

JULIUS CAESAR

16 SEP 2023 – 20 MAY 2024

I CAME, I SAW, I MET MY DOOM

JULIUS CAESAR COMES TO AMSTERDAM

This autumn the exhibition *Julius Caesar – I came, I saw, I met my doom* opens in the H'ART Museum in Amsterdam. Almost a hundred and fifty centuries-old objects help to tell one of the most exciting stories in world history: the life of Julius Caesar. A legendary army general, a talented orator and an unusual statesman who grew to become one of the most powerful rulers of his age. His death is perhaps the most famous political murder ever. More than two thousand years later, his legacy is still of contemporary relevance. The dictator after whom the month of July is named, from whom we derive the title Kaiser, who is said to have had a passionate relationship with Cleopatra and who violently subjected much of what is now Europe to his rule, he was a source of inspiration to many, from Shakespeare to Napoleon. *Julius Caesar* disentangles the myths and brings us closer to the reality of his victory and his legacy, the highpoints and dark sides. How do we regard him in 2023? As cruel or heroic? Visitors are ultimately allowed to decide for themselves. The exhibition runs from Saturday 16 September 2023 until Monday 20 May 2024.

Collaborations

Oddly, never before has a solo exhibition devoted to Caesar been mounted in the Netherlands. This exhibition is organized in collaboration with Italian partners Expona (Bolzano) and Contemporanea Progetti (Florence) as well as other top museums including the Museo Archeologico Nazionale in Florence, the Museo Nazionale Romano in Rome, and the Rijksmuseum van Oudheden in Leiden along with other museums in the Netherlands and Germany.

A unique alliance of lenders. As a result, the exhibition will feature several busts of Caesar in an ensemble never seen before. Together they offer a deeper insight into what Caesar may have looked like.



Fl.t.r.: Amphora with Aeneas, Anchises and Ascanius, 510 – 500 BCE. Rijksmuseum van Oudheden, Leiden; Roman Helmet (Weisenau type), 50 – 100 CE. Leibniz-Zentrum für Archäologie, Mainz; Roman Magistrate, 100 – 0 BCE. Museo Archeologico Nazionale, Florence; Fragment of a Mosaic with a Feast Scene, 0 – 100 CE. Museo Archeologico Nazionale, Florence; Portrait of a man, probably Caesar, 60 – 44 BCE. Su concessione del Ministero della cultura – Museo Nazionale Romano. Photo: Servizio Fotografico SAR

AIM OF THE EXHIBITION

The life story of Julius Caesar (101 or 100 – 44 BCE) is told in nine scenes, starting with the mythmaking that has shaped the image we have of him. Then follows an overview of his career, from brilliant politician to consul of Rome. Next, the visitor enters a different world, that of Caesar's war in Gaul, which illustrates his career as an army general with attention paid to his war crimes. We look at whether Caesar's troops may have fought on Dutch soil. Then comes an impressive setting that portrays the luxury of Rome in Caesar's day. After that, the focus is on Cleopatra and Egypt. The murder of Caesar is then unravelled as a plot, from portents of doom to his downfall. With the empire of Caesar's successor Augustus, a new chapter in the exhibition begins, followed by a look at his legacy and a closing scene in which Caesar's person and his acts can be reflected upon by the public.

CAESAR AND CLEOPATRA

Like the fascination with Caesar, the fascination with Cleopatra is a feature of all eras, with the associated image-making and debate. Recently the Netflix series *Queen Cleopatra* (2023) caused much controversy, partly because it opted for a Black African perspective. The exhibition examines the relationship between Cleopatra and Caesar, an affair that was above all strategic in character. Cleopatra managed to preserve the independence of her kingdom, while Caesar ensured himself of a personal and financial bond with Egypt. They were totally devoted to each other. Rome became enthralled by Egyptian culture as a direct consequence of the relationship between Cleopatra and Caesar. Obelisks, pyramids and a temple to Isis arose right in the middle of the city. Egypt was in vogue. The exhibition includes several examples to illustrate the fact.

CAESAR AND THE NETHERLANDS

We cannot be completely certain whether or not Caesar's troops fought on Dutch soil, but in his report *De Bello Gallico* (*The Gallic Wars*), Caesar describes a landscape that feels familiar to us. Finds in the River Maas at Kessel-Lith support the theory that he did battle between the Maas and the Waal, not far from the village in North Brabant where weapons and fragments of human bone were found from 1990 onwards. They are thought to have belonged to the Usipetes and the Tencteri, German peoples who had fled the approach of the Roman army. Archaeologist Professor Doctor Nico Roymans of the VU University in Amsterdam was the first to use the term genocide to do justice to the bloodbath.

Preparations for *Julius Caesar* are well underway. The curators of the H'ART Museum, Doctor Birgit Boelens and Doctor Natascha Wieman-Heijne MA, have created the exhibition along with guest curator Professor Doctor Eric Moormann, emeritus professor of classical archaeology at the Radboud University in Nijmegen. Anika Ohlerich of Archetypisch has agreed to provide a contemporary exhibition design and Marline Bakker of Glamcult Studio is responsible for the graphic design.

NOTE TO EDITORS, NOT FOR PUBLICATION

The press opening of **Julius Caesar – I came, I saw, I met my doom** will take place on Thursday 14 September at 10 am. You can register to attend at pressooffice@hermitage.nl.



BACKGROUND INFORMATION

JULIUS CAESAR

An exhibition telling one of the most exciting stories in world history: the life of Julius Caesar.

Gaius Julius Caesar was born in the *subura* neighbourhood of Ancient Rome on 13 (or 14) July 101 (or 100) BCE. He belonged to a prominent family, was well-educated and spoke fluent Greek. In youth he was talented and ambitious, with a love of literature, astronomy, mathematics and the natural sciences. As an adult he became a brilliant orator, legendary military leader and outstanding statesman who, according to his Roman biographer Suetonius, 'in eloquence and in the art of war equalled or surpassed' all those before him. Caesar's political rival Cicero saw him as intelligent, tenacious and highly driven. Another contemporary, the historian Sallust (Sallustius), writes that he was ambitious and severe, but generous, obliging and faithful towards his friends. In his dealings with enemies, he was said to be remarkably forgiving and conciliatory. To paint a picture of the real Caesar, we need to examine these historical sources critically. The well-known heroic and laudatory accounts are offset by the evidence of other writers, scholars and archaeological finds that reveal the shadow side of the great 'hero'. Caesar's military campaigns are still regarded as glorious triumphs, but we now know that they also had catastrophic effects. Caesar left a trail of destruction and human suffering over large parts of Europe. These contrasts are a leitmotif of the exhibition. How should we judge Caesar today? Visitors are left to decide for themselves.

THE DEVELOPMENT OF THE MYTH

The exhibition starts with the development of the myth surrounding Caesar. Our image of the man has been shaped by the many works of literature and art that have portrayed him as a hero. The mythification began in the time of his successor, Emperor Augustus, continued in the Middle Ages with Dante's *Divina Commedia*, and culminated in Shakespeare's 1599 play *Julius Caesar*. That famous play later inspired other theatrical works, operas and novels about Caesar. The film industry followed suit, starting with the silent film by Georges Méliès (1907) and continuing through to the recent popular TV series *Rome and Queen Cleopatra*. In the 1960s, Hollywood stars Elizabeth Taylor and Richard Burton played Cleopatra and Caesar in the classic film *Cleopatra* (1963). Equally iconic are the comic strip figures Asterix and Obelix. In their battle against the Romans, Caesar is portrayed as constantly overwhelmed by emotion and swayed by his passions – a caricature based on the gossip about Caesar's personal weaknesses and idiosyncrasies in Suetonius's biography.



APPEARANCE

Descriptions by Roman writers tell us what Caesar looked like. Suetonius describes him as tall, with a 'healthy complexion', full face and keen dark eyes. Clean-shaven and short-haired, he also had his body hair removed.

BACKGROUND INFORMATION

But he was troubled by his baldness, which he tried to conceal. We also have visual images of him. Caesar was the first Roman to be depicted on coins and in portraits during his own lifetime. He is portrayed with fine, regular features, a slightly aquiline nose, high cheekbones and a broad forehead. To suggest his diligent service to the state, his face is sometimes deeply lined. But these images are often idealized and full of symbolism. There are reasons to doubt whether they show the real Caesar.

The best likeness is probably a portrait bust from Tusculum (Italy). This resembles the image on coins dating from 44 BCE, the year in which the Senate decided to erect statues in honour of the dictator. The exhibition features a couple ancient Roman busts of Caesar, brought together for the first time to show what Caesar may actually have looked like. They include a marble bust on loan from the Museo Archeologico Nazionale (Florence, Italy). It dates from the reign of Augustus (27 BCE – 14 BCE) and, despite the softened and stylized representation of Caesar, various characteristics of the real man are still clearly distinguishable. Another bust is from the Rijksmuseum van Oudheden (Dutch National Museum of Antiquities) in Leiden and is exceptional because it was found in Nijmegen, where Roman troops were stationed in the reigns of Augustus and later Vespasian (Vespasianus). The marble portrait bust may have served as a memento of the great army leader for the troops. Like the first, this portrait (dating from 40 – 30 BCE) was made after Caesar's death, but its sharp features are reminiscent of a death mask. This part of the exhibition also brings visitors face to face with a lifelike reconstruction of Caesar (2018), produced by archaeologist and physical anthropologist Maja d'Hollosy.

CAREER: FROM SUBURA TO CONSUL

Julius Caesar was born into the aristocratic Julii family. Despite its prominence and ancient lineage, the family was not particularly wealthy. His uncle Gaius Marius – a general and six-times consul – taught Caesar all he needed to know to succeed in military and political life. Caesar grew up at a turbulent time: a bloody civil war had been raging for years between the *Populares* and the *Optimates*. The *Populares* were a political faction that supported the interests of the rising social classes and aimed to restrict the enormous power of the Senate, while the opposing *Optimates* supported the aristocratic elite in the Senate. Caesar allied himself with the *Populares*, but not without difficulty or danger, because the leader of the faction, Lucius Cornelius Sulla, had been the archenemy of his uncle Marius. While still a young man, and despite Sulla's conciliatory attitude, Caesar decided to leave Rome. This would later prove to be the start of his military career.

As soon as Sulla died, in 78 BCE, Caesar returned to Rome and later allied himself with Gnaeus Pompeius (Pompey) and Marcus Licinius Crassus, two *Optimates* hungry for power and with access to resources that could help Caesar achieve his own political ambitions. The result was the first *Triumvirate* (three-man political alliance). In 59 BCE Caesar was elected consul, the highest elected office in ancient Rome. The items in this part of the exhibition illustrate Caesar's career on the one hand and the political elite and state organization of ancient Rome on the other. They include, for example, a bronze figure of a toga-clad Roman magistrate (100 – 0 BCE). This is used to explain the rules surrounding the toga. The garment was reserved for members of the Roman elite and variations indicated the social status of the wearer. Only free Roman citizens were entitled to wear it. The same part of the exhibition includes a fragment of pottery showing enslaved people in chains (150 – 200 BCE). In Roman society,

BACKGROUND INFORMATION

enslaved people formed a large section of the population, but contemporary objects depicting them are rare. The displays also look at the undeniable role that women played in the achievement of male status in Roman society. While women had no active role in political life, they could play an important part in political relationships. The items on show include a large marble bust of a woman (50 – 0 BCE).



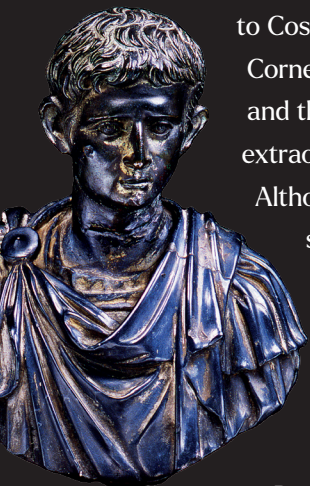
HUSBAND AND LOVER

Caesar was to marry three times. His marriages were largely politically motivated.

The first, in around 85/84 BCE, was with Cornelia Cinna Minor, the daughter of

consul Lucius Cornelius Cinna, leader of the *Populares*. In order to marry her, Caesar broke his engagement to Cossutia, a member of a wealthy family of equites (the equestrian class of ancient Rome). A year after Cornelia's death, Caesar married Pompeia Sulla, the granddaughter of Quintus Pompeius Rufus major and the Sulla mentioned above, both undoubted *Optimates*. In 62 BCE, this marriage ended following the extraordinary affair of Pompeia's suspected seduction by Publius Clodius Pulcher in Caesar's own home.

Although Pompeia was not found directly guilty, Caesar felt that his wife must be above any sort of suspicion. Caesar's third marriage took place in 59 BCE. He married Calpurnia Pisonis, daughter of Calpurnius Piso Caesoninus, who had been elected as consul the previous year. In addition, like many of his contemporaries in the elite, Caesar had a string of extramarital affairs. The most famous of them, with the Egyptian Queen Cleopatra, was never officially confirmed. It started in the winter of 48 – 47 BCE and probably continued until his death.



Despite his three marriages, Caesar had few (legitimate) children. Only Julia Caesaris, from his first marriage to Cornelia, is known to us. She married Pompey, Caesar's eternal rival and sometime ally, and – like her mother – died in childbirth. Caesar did have a son – Ptolemaeus XV Caesarion – with Cleopatra but never acknowledged his paternity, despite Cleopatra's desperate attempts to get him to do so. Following Caesar's death in 44 BCE, his great-nephew Gaius Octavius learned that Caesar had adopted him as his son in his will. From that moment on, Gaius Octavius was Caesar's heir and took the name of Gaius Julius Caesar Octavianus. He is known to us as Octavian.

CONQUESTS IN GAUL

This part of the exhibition transports visitors literally into another world: that of Caesar's Gallic Wars. The stunning and immersive gallery design symbolizes aggression. In 58 BCE, Caesar left Rome to govern the provinces of Gallia Cisalpina (northern Italy) and Gallia Narbonensis (southern France). He hoped that the move would bring him the military glory and renown he still lacked. On the excuse of national security — against attacks by peoples from beyond the borders of the Republic — Caesar launched one of the greatest military campaigns in the history of Rome: the conquest of Gaul (a large area that included parts of France, Belgium, southern Netherlands, Germany and western Switzerland). He knew that his army was outnumbered and sought to compensate for this through rapid advances and tactical manoeuvres. He also pitted different Gallic tribes against each other. Caesar was proud of his conquest of Gaul and wrote a detailed account of it called *De Bello Gallico*. His book is regarded as an important

BACKGROUND INFORMATION

historical document, even though Caesar does not hesitate to distort or embellish the facts for his readers in Rome. The displays include examples of Roman armour, including helmets and a visor. In addition, the section includes a collection of both Roman and Gallic weapons, such as a richly decorated sheath for the dagger of a Roman soldier (100 – 0 BCE) and a long sword (500 – 0 BCE) made in Gaul. The weapons are used to illustrate the fighting styles of the period. For example, Gallic warriors were reputed to be good horsemen and used long swords to attack the enemy from horseback.

Aggression and expansion

Starting in the fourth century BCE, the Romans succeeded in extending their rule far beyond Italy. The Senate authorized generals to conduct military campaigns and aggression was used as a means of 'defence' against potential external threats. Attacks were accompanied by bloody battles and hand-to-hand fighting, during which the number of dead could be enormous. Military prisoners and civilian captives were enslaved and sold, with the proceeds going to the victorious general and his troops. Villages and farms were torched. The destruction and suffering led whole tribes and peoples to flee, or they suffered mass extermination or deportation to other areas. Caesar was guilty of these war crimes in Gaul. Estimates made in antiquity suggest a horrifying total of around 1 million Gallic dead and 1 million taken into slavery. Caesar himself inflated the figures in order to increase his own prestige and that of Rome. Even if we assume that the true numbers were lower, they still justify the term 'genocide'.

An act of genocide in the Netherlands?

In 57 BCE, Caesar's army advanced into the southern Netherlands as far north as the rivers Maas and Waal. Caesar's first-hand description of the landscape in *The Gallic War* suggests that a battle was fought in the Netherlands, although it is impossible to deduce the exact location. Archaeological finds in the present-day province of North Brabant confirm the presence of his armies (although not of Caesar himself). Since around 1990, human bones and weapons belonging to the Eburones (a local tribe at that time) have been unearthed near the village of Kessel in Brabant. These seem to point to an armed confrontation at the site. Other evidence at the site relates to Germanic tribes that had previously fled their territories on the lower Rhine, fearing the fury of the Roman army. These finds may point to the extermination of these tribes, but this is not confirmed by the historical sources.

ROME: CAESAR'S EMPIRE

While Caesar was away in Gaul, the Triumvirate disintegrated. Crassus was killed during a military campaign in the Middle East and the Senate appointed Pompey proconsul of Hispania Ulterior (southern Spain), although he remained in Rome. The Optimates in the Senate were afraid that Caesar would gain too much power thanks to his military successes, so they appointed Pompey as sole consul (*consul sine colleague*). He was given the challenging task of restoring order in Rome. Up to then, it had been customary to appoint two consuls so that they would check each other's power. When Caesar, still in Gaul, tried to extend his right to stand for the consulship, Pompey ordered him to disband his legions. Caesar refused and in January 49 BCE he crossed the Rubicon: a small river between present-day Ravenna and Rimini that then marked the frontier of the Roman state. It was there that Caesar uttered the famous phrase *Alea iacta est* ('the die is cast', meaning that it was the point of no return). He marched on Rome at the head of a battle-ready army: a criminal act.

BACKGROUND INFORMATION

Leading *Populares* supported Caesar, while the *Optimates* took Pompey's side. Caesar swiftly occupied parts of Italy and defeated Pompey in northern Greece. Pompey fled to Egypt, where he was murdered on the orders of Cleopatra's brother and co-ruler, Ptolemy XIII. In 44 BCE, the Senate appointed Caesar lifetime dictator. He was also given the powers of both consul and tribune of the people (the highest representative of the people, acting as a check on the Senate and the annual magistrates), and in 45 BCE he received the title of *Imperator*. As sole ruler over the Roman state, Caesar embarked on the reform of public life and in particular the creation of a strong central government in Rome and cohesive administration of the provinces. It was the end of the 450-year-old Republic and the founding of a new system of government, the later Empire.

Roman wealth

In July 46 BCE, Caesar held great festivities to celebrate his military victories. They lasted several days and included gladiatorial contests, chariot races and banquets for the entire population. After all the miseries of the civil war, it was party time in Rome. Despite all the trials and tribulations, there was a boom in literature and the visual arts at this time. Wealthy citizens commissioned large Grecian-style town houses and villas. Marble temples and colonnades were built and used to show off the valuable spoils of war from conquered territories. Like Caesar, visitors to the exhibition will 'literally' cross the Rubicon to find themselves in an affluent Roman world, illustrated by a wide variety of objects. A notable example is a colourful mosaic showing a banqueting scene. There is also a copy of the Capitoline Wolf with Romulus and Remus from the collection of the Allard Pierson Museum: a sculpture that represents the founding of the city of Rome.



Divine origins

According to the Roman poet Virgil, Caesar's family – the *gens Iulia* – was descended from Iulus (or Ascanius), the son of Aeneas. Since Aeneas was the son of the goddess Venus, all his descendants were of divine origin. Caesar used the belief in this story to boost his family's prestige. He claimed to be 'of royal blood and related to the immortal gods. Several objects in the exhibition illustrate this aspect of his propaganda. They include a rare cameo with a double portrait of Caesar and Venus (or his wife Calpurnia) dating from 100 – 0 BCE and borrowed from the Rijksmuseum van Oudheden (Dutch National Museum of Antiquities).



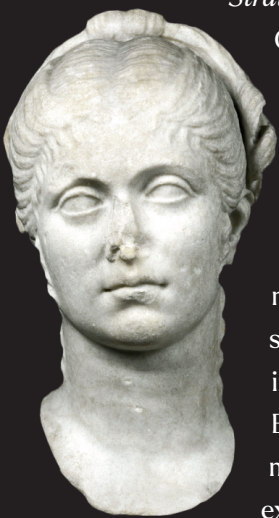
The cult of Venus

Caesar introduced the cult of Venus Genetrix ('Venus founding mother of the family') into Roman religion. He saw her as the distant ancestor and patron goddess of his family, the *gens Iulia*. For this reason, Venus and Mars became the new divine couple dominating the official religion of Rome. The cult statue of Venus was modelled on a classical Greek example. The exhibition will include a statue of Venus and other copies of the original cult image.

BACKGROUND INFORMATION

CLEOPATRA

As in the case of Caesar, the myth of Cleopatra lives on, with new developments and continuing debate. Recently, the Netflix series *Queen Cleopatra* (2023) caused much controversy, partly because it opted for a Black African perspective. In the past, Cleopatra has been played by stars like Elizabeth Taylor, Sarah Bernhardt and Vivien Leigh, and attention has often focused far too much on her physical appearance. In fact, Cleopatra was a powerful figure, with a strong and resolute character, great intelligence and considerable political stature: in many ways Caesar's equal.



Strategic

Caesar met Cleopatra in the midst of her struggle for the throne. Cleopatra was just twenty when Caesar sided with her, the youngest member of the Ptolemaic dynasty, against her brother – and husband – Ptolemy (Ptolemaeus) III. With his help, she was to become the last pharaoh of Egypt. The romantic relationship between Caesar and Cleopatra seems to have been strategically motivated. For Cleopatra, it guaranteed the independence of her kingdom, while for Caesar it secured personal and financial ties with Egypt. Even so, Caesar lingered in Egypt for around nine months, longer than necessary to achieve his purposes, and he appeared openly at Cleopatra's side. Cleopatra claimed that Caesar was the father of her son Ptolemy (Ptolemaeus) Caesar, born in 47 BCE and better known as Caesarion. Cleopatra's influence helped to create a fascination with Egyptian culture in Rome. Obelisks, pyramids and even a temple of Isis were erected, and Egyptian motifs began to appear in the interior decoration of buildings in Rome and further north. The exhibition includes a magnificent statue of Isis, one of the foremost deities in the religion of Egypt.

THE ASSASSINATION OF JULIUS CAESAR

Julius Caesar was not universally popular. Traditionally minded senators were opposed to his absolute power as dictator. They thought he posed a major threat to the republic. Their attitude prompted one of the most famous conspiracies in world history. Sixty senators turned against Caesar, including figures close to him. The best known to posterity are Marcus Junius Brutus and Gaius Cassius Longinus.

On 14 March, the day before the assassination (15 March 44 BCE), there were signs and portents of disaster. Suetonius reports these in his biography. Caesar's wife received terrifying signals in a nightmare and begged her husband not to go to the Senate that day. The omens from the sacrificial victims of the priestly soothsayers were also unfavourable. Caesar played briefly with the idea of staying away, but the conspirators sent Decimus Brutus to persuade him to come. And he went.

The senators were meeting in the Curia Pompeii – a hall adjacent to the Theatre of Pompey (under today's Largo Argentina). As soon as Caesar entered, the senators attacked. He attempted to defend himself then, seeing that death was inevitable, covered his head with his toga, collapsed silently at the foot of a statue of Pompey, and perished. From 23 stab wounds.

BACKGROUND INFORMATION

Immediately before his death, seeing that his friend Brutus was among his murderers, he is said to have uttered the famous words 'Et tu, Brute?' ('You too, Brutus?'). A few days after the murder, Mark Antony (Marcus Antonius), a distant cousin and political agent of Caesar, organized a funeral ceremony in the Forum Romanum.

AUGUSTUS COMES TO POWER

Mark Antony tried to rally those faithful to Caesar. Among these was Gaius Octavius, the grandson of Caesar's sister. Caesar's will had named him not only as his adopted son but as his successor. Octavius – later to become Emperor Augustus – was only nineteen when Caesar was assassinated, but he quickly demonstrated great leadership qualities. Mark Antony and Gaius Octavius (or Octavian), the two defenders of Caesar's legacy, joined forces with the patrician Marcus Aemilius Lepidus to form the Second Triumvirate. They decided to proscribe the murderers. Brutus, Cassius and other conspirators fled Rome and assembled troops. It was the start of a new civil war. In 42 BCE, Octavian defeated them in battle in Macedonia. Caesar was deified and a temple was built to him on the Forum Romanum. Augustus completed the monument. In addition, on his own Forum of Augustus, he erected a Temple of Mars Ultor (the 'avenger') in memory of the revenge he had wreaked on the murderers of his adoptive father.

Pax Augusta

The alliance between Octavian and Mark Antony lasted until 32 BCE, when Mark Antony claimed authority over the eastern provinces. War was inevitable. The decisive battle was fought at Actium in Greece (31 BCE). Octavian completed his victory a year later by capturing Alexandria. The defeat prompted the suicide of both Mark Antony and Cleopatra, lovers and allies in the war. In 29 BCE, Octavian's victory was celebrated in Rome on a grand scale. The era of civil wars was finally over and the doors of the Temple of Janus, kept open in time of war, were at last closed. Emperor Augustus brought peace, the Pax Augusta, to the Roman world. In 27 BCE, he became the first 'emperor' of Rome, bearing the title Caesar Augustus. He remained in power for over forty years, up to his death in 14 CE.

BACKGROUND INFORMATION

LEGACY

Julius Caesar was among the most influential figures in the whole history of Rome. His political and military victories made him one of the most powerful men of his time. No Roman before Caesar possessed such far-reaching powers and prerogatives. As dictator, he used them to introduce reforms and to revolutionize the social and political organization of the state. The constitution Caesar left behind him, with its complete legislative framework and many elected representatives, was further elaborated by Augustus and remained in force for centuries. But other aspects of his legacy still live on today. It was Caesar who named the month of his birth 'July' and in many languages his name has become a title synonymous with 'emperor' (e.g. German Kaiser, Dutch keizer and English 'Tsar'). Caesar's utterances have also entered the language. 'Veni, vidi, vici' ('I came, I saw, I conquered') is perhaps the most renowned. He pronounced the phrase following a lightning victory in North Africa, but it is equally applicable to many of his other rapid military campaigns. Finally, many world leaders – from Charlemagne the Great to Napoleon – have looked to Caesar's military, political and cultural achievements for inspiration. The subtitle of this exhibition I came, I saw, I met my doom is a reference to Caesar's life and death, with all its highs and lows.

The visitor is left to judge.

Julius Caesar: hero or villain?

IMAGE CREDITS

1. Portrait of a man, probably Caesar, 60 - 44 BCE, Courtesy of the Ministry of Culture - Museo Nazionale Romano, photo: Servizio Fotografico SAR
2. Shard showing chained slave-makers, 150-200 CE, Erfgoed Leiden
3. Bust of Octavian, 27 BC - 14 CE, Museo Archeologico Nazionale, Florence
4. Fragment of a Mosaic with a Feast Scene, 0-100 CE, Museo Archeologico Nazionale, Florence
5. Ring with portrait of Caesar, 60-44 BCE, Museo Archeologico Nazionale, Florence
6. Portrait Young Woman with Cleopatra Hairdo, c. 50 BCE, courtesy of the Ministry of Culture - Museo Nazionale Romano, photo: Giorgio Cagnel Romano D'Agostini Luciano Mandato

FOR MORE IMAGES SEE THE WEBSITE.

JULIUS CAESAR

CREATIVE TEAM

DESIGNERS



3D Exhibition Design
Archetypisch
Anika Ohlerich | Amsterdam
archetypisch.nl



2D Exhibition Design
Glamcult Studio
Marline Bakker | Amsterdam
glamcult.studio



Publicity Campaign
Onze Kapel | Haarlem
onzekapel.nl

CURATORS



Guest Curator
Prof. dr. Eric Moormann
Emeritus Hoogleraar Klassieke Archeologie



H'ART Museum
Curator of Exhibitions
Drs. Birgit Boelens



H'ART Museum
Curator of Exhibitions
Natascha Wieman - Heijne MA

EXHIBITION PARTNERS



museum exhibition network
expona

EXHIBITION	<i>Julius Caesar – I came, I saw, I met my doom</i>
DATA	16 September 2023 – 20 May 2024
LOCATION	H'ART Museum, Amstel 51 Amsterdam
OPEN	Open daily, 10 – 17 uur
VISITOR INFORMATION	020 530 87 55
PUBLICATION IN DUTCH ONLY	<i>De Caesarroute.</i> <i>Gids bij Caesar in de Lage Landen by Tom Buijtendorp</i> <i>Price: € 22,95</i> ISBN: 978 94 625 8579 9 NUR 680 Publisher: WBOOKS
ADMISSION PRICES	<i>Attention: these prices are subject to change</i> Full-price € 22,50 VriendenLoterij VIP-card Free CJP, Stadspas € 8,50 Students € 8,50 Museum card Free ICOM Free I Amsterdam City Card Free Friends Free Children aged 17 and under Free Groups (minimum 10 people) € 18
FOUNDER	VriendenLoterij
PARTNERS	Heineken, ELJA Foundation, ABN AMRO
EXHIBITION PARTNERS	Expona, Contemporanea Progetti
WITH THANKS TO	Rijksmuseum van Oudheden Leiden, Museo Nazionale Romano Museo Archeologico Nazionale di Firenze, Leibniz Zentrum für Archäologie, Allard Pierson

ACTIVITIES	There will be diverse programming around the exhibition. From educational deepening to diverse festivities
MUSEUM SHOP	*Winner Museum Shop Prize 2020 10 – 17 hrs, no ticket needed
CAFÉ-RESTAURANT	First floor. Open 10 – 17.30 hrs. Courtyard terrace open from (at nice weather) 10 – 17.30 hrs
AUDITORIUM	Suitable for various purposes
MEETING ROOMS	Available for lectures and meetings
TOURING CAR	In and out: Weesperstraat, group entrance: Nieuwe Keizersgracht 1
BOAT	Jetty in front of main entrance Amstel
CAR	Parking garages: Dutch National Opera & Ballet, Waterlooplein, Markenhoven
PUBLIC TRANSPORT	Tram 14 (Waterlooplein), metro 51, 53, 54 (Waterlooplein, exit Nieuwe Herengracht)
ACCESSIBILITY	The entire building is easily accessible. Wheelchairs and walkers to borrow, reservation recommended. Two disabled parking spaces available, reservation required in advance. <i>+31 (0)20 530 87 55</i>

VISITING ADDRESS

H'ART Museum | Amstel 51, Amsterdam

CONTACT H'ART MUSEUM

Press & Marketing Communications Department

Madeline van Vliet, Stella Küçükşen and Fleur Vroegindewey

+31 (0)20 530 87 55



FOUNDER

VRIENDENLOTERIJ

- SINDS 1989 -

WIN MEER, BELEEF MEER

PARTNERS

 **HEINEKEN**



ELJA
Foundation



ABN·AMRO