



NECESSITIES FOR LIFE AND ETERNITY

Ancient Oil-flasks in Finnish Collections

ABSRAKT

NÖDVÄNDIGHETER FÖR LIVET OCH EVIGHETEN – ANTIKA OLJEFLASKOR I FINSKA SAMLINGAR

Artikeln behandlar små parfym(olja-)flaskor av terrakotta som hamnat i finska museisamlingar åren 1875–1989. Dessa har inte publicerats tidigare och omfattar endast en bråkdel av de grekisk-romerska samlingarna i vårt land. I antikens värld var dessa föremål ofta massproducerade. De användes i det dagliga livet, i ritualer och lades ned som gravgåvor från ca 300 f.Kr. tills långt in på den romerska kejsartiden. Artikelns 18 oljeflaskor är analyserade efter sin form, teknik och fyndort. De representerar tre vanliga grundformer vars gemensamma egenskap är att de har en trång hals och smal mynning medan de till sin form varierar från ovala till påsliknande och dubbelkoniska.

Föremålstypens obetydliga antal här i Finland jämfört med dess enorma popularitet i antikens värld, tyder på att de inte varit populära samlarobjekt på grund av deras anspråkslösa utseende. Oljeflaskor har hämtats till Finland av tio samlare. Deras yrken har varierat från ambassadörer till konstnärer, affärsmän och officerare. Även fynduppgifterna varierar, från målmedvetet samlande till sporadiska fynd. Så gott som alla samlare har dock önskat att deras föremål en dag skulle få vara en del av en offentlig samling. Idag finns det oljeflaskor på fyra olika instanser. Fem personer donerade sina föremål direkt till Finlands nationalmuseum. Som ett resultat av att olika föreningar har gått samman har även Helsingfors universitets, Fornminnesföreningens och Myntkabinettets föremål hamnat i Nationalmuseets samlingar. Designmuseet som har den till antalet största föremålssamlingen har sitt ursprung i Konstföreningen i Finland. Konstmuseet i Joensuu är det enda museet som har sin samling permanent utställd.

INTRODUCTION

This article is about small clay bottles, a still-unpublished group among the Graeco-Roman antiquities in Finnish collections. In the ancient world, these vessels were very widespread for a fairly long period. Their contents, essential oils and perfumes, were in everyday use, sometimes as a drop of luxury, important in funerary rituals, and necessary for the journey towards the Underworld. The vessels were also popular votive offerings, and used in medical treatment.¹

Their ancient names escape us: in Greek, it may have been *lékythos*, *lekýthion*, or *alábastron*,² and in Latin the awkward-sounding *olfactoriolum*, or the more euphonious *ampulla*,³ and *unguentarium*. Several names have been used in the research literature – *bombylios*, *lacrimarium*, *lacrimatoio*, tear-bottle. Now *unguentarium* is generally used by those writing in English,⁴ and *balsamario* in the Romance languages. The chronology of *unguentaria* extends from the Hellenistic to the Roman period, making these small oil-flasks a very popular group of *instrumentum domesticum*, household items. They replaced the classical one-handled *lekythoi* throughout the Mediterranean world, and were themselves replaced by glass *ampullae* concurrently with the invention of glass -blowing.

These small handleless vessels with closed shape and narrow mouth were modest in appearance, often colourless or decorated with simple motifs, such as stripes. They came to scholarly attention relatively late, and it was only in 1953 that a preliminary typology was published by Martin Almagro using the material from the necropoleis of Ampurias in north-eastern Spain.⁵ The first coherent classification into seven main types, with sub-types and variations, by Lidia Forti in 1962 was based on published material from Hellenistic burials from all over the Mediterranean; it posited that the object's functional shape remained unchanged for a long period and the shape developed almost uniformly over large geographical areas.⁶ Virginia Anderson-Stojanović, for her part, published an articulate overview in 1987 based on the material from Stobi in northern Macedonia, in which she concluded that there were many production centres with no uniform chronology.⁷ It was Andrea Camilli who in 1999 contributed a profound analysis of the shapes, which he modestly called a *repertorio di riferimento*, (reference repertory), and based on schematization of the vessels' characteristic features.⁸ In 2006 Susan Rotroff published the grey *unguentaria* from the Athenian Agora, dividing them into eight categories on the basis of details of shape and decoration.⁹

The *unguentaria* were produced in three basic body shapes. These were the *lekythoid* with a very short foot;¹⁰ the *fusiform*, or spindle-shaped, with

a slender foot; and the bulbous, or piriform, with a flat resting surface.¹¹ The first type covered the early and middle Hellenistic periods, the second the entire Hellenistic period, and the third was popular from the first century BC to the early decades of the first century AD.¹² Innumerable fabrics exist due to the nature of inexpensive mass-production with both regional and local variations.¹³ As well, the quality varied considerably, from well-made examples of fine clay to others of extremely careless manufacture with rough surfaces and asymmetrical profiles. The unguentaria were hardly ideal for standing upright on their bases or slender feet, but could conveniently be clasped in the hand. When not in use, they were put on an individual support or kept as a set in a lidded box, as depicted in vase paintings.¹⁴ The vessel was provided with a stopper to hold the contents in, and a reed or a rod was used to draw up the perfume.

Unguentaria were used most often as containers for perfumed oils scented with plant-based additives. Besides local manufacturers, there were renowned perfume centres such as Corinth, at least till the fourth century BC,¹⁵ Alexandria in the Hellenistic period,¹⁶ and Campania in Roman times.¹⁷ Perfume was exported widely in large vessels which were decanted into small containers at destination for sale to consumers.¹⁸ The height of most of the unguentaria seems to fall within the 8 to 20 cm range. Miniature items were no taller than 4 cm, while the biggest could even reach 30 cm.¹⁹ The interiors of unguentaria may originally have been coated with some material, for instance wax, resin, or tallow, to prevent seepage, though traces of such substances have not been preserved.²⁰ On the other hand, the slip applied to the vessel's exterior must have served the same purpose.²¹

Ten individuals brought unguentaria to Finland as souvenirs, only later giving them to public collections in most cases. As museum pieces, their archaeological contexts are sketchy at best.²² That is why an attempt has been made to learn about the lives of the collectors, as this heterogeneous group is called here for the sake of convenience. To create an idea of the place and time of acquisition when not explicitly indicated, the collector's personal archives have been examined. The interest in and motives for purchasing ancient artefacts were traced, as well as how the items were displayed before ending up in museum store-rooms. That is indeed their destiny, as the sad fact is that Finland still lacks a museum dedicated to Graeco-Roman antiquities, and too large a part of the pertinent material lies invisible to wider public. This article wishes to make these unfamiliar vessels better known.

CATALOGUE

The criteria for selecting material for this catalogue were that an unguentarium belongs to a public collection and is unpublished. The vessels were organized according to shape, following Camilli's repertory whenever possible, and dated only along broad lines due to the lack of precise archaeological context. Attention has been paid to size, colour and quality of fabric, slip, and decoration. Each item has been provided with a drawing, and each group with photographs.

The technical details conventionally cover each vessel's dimensions, height (H) or preserved height (PH), maximum diameter (D) measured at foot or base, body, and mouth, the latter also with internal diameter. Weight is given if the vessel is intact or almost intact, with only small chips. The colour of the clay is identified by reference to the Munsell Color System.²³ The shape is described from the base upward.

LEKYTHOID UNGUENTARIA (1–3)

1. National Museum of Finland, KM 8712:17. Mary Stenbäck Collection.

Place and date of acquisition: Mount Juktas, Crete, 1903.

Dimensions: H 6.5 cm. D foot 1.7 cm, body 4.2 cm, rim 1.7/1.4 cm. Weight 172 g.

Clay: Reddish yellow (7.5 YR 8/6). Powdery.

Condition: Chipped rim. Incrustation on one side of body, partially removed in an unprofessional way.

Description: Raised base, concave underneath; ovoid body with rounded shoulder, neck flaring slightly toward top, and outturned plain rim.

Decoration: Thin slip of similar clay. Three concentric white stripes on shoulder.

Parallels: Eiring 2001, 69–70, fig. 17e, classified in Knossos as import. Camilli 1999, 56–57, A.13.5. *Veder greco*, 385, grave 572:2. Rotroff 1997, 177, 354–355, nos. 1163–1169; our vessel represents the median height, compared to the Athenian material with a range of 5.6 to 8.8 cm. Rotroff 2006, 151, 289, no. 408, pl. 52.

Date: 3rd century BC.

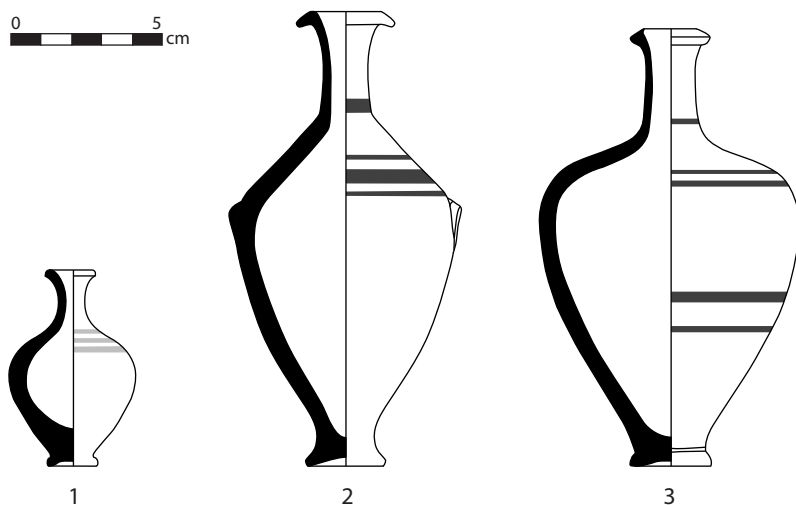


Lekythoid unguentarium No. 1, KM 8712:17. (Photo Ilari Järvinen, National Board of Antiquities).

2. Design Museum, B 521. Werner von Hausen Collection.

Place and date of acquisition: Agrigento, Sicily, ca. 1900.

Dimensions: H 15.0 cm. D base 2.4 cm, body 7.4 cm, rim 3.2/2.6 cm. Weight 146 g.



Lekythoid unguentaria Nos. 1-3. (Drawings Christina Kolb.)

Clay: Reddish yellow (5YR 7/6). Fine.

Condition: Half of rim missing, cracked along the neck. Chipped foot.

Description: Raised base, concave underneath; ovoid body with angular high shoulder, below it vestigial handles, straight neck, and projecting downturned rim. *Hels(inki)* inscribed on base.

Decoration: Thin, pinkish gray (5 YR 7/2) slip. Three concentric red stripes on shoulder, the middle one broader; one narrow stripe at base of neck.

Parallels: Camilli 1999, 66, 71, A.23.13.3 from Agrigento. *Veder Greco*, 392, grave no. 1668:3-4, 6-10,13-15, from Agrigento, with a total of fourteen unguentaria of this type, called "monotonous repetition". Perhaps the inscription on the base of our vessel was carved by the seller in Agrigento as a reminder of the vessel's destination.

Date: 300-250 BC.

3. Design Museum, B 770. Werner von Hausen Collection.

Place and date of acquisition: Agrigento, Sicily, ca. 1900.

Dimensions: H 14.5 cm. D base 2.7 cm, body 8.6 cm, rim 2.6/1.7 cm. Weight 145 g.

Clay: Reddish yellow (5YR 6/6).

Condition: Nearly intact; chipped foot.

Description: Raised base, concave underneath; ovoid body with high rounded shoulder, straight neck, and projecting rim.

Decoration: Very pale brown (10YR 8/2) slip. Reddish yellow (5YR 6/6) stripes: one on the lower neck, two on the shoulder, and two on the body.

Parallels: Camilli 1999, 66, 71, A.23,14.1. *Veder Greco*, 386, grave F/411:1-4; 392, grave 1668:5,11-12.

Date: 300-250 BC.

FUSIFORM UNGUENTARIA (4-12)

4. National Museum of Finland, KM 18375:9. Hans Aminoff Collection.

Place and date of acquisition: Unknown.

Dimensions: PH 7.8 cm. D foot 1.9 cm, body 2.8 cm, neck 0.8 cm.

Clay: Yellowish red (5 YR 5/6). Hard.

Condition: Chipped foot, broken off at neck. Incrustation on one side of body and foot.

Description: Projecting foot, flat underneath, short solid stem; slender ovoid body with high shoulder, asymmetrical profile. Fingerprint on stem, wheelmarks all over.

Decoration: Slip of similar clay.

Parallels: Camilli 1999, 74, 79, B.12.1. from Taranto.

Date: 200–150 BC.

5. Design Museum, B 522. Werner von Hausen Collection.

Place and date of acquisition: Agrigento, Sicily, ca. 1900.

Dimensions: PH 9.0 cm. D base 2.0 cm, body 4.1 cm, neck 1.3/0.8 cm.

Clay: Light reddish brown (5YR 6/4).

Condition: Broken off at lower neck, one handle broken.

Description: Plain foot, concave underneath, flaring solid stem; ovoid body, handles on shoulder. Handles triangular in section.

Decoration: Thin slip of similar clay.

Parallels: Camilli 1999, 92, 95, B.31.2.1b from Agrigento. *Veder Greco* 393, shows eight fusiform unguentaria from a grave in Agrigento, all of different shapes, fabrics, and sizes.

Date: 300–250 BC.

6. National Museum of Finland, KM

14677:19. Cay Sundström Collection.

Place and date of acquisition: Unknown.

Dimensions: H 12.6 cm. D foot 1.7 cm, body 4.0 cm, rim 2.1/1.4 cm. Weight 49.3 g.

Clay: Pink (7.5 YR 7/4). Hard, slightly powdery.

Condition: Intact.

Description: Plain foot, partially concave underneath, short flaring stem; slender ovoid body, slightly flaring neck and short out-turned rim. Wheelmarks on upper body, diagonally drawn fingerprints on body. Darkish patina and very fine incrustation on one side.

Decoration: Thin greyish slip.

Parallels: Camilli 1999, 96, 99, B.32.2.

Rotroff 2006, 159–160, nos. 509–511:

Athenian production.

Date: 300–100 BC.



Fusiform unguentaria Nos. 6 (KM14677:19) and 8 (KM 7192). (Photo Ilari Järvinen, National Board of Antiquities).

7. National Museum of Finland, KM

40392:44. Erkki Keckman Collection.

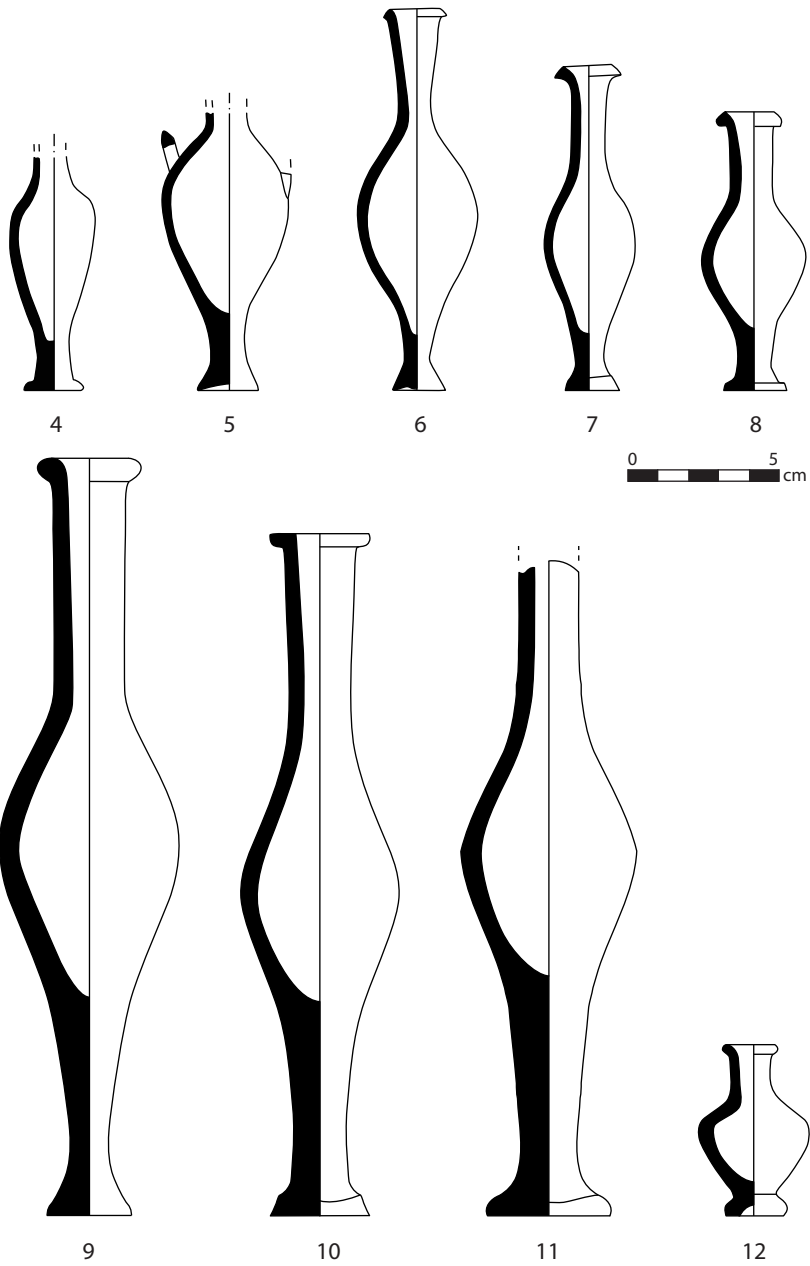
Place and date of acquisition: Bodrum, Turkey, ca. 1960s–70s.

Dimensions: H 10.7 cm. D foot 1.9 cm, body 2.8 cm, rim 2.2/1.7 cm. Weight 131 g.

Clay: Pinkish gray (5YR 7/2). Hard, powdery.

Condition: Chipped rim, chipped foot.

Description: Plain foot, defined by a groove, flat underneath, spreading short stem; slender ovoid body, slightly asymmetrical, with tall cylindrical neck and projecting rim. Wheelmarks on body.



Fusiform unguentaria Nos. 4-12. (Drawings Christina Kolb.)

Decoration: Foot painted with relatively glossy slip, otherwise mat.

Parallels: Camilli 1999, 98–99, B.32.3. Lafli 2003, pl. 128d.

Date: 300–100 BC.

8. National Museum of Finland, KM 7192. Ole Gripenberg Collection.

Place and date of acquisition: Theodosia, Crimea, 1916.

Dimensions: H 9.2 cm. D foot 2.0 cm, body 3.4 cm, rim 2.2/1.6 cm. Weight 182.5 g.

Clay: Reddish brown (5YR 4/4). Hard.

Condition: Half of rim missing. Void in middle of body.

Description: Projecting solid foot, flat underneath, short flaring stem; biconical body with cylindrical tall neck and projecting rounded rim. Wheelmarks on body.

Decoration: Slip of similar clay.

Parallels: Camilli 1999, 98–99, B.32.3, diffused throughout many regions.

Date: 300–100 BC.

9. Design Museum, B772. Werner von Hausen Collection.

Place and date of acquisition: Agrigento, Sicily, ca. 1900.

Dimensions: H 25.0 cm. D foot 3.2 cm, body 6.0 cm, rim 3.1/1.8 cm. Weight 236.5 g.

Clay: Very pale brown (10YR 8/3).

Condition: Intact.

Description: Plain spreading foot, flat underneath, long flaring stem; biconical body with tall neck and projecting rounded rim.

Decoration: Slip of similar clay.

Parallels: Camilli 1999, 112, 113, B.52.5 from Taranto. The tall, solid foot reduced the interior space, and thus the capacity, Anderson-Stojanović 1987, 108. Nos. 9–11 all three seem to have been manufactured by the same Tarentine potter. Their discovery in Agrigento, perhaps in a single grave, may reflect the deceased's domicile in Magna Graecia.

Date: 325–200 BC.

10. Design Museum, B773. Werner von Hausen Collection.

Place and date of acquisition: Agrigento, Sicily, ca. 1900.

Dimensions: H 22.5 cm. D foot 3.3 cm, body 5.3 cm, rim 3.4/1.9 cm. Weight 217.5 g.

Clay: Very pale brown (10YR 8/3).

Condition: Broken in two pieces at mid-neck; the fragments have been glued together.

Description: Plain foot, defined by a groove, flat underneath, long solid stem; biconical body with tall neck and projecting horizontal rim. Slightly asymmetrical. Voids, fingermarks and smears of clay on body.

Decoration: Slip of similar clay.

Parallels: See No. 9.

Date: 325–200 BC.

11. Design Museum, B774. Werner von Hausen Collection.

Place and date of acquisition: Agrigento, Sicily, ca. 1900.

Dimensions: PH 21.5 cm (without the restorations on neck and rim). D foot 3.5 cm, body 5.9 cm, neck 2.1 cm.

Clay: Very pale brown (10YR 8/3).

Condition: Neck broken, restored with a different clay.

Description: Modeled, projecting foot, flat underneath, slightly flaring solid stem; biconical body and tall neck.

Decoration: Slip of similar clay.

Parallels: See No. 9.

Date: 325–200 BC.

12. National Museum of Finland, KM 40392:51. Erkki Keckman Collection.
 Place and date of acquisition: Necropolis of Ialysos, Rhodes, ca. 1960s–70s.
 Dimensions: H 5.6 cm. D foot 2.0 cm, body 3.6 cm, rim 1.8/1.0 cm. Weight 113 g.
 Clay: Reddish yellow (5YR 7/6).
 Condition: Chipped rim. One side covered with incrustation.
 Description: Disc-shaped base, concave underneath; conical body with high shoulder, funnel-like neck and out-turned rounded rim.
 Decoration: Thin slip of similar clay.
 Parallels: Yannikouri – Patsiada 1994, 115. Camilli 1999, 116–117, B.63.1.
 Date: Late 3rd century–2nd century BC.

PIRIFORM UNGUENTARIA (13–18)

13. National Museum of Finland, KM 14560:918. Eliel Jean Philipenko Collection.
 Place and date of acquisition: Kerch, Crimea, ca. 1870.
 Dimensions: H 11.8 cm. D base 2.2 cm, body 4.6 cm, rim 2.8/1.7 cm. Weight 100.6 g.
 Clay: Yellowish red (5 YR 5/6). Hard.
 Condition: Chipped rim. Incrusted areas on body.
 Description: Convex resting surface; ovoid body with long slightly flaring neck and projecting horizontal rim. Dense wheelmarks all over, finger mark on upper shoulder.
 Decoration: Slip of similar clay. Reddish brown (5YR 4/4) patches on body.
 Parallels: Camilli 1999, 121, 126, C.13.1. large production on wide areas.
 Date: 30 BC–50 AD.



Piriform unguentaria Nos. 13 (KM 14560:918) and 17 (KM 40392:62). (Photollari Järvinen, National Board of Antiquities).

14. National Museum of Finland, KM 40392:19. Erkki Keckman Collection.
 Place and date of acquisition: Bodrum, Turkey, ca. 1960s–70s.
 Dimensions: H 10.3 cm. D base 2.3 cm, body 4.3 cm, rim 2.6/1.8 cm. Weight 218.5 g.
 Clay: Yellowish red (5YR 5/6). Hard and powdery.
 Condition: Intact.
 Description: Flat resting surface; low-bellied bulbous body with long cylindrical flaring neck and out-turned rim.
 Decoration: Slip of similar clay. Due to misfire other side partly gray (5YR 5/1).
 Parallels: Camilli 1999, 121, 130, C.13.2. *City Beneath the City* 172, nos. 150–151.
 Date: Late 1st century BC–early 1st century AD.

15. Museum of Cultures, VK 5936:49. Holger Spranger Collection.
 Place and date of acquisition: Stockholm, mid-20th century.

Dimensions: H 17.5 cm. D base 3.6 cm, body 6.4 cm, rim 3.4/ 2.2 cm. Weight 129 g.
Clay: Brown (7.5YR 5/4).

Condition: Chipped rim, one side covered with incrustation.

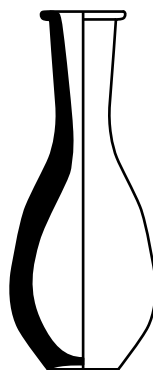
Description: Flat resting surface; low-bellied body with tall, lopsided neck and projecting rim. Closely-set wheelmarks on neck.

Decoration: Very pale brown (10YR 8/3) slip.

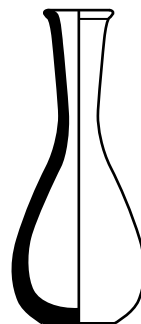
Parallels: Camilli 1999, 121, 130, C.13.2.,

produced over large areas in different sizes.

Date: Late 1st century BC–early 1st century AD.



13



14

16. National Museum of Finland, KM 17377:2. Åke Pircklén Collection.

Place and date of acquisition: Boubastos, Egypt; acquired from The Folio Society, London, in 1964.

Dimensions: H 16.0 cm. D base 3.1 cm, body 6.4 cm, rim 3.1/2 cm. Weight 298.5 g.

Clay: 5YR 6/6 reddish yellow. Hard and powdery.

Condition: Intact.

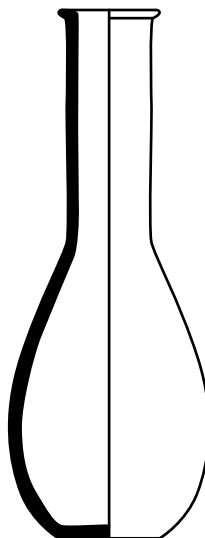
Description: Flat resting surface; low-bellied body with long slightly flaring neck and projecting rounded rim. Wheelmarks all over.

Two indentations on opposite sides of body, presumably to ensure a better grip.

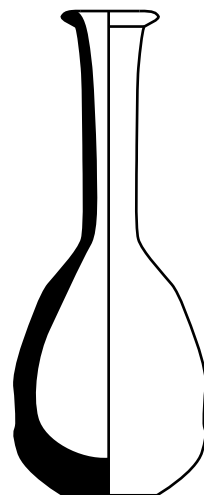
Decoration: Slip of similar clay on body, reddish brown (5YR 5/3) on neck and under lip.

Parallels: Camilli 1999, 136, C.23.1, broad geographic distribution. Anderson-Stojanović 1987, 112, fig. 7.

Date: 30 BC–40 AD.



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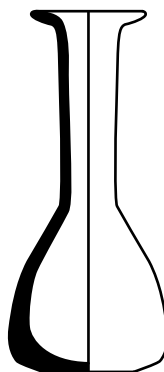


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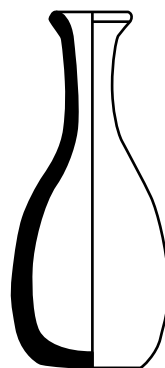
17. National Museum of Finland, KM 40392:62. Erkki Keckman Collection.

Place and date of acquisition: Marmaris, Turkey, ca. 1960s–70s.

Dimensions: H 11.9 cm. D base 3.0 cm, body 5.2 cm, rim 3.5/2.0 cm. Weight 245 g.



17



18

Piriform unguentaria Nos. 13-18. (Drawings Christina Kolb.)

Clay: Reddish yellow (5YR 6/6). Hard and powdery.

Condition: Intact.

Description: Flat resting surface; low-bellied body with very tall, slightly flaring neck and strongly projecting rim. Wheelmarks all over, finger mark and smear of clay on resting surface.

Decoration: Slip of similar clay.

Parallels: Laffi 2003, 96–97, pl. 158e–f. Camilli 1999, 125, 136, C.23.1, distributed over large areas. This shape was produced also in blown glass: see e.g. Isings 1957, 42–43, shape 28b, and Weinberg 1992, 65, 115, no. 79 (five examples).

Date: Ca. 50–150 AD.

18. Joensuu Art Museum, JTM 1226. Anitra Lucander Collection.

Place and date of acquisition: Unknown.

Dimensions: H 11.7 cm. D base 3.2 cm, body 5.2 cm, rim 2.7/ 2.3 cm. Weight 59 g.

Clay: Pink and light brown (7.5YR 7/3 and 6/4), porous with very small black inclusions.

Condition: Intact.

Description: Flat resting surface; elongated pear-shaped body with low shoulder, slightly flaring long neck and out-turned rounded rim. Wheelmarks on body.

Decoration: Slip of similar clay.

Parallels: Camilli 1999, 129, 141, C.31.2, in both the eastern and western Mediterranean. This shape has parallels in contemporary blown glass: *City beneath the City*, 173–174, no. 154.

Date: 1st century AD.

COLLECTORS

Eliel Jean Philipenko (ca. 1830–ca. 1903), originally Ilya Ivanovitch Philipenko, was a Russian military officer.²⁴ His military service is the only known aspect of his life. Of relevance to the acquisition of the unguentarium (No. 13) were his years as a colonel in the Guards' Artillery in the Crimea. From 1868 to 1871 he is known to have collected coins²⁵ and a miscellaneous assemblage of sixteen ancient items in the area of Kerch,²⁶ ancient Pantikapaion. During those years, his superior was the Finnish engineering officer Carl Robert Sederholm, who was responsible for building the fortifications of Kerch. They would inevitably have talked about the archaeological discoveries, a considerable part of which was sent to St. Petersburg.²⁷ Philipenko donated his collection to the University of Helsinki in 1875, while passing through the city.²⁸ Having visited the University's Ethnographic-Historical Collection, he had noted the lack of certain Bosporan and Greek coins, and believed his donation would be of great use to the University.²⁹ This eventually turned out to be true, as his items have been studied since 1998 and published one by one.³⁰

Werner von Hausen (1870–1951) was a painter and teacher of drawing who spent long periods abroad; his first sojourn in Italy and Sicily was spent in the years 1898–1901. Either at that time or somewhat later was when he purchased a large collection of vases and other ancient objects in Agrigen-

to.³¹ It comprised seventy-six pieces in all, paid for with 1000 Finnish Marks and purchased on commission for the Finnish Society for Crafts and Design. According to additional information, they were bought at the site of their discovery.³² We are lucky also to have a document containing a detailed list of the costs of packing and boxes, tip, deposit for the freight forwarding, and even the names of the two sellers, Rosaria Buzanca and Cavá.³³ Most of the items were displayed in 1914; they filled an entire glass cabinet at the museum at Villa Hagasund. The objects remained on display either until 1915, when the museum lost two of its exhibition rooms, or until 1928, when the museum relocated to new premises.

In the 18th and 19th centuries, both scholars and tourists were showing interest in the southern necropoleis of Agrigento (ancient Akragas) and the vast quantity of material being unearthed in their numerous graves. We know of earlier commissions to buy Greek vases for European museums, and until around 1860 the foreign purchasers of ancient objects brought considerable business to the Kingdom of the Two Sicilies. The local museum, the present-day Museo Archeologico Regionale, was finally founded in 1864. During the early 1900s when von Hausen made his purchases in Girgenti, as it was called in the local Sicilian dialect,³⁴ the business of selling foreigners ancient vases obviously still flourished.³⁵

Mary Stenbäck (1881–1926), née Longman, had studied Classics at Cambridge and on her mother's side was a niece of Sir Arthur Evans. She married Wolter Stenbäck in 1919, with whom she had become acquainted several years earlier in Britain. She brought her Cretan collection of 23 pieces to her new home in Helsinki, and Wolter Stenbäck donated it to the National Museum in 1926, immediately after her untimely death. The information given to the museum was that she herself had picked the items up in a cave on Mount Juktas near Knossos when she visited her uncle Arthur Evans in 1903, and furthermore, that they were votive offerings from the 5th century BC or later. We have a detailed description of “the long expedition” to the cave in Mary Stenbäck's diary entry for April 1.³⁶ Arthur Evans, it seems, may have had the items planted in the cave before the visit, thus following a tradition already practiced earlier at Pompeii and other old excavations. The artefacts also seem to have belonged to the category of minor finds, which Evans was allowed to transport out of Greece as an excavation director, with the practice now extended to the benefit of his relative.³⁷

Ole Gripenberg (1892–1979) went to work in 1916 as a newly qualified architect in a Finnish-led project to design workers' dwellings in the industrial city of Donetsk in the present-day Ukraine. He remained there until the Russian revolution.³⁸ In December 1916 he donated an unguentarium which

he had acquired in Theodosia, in the Crimea (No. 8) to the Finnish Antiquarian Society.³⁹

Originally a colony founded in the 6th century BC by Miletos, Theodosia was a flourishing trade centre and port in the south-eastern corner of the Crimean peninsula. Around the time when Ole Gripenberg's unguentarium was manufactured (4th–2nd centuries BC) it was part of the Bosporan Kingdom. Whether Ole Gripenberg continued collecting in some form is not known. In Finland, he made his name in architecture, became a doctor of technical science, and was instrumental in the development of apartment houses in Helsinki from the 1920s on, and designed many nationally significant office and commercial buildings.

Cay Sundström (1902–1959), a one-time politician and later an ambassador, bequeathed his considerable possessions, which among other things included a collection of Greek vases, to the Finnish State. In his will he stated that if the State could not place them properly, they could be offered to Finland's embassies, schools, state institutions, and rural museums.⁴⁰ The collection of nineteen vessels has remained at the offices of the National Board of Antiquities, where some part of it is displayed on premises. Most of the vases have been published in the *CVA Finland 1*,⁴¹ their unified character represents both Corinthian and Athenian productions. The unguentarium (No. 6) supports this picture as well. Sundström's collection resembles a well-assembled study collection with representative vases; he may have bought it as ready-made ensemble. His years as an envoy in the Balkans (1949–1953) must have offered ample opportunities to acquire such a set. While serving as ambassador in China (1953–1959) he kept his Greek collection safe in a bank vault in Finland.⁴²

Hans Aminoff (1904–1968), a landowner and master of Pekkala Manor in central Finland, bequeathed a collection of eleven ancient items to the National Museum through the Aminoff Foundation in 1971.⁴³ They were purchased on his many trips abroad after the Second World War and during the 1950s. These trips took him to Spain, France, and Greece. Some of the objects may have come down from his grandfather, Admiral Oscar von Kraemer, who had spent longer periods of time in Greece in the latter half of the 19th century.⁴⁴ Aminoff's collection, which consisted of lamps, vases, figurines, bronze objects, and an unguentarium (No. 4), was displayed in a glass cabinet.⁴⁵

Holger Spranger (1906–1986), a culturally aware automobile dealer and commercial counsellor, bequeathed a collection of diverse objects and silver Berber jewellery to the Exotica-Collection (currently Museum of Cultures) of the National Museum, with his wife Anita acting as an executor. According to the donor's own words, the donation represents the cultivated memora-

bilia from a well-off residence in the neighbourhood of Töölö, the owners' collecting interests, and the furnishings of a gentleman's sitting room.⁴⁶ Some of the eighty-eight pieces were displayed close-packed in a mahogany cabinet, with the unguentarium (No. 15) standing on the top shelf. The Sprangers had their home behind the Parliament on Aurorankatu 5, a solid apartment house built in 1915.

In the museum accession records is a list of trips abroad that Spranger made between 1949 and 1979 to France, Tunisia, Sweden, Turkey, Egypt, and Italy. An authorized shop in Egypt, a souq, and a Berber peddler in Sousse are given as purchase locations or sellers, but alas without any connection to a specific object. Something is even mentioned as having been personally picked up from the ground in Fethiye, Turkey, after an earthquake. This must refer to the earthquake either of 1958 or of 1961, after which this popular tourist centre (ancient Telmessos, in the south-western corner of ancient Lycia) was rebuilt.

Åke Pircklén (1902–1978) was a lawyer by profession. He made his career in revenue claims in the Executive Office of the City of Helsinki. He lived in Töölö, not far from the residence of Holger Spranger, and made a donation of three objects “from the Mediterranean countries” to the National Museum in 1967.⁴⁷ The place where his unguentarium (No. 16) was acquired was the Folio Society in London, nowadays known as a specialist in elegantly produced editions of literary works, but once selling various artefacts in its Collectors' Corner as well.⁴⁸

Anitra Lucander (1918–2000) was a painter, a pioneer in abstract art, and a sophisticated modernist. She was praised for her rich colours and mastery of form; her subjects ranged from figures to landscapes and still lifes. In 1983, she made a donation to the Joensuu Art Museum in eastern Finland of her drawings and graphics, and terracotta vases, brought as souvenirs from her travels to different parts of the Mediterranean from the 1950s onwards, and even further east until the 1970s.⁴⁹ Most of the pottery is Chinese and Persian, but the donation also includes some items from the ancient world, among them the unguentarium No. 18. In her studio, she had arranged her pottery items in groups, displaying them on shelves in a small den.⁵⁰

Erkki Keckman (1906–1989) was a businessman and industrialist who became interested in numismatics at the tender age of five. His serious collecting began in the 1960s with trips abroad that covered all the Mediterranean countries except Libya. Specializing in Greek coinage from south-western Asia Minor, he bought coins from local antique dealers and bazaars. His travels often based on the Greek island of Rhodes, or at Marmaris in southern Turkey. It was likely during 1960s and 1970s that he may sometimes have

purchased or received vases, figurines, metal objects, and the four unguentaria (Nos. 7, 12, 14, 17) as gifts.

Shortly before his death, Keckman compiled a catalogue of his ancient objects, noting the names, dimensions, and places of purchase in general terms.⁵¹ Even if these sixty-six pieces were of secondary interest for him as a collector, he always kept them in his study, above his desk at eye level under the family photographs. Two of his unguentaria (Nos. 7 and 14) were acquired in Bodrum in Turkey (on the site of ancient Halikarnassos in Caria), the third (No. 17) at Marmaris (ancient Greek Phiskos, also in Caria) and the fourth (No. 12) from the necropolis of Ialysos, on the northern end of the island of Rhodes. The sixty-six pieces ended up in the Coin Cabinet of the National Museum of Finland, from where they were removed to the store-rooms of the National Board of Antiquities as late as 2014.

CONCLUSIONS

In the years 1875–1989, eighteen clay unguentaria were added to Finnish museum collections. The actual acquisitions were made earlier, in two waves. The first was in ca. 1870–1916 (from Philipenko to Gripenberg), and the second from the 1950s to the 1970s (from Aminoff onwards). The list of the collectors presents two names, Ole Gripenberg and Åke Pirklén, previously unknown among the Finnish antiquarian collectors. Their contribution remains somewhat modest, with only one and three objects respectively, referring rather to casual than determined collecting.

Our eighteen oil-flasks offer a representative overview of the three main body shapes. Three are lekythoid, dating from the early Hellenistic period, from the 3rd century BC. The most numerous group is that of the fusiform unguentaria, with nine examples that cover most of the Hellenistic period. Six examples are piriform, dating from the late 1st century BC and to the early 1st century AD. Sixteen vessels are intact or almost intact. The total number of eighteen is a relatively small number among the known quantities of Graeco-Roman vases, figurines, lamps, and metal objects in Finnish collections. It is also a small number compared to the vast quantities available in the Mediterranean region, showing that this specific type of ancient object did not have obvious appeal to our collectors.

The place of acquisition from ancient territory is known for fourteen of these vessels. Two came from the Crimea (Kerch: No. 13; Theodosia: No. 8), three from Turkey (Bodrum: Nos. 7, 14; Marmaris: No. 17), two from Greece (Crete: No. 1; Rhodes: No. 12), six from Sicily (Agrigento: Nos. 2, 3, 5, 9–11),

and one from Egypt (Boubastos: No. 16). Two were purchased from European dealers in Stockholm (No. 15) and London (No. 16). For the remaining three (Nos. 4, 6, and 18) no information exists.

The National Museum of Finland was the direct recipient in five cases (Mary Stenbäck, Aminoff, Sundström, Pircklén, and Spranger). In three other cases, items originally donated to the University collection (Philipenko), the Finnish Antiquarian Society (Gripenberg), and the Coin Cabinet (Keckman) ended up in the National Museum as a result of mergers. The Finnish Society for Crafts and Design initiated the largest purchase from Sicily overall; the items are now under the auspices of the Design Museum in Helsinki. The Joensuu Art Museum is the only recipient of a collection (Anitra Lucander's) outside Helsinki; as well, it is the only museum to have the material on public display.

NOTES

- ¹ For an example of home pharmacy, Kosma 2014, 279–281. Brun 2012, 313.
- ² Rotroff 2006, 138; Hellström 1965, 24–25; Anderson-Stojanović 1987, 106, n. 7.
- ³ Camilli 1999, 9.
- ⁴ Hellström 1965, 23–24; Rotroff 1997, 175, n. 28.
- ⁵ M. Almagro, *Las Necrópolis de Ampurias I*, Barcelona 1953; *Las Necrópolis de Ampurias II*, Barcelona 1955.
- ⁶ Forti's classification system is still serviceable for general orientation, Graepler 1997, 66, n. 95.
- ⁷ Anderson-Stojanović 1987, 105, 109. It is now generally accepted that detailed regional typologies must be studied separately in order to establish exact chronologies.
- ⁸ Camilli 1999, 8, 24–25.
- ⁹ Rotroff 2006, 150–157. For an overview of the research history of the clay unguentaria, see Lafli 2003, 19–21.
- ¹⁰ Rotroff 1997, 177: “modeled on ... full-size belly-amphoras”; Rotroff 2006, 142, 151.
- ¹¹ Before Camilli (1999) the main division was into two basic shapes, Anderson-Stojanović 1987, 106, 108.
- ¹² Anderson-Stojanović 1987, 113.
- ¹³ Rotroff 2006, 159.
- ¹⁴ Iulius Pollux 7.177, calls this box an *alabastrothéke*, Daremberg – Saglio 1877, 177, figs. 207–208. Amyx 1958, 216. Lidded boxes are presented in the red-figured vase-paintings from the late fifth century BC e.g. in the hydria by Phiale Painter in the Antikensammlung Berlin F 2385 (The Beazley Archive 214276),

in the pyxis by Phiale Painter in the Kunsthistorisches Museum Vienna 3719 (The Beazley Archive 31334), and in the lebes by the circle of Meidias Painter in the Louvre CA 1861 (The Beazley Archive 22355).

- ¹⁵ D'Acunto 2012, 209–210, especially perfumes based on iris.
- ¹⁶ Plin. *NH.* 13.1–5 for general presentation of ancient perfumes, and 13.6 for Egypt. Rotroff 2006, 141–142, 149.
- ¹⁷ Forbes 1965, 26–30, 43–44. Virgili 1989, 18–21, 23–26. Mattingly 1996, 224: olive oil as the essential base for the majority of ancient perfumes. Also Brun 2012, 303, 310–312.
- ¹⁸ Anderson-Stojanović 1987, 115, n. 56; Rotroff 2006, 149.
- ¹⁹ Anderson-Stojanović 1987, 106; Rotroff 2006, 156–157: Most oil-flasks held small amounts, the capacities were usually between ca. 3 and 22 cc.
- ²⁰ Anderson-Stojanović 1987, 116; Rotroff 1997, 176, n. 33.
- ²¹ Camilli 1999, 27.
- ²² A short overview on the nature of collecting Graeco-Roman antiquities in Finland in Pietilä-Castrén 2003, 5, and a more profound analysis in Pietilä-Castrén 2000, 130–136, and in Pietilä-Castrén 2007, 3–4, 85–88. Especially on the legitimate aspect of collecting, Ylimaunu 1996, 252–253.
- ²³ For a small number of isolated museum pieces, this information may not be of the utmost importance but is given nevertheless. The usefulness of this kind of information in relation to larger numbers from museums: Lafli 2003, 5–7.
- ²⁴ Pietilä-Castrén 2007, 56.
- ²⁵ Accession catalogue of the Coin Cabinet of the National Museum, 1875, no. 269.
- ²⁶ KM 14560:915–931.
- ²⁷ Pietilä-Castrén 2007, 58.
- ²⁸ The middleman was H. A. Reinholm, a priest and folklorist, active among the Russian military on the fortress island of Viapori. He was also vice chairman of the newly founded Finnish Antiquarian Society.
- ²⁹ Philipenko's letter of September 1875 is preserved in the Coin Cabinet archives.
- ³⁰ One of his five vases is published in the *CVA Finland* 2003, 59, fig. 88. The terracotta figurine was published in Pietilä-Castrén 2007, 45, no. 59.
- ³¹ Pietilä-Castrén 2007, 64.
- ³² Strengell 1914b, 25. Strengell 1914a, 15–16.
- ³³ The document is in the Archives of the Finnish Society for Crafts and Design, folder 9: Catalogues of Objects. Pietilä-Castrén 2007, 65.
- ³⁴ This is also the form that is used in the old documents of the Finnish Society for Crafts and Design.
- ³⁵ *Veder greco*, 57–61.
- ³⁶ Pietilä-Castrén 2007, 67–68.
- ³⁷ Pietilä-Castrén 2007, 69–70.

- 38 www.mfa.fi/arkkitehtiesittely?apid=15867882 (02.02.2015)
- 39 The date of the donation 7 December 1916, is curious. In an April 1917 note to his brother Arne Gripenberg, he writes about a wonderful trip he made to the Caucasus Mountains at Easter, and about his plans to return to Finland by autumn of the same year: Åbo Akademi, Arne Gripenberg-samlingen M.1, År 1916–1920. The donation was either made by a middleman, or Gripenberg visited briefly at the end of 1916, or the date of the museum accession register reflects the date of purchase. Whatever the truth, it shows that Ole Gripenberg visited several places in the northern Black Sea region.
- 40 Pietilä-Castrén 2007, 71, n. 126.
- 41 List in Pietilä-Castrén 2007, 71, n. 129.
- 42 Pietilä-Castrén 2007, 71.
- 43 Accession record, 16.6.1971.
- 44 Pietilä-Castrén 2006, 75–83.
- 45 Pietilä-Castrén 2007, 74–75.
- 46 Accession record for VK 5936.
- 47 Diary for KM 17355, 29.12.1967.
- 48 Information provided by Sally Wilby, Folio Society, membership secretary, 5th March, 2015, by e-mail.
- 49 Teittinen 2012, 96, 100, figs. 26, 27.
- 50 Verbal information from Eino Nieminen, Joensuu Art Museum.
- 51 Pietilä-Castrén 2007, 75–76.

CONCORDANCE OF INVENTORY AND CATALOGUE NUMBERS

Design Museum	Joensuu Art Museum	National Museum
B 521 = 2	JTM 1226 = 18	KM 7192 = 8
B 522 = 5		KM 8712 : 17 = 1
B 770 = 3	Museum of Cultures	KM 14560 : 918 = 13
B 772 = 9	VK 5936 : 49 = 15	KM 14677 : 19 = 6
B 773 = 10		KM 17377 : 2 = 16
B 774 = 11		KM 18375 : 9 = 4
		KM 40392 : 19 = 14
		KM 40392 : 44 = 7
		KM 40392 : 51 = 12
		KM 40392 : 62 = 17

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