



MARTIN ROBERTSON

Charles Martin Robertson

1911–2004

MARTIN ROBERTSON was born in Pangbourne on 11 September 1911, the first child of Donald Robertson, who had been appointed that year to an Assistant Lectureship in Classics at Trinity College, Cambridge, and Petica (née Coursolles Jones). The family, including his brother Giles who was born in 1913, lived in Huntingdon Road in Cambridge, moving after the First World War to Bateman Street overlooking the Botanic Gardens. Although Donald wanted his sons to follow him at Westminster School, Petica, a strong personality who ran a salon for the literary and artistic personalities of the day, wished them to stay at home, and, after a time at a prep school, they attended The Leys School in Cambridge. Martin (he was always ‘Martin’, never ‘Charles’, to his parents and his children) learned to read early and is reputed to have read from the newspaper, when four years old, to the noted Cambridge mathematician G. H. Hardy. His love of literature was deep and abiding, but he was not a practical boy nor good at physical pursuits. His father loved riding and arranged for Martin to have riding lessons; Martin did not like the instructor and the lessons were not a success. He found his father rather oppressive and felt that he was an inferior reproduction of him. Whether he would have fared better at the piano is unknown, as Petica decided that Giles was the musical one and denied Martin the chance. He never learned to drive but enjoyed cycling (in his late sixties, on retirement from his Oxford chair and moving house to Cambridge, he cycled all the way from the one to the other).

In 1930, on leaving The Leys and before starting to read for a Classics degree at Trinity, Martin was able to spend some months in Greece—this was a major step in his search for a career. At that time the Director of

the British School of Archaeology at Athens was Humfry Payne who was initiating the excavation of Perachora, a small archaic site on the north side of the Gulf of Corinth. Martin was enraptured by Greece and by Greek art and archaeology, he was taken under the director's wing, and the road to his future career was laid down. He returned to England and began his undergraduate life as a Pensioner at Trinity where his father had recently been appointed the Regius Professor of Greek. One can only guess at the effect so close a connection had on the young man. His start was not auspicious; he himself confesses that he did not do well in his first year and was awarded a Second in Part 1. However, by Part 2 he was well into his stride; he became a Research Scholar (alongside David Hinks, Dale Trendall and Enoch Powell) and then a Senior Scholar in his final year, gaining a First in Part 2.

In 1934 he returned to his beloved Greece as a student of the British School and his two years there were a defining time. Humfry Payne gave him the task of working on the later excavation material unearthed on the island of Ithaca by members of the School who, in searching for evidence of Odysseus, were less interested in the later Iron Age remains. This was perhaps too heavy a burden, the fruits of which were not published until 1948, but he flourished. He was attracted to the study of Greek vase-painting which at that time was being revolutionised by the work of John Beazley, the Lincoln Professor of Classical Archaeology and Art at Oxford. His fellow students at that time were ones who, like Robertson, later made names for themselves in academia, including John and Robert Cook, Tom Dunbabin, Nick Hammond, Romilly Jenkins and 'Peter' Megaw. His connection with the British School lasted most of his working life; he had a number of papers published in the *Annual of the British School at Athens*. He returned to the School as Visiting Fellow in 1957–8 and was Chairman of its Council from 1959–68.

Martin unconsciously assumed that he would follow an academic career. He applied for a fellowship at Trinity for which competitors had to submit written work. His examiner misunderstood the nature of the system and Martin's submission (on the Ithaca material) was diverted to John Beazley in Oxford who was already backing another applicant (Dale Trendall). Martin was not successful, more to his father's disappointment than to his own. However, Humfry Payne's early death in his mid-thirties and Martin's failure in his bid for a fellowship made 1936 a depressing year. In September he moved to the position of Assistant Keeper in the Department of Greek and Roman Antiquities in the British Museum but was unsettled by the closed and factional environment he found in the

museum at that time. His initial task was to work on the early Greek pottery from Al Mina in Syria that had come to the museum from Sir Leonard Woolley's excavations of 1936 and 1937; his report on the vases was published in 1940.

It was in the later 1930s that the scandal of the unauthorised cleaning of the Parthenon sculptures rocked the British Museum, and two senior members of staff were dismissed. Martin remained as the only junior Assistant Keeper, as he had had no connection with whatever misdemeanours had taken place. Nonetheless he lost some years of seniority. The arrival of two newcomers improved the atmosphere. Denys Haynes, who had also been a student at Trinity and already had a position at the Victoria and Albert Museum, was appointed as a second Assistant Keeper, and a life-long friendship developed between the two men. More importantly for the future of the department, Professor Bernard Ashmole, who held the Yates Chair of Classical Art and Archaeology at University College, London, was now employed part-time to run the department, and Robertson later spoke of his own 'precious apprenticeship' under him (*Between Archaeology and Art History, An Inaugural Lecture delivered before the University of Oxford on 15 November 1962*, p. 21). In August 1939 Martin was sent out to represent the British Museum at a Classical conference in Berlin but was summoned back just before war was declared. Contingency plans for removing the collections from the museum had already been adumbrated in 1933, but it was not until 23 August 1939 that a directive was issued instructing the staff to set about the backbreaking task of moving the material out of the museum, to London Underground stations and to country houses.

While still a student at the British School, Martin had had a short article on a skyphos by the Pan Painter published in *The Journal of Hellenic Studies* for 1935; it was an earnest of his later work, a mature beginning. During the pre-war years at the British Museum, besides his work on the Al Mina material, he published a few articles on objects in the museum and on new acquisitions. However, his detailed reviews in *JHS* for 1937 of Diepolder's *Der Penthesilea-Maler* and Rumpf's *Sakonides* in the 'Bilder Griechischer Vasen' series and later his review of Beazley's *Attic Red-figure Vase-painters* in the *Classical Review* for 1943 indicated the direction he had chosen to go and the progress he had already made in his study of Attic vase-painting. The seeds of his future harvest had been planted.

Martin's war years were a mixture of mind-numbing boredom and only slightly more interesting service abroad. After abortive training for the Signals and an equally unsuccessful transfer to the Intelligence Corps

and preparation for work at Bletchley Park, he was eventually initiated into the Secret Service. Alan Wace, a leading classical archaeologist who had for some years been excavating the Bronze Age palace at Mycenae, where he was refining Schliemann's earlier work, asked for Martin's presence in Cairo where he was attached to the British Embassy as an undercover agent. His arrival there followed soon after Rommel's defeat at El Alamein in late 1942 and the advance of the allies across North Africa. Nonetheless, though quieter and less crucial than when the German troops had been approaching, Cairo was not a safe place, and Martin found the whole episode demoralising as he was merely used as a clerk. In the winter of 1943–4 he was sent to Naples (by mistake for Athens), and here too there was little for him to do, so he wrote a pantomime that contained satires on his colleagues (he was equally at home compiling political, social and literary satire). A colleague in Naples at that time who remembers the pantomime, recalls that one line ran 'it was rush hour in the brothel; a woman's work is never done' and can still dimly picture a chorus kicking their legs in the air and singing a ditty 'Language, Truth and Logic'. Towards the end of the war he was transferred to Salonica where he had a miserable time but also a memorable encounter with his childhood friend Kim Philby, then a senior figure in British intelligence. His acquaintance with Philby was obvious and caused consternation among the others there, who concluded that he was being asked to spy on them on Philby's behalf. Martin attributed a period of home leave to their desire to appease him.

The war produced both sorrow and joy. His mother, a woman of strong pacifist beliefs who worked for the WVS, was killed in early 1941 in a stray air-raid on Cambridge; she was on air-raid warden's duty. The following year, when Martin was a trainee for the Intelligence Corps, he married Cecil (née Spring Rice) whom he had known as a family friend; their marriage took place in Hammersmith Register Office. Lucy, their first child, was born after Martin had been posted to Cairo and Stephen, their second, when he was back in Salonica. Cecil, having worked in the Registrar General's Office, spent her time as a young mother at Iken (Suffolk), south of Snape and not far from Aldeburgh, where her own mother, Margie, was running a nursery school for evacuees.

After his war service, Martin's return in 1946 found him assisting in moving the British Museum material back in place again. Two years later Ashmole resigned from the Yates Chair at University College, London, and worked full-time at the museum; Martin took over the chair the same year. During his time at UCL Classical Studies were particularly

strong, with Tom Webster (Greek), Otto Skutsch (Latin), Eric Turner (Papyrology), Arnaldo Momigliano (Ancient History) and Oswald Szemerényi (Comparative Philology); at the early stages of distinguished careers were Robert Browning, David Furley and Eric Handley. It is with his move to UCL that Martin's work on Greek pottery and on Classical art in general gathered momentum. He was unsure whether he would take to lecturing but found it congenial. His inaugural lecture, delivered in 1949 and entitled 'Why study Greek art?' (it was typical of Martin that it was couched as a question—in a later lecture in 1986 (*Papers on the Amasis Painter and his World* (1987), p. 14) he confessed 'I do like mulling the questions over') was a statement of his belief in the need to study Greek art as art, with the eye of the connoisseur, a belief that he continued to hold throughout his life. The labour-intensive lecturing programme that Martin laid down for himself found him dealing with the whole history of Greek and Roman art, and the detailed preparation he needed to carry out for those lectures formed the foundation of his major work on the history of Greek art published nearly thirty years later. Although Martin enjoyed teaching, he was not a natural lecturer; he needed to make sure that his undergraduate audience understood that what he was saying was by no means incontrovertible but was hedged about by uncertainties. His students realised that here was a scholar who cared for the accuracy of what he was proposing, but this did not always make for easy listening. With postgraduates who came to discuss their research he showed a more relaxed manner that was refreshing. His research during his time at UCL showed that he was building on the foundations laid in the 1930s. An early article on the origins of the Berlin Painter (*JHS*, 70 (1950)) revealed his fine eye for attribution that never deserted him, and he returned to the same painter a few years later (*American Journal of Archaeology*, 62 (1958)). He demonstrated how the Gorgos cup that had been found in the Athenian Agora could be the Berlin Painter's earliest extant work, following an attribution made by Lucy Talcott, and the article was a masterly study of a cup that has teased students of red-figure vase-painting from the moment of its discovery. He also wrote on Roman wall-painting. Obviously his need to cover the whole of classical art for his students was paying dividends.

Martin had been demobbed in 1946, and from the end of the war he and Cecil returned to living in St Peter's Square in Hammersmith in a house which Cecil's mother had given them. Over the next decade their family was increased with the births of Matthew (1949), Catherine (1950), Dominick (1952) and a little later Thomas (1958). Lucy recalls her father

being very much a family man; at a time when fathers could be rather distant figures, Martin took his children to museums and on walks on which he was tolerant of dawdling, told them stories and read to them from a range that stretched from *Just William* books to James Joyce's *Ulysses*. His father, when explaining to his second wife, Margaret, how to recognise Martin, had described him as the man with 'a child under each arm'. With Margie's help, Martin and Cecil were able to manage holidays without the children, and they both took delight, Cecil particularly, in assisting at the creation of the Aldeburgh Festival and became friends with Benjamin Britten and Peter Pears. They were also members of the CND.

Having already brought to publication the Ithaca and Al Mina pottery that others had excavated, in 1955 he found himself charged with another task of editing unpublished material, and it was not the last occasion on which he was called to do this service. He agreed to take over the editorship of the second volume of the Perachora findings when the untimely death of Tom Dunbabin left the publication without its editor. His preface to the volume is dated 1958, an indication of the complex work that had been needed in collating the contributions of various scholars; the book appeared in 1962. During the time he was editing this volume he was working on the text of his first book, *Greek Painting* (1959), a Skira volume with coloured photographs tipped in to the text. It followed Pallottino's *Etruscan Painting* and Maiuri's *Roman Painting* in the same series, and there were fears that the colours might be as lurid as the illustrations in those volumes. The fears were unfounded, and his choice of illustrations was bold. Robertson aimed to use as many of the media as were extant (painted metopes, altars, sarcophagi, mosaics, as well as the vase-paintings on which scholars must depend) to recreate an idea of the wall and panel paintings that have not survived. The text showed the acute observation and stylistic charm that characterise all of Robertson's writings.

In the later 1950s Martin and Cecil considered moving out of St Peter's Square. Martin enjoyed his work at UCL, but neither he nor Cecil was finding central London to their liking. However in 1961, before they brought this plan to reality, Martin was appointed to the Chair of Classical Archaeology and Art in Oxford, once again in succession to Bernard Ashmole who at the end of his career had taken over that position for a brief period after Sir John Beazley's retirement in 1956. Martin spent a year resident in Lincoln College, with Cecil still in London. Eventually, they moved to Sheepstead House at Marcham, near Abingdon, and most days Martin cycled the ten miles or so from there to

his office in the Ashmolean. The cycling was enjoyable in summer but dangerous in the dark evenings of winter, and there were numerous times when, dazzled by headlights, he finished up in a ditch. The house itself, which had been built on a grand scale in the nineteenth century for the Morland Brewery family, was solid but dilapidated; tales of decay with fungus emerging from the walls when it rained are fondly remembered by the children. Cecil, who always welcomed new projects, relished the chance of restoring the property; it became a much loved home.

The Oxford years were particularly happy ones for Martin. In his inaugural lecture (*Between Archaeology and Art History*) delivered at the end of 1962, he disclaimed with characteristic modesty his entitlement to be considered 'either an archaeologist or quite an historian of art' but then added that he did not think it mattered when he reviewed the work of the previous holders of the chair. He saw connoisseurship as 'the right and true end of studying art' but was worried to what extent one could write a history of classical art. There is some irony in the fact that he went on to do just that, and the result was a triumph. He voiced his distrust of a conventional and schematic development in classical art and preferred the more organic progress that the study of individual painters had started to provide. He confessed an antipathy to fixed dates and admitted that he was 'a loose, imprecise dater' ('Early Greek Mosaics' in *Macedonia and Greece in Late Classical and Early Hellenistic Times* (1982), p. 246). Indeed, the main thrust of his Oxford inaugural was to endorse the work of Sir John Beazley in differentiating painters of Attic black-figure and red-figure vases, and thus advancing vase-painting 'from a branch of archaeology to a branch of art-history'. His assertion towards the end of the lecture that 'treasure-hunting is in itself a good' was not politically correct then, still less is it so now, but Robertson valued beauty for itself and all his writings bear this out. A characteristic element in the lecture is the way in which Robertson, like Beazley, made reference to the Italian painters of the Renaissance in his search for parallels to Athenian vase-painters, an approach of which he was fond, but on occasion he misjudged the connection between the two crafts. Martin's brother, Giles, who after an unhappy time at Oxford became a Professor of Fine Art at Edinburgh University, was himself an expert on Renaissance painting, particularly Bellini, and with the two brothers maintaining a close friendship all their lives, it was pleasing to see Martin recognising an echo of classical sculpture in a Bellini painting (*Burlington Magazine*, 121 (1979)).

Martin's publications in the first decade of his tenure of the chair show him working in various areas of classical archaeology. As well as his

continued work on the painters and subjects of Attic pottery, he also wrote a brilliant account of early Greek mosaics (*JHS*, 85 (1965)), using the newly discovered material from the Greek excavations at Pella in Macedonia as the basis for a wider investigation. A brief treatment of the Parthenon sculptures in a supplementary volume to *Greece and Rome*, 10 (1963) that celebrated the dedication of the Athena Parthenos twenty-four centuries earlier, was to lead to a fuller treatment of the frieze in a volume of 1975 and to the chapter in the *History of Greek Art* of the same year. At the end of the decade Martin found himself once more helping to prepare an unfinished work for publication. Sir John Beazley died in 1970, and his work on updating and re-ordering his vase-painter lists in the second edition of his *Attic Red-figure Vase-painters* of 1963 was still not ready for publication. Martin, along with Dietrich von Bothmer of the Metropolitan Museum of Art, New York, worked on what came to be called *Paralipomena* published in 1971. Martin never wavered in his adherence to Beazley's principles and he spent time defending and explaining them. The tide was beginning to turn against both the validity of the method and the prominence given to the painter's role. Towards the end of his review of the second edition of Beazley's *Attic Red-figure Vase-painters* in *JHS* for 1965, Martin had already asked '[w]here do we go from here?' and after 1970 he saw clearly the difficulties that lay ahead now that the subject had lost its major figure. He also highlighted the problem that was endemic in Beazley's approach—the spectrum of talent from the quality pieces to the hack work. His Munich lecture 'Beazley and after' of 1976, his contribution to the Beazley Centenary conference in Oxford in 1985, his chapter in Spivey and Rasmussen's *Looking at Greek Vases* (1991) and his Berlin lecture to the Euphronios Colloquium in 1991 were, in a way, a spirited rearguard action.

The excellence of his *History of Greek Art* was recognised as soon as it was published in 1975, and it has continued to hold its place in English-language scholarship. It was the culmination of years of patient research that had started when Martin embraced the teaching of the history of the subject nearly thirty years earlier. Reviewers remarked on the way in which the book was both a personal study of Greek art and also a comprehensive treatment of the whole field. Through its measured structure and the grace and power of its style, it shows the author at the peak of his talent.

Life at Sheepstead House was full. The children were growing apace. In the 1960s Lucy read for a degree in Classics, both Stephen and Matthew for degrees in Mathematics—all at Cambridge. Catherine read

Modern Languages at Warwick University and at Goldsmiths. Dominick rebelled in the period of rebellion and at the age of 16 took himself off from Westminster School to Spain. He was inveigled back, and many years later he became a mature student at the Southern Oregon University but had no desire for an academic life. Thomas chose rock music and fashioned a successful career under the name of Thomas Dolby. Meanwhile, Martin continued at Lincoln and Cecil taught mathematics at St Helen's and St Katharine's in Abingdon and became deputy head. In such a hectic atmosphere it is not to be wondered at that Martin and Cecil, deep in their own work, found themselves living semi-separate lives.

The year for retirement, 1978, arrived, and it was decided that they should move to Cambridge. Sheepstead House was sold but before a move was possible the Robertson family lodged in the Clockhouse, in the grounds of Sheepstead. It was clear to Cecil that with advancing years they would need a house near the centre of Cambridge, and although the change from a rural retreat to the vibration and pollution of Parker Street was extreme, the choice was a good one. Martin continued his research and Cecil her teaching. In 1968–9 Martin had been a member of the Princeton Institute for Advanced Study, and in 1980 he made the first of his visits to the Getty Museum in Malibu as Guest Scholar, a connection he renewed in 1988 and at other times and which led to the publication of a fine series of rich and detailed studies of the red-figure work, mainly fragmentary, that was being bought for the museum: Euphronios, the Kleophrades Painter, the Berlin Painter, Douris, the Pan Painter. He was in demand for help with the publication of newly excavated material (1981 Kition) and museum collections (1987 Liverpool). 1982 saw Martin in Basel speaking at the prestigious Parthenon Congress and in the same year he was honoured with a Festschrift, *The Eye of Greece*, a small collection of important papers that pleased him immensely. But the new decade was soon to cast dark shadows. In 1984 as a result of an accident in the garden of the Parker Street house Cecil fell to her death. A few years later Martin's brother, Giles, also died.

In 1985 a conference to celebrate the centenary of the birth of Sir John Beazley was held in London and Oxford. Martin spoke at the Oxford meeting and faced the attack that was gathering ground against Beazley's method and influence. He was willing to acknowledge that there was merit in some of the newer approaches and admitted that he had been enabled to see more clearly than he had before that there was an important interaction between metalwork and pottery, but he refused to

believe that the long and strong tradition of pottery-making that Athens had enjoyed was hijacked by the workers in metal. He forcefully maintained his allegiance to the principles which had guided him throughout his career.

It was at this time that he met Louise Berge again. She had been one of his postgraduate students at Oxford in the late 1960s when she, together with her small children, had accompanied her husband, a physicist from the Lawrence Radiation Laboratory in Berkeley. Louise was a mathematician but had also taken an MA degree in classical archaeology at Berkeley. So she began to work under Martin's guidance on the Athenian red-figure painter Myson. They corresponded in the years that followed, and in 1985, with Martin a widower and Louise in a troubled marriage, their friendship was renewed. Martin visited the States on a number of occasions over the next few years. By 1988 friendship had 'developed into love and the need to be together' (personal letter 10 Mar. 1988). The wedding took place that same year, and they enjoyed sixteen years of happy marriage in which Louise helped him with his work and nursed him through his illnesses.

During these years Martin continued to research and publish his results and to review other scholars' books: a catalogue of the vases in the Lady Lever Art Gallery, work on the archaic marble sculptures from Aegina, articles in honour or memory of colleagues, and lectures at conferences in Athens, at the Getty (to follow the exhibition on the Amasis Painter that had been mounted in New York, Toledo and Los Angeles to honour Sir John Beazley), at the University of Texas at Austin, and in Berlin. All the time he was working on the book which stands next in importance to his *History of Greek Art. The Art of Vase-painting in Classical Athens* (1992) is the culmination of a lifetime's devotion to the study of Athenian vase-painting in the sixth, fifth and fourth centuries: black-figure, red-figure and white-ground. It is in a sense an account of the subject that expands, explains and deepens an early study that Beazley himself had published in 1918, *Attic Red-figured Vases in American Museums*. But Martin's book was much fuller and incorporated the vastly enlarged understanding that he himself had helped to bring about.

Martin's contribution to our understanding of Greek vase-painting covered all major aspects of the subject. His expert eye sorted out the attribution of old and new material; he wrestled with the problem of the meaning of the word *epoiesen* (= 'made') and on what occasions it could count as a personal 'signature' and when it might refer to the workshop as a whole. His reading of classical literature gave him a wide under-

standing of Greek myths and he was able to make subtle connections between the stories in the texts and the images the vases carried—Europa, Sarpedon, Troilos, Talos, Kyknos and many others. Similarly, his desire to recreate the monumental paintings that are all lost took him to a close reading of Pausanias. He kept abreast of new papyrus publications, mainly of archaic poetry, and he threaded the fragmentary narratives in Stesichoros and Ibykos with the vase-paintings that illustrate the same themes. The powerful fragment of Archilochos (PColon 7511) moved him to produce his own verse translation.

The 1990s were difficult years for Martin, and also for Louise. In 1994 Martin contracted Guillain-Barré Syndrome, a painful inflammation of the nervous system. Martin joked that GBS was usually known as GBH, and there is no doubt about the harm it did him. There were times when he despaired of his life and of his ability, or indeed his wish, to resist the disease. A few years later he was struck by myasthenia gravis, and the battle began again. Louise nursed him through those dark days and nights and furnished him with loving care and attention. However, these years were not all full of gloom. He was cheered by a new pastime: watching films on video or TV, particular favourites being Claude Berri's 'Le maître d'école' and 'When Harry met Sally', and visits from old students and colleagues were tiring but uplifting. When his health allowed, Martin and Louise recuperated by taking cruises, some to the far north; on one of these they toured St Petersburg, and Martin was at last able to see on display the splendid collection of Greek vases that during the nineteenth century the Hermitage had bought from Italian collectors—a late view of pottery that he had written about unseen. A particularly nostalgic cruise to Greece in 1994 found Martin returning to Perachora which he had first visited more than sixty years earlier.

Martin was elected a Fellow of the British Academy in 1967, and other honours were to follow: in 1978 he was made an Hon. D.Litt. at Queen's University, Belfast; in 1980 both University College, London, and Lincoln College, Oxford, elected him an Honorary Fellow. In 1985 he was made an Honorary Member of the Archaeological Institute of America, and two years later Trinity College, Cambridge, elected him an Honorary Fellow (this rise to 'Olympian heights' would have especially pleased his father). The same year he was awarded the Kenyon Medal by the British Academy.

Martin's reading of poetry was wide and comprehensive: Dante, Icelandic sagas, Chinese stories, and from his teenage years his own poetry testified to his need to express his feelings and thoughts in sensitive

language and showed how he loved and respected words. The volumes that were published in book form (*Crooked Connections* (1970), *For Rachel* (1972), *A Hot Bath at Bedtime* (1977), *The Sleeping Beauty's Prince* (1977)) contain the poems that 'satisfy me enough to make me want to preserve them' and are written in a personal style on private and public themes, with a few translations. (Many of his published and unpublished poems are available on a handsome website compiled by Stephen Robertson and his son: http://rtnl.org.uk/now_and_then). The title poem of one collection, 'A Hot Bath at Bedtime', is given the alternative title of 'The Necessity of Purgatory' and expresses his humanist stance.

Heaven I don't covet.
 Timeless nothing's enough.
 I feel so dirty though.
 I should like to believe God
 will have me on the mat
 to tell Him and myself
 everywhere I went wrong.
 Then, all the dirt out,
 admit me to the furnace.
 After that, nothing.

Martin was a man of personal gentleness and intellectual acuity. The modern world moved too fast for him. He was inexpert in the simplest technology; the typewriter did not work in the way he wished, the carriage return was an unknown luxury and many was the time that the typed line continued beyond its allotted span. His handwriting was notable for its illegibility—he was one of those academics whose penmanship defies their own attempts at decipherment.

In 1989 Martin compiled an obituary for the *Proceedings of the British Academy* of the life of his friend Bernard Ashmole who had died the previous year and under whose aegis his own working career had truly started. In the first paragraph he writes of him as 'always himself, and it was a very good self to be'. A fitting tribute to repeat for Martin himself. He died on 26 December 2004.

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Note. I am particularly grateful to Martin's wife, Louise, and to his children, especially Lucy and Stephen, for the assistance they have afforded me in the preparation of this obituary. It was also helpful to have the opportunity to watch an interview of Martin recounting his life, filmed by members of his family in 1995. I also received support and advice from John Boardman, Sue Boothby, Eric Handley, Sybille Haynes, Jody Maxmin and Dyfri Williams. The Commemoration held on 19 April 2005 in the Institute of Archaeology at University College, London, provided fresh help and insight.

Publications

There follows a list of Martin Robertson's published writings that complete the list compiled by Jody Maxmin and published in his Festschrift, *The Eye of Greece: Studies in the Art of Athens*, edited by Donna Kurtz and Brian Sparkes (Cambridge, 1982), pp. 183–8.

1979:

Review of G. B. Waywell, *The Free-Standing Sculptures of the Mausoleum at Halicarnassus* (BMP, 1978) in *The Burlington Magazine*, 121, 182–3.

1981:

'Euphronios at the Getty' in *The J. Paul Getty Museum Journal*, 9, 23–34.

'Kition: the Attic black-figure and red-figure pottery' in V. Karageorghis *et al.*, *Excavations at Kition IV: the non-Cypriote Pottery* (Cyprus: Department of Antiquities), pp. 51–74.

1982:

'Beazley's use of terms' in *Beazley Addenda*, compiled by L. Burn and R. Glynn (Oxford, Oxford University Press for The British Academy), pp. xi–xviii.

'Lekythion and Autolekythos' in *The Journal of Hellenic Studies*, 102, 234.

'A red-figure krater: South Italian or Etruscan' in *Oxford Journal of Archaeology*, 1, 179–85.

'Early Greek Mosaic' in *Macedonia and Greece in Late Classical and Early Hellenistic Times* (*Studies in the History of Art*, 10, National Gallery of Art, Washington), pp. 241–9.

'Le arti in Magna Grecia' in *Megale Hellas, nome e immagine, Atti del ventunesimo convegno di studi sulla Magna Graecia, Taranto, 2–5 ottobre 1981* (Taranto: Istituto per la Storia e l'Archaeologia della Magna Grecia), pp. 187–203.

'Le arti in Magna Grecia' in *Magna Graecia*, 17 (Jan.–Feb. 1982), 1–6 (a reprint of the previous with some illustrations).

1983:

'Fragments of a dinos and a cup fragment by the Kleophrades Painter' in *Occasional Papers on Antiquities I, Greek Vases I* (The J. Paul Getty Museum), pp. 51–4.

'The Berlin Painter at the Getty Museum and Some Others' in *Occasional Papers on Antiquities I, Greek Vases I* (The J. Paul Getty Museum), pp. 55–72.

1984:

'The South Metopes: Theseus and Daidalos' in E. Berger (ed.), *Parthenon-Kongress Basel* (Mainz), pp. 206–8.

1985:

'Beazley and Attic vase-painting' in D. Kurtz (ed.), *Beazley and Oxford* (Oxford, Oxford University Committee for Archaeology, Monograph No. 10), pp. 19–30.

1986:

'Two Pelikai by the Pan Painter' in *Occasional Papers on Antiquities 2, Greek Vases 3* (The J. Paul Getty Museum), pp. 71–90.

1987:

Catalogue of the Greek, Etruscan and Roman Vases in the Lady Lever Art Gallery, Port Sunlight (published for the National Museums and Galleries on Merseyside by Liverpool University Press).

'The state of Attic vase-painting in the mid sixth century' in M. True (ed.), *Papers on the Amasis Painter and his World* (Malibu, The J Paul Getty Museum), pp. 13–28.

1988:

'Sarpedon brought home' in J. H. Betts, J. T. Hooker and J. R. Green (eds.), *Studies in Honour of T. B. L. Webster 2* (Bristol), pp. 109–120.

'Corn and Wine on a Vase by the Pan Painter' in *Praktika tou XII Diethnous Synedriou Klasikes Archaialogias, Athens 4–10 September 1983*, Vol. 2, pp. 186–92. (with Martha Ohly-Dumm) 'Aigina, Aphaia-Tempel XII. Archaic marble sculptures other than architectural' in *Archäologischer Anzeiger*, pp. 405–21.

1989:

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1990:

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