RobArte

QUICK GUIDE

STARTING PROTOCOL

SOLVE THE CASE FILE IN 5 STEPS

Read, observe, eliminate and verify: no knowledge of art required.

YOUR MISSION

01 WHO
Identify the thief.

02 WHERE
Determine the exact cell.

03 WITH WHAT
Deduce the object used.

04 WHICH WAY
Find the exit.

1 READ PAGES 1, 2 AND 3

Learn about the theft and the suspects; study the floor plan; then apply the clues, case rule and statements. Page 4 explores the artwork in greater depth but adds no clues.

2 COMPLETE THE GRID

Each suspect occupies one cell with their object. No two people may share a row or column. Use the initials to record your deductions.

3 INTERPRET EACH FACT

The clues are always true. The rule establishes the special condition of the case. Treat each statement as one unit: a suspect tells the whole truth or lies throughout.

4 CHECK THE THEFT AND ESCAPE

The thief must be horizontally or vertically adjacent to the artwork, never diagonally. The route to the exit cannot cross people, obstacles or cells monitored by cameras.

5 CLOSE THE CASE

Record the thief, cell, object and exit only when everything fits. If you get stuck, consult the additional clue before looking at the solution.

REMEMBER Exits are openings in the grid.
Each camera arrow shows its direction of surveillance.

TURIN MUSEUM OF ANTIQUITIES · ROMAN PORTRAITS

The Tusculum Bust

AAAA

A locked display case. An intact face. The marble had changed.

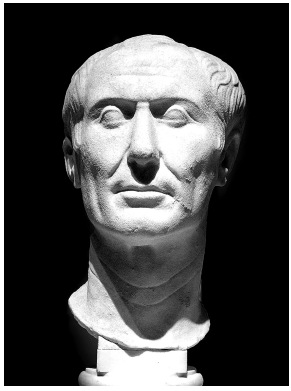


Photo: Carole Raddato (Following Hadrian) / Wikimedia Commons. CC BY-SA 2.0. B&W conversion.

ARTWORK RECORD

The Tusculum Bust

Portrait of Julius Caesar · 50-40 BC · marble · Turin Museum of Antiquities · found at Tusculum

DID YOU KNOW...?

It is considered one of the most faithful portraits of Julius Caesar and may have been made during his lifetime or shortly after his assassination.

THE THEFT REPORT

After a diplomatic reception, the team detected an anomaly in the display case. The glass, lock and sensors remained intact, but the exhibited piece was an artificial-marble reproduction mounted on a weighted base. Technical equipment was moved during the inspection and the gallery was partly cleared.

SUSPECTS



Giulia Ventresca
Italian epigraphist
Asked to examine a mark beneath the pedestal.



Lorenzo Bardi
Italian conservator
Had inspected the display-case mounting.



Dorian Varkov
President of Rahgmunda
Commissioned a replica for his palace.



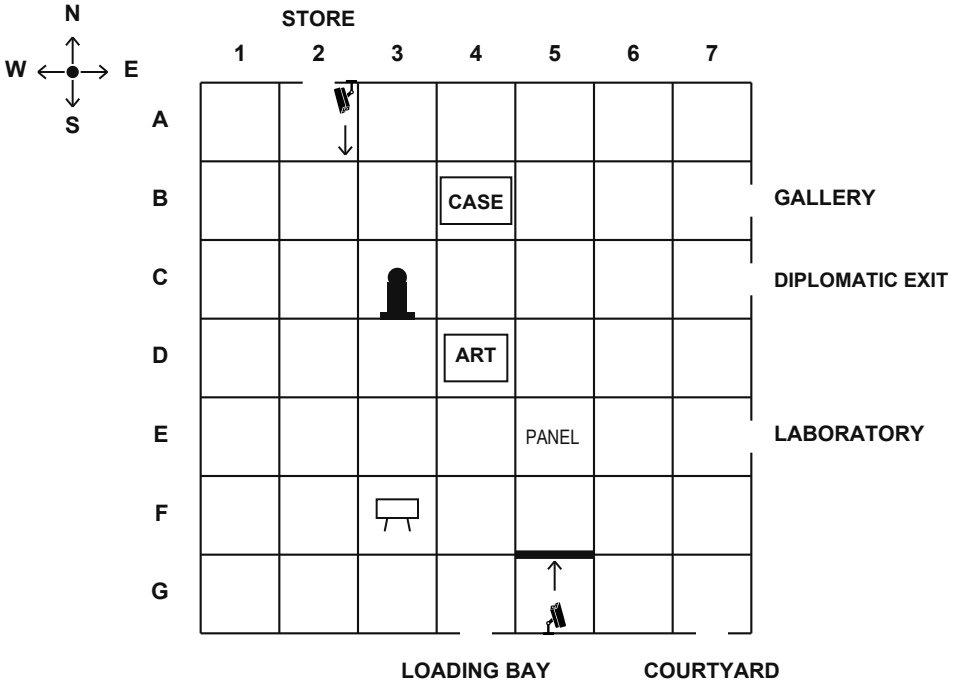
Sofía Marek
Exhibition curator
Authorised the final technical inspection.



Étienne Morel
Forensic sculptor
Asked for the scan to be repeated before opening.



Clara Weiss
Investigative journalist
Was investigating a possible modern copy.



OBJECTS	EXITS	ELEMENTS
DC- Digital calliper	**ST-** Store	• Artwork
DK- Display-case key	**GA-** Gallery	• Bench
DP- Diplomatic pass	**DE-** Diplomatic exit	• Statue
3S - 3D scanner	LAB - Laboratory	• Display case
RR- Reversible resin	**LB-** Loading bay	• Panel
LS- Lifting strap	**CY-** Courtyard	• Wall

INVESTIGATION NOTEBOOK ADDITIONAL CLUE AVAILABLE

PERSON **CELL** **OBJECT** **EXIT**

Clues and statements

Determine who stole the artwork, from which cell, with which object and through which exit.

CLUES

01
The records detected one person in each of rows A, B, C, E, F and G, and in each of columns 2, 3, 4, 5, 6 and 7.

02 The journalist was in row F and east of every other suspect.

03 The president of Rahgmunda was the westernmost suspect and was in row G.

04 The forensic sculptor was in the same column as the bust.

05 The curator was one cell north-west of the conservator.

06 The epigraphist was in a row closer to the north wall than the forensic sculptor.

07 The person carrying the diplomatic pass was in the westernmost column.

08 The person carrying the lifting strap was east of every other suspect.

09 The person carrying the 3D scanner was one column west of the person carrying the display-case key.

10 The person carrying the digital calliper was two columns west of the person carrying the 3D scanner.

11 The person carrying the display-case key used the loading bay.

CASE RULE

The thief is the only person lying. The other five are telling the truth.

STATEMENTS

GIULIA

"When I left, I saw Sofía heading for the imperial gallery."

LORENZO

"I saw Clara cross the Roman courtyard exit with her equipment."

DORIAN

"The diplomatic exit was opened exclusively for me, and that is where I left."

SOFÍA

"Giulia left towards the archaeological store with her notes."

ÉTIENNE

"After closing, I did not use the laboratory exit."

CLARA

“Giulia was in a row closer to the north wall than Sofía.”

The artwork file

The Face Identified with the Help of Coins

The marble bears no inscription saying "Julius Caesar". Its identity was established by comparing its features with profiles on ancient coins and related portraits. Numismatics thus helped give a name to a face carved more than two thousand years ago.

PUTTING A NAME TO A FACE

Many Roman portraits have reached us separated from their pedestals and the inscriptions that explained whom they represented. To identify them, specialists compare head shape, hairstyle, forehead, nose, mouth and other features repeated in sculptures and coins. In the Tusculum bust, the elongated head, narrow face and short, sparse hair match Caesar's image on several coin issues.

THREE DETAILS TO NOTICE

1. An Elongated Head

The narrow skull determines the whole silhouette. It is especially recognisable in profile, like the faces engraved on coins.

2. A Face Without Eternal Youth

The hollow cheeks, expression lines and folds of the neck show a mature man. Even so, the marble should not be interpreted as an exact photograph.

3. Hair Close to the Skull

The hair is carved in shallow lines that follow the head. Instead of heroic curls, it is short and recedes at the temples: another identifying feature.

WHEN THE FACE BECAME POWER

Julius Caesar was the first living Roman whose portrait appeared regularly on Roman coins. That break with tradition allowed his face to circulate through distant territories and accompany payments to soldiers and officials. A coin did more than buy things: it also spread titles, victories and political messages. Caesar's personal image became an instrument of authority.

FROM TUSCULUM TO TURIN

The portrait comes from excavations at Tusculum associated with Luciano Bonaparte. The ancient city stood in the hills near Rome and preserved villas and other Roman remains. The head now belongs to the archaeological collection of the Musei Reali in Turin.

Documentation: Musei Reali Torino · The Metropolitan Museum of Art · Art Institute of Chicago · Adapted text.