



SHEILA GIBSON RIBA, AA DIP (Hons), FSA

Sheila Gibson occupied a special place in the worlds of archaeology and art history by virtue of her gifts as an architect and draughtsperson, combined with a deep knowledge and an exceptional intuitive feel for the buildings of classical and medieval Europe. 'Dead archaeology', Sir Mortimer Wheeler wrote, 'is the driest dust that blows',¹ but for so many fortunate archaeologists Sheila Gibson recorded their unprepossessing standing buildings in a style that was not only accurate and crystal clear, but also undeniably elegant, and transformed their excavations on paper into two- and three-dimensional reconstructions that very effectively brought these excavated places to life. The British School at Rome was an especially important place in Sheila's life; over the course of 40 years she was an active collaborator in many of its most celebrated projects, as is shown by the list of Sheila's published drawings and writings, prepared by Sarah Court (below).

Sheila Gibson was born in Dublin in 1920, the youngest of four daughters of Dr Michael Gibson, one of Ireland's leading gynaecologists. Sheila was a sickly child, and as a result was educated at home. In 1936, on Dr Gibson's retirement, the family moved to England, settling in Bath. During the War, Sheila worked as a secretary in the Admiralty. In 1945, after six months of private cramming, she obtained a place on the first post-war course of the Architectural Association in London.

At the Architectural Association Sheila discovered a talent for illustration, developing a sensitive approach to design that struck her fellow students as distinctive when they collaboratively worked on the same thesis design, a church in Princes Risborough. While still a student, making use of this talent, she began to provide drawings for Nikolaus Pevsner's Buildings of England series. 1953 was to be a significant year: she obtained an honours diploma from the Architectural Association and joined the London firm of Carden and Godfrey. Sheila had also won an ICI Scholarship, as well as the Bernard Webb Studentship from the British School at Rome: these allowed her to study mosaics as a form of interior decoration, for which she travelled extensively in Sicily and Greece during that year. It was the start of a lifelong interest in archaeology.

Except for a short spell with Mountford Piggott and Partners in the mid-'fifties, she was to remain with Carden and Godfrey until her retirement in 1985. At Carden and Godfrey she was part of a design team that over her career was responsible for buildings as different as the cover over Fishbourne Roman Palace at Chichester and a hall of residence at Worcester College, Oxford.

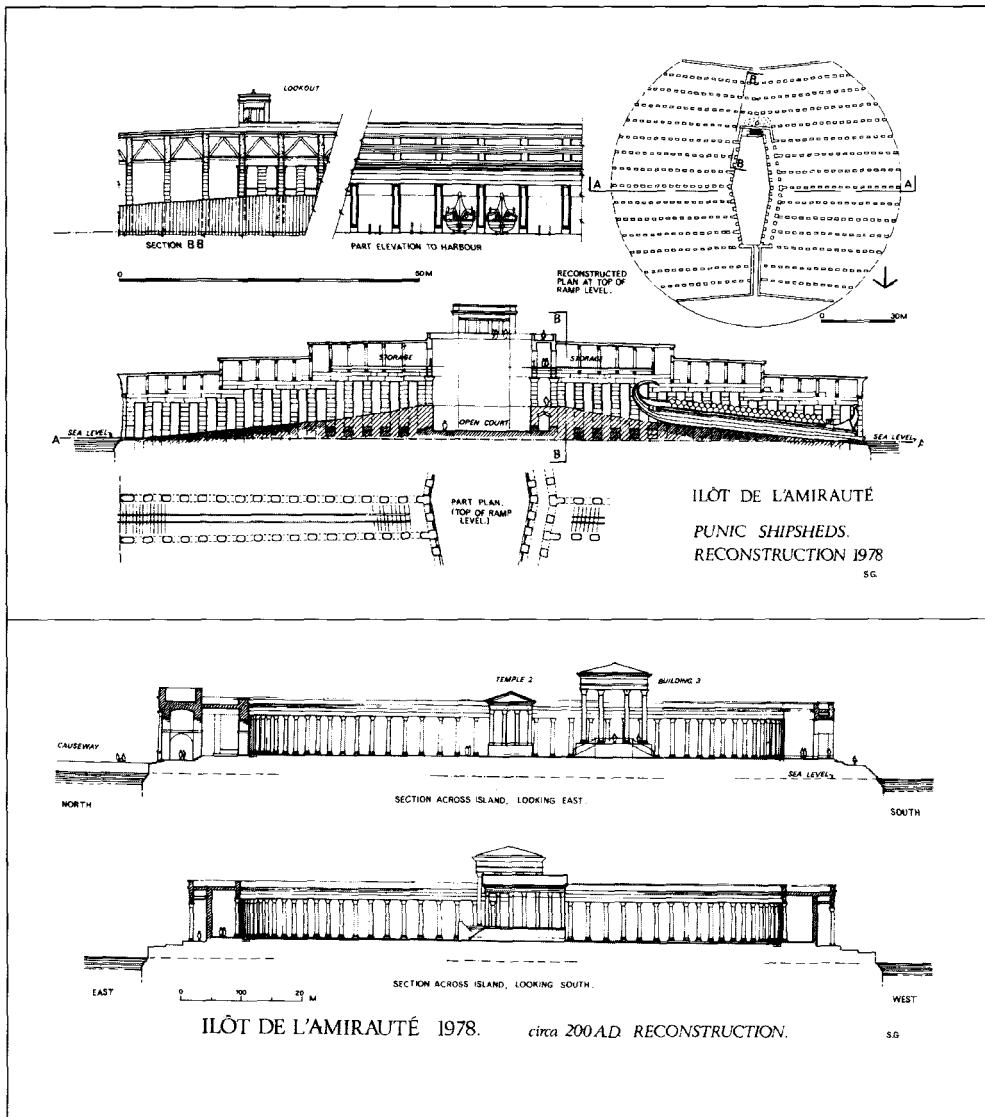
¹ M. Wheeler, *Archaeology from the Earth* (Oxford, 1954), 13.

Her firm, however, actively encouraged the archaeological work, which was to become such a major part of her life. Meanwhile, she continued to do occasional illustration work for first Pevsner, then for Richard Krautheimer's magnum opus, *Early Christian and Byzantine Architecture* in the Pelican History of Art series.

In 1959 Sheila met John Ward-Perkins, Director of the British School at Rome (1945–74), on a Swan Hellenic cruise to North Africa. On hearing of her work for Pevsner and Krautheimer, Ward-Perkins asked her to help with the illustrations for his own contribution to the Pelican History of Art series, being co-authored with Axel Boethius. Ward-Perkins and Boethius's *Etruscan and Roman Architecture* was to take ten years to finish, its completion owing much to Sheila's determination to see the book to fruition. This standard text benefited enormously from her graphic skills bringing to life many of the great buildings of the Roman world.

Work on this book led to Sheila visiting the British School at Rome on a regular basis, and, in time, being enlisted to help on the School's other field projects. The first of literally dozens of projects was the survey of the ninth-century church at San Liberato in 1961–2; then the Flavian Palace on the Palatine Hill in Rome in 1964. Very soon she was in demand all around the Mediterranean. She worked at the Graeco-Roman city of Knidos, in southwest Turkey; in 1974–9 she was a regular participant in the British mission at Carthage, Tunisia; and in the later 'seventies she played a major part in the Anglo-Italian excavations of the senatorial villa at Settefinestre, in southern Tuscany. Besides these projects, she worked on an impressive and very diverse range of other enterprises: reconstructions of the Temple and Precinct of Sulis Minerva at Bath; the medieval town houses in Bologna and Tuscania; the villa at Mola di Monte Gelato in Latium; Caligula's Palace in the Roman Forum; the Leonine Wall around the Vatican City at Rome; the Vicus Laurentium at Castelporziano near Ostia Antica; the House of the Menander at Pompeii; the dark age monastery of San Vincenzo al Volturno in south Italy; the so-called House of the Triapsidal Hall at Ptolemais and the Palace of the Dux at Apollonia in Libya; the cathedral at Trogir in Croatia; the triconch palace at Butrint, Albania; and the Dome of the Rock in Jerusalem.

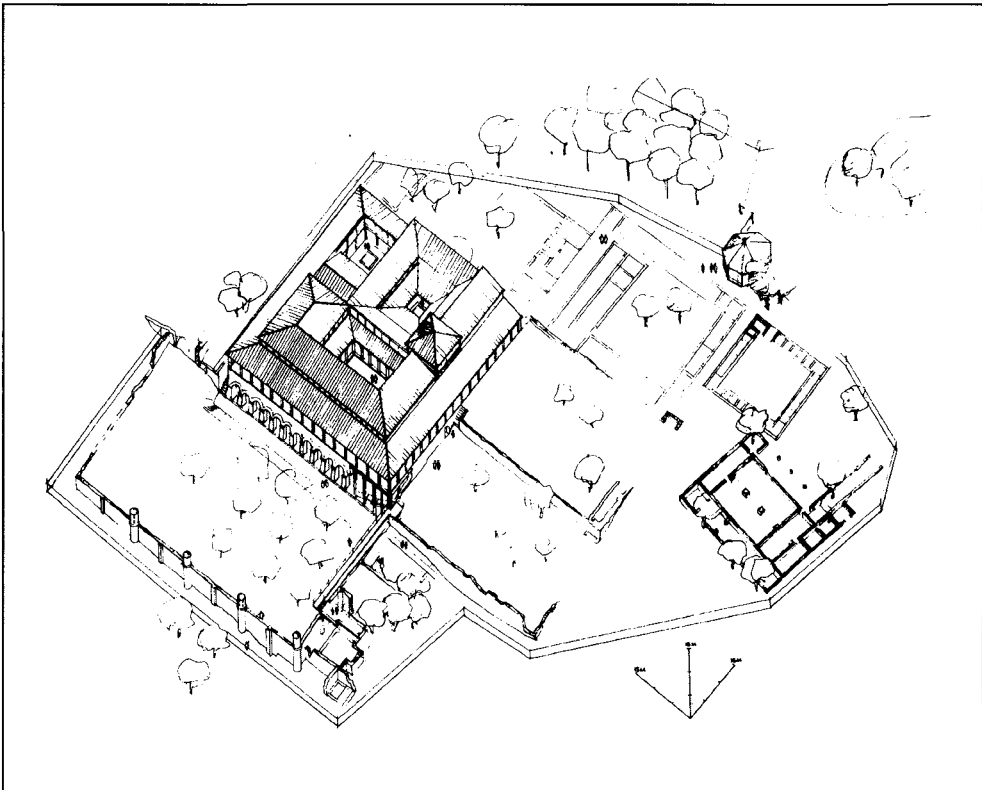
Of all these projects, she had a special affection for those at Carthage and Settefinestre, the first, as it happened, leading to the second. Her drawings of the Carthaginian dry docks and harbour were one of her most brilliant efforts. Long before 'virtual reality' had been invented, it brought to life what must have been one of the wonders of the ancient world. Sheila and Henry Hurst, the excavation director, then proceeded to collaborate with the model-maker Kim Allen in making a scale-model of Sheila's drawing that can still be seen at Carthage today. Following this, Peter Connolly, an artist, made a painting of the harbour based upon Sheila's drawings, which, after publication, was used by the Tunisian government as a design on the reverse of their five dinar



The Punic shipheds on the island at Carthage.

banknote. While working at Carthage, she met Andrea Carandini, then leading the Italian team, who persuaded her to participate in the excavations of the villa at Settefinestre. Sheila's drawings were used as cover illustrations for the final, seminal publication of these excavations, and Carandini profiled her in his introduction, drawing attention to her unique contribution.

Sheila's major drawings were much more than illustrations. Her guiding principle was to seek to express the essential structure of a building without entering into minutiae. Her natural skill was to know exactly how much detail to put into a drawing, so that all that was there was verifiable and the unknown



The Roman villa of Settefinestre, southern Tuscany, axonometric view.

parts were omitted. Her style was carefully measured: it was somewhere between a mechanical drawing and a more artful sketch. She developed a rapid and efficient on-site working method, producing ground surveys and elevations, and then quizzing the site director about his/her ideas. Invariably, she could 'see' the form of the buildings already, and, in time, once she had begun sketching, the excavator would come to 'see' the site in three-dimensional terms. In this sense, she was a masterful architectural historian who could help an archaeologist to make sense of the complex sequence of walls and levels. She gave excavated buildings a structural and formal logic that transformed their value as discoveries, often literally, because the archaeologists were compelled to re-evaluate and understand more fully the excavated or surveyed remains. This special talent was recognized in 1991 by the British School at Rome when, curated by Amanda Claridge, it mounted an exhibition of Sheila's work entitled 'Architecture and Archaeology: the Work of Sheila Gibson' in University College, London and at the School itself.

In appearance Sheila was slightly built, and in her later years had a deceptively frail look about her. This belied an iron determination that owed much to overcoming a sickly childhood and suffering diabetes throughout her

life. It also owed much to her happy and fulfilling relations with her sisters and their families, and to her devout Catholicism. She loved travelling and learning, and in retirement regularly attended courses on archaeology in Oxford University's extra-mural department and then went on study-tours to all parts of Britain and Europe. In some ways she had a restless quest for discovery and, in equal measure, she found great pleasure in the collaborations that were an essential part of her role on excavations. Whether camped on a beach in Knidos or testing the rigours of dig life in Albania, Libya, Tunisia or Italy, Sheila always achieved what she set out to and was enchanting and modest company — patient, cool-headed, charming, with a fund of amusing stories over a gin and tonic after work. She was that rare thing: both a talisman for any excavation and a wonderful collaborator. Her life was a triumph of determination and self-discipline, carried out in a style that won her countless admirers.

RICHARD HODGES

BIBLIOGRAPHY OF THE WORKS OF SHEILA GIBSON

compiled by Sarah Court²

ALEXANDRIA, EGYPT

McKenzie, J.S. (forthcoming) *The Architecture of Alexandria and Egypt 300BC–AD700*.
Figures: axonometric drawings of buildings in Alexandria, Philae, White Monastery at Sohag, South Church at Ahnas/Heraklopolis Magna.

BATH, GREAT BRITAIN

Cunliffe, B. (1995) *Roman Bath*. London, B.T. Batsford and English Heritage.
Figures: 30, 34, 72.

Cunliffe, B. and Davenport, P. (1985) *The Temple of Sulis Minerva at Bath. I: the Site*.
 Oxford, Oxford University Press.
Figures: 109–15.

BOTROMAGNO, ITALY

Ward-Perkins, J.B., Cotton, M.A., Vander Poel, H.B., Macnamara, E., Du Plat
 Taylor, J. and Carter, A. (1969) Excavations at Botromagno, Gravina di Puglia:
 second interim report, 1967–68. *Papers of the British School at Rome* 37: 100–57.
Plate: 34.

BUTRINT, ALBANIA

The Butrint Foundation (1996) *The Butrint Foundation*. London, Butrint Foundation.
Figures: 3, 7, 8.

Ceka, N. (1999) *Butrint: a Guide to the City and its Monuments*. London, Butrint
 Foundation.
Figures: 30 and 43.

Hodges, R., Saraçi, G., Bowden, W., Chiles, P., Gilkes, O., Lako, K., Lane, A.,
 Martin, S., Mitchell, J., Moreland, J., O'Hara, S., Pluciennik, M. and Watson, L.
 (1997) Late-antique and Byzantine Butrint: interim report on the port and its
 hinterland (1994–95). *Journal of Roman Archaeology* 10: 207–34.
Figures: 8 and 10.

CAMBRIDGESHIRE, GREAT BRITAIN

Pevsner, N. (1954) *Buildings of England: Cambridgeshire*. Harmondsworth, Penguin.
*Pages: 57, 63, 67, 71, 76, 85, 93, 117, 125, 131, 141, 145, 159, 163, 179, 185,
 187–91, 193, 195, 197, 341, 371.*

² This bibliography represents the published work of Sheila Gibson as known at the time of going to print. However, due to her huge professional output it is not unlikely that there are further publications not listed here. Some otherwise unpublished sites appear in her 1991 exhibition catalogue: Le Mura di Santo Stefano, Anguillara; medieval timber buildings in Bologna; and the Dome of the Rock and the Church of the Holy Sepulchre in Jerusalem. The bibliography was compiled by Sarah Court with contributions by Margaret Browne, Amanda Claridge, Janet DeLaine, Galit Goldshmid, Richard Hodges, Henry Hurst, Michael Jones, Roger Ling, Judith McKenzie, Andres Reyes, Joyce Reynolds, Alastair Small, Bryan Ward-Perkins and Andrew Wilson.

CANTERBURY, GREAT BRITAIN

Hicks, M. and Hicks, A. (2001) *St Gregory's Priory, Northgate, Canterbury Excavations 1988–1991 (Archaeology of Canterbury 2)*. Canterbury, Canterbury Archaeological Trust.

Figures: 8, 10, 21, 27.

NAPLES, ITALY

Arthur, P. (1994) (ed.) *Il complesso archeologico di Carminiello ai Mannesi, Napoli (scavi 1983–1984) (Università di Lecce, Dipartimento di Beni Culturali Settore Storico-archeologico Collana 7)*. Galatina, Congedo.

Figure: 1.

CARTHAGE, TUNISIA

Connolly, P. (1981) *Greece and Rome at War*. London, Macdonald.

Page: 269.

Hurst, H.R. (1979) Excavations at Carthage 1977–8, fourth interim report. *Antiquaries Journal* 59: 19–49.

Figures: 6 and 7.

Hurst, H. (1983) The Carthage models. *Popular Archaeology* 4 (11): 24–7.

Architectural drawings for models (made by H.R. Allen).

Hurst, H. (1983) The war harbour of Carthage. In S.F. Bondi (ed.), *Atti del primo congresso internazionale di studi fenici e punici: Roma, 5–10 novembre 1979*. II: 603–10. Rome, Consiglio Nazionale delle Ricerche.

Figure: 2.

Hurst, H. (1992) L'îlot de l'Amirauté, le port circulaire et l'Avenue Bourguiba. In A. Ennabli (ed.), *Pour sauver Carthage: exploration et conservation de la cité punique, romaine et byzantine*: 79–94. Paris/Tunis, UNESCO/INAA.

Page: 89.

Hurst, H.R. (1999) *The Sanctuary of Tanit at Carthage in the Roman Period: a Reinterpretation (Journal of Roman Archaeology Supplementary Series 30)*. Portsmouth (RI), Journal of Roman Archaeology.

Figures: 16 and 22.

Hurst, H.R. with Gibson, S.C. (1976) Building 3, a reconstruction. In H.R. Hurst, Excavations at Carthage 1975, second interim report: 182–6. *Antiquaries Journal* 56: 177–97.

Hurst, H.R. with Gibson, S.C. (1979) The reconstruction of the stone shipsheds. In H.R. Hurst, Excavations at Carthage 1977–8, fourth interim report: 28–32. *Antiquaries Journal* 59: 19–49.

Hurst, H.R. with Gibson, S.C. (1994) The Punic shipsheds. In H.R. Hurst, *Excavations at Carthage — The British Mission. II.1: the Circular Harbour, North Side — The Site and Finds Other Than Pottery*: 33–9. Oxford, Oxford University Press for the British Academy.

Hurst, H.R. with Gibson, S.C. (1994) Roman and later building materials and reconstructions. In H.R. Hurst, *Excavations at Carthage — The British Mission. II.1: the Circular Harbour, North Side — The Site and Finds Other Than Pottery*: 53–63. Oxford, Oxford University Press for the British Academy.

CASTELPORZIANO, ITALY

Claridge, A. (1993) A date for the medieval settlement at the Vicus Augustanus Laurentium (Castelporziano). In L. Paroli and P. Delogo (eds), *La storia*

economica di Roma nell'alto medioevo alla luce dei recenti scavi archeologici: 287–93. Florence, All'Insegna del Giglio.

Figures: 7 and 8.

Claridge, A. (1998) Il vicus di epoca imperiale. Campagne di ricerche 1987–91. In M.G. Lauro (ed.), *Castelporziano III: campagne di scavo e restauro 1987–1991*: 115–36. Rome, Viella.

Figures: 6.8, 6.11–14, 6.17–18, 6.21–3, 6.27, 6.31.

Selkirk, A. (1994) Castelporziano. *Current Archaeology* 139: 273–7.

Pages: 275 (below), 277.

CHEDWORTH, GREAT BRITAIN

Goodburn, R. (1972) *The Chedworth Roman Villa*. London, National Trust.

Plate: 3.

Goodburn, R. (1981) *Chedworth Roman Villa*. Surrey, National Trust.

Cover.

CYRENAICA, LIBYA

Gibson, S.C. and Ward-Perkins, J.B. (1976) The market-theatre at Cyrene. *Libya Antiqua* 13: 331–73.

Gibson, S.C., Little, J.H. and Ward-Perkins, J.B. (1978) Ptolemais 1978. *Annual Report of the Society for Libyan Studies* 9: 5–12.

Ward-Perkins, J.B. (1978) The Christian architecture of Apollonia. In J.H. Humphrey (ed.), *Apollonia, the Port of Cyrene: Excavations by the University of Michigan 1965–67*: 285–8. Tripoli, Department of Antiquities.

Figures: 10.1–4, 10.8–9.

Ward-Perkins, J.B. and Gibson, S.C. (1987) The 'market-theatre' complex and associated structures, Cyrene. *Libyan Studies* 18: 43–72.

Ward-Perkins, J.B. and Goodchild, R. (edited by J.M. Reynolds) with Gibson, S.C. *et al.* (forthcoming 2002) *Christian Monuments of Cyrenaica*. London, Society for Libyan Studies.

Ward-Perkins, J.B., Little, J.H., Mattingly, D.J. with Gibson, S.C. (1986) Town houses at Ptolemais, Cyrenaica. *Libyan Studies* 17: 109–53.

Figures: 2–8, 12–16, 19.

ISTANBUL, TURKEY

Harrison, M. (1989) *A Temple for Byzantium*. London, Harvey Miller.

Figures: 167 and 171.

KHIRBET ET-TANNUR, JORDAN

McKenzie, J.S., Gibson, S.C. and Reyes, A.T. (forthcoming 2002) Reconstruction of the Nabataean temple complex at Khirbet Et-Tannur. *Palestine Exploration Quarterly* 134.

Figures: 2 and 3.

KNIDOS, TURKEY

Love, I.C. (1972) A preliminary report of the excavations at Knidos, 1970. *American Journal of Archaeology* 76: 61–76.

Figures: 1–2, 4–7, 9.

Love, I.C. (1972) A preliminary report of the excavations at Knidos, 1971. *American Journal of Archaeology* 76: 393–405.

Figures: 1–3, 6.

Love, I.C. (1973) A preliminary report of the excavations at Knidos, 1972. *American Journal of Archaeology* 77: 413–24.

Figures: 33 and 34 (plate 77).

Mellink, M.J. (1969) Archaeology in Asia Minor. *American Journal of Archaeology* 73: 216–20.

Figures: 2 and 3.

LEONINE WALL, VATICAN CITY

Gibson, S.C. and Ward-Perkins, B. (1979) The surviving remains of the Leonine Wall. *Papers of the British School at Rome* 47: 30–59.

Gibson, S.C. and Ward-Perkins, B. (1983) The surviving remains of the Leonine Wall. Part II: the Passetto. *Papers of the British School at Rome* 50: 222–39.

MONTE GELATO, ITALY

Amendolea, B. and Fedeli Bernardini, F. (1998) (eds) *Montegelato: Mazzano Romano, stratigrafia storica di un sito della campagna romana*. Rome, Gangemi Editore.

Figures: 10–12, 15–16.

Potter, T.W. and King, A.C. (1997) *Excavations at the Mola di Monte Gelato: a Roman and Medieval Settlement in South Etruria (Archaeological Monographs of the British School at Rome 11)*. London, British School at Rome.

Figures: 37, 67, 70, 73, 75.

OXFORDSHIRE, GREAT BRITAIN

Sherwood, J. and Pevsner, N. (1974) *Buildings of England: Oxfordshire*. Harmondsworth, Penguin.

Pages: 92, 99, 105, 110, 130, 135, 139, 142, 146, 150, 157, 167, 177, 182, 185, 192, 195, 203, 209, 214, 219, 226, 231, 234, 236, 238–9, 241, 246, 248, 250.

PETRA, JORDAN

McKenzie, J. (1990) *The Architecture of Petra*. Oxford, Oxford University Press for the British Academy.

Pages: ii, vi; figure: 1; plate: 68b.

PIANABELLA, ITALY

Paroli, L. (1999) (ed.) *Scavi di Ostia XII: la basilica cristiana di Pianabella*. Rome, Istituto Poligrafico e Zecca dello Stato.

Page: 6.

POMPEII, ITALY

Ling, R. (1997) *The Insula of the Menander at Pompeii. 1: the Structures*. Oxford, Clarendon Press.

Figures: 1–2, 11, 24–48, 54f, 55–8.

RAVENNA, ITALY

Christie, N. and Gibson, S.C. (1988) The city walls of Ravenna. *Papers of the British School at Rome* 56: 156–97.

ROME, ITALY

Claridge, A. (1998) *Rome: an Oxford Archaeological Guide*. Oxford, Oxford University Press.

Figures: 2–5, 7, 22, 25, 28–9, 42, 46–8, 52–3, 56–7, 67, 76, 78, 82, 94–5, 99, 103, 113, 118–20, 136–7, 153, 176.

- Gibson, S.C., Delaine, J. and Claridge, A. (1994) The triclinium of the Domus Flavia: a new reconstruction. *Papers of the British School at Rome* 62: 67–100.
- Hurst, H.R. (1986) Santa Maria Antiqua. *Bullettino della Commissione Archeologica Comunale di Roma* 91: 470–8.
Figure: 176.
- Hurst, H.R. (1988) Nuovi scavi nell'area di Santa Maria Antiqua. *Archeologia Laziale* 9: 13–17.
Figure: 1.
- Hurst, H.R. (1995) Domus Gai. In E.M. Steinby (ed.), *Lexicon Topographicum Urbis Romae*. II: 106–8. Rome, Quasar.
Figures: 35 and 36.
- Osborne, J. (1987) The atrium of S. Maria Antiqua, Rome: a history of art. *Papers of the British School at Rome* 55: 186–223.
Figure: 1.
- Pensabene, P. (1988) Scavi nell'area del Tempio della Vittoria e del Santuario della Magna Mater sul Palatino. *Archeologia Laziale* 9: 54–67.
Figures: 5–6, 8–9.
- Pensabene, P. (1996) Magna Mater, Aedes. In E.M. Steinby (ed.), *Lexicon Topographicum Urbis Romae*. III: 206–8. Rome, Quasar.
Figure: 143.

SAN GIOVANNI DI RUOTI, ITALY

- Small, A.M. (1983) Gli edifici del periodo tardoantico a San Giovanni. In M. Gualtieri, M. Salvatore and A.M. Small (eds), *Lo scavo di S. Giovanni di Ruoti ed il periodo tardoantico in Basilicata: Atti della tavola rotonda, Roma 4 luglio 1981*: 21–37. Bari, Adriatica.
Figure: 8.
- Small, A.M. and Buck, R.J. (1983) Excavations at San Giovanni, 1982. *Echos du Monde Classique/Classical Views* 27: 187–93.
Figure: 2.

SAN LIBERATO, ITALY

- Christie, N. (1991) (ed.) *Three South Etrurian Churches: Santa Cornelia, Santa Rufina and San Liberato (Archaeological Monographs of the British School at Rome 4)*. London, British School at Rome.
Figures: 98–109.

SAN ROCCO, ITALY

- Cotton, M.A. (1983) Some research work on Roman villas in Italy, 1960–1980. In B. Hartley and J. Wachter (eds), *Rome and Her Northern Provinces: Papers Presented to Sheppard Frere*: 56–66. Gloucester, Alan Sutton.
Figures: 1 and 2.
- Cotton, M.A. and Métraux, G. (1985) *The San Rocco Villa at Francolise*. London, British School at Rome.
Figures: 3a, 3b, 12, 12a, 12b.

SAN VINCENZO AL VOLTURNO, ITALY

- De Benedittis, G. (1995) (ed.) *San Vincenzo al Volturno: dal chronicon alla storia*. Isernia, Cosmo Iannone Editore.
Figures: 2 and 10.

Delogu, P., Hodges, R. and Mitchell, J. (1996) *San Vincenzo al Volturno: la nascita di una città monastica*. Norwich, University of East Anglia.

Figure: 1.

Hodges, R. (1990) Monastero di San Vincenzo al Volturno. In G.C. Menis (ed.), *I Longobardi*: 278–80. Milan, Electa.

Figure: 6.37.

Hodges, R. (1993) (ed.) *San Vincenzo al Volturno 1: the 1980–86 Excavations, Part 1 (Archaeological Monographs of the British School at Rome 7)*. London, British School at Rome.

Figures: 6.3, 6.31–2, 9.55, 9.57–9.

Hodges, R. (1994) In the shadow of Pirenne: San Vincenzo al Volturno and the revival of mediterranean commerce. In R. Francovich and G. Noyé (eds), *La storia dell'alto medioevo italiano (VI–X secolo) alla luce dell'archeologia: convegno internazionale, Siena, 2–6 dicembre 1992*: 109–27. Florence, All'Insegna del Giglio.

Figures: 2 and 3.

Hodges, R. (1995) (ed.) *San Vincenzo al Volturno 2: the 1980–86 Excavations, Part 2 (Archaeological Monographs of the British School at Rome 9)*. London, British School at Rome.

Figures: 4.1 and 5.6.

Hodges, R. (1996) San Vincenzo al Volturno. In N. Paone (ed.), *Il Molise: arte cultura paesaggi*: 65–74. Rome, Palombi.

Figures: 2, 6, 10.

Hodges, R. (1997) *Light in the Dark Ages: the Rise and Fall of San Vincenzo al Volturno*. London, Duckworth.

Figures: 3.7, 3.10, 4.5–6, 5.8, 5.10, 5.25, 6.2, 8.12.

Hodges, R. and Marazzi, F. (1995) *San Vincenzo al Volturno: sintesi di storia e archeologia*. Rome, British School at Rome and Abbazia di Monte Cassino.

Figures: 10, 11, 23.

Hodges, R. and Mitchell, J. (1996) *The Basilica of Abbot Joshua at San Vincenzo al Volturno*. Monteroduni, Abbazia di Monte Cassino.

Figures: 1.4 and 2.10.

Hodges, R., Coutts, C. and Mitchell, J. (1994) San Vincenzo al Volturno. *Current Archaeology* 139: 244–50.

Page: 250.

Hodges, R., Gibson, S.C. and Hanasz, A. (1990) Campo La Fontana: a late eighth-century triconch and the Ponte Latrone at the entrance to the territory of San Vincenzo al Volturno. *Papers of the British School at Rome* 58: 273–97.

Hodges, R., Gibson, S.C. and Mitchell, J. (1997) The making of a monastic city: the architecture of the ninth-century monastery of San Vincenzo al Volturno. *Papers of the British School at Rome* 52: 233–86.

SANTA CORNELIA, ITALY

Christie, N. (1991) (ed.) *Three South Etrurian Churches: Santa Cornelia, Santa Rufina and San Liberato (Archaeological Monographs of the British School at Rome 4)*. London, British School at Rome.

Figures: 31–8.

SANTA RUFINA, ITALY

Christie, N. (1991) (ed.) *Three South Etrurian Churches: Santa Cornelia, Santa Rufina and San Liberato (Archaeological Monographs of the British School at Rome 4)*. London, British School at Rome.

Figures: 54 and 56.

SETTEFINESTRE, ITALY

Carandini, A. (1985) (ed.) *Settefinestre: una villa schiavistica nell'Etruria romana*. 1*: *la villa nel suo insieme*. Modena, Edizioni Panini.

Cover; figures: 120, 144, 149–50, 155.

Carandini, A. (1985) (ed.) *Settefinestre: una villa schiavistica nell'Etruria romana*. 1**: *la villa nelle sue parti*. Modena, Edizioni Panini.

Figures: 14, 28, 35, 163, 164a, 165a, 166a, 167a, 168, 173, 202, 209a–d, 236a–c, 279–80, 282, 292, 302, 303c–d, 308, 354, 358–60.

Carandini, A. and Settis, S. (1979) *Schiavi e padroni nell'Etruria Romana: la villa di Settefinestre dallo scavo alla mostra*. Bari, De Donato.

Cover; page: 139.

Carandini, A. and Tatton-Brown, T. (1980) Excavations at the Roman villa of 'Sette Finestre' in Etruria, 1975–9: first interim report. In K. Painter (ed.), *Roman Villas in Italy: Recent Excavations and Research (British Museum Occasional Paper 24)*: 9–43. London, British Museum.

All drawings (with N. Poletti).

Carandini, A., McFadyen, N. and Gibson, S.C. (1985) Illustrazione del progetto. In A. Carandini (ed.), *Settefinestre: una villa schiavistica nell'Etruria Romana*. 1**: *la villa nelle sue parti*: 253. Modena, Edizioni Panini.

SIRMIO, ITALY

Wiseman, T.P. (1987) *Roman Studies: Literary and Historical*. Liverpool, Francis Cairns.

Page: 356.

THURBURBO MAJUS, TUNISIA

Alexander, M. and Ennaifer, M. (1980) (eds) *Corpus des mosaïques de Tunisie*. II: *Thurburbo Majus. Fascicule 1: les mosaïques de la région du forum*. Tunis, Institut National du Patrimoine.

Plans: 2–3, 5, 7, 9–10, 12–13, 15, 17–19, 21, 23, 25, 27, 29, 31.

Alexander, M. and Ennaifer, M. (1985) (eds) *Corpus des mosaïques de Tunisie*. II: *Thurburbo Majus. Fascicule 2: région des grands thermes*. Tunis, Institut National du Patrimoine.

Figure: 1; plans: 2, 5–6, 9–12, 15–18.

Alexander, M. and Ennaifer, M. (1987) (eds) *Corpus des mosaïques de Tunisie*. II: *Thurburbo Majus. Fascicule 3: région ouest*. Tunis, Institut National du Patrimoine.

Figure: 2; plans: 11 and 12.

Alexander, M. and Ennaifer, M. (1994) (eds) *Corpus des mosaïques de Tunisie*. II: *Thurburbo Majus. Fascicule 4: région est. Mise à jour du catalogue de Thurburbo Majus et les environs*. Tunis, Institut National du Patrimoine.

Figure: 1; plans: 2, 10, 11.

TROGIR, CROATIA

Gibson, S.C. and Ward-Perkins, B. (1977) The incised architectural drawings of Trogir Cathedral. *The Antiquaries Journal* 57: 289–311.

TUSCANIA, ITALY

Andrews, D. (1982) Medieval domestic architecture in northern Lazio. In D. Andrews, J. Osborne and D. Whitehouse, *Medieval Lazio (British Archaeological Reports International Series 125)*: 1–122. Oxford, British Archaeological Reports.

Figures: 1.1, 1.4, 1.10, 1.13, 1.15, 1.17, 1.19–20, 1.22, 1.24–7, 1.29.

- Andrews, D. (1982) The walls of Tuscania: a study in medieval urban topography and defence. In D. Andrews, J. Osborne and D. Whitehouse, *Medieval Lazio (British Archaeological Reports International Series 125)*: 137–235. Oxford, British Archaeological Reports.
All drawings.
- Andrews, D. and Gibson, S.C. (1972) The medieval curtain wall. In J.B. Ward-Perkins, *Excavations and survey at Tuscania, 1972: a preliminary report*: 199–208. *Papers of the British School at Rome* 40: 196–238.
- Luttrell, A. (1971) Two Templar-Hospitaller preceptories north of Tuscania. *Papers of the British School at Rome* 39: 90–124.
Figures: 1, 2, 5.

GENERAL

- Boethius, A. (1978) *Etruscan and Early Roman Architecture*. Harmondsworth, Pelican.
All drawings.
- Boethius, A. and Ward-Perkins, J.B. (1970) *Etruscan and Roman Architecture*. Harmondsworth, Pelican.
Figures: 62, 67, 83, 85, 88–9, 92, 97–9, 101, 103, 111, 115–16, 120–1, 126, 129–32, 140, 142, 146–7, 149–50, 152–4, 156–9, 162–3, 166–9, 174, 177, 191, 195–6, 198.
- Gros, P. (1996) *L'architecture romaine 1: les monuments publics*. Paris, Picard.
Figures: 295 and 367.
- Gros, P. (2001) *L'architecture romaine 2: maisons, palais, villas et tombeaux*. Paris, Picard.
Figures: 96, 267–8, 280–1, 299–301.
- Gros, P. and Torelli, M. (1988) *Storia dell'urbanistica: il mondo romano*. Rome/Bari, Laterza.
Figures: 62, 76, 153, 156, 175, 232, 240.
- Heydenreich, L.H. and Lotz, W. (1974) *Architecture in Italy 1400–1600*. Harmondsworth, Penguin.
All drawings.
- Krautheimer, R. (1965) *Early Christian and Byzantine Architecture*. Harmondsworth, Penguin.
Figures: 18–20, 40, 48, 51, 65, 75, 84, 91, 98–9, 101, 104 (redrawings, with D. Martin).
- Kubler, G. and Soria, M. (1959) *Art and Architecture in Spain and Portugal and their American Dominions 1500–1800*. Harmondsworth, Pelican.
All drawings.
- Lyttelton, M. (1974) *Baroque Architecture in Classical Antiquity*. London, Thames and Hudson.
Figures: 2–3, 5–7, 9, 11, 13–15, 19–23, 26–8, 30–1, 33–4, 36–7, 39, 41–3, 47, 49, 51.
- Reyes, A.T. (forthcoming) *Latin: Second-Year Essentials*.
Colour drawings.
- Sandars, N.K. (1968) *Prehistoric Art in Europe*. Harmondsworth, Pelican.
Figures: 2–8, 11d, 14, 19, 22, 25–6, 28–9, 31, 33, 35–44, 45b–c, 46, 48–50, 51a, 52, 53d, 54, 56c, 57, 59a–b, 60–1, 65, 66b–c, 67–9, 71–3, 75–86, 88–91, 95b, 96–7, 101–2, 103c.
- Sear, F. (1982) *Roman Architecture*. London, Batsford.
Figures: 8, 12, 32, 46, 51, 54, 78, 92, 94, 100, 144, 152, 174, 176, 178.

- Wallace-Hadrill, A. (2001) *The British School at Rome: One Hundred Years*. London, British School at Rome.
Pages: 122, 126, 132, 137.
- Ward-Perkins, J.B. (1974) *Architettura romana*. Milan, Electa.
Figures: 31, 87, 106, 142, 357, 371.
- Ward-Perkins, J.B. (1981) *Roman Imperial Architecture*. Harmondsworth, Pelican.
All drawings.
- Wittkower, R. (1958) *Art and Architecture in Italy 1600–1750*. Harmondsworth, Pelican.
All drawings and adaptations.

ABOUT SHEILA GIBSON

- Carandini, A. (1985) (ed.) *Settefinestre: una villa schiavistica nell'Etruria romana.1*: la villa nel suo insieme*. Modena, Edizioni Panini.
Figure: 1.
- Claridge, A. and Gibson, S.C. (1991) *Architecture and Archaeology: the Work of Sheila Gibson*. London, British School at Rome.
- Potter, T. (1991) Sheila Gibson. *Papers of the British School at Rome* 59: vi–vii.