



## Digital Projects at the Getty:

Antiquities Provenance Research,  
the Online CVA, and *Ancient  
Worlds Now*

<https://www.getty.edu/>



Participants in the 2014 MOSAIKON course on the conservation and management of archaeological sites with mosaics conduct a condition-survey exercise of the Thesus Mosaic at the archaeological site of Nea Paphos, Paphos, Cyprus. Continued work at Paphos will be undertaken as part of *Ancient Worlds Now*.

*Ancient Worlds Now: A Future for the Past* is an unprecedented and ambitious \$100 million, decade-long global initiative to promote a greater understanding of the world's cultural heritage and its value to global society, including far-reaching education, research, and conservation efforts.

The initiative will explore the interwoven histories of the ancient worlds through a diverse program of groundbreaking scholarship, exhibitions, conservation, and pre- and post-graduate education, and draw on partnerships across a broad geographic spectrum including Asia, Africa, the Americas, the Middle East, and Europe.

Beginning in fall 2019, Getty will engage major global partners from schools and universities, cultural institutions, non-governmental organizations, and the private sector in this urgent work. The initiative will continue through 2030 and beyond.

### Objectives of Ancient Worlds Now

Broad in scope, *Ancient Worlds Now: A Future for the Past* will make a significant and lasting impact by:




- Press Release
- Case Statement (PDF)
- Statement from Getty President James Cuno

### Objectives of Ancient Worlds Now

Broad in scope, *Ancient Worlds Now: A Future for the Past* will make a significant and lasting impact by:

- Raising **broad awareness of the threats to ancient heritage** from development, economic pressures, mass tourism, political forces, climate change, and violent conflict
- Creating **effective conservation strategies** that can be applied on a large scale to increase scientific expertise and global capacity to save what remains
- Engaging global audiences through compelling, advanced digital interactive **education and exhibition programs**, demonstrating the importance of cultural heritage
- Pursuing deep inquiry, **including advanced digital research techniques**, to strengthen our understanding of the interconnections and fluidity between and among ancient cultures.

Exhibitions & Installations
Collection
Education
Conservation
Publications
Public Programs
About the Museum



## The APPEAR Project

The APPEAR (Ancient Panel Paintings: Examination, Analysis, and Research) Project investigates ancient panel paintings to increase the understanding of their materials and manufacture. Launched by the J. Paul Getty Museum's Department of Antiquities Conservation in 2013, this international collaboration addresses the multitude of questions that surround ancient panel paintings—primarily mummy portraits, as well as related artifacts including shrouds, shrines, and complete portrait mummies.

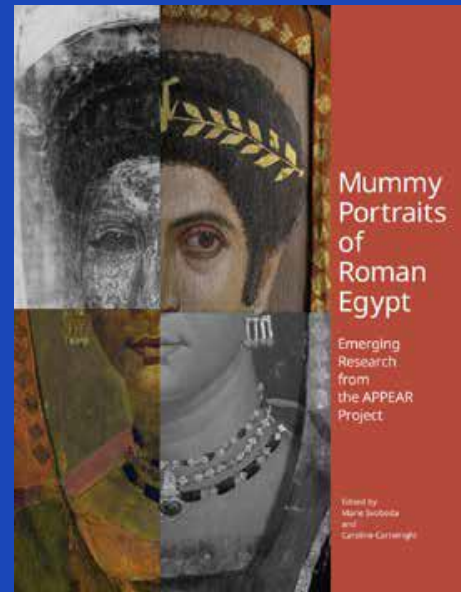
Ancient mummy portraits are unique examples of paintings that survive from Roman-era Egypt. Portraits of the deceased that were executed on wooden panels and incorporated into the wrappings of mummified human remains, they combine the technical methods and

### Contact Us

[appearproject@getty.edu](mailto:appearproject@getty.edu)

### Related Resources

[Bibliography \(PDF, 174 KB\)](#)  
[Glossary \(PDF, 390 KB\)](#)  
[Further Resources \(PDF, 23 KB\)](#)





## Museum Collection Search



### Search Options Summary

Collecting Area

Antiquities



Viewing 1 – 18 of **46,031 results** (2,558 pages)



**Statue of Venus (the Mazarin Venus)**

Unknown, Roman,  
2nd century A.D.  
54.AA.11



**Torso of a Statue of a Draped Figure, possibly a Nymph or Muse**

Unknown, Roman,  
A.D. 1–199  
54.AA.12



**Statuette of Aphrodite Leaning on a Pillar**

Unknown, Greek,  
250–200 B.C.  
55.AD.7



**Portrait Head of a Youth**

Unknown, Roman,  
A.D. 120–130  
55.AA.8



**Imitation of a Statue of Bast in the form of a cat**

Unknown, Modern,  
19th century  
55.AK.9



**Statue of a Crouching Venus**

Unknown, Roman,  
A.D. 100–150  
55.AA.10

### Search Options

#### Maker/Artist Name

#### Title

#### Medium/Materials

#### Culture/Country

#### Object Number

Exact? ☐

#### Provenance Name

#### Collecting Area

☒ Antiquities





# Mosaic Floor with Orpheus and the Animals, with Four Seasons in the Corners



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Not currently on view

## Object Details

Title:	Mosaic Floor with Orpheus and the Animals, with Four Seasons in the Corners
Artist/Maker:	Unknown
Culture:	Gallo-Roman
Places:	Saint-Romain-en-Gal, France (Place Created) Property of C. Grange, Saint-Romain-en-Gal, France (Place Found)
Date:	A.D. 150–200

Related Works	Provenance	Exhibitions	Bibliography	Related Media
1899	Found: Property of C. Grange, Saint-Romain-en-Gal, France (first recorded in Bizot 1899)			
by 1899 - 1911	<a href="#">C. Grange</a> , French, found in 1899 but immediately reburied. C. Grange sold the right to excavate and lift the mosaics to Albert Vassy and Claudius Guy, 1911.			
1911 - still in 1913	<a href="#">Albert Vassy</a> , French, 1868 - 1945 and <a href="#">Claudius Guy</a> , French, , lifted the mosaics in 1912, and moved them to their property by 1913.			
- 1927	<a href="#">Désiré Weidinger</a> , French, (Paris, France), sold to Joseph Brummer, 1927.			
1927 - 1928	<a href="#">Joseph Brummer</a> , Hungarian, 1883 - 1947 (Paris, France), sold to William Randolph Hearst, 1928.			
1928 - 1941	<a href="#">William Randolph Hearst</a> , American, 1863 - 1951 (New York, New York) [sold, William Randolph Hearst Collection, Hammer Galleries, New York, 1941, lot 563, to Joseph Brummer.]			
1941 - 1947	<a href="#">Joseph Brummer</a> , Hungarian, 1883 - 1947 (New York, New York), by inheritance to his heirs, 1947.			
1947 - 1949	Estate of <a href="#">Joseph Brummer</a> , Hungarian, 1883 - 1947 [sold, The notable art collection belonging to the estate of the late Joseph Brummer, Parke-Bernet Galleries, New York, April 20, 1949, lot 836, to French and Co. Inc., New York, for J. Paul Getty.]			
1949 - 1962	<a href="#">J. Paul Getty</a> , American, 1892 - 1976 (Malibu, California), donated to the J. Paul Getty Museum, 1962.			

## Brummer Gallery Records

 **Digital Collections**

Advanced Search

Collections

☐ Select All Collections

☐ Metropolitan Museum of Art Publications

☐ Rare Books in The Metropolitan Museum of Art Libraries

☐ 75th Anniversary Committee Announcement Luncheon

☐ American Decorated Publishers Bindings

☐ Bookbinding and Book Collecting

Show All

Cancel

Update

Sold To

william randolph hearst (2)

Object Purchase Date

1928-06-26 (2)


Searching items in:  
The Brummer  
Gallery Records

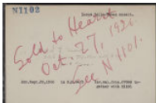
Sort by:  
Relevance

Results per page:  
5

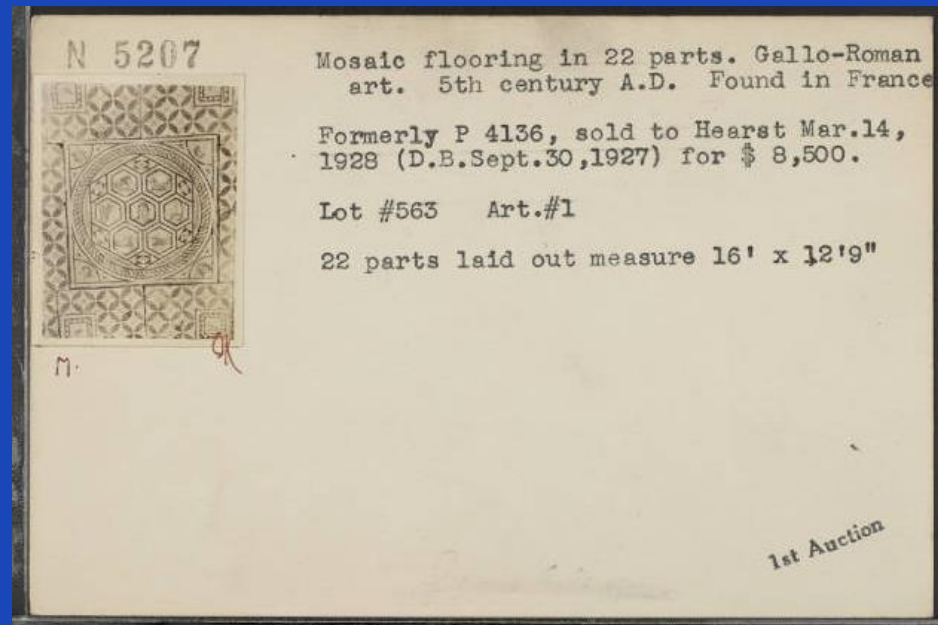
Search Terms:  
gallo-roman ... x

Records 1-2 of 2

 **N1101 : Large Gallo-Roman mosaic**  
Object inventory card number N1101; purchase book page 76; NY Facture 379.  
Greek glass, gold, jewelry, and terra-cotta;

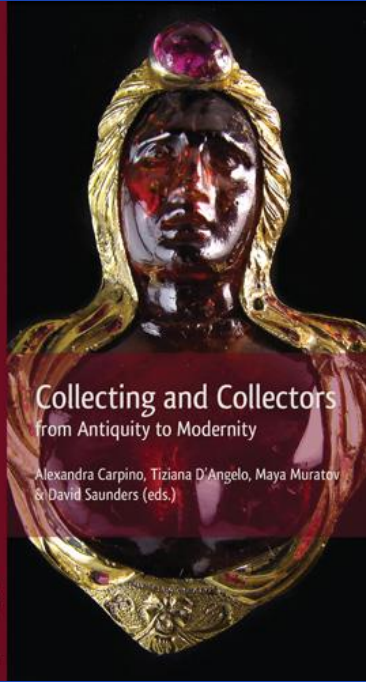
 **N1102 : Large Gallo-Roman mosaic**  
Object inventory card number N1102; purchase book page 76; NY Facture 379.  
Greek glass, gold, jewelry, and terra-cotta;

Catalog card ca. 1941 with notes on 1928 sale of the Orpheus Mosaic to Hearst. Brummer Gallery Records, N5207









## Collecting and Collectors from Antiquity to Modernity

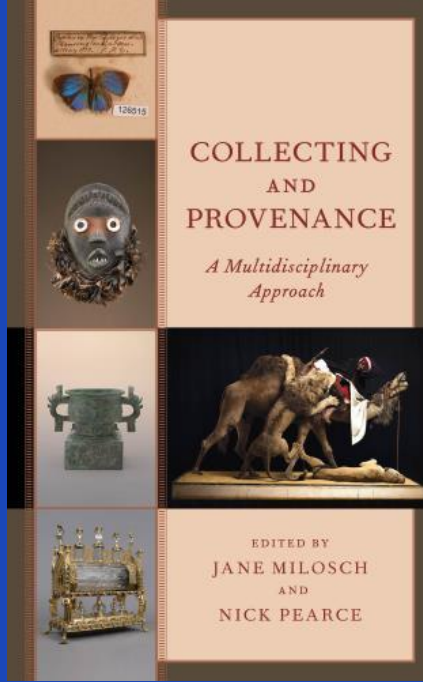
Alexandra Carpino, Tiziana D'Angelo, Maya Muratov  
& David Saunders (eds.)

## "A Man in His Duty": An Ushabti of Neferibresaneith and a Case Study in the Dispersal of Egyptian Antiquities

Sara E. Cole, Judith Barr, and Roselyn Campbell



Fig. 1. Ushabti of Neferibresaneith, ca. 570–526 BCE, green faience, 18.2 x 5.3 x 4 cm. Los Angeles, J. Paul Getty Museum, 2016.2.



## COLLECTING AND PROVENANCE

*A Multidisciplinary  
Approach*

EDITED BY  
JANE MILOSCH  
AND  
NICK PEARCE



Arts & Archives | People & Places | Scholarship

## From Ancient Scotland to Online Auctions: A Tale of Roman Nails

When a colleague asked, "What is the weirdest thing  
you've worked on in storage?" I instantly replied, "A  
group of Roman iron nails!"

NICOLE BUDROVICH | JANUARY 15, 2020 | 5 MIN READ

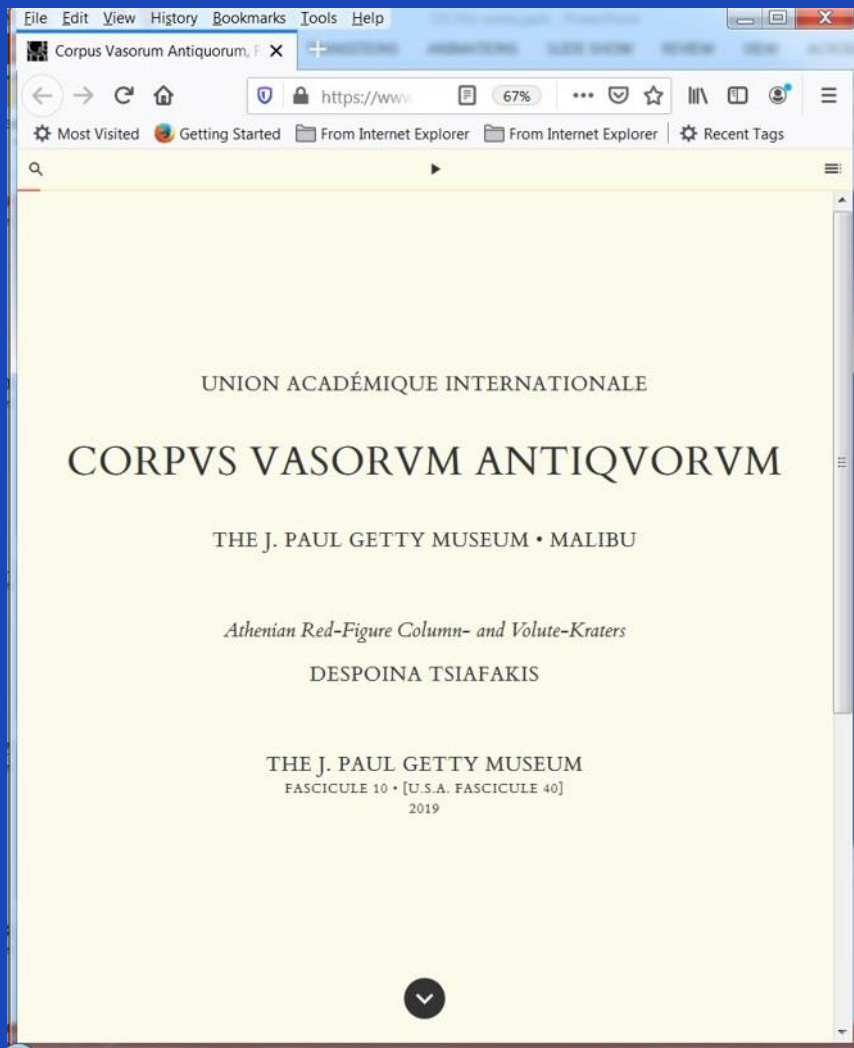


In 1977, just three years after the newly built Getty Villa opened  
its doors to the public, Chicago resident Norman J. Cowan and his  
family visited the museum during a trip to California. The  
museum must have made an impression. Upon returning home,  
Cowan wrote a thank you note to the Getty curator and added,  
"You will recall our conversation regarding Roman Nails [...]  
Please let me know by return mail if you are still interested in my  
gift of these nails for display purposes."

Ancient iron nails would hardly be considered Art, but they could  
offer insights on Roman metalworking, so in 1978 the donation  
was accepted. An old photo shows the nails in a wooden display  
box with a clear top and a label affixed inside that reads, "Iron  
nails from Roman legionary fortress at Inchtuthil, Perthshire,  
Scotland A.D. 83–87."







Live in July 2019:

<http://www.getty.edu/publications/cva10>

# Malibu 10: from manuscript to digital publication...

id: 19  
plate\_no: 552–60  
accession\_no: 77.AE.11, 86.AE.587, 97.AE.58.2, and 98.AE.82.1–12  
bareiss\_no:  
fabric: Athenian  
technique: Red-figure  
shape\_name: Krater, Volute-  
attribution: Kleophrades Painter  
attributor: J. D. Beazley  
date: -490 to -480  
subject: Ajax (Telamonian), Amazons, animal skin, apples of the Hesperides, archer, arrow, Athena, Atlas, blood, bow, branch, bull (shield device), centaur (shield device), Cheiron, chiton, *chitoniskos*, club, corselet, Doris, Eurytion, fillet, fish, Geryon, *gorytus*, greaves, helmet, Herakles, himation, hoplite, horse, Hydra (Lemean), *inscription*, Iolaos, *kodon*, *krobylos*, Ladon, lion (shield device), Nereid, Nereus, Orthros, Pegasus (shield device), Peleus, *pelta*, quiver, *salpinx*, shield, snake, spear, staff, sword, *thakos*, Thetis, torch, tree, *triskeles* (shield device), trumpeter, warrior

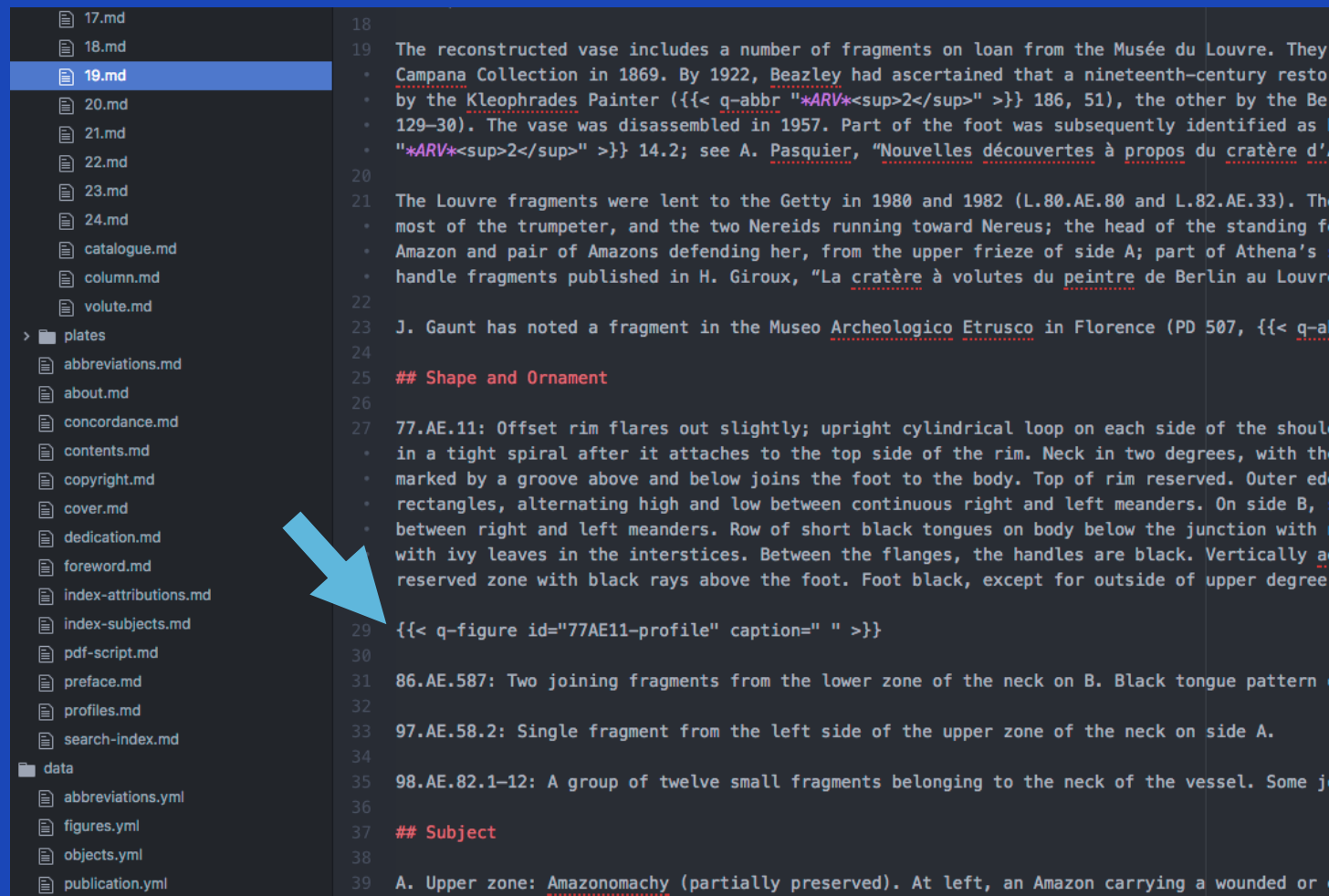
### PROVENANCE

77.AE.11: by 1971, Nicolas Koutoulakis (Geneva, Switzerland); –1977, Gordon

### BIBLIOGRAPHY

77.AE.11 and Louvre G 166: *{{ARV}}* 187.5; *{{Beazley Addenda<sup>2</sup>}}* 188; *{{BAPD}}* 201703 and 201704; Giroux, “*La cratère à volutes du peintre de Berlin*” (supra), 243–50; X. Krieger, “Der Kampf zwischen Peleus und Thetis in der griechischen Vasenmalerei. Eine typologische Untersuchung” (diss. Westfälischen Wilhelms-Universität zu Münster 1973), p. 175, no. 183; J. Frel, “The Kleophrades Painter in Malibu,” *{{GettyMusJ}}* 4 (1977): 63–70, figs. 1–12; J. Frel, *Painting on Vases in Ancient Greece: A Loan Exhibition from the J. Paul Getty Museum*, *exh. cat.*, Art Gallery, Loyola Marymount University, March 20–April 22, 1979 (Los Angeles, 1979), no. 21; *{{Greifenhagen, Kleophradesmalers}}*, pp. 24–41, pls. 14–25; J. Boardman, “The Kleophrades Painter at Troy,” *{{AK}}* 19 (1976): 3, no. 1a; P. Brize, *Die Geryoneis des Stesichoros und die frühe griechische Kunst* (Würzburg, 1980), p. 140, no. 56; M. Robertson, “An Unrecognized Cup by the Kleophrades Painter?,” in *Stele: Tomos eis Mnemen Nikolaou Kontoleonos*, ed. V. K. Lambrinoudakis (Athens, 1980), pp. 126–27, pl. 43; A. Pasquier, “Nouvelles decouvertes à propos du cratère d’Antée peint par Euphronios,” *Revue du*

# Working in Atom



The screenshot shows the Atom text editor interface. On the left is a file explorer pane with a dark background. It lists several files: 17.md, 18.md, 19.md (highlighted), 20.md, 21.md, 22.md, 23.md, 24.md, catalogue.md, column.md, and volute.md. Below these is a folder named 'plates' which contains abbreviations.md, about.md, concordance.md, contents.md, copyright.md, cover.md, dedication.md, foreword.md, index-attributions.md, index-subjects.md, pdf-script.md, preface.md, profiles.md, and search-index.md. At the bottom is a 'data' folder containing abbreviations.yml, figures.yml, objects.yml, and publication.yml. A large blue arrow points from the 'plates' folder towards the main text editor area.

The main text editor area on the right has a dark background and shows text from a file. The text is as follows:

```
18
19 The reconstructed vase includes a number of fragments on loan from the Musée du Louvre. They
20   * Campana Collection in 1869. By 1922, Beazley had ascertained that a nineteenth-century resto
21   * by the Kleophrades Painter ({{< q-abbr "*ARV*" >}} 186, 51), the other by the Be
22   * 129–30). The vase was disassembled in 1957. Part of the foot was subsequently identified as
23   * "*ARV*" >}} 14.2; see A. Pasquier, "Nouvelles découvertes à propos du cratère d'
24
25 The Louvre fragments were lent to the Getty in 1980 and 1982 (L.80.AE.80 and L.82.AE.33). The
26   * most of the trumpeter, and the two Nereids running toward Nereus; the head of the standing f
27   * Amazon and pair of Amazons defending her, from the upper frieze of side A; part of Athena's
28   * handle fragments published in H. Giroux, "La cratère à volutes du peintre de Berlin au Louvr
29
30 J. Gaunt has noted a fragment in the Museo Archeologico Etrusco in Florence (PD 507, {{< q-a
31
32 ## Shape and Ornament
33
34 77.AE.11: Offset rim flares out slightly; upright cylindrical loop on each side of the shoul
35   * in a tight spiral after it attaches to the top side of the rim. Neck in two degrees, with th
36   * marked by a groove above and below joins the foot to the body. Top of rim reserved. Outer ed
37   * rectangles, alternating high and low between continuous right and left meanders. On side B,
38   * between right and left meanders. Row of short black tongues on body below the junction with
39   * with ivy leaves in the interstices. Between the flanges, the handles are black. Vertically a
40   * reserved zone with black rays above the foot. Foot black, except for outside of upper degree
41
42 {{< q-figure id="77AE11-profile" caption=" " >}}
43
44 86.AE.587: Two joining fragments from the lower zone of the neck on B. Black tongue pattern
45
46 97.AE.58.2: Single fragment from the left side of the upper zone of the neck on side A.
47
48 98.AE.82.1–12: A group of twelve small fragments belonging to the neck of the vessel. Some j
49
50 ## Subject
51
52 A. Upper zone: Amazonomachy (partially preserved). At left, an Amazon carrying a wounded or
```

# Object data export to Excel/CSV

Project		objects.yml	
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cover.md	371	plate_list: 549, 550, 551, 552, 553, 554, 555, 556, 557	
dedication.md	372	accession_number: 77.AE.11, 86.AE.587, 97.AE.58.2, and 98.AE.82.1-12	
foreword.md	373	link: http://www.getty.edu/art/collection/objects/7598/	
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index-subjects.md	375	fabric: Athenian	
pdf-script.md	376	technique: Red-figure	
preface.md	377	shape_name: Krater, Volute-	
profiles.md	378	attribution: Kleophrades Painter	
search-index.md	379	attributor: J. D. Beazley	
ta	380	date: -490 to -480	
abbreviations.yml	381	subject: Ajax (Telamonian), Amazons, animal skin, apples of the Hesperides, archer,	
figures.yml		*chitoniskos*, club, corselet, Doris, Eurytion, fillet, fish, Geryon, *gorytos*, g	
objects.yml		lion (shield device), Nereid, Nereus, Orthros, palmette (*anthemion*), Pegasos (sh	
publication.yml		torch, tree, *triskeles* (shield device), trumpeter, warrior	
	382	figure:	
	383	- id: 77AE11-front	
	384	- id: 77AE11-back	



