".		
<b>Bibliography:</b> Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/432
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: 4th century BC - 200 AD	Acquisition Date: 05.48
	Type: Figurine	Notes: Donated by John Corrigan. Condition: body of figurine is missing, weathered. Number: 11
	Sub-Type: Head	
	Technique: <input type="text"/>	
Material: Terracotta	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b>	<b>Description:</b>	
<p>"Small images of human (and sometimes animal) figures were popular in the ancient Mediterranean world from very early times. While a few were intended as children's toys, a common function seems to have been to serve as offerings to deities: either to express gratitude for the deity's help already rendered, or to accompany a plea for help in the future, as a kind of bribe. From the 16th century BC on, the bodies of these figurines were hollow and therefore very fragile, while the heads were usually made separately of solid clay and attached to the torsos; this explains why so many heads tend to be preserved without bodies. The average height of these figurines was about 20cm although many were smaller".</p>		<p>"As can be seen in this example, the heads often displayed a variety of hair arrangements and headdresses. All would originally have been painted to make them look more lifelike".</p>
<b>Bibliography:</b>		
Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/433
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: 4th century BC - 200 AD	Acquisition Date: 05.48
	Type: Figurine	Notes: Donated by John Corrigan. Condition: body of figurine is missing, weathered. Number: 12
	Sub-Type: Head	
	Technique: <input type="text"/>	
Material: Terracotta	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b>	<b>Description:</b>	
<p>"Small images of human (and sometimes animal) figures were popular in the ancient Mediterranean world from very early times. While a few were intended as children's toys, a common function seems to have been to serve as offerings to deities: either to express gratitude for the deity's help already rendered, or to accompany a plea for help in the future, as a kind of bribe. From the 16th century BC on, the bodies of these figurines were hollow and therefore very fragile, while the heads were usually made separately of solid clay and attached to the torsos; this explains why so many heads tend to be preserved without bodies. The average height of these figurines was about 20cm although many were smaller".</p>		<p>"As can be seen in this example, the heads often displayed a variety of hair arrangements and headdresses. All would originally have been painted to make them look more lifelike".</p>
<b>Bibliography:</b>		
Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/434
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: 4th century BC - 200 AD	Acquisition Date: 05.48
	Type: Figurine	Notes: Donated by John Corrigan. Condition: body of figurine is missing, weathered. Number: 13
	Sub-Type: Head	Dimensions: <input type="text"/>
	Technique: <input type="text"/>	Description: <input type="text"/>
Material: Terracotta		
Artist: <input type="text"/>		
<b>Object function:</b> "Small images of human (and sometimes animal) figures were popular in the ancient Mediterranean world from very early times. While a few were intended as children's toys, a common function seems to have been to serve as offerings to deities: either to express gratitude for the deity's help already rendered, or to accompany a plea for help in the future, as a kind of bribe. From the 16th century BC on, the bodies of these figurines were hollow and therefore very fragile, while the heads were usually made separately of solid clay and attached to the torsos; this explains why so many heads tend to be preserved without bodies. The average height of these figurines was about 20cm although many were smaller".		
<b>Bibliography:</b> Description card (Mackay 1997).		

Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/439
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Condition: stopper is missing, body is chipped, indentation in the body. Number: 16
	Sub-Type: Jug	Dimensions: <input type="text"/>
	Technique: <input type="text"/>	Description: <input type="text"/>
Material: Glass		
Artist: <input type="text"/>		
<b>Object function:</b> "Glass was produced in the ancient Mediterranean world from the 1st century AD on. Alexandria was one of the famous glass-producing areas and had a reputation for very fine, thin-walled glass objects in beautiful, rich blue, green or purple colours. Glass was blown rather than moulded in antiquity. These items (as the example above) were used as a perfume bottles, which would have originally been stoppered. This artefact is a miniature jug probably intended as an offering - it is too small to have been in any household use other than possibly for cosmetics".		
<b>Bibliography:</b> Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/440
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Condition: stopper is missing, discolouration. Number: 19
	Sub-Type: Flask	
	Technique: <input type="text"/>	
Material: Glass	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b>	<b>Description:</b>	
<p>*Glass was produced in the ancient Mediterranean world from the 1st century AD on. Alexandria was one of the famous glass-producing areas and had a reputation for very fine, thin-walled glass objects in beautiful, rich blue, green or purple colours. Glass was blown rather than moulded in antiquity. Artefacts, such as the one above, are perfume-bottles (unguentaria), which would originally have been stoppered. They are sometimes popularly referred to as 'tear-flasks', from the notion that bereaved people measured their grief by the number of tears shed".</p>	<p>This elongated glass perfume-bottle is similar, in colour and texture, to seaglass. Its long neck, with a small lip, and the triangular body is frosted, brown-green in colour.</p>	
<b>Bibliography:</b>		
Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/442
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Number: 18
	Sub-Type: Flask	
	Technique: <input type="text"/>	
Material: Clay	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b>	<b>Description:</b>	
<p>*While fine table-ware in the ancient Mediterranean world tended to be delicately decorated in black and red glaze, much of the material found by archaeologists is categorised as 'coarse ware', meaning that it is usually made of a coarser quality clay and not usually glazed, although there may be some small amount of painted, incised or stamped decoration. Miniature vessels such as this example were probably intended for use of votive offerings, containing small amounts of perfumed oil to be offered to a deity".</p>	<p>This artefact has a wide lip leading to a thin base (or leg) on which it stands. This example has two small handles which, as the holes are too small, were held with pinched fingers. The lines on the body of the vessel could be caused by purposefully engraving it or by being damaged over time.</p>	
<b>Bibliography:</b>		
Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/441
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Condition: stopper is missing. Number: 20
	Sub-Type: Flask	
	Technique: <input type="text"/>	
	Material: Glass	Dimensions: <input type="text"/>
Artist: <input type="text"/>		
Object function: *Glass was produced in the ancient Mediterranean world from the 1st century AD on. Alexandria was one of the famous glass-producing areas and had a reputation for very fine, thin-walled glass objects in beautiful, rich blue, green or purple colours. Glass was blown rather than moulded in antiquity. Artefacts, such as the one above, are perfume-bottles (unguentaria), which would originally have been stoppered. They are sometimes popularly referred to as 'tear-flasks', from the notion that bereaved people measured their grief by the number of tears shed*.	Description: This artefact is a thin elongated shape, with the neck and body of equal length. Gradually growing in width from the neck to the base, it has a round bottom. This blue-green coloured example also includes an iridescence of a silver to mother-of-pearl.	
Bibliography: Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/443
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Number: 21
	Sub-Type: Jug	
	Technique: <input type="text"/>	
	Material: Clay	Dimensions: <input type="text"/>
Artist: <input type="text"/>		
Object function: *While fine table-ware in the ancient Mediterranean world tended to be delicately decorated in black and red glaze, much of the material found by archaeologists is categorised as 'coarse ware', meaning that it is usually made of a coarser quality clay and not usually glazed, although there may be some small amount of painted, incised or stamped decoration. Miniature vessels such as this example were probably intended for use of votive offerings, containing small amounts of perfumed oil to be offered to a deity*.	Description: This small orange-red coloured container is short and stout, it has no neck and is supported on a small foot. The handles jut from the body of the vessel, and the opening at the top of the miniature jug is encircled by a petal shaped pattern. On the body of the vessel are lines that are embedded into the container.	
Bibliography: Description card (Mackay 1997).		





Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/444
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Number: 22
	Sub-Type: Jug	
	Technique: <input type="text"/>	
Material: Clay		
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function: "While fine table-ware in the ancient Mediterranean world tended to be delicately decorated in black and red glaze, much of the material found by archaeologists is categorised as 'coarse ware', meaning that it is usually made of a coarser quality clay and not usually glazed, although there may be some small amount of painted, incised or stamped decoration. Miniature vessels such as this example were probably intended for use of votive offerings, containing small amounts of perfumed oil to be offered to a deity".	Description: This small orange-brown coloured container is short and stout, it has no neck and is supported on a small foot. The handles jut from the body of the vessel which is indented (possibly from wear or by design). The handles are uneven at the side of the vessel.	
Bibliography: Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/445
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Condition: neck has been broken off, weathered. Number: 23
	Sub-Type: Flask	
	Technique: <input type="text"/>	
Material: Clay		
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function: "While fine table-ware in the ancient Mediterranean world tended to be delicately decorated in black and red glaze, much of the material found by archaeologists is categorised as 'coarse ware', meaning that it is usually made of a coarser quality clay and not usually glazed, although there may be some small amount of painted, incised or stamped decoration. Small examples such as these might have served to hold oil for cosmetic purposes"	Description: This flask has a round body that is standing on a smaller foot. The clay of the vessel is orange, however it is unsure whether the black colour was an original decoration that has faded over time, or whether it has stained that way. Although the lip has broken off, it can be deduced that this vessel would have supported a thin narrow neck (and opening).	
Bibliography: Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/446
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Number: 24
	Sub-Type: Flask	
	Technique: <input type="text"/>	
Material: Clay	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b>	<b>Description:</b>	
<p>"While fine table-ware in the ancient Mediterranean world tended to be delicately decorated in black and red glaze, much of the material found by archaeologists is categorised as 'coarse ware', meaning that it is usually made of a coarser quality clay and not usually glazed, although there may be some small amount of painted, incised or stamped decoration. Small examples such as these might have served to hold oil for cosmetic purposes"</p>		<p>This orange coloured clay flask has a round body that is supported on a smaller foot. "This example preserved the remains of red and black bands painted around the neck" of the artefact.</p>
<b>Bibliography:</b>		
Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/447
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Condition: weathered. Number: 25
	Sub-Type: Flask	
	Technique: <input type="text"/>	
Material: Clay	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b>	<b>Description:</b>	
<p>"While fine table-ware in the ancient Mediterranean world tended to be delicately decorated in black and red glaze, much of the material found by archaeologists is categorised as 'coarse ware', meaning that it is usually made of a coarser quality clay and not usually glazed, although there may be some small amount of painted, incised or stamped decoration. Small examples such as these might have served to hold oil for cosmetic purposes"</p>		<p>"This artefact has a rounded bottom and was certainly intended to be hung rather than stood, and its narrow spout suggests that it was intended to dispense some very expensive item drip by drip".</p>
<b>Bibliography:</b>		
Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/448
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Number: 26
	Sub-Type: Flask	
	Technique: <input type="text"/>	
Material: Clay	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b>	<b>Description:</b>	
<p>"While fine table-ware in the ancient Mediterranean world tended to be delicately decorated in black and red glaze, much of the material found by archaeologists is categorised as 'coarse ware', meaning that it is usually made of a coarser quality clay and not usually glazed, although there may be some small amount of painted, incised or stamped decoration. The precise purpose of this artefact cannot now be guessed at, as it could serve any number of purposes".</p>		<p>This flask has a thick neck, a round body and an elongated, smaller foot. It is brown-orange in colour. "This artefact was once decorated with narrow bands running around it". It has circular engravings around its belly.</p>
<b>Bibliography:</b>		
Description card (Mackay 1997).		

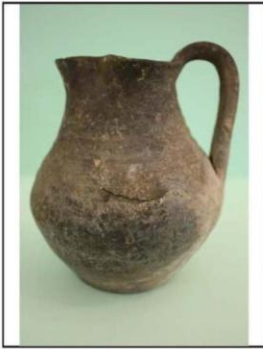
Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/454
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Number: 27
	Sub-Type: Flask	
	Technique: <input type="text"/>	
Material: Clay	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b>	<b>Description:</b>	
<p>"While fine table-ware in the ancient Mediterranean world tended to be delicately decorated in black and red glaze, much of the material found by archaeologists is categorised as 'coarse ware', meaning that it is usually made of a coarser quality clay and not usually glazed, although there may be some small amount of painted, incised or stamped decoration. Small examples such as these might have served to hold oil for cosmetic purposes"</p>		<p>This orange coloured clay flask has a round body that is supported on a small foot. This example preserved the remains of orange and red bands painted around the neck of the artefact.</p>
<b>Bibliography:</b>		
Description card (Mackay 1997).		


<b>Roman</b>	<b>Durban University of Technology</b>	Accession/Museum no: 94/449
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Number: 28
	Sub-Type: Flask	
	Technique: <input type="text"/>	
Material: Clay		
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function:	Description:	
<p>"While fine table-ware in the ancient Mediterranean world tended to be delicately decorated in black and red glaze, much of the material found by archaeologists is categorised as 'coarse ware', meaning that it is usually made of a coarser quality clay and not usually glazed, although there may be some small amount of painted, incised or stamped decoration. Small examples such as these might have served to hold oil for cosmetic purposes"</p>		<p>This container is small in size, with a rotund body and a round bottom. It unsure whether the flask originally had some sort of pattern on it as, currently, it has patched with different colours.</p>
Bibliography:		
Description card (Mackay 1997).		


<b>Roman</b>	<b>Durban University of Technology</b>	Accession/Museum no: 94/450
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Condition: weathered. Number: 29
	Sub-Type: Bowl	
	Technique: <input type="text"/>	
Material: Clay		
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function:	Description:	
<p>"While fine table-ware in the ancient Mediterranean world tended to be delicately decorated in black and red glaze, much of the material found by archaeologists is categorised as 'coarse ware', meaning that it is usually made of a coarser quality clay and not usually glazed, although there may be some small amount of painted, incised or stamped decoration. This artefacts precise purpose cannot now be guessed at, as bowls could serve any number of purposes"</p>		<p>This item represents a thinly designed coarseware bowl supported on a small foot. The bowl has been painted in black except for three rings around the top, that were left the original orange clay colour. The inside of the bowl was left unpainted.</p>
Bibliography:		
Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/437
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: <input type="text" value="Figurine"/>	Notes: Donated by John Corrigan. Condition: arms and body missing (below bust), discolouration. Number: 30
	Sub-Type: <input type="text" value="Bust"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description:	
<p>"This example could be an imitation of a Hellenistic work, perhaps, from after about 300 BC, when more trivial art became popular".</p>		<p>Judging by the chest, this naked figurine represents a female, tilting her head backwards. As her arms and most of her torso are missing, it is difficult to determine her function. She seems to have a wreath on her head.</p>
Bibliography:		
Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/451
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: <input type="text" value="Container"/>	Notes: Donated by John Corrigan. Condition: weathered. Number: 31
	Sub-Type: <input type="text" value="Jug"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description:	
<p>"While fine tableware in the ancient Mediterranean world tended to be delicately decorated in black and red glaze, much of the material is categorised as "coarse ware", since the quality of the clay is coarse and is usually not glazed, although, there may be some small amount of painted, incised or stamped decoration. This artefact is typical of coarse household ware and could have been served as kitchenware in a wealthy household or tableware in a poorer one".</p>		<p>This artefact was used as a liquid container and as such supports a short, stocky body with a short neck on a small foot. A handle is attached to the body and neck of the vessel to facilitate with pouring. This example does not have a spout at the rim.</p>
Bibliography:		
Description card (Mackay 1997).		


Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/452
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Number: 32
	Sub-Type: Jug	
	Technique: <input type="text"/>	
Material: Clay	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description:	
<p>"While fine tableware in the ancient Mediterranean world tended to be delicately decorated in black and red glaze, much of the material is categorised as "coarse ware", since the quality of the clay is coarse and is usually not glazed, although, there may be some small amount of painted, incised or stamped decoration. This artefact is typical of coarse household ware and could have been served as kitchenware in a wealthy household or tableware in a poorer one".</p>	<p>This jug was used as a container in the ancient world and supports a rounded body, with a short neck on a small foot. The handle is elongated joining at the neck and the body. This example has the trefoil (three 'flowered') lip for decoration purpose and to facilitate the pouring of liquid.</p>	
Bibliography:		
Description card (Mackay 1997).		

Roman	<b>Durban University of Technology</b>	Accession/Museum no: 94/453
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Condition: badly weathered. Number: 33
	Sub-Type: Bowl	
	Technique: <input type="text"/>	
Material: Clay	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description:	
<p>"While fine table-ware in the ancient Mediterranean world tended to be delicately decorated in black and red glaze, much of the material found by archaeologists is categorised as 'coarse ware', meaning that it is usually made of a coarser quality clay and not usually glazed, although there may be some small amount of painted, incised or stamped decoration. This artefacts precise purpose cannot now be guessed at, as bowls could serve any number of purposes"</p>	<p>This item represents a thinly designed coarseware bowl supported on a small foot. The bowl has been painted in black except for three rings around the top, that were left the original orange clay colour. The inside of the bowl was painted black.</p>	
Bibliography:		
Description card (Mackay 1997).		


	<b>Durban University of Technology</b>	Accession/Museum no: 94/456
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Container	Notes: Donated by John Corrigan. Condition: piece missing from the rim. Number: 37
	Sub-Type: Plate	
	Technique: <input type="text"/>	
Material: Clay		
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function:	Description:	
<p>"While fine tableware in the ancient Mediterranean world tended to be delicately decorated in black and red glaze, much of the material is categorised as "coarse ware", since the quality of the clay is coarse and is usually not glazed, although, there may be some small amount of painted, incised or stamped decoration. This artefact is typical of coarse household ware and could have been served as kitchenware in a wealthy household or tableware in a poorer one".</p>		<p>This artefact is a round plate supported on a small foot. It has a raised line around the rim of the plate. This undecorated plate is left rather plain in colour and design.</p>
Bibliography: Description card (Mackay 1997).		

	<b>Durban University of Technology</b>	Accession/Museum no: 94/438
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <input type="text"/>	Acquisition Date: 05.48
	Type: Figurine	Notes: Donated by John Corrigan. Number: 35 "This artefact is not ancient, nor a copy or imitation on anything".
	Sub-Type: Head	
	Technique: <input type="text"/>	
Material: Plaster		
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function:	Description:	
<p></p>		<p></p>
Bibliography: Description card (Mackay 1997).		


	<b>Durban University of Technology</b>	Accession/Museum no: <b>94/435</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <b>4th century BC - 200 AD</b>	Acquisition Date: <b>05.84</b>
	Type: <b>Figurine</b>	Notes: Donated by John Corrigan. Condition: body of figurine is missing, weathered. Number: 14
	Sub-Type: <b>Head</b>	
	Technique: <input type="text"/>	
Material: <b>Terracotta</b>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b>	<b>Description:</b>	
<p>"Small images of human (and sometimes animal) figures were popular in the ancient Mediterranean world from very early times. While a few were intended as children's toys, a common function seems to have been to serve as offerings to deities: either to express gratitude for the deity's help already rendered, or to accompany a plea for help in the future, as a kind of bribe. From the 16th century BC on, the bodies of these figurines were hollow and therefore very fragile, while the heads were usually made separately of solid clay and attached to the torsos; this explains why so many heads tend to be preserved without bodies. The average height of these figurines was about 20cm although many were smaller".</p>		<p>"As can be seen in this example, the heads often displayed a variety of hair arrangements and headdresses. All would originally have been painted to make them look more lifelike".</p>
<b>Bibliography:</b>		
Description card (Mackay 1997).		


	<b>Durban University of Technology</b>	Accession/Museum no: <b>94/436</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	Acquisition Method: Donation
	Dating: <b>4th century BC - 200 AD</b>	Acquisition Date: <b>05.84</b>
	Type: <b>Figurine</b>	Notes: Donated by John Corrigan. Condition: body of figurine is missing, discolouration, weathered. Number: 15
	Sub-Type: <b>Head</b>	
	Technique: <input type="text"/>	
Material: <b>Terracotta</b>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b>	<b>Description:</b>	
<p>"Small images of human (and sometimes animal) figures were popular in the ancient Mediterranean world from very early times. While a few were intended as children's toys, a common function seems to have been to serve as offerings to deities: either to express gratitude for the deity's help already rendered, or to accompany a plea for help in the future, as a kind of bribe. From the 16th century BC on, the bodies of these figurines were hollow and therefore very fragile, while the heads were usually made separately of solid clay and attached to the torsos; this explains why so many heads tend to be preserved without bodies. The average height of these figurines was about 20cm although many were smaller".</p>		<p>"As can be seen in this example, the heads often displayed a variety of hair arrangements and headdresses. All would originally have been painted to make them look more lifelike".</p>
<b>Bibliography:</b>		
Description card (Mackay 1997).		





	<b>Durban University of Technology</b>	Accession/Museum no: <b>94/455</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the Durban University of Technology Art Gallery.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Donation
	Dating: <input type="text"/>	<b>Acquisition Date:</b> 05.48
	Type: Container	<b>Notes:</b> Donated by John Corrigan. Condition: weathered. Number: 36
	Sub-Type: Jug	
	Technique: <input type="text"/>	
Material: Clay	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b>	<b>Description:</b>	
<p>"While fine tableware in the ancient Mediterranean world tended to be delicately decorated in black and red glaze, much of the material is categorised as "coarse ware", since the quality of the clay is coarse and is usually not glazed, although, there may be some small amount of painted, incised or stamped decoration. This artefact is typical of coarse household ware and could have been served as kitchenware in a wealthy household or tableware in a poorer one".</p>		<p>This artefact was used as a liquid container and as such supports a short, stocky body with a medium-sized neck on a small, elevated foot. A handle is attached to the body and neck of the vessel to facilitate with pouring. This example does not have a spout at the rim. The container has raised rings around the body. This container seems to have remnants of black paint on the neck of the vessel.</p>
<p><b>Bibliography:</b> Description card (Mackay 1997).</p>		


### 3.2 Database PDFs: the University of Kwazulu-Natal


Greek	<b>University of Kwazulu-Natal</b>	Accession/Museum no: 1976.1
	Origin: Athens	Current Location/Status: In storage at the University of Kwazulu-Natal, Museum of Classical Archaeology.
	Period:	Acquisition Method: Purchase
	Dating: c.550 BC	Acquisition Date: 1976
	Type: Vase	Notes: Purchased from Munzen and Medaithon. Condition: a section of the lip of the cup is broken into two fragments.
	Sub-Type: Band cup	
	Technique: Attic black-figure	Dimensions: Height: 114mm Diameter: 191mm Diameter of foot: 81mm
Material: Terracotta	Description: UND 106402	
Artist: Elbows out Painter		
<b>Object function:</b> In the ancient world, the band cup "had a definite flat foot, taller and slimmer stem meeting a wide deep bowl at a sharp angle. The black concave lip of the cup passed into the bowl in a smooth curve. The decorative accent was on the handle frieze while the lip, the lower bowl and the stem were black glazed". Folsom (pg.128).		
<b>Bibliography:</b> Museum register, page 1. Folsom, R.S. 1967. "Handbook of Greek Pottery". Faber and Faber Limited, London.		


South Italian	<b>University of Kwazulu-Natal</b>	Accession/Museum no: 1980.2
	Origin: Campania	Current Location/Status: On display at the University of Kwazulu-Natal, Museum of Classical Archaeology. Case 1.
	Period:	Acquisition Method: Purchase
	Dating: c.350-320 BC	Acquisition Date: 06.02.80
	Type: Vase	Notes: Purchased from Charles Ede. Condition: A hair crack consolidated; a small patch of surface abrasion in the lip. Reg no: 178 UND 106006
	Sub-Type: Hydria	
	Technique: South Italian red-figure	Dimensions: Height: 204mm Diameter: 120.5mm Diameter foot: 71.5mm Diameter lip: 89.5mm
Material: Terracotta	Description: "On this comparatively small example is painted a woman seated on a rock, holding on her outstretched hand a platter full of small objects. This resembles the plates of offering sometimes represented in scenes referring to religious rituals, but the semi-nudity of the woman together with her informal pose might suggest that she is a nymph. On the back of the vase is a large palmette, and florals appear under the side handles. The jewelry on the seated woman, the objects on the platter as well as the decoration on the rock are highlighted with added white".	
Artist: Laghetto Painter		
<b>Object function:</b> "The hydria, as its name may suggest, was used by the ancient Greeks as a water jug and was the container for water that was customarily mixed with the wine at a symposium. The shape is characterised by having one vertical handle at the back which was used for pouring, and two horizontal handles at the sides which were used for carrying".		
<b>Bibliography:</b> Museum register, page 2. Museum description card, case 1.		


Greek	<b>University of KwaZulu-Natal</b>		Accession/Museum no: 1980.3
	Origin: Corinth	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 8.	
	Period: <input type="text"/>	Acquisition Method: Purchase	
Dating: c.610 BC	Type: Vase	Acquisition Date: 08.04.80	
Sub-Type: Skyphos	Dimensions: Height: 101.5mm Diameter: 163mm Diameter foot: 97.5mm		Notes: Purchased from Charles Ede. Reg no: 182 UND 106008
Technique: Early black-figure	Material: Terracotta		
Artist: <input type="text"/>	Description:		
Object function: "The skyphos shape (also known as a kotyle) is a deep wine-cup on a low foot (with no stem) and has two horizontal handles".		Description: "This example, produced in Corinth, is decorated with a wide band of animals round the outside of the bowl: two lions, a goat and a swan. Between the animals the artist has placed palmettes. The top border of the bowl is decorated with horizontal and vertical parallel lines and the base of the foot is decorated with rays. The interior, as is customary with an "open" vessel (where the interior is visible), is black glaze - in this case rather streaky".	
Bibliography: Museum register, page 3. Museum description card, case 8.			


Roman	<b>University of KwaZulu-Natal</b>		Accession/Museum no: 1980.4
	Origin: Egypt	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.	
	Period: <input type="text"/>	Acquisition Method: Purchase	
Dating: c.1st - 4th centuries AD	Type: Container	Acquisition Date: 1980	
Sub-Type: Jug	Dimensions: Height: 76mm		Notes: Purchased from Charles Ede. Condition: weathered. UND 109484
Technique: <input type="text"/>	Material: Glass		
Artist: <input type="text"/>	Description:		
Object function: "Glass was known in the ancient world, and was mostly produced in Roman Egypt. Although more substantial and solid forms exist, most examples are small and usually of very fine fabric".		Description: "This example is a small, pale green globular jug with a handle formed separately and attached after the body of the vessel was made. A good deal weathered, this light green glass object also includes a silver to a mother-of-pearl iridescence".	
Bibliography: Museum register, page 4. Museum description card, case 6.			

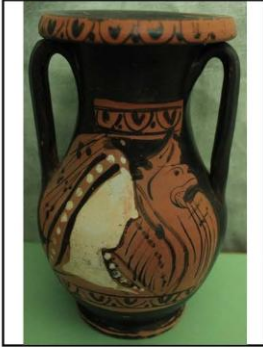
Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1981.5
	Origin: Athens	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Purchase
Dating: c.500-475 BC	Type: Vase	Acquisition Date: 22.09.81
Sub-Type: Lekythos	Technique: Attic black-figure	Notes: Purchased from Charles Ede. Reg no: 8257 UND 109485
Material: Terracotta	Artist: Class of Athens 581	Dimensions: Height: 178mm Diameter: 78.5mm Diameter foot: 46mm Diameter lip: 47.5mm
Object function: "The lekythos is a one-handed jug with a narrow neck and a deep mouth, used for cosmetic oils. This example represents a type with the shoulder set off from the body, a shape that began to be produced in the mid-sixth century and remained popular throughout the fifth".	Description: "On the body of this lekythos is a mythological scene representing Peleus wrestling with Thetis, his recalcitrant bride-to-be (these would become the parents of the hero Achilles). Watching the struggle from either side are two Nereids, attendant upon their sister Thetis. A grape vine is somewhat incongruously represented behind the figures. The added white and red that usually enlivens the black-figure technique is here well-preserved. The painting has been attributed stylistically to the Class of Athens 581".	
Bibliography: Museum register, page 5. Museum description card, case 8.		


Etruscan	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1982.13.1-3
	Origin: Etruria	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 3.
	Period: <input type="text"/>	Acquisition Method: Donation
Dating: c.6th century BC	Type: Vase	Acquisition Date: 1982
Sub-Type: Cup	Technique: Bucchero	Notes: 1. Largest cup fragment: 1982.13.1 2. Medium cup sized fragment: 1989.13.2 3. Smallest cup fragment: 1989.13.3
Material: Clay	Artist: <input type="text"/>	Dimensions: 85.5mm 110.75mm 68mm
Object function: "Bucchero is a black ceramic ware with a stamped decoration that was first developed in the middle of the seventh century BC. These fragments, almost certainly from different vases, derives from a type of high-footed cup popular in the early sixth century BC, early Archaic Period" (see example image).	Description: "The largest and medium sized fragments are decorated with incised triangles which are filled with impressed red-filled dots".	UND 106401
Bibliography: Museum register, page 13. Museum description card, case 3.		


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>1982.6</b>
	Origin: <input type="text" value="Corinth"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 8."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Purchase"/>
	Dating: <input type="text" value="c. 625-600 BC"/>	Acquisition Date: <input type="text" value="08.02.82"/>
	Type: <input type="text" value="Vase"/>	Notes: <input type="text" value="Purchased from Charles Ede. Condition: minimal retouching. Reg no: 8266 UND 106408"/>
	Sub-Type: <input type="text" value="Aryballos"/>	Dimensions: <input type="text" value="Height: 76mm Diameter: 69mm Diameter lip: 41mm"/>
	Technique: <input type="text" value="Black-figure"/>	Material: <input type="text" value="Terracotta"/>
Material: <input type="text" value="Terracotta"/>	Artist: <input type="text" value="Painter of London A1352"/>	
<b>Object function:</b>		<b>Description:</b>
<p>"The aryballos shape was specifically designed to be carried slung on a cord from the wrist. It was an elegant accessory for athletes, a container for the oil (perhaps perfumed) that they used to cleanse their skin after exercise. The broad, flat lip above the narrow neck was convenient for constraining the cord, and these little flasks must have been stoppered with some perishable material (such as wood)".</p>		<p>"In decoration, this example is typical of Corinthian painted pottery of the last quarter of the seventh century BC: a pale, creamy ground, with the figure (in this case a lion), amid filling ornament of "pie-type" rosettes, in black silhouette with details incised and touches of added red colour. The handle has horizontal lines and there are dots around the edge of the lip. Petals adorn the top of the lip and the shoulder".</p>
<b>Bibliography:</b>		
<p>Museum register, page 6. Museum description card, case 8.</p>		

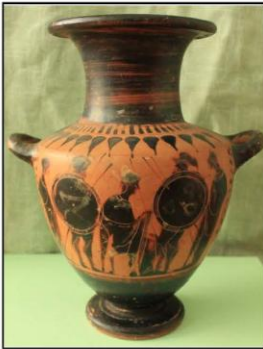
Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>1982.7</b>
	Origin: <input type="text" value="Athens"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 8."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Purchase"/>
	Dating: <input type="text" value="c. 480 BC"/>	Acquisition Date: <input type="text" value="10.03.82"/>
	Type: <input type="text" value="Vase"/>	Notes: <input type="text" value="Purchased from Summa. Condition: Tondo is cracked. Reg no: 8270 UND: 106406"/>
	Sub-Type: <input type="text" value="Kylix"/>	Dimensions: <input type="text" value="Height: 84mm Diameter: 203mm"/>
	Technique: <input type="text" value="Attic red-figure"/>	Material: <input type="text" value="Terracotta"/>
Material: <input type="text" value="Terracotta"/>	Artist: <input type="text"/>	
<b>Object function:</b>		<b>Description:</b>
<p>"Cups of this shape were produced specifically for wine-drinking in the context of the symposion (drinking-party), and for this reason many of them have symposion scenes represented on the interior and/or exterior. At a symposion, the guests, who would be male, recline around the edges of the room on couches".</p>		<p>"This cup is decorated only in the tondo (interior medallion), with the exterior painted in black glaze. The foot is decorated with two thin red lines and the interior is decorated using the red-figure technique. The centre depicts a youth reclining on a couch, leaning on his left elbow and leaving his right hand free to hold the wine cup. The basket represented as hanging on the wall above the reclining youth indicates an interior scene, and the staff leaning up against the "wall" on the left suggests that the youth is a guest (rather than a host), who will need support for his unsteady steps and defense against potential muggers on his way home. The image is encircled with a meander pattern".</p>
<b>Bibliography:</b>		
<p>Museum register, page 7. Museum description card, case 8.</p>		


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>1983.10.1-3</b>
	Origin: Athens	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 8.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Purchase
	Dating: c. 530 BC	<b>Acquisition Date:</b> 30.06.83
	Type: Vase	<b>Notes:</b> Purchased from Summa. Condition: Three fragments of calyx-krater with modern repairation. Reg no 7740UND 106404
	Sub-Type: Calyx-krater	
Technique: Attic black-figure	<b>Dimensions:</b> 1: 255mm 2: 67.5mm 3: 58mm	
Material: Terracotta		
Artist: Lysippides Painter		
<b>Object function:</b>	<b>Description:</b>	
"A new form of the krater was invented around 530 BC in the workshop of the master-potter and black-figure painter Exekias. Of a flaring shape resembling an opening flower, it is known as a calyx-krater".	"These fragments preserve much of the scene on one side, and enough to suggest a subject of the reverse (a Dionysian scene, judging from the fragment of a satyr). The obverse scene represents the harnessing of a chariot: it is Athene's chariot, since she stands with one foot in the car, holding the reins to steady the two already-harnessed pole-harnessed pole-horses. Something about the occasion can be identified: Athene is about to set out with Herakles (who can be identified by his lion-skin coat and knotty club), who stands behind the bellies of the pole-horses, leading a third horse to be harnessed as the far trace-horse. The fragments suggest a mythological scene when Herakles has agreed to help the Olympians in their fight against the Giants, and drives into the battlefield with Athene, beside whom he will fight. The other figures in this scene are those characteristic of normal harnessing scenes".	
<b>Bibliography:</b>		
Museum register, page 10. Museum description card, case 8.		

Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>1983.8</b>
	Origin: Athens	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 1.
	Period: Late Classical	<b>Acquisition Method:</b> Purchase
	Dating: c. 350-325 BC	<b>Acquisition Date:</b> 15.03.83
	Type: Vase	<b>Notes:</b> Purchased from Charles Ede. Condition: details worn away. Reg no: 7737 UND 106413
	Sub-Type: Pelike	
Technique: Attic red-figure	<b>Dimensions:</b> Height: 195.5mm Diameter: 121.5mm Diameter foot: 78mm Diameter lip: 109.5mm	
Material: Terracotta		
Artist: Amazon Painter		
<b>Object function:</b>	<b>Description:</b>	
"The name pelike was applied by early archaeologists to the one-piece amphora with a sagging belly and broad neck. The pelike, like many ancient Greek vases, is related to the wine-drinking culture, in that it served the function of a decanter, to hold the wine for a symposium (drinking party). This shape was first developed in the fifth century BC, although this example dates from within the classical period".	"On one side this vessel is decorated with the head of an Amazon in added white paint, next to the head of a griffon. The Amazon would originally have looked much more attractive, for her features were once delicately depicted in a pale, honey-coloured paint ("dilute glaze") over the white, but in the passage of time such details have worn away. On the other side, is a conventional depiction of two youths wearing himatia (voluminous cloaks)".	
<b>Bibliography:</b>		
Museum register, page 8. Museum description card, case 1.		


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1983.9
	Origin: Athens	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 5.
	Period:	Acquisition Method: Purchase
	Dating: c.6th century BC (third quarter)	Acquisition Date: 25.03.84
	Type: Vase	Notes: Purchased from Summa. Condition: a crack from where the two fragments have been joined. Reg no: 7738 UND 106410
	Sub-Type: Lip-cup	Dimensions: Height: 86.6mm Length: 87mm
	Technique: Attic black-figure	Artist: Centaur Painter
Material: Terracotta		
Object function:	Description:	
<p>"Lip-cups were the same shape as band-cups and were similarly painted black inside and on the foot; the bowl exterior however had a different scheme, entirely reserved with the miniature figures painted on the lip; they often had an inscription in the handle-zone. The painter can easily be identified by his very distinctive style as the Centaur Painter, active in the third quarter of the sixth century BC. This artist, to judge from his extant works, specialised in little-master cups and had a preference for painting centaurs galloping singly or in pairs; however he also painted horsemen, as on this fragment with a pair of beardless youths on horses at full stretch".</p>		<p>"This fragment depicts two horsemen galloping to the left. The left horses mane and tail is decorated with added white and added red for the riders chiton and white for the mane and tail. The right riders' chiton is decorated with added white. Under the horses is text which was sometimes the signature of the painter, or, very commonly (as here): 'Be of good cheer and drink well!' On this fragment the inscription breaks off short of the last two letters which mean 'well'".</p>
<p><b>Bibliography:</b> Mackay, E.A. 1998. 'In the Museum: Museum of Classical Archaeology, University of Natal' in <i>Scholia</i> 7: 171-172; Mackay, E.A. 1993. 'A fragment attributed to the Centaur Painter', in <i>Scholia</i> 2: 149-152; Museum register, page 9. Museum description card, case 5.</p>		

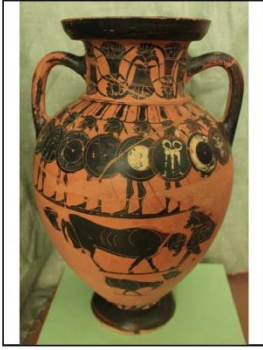
Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1984.11
	Origin: Karia, Asia Minor	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 4.
	Period:	Acquisition Method: Purchase
	Dating: c.675-650 BC	Acquisition Date: 1984
	Type: Vase	Notes: Purchased from Charles Ede.
	Sub-Type: Oinochoe	Dimensions: Height: 213mm Diameter: 200mm
	Technique:	Artist:
Material: Clay		
Object function:	Description:	
<p>"The word "oinochoe" literally means "wine-pourer" in Greek and vessels of this shape served as wine-jugs at the symposium or drinking party. This example was produced in East Greece (Asia Minor) probably in Karia".</p>		<p>"The decoration on the vase shows the assimilation of eastern animal motifs (the elegant, stylised bird on the shoulder) into the rectilinear geometric style popular in the Greek-speaking world from the tenth to the early seventh century, although in mainland Greece painters were experimenting with human and animal figures in scenes from as early as the middle of the eighth century. This vase is decorated with a bird in the centre surrounded by small and large cross-hatched lozenges, spirals as well as a myriad of parallel horizontal and vertical lines covering the vessel. The handle of the vase is decorated with parallel horizontal lines and the base of the vase is decorated with rays. The neck is decorated in black while the trefoil lip has only a small black ring around the inside rim".</p>
<p><b>Bibliography:</b> Museum register, page 11. Museum description card, case 4.</p>		


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1985.12
	Origin: Athens	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 8.
	Period: <input type="text"/>	Acquisition Method: Purchase
	Dating: c.6th century BC	Acquisition Date: 22.04.85
	Type: Vase Sub-Type: Hydria	Notes: Purchased from Charles Ede. Condition: intact, but some surface wear. Reg no: 4546
	Technique: Attic black-figure Material: Terracotta Artist: <input type="text"/>	Dimensions: Height: 210mm Diameter: 136.5mm Diameter foot: 75mm
<b>Object function:</b>	<b>Description:</b>	
<p>"The hydria, as its name may suggest, was used by the ancient Greeks as a water jug and was the container for water that was customarily mixed with the wine at a symposium. The shape is characterised by having one vertical handle at the back which was used for pouring, and two horizontal handles at the sides which were used for carrying".</p>		<p>"The figured decoration is enclosed within a reserved panel (the exterior of the vase is otherwise painted black apart from the band of rays above the foot) set opposite the vertical handle. Here the scene represents the departure of two warriors, who stand to either side of a seated woman and flanked by two himation-clad male figures. The warriors' shields are emblazoned in (now rather worn) added white with (left) a folding stool and (right) three balls. The rather poor quality of the painting is typical of late Attic black-figure towards the end of the 6th century BC, when better artists had already adopted the new red-figure technique".</p>
<b>Bibliography:</b>		
Museum register, page 12. Museum description card, case 8.		


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1986.15
	Origin: Athens	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 5.
	Period: Late Geometric	Acquisition Method: Purchase
	Dating: c.725-700 BC	Acquisition Date: 05.11.86
	Type: Vase Sub-Type: Cup	Notes: Purchased from Charles Ede. Reg no: 0662 Condition: Originally fragmented, missing parts are reconstituted in plain plaster. UND 109314
	Technique: Black-figure Material: Clay Artist: <input type="text"/>	Dimensions: Height: 109.5mm Diameter (rim): 162mm
<b>Object function:</b>	<b>Description:</b>	
<p>The attic geometric cup is a drinking cup that has spurred handles set on a fenestrated base. "This wine cup is a good example of the geometric style of vase decoration that was popular in Greece from the 9th to the 7th century BC. The fenestrated foot is an unusual feature, although it occurs on some other cups of this shape and date".</p>		<p>"On the cup may be seen some of the most common patterns of hatching, cross-hatching and lozenges which are typically arranged in sub-divided bands. The hatched swastika motif repeated on either side of the cup, was popular among geometric painters".</p>
<b>Bibliography:</b>		
Museum register, page 15. Museum description card, case 5.		




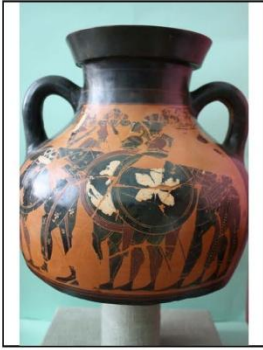
Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1986.16
	Origin: Kerameikos cemetery, Athens	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Donation
	Dating: <input type="text"/>	<b>Acquisition Date:</b> 1986
	Type: Accessory	<b>Notes:</b> Donated by Professor Ray Sands.
	Sub-Type: Loom weight	
	Technique: <input type="text"/>	<b>Dimensions:</b> Height: 74mm
Material: Clay		
Artist: <input type="text"/>		
<b>Object function:</b>	<b>Description:</b>	
<p>"In ancient times, weaving was done on a vertical loom. It was necessary to hang weights on the long threads to hold them steady. A piece of string would be tied through the hole and would then be used as a weight in weaving".</p>		<p>"Triangular in shape, this example of a loom weight is made of clay and has a small hole in the tip of the triangle".</p>
<b>Bibliography:</b>		
<p>Museum register, page 16. Museum description card, case 7.</p>		


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1987.17
	Origin: Athens	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 4.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Purchase
	Dating: c. 560-550 BC	<b>Acquisition Date:</b> 1987
	Type: Vase	<b>Notes:</b> Purchased from Munzen and Medaithon. Condition: Reconstituted from fragments, missing parts are reconstituted in plain plaster UND 110539
	Sub-Type: Amphora	
	Technique: Attic black-figure	<b>Dimensions:</b> Height: 373mm
Material: Terracotta		
Artist: Timiades Painter		
<b>Object function:</b>	<b>Description:</b>	
<p>"Neck-amphorae (wine jugs) of this ovoid shape have come to be known at "Tyrrhenian amphorae" because they were found in large number on Etruscan sites in Italy, and not as all in Greece, so that they were originally thought to be Etruscan-made ("Tyrrhenian" was an old name for "Etruscan"). They are now known to have been made in Athens specifically for export to Italy".</p>		<p>"The scheme of decoration is standardised on these vessels, with foot, lip and handles coloured black, and black "rays" above the foot, then rows of assorted animals, and on the principal zone on the shoulder, a scene involving humans or mythological figures. The scene on the obverse (front) of this amphora depicts a row of hoplite soldiers with characteristically overlapping shields; on the reverse are komasts (dancing revellers) between a pair of sphinxes. On the neck is a conventional lotus and palmette design".</p>
<b>Bibliography:</b>		
<p>Museum register, page 17. Museum description card, case 4.</p>		


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1987.18
	Origin: Athens	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 4.
	Period: Late Archaic	<b>Acquisition Method:</b> Purchase
	Dating: c.5th century BC	<b>Acquisition Date:</b> 1987
	Type: Vase	<b>Notes:</b> Purchased from Charles Ede. UND 110538
	Sub-Type: Alabastron	
	Technique: Black-figure	
Material: Terracotta	<b>Dimensions:</b> Height: 136mm	
Artist:		
<b>Object function:</b> "The alabastron, like the aryballos, was used as a container for perfumed oil, mainly by athletes who oiled themselves before exercise and afterwards would clean their bodies by rubbing in more oil and then scraping it off with a strigil, a hook-shaped bronze implement with a broad, curved blade. These little flasks were intended to be slung from the owner's wrist by a cord looped around the neck, and were therefore generally made with a rounded base".	<b>Description:</b> "The lattice-pattern decoration is simple, but it exemplifies the same painting technique as other black-figure vases, with dark decoration on a light ground". Oval shaped, the alabastron is decorated with cross-hated lines and parallel horizontal lines which cover the body of the object. From above, around the small opening, the circular flat lip is encircled with a red ring.	
<b>Bibliography:</b> Museum register, page 18. Museum description card, case 4.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1989.20
Origin: Cyprus	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.	
Period:	<b>Acquisition Method:</b> Donation	
Dating: 3rd century AD	<b>Acquisition Date:</b>	
Type: Lamp	<b>Notes:</b> Purchased from Charles Ede. Donated by Miss Joan Law.	
Sub-Type: Closed oil-lamp		
Technique:		
Material: Terracotta	<b>Dimensions:</b>	
Artist:		
<b>Object function:</b> "Oil-lamps were the usual means by which the ancient Mediterranean world provided light within buildings. They were filled through the small hole in the discus (circular upper surface) with olive oil which was then impregnated the wick which was supported by the 'spout'".	<b>Description:</b> This lamp bears "a peacock with a thunderbolt beneath its feet".	
<b>Bibliography:</b> Museum register, page 22. Museum description card, case 6.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>1989.21</b>
	Origin: <input type="text" value="Mediterranean (eastern end)"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 3."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Donation"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text" value="1989"/>
	Type: <input type="text" value="Container"/>	Notes: <input type="text" value="Donated by Miss Joan Law."/>
	Sub-Type: <input type="text" value="Flask"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function: <input type="text" value="Miniature containers such as these were most likely used as containers for perfumed oil. The neck of the flask is short and narrow allowing only a small amount of perfume to be poured at a time"/> .	Description: <input type="text" value="This small jug was given abstract decoration by being incised by a triple point, forming a network of three parallel engraved lines over the surface of the vessel. This container has a rounded body supported by a small foot. The neck of the flask is small and narrow"/> .	
Bibliography: <input type="text" value="Museum register, page 23. Museum description card, case 3."/>		

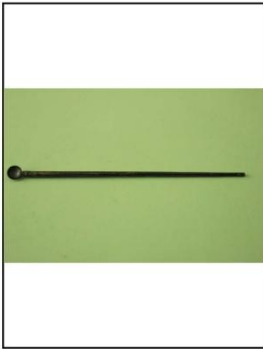
<b>Greek</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>1990.30</b>
	Origin: <input type="text" value="Athens"/>	Current Location/Status: <input type="text" value="In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 9."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Purchase"/>
	Dating: <input type="text" value="c.540 BC"/>	Acquisition Date: <input type="text" value="1990"/>
	Type: <input type="text" value="Vase"/>	Notes: <input type="text" value="Purchased from H.A.C."/>
	Sub-Type: <input type="text" value="Amphora"/>	
	Technique: <input type="text" value="Attic black-figure"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text" value="Princeton Painter Type B"/>		
Object function: <input type="text" value="The amphora is a two-handed pot with a neck that is considerably narrower than the body. In the ancient world, amphorae were used for a multiplicity of functions namely for storage and transportation of provisions; for funerals and grave-markers; decanters as well as for prizes at festivals."/>	Description: <input type="text" value="On one side of this amphora is depicted a group of six warriors, three in typical hoplite dress with greaves and elaborately decorated crested helmets, holding long spears in their right hands; on the left arm each man bears the standard round shield of the hoplite, emblazoned variously in white with a tripod, the forequarters of a lion and a flower. The other three figures represent Skythian archers, with typical pointed caps and ornamented trouser outfits; they carry bows, and have large quivers slung at their sides. On the other side is a mythological scene featuring Dionysos; he is holding a drinking-horn in his left hand and an ivy stem in his right. He is facing Ariadne, who seductively holds her himation to reveal her body. Two dancing satyrs (Dionysos' usual entourage) frame the scene. This scene represents the myth whereby Dionysos married Ariadne after Theseus had abandoned her on the shore of Naxos"/> .	
Bibliography: <input type="text" value="Museum register, page 25. Museum description card, case 9. Mackay, E.A. 1993. 'A fragment attributed to the Centaur Painter', in Scholia 2: 104-105, 114."/>		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1990.32
	Origin: Egypt	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period:	Acquisition Method: Donation
	Dating:	Acquisition Date: 1990
	Type: Figurine	Notes: Donated by Mrs J.M. Butter. Possibly a replica.
	Sub-Type: Bull	Dimensions:
	Technique:	Description: "This is a small, hand-sized, solid cast of a bull with a solar disc between its horns, mounted on a block of black wood". This figurine could represent an Egyptian <i>Apis</i> bull.
	Material: Bronze	Object function:
Artist:	Bibliography: Museum register, page 27.	

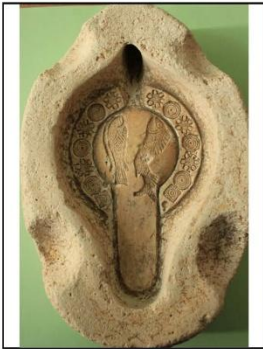
Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1991.33
	Origin: South Italy	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 1.
	Period:	Acquisition Method: Purchase
	Dating: c.4th century BC	Acquisition Date: 1991
	Type: Vase	Notes: Purchased from Jurgen Haening Freiburg, Gallerie am Munster.
	Sub-Type: Oinochoe	Dimensions:
	Technique: South Italian red-figure	Description: "South-Italian red-figure vase painting is often more florid than the Attic painting that inspired it, and the hippocamp (sea-horse) on this fourth century BC oinochoe (wine-jug) is no exception: a lively representation of a mythical creature, with details enlivened by the use of added white paint. Hippocamps were the creatures supposed to draw the chariot of the sea-god Poseidon". On the oinochoe, the hippocamp is framed in a square, patterned border. The border does not extend all the way around the artefact.
	Material: Terracotta	Object function: The oinochoe is a pitcher with one handle at the back and is used for pouring wine. It is one of the commonest and most varied forms of ancient Greek pottery. The variations are represented through difference in the mouth which may be either trefoil (as in this case), round or beaked; the neck which may be straight or curved, narrow or broad; and the body which may be slim, squat, truncated or angular.
Artist:	Bibliography: Museum register, page 28. Museum description card, case 1.	


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1992.34
	Origin: South Italy	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 1.
	Period:	Acquisition Method: Purchase
	Dating: c.4th century BC	Acquisition Date: 1992
	Type: Lamp	Notes: Purchased from Charles Ede.
	Sub-Type: Guttus	Dimensions:
	Technique: Black glaze	Object function:
Material: Clay	<p>"Vessels of this shape, with a shape reminiscent of an oil-lamp and a prominent spout, have been tentatively identified at gutti which were specialised containers designed for the refilling of oil-lamps with a fresh supply of olive oil. Most lamps were made with a hole in the discus (the round sealed cover of the reservoir) so that the refilling did not need to disturb the wick that emerged from the spout".</p>	
Artist:	Description:	
	<p>This example, in black glaze ware, is short and squat with a long, thin spout and a protruding ring handle on the shoulder. The top of the guttus (in the centre) boasts an intricate palmette design.</p>	
Bibliography:		
Museum register, page 29. Museum description card, case 1.		


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1994.36
	Origin: Athens	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 8.
	Period:	Acquisition Method: Purchase
	Dating: c. Early 4th century BC	Acquisition Date: 20.09.93
	Type: Vase	Notes: Purchased from Charles Ede.
	Sub-Type: Skyphos Type 2	Dimensions:
	Technique: Attic red-figure	Object function:
Material: Terracotta	<p>The skyphos (or kotyle) is the name given to an ancient Greek drinking cup. The cup had no stem and had two horizontal handles on either side.</p>	
Artist:	Description:	
	<p>"On each side of this wine-cup the painter has represented two youths; on the obverse, one stands to the left with a cloak over his shoulder, holding a thyrsus, while the other, naked, stands facing him, with one foot on a box, gesturing. On the reverse again on youth stands to the left, this time fully draped in a himation, while the other, naked, moves away to the left, looking back at the first and holding a strigil in his hand. Between the two youths are represented a bag with a sponge, an oil flask and another strigil, the normal kit of an athlete. Spreading from under each handle so as to frame the scenes from either side is a palmette design. On the interior of the cup is an ivy pattern with flowers in added white, and in the tondo a stamped design made up of palmette motifs and roundels. Although the painter has not yet been identified, the cup has been attributed to the Jena Workshop (specialising in producing wine-cups)".</p>	
Bibliography:		
Museum register, page 31. Museum description card, case 8.		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1994.37
	Origin: <input type="text" value="Rome"/>	<b>Current Location/Status:</b> <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 5."/>
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text" value="c.2nd century AD"/>	<b>Acquisition Date:</b> <input type="text" value="1994"/>
	Type: <input type="text" value="Accessory"/>	<b>Notes:</b> <input type="text"/>
	Sub-Type: <input type="text" value="Spoon"/>	<b>Dimensions:</b> <input type="text" value="Length: 104mm"/>
	Technique: <input type="text"/>	<b>Description:</b> <input type="text" value="The unpolished end of the shaft suggests that it originally may have had a decorative handle. It is from the Roman Period."/>
Material: <input type="text" value="Silver"/>		
Artist: <input type="text"/>		
<b>Object function:</b> <input type="text" value="This silver cosmetic spoon was specifically designed for removing the wax from the ear"/> .		
<b>Bibliography:</b> Museum register, page 32. Museum description card, case 5. Mackay, E.A. 1996. 'Museum of Classical Archaeology, University of Natal' in <i>Scholía</i> 5: 171-174.		

Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1994.38
	Origin: <input type="text" value="Syria"/>	<b>Current Location/Status:</b> <input type="text" value="In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology."/>
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text" value="Loan"/>
	Dating: <input type="text" value="c.5th-6th century AD"/>	<b>Acquisition Date:</b> <input type="text" value="1994"/>
	Type: <input type="text" value="Lamp"/>	<b>Notes:</b> <input type="text" value="Condition: The handle has broken off the lamp."/>
	Sub-Type: <input type="text" value="Oil lamp"/>	<b>Dimensions:</b> <input type="text" value="Diameter: 74mm"/>
	Technique: <input type="text"/>	<b>Description:</b> <input type="text" value="Now fragmented this circular Roman terracotta lamp would once have had a stub handle directly opposite the spout. The lamp is decorated with an inscription in two rings on the discus: Outer ring: [insert greek text S.vol5.1996] 'The blessing of the Mother of God (be) with us'. Inner ring: [insert greek text S.vol5.1996] Inscription of John"/>
Material: <input type="text" value="Clay"/>		
Artist: <input type="text"/>		
<b>Object function:</b> <input type="text"/>		
<b>Bibliography:</b> Museum register, page 33. Mackay, E.A. 1996. 'Museum of Classical Archaeology, University of Natal' in <i>Scholía</i> 5: 171-174. Ryan, A.J. 2004. 'In the Museum', in <i>Akroterion</i> 49: 119-121.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1994.39
	Origin: North Africa	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period:	Acquisition Method: Purchase
	Dating: c.4th or 5th century AD	Acquisition Date: 1994
	Type: Lamp	Notes: Purchased from Charles Ede.
	Sub-Type: Mould	Dimensions: Length: 216mm Width: 143mm Height: 52mm
	Technique:	Object function: "Terracotta lamps were mould-made in two parts: the upper, bearing the discus decoration (if any), and the lower. Once the clay had firmed in the mould, the two halves were joined with slip (wet clay) before firing. This mould (for the upper part of a terracotta lamp), made from gypsum, could not have seen much use since the design is very clearly demarcated still".
Material: Gypsum	Description: "The decoration on the discus, which is still very sharply defined, consists of a pair of fish of different species, surrounded by a border of alternating motifs: sets of concentric circles and rosettes, ending on either side of the spout with a square containing two concentric circles. Four rounded indentations around the outer edge of the mould seem to have been intended as guides for matching together the moulds for the discus and bowl of the lamp".	
Artist:	Bibliography: Museum register, page 34. Museum description card, case 6. Mackay, E.A. 1996. 'Museum of Classical Archaeology, University of Natal' in <i>Scholía</i> 5: 171-174.	


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1995.40
	Origin: Athens	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 1.
	Period:	Acquisition Method:
	Dating: c.5th century BC	Acquisition Date: 1995
	Type: Miscellaneous	Notes: Condition: Recomposed from fragments.
	Sub-Type: Fish plate	Dimensions: Diameter: 215mm Height: 62mm Foot diameter: 100mm
	Technique: South Italian red-figure	Object function: "Platters of this form were designed specifically to hold pieces of (cooked) fish for ancient dinner parties. Because diners reclined rather than being seated around a table, the food was cut up into finger-pieces, to be dipped into bowls of spicy sauces and eaten with bread. South Italian versions of fish plates were customarily decorated with representations of fish on the flat upper surface, but a few examples of the more austere Athenian prototype have been found". "The plate conforms to a type known as the Gallatin plate. This type seems to have been a forerunner of the better known Athenian red-figure fish plate".
Material: Clay	Description: "The floor [of the plate], painted black, rises gradually from a small, reserved depression in the centre (decorated with a black dot in a circle) towards the edge before falling away into a convex overhanging rim marked off by a very shallow tooled groove; on the outer edge of the floor is a reserved zone containing a narrow band of alternating black dots bordered outside by three and inside by two black rings; a little further in on the floor is a narrow reserved band. The outer and inner surfaces of the overhang are painted black, extending a little way into the underside of the floor; the latter is otherwise reserved apart from a narrow black band set halfway towards the junction with the stem. Below the black fillet marking this junction is a reserved. The stem and the upper surface of the ring foot are black, but the concave edge of the foot is reserved apart from a black ring around a projecting element at its base".	
Artist: Trendall and McFee's Group III	Bibliography: Museum register, page 35. Museum description card, case 1. Mackay, E.A. 1996. 'Museum of Classical Archaeology, University of Natal' in <i>Scholía</i> 5: 171-174.	


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1995.41
	Origin: <input type="text" value="Egypt"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Purchase"/>
Dating: <input type="text"/>	Type: <input type="text" value="Accessory"/>	Acquisition Date: <input type="text" value="1995"/>
Sub-Type: <input type="text" value="Perfume flask"/>	Material: <input type="text" value="Glass"/>	Notes: <input type="text" value="Purchased from Charles Ede."/>
Technique: <input type="text"/>	Artist: <input type="text"/>	Dimensions: <input type="text"/>
Object function: "Glass was known in the ancient world, and was mostly produced in Roman Egypt. Although more substantial and solid forms exist, most examples are small and usually of very fine fabric".	Description: "This example is known as unguentarium (containers for perfumed oil), and would therefore originally have had stoppers. This shape has long been misleadingly known as the "tear flask" from the fanciful idea that mourners collected their tears in such a container to show how much they were grieving. Much Roman glass is bluish in colour, but this amber colour is not uncommon, and some rare examples range into purple tones".	
Bibliography: Museum register, page 36. Museum description card, case 6.		


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1996.42
	Origin: <input type="text" value="Apulia, South Italy."/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 1."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Unknown"/>
Dating: <input type="text" value="c.290-280 BC"/>	Type: <input type="text" value="Vase"/>	Acquisition Date: <input type="text" value="1996"/>
Sub-Type: <input type="text" value="Lebes Gamikos"/>	Material: <input type="text" value="Terracotta"/>	Notes: <input type="text"/>
Technique: <input type="text" value="Black glaze"/>	Artist: <input type="text" value="Alexandria Group"/>	Dimensions: <input type="text"/>
Object function: "The ancient Greek word lebes originally meant a deep bowl with a rounded bottom, made to be set on a stand rather like an egg in an eggcup; in classical times and after, however a foot was attached as part of the bowl, as in this example. The lebes Gamikos was specifically a wedding bowl; distinguished by having high, looping handles set on the shoulder; from illustrations of weddings on Greek vases large ones seem to have been placed beside the door in the bride's family home with twigs standing in them - perhaps used for sprinkling liquid in purification; smaller examples were brought along by women as gifts for the bride".	Description: "This vase is black-glazed with the decoration in white, some of which is washed with dilute glaze to produce a golden-yellow. On the obverse shoulder of this vase is a dove between sprays of honeysuckle while the reverse shoulder has a band of petal-and dot pendants. On the lid is a laurel wreath".	
Bibliography: Museum description card, case 1. Ryan, A.J. 2004. 'In the Museum', in <i>Akroterion</i> 49: 119-121.		





Egyptian	University of KwaZulu-Natal	Accession/Museum no: 1996.42
	Origin: Egypt, Memphis or Fayum	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: Ptolemy VIII	Acquisition Method: Purchase
	Dating: c. 139 BC-116 BC	Acquisition Date: 12.96
	Type: Miscellaneous	Notes: Purchased from Charles Ede. Monetary donation by Miss Joan Law.
	Sub-Type: Papyrus	Dimensions: 76x79mm
Technique:	Material: Papyrus	Artist:
Object function:	Description:	
<p>"Papyrus was the most commonly used writing material throughout the Graeco-Roman world; it was produced in Egypt from around 3000 BC. The dry sands of Egypt have preserved large quantities of the fragile pages, which offer a random assortment of often very trivial documentation of the societies that produced them".</p> <p><b>Bibliography:</b> Museum register, page 37. Mackay, E. A. 1997. 'Museum of Classical Archaeology, University of Natal' in <i>Scholια</i> 6: 166-167. Mackay, E. A. 1998. 'Museum of Classical Archaeology, University of Natal' in <i>Scholια</i> 7: 171-172.</p>	<p>"This fragment of papyrus belongs to the top left-hand corner of a document written in Demotic script, the popular, simplified form of ancient Egyptian writing. The text follows the normal pattern of a legal document [...] and the text goes on to list the eponymous priests and priestesses. Unfortunately the actual names are missing or too badly damaged for the year of the document to be determined. [...] This fragment clearly shows the characteristic cross-layered arrangement of the plant fibres; examination of how the letters are inscribed on its uneven surface and observation of how the text is interrupted by holes and is broken off in mid-line which leads to a better understanding of the lacunae so often encountered in ancient texts that derive from papyrus sources".</p>	


Roman	University of KwaZulu-Natal	Accession/Museum no: 1997.43
	Origin: Rome	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 5.
	Period:	Acquisition Method: Purchase
	Dating: c. 2nd century AD	Acquisition Date: 1997
	Type: Accessory	Notes: Monetary donation from Miss Joan Law. Condition: Surface is slightly corroded in places.
	Sub-Type: Stylus	Dimensions: Length: 108mm
Technique:	Material: Iron	Artist:
Object function:	Description:	
<p>"The stylus, more correctly "stilus", was used for everyday casual writing on wax tablets. Commonly made of iron, like this example, they had one sharp, pointed end for incising the letters into the wax surface, while the other end was often flattened into a wedge-shape used for erasing, whereby the wax would be smoothed over into a surface again ready for writing upon. Because of the nature of the equipment, writing on wax consisted of simple letter-forms, made up of sequences of straight and curving strokes; this script is known as cursive".</p> <p><b>Bibliography:</b> Museum register, page 38. Museum description card, case 5. Mackay, E.A. 1998. 'In the Museum: Museum of Classical Archaeology, University of Natal' in <i>Scholια</i> 7: 171-172.</p>	<p>This small iron writing implement is sharpened at the one end (used for etching) and squared at the opposite end. The surface of the rather thin implement has, over time, corroded slightly in places.</p>	


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1999.39a
	Origin: Rome	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 5.
	Period:	Acquisition Method: Purchase
	Dating: c. 2nd-3rd centuries AD	Acquisition Date: 1999
	Type: Miscellaneous	Notes: Set of three: 1999.39a, 1999.39b and 1999.39c.
	Sub-Type: Medical implement	Dimensions: Length: 156.5mm
	Technique:	Description:
Material: Bronze		
Artist:		
Object function:	<p>"Most of the surgical implements were made from Bronze. Bronze was less expensive and more easily obtained than the less malleable metal, iron. Other metals, such as gold, silver and tin, were also sometimes used. Bone was used to making knives, ivory was used occasionally for pestles, and horn for large syringes".</p> <p>"In Rome, most physicians were Greek or of Greek origin. By the 1st century BC, the majority of Roman doctors were slaves, freedmen and their direct descendants. Some only possessed the rudimentary skill of administering medicine, while others were educated in treating illness".</p>	
Bibliography:	<p>Museum register, page 39. Museum description card, case 5. Mackay, E.A. 1999. 'Museum of Classical Archaeology, University of Natal' in <i>Scholía</i> 8: 163-165.</p>	


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1999.39b
	Origin: Rome	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 5.
	Period:	Acquisition Method: Purchase
	Dating: c. 2nd-3rd centuries AD	Acquisition Date: 1999
	Type: Miscellaneous	Notes: Set of three: 1999.39a, 1999.39b and 1999.39c.
	Sub-Type: Medical implement	Dimensions: Length: 156.5mm
	Technique:	Description:
Material: Bronze		
Artist:		
Object function:	<p>"Most of the surgical implements were made from Bronze. Bronze was less expensive and more easily obtained than the less malleable metal, iron. Other metals, such as gold, silver and tin, were also sometimes used. Bone was used to making knives, ivory was used occasionally for pestles, and horn for large syringes".</p> <p>"In Rome, most physicians were Greek or of Greek origin. By the 1st century BC, the majority of Roman doctors were slaves, freedmen and their direct descendants. Some only possessed the rudimentary skill of administering medicine, while others were educated in treating illness".</p>	
Bibliography:	<p>Museum register, page 39. Museum description card, case 5. Mackay, E.A. 1999. 'Museum of Classical Archaeology, University of Natal' in <i>Scholía</i> 8: 163-165.</p>	


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1999.39c
	Origin: Rome	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 5.
	Period:	Acquisition Method: Purchase
	Dating: c. 2nd-3rd centuries AD	Acquisition Date: 1999
	Type: Miscellaneous	Notes: Set of three: 1999.39a, 1999.39b and 1999.39c.
	Sub-Type: Medical implement	Dimensions: Length: 138mm
	Technique:	Artist:
Material: Bronze		
Object function:	Description:	
<p>"Most of the surgical implements were made from Bronze. Bronze was less expensive and more easily obtained than the less malleable metal, iron. Other metals, such as gold, silver and tin, were also sometimes used. Bone was used to making knives, ivory was used occasionally for pestles, and horn for large syringes".</p> <p>"In Rome, most physicians were Greek or of Greek origin. By the 1st century BC, the majority of Roman doctors were slaves, freedmen and their direct descendants. Some only possessed the rudimentary skill of administering medicine, while others were educated in treating illness".</p> <p><b>Bibliography:</b> Museum register, page 39. Museum description card, case 5. Mackay, E.A. 1999. 'Museum of Classical Archaeology, University of Natal' in <i>Scholía</i> 8: 163-165.</p>		
<p>Belonging to a set of three medical implements, "this surgical implement is a small flattened probe with a rounded end, the handle of which is thickened in the middle and has been faceted in order to provide a more secure grip, the other end is formed into a fairly sharp point".</p>		


Mesopotamian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1999.40
	Origin: Southern Mesopotamia (modern Iraq)	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: Akkadian Period	Acquisition Method: Donation
	Dating: c. 2200-2150 BC	Acquisition Date: 1999
	Type: Miscellaneous	Notes: Donated by Miss Joan Law. Condition: chipped on the right hand side.
	Sub-Type: Tablet	Dimensions: Height: 39mm
	Technique:	Artist:
Material: Clay		
Object function:	Description:	
<p><b>Bibliography:</b> Museum register, page 40. Mackay, E.A. 1999. 'Museum of Classical Archaeology, University of Natal' in <i>Scholía</i> 8: 163-165.</p>		
<p>"The small Sumerian tablet from southern Iraq, cushion-shaped with a cuneiform inscription on the one side; although there is a substantial chip on the low left edge, the five lines of text are almost entirely preserved, and can be interpreted as recording the fact that Lugal-ud-an, a 'fattener' (of domestic animals), has handed over to Dudu four shom sheep, one unshorn sheep and one billy-goat".</p>		


<b>Egyptian</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 1999.41
	Origin: <input type="text" value="Egypt"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10.
	Period: <input type="text" value="Ptolemaic Period"/>	Acquisition Method: Donation
	Dating: <input type="text" value="c.2nd or 1st century BC"/>	Acquisition Date: 1999
	Type: <input type="text" value="Miscellaneous"/>	Notes: Partly funded through a donation from Miss Joan Law.
	Sub-Type: <input type="text" value="Vessel"/>	Dimensions: Height: 73mm
	Technique: <input type="text"/>	Description: "This unglazed clay vessel is mould-made in two halves, with one side formed to represent the distinctive mask of the god Bes. Bes was a dwarf god who offered protection against evil. He was ugly and misshapen, often appearing with bow legs and a lionine head with protruding tongue. His province was childbirth, war and hunting. In addition, Bes offered protection against evil spirits, and although he was originally associated with the Royal house, he became immensely popular amongst the commoners". The face of Bes on the vessel clearly articulates "bushy eyebrows, a flattened nose, chubby cheeks and pendant tongue; the ears are not detailed but are clearly rounded, slightly asymmetrical projections on either side. There is no indication of a headdress".
Material: <input type="text" value="Clay"/>		
Artist: <input type="text"/>		
Object function: As this example has been joined from two halves and "has not been smoothed at all on the inside, [it indicates] that the object was not intended for practical use; it is likely to have served as a votive offering to the god, although what it may have contained cannot be determined".		
Bibliography: Museum register, page 41. Museum description card, case 10. Mackay, E.A. 1999. 'Museum of Classical Archaeology, University of Natal' in <i>Scholía</i> 8: 163-165.		


<b>Greek</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 2000.42
	Origin: <input type="text" value="Sicily"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 8.
	Period: <input type="text"/>	Acquisition Method: Purchase
	Dating: <input type="text" value="c.550-475 BC"/>	Acquisition Date: 2000
	Type: <input type="text" value="Lamp"/>	Notes: Partly funded through a donation from Miss Joan Law. Condition: Slightly chipped near the spout.
	Sub-Type: <input type="text" value="Open lamp"/>	Dimensions: Length: 112mm
	Technique: <input type="text" value="Black glaze"/>	Description: As this artefact is a "shallow bowl with an incurved lip, without the customary discus that closes the mouth of later lamps. It has a horizontal band handle opposite a rounded, projecting nozzle (slightly chipped near the mouth), and is black-glazed over its entire surface, with the slightly grainy texture that characterises Sicilian artefacts of this period. The bowl was formed on a potting wheel, and the turned base is slightly concave, with correspondingly convex lamp floor".
Material: <input type="text" value="Clay"/>		
Artist: <input type="text"/>		
Object function: "Lamps, such as these, were used for lighting in houses and public buildings where a strong light was not required. [...] Lamps were often dedicated at shrines as votive offerings, and were also artefacts regularly found at tombs". "Open lamps of this type were in common use in early times in the ancient world; the open form preceded the later lamp forms which enclosed the top of the lamp with a discus - a safety device, considering the flammability of the olive oil used to fuel these lights.		
Bibliography: Museum register, page 42. Museum description card, case 8. Mackay, E.A. 2000. 'Museum of Classical Archaeology, University of Natal' in <i>Scholía</i> 9: 166-169.		


<b>Roman</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 2000.43
	Origin: Rome	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 8.
	Period:	Acquisition Method: Purchase
	Dating: c.2nd century AD	Acquisition Date: 2000
	Type: Miscellaneous	Notes: Partly funded through a donation from Miss Joan Law. Condition: Bowl is missing.
	Sub-Type: Patera	Dimensions: Length: 147mm
	Technique:	Description:
Material: Bronze		
Artist:		
Object function: "In Roman times, libations to the gods were poured from a patera, a libation bowl, which, unlike the Greek phiale had a handle".	Description: This handle, detached from its bowl (which would also have been bronze), has a moulded end in the "form of a dog's head with open mouth, and the columnar shaft is ridged along its length, with a 'collar' of three relief rings marking the junction of shaft and dog's head".	
Bibliography: Museum register, page 43. Museum description card, case 8. Mackay, E.A. 2000. 'Museum of Classical Archaeology, University of Natal' in <i>Scholía</i> 9: 166-169.		


<b>Greek</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 2000.44
	Origin: Mycenae	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 3.
	Period: Late Helladic III B	Acquisition Method: Purchase
	Dating: c.1300-1190 BC	Acquisition Date: 2000
	Type: Vase	Notes: Partly funded through a donation from Miss Joan Law. Condition: General colour degradation over time.
	Sub-Type: Stirrup-flask	Dimensions: Height: 84mm
	Technique:	Description:
Material: Clay		
Artist:		
Object function: "The stirrup-flask, so named from the characteristic form of the handle, is a prehistoric pot-shape that was popular in the Aegean during the later Bronze Age. This small example would probably have been intended for perfumed oil, perhaps for votive use". "This distinctive shape, with stirrup-like handle positioned over a central false spout while the functional spout is off-centre on the shoulder, was popular in the Bronze Age Aegean, produced in Minoan Crete as well as on the Greek mainland in the latter half of the second millennium BC".	Description: "The light red linear decoration, while simple (and a little worn), is designed to enhance the shape of the pot, drawing attention to the comparative breadth of circumference to the flattened shoulder area, and to the articulation points of handle, spout and false spout supporting the handle. The vase can be dated to the Late Helladic III B period which was the time when the great Mycenaean palaces on mainland Greece were flourishing, and were destroyed".	
Bibliography: Museum register, page 44. Museum description card, case 3. Mackay, E.A. 2001. 'Museum of Classical Archaeology, University of Natal' in <i>Scholía</i> 10: 172-174.		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 2004.45
	Origin: Rome	<b>Current Location/Status:</b> University of KwaZulu-Natal, Museum of Classical Archaeology. Case 2.
	Period:	
	Dating: c.41 BC	
	Type: Coin	
	Sub-Type: Denarius	
Technique:	Dimensions: Diameter: 17.80mm Thickness: 1.32mm Weight: 2.76g	<b>Acquisition Method:</b> Purchase
Material: Silver		<b>Acquisition Date:</b> 2004
Artist:		<b>Notes:</b> Monetary donation by Miss Joan Law.
<b>Object function:</b>		<b>Description:</b>
		"Obverse: Antony's bare head to the right Inscription: [Akroterion 2003] This inscription refers to Antony's appointment by the Lex Titia of 43 B, together with Octavian and Lepidus, as a triumvir explicitly charged with the restructuring of the republican constitution. Reverse: Octavian's bare head to the right Inscription: "This inscription refers to Octavian as the honorific Imperator reflecting his defeat (together with Antony) of the tyrannicides Brutus and Cassius at Philippi in 42 BC. On this coin both Antony and Octavian have their priesthoods advertised. This coin represents the transition from Republic to Principate".
<b>Bibliography:</b>		
Museum register, page 45. Museum description card, case 2. Ryan, A.J. and Gosling, A. 2003. 'In the Museum', in <i>Akroterion</i> 48: 123-128.		

Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 2004.46
	Origin: Rome	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 2.
	Period:	
	Dating: c.15 BC	
	Type: Coin	
	Sub-Type: Dupondius	
Technique:	Dimensions: Diameter: 27.45mm Thickness: 2.05mm Weight: 8.3g	<b>Acquisition Method:</b> Purchase
Material: Copper		<b>Acquisition Date:</b> 2004
Artist:		<b>Notes:</b> Monetary donation by Miss Joan Law.
<b>Object function:</b>		<b>Description:</b>
		"Obverse: Oak wreath Inscription: [Akroterion 2003] Countermark: Reverse: Senatorial seal (SC) Inscription: Countermark: "An interesting feature of the coin is that Augustus does not appear in portrait instead the oak wreath symbolises Augustus as saviour of the state. The countermarks on the coin indicates that it was brought back into circulation. This coin represents the transition from Republic to Principate".
<b>Bibliography:</b>		
Museum register, page 46. Museum description card, case 2. Ryan, A.J. and Gosling, A. 2003. 'In the Museum', in <i>Akroterion</i> 48: 123-128.		

Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 2004.47
	Origin: Rome	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 2.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Purchase
	Dating: c.7 BC	<b>Acquisition Date:</b> 2004
	Type: Coin	<b>Notes:</b> Monetary donation by Miss Joan Law.
	Sub-Type: As	
	<b>Dimensions:</b> Diameter: 28.25mm Thickness: 1.2mm Weight: 9.1g	
	Technique: <input type="text"/>	
	Material: Copper	
	Artist: <input type="text"/>	
<b>Object function:</b>		<b>Description:</b>
		Obverse: Bare head of Augustus to the right Inscription: CAESAR AVGVST PONT MAX TRIBUNIC POT Reverse: Senatorial seal (SC) Inscription: M SALVIVS OTHO IIIVIR AAAFF  "In addition to the tribunician power, the inscription also advertises Augustus' accession to the position of pontifex maximus on the death of Lepidus in 12 BC. Having already gained control of almost every aspect of Roman society, he was now also the chief representative of the state religion".
<b>Bibliography:</b>		
Museum register, page 47. Museum description card, case 2. Ryan, A.J. and Gosling, A. 2003. 'In the Museum', in <i>Akroterion</i> 48: 123-128.		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 2004.48
	Origin: Rome	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 2.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Purchase
	Dating: c.190 AD	<b>Acquisition Date:</b> 2004
	Type: Coin	<b>Notes:</b> Monetary donation by Miss Joan Law.
	Sub-Type: As	
	<b>Dimensions:</b> Diameter: 17.4mm Thickness: 1.57mm Weight: 3.4g	
	Technique: <input type="text"/>	
	Material: <input type="text"/>	
	Artist: <input type="text"/>	
<b>Object function:</b>		<b>Description:</b>
		Obverse: Laureate head of Commodus to the right Inscription: Reverse: Wreath Inscription:  "The young emperor, heir of Marcus Aurelius, Commodus' megalomaniacal reputation is well deserved as the emperor's fortune and skill soon left the young man to believe that he was invincible. While the other emperors displayed the iconography of their patron gods in their own portraits, Commodus portrayed himself as Hercules".
<b>Bibliography:</b>		
Museum register, page 48. Museum description card, case 2. Ryan, A.J. and Gosling, A. 2003. 'In the Museum', in <i>Akroterion</i> 48: 123-128.		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 2004.49
	Origin: Rome	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 2.
	Period: <input type="text"/>	Acquisition Method: Purchase
	Dating: c.201 AD	Acquisition Date: 2004
	Type: Coin	Notes: Monetary donation by Miss Joan Law.
	Sub-Type: Denarius	
	Technique: <input type="text"/>	
	Material: Silver	
	Artist: <input type="text"/>	
Object function:	Dimensions: Diameter: 18.02mm Weight: 2.8g	Description:
		"Obverse: Septimius laureate to the right Inscription: Reverse: Septimius draped, standing to the right and holding a branch and scroll. Inscription: "This coin was issued under Septimius Severus and the title Fundator Pacis (founder of peace) probably refers to Severus' defeat of the Parthians in his second campaign against Rome's old enemy, after which he also adopted the title Parthicus Maximus. Although the emperor was fond of bestowing new titles upon himself, fundator pacis may not have been an empty honorific, since Severus' long reign brought about some stability to an empire under strain. Much of this 'peace' was enforced by brutality and purges of his opposition".
Bibliography:		
Museum register, page 49. Museum description card, case 2. Ryan, A.J. and Gosling, A. 2003. 'In the Museum', in <i>Akroterion</i> 48: 123-128.		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 2005.50
	Origin: Luxor	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: 21st Dynasty	Acquisition Method: Purchase
	Dating: c.1070-945 BC	Acquisition Date: 2005
	Type: Miscellaneous	Notes: Monetary donation by Miss Joan Law. Condition: Fragmented and cracked; slight discolouration.
	Sub-Type: Sarcophagus fr.	
	Technique: <input type="text"/>	
	Material: Cartonnage	
	Artist: <input type="text"/>	
Object function:	Dimensions: 108mmx96mm	Description:
		"Most of the icons and symbols on this colourful fragment from the exterior of an anthropoid sarcophagus are barely decipherable. The only immediately recognisable figure is the lower portion of the vulture goddess, Nekhbet, which dominates the top half of the fragment. The view is frontal and only her legs, lower belly and a portion of her outstretched right wing are visible. Although Nekhbet is in origin a local divinity, she comes to represent the whole of Upper Egypt and from as early as the first dynasty (2920-2649 BC) her icon, the vulture appears together with the cobra of the goddess Wadjet in the Pharaonic crown. She is also a goddess of childbirth and protection of mothers".
Bibliography:		
Museum register, page 50. Ryan, A.J. 2004. 'In the Museum', in <i>Akroterion</i> 49: 119-121.		





<b>Egyptian</b> ▼	<b>University of KwaZulu-Natal</b> ▼	Accession/Museum no: 2005.51
	Origin: <input type="text" value="Egypt"/> Period: <input type="text" value="Late Ptolemaic Period"/> ▼ Dating: <input type="text"/> Type: <input type="text" value="Miscellaneous"/> ▼ Sub-Type: <input type="text" value="Sarcophagus fr."/> ▼ Technique: <input type="text"/> ▼ Material: <input type="text" value="Wood"/> ▼ Artist: <input type="text"/> ▼	Current Location/Status: <input type="text" value="In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology."/> ▼ Acquisition Method: <input type="text" value="Purchase"/> ▼ Acquisition Date: <input type="text" value="2005"/> Notes: Monetary donation by Miss Joan Law. Condition: Fragmented.
Object function: <div style="border: 1px solid black; height: 80px; width: 100%;"></div>	Dimensions: <input type="text" value="495mmx170mm"/>	Description: "This artefact is a wooden fragment of a sarcophagus with a painted column of hieroglyphs surmounted by a recumbent Anubis in jackal form carrying the pharaonic symbols of power, the crook and flail. The hieroglyphics appear to resemble an offering formula to Osiris. The name Osiris is barely legible, the second eye below the name of Osiris is superfluous, and the formula stops making any sense after "foremost". The person who wrote the offering formula may have been illiterate, although it is possible that our difficulty in translating the hieroglyphics owes something to the lateness of the piece and to the lack of care and attention paid by the scribe".
Bibliography: Museum register, page 51. Ryan, A.J. 2004. 'In the Museum', in <i>Akroterion</i> 49: 119-121.		


<b>Roman</b> ▼	<b>University of KwaZulu-Natal</b> ▼	Accession/Museum no: 2007.52
	Origin: <input type="text" value="Rome"/> Period: <input type="text"/> ▼ Dating: <input type="text"/> Type: <input type="text" value="Miscellaneous"/> ▼ Sub-Type: <input type="text" value="Military diploma fr."/> ▼ Technique: <input type="text"/> ▼ Material: <input type="text" value="Bronze"/> ▼ Artist: <input type="text"/> ▼	Current Location/Status: <input type="text" value="In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology."/> ▼ Acquisition Method: <input type="text" value="Purchase"/> ▼ Acquisition Date: <input type="text" value="2007"/> Notes: Purchased from Fragments of Time. INV NO: 204.0017
Object function: <div style="border: 1px solid black; height: 80px; width: 100%;"></div>	Dimensions: <input type="text"/>	Description: This artefact is a fragment of a bronze Roman military diploma.
Bibliography: Museum register, page 52.		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 2007.53
	Origin: Rome	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period:	Acquisition Method: Purchase
	Dating:	Acquisition Date: 2007
	Type: Miscellaneous	Notes: Purchased from Fragments of Time. IVN.NO: 205.0101 Condition: Fragmented and chipped.
	Sub-Type: Legionary stamped brick	Dimensions:
	Technique:	Description: This is an example of a Roman legionary stamped brick.
Material: Clay		
Artist:		
Object function:		
Bibliography: Museum register, page 53.		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: 2008.54
	Origin: Rome	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period:	Acquisition Method: Purchase
	Dating: c.1st - 2nd century AD	Acquisition Date: 2008
	Type: Accessory	Notes: Monetary donation by Miss Joan Law. Purchased from Fragments of Time. Condition: Bottom-most part of base has broken off.
	Sub-Type: Herm	Dimensions: Height: 54mm Right arm height: 2.4mm Left arm height: 2.6mm
	Technique: Lost wax	Description: "The base is rectangular up to the waist. The buttocks are not sculpted but simply indicated by a single incised line. From the waist up the details, such as the musculature, face and hair, are very finely rendered. The figure arches his back and raises his right hand to his forehead while his left hand supports a <i>pedum</i> . He is bearded with short unkempt hair and visible horns".
Material: Bronze		
Artist:		
Object function:		
Bibliography: Museum register, page 54. Ryan, A.J. 2007. 'In the Museum', in <i>Akroterion</i> 52: 115-119.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1988.0.1</b>
	Origin: <input type="text" value="Cyrenaica (North coast of Africa)"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10."/>
	Period: <input type="text" value="Late Hellenistic"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text" value="c. 100 BC"/>	Acquisition Date: <input type="text" value="1993"/>
	Type: <input type="text" value="Sculpture"/>	Notes: Loaned by the Durban Art Museum, Durban. Condition: Only the head is preserved.
	Sub-Type: <input type="text" value="Divinity"/>	
	Dimensions: <input type="text"/>	
Technique: <input type="text"/>	Description: <input type="text" value=""/>	
Material: <input type="text" value="Marble"/>		
Artist: <input type="text"/>		
Object function: <input type="text"/>		
Bibliography: Museum register, page 189. Museum description card, case 10.		
		Description: "This marble head, recognisable as from a statuette of the goddess of love [Aphrodite] from the hair, which is parted characteristically at the back of the head into two heavy locks, dates from the Hellenistic period". This example represents a small scale sculpture.


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1988.0.2</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text" value="1993"/>
	Type: <input type="text" value="Sculpture"/>	Notes: Loaned by the Durban Art Museum, Durban. Condition: Only the head is preserved.
	Sub-Type: <input type="text" value="Youth"/>	
	Dimensions: <input type="text"/>	
Technique: <input type="text"/>	Description: <input type="text" value=""/>	
Material: <input type="text" value="Marble"/>		
Artist: <input type="text"/>		
Object function: <input type="text"/>		
Bibliography: Museum register, page 189. Museum description card, case 10.		
		Description: "This head, in stained marble, was probably part of a funerary statuette. It represents a youth in his teens, and so, since death at this age was usually not predictable, is likely to have been 'bought ready-made' rather than commissioned from the live subject".


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1988.0.3</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> 1993
	Type: Sculpture	<b>Notes:</b> Loaned by the Durban Art Museum, Durban. Condition: Only the head is preserved.
	Sub-Type: Ptolemaic portrait	
	Technique: <input type="text"/>	
Material: Marble	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b> <input type="text"/>	This example forms one of three portraits depicting the ruling "Ptolemaic families: the king, his wife and their male offspring, with lesser status signified by reduced size as was established custom from art of the dynastic periods. The cut-away upper and hind-most parts of the heads exemplifies a custom of inserting into figures of lesser, coloured stones flesh-parts of marble (faces, hands and sometimes feet). The marble would then be tinted in flesh tones for added realism, and these examples preserve evidence of paint: the dark stains on hair are indicative".	
<b>Bibliography:</b> Museum register, page 189. Museum description card, case 10.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1988.0.4</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> 1993
	Type: Sculpture	<b>Notes:</b> Loaned by the Durban Art Museum, Durban. Condition: Only the head and neck is preserved.
	Sub-Type: Ptolemaic portrait	
	Technique: <input type="text"/>	
Material: Marble	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b> <input type="text"/>	This example forms one of three portraits depicting the ruling "Ptolemaic families: the king, his wife and their male offspring, with lesser status signified by reduced size as was established custom from art of the dynastic periods. The cut-away upper and hind-most parts of the heads exemplifies a custom of inserting into figures of lesser, coloured stones flesh-parts of marble (faces, hands and sometimes feet). The marble would then be tinted in flesh tones for added realism, and these examples preserve evidence of paint: the dark stains on the neck are indicative".	
<b>Bibliography:</b> Museum register, page 189. Museum description card, case 10.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1988.0.5</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text" value="1993"/>
Type: <input type="text" value="Sculpture"/>	Sub-Type: <input type="text" value="Bust"/>	Notes: Loaned by the Durban Art Museum, Durban. Condition: Only the torso is preserved.
Technique: <input type="text"/>	Material: <input type="text" value="Marble"/>	
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function:	Description:	
	"Artemis can be easily recognised in this draped torso from the girdle positioned high under the bust (one of the lesser iconographic features of the goddess). The marble is very white and translucent, of a good quality that is unmatched by the quality of sculpting (judged for instance from the proportion of the arm-diameter to body)".	
Bibliography:		
Museum register, page 189. Museum description card, case 10.		


<b>Egyptian</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1988.0.6</b>
	Origin: <input type="text" value="Egypt"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text" value="1993"/>
Type: <input type="text" value="Sculpture"/>	Sub-Type: <input type="text" value="Divinity"/>	Notes: Loaned by the Durban Art Museum, Durban. Condition: Only the bust is preserved.
Technique: <input type="text"/>	Material: <input type="text" value="Limestone"/>	
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function:	Description:	
	"Isis was, for the Egyptians, the ideal of womanhood. She is the archetypal mother and wife. The bust of Isis is a Roman-Egyptian example in limestone. Although the headdress is missing, it would have been mounted in the hole at the top of her head, this piece illustrates two important iconographical features of the goddess. The first is her corkscrew hairstyle and the second is the knot between her breasts".	
Bibliography:		
Museum register, page 189. Museum description card, case 10.		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1988.0.7
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: Sculpture	<b>Notes:</b> Loaned by the Durban Art Museum, Durban. Condition: Only the head is preserved.
	Sub-Type: Priest	
	Technique: <input type="text"/>	
Material: Black basalt	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> "This head, in black basalt, certainly represents a priest, perhaps of Isis, as may be judged from the shaven head. The statue was conventionally posed leaning against a pillar (the marks of where the head broke from his support are visible at the back of the neck)".	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 189. Museum description card, case 10.	

<input type="text"/>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1988.0.8
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> 1993
	Type: Sculpture	<b>Notes:</b> Loaned by the Durban Art Museum, Durban. Condition: Only the head is preserved.
	Sub-Type: Ptolemaic portrait	
	Technique: <input type="text"/>	
Material: Marble	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This example forms one of three portraits depicting the ruling "Ptolemaic families: the king, his wife and their male offspring, with lesser status signified by reduced size as was established custom from art of the dynastic periods. The cut-away upper and hind-most parts of the heads exemplifies a custom of inserting into figures of lesser, coloured stones flesh-parts of marble (faces, hands and sometimes feet). The marble would then be tinted in flesh tones for added realism, and these examples preserve evidence of paint: the dark stains on hair are indicative".	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 189. Museum description card, case 10.	


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.90</b>
	Origin: <input type="text" value="Egypt"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7."/>
	Period: <input type="text" value="Late period"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text" value="c.747-332 BC"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Presented by Mrs M. Churchill to the Local History Museum. Loaned by the Local History Museum, Durban. Labeled: 4214
	Sub-Type: <input type="text" value="Ushabti"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Faience"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text" value="This is an example of a well-preserved turquoise Ushabti figurine."/>	
<b>Object function:</b> "This small figurine represents a manual labourers and were placed in graves in ancient Egypt. Sometimes, in the case of very important people, they placed large numbers in the graves. It was believed that in the next world the dead would be called upon to perform hard labour, and so these figurines were buried with the dead so that when the call came, they would undertake the tasks on behalf of the dead person. They were commonly made of faience".		
<b>Bibliography:</b> Museum register, page 192. Museum description card, case 7.		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.91</b>
	Origin: <input type="text" value="Egypt"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7."/>
	Period: <input type="text" value="Late period"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text" value="c.747-332 BC"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Presented by Mrs M. Churchill to the Local History Museum. Loaned by the Local History Museum, Durban. Labeled: 4214
	Sub-Type: <input type="text" value="Ushabti"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Faience"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text" value="This ushabti figurine was originally pale blue in colour; over time the colour has faded. The lower part of the figurine is decorated with black paint. Apart from this discolouration, this is an example of a well-preserved Ushabti figurine."/>	
<b>Object function:</b> "This small figurine represents a manual labourers and were placed in graves in ancient Egypt. Sometimes, in the case of very important people, they placed large numbers in the graves. It was believed that in the next world the dead would be called upon to perform hard labour, and so these figurines were buried with the dead so that when the call came, they would undertake the tasks on behalf of the dead person. They were commonly made of faience".		
<b>Bibliography:</b> Museum register, page 192. Museum description card, case 7.		


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.K
	Origin: Athens	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 8.
	Period:	Acquisition Method: Loan
	Dating: c.Middle of 6th century BC	Acquisition Date: 16.07.89
	Type: Vase	Notes: Purchased from Charles Ede. Loaned by Mrs A Gosling.
	Sub-Type: Column-Krater	Dimensions: Height: 132mm
Technique: Attic black-figure	Object function:	Description:
Material: Terracotta	<p>"Kraters in ancient Greece were large bowls used primarily at symposia for the mixing of wine and water (the Greeks rarely drank their wine neat, although the ratio of water to wine could vary from 3:1 to 5:3 or 3:2). The column-krater is so named from the handles which, column-like, support a projecting handle-plate which juts like an entablature from the flattened rim of the vessel (or alternatively from the clearly articulated neck, which resembles one of the drums of which ancient columns were generally composed)".</p>	<p>"This fragment preserves a handle-plate from a black-figure krater which was produced in Athens. It can be attributed stylistically to the Painter of Louvre F6, a craftsman who specialised in these large vessels and on other examples too painted a sphinx on each handle-plate". "Added red was applied as follows: a patch on the sphinx's shoulder, continued as a stripe on the wing, and two patches on the haunch; in addition, a broad line runs around the inner edge of the mouth just below the rim".</p>
Artist: Painter of Louvre F6	Bibliography:	
	<p>Museum register, page 194. Museum description card, case 8. Mackay, E.A. 1992. 'In the Museum: Museum of Classical Archaeology, University of Natal' in <i>Scholia</i> 1: 3-11.</p>	


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.L.148
	Origin: Egypt	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 3.
	Period: Hellenistic	Acquisition Method: Loan
	Dating: c.323-100 BC	Acquisition Date:
	Type: Flask	Notes: Loaned by the Natural Science Museum, Durban. Condition: top has been broken off, two holes in the body and slight discolouration.
	Sub-Type: Lagunos	Dimensions:
Technique:	Object function:	Description:
Material: Clay	<p>"The lagunos was a kind of jug particularly associated with wine in the Hellenistic Period".</p>	<p>"The lagunos is a broad bottomed vessel with a sharp, curving shoulder and a small rounded mouth. This example, with red rings applied directly onto the rather coarse, orange clay, most probably derives from Egypt".</p>
Artist:	Bibliography:	
	<p>Museum register, page 190. Museum description card, case 3.</p>	





	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.L.149</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Lamp"/>	Notes: Loaned by the Natural History Museum, Durban. Condition: discus is broken; degradation over time .
	Sub-Type: <input type="text" value="Closed oil lamp"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text" value="This is an example of a grey terracotta lamp."/>	
Object function: <input type="text"/>		
Bibliography: Museum register, page 190.		


<b>Roman</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.L.153</b>
	Origin: <input type="text" value="Mediterranean"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Flask"/>	Notes: Loaned by the Natural History Museum, Durban. Could not link the accession number with the correct artefact.
	Sub-Type: <input type="text" value="Fusiform"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text" value="Fusiform (spindle-shaped) oil-flasks were often associated with funerals in Roman times throughout the Mediterranean region. These flasks were containers for perfumed oil being offered to the dead. The colours of the flask can vary from a rich orange to a darker-coloured vessel. The darkening shows the effect of the vessel having been placed through the funeral pyre. These vessels varied in shape and size, and sometimes appeared without its lower extension, so that the vessel would stand more firmly on its flat base."/>	
Object function: <input type="text"/>		
Bibliography: Museum register, page 190. Museum description card, case 7.		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.L.157</b>
	Origin: Mediterranean	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Flask	Notes: Loaned by the Natural History Museum, Durban. Could not link the accession number with the correct artefact.
	Sub-Type: Fusiform	
Technique: <input type="text"/>	Dimensions: <input type="text"/>	
Material: Clay	Description: <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b> "Fusiform (spindle-shaped) oil-flasks were often associated with funerals in Roman times throughout the Mediterranean region. These flasks were containers for perfumed oil being offered to the dead. The colours of the flask can vary from a rich orange to a darker-coloured vessel. The darkening shows the effect of the vessel having been placed through the funeral pyre. These vessels varied in shape and size, and sometimes appeared without its lower extension, so that the vessel would stand more firmly on its flat base".		
<b>Bibliography:</b> Museum register, page 190. Museum description card, case 7.		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.L.158</b>
	Origin: Mediterranean	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Flask	Notes: Loaned by the Natural History Museum, Durban. Could not link the accession number with the correct artefact.
	Sub-Type: Fusiform	
Technique: <input type="text"/>	Dimensions: <input type="text"/>	
Material: Clay	Description: <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b> "Fusiform (spindle-shaped) oil-flasks were often associated with funerals in Roman times throughout the Mediterranean region. These flasks were containers for perfumed oil being offered to the dead. The colours of the flask can vary from a rich orange to a darker-coloured vessel. The darkening shows the effect of the vessel having been placed through the funeral pyre. These vessels varied in shape and size, and sometimes appeared without its lower extension, so that the vessel would stand more firmly on its flat base".		
<b>Bibliography:</b> Museum register, page 190. Museum description card, case 7.		


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.L.159
	Origin: <input type="text" value="Malta"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6."/>
	Period: <input type="text" value="Bronze Age"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Lamp"/>	Notes: Loaned by the Natural History Museum, Durban.
	Sub-Type: <input type="text" value="Open oil lamp"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
<b>Object function:</b> "Probably dating from the later Bronze Age, terracotta lamps were very simply made in open form with pinched "spouts" to hold the wick".		
<b>Bibliography:</b> Museum register, page 190. Museum description card, case 6.		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.L.163
	Origin: <input type="text" value="Mediterranean"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Flask"/>	Notes: Loaned by the Natural History Museum, Durban. Could not link the accession number with the correct artefact.
	Sub-Type: <input type="text" value="Fusiform"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
<b>Object function:</b> "Fusiform (spindle-shaped) oil-flasks were often associated with funerals in Roman times throughout the Mediterranean region. These flasks were containers for perfumed oil being offered to the dead. The colours of the flask can vary from a rich orange to a darker-coloured vessel. The darkening shows the effect of the vessel having been placed through the funeral pyre. These vessels varied in shape and size, and sometimes appeared without its lower extension, so that the vessel would stand more firmly on its flat base".		
<b>Bibliography:</b> Museum register, page 190. Museum description card, case 7.		


<b>Egyptian</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.L.164
	Origin: <input type="text" value="Egypt"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 3.
	Period: <input type="text" value="Hellenistic"/>	
	Dating: <input type="text" value="323-100 BC"/>	
	Type: <input type="text" value="Flask"/>	
	Sub-Type: <input type="text" value="Trefoil flask"/>	
Technique: <input type="text"/>	Dimensions: <input type="text"/>	<b>Acquisition Method:</b> Loan
Material: <input type="text" value="Clay"/>	<b>Acquisition Date:</b> <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b> "Miniature containers such as these were most likely used as containers for perfumed oil".	<b>Description:</b> "This container has a long, slender neck finishing in a trefoil lip. The handle of the vessel is attached to the rounded belly and lip. This small trefoil flask, which would have originally had a natural orange clay colour, has been washed over with white prior to being fired".	<b>Notes:</b> Loaned by the Natural Science Museum, Durban. Description card says L.1989.L.164, but it is suspected to be L.1989.L.156.
<b>Bibliography:</b> Museum register, page 190. Museum description card, case 3.		


<b>Roman</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.L.165
	Origin: <input type="text" value="Mediterranean"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7.
	Period: <input type="text"/>	
	Dating: <input type="text"/>	
	Type: <input type="text" value="Flask"/>	
	Sub-Type: <input type="text" value="Fusiform"/>	
Technique: <input type="text"/>	Dimensions: <input type="text"/>	<b>Acquisition Method:</b> Loan
Material: <input type="text" value="Clay"/>	<b>Acquisition Date:</b> <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b> "Fusiform (spindle-shaped) oil-flasks were often associated with funerals in Roman times throughout the Mediterranean region. These flasks were containers for perfumed oil being offered to the dead. The colours of the flask can vary from a rich orange to a darker-coloured vessel. The darkening shows the effect of the vessel having been placed through the funeral pyre. These vessels varied in shape and size, and sometimes appeared without its lower extension, so that the vessel would stand more firmly on its flat base".	<b>Description:</b>	<b>Notes:</b> Loaned by the Natural History Museum, Durban. Could not link the accession number with the correct artefact.
<b>Bibliography:</b> Museum register, page 190. Museum description card, case 7.		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.L.166</b>
	Origin: <input type="text" value="Mediterranean"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Flask"/>	Notes: Loaned by the Natural History Museum, Durban. Could not link the accession number with the correct artefact.
	Sub-Type: <input type="text" value="Fusiform"/>	
Technique: <input type="text"/>	Dimensions: <input type="text"/>	
Material: <input type="text" value="Clay"/>	Description: <input type="text"/>	
Artist: <input type="text"/>		
<b>Object function:</b> "Fusiform (spindle-shaped) oil-flasks were often associated with funerals in Roman times throughout the Mediterranean region. These flasks were containers for perfumed oil being offered to the dead. The colours of the flask can vary from a rich orange to a darker-coloured vessel. The darkening shows the effect of the vessel having been placed through the funeral pyre. These vessels varied in shape and size, and sometimes appeared without its lower extension, so that the vessel would stand more firmly on its flat base".		
<b>Bibliography:</b> Museum register, page 190. Museum description card, case 7.		


<input type="text"/>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.L.167</b>
	Origin: <input type="text" value="Malta"/>	Current Location/Status: <input type="text" value="In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	Notes: Loaned by the Natural History Museum, Durban.
	Sub-Type: <input type="text"/>	
Technique: <input type="text"/>	Dimensions: <input type="text"/>	
Material: <input type="text"/>	Description: <input type="text" value="Green cactus-like pottery."/>	
Artist: <input type="text"/>		
<b>Object function:</b>		
<b>Bibliography:</b> Museum register, page 190.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.08
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 56/89E
	Sub-Type: <input type="text" value="Male head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input style="width: 100%; height: 80px;" type="text"/>	<b>Description:</b> This artefact is a small male head belonging to a figurine.	
<b>Bibliography:</b> Museum register, page 192.		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.10
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 58/89E
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input style="width: 100%; height: 80px;" type="text"/>	<b>Description:</b> This artefact represents a female head, which once belonged to a larger figurine, with pierced ears and a headdress or an elaborate hairstyle.	
<b>Bibliography:</b> Museum register, page 192.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.100</b>
	Origin: <input type="text" value="Cyprus"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Lamp"/>	Notes: Loaned by the Local History Museum, Durban. Labelled: 148/89E; 4838; L.M Lockely.
	Sub-Type: <input type="text" value="Open oil-lamp"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
<b>Object function:</b> "Probably dating from the later Bronze Age, terracotta lamps were very simply made in open form with pinched "spouts" to hold the wick".		
<b>Bibliography:</b> Museum register, page 191. Museum description card, case 6.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.101</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text" value="5th century AD"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Lamp"/>	Notes: Presented by J.F Wheeler. Loaned by the Local History Museum, Durban. Labelled: 149/89E; 4588.
	Sub-Type: <input type="text" value="Closed oil lamp"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
<b>Object function:</b> (Empty field)		
<b>Bibliography:</b> Museum register, page 191. Museum description card, case 6.		
		"The decoration on the disc of this oil-lamp suggests by its style a date of around the 5th century AD, which its subject is clearly Christian with the standing figure of Christ in the centre, with two crossed palm-fronds below his feet, encircled by the heads of twelve apostles".


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.102</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Lamp"/>	Notes: Loaned by the Local History Museum, Durban. Labelled: 150/89E
	Sub-Type: <input type="text" value="Closed oil-lamp"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text" value="This is an example of a dark domed clay lamp."/>	
<b>Object function:</b> "Oil-lamps were the usual means by which the ancient Mediterranean world provided light within buildings. They were filled through the small hole in the discus (circular upper surface) with olive oil which was then impregnated the wick which was supported by the 'spout'".		
<b>Bibliography:</b> Museum register, page 191. Museum description card, case 6.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.103</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Presented by H.W Bell Marley. Loaned by the Local History Museum, Durban. Labelled: 151/89E
	Sub-Type: <input type="text" value="Animal"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text" value="This artefact represents a terracotta lion. It is inscribed with 'EMANCOBA' on the underside."/>	
<b>Object function:</b>		
<b>Bibliography:</b> Museum register, page 191.		




	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.104a</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: Container	<b>Notes:</b> Presented by Miss E Roberts. Loaned by the Local History Museum, Durban. Labeled: 152/89E; 4319.
	Sub-Type: Bowl	
	Technique: <input type="text"/>	
Material: Clay	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This artefact is a fragment of green glazed pottery that would have originally have belonged to a bowl with a low foot.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 191.	


<b>Mesopotamian</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.104b</b>
	Origin: Ninevah	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: Vase	<b>Notes:</b> Presented by Miss E Roberts. Loaned by the Local History Museum, Durban. Labeled: 152/89E; 4319.
	Sub-Type: Coarseware	
	Technique: <input type="text"/>	
Material: Terracotta	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This artefact is a coarseware fragment belonging to an unglazed vase. Possibly from Ninevah.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 191.	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.105</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: Lamp	<b>Notes:</b> Loaned by the Local History Museum, Durban. Labelled: 153/89E
	Sub-Type: Closed oil-lamp	
	Technique: <input type="text"/>	
Material: Clay	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b>		
<p>"Oil-lamps were the usual means by which the ancient Mediterranean world provided light within buildings. They were filled through the small hole in the discus (circular upper surface) with olive oil which was then impregnated the wick which was supported by the 'spout'".</p>		<p>This is an example of a large dark clay lamp. The image on the lamp cannot be made out properly. There are two figures on the discus, one standing behind the other.</p>
<b>Bibliography:</b>		
<p>Museum register, page 191. Museum description card, case 6.</p>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.106</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: Lamp	<b>Notes:</b> Loaned by the Local History Museum, Durban. Labelled: 154/89E
	Sub-Type: Closed oil-lamp	
	Technique: <input type="text"/>	
Material: Clay	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b>		
<p>"Oil-lamps were the usual means by which the ancient Mediterranean world provided light within buildings. They were filled through the small hole in the discus (circular upper surface) with olive oil which was then impregnated the wick which was supported by the 'spout'".</p>		<p>This is an example of a large dark clay lamp. The image on the lamp seems to depict two men standing, gesturing to someone seated in the left hand corner.</p>
<b>Bibliography:</b>		
<p>Museum register, page 191. Museum description card, case 6.</p>		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.107b</b>
	Origin: <input type="text" value="Egypt"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Container"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: mouth is broken. Labeled: 156/89E
	Sub-Type: <input type="text" value="Flask"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Glass"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b> "Glass was known in the ancient world, and was mostly produced in Roman Egypt. Although more substantial and solid forms exist, most examples are small and usually of very fine fabric".		
<b>Bibliography:</b> Museum register, page 191. Museum description card, case 6.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.108</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: D.M 4638
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b>		This artefact represents a terracotta female head with an elaborate hairstyle.
<b>Bibliography:</b> Museum register, page 191.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.109</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10."/>
	Period: <input type="text" value="Hellenistic"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: D.M 4638
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Marble"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
Object function: <input type="text"/>	<p>"This Hellenistic head is from a statuette of a woman. It is difficult to identify what may have been intended for a portrait, since women's faces continued to be rather idealised even when male portraits were realistically rendered. Although the head is in marble, it is possible that the rest of the figure was in a coloured stone which would have been less expensive".</p>	
Bibliography: <input type="text" value="Museum register, page 191. Museum description card, case 10."/>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.110</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: D.M 4638
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
Object function: <input type="text"/>	<p>This is an example of a terracotta female head that would mostly likely have been part of a figurine.</p>	
Bibliography: <input type="text" value="Museum register, page 191."/>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.111</b>
	Origin: <input type="text"/>	Current Location/Status: Currently in storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: D.M 4638
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description: This is an example of a terracotta female head that would mostly likely have been part of a figurine.	
Bibliography: Museum register, page 191.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.113</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: D.M 4638
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description: This is an example of a terracotta female head that would mostly likely have been part of a figurine.	
Bibliography: Museum register, page 191.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.114</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: D.M 4638
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
		This is an example of a terracotta female head that would mostly likely have been part of a figurine. This example has holes in its ears and has an elaborate headdress.
<b>Bibliography:</b>		
Museum register, page 191.		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.116</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Lamp"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Labelled: 4638
	Sub-Type: <input type="text" value="Closed oil-lamp"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
		This is an example of "a whitish clay lamp with a moulded decoration on the top; an impressed maker's mark".
<b>Bibliography:</b>		
Museum register, page 191. Museum description card, case 6.		

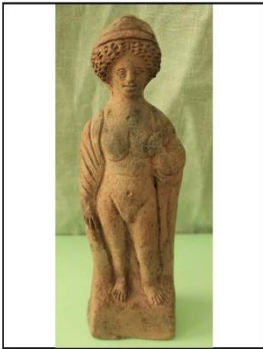
	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.119</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Labeled: D.M 4638; 2162
	Sub-Type: <input type="text"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Marble"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b>	<p>"Fragment of marble inscribed in pencil 'Hot baths Lavagno near ... (?)'".</p>	
<b>Bibliography:</b>	Museum register, page 191.	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.12</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Labeled: 60/89E
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b>	<p>This is an example of a terracotta female head that would mostly likely have been part of a figurine.</p>	
<b>Bibliography:</b>	Museum register, page 182.	


<b>Egyptian</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.120</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text"/>
	Period: <input type="text"/>	On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10.
	Dating: <input type="text"/>	Acquisition Method: <input type="text"/>
	Type: <input type="text" value="Lamp"/>	Loan <input type="text"/>
	Sub-Type: <input type="text" value="Animal"/>	Acquisition Date: <input type="text"/>
	Technique: <input type="text"/>	Notes: <input type="text"/>
Material: <input type="text" value="Clay"/>	Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: D.M 4638	
Artist: <input type="text"/>	Dimensions: <input type="text"/>	Description: <input type="text"/>
Object function: <input type="text"/>	<p>"Hathor is a very old and complex deity, symbolising many facets of existence. Primarily, she is a goddess of love, beauty and happiness, and she is a protector women. Her representations, although manifold, are often associated with the cow. As in the case of the zoomorphic lamp, she is sometimes entirely bovine, although she also appears in the form of a human with some bovine features like a crown of horns, or as a human with bovine ears".</p>	
Bibliography: <input type="text"/>	<p>Museum register, page 191. Museum description card, case 10.</p>	


<b>Roman</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.121</b>
	Origin: <input type="text" value="Egypt"/>	Current Location/Status: <input type="text"/>
	Period: <input type="text"/>	On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Dating: <input type="text" value="c. 1st-2nd century AD"/>	Acquisition Method: <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	Loan <input type="text"/>
	Sub-Type: <input type="text" value="Incense burner"/>	Acquisition Date: <input type="text"/>
	Technique: <input type="text"/>	Notes: <input type="text"/>
Material: <input type="text" value="Clay"/>	Loaned by the Local History Museum, Durban. Labeled: D.M 4638	Description: <input type="text"/>
Artist: <input type="text"/>	Dimensions: <input type="text"/>	<p>This artefact is an incense burner in the shape of a hut. It has "fenestrated sides and a domed top, pierced for suspension".</p>
Object function: <input type="text"/>	<p>Bibliography: <input type="text"/></p> <p>Museum register, page 191. Museum description card, case 6.</p>	





Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.123
	Origin: Boeotia	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 8.
	Period:	Acquisition Method: Loan
	Dating: c.4th century BC	Acquisition Date:
	Type: Figurine	Notes: Loaned by the Local History Museum, Durban. Labeled: D.M 4638
	Sub-Type: Naked youth	
Technique:	Dimensions: Height: 222mm Base height: 31mm	
Material: Terracotta		
Artist:		
Object function:	Description:	
<p>"The purpose for which these figurines were produced is not clear. Most Greek terracottas tend to represent deities or heroes, in which case Ganymede would be a possibility, but these figures are more likely to be young men. The cock is clearly to be regarded as a significant attribute; although it is true that cocks were sacrificed to certain gods such as Asklepios and Dionysos, in this context the fighting cock as a status symbol and indicator of social class seems more probable". The cock and the young man could suggest that this figure was produced in this connection and was intended to serve as votives or grave offerings".</p> <p><b>Bibliography:</b> Museum register, page 191. Museum description card, case 8. Mackay, E.A. 1994. 'Museum of Classical Archaeology, University of Natal: Two youths from Boeotia' in <i>Scholia</i> 3: 153-158.</p>	<p>"This figurine represents a standing, naked youth wearing a himation (cloak) arranged symmetrically over his shoulders so as to cover his back and sides, and holding a cock in the crook of his left arm. The elaborate hairstyle, which might seem more appropriate for a woman, is not uncommon in such figures". "The detail is much less finely executed: on the torso the musculature is indicated by grooves, apparently incised before firing, rather than by modulated planes, and further incised grooves mark the figure's right leg off from the background. The facial features are not very precise, the eyes being formed by an eyelid above and an incised line below, which the mouth is cut into the lower face and the lips are not shaped".</p>	


University of KwaZulu-Natal	Accession/Museum no: L.1989.M.124	
	Origin:	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period:	Acquisition Method: Loan
	Dating:	Acquisition Date:
	Type: Figurine	Notes: Loaned by the Local History Museum, Durban. Labeled: D.M 4638
	Sub-Type: Naked figurine	
Technique:	Dimensions:	
Material: Terracotta		
Artist:		
Object function:	Description:	
<p><b>Bibliography:</b> Museum register, page 191.</p>	<p>This artefact is the lower half fragment of a figurine. The figure is naked and "holding a cornucopia".</p>	

Egyptian	University of KwaZulu-Natal	Accession/Museum no: L.1989.M.125
	Origin: <input type="text"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Lamp	Notes: Loaned by the Local History Museum, Durban. Condition: tip of the ear is chipped.
	Sub-Type: Animal	
Technique: <input type="text"/>	Dimensions: <input type="text"/>	
Material: Clay	Description: This figure is a lamp in the form of a cat, possibly associated with the goddess Bast (although this cannot be stated with certainty).	
Artist: <input type="text"/>	Object function: "Earliest representations of Bast/Bastet often appear with a lion's head, but later, the head of a cat becomes popular. She is a protectress of the home, and also the goddess of domestic cats, but as with most Egyptian gods, her attributes are varied".	
Bibliography: Museum register, page 191. Museum description card, case 10.		


Egyptian	University of KwaZulu-Natal	Accession/Museum no: L.1989.M.126
	Origin: <input type="text"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Figurine	Notes: Loaned by the Local History Museum, Durban. Labeled: D.M 4638
	Sub-Type: Harpokrates	
Technique: <input type="text"/>	Dimensions: <input type="text"/>	
Material: Terracotta	Description: "This incense burner is supported by a moulded terracotta figurine. This example represents the child Harpokrates holding a torch, with the incense holder to one side".	
Artist: <input type="text"/>	Object function:	
Bibliography: Museum register, page 191. Museum description card, case 6.		


<b>Egyptian</b> ▼	<b>University of KwaZulu-Natal</b> ▼	Accession/Museum no: L.1989.M.127
	Origin: <input type="text"/> Period: <input type="text"/> ▼ Dating: <input type="text"/> Type: <input type="text" value="Figurine"/> ▼ Sub-Type: <input type="text" value="Deity"/> ▼ Technique: <input type="text"/> ▼ Material: <input type="text" value="Terracotta"/> ▼ Artist: <input type="text"/> ▼	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10. ▼ Acquisition Method: Loan ▼ Acquisition Date: <input type="text"/>
	Dimensions: <input type="text"/>	Notes: Loaned by the Local History Museum, Durban. Condition: only the body is preserved, head is missing.
	Object function: "The archetypal mother figure, Isis represents everything good concerning womanhood. She is also associated with the afterlife, and was widely worshipped during, and after, the Hellenistic period. Isis is the mother of Horus/Harpokrates, and is the wife of her brother Osiris. She is often recognised by the knot, or <i>titi</i> -sign, at her breast, as it is clearly visible above".	Description: This terracotta figurine represents a draped female possibly holding a sistrum in her hand. She has a knot on her chest between her breasts.
	Bibliography: Museum register, page 191. Museum description card, case 10.	


▼	<b>University of KwaZulu-Natal</b> ▼	Accession/Museum no: L.1989.M.13
	Origin: <input type="text"/> Period: <input type="text"/> ▼ Dating: <input type="text"/> Type: <input type="text" value="Figurine"/> ▼ Sub-Type: <input type="text" value="Head"/> ▼ Technique: <input type="text"/> ▼ Material: <input type="text" value="Terracotta"/> ▼ Artist: <input type="text"/> ▼	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology. ▼ Acquisition Method: Loan ▼ Acquisition Date: <input type="text"/>
	Dimensions: <input type="text"/>	Notes: Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 61/89E
	Object function: This is an example of a terracotta head that would mostly likely have been part of a figurine.	Description: This is an example of a terracotta head that would mostly likely have been part of a figurine.
	Bibliography: Museum register, page 192.	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.130</b>
	Origin: <input type="text"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Container	Notes: Loaned by the Local History Museum, Durban. Condition: mouth is broken. Labeled: D.M 4638
	Sub-Type: Ampulla	
	Technique: <input type="text"/>	
Material: Clay	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description:	
		<p>"This is an example of an early Christian ampulla with similar moulded decoration on either side. The figure is holding up its hands in the Christian gesture of prayer, flanked by two camels which seem to bend forward as if to honour him. St. Menas was believed to have been first a camel-driver and then a soldier in the Roman army; he was martyred in Phrygia, c. 303 AD, and his body was carried back to Egypt. His shrine at Karm Abu Mina became a place of pilgrimage, from which Holy Water was widely exported in commemorative flasks such as this".</p>
Bibliography:		
Museum register, page 191. Museum description card, case 6.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.131</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Figurine	Notes: Loaned by the Local History Museum, Durban. Labeled: D.M 4638
	Sub-Type: Male head	
	Technique: <input type="text"/>	
Material: Terracotta	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description:	
		<p>This is an example of a male terracotta head that would mostly likely have been part of a figurine.</p>
Bibliography:		
Museum register, page 191.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.132</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 8.
	Period: <b>Early Archaic Period</b>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <b>Figurine</b>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: lower half broken off, faded evidence of polychrome paint. Labeled: D.M 4638
	Sub-Type: <b>Symposiast</b>	
	Technique: <input type="text"/>	
Material: <b>Clay</b>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> "The symposion as a genre became generally popular in art only in the Late Archaic Period, towards the end of the sixth century BC".	<b>Description:</b> "This figurine is unusual for its time, in that it represents a reclining youth in a pose which suggests that he is intended to be a symposiast. Unusual too is the fact that substantial evidence of the colour that was originally applied to the figure remains".	
<b>Bibliography:</b> Museum register, page 191. Museum description card, case 8.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.133</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <b>c.4th-5th century AD</b>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <b>Relief</b>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: fragmented. Labeled: D.M 4638
	Sub-Type: <b>Deity</b>	
	Technique: <input type="text"/>	
Material: <b>Ivory</b>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b> The relief depicts a standing draped woman, with a child reaching out for the plinth in her hand. "This ivory relief may represent Isis and Horus, Aphrodite and Eros, or an amalgamation of both".	
<b>Bibliography:</b> Museum register, page 191. Museum description card, case 10.		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.134
	Origin: <input type="text" value="Egypt"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text" value="Coptic"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text" value="c.4th - 7th centuries AD"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Accessory"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Labeled: D.M 4638
	Sub-Type: <input type="text" value="Maenad relief"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Bone"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b>	<p>"The palmette seems to indicate that it was meant to be part of a decorative ensemble, and the holes, which are certainly ancient, attest to its attachment to a larger object".</p>	
<b>Bibliography:</b>	<p>Museum register, page 191. Museum description card, case 6.</p>	

Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.135
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Labeled: D.M 4638
	Sub-Type: <input type="text" value="Hand"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Wood"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b>	<p>This artefact is "a wooden hand in relief with yellow paint on the upper side and a hole through its palm".</p>	
<b>Bibliography:</b>	<p>Museum register, page 191.</p>	


<b>Egyptian</b> ▼	<b>University of KwaZulu-Natal</b> ▼	Accession/Museum no: L.1989.M.136
	Origin: <input type="text"/> Period: <input type="text"/> ▼ Dating: <input type="text"/> Type: <input type="text" value="Figurine"/> ▼ Sub-Type: <input type="text" value="Human"/> ▼ Technique: <input type="text"/> ▼ Material: <input type="text" value="Wood"/> ▼ Artist: <input type="text"/> ▼	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology. ▼ Acquisition Method: Loan ▼ Acquisition Date: <input type="text"/> Notes: Loaned by the Local History Museum, Durban. Labeled: D.M 4638
Object function: <div style="border: 1px solid black; height: 80px; width: 100%;"></div>	Dimensions: <div style="border: 1px solid black; width: 100%; height: 40px;"></div>	Description: This artefact is a preserved wooden figure with polychrome paint. It is both Egyptian and foreign Asiatic.
Bibliography: Museum register, page 191.		


▼	<b>University of KwaZulu-Natal</b> ▼	Accession/Museum no: L.1989.M.137
	Origin: <input type="text"/> Period: <input type="text"/> ▼ Dating: <input type="text"/> Type: <input type="text" value="Figurine"/> ▼ Sub-Type: <input type="text" value="Saint"/> ▼ Technique: <input type="text"/> ▼ Material: <input type="text"/> ▼ Artist: <input type="text"/> ▼	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.. ▼ Acquisition Method: Loan ▼ Acquisition Date: <input type="text"/> Notes: Loaned by the Local History Museum, Durban. Labeled: D.M 4638
Object function: <div style="border: 1px solid black; height: 80px; width: 100%;"></div>	Dimensions: <div style="border: 1px solid black; width: 100%; height: 40px;"></div>	Description: 
Bibliography: Museum register, page 191.		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.138
	Origin: Egypt	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7.
	Period: Early Dynastic period	Acquisition Method: Loan
	Dating: c.3100-2686 BC	Acquisition Date:
	Type: Container	Notes: Loaned by the Local History Museum, Durban. Labeled: D.M 4638
	Sub-Type: Cosmetic vessel	
	Technique:	
Material: Alabaster	Dimensions:	
Artist:	Description:	
Object function: "This Egyptian vessel was made specifically for cosmetic use".	Description: This is an example of a small, yellow alabaster pot with a wide lip and a hole in the top.	
Bibliography: Museum register, page 191. Museum description card, case 7.		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.139
	Origin: Egypt	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7.
	Period: Early Dynastic period	Acquisition Method: Loan
	Dating: c.3100-2686 BC	Acquisition Date:
	Type: Container	Notes: Loaned by the Local History Museum, Durban. Labeled: D.M 4638
	Sub-Type: Cosmetic vessel	
	Technique:	
Material: Alabaster	Dimensions:	
Artist:	Description:	
Object function: "This Egyptian vessel was made specifically for cosmetic use".	Description: This is an example of a small, yellow alabaster pot with a wide lip and a hole in the top.	
Bibliography: Museum register, page 191. Museum description card, case 7.		





	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.14
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Labeled: 62/89E
	Sub-Type: <input type="text" value="Head"/>	
	<b>Dimensions:</b> <input type="text"/>	
Technique: <input type="text"/>	<b>Description:</b>	
Material: <input type="text" value="Terracotta"/>	This artefact is a terracotta head with a roll headdress that would most likely have once belonged to a full bodied figurine.	
Artist: <input type="text"/>		
<b>Object function:</b>		
<input type="text"/>		
<b>Bibliography:</b>		
Museum register, page 192.		


<b>Egyptian</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.140
	Origin: <input type="text" value="Egypt"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7.
	Period: <input type="text" value="Early Dynastic period"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text" value="c.3100-2686 BC"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Container"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: cracked. Labeled: D.M 4638
	Sub-Type: <input type="text" value="Cosmetic vessel"/>	
	<b>Dimensions:</b> <input type="text"/>	
Technique: <input type="text"/>	<b>Description:</b>	
Material: <input type="text" value="Stone"/>	This artefact is dark black in colour. It is rounded with a fairly squat body and a wide hole in the top. It has a small foot on which to support itself but the vessel does not have a long neck.	
Artist: <input type="text"/>		
<b>Object function:</b>		
"This Egyptian vessel was made specifically for cosmetic use".		
<b>Bibliography:</b>		
Museum register, page 191. Museum description card, case 7.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.140
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: Container	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: lip is chipped. Labeled: D.M 4638
	Sub-Type: Cosmetic vessel	
	Technique: <input type="text"/>	
Material: Stone	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This is an example of a small, stone pot with a wide lip and a hole in the top.	
<b>Object function:</b> <input type="text"/>		
<b>Bibliography:</b> Museum register, page 191. Museum description card, case 7.		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.141
	Origin: Egypt	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7.
	Period: Early Dynastic period	<b>Acquisition Method:</b> Loan
	Dating: 3100-2686 BC	<b>Acquisition Date:</b> <input type="text"/>
	Type: Container	<b>Notes:</b> Loaned by the Local History Museum, Durban. Labeled: D.M 4638
	Sub-Type: Cosmetic vessel	
	Technique: <input type="text"/>	
Material: Stone	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This artefact is very small in size (fitting into the palm of a hand).	
<b>Object function:</b> "This Egyptian vessel was made specifically for cosmetic use".		
<b>Bibliography:</b> Museum register, page 191. Museum description card, case 7.		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.142
	Origin: <input type="text" value="Egypt"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7.
	Period: <input type="text" value="Early Dynastic period"/>	Acquisition Method: Loan
	Dating: <input type="text" value="3100-2686 BC"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Container"/>	Notes: Loaned by the Local History Museum, Durban. Labeled: D.M 4638
	Sub-Type: <input type="text" value="Cosmetic vessel"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Stone"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
Object function: "This Egyptian vessel was made specifically for cosmetic use".	Description: This artefact is small in size and is made in the shape of a fish. It has a centre that is indented and would most likely hold cosmetic items.	
Bibliography: Museum register, page 191. Museum description card, case 7.		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.143
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Local History Museum, Durban. Labeled: D.M 4638
	Sub-Type: <input type="text" value="Animal"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Bronze"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
Object function:	Description: This artefact is a "bronze rectangular box with one end missing. It has a lizard in high relief attached to one side". This animal could be linked to the Egyptian god Atum.	
Bibliography: Museum register, page 191.		


<b>Egyptian</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.144</b>
	Origin: <input type="text" value="Egypt"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 5.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Accessory"/>	Notes: Loaned by the Local History Museum, Durban. Labeled: D.M 4638
	Sub-Type: <input type="text" value="Mirror"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Silver"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
Object function: <input type="text"/>	<p>"This solid silver mirror, which had a smooth and highly polished surface on each side of the disk, would have provided a good reflection. The tang on the lower edge was intended to fit into a handle, which would typically have had the form of a beautiful nymph, carved perhaps in wood, but more likely in ivory since the (rare) use of silver for such an artefact indicates an expensive object (most ancient mirrors were made of bronze). The round shape is also unusual, as most ancient mirrors were oval".</p>	
Bibliography: Museum register, page 191. Museum description card, case 5.		


<b>Egyptian</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.15</b>
	Origin: <input type="text" value="Egypt"/>	Current Location/Status: At the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7.
	Period: <input type="text" value="Late period"/>	Acquisition Method: Loan
	Dating: <input type="text" value="747-332 BC"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Local History Museum, Durban. Condition: feet and base are missing; discolouration. Labeled: 63/89E
	Sub-Type: <input type="text" value="Ushabti"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Gypsum"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
Object function: <input type="text"/>	<p>"This small figurine represents a manual labourers and were placed in graves in ancient Egypt. Sometimes, in the case of very important people, they placed large numbers in the graves. It was believed that in the next world the dead would be called upon to perform hard labour, and so these figurines were buried with the dead so that when the call came, they would undertake the tasks on behalf of the dead person".</p>	
Bibliography: Museum register, page 192. Museum description card, case 7.	<p>This example of an ushabti figurine is dark in colour and is most likely made from a coarser material than the typical ones that were more commonly made of faience.</p>	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.16</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 64/89E
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b> This artefact is a terracotta head that would most likely have once belonged to a full bodied figurine.	
<b>Bibliography:</b> Museum register, page 192.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.17</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 65/89E
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b> This artefact is a terracotta head that would most likely have once belonged to a full bodied figurine.	
<b>Bibliography:</b> Museum register, page 192.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.18</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 66/89E
	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
	This artefact is an example of a terracotta head "in Helios style".	
<b>Bibliography:</b>		
Museum register, page 192.		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.19</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 67/89E
	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
	This is an example of a terracotta head with a roll headdress.	
<b>Bibliography:</b>		
Museum register, page 192.		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.2
	Origin: Egypt	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	Acquisition Method: Loan
Dating: c.1st-2nd century AD	Type: Miscellaneous	Acquisition Date: <input type="text"/>
Sub-Type: Incense burner	Material: Clay	Notes: Loaned by the Local History Museum, Durban. Labeled: 50/89E
Technique: <input type="text"/>	Artist: <input type="text"/>	Dimensions: <input type="text"/>
Object function:	Description: This artefact is an incense burner in the shape of a hut. It has "fenestrated sides and a domed top, pierced for suspension".	
Bibliography: Museum register, page 192. Museum description card, case 6.		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.20
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
Dating: <input type="text"/>	Type: Figurine	Acquisition Date: <input type="text"/>
Sub-Type: Deity	Material: Faience	Notes: Loaned by the Local History Museum, Durban. Condition: only the upper body is preserved. Labeled: 68/89E
Technique: <input type="text"/>	Artist: <input type="text"/>	Dimensions: <input type="text"/>
Object function:	Description: This artefact of pale green faience depicts the goddess "Isis statuette suckling Horus".	
Bibliography: Museum register, page 192.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.24
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: the upper torso and face are missing. Labeled: 72/89E
	Sub-Type: <input type="text" value="Naked female"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
	This figurine represents a "nude terracotta female statuette standing on a pedestal".	
<b>Bibliography:</b>		
Museum register, page 192.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.25
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 73/89E
	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
	This artefact is an example of a "terracotta head with a radiate headdress or curls".	
<b>Bibliography:</b>		
Museum register, page 192.		





	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.26</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 74/89E
	Sub-Type: <input type="text" value="Female head"/>	
Technique: <input type="text"/>	Dimensions: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Description: <input type="text" value="This artefacts represents a female terracotta figurine head of a woman with an elaborate headdress and pierced ears."/>	
Artist: <input type="text"/>		
Object function: <input type="text"/>		
Bibliography: Museum register, page 192.		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.27</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 75/89E
	Sub-Type: <input type="text" value="Female head"/>	
Technique: <input type="text"/>	Dimensions: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Description: <input type="text" value="This artefact represents a female head that is shrouded in a veil."/>	
Artist: <input type="text"/>		
Object function: <input type="text"/>		
Bibliography: Museum register, page 192.		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.28</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Figurine</b>	Notes: Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 76/89E
	Sub-Type: <b>Head</b>	
	Technique: <input type="text"/>	
Material: <b>Terracotta</b>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
Object function: <input type="text"/>	This terracotta fragment represents a face between two wings.	
Bibliography: Museum register, page 192.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.3</b>
	Origin: <input type="text"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Relief</b>	Notes: Loaned by the Local History Museum, Durban. Condition: plaque is chipped in top left hand corner and bottom. Labeled: 76/89E
	Sub-Type: <b>Plaque</b>	
	Technique: <input type="text"/>	
Material: <b>Clay</b>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
Object function: <input type="text"/>	"This terracotta miniature relief represents Mary and Joseph [traveling with an infant on a donkey] on the way to Bethlehem. Its very fine detail, more typical of work in ivory than in clay, suggests that this may indeed be a copy, perhaps a cast, of an original ivory relief".	
Bibliography: Museum register, page 192. Description card, case 6.		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.31
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head and left arm is preserved. Labeled: 79/89E
	Sub-Type: <input type="text" value="Head"/>	
	<b>Dimensions:</b> <input type="text"/>	
Technique: <input type="text"/>	<b>Description:</b> This is an example of a "terracotta head and left arm of a child with a tricorn headdress". This figurine is possibly a representation of the Egyptian god Horus as a child.	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>		
<b>Object function:</b> <input type="text"/>		
<b>Bibliography:</b> Museum register, page 192.		


<input type="text"/>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.33
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: vestiges of paint. Labeled: 81/89E
	Sub-Type: <input type="text" value="Female head"/>	
	<b>Dimensions:</b> <input type="text"/>	
Technique: <input type="text"/>	<b>Description:</b> This artefacts depicts a terracotta female head.	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>		
<b>Object function:</b> <input type="text"/>		
<b>Bibliography:</b> Museum register, page 192.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.35
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 83/89E
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
		This artefact represents a terracotta head of a woman.
<b>Bibliography:</b>		
Museum register, page 192.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.37
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 85/89E
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
		This artefact represents a terracotta head of a woman.
<b>Bibliography:</b>		
Museum register, page 192.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.38</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 86/89E
	Sub-Type: <input type="text" value="Male head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This is an example of a terracotta head of a man.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 192.	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.40</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 88/89E
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This is an example of a terracotta head of a female.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 192.	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.42</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved, vestiges of paint remain. Labeled: 90/89E
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This is an example of a terracotta head belonging to a female figurine.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 192.	

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.43</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 91/89E
	Sub-Type: <input type="text" value="Male head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This is an example of a terracotta (possible male) head belonging to a figurine.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 192.	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.44</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Plaque"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: chipped in the corner. Labeled: 92/89E
	Sub-Type: <input type="text" value="Relief"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Steatite"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b>		
<p>"Bes was a dwarf god who offered protection against evil. He was ugly and misshapen, often appearing with bow legs and a lionine head with protruding tongue. His province was childbirth, was and hunting. In addition, Bes offered protection against evil spirits, and although he was originally associated with the Royal house, he became increasingly popular amongst the commoner".</p>		<p>"This steatite stele represents both Horus and Bes. The figurine in the centre with the single lock of hair, who stands on crocodiles and holding various dangerous animals, is Horus, while the head which appears above him, belongs to Bes".</p>
<b>Bibliography:</b>		
<p>Museum register, page 192. Museum description card, case 10.</p>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.47</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved, small chips in the hair and face. Labeled: 95/89E
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b>		
		<p>This is an example of a terracotta head belonging to a female figurine.</p>
<b>Bibliography:</b>		
<p>Museum register, page 192.</p>		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.48</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text"/>
	Period: <input type="text"/>	On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7.
	Dating: <input type="text"/>	Acquisition Method: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Loan <input type="text"/>
	Sub-Type: <input type="text" value="Deity"/>	Acquisition Date: <input type="text"/>
	Technique: <input type="text"/>	Notes: <input type="text"/>
Material: <input type="text" value="Faience"/>	Loaned by the Local History Museum, Durban. Labeled: 96/89E	
Artist: <input type="text"/>	Dimensions: <input type="text"/>	Description: <input type="text"/>
Object function: <input type="text"/>	<p>"The Egyptians used to place small faience amulets in the form of various animals of religious or ritual significance among the wrappings of mummies. Since most examples are equipped with a suspension ring (the ring on this example it broken), it seems possible that they may also have been worn in life".</p>	
Bibliography: <input type="text"/>	<p>Museum register, page 192. Museum description card, case 7.</p>	


<input type="text"/>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.49</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text"/>
	Period: <input type="text"/>	In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Dating: <input type="text"/>	Acquisition Method: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Loan <input type="text"/>
	Sub-Type: <input type="text" value="Female head"/>	Acquisition Date: <input type="text"/>
	Technique: <input type="text"/>	Notes: <input type="text"/>
Material: <input type="text" value="Terracotta"/>	Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 97/89E	
Artist: <input type="text"/>	Dimensions: <input type="text"/>	Description: <input type="text"/>
Object function: <input type="text"/>	<p>This artefact represents a female head with an elaborate headdress.</p>	
Bibliography: <input type="text"/>	<p>Museum register, page 192.</p>	




	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.51</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved, it is worn and blackened. Labeled: 99/89E
	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This is an example of a fairly plain terracotta head.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 192.	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.53</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved, vestiges of paint remain. Labeled: 101/89E
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This is an example of a female terracotta head.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 192.	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.58</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10.
	Period: <b>Hellenistic</b>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <b>Figurine</b>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: broken finial above, and lower half is missing.
	Sub-Type: <b>Deity</b>	
	Technique: <input type="text"/>	
Material: <b>Bronze</b>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> "Agathodaimon literally means 'the good god'. He is associated with Isis and was worshiped mainly during the Hellenistic period".	<b>Description:</b> This artefact represents a bearded male head that has been classified as representing Agathodaimon.	
<b>Bibliography:</b> Museum register, page 192. Museum description card, case 10.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.59</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <b>Figurine</b>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 107/89E
	Sub-Type: <b>Female head</b>	
	Technique: <input type="text"/>	
Material: <b>Terracotta</b>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b> This is an example of a female terracotta head.	
<b>Bibliography:</b> Museum register, page 192.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.60</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 108/89E
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: This artefact is an example of a terracotta female head boasting an elaborate hairstyle and piercings in her ears.	
Object function: <input type="text"/>	Bibliography: Museum register, page 192.	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.62</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 110/89E
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: This is an example of a female terracotta head.	
Object function: <input type="text"/>	Bibliography: Museum register, page 192.	


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.63
	Origin: <input type="text"/>	<b>Current Location/Status:</b>
	Period: <input type="text"/>	In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Dating: <input type="text"/>	<b>Acquisition Method:</b>
	Type: <input type="text" value="Figurine"/>	Loan
	Sub-Type: <input type="text" value="Head"/>	<b>Acquisition Date:</b>
	Technique: <input type="text"/>	<b>Notes:</b>
Material: <input type="text" value="Terracotta"/>	Loaned by the Local History Museum, Durban. Condition: only the head and bust are preserved. Labeled: 111/89E	
Artist: <input type="text"/>	<b>Dimensions:</b>	<b>Description:</b>
<b>Object function:</b>		This artefact represents a "terracotta head and bust of child". This figurine could represent the Egyptian god Horus as a child.
<b>Bibliography:</b>		
Museum register, page 192.		


University of KwaZulu-Natal	Accession/Museum no: L.1989.M.67	
	Origin: <input type="text"/>	<b>Current Location/Status:</b>
	Period: <input type="text"/>	In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Dating: <input type="text"/>	<b>Acquisition Method:</b>
	Type: <input type="text" value="Figurine"/>	Loan
	Sub-Type: <input type="text" value="Female head"/>	<b>Acquisition Date:</b>
	Technique: <input type="text"/>	<b>Notes:</b>
Material: <input type="text" value="Terracotta"/>	Loaned by the Local History Museum, Durban. Condition: only the head is preserved. Labeled: 115/89E	
Artist: <input type="text"/>	<b>Dimensions:</b>	<b>Description:</b>
<b>Object function:</b>		This is an example of a terracotta female head.
<b>Bibliography:</b>		
Museum register, page 192.		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.68
	Origin: <input type="text" value="Egypt"/>	<b>Current Location/Status:</b>
	Period: <input type="text"/>	On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10.
	Dating: <input type="text"/>	<b>Acquisition Method:</b>
	Type: <input type="text" value="Figurine"/>	Loan
	Sub-Type: <input type="text" value="Female head"/>	<b>Acquisition Date:</b>
	Technique: <input type="text"/>	<b>Notes:</b>
Material: <input type="text" value="Marble"/>	Loaned by the Local History Museum, Durban.	
Artist: <input type="text"/>	Condition: only the head is preserved. Labeled: 116/89E	
<b>Object function:</b>	<b>Description:</b>	
"This head, dating from the Roman period, probably derives from Egypt. When Rome controlled Egypt as a province under the direct control of the Emperor (from the time of Augustus), many Roman families went out in an administrative or trade capacity, and some settled there".	This marble female head most likely belonged to a full bodied figurine.	
<b>Bibliography:</b>		
Museum register, page 192. Museum description card, case 10.		

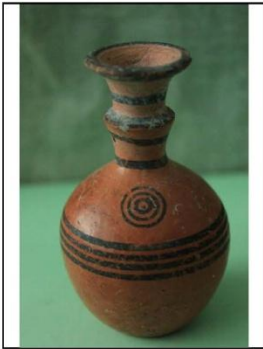
Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.M.7
	Origin: <input type="text"/>	<b>Current Location/Status:</b>
	Period: <input type="text" value="Naqada II"/>	On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 5.
	Dating: <input type="text" value="c. 3500-3100 BC"/>	<b>Acquisition Method:</b>
	Type: <input type="text" value="Accessory"/>	Loan
	Sub-Type: <input type="text" value="Cosmetic palette"/>	<b>Acquisition Date:</b>
	Technique: <input type="text"/>	<b>Notes:</b>
Material: <input type="text" value="Silt-stone"/>	Loaned by the Local History Museum, Durban.	
Artist: <input type="text"/>	Condition: the left hand side of the turtles shell is chipped. Labeled: 55/89E	
<b>Object function:</b>	<b>Description:</b>	
"Cosmetic palettes, usually of greywacke (silt-stone), have been found in the form of grave-goods in cemeteries from before 4000 BC. They were used to grind pigments such as malachite or galena, from which eye-paint was made".	"This example, carved into the form of a stylised turtle, can be dated to the Naqada II period by which time cosmetic palettes had almost certainly acquired ritualistic or magical connotations. On its underside are four small flipper-like feet in low relief, and the under-surface is scarred from use".	
<b>Bibliography:</b>		
Museum register, page 192. Museum description card, case 5.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.76</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Condition: lower half of the body is missing. Labeled: 124/89E
	Sub-Type: <input type="text" value="Head and torso"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
		This is an example of a terracotta figurine "holding an object, possibly a bow and arrow".
<b>Bibliography:</b>		
Museum register, page 192.		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.77</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban.
	Sub-Type: <input type="text" value="Naked female"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
<p>"According to myth, when Demeter was distraught with anxiety, not knowing where her beautiful daughter had vanished to (that was Persephone, who had been kidnapped by Hades to be his Queen in the underworld), an old woman called Baubo managed to make the goddess smile by raising her skirts and showing her private parts. Little images of Baubo, such as this example, were thought to bring the owner good luck".</p>		This terracotta figurine depicts an older woman who has raised her skirt and her legs, and is exposing her genitalia.
<b>Bibliography:</b>		
Museum register, page 192. Museum description card, case 7.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.78</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Local History Museum, Durban. Condition: only the head is preserved, vestiges of paint remain. Labeled: 126/89E
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
Object function: <input type="text"/>	This is an example of a terracotta head of a woman.	
Bibliography: Museum register, page 192.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.79</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Local History Museum, Durban. Condition: only the back of the head is preserved. Labeled: 127/89E
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
Object function: <input type="text"/>	This is an example of a terracotta head of a woman.	
Bibliography: Museum register, page 192.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.82</b>
	Origin: <input type="text" value="Cyprus"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 3. <b>Acquisition Method:</b> Loan <b>Acquisition Date:</b> _____ <b>Notes:</b> Donated by Mrs Baskin (07/02/47). Loaned by the Local History Museum, Durban. Export permit: Nikosia (24/10/34) Labeled: 130/89E
	Period: <input type="text" value="Cypro-Geometric"/>	
	Dating: <input type="text" value="c.1050-700 BC"/>	
	Type: <input type="text" value="Container"/>	
	Sub-Type: <input type="text" value="Flask"/>	
Technique: <input type="text"/>	<b>Dimensions:</b> _____	
Material: <input type="text" value="Clay"/>	<b>Description:</b> _____	
Artist: <input type="text"/>		
<b>Object function:</b> "Miniature flasks such as these were commonly used on Cyprus for offering oil (in small amounts) to deities as sanctuaries. This example dates to the Cypro-Geometric period (c. 1050-700 BC) when large quantities of this Black on Red Ware was produced".		
<b>Bibliography:</b> Museum register, pages 192. Museum description card, case 3.		

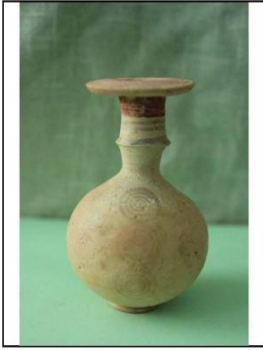
	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.83</b>
	Origin: <input type="text" value="Palestine"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology. <b>Acquisition Method:</b> Loan <b>Acquisition Date:</b> _____ <b>Notes:</b> Donated by Mrs Baskin. Loaned by the Local History Museum, Durban. Condition: worn and chipped. Labeled: 131/89E
	Period: <input type="text"/>	
	Dating: <input type="text"/>	
	Type: <input type="text" value="Container"/>	
	Sub-Type: <input type="text" value="Vase"/>	
Technique: <input type="text" value="Blue glaze"/>	<b>Dimensions:</b> _____	
Material: <input type="text" value="Terracotta"/>	<b>Description:</b> This artefact is an example of a blue glaze miniature vase.	
Artist: <input type="text"/>		
<b>Object function:</b> _____		
<b>Bibliography:</b> Museum register, page 192.		





	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.85</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Lamp"/>	<b>Notes:</b> Loaned by the Local History Museum, Durban. Labelled: 133/89E
	Sub-Type: <input type="text" value="Closed oil-lamp"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This is an example of a small, bright red terracotta lamp.	
<b>Object function:</b> "Oil-lamps were the usual means by which the ancient Mediterranean world provided light within buildings. They were filled through the small hole in the discus (circular upper surface) with olive oil which was then impregnated the wick which was supported by the 'spout!'"		
<b>Bibliography:</b> Museum register, page 191. Museum description card, case 6.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.86</b>
	Origin: <input type="text" value="Persia"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Container"/>	<b>Notes:</b> Donated by Mrs Zoe Harris. Loaned by the Local History Museum, Durban. Labelled: 134/89E; 4815.
	Sub-Type: <input type="text" value="Bowl"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> "This is a fragment of glazed terracotta bowl with a cone foot decorated with "polychrome with yellow, brown and black. There is an abstract floral decoration incised through the glaze. This fragment is said to be 5000 years old".	
<b>Object function:</b>		
<b>Bibliography:</b> Museum register, page 192.		


Mesopotamian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.92</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text" value="Ur III"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	<b>Notes:</b> Donated by Miss Gee. Loaned by the Local History Museum, Durban. Labeled: 140/89E
	Sub-Type: <input type="text" value="Writing tablet"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This artefact is a "clay writing tablet with cuneiform".	
<b>Object function:</b>		
<b>Bibliography:</b> Museum register, page 192.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.93</b>
	Origin: <input type="text" value="Cyprus"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 3.
	Period: <input type="text" value="Archaic"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text" value="c.6th century BC"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Container"/>	<b>Notes:</b> Donated by L.M Lockley (found in a garden in 1936). Loaned by the Local History Museum, Durban. Labeled: 141/89E; 4838
	Sub-Type: <input type="text" value="Flask"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> "This miniature flask is an example of Archaic Bichrome Ware but its rounded shape and the ridge on the neck where the handle joins are typical of Cypriot potting".	
<b>Object function:</b> "Miniature flasks such as these were commonly used on Cyprus for offering oil (in small amounts) to deities as sanctuaries".		
<b>Bibliography:</b> Museum register, page 192. Museum description card, case 3.		

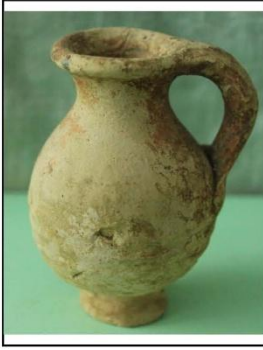
	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.95</b>
	Origin: <input type="text" value="Cyprus"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 3.
	Period: <input type="text" value="Archaic"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text" value="c.6th century BC"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Container"/>	Notes: Donated by L.M Lockley (found in a garden in 1936). Loaned by the Local History Museum, Durban. Labeled: 141/89E; 4838
	Sub-Type: <input type="text" value="Flask"/>	
	Technique: <input type="text" value="Bichrome"/>	
Material: <input type="text" value="Clay"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
<b>Object function:</b> "Miniature flasks such as these were commonly used on Cyprus for offering oil (in small amounts) to deities at sanctuaries".		
<b>Bibliography:</b> Museum register, page 191. Museum description card, case 3.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.97</b>
	Origin: <input type="text"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Lamp"/>	Notes: Loaned by the Local History Museum, Durban. Labelled: 145/89E
	Sub-Type: <input type="text" value="Closed oil-lamp"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
<b>Object function:</b> "Oil-lamps were the usual means by which the ancient Mediterranean world provided light within buildings. They were filled through the small hole in the discus (circular upper surface) with olive oil which was then impregnated the wick which was supported by the 'spout'".		
<b>Bibliography:</b> Museum register, page 191. Museum description card, case 6.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.98</b>
	Origin: <input type="text"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Lamp"/>	Notes: Loaned by the Local History Museum, Durban. Labelled: 146/89E
	Sub-Type: <input type="text" value="Closed oil-lamp"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description:	
<p>"Oil-lamps were the usual means by which the ancient Mediterranean world provided light within buildings. They were filled through the small hole in the discus (circular upper surface) with olive oil which was then impregnated the wick which was supported by the 'spout'".</p>		<p>This terracotta lamp has the design of a "hunting dog on the discus".</p>
Bibliography:		
<p>Museum register, page 191. Museum description card, case 6.</p>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.M.99</b>
	Origin: <input type="text"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Lamp"/>	Notes: Loaned by the Local History Museum, Durban. Labelled: 147/89E
	Sub-Type: <input type="text" value="Closed oil-lamp"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description:	
<p>"Oil-lamps were the usual means by which the ancient Mediterranean world provided light within buildings. They were filled through the small hole in the discus (circular upper surface) with olive oil which was then impregnated the wick which was supported by the 'spout'".</p>		<p>This is an example of a "large white clay lamp".</p>
Bibliography:		
<p>Museum register, page 191. Museum description card, case 6.</p>		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.N.150
	Origin: <input type="text"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 3.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Coarseware	Notes: Loaned by the Natural History Museum, Durban.
	Sub-Type: Jug	
	Technique: <input type="text"/>	
Material: Terracotta	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
Object function: "Coarseware vessels were reserved for the kitchen in wealthier houses, but they were probably all that the poor people could afford for daily use. Jugs such as this would have served a variety of culinary purposes, such as decanting oil, wine or water from a larger container".	Description: "This coarseware vessel remains unglazed in a rough and unrefined clay. It has a round belly, with a thin neck and handle".	
Bibliography: Museum register, page 190. Museum description card, case 3.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.N.166
	Origin: <input type="text"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 3.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Coarseware	Notes: Loaned by the Natural History Museum, Durban. Condition: weathered.
	Sub-Type: Jug	
	Technique: <input type="text"/>	
Material: Clay	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
Object function: "The function of this small container is uncertain however judging by the size culinary or cosmetic use seems most likely".	Description: "This container has a round belly supported on a small foot. Its neck is quite small. This rather plain pot is decorated only with a series of raised ribs running around the belly. There are traces of red on the belly and neck of the container".	
Bibliography: Museum register, page 190. Museum description card, case 3.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.N.168</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	<b>Notes:</b> Loaned by the Natural History Museum, Durban. Labelled: "For the Angus Museum...ld Terrace pavement".
	Sub-Type: <input type="text" value="Mosaic fr."/>	
	Technique: <input type="text"/>	
Material: <input type="text"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
<b>Bibliography:</b>		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.N.169</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Natural History Museum, Durban.
	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Marble"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
		This artefact represents the head of a figurine.
<b>Bibliography:</b>		
Museum register, page 190.		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.N.170
	Origin: Roman	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Lamp	Notes: Loaned by the Natural History Museum, Durban.
	Sub-Type: Multiple wick	
	Technique: <input type="text"/>	
Material: Terracotta	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
<b>Object function:</b> "Lamps with multiple wicks were produced in the Roman period".		
<b>Bibliography:</b> Museum register, page 190. Museum description card, case 3.		


Mesopotamian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.N.171
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: Late Babylonian	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Miscellaneous	Notes: Loaned by the Natural History Museum, Durban.
	Sub-Type: Cuneiform fr.	
	Technique: <input type="text"/>	
Material: Terracotta	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
<b>Object function:</b> <input type="text"/>		
<b>Bibliography:</b> Museum register, page 190.		
		This artefact is a terracotta fragment "with a cuneiform inscription on its face".


<b>Egyptian</b> ▼	<b>University of KwaZulu-Natal</b> ▼	Accession/Museum no: <b>L.1989.N.172</b>
	Origin: <input type="text"/> Period: <input type="text"/> ▼ Dating: <input type="text"/> Type: <b>Figurine</b> ▼ Sub-Type: <b>Deity</b> ▼ Technique: <input type="text"/> ▼ Material: <b>Plaster</b> ▼ Artist: <input type="text"/> ▼	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology. ▼ Acquisition Method: <b>Loan</b> ▼ Acquisition Date: <input type="text"/> Notes: Loaned by the Natural History Museum, Durban.
Object function: <div style="border: 1px solid black; height: 80px; width: 100%;"></div>	Dimensions: <div style="border: 1px solid black; width: 100%; height: 40px;"></div>	Description: This artefact represents a flattened Egyptian head with a double (identical) sided face. This figurine could represent the Egyptian goddess Hathor.
Bibliography: Museum register, page 190.		


<input type="text"/> ▼	<b>University of KwaZulu-Natal</b> ▼	Accession/Museum no: <b>L.1989.N.173</b>
	Origin: <input type="text"/> Period: <input type="text"/> ▼ Dating: <input type="text"/> Type: <b>Figurine</b> ▼ Sub-Type: <b>Male upper torso</b> ▼ Technique: <input type="text"/> ▼ Material: <b>Terracotta</b> ▼ Artist: <input type="text"/> ▼	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology. ▼ Acquisition Method: <b>Loan</b> ▼ Acquisition Date: <input type="text"/> Notes: Loaned by the Natural History Museum, Durban. Condition: broken off at the waist.
Object function: <div style="border: 1px solid black; height: 80px; width: 100%;"></div>	Dimensions: <div style="border: 1px solid black; width: 100%; height: 40px;"></div>	Description: This artefact is a mould-made terracotta figurine possibly representing an old man.
Bibliography: Museum register, page 190.		





	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.N.175</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Figurine</b>	Notes: Loaned by the Natural History Museum, Durban. Condition: broken off at the waist.
	Sub-Type: <b>Upper torso</b>	
Technique: <input type="text"/>	Dimensions: <input type="text"/>	
Material: <b>Terracotta</b>		
Artist: <input type="text"/>		
Object function:	Description: This artefact is an example of a terracotta figurine possibly representing a baby or small child.	
Bibliography: Museum register, page 190.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.N.176</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Figurine</b>	Notes: Loaned by the Natural History Museum, Durban. Condition: only the head is preserved.
	Sub-Type: <b>Head</b>	
Technique: <input type="text"/>	Dimensions: <input type="text"/>	
Material: <b>Terracotta</b>		
Artist: <input type="text"/>		
Object function:	Description: This is an artefact of the head of a figurine.	
Bibliography: Museum register, page 190.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.N.177
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Natural History Museum, Durban. Condition: only the head is preserved.
	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input type="text"/>	<b>Description:</b> This terracotta head, with no neck, and peppercorn hair possibly represents that of a baby or child.	
<b>Bibliography:</b> Museum register, page 190.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.N.180
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Natural History Museum, Durban. Condition: only the head is preserved.
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input type="text"/>	<b>Description:</b> This artefact is a terracotta head of a woman, small and delicate.	
<b>Bibliography:</b> Museum register, page 190.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.N.182</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Figurine</b>	Notes: Loaned by the Natural History Museum, Durban. Condition: only the head is preserved; worn and vestiges of paint remain.
	Sub-Type: <b>Female head</b>	
	Technique: <input type="text"/>	
Material: <b>Terracotta</b>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: This artefact represents a slightly worn terracotta head of a female figurine.	
Object function: <input type="text"/>		
Bibliography: Museum register, page 190.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.N.183</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Miscellaneous</b>	Notes: Loaned by the Natural History Museum, Durban.
	Sub-Type: <b>Disc</b>	
	Technique: <input type="text"/>	
Material: <b>Terracotta</b>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: This artefact is representative of a three headed terracotta disc with a hole in the centre. At the back of the disc, the hair of the heads is tied back into what seems to be a bun.	
Object function: <input type="text"/>		
Bibliography: Museum register, page 190.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.N.188</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Natural History Museum, Durban. Condition: only the head is preserved; vestiges of paint remain.
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input style="width: 100%; height: 80px;" type="text"/>	<b>Description:</b> This example represents a female terracotta head with an elaborate headdress and pierced ears. This head is medium-sized.	
<b>Bibliography:</b> Museum register, page 190.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.N.193</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Natural History Museum, Durban. Condition: only the head is preserved; vestiges of paint remain.
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input style="width: 100%; height: 80px;" type="text"/>	<b>Description:</b> This artefact represents the female head of a figurine with pierced ears and a tall, elaborate headdress.	
<b>Bibliography:</b> Museum register, page 190.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.N.195
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Natural History Museum, Durban. Condition: only the head is preserved.
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
<input type="text"/>	This artefact represents a terracotta head of a woman with a ring headdress.	
<b>Bibliography:</b>		
Museum register, page 190.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.N.196
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Natural History Museum, Durban. Condition: only the head and shoulders are preserved.
	Sub-Type: <input type="text" value="Incense burner"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
<input type="text"/>	"This incense burner is supported by a moulded terracotta figurine. This example is in the form of a dancing woman, holding the burner aloft".	
<b>Bibliography:</b>		
Museum register, page 190. Museum description card, case 6.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.N.198</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Natural History Museum, Durban. Condition: only the head is preserved; vestiges of paint remain.
	Sub-Type: <input type="text" value="Horse head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This artefact represents a horses head.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page	

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.N.201</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Natural History Museum, Durban. Condition: only the lower half and the base are preserved; has been mended with modern plaster.
	Sub-Type: <input type="text" value="Clothed"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This artefact represents a clothed terracotta figurine standing on a pedestal.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 190.	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.N.203</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: Relief	<b>Notes:</b> Loaned by the Natural History Museum, Durban. Condition: only the right-hand corner is preserved.
	Sub-Type: Plaque fr.	
	Technique: <input type="text"/>	
Material: Terracotta	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This relief or moulded plaque fragment depicts a child in the arch.	
<b>Object function:</b>	<b>Bibliography:</b> Museum register, page 190.	


<b>Egyptian</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.N.204</b>
	Origin: Egypt	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7.
	Period: Ptolemaic period	<b>Acquisition Method:</b> Loan
	Dating: c.323-32 BC	<b>Acquisition Date:</b> <input type="text"/>
	Type: Miscellaneous	<b>Notes:</b> Loaned by the Natural History Museum, Durban. Smaller fragment is accessioned as L.1989.M.107a (155/89E) Condition: fragmented and cracked.
	Sub-Type: Ceremonial vessel	
	Technique: <input type="text"/>	
Material: Clay	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> "This example is mould-made in clay of a very fine fabric and was originally painted, probably in skin-tones: the chalky white base for the overlaid paint remains. The mould seems to have been formed from a person's live foot, to judge from the fine lines of skin-texturing to be observed on the surface. The foot is clad in a simple, flat-soled sandal".	
<b>Object function:</b>	<b>Bibliography:</b> Museum register, page 190. Museum description card, case 7.	


<b>University of KwaZulu-Natal</b>		Accession/Museum no: <b>L.1989.N.209</b>
	Origin: <input type="text" value="Boeotia"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 8.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text" value="c.4th century BC"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Natural History Museum, Durban.
	Sub-Type: <input type="text" value="Naked youth"/>	
	Technique: <input type="text"/>	Dimensions: Height: 332mm Base: 58mm
	Material: <input type="text" value="Terracotta"/>	
Artist: <input type="text"/>		
<b>Object function:</b>	<b>Description:</b>	
<p>"The purpose for which these figurines were produced is not clear. Most Greek terracottas tend to represent deities or heroes, in which case Ganymede would be a possibility, but these figures are more likely to be young men. The cock is clearly to be regarded as a signficatory attribute; although it is true that cocks were sacrificed to certain gods such as Asklepios and Dionysos, in this context the fighting cock as a status symbol and indicator of social class seems more probable". The cock and the young man could suggest that this figure was produced in this connection and was intended to serve as votives or grave offerings".</p>		<p>"This figurine represents a standing, naked youth wearing a himation (cloak) arranged symmetrically over his shoulders so as to cover his back and sides, and holding a cock in the crook of his left arm. The elaborate hairstyle, which might seem more appropriate for a woman, is not uncommon in such figures". "This example is delicately modelled particularly with regard to the facial features where the almond-shaped eyes are defined by clearly marked upper, and lower eye-lids: tiny indentations under the nose mark the nostrils and the lips are given some shaping. Originally the figure was painted to make it more life-like, as was usual with such terracottas, and a few paint traces remain: the hair seems to have been reddish-brown, while on the neck there are vestiges of the pink colour that was applied to all the flesh".</p>
<b>Bibliography:</b>		
<p>Museum register, page 190. Museum description card, case 8. Mackay, E.A. 1994. 'Museum of Classical Archaeology, University of Natal: Two youths from Boeotia' in <i>Scholia</i> 3: 153-158.</p>		


<b>University of KwaZulu-Natal</b>		Accession/Museum no: <b>L.1989.P.252-253, 255-258.</b>
	Origin: <input type="text" value="Edom, Petra"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 3.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text" value="c.1st century BC - 2nd century AD"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	Notes: Collection was made at Petra (Jordan) by Mr and Mrs Willoughby in c.1932. Loaned by the Natural History Museum, Durban. Condition: assorted fragments
	Sub-Type: <input type="text" value="Vessels"/>	
	Technique: <input type="text"/>	Dimensions: <input type="text"/>
	Material: <input type="text" value="Clay"/>	
Artist: <input type="text"/>		
<b>Object function:</b>	<b>Description:</b>	
<p>"The clay from Petra has the same rich red colouring as the rocks from which the famous architectural features were hewn in antiquity, and the pottery vessels are noted for their very fine fabric and simple but delicate darker red flower and leaf-patterned decoration. The extremely thin, fragile pottery from Petra means that it is rare for intact vessels to be found. These two miniature flasks, the miniature bowl and assorted fragments of larger, decorated vessels date from the time when the Nabataeans, probably of Arabian origin, had established themselves in ancient Edom with their capital at Petra; there they were supreme from the first century BC to the second century AD. They prospered on the caravan trade which passed through Petra to Syria and Paestine bringing goods from Arabia, India and</p>		<p>These artefacts are bright orange from the clay colour, some fragments are decorated with darker orange or red on the inside of the pieces.</p>
<b>Bibliography:</b>		
<p>Museum register, page 188. Museum description card, case 3.</p>		




	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.P.263
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	<b>Notes:</b> Collection was made at Petra (Jordan) by Mr and Mrs Willoughby in c.1932. Loaned by the Natural History Museum, Durban.
	Sub-Type: <input type="text" value="Blade"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Obsidian"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
<p>"Obsidian, or 'volcanic glass', is a naturally occurring substance that readily flakes into a very sharp edge. It was often used in ancient times for shaving".</p>		<p>This artefact is thin and small in size (approximately the length of an index finger); it is metallic, dark black in colour</p>
<b>Bibliography:</b>		
<p>Museum register, page 188. Museum description card, case 6.</p>		


<b>Roman</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.P.264
	Origin: <input type="text" value="Alexandria"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Accessory"/>	<b>Notes:</b> Collection was made at Petra (Jordan) by Mr and Mrs Willoughby in c.1932. Loaned by the Natural History Museum, Durban.
	Sub-Type: <input type="text" value="Beads"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Glass"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
<p>"Glass as known in the ancient Roman world, and Alexandria in particular was noted for its production. It was used for bowls and phials, and also for colourful, variegated beads".</p>		<p>These 6 beads range from colours of black, red and yellow. These beads are different in both size and decoration.</p>
<b>Bibliography:</b>		
<p>Museum register, page 188. Museum description card, case 6.</p>		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.P.268</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Coin"/>	Notes: Collection was made at Petra (Jordan) by Mr and Mrs Willoughby in c.1932. Loaned by the Natural History Museum, Durban.
	Sub-Type: <input type="text"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Bronze"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description: This artefact represents a small bronze coin.	
Bibliography: Museum register, page 188.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.P.269</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Coin"/>	Notes: Collection was made at Petra (Jordan) by Mr and Mrs Willoughby in c.1932. Loaned by the Natural History Museum, Durban.
	Sub-Type: <input type="text"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Bronze"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description: This artefact represents a small bronze coin.	
Bibliography: Museum register, page 188.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.P.270</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Coin	Notes: Collection was made at Petra (Jordan) by Mr and Mrs Willoughby in c.1932. Loaned by the Natural History Museum, Durban.
	Sub-Type: <input type="text"/>	
	Technique: <input type="text"/>	
Material: Bronze	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function: <input type="text"/>	Description: <input type="text"/>	
Bibliography: Museum register, page 188.		


This artefact represents a small bronze coin.

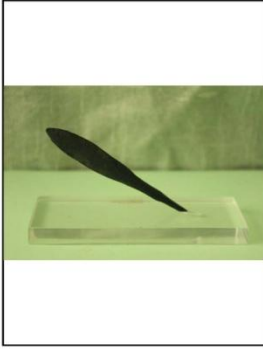
	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.1989.P.271</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Coin	Notes: Collection was made at Petra (Jordan) by Mr and Mrs Willoughby in c.1932. Loaned by the Natural History Museum, Durban.
	Sub-Type: <input type="text"/>	
	Technique: <input type="text"/>	
Material: Bronze	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function: <input type="text"/>	Description: <input type="text"/>	
Bibliography: Museum register, page 188.		

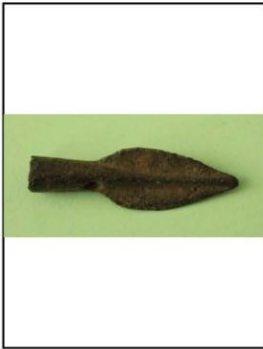
This artefact represents a very small bronze coin.


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.P.272
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: Coin	<b>Notes:</b> Collection was made at Petra (Jordan) by Mr and Mrs Willoughby in c.1932. Loaned by the Natural History Museum, Durban.
	Sub-Type: <input type="text"/>	
	Technique: <input type="text"/>	
Material: Bronze		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input type="text"/>	<b>Description:</b> This artefact represents a very small bronze coin.	
<b>Bibliography:</b> Museum register, page 188.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1989.P.273
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: Coin	<b>Notes:</b> Collection was made at Petra (Jordan) by Mr and Mrs Willoughby in c.1932. Loaned by the Natural History Museum, Durban.
	Sub-Type: <input type="text"/>	
	Technique: <input type="text"/>	
Material: Bronze		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input type="text"/>	<b>Description:</b> This artefact represents a very small bronze coin.	
<b>Bibliography:</b> Museum register, page 188.		


Roman	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1998.T
	Origin: Rome	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 5.
	Period:	Acquisition Method: Loan
	Dating: 3rd century AD	Acquisition Date: 09.09.98
	Type: Accessory	Notes: Purchased from Coincraft. Loaned by David Spurrett
	Sub-Type: Ring key	Dimensions:
	Technique:	Description:
Material: Bronze		
Artist:		
Object function:	This artefact is an example of a Roman ring key.	
Bibliography: Museum register, page 184. Museum description card, case 5.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.1998.U
	Origin: Asia-Minor	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 5.
	Period: End of Bronze Age - beginning of Iron Age	Acquisition Method: Loan
	Dating: c.2nd millennium BC	Acquisition Date: 09.09.98
	Type: Miscellaneous	Notes: Purchased from Coincraft. Loaned by David Spurrett
	Sub-Type: Arrowhead	Dimensions: Width: 11.1mm Length: 77.8mm
	Technique:	Description:
Material: Bronze		
Artist:		
Object function: This artefact is most likely "an example of late Bronze Age technology although it may be from early in the Iron Age. The base is designed to facilitate hafting, in the form of a prominent tang that would have been inserted into a hole in the shaft of the arrow. The arrowhead is quite similar to many others found in the Aegean during the Bronze Age, many of which were found in warriors tombs. It is likely that this particular artefact was intended for combat, but we cannot rule out the possibility that it was used for hunting".	"The blade is flat and was probably cast with an open mould and then hammered flat".	
Bibliography: Museum register, page 183. Museum description card, case 5. Ryan, A.J. 2002. 'In the Museum', in <i>Akroterion</i> 47: 101-105.		


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.2000.V
	Origin: Asia-Minor	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 5.
	Period:	Acquisition Method: Loan
	Dating: 2nd century BC	Acquisition Date:
	Type: Miscellaneous	Notes: Loaned by David Spurrett.
	Sub-Type: Arrowhead	
	Technique:	
Material: Bronze	Dimensions: Width: 11.1mm Length: 33.1mm	
Artist:		
Object function:	Description:	
<p>"This general design is the most common found at the site of the siege of Smyrna and appears in mainland Greece from the archaic period onwards".</p>		<p>This artefact "is socketed with a leaf-shaped blade. The long socket, which has a small hole near the base, is met halfway down the blade by a mid-rib which terminates at the distal end of the point".</p>
Bibliography:		
<p>Museum register, page 182. Museum description card, case 5. Ryan, A.J. 2002. 'In the Museum', in <i>Akroterion</i> 47: 101-105.</p>		

Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.2001.W.03
	Origin:	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period:	Acquisition Method: Loan
	Dating:	Acquisition Date:
	Type: Accessory	Notes: Loaned by the Natural Science Museum, Durban.
	Sub-Type: Chain	
	Technique:	
Material: Clay	Dimensions:	
Artist:		
Object function:	Description:	
		<p>This artefact represents a beaded chain with ushabti.</p>
Bibliography:		
<p>Museum register, page 181.</p>		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.2001.W.04
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Natural Science Museum, Durban. Condition: foot is broken.
	Sub-Type: <input type="text" value="Ushabti"/>	
	Technique: <input type="text"/>	
	Material: <input type="text" value="Clay"/>	Dimensions: <input type="text"/>
Artist: <input type="text"/>	Description: This figurine represents an ushabti.	
Object function:	Bibliography: Museum register, page 181.	


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.2001.W.05
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text" value="18th-19th Dynasty"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	Notes: Loaned by the Natural Science Museum, Durban.
	Sub-Type: <input type="text" value="Scarab"/>	
	Technique: <input type="text"/>	
	Material: <input type="text"/>	Dimensions: <input type="text"/>
Artist: <input type="text"/>	Description: Supposedly a commemorative scarab of Seti I. "Imitation by native Medinet-Habu".	
Object function:	Bibliography: Museum register, page 181.	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.2001.W.07</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Accessory"/>	Notes: Loaned by the Natural Science Museum, Durban. Accession number is not confirmed.
	Sub-Type: <input type="text" value="Chain"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description:	
	This artefact represents various ushabti figurines encircled by a beaded necklace or chain.	
Bibliography:		
Museum register, page 181.		


<b>Egyptian</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.2001.W.08</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Natural Science Museum, Durban.
	Sub-Type: <input type="text" value="Deity"/>	
	Technique: <input type="text"/>	
Material: <input type="text"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description:	
	This artefact is representative of Thoeris (Taweret) "a hippo or crocodile goddess statuette".	
Bibliography:		
Museum register, page 181.		





Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.2001.W.10
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Natural Science Museum, Durban. Condition: restored.
	Sub-Type: <input type="text" value="Ushabti"/>	
	Technique: <input type="text"/>	
Material: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This figurine represents an ushabti with hieroglyph inscriptions.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 181.	


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.2001.W.11
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Natural Science Museum, Durban. Condition: fragmented and badly rusted.
	Sub-Type: <input type="text" value="Deity"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Bronze"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This a badly rusted bronze figurine could possibly have represented the Egyptian god Osiris.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 181.	


Egyptian	University of KwaZulu-Natal	Accession/Museum no: L.2001.W.12
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Natural Science Museum, Durban. Condition: face is chipped.
	Sub-Type: <input type="text" value="Deity"/>	
	Technique: <input type="text"/>	
Material: <input type="text"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: This figurine represents the jackal-headed god Anubis.	
Object function:		
Bibliography: Museum register, page 181.		


Egyptian	University of KwaZulu-Natal	Accession/Museum no: L.2001.W.13
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Natural Science Museum, Durban. Condition: legs and base have broken off.
	Sub-Type: <input type="text" value="Deity"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: This figurine represents a deity with a rams head.	
Object function:		
Bibliography: Museum register, page 181.		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.2001.W.14
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Natural Science Museum, Durban. Condition: the statuette is loose from the block; slight rust on figurine.
	Sub-Type: <input type="text" value="Deity/human"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Bronze"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This figurine represents either a human or a deity seated on a wooden block.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 181.	


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.2001.W.15
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Natural Science Museum, Durban.
	Sub-Type: <input type="text" value="Animal"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Bronze"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This small figurine represents an animal, namely a cobra.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 181.	


Egyptian	University of KwaZulu-Natal	Accession/Museum no: L.2001.W.16
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: Accessory	<b>Notes:</b> Loaned by the Natural Science Museum, Durban.
	Sub-Type: Pendant	
	Technique: <input type="text"/>	
Material: Clay	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This artefact takes the form of a dwarf, possibly representing <i>Pataikos</i> . The pendant is identical on the reverse side.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 181.	


Egyptian	University of KwaZulu-Natal	Accession/Museum no: L.2001.W.17
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: Miscellaneous	<b>Notes:</b> Loaned by the Natural Science Museum, Durban.
	Sub-Type: Djed pillar	
	Technique: <input type="text"/>	
Material: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This artefact represents a blue djed pillar. This djed pillar could possibly represent the Egyptian god Anubis holding a feather.	
<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 181.	


<b>Egyptian</b> ▼	<b>University of KwaZulu-Natal</b> ▼	Accession/Museum no: L.2001.W.18
	Origin: <input type="text"/> Period: <input type="text"/> ▼ Dating: <input type="text"/> Type: <b>Figurine</b> ▼ Sub-Type: <b>Female figure</b> ▼ Technique: <input type="text"/> ▼ Material: <b>Clay</b> ▼ Artist: <input type="text"/> ▼	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology. ▼ Acquisition Method: Loan ▼ Acquisition Date: <input type="text"/> Notes: Loaned by the Natural Science Museum, Durban.
Object function: <div style="border: 1px solid black; height: 80px; width: 100%;"></div>	Dimensions: <div style="border: 1px solid black; height: 40px; width: 100%;"></div>	Description: This artefact represents a small human female figure. This figurine is approximately the size of a pinky finger.
Bibliography: Museum register, page 181.		


<b>Egyptian</b> ▼	<b>University of KwaZulu-Natal</b> ▼	Accession/Museum no: L.2001.W.21
	Origin: <input type="text"/> Period: <input type="text"/> ▼ Dating: <input type="text"/> Type: <b>Figurine</b> ▼ Sub-Type: <b>Dwarf</b> ▼ Technique: <input type="text"/> ▼ Material: <input type="text"/> ▼ Artist: <input type="text"/> ▼	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology. ▼ Acquisition Method: Loan ▼ Acquisition Date: <input type="text"/> Notes: Loaned by the Natural Science Museum, Durban.
Object function: <div style="border: 1px solid black; height: 80px; width: 100%;"></div>	Dimensions: <div style="border: 1px solid black; height: 40px; width: 100%;"></div>	Description: This artefact is green-turquoise in colour and represents a dwarf like form possibly representing <i>Pataikos</i> .
Bibliography: Museum register, page 181.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.2001.W.27</b>
	Origin: <input type="text" value="Thebes"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Natural Science Museum, Durban. Condition: seat is lost.
	Sub-Type: <input type="text" value="Deity"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Bronze"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text" value="This bronze figurine represents a seated Harpokrates with an elaborate headdress."/>	
Object function: <input type="text"/>	Bibliography: <input type="text" value="Museum register, page 181."/>	

<b>Egyptian</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.2001.W.28</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Loaned by the Local History Museum, Durban. Condition: only the head is preserved, reverse face is chipped. Labeled: D.M 4638
	Sub-Type: <input type="text" value="Deity"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Stone"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text" value="This artefact is a female human head that seems to support bovine ears. This figurine could represent Hathor."/>	
Object function: <input type="text" value="Hathor is a very old and complex deity, symbolising many facets of existence. Primarily, she is a goddess of love, beauty and happiness, and she is a protector women. Her representations, although manifold, are often associated with the cow. She is sometimes entirely bovine, although she also appears in the form of a human with some bovine features like a crown of horns, or as in this case a human with bovine ears'."/>	Bibliography: <input type="text" value="Museum register, pages 191-192. Museum description card, case 10."/>	

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.2002.U</b>
	Origin: <input type="text" value="Asia Minor"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 5."/>
	Period: <input type="text" value="Bronze Age"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text" value="c.1st millennium BC"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	Notes: <input style="height: 40px;" type="text"/>
	Sub-Type: <input type="text" value="Arrowhead"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Bronze"/>	Dimensions: <input style="width: 100px; height: 30px;" type="text"/>	
Artist: <input type="text"/>		
Object function: <input style="height: 80px;" type="text"/>	Description: "This Bronze Age arrowhead from Asia Minor and dating from the turn of the first millennium BC provides an example of hafting. The long tang was used for hafting into the shaft - some examples have been found with ridges on the tang to facilitate this process".	
Bibliography: <input type="text" value="Museum description card, case 5."/>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>L.2003.X</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 5."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text" value="c.3500 BC"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	Notes: <input style="height: 40px;" type="text"/>
	Sub-Type: <input type="text" value="Arrowhead"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Flint"/>	Dimensions: Width: 13.1mm Length: 38.1mm Depth: 3.8mm	
Artist: <input type="text"/>		
Object function: <input style="height: 80px;" type="text"/>	Description: This artefact is a Neolithic Flint arrowhead from Britain. Flint was particularly suited to fashion tools in the absence of any knowledge of metalwork. The rounded basal edge would have been hafted by insertion into the shaft of an arrow. Hafting by insertion was popular in the Bronze Age, and continues in the Iron Age.	
Bibliography: <input type="text" value="Ryan, A.J. 2002. 'In the Museum', in Akroterion 47: 101-105."/>		

Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: L.2003.Y
	Origin: Asia Minor	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 5.
	Period:	<b>Acquisition Method:</b> Loan
	Dating: c. 2nd century BC	<b>Acquisition Date:</b>
	Type: Miscellaneous	<b>Notes:</b>
	Sub-Type: Arrowhead	
	<b>Dimensions:</b> Length: 15.8mm Width: 6.6mm	
Technique:	<b>Description:</b>	
Material: Bronze	This arrowhead "was probably introduced to Greece during the Perisan wars. It is three-sided and pyramidal in shape. It is barbed and socketed, with holes in each of two of the three sides".	
Artist:		
<b>Object function:</b>		
<b>Bibliography:</b> Museum description card, case 5. Ryan, A.J. 2002. 'In the Museum', in <i>Akroterion</i> 47: 101-105.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Not accessioned
	Origin:	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period:	<b>Acquisition Method:</b>
	Dating:	<b>Acquisition Date:</b>
	Type: Pottery	<b>Notes:</b> These artefact fragments have yet to be accessioned.
	Sub-Type: Assorted fragments	
	<b>Dimensions:</b>	
Technique:	<b>Description:</b>	
Material: Terracotta	The University of KwaZulu-Natal has a collection of fragments consisting of approximately 73 pieces. The fragments range from broken pottery handles, spouts, bases, small pots and lids. This collection has yet to be accessioned.	
Artist:		
<b>Object function:</b>		
<b>Bibliography:</b>		



	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Private</b>
	Origin: <input type="text" value="Corinth"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text" value="c.325-308 BC"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Coin"/>	Notes: Loaned by Dr and Mrs D.J.S Pendlebury.
	Sub-Type: <input type="text" value="Stater"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Silver"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function: <input type="text"/>	Description: "Obverse: Pegasus flying left (wings pointed). With the word <i>Koppa</i> . Reverse: Head of Athena left, wearing Corinthian helmet with neck flap and laurel wreath. According to legend it was at Corinth that Bellerophon tamed Pegasus. The archaic letter <i>koppa</i> is regularly found on the coins of Corinth, even after it became obsolete elsewhere. Much Corinthian coinage found its way to Sicily in the 4th century because of the expedition led by Timoleon and sponsored by Corinth. Thus <i>pegasi</i> became the established coinage of eastern Sicily after the expulsion of the Carthaginians of the area".	
Bibliography: Information card with artefact.		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Private</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text" value="4th century"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Coin"/>	Notes: Loaned by Dr and Mrs D.J.S Pendlebury.
	Sub-Type: <input type="text" value="Triobol"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Silver"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function: <input type="text"/>	Description: "Reverse: Forepart of a lion with its head turned back. The obverse type is associated with Miletus and suggests that the mint was the Milesian foundation, Cardia, the principal city of the Chersonese. The Chersonese issued relatively little coinage, and mostly in small denominations. Besides this long series in the 4th century there was an earlier series under Miltiades I and II (late 6th centuries to early 5th centuries). The earlier the series had the same obverse, but the reverse of Athena's head, in reference to provenance of the rulers".	
Bibliography: Information card with artefact.		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Private</b>
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Origin:

Period:

Dating:

Type:

Sub-Type:

Technique:

Material:

Artist:

Current Location/Status:

Acquisition Method:

Acquisition Date:

Notes:


Object function:

Bibliography:

Description:

This coin possibly depicts the head of Trajan.

<b>Egyptian</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Private</b>
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Origin:

Period:

Dating:

Type:

Sub-Type:

Technique:

Material:

Artist:

Current Location/Status:

Acquisition Method:

Acquisition Date:

Notes:


Object function:


Bibliography:


Information card with the artefact.


Description:


"Obverse: AUT (okrator) K(aisar) T(itos) A(llios) (H)ADRIA(nos) ANTONINOS SEB(astos) Imperial Caesar Titus Aelius Hadrianus Antonius Augustus. Laureate head of Antoninus right. Reverse: Ares (the god of war) advancing right, helmeted and wearing chlamys, holding transverse spear and trophy over shoulder". This coin was issued during the reign of Antonius Pius.


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Private</b>
	Origin: <input type="text" value="Syria"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	
	Dating: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Type: <input type="text" value="Coin"/>	<b>Acquisition Date:</b> <input type="text"/>
	Sub-Type: <input type="text"/>	<b>Notes:</b> Loaned by the Natural Science Museum, Durban.
	Technique: <input type="text"/>	
	Material: <input type="text" value="Silver"/>	
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
<input type="text"/>	"Obverse: AYT.K.M.A.ANTWNEINOC Imperial Caesar Marcus Aurelius Antonius Augustus. Reverse: Tribunician power, consul for the second time. Eagle striding right, head left, wreath in beak. Between legs, star, to the left and right of its head".	
<b>Bibliography:</b>		
<input type="text" value="Information card with artefact."/>		


<b>Egyptian</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Private</b>
	Origin: <input type="text" value="Alexandria"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	
	Dating: <input type="text" value="c.73-74 AD"/>	<b>Acquisition Method:</b> Loan
	Type: <input type="text" value="Coin"/>	<b>Acquisition Date:</b> <input type="text"/>
	Sub-Type: <input type="text"/>	<b>Notes:</b> Loaned by Mrs Betty Chennells.
	Technique: <input type="text"/>	
	Material: <input type="text" value="Bronze"/>	
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
<input type="text"/>	"Obverse: Autok(ratoros) Kais(aros) Seba(stou) Oues(pasianou) Coin of the Emperor Caesar Augustus Vespasianus. Laureate bust of Vespasian to the right. Reverse: Head of Serapis/Zeus Serapus wearing modius, to right. This coin was issued during the reign of Vespasian (69-79 AD)".	
<b>Bibliography:</b>		
<input type="text" value="Information card with artefact."/>		

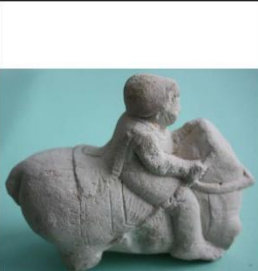
Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Private
	Origin: Alexandria	<b>Current Location/Status:</b> University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period:	<b>Acquisition Method:</b> Loan
	Dating: c.65-66 AD	<b>Acquisition Date:</b>
	Type: Coin	<b>Notes:</b> Loaned by Mrs Betty Chennells.
	Sub-Type: Tetradrachme	
Technique:	<b>Dimensions:</b>	
Material: Silver		
Artist:	<b>Description:</b>	
<b>Object function:</b>	<p>"Obverse: Nero Claudius Caesar Sebastos Germanicus Radiate bust of Nero with aegis, to right. Reverse: AUTOKRA(TOR) Emperor Draped bust of Alexandria with elephant-scalp headdress". This coin was issued during the reign of Nero (54-68 AD).</p>	
<b>Bibliography:</b>	<p>Information card with artefact.</p>	


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Private
	Origin: Alexandria	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period:	<b>Acquisition Method:</b> Loan
	Dating: c.180-181 AD	<b>Acquisition Date:</b>
	Type: Coin	<b>Notes:</b> Loaned by Mrs Betty Chennells.
	Sub-Type: Tetradrachm	
Technique:	<b>Dimensions:</b>	
Material: Bronze		
Artist:	<b>Description:</b>	
<b>Object function:</b>	<p>"Obverse: M(arcus) Aure(lios) K(ommodos) Antonios S(ebastos) Marcus Aurelius Commodus Antonius Augustus. Laureate bust of Commodus to the right. Reverse: Emperor in slow quadriga o h horses to the right. In front, L KA (?). The quadriga is a chariot drawn by four horses (or occasionally on Alexandrian coins, four elephants) and symbolises a triumph (ie formal celebration of an imperial victory)". This coin was issued during the reign of Commodus (180-193 AD).</p>	
<b>Bibliography:</b>	<p>Information card with artefact.</p>	


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: Egypt	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period:	Acquisition Method:
	Dating:	Acquisition Date:
	Type: Accessory	Notes:
	Sub-Type: Necklace	
	Technique:	
Material: Clay	Dimensions:	
Artist:	Description:	
Object function:	<p>"Faience, a clay substance used for many artefacts in Egypt from early times, was also used for necklace beads, both rounded and, as here, tubular. It regularly varied in colour from pale aqua to deep turquoise, and occurs, also in the range from olive-green to ochre".</p>	
Bibliography:	<p>Museum description card, case 6.</p>	


Greek	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: Athens	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 8.
	Period:	Acquisition Method:
	Dating:	Acquisition Date:
	Type: Vase	Notes:
	Sub-Type: Lekythos	
	Technique: Black-glaze	
Material: Terracotta	Dimensions:	
Artist:	Description:	
Object function:	<p>"The lekythos is a one-handed jug with a narrow neck and a deep mouth, used for cosmetic oils. The lekythos can take three distinct shapes. This example has a squat body with no distinct shoulder and was common during the second half of the fifth century and through the fourth. It seems to have been largely used by woman. Many of these squat lekythoi are decorated in red-figure technique however this example is painted entirely in black (perhaps in imitation of more expensive metal vessels)".</p>	
Bibliography:	<p>Museum register, page 192. Museum description card, case 8.</p>	
	<p>"This lekythos is a miniature black-glaze example of its kind, without a figured decoration".</p>	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Could possibly be L.1989.M.137 loaned by the Local History Museum, Durban.
	Sub-Type: <input type="text" value="Male head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Wood"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
<b>Bibliography:</b> Museum register, page 191.		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Loaned by the Natural History Museum, Durban. Possibly: 1989.L.155 Condition: head, feet and (possibly) tail are missing.
	Sub-Type: <input type="text" value="Horseman"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
<b>Bibliography:</b> Museum register, page 190.		
	This artefact represents a figurine of a man riding a horse. The cloaked figurine is holding the bridle of the horse.	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text" value="Cyprus"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Lamp"/>	Notes:  
	Sub-Type: <input type="text" value="Closed oil lamp"/>	
Technique: <input type="text"/>	Dimensions: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>		
Object function:	Description:	
	This artefact represents a dark coloured, closed oil lamp.	
Bibliography: Museum register, page 191.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Condition: vestiges of paint remain; only the head is preserved.
	Sub-Type: <input type="text" value="Head"/>	
Technique: <input type="text"/>	Dimensions: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>		
Object function:	Description:	
	This is an example of a terracotta figurine head with holes pierced in its ears.	
Bibliography:		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Miscellaneous	Notes: This papyri is a modern replica.
	Sub-Type: Papyrus fr.	
	Technique: <input type="text"/>	
Material: Papyrus		
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function: <input style="width: 100%; height: 80px;" type="text"/>	Description: This frame holds a modern painted papyri with scenes from famous Egyptian paintings. This scene depicts the Egyptian queen Nefertari.	
Bibliography: <input style="width: 100%; height: 40px;" type="text"/>		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Miscellaneous	Notes: This fragment is a modern replica.
	Sub-Type: Papyrus fr.	
	Technique: <input type="text"/>	
Material: Papyrus		
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function: <input style="width: 100%; height: 80px;" type="text"/>	Description: This frame holds a modern painted papyri with scene from famous Egyptian paintings. This scene is from the tomb of Nebamun (housed in the British Museum).	
Bibliography: <input style="width: 100%; height: 40px;" type="text"/>		





Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Could possibly be L.2001.W.24 loaned by the Natural Science Museum, Durban. Could possibly be a fake. Condition: feet have broken from body.
	Sub-Type: <input type="text" value="Human"/>	
	<b>Dimensions:</b> <input type="text"/>	
	Technique: <input type="text"/>	<b>Description:</b> This artefact represents a wooden form of an Egyptian mummy.
	Material: <input type="text" value="Wood"/>	
	Artist: <input type="text"/>	
	<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> Museum register, page 181.


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	<b>Notes:</b> <input type="text"/>
	Sub-Type: <input type="text" value="Scarab"/>	
	<b>Dimensions:</b> <input type="text"/>	
	Technique: <input type="text"/>	<b>Description:</b> This artefact represents a scarab beetle and is decorated on both the top and underside.
	Material: <input type="text"/>	
	Artist: <input type="text"/>	
	<b>Object function:</b> <input type="text"/>	<b>Bibliography:</b> <input type="text"/>


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <b>Container</b>	<b>Notes:</b>  
	Sub-Type: <b>Flask</b>	
	Technique: <input type="text"/>	
Material: <b>Clay</b>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
	This artefact could have been used as a container.	
<b>Bibliography:</b>		


<b>Egyptian</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <b>Miscellaneous</b>	<b>Notes:</b> Condition: the bottom left-hand corner is chipped.
	Sub-Type: <b>Relief</b>	
	Technique: <input type="text"/>	
Material: <b>Marble</b>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
	This artefact seems to represent a human placed in the right hand corner. This figurine could represent a woman lying on a bed known as "the concubine of the dead".	
<b>Bibliography:</b>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Condition: lower torso is missing
	Sub-Type: <input type="text" value="Torso"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function: <input type="text"/>	Description: This terracotta figurine seems to represent a male (lack of breasts). The gesture of the hand at the mouth could suggest that it is a young male (however, this cannot be confirmed).	
Bibliography: <input type="text"/>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Could possibly be L. 1989.N.184 loaned by the Natural History Museum, Durban. Condition: only one arm is preserved.
	Sub-Type: <input type="text" value="Arm"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function: <input type="text"/>	Description: This artefact is an arm and hand (holding an object) belonging to a terracotta figurine.	
Bibliography: Museum register, page 190.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: Could possibly be L.1989.N.185/206 loaned by the Natural History Museum, Durban or L.1989.M.118 loaned by the Local History Museum, Durban. Condition: only one arm is preserved.
	Sub-Type: <input type="text" value="Arm"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text" value="This artefact is an arm belonging to a terracotta figurine."/>	
Object function: <input type="text"/>	Bibliography: <input type="text" value="Museum register, page 190."/>	


<b>Egyptian</b>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: <input type="text" value="In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.."/>
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: <input type="text" value="This terracotta figurine possibly represents a child or Harpokrates."/>
	Sub-Type: <input type="text" value="Child"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text"/>	
Object function: <input type="text"/>	Bibliography: <input type="text"/>	


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Figurine	Notes: Could possibly be L.1989.M.32 (80/89E) loaned by the Local History Museum, Durban.
	Sub-Type: Animal	
	Technique: <input type="text"/>	
Material: <input type="text"/>		
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function:	Description:	
		This artefact possibly represents a monkey or human.
Bibliography: Museum register, page 192.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Miscellaneous	Notes: This artefact is a modern replica.
	Sub-Type: Tablet	
	Technique: <input type="text"/>	
Material: Clay		
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function:	Description:	
		This artefact represents a clay tablet with cuneiform. This is a replica of a famous tablet with cuneiform alphabet of Ugarit in Northern Syria.
Bibliography: Cornelius and Niehr, Gotter und Kulte in Ugarit, 2004: Abb. 59.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Figurine</b>	Notes: Could possibly be L.1989.N.199 loaned by the Natural History Museum, Durban.
	Sub-Type: <input type="text"/>	
	Technique: <input type="text"/>	
	Material: <b>Terracotta</b>	
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function:	Description: This artefact represents a reclining terracotta figure.	
Bibliography: Museum register, page 190.		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Miscellaneous</b>	Notes:
	Sub-Type: <input type="text"/>	
	Technique: <input type="text"/>	
	Material: <input type="text"/>	
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function:	Description:	
Bibliography:		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Container"/>	<b>Notes:</b> Condition: the top has broken off.
	Sub-Type: <input type="text" value="Flask"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b>	<p>This small handled flask is decorated with incised lines across the body.</p>	
<b>Bibliography:</b>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Sculpture"/>	<b>Notes:</b> Condition: the lower torso is missing.
	Sub-Type: <input type="text" value="Male torso"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Marble"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b>	<p>Marble sculpture of an Egyptian (?) man standing in what seems to be the early kouros style.</p>	
<b>Bibliography:</b>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	<b>Notes:</b>  
	Sub-Type: <input type="text"/>	
	Technique: <input type="text"/>	
Material: <input type="text"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
<b>Bibliography:</b>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Could possibly be L. 1989 M.57 (105/89E) loaned by the Natural History Museum, Durban. Condition: only the head and upper torso are preserved.
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
<b>Bibliography:</b>		
Museum register, page 192.		





	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Condition: only the head is preserved.
	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input style="width: 100%; height: 80px;" type="text"/>	<b>Description:</b> This artefact is a terracotta head of a woman with a circular headdress.	
<b>Bibliography:</b> <input style="width: 100%; height: 40px;" type="text"/>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Condition: only the head is preserved.
	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input style="width: 100%; height: 80px;" type="text"/>	<b>Description:</b> This artefact represents a head of a figurine, with an elongated cone on top of the head.	
<b>Bibliography:</b> <input style="width: 100%; height: 40px;" type="text"/>		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Could possibly be L.1989.L.152 loaned by the Natural History Museum, Durban. Condition: vestiges of paint remain.
	Sub-Type: <input type="text" value="Animal"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input type="text"/>	<b>Description:</b> This terracotta artefact possibly represents an Egyptian dog figurine. The animal is decorated with incised lines across its body on both the front and back side.	
<b>Bibliography:</b> Museum register, page 190.		


<input type="text"/>	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> <input type="text"/>
	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input type="text"/>	<b>Description:</b> This terracotta figurine head is elongated in shape and is left reasonably undecorated.	
<b>Bibliography:</b> <input type="text"/>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Container"/>	<b>Notes:</b> Condition: top has broken off.
	Sub-Type: <input type="text" value="Flask"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b>	<p>This artefact represents a flask that is elongated and thin, and is undecorated leaving it in a dull grey colour.</p>	
<b>Bibliography:</b>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Could possibly be L.1989.P.260 loaned by the Natural History Museum, Durban. Condition: only the head is preserved.
	Sub-Type: <input type="text" value="Animal head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b>	<p>This artefact represents the head of a duck or a goose. Its beak is flat and it is decorated with incisions making 'eyes' and 'feathers' on the body.</p>	
<b>Bibliography:</b>		
Museum register, page 188.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Vase"/>	<b>Notes:</b>  
	Sub-Type: <input type="text"/>	
	<b>Dimensions:</b> <input type="text"/>	
Technique: <input type="text" value="Attic red-figure"/>	<b>Description:</b>  	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>		
<b>Object function:</b>  		
<b>Bibliography:</b>  		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Condition: only the legs are preserved.
	Sub-Type: <input type="text" value="Legs"/>	
	<b>Dimensions:</b> <input type="text"/>	
Technique: <input type="text"/>	<b>Description:</b> This artefact represents legs that once belonged to a terracotta figurine.	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>		
<b>Object function:</b>  		
<b>Bibliography:</b>  		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Condition: only the head and upper torso are preserved; face is chipped and details have worn.
	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
	This artefact could represent a terracotta figure with a bag slung over the shoulder.	
<b>Bibliography:</b>		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text" value="Loan"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Condition: only the head and neck are preserved.
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
	This artefact represents the terracotta head of a woman.	
<b>Bibliography:</b>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Condition: only the head is preserved.
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input style="width: 100%; height: 80px;" type="text"/>	<b>Description:</b> This figurine is a terracotta head of a woman with pierced ears and an elaborate headdress.	
<b>Bibliography:</b> <input style="width: 100%; height: 40px;" type="text"/>		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Condition: only the head and neck are preserved.
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input style="width: 100%; height: 80px;" type="text"/>	<b>Description:</b> This figurine is a terracotta head of a woman with an elaborate, detailed hairstyle.	
<b>Bibliography:</b> <input style="width: 100%; height: 40px;" type="text"/>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Condition: only the head is preserved.
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input style="width: 100%; height: 80px;" type="text"/>	<b>Description:</b> This figurine is a terracotta head of a woman with pierced ears and an elaborate headdress.	
<b>Bibliography:</b> <input style="width: 100%; height: 40px;" type="text"/>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Condition: only the head and neck are preserved.
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b> <input style="width: 100%; height: 80px;" type="text"/>	<b>Description:</b> This figurine is a terracotta head of a woman with an elaborate, detailed hairstyle.	
<b>Bibliography:</b> <input style="width: 100%; height: 40px;" type="text"/>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Condition: only the head is preserved.
	Sub-Type: <input type="text" value="Female head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This figurine is a terracotta head of a woman with pierced ears and an elaborate headdress.	
<b>Object function:</b> <input style="width: 100%; height: 80px;" type="text"/>	<b>Bibliography:</b> <input style="width: 100%; height: 40px;" type="text"/>	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> Loan
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Container"/>	<b>Notes:</b> Condition: faded in colour and texture.
	Sub-Type: <input type="text" value="Flask"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Glass"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b> This elongated glass container was originally green-turquoise in colour.	
<b>Object function:</b> <input style="width: 100%; height: 80px;" type="text"/>	<b>Bibliography:</b> <input style="width: 100%; height: 40px;" type="text"/>	





	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Lamp"/>	Notes: Condition: faded decoration on the top.
	Sub-Type: <input type="text" value="Closed oil lamp"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: This artefact represents a closed oil lamp.	
Object function: <input type="text"/>		
Bibliography: <input type="text"/>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Sculpture"/>	Notes: Condition: only the head is preserved. Could possibly be L.1989.M.29 (77/89E) loaned by the Local History Museum, Durban.
	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Marble"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description:	
Object function: <input type="text"/>		
Bibliography: Museum register, page 192.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Miscellaneous</b>	Notes: There are two bottles of sand. Could possibly be L.1989.P.274 loaned by the Natural History Museum, Durban.
	Sub-Type: <b>Sand</b>	
	Technique: <input type="text"/>	
Material: <b>Sand</b>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function: <input style="width: 100%;" type="text"/>	Description: <input style="width: 100%;" type="text"/>	
Bibliography: <input style="width: 100%;" type="text"/>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Figurine</b>	Notes: This artefact could be a fake.
	Sub-Type: <b>Miscellaneous</b>	
	Technique: <input type="text"/>	
Material: <b>Clay</b>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function: <input style="width: 100%;" type="text"/>	Description: <input style="width: 100%;" type="text"/>	
Bibliography: <input style="width: 100%;" type="text"/>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> This artefact could be a fake.
	Sub-Type: <input type="text" value="Miscellaneous"/>	
	<b>Dimensions:</b> <input type="text"/>	
Technique: <input type="text"/>	<b>Description:</b>	
Material: <input type="text" value="Clay"/>	This artefact seems to be made from clay and decorated with black lines across the figurines body.	
Artist: <input type="text"/>		
<b>Object function:</b>	<input type="text"/>	
<b>Bibliography:</b>	<input type="text"/>	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> This artefact could be a fake. Condition: the arms are missing and the face is worn.
	Sub-Type: <input type="text" value="Miscellaneous"/>	
	<b>Dimensions:</b> <input type="text"/>	
Technique: <input type="text"/>	<b>Description:</b>	
Material: <input type="text" value="Clay"/>	This bell-shaped figurine could represent a woman wearing a dress (evidenced by the cone shape and breasts).	
Artist: <input type="text"/>		
<b>Object function:</b>	<input type="text"/>	
<b>Bibliography:</b>	<input type="text"/>	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Figurine</b>	Notes: This artefact could be a fake.
	Sub-Type: <b>Miscellaneous</b>	
	Technique: <input type="text"/>	
Material: <b>Clay</b>		
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function: <input type="text"/>	Description: This artefact possibly represents some type of animal (four legs) and is decorated with red lines across its body.	
Bibliography: <input type="text"/>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Miscellaneous</b>	Notes: This artefact could be a fake.
	Sub-Type: <b>Chair</b>	
	Technique: <input type="text"/>	
Material: <b>Clay</b>		
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function: <input type="text"/>	Description: This artefact seems to represent a chair (with four legs and a backrest). This item is decorated with red lines and circles.	
Bibliography: <input type="text"/>		


Egyptian	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: c. 6th-5th century BC	Acquisition Date: <input type="text"/>
	Type: Miscellaneous	Notes: This is a modern replica.
	Sub-Type: Seal	
	Technique: <input type="text"/>	
Material: Clay	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description:	
<input type="text"/>	The back of this artefact boasts that it is an impression of the royal cylinder seal of Darius. "The scene is between two palm-trees and topped by the image of the winged god Ahuramazda. The trilingual inscription reads 'Darius, the Great King' in old Persian Elamite, and Babylonian cuneiform. There is some uncertainty whether the owner was Darius I (521-485 BC) or Darius II (424-404 BC).	
Bibliography:		
Information attached to the artefact.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: Loan
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: Figurine	Notes: This artefact could be a fake. Condition: the feet are missing. Could possibly be L. 1989.N.200 loaned by the Natural History Museum, Durban.
	Sub-Type: Animal	
	Technique: <input type="text"/>	
Material: Clay	Dimensions: <input type="text"/>	
Artist: <input type="text"/>		
Object function:	Description:	
<input type="text"/>	This artefact seems to represent the body of a bird and the head of a human, but could alternatively represent the body of a sphinx.	
Bibliography:		
Museum register, page 190.		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	<b>Notes:</b> This artefact could be a fake.
	Sub-Type: <input type="text" value="Container"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b>	<p>It is unsure as to the intention of this artefact. It could be an elaborate container decorated with red paint or merely an object for decoration.</p>	
<b>Bibliography:</b>		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	<b>Notes:</b> This artefact could be a fake. Condition: fragmented
	Sub-Type: <input type="text" value="Brick fr."/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Marble"/>	<b>Dimensions:</b> <input type="text"/>	
Artist: <input type="text"/>	<b>Description:</b>	
<b>Object function:</b>	<p>This artefact seems to support some illegible writing on the surface.</p>	
<b>Bibliography:</b>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology..
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: This artefact could be a fake. Could possibly be L.1989.L.155 loaned by the Natural History Museum, Durban.
	Sub-Type: <input type="text" value="Animal"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text" value="This piece seems to depict a man riding a horse. The decoration is very simplistic in red stripes and circles."/>	
Object function: <input type="text"/>	Bibliography: <input type="text"/>	

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 10.
	Period: <input type="text"/>	Acquisition Method: <input type="text" value="Loan"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	Notes: Could possibly be L.1989.M.4 loaned by the Local History Museum, Durban.
	Sub-Type: <input type="text" value="Seal"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	Dimensions: <input type="text"/>	
Artist: <input type="text"/>	Description: <input type="text" value="This cylindrical object is a roll that was used as a seal."/>	
Object function: <input 'the="" (more="" a="" above="" agathodaimon="" and="" associated="" cylindrical="" discernable="" during="" easily="" figure="" god'.="" good="" he="" hellenistic="" in="" is="" isis="" literally="" mainly="" means="" period.="" represents="" rollout).\""="" seal="" shows="" snake-like="" the="" type="text" value="\" was="" which="" with="" worshiped=""/>	Bibliography: <input type="text" value="Museum register, page 192. Museum description card, case 10."/>	


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Miscellaneous</b>	Notes:  
	Sub-Type: <b>Bead</b>	
	Technique: <input type="text"/>	
Material: <input type="text"/>		
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function:  	Description:  	
Bibliography:  		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Figurine</b>	Notes: Condition: weathered.
	Sub-Type: <b>Head</b>	
	Technique: <input type="text"/>	
Material: <b>Terracotta</b>		
Artist: <input type="text"/>	Dimensions: <input type="text"/>	
Object function:  	Description:  	
Bibliography:  		




	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Figurine</b>	Notes: <div style="border: 1px solid black; height: 40px;"></div>
	Sub-Type: <b>Head</b>	
	Technique: <input type="text"/>	
Material: <b>Terracotta</b>	Dimensions: <div style="border: 1px solid black; width: 100px; height: 40px;"></div>	
Artist: <input type="text"/>		
Object function: <div style="border: 1px solid black; height: 80px;"></div>	Description: <div style="border: 1px solid black; height: 120px;"></div>	
Bibliography: <div style="border: 1px solid black; height: 40px;"></div>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
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	Sub-Type: <b>Head</b>	
	Technique: <input type="text"/>	
Material: <b>Terracotta</b>	Dimensions: <div style="border: 1px solid black; width: 100px; height: 40px;"></div>	
Artist: <input type="text"/>		
Object function: <div style="border: 1px solid black; height: 80px;"></div>	Description: <div style="border: 1px solid black; height: 120px;"></div>	
Bibliography: <div style="border: 1px solid black; height: 40px;"></div>		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
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	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> <div style="border: 1px solid black; height: 40px;"></div>
	Sub-Type: <input type="text"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <div style="border: 1px solid black; width: 100px; height: 40px;"></div>	
Artist: <input type="text"/>		
<b>Object function:</b> <div style="border: 1px solid black; height: 80px;"></div>	<b>Description:</b> <div style="border: 1px solid black; height: 120px;"></div>	
<b>Bibliography:</b> <div style="border: 1px solid black; height: 40px;"></div>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
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	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
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	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <div style="border: 1px solid black; width: 100px; height: 40px;"></div>	
Artist: <input type="text"/>		
<b>Object function:</b> <div style="border: 1px solid black; height: 80px;"></div>	<b>Description:</b> <div style="border: 1px solid black; height: 120px;"></div>	
<b>Bibliography:</b> <div style="border: 1px solid black; height: 40px;"></div>		


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	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <div style="border: 1px solid black; width: 100px; height: 40px;"></div>	
<b>Object function:</b> <div style="border: 1px solid black; height: 80px;"></div>	<b>Description:</b> <div style="border: 1px solid black; height: 120px;"></div>	
<b>Bibliography:</b> <div style="border: 1px solid black; height: 40px;"></div>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
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	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
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	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <div style="border: 1px solid black; width: 100px; height: 40px;"></div>	
<b>Object function:</b> <div style="border: 1px solid black; height: 80px;"></div>	<b>Description:</b> <div style="border: 1px solid black; height: 120px;"></div>	
<b>Bibliography:</b> <div style="border: 1px solid black; height: 40px;"></div>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
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	Type: <input type="text" value="Figurine"/>	Notes: <input style="width: 100%; height: 100%;" type="text"/>
	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	Dimensions: <input style="width: 100%; height: 40px;" type="text"/>	
Object function: <input style="width: 100%; height: 80px;" type="text"/>	Description: <input style="width: 100%; height: 150px;" type="text"/>	
Bibliography: <input style="width: 100%; height: 40px;" type="text"/>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
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	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <input type="text" value="Figurine"/>	Notes: <input style="width: 100%; height: 100%;" type="text"/>
	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	Dimensions: <input style="width: 100%; height: 40px;" type="text"/>	
Object function: <input style="width: 100%; height: 80px;" type="text"/>	Description: <input style="width: 100%; height: 150px;" type="text"/>	
Bibliography: <input style="width: 100%; height: 40px;" type="text"/>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	Current Location/Status: In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
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	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Figurine</b>	Notes: <div style="border: 1px solid black; height: 40px;"></div>
	Sub-Type: <b>Head</b>	
	Technique: <input type="text"/>	
Material: <b>Terracotta</b>		
Artist: <input type="text"/>	Dimensions: <div style="border: 1px solid black; width: 100px; height: 40px;"></div>	
Object function: <div style="border: 1px solid black; height: 80px;"></div>	Description: <div style="border: 1px solid black; height: 150px;"></div>	
Bibliography: <div style="border: 1px solid black; height: 40px;"></div>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
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	Period: <input type="text"/>	Acquisition Method: <input type="text"/>
	Dating: <input type="text"/>	Acquisition Date: <input type="text"/>
	Type: <b>Figurine</b>	Notes: <div style="border: 1px solid black; height: 40px;"></div>
	Sub-Type: <b>Head</b>	
	Technique: <input type="text"/>	
Material: <b>Terracotta</b>		
Artist: <input type="text"/>	Dimensions: <div style="border: 1px solid black; width: 100px; height: 40px;"></div>	
Object function: <div style="border: 1px solid black; height: 80px;"></div>	Description: <div style="border: 1px solid black; height: 150px;"></div>	
Bibliography: <div style="border: 1px solid black; height: 40px;"></div>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
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	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
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	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <div style="border: 1px solid black; width: 100px; height: 40px;"></div>	
<b>Object function:</b> <div style="border: 1px solid black; height: 80px;"></div>	<b>Description:</b> <div style="border: 1px solid black; height: 150px;"></div>	
<b>Bibliography:</b> <div style="border: 1px solid black; height: 40px;"></div>		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: Unknown
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	<b>Notes:</b> <div style="border: 1px solid black; height: 40px;"></div>
	Sub-Type: <input type="text" value="Fragment"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <div style="border: 1px solid black; width: 100px; height: 40px;"></div>	
<b>Object function:</b> <div style="border: 1px solid black; height: 80px;"></div>	<b>Description:</b> <div style="border: 1px solid black; height: 150px;"></div>	
<b>Bibliography:</b> <div style="border: 1px solid black; height: 40px;"></div>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Miscellaneous"/>	<b>Notes:</b> <div style="border: 1px solid black; height: 40px;"></div>
	Sub-Type: <input type="text" value="Handle fr."/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Clay"/>	<b>Dimensions:</b> <div style="border: 1px solid black; width: 100px; height: 40px;"></div>	
Artist: <input type="text"/>		
<b>Object function:</b> <div style="border: 1px solid black; height: 80px;"></div>	<b>Description:</b> <div style="border: 1px solid black; height: 150px;"></div>	
<b>Bibliography:</b> <div style="border: 1px solid black; height: 40px;"></div>		


	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> <div style="border: 1px solid black; height: 40px;"></div>
	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>	<b>Dimensions:</b> <div style="border: 1px solid black; width: 100px; height: 40px;"></div>	
Artist: <input type="text"/>		
<b>Object function:</b> <div style="border: 1px solid black; height: 80px;"></div>	<b>Description:</b> <div style="border: 1px solid black; height: 150px;"></div>	
<b>Bibliography:</b> <div style="border: 1px solid black; height: 40px;"></div>		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> In storage at the University of KwaZulu-Natal, Museum of Classical Archaeology.
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	Sub-Type: <input type="text" value="Head"/>	
	<b>Dimensions:</b> <input type="text"/>	
Technique: <input type="text"/>	<b>Description:</b>  	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>		
<b>Object function:</b>  		
<b>Bibliography:</b>  		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7.
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> Condition: vestiges of paint remain.
	Sub-Type: <input type="text" value="Pendant"/>	
	<b>Dimensions:</b> <input type="text"/>	
Technique: <input type="text"/>	<b>Description:</b>  	
Material: <input type="text" value="Clay"/>		
Artist: <input type="text"/>		
<b>Object function:</b>  		
<b>Bibliography:</b> Museum description card, case 7.		



	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 7.
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Figurine"/>	<b>Notes:</b> These 6 artefacts aren't individually referenced. Could be 1975.24-29 in register, page 20.
	Sub-Type: <input type="text" value="Head"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
<p>"Small figurines were very popular throughout the Greek-speaking world (Greece, Asia Minor, Parts of Southern Italy and Sicily, and Egypt) from the fourth century on. While the fragile hollow bodies tend to break easily, the heads which were often moulded in solid clay (especially on smaller figurines) are often well preserved. The majority of small figurines represent elegant ladies (perhaps even intended for Aphrodite?). The earlier examples typically have very elegant swept-back hair styles, while later examples show the more elaborate styles of the Roman Imperial period".</p>		
<b>Bibliography:</b>		
Museum description card, case 7.		

	<b>University of KwaZulu-Natal</b>	Accession/Museum no: <b>Unknown</b>
	Origin: <input type="text"/>	<b>Current Location/Status:</b> On display at the University of KwaZulu-Natal, Museum of Classical Archaeology. Case 6.
	Period: <input type="text"/>	<b>Acquisition Method:</b> <input type="text"/>
	Dating: <input type="text"/>	<b>Acquisition Date:</b> <input type="text"/>
	Type: <input type="text" value="Lamp"/>	<b>Notes:</b> Condition: cracked in the handle and spout.
	Sub-Type: <input type="text" value="Closed oil-lamp"/>	
	Technique: <input type="text"/>	
Material: <input type="text" value="Terracotta"/>		
Artist: <input type="text"/>	<b>Dimensions:</b> <input type="text"/>	
<b>Object function:</b>	<b>Description:</b>	
<p>"Oil-lamps were the usual means by which the ancient Mediterranean world provided light within buildings. They were filled through the small hole in the discus (circular upper surface) with olive oil which was then impregnated the wick which was supported by the 'spout'".</p>		
<b>Bibliography:</b>		
Museum description card, case 6.		
		This terracotta lamp is elongated, with a long spout.

## CHAPTER FOUR

### **FINDINGS: CONSTRUCTING HISTORIES OF THE COLLECTIONS**

#### **4.1 A: The Durban University Of Technology**

##### **4.1.1 Background**

Before outlining the collection's history it is worth giving some background information on the institution to which each collection belongs. The DUT was originally two separate tertiary institutions: the Technikon Natal and the ML Sultan Technikon. The ML Sultan Technikon had its origins in the fact that in 1927 the Indian population of Durban, specifically those who lacked educational qualifications, were threatened with repatriation (DUT 2008: 4). As a result the demand for a tertiary institution that would accept the Indian population became prominent and in 1946 the newly constructed ML Sultan Technical College was approved and acknowledged as a Higher Education institution (DUT 2008: 4). The ML Sultan Technical College would aim at educating the Indian population with classes in book-keeping, type-writing and commerce, ultimately providing them with both commercial and technical skills (DUT 2008: 4). In 1969 the ML Sultan Technical College became an Advanced Technical Education College (DUT 2008: 5-7) and by 1979 its title had evolved from that of a "college" to a "technikon"; and the technikon officially became a fully-fledged tertiary institution in 1984. In 1993 the new Technikon Act granted the ability for Technikons to award degrees (DUT 2008: 6).

The Technikon Natal was an older institution, founded in 1907 by Dr Samuel George Campbell as the Durban Technical Institute (DTI). The DTI offered a range of course subjects in trade, engineering, commerce, medicine, agriculture and leisure which included (but was not limited to) courses in Botany, Zoology, English, History, Latin, Mathematics and metal work (DUT n.d). In 1909 the Department of Domestic Science was opened; and by 1960 the popular Art School offered subjects in Drawing, Graphic Art, Painting and Sculpture and Ceramics (DUT n.d). In 1915 it was renamed the Durban Technical College; and in 1923 that name was changed again to the Natal Technical

College (Guest 2010: 68)<sup>5</sup>. In 1979 the college underwent another name change to become the Technikon Natal (DUT 2008: 13). In 2001-2002, the Minister of Education declared plans for the merging of higher education institutions to reduce university numbers in South Africa (Jackson 2006). By 2002 the ML Sultan Technikon and the Technikon Natal had officially merged to form the Durban Institute of Technology, which was subsequently renamed the Durban University of Technology as it is known today (DUT 2008: 15). At present the DUT consists of 6 faculties, namely: Accounting and Informatics; Engineering and the Built Environment, Arts and Design; Applied Science, Management Sciences and Health Sciences which are spread over the 6 campuses (DUT 2015).

The antiquities collection owned by the DUT originally belonged to the Technikon Natal although not to any specific academic department at the institution. Instead it belonged to the university art gallery and was on display in the Alan Pittendrigh Library at the DUT when I visited the university in 2013.

#### ***4.1.2 Locating the collection***

I visited the Alan Pittendrigh Library at the Steve Biko campus, where I had been informed prior to the visit that the collection of classical antiquities was housed. Before meeting with the curator of the campus art gallery, Miss Francesca Verga, I was given access to the library and went to look for the university's antiquities collection. Upon entering the library I immediately searched for the collection but could not locate it. A librarian pointed the display case out to me and I realised that I had looked past it several times without having seen it. Almost directly in front of the entrance, next to a student seating area stood one long rectangular glass case. The transparent case displayed the 34 artefacts together with only a handful of description cards. Although small, the collection consists of a variety of ancient artefacts including lamps, terracotta figurine heads, small terracotta containers, glass flasks and assorted courseware.

After having looked closely at the collection, I sat at the seating area and observed the staff and students' behaviour towards the artefacts and the display case. During my time of observation not a single person had so much as shown an interest in or glanced at the collection. Their reaction (or rather their lack of reaction) could be due to a number of possible reasons including either a personal disinterest in ancient history, the

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<sup>5</sup> The antiquities collection was presented to the Natal Technical College in 1948.

unimpressive size or variety of the collection, or the over-familiarity through seeing the artefacts every day.

Additionally, I noted that the display case itself does not, in my opinion, contribute positively towards highlighting the collection (figure 6 below)<sup>6</sup>. In failing to attract passers-by, the faded yellow rectangular glass case exhibited no assorted bright colours inside, and no photographs or images demonstrating the original function of the artefacts had been added to the display. Adding colour and photographs to the display would make it more striking and therefore more noticeable while the addition of images would create a visual link from the present to the ancient world. Furthermore a handful of information cards, which had been placed rather haphazardly in the case, had fallen over and were therefore unreadable when viewing from the outside. While the lack of interest is disheartening, it is understandable that students who are uninformed about the history of the artefacts would not necessarily understand or appreciate the significance of the collection.

That same afternoon I met with Miss Verga, curator of the DUT art gallery since July 2011 and who was responsible for the classical antiquities collection. We briefly discussed the collection prior to the photography process where Miss Verga admitted that information pertaining to the history of the collection is lacking; and that as she had only been acting curator a short while she was not made aware of any catalogued information in the gallery on the antiquities. She allowed me to photograph the collection outside of its glass case and in the secure environment of the art gallery. The photography process for this small collection in optimum conditions took approximately two days. Once the photography stage was complete, the biggest challenge that we faced was searching for documentation containing any information referring to this collection. Apart from the small information cards in the display case we could initially find almost no additional information on the collection.

Finally after days of searching through the office files, boxes and notes we managed to find some meeting minutes and personal correspondence emails that referred to the collection.

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<sup>6</sup> Figure 6 depicts the display case without the artefacts as the collection had already been removed for the photography process. The description that follows however describes the case while the artefacts were still on display.



Figure 6: The triangular glass display case at a student seating area in the Alan Pittendrigh library (the artefacts have been removed).

#### ***4.1.3 Creating a history for the collection***

The following step in the process was the analysis of information and the attempt to fill in the information gaps in order to create a history of the collection. This became a lengthy investigative process. As previously mentioned there were few records relating to the antiquities collection at the DUT, and specifically, there were no official records for the acquisitions of any of the artefacts. Some information was obtained through investigating the minutes of meetings belonging to the art gallery which spanned from as early as 1984 until 1998. While these minutes provided valuable information, the larger gaps of information could not be entirely filled. Information on the type, the authenticity, the origin, the date of creation as well as the date of discovery of the artefacts was either lost or nonexistent. To date there are no known publications relating to this specific collection or even individual artefacts from the collection. Miss Verga provided valuable information to help piece together the somewhat haphazard history of the artefacts. A combination of the gallery minutes, memoranda and the curator's vague institutional

knowledge of the collection enabled me to create a rough timeline of the history and journey of this collection at the university.

#### **4.1.4 Results: The nature of the collection**

At present the collection of 34 artefacts at the DUT consists of a variety of lamps, figurines (heads and torsos), coarse ware bowls, plates and flasks, glass flasks, and miniature storage jars of varying sizes.

#### **4.1.5 Results: History, journey and current status of the collection**

Prior to my first visit the collection was on display in a glass case in the Alan Pittendrigh library in the Cecil Renaud Theatre building on the Steve Biko campus with small information cards very briefly describing each artefact. Although these cards did describe the artefacts, the descriptions focused on the artefacts as groups (such as “lamps” and “figurines”) and did not attempt to describe each object individually. At the onset of the research of this collection, besides these information cards there was hardly any official documentation pertaining to the history of the collection in the records of the art gallery.

The sources that I later discovered on my visits to the DUT and which I have used to construct the history and journey of the collection are minutes, memoranda and private emails from a variety of individuals who were involved with the university at various times. Although these documents were useful sources, they were unable to completely fill in the gaps in the journey of the collection.

#### **4.1.6 Reconstructing the past through documentation: 1984**

The earliest correspondence that makes reference to the classical antiquities collection dates to 1984 and consists mainly of hand-written inter-departmental memoranda. On the 8<sup>th</sup> of February Mr Dan Cook (from the Department of Drawing and Art History of the Technikon Natal) wrote a letter addressed to Mr H.C. du Toit (from the Department of Sculpture and Ceramics) concerning the collection stating that he wishes to draw attention to the ancient Greek and Roman ceramics and glassware that the university possesses (Cook 1984). Mr Cook goes on to state that the collection was “presented [in 1948] to the then School of Art and Crafts of the Natal Technical College by John Corrigan, American consulate” who had acquired the collection while stationed in Turkey, these being recovered from the ruins of the cities of Sardis, Halicarnassus,

Ephesus and Pergamum (Cook 1984). The exact manner that Corrigan acquired the collection is unknown. The traceable journey of the DUT's classical antiquities collection therefore commences in 1948.

Even though the collection was donated in 1948 this is the first mention of the donor John Corrigan in any of the university documentation that was available to me. There are no extant records relating to the 36 years between the initial donation of the collection and Cook's memorandum regarding the artefacts. Cook mentions that the artefacts had been exhibited in a glass case in the foyer of the old Art School but were currently in storage in the Ceramics Department. Additionally, in this memorandum Mr Cook lists the 26 artefacts that are in the collection together with their measurements. As can be seen in figure 7 (below) the artefacts that are listed in this memorandum have been given ambiguous and vague descriptions referring simply to "urn", "decorated seal" or "bottle". Although the listed artefacts are accompanied by measurements in millimetres these measurements were not added to the database as the artefacts could not be linked to these indistinct descriptions.

Being of some value to the university, Mr Cook then suggests that either a more secure storage facility be allocated for the artefacts and, since the collection may be of interest to the "History students in Ceramics, the History of Art and the History of Interior Design students, as well as all Foundation courses" that the collection be housed in an appropriate glass display case in a central student area (Cook 1984). In his final request he suggests that a proper inventory be taken of the collection and emphasises the importance of the artefacts to the university as the collection "could form the nucleus of a museum incorporating such items as the reproduction of the Rosetta Stone currently housed in the library" (Cook 1984). To conclude, Mr Cook offers his services to organise and evaluate the artefacts as well as to act as curator of the future displayed collection. At this time the collection is neither accessioned nor documented in any official inventory according to existing documents that were made available to me. The next stage of its traceable journey therefore commences from boxes in storage in 1984.



①  
TECHNIKON NATAL

024

INTER-DEPARTMENT  
MEMORANDUM

TO MR. H. Du TOIT

REF. ANCIENT GREEK & ROMAN CERAMICS DATE 8/2/84  
(TECHNIKON COLLECTION)

Dear Sir,

I wish to bring to your attention the fact that the School of Fine Art has in its possession a collection of Greek and Roman Ceramics and some Greek glassware.

This collection was presented to the then School of Art and Crafts of the Natal Technical College by John Carrington, American Consul, in 1948. He had acquired the collection while stationed in Turkey, these being recovered from the ruins of the cities Ephesus, Sardis, Halicarnassus and Pergamum in Turkey.

The collection consists of the following:

- (1) Ceramic head (archaic) 175 X 150 X 137,5 mm
- (2) " " OF ATHLETE 125 X 75 mm.
- (3) Marble female head 50 X 37,5 mm
- (4) Ceramic figure of Mother and Child (seated) 125 X 100 mm
- (5) " Bacchante 137,5 X 125 mm
- (6) Nude figure of Old man (damaged) 100 X 75 mm.
- (7) Figure of female dwarf 75 X 56,25 mm.
- (8) Decorated Seal 33,5 mm.
- (9) Ceramic Bowl (Black inside, red outside) 125 X 75 mm.
- (10) " " (Black inside and out) 137,5 X 75 mm.
- (11) " Pitcher (red, with handles) 125 X 100 mm
- (12) " Pitcher (black) 137,5 X 125 mm.
- (13) " bottle for wine or oil 112,5 mm.
- (14) " Bottle (round base) 100 X 75 mm.
- (15) " Bottle (red) 143,75 mm
- (16) " Bottle (with spout) 100 mm




**TECHNIKON NATAL**

 024  
**INTER-DEPARTMENT  
MEMORANDUM**

26 objects in collection

TO .....

REF. .... DATE .....

- |                                     |                |
|-------------------------------------|----------------|
| 17) Urn (two handles)               | 87,5 mm        |
| 18) Urn (hold by hand)              | 50 mm          |
| 19) Urn (Simple Design)             | 50 mm          |
| 20) Urn (large Mouth, small base)   | 112,5 x 75 mm. |
| 21) Pitcher, and Tray               |                |
| 22) Lamp.                           |                |
| <u>Greek Glaz.</u>                  |                |
| 23) Vase                            | 125 x 31,25 mm |
| 24) Vase (slender stem, broad base) | 150 x 37,5 mm  |
| 25) Vase (damaged)                  | 50 x 37,5 mm.  |
| 26) Urnlike Urn                     | 50 x 37,5 mm.  |

The ~~other~~ collection was housed in a glass case in the foyer of the Art School on the old Campus, this case is very unsuitable as it is horizontal, rendering the objects difficult to see. At present the collection is stored in a store room in the Ceramics Dept. on the new Campus.

I suggest that (a) since this collection is of some value, a more secure storage place be found for it. (b) that since it is of great interest to the History Students in Ceramics, History of Art and History of Interior Design, as well as all the foundation Course, that the collection be properly housed in some central area, in a suitable glass case.



**TECHNIKON** NATAL

G24

**INTER-DEPARTMENT  
MEMORANDUM**

TO .....

REF. .... DATE 08.02.84

(c) That a proper inventory be drawn up, the collection be valued and insured.

This collection could form the nucleus of a museum, incorporating such items as the reproduction of the Rosetta Stone currently housed in the library (old campus)

I am willing to organise said inventory and valuation, and would be willing to act as curator of the collection in the future.

*D. Cook*  
(Cook)

Figure 7: Rough hand-written memorandum including an inventory of the classical antiquities collection at the DUT by Mr Dan Cook (1984).

Mr H.R Dent<sup>7</sup> (the Chairman and Convenor of Art Works Acquisitions Committee) responded to Mr Cook stating that he gratefully accepts his offer to “draw up the necessary inventory and arrange for its evaluation” and that he has taken the suggestion of a more secure location or the establishment of a museum into consideration (Dent 1984). No further correspondence in 1984 that specifically refers to the collection, the occupation of curator, purchase of a secure display case or the prospective installation of a university-associated museum could be found.

#### **4.1.7 The correspondence: 1986**

The following correspondence occurred two years later in August 1986 when Mr H.C. du Toit wrote to numerous individuals at the university stating that two artefacts namely a Chinese saucer dish and a Thai ceramic box would make an excellent addition to the pre-existing antique Graeco-Roman ceramic collection (Du Toit 1986). This is the only existing correspondence in 1986 that makes reference to the collection. While this memorandum is not particularly informative it does draw attention to the fact that the collection has not been forgotten, and the desire to expand on it (with items from different cultures) is indeed a present thought. The location and status of the Graeco-Roman collection at this time is unknown.

#### **4.1.8 The Art Acquisition Committee meeting minutes: 1988**

The next possible reference to the collection is from meeting minutes for the Art Acquisition Committee held on 27 July 1988. In this meeting Mr du Toit (the chairman) states that he has received the “Professional Standards for Accreditation” of the new permanent gallery as well as a document that specifies the standards of staffing and upkeep as per the South African Museums Association regulations (Du Toit 1988). Although there is no specific reference to the inauguration of the art gallery it can be deduced from these minutes that the gallery was established in or around 1988 due to the fact that the Art Acquisitions Committee had received the accreditation documents specified for the gallery. In addition to the standards of accreditation Mr du Toit then addresses the need to employ a curator in order to meet the requirements of the regulations for gallery staffing (Du Toit 1988). It was decided that due to the precarious

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<sup>7</sup> The inter-department memorandum 08.02.84 addressed to Mr H.C du Toit (Department of Sculpture and Ceramics) was forwarded to Mr H.R Dent (Chairman and Convenor of Art Works Acquisitions Committee).

financial situation of the Technikon at this time the committee would have to seek outside sources to support the creation of a new post of curator (Du Toit 1988). Although the correspondence of 1988 does not specifically reference the antiquities collection, it provides insight into the development of the art gallery locale which would eventually take responsibility for the collection, and as a result it offers some insight into the future of the classical antiquities.

#### **4.1.9 The correspondence and Art Gallery Committee meeting minutes: 1990**

Two years later in 1990 an inter-departmental memorandum written by Mr B Maritz (the then acting curator of the art gallery) to Mr du Toit specifically addresses the classical antiquities collection stating that currently the collection is in the care of Professor Anne Mackay from the Classics Department at the University of Natal, Durban (Maritz 1990a)<sup>8</sup>. The exact date and reason that the collection was loaned to the Museum of Classical Archaeology is unknown although from the correspondence it can be deduced that it was loaned between 1988 and 1990. Mr Maritz states that he has attempted to contact Professor Mackay (for reasons unknown) with regards to the collection, however, she is on sabbatical until 1991 and he was assured that the collection is stored safely at the university (Maritz 1990a). A second memorandum was sent to Mr du Toit (from Mr Harrison from the Assets Department) and expresses the desire to record the collection appropriately in an asset register (Harrison 1990). Until this point the only documentation that lists the collection was still, it seems, the rough inventory (hand-written) by Mr Cook in 1984, and therefore the need to officially record the collection (which by this point had been part of the Technikon for 40 years) had probably become more urgent for the preservation of the information related to these artefacts. It is therefore assumed that the reason for contacting Professor Mackay is indeed to request her help in identifying the artefacts and for the hope of officially recording the collection into the Technikon's asset register. It is then reiterated by Mr Maritz that Professor Mackay is away until 1991 and as a result the antiquities cannot be recorded until either she has returned herself or the collection is retrieved from the museum (Maritz 1990b).

Later that year at an Art Gallery Committee meeting, held on the 7<sup>th</sup> of December, the hope to house the ancient artefacts in a small antiquities section at the Technikon becomes prominent; it is also stated in these minutes that this matter would be further discussed when Professor Mackay returns from her sabbatical (Technikon Natal Art

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<sup>8</sup> The University of Natal, Durban is now the University of KwaZulu-Natal.

Gallery Meeting Minutes 1990). At this point in the journey, the status of the collection is that it was well cared for and protected while under the care of the Museum of Classical Archaeology at the University of Natal Durban (UND). As there is evidence of constant inquiry about the collection coupled with the hope of finding a suitable location for the display on the Technikon premises, it illustrates that the collection is not discarded even though it is no longer on the Technikon grounds, that the value of the collection is noted and that there exists a relatively urgent desire to officially place it in the records.

#### **4.1.10 The correspondence: 1991**

By May 1991 the collection had still not been added to the asset register as a second request to enter the collection into an official asset register is made by Mr Harrison to Mr du Toit (Harrison 1991). Hand written at the top of the memorandum is a note to Frances (van Melsen)<sup>9</sup> asking her to contact Professor Mackay at the Museum of Classical Archaeology and inquire about the current status of the collection. Therefore at this time the classical antiquities collection still remained on loan and in the temporary possession of the Museum of Classical Archaeology.

On the 21<sup>st</sup> May 1991 Professor Mackay responded to Mrs van Melsen stating that she has enclosed an inventory list of the ancient collection that is currently on loan to the Museum of Classical Archaeology by the Technikon Natal (Mackay 1991). It is therefore only in May 1991 that an official inventory of the classical antiquities collection had been formulated for the first time. The list consists of 35 loaned artefacts that are described by Professor Mackay in one sentence each, and which were recorded with accession numbers, for example L.1989.J.1-35, that were created by the Museum of Classical Archaeology (Mackay 1991). Included next to each artefact and at the end of the list is an approximate value in pounds sterling for the collection. Professor Mackay states that the values have been given in pounds, as opposed to the rand, due to the fluctuating exchange rate at the time (Mackay 1991).

#### **4.1.11 The correspondence: 1992**

In a memorandum dated the 31<sup>st</sup> August 1992 Mrs van Melsen reports to Mr Anthony Starkey (head of the Department of Fine Arts) on the status of the classical artefacts that were currently still housed at the Museum of Classical Archaeology (van Melsen 1992).

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<sup>9</sup> Later notes reveal that Mrs Frances van Melsen was the curator of the art gallery at the time.

She states that Professor Mackay has indeed confirmed that the collection is still on a long term loan to the Museum of Classical Archaeology and that Professor Mackay has requested the possibility for the collection to remain there as the artefacts are beneficial to the current and growing museum's collection (Van Melsen 1992). In addition she states that Professor Mackay is "delighted to have [the artefacts] there" and has assured Mrs van Melsen that the collection is protected, displayed well and appropriately cared for in its current location (Van Melsen 1992). Furthermore Mrs van Melsen states that the collection should remain at the museum and "since their security system is adequate and the works are well displayed and cared for this may be the best solution at present" (Van Melsen 1992).

That same year in December Professor Mackay sent a letter to Mrs van Melsen stating that she has again enclosed an updated version of the list of the antiquities that belong to the Technikon Natal and that are still currently housed at the Museum of Classical Archaeology (Mackay 1992b). The issue of insurance, loss or damage is brought into question and again the schedule gives values for each artefact in pounds sterling. Professor Mackay states that the collection is insured and that in the case of loss the university will either replace the artefact (which is rather unlikely due to its uniqueness) or give monetary value towards the object; furthermore Professor Mackay states that she has tried to base the pounds sterling valuations by using a direct comparison to similar artefacts that have recently been auctioned worldwide or by basing the valuations on international market trends of the UK and Europe (Mackay 1992b). Additionally, having worked with the collection Professor Mackay reveals that the collection of (now) 37 artefacts may have three objects that are not ancient but could indeed be modern replicas (Mackay 1992b). These artefacts are a terracotta figurine head of a youth, a terracotta upper torso and head, and a plaster head (Mackay 1992b). It is unclear why the collection is mentioned here as consisting of 37 artefacts as opposed to the aforementioned 35 artefacts; while photographing the artefacts in 2013 I noticed that each object had a number underneath ranging from 1-37, yet there were two numbers unaccounted for and therefore only 35 physical artefacts.

#### **4.1.12 The correspondence and Art Gallery Committee meeting minutes: 1994**

In 1994, a letter from Mr Bird (the assistant Director of Finance at the Natal Technikon) to Mrs van Melsen inquired whether the collection (that is at this point still housed at the UND) has been accessioned and added into the art gallery's inventory, and whether the

Technikon intends to leave the collection at the university indefinitely (Bird 1994). In response, Mrs van Melsen states that the collection has not yet been accessioned into the gallery's inventory and that the matter of whether the collection should remain at UND would be discussed at an Art Gallery Committee meeting later that month (Van Melsen 1994a). Mrs van Melsen also states that she wrote a letter to Professor Mackay inquiring about the condition and status of the collection and has again requested an updated evaluation (Van Melsen 1994a).

At the Art Gallery Committee meeting in September, the committee discussed the request made by the Finance Department for the possibility of the classical antiquities collection to remain on loan to the Museum of Classical Archaeology indefinitely (Technikon Natal Art Gallery Committee 1994). The committee came to the conclusion that as there is currently a space available in their new library to display the collection that the Technikon should rather request the return of their artefacts – the new library location is unspecified in the committee minutes (Technikon Natal Art Gallery Committee 1994). On the 3<sup>rd</sup> of October Mrs van Melsen officially requested the return of the collection to the university since they felt they could finally display the collection in an appropriate venue, namely at the library (Van Melsen 1994b). Later that year in November, Mrs van Melsen sent a memorandum to the Assets Department stating that she has indeed retrieved the Technikon's classical antiquities collection from the Museum of Classical Archaeology and that she has enclosed a list of the 34 artefacts which are to be accessioned and displayed at the Technikon (Van Melsen 1994c).

It should be noted that the original list of artefacts hand-written by Mr Cook lists 26 artefacts, and that the list Professor Mackay sent to Mrs van Melsen consists of 37 numbers with numbers 8 and 34 missing from the list totalling 35 existing artefacts. The memorandum sent to the Assets Department by Mrs van Melsen mentions only 34 artefacts. The content of the memorandum states that there is an inventory list attached, although the exact list could not be located. It is therefore uncertain whether the decrease from Professor Mackay's 37 to Mrs van Melsen's 34 artefacts was simply calculated by excluding the three possible replicas in the collection; the exact reason for the decrease in the number of artefacts could not be further investigated. Based on these correspondence notes, although the artefacts had been returned, they would remain in storage until an appropriate display case was properly set up in the library.

#### **4.1.13 The correspondence and Art Gallery Curator's Report: 1995**

Prior to the return of the collection, the Technikon had noted the attractive display cases at the Museum of Classical Archaeology and expressed the need to purchase similar cases in which to house their own classical collection (Technikon Natal Art Gallery Committee 1995a). Mrs van Melsen was instructed to request money for the purchase of the cases, and to consult Professor Mackay with regard to the requirements for protecting the displayed collection (Technikon Natal Art Gallery Committee 1995a). At the Art Gallery Committee meeting in June, the records reveal that Mrs van Melsen had discussed “with the Chief Librarian and the Library staff concerning the placement of a display cabinet for the [classical collection] in the Library” (Technikon Natal Art Gallery Committee 1995b). Therefore a suitable location had been identified and a display case would be purchased by utilising funds from the acquisitions account (Technikon Natal Art Gallery Committee 1995b). Later that year in October the Art Gallery Curator's Report reveals that the entire permanent collection had been professionally photographed and documented by slide (Van Melsen 1995). These slides still exist and are currently stored in the curator's office<sup>10</sup>.

#### **4.1.14 The correspondence: 1997**

Two years later in 1997 Professor Mackay was requested by the Natal Technikon to write small information cards to label and describe the collection which could then be added as a vital part of the display (Van Melsen 1997). On the 21<sup>st</sup> of October Professor Mackay returned correspondence by providing descriptions for artefact types in the collection (Mackay 1997). In comparison to the description cards at the Museum of Classical Archaeology, the cards at the Technikon Natal are less detailed and refer to a collection of artefacts rather than describing each artefact individually. Additionally, these cards supply approximate dates for the artefacts spanning over many years as opposed to the cards at the Museum of Classical Archaeology where, in most cases, the dates are reasonably specific. The 12 information cards mostly describe groups of artefacts rather than focusing on each individual artefact. As can be seen in description card 1 and 8 below, Professor Mackay provided enough detail on the artefact to successfully describe the common type and function of the object in the ancient world:

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<sup>10</sup> These slides were not included in the database as the quality of the photographs could not be confirmed, and it was less time consuming to retake the photographs of the artefacts than it would have been to have the photos developed, scanned, converted, resized and then eventually added to FileMaker Pro 12 database.



### Description card 1

“Lamps: In the Ancient Mediterranean world of 2000 or more years ago, the main source of artificial lighting was the oil lamp, fuelled with olive oil. Whilst wealthy people used bronze or even gold and silver lamps, the most common type was the pottery lamp of which these five lamps are typical examples: they are usually round, with a stubby handle set opposite the spout which held the wick. In Classical times and later, the lamps were usually enclosed to avoid spillage or oil and sometimes there was quite elaborate decoration on the top. Many lamps were glazed black and red, but the majority were left in the natural terracotta colours of the region where they were produced” (Mackay 1997a).

### Description card 8

“Terracotta figurines: Small images of human (and sometimes animal) figures were popular in the Ancient Mediterranean world from very early times. While few were intended as children’s toys, a common function seems to have been to serve as offerings to deities: either to express gratitude for the deity’s help already rendered, or to accompany a plea for help in the future, as a kind of bribe. From the 16<sup>th</sup> century BC on, the bodies of these figurines were hollow and therefore very fragile, while the heads were usually made separately of solid clay and attached to the torsos. The average height of these figurines was about 20cm although many were smaller. The heads exhibited here (dateable between 4<sup>th</sup> century BC and about 200 AD) show a variety of hair arrangements and head-dresses: all would originally have been painted to make them look more lifelike” (Mackay 1997a).

As is illustrated above, these information cards therefore contributed key information on the use of the object in history, contextualising it and giving some background information for an audience who may not have much knowledge of antiquity. By the 24<sup>th</sup> of October, the collection had received the official description cards, general dates of the artefacts and type headings from Professor Mackay which would all be added to the display (Mackay 1997b). Mrs van Melsen contacted Chris de Beer in the Department of Jewellery Design to inquire about having label carriers and Perspex stands made for supporting a selection of round-bottomed artefacts that could not stand on their own as well as for displaying the information cards in an upright position (Minutes 1997). Towards the end of the year, the art gallery had purchased a display case in which to house the ancient Greek and Roman artefacts.

#### ***4.1.15 The correspondence: 1998***

In March 1998, Mrs van Melsen wrote a letter to Ms Schofield (Museum Service, Department of Education and Culture in Pietermaritzburg) in response to her inquiry about the classical antiquities collection (Van Melsen 1998a). The original letter from Mrs Schofield could not be found, and Mrs van Melsen's response that she will provide information for the "June Issue of Clio"<sup>11</sup> suggests that the purpose of the inquiry was for an article (that was possibly even published) (Van Melsen 1998a). In the correspondence, Mrs van Melsen briefly describes the collection and how it came to be in the museums possession. In 1998 then, the classical antiquities collection was officially on display in the library and a newsletter was sent to the staff and students of the Technikon Natal inviting them to view the newly displayed collection (Van Melsen 1998b). The heading description for the collection, which was most likely written by Mrs van Melsen, states that Corrigan acquired the collection while stationed in Turkey during the years 1926-1930.

#### ***4.1.16 Post-1998***

No further correspondence regarding the classical antiquities could be found beyond 1998. In 2013, after I completed photographing the 34 artefacts, the collection was moved from its location in the library into storage. The decision to move these classical antiquities was made by the curator Miss Verga when she deemed the case, the location and the lighting unsuitable for the safety and preservation to the artefacts. As a result the collection was subsequently moved from its display in the library to boxes in the storage facility of the art gallery where they currently reside.

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<sup>11</sup> No further information concerning "Clio" could be found.

A detailed timeline for the journey of the classical antiquities collection from 1948-2013 could be formed, mostly using information provided by memoranda and meeting minutes. The following table demonstrates this timeline:

<b>THE DUT ANTIQUITIES COLLECTION TIMELINE</b>	
<u>YEAR</u>	<u>STATUS</u>
1926-1930	<ul style="list-style-type: none"> <li>• John Corrigan probably acquired the collection while stationed in Turkey.</li> </ul>
1948	<ul style="list-style-type: none"> <li>• The collection is donated to the Natal Technical College by John Corrigan.</li> </ul>
1948-1984	<ul style="list-style-type: none"> <li>• Sometime between 1948-1984 the collection is housed in a glass case in the foyer of the Art School.</li> <li>• Sometime between 1948-1984 the collection is moved to storage.</li> </ul>
1984	<ul style="list-style-type: none"> <li>• 26 artefacts listed in the collection.</li> </ul>
1990	<ul style="list-style-type: none"> <li>• The collection is already in Professor Mackay's possession at the UND.</li> </ul>
1991	<ul style="list-style-type: none"> <li>• The collection is still not registered/accessioned/added to assets for Natal Technikon.</li> <li>• Professor Mackay writes an inventory of and values the collection.</li> <li>• 35 artefacts listed in the collection.</li> </ul>
1992	<ul style="list-style-type: none"> <li>• A request for permanent housing at UND is made.</li> <li>• 37 artefacts in collection (of which 3 have been noted as possible modern replicas).</li> </ul>
1994	<ul style="list-style-type: none"> <li>• The request for permanence at UND is denied.</li> <li>• The collection is returned to Natal Technikon at the end of the year.</li> <li>• The collection is placed in storage.</li> <li>• 34 artefacts in the collection.</li> </ul>
1995	<ul style="list-style-type: none"> <li>• The collection is officially accessioned, photographed and documented by slide.</li> </ul>
1997	<ul style="list-style-type: none"> <li>• Professor Mackay is requested to write information cards/labels to put in the display case alongside the collection.</li> </ul>
1998	<ul style="list-style-type: none"> <li>• The collection is officially on display in the library.</li> </ul>
2013	<ul style="list-style-type: none"> <li>• The collection is photographed and documented (digitally).</li> <li>• The collection is placed in boxes in the art gallery storage room.</li> <li>• There is talk of donating/loaning the collection back to the Museum of Classical Archaeology.</li> </ul>

It is not certain why the collection was listed as consisting of only 26 artefacts in 1984; 35 artefacts in 1991; 37 artefacts in 1992 and 34 artefacts in 1994. The decrease in numbers from 37 to 34 could be due to loss or breakage of some artefacts; however, the sudden increases from 26-35 and 35-37 cannot be explained since there are no records of any additional artefact purchases or donations spanning those years. In 2013 I photographed and documented a total of 34 artefacts. While photographing, I noticed that each artefact had a number written underneath it ranging from 1-37 which did not necessarily correlate with the accession numbers; from this evidence it can therefore be deduced that the collection did, at one point, consist of 37 artefacts. It was discovered that numbers 8, 17 and 34 were not present in the collection. Unfortunately whether the artefacts were stolen, broken or loaned could not be further investigated and confirmed.

#### **4.1.17 Conclusion: the journey, reception and current status of the DUT antiquities collection**

It cannot be confirmed what relationship John Corrigan had with the artefacts or the world of classical antiquity. As no additional information could be found on him, it is also uncertain the length of time that he was in possession of the collection. Although there are a few gaps that, for now, will remain unfilled, this classical antiquities collection has a traceable journey from Turkey, to the Natal Technical College, to the Museum of Classical Archaeology and has returned to the DUT. Even though there were no subjects in classical studies offered at the university, the Natal Technical College accepted the donation of the unique artefacts from Mr Corrigan. At the onset the collection was offered for students who studied ceramics, art history and interior design (these subjects were offered at the institution from 1909). It cannot be confirmed whether the antiquities collection was used in these courses as suggested.

At present the DUT offers two possible courses, Ceramics and Painting-Sculpture in the Faculty of Arts and Design, whose syllabi could incorporate the collection. At this time the collection remains excluded from any university department or faculty's syllabi. For this reason, as well as the general lack of interest in the collection from both student body and faculty, and concerns over security and exhibition environment, the collection has been placed in storage. Noting these three concerns, Miss Verga mentioned a possible long term loan or official donation of the artefacts to the Museum of Classical Archaeology again as it may indeed be a more beneficial or appropriate environment for the collection.

## **4.2 B: The University of Kwazulu-Natal**

### **4.2.1 Background**

Similar to the DUT, the UKZN was also formed from a merger between two separate institutions. It was in 2004 that the University of Natal and the University of Durban-Westville officially merged to form the UKZN. The Natal University College (UNC) was originally founded in 1909-1910 in Pietermaritzburg (Guest 2010). After extending its campus to Durban and having built the renowned Howard College building in 1931, the widespread University of Natal had started to become a multi-campus education institution (University of KwaZulu-Natal n.d). As the numbers grew, and with the addition of new subjects and courses, and also due to the offering of classes to black students the university continued to expand positively in both student numbers and reputation. As a result, these factors contributed to the Natal University College being awarded independent university status in 1949 (University of KwaZulu-Natal n.d). The Extension of Universities Act (1959) played a major role in eventually limiting the student enrolments to white students only (Jackson 2006). When the Act was eventually overturned, black student numbers again increased drastically.

In the 1960's the Durban-Westville University (originally called the University College for Indians) was established in Durban Bay which specifically catered for the Indian population (University of KwaZulu-Natal n.d). In 1971, the College of Durban-Westville was officially granted university status and became known as the University of Durban-Westville (University of KwaZulu-Natal n.d). As a result of the Westville campus playing a key role in the anti-apartheid struggle and as the university catered to students of all races by 1984 it became known as an autonomous institution (University of KwaZulu-Natal n.d). In 2004 the University of Durban-Westville and the University of Natal merged to form the UKZN.

### **4.2.2 Locating the collection**

The collection of classical antiquities owned by the UKZN is housed in the Museum of Classical Archaeology. The museum is situated in the Memorial Tower Building on the Howard College Campus of the old University of Natal, Durban. The museum belongs to and is physically and spatially part of the Department of Classics (of the School of Religion, Philosophy and Classics). It is one large room off which the offices of the

department are situated; the foyer of the department serves as the museum and displays 130 artefacts<sup>12</sup> in 9 display cases<sup>13</sup>. Figures 8 and 9 are photographs taken from inside the foyer; figure 8 is taken from the front of the museum looking back and figure 9 is taken from the back of the museum looking to the front. Figure 10 illustrates the layout of the cases in the museum; in some instances a single case is divided into two (sides A and B in the layout plan).



Figures 8 and 9 above: Museum of Classical Archaeology, University of KwaZulu-Natal layout.

<sup>12</sup> 130 is the number of artefacts that are on display in the Museum of Classical Archaeology. In total the museum is currently housing approximately 349 artefacts (including unaccessioned artefacts and fragments).

<sup>13</sup> Even though there are a total of 14 cases, 5 are mounted on the wall and the remaining 9 are standing cases; the wall mounted cases contain replicas of sculptures and reliefs that were excluded from the research project.

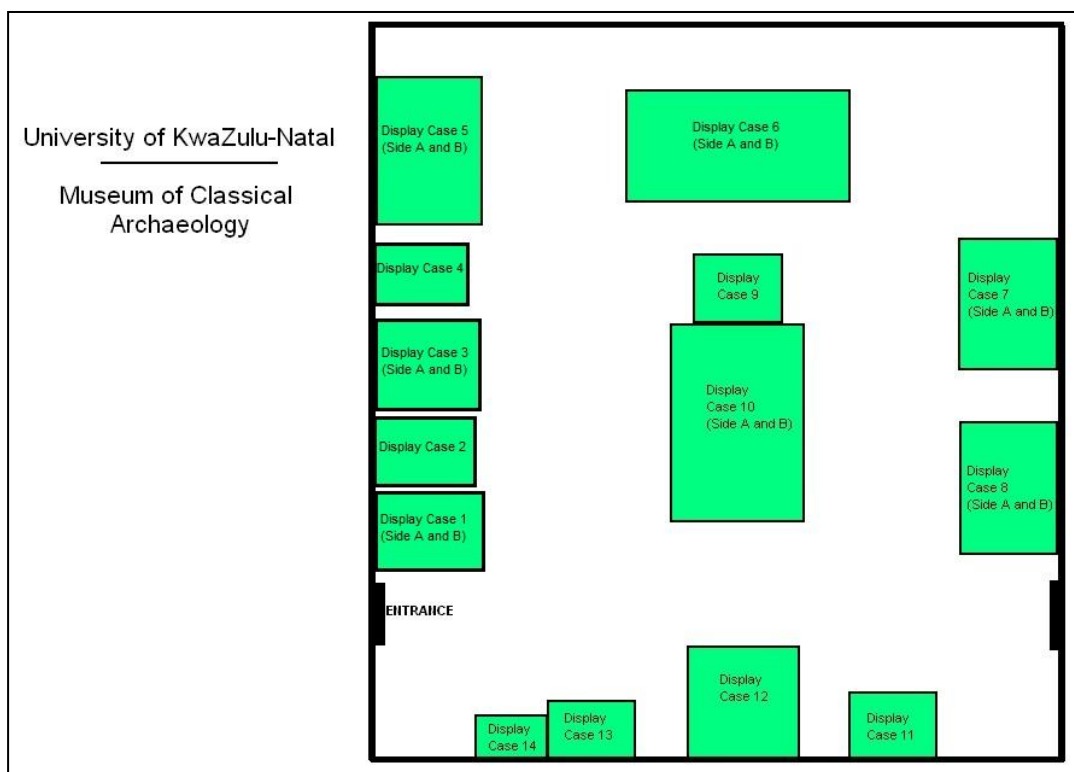


Figure 10: Museum of Classical Archaeology, University of KwaZulu-Natal case layout.

As can be seen below in figures 11, 12, 13 and 14 the four display cases contain a large variety of artefacts consisting of lamps, figurines, sculptures, vases and an assortment of daily life objects originating from the ancient Egyptian, Roman, Greek and Etruscan cultures<sup>14</sup>.

<sup>14</sup> The collection on display consists of artefacts belonging to the Museum of Classical Archaeology as well as artefacts on loan from the Durban Art Gallery, Natural History Museum, Natural Science Museum and the Local History museum.



Figures 11 and 12 (above): Display cases 4 and 5, Museum of Classical Archaeology.  
Figure 13 (below): Display case 7, Museum of Classical Archaeology



Figure 14: Display case 6 side a, Museum of Classical Archaeology.



At the UKZN I met with the curator of the museum (and lecturer in Classics) Dr Adrian Ryan and his master's student, Dylan Lindsay, and was given a short tour of the museum. Under the careful supervision of either Dr Ryan or Mr Lindsay I was allowed to remove the collection from the cases and photograph the artefacts in the safety of Dr Ryan's locked office. As this collection is larger than the collection at the DUT, the photography process was only complete after returning to Durban on three more occasions.

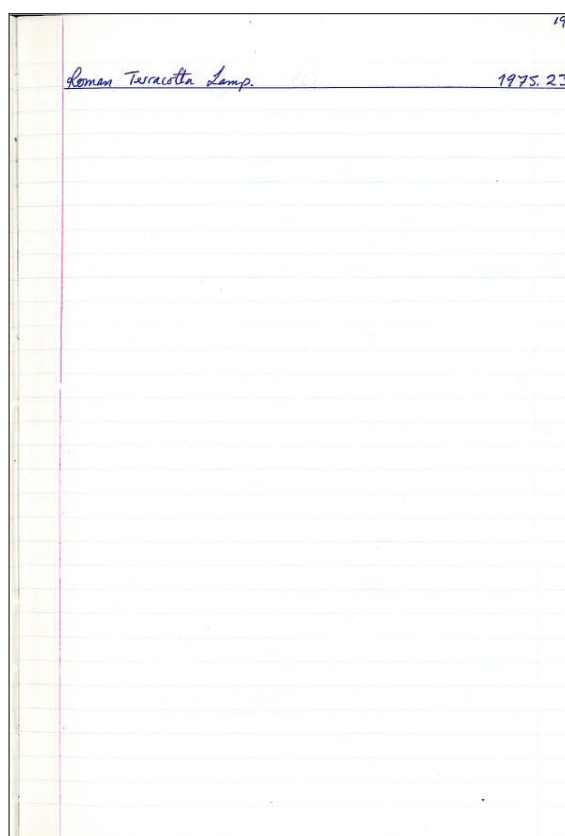
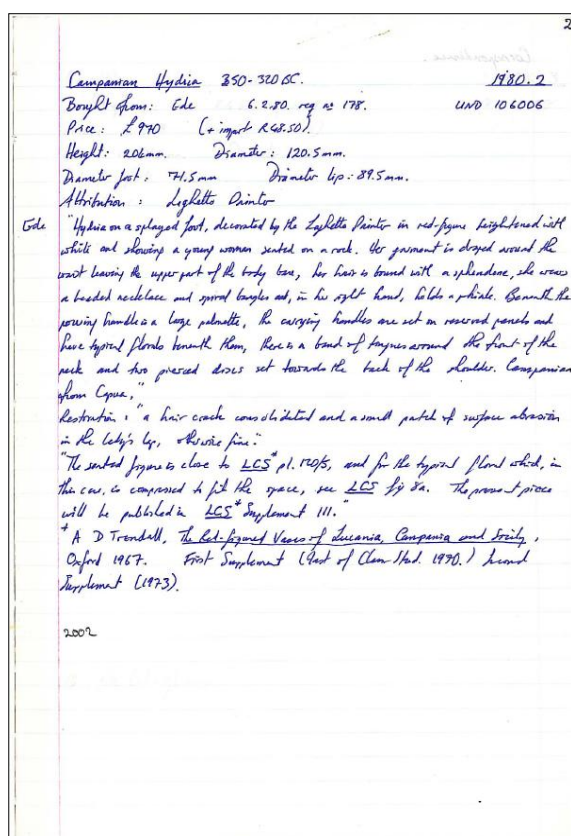
After having photographed all 130 artefacts that are on display in the museum, Dr Ryan informed me that there are a further 219 artefacts that are in storage. Although a number of these artefacts are fragmentary or may seem rather insignificant in appearance, the curator expressed his regret that one of the reasons most of these items had to remain stored in boxes, cabinets and locked drawers is due to the lack of museum space and display cases. This storage collection consists of a wide variety of fragmentary, sometimes unidentifiable, museum owned, loaned, accessioned and unaccessioned artefacts. Therefore an additional reason that these artefacts remain in storage is that some of the fragments are simply too small to display or that many of these pieces are similar to pieces that are already on display (such as the figurine heads).

#### **4.2.3 Creating a history for the collection**

Unlike the collection at the DUT, a fair amount of information on the collection at the UKZN can be found in articles published in *Scholia* and *Akroterion* journals. Another important source is Samantha Masters' forthcoming chapter "Museum Space and Displacement: Collecting Classical Antiquities in South Africa" in which a preliminary survey of this collection is conducted and the museum's history is investigated. The key record is the hard copy (hand-written) Museum of Classical Archaeology Acquisitions and Loans register which records the acquisitions of various types from purchases, bequests, donations and loans.

The analysis of the information and records gathered at the UKZN presented different challenges from those at the DUT. The Museum of Classical Archaeology Acquisitions and Loans register dates from the museum's inception in 1975/1976. The last entry to date is in 2008. This register is divided into two sections: the front of the register refers to what is owned by the museum and the back of the register refers to what has been loaned to the museum. At the beginning of the register (as can be seen on register page

2, figure 15) the detailed descriptions refer to the dimension, the description, the accession number, the date of creation, the condition and the purchase information of the artefact. While these first entries of the register are quite comprehensive, after approximately nineteen pages the detailed information on the artefacts dwindles (illustrated on page 19, figure 16). In some cases only the artefact type/description and date of acquisition occur.



Figures 15 and 16: Extracts from page 2 (illustrating a complete entry) and page 19 (illustrating an incomplete entry) from the Museum of Classical Archaeology register.

During my study of the register, I attempted to link all the accession numbers in the register with the appropriate artefact in the museum. As most of the information pertaining to the objects in this collection did indeed exist, the challenge came when the information, and the artefacts associated with the information, had been stored in various locations.

One of the biggest challenges, however, was to connect the description of loaned items in the register to each artefact whose accession number, in many instances, was not present. Figure 17 below illustrates an example of loaned entries in the UKZN's register of the artefacts belonging to the Natal Technikon collection (referred to above). The



#### **4.2.4 Results: The nature of the collection**

The Museum of Classical Archaeology, a single rectangular room or foyer encircled by departmental offices, boasts 14 display cases which exhibit a total of 130 artefacts (as can be seen in the layout drawing, figure 10). Four of the cases (cases 11-14) house casts of large-scale sculptural replicas that are mounted on the wall and were donated by the Greek Consulate of Durban in 1995 (plaque on the museum wall). The replicas include a wall-mounted plaster cast of Victory untying her sandal (case 11), of a Peplos Kore (case 12), of a ball-player relief (case 13) and of a relief of Athene (case 14). There are a further 219 artefacts which remain in storage as a result of the lack of appropriate display space. This makes the total number of pieces in the collection to be approximately 349. The stored collection consists of a variety of small, unimpressive or significantly fragmented pieces, and therefore, after evaluation, it seems that approximately only 52 out of the 219 are truly worth displaying.

#### **4.2.5 Results: history, journey and current status of the collection Reconstructing the past through scholarly documentation and the Museum of Classical Archaeology Acquisitions and Loans register: 1970s-1980's**

According to Masters (forthcoming), during the 1970s, the Department of Classics was originally housed on the second floor of the Memorial Tower Building at the university. The first purchase of an original artefact by the Classics Department in 1975/1976 was an Athenian black-figure band-cup which prompted the then Chair of Classics, Professor B. X. de Wet, to commit to “a long-term plan of building up a small but representative collection of original ancient art works and artefacts” (Mackay 1992: 140). The band-cup was originally displayed in a glass cabinet in the department hallway (Masters forthcoming). After the purchase of the first artefact in 1975/1976, it was only 4 years later in 1980 that the Classics Department purchased a second classical antiquities artefact namely the Campanian hydria (Museum of Classical Archaeology Acquisitions and Loans register 1975: 2).

Over the following 6 years the Department added 14 new acquisitions to their collection of which 11 were purchases and 3 were donations (Museum of Classical Archaeology Acquisitions and Loans register 1975: 1-16). It was during this time that the Classics Department moved location from the second floor to the ground floor in the Memorial Tower Building (Masters forthcoming). The new locale (where it is currently still

situated) was specifically designed to comprise a single central entrance room that was enclosed by the various departmental offices. Accordingly the central room became the ideal space to house and display the growing collection since the collection could be displayed to any visitors or students entering the department. It was in 1988 with the purchase of the first large artefact, the Athenian black-figure neck-amphora (1987.1) that the collection, which consisted then of only 17 artefacts, could officially be deemed a museum, and as a result this space was named the Museum of Classical Archaeology (Mackay 1992: 140). Having been at the department since 1978 and having a scholarly interest in classical antiquities, Professor Mackay was appointed as curator of the museum in 1988 (Masters forthcoming). Further purchases in the late 1980s included a black-figure column krater (L.1989.K) and two Boeotian figures (L1989.N.209 and L.1989.M.123) which are discussed by Mackay in *Scholia* 1992 (Volume 1) and 1994 (Volume 3) (Mackay 1992: 3-11; Mackay 1994: 153-158).

#### **4.2.6 1990s-2000s**

In 1989 45 assorted bronze coins were purchased for the collection, making it the year in which the most individual artefacts were added to the museum. An exhibition on these coins was held in the Museum of Classical Archaeology (Gosling 1989) in 1989<sup>16</sup> but their current location is unknown (although Dr Ryan suggested that they might be at the Pietermaritzburg campus)<sup>17</sup>. A few years later in 1992 two display cases were purchased allowing the museum to display smaller artefacts and additionally encouraged themed exhibitions which required more space than was originally available (Mackay 1992: 140-141). During the 1990s several pieces were acquired for the museum, for example the impressive Princeton Painter Amphora (1990.30); a silver cosmetic spoon (1994.37); a Roman lamp (1994.38); a lamp mould (1994.39); an Athenian fish plate (1995.40); a papyrus fragment (1996.42); an iron stylus (1997.43); surgical implements (1999.39a, b, c) and a Sumerian clay tablet (1999.40), to name a few; these have all been featured in articles written by Professor Mackay.

Worth noting are three donations in particular: an Ushabti figurine, a lamp and a jug, in the register as donated by Miss Joan Law in 1989 (Museum of Classical Archaeology Acquisitions and Loans register 1975: 19-21). Miss Joan Law has been an active

<sup>16</sup> The Museum of Classical Archaeology Acquisitions Register recorded these coins in the year 1990; however the notes for the coins at the exhibition are dated 22<sup>nd</sup>-26<sup>th</sup> May 1989.

<sup>17</sup> As these coins were not at the Museum of Classical Archaeology, neither on display nor in storage, they were not added to the database.

contributor to the museum since 1989 until present. She has not only donated physical artefacts but also regularly makes financial contributions to the museum. These financial contributions have aided the museum in purchasing 5 coins (in 2004), 5 artefact purchases as a result of her donation and 4 partly-funded purchases that have contributed substantially to the growth of the museum. By profession Miss Law is a social worker who, although she took Latin at school, has no other relationship with classics (Masters forthcoming). Miss Law's interest in classics was inspired by her joining a departmental classics tour to Britain and continues through her involvement in the museum as well as her regular attendance of seminars relating to classics (Masters forthcoming). Dr Ryan noted that while her financial contributions are greatly appreciated and needed for the museum, that it has become difficult to purchase new artefacts as the drop in South African rand raises the price of artefacts and that in the past it was more common for people to buy small artefacts and donate them to the museum whereas now antiquities can range anywhere between R10 000 - R100 000 (Ryan telephonic correspondence: 20.02.14).

Also in this decade there were efforts to close down the Classics Programme and later to relocate the museum to a smaller locale; this was at a time when many Classics departments in South Africa came under pressure (elaborated in the next chapter). Even though the department resisted displacement it was required to downscale and as a result lost both teaching and working spaces (Masters forthcoming). Yet despite the threats to the museum space, the collection still remains on display and in use in the Classics Programme.

In 2001 when Professor Mackay left the department Dr Adrian Ryan became the new curator. According to the register, the final year that an artefact was permanently added to the museum collection was in 2008<sup>18</sup>. In 2014 Dr Ryan left the university and was replaced by Ms Szerdi Nagy who is the current curator of the museum. The 33 years leading from the museums inception in 1975 to the last documented acquisition in 2008 therefore saw the arrival of approximately 109 donated, purchased and/or bequeathed artefacts that make up the permanent collection.

The graph below (figure 18) illustrates the number of artefact types that were acquired per year<sup>19</sup>. While the number of artefacts per year does seem to fluctuate and in the years

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<sup>18</sup> A Roman ithyphallic bronze herm 2008.54.

<sup>19</sup> This table therefore excludes the loaned items housed at the Museum of Classical Archaeology.

1977, 1978, 1979, 1988, 1998, 2001-2003 and 2006 no new permanent additions to the collection were added, the influx of artefacts over the collective years continued in a fairly consistent way. Even during the post-1994 changes that took place in South Africa contributions to the museum's collection remained constant.

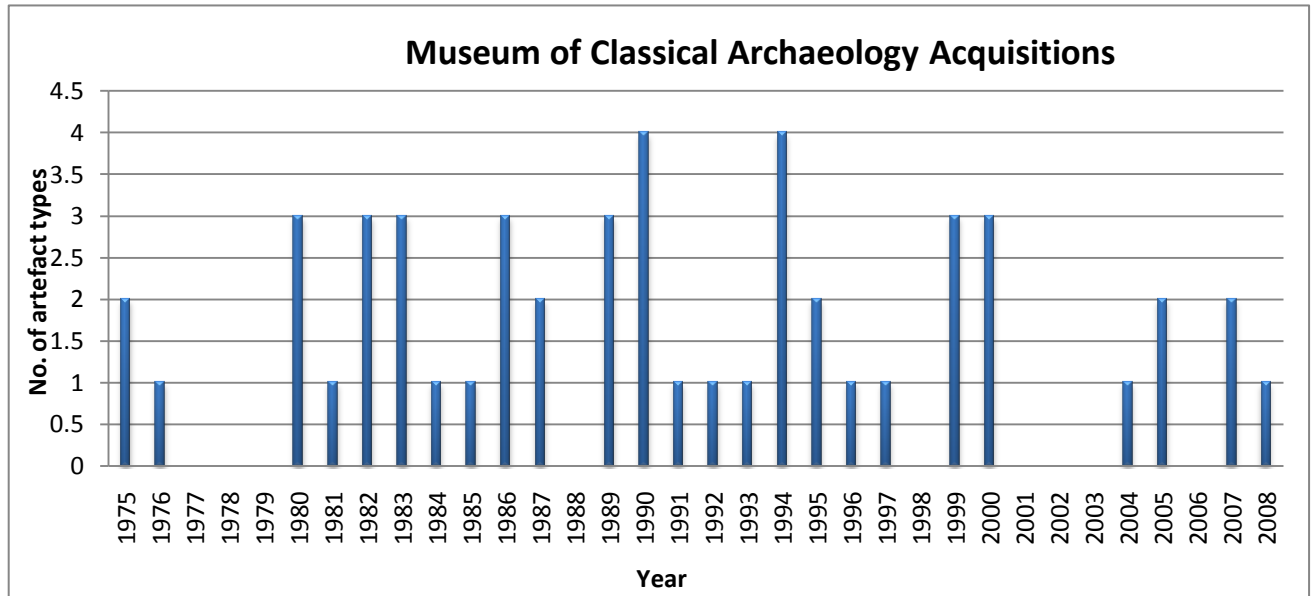


Figure 18: The amount of artefact types purchased, bequeathed and/or donated to the museum in each year from 1975-2008.

The museum also received a large number of loaned artefacts from a variety of private and public donors during the same time span but concentrated in the 1980s and 1990s. According to the loans section in the register, the museum received loans from individuals such as Professor B.X. de Wet (1981 and 1988), Mrs A. Gosling (1989) and Mr D. Spurrett (1998 and 2000), to name a few, as well as from institutions such as the Durban Art Museum (1988), the Local History Museum (1989), the Natal Technikon (1989) the Natural History Museum (1989) and the Natural Science Museum (2001) (Museum of Classical Archaeology Acquisitions and Loans register: 181-203). From 1975-2008, 1 artefact in 1981, 3 in 1986, 1 in 1989, 2 in 1990, 2 in 1998, 1 in 2000 and 3 in 2006 were private loans made by individuals.

According to the register institutions such as the Durban Art Museum loaned 8 artefacts; the Natural History Museum loaned a total of 87 artefacts; the Local History Museum loaned 147 artefacts, the Natal Technikon (currently DUT) loaned 37 and the Durban Natural Science Museum loaned 28 artefacts to the Museum of Classical Archaeology

(Museum of Classical Archaeology Acquisitions and Loans register: 188-203). Including the private loans this amounts to approximately 322 artefacts making loans the larger proportion of the artefacts in the museum when compared with the permanent collection. Most of these loan artefacts have been loaned on a semi-permanent basis and are still residing either on display or in storage at the museum. Although the large collection of loaned items contributed to the overall expansion of the museum, it is likely that it may simultaneously have reflected a fading interest in classical antiquities at the museums in the city (Masters forthcoming).

<b><u>THE MUSEUM OF CLASSICAL ARCHAEOLOGY TIMELINE: 1970-2014</u></b>	
<u>YEAR</u>	<u>STATUS</u>
1970's	<ul style="list-style-type: none"> <li>The Department of Classics is housed on the second floor of the Memorial Tower building.</li> </ul>
1975/1976	<ul style="list-style-type: none"> <li>The first artefact purchased: Athenian black-figure band cup.</li> </ul>
1977-1979	<ul style="list-style-type: none"> <li>There are no new purchases, donations, bequests or loans.</li> </ul>
1980-1987	<ul style="list-style-type: none"> <li>17 artefacts and 1 loaned artefact are added to the collection.</li> </ul>
1980-1988	<ul style="list-style-type: none"> <li>The Department moved to the ground floor in the Memorial Tower building.</li> </ul>
1988	<ul style="list-style-type: none"> <li>Purchase of first large artefact: Athenian black-figure amphora.</li> <li>The collection is deemed a museum and professor Mackay is appointed as curator.</li> <li>8 loaned artefacts are received from the Durban Art Museum.</li> </ul>
1989	<ul style="list-style-type: none"> <li>147 loaned artefacts are received from Local History Museum; 87 loaned artefacts are received from the Natural History Museum; 37 loaned artefacts are received from the Natal Technikon (currently DUT).</li> <li>45 assorted bronze coins are purchased and three new artefacts are permanently added to the collection.</li> </ul>
1990-2000	<ul style="list-style-type: none"> <li>18 artefacts and 2 loaned artefacts are added to the museum collection.</li> </ul>
2001	<ul style="list-style-type: none"> <li>Professor Mackay left the department and Dr Ryan is elected as curator of the museum.</li> <li>28 loaned artefacts are received from the Natural Science Museum.</li> </ul>
2001-2003	<ul style="list-style-type: none"> <li>No new permanent additions to the collection.</li> </ul>
2004-2005	<ul style="list-style-type: none"> <li>Five coins and two new artefacts are permanently added to the collection</li> </ul>



2006	<ul style="list-style-type: none"> <li>• No new permanent additions to the collection.</li> </ul>
2007-2008	<ul style="list-style-type: none"> <li>• Three new artefacts are permanently added to the collection.</li> <li>• Final addition to the museum's collection.</li> </ul>
2014	<ul style="list-style-type: none"> <li>• Dr Ryan left the UKZN. Ms Szerdi Nagy becomes curator.</li> </ul>

#### **4.2.7 To conclude: the journey, reception and current status of the UKZN collection**

The year 1975/1976 marked an important moment for the Department of Classics with their first purchase of an Athenian black-figure band cup and the idea for a museum was born. Over the years to follow, the department gradually received and purchased a variety of artefacts. The Museum of Classical Archaeology was set up to fulfil two main functions firstly to serve as a museum that preserves and exhibits a unique collection and secondly, and probably more importantly, to act as an educational tool for introducing students to the ancient world, and creating for them, a direct link between antiquity and the present. Professor Mackay states that an original artefact “offers a direct and tangible point of contact between the person holding it now, and those who made it, bought it and used it so long ago”, and as a result antiquities create a bridge between the ancient past and the present (Mackay 1992: 140). The collection still plays an active educational role as the museum pieces are incorporated into the department syllabus providing students with the opportunity to work directly with and interpret artefacts from the ancient world.

Even though, according to the register, the museum has not added a new artefact to their collection since 2008, it still serves as a teaching collection and the department foyer still functions as a museum open to any visitors who wish to visit. All stored and displayed artefacts are well cared for and are safely protected at the department. According to Dr Ryan the reason that the collection is not growing is due to a lack of funds; while the monthly contribution from Miss Law is appreciated (and needed) by the department, it does not allow the annual purchase of artefacts due to the high price of artefacts purchased from overseas<sup>20</sup>.

<sup>20</sup> Dr Ryan telephone correspondence (20.02.14).

## CHAPTER FIVE

### **HERITAGE, IDENTITY AND CLASSICS: FROM EUROPE TO SOUTH AFRICA**

The previous chapter has traced the individual journeys of two collections of classical antiquities in Durban. Chapters five and six aim to explore these collections in their broader historical context, i.e. within colonial, apartheid, and post-transformation South Africa, addressing the first part of the final research questions of this thesis: How and to what extent have their histories and current statuses been influenced by ideology and heritage policies? Chapter five therefore explores the South African reception of classical antiquity during the colonial and apartheid eras (i.e. pre-transformation), but before doing so it will consider the European ideal – which included an interest in classical antiquity and classical artefacts - that influenced the ideology of the early colonists in South Africa.

Furthermore, the notions of South African heritage and identity will be investigated. European heritages and identities were dominant during the eras of colonisation and apartheid and South African heritage and identity were therefore largely founded on European heritage and identity. There was, of course, no one South African identity. Lambert describes the history of South African identities thus:

“The history of identities in South Africa is also a history of painful migrations and painful negotiations, constantly re-enacted. The migration of the Dutch and the British colonialists to the Cape; the migration of the Voortrekkers from the Cape; the migration of black slaves from Dutch colonies in the East Indies to the Cape; the migration of Indian indentured labourers to the colony of Natal; the diaspora of African peoples (the *Mfecane*) within South Africa itself in the eighteenth and nineteenth centuries; the migration of black South Africans from their homes into the ghettos and reserves created for them; the migration of Dutch-speaking South Africans to the Netherlands for higher education; the migration of black intellectuals in the late nineteenth century to the United States and Europe for the same purpose; the migration of white English-speaking and Afrikaans-speaking South Africans to Oxford as Rhodes Scholars; the migration of the classical tradition from its home in Europe to the Cape” (Lambert 2011: 11).

Lambert draws attention to the multiple historical influences that contributed towards the formation of the South African identity. The story of South African heritages and identities is, then, complex and still unfolding in current day South Africa.

## 5.1 Eurocentric ideologies and the European ideal

The first idea to be explored in this chapter is the influence of the European ideal on the ideologies of the early colonists in South Africa. The concept of Eurocentrism and European attitudes during this time will be highlighted in order to further investigate the status of the classical tradition in Europe, and, ultimately, the European introduction of classics in South Africa.

Eurocentricism has been attributed to the vast number of accomplishments achieved through European colonisation that resulted in the emergence of a self-centred, ethnocentric, society; indeed Aldridge (2000: 100) states that Europe saw itself as “the centre of the world”. Eurocentrism or European-centred thought promoted Europe as the ideal; one of its aims was to ensure that non-European cultures adopted these ideologies in order to become part of the perceived dominant colonial power. The concept of Eurocentrism is therefore strongly associated not only with colonialism but also imperialism. To most European settlers it meant that (in some fashion) their achieved excellence, superiority and astuteness empowered them to attempt to alter the foundations of other cultures and compel them to adopt the European ideologies. In certain instances this was even imagined to be done with a good spirit, for the benefit of the “uncivilised”; yet as opposed to supposedly enlightening these foreign cultures it had rather contributed towards the degradation of the other (Hoskins 1992: 249).

As early as the 15<sup>th</sup> century, European attitudes specifically towards African cultures were defined through ethnocentric ideologies; societies that were not constructed within the framework of European culture were generally considered to be inferior and uncivilised (Hoskins 1992: 247-248). These attitudes often contributed towards the lack of understanding and the distortion of the other. As the other, African cultures were often interpreted as “savages, and inferior, uncivilised, backward, primitive peoples, devoid of knowledge and culture and possessing evil traits and desires” (Hoskins 1992: 248). Not only did these interpretations promote misconceptions of the other but they also resulted in the further promotion and idealisation of European thought.

During the period of colonisation in South Africa, Eurocentrism emerged from and was cultivated by European hegemony of settlers (Prah 2008: 15). Believed to be acting as the centre of the world, Eurocentric ideologies advocated that other cultures should judge themselves according to European standard, regardless of the general belief among Europeans that even if the other cultures had adopted European ideologies they could

ultimately never be assimilated into their society as equals (Hoskins 1992: 247-250). Whether intentional or unintentional, the effects of a Eurocentric-governed society encouraged a sense of exclusivity and superiority. As will be discussed further, to some extent the combination of colonialism, imperialism and Eurocentrism ultimately contributed towards the emergence of classics (initially in the form of education, architecture and artefacts) in South Africa.

## **5.2 The European relationship with the classics**<sup>21</sup>

Eurocentrism, however, did not only celebrate the accomplishments of “modern” Europe but also focused on celebrating the evolution of European antiquity. Studying and understanding the innovations, contributions and ideologies of ancient Greece and Rome became of immense fascination throughout Europe. David Raven (Professor of Classics at the UND in 1973) states that the advancements of Western civilisation can only be appreciated once there is an understanding of the ancient Greek and Roman tradition or past; and that these past ideologies underlie those of present society (in Lambert 2011: 69). From the ancient Greek and Roman civilisations, for example, emerged complex political, social and economic structures that lay the foundations of sculpture, painting, pottery; architecture; agriculture; trade; law; the alphabet; writing and literature that are used today (Pomeroy et al 2012: xvii-xxv). The ancient ideologies and innovations, in topics of politics and philosophy, and the particular way in which these civilisations interpreted their world, therefore became especially popular subjects of interest throughout most of Europe from the 15<sup>th</sup> century forward.

This is especially evident during the 18<sup>th</sup> century when England saw an increase of affluence particularly among the middle-classes; as a result of their rise in wealth these social groups began searching for specific ways in which to “adopt elite status” and thereby elevate their position in society (Stray 1996: 79). The primary way through which this was achieved was education. Similar to the children of the upper-class social groups, the new curricula of public schools provided the opportunity for boys from wealthy middle-class families to also learn how to write and read Greek and Latin. The result of the amalgamation of knowledge of English, Greek and Latin contributed towards a large differentiation in social hierarchy – those with the knowledge in these subjects were considered to have elite status (Stray 1996: 79). Education that included the study of both Greek and Roman languages and cultures therefore promoted a sense of exclusivity as those who had been taught in these subjects were

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<sup>21</sup> For the purpose of this thesis, the ‘classics’ refers specifically to both the ancient Greek and Roman cultures and languages.

considered well-educated gentlemen within their society. Consequently, the classics became associated almost exclusively with educated and civilised wealthy upper and middle class European men (Lambert 2011: 26).

It therefore became common belief that the “ancient classics [...] were regarded as a vital constituent of education from the moment when they were produced. Studied with devotion as the immortal memorials of a great past, they have led, when rightfully followed, to a new and high achievement in the present” (Rand 1910: 441). As the study of classics became integrated in school curricula, the study in particular of Greek and Latin became a requirement in the highly respected religious and legal professions. The vestiges of these ancient civilisations therefore had a lingering effect. Particularly during the 18<sup>th</sup> and 19<sup>th</sup> centuries, volumes of books were printed on classics regarding grammar, poetry, art, literature and philosophy in both original and translated versions; moreover the remnants of these cultures had an influence on European architecture of the time as “pseudo-Greek” inspired designs emerged throughout England (Modern Humanities Research Association and University College London, School of Slavonic and East European Studies 1936: 364). In the 19<sup>th</sup> century, the amalgamation of modern European heritage, its adoration of the ancient worlds as well as the education in classical antiquity ultimately contributed towards a philhellenic society (Modern Humanities Research Association and University College London, School of Slavonic and East European Studies 1936: 366). This adoration could also be extended to include Roman civilisation as the majority of the educated European men considered both ancient Greek and Roman civilisations as the epitome of culture.

### **5.3 European attitudes towards collecting classical antiquities**

As a result of the importance placed on these ancient languages and cultures in “modern” Europe the relationship between collecting and displaying classical antiquities, too, became associated with prominent, wealthy social groups. From as early as the 15<sup>th</sup> century emerged two distinctive types of displays for these collections namely those that were displayed in private gardens outside and those that were displayed in private palaces indoors (Hepple 2001: 109-120; Stenhouse 2005: 397-434).

The collecting and displaying of classical artefacts was inspired by changes that were taking place in the Roman city during the 1400’s. Circa 1450 Rome had undergone drastic city restoration which resulted in the discovery of wealthy and voluminous antiquities of a classical nature; it was as a result of the discovery of these artefacts that increased not only

scholarly interest in the ancient world but also increased investment opportunities which inspired a drastic growth in the personal collection of classical antiquities (Stenhouse 2005: 399). The symbolism associated with these artefacts, not only (in the case of Rome) reminding people of their heritage, would also assert elite status, and therefore encouraged the desire to collect and display these objects over the centuries that followed. Particularly during the early 16<sup>th</sup> century antiquities that were prominently displayed at private dwellings “became the characteristic demonstration of magnificence for Roman aristocrats”; these antiquities were placed in private garden settings to create an aesthetic value as well as to physically affirm social standing (Stenhouse 2005: 399). The display of these classical antiquities in private gardens brought the classical world to these residences, “it testified to [the owners] education and endowed them with [...] cultural capital” (Hepple 2001: 111).

These museum-gardens were not exclusive to Rome but were also extended to England during the 16<sup>th</sup> and 17<sup>th</sup> centuries, however, as there were difficulties in transporting and acquiring the artefacts, in addition to the general cost associated with classical artefacts, it initially limited the private antiquities collectors to a small selection of aristocratic and royal household gardens (Hepple 2001: 109). These outdoor garden collections were mostly displayed in controlled environments. As the antiquities collectors were of upper class status, it was initially only by invitation of the owner that those who were interested in viewing the collection were granted access; as a result the classics remained prominent mostly amongst wealthier, elite-class, citizens. These gardens therefore functioned as a place for guests and owners to reflect and discuss the artefacts and by extension the classical world (Stenhouse 2005: 425). The ways through which these collections were initially strictly controlled (remaining by invitation only) suggests that the owners may have cared for and may have been protective over their ancient possessions.

During the late 16<sup>th</sup> century in Rome these collections were granted more accessibility as the hosts and owners began to play a prominent role in promoting their collections to their guests. Here the owner (usually male) would have accompanied his guests in a tour, discussing and boasting about his artefact collection and in doing so reaffirming his knowledge and understanding of his ancient classical education (Stenhouse 2005: 407). In smaller palace collections the artefacts would rarely be discussed by the owner rather the household servants would be educated on the owners’ collection and its association and relevance in the ancient world, and would present a guided tour on behalf of the owner (Stenhouse 2005: 407). In both the garden and palace settings the collections and the guests were under constant

supervision to ensure the protection of the artefacts. Particularly at the end of the 16<sup>th</sup> century England saw a peak in interest of antiquarian and historical scholarship evidenced through the publication of William Camden's *Britannia* (1586) whose specific focus was the documentation and examination of Roman artefacts (Hepple 2001: 110).

Conversely by the end of the 16<sup>th</sup> century in Rome Stenhouse attests that attitudes towards classical artefacts had slightly changed. This change was as a result of the discovery of classical artefacts of an explicit sexual nature and those believed to be invoking pagan beliefs, and was evident particularly among clergymen (Stenhouse 2005: 412). As the antiquities were a reflection of the owner and would attest to his classical knowledge, the artefacts were deemed inappropriate especially in the homes and gardens of these ecclesiastical members. Many collections were therefore removed from the abovementioned owner's property and most collections were divided and donated or sold; towards the end of the century as a result many of Rome's classical antiquities had left the city (Stenhouse 2005: 413). Yet in the late 16<sup>th</sup> century, according to Stenhouse, the manner in which the antiquities were displayed had also changed (Stenhouse 2005: 419). This is evident in architectural designs of palaces in which sections were specifically constructed to display antiquities, that is to say that these domiciles now accommodated separate sections in the building through which to enter and exit the rooms that housed the collections without disturbing the residents (Stenhouse 2005: 419). These two different perspectives towards collections of a classical nature highlight the relationship between classics and high social status as well as the complexities in attempting to trace the more common reception of antiquities throughout Europe.

The popularity of classical artefacts did continue well into the 17<sup>th</sup> century in England. This is evident in the establishment of four significant classical collections in England during the 17<sup>th</sup> century, namely those belonging to: Sir Robert Cotton; John Senhouse; Lord William Howard and Reginald Bainbrigg (Hepple 2001: 111). The first (rather small) collection housed in Sir Cotton's summerhouse consisted of 20 inscribed stones; Senhouse's slightly larger garden collection consisted of 10 altars and various inscribed stones; Lord Howard, the "keen antiquarian and scholar", had a library, display cabinet and garden (with 20 inscribed stones) displaying his collection of classical artefacts and lastly Bainbrigg, who is described as a "serious antiquarian", possessed 12 Roman stones (copies and originals) and an altar in his garden (Hepple 2001: 111-114). Although these collections may seem small, they were significant precedents for the biggest collection in England during the 17<sup>th</sup> century namely the

Arundel House. In 1630 the Arundel House and gardens in England displayed a large collection of classical antiquities consisting of approximately 500 artefacts (Hepple 2001: 109).

Although there was a slight decline in interest at the end of the 16<sup>th</sup> century in Rome (mostly among clergymen), interest in collecting classical artefacts continued elsewhere. Stenhouse states that the existing accounts relating to classical antiquities (particularly of the 16<sup>th</sup> century) are surprising as they “are full of wonder” promoting the specific owners of these collections and their ability to give a well-educated tour and discussion on the artefacts (Stenhouse 2005: 424). Furthermore these accounts attest that these museum-gardens were seen as places of education and that they even became more accessible to the upper class public in the later years and continued to be so during the 17<sup>th</sup> century (Stenhouse 2005: 424).

From this discussion it would seem that being educated in classical cultures and languages, and possessing artefacts of a classical nature was a vital constituent in the households of many European upper-class citizens. Classics would therefore have been associated with high social status and as a result a strong connection between classics and Eurocentrism (present throughout Europe at the time) would have developed. Consequently, Eurocentric ideology, the high status associated with education and knowledge in ancient cultures as well as the possession of classical artefacts also resulted in the initial emergence of classics in South Africa during colonisation.

#### **5.4 The South African relationship with the classics**

As the history of classical civilisations and languages had been an active presence in the lives of the educated, upper class Europeans, when the European colonists arrived in South Africa they brought some forms of classicism with them. The first settlers to become established at the Cape were the Dutch colonists in 1652. A primary focus of these colonists was to establish a fort at the Cape that would facilitate the replenishing of stock (including fresh vegetables grown in the Company’s Garden) and would create a rest stop on route to the East Indies (Lambert 2011: 22). Over time the Cape proved to be a profitable resource and it became a viable place at which to officially establish a colony. The Dutch settlers were later joined by British colonialists who had as many influences on the Cape.

More than a hundred years later British settlers lieutenant Francis Farewell, James King, Henry Francis Fynn and Nathaniel Isaacs sought further economic opportunities in trade and adventure; and these four individuals were responsible for chartering the coast of Natal in



1822 (Guy 2013: 35). Under the leadership of Farewell and Fynn the first permanent white settlement to be set up in South-Eastern Africa was established in 1824 (Duminy and Guest 1989: 116). As this settlement was situated outside the borders of the Cape, it was no longer governed or protected by British laws. As a result, Fynn and Farewell negotiated with the Zulu king, Shaka and obtained his permission to occupy and have authority over the Port Natal region (Duminy and Guest 1989: 118). In return for his protection, Shaka requested that the settlement adhere to African laws and customs (Duminy and Guest 1989: 118). Four years later, Shaka was assassinated and succeeded by his brother Dingane. Over the following years, due to the prosperity at Natal, more traders began to make their way to the settlement. The establishment of a European-based society at both the Cape and Natal resulted in the immigration of European people and as a result the immigration of their ideologies; and the establishment of European political, social, economic and educational institutions, especially at the Cape and Natal, ultimately contributed towards the emergence of classics in South Africa.

During the 16<sup>th</sup>-18<sup>th</sup> century three significant appearances of classics in South Africa stands out; firstly the emergence and induction of colonial slave names, secondly the establishment of colonial education and thirdly the Graeco-Roman inspired architecture that was built by the settlers and their later generations (Lambert 2011; Evans 2007; Parker 2012; Masters forthcoming).

The first instance in the introduction of classics in South Africa is linked with the reformation of slave identities. When the settlers had taken indigenous Africans as their slaves, they believed it beneficial to teach the slaves in the way of European values and ideals. In order to educate the misconceived “wayward” and “backward” Africans and to make them civilised the settlers initiated an event of renaming (Lambert 2011: 24). As a result of the importance of ancient Greece and Rome in the lives of Europeans these new assigned names were often inspired by persons in ancient Greek or Roman history and mythology. According to Glenn (2007: 30) “[t]he use of classical models in seeing or portraying black South Africans was typical of upper class, educated visitors to the Cape in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries”. This is evidenced as early as the 17<sup>th</sup> century when the majority of slave names that had been assigned were derived from the ancient Greek and Roman tradition. Names such as Augustus, Neptunus, Cupido, Venus or Caesar were designated (Lambert 2011: 24). Therefore as early as the 17<sup>th</sup> century these classical-colonial identities were forced upon African slaves by the colonists.

Scholars such as Glenn (2007: 19) believe that classical names were positively given as a tribute to symbolise the “spirit of humane celebration and oneness” rather than as a means to degrade or belittle the African cultures. Although this statement may be true, the second and more popular perspective, by scholars such as Lambert (2011) and Dubin (2009), suggests that renaming was done mostly with a negative, derogative intention which enforced the power of the Europeans over the African slaves. One of the more popular examples in this regard occurs in 1810 in the case of the Khoikhoi woman, Saartjie (Sarah) Bartmann. Bartmann’s body exemplified steatopygia, the formation of large fat deposits in her buttocks and hips creating an abnormal body structure; as a result of her perceived deformity she became a public spectacle and developed celebrity status (Dubin 2009: 90). She was stripped naked and paraded in front of people both for public curiosity and in the name of science. She was christened, and publically referred to as the Hottentot Venus; in giving her this name, argues Dubin, “one senses sarcasm, scorn, a sneer on the part of nineteenth-century Europeans” (Dubin 2009: 88).

Similarly, during the 1700-1800’s the renaming of African slaves with ancient European names reveals the nature of the relationship between the colonisers and the colonised. These new names were usually selected to conform to either a martial or an erotic nature; as a result the Africans were not only sexualised but were also reminded of their place within a colonial society (Lambert 2011: 24). Says Lambert: “In the minds of the slaves and the ‘free’ indigenous peoples, [...], the classical tradition is thus inscribed, from the outset of its reception in South Africa, in relationships of dominance and subservience (Lambert 2011: 24). One of the first introductions of classics at the Cape therefore not only created a link between the colonialists, domination and classicism, but also created an association between colonial identity and classics. The reformation of identity is a common theme throughout South African history and is a concept filled with complexities, such as those arising from a history of colonial domination, forced imperialist ideologies and racist authority.

The second occurrence that played a role in introducing classics in South Africa was through the formation of schools and educational curricula. The first schools that Jan van Riebeeck established were slave schools and were exclusively aimed at educating African slaves in the Dutch language and religion; these schools were for the most part wholly unsuccessful (Lambert 2011: 22-23). In 1714 Jan van Riebeeck then decided to open the first formal Latin School that would cater to the white sons of the French Huguenot, the Dutch and the German settlers; this school closed in 1730 and only years later in 1793 was a second school

established that aimed exclusively at teaching Greek and Latin (Lambert 2011: 25). Accordingly, although the Dutch Jan van Riebeeck attempted to cultivate classics, it was mostly the British colonial regime that nurtured classicism in the colonies. The British occupation introduced for the first time Latin in schools that were effectively run by the church (Parker 2012: 14). These schools were primarily established to educate the children of the colonists; these elitist schools were therefore centred on the European traditions of this time in which classical languages (Latin in particular) played a significant role (Parker 2012: 15).

The third significant occurrence of classics in South Africa can be evidenced in the remnants of colonial architecture particularly that which was designed in the 19<sup>th</sup> century. The primary examples are the Union Building and the Voortrekker Monument in Pretoria. The design of the Union Building by Herbert Baker has been attributed to his relationship with Cecil John Rhodes, his travels in the Mediterranean and his personal interest in ancient Greece and Rome (Evans 2007: 142-143). Cecil John Rhodes had a deep interest in the classics even though his particular knowledge in ancient Greek and Latin was mostly “deficient” (Lambert 2011: 61). Rhodes befriended the architect Herbert Baker, who after Rhodes’ death, and having been exposed to classics through Rhodes and his own travels, designed the neoclassical building known as the Union Building in Pretoria (Parker 2012: 15). The design of the Union Building, reflecting the “imagery of imperialism and the ideology that underpinned it”, was inspired by both Graeco-Roman and Italian Renaissance styles evidenced, for example, through the terraces of the semi-circular stoa piazza similar to the seats found in Greek theatres (Evans 2007: 143).

The second example of architecture inspired by classical antiquity is evidenced through the Voortrekker Monument in Pretoria. The architect of the monument was Gerard Moerdijk and his familiarity with the classical world can be evidenced by his design choices: the enclosed central tower of the Voortrekker Monument is inspired by that of a Hellenistic Mausoleum; the height and base of the tower which equal each other in measurement invokes similar concepts from the Parthenon; the hole in the roof is representative of the hole designed in Agrippa’s Pantheon; the entrance was left simple similar to Trajan’s Column while the detailed carvings and friezes invoke classical influences but make use of African references through statues of the local animals and the Voortrekkers (Evans 2007: 146-149).

The architecture of the Union Building and the Voortrekker Monument remains one of the more significant, permanent reminders of colonial-interpreted classicism that was brought to

South Africa. These buildings not only invoke classical inspiration, but they also invoke inspiration from both Afrikaner and British ideologies. Indeed, prior to the First World War the architecture of the buildings constructed by the colonists reflected the architectural traditions that were popular in Britain at the time (Demissie 1997: 352).

Subtle classical inspiration in architecture can further be seen through colonial building designs in towns such as those established in Stellenbosch, Cape Town and Durban. The style of architecture of the older Stellenbosch University buildings reflects the political ideals of the imperialists; indeed it was towards the end of the 18<sup>th</sup> century that the Old Main Building in Stellenbosch was designed in a whitewashed neo-classical style invoking the tradition of Graeco-Roman architecture (Claassen 2009: 72). Furthermore, essences of a Greek temple can also be found at the St Stephen's Church in Cape Town (Claassen 2009: 70). In Durban, classical inspired architecture can be found at the Durban City Hall; the triangular pediment and the columns all around the building invoke a similar design to ancient Greek temples. According to the KwaZulu-Natal Institute for Archaeology (KZNIA), the Durban Club, the commercial buildings in Florida road, the police and fire station and the Charleston buildings all invoke not only Victorian and Edwardian characteristics but they also (as the Victorian style was known to have roots in Greek and Roman architecture) invoke elements of classicism (Peters 2014). The KZNIA states that the post office in Durban "is considered the best example of classical revival in South Africa" (Peters 2014).

### **5.5 South African museums pre-1994**

Another way that classics, particularly classical antiquities, were brought to South Africa was through the establishment of colonial museums. The original emergence of the private garden and palace museums in Europe, as discussed above, not only encouraged the collection of classical antiquities but also encouraged the emergence of the public museum. A result of the owners of these museums changing the environment of their collections from private and invitation-only to those of a more public form of display, was the origin of the public museum (Hepple 2001: 111). With its birth in Europe, the concept of the private museum quickly spread to the colonies; the museum therefore became deeply imbedded in colonisation and imperialism (Mackenzie 2009: 2-4). In South Africa museums such as the South African Museum (established in 1825), the Albany Museum (established in 1855), the Port Elizabeth Museum (established in 1857) and the Durban Natural Science Museum (established in 1887) were modelled on the great public museums of the metropole (Masters forthcoming). As the public museum emerged from a European design, the establishment of

this museum in the 19<sup>th</sup> century initially represented strictly Western ideologies and continued to do so in South Africa until the fall of apartheid.

Museums became symbols, representatives of the European empire and the political power that resided in the colonies (Lakshmi 2010: 102). They became physical archives, displaying the achievements of the various colonies and as a result came to embody a “civic, colonial, national and imperial power” through the display of various material cultures (Mackenzie 2009: 6-8). Wright and Mazel state that in all the museums particularly throughout Natal (pre-1988) the history of the European settlement is the most common theme and is depicted wholly as a success story at the expense of African history (Wright and Mazel 1988: 62-64). As settler history was a prominent theme in these Eurocentric museums they therefore also contributed to the domination of colonial identities over South African identities present throughout the country.

For the most part, pre-colonial African history was absent in early South African museums. Wright and Mazel state that: “In many museums there are no displays whatever to indicate that human history in the Natal region goes back over a million years before the establishment of European settlement”, although there are few museums that depict early South African history, most museums “entirely avoid the issue of who occupied the land before the arrival of European settlers” (1988: 63-64). Furthermore, Lakshmi states that in the few museums that did include African artefacts the racial distortions “paralleled the coloniser’s political goals and their hierarchical discourse of “superior” and “inferior” (Lakshmi 2010: 103).

Over time these museum displays that were centred on European history became less popular and new ways were sought to attract museum visitors. As a result, displays depicting controversial subjects such as those of human remains, skulls and skeletons, and other cultures became immensely popular (Mackenzie 2009: 10). These controversial subjects were interpreted through a Eurocentric framework with the European ideal as the model, and as a result subjects were often misunderstood and then misrepresented in display. The fascination with looking at cultures through a scientific microscope is revealed not only in the display of human remains but also in depictions of living models. These controversial displays involving the living and the dead can be evidenced through two South African case studies, namely that of Saartjie Bartmann (discussed above) and the so-called “Bushman diorama” at the South African Museum in Cape Town. The first case, that of Saartjie Bartmann, offers insight not only into the evolution of museum displays but additionally highlights the issue of

identity that is prevalent throughout South African history. The second case draws attention to the dehumanising manner in which the South African Bushmen (San) were cast, perceived and misrepresented in the museum locale.

As Bartmann's steatopygia became of morbid fascination to both scientists and the public she was compelled to travel the world and have her body paraded in public for the curiosity and pleasure of others. Under the management of Hendrik Cezar, she travelled to England, Paris, Ireland and Scotland displayed as a living model, defined as a "freak of nature"; with little (or no) clothing, she was expected to model in front of large crowds of the public and was subjected to continuous gawking and prodding from spectators (Dubin 2009: 89). The curiosity with her abnormality, or uniqueness, continued even after her death when she became the subject of scientific post-mortem examination. Upon her death in 1815, Baron Georges Cuvier made a plaster model of her body, he "dissected the corpse, separated her skeleton, articulated and placed it in a glass display cabinet, and had her brain and genitals conserved in preserving fluid"; Bartmann's remains were later placed on display in the Musée de l'Homme and were only returned to South Africa in 2002 (Dubin 2009: 90-91). It is evident that in giving Bartmann the name Hottentot Venus, by parading her in public in a demeaning manner and by removing her from her homeland, her personal and African identity was stripped from her. Even after her death museums used her preserved remains as attractions for museum visitors. It is evident from the above that Bartmann was viewed as a specimen for curiosity she was examined and compared with the European ideal, and that she and her African culture were misunderstood and misrepresented as a result.

It was likely a result of the combination of the increasing European interest in understanding the African other and in the collecting of human remains that contributed to the creation of cultural dioramas in museums in South Africa (as well as across the world). The second case study, the Bushman diorama, demonstrates the manner in which black South African cultures were represented through static displays within local museums in the 20<sup>th</sup> century. The diorama project was undertaken from 1907-1924 by Dr. Louis Péringuey and James Drury (the modeller) and consisted of 68 casts housed at the South African Museum (SAM) (Dubin 2009: 56). As the name suggests, the Bushman diorama consisted of casts of the South African San people in their natural environment alongside a variety of their commonly used items and dressed in what was considered to be their traditional clothing (Masters forthcoming). The representation of the San culture in this manner was unintentionally objectifying, evidently made from a stereotypical outside perspective as opposed to an inside,

experienced standpoint. Although the modern scholar would interpret the diorama as a controversial display today, its subject matter was a popular interest during the 20<sup>th</sup> century.

Being represented to a different cultural community as a group of primitive people affected the public view of the San culture. Indeed, as they were still represented as the other some people continued to see them as “no more than advanced primates” (Mackenzie 2009: 91). By representing these Bushmen from an outside perspective, in stripping them almost naked, by using preconceived ideas of how they lived and by placing the San culture in a public diorama had a negative impact on the existing identities of Bushmen. Though, on a positive note, they were heralded in the museum displays as the original people of the Cape, on the other hand, their culture was not studied thoroughly enough or represented appropriately. As a result museum locales and displays representing these Bushmen, and their identities, were imbued with Eurocentric ideologies and identities. According to Prah “[m]ost white South Africans (but by no means all) see the past and the future through the cultural, economic and social spectacles they have historically worn” (Prah 2008: 15). Irrespective of the intention of bringing the San culture to the forefront, the European-San identity that was created and the poor cultural understanding and representation isolated them further in society. Davison states that the “Bushman were indeed ‘miscast’, fixed in a timeless depiction of an imagined past that occluded the public memory of their dispossession and decimation” (Davison 1998: 145). In modern society, displays of such a derogatory nature are unthinkable and much more care is now taken when attempting to represent something that is less known in the world.

This section has highlighted the evolution of the museum locale from its start in private houses to public environments, and additionally drawn attention to the manner in which museum material and history was displayed in early South African museums. The cases of Saartjie Bartmann and the Bushman diorama emphasise the early imparting of Eurocentric perspectives and ideologies on African identities stressing the complexities that still lie in defining identity throughout South Africa even today. Additionally, it highlights the museum as one of the main vehicles through which not only identity but also heritage is defined, contested and misrepresented, and furthermore draws attention to how most museum locales are influenced by the politics of the country.

## 5.6 **The collection of classical artefacts and South African museums**

It was partly as a result of the colonists' Eurocentric ideology as well as their background in classical education, combined with the private collection of classical artefacts in Europe and the European belief that the ancient Greek and Roman civilisations represented the epitome of culture that artefacts of a classical nature started to appear in South African museums. During the 19<sup>th</sup> century classical artefacts began to find their way to South African shores; becoming subjects of display for some established South African colonial museums. The South African Museum in Cape Town, the Albany Museum in Grahamstown, the Port Elizabeth Museum and the Durban Natural History Museum, all acquired and began to display classical artefacts. The preliminary Thuthuka study has shown that these artefacts were acquired – mostly through donations – rather than purchases (Masters forthcoming).

### 5.6.1 **A case study: The Iziko collection**

The case study of the collection at the South African Museum (SAM, now owned by Iziko) has already been completed by the Thuthuka project and is therefore useful as an example of the collecting practices of a colonial state museum. The museum was established in 1825 by Lord Charles Somerset, Governor of the Cape Colony and Dr Andrew Smith, doctor of medicine and avid collector of natural history and ethnographic material (Mackenzie 2009: 80). The museum was originally housed in the Old Supreme Court Building of the former Dutch East India Company Slave Lodge; its original intention was to serve as an exhibition of the “natural products of the company” (Masters forthcoming). The SAM's primary goal was to serve the colony in collecting objects of the Cape and familiarise the people of the Colony with the surrounding natural elements (Masters forthcoming). An appeal was made to the public for donations for the museum and as a result a variety of specimens, objects and artefacts was received (Mackenzie 2009: 81).

Most of the expansion of the museum's collection was reliant on donations from colonial, white, private collectors and as such, the museum acquired a large variety of objects (Masters forthcoming). In 1855 museum reports mention (for the first time in extant records) a display case as featuring a mixture of items including Egyptian relics, Greek relics, birds eggs, casts and an embroidered jacket, all displayed in one case (Mackenzie 2009: 85). In 1896 the SAM moved to a building in the Company's Gardens and was “well established as an important colonial natural history museum”; in 1929 the museum received its largest donation of classical antiquities by Alfred Aaron de Pass (Masters forthcoming). Masters (forthcoming)



has found that while classical antiquities such as those donated by de Pass were certainly appreciated by the SAM, they were not particularly sought after by the museum. The majority of such items found their way into the collection through donations and bequests and therefore they were not part of an official acquisitions policy.

Throughout the 20<sup>th</sup> century the museum's collection continued to expand in variety and the need arose to divide the contents into two distinct categories of Cultural History and Natural History. In 1963 the antiquities and colonial historical artefacts were moved to the new location of the South African Cultural History Museum (SACHM) in the former Slave Lodge; the remaining collection, including artefacts of local indigenous people and the Bushman diorama remained part of the Natural History division (Masters forthcoming). During the years of apartheid the museum steadily continued to acquire antiquities through donations and bequests but also through purchases, though not on a large scale. During the 1960s, 1970s and 1980s, under the directorship of Dr W Schneewind, the museum made several purchases from Folio Fine Art and Charles Ede in London. These items were all small-scale pieces such as Roman glass vessels, small metal implements and pottery items which were purchased to supplement and enrich those categories of artefacts (Masters forthcoming). During this period then, the museum was actively collecting antiquities.

### **5.6.2 The Durban tertiary institution collections**

Contrary to the Iziko Museum in Cape Town the classical antiquities collections at the DUT and UKZN in Durban are, in both cases, supported by tertiary education institutions. The Museum of Classical Archaeology was started by a professor in the Classics Department whose interest in the classical world prompted the purchase of the first artefact in 1975/1976. The personal relationship with classics is also reflected particularly during the years 1980-1990 when Professor Anne Mackay was curator of the museum. Her interest in Attic pottery is evidenced by the purchase of an Attic black-figure amphora (by the Princeton Painter); today this artefact "remains the cornerstone of the collection" (Masters forthcoming).

Unlike the SAM that was compelled to accept all types of artefacts to contribute to the establishment of a museum at the Cape, the curators of the Museum of Classical Archaeology were able to be more selective of what they wanted to add as part of the collection. The classical civilisations were therefore deliberately chosen to be the primary (and only) focus of the Museum of Classical Archaeology. The UND Department of Classics was designed with a foyer that would become the Museum of Classical Archaeology; the intention of which was

to display the collection, and remain a key feature for the department and student courses. Furthermore, its relationship with the university and scholars in classics promoted the museum to be incorporated into classics courses that were offered at UKZN. Therefore one of the primary intentions of the museum was to be used as an educational tool and teaching aid for students, and was supported by both staff and students (Masters forthcoming). While the DUT collection of classical antiquities is housed at a university, it is not incorporated into any university courses, it does not receive donations for major upkeep and protection of the artefacts, it is under the care of a general museum curator (as opposed to the UKZN curators who have knowledge and experience with artefacts of this nature) and it has been placed in storage awaiting a decision as to whether it should be loaned to another tertiary institution (UKZN).

The SAM was established during the colonial era and relied mostly on its donations by white, affluent colonialists most of whom were private collectors themselves. Contrary to the SAM, the Museum of Classical Archaeology, as a university museum, relied equally on purchases, donations, loans and bequests by tertiary educated gentlemen and women, and other art-based institutions but was able to be selective of the artefacts chosen to add to the museum's collection.

## CHAPTER SIX

### **HERITAGE AND CLASSICS IN THE NEW SOUTH AFRICA**

The second part of the third research question of the project asks whether recent changes in heritage management may have had an effect on classical collections in South Africa. Having established that the dominant ideology, especially with regard to heritage, pre-1994 was Eurocentric in nature, this chapter will address the post-1994 ideological shift from Eurocentrism to Afrocentrism and consider how heritage transformation affected South African museum locales, and in particular, their antiquities collections. The impact on the two Durban collections at the DUT and UKZN will be discussed, and, again, as a point of comparison, the impact on the Iziko collection in Cape Town will also be examined. The goal of this chapter is to ascertain how and to what extent the journeys and current statuses of these collections have been influenced by the heritage policies, especially post-1994, and whether there is any difference between the impact on state and university/tertiary institution collections.

#### **6.1 Post-apartheid heritage transformation**

The official end of the apartheid era was signalled when the African National Congress (ANC) was voted into power at the first democratic election in South Africa in 1994. After the National Party which had been in power during the years of apartheid, the ANC strove towards reconciliation, unification and the promotion of democratic ideals. The victory of the ANC and the new political ideology resulted in a gradual countrywide process of transformation. In the heritage sector, the intention was to shift definitions of heritage in South Africa from the exclusive European perspective to include previously marginalised or ignored African heritages (ie. neglected histories), and to rewrite these heritages back into South African history.

The concept of Afrocentrism, or Africanism, aptly encompasses the desired intention of the national rebirth in post-apartheid South Africa. The term is centred on bringing African culture to the forefront, instilling African ideologies and promoting African thought, behaviour and culture (Bay 2000: 503-504). Additionally, it is centred on the African culture being treated as distinct, original, unique and equal (Hoskins 1992: 251). Furthermore Hoskins (1992: 253) suggests Afrocentricity to be “a state of mind, a particular subconscious mind-set that is rooted in the African ancestral heritage and

communal value system. It represents the ‘Africanness’ of a people”, and the concept provides Africans with the opportunity and ability to analyse themselves and their history from an African perspective. Afrocentricity is not focused on elevating any one specific moment in history; its focus is rather directed to the broader history and heritage of African people (Bay 2000: 502). Consequently its role is to deconstruct European-centred thought that aimed at distorting African cultures (Aldridge 2000: 99). Afrocentrism therefore aims at rejecting Eurocentric ideologies as well as encouraging, giving confidence to and bringing African culture to the forefront. Although the term does reject European ideologies in favour of African ideologies, Afrocentrism does not allow the suppression of other cultural ideologies, that is to say that the nature of the term is not malicious, Africanism must therefore grant space for other non-African cultures (Prah 2008: 13). Both Hoskins and Bay link Afrocentrism to the need to interpret African history and heritage from an African perspective (Bay 2000: 503-504; Hoskins 1992: 250). As the African perspective was lacking in colonial and apartheid-era South African history, the post-apartheid government directed its attention to establishing a new all-inclusive heritage (Bay 2000: 503-504; Hoskins 1992: 250).

A period of post-independence encourages an emotional and ideological quest to reject colonial and, in the case of South Africa, apartheid discourses in order to promote self-representation (Marschall 2008: 350). In post-apartheid South Africa there was a desperate need to redress formerly biased Eurocentric heritages with Afrocentric heritages. This process of decolonisation and the promotion of African heritage affected all social, economic and political institutions throughout the country; especially those organisations who were previously concerned with the promotion of history, such as heritage practitioners and curators, were the main vehicles through which the new South Africa was promoted (Baines 2007: 167).

The post-apartheid heritage sector underwent immense transformation. In order to ensure success the process of transformation occurred at a gradual pace over several years. Corsane (2004: 7) suggests that there are three main ideas that would make post-1994 changes in heritage and museum management more inclusive of all South African cultures: firstly that the concept of heritage be redefined to include all national heritages, secondly that these new heritages should be appropriately integrated and managed, and thirdly that communities should have an active involvement in heritage management. In order to become culturally all-inclusive and well-managed, changes in heritage were

implemented in a variety of ways such as through the passing of new bills and acts, through the changing of street names, the construction and deconstruction of monuments as well as through the establishment of new (and revision of pre-existing) museum displays.

Although the process of transformation is evident as early as the 1990's; one of the more significant changes took place in 1994. It was as a result of the creation of the Ministry and Department of Arts, Culture, Science and Technology (DACST) that brought heritage and museums sectors under one department (Corsane 2004: 9). These sectors worked together to prioritise, manage and promote the rebirth of national heritage in South Africa. Working under the DACST, the Arts and Culture Task Group (ACTAG) investigated previously contested heritage policies and began drafting policies that were more suitable to the new South Africa; in 1996 the DACST (acting on a report delivered by the ACTAG) officially recognised tangible and intangible heritage as two separate, and equally important, heritage divisions that would both require separate consideration in the promotion of heritage (Corsane 2004: 9). Furthermore, in 1996 the South African government established a national holiday that would be used to commemorate its diverse history and heritage and consequently the 24<sup>th</sup> September was deemed National Heritage Day. National Heritage Day serves as a day to remind and encourage South Africans to unite and celebrate their diversity. Its function is to remember the struggles that all South Africans have faced in the past and aim towards celebrating a united and democratic future. Annually the national department sets a heritage day theme and throughout the month celebrations and exhibitions are held to raise awareness (Deacon 2010: 172).

This redefinition and renewal of post-apartheid heritage additionally resulted in the establishment of the Legacy Project in 1997. A Cabinet in the DACST composed a draft for the Legacy Project whose stated aims were to promote and facilitate the establishment of new museums, monuments, heritage sites and historical naming throughout South Africa (Rassool 2000: 10). The result of this project can be evidenced in the early establishment of new museum locales such as the Mandela Museum (in Transkei), the Robben Island Museum (in Cape Town), the Apartheid Museum (outside Johannesburg) and the Hektor Peterson Museum (in Soweto); additionally museums such as the Museum Africa (in Johannesburg), the District Six Museum (in Cape Town), the KwaMuhle Museum (in Durban) and the National Cultural History Museum (in Pretoria)

focused specifically on depicting the lives of ordinary African people (Saunders 2007: 191-192). The aims of these museums were to present previously neglected history, to represent those who had been previously marginalised, to commemorate those who fought in the struggle and to act as symbols of liberation and freedom. While there was a need to promote African history above European history especially post-1994, the continuous separation of these institutions into Afrocentric and Eurocentric divisions inadvertently continued the tradition of historical division.

The heritage transformation process is also evident through the implementation of the National Heritage Bill in 1998. The function of the bill was to “transform the apartheid heritage structures of South Africa” ultimately creating heritage management that is inclusive and promotes nation-building; furthermore the bill establishes the National Heritage Council (NHC) that develops strategies within the heritage sector for job creation and tourism, and is also responsible for establishing relationships between national and international cultural and heritage institutions (Galla 1999: 39). The content of the National Heritage Bill was divided into two categories namely the National Heritage Council Act and the National Heritage Resources Act (Corsane 2004: 11). While the NHC Act was administrated by the NHC, the National Heritage Resources Act would be administrated by the South African Heritage Resource Agency (SAHRA).

In order to promote new heritages in South Africa, in 1999 SAHRA passed new legislation that aimed at moving National Heritage Resources management forward in six ways; its first aim was to promote healing by redressing discrimination from the colonial and apartheid past; its second aim was to introduce a practical heritage resources management system; the third aim was to use principles and terminology from the Burra Charter, the Venice Charter and the World Heritage Convention as guidelines in South African management; its fourth aim was to allow the undertaking of surveys, granting permits and evaluation of heritage resources by national, provincial and local government authorities; its fifth way of moving forward was to include the public in decisions about conservation and heritage management; and lastly it placed strict control and protection on the exporting and importing of certain heritage objects (Deacon 2010: 165-167). These six aims therefore encouraged nation-building by promoting healing, community participation and by setting standards for the protection of South African heritage, and additionally ensured that all South African heritages would be promoted and protected.

The post-1994 changes in South African heritage were not only evident in the passing of bills and acts but were also applied to the community through historical renaming and monument construction. Names that were designated and monuments that were constructed during the colonial and apartheid era often paid tribute exclusively to European history. The process of renaming was one of the easiest ways to facilitate cautious transformation throughout the country: the Northern Province was renamed Limpopo; towns in the province lost the names designated by Voortrekkers and were given African names; Verwoerdburg was renamed Centurion; D.F Malan airport changed to Cape Town International airport and the Jan Smuts airport was first renamed Johannesburg International airport and was later changed to O.R Tambo International airport (Saunders 2007: 186-188). Furthermore, new monuments such as the Women's Monument in Pretoria; the Mahatma Gandhi monument in Pietermaritzburg and Steve Biko statue in East London were constructed in an attempt to represent and celebrate the people that had previously been marginalised in history (Saunders 2007: 188-191).

The construction of these new Afrocentric monuments did not necessarily imply the destruction of Eurocentric monuments. Most monuments that were established during the colonial and apartheid era were not removed because the destruction of these cultural symbols would represent eradication of heritage and could as a result lead to violence (Marschall 2008: 351). Having recently emerged from a violent past it was considered unwise to encourage the removal of any South African heritage during the time of transformation. Recently in 2014 the debate has reopened. A statue of Cecil John Rhodes, South Africa's arch-colonialist, on the campus of the University of Cape Town (UCT) was the subject of heated discussion and protest.

The statue of Rhodes was situated on the Upper Campus of the university and depicts a seated Cecil John Rhodes. The "Rhodes Must Fall" debate was initiated after students protested that the memorial stood as a reminder of the oppression and exploitation of the people by Rhodes and the colonial regime. The argument considers Rhodes as "a racist imperialist whose immense wealth was accumulated through exploitation of cheap, subjugated black migrant workers from natural resources that rightfully belonged to the indigenous people of South Africa" (Davenport 2014). As a result of student protests, university debates and statue defacement, in April 2015 the Rhodes statue was consequently removed from campus and moved to storage awaiting a decision, by the government of the Western Cape, concerning its future (News24 2015). The aversion to

monuments that pay tribute to colonialists or, on the other hand, Afrikaner heroes, is not limited to the Western Cape. In KwaZulu-Natal, at the UKZN the colonial-era statue of King George VI was also defaced (Hess 2015) and in Pretoria, the statue of Paul Kruger in Church Square was covered in green paint (Shange 2015).

Therefore both acts of renaming roads or cities, and commemorating past influential people through monuments were (and still are) symbolically important contributions to the new South Africa. Consequently the removal of the Rhodes statue is less about the actual statue of Rhodes but viewed on the symbolic level, it reveals that the conversation about the process of decolonisation is still ongoing, 21 years after the fall of apartheid. It is necessary to further shift focus and to liberate African identities; to continue the process of gradual change away from Eurocentric dominated history towards Afrocentric heritage.

## **6.2 Post-1994 South African museums**

The national post-apartheid shift from Eurocentrism towards Afrocentrism also inspired the need for museum locales and displays to change accordingly. Post-apartheid museums such as the District Six Museum (1994) and the Robben Island Museum (1997) were therefore established to present other facets of South African history. Emerging from a history of racial violence these two physical locales (amongst others) came to represent liberation and triumph. In 1966 the district called District Six in Cape Town was declared a “whites only” neighbourhood; as a result thousands of residents were forcibly removed and their houses consequently bulldozed (Lakshmi 2010: 105). Housed in the former district Methodist Church the District Six Museum was established in 1994 and represents the various collections of memories from a community that had experienced harsh discrimination during apartheid (Dubin 2009: 119). It stands as a place where the former residents are encouraged to remember their community, and where they can positively confront and engage with their past. Memorabilia such as original street signs were collected and placed on display in an attempt to recreate the pre-existing neighbourhood; in addition a map of the district was placed on the floor of the museum hall and the former residents were invited to identify, label and describe places that were once significant to them (Nanda 2004: 384). Consequently, this museum has been established in a symbolic space and the exhibitions have been created from reconstructed memories from individual and shared histories.



Similarly the Robben Island prison that once held slaves, criminals and the mentally-ill has also been reconstructed as a space that through invocation of past indiscretions ultimately now stands as a symbol for triumph and freedom. Amongst other well-known anti-apartheid revolutionaries, the prison is most famous for detaining former president of South Africa, Nelson Mandela; after the island released its last prisoners in 1996 its role as a place of confinement and discrimination ceased (Dubin 2009: 156). To commemorate the political prisoners who fought for a democratic South Africa, the Robben Island prison was converted to a museum. When the Robben Island Museum (RIM) was opened in 1997 some ex-prisoners were requested to act as curators and tour guides, and to share their personal first-hand experiences in the prison (Dubin 2009: 156). The RIM tour topics included subjects addressing confined daily life routine, controlled sleeping arrangements, dietary restrictions, strenuous labour tasks, and even included stories of the violence and cruelty that was delivered by the guards (Dubin 2009: 156). These personal experiences coupled with the tours delivered at the physical site of trauma resulted in the museum becoming one of the largest symbols for liberation in South Africa. Both the District Six Museum and the Robben Island Museum illustrate the diverse collective heritages of the country; once representatives of struggle, banishment and pain these post-apartheid locales now seem to represent triumph (Galla 1999: 40). As a result of the nation-wide change that occurred post-1994 many sites of contestation were re-evaluated. Consequently, the change in meaning for these previously contested sites therefore served as a therapeutic tool in the unification of the nation.

### **6.2.1 Some difficulties with heritage transformation**

While the heritage transformation encouraged overall positive development, it should be noted that the transformation process also encountered some difficulties regarding “whose heritage” and the role of heritage. Museums were key locales through which the changes in the heritage policy, memory of history and identity were expressed and through which the new South Africa could be promoted. There are five main concerns that will be addressed that are still present in South Africa after the heritage transformation: firstly that memories are constructed, selected and manipulated; secondly that there are too many identities in the country for heritage to be all inclusive; thirdly that defining heritage is problematic as there are too many discrepancies; fourthly that heritage has assumed a therapeutic role and has therefore become burdened with presenting a cure; and finally that, as a result of the previous

four issues, negative heritage (that is the manipulation and exploitation of identity and memory for the promotion of heritage) has emerged.

The first problem associated with heritage transformation in South Africa is that memories are both constructed and manipulated in museum environments. “Museums give material form to authorised versions of the past”; these material forms are accessed by selecting what to include and exclude, and what to remember and forget about the past (Davison 1998: 145). Certain historical events were therefore carefully selected and analysed in order to create a specific museum display. After apartheid, South African museum displays were orientated towards representing the Afrocentric perspective of history; certain events and locations such as the imprisonment of Nelson Mandela at Robben Island, the District Six forced removals and the Dutch East India Company Slave Lodge were selected to serve as reminders and representatives of the struggle years. Indeed “memorials, ceremonies, heritage sites, and commemorative practices, are among the major institutions involved in collective memory making” (Nanda 2004: 379). Memories from private and public spheres were used to construct the new national memory and would as a result be used to bring the previously marginalised cultures to the forefront. Davison labels this process as “selective amnesia” whereby people are being told what is best to remember and what is best to forget from the past resulting in the reshaping of history (Davison 1998: 147). Memories and history therefore have become easy tools for political gain through manipulation and exploitation, and would invariably contribute towards a more national unification and identity rather than promoting individual identities (McDowell 2008: 41).

The second problem that is evident in the heritage transformation process is the presence of plural identities, and the inability for heritage to ultimately become all-inclusive. Colonial identities were imposed on the pre-established inhabitants of South Africa during colonisation; the complex issues involving identity in South Africa is therefore linked to western traditions of colonisation, force and dominance (William 2009: 428). The end of apartheid and the arrival of democracy encouraged the need to create a new national identity that could incorporate and celebrate all the diverse ethnic cultures and histories of the nation (Nanda 2004: 379).

Both Lambert and William agree that a person’s identity rarely exists as a singular concept, that people are rather constructed from a multiplicity of identities; and that the assimilation and amalgamation of these multiple identities often results in ambiguities of

the self (Lambert 2011: 9; William 2009: 426). The existence and complications of plural identities are present in South African history. Lambert believes that identities are formed by various discourses and ideologies to which people are exposed (Lambert 2011: 8). Identities are influenced through many points of exposure including private, community and national experiences and each of these discourses have an individual history themselves; identity is therefore never static (Lambert 2011: 8; William 2009: 426). As identities are continuously evolving and changing it becomes a challenge to pinpoint a single aspect of a person's identity, and to only promote the chosen aspect. Additionally, as a person's identity is created from many influences no single person's identity could be the same. The reason that identity is understood to be a complex issue in South Africa is that it is inherently imbedded in the complex history of the country; South African history is indeed filled with many stories of migration and "painful negotiations" as a result of colonisation and apartheid (Lambert 2011: 11). Furthermore, exposure to a multiplicity of identities has resulted in a hybridisation of African and European identities. Naturally when apartheid ended there was a need to shed the colonial identities even though they had in reality already become part of South African identity.

The result of adopting a multiplicity of identities, of migrating (willingly and unwillingly) from one place to another, and of being exposed to and forced to adopt foreign identities contributed to the formation of many diverse identities in South Africa. One consequence of both colonisation and apartheid was the need for Africans to adapt their identity to a European identity that was, for the most part, imposed on them. The result of this was a merge towards an Afro-European identity, a form of identity that neither rejects the inherent identity nor fully accepts the imposed identity. Therefore after the fall of apartheid, those people whose identity had been manipulated and adapted strove to shed the imposed Eurocentric ideologies. For most, this meant denying a key part of their history.

As a result of the presence of many identities throughout the country the term "rainbow nation" was introduced by Archbishop Desmond Tutu to positively symbolise the multiculturalism in South Africa (Meskell 2011: 64). The term stood as a representation of the acceptance of the diverse cultures and was ultimately meant to form part of an all-inclusive national identity (Nanda 2004: 379). At the onset the concept of a diverse rainbow people and nation seemed appropriate within the concept of national rebirth, and

indeed it was successful for the most part. Over time, the sudden shift from a Eurocentric mentality to an Afrocentric mentality resulted in the decline in the country's multicultural euphoria (Du Toit 2009: 22). After frequent use the rainbow started to fade; the appeal of the uniqueness of multiculturalism slowly waned as the complications in defining "South Africa identity", and including the multiplicity of identities, remained a present issue.

The third problem concerning South African heritage transformation is that to define heritage is not as simple in a multi-ethnic society. South African narratives are constructed from personal and commercial concepts of heritage, identity and memory respectively. In South Africa, one of the challenges when attempting to access and promote heritage is in keeping alive several versions of the past without placing preference on any specific event and without ignoring the fissures that had occurred from them (Nuttall and Coetzee 1998: 14). Furthermore Shepherd accurately highlights the issues surrounding the dualistic nature of heritage stating that heritage is contradictory in almost every sense of the word (Shepherd 2006: 127). Says Shepherd: It is "local and global; a point of identity and difference; inclusive and exclusive; past and present; light and serious; birthright and burden; weighs down and sets free; fixed and on the move; positive and negative and is about remembering and forgetting" (Shepherd 2006: 125-138). Heritage can therefore not easily be reinvented and become all-inclusive due to the issues surrounding its dualistic nature by definition.

The fourth problem concerning heritage transformation in South Africa is the therapeutic role that heritage is expected to assume. According to Galla (1999: 39) "South Africa is a country with deep historical, racial, ethnic, class, linguistic, regional, cultural and gender divisions characterised by centuries of colonialism and decades of fascism. The fostering of a shared sense of place, identity, history and heritage among the diversity of groups is essential for sustainable nation-building". Within the context of South African history much importance has been placed on heritage to restore and unite the nation in a single cause towards nation-building. The role therefore of post-apartheid South Africa was to unite all cultures within the country and bring them equally to the forefront in order to move past a history of discrimination and racism. Heritage as a result adopted a therapeutic role. It was aimed at "past labouring in the service of a better future, a progressive and productive benefit to all" (Meskell and Sheermeyer 2008: 156). Selecting a post-1994 South African heritage was therefore believed to be the cure for

the imbalances of the past, and the responsibility of the new South African heritage therefore became heavily imbued with expectation of successful unification, acceptance and forgiveness.

The final problem concerning heritage transformation in South Africa resulted from identity and memory being manipulated and exploited, and is what Meskell (2002) has termed “negative heritage”. Meskell defines negative heritage as a site of conflict that becomes “the repository of negative memory in the collective imaginary. As a site of memory, negative heritage occupies a dual role: it can be mobilised for positive didactic purposes [...] or alternatively be erased if such places cannot be culturally rehabilitated and thus resist incorporation into the national imaginary [...]” (Meskell 2002: 558). Certain historical sites in South Africa, that were once painful reminders of a violent and oppressed past, have been turned into sites that use negative memories to promote positive memories. For example an attempt has been made to transform sites such as District Six and Robben Island (discussed earlier), and the negative memories associated with them, into symbols of hope and reconciliation for both local and global objectives. While these sites are places that South Africans and tourists visit to remember and appreciate the past, in regularly returning to them and making the past a prominent feature of the recovering present, the heritage that was meant to positively represent unification, nation building, healing and forgiveness could simultaneously represent a negative heritage.

This therapeutic role that heritage has been expected to take as well as the emergence of negative heritage have both stemmed from underlying problems concerning heritage in South Africa. The continuous deconstruction and reconstruction of heritage in museum locales has allowed South African heritage to become manipulated and exploited for political gain; the issues surrounding “whose heritage” in South Africa have resulted in the formation of plural identities. As a result these many identities have formed part of a new national identity yet the dualistic nature of heritage suggests that heritage can never truly become all-inclusive (which is the desired goal of heritage in South Africa).

Heritage, memory and identity have therefore become three primary points for manipulation. The five concerns regarding heritage illustrate the difficulties that museums have had to encounter post-1994.

### **6.3 Classical collections and the new heritage policy**

The promotion and transformation of South African heritage (including the continuous struggle of the aforementioned heritage issues) may provide some explanation as to why only 4 out of the 17 collections of classical antiquities remain on display in South African museums.

#### **6.3.1 The Durban tertiary institutions collections**

In order to assess whether the two classical collections in Durban, at the DUT and the UKZN, were affected in any way by these changes, the histories of both museum locales and collections have been discussed in Chapter 4. The potential impact of ideology on collection practices has been further discussed in Chapter 5. This section of the current chapter will therefore specifically investigate and speculate as to the relationship between these collections, heritage transformation and the current status of the two collections.

The DUT collection of classical antiquities was placed in storage three times: firstly, at some stage between 1948-1984; secondly from 1994-1997 and lastly in 2013. The first possible storage time occurred between when the collection was initially donated and when Cook mentions the collection in 1984. The collection was originally on display for a short period of time and placed in storage because of the unsuitability of the display case (Cook 1984). The second time the collection was placed in storage occurred when the collection was recalled from UKZN in 1994. One reason that the collection was recalled towards the end of the year could be attributed to the new changes in the roles of museums that were instigated post-apartheid affecting both the DUT and UKZN collections. It is also possible that the pressure that was placed on museums after the fall of apartheid redirected attention towards all collections that were owned by museums – both reasons, however, remain conjecture and are unlikely.

The records show that the decision to recall the collection to DUT was made by the Art Gallery Committee for the purpose of putting it on display in the library. The collection was placed in storage until a suitable case could be purchased, and it was put on display once this was achieved. Therefore, the Art Gallery Committee at least had an interest in placing the collection on display to be viewed and the necessary finances were provided by the institution for the cabinet. How much interest was actually shown in the collection at any point by the student body or the lecturers is difficult to gauge. The fact that the collection was placed in

storage for the third time in 2013, as per the decision of the curator, as well as my limited personal observations of its “invisibility” in the library, suggests that it was not particularly integral to the library environment, to any department or to the institution at large.

The gaps in information pertaining to this collection have made it difficult to fully assess the effect that the heritage policy may have had on the collection being placed in storage. Apart from the speculation surrounding the second storage period, the DUT collection has no obvious connection with the changes in heritage transformation that occurred through the country post-1994. In fact the opposite might be true, that the collection only had marginal value and interest during the apartheid years, that it only existed because it was donated by an American Consulate (in other words it was unsolicited) and went into storage for some time during that era. In 1994 its recall to the DUT means that it was at that point considered of sufficient interest to the Technikon to be put back on display.

The Museum of Classical Archaeology at the UKZN is directly linked with the Classics Department and as such the implementation of the post-1994 educational reform would have had some effect on the classical antiquities collection. After 1994 all educational institutions were required to adapt and change according to the new ideologies of the country. Towards the end of 1994 the Admission of Advocates Act (No. 55 of 1994) amended the Admission of Advocates Act (No. 74 of 1964), abolishing the Latin requirement for lawyers. According to Lambert (2011: 57) “almost overnight departments of Classics at South African universities experienced sharp falls in enrolments [...]. Staff were deployed elsewhere or retrenched, and some departments eventually closed altogether”. The Classics Department (and by extension the Museum of Classical Archaeology) at the UKZN suffered from efforts to close down the Classics Department and later to relocate the museum to a smaller locale. The Department and Museum both survived, though, as discussed in Chapter 4, the department lost some teaching space and staff members (Masters forthcoming).

In order to further investigate the effect that the heritage policy may have had on the collection housed at UKZN, I analysed the purchases, donations and loans that were made from 1976-2013 (figure 19)<sup>22</sup>.

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<sup>22</sup> The information provided in figure 19 was comprised from the Museum of Classical Archaeology register as well as the more than 300 UKZN entries in the FileMaker Pro 12 database.

YEAR	PURCHASE	DONATION	LOAN	UNKNOWN
1976	1	0	0	0
1978	0	0	0	0
1979	0	0	0	0
1980	3	0	0	0
1981	0	0	1	0
1982	2	1	0	0
1983	3	0	0	0
1984	1	0	0	0
1985	1	0	0	0
1986	1	1	3	0
1987	2	0	0	0
1988	0	0	8	0
1989	0	0	271	0
1990	0	2	2	0
1991	1	0	0	0
1992	1	0	0	0
1993	0	0	0	0
1994	1	0	0	1
1995	1	0	0	1
1996	1	0	0	1
1997	1	0	0	0
1998	0	0	2	0
1999	3	2	0	0
2000	3	0	1	2
2001	0	0	28	0
2002	0	0	0	0
2003	0	0	0	0
2004	5	0	0	0
2005	2	0	0	0
2006	0	0	0	3
2007	2	0	0	0
2008	1	0	0	0
2009	0	0	0	0
2010	0	0	0	0
2011	0	0	0	0
2012	0	0	0	0
2013	0	0	0	0

Figure 19: A timeline illustrating an approximate amount of purchases, loans and donations per year from 1976-2013 at the Museum of Classical Archaeology.

From the museum's inception in 1976 until 1994, 21 artefacts were permanently added to the museum's collection (i.e. excluding loans); however, that exact number of the artefact additions can also be counted for the years 1995-2013 (ie. post-transformation)<sup>23</sup>. The 18 years before and after transformation therefore have an equal number of permanent additions to the museum's collection. Analysing these figures further, one can see that from 1976-1994 there were 17 purchases and 4 donations; while from 1995-2013 there were 19 purchases and

<sup>23</sup> The reason that only the purchases and donations were considered is that these two categories illustrate the gradual increase, over 32 years, of the museum's permanent collection.



only 2 donations. The decrease in donations from 4 to 2 is not significant enough to attribute a general lack of interest in personal classical collections as the reason behind the decrease of donations made post-1994. The slight increase in purchases over the last 18 years is also not significant.

When examining the loans figures, it can be seen that 250 artefacts were loaned in 1989. The origins and composition of the loans were the following: Natural History Museum (86 artefacts), Local History Museum (147 artefacts), private collectors (1 artefact) and the Technikon Natal (37 artefacts) respectively<sup>24</sup>. It is uncertain the reason that the Local History Museum and the Natural History Museum would loan such a significant amount of artefacts to the Museum of Classical Archaeology in 1989. As Masters (forthcoming) hypothesised, the reasons could be attributed to a possible decline of interest in the collections of classical antiquities in city museums. In the late 1980s the political and ideological landscape had already begun to shift, with the negotiations culminating in the unbanning of the ANC and the release of Nelson Mandela in 1990. A shift in the direction of Afrocentric displays at the cost of Eurocentric displays therefore may have been in play in the late 1980's and could have led to the loans. Yet since it has been difficult to find any records relating to the artefacts of the Natural History Museum or the Local History Museum, the histories of these collections are unclear and the hypothesis can neither be proven nor disproven.

### ***6.3.2 The Iziko collection in Cape Town***

Since both of the Durban collections are attached to tertiary institutions, the state-funded public museum: the South African Museum (now part of Iziko) in Cape Town again presents as a point of comparison<sup>25</sup>. Masters (forthcoming) has described the impact of the post-1994 shifts in policy on the classical collection first belonging to the SAM and then the SACHM.

In 1998 the Southern Flagship Institution was formed from the merging of a variety of heritage institutions in the Western Cape and in 2001 the Southern Flagship Institution was renamed Iziko Museums of Cape Town (Masters forthcoming). The antiquities in the South African Cultural History Museum were removed from the museum after it reverted to being the Slave Lodge – and with this change the SACHM ceased to exist.

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<sup>24</sup> These include artefacts that were loaned to the Museum of Classical Archaeology of which some have been returned. Therefore not all artefacts discussed in this section remain at the UKZN.

<sup>25</sup> The section on the SAM will remain brief as it will be explored in more detail in the broader Thuthuka project.

During 2003-2006, the displays in the Slave Lodge were reorganised to focus mostly on the history of slavery – until this point a neglected history - and consequently there was no space to exhibit the Greek and Roman collections. The classical antiquities were moved to storage in order to create space for the new slavery exhibit.

### **6.3.3 Conclusions**

From investigating the histories of both the classical antiquities collections in Durban in relation to the events that were taking place in South Africa, it has become evident that the DUT collection was minimally (if at all) affected by the changes in the heritage policy. Similarly, while the Classics Department at the UKZN was in some ways affected by the country-wide changes in educational reform, the collection of artefacts in the Museum of Classical Archaeology were not adversely affected. It can be speculated in fact that the UKZN collection benefited from the shifts in thinking since this may have resulted in the loans from other city museums. As a point of comparison, unlike the two Durban collections, the state-funded Iziko Museum's classical antiquities collection is one of the 17 museums of the Thuthuka research project that has in fact experienced repercussions of the heritage transformation in South Africa.

## CHAPTER SEVEN

### **RESULTS AND CONCLUSIONS**

The aim of this thesis was to conduct a comprehensive study on the collections of classical antiquities housed at the Museum of Classical Archaeology, UKZN and the DUT. The study was intended to establish a way in which the data and histories of the two collections could be preserved and made accessible for future research. Furthermore this study aimed to trace the journeys, reception and current statuses of the collections and to determine whether their collection was influenced by Eurocentric ideologies and whether they have been influenced by heritage transformation that took place in South Africa post-1994.

#### **7.1 Research conclusions**

The research process undertaken for this thesis was divided into three stages. The first stage involved the active collection and data input for the classical antiquities collections at the DUT and the UKZN evident in chapter 3. The first step in this stage entailed visiting each site and recording each collection photographically, and gathering all the available information over several months. The following step in the first stage was to record the information in a reliable digital database for the prosperity of the collections. The aim of the digital database was to provide an easily accessible and reliable database that will, to some extent, preserve the current status of the collections as well as make the information readily available to current and future scholars. A template from FileMaker Pro 12 was designed specifically for these artefacts to display all the information of each entry on one single page alongside an image of the object. This data input process took a total of approximately 4-6 months to complete in its entirety; and was successful at achieving its stated aims towards digital preservation.

The second stage involved an investigation into the collection practices and acquisition history of the artefacts. It involved analysing the background of the artefacts and looked specifically at how they were attained and for what purpose. This process additionally provided an assessment of their current status at each location. As was highlighted in chapter 4, the smaller collection at the DUT was donated in 1948 by American consulate John Corrigan. Although a timeline of the history of this collection could be constructed from the available notes, it did not offer much deep insight into who the donor was and why the collection was donated to the DUT. While the records highlighted the travel of the collection

from the DUT to UKZN and the status of the artefacts at DUT during its early years, there is little detailed information concerning the history of these 36 artefacts. This collection was placed in storage at the DUT art gallery in 2013.

Although the collection at the Museum of Classical Archaeology was larger than the collection at the DUT, the investigation into the collection practices and acquisition history of the artefacts was, to some extent, simplified by an existing register. The information collected on these artefacts was gathered from three main sources, namely: the description cards that were placed in the display case, the physical register and through a select few articles in the *Akroterion* and *Scholia* journals that referenced some objects evident in chapter 4. The start of the journey of the collection has been traced back to 1975/1976 with the purchase of the first classical artefact: the Athenian black-figure band cup, and was marked as the first item in the museum register. Although the beginning of the register provides details on each artefact, after approximately 19 pages these details lessen and disappear altogether; after which the register entries only contain the artefact type and its accession number.

The back of the register book contains information on the loaned items that were (and still are) in the museums possession. The loaned artefacts were from institutions such as the Local History Museum, Natural Science Museum, the Durban Art Gallery, Natural History Museum and loans made by private collectors. While 130 artefacts were placed on display in the museum, a further 219 were placed in storage and, as a personal evaluation, only approximately 52 artefacts in the storage collection are truly worth displaying. The collection that was on display was linked to the appropriate information in the register, with the aid of the description cards, yet the challenge faced with this collection was attempting to link each and every artefact with a specific accession number. Unfortunately in some cases this was not possible as the numbers written on the artefact itself had either worn away or was marked illegibly. The journey of each artefact into the possession of the museum is unique and the current status of the collection is that it remains on display for the public in the Department of Classics.

The third and final stage of the thesis, chapters 5 and 6, involved an investigation into the possible influence of the heritage policy on the journeys and current status of the artefacts. Chapter 5 began by exploring the relationship between Eurocentrism, the European ideal and classics in Europe; as a result it highlights that classicism was, for the most part, associated with high social status throughout Europe and that collecting classical antiquities was a way in which to physically display elite status. Subsequently, the arrival of classics at the Cape

and the South African relationship with classical artefacts is investigated in order to establish the effect of colonial ideologies. The chapter explored the arrival of classics during the colonial era as well as the status of classics in South Africa pre-1994. The initial arrival is linked with two prominent ideologies of the Europeans: firstly that an education in classical cultures was imperative for high societal status as they saw the ancient Greeks and Romans as the epitome of culture, and therefore aspired to understand and relate to them; and secondly that as a result of this classical education and high status associated with classics it promoted Eurocentrism.

The chapter established that this practised Eurocentrism permitted colonialists to enforce a European culture on those who were colonised and as a result brought classics to the Cape through colonisation. Furthermore, chapter 5 identified that classics arrived in South Africa during the colonial period initially in the form of classical names for African slaves and later in classical languages taught in colonial established schools. Classicism was further expressed through the construction of architecture that was designed to represent an amalgamation of classical and present-European architecture. As a result of the introduction and exposure of classics in the Cape via the colonialists, there has been a lingering negative association with the study of classics in South Africa and the painful past of the domination of the African peoples.

Chapter 6 addresses the recent post-apartheid South Africa and its shift in ideological focus from the primarily Eurocentric history to Afrocentric heritage. The heritage transformation that occurred in South Africa after the fall of apartheid had a major influence on museum institutions. As a result of the new bills and the Legacy Project, the museums were redirected towards promoting African heritage. These museums were therefore encouraged to shed their predominantly Eurocentric identities in favour of promoting the new Afrocentric heritages.

One of the museums that represents the impact of the new heritage policy is the SAM whose classical antiquities collection was placed in storage in order to accommodate a Slavery Exhibition. While the effect of the shift in the new heritage policy was experienced in most museums across the country, other collections such as the DUT and UKZN collection remained unaffected by the countrywide changes. Only in the case of the UKZN was the locale of the collection under threat when the department was forced to reduce in size. As the aim of the broader Thuthuka project is to investigate the extent to which all classical collections were affected by the heritage policy, the conclusions drawn in this thesis therefore only represent three of the 17 collections, the results state that: the DUT was unaffected by

the countrywide changes; the UKZN locale was indirectly affected and the SAM collection was directly affected by the heritage transformation. The problems with classics in South Africa (as discussed above) remain a concern with regards to the exposure and interest of classical antiquities displays in museums. It would seem that the two Durban collections are to a certain extent protected by the university environment while state institutions, such as the SAM, have had to conform to the political changes that were occurring throughout the country at the time.

The reconstruction and understanding of new South African heritages and identities has been placed at the forefront of the country's reinvention and unification. The process of decolonisation and national unification is ongoing. Most likely, there is a lack of interest in the classics in South Africa in general due to the fact that re-inventing the South African identity has taken precedence, the need to come to peace with a violent past has become the primary objective. To a certain degree, classics is still perceived alongside Eurocentric ideologies and, according to Lambert, there is indeed an existing reluctance for black students to learn a discipline in which the coloniser was educated (Lambert 2011: 93). The problem may lie in the inability of classics departments to make themselves relevant to a modern post-transformation South Africa. Also, although Greek and Latin languages are still studied at universities they have become less applicable in the working world. The requirement for Latin to study law has fallen away; and the interest in these languages (for the most part) had declined (and then stabilised in recent years). Classics has been removed from the curricula from most secondary educational institutions. The first exposure that most South Africans might receive to classics is at a tertiary education level; at which starting to learn an ancient language or about ancient cultures simply for pleasure may seem unappealing. These factors combined contribute to a declining interest in classical antiquity and by extension, in classical collections in South Africa.

The closing thought on classics in South Africa comes from Lambert, who accurately states that if the “study of the classics remains mired in the various –isms (e.g. colonialism and nationalism) attendant upon the history of the reception and transmission of the discipline in this country, then the discipline will continue to be the preserve of a ‘white enclave’ and the *studia humanitatis*, in particular the study of the classics, will be truly on their deathbed” (Lambert 2011: 132).

## 7.2 **Implications of the study**

The present study on the two Durban collections reveals that the process of heritage transformation post-1994 did not have as big an effect on these two collections as was originally anticipated. It is important to fully explore the accuracy of the hypothesis by investigating all classical antiquities collections in the country. For this reason, the research outcomes on the two Durban collections of classical antiquities will serve as a component in the larger Thuthuka research project. Future research on this project will similarly include cataloguing and recording the other South African classical collections in a reliable digital database and analysis of the available information on each collection. Future investigation will provide more information as to how and to what extent the collections may have been influenced by collecting ideologies and post-1994 heritage transformation.

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