

The Antiquities Collection



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THE ANTIQUITIES COLLECTION

DEPARTMENT OF CLASSICS AND ANCIENT HISTORY

UNIVERSITY OF QUEENSLAND

BY

M. G. KANOWSKI

CONTENTS

	Page
Preface	iv
Pottery	1
Figurines	44
Lamps, lamp filler, lamp holder	51
Glassware	55
Metal work	59
Bricks, tiles, architectural decoration	64
Sculpture in stone	67
Mosaics	69
Cylinder seals	70
Abbreviations	71
Select bibliography	72
Map – Greece and Italy	74
Map – The Near East	75
Index	76

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PREFACE

The Department of Classics and Ancient History Antiquities Collection dates from 1963 when the University of Queensland donated £500 for the acquisition of two Greek vases. In most years since then comparable grants have been made available, so that it has been possible to build up a modest but fairly representative teaching collection. Members of the Department are grateful to the University for its support, to the Alumni Association which has also made sizeable donations (including the fine Greek helmet), and to those students and other benefactors who have given items to the collection. Especially worthy of mention is the bequest from Dr. Stanley Castlehow, who taught in the Department for over forty years and died in 1970, leaving a splendid gift to be used for the purchase of antiquities.

This book is partly a catalogue giving descriptions and measurements, and where known, references to other similar pieces. It is also intended as an introduction to those who know little about the types of antiquities represented in the collection, and a select bibliography is included for those who might like to seek further information. Finally, it is envisaged that the book will be a useful guide for students of Ancient History, and for many visitors who see the items on display.

The greatest problems of identification are associated with the Woite Collection, acquired from Mr. L. Woite of Canberra in 1966. The Australian National University and the University of New England each acquired similar material from the same source. The provenance and dates of the pieces in the Woite Collection are often difficult to establish as much of the coarser pottery has few distinguishing features. One can rarely be sure of the origin of such pieces out of context. However, most of the Woite Collection appears to be late Classical and Hellenistic, and much of it apparently comes from Sicily, especially the Gela area, and perhaps southern Italy.

Measurements of all objects are in centimetres, and are maximum unless otherwise specified. For the pottery, glass, and bronze vessels these are the measurements of the bowl or body, including foot and lip, but excluding lugs and handles and other similar protuberances.

References towards the top of an entry refer to catalogue or other published reference concerning the particular piece. References at the end of an entry are to similar examples of the shape or style, or to other information that may be relevant to the piece.

POTTERY

Primitive pottery vessels were made by hand in many areas at least from Neolithic times. Much of the evidence for early attempts at pottery making has disappeared, for very primitive pottery was either not fired at all, or was very poorly fired. Excavations carried out by James Mellaart and others during the 1960's in Turkey turned up early hand-made pottery that was probably not fired except by accident. By about 6500 B.C. people in the area of Çatal Hüyük (on the Anatolian Plateau of Turkey, roughly opposite Cyprus) were making a better quality pottery that was fired hard. Before long this pottery was being covered with a red wash or slip, and moulded decoration was being applied.

reserved except for lines of varying thickness for interior detail. The great Red-figure artists flourished in the fifth century, but the style persisted until towards the end of the fourth, especially at Athens and various centres in southern Italy.

One of the more important of the lesser types of pottery to appear in the Greek world was the White-ground lekythos, made for funerary purposes at Athens during the fifth century.

From about the time of Augustus the most important Roman pottery was terra sigillata, a red ware from which there were several later derivatives.

Pottery making is not characteristic of all Neolithic cultures. People at Jericho in the Dead Sea valley of Palestine and Jarmo in north east Iraq apparently did not use pottery for some time after the establishment of agricultural communities there. On the other hand some Mesolithic communities had pottery. The first indications of the use of a turntable or slow-moving wheel for pottery manufacture date from about 3000 B.C.

In Mesopotamia, evidence of early important pottery cultures was discovered at Hassuna, Samarra and Halaf in the north (c. 6000–4300 B.C.), and Ubaid in the south (c. 4300–3500 B.C.).

There are two main varieties of clay in Egypt – brownish grey which bakes to a grey buff, found in parts of Upper Egypt, and the more common blackish clay which bakes to a brownish black or red.

Both Minoans and Mycenaeans produced high quality pottery in a succession of styles. Pottery standards declined on the destruction of the great Mycenaean palaces, but by the middle of the eleventh century B.C. a new homogeneous style of pottery making and painting was emerging from the ruins of Mycenaean civilisation. Athens was the most important centre of production of both this Proto-geometric pottery and the truly Geometric variety into which it had developed by about 900 B.C. After about 700 B.C. oriental influences affected the style of decoration. Lotus flowers, palmettes, buds and rosettes became common, and figured decoration (including strange hybrid animals and heraldic arrangements) was introduced.

After some experimentation, especially in outline drawing and polychromy in the seventh century, the Black-figure style had been established before 600 B.C. In this technique the figures in black, often with added white for female flesh and red for minor details, were silhouetted against the background colour of the pot, which at Athens was orange red, at Corinth a much paler yellowish white. Incision was used for interior detail on the figures.

In the last third of the sixth century B.C. the Red-figure technique was introduced, in some respects the reverse of the previous Black-figure style. In Red-figure the background was painted black, while the figures were left



Barbotine Ware jug, inv. 75/3. Crete, Middle Minoan I, 2000-1800 B.C.

Ht. 17.3, diam. 13.8.

Purchased from Charles Ede.

Rather squat, globular jug with small neck and small, slanted spout and flat handle. A row of small lumps of clay round the inside of the lip. Neck, handle, a small area round the handle, and lower third of the jug have a smooth surface. The middle and upper part of the body have dappled impressions, as though done with a sponge. In this dappled surface five large chevrons have been smoothed, possibly with the finger. Paint is reddish brown, black, white, and light olive green. It is difficult to tell if it was applied in any systematic way on the dappled surface as much of it has disappeared. The lip was reddish brown and there was a reddish brown horizontal band just below the dappled section. Two white bands decorated the lower part of the jug, and the bottom was white also. Lip chipped and repaired. A large flake of clay was broken from the body of the vessel in ancient times.

Barbotine (sometimes called “barnacle” or “prickle” ware) is a rusticated or encrusted style of pottery, first made in Crete in the Middle Minoan I period. It is often associated with polychrome painting. The style begins to disappear in Middle Minoan II, though it persists at Cnossus into Middle Minoan III. Some of the better vessels decorated in the style are quite attractive, but the usual impression is that the decoration is overdone. Jugs and some other vessels seem to be modelled on metal ware shapes. Evans thought the inspiration for barbotine decoration came from barnacle growth on marine surfaces.

The word comes from the French (*barboter* - “splash, paddle”; barbotine = “slip, slop” – an apt description of the decoration).

K. Branigan, *The Foundations of Palatial Crete* (Routledge & Kegan Paul, London, 1970), 134 f.
CVA Danemark 1, Pl. 31, 3.
 Sir A. Evans, *The Palace of Minos* (Macmillan, London, 1935), Vol. IV, Pt. 1 esp. p. 100 ff.

Stirrup Vase, inv. 69/1. Mycenaean, c. 1300 B.C.

Ht. 9.3, diam. 8.2.

Purchased from Charles Ede.

The painter has divided the body of the vessel into a series of horizontal bands, of approximately equal width except for the one at the base of the vessel which is double the normal thickness. About half of these bands are completely painted over. The others are either painted with three thin horizontal lines or left reserved. The shoulder is decorated with chevrons. Outsides of the handles are painted, except for two triangles near the top. An irregularly shaped area of the spout is left reserved, and there is a reserved circle at the top of the central strut. Paint is reddish orange.

Handle, spout and base are slightly chipped.

Stirrup vases began to be made in Crete towards the middle of the second millennium B.C. Imported to the mainland sporadically in Late Helladic II they became increasingly common amongst the Mycenaean, and by the fourteenth century B.C. appear to be the most important storage vessel, with a function (at least for the larger ones) similar to that of the amphorae of later times. The smaller stirrup vase was later replaced by lekythos and oinochoe.

The largest stirrup vases were about half a metre in height, the smallest, about one fifth that size. The pear-shaped variety with a narrow foot, represented here, is very common. There were cylindrical types as well, and a dumpy, globular version was also popular.

The modern name derives from the shape of the handle which looks a little like a stirrup. A solid cylinder with a flat disc at its top supports the middle of the "stirrup". The spout is set on the shoulder, to one side of the central cylinder. It is of narrow cross section to enable small amounts of liquid to be poured without spilling.

The ancient name, from the evidence of the Mycenaean Linear B tablets, was probably *chlareus*.

CVA Great Britain 7, III a, Pl. 6 ff. (Many examples of stirrup vases).

CVA Suisse 1, Pl. 2, especially no. 6.

A. Furumark, *The Mycenaean Pottery* (Pettersson, Stockholm, 1941).

L.R. Palmer, *Mycenaean and Minoan* (Faber & Faber, London, 2nd ed., 1965), 113.

Amphora, inv. 70/1. Cypriot Bichrome IV/V Ware, 7th-6th century B.C.

Ht. 19.4, diam. 15.2.

Gift from the British Museum.

Paint black except for some red on neck.

Series of horizontal bands on neck and on belly below handles. Vertical lines below, and on either side of handles divide the main frieze into two panels, each of which contains two sets of concentric circles.

SCE (Vol. II of Plates), Pl. 38 (top left).



One-piece amphora, inv. 72/2. Attic, c. 540 B.C.

Ht. 26.7, diam. 17.8.

Ede, *Pottery from Athens 750-350 B.C.* (1972), 2.

Dr. Stanley Castlehow Bequest.

The decoration consists of panels in black-figure heightened with red, against an orange background.

A. Dionysus holding a horn, flanked by dancing satyrs and maenads.

B. Seated, bearded figure with three youths, two of them naked and carrying spears.

At the top of the panels are bands of linked lotus buds; there is a reserved band half way between the bottom of each panel and the foot.

The inside of the mouth is painted to a depth of 2.5 cm.

Top of lip and edge of foot reserved.

Reminiscent of the Swing Painter (*ABV* p. 304 ff.)

Repaired with some areas of restoration.

A. *CVA* Deutschland 3, Taf. 8, 4 and Taf. 36, 2 (More erotic versions of the same theme), and *ibidem* Taf. 9, 2; *CVA* France 15, Pl. 7, 4 ; *CVA* Great Britain 11, III H, 2 b.

B. *CVA* Great Britain 9, III H, Pl. 8, 1 & 2 (Seated figure between two youths).



Amphora, inv. 63/1. Attic Red-figure, c. 480 B.C.

Ht. 32.1, diam. 19.3.

Painted by the Harrow Painter.

J.D. Beazley, *Paralipomena*, 354, 20 bis; Sotheby's 1/7/63, no. 136.

Neck-amphora, Nolan shape. Lip in two tiers, the upper part of cyma recta profile. Top of lip reserved. Foot in two steps, the outside of the bottom step reserved. Handles have a pronounced ridge running down the centre.

A. Dionysus, garlanded, holding kantharos and forked stick.

B. Youth swathed in voluminous cloak, arms and hands completely covered.

Both figures on a ground line.

The vase is painted inside to a depth of about 4 cm. A fairly large area of the surface towards the foot which should be black has fired red. A smudge of purple here and there on the youth apparently applied in error. The Harrow Painter's name-piece is an oinochoe at Harrow, decorated with a boy playing with a hoop. This artist has a fairly limited repertoire, made up of gods (particularly Dionysus), satyrs and maenads, komasts, symposia, warriors, a few athletic scenes, and some representations of ordinary figures whom it is difficult to describe more accurately than "man", "youth", "boy" etc.

The amphora has been badly broken but skilfully repaired. The name "Nolan" applied to this class of small neck-amphorae derives from a site near Naples where a number of them were found. They were made during the greater part of the fifth century B.C.

CVA Great Britain 6, Pl. 32, 1 (Similar to side A, but no leaves on the bough. By the Painter of the Berlin Perseus, 475-465).

CVA Deutschland 18, Taf. 45, 3 (Similarly draped youth).

CVA Pologne 1, Pl. 29-31 (Nolan amphorae).

JHS 36 (1916), 128 ff. (Harrow Painter).





Amphora, inv. 76/3. Campanian red-figure, 350-325 B.C.
Ht. 55.0, diam. 17.5.
Christie's Sale 280, no. 202.
Painted by the Libation Painter (AV Group).
Dr. Stanley Castlehow Bequest.



Tall, slender neck-amphora. Pronounced change of curve half way up the mouth. Outside of lip is vertical at the top but flares out towards the rim. Flaring foot curves in at top to meet bottom of the body of the vessel.

Decoration of the main frieze -

A. Woman wearing a Campanian "cape" (used especially in libation and ritual scenes) and headdress offers a skyphos to a mounted warrior. The horseman wears the typical helmet, and carries a lance with fillet and shield. A circular object (cup ?) beside the woman's head, and spotted ground beneath the horse. All figures and objects except the warrior's flesh and his lance and the spotted ground are overpainted with white. Black and reddish brown paint used for interior details.

B. Two youths facing each other, one holding a wreath the other a spear. Much of the paint used for the spear (which was all white) has disappeared. White also used sparingly on the wreath, hair, and for the outline of the roughly rectangular object (with slightly concave long sides) beside the figure on the left.

Decoration on the neck -

A. Standing youth in a panel framed on either side by a line of dots. Rectangular object beside the youth's face. Part of a palmette in the corner of the panel.

B. Tall palmette.

Below the handles - plant decoration with a series of volutes and palmettes.

The lip is reserved underneath and on the flat top. Band of vertical strokes round its outside. Inside of mouth is painted to a depth of 3 cm.

Handles black on outside, reserved underneath.

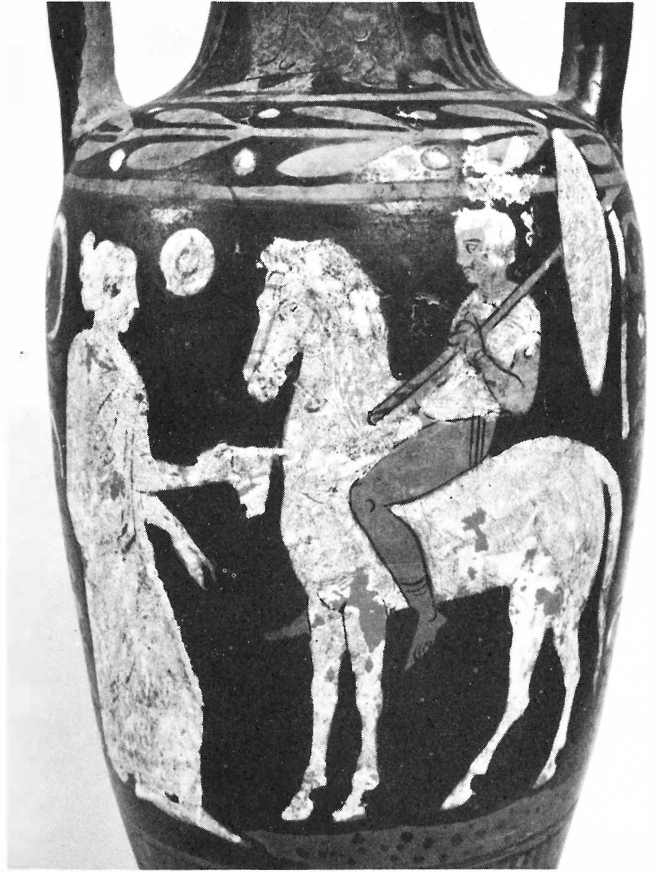
On the shoulder laurel leaves (with berries on the obverse, without berries on the reverse). Narrow reserved band above the figured scene on the body, and another similar reserved band, together with a wider band of vertical strokes at the bottom of the main frieze. Reserved band at junction of belly and foot and on outside of foot.

Typical of the Libation Painter are the spotted ground and warrior's helmet with plumes. The scene is quite a common one.

Jahresheft des österreichischen archäologischen Instituts 32 (1940), 35 ff. (Discussion of costumes).

A.D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily* (Clarendon, Oxford, 1967), p. 406, no's. 304, 305 (esp. 304).
Ibidem, Supplement II, p. 222, no. 305 a, Pl. 38.

JdI 24 (1909), 99 ff. (esp. figs. 23-25).



Bell Crater, inv. 64/1. Campania, 2nd quarter of 4th century B.C.

Ht. 31.8, diam. 30.2.

Painted by the Sikon Painter.

A.D. Trendall, *The Red-Figured Vases of Lucania, Campania and Sicily* (Clarendon Press, Oxford, 1967): *Campanian. Part I*, no. 75 (p. 214) and Pl. 84, 3-4.

Purchased from Giorgio Fallani, Geneva.

The main decoration is in two panels -

A. Young satyr, wreathed, carrying drinking horn. Seated maenad in see-through dress holds branch, and looks into mirror held by a wreathed silen. Laced shoes on satyr and silen. All three figures wear bracelets. Stylised plant decoration beside silen. The figures stand on a ground line. The panel is framed by wave decoration, and, on the top, ovolo. Creamy white paint for drinking horn, wreaths etc.

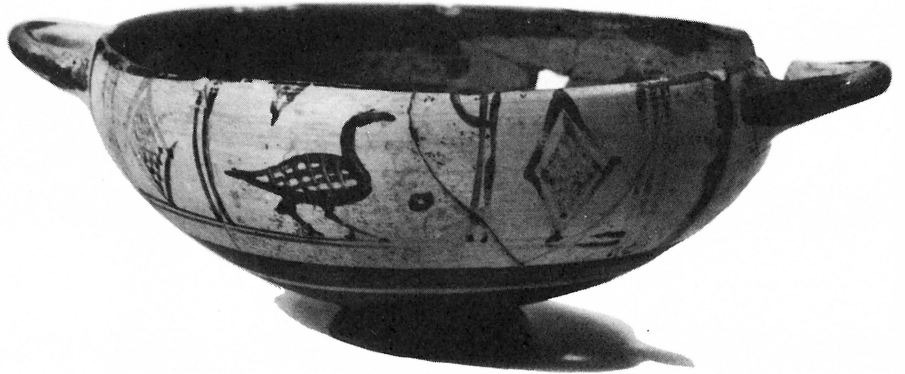
B. Two draped and wreathed women, one holding a mirror, a stylised plant between them. An object rather like a sponge beside one of the women. Palmettes and stylised flowers beneath the handles, a band of laurel under the lip, and wave pattern right round the pot beneath the decorated panels. Reserved area at top of foot, at junction between foot and bowl, and inside the crater where lip meets bowl.

The Sikon Painter's drapery is usually of light texture, often characterised by series of dots. His name derives from a vase with the inscription Sikon (in Greek) referring to one of the figures - a Phlyax (rustic comic actor). The name Sikon means "The Sicilian".

The word *crater* is applied to large, wide-mouthed vessels used for mixing wine and water. (Crater means "mixer" in Greek, and is the same word that is applied to volcanoes). Bell craters (the name refers to the bell-like shape) were common throughout the red-figure period.

H.R.W. Smith, *Funerary Symbolism in Apulian Vase-Painting* - Vol. 12 of *Uni. of California Publications in Classical Studies* (Uni. of California Press, Berkeley, 1976).





Bird Bowl, inv. 69/5. East Greece (probably the southern area), early/middle 7th century B.C.

Ht. 5.9, diam. 13.6.

Sotheby's 1/4/69 no. 162.

On both sides of the cup a figure of a long-necked bird stands in a rectangular panel beside what appears to be its egg. Both birds and the lozenges set in panels beside them are cross-hatched. The bottom half of the bowl and the small foot are painted, except for a ring left reserved about 3 cm. from the foot.

The inside is painted except for a small reserved circle in the centre, in which there is a dark ring.

Paint is dark brown to black. A pale slip is evident on the unpainted parts.

Bird bowls were made in eastern Greece and were widely exported. Some have been found as far away as Etruria. In spite of their modern name, which refers to the decoration, they have nothing else to do with birds. They were a variety of kylix (cup), and were used for drinking.

J.N. Coldstream, *Greek Geometric Pottery* (Methuen, London, 1968), 298 ff.

CVA Italia 10, II D e, Pl. 6.



Cup, inv. 75/4. Athens, Late Geometric II, mid/2nd half of 8th century B.C.

Ht. 7.5, diam. 16.7.

Purchased from Charles Ede.

Low and rounded body, high nearly vertical rim, horizontal strap handles turned out at ends.

On the lip checker board pattern. Handle frieze is decorated with a band of interlacing cross hatched triangles. Ten encircling brown bands between the handle frieze and the base, a thick one at the bottom. The handles and surface of the bowl beneath the handles painted with a series of asterisks alternating with groups of three vertical lines.

Interior surface entirely covered with black except for a reserved encircling band towards the bottom of the cup.

Reddish clay. Paint black and lustrous brown.

The shape is called variously "cup" and "high-rimmed bowl". It is an innovation of late Attic Geometric, and was also made with a tall stem. There are various combinations of Geometric decoration on these cups.

CVA Danemark 2, III H, Pl. 71, 1 (Similar shape, but more elaborate decoration).

CVA Great Britain 6, Pl. 1, 14 (Decoration on lip and bowl reverse of ours).

CVA U.S.A. 4, Pl. 10 (Several examples of the type).



Lip Cup, inv. 63/2. Attic, c. 550 B.C.

Ht. 11.9, diam. 20.8.

Hesperia Art (Bulletin 22), 4.

In Lip Cups the lip meets the bowl at an angle, and curves slightly outwards, i.e. it is concave on the outside. The place where lip and bowl join is emphasised on the outside by a dark strip which divides the upper part of the cup into two fields for painting – a lip and handle frieze.

On both front and back of this cup the main decoration consists of pairs of wrestlers on the lip frieze and palmettes on the handle frieze. As usual with this shape a narrow band beneath the bowl is left reserved, as is the narrow outer edge of the disc of the foot, and a circle just inside the lip. A circle in the centre of the bowl on the inside is also left reserved, except for a small black ring inside it. Purple is used for the wrestlers' hair and for alternate sections of palmettes. Cursive incision on wrestlers and palmettes. Ancient repair on stem. Cup slightly broken and mended but complete.

Lip Cups were made at Athens from about 560-530 B.C. The name derives from the distinctive lip which is clearly articulated and usually the most highly decorated part.

J.D. Beazley, "Little Master Cups", *JHS* 52 (1932), 167 ff.



Band Cup, inv. 68/1. Attic, c. 530 B.C.

Ht. 13.7, diam. 21.8.

Folio 55 (1968), 705.

The figured scenes, front and back, are very similar. Two wrestlers in the centre are flanked by four attendants and supporters. Rough incision emphasises the details. Red is used for hair, drapery, and alternate sections of palmettes.

The inside has a reserved area at the bottom of the bowl, with a black circle painted close to the centre. The outside of the foot is reserved also, as are the insides of the handles and a small circle just inside the lip.

Skilfully repaired but without make-up.

Band cups came into fashion at Athens a little later than lip cups. They were made c. 550-520 B.C. The lip, which is slightly concave, passes into the bowl in a smooth curve, the decorative emphasis being on the narrow band or frieze that runs between the handles. As here, there are usually palmettes beside the handles.

ANU, inv. 76.08.

CVA Belgique I, III H e, Pl. 2, 5a & 5b (Similar theme on a band cup, but with two fewer figures).

J.D. Beazley, "Little Master Cups", *JHS* 52 (1932), 167 ff.

Kylix (cup), inv. 65/2. Attic, late 6th century B.C.

Ht. 7.4, diam. 17.4.

Purchased from Galerie Heidi Vollmoeller, Zürich.

Outside – black glaze, flaking on handles and on one side of the bowl. Outer edge of foot reserved, together with small areas beneath the handles. Reddish band at the top of the foot.

Inside – a small gorgoneion in a reserved circle. Thin layer of red paint applied with little care to tongue, eyes, and alternate locks of hair. Faded white for teeth. Incision on beard, hair, mouth and nose. Vertical stroke surrounded by four dots on forehead.

Bowl broken and repaired, but tondo intact.

The gorgoneion (Gorgon's head) is a common shield emblem, and appears in Greek art soon after the end of the Geometric period. In pottery painting it is often used as the tondo in eye-cups.

CVA Deutschland 11, Taf. 16 & 17 (A cup very similar to this one in size, shape and decoration).



Sherd from black-figure kylix, inv. 66/12. Attic, 2nd half of 6th century B.C.

Original diam. of cup c. 17 cm.

Gift from Museum of Classical Archaeology, Cambridge.

To right of handle : seated Dionysus with vine tendrils, warrior with shield.

To left of handle : youth (mounted), part of running male figure, vine tendrils.

The very bottom of the outside of the bowl was painted black, then (from the bottom upwards) a reserved circle and another black painted circle.

Border in dilute paint above and below the figure scenes. Of the handle, part of the inside and the top are left reserved. Ivy leaf under the handle.

Careless incision for details on the figures.

There was a small reserved circle on the inside of the cup, originally apparently containing some sort of decoration. Three circles in dilute paint towards the outer circumference of this tondo.

CVA Italia 20, Tav. 29, 5 & 6 (530-510 B.C.); *CVA Italia* 23, III H, Tav. 11, 7 (Cups of this type).



Sherd from black-figure lekythos, inv. 70/15. Athens, c. 500 B.C.

Ht. of sherd 6.0, width 7.5.

Gift from the British Museum.

Woman carrying hydria on her head, youth with wreath. Branches beside and behind the figures. On the shoulder a frieze of lotus buds; tongues at the junction of neck and shoulder.

Added white for female flesh, and incision for interior details.

Possibly from a lekythos similar to *CVA Deutschland* 34, Taf. 20 (510 B.C.), or *CVA Italia* 18, Tav. 15, 3 & 4 (Black-figure lekythoi decorated with fountain-house themes).

CVA France 20, Pl. 15, 10 ff. (A less careful rendering, 490 B.C.).

Lekythos, inv. 65/3. Attic, white ground, 2nd half of 5th century B.C.

Ht. 24.2, diam. 7.5.

Group of the Bird Painter.

Beazley *ARV²* p. 1234, 13.

Purchased from Münzen and Medaillen, Basel (ex Elgin).

Standard shape white ground (i.e. white background) lekythos.

Girl in front of grave-stone carrying basket. Little more than feet, hair, and outstretched hands survive of another figure, apparently female, to the right of the tomb. Meander border at the top of the figured scene; scrolling on shoulder. Neck, lip, handle, top of foot, and lower section of the body of the vessel are black, with streaks of brown. Matt outline. Side and bottom of foot, and top of lip reserved.

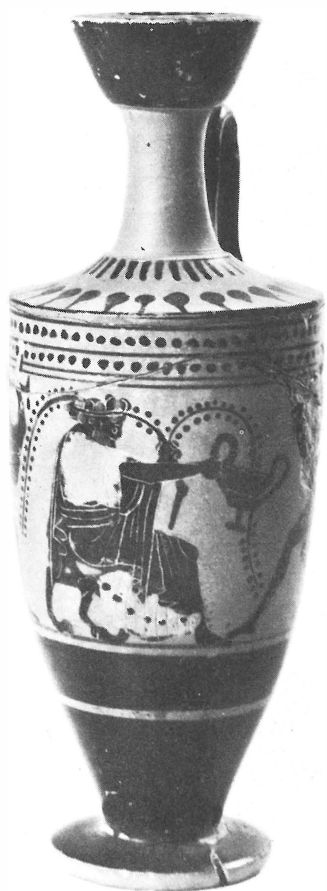
Many white ground lekythoi were made for funerary purposes, not every-day use. The colours, which were applied after firing, were not as fast as those applied before firing, and in many cases have almost entirely disappeared. Here only the pink, with a little brown, has survived, apart from faint touches of other colours.

White ground lekythoi were made at Athens during most of the fifth century B.C. They were painted with funerary scenes from the second quarter of the century on, and were out of fashion about a decade before 400 B.C. It seems that, to some extent, they were considered cheap substitutes for expensive funerary sculptures in stone. The use of expensive funerary equipment was discouraged for some of this period.

J.D. Beazley, *Attic White Lekythoi* (OUP, Oxford, 1938).

D.C. Kurtz, *Athenian White Lekythoi* (Clarendon Press, Oxford, 1975), 52 ff.

D.C. Kurtz & J. Boardman, *Greek Burial Customs* (T & H, London, 1971).



Lekythos, inv. 65/1. Attic black-figure, c. 500 B.C.

Ht. 15.1, diam. 5.6.

Painted by the Diosphos Painter.

Beazley, *Paralipomena*, 249; *ABV* 508 ff. & 702 f.

Münzen und Medaillen, *Attische Schwarzfigurige Vasen* (1964), no. 37.

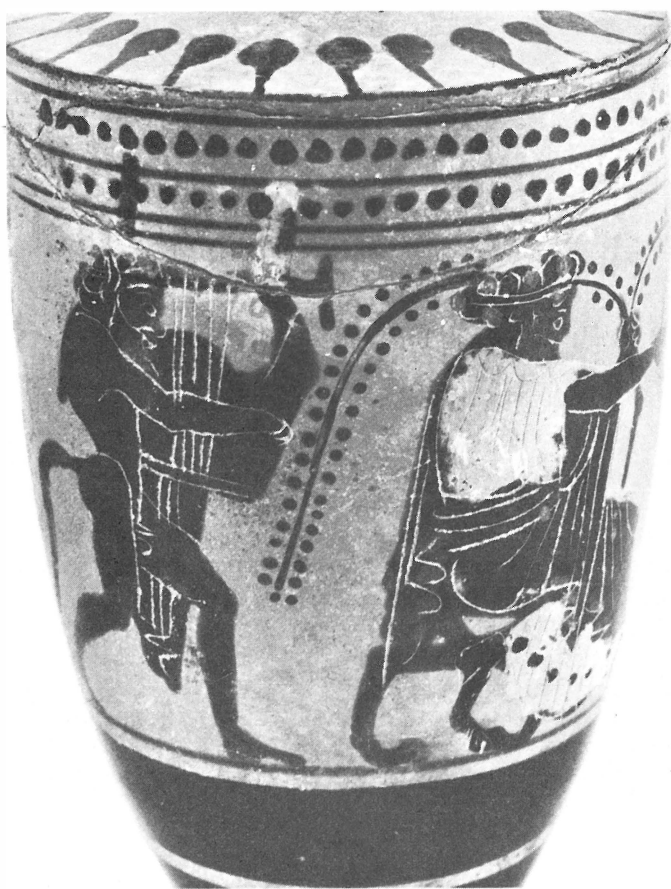
In the main figured frieze Dionysus, garlanded, is seated on a backless chair which has carved animal legs. Dionysus has a kantharos in one hand, in the other a branch of ivy which divides into two. On either side of Dionysus is a satyr, one playing a lyre and the other a double flute. On the shoulder rows of tongues and buds. Above the picture, horizontal lines and rows of ivy leaves. A ground line at the bottom of the picture. There is a reserved band towards the bottom of the vessel.

Added purple on all figures and creamy white on Dionysus' drapery.

The lekythos was put together from two large fragments and several smaller ones. One large fragment makes up the body and foot of the vessel, the other the shoulder, neck and mouth.

The Diosphos Painter was an associate of the Sappho Painter. Sir John Beazley describes him as "a humble but light-hearted contemporary of the red-figure artists of the late archaic period" (Beazley, *Greek Vases in Poland*, 1928, p. 6).

C.H.E. Haspels, *Attic Black-figured Lekythoi* (De Boccard, Paris, 1936).





Cup, inv. 69/3. Gnathian, 3rd quarter of 4th century B.C.
Ht. 5.6, diam. 10.5.
Purchased from Charles Ede.

The bowl of the cup is set on a low, very slightly flaring, and grooved base. Ends of the loop handles are turned upwards and inwards.

A. Egg and dart border at the lip, set between horizontal lines - one line above and two below. In the main field a series of large dots suspended from the lowest of the horizontal lines; below each large dot a group of three smaller ones. Four vine branches (and one line of dots between the central pair of vine branches) curve downwards from the border at the top of the cup towards three rosettes lower down in the field.

B. Two parallel horizontal lines flanked by vine leaves just below the lip.

No decoration on the middle and lower part of the bowl. There are some elegant shapes in Gnathia Ware, especially the smaller ones. Colours used in the style are white and yellow (as on this cup), and sometimes purple or red, on a dark background. Incised lines are filled with white paint. The reserved band at the junction of bowl and foot is typical.

This attractive shape and decorative scheme are not uncommon in the period 350-330 B.C., the second gener-

ation of Early Gnathian. The style of painting on this cup is between that of the Rose Painter and the Laurel Spray Group, though the quality of the latter is, in general, poorer. Gnathia Ware was Late Classical and Hellenistic in date, and was derived from the secondary decoration (foliage, wreaths etc.) of late South Italian red-figure painting. It was common in Apulia where it seems to have originated, and was found generally throughout the Greek settlements of the west, as well as other parts of Italy, including Etruria.

The name comes from the place Gnathia or Egnatia (modern Torre d'Egnazia near Fasano on the Adriatic coast of Apulia) where excavations uncovered pottery painted in this style. It is not certain that it was made there. Probably Tarentum was an important centre of manufacture, but there were no doubt smaller workshops elsewhere.

BICS (1968), 1-50 (Good discussion of Gnathia Ware).

CVA Great Britain I, IV D c and *CVA Italia 24*, Tav. 54 ff. (General discussion of the style).

CVA Italia 34, Tav. 20, 2a & 2b (Cup with similar decoration to ours).

L. Forti, *Monumenti antichi della Magna Graecia* Vol. 2 (Naples, 1965).

J.R. Green, *Gnathia Pottery in the Akademisches Kunstmuseum Bonn* (Zabernerlag, Mainz, 1976).

Pelike, inv. 69/4. Greek, 400-350 B.C.

Ht. 20.6, diam. 13.5.

Sotheby's, 1/4/69 no. 170.

A. Woman's head, her hair covered with a sakkos.

B. Two conversing figures, heavily draped.

Above and below the figures on each side of the vessel, borders consisting of bands of tongues.

Vases with similar decoration have been found at various sites, including Athens, Olynthus and southern Russia. The female head has been interpreted as that of an Amazon or Aphrodite. In favour of the former view is the fact that it often appears in association with a horse's and/or griffin's head. The object beside the woman's chin on this vase may be a vestigial remnant of the griffin's head.

The pelike is a type of amphora with a sagging belly. It appeared in Attic pottery in the last quarter of the sixth century B.C., and continued through the red-figure period. It is quite common also in southern Italy.

CVA Deutschland 26, Taf. 34, 5, 6 (A pelike decorated with similar subjects).

D.M. Robinson, *Excavations at Olynthus* (Johns Hopkins Press, Baltimore, 1950), Vol. V, no. 267; Vol. XIII no's. 46, 46A and p. 96 ff.





Oinochoe, inv. 69/6. Corinthian, L.C. I, mid 6th century B.C.

Ht. 12.1, diam. 12.6.

Sotheby's 20/5/69 no. 184.

Trefoil mouthed, very short neck. The strap handle is slightly concave on the outside.

The belly is decorated with a frieze of grazing animals – panthers and deer. Scrolling on the shoulder, and filling ornament of rosettes in the main field. The rest of the vessel is painted black. There are incised pairs of lines on the top of the shoulder and there is incision also on the animals and rosettes.

About half the paint of the decorated frieze is badly flaked. The clay is typical Corinthian, pale yellow in colour.

The well-fitting lid has grooves on its surface, in a spiral,

like a thumb-print. These appear to be marks caused by the string in cutting off, from a cylinder of clay, the disc used to make the lid. The sides of the lid are turned up in three places, and these sections are pushed in so far towards the middle that the knob there must have been decorative rather than functional, as it is almost inaccessible to the fingers. Similar lids are fairly common, though usually not quite so pinched in as this one.

Oinochoe means “wine-pourer”, but vessels of this sort were no doubt general purpose jugs as well.

D.A. Amyx, *Corinthian Vases* (Univ. of California Publications in Class. Archaeology I, 1943), 207 ff.

J.L. Benson, *Die Geschichte der korinthischen Vasen* (B. Schwabe, Basel, 1953).

H.G. Payne, *Necrocorinthia* (Clarendon, Oxford, 1931), 32 and passim.

Hesperia 7 (1938), 584 (Some vases of similar shape, just slightly later than this example, found in a Corinthian well).



Hydria, inv. 72/6. Attic, 400-375 B.C.
Ht. 14.1, diam. 9.1.
Ede, *Pottery from Athens 750-350 B.C.* (1972), 19.
Dr. Stanley Castlehow Bequest.

Small, well-shaped hydria with red-figure decoration of two standing women, one holding a box, and the other an object which looks like a large alabastron. In the field between the women, a scarf or garment of some sort, and a plant with volute leaf. Borders of tongue decoration above and below the figures. Reserved areas at top of lip, junction between body and foot, and outside edge of foot. Some minor surface scratches.

Large hydriae were used as water carriers; this small decorative variety probably contained oil or perfume. Ashes of the cremated dead were often put in hydriae, especially in Hellenistic times. In Egypt the class of vessels called Hadra Hydriae was used for this purpose.

CVA France 14, III I d (A number of small hydriae with similar themes. Cf. especially Pl. 54, 5).

CVA Great Britain 3, Pl. 32, 3 (430 B.C.).

CVA Great Britain 6, Pl. 88, 89, 99.

E. Diehl, *Die Hydria* (Röm.-german. Zentralmuseum, Mainz, 1964).
History of the shape, and its use in cult in antiquity.



Pitcher, inv. 77/6. Cypriot black burnished ware, Middle Cypriot III, 1750-1600 B.C.
Ht. 38.4, diam. 19.0.
Ede, *Cypriot Pottery* (1977), 9. (Ex Pitt-Rivers Museum).

Piriform body with curved bottom and long, tapering neck. Strap handle rises from the base of the neck, joins the trefoil mouth, and extends, as a sizeable spur, above it. Three projections at the top of the neck (one of them chipped) suggest the ears and nose of a human face. A tiny grooved secondary handle at the front where neck meets the body of the vessel.

CVA Great Britain 11, Pl. 8.

P. Dikaios, *A Guide to the Cyprus Museum* (Government Printer's Office, Nicosia, 3rd ed., 1961), Pl. VII, 3.



Oinochoe, inv. 68/2. Apulian, 350-300 B.C.
Ht. 8.3, diam. 6.3.
Folio 53 (1968), 703.

Small, trefoil-mouthed oinochoe. Lip slightly chipped. A rust stain on the inside where an iron ring was lying when the vessel was excavated. On the belly, opposite the handle, a panel whose border consists of a vertical line at either side and wave pattern along the top. There is no border at the bottom. Inside the panel is a woman's head, her hair in a sakkos. A bit of plant decoration in one corner of the panel. Under the handle a palmette, and plants with volute leaves to either side.

In Greece proper such profile heads appear only occasionally and on small vases. In Italy, however, both large and small vessels are commonly decorated in this way, even craters and amphorae. It has been suggested that they could be a representation of Kore/Persephone or another deity.

CVA Danemark 6, Pl. 248, 1.
A.D. Trendall, *The Red-figured Vases of Lucania, Campania, and Sicily*, First Supplement (Institute of Classical Studies, London, 1970), Pl. XXII, 6 (An example of the motif on a Campanian oinochoe). For this motif see especially A. Cambitoglou, "Groups of Apulian Red-figured vases decorated with heads of women or of Nike", *JHS* 74 (1954), 111-121, and H.R.W. Smith *Funerary Symbolism in Apulian Vase-Painting* – Vol. 12 of Uni. of California Publications in Classical Studies (Uni. of California Press, Berkeley, 1976).



Glaux, inv. 72/1. Attic, 5th century B.C.
 Ht. 8.1, diam. 10.0.
 Purchased from Charles Ede.
 Dr. Stanley Castlehow Bequest.

A glaux is a skyphos shape, with one horizontal and one vertical handle, and decorated with an owl flanked by olive leaves. A vase of similar shape, and with similar decoration, but with both handles horizontal, is by convention called an "owl-skyphos" or "owl-kotyle".

The heraldic arrangement of plant and bird sacred to Athena could well have been considered appropriate for an Athenian "coat-of-arms".

There are imitations of the type (often rather poor) from

Etruria and elsewhere (e.g. Taras in the fourth century B.C.)

The name "glaux" is the Greek word for "owl", and this type of vessel is so named because the owl is the most prominent feature of its decoration.

CVA Österreich 1, Taf. 44 (Several examples of the type).

CVA Deutschland 6, Taf. 95, 6; *CVA Deutschland* 18, Taf. 79, 5 ff.; *CVA Great Britain* 5, III I c, Pl. 32, 5; *CVA Italia* 47, III I, Tav. 2, 2 (Examples of similar type).

CVA U.S.A. 3, Pl. 15, 2 (Owl-skyphos).

CVA Deutschland 19, Taf. 134, 2, 3 (Etruscan imitation).

F.P. Johnson, "A Note on Owl Skyphoi" *AJA* 59 (1955), 119 ff. (Several plates illustrating the type, and references to other publications).



Kantharos (Saint-Valentin Class, Group IV), inv. 74/5.
Attic, 450-425 B.C.

Ht. 11.4, diam. 11.9.

Purchased from Charles Ede.

The tall, flaring lip meets the shallow bowl in a clear, angular junction at the level where the lower part of the handle is attached.

The main decoration, front and back, is in panels between the handles. It consists of rows of lozenges in the upper panel, and laurel leaves and berries in the lower. Rows of tongues and dots form the borders of the main decoration, one on the lip and the other below the handles. Towards the foot a relieving line runs right round the vessel. Underneath the foot there is a narrow black band on the outside, and a small black circle and dot at the centre. The red-figure decoration is heightened with white, which is used for the outlines and centre dots of two rows of lozenges, and for the laurel decoration. Some of the white parts of the vase appear to have been touched up.

A kantharos is somewhat deeper than most other varieties of cup, and has vertical handles, sometimes extending well above the lip. It may have a stemmed foot. The common Classical Greek and Etruscan varieties have a lip much taller than the bowl. They were used as drinking vessels, and in art are often associated with Dionysus.

The Saint-Valentin class was named by Sir John Beazley after the find place La Motte Saint-Valentin. The shape is sometimes described as a "sessile kantharos" or "beaker".

Saint-Valentin vases were made at Athens, mainly in the 2nd half of the 5th century B.C. They were possibly produced only at the one workshop, and there is some evidence that it was the workshop of the Brygos Painter. The vases were popular in southern Italy and Etruria, and were imitated there. Skyphoi were also decorated in the Saint-Valentin technique.

Our kantharos belongs to Group IV, one of the more popular groups into which the class is divided. In both shape and decoration it is close to a couple of vases illustrated by Howard and Johnson – Bologna 558 and 559 (see below).

J.D. Beazley, *Etruscan Vase-Painting* (Clarendon, Oxford, 1947). Older bibliography.

CVA Bonn 1, Taf. 23, 5 (Bibliography).

H. Gabelmann (et al.), *Antiken aus dem akademischen Kunstmuseum Bonn* (Rheinland-Verlag, Düsseldorf, 1971). Bibliography p. 176.

S. Howard & F.P. Johnson, "The Saint-Valentin Vases", *AJA* 58 (1954), 191 ff. (A comprehensive discussion of the type).

I. Jucker, *Aus der Antikensammlung des bernischen historischen Museums* (Francke Verlag, Bern, 1970). No. 71 is close to our kantharos.

Mon Ant 45 (1961), 239, fig. 79 (Very similar).

*Left*

Skyphos, inv. 66/40. Sicily ? 6th century B.C. or later.
Ht. 5.6, diam. 8.0.
Ex Woite.

Small skyphos decorated with reddish brown paint. The entire inside is painted. Outside there is a broad band of paint below the handles, and a very narrow band at the lip. A row of dots for the handle frieze. The handles are painted also. Orange clay. Similar to Corinthian prototypes.

CVA Great Britain 6, Pl. 5, 37.

Centre

Skyphos, inv. 66/41. Sicily ? Mid 5th century B.C.
Ht. 8.5, diam. 11.0.
Ex Woite.

Ring foot. Black glaze inside and out. Underneath the foot painted red, with originally a small black circle and

dot in the centre (of which little survives). Orange clay.

Agora, no. 347.

ANU, inv. 66.01 (Also ex Woite).

Ashmolean Museum, *Select Exhibition of Sir John and Lady Beazley's Gifts 1912-1966* (OUP, London, 1967), 412.

CVA Danemark 7, Pl. 281, 9.

UNE, inv. 66.2 (Also ex Woite).

Right

Skyphos, inv. 66/42. Sicily ? c. 500 B.C. ?
Ht. 6.2, diam. 9.3.
Ex Woite

Inside, and upper part of outside, black, which fades to brown half way down the outside. Grey clay.

ANU, inv. 66.02 & 66.05 (Also ex Woite).

N Sc 23 (1969), fig. 25 c (Palermo, c. 500 B.C.).

UNE, inv. 66.8 (Also ex Woite).

*Left*

Skyphos, inv. 66/43. Sicily ?
Ht. 8.0, diam. 10.6.
Ex Woite.

Inside, brown. Outside, black in upper section, becoming brownish red towards the bottom, and including the underpart of ring foot except for a narrow reserved circle. The rest of the bottom reserved, apart from a tiny painted circle in the centre. Orange clay.

N Sc 10 (1956), 375, fig. 3 (Gela, 3rd quarter of 5th century B.C.).

Centre

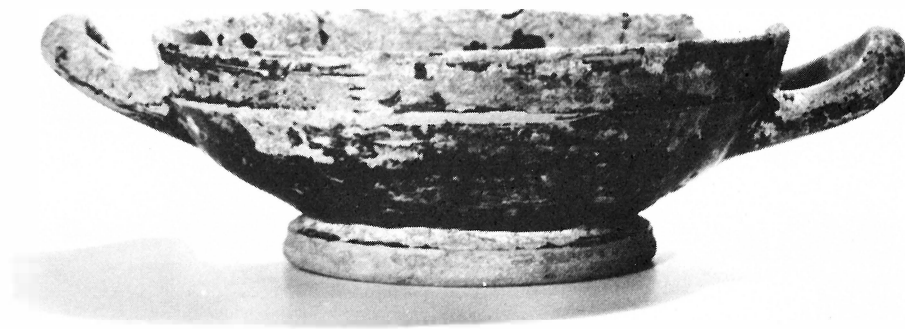
Skyphos, inv. 66/44. Sicily ?
Ht. 10.0, diam. 12.8.
Ex Woite.

Reddish brown paint covers inside. On outside a broad and narrow band below handles, and a narrow band on foot. Underneath reserved. Orange clay.

Right

Skyphos, inv. 66/45. Sicily ?
Ht. 8.3, diam. 11.3.
Ex Woite.

Covered with black paint apart from a narrow ring at bottom of foot.



Kylix, inv. 66/30. Sicily?

Ht. 6.6, diam. 18.0.

Ex Woite.

Concave lip with a sharp ridge where it meets the bowl. Stepped foot. Black glaze on all the inside and most of the outside of the bowl, the outside of the handles, on top of the foot, inside the ring of the foot (underneath), and for a small circle, about 2 cm across underneath in the centre of the bottom. Reddish paint underneath for

the rest of the area between the central black dot and the surrounding ring of the foot. Red paint also on the side of the foot. Reserved area on the inside of the handles, and on the surface of the bowl between the two struts of each handle.

The cup was broken into three large sherds, and the lip is badly chipped.

CVA Danmark 7, Pl. 283, no. 9 (South Italian).
Agora, no. 470.



Cup, inv. 66/37. Sicily ? 4th century B.C.

Ht. 3.8, diam. 10.9.

Ex Woite.

Small stemless cup with almost horizontal handles.

Brownish paint originally covered most of the surface, darker on the handles. Orange clay.

Rim is chipped.

N Sc 10 (1956), 168, fig. 3 b (Megara Hyblaea, Sicily, Hellenistic period).

N Sc 23 (1969, Supplement II), 54, fig. 72 d; *ibid.*, 58, fig. 80 i & 1 (Piazza Armerina).



Miniature cup, inv. 66/38. Sicily ? 6th century B.C.

Ht. 4.4, diam. 8.7.

Ex Woite.

Ionian type kylix. Most of the inside (except perhaps for a small circle at the centre) originally covered with black/brown paint. Light orange clay.

ANU, inv. 66.07 (A taller, more compact version of the shape, also ex Woite).

CVA Italia 53, Tav. 35 & 36 (Several examples of the shape and extensive bibliography).

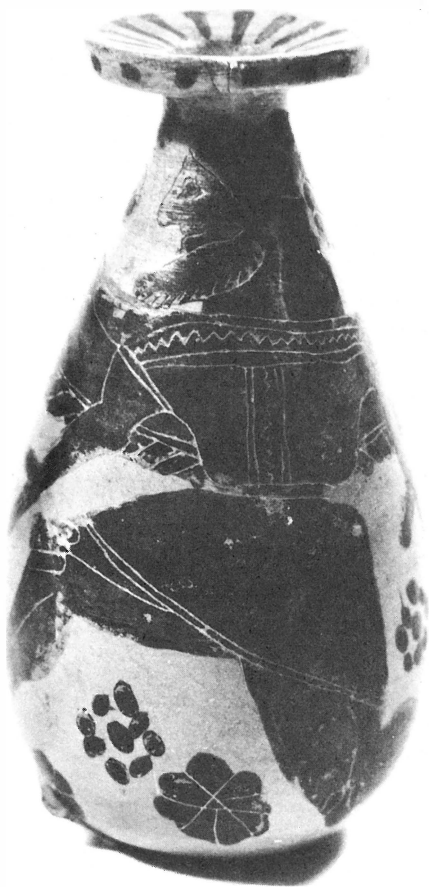
N Sc 23 (1969), 298, fig. 38 b (Palermo tomb, 3rd quarter of 6th century B.C.).

Miniature cup, inv. 66/39. Sicily?

Ht. 2.6, diam. 6.7.

Ex Woite.

Inside covered with reddish brown paint. Bands of similar paint round the outside; a series of dots in a reserved band at handle level.



Alabastron, inv. 71/3. Corinthian, c. 600 B.C.
Ht. 7.9, diam. 4.2.
Purchased from Charles Ede.

A. Winged male figure (Boread ?)

B. Harpy with bearded face.

Subsidiary ornament of solid, and dot rosettes. Tongue decoration on the lip; dots on edge of lip. Paint is brownish black and purple. Detail incised. Lip slightly chipped and repaired.

The two figures on this vase are possibly purely decorative and not meant to be associated in a particular legend. Boreads (winged sons of Boreas, god of the North Wind) and Harpies ("snatchers" – birds with women's faces who snatched up things and people) appeared fairly often in



archaic art. They were associated in the Argonaut story, where the Boreads, who were members of the Argonaut expedition, chased away the Harpies who were stealing the food of blind King Phineus.

If the smaller figure on this vase is meant to be one of the regular Harpies it should be female, and it is odd that the face is bearded. However, there are examples in ancient art of nasty-natured females with beards. The Gorgons are commonly so depicted.

There are many examples of similar hybrid creatures on Corinthian vases e.g. *CVA* Great Britain 6, Pl. 5, 15 (the larger creature); *CVA* France 9, Pl. 8, 2 & 3 (the smaller creature).

K. Schefold, *Myth and Legend in Early Greek Art* (T & H, London, 1966), p. 56 & 77, Ill. 64, fig. 26.



Flask, inv. 70/6. Cypriot, Red Polished II Ware (Early Cypriot III), c. 1900 B.C.
Ht. 10.5, diam. 6.5.
Folio 72 (1970), 713 a.

Globular jug with rounded bottom, and slightly curving handle extending from lip to shoulder. Incised decoration in the red polished surface filled with white. The decoration consists of parallel horizontal lines round the neck and base of the pot, four series of concentric circles on the body, together with parallel lines and zig-zags.

M. Yon, *Manuel de Céramique Chypriote I* (Institut Courby, Lyon, 1976). Discussion of many types of Cypriot pottery and bibliography.
SCE (Vol. I of Plates), 96-98 (Several examples of the shape, and various combinations of this type of decoration).



Flask, inv. 70/3. Cypriot Bichrome IV Ware, 700-500 B.C.
Ht. 7.7, diam. 4.7.
Folio 72 (1970), 713 b.

Globular body, pronounced ridge round the neck. Three lines on the neck just above the ridge; the whole of the upper part of the neck covered in dilute paint. Decoration on the body consists of four series of concentric circles, two large and two small. Most of the outside of the handle is painted also.

Paint is black (applied thinly in places), with a greenish-brown tinge, on a white ground.

SCE (Vol. II of Plates), Pl. 106, no. 8.



Jug, inv. 75/1. East Greek, end of 7th century B.C.
Ht. 23.5, diam. 20.0.
Purchased from Charles Ede.

Three broad horizontal bands round the middle of the vessel, rays above and below. Two thin horizontal lines round the neck with a wavy line between them. Trefoil mouth painted black.

The handle is deeply grooved down the centre for its entire length, and is painted black on the sides. On the outside face of the handle there are three batches of thin strokes, four or five strokes in a batch.

Paint is mostly black, reddish in places.

The pale clay is typically East Greek, containing tiny flecks of some shiny substance.

The lip is neatly repaired with some restoration.

Ede 108 (1977), 21. (Decoration a little more elaborate).



Aryballos, inv. 72/4. Corinthian, c. 650 B.C.
Ht. 10.9, diam. 7.0.
Purchased from Charles Ede.

Pyriform shape. Ovoid body contracts to a small base. Narrow neck, flat lip, strap handle. Small foot is slightly offset.

Tongue motif painted and incised at base, on shoulder, and on top of lip.

The scale pattern which covers the body of the vessel has been incised with a compass, two arcs for each scale. Decoration is enlivened with ochre and red. Colour pattern for the tongues – black, red, black, ochre etc.; for the scales – three vertical rows black, one row red, three black, one ochre etc.

CVA France 21, Pl. 14, 1 & 4.



Jug, inv. 66/24. Sicily ? 5th/4th century B.C.
Ht. 8.4, diam. 7.7.
Ex Woite.

A rather squat jug with sagging belly (olpe shape). Circular mouth. Grey clay.

ANU, inv. 66.30 (Also ex Woite).
Mon Ant 46 (1963), p. 182, fig. 93 a & d (From Agrigento, 4th century B.C.).
N Sc 25 (1971, Supplement), fig. 47 b (From Vassallaggi, Sicily, 2nd half of 4th century B.C.); fig. 217 (Last quarter of 5th century B.C.).
UNE, inv. 66.40 (Also ex Woite).

Jug, inv. 66/25. Sicily?
Ht. 10.6, diam. 8.6.
Ex Woite.

Flaring lip and circular mouth.
Grey clay.

N Sc 32 (1968), p. 256, fig. 16; p. 265, fig. 29 (Palermo, 6th/5th century B.C.).
UNE, inv. 66.44 (Also ex Woite).



Jug (olpe), inv. 66/20. Sicily?
Ht. 14.0, diam. 6.7.
Ex Woite.

Circular mouth.
Very pale grey clay. White slip.

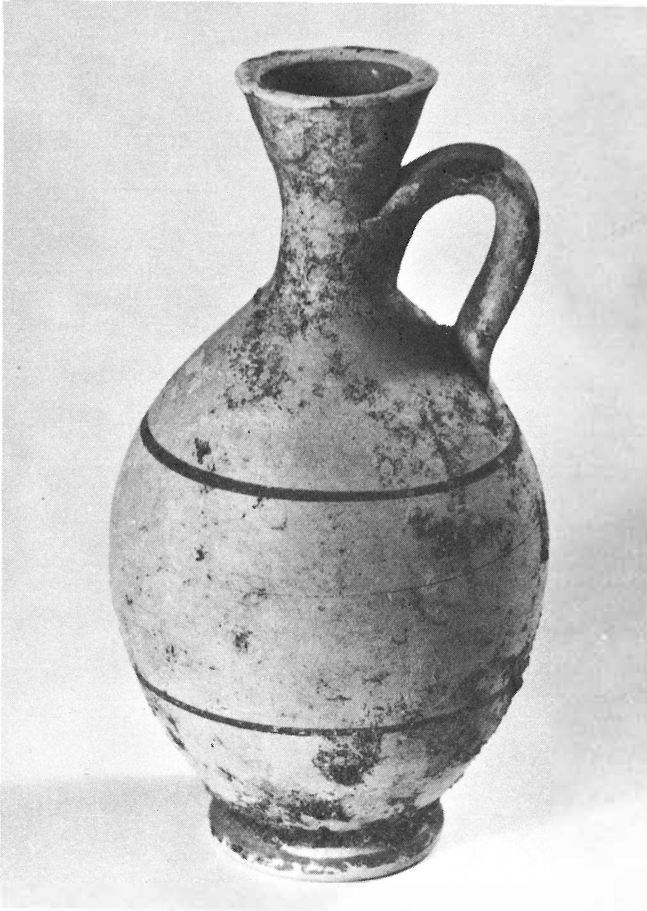
N Sc 22 (1968), 259, fig. 21 (Palermo, beginning of 5th century B.C.).

Jug (olpe), inv. 66/21. Sicily ? c. 500 B.C. ?
Ht. 9.5, diam. 5.5.
Ex Woite.

Circular mouth, no foot.

A little over half the upper part of the jug, including the handle, covered with reddish brown paint.

N Sc 22 (1968), 259, fig. 21 (Palermo, beginning of 5th century B.C.).
N Sc 23 (1969), 309, fig. 6c and fig. 15e (Palermo, c. 500 B.C.).
G. Vallet, *Rhégion et Zancle* (Boccard, Paris, 1958), Pl. 14, 4 (Rhegium, 6th century B.C.).



Lekythos, inv. 66/26. Sicily ? c. 400 B.C.
Ht. 11.8, diam. 6.5.
Ex Woite.

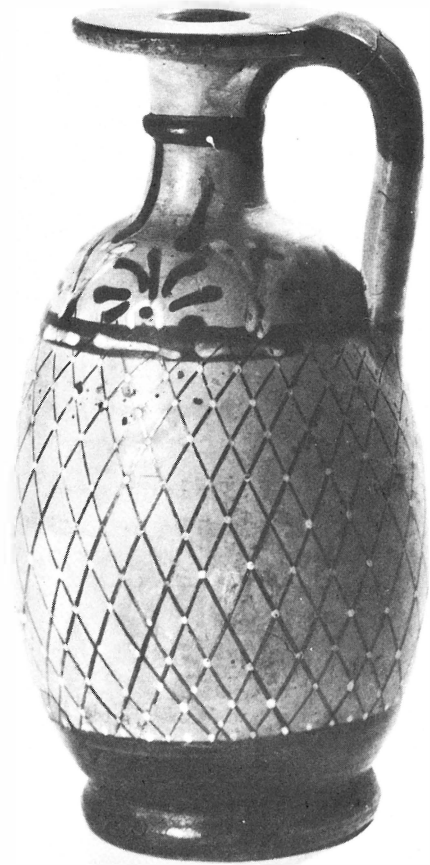
Pale clay, off-white slip.

Brown horizontal bands round the shoulder, below waist, on outside of foot, and on top of lip. Bars of similar paint on outside of handle.

N Sc 9 (1955), 311, fig. 25, 6 (Slightly slimmer version from Leontini).

N Sc 14 (1960), 129 (Gela, 4th century B.C. Also rather slimmer).

N Sc 25 (1971, Supplement), fig. 12 c (Without handle. From Vassallaggi, S.W. of Enna, Sicily, c. 400 B.C.).



Net Lekythos, inv. 69/2. Campanian, 3rd century B.C.
Ht. 11.6, diam. 6.2.
Purchased from Folio.

Ovoid shape, with a low foot and flat, disc-like lip to which the handle is attached. Raised black ring round the centre of the neck.

The main decoration is a net pattern in black, with white dots at the points where the lines intersect. Rough design of lotus and palmette on the shoulder, with some added white. Tongues on neck. Lip, foot and lower part of belly, black.

Net Lekythoi are fairly common in southern Italy in the 3rd century B.C.

They were also made at Athens in the previous century.

J.D. Beazley, "The Bulas Group", *BSA* 41 (1940-5), 17 ff. (Athenian 4th century prototypes of Net Lekythoi).

CVA Deutschland 26, Taf. 62 (A selection of net lekythoi).



“Lekythos”, inv. 66/29. Sicily ? c. 500 B.C. ?
Ht. 14.0, diam. 9.1.
Ex Woite.

An aberrant lekythos (or olpe ?) shape, with narrow neck and mouth.
Upper two thirds of the vessel painted black.
A rather nondescript shape for which it is difficult to find parallels.

ANU, inv. 66.27 (The ANU example ex Woite, has a slightly more pronounced shoulder and no foot).
N Sc 10 (1956), 280 (An archaic form with more pretensions);
ibid., 283, fig. 3 (Both from Gela).
N Sc 23 (1969), 297, fig. 36 g (Palermo, 3rd quarter of 6th century B.C.).



Lekythos, inv. 66/15. Sicily ?
Ht. 14.2, diam. 7.5.
Ex Woite.

Angular shoulder. Body is slightly concave in the upper section and bulges in the centre. Slight ridge round the neck at the level where the handle is attached. Rather similar in shape to some sixth century lekythoi.
Light orange clay. Unpainted.

N Sc 10 (1956), 303, fig. 21 (A less angular version of the shape).
N Sc 20 (1966), 300, fig. 3 (Selinum, late 6th century B.C.).



Lagynos, inv. 70/4. Al Mina, 4th century B.C.
Ht. 12.8, diam. 9.1.
Gift from the British Museum.

An early form of the lagynos, a common Hellenistic shape. The more typical later variety has a taller neck and sharp shoulder.

Reddish paint used for the three horizontal bands round the shoulder, and for the outside of the handle.

Excavated by Sir Leonard Woolley.

Al Mina was an important trading post at the mouth of the Orontes River. It was probably called Posideion in ancient times. Fruitful excavations were conducted there in 1936-7 by Sir Leonard Woolley, financed by the British Museum, the Ashmolean, and private subscribers. Finds from the excavations were sent to Aleppo, the Ashmolean, Eton College, and the British Museum and Institute of Archaeology, London.

This piece is probably from Level III, dating to the early 4th century B.C.

Manufactured locally, but the shape is inspired by a Greek mainland prototype.

ANU, inv. 73.16 (A similar piece from the warehouses at Al Mina, per British Museum).

J. Boardman, *The Greeks Overseas* (Penguin, Harmondsworth, 2nd ed., 1973), 61 ff. (Posideion).

JHS 58 (1938), 27, fig. 11.

G. Leroux, *Lagynos* (E. Leroux, Paris, 1913). The Lagynos Group. *Revue Archéologique* (1974), 174 ff. (Posideion).

J. Schäfer, *Hellenistische Keramik aus Pergamon* (de Gruyter, Berlin, 1968), 101 ff.

C.L. Woolley, *A Forgotten Kingdom* (M. Parrish, London, Rev. ed., 1959), 172 ff.



Squat lekythos, inv. 66/14. Sicily ? c. 400 B.C.
Ht. 7.2, diam. 7.7.
Ex Woite.

The type is common in Sicily in the second half of the fifth century B.C.

Grey clay coated with black glaze. The base is unpainted.

ANU, inv. 66.34 (A similar, slightly more rounded version, also ex Woite).

CVA Danemark 7, Pl. 286, 14 (Similar south Italian lekythos).

N Sc 10 (1956), 375, fig. 2 (Slightly taller version from Gela).

N Sc 25 (1971, Supplement), fig. 12 c (Vassallaggi, Sicily, c. 400 B.C.).

D.M. Robinson, *Olynthus VIII*, 242, no. 399, Pl. 111, 167 (1st quarter of 4th century B.C.).

*Left*

Miniature lekythos, inv. 66/17. Sicily?

Ht. 7.4, diam. 6.2.

Ex Woite.

Apparently unpainted, though there might originally have been a thin wash.

Centre

Miniature lekythos, inv. 66/18. Sicily ? 4th century B.C. ?

Ht. 8.1, diam. 4.6.

Ex Woite.

Buff clay, black glaze. Bottom of the vessel including outside of foot reserved, together with three horizontal bands round the belly (a central wider band and narrower ones above and below).

ANU, inv. 66.35 (A very similar, but slightly smaller piece, also ex Woite).

Right

Toy Cup, inv. 66/19. Sicily ?

Ht. 2.9, diam. 4.3.

Ex Woite.

Ivory coloured clay.

A. Adriani (et al.), *Himera I* (Bretschneider, Rome, 1970), Pl. 30 (Similar cups from an archaic votive deposit).

Unguentarium, inv. 66/13. Gela ?, c. 300 B.C.

Ht. 8.4, diam. 4.5.

Ex Woite.

A. Swan. A line of dots extends from its bill to the ground.

B. Palmette between two tall, lyre-shaped tendrils.

Foot of vessel painted black. Top section broken. A handle was originally attached to the shoulder.

Light orange clay.

CVA Deutschland 19, Taf. 115, 1 & 2 (Paestan).

CVA Deutschland 23, Taf. 84, 1 & 2 (Sicilian or Campanian).

N Sc 14 (1960), 244, fig. 32 (Gela, end of 4th century B.C.).

N Sc 20 (1966), 266, fig. 56 (Assoro, 2nd half of 4th century B.C.).



Alabastron, inv. 66/27. Sicily?

Ht. 12.0, diam. 6.1.

Ex Woite.

A rather squat version of the alabastron shape.

Dark brown clay.

Dark brown paint, flaking over much of the surface.

Reminiscent of *N Sc* 10 (1956), 111, fig. 5, 5 (Syracuse). But not a perfect parallel.



Unguentarium, inv. 66/11. Sicily ? Late Classical.

Ht. 8.3, diam. 3.4.

Ex Woite.

Handle-less flask with tapering neck, flat horizontal lip and flaring foot. Pairs of horizontal lines in brown paint encircle neck and body of the vessel. The foot is decorated with a single encircling line and a series of vertical incisions.

ANU, inv. 66.33 (A similar, but taller and slightly more bulbous piece, also ex Woite).

N Sc 14 (1960), 129, fig. 9 (Gela, 2nd quarter of 4th century B.C.).

**Unguentarium**, inv. 66/28. Sicily ?

Ht. 11.3, diam. 5.8.

Ex Woite.

Bright orange clay. There were originally reddish bands at least round the belly and lower part of the neck, and probably round the foot and top of the lip. Paint is badly worn.



Top left

Fusiform unguentarium, inv. 66/1. Sicily ? Hellenistic ?
Ht. 24.8, diam. 6.4.
Ex Woite.

Surface badly worn; only a little of the black paint survives.
Very pale orange clay.

The fusiform unguentarium was an oil and perfume container. It was common in Hellenistic and Roman times, and is often found in Hellenistic graves. However, there are sporadic examples very much earlier, perhaps as early as the seventh century B.C. As funerary equipment unguentaria supplanted the Classical Greek lekythoi. They appear to have been in general use for about 300 years. Slimmer types are often later in the series.

Fusiform means "spindle-shaped" (Latin *fusus* = "spindle").

CVA Italia 44, IV B, Tav. 8.

CVA U.S.A. 3, Pl. 43.

D.C. Kurtz & J. Boardman, *Greek Burial Customs* (T & H, London, 1971), 164-165.

Top centre

Fusiform unguentarium, inv. 70/5. From a tomb on the coast of Greece between Piraeus and the Gulf of Salamis, Hellenistic/Early Roman.

Ht. 16.5, diam. 4.8.

Gift from Museum of Classical Archaeology, Cambridge.

Made from grey clay. Unpainted.

N Sc 28 (1974), fig. 250 (Similar shape, found in a tomb at Porto Recanati with a coin of Claudian date).

*Top right*

Fusiform unguentarium, inv. 66/2. Sicily ? Hellenistic ?
Ht. 10.4, diam. 3.0.
Ex Woite.

Light orange clay, fired to grey near the mouth.

Mon Ant 44 (1958), p. 282, fig. 42 (3rd century B.C.).

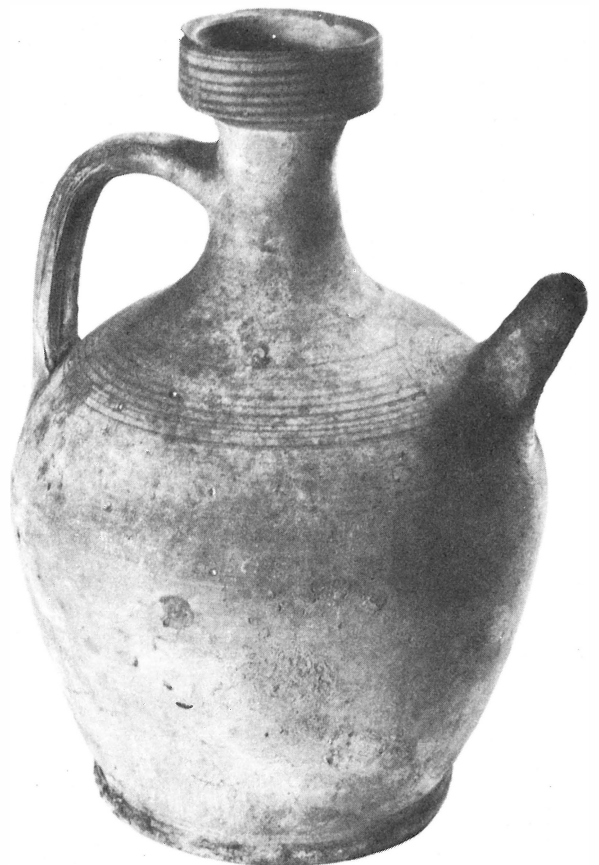
Lower right

Spouted jug, inv. 70/7. Date and provenance uncertain.
Ht. 24.5, diam. 17.3.
Gift from the British Museum.

An old cataloguer's note found in the pot, and dating from the nineteenth century, reads: "Egyptian vase: modern. From the collection of the late Mr. John Gadsby". The fabric looks as if it could be comparatively recent, though similar shapes were used in antiquity, especially in Cyprus.

CVA Great Britain 11, II c 10, 19.

N Sc 28 (1974), fig. 145 (From a grave at Porto Recanati dated end of 2nd or 1st century B.C.).



*Top right***Pyxis**, inv. 66/16. Sicily ?

Ht. 7.0, diam. 8.8.

Ex Woite.

Two upright handles extend above the top of the vessel from the shoulder.

Low base and almost vertical lip.

Two horizontal maroon bands a little above and a little below the belly.

Fairly dark orange clay.

Possibly used as a container for trinkets or cosmetics.

Originally it is quite likely to have had a lid.

Similar to a small lebes or stamnos. The shape has a long history.

CVA Italia 53 (Gela 2), Tav. 20, 21 (More highly decorated types).
N Sc 10 (1956), 309, fig. 26 (Examples from Gela, 6th century B.C.).

N Sc 20 (1966), 268, fig. 59 (A more angular version, also with two reddish bands. Assoro, c. 500 B.C.).

*Below right***Bowl**, inv. 66/23. Sicily ?

Ht. 6.1, diam. 8.2.

Ex Woite.

Small lip and ring foot.

Much of the outer surface originally covered with brownish red paint, now mostly worn and flaked away.

Very pale orange clay.

*Below left***Beaker**, inv. 66/22. Sicily ?

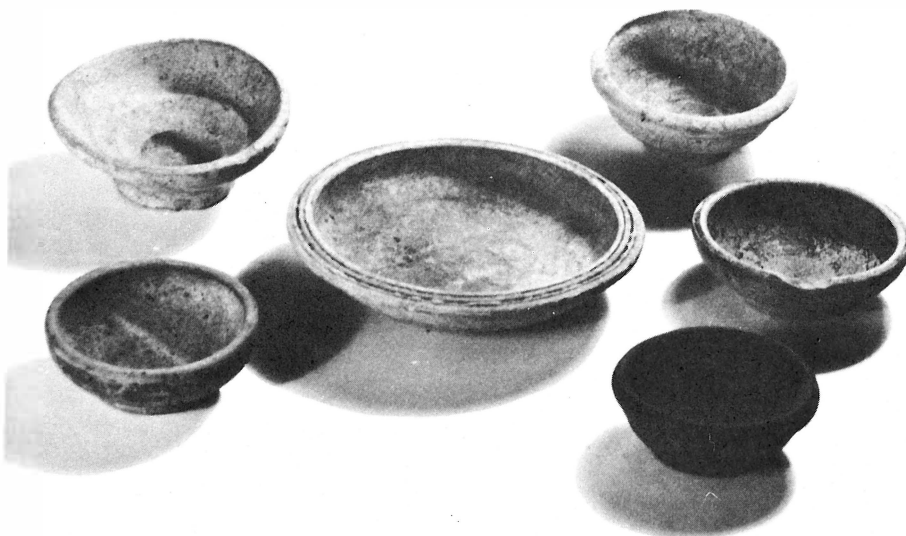
Ht. 8.9, diam. 7.4.

Ex Woite.

Roughly finished and unpainted.

Orange clay, some patches fired to a bluish colour.



*Top left*

Small bowl, inv. 66/31. Sicily ?
Ht. 4.1, diam. 10.1.
Ex Woite.

Lopsided and poorly finished.
Very pale orange clay, unpainted.

Top right

Small bowl, inv. 66/34. Sicily ?
Ht. 4.3, diam. 8.9.
Ex Woite.

Carinated bowl. Lip turned in. Slightly flaring foot.
Clay an off-white colour with a faint orange tint.

Bottom left

Small bowl, inv. 66/32. Sicily ?
Ht. 3.0, diam. 8.0.
Ex Woite.

Incised ring in the bottom of the flat foot.
Brown paint on the upper part of the outside, the rest
is mostly worn away.
Orange clay.

Bottom right

Small bowl, inv. 66/35. Sicily ?
Ht. 3.1, diam. 7.6.
Ex Woite.

Dark grey clay.

Middle

Dish, inv. 66/33. Sicily ?
Ht. 3.4, diam. 14.0.
Ex Woite.

Two grooves in the top of the lip.
Off white clay with the faintest orange tint.

Far right

Small bowl, inv. 66/36. Sicily ?
Ht. 2.9, diam. 8.7.
Ex Woite.

Inside and upper third of the vessel painted black/dilute
brown.
Orange clay.

*Top left*

Small dish, inv. 66/46. Sicily ?
Ht. 3.3, diam. 8.9.
Ex Woite.

Lip overhangs inside slightly. Indented circle at bottom of foot.

Inside and upper outside of dish painted black.
Clay, medium brown.

Top centre

Small dish, inv. 66/47. Sicily ?
Ht. 3.4, diam. 8.1.
Ex Woite.

Orange clay.

Top right

Small dish, inv. 66/48. Sicily ?
Ht. 3.8, diam. 7.5.
Ex Woite.

Clay almost white, a faint orange tint.

Bottom left

Small dish, inv. 66/49. Sicily ?
Ht. 2.9, diam. 6.4.
Ex Woite.

Brownish black inside, and originally upper outside.
Pale brown clay.

Bottom, second from left

Small dish, inv. 66/50. Sicily ?
Ht. 2.8, diam. 6.9.
Ex Woite.

Originally covered with black paint, now badly worn.

Bottom, second from right

Small dish, inv. 66/51. Sicily ?
Ht. 2.4, diam. 5.4.
Ex Woite.

Reddish black inside and upper outside.

Bottom right

Small dish, inv. 66/52. Sicily ?
Ht. 1.8, diam. 5.2.
Ex Woite.

Lip overhangs the inside.
Originally covered with black paint.

UNE, inv. 66.17 (Also ex Woite).

Feeding bottle, inv. 73/6. South Italian, 4th century B.C.
Ht. 8.0, diam. 6.2.
Ede 93 (1973), 10.
Dr. Stanley Castlehow Bequest.

Spout protrudes from the shoulder of the globular body. Tall, flaring lip, strap handle and pad base. Black glaze.

Possibly used as a child's feeder, though some of the vessels usually assumed to be lamp-fillers are not much different.

Some feeding cups have a sieve top, e.g. the Campanian vessel in *CVA U.S.A.* 8, IV E, Pl. 37, 9. Such a strainer would certainly be useful in an infant feeder, but would prevent effective cleaning of the inside.

Examples of this type of vessel have been found in children's graves in Italy (several examples from Cape Palinuro and Vallo di Diano).

ANU, inv. 66.39 (A more rounded version of a baby's feeder).



Askos, inv. 72/7. Attic, c. 400 B.C.
Ht. 7.7, length 8.2.
Ede, *Pottery from Ancient Athens* (1972), 13
Dr. Stanley Castlehow Bequest.

The vessel has the shape of an astragalus (knuckle-bone). The handle is made out of two pieces of clay pressed together, and tied in a Herculean knot at the top. Black glaze.

Knuckle bones were used by the Greeks and Romans in games, sometimes serving as four-sided dice with the numbers 1, 3, 4, 6 marked on the long sides (the bone would not come to rest on the short end). The shape was often imitated in pottery, and, like the Herculean knot, might have been considered lucky. The astragal moulding in architecture has a stylised version of the knuckle-bone motif used for decorative purposes.

CVA Danemark 7, Pl. 280, 9 and *CVA Pologne* 1, Pl. 46, 8 (Very similar examples).

CVA Italia 1, III I c, Tav. 1, 2 (Red-figure painted by the Syriskos Painter).

CVA Great Britain 5, Pl. 26, 1a, 1b (Receptacle for knuckle-bones?).

For discussion of the Herculean knot, P. Wolters, *Zu Griechischen Agonen*: Programm des kunstgeschichtlichen Museums der Universität Würzburg, 30 (Stahel'sche Verlags-Anstalt, Würzburg, 1901).





Chalice, inv. 71/1. Etruscan Bucchero Ware, 590-570 B.C.
Ht. 8.5, diam. 14.2.
Purchased from Charles Ede.

The vessel has a shallow bowl, high lip and flaring stem. Three incised lines towards the bottom of the lip.

Bucchero Ware was made at various centres in Etruria including probably Caere and Chiusi, from about 650 B.C. to the last quarter of the sixth century B.C. The colour is usually dark grey to black, though there is some lighter and mottled ware, especially in the earlier period. The black is produced by a reduction process during firing. It often has a bright polish which results in a distinctly metallic appearance, claimed by some to be a deliberate imitation of metal vessels. Roller stamp decoration appears about 610 B.C., and in the later period relief decoration is common.

Bucchero Ware was exported fairly widely to both western and eastern Mediterranean. Especially popular were the characteristic Etruscan kantharoi whose high, unprotected handles must have been rather vulnerable.

The name Bucchero derives ultimately from Latin *poculum* (cup), and in English is applied to greyish pottery types.

CVA Great Britain 10 (passim).

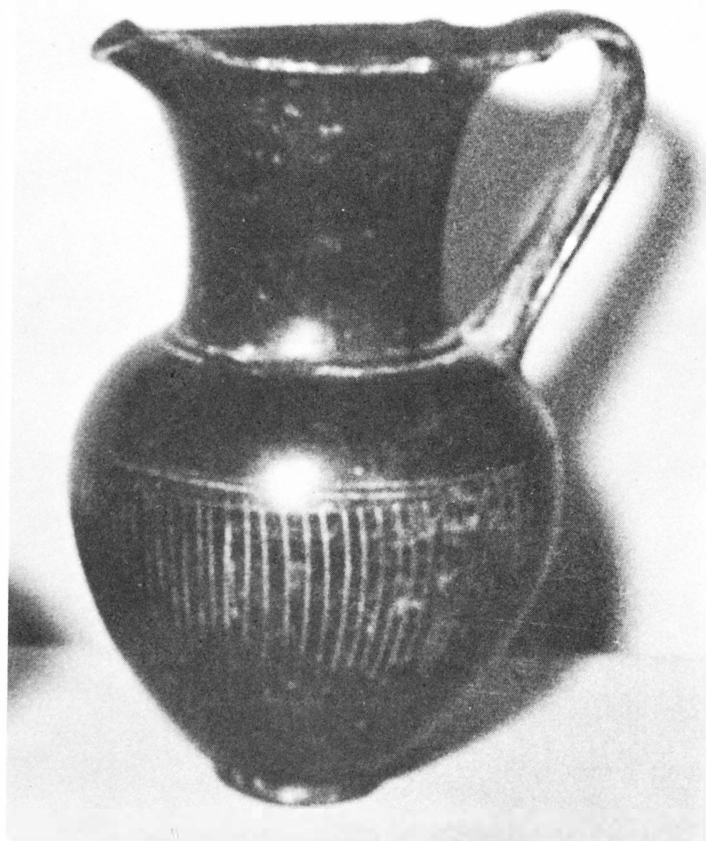
N.H. Ramage, "Studies in Early Etruscan Bucchero", *BSR* 38 (1970), 1-61 (A good discussion of the origin of types).

Oinochoe, inv. 71/2. Etruscan Bucchero Ware, 640-620 B.C.
Ht. 19.4, diam. 12.1.
Purchased from Charles Ede.

A rather dumpy body on a narrow base. Tall, flaring neck and trefoil mouth. The decoration consists of a series of slightly curved, approximately vertical incisions between horizontal lines roughly inscribed on the top and bottom of the belly.

This illustration is from an old photograph. The jug has been badly broken and is not yet repaired.

CVA Italia 21, Tav. 5, 2 (A similarly decorated oinochoe).



Beaker, inv. 74/1. Persian (Giyān IV), 2900-2000 B.C.

Ht. 9.9, diam. 10.1.

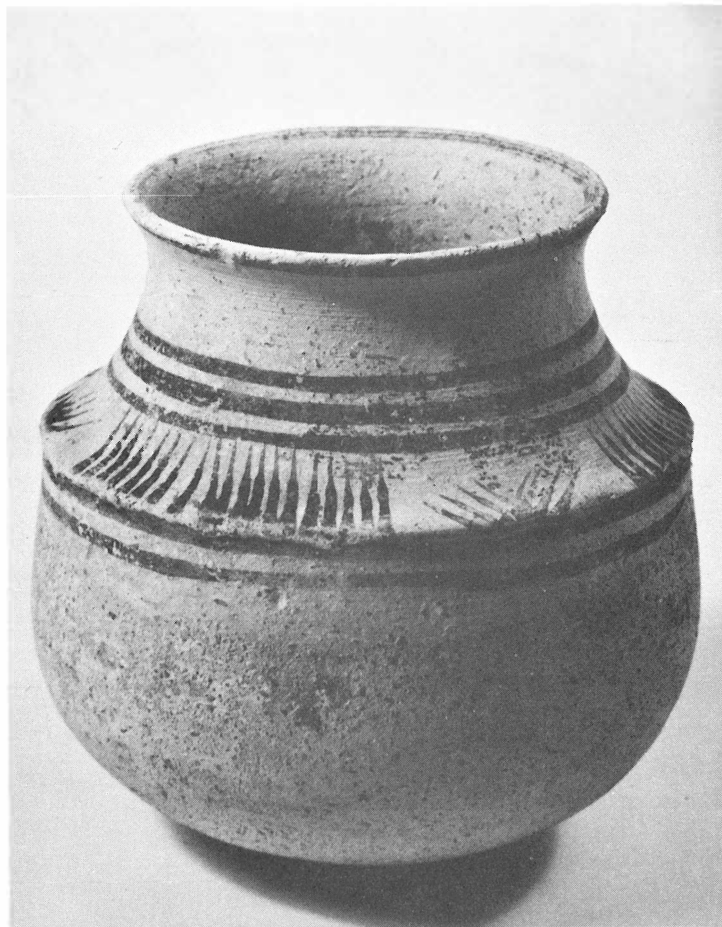
Ede 96 (1974), 41 a.

The bowl of the vessel is made of thick clay and is rounded at the bottom. Bowl meets neck in a sharp shoulder ridge. Decoration on the shoulder frieze consists of six groups of short, wedge-shaped lines, a larger group of roughly parallel lines alternating with a smaller group of criss-crossed lines.

Buff clay, dark brown paint.

Excavations began at Tepe Giyan (near Nihavend) in 1931-32.

Vanden Berghe, Pl. 109 e.



Cup, inv. 74/2. Persian (Giyān III), 2000-1600 B.C.

Ht. 6.0, diam. 6.3.

Ede 96 (1974), 41 b.

Rounded base and pronounced shoulder ridge.

Upper part of the cup decorated with horizontal lines, and a panel of roughly vertical strokes round the shoulder.

Buff clay, dark brown paint.

Vanden Berghe, Pl. 112 c.



Beaker, inv. 74/3. Persian (Giyān II), 1600-1200 B.C.
Ht. 9.2, diam. 9.6.
Ede 96 (1974), 41 c.
Carinated, with a pronounced shoulder ridge, and markedly concave neck.

Oblique lines on neck. Upper part of the belly decorated with panels of cross-hatching, chequer-board, and dotted circles with spiky circumferences.
Buff clay, dark brown paint.

Vanden Berghe, Pl. 112 d.



Goblet, inv. 74/4. Persian (Giyān I), 1200-800 B.C.
Ht. 14.2, diam. 7.7.
Ede 96 (1974), 41 d.

Horizontal lines at shoulder and below lip.
Main frieze above shoulder divided into four panels, each containing a stylised tree flanked by two palm leaves.
A subsidiary frieze towards the top of the lip decorated with a curved meander and dots.
Buff clay, dark brown paint.

Vanden Berghe, Pl. 113 d.





Plate, inv. 73/3. Roman North Africa, 2nd century A.D.
Ht. 3.6, diam. 21.1.
Ede 90 (1973), 56.

Roman red ware (Terra sigillata or Samian Ware).
Deep-bowled plate on a very low pad base, the rim turned outwards and decorated with appliques in relief of animals including antelope, boar and hares, and baskets containing grapes and other objects which look like small amphorae. Later the antelope on some similar African pottery appears

as a much more fearsome beast, with mane and other characteristics that make it look like a lion. Cf. Ede 108 (1977), 42.

Two concentric circles inscribed in the centre of the bowl.
Two chips broken from the rim skilfully repaired.

J.W. Hayes, *Late Roman Pottery* (British School at Rome, London, 1972), especially Pls. 1 and 11 (Applique work on African red slip ware).

D. Strong & D. Brown (Ed.), *Roman Crafts* (Duckworth, London, 1976), 75 ff.

Anthropomorphic Vase, inv. 70/2. Anatolia, period of the Hittite Empire, c. 14th century B.C.

Ht. 14.2, diam. 8.2.

Folio 73 (1970), 703.

The bowl is made up of three elongated egg-shaped vessels joined together. The neck is at a slight angle to the bowl. The handle has a groove down the centre, inside and outside, having been made out of two strips of clay joined together. There is a small, ring foot on each of the three compartments.

The decoration, in relief, portrays three male caricatured figures with pig-like snub noses. Incised decoration along the forehead ridges gives a similar effect to that of the reeded edge of coins.

The buff clay has a roughly finished surface, covered in places with reddish paint.



Bowl, inv. 72/5. Roman, 2nd century A.D.

Ht. 6.2, diam. 13.9.

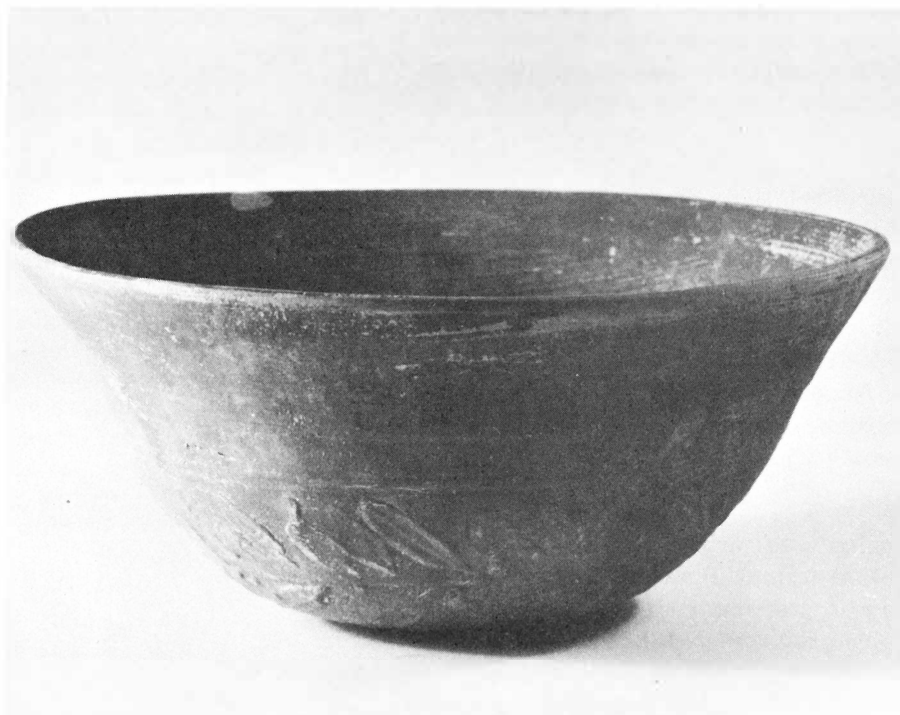
Ede 88 (1972), 64.

Roman red ware (Terra sigillata or Samian Ware).

The rim curves slightly outwards. Bottom half of the outside of the bowl has relief decorations, the main one being a leafy spray which encircles the bowl. Towards the bottom, a design whose elements look rather like the number "2" with long tails. Two raised circles at the very bottom.

Fairly obviously asymmetrical. There is a small amount of surface wear.

F. Oswald and T.D. Pryce, *An Introduction to the Study of Terra Sigillata* (Longman's, London, 1920. Reprinted Gregg Press, London, 1966).



FIGURINES

Statuettes dating to the time of Palaeolithic man have been found in Europe, many of them realistic representations of the animals that were hunted. Nude female figures of great antiquity have been found also, including the famous examples of a so-called "Venus" at such places as Brassempouy, Grimaldi, Laussel, Lespugne, Mainz and Willendorf.

Fired clay used for making statues and statuettes, plaques, tiles and architectural decoration, in fact for almost anything apart from pottery, goes by the name of terracotta. It may contain sand and other coarser material that is usually lacking in pottery clay. Terracotta was the most common material used for making ancient figurines.

Figures in terracotta representing a seated female, her hands around her breasts, are common in the northern area of Mesopotamia in the Halaf period (fifth millennium B.C.). Later a standing nude female figure is found in Mesopotamia. In Sumerian times male standing worshippers are very numerous, and there are other terracotta figures which fall into a few well-defined categories.

Shabti figures, their arms crossed and carrying agricultural tools in their hands and a basket on their backs, are often found in Egyptian tombs from about the time of the Middle Kingdom.

Terracotta figurines appear in Greece and Crete from the Neolithic period on. At the end of the Geometric period the manufacture of terracottas in this area changed radically with the introduction of the technique of moulding, probably from Syria or Cyprus. From the contexts of the main finds it would appear that large numbers of such figures were votive offerings to various deities, though no doubt others were used for decoration or as toys.

Some of the important styles of figurine that can be identified in the Greek world are the Gorgoneion and Aphrodite Groups in the Archaic period, the Peplos figures of the fifth century, and the Tanagra style of Hellenistic times, apparently emanating from Athens, though many of the early finds were at Tanagra in Boeotia. The majority of Tanagra figurines are of women relaxing, often scantily clad, standing, seated, dancing, and playing games with knuckle bones.

References in ancient Greek writers show that the work of the terracotta worker (coroplast) was not held in very high regard compared with most other crafts.

In Roman times we hear of figurines being given as presents at the Saturnalia festival.



Statuette, inv. 74/6. Susa, south west Persia (ancient Elam), c. 1500 B.C.

Ht. 18.1.

Ede 96 (1974), 28.

Female figurine, naked apart from crescent-shaped head-dress, and a series of girdles round the waist. Rather steatopygous, hands holding breasts.

Made of pale, off white terracotta.

Similar figurines were common in Babylonia, Assyria, and areas under the influence of these civilisations. The various interpretations of such statuettes include fertility goddess and temple prostitute.

Archaeologia Viva 1, 1 (1968), fig. 167.

M.T. Barrelet, *Figurines et Reliefs en Terre Cuite de la Mésopotamie Antique* (Librairie Orientaliste, Paul Geuthner, Paris, 1968).

E.D. Van Buren, *Clay Figurines of Babylonia and Assyria* (Yale Oriental Series, Researches, Vol. XVI, Yale University Press, New Haven, Connecticut, 1930), Pl. 6-9 (A long series of such figurines).

Shabti figure, inv. 72/8. Egypt, Late Dynastic (post 700 B.C.).

Ht. 7.3.

Ede 84 (1972), 63 b.

The agricultural tools carried by the figure are not portrayed very clearly. Inscription down the front is of *Pedi-Bastet*.

Made of brown faience.

The name *shabti* is spelled in various ways – *shawabti* (early), *ushabti* (late), and *ushebty*.

Shabtis were placed in graves and were supposed to be substitutes or servants of the dead person. When their master was called upon to do manual work in the next world, cultivating the fields, irrigating the crops, and carrying away sand “to the east and to the west” his shabti or shabtis were expected to answer “I am here” and take his place. Possibly at a very early period of Egyptian history almost all able-bodied men were at times called upon to do certain manual work personally – a sort of national service. Many of the men in whose graves shabti figures were found would never have done a day’s manual work in their lives, and the very thought of being required to work with their hands in the next world would have appalled them. Hence the precautions.

There are several theories about the origin and meaning of the word *shabti*. Some considerable time after shabtis were first put in graves the word *shabti* seems to have been associated with (perhaps assimilated to) the word *ushab*, “to answer”. The shabti was to be the “answerer” when the call to work was made. But the original meaning of the very ancient name *shawabti*, of which the later forms appear to be corruptions, is uncertain. Some people think it once had something to do with *shab* or *shabt* (the persea tree). If so, the connection is obscure.

Early shabtis were often in mummy form and were placed in small coffins. It has been suggested that they were intended to take the place of the real mummy if it were destroyed. Later, more in keeping with their function as servants, they were represented as workmen holding agricultural tools – mattocks, hoes and baskets.

The practice of burying shabti figures with the dead was common from the early Middle Kingdom to the end of the Dynastic period, with sporadic examples earlier and later. Though at first only one shabti per burial was considered sufficient, later large numbers were buried, stored in special shabti boxes. Sometimes a person had one shabti for each day of the year, and for large numbers overseers were often provided. Seven hundred shabtis were buried with Seti I.

Royal shabtis, and some others, were very well made. Materials used in manufacture were wood and wax (especially early), stone, and glazed composition (faience). Faience was very common in the later period.

Inscriptions on shabti figures were at first short (often simply the owner’s name), later often longer.

G. Björkman, *A Selection of the Objects in the Smith Collection of Egyptian Antiquities at the Linköping Museum, Sweden* (Almqvist & Wiksell, Stockholm, 1971), 32 ff. (Funerary statuettes. Good bibliography).

H. Bonnet, *Reallexikon der ägyptischen Religionsgeschichte* (Berlin, 1952).

British Museum, *Introductory Guide to the Egyptian Collections*

(B.M., London, 1971).

J.D. Cooney, *Bulletin of the Cleveland Museum of Art* (Sept. 1975), 229 (Shabti boxes).

A. Erman, *Zeitschrift für ägyptische Sprache und Altertumskunde* 44, 131. (Discussion of the number of shabtis).

W.C. Hayes, *The Scepter of Egypt. A Background for the Study of the Egyptian Antiquities in the Metropolitan Museum of Art* (Published by Harvard U. Press for Met. Mus. of Art, Cambridge, Mass., 1953-1959).

W.M.F. Petrie, *Shabtis Illustrated by the Egyptian Collection, London* (British School of Arch. in Egypt 57, London, 1935).



Top right

Statuette of Qebhsenuf, inv. 73/9. Egypt, 26th Dynasty
(after 700 B.C.)

Ht. 5.0.

Ede, *Small Sculpture from Ancient Egypt* (1973), 35.

The figure holds two folded cloths. The back is flat and has a hole at each corner for attachment. Made of pale green faience which is now faded to a neutral colour over much of the surface.

Qebhsenuf was one of four geniuses, the sons of Horus, who attended to the functioning of the liver, lungs, stomach and intestines. Amset (human-headed) was responsible for the liver, Hapi (baboon-headed) the lungs, Duamutef (dog-headed) the stomach, and Qebhsenuf (falcon-headed) the intestines. The lids of Canopic jars containing the viscera of mummies were often fashioned in the likeness of these spirits.

Amulets of Horus (who was also falcon-headed) are not much different (Cf. von Saldern, no. 47).

*Bottom left*

Clay figurine, inv. 70/8. Cnossus, Middle Minoan III (c. 1600 B.C.)

Ht. 7.1.

Gift from the British Museum.

Facial features and hairline indicated in a sketchy fashion. Back is poorly finished. Some white paint on the body.

R. Higgins, *Minoan and Mycenaean Art* (T & H, London, 1967), 30.

Bottom right

Clay figurine, inv. 70/9. Cyprus, exact site and date uncertain, but possibly 7th/6th century B.C.

Ht. 6.3.

Gift from the British Museum.

Clay pinched out thinly at the top of the head, and for nose and lips. Small disc of clay attached for the ear.

A band of black paint seems to indicate a strap round the arm. Reddish paint on the chest.

Excavated by M. Ohnefalsch-Richter, an archaeologist who conducted numerous excavations in Cyprus in the 1880's.

Folio 80 (1971), 229.



Terracotta figurine, inv. 70/10. Thought to be from Achna in Cyprus, 7th/6th century B.C.

Ht. 27.8.

Gift from the British Museum.

The figure is hollow, and is portrayed with archaic features and shoulder-length hair. It wears a thick, knee-length tunic. It looks as if it is meant to be clutching two objects close to the body. Some reddish colour survives, mainly on the face and feet, and a little black on the hair. The back is roughly finished, and there is a hole in the middle of the back about 2 cm. across. This is a vent hole, designed to enable hot air to escape during the process of firing.

ANU, inv. 73.20 (Related figure with similar provenance).



Female figurine, inv. 66/8. Probably Tarentine, early 4th century B.C.

Ht. 15.1.

Ex Woite.

The figure has a fairly elaborate headdress and holds a circular object in her left hand, apparently a libation vessel (phiale mesomphalos), with a knob in the centre.

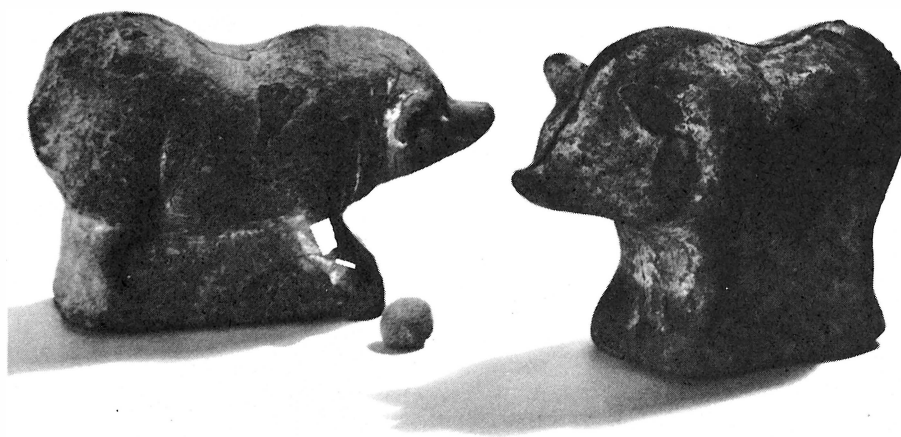
Made in a mould. Some white paint survives.

The type is not a common one.

Ede, *Greek and Roman Terracotta Sculpture* (1971), 16 (A better quality figurine from Taras holding a similar object).

Higgins, No. 1345 (Seated Tarentine figure with phiale).





Terracotta boar, inv. 69/8. Greece, 5th century B.C.
Length 10.3, ht. 6.6.
Sotheby's 29/7/69, lot 328.

The animal was made in two sections (in moulds), which were subsequently joined together and fired. The hollow in the centre of the figure contained a small ball of clay, causing it to rattle when shaken. It was probably a child's toy.

Originally covered with white slip, now badly eroded.

Apart from being used as toys terracotta pigs were a very popular rustic votive, as were cocks, doves, tortoises and other animals. Pigs were offered to Demeter and Persephone, and terracotta imitations were dedicated in their sanctuaries. They were also buried with the dead. Many similar figurines have been found in Rhodes, and there are examples from Athens in the British Museum. Rather surprisingly the excavators of the Ptoon, the Apollo sanctuary in Boeotia, found large quantities (H. Goldman, *Excavations at Eutresis in Boeotia*, Cambridge, 1931, 247 f., Ill. 307). The style changed little over the years.

N. Breitenstein, *Cat. of Terracottas, Danish National Museum* (Munksgaard, Copenhagen, 1941), no's. 133, 167, 699.

Ede 97 (1974), 50 (Child's rattle of similar shape from southern Italy).

Higgins, Pl. 33.

S. Mollard-Besques, *Les Terres Cuites Grecques* (Paris, 1963).

Mon Ant 45 (1961), p. 223, fig. 65 (S. Italian Hellenistic rattle).

E. Paul, *Antike Welt in Ton : Griechische und römische Terrakotten des archäologischen Institutes in Leipzig* (Leipzig, undated).

Terracotta boar, inv. 69/9. Greece, 5th century B.C.
Length 9.5, ht. 7.3.
Sotheby's 29/7/69, lot 328.

Similar to inv. 69/8, but taller mane, and more white paint survives.

Figurine of a dove, inv. 66/9. Sicily ?

Length 8.1.

Ex Woite.

Figurines of doves are common amongst ancient terracottas.

Clara Rhodos 3 (1929), fig. 117 (A small collection of doves). Higgins, no. 183-5 (Well modelled doves).

S. Mollard-Besques, *Cat. des Figurines et Terre-cuites I* (Louvre, 1954), B 311, B 350.

Mon Ant 46 (1963), Tav. XXVII e (A plump dove from Gela).

UNE, inv. 66.7 (Also ex Woite).



Head of goddess, inv. 73/1. Greek, from southern Italy, 5th century B.C.

Ht. 12.5.

Ede, *Greek and Roman Terracotta Sculpture* (1973), 21 a.

The hair is dressed in tight curls below the stephane. Surviving terracotta heads often come from statuettes. This one, however, was never meant to be attached to a body. Probably a votive offering.

N. Breitenstein, *Cat. of the Terracottas in the Danish National Museum* (Munksgaard, Copenhagen, 1941), Pl. 18, 162.

Mon Ant 46 (1963), Pl. 1 ff. (Extensive series of earlier terracotta heads from Gela sanctuaries).

N Sc 25 (1971), 435, fig. 17 (Votive from Garaguso, west of Tarentum).

L. Quarles van Ufford, *Les Terres-cuites Siciliennes* (Davaco, Soest, 1975), no. 43.



Terracotta head, inv. 73/7. Alexandria, 1st-2nd century A.D.

Ht. 7.4.

Ede, *Greek and Roman Terracotta Sculpture* (1973), 28 (not illustrated).

Tall, layered "bee-hive" headdress, characteristic of the period. The head is hollow, and has a small hole at the back. Two holes below the level of the ears could have been used for the insertion of ear-rings.

The clay is mainly reddish brown, but has been fired grey in places. A fair amount of white paint survives in the crevices.



Terracotta face, inv. 66/10. Sicily ? Early Classical ?

Ht. 7.6, diam. 6.0.

Ex Woite.

Shaped like a miniature mask. Concave and roughly finished at the back.

Pale orange clay.

Poorer quality pieces like this are very difficult to date out of context.

UNE, inv. 66.23 (Also ex Woite).

**Terracotta actor**, inv. 75/5. Romano-Egyptian from the Fayoum, 2nd century A.D.

Ht. 15.2.

Ede 99 (1975), 47. (Ex Fouquet Collection, no. 430)

P. Perdrizet, *Les Terres cuites grecques d'Egypte de la collection Fouquet* (Nancy, 1921).

T.B.L. Webster, *Monuments Illustrating New Comedy*² (*BICS Supplement* 24, 1969), 106, no. ET 31b.

The actor sits cross-legged on a bench, his chin resting on his right hand. A cloak is thrown over his left shoulder. He wears a comic mask (mask 22 of Webster's series), representing the Leading Slave of New Comedy. The second smaller mask resting on the bench beside him is also of the comic slave variety.

The piece was never properly hand finished after it was taken out of the mould. A pronounced join mark runs down both sides, and various other minor defects from the moulding process have not been repaired.

Clay is light brown.

M. Bieber, *The History of Greek and Roman Theater* (OUP, London, 1961), fig. 547. Terracotta actor with a second mask beside him.

Rheinisches Landesmuseum Bonn, *Antiken aus dem akademischen Kunstmuseum Bonn* (Rheinland Verlag, Düsseldorf, 2te Auflage 1971). Several terracotta actors, esp. Pl. 56.



LAMPS

The main sources of lighting available to the ancients were hearths and braziers, torches, candles and lamps. Lamps of some sort must have been made for almost as long as human beings have understood the characteristics of fire. Stone examples were found in the European cave sanctuaries, dating to Upper Palaeolithic times; lamps made of chalk were used in the flint mines at Grimes Graves in Britain about 2000 B.C.

Most of the lamps used in the Mediterranean area were made of pottery, although metal lamps were used by those who could afford them.

Some Minoan and Mycenaean lamps have survived. A common early version was saucer-shaped, with a section of the rim pinched up to form a nozzle.

Later lamps usually have a circular body, with a nozzle or spout, and with, or without a handle. The top is usually closed in except for a small hole through which the fuel is poured. Both plain and decorated types were made, and lids were sometimes used. Some of the larger Hellenistic lamps had many nozzles.

It is probable that olive oil was the main lamp fuel, soaked up through a wick of some fibrous material (certain types of rushes were used to make wicks). Other types of oil were also available for fuel in the Mediterranean and Near East e.g. sesame seed and castor oil, and naturally occurring mineral oil.

The simplest clay lamps were fashioned by hand, though eventually most were made on a pottery wheel or moulded.

Besides their main function – domestic lighting, lamps were used for commercial purposes (shops and streets), at festivals and games, and for funerary purposes, both in the funeral ceremony and as an offering in the grave. It was necessary to use lamps in ancient temples, whose only source of natural light was often the doorway. They were also given as votive offerings to certain deities.

There are several theories which try to account for the central cone or tube which can be seen in some varieties of ancient lamp e.g. 66/3 and 66/4 in our collection. One suggestion is that it enabled householders to place the lamps on an upright peg or spike to keep them in position, or to string several lamps to a thin rope. But few lamps show any sign of wear in the central area. Another theory is that lamps with this central cone could be more easily stacked, the base of one fitting over the cone of the one beneath it. The development of the type is from a small indentation (“finger hold”) to a proper tube, and it seems fairly clear that such a device would make a lamp easier to hold.



Lampholder, inv. 77/3. Cyprus, 2nd/3rd century A.D.
Ht. (excluding handle) 16.9, diam. (of cylinder) 14.2.
Ede, *Cypriot Pottery* (1977), 38 (Ex Pitt-Rivers Museum).

Cylindrical, wheelmade lamp carrier with perforated sides. Low ring foot has a diameter of 8.5 cm. The hat-like top rises to a point at the centre. Its edge curves outwards making a narrow rim which overhangs the vertical sides. Ribbed loop handle. Rectangular aperture originally 8 cm. x 4 cm. has broken further on two sides. Four rows of holes meander round the vessel.

Buff clay, unpainted.

These vessels are usually Hellenistic/Roman in date. A number of them have been found in Cyprus.

D.M. Bailey, *A Cat. of the Lamps in the British Museum I* (British Museum, London, 1975), Q495 and Q496, Pl. 98 (Two more examples from Cyprus. Good bibliography).



Bottom left

Clay lamp, inv. 70/11. Italian, 2nd century A.D.
Length (including handle and spout) 10.6, diam. 7.8.
Gift from the British Museum.

Wheelmade but roughly finished. Very small hole at the bottom of a sunken area in the top of the lamp. Vertical handle. Light orange clay. Brown slip over about two thirds of the upper surface. Widespread shape in the 2nd century A.D.

Mon Ant 41 (1951), p. 330, fig. 21 (A related type from Roman North Africa, but better made).

Top left

Clay lamp, inv. 70/12. Cnidus, 3rd century B.C.
Length 6.6, diam. 4.8.
Gift from the British Museum.

Very small wheelmade lamp with a flattened, globular body and inward-curving rim. There is a small, slightly concave base about 3 cm in diameter. Protuberance at the side is part of a broken lug. Light orange clay, chalky white slip.

Bailey, Pl. 44.

Bottom centre

Clay lamp, inv. 70/13. Ephesus, late 1st/early 2nd century A.D.
Length (including handle and spout) 10.2, diam. 7.0.

Gift from the British Museum.

A couple of incised circles at the top, running round the inside of the rim. Flat, vertical handle at the rear which also has two lines incised lengthwise. Reddish orange paint over the entire surface. Piece broken out of the centre top.

Top centre

Clay lamp, inv. 66/3. Sicily ?, 5th/4th century B.C.
Length 9.8, diam. 7.3.
Ex Woite.

The flat rim slopes steeply inwards and has a sharp angle at its junction with the side wall. Central tube protrudes slightly above the level of the top of the rim. Light orange clay. Some brownish paint survives.

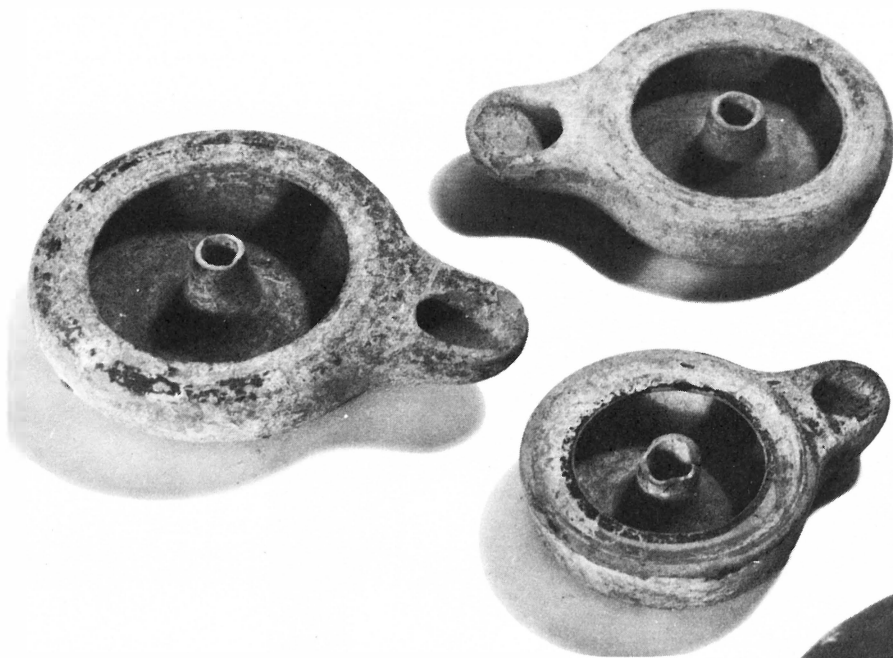
Bailey, Pl. 120 ff.

Far right

Clay lamp, inv. 66/4. Sicily ?, 5th/4th century B.C.
Length 10.3, diam. 8.3.
Ex Woite.

Wheelmade body with an incurved rim and conical central tube. Light orange clay. Black paint used for two circles on top of the lamp and for the cone-shaped centre.

Bailey, Pl. 120 ff.



Left

Clay lamp, inv. 66/5. Sicily ? 5th/4th century B.C.
Length 11.1, diam. 8.5.
Ex Woite.

Rounded shoulder, light orange clay. The top of the cone protrudes slightly above the level of the rim. Paint, black and diluted to brown on top of lamp, on nozzle and central cone.

Archeologia Classica 9 (1957), Tav. 56 (Gela); also Tav. 59, 4.
N Sc 10 (1956), p. 375, figs. 2 & 3 (Other examples of this style of lamp).
N Sc 21 (1971), Supplement, fig. 42 b (Vassallaggi, Sicily, 2nd half of 5th century B.C.).

Top right

Clay lamp, inv. 66/6. Sicily ?, 5th/4th century B.C.
Length 9.8, diam. 7.2.
Ex Woite.

A more pronounced shoulder than inv. 66/5, but still rounded. Light orange clay. Reddish brown paint on top and nozzle.

Lower right

Clay lamp, inv. 66/7. Sicily ?, 5th/4th century B.C.
Length 8.3, diam. 6.1.
Ex Woite.

Flat horizontal lip, with pronounced shoulder ridge. Cone projects slightly above the level of the rim, and is partly broken. Light orange clay. Black and brown paint on top, nozzle and cone. On a large area of the bottom of the lamp there is a thick, chalky paint, marked with the criss-cross impression of some coarsely woven textile.

ANU, inv. 66.14 (Also ex Woite).



Guttus, inv. 72/3. Campanian, late 4th century B.C.
Ht. 4.4, diam. 10.0.
Ede 84 (1972), 16.

Angled spout, ring handle, simple ring foot of slightly convex profile. At the top of the vessel, a strainer with five holes. The brownish-glaze has disappeared from one side of the bowl and handle. Possibly used as a lamp filler.

CVA Danmark 7, Pl. 289, 2.
CVA Italia 29, Tav. 15.



Lamp, inv. 65/4. Palestine, 4th/5th century A.D.
Ht. 3.8, length 9.0.
Purchased from Hesperia Art, Philadelphia.

Elongated, roughly triangular form. Wick projection balanced by lug handle. Raised ridge around the top follows the lamp's contours. The decoration in relief consists of a cross on the top of the nozzle, stylised plants along the sides, and a spoked wheel underneath.

Pale clay.

Said to come from an early Christian cemetery.

Lamp, inv. 65/5. Palestine, 4th/5th century A.D.
Ht. 4.0, diam. 8.8.
Purchased from Hesperia Art, Philadelphia.

Roughly circular shape. Lug handle balances wick orifice. A ring of short parallel strokes round the lamp, and on the top, vine tendrils.

Pale clay.

Said to come from an early Christian cemetery.

ANU, inv. 74.08 (Similar, but less stylised plant decoration).
P.V.C. Baur, *Cat. of the Rebecca Darlington Stoddard Collection of Greek and Italian Vases in Yale University* (1922), p. 286 (Christian lamps).

GLASSWARE

Craftsmen in Egypt made a glassy coating for clay and stone objects before the beginning of the Dynastic period (in the later part of the fourth millennium B.C.) and glass was made in western Asia during the third millennium B.C. Vessels made entirely of glass only appear in Egypt towards the middle of the second millennium B.C. They were made by pouring molten glass into moulds, or round a core which was removed after cooling.

The technique of glass-blowing was invented, probably in Syria, in early Roman imperial times. Apart from mass production there have been few really significant changes in the industry since. The art of glass-blowing spread to Italy (especially Campania), and to the provinces of the Roman Empire. Important glass works were established in what is now Belgium, and in the Rhine valley, especially at Cologne. In the second and third centuries A.D. these areas produced glass comparable to that from the great centres of Alexandria and Syria.

The best quality glass was widely traded, but the fragile nature of the product ensured that much of it was made near the prospective market.

Metallic oxides were used for colouring, and from the beginning of the second century A.D. the decolorising agent, manganese, was commonly used to produce clear glass.

The main raw materials for glass-making were not difficult to procure. Basically they are silica (found in sand), an alkali (potash or soda), small quantities of some other substances (e.g. chalk or an oxide of lead), and fuel for the furnace (usually charcoal).

Some of the finest glass-work of antiquity was in millefiori ("thousand flowers" or multicoloured) technique, reliefs carved in cameo glass (e.g. Portland Vase), and mosaics in glass, especially from Alexandria.



Glass jug, inv. 69/10. "Roman", 3rd century A.D.
Ht. 10.2, diam. 7.4.
Purchased from Charles Ede.

Series of seven indentations round the middle of the jug's body. Decorative volute at the end of the handle protrudes above the lip. The round bottom prevents the jug from standing upright, but a rough, broken area on the bottom of the vessel seems to indicate that some sort of base was once attached.

Light olive green colour. A number of impurities in the glass.

Isings, Forms 56 & 88.

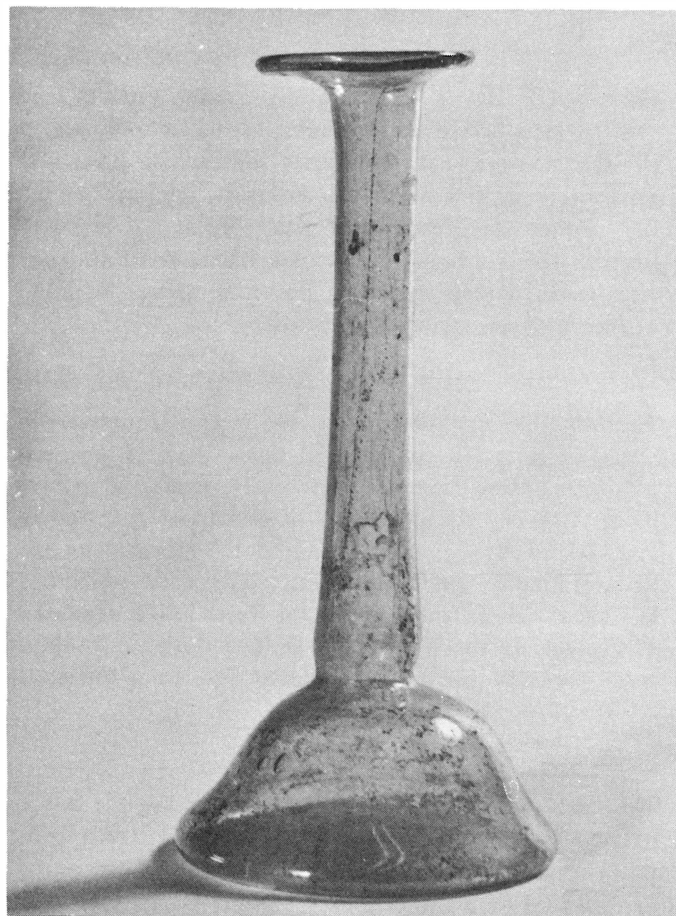


Top left

Tear flask, inv. 69/13. "Roman", 1st/2nd century A.D.
Ht. 3.3, diam. 2.1.

Purchased from Charles Ede.

Medium green glass, silvered inside.



Top right

Unguentarium, inv. 69/7. Provenance unknown, 2nd century A.D.

Ht. 13.1, diam. 6.3.

Purchased from Charles Ede.

Sometimes called "candlestick unguentarium".

Bell-shaped body, tall neck and disc-like lip (Isings, Form 82 A 1).

Almost colourless glass, a little iridescence.

Some accurately dated tomb finds of such pieces point to their being current in the Antonine period. The shape is a very common one in ancient glass. It appears to have originated in the East, but it has been found elsewhere also (e.g. France).

Isings, p. 97.

Neuburg, Pl. 23, 1 (Palestine).

SCE Plates Vol. II, Pl. 23 (Several examples of similar shapes).

Vessberg, Pl. 19, 1.



Bottom right

Unguentarium, inv. 69/11. "Roman", c. 2nd century A.D.

Ht. 10.6, diam. 1.9.

Purchased from Charles Ede.

The shape is sometimes called "test-tube unguentarium".

It was made from the second half of the 1st century to the 4th century A.D.

Light green glass.

Isings, Form 27.



Balsamarium, inv. 73/4. Syria, 4th century A.D.

Ht. 7.5, diam. 3.1.

Ede, *Roman Glass* (1973), 6.

Small, bulbous body merges into tall, slightly flaring neck. Two small handles attached asymmetrically to lip and neck. Pad base. Trailed decoration, tapering from bottom to top, covers body and neck of the vessel.

Pale green glass with a little iridescence.

Neuburg, Pl. 25, 2 (Palestine).

SCE Vol. IV, Part 3, fig. 59.

Vessberg, Pl. 17, 2.

von Saldern, no. 664 (Also references to other examples).



Double balsamarium, inv. 77/2. Roman Syria, 4th century A.D.

Ht. 11.4, ht. with handle 17.7.

Ede, *Roman Glass* (1977), 20.

Made from a long tube of glass which was heated and doubled over, the two halves being then fused together, so that there are two phials or compartments. A trailed (bail) handle is attached to the lips, and arches over the conjoint phials.

Mid green colour. Some metallic-looking iridescence at the top of one side, and slight white patination below.

The double balsamarium (of which this is a simple type) was common in Syria. Much more elaborate versions exist, some with complicated loops of decoration at the ends of the handle and down the side of the vessel (Cf. Neuburg, Plates 17 ff.).

C. Ede, *Collecting Antiquities* (Dent, London, 1975), 307.

H. Hoffmann, *Ten Centuries that shaped the West : Greek and Roman Art in Texas Collections* (Institute for the Arts, Rice University, Houston, Texas, 1970), no. 227.

Neuburg, Pl. 24, 3 (From Palestine).

von Saldern, no. 679 ff. (Several examples of the type and numerous references).



Glass bowl, inv. 77/5. "Roman", 4th century A.D.

Ht. 5.3, diam. 8.9.

Ede 107 (1977), no. 34.

Calyx shape, with profile gently flaring to the lip.

Asymmetrical (the top slopes several degrees from the horizontal).

Ring base.

Very pale moss green colour.

Top right

Sprinkler flask, inv. 69/14. "Roman" (probably Syrian), 4th century A.D.

Ht. 9.0, diam. 6.6.

Purchased from Charles Ede.

Spherical shape, with a short neck flaring to the mouth. This type of flask often has a collar on the inside of the neck (as in this example) so that the neck opening is much narrower than appears from the outside. Sprinkler flasks (often patterned as e.g. the following two – inv. 69/15 and 69/16) are common in middle and late Roman Imperial times. There are large collections in Corning, the Metropolitan Museum, Toledo Museum of Art and several Near Eastern Museums. The most usual patterns are ribs and cross-hatching (as in the next two examples), and honey-comb pattern. Sprinkler flasks were almost invariably blown in a mould, in two parts, joined at the neck.

Isings, Form 104.

von Saldern, no. 495.

*Bottom left*

Sprinkler flask, inv. 69/15. "Roman" (probably Syrian), 4th century A.D.

Ht. 7.7, diam. 5.1.

Purchased from Charles Ede.

A series of roughly vertical ribs or striations runs from top to bottom of the bowl. Medium green glass.

Isings, Form 104.

Bottom right

Sprinkler flask, inv. 69/16. "Roman" (probably Syrian), 4th century A.D.

Ht. 8.7, diam. 5.3.

Purchased from Charles Ede.

Net pattern on the body of the vessel. Neck flares to the mouth. Pale green glass, some sections of which have a bluish tinge. The vessel was blown in a mould.

Isings, Form 104.

von Saldern, no. 479.



METAL WORK

Copper was in limited use in the Near East before 4000 B.C. The first important technological advances in its production probably occurred in northern Syria or eastern Turkey. By 3000 B.C. bronze was being made in these areas, and was soon exported in quantity to the more advanced parts of Mesopotamia. Copper and bronze were used for tools, weapons, containers, ornaments, architecture (sheathing, decoration etc.), and sculpture.

Egypt was a little later in making widespread use of bronze, but the copper deposits at Sinai were mined from the third dynasty on. Cyprus was a convenient source of supply for Egypt, but no doubt much was imported from further afield as well.

In classical Greece bronze sculpture was more highly favoured than marble. Other more valuable materials such as gold and silver were also used occasionally. In the middle of the fifth century B.C. it was fashionable for those Greek cities that could afford it to make spectacular show-pieces out of gold and ivory e.g. the two famous statues by Phidias – Athena in the Parthenon at Athens, and Zeus in the Temple of Zeus at Olympia. Some smaller statues were also made using this chryselephantine technique.

Large bronzes are very scarce because in times of need people have envisaged more practical uses for metal than decoration. Even the highest quality bronze sculptures came to be regarded as scrap metal. The process was well under way in antiquity as we can see in Plutarch¹: “Of the three hundred statues of Demetrius of Phalerum none acquired the patina of age; they were all destroyed in his lifetime. And the statues of Demades were melted down and used to make chamber pots”.²

Fortunately bronze, unlike marble, does survive in reasonably good condition in Mediterranean waters. Some of the best life-size bronzes from the Greek world have been preserved because they were involved in shipwrecks while being transported to Rome. A few have been recovered from such places as the collapsed basements of ancient warehouses.

Bronze figurines and other small items have survived in some quantity from most of the ancient civilisations.

Iron tools and weapons began to be produced in the second millennium B.C. Iron was occasionally used even for ornaments. An iron ring, badly rusted and now broken, was found in the Apulian oinochoe in our collection (inv. 68/2).

Bronze finial and mount, inv. 74/7. Luristan, 9th-8th century B.C.

Ht. 25.3, diam. 6.7.

Ede, *Ancient Persian Bronzes* (1974), 3.

Heraldic arrangement of two confronting felines rampant, joined together at their waists, and front and back paws. A tapered rod of bronze, decorated with a series of horizontal grooves, and pierced with a hole just above the middle, forms the centre piece of the arrangement. The “lions” are highly stylised, and heads and necks especially are of exaggerated form. Heads and necks are cast solid, but the rest of the animals’ bodies are hollow.

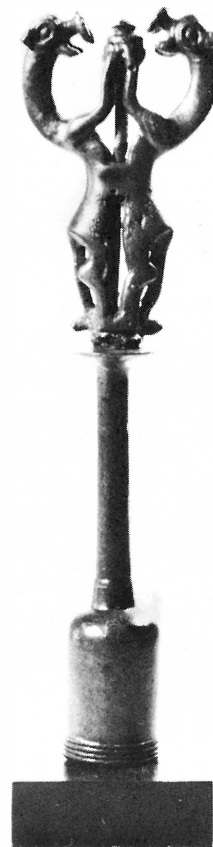
The mount is bottle-shaped, with long neck and short body, which is decorated with horizontal incisions at the base. The top of the neck is flanged, and there is a simple collar at the junction of the neck and body.

Reddish brown patina.

Figures such as these are thought to have been cult symbols, perhaps sacred to the local mother-goddess, and used in household shrines. This is a simple representative of the class: others were more elaborate and more highly decorated.

P.R.S. Mooney, *Cat. of the Ancient Persian Bronzes in the Ashmolean Museum* (Clarendon, Oxford, 1971).

This bronze is probably closest to no. 166 in the Ashmolean catalogue. However, no two examples are exactly alike.



1. Plutarch, *Præcepta gerendae reipublicae* 820 f.

2. Demetrius and Demades were two important statesmen at Athens in the second half of the fourth century B.C.

Jug, inv. 67/1. Luristan, c. 8th century B.C.

Ht. 9.6, diam. 11.1.

Folio 47 (1967), 176.

The vessel is made of sheet bronze with a strap handle and a long, beaked spout attached by large, spherical-headed rivets. The crop-like protrusion below the spout has engraved linear decoration.

This shape is sometimes called a curd separator, but it might have been used for ceremonial purposes. It exists in earthenware as well as bronze, and is quite common in western Persia for about three centuries in the early part of the first millennium B.C. This appears to be a fairly late example of the type.

Greenish patina, and a few pin holes caused by corrosion. One side of the rim has been repaired, and there is a small, and apparently ancient repair to one side of the spout.

Luristan is situated in the region of the Zagros Mountains, east of Baghdad and the Tigris River, some distance north of the Persian Gulf.

A. Godard, "Les Bronzes du Luristan", *Ars Asiatica* XVII (G. Van Oest, Paris, 1931), Pl. 60, no's. 220, 221.

P.R.S. Moorey, *Ancient Bronzes from Luristan* (British Museum, London, 1974).

P.R.S. Moorey, *Cat. of the Ancient Persian Bronzes in the Ashmolean Museum* (Clarendon Press, Oxford, 1971), Pl. 82.

A.U. Pope, *A Survey of Persian Art* (OUP, London, 1938. Reissue 1964), Vol. VII, Pl. 61 ff. (A series of related types, mostly more elaborate).



Axehead, inv. 77/7. Hittite Old Kingdom, Marash area of S.E. Anatolia, c. 17th century B.C.

Length 21.9, width (at lugs) 9.7.

Ede 108 (1977), 32 a.

Dr. Stanley Castlehow Bequest.

Bronze axehead with pronounced angular lugs between the butt and the blade.

Dark green patina.

Similar axeheads seem to have been made for a fairly long period, from the Middle Bronze Age to the Hittite Empire.

R. Maxwell-Hyslop, *Iraq*, Vol. XV (1953), p. 84, fig. 4. Our example is Maxwell-Hyslop's Type I.



Short sword, inv. 75/2. Amlash, 11th-9th century B.C.
Length 43.1.
Ede, *Ancient Persian Bronzes III* (1975), 27.

The blade has a broad, flattened midrib and rectangular guard. The hilt was cast on the blade, and has a grip consisting of four pairs of parallel ridges. There is a crescent-shaped pommel. A piece of wood, forming the core for the bronze grip, survives reasonably intact. The blade is corroded in places.

P.R.S. Moorey, *Cat. of the Ancient Bronzes in the Ashmolean Museum* (OUP, 1971), 54.



Bronze breastplate, inv. 76/2. Said to be Etruscan, but almost certainly Samnite, 4th century B.C.

Ht. 26.0, width 26.4.

Purchased from Summa Galleries, California.

Dr. Stanley Castlehow Bequest.

The breastplate is of roughly triangular shape with three repousse discs, each about 13 cm. in diameter. The top edge is cut in a scalloped design, and folded to the front for added strength. A scalloped pattern is also incised just inside the scalloped edge, and following closely the edge profile. Four small loops are riveted to the top. Two side loops are attached to the breastplate with two rivets each. The flanges of these side loops also have one scalloped edge, and incised scallops following the scalloped edge profile. Three chain links are attached to each side loop. There is a similar piece in the J. Paul Getty Museum, Malibu, California, no. 73 AC. 58.

N Sc 11 (1957), 174 (Similar breastplate on which more of the attachments survive, from Paestum).

F. Weege, *JdI* XXIV (1909), 150.





Lion's head handle, inv. 77/4. From the Levant (Phoenician), 4th century B.C.
Diam. of head 11.9, diam. of ring 10.0.
Ede 106 (1977), 34.

The bronze cast disc has the head of a lion in high relief. Details are engraved. A series of feathery arcs for the mane, and rosettes for the ears. Roughly rectangular hole for the mouth. Two perforations on either side of the muzzle through which a bronze grooved ring is inserted. Three nail holes near the rim, in which traces of the original iron nails survive, badly rusted.

Such animal heads had both a functional and decorative purpose and were used on various types of furniture (chests, sarcophagi etc.). They are sometimes wrongly described as door-knockers.

There are two good examples of the type in the Wadsworth Atheneum, Hartford.

M.B. Comstock & C. Vermeule, *Greek, Etruscan and Roman Bronzes in the Museum of Fine Arts* (Boston Arts Museum, Boston, 1971), no. 672, 673, 674 (Later examples from Roman period).
C.R. Mack, *Classical Art from Carolina Collections* (Vogue Press, Columbia, S.C., 1974), no. 69 (Roman Syria, 3rd century A.D.).

Bronze mirror plate, inv. 76/1. Etruscan, c. 300 B.C.
Diam. 15.0.
Christies' Sales Cat. (July 6, 1976), no. 28 and Pl. 7.
Dr. Stanley Castlehow Bequest.

Circular mirror plate with projecting tang to which a handle was once attached. The decorated side has three engraved figures. A seated youth, apparently a captive, is being embraced by a winged female figure, while a guard stands behind the prisoner with a spear. Border consists of a twining ivy tendril. Such borders (grapes or ivy leaves) are common on Etruscan mirrors. The scene depicted is, however, not common. There are no obvious parallels in the five volumes of E. Gerhard's *Etruskische Spiegel*.



Bronze helmet, inv. 77/1. Greek from southern Italy, 3rd century B.C.

Ht. 16.5, length 23.0, width 19.4. Plume-holder 9.7.

Sotheby's 4/4/77, no. 189.

Purchase of this item was made possible through a substantial gift from the Alumni Association, University of Queensland.

An unusually fine example of a well-attested helmet type from southern Italy. It is very reminiscent of the earlier standard Corinthian type. However, cheek-pieces and eye-holes (neither particularly effective any longer) were retained largely for decorative purposes. The eye-holes in this helmet were not meant to be looked through. The helmet was worn on the top of the head, and the eye-holes were a considerable distance above the wearer's eyes.

A forked plume-holder is riveted to the top, and the helmet once had a flanged back. This, however, has mostly broken away. Two curved eyebrows are incised above the small eye-holes, and a boar on each cheek, a common decoration of this type. There is also a zig-zag incision round the edge of the helmet.

The British Museum has an example of the type from

Ruvo, and there are at least six examples of the type in Berlin, formerly in the collection of Baron von Lipperheide. Heavily armed troops played an important part in wars in Italy, and warriors were often buried with their armour.

H. Bloesch, "Ein Eberhelm" *Mélanges d'Histoire Ancienne et d'Archéologie offerts à Paul Collart* (Cahiers d'Archéologie Romande, No. 5, Lausanne, 1976).

A. Furtwängler, *Olympia IV: Die Bronzen*, 169, n. 1 (A select list of examples of the type).

Hoffman, no. 77 (Slightly more elaborate type. Good bibliography).

B. Schröder, *AA* 20 (1905), 16-18 & fig. 4.

A. Snodgrass, *Arms and Armour of the Greeks* (T & H, London, 1967), 128.

F. Weege, *JdI* XXIV (1909), 142.



BRICKS AND TILES

Sun-dried (mud) bricks were made at least 9000 years ago in the Near East. Even when the technique of firing was mastered, sun-dried bricks continued to be made in large quantities. Extensive use of bricks can be seen in places like Egypt, Iraq, the Levant and India.

Under the Roman Empire the sophisticated use of bricks and concrete, and a good understanding of the arch and dome principle, made possible the construction of baths and other massive public buildings. Courses of bricks were even used in defensive walls, e.g. Roman London, and, as a substitute for stone, to make columns e.g. Pompeii.

Tiles and bricks were made in many different shapes, often showing local variations, as was the case, for example, with Greek roofing tiles. Some tiles were rather larger than our standard shapes e.g. those used in the Stoa of Attalus at Athens, but smaller varieties exist as well.

Terracotta roofing tile, inv. 71/4. Lullingstone, near Sevenoaks, Kent. Romano-British.
Length 14.5, width 12.5, thickness 2.0.
Donated by Miss R. George, Ashgrove.

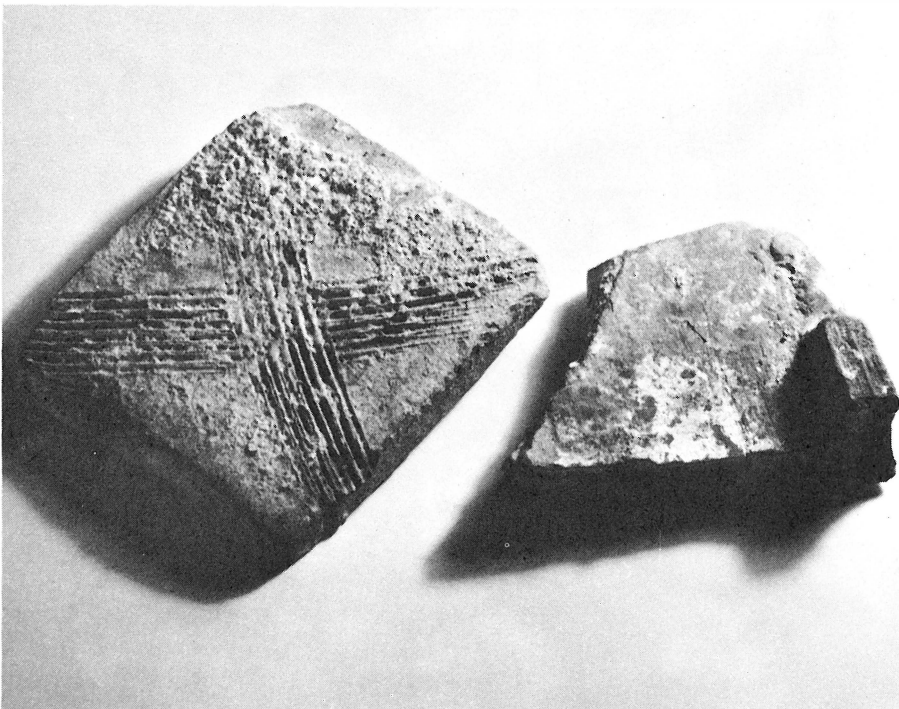
Decorated with two sweeps of a stiff brush from corner to corner.

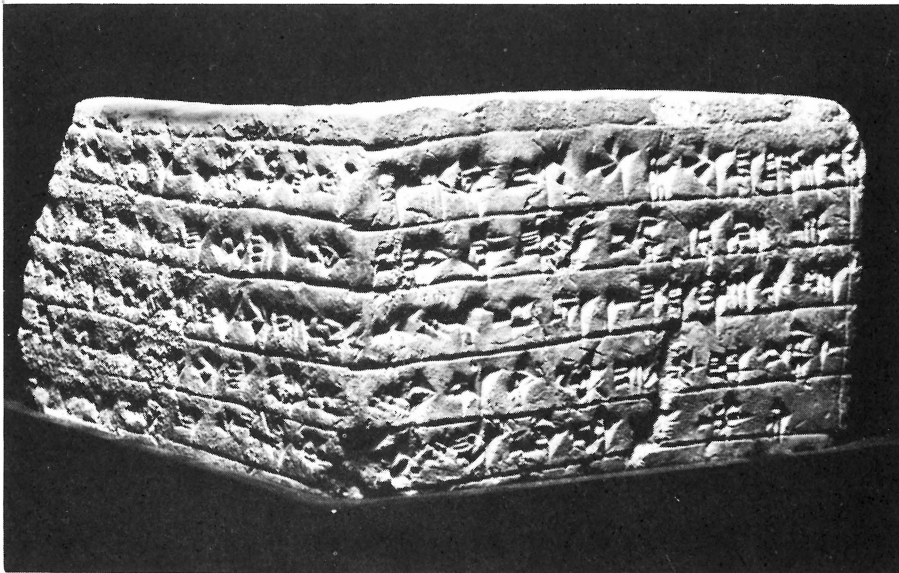
Broken on one side.

Although it was realised some 200 years ago that there was a Roman villa at Lullingstone, scientific excavations of the site were begun only in 1949. Eroded soil from higher ground had covered the remains to a considerable depth, preserving walls a couple of metres high in some places. A heated bath block, superb mosaic floors, marble busts and many coins and other small objects were found at the site. The villa was destroyed by fire towards the close of the fourth century A.D.

Terracotta roofing tile, inv. 71/5. Lullingstone, near Sevenoaks, Kent. Romano-British.
Length 13.0, width 9.8, thickness 2.1.
Donated by Miss R. George, Ashgrove.

Lip protrudes about 2 cm. No decoration.





Cuneiform inscription, inv. 73/5. Elamite, 13th century B.C. Dimensions of larger inscribed face: Ht. 8.9, length 15.9. Ede 93 (1973), 28.
Dr. Stanley Castlehow Bequest.

Inscription on a brick from the ziggurat in the holy city of Choga-Zanbil, near Susa, dedicated to Inshushinak, the chief god of the area.

Inshushinak is a Sumerian word meaning "Lord of Susa". The name is appropriate, as the god's influence, though important locally, did not extend far beyond Susa.

The inscription was set up by Untash-Napirisha (Untash-Gal), one of the most important kings of Elam, and a great builder of other temples besides this ziggurat. The gist of the inscription is that the king built a temple and raised up a ziggurat towards the heavens in gratitude for long life and good health. It contains the prayer, "May what I have made and toiled over be pleasing to you, Inshushinak".

E. Porada, *Ancient Iran* (Methuen, London, 1965) : Photographs, plan and reconstruction of this ziggurat.

Architectural decoration, inv. 73/2. Roman, 1st century A.D.

Length of surviving piece 24.0, width 8.5, thickness 2.6. Ede 93 (1973), 4 b.

Dr. Stanley Castlehow Bequest.

Fragment of a stucco frieze.

Pairs of leaning "s" shaped volutes face each other at regular intervals. Palmettes are set between volutes in the top half of the frieze, and in the bottom half are arcs, each of which has three leaf-like protuberances at the top, and what appears to be a bunch of berries at the bottom. A "v" shaped moulding provides the border for the frieze. At the very top is a moulding of convex profile.

Colour has survived quite well – the flat background round the palmettes alternately red and purple, and the background above the three leaves, blue. The bottom part of the lower "v" mould is also blue. All the raised decoration is white.

D. Strong & D. Brown (Ed.), *Roman Crafts* (Duckworth, London, 1976), 209 ff. (Good bibliography).



Terracotta antefix, inv. 75/6. E. Greek (Phrygia), 525-500 B.C.

Ht. 14.5, width 19.7.

Ede, *Greek and Roman Terracotta Sculpture* (1975), 41 a.

The main decoration (both painted and in relief) is a palmette with five centre "leaves", set in a semicircle, below which is a low meander. The whole is framed by an arch which stands out beyond the face of the central section. This arch is outlined in black paint and has on its face five rectangles (alternately red and black), each of

which has a short stroke on either side of it, parallel to the short sides. Both black and red paint are also used for the rest of the decoration. The central "leaves" of the palmette are alternately red and black.

Antefixes were decorative end tiles on temple roofs. A face was often modelled in the central section where our example has a palmette.

Ede, *Greek and Roman Terracotta Sculpture* (1975), 41 b. A similar antefix. But the palmette has only three central "leaves".

SCULPTURE IN STONE

High quality marble sculpture from antiquity is prohibitively expensive for a collection such as ours, and most of what is available now is fragmentary. Only the older and more affluent museums have sizeable collections of ancient statuary.

Stone of any quality was scarce in Mesopotamia, with the result that clay assumed greater importance there. The Sumerians, for example, made wide use of clay in architecture (bricks) and for figurines.

Egypt had a great variety of stone. The types used for sculpture and architecture included sandstone, limestone, pink granite, red quartzite, calcite, diorite, marble, serpentine, porphyry, green schist and steatite.

The best Greek sculptors in stone during the Classical period used mainly marble; limestone, though readily available in many areas, was considered to be an inferior material. It is more often seen in early and provincial work. When used, for example in architectural sculpture, it was often given a marble stucco or even marble inlay.

Apart from scattered finds most of the important Greek original marble sculptures (architectural and freestanding) come from the larger ancient cities or religious centres like Athens, Pergamum, Delphi and Olympia.

There are also many Roman copies of important Greek pieces. But the greatest achievement of Roman sculpture was in the production of fine portraits and historical and other reliefs.



Marble head, inv. 70/14. Roman, 2nd/3rd century A.D.
Ht. 15.0.
Folio 72 (1970), 740.

Vine leaf head-dress partly broken and nose slightly abraded.

The flat back indicates that the figure was meant to be seen against a wall. Perhaps from a frieze.

White marble.

Apparently a representation of the young Bacchus.

Limestone relief sculpture, inv. 73/8. Saqqara (c. 28 km. from Cairo, Egypt), 6th Dynasty (c. 2400-2300 B.C.).

Ht. 33.6.

Ede, *Small Sculpture from Ancient Egypt* (1973), 2.

The sculpture is divided into registers. In the centre are herdsmen with cattle, one of which appears to be licking a herdsman's stomach, but is probably intended simply to have its mouth open, bellowing. In the bottom register a scribe is writing on a tablet, with other tablets nearby. Little more than legs and feet survive from the top register. The relief seems to represent a cattle census.

B.V. Bothmer and J.L. Keith, *Brief Guide to the Department of Ancient Art* (Brooklyn Museum, N.Y., 1970), 26-27 (Inspection of cattle). The Brooklyn relief is also from Saqqara, and is of approximately the same date and scale as this piece.



MOSAICS

Very little mosaic work from the Classical world can be dated to the period before the fourth century B.C. Early mosaics in the Greek area are mostly made of natural water-smoothed pebbles – and fairly large pebbles compared with the tiny bits of inlay material used in the Hellenistic and Roman periods.

Designs were at first simple figures or geometric patterns, often white on a dark background. Soon more colours were introduced, and the examples found at Pella in northern Greece are already quite complicated.

As it was often difficult to find a suitable supply of natural pebbles, mosaicists began to manufacture small tiles out of marble and other stone, glass, etc. Some of the earliest examples of mosaics made from such tiles (*tesserae* or *tessellae*) have been found in Sicily.

In Hellenistic times it was fashionable to feature a small central mosaic “picture” (*emblema*) in a prominent position in an otherwise undistinguished mosaic floor. Such *emblemata* were sometimes made by an expert in one of the big art centres (such as Alexandria), and were exported to various parts of the ancient world.

After the Hellenistic period it is most common to find “carpet” type mosaics with overall patterns consisting of floral or geometric motifs, and occasionally figures. The *emblema* tradition persisted much longer in the east.

If any part of an ancient building survives above the level of its foundations it is likely to be the floor, so quite a lot of ancient mosaics, or at least bits of mosaics can still be seen. Wall mosaics which were also fairly common, have, of course, survived less well.

Mosaic, inv. 78/1. Roman, approx. 3rd century A.D.

Length 31.1, width 25.2.

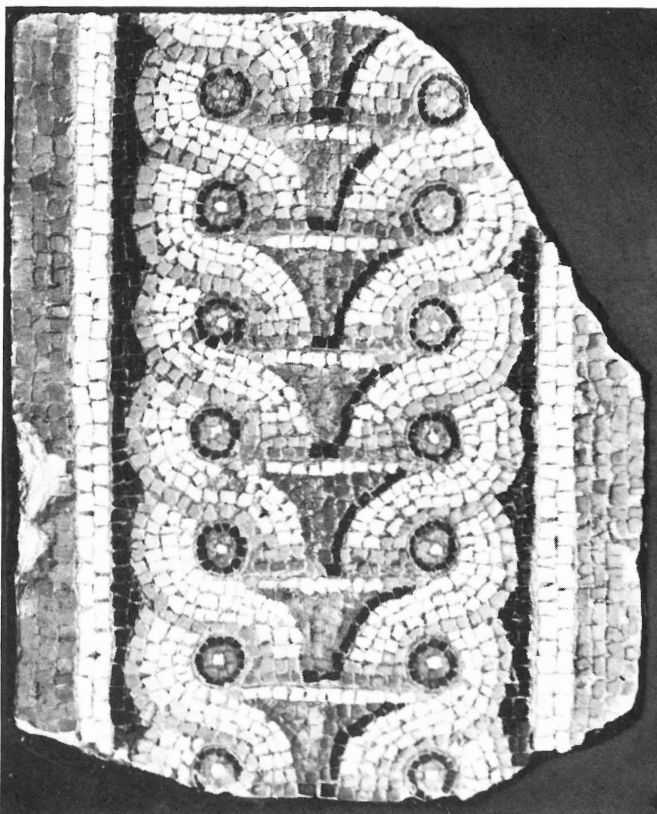
Ede 107 (1977), 37.

Purchased from Mary Martin, Adelaide, with funds donated by the Students' Classics Society, University of Queensland.

The mosaic is part of the edge of a tessellated pavement. In design it is basically two parallel series of plaited cables (*guilloche*). The central part of the cable pattern (actually the section in between the two sets of cables), is enlivened through the superimposition of chalice shapes, which, though largely following the curve of the cable, protrude slightly into the adjoining plait-work. The round “eyes” formed by each cable-twist can be imagined to be the chalice-handles.

Colours of the tiles in the *guilloche* panel are black, grey-green, brown, white, and off-white. On the outside edges of the fragment are borders of black, white, and brick-red.

G.M.A. Hanfmann, *Roman Art* (London, 1964), Pls. XXXVII & XXXVIII (Less elaborate borders).



CYLINDER SEALS

Cylinder seals were apparently first made in the vicinity of Warka (ancient Uruk or Erech) near Ur on the Euphrates, possibly by early Sumerians, in the fourth millennium B.C. (Uruk V). In Mesopotamia they superseded the simple stamp seals which were used possibly as early as 6000 B.C., and were common in the Halaf Period (fifth millennium B.C.). Although cylinder seals soon became the regular type in Mesopotamia, in some outside areas stamp seals continued to be used, and in Mesopotamia itself stamp seals came back into fashion again in the first millennium B.C. Both stamp and cylinder seals antedate the invention of writing in Mesopotamia.

The use of cylinder seals lasted at least three millennia, and spread from Mesopotamia to Anatolia, Egypt, Cyprus and Crete.

One of the seal's early functions was to identify and protect property, on which the seal's stamp was considered to exert the charm of a talisman. Valuable objects were put in a vessel which was plugged with clay and sealed. Later, cylinder seals were used to establish the authenticity of documents.

A hole was usually bored down the centre of a cylinder seal to allow a string to be passed through. The seal stone could then be strung on a necklace where it was probably looked on as an amulet, giving protection to the wearer. Cylinder seals were often set between metal caps.

Varieties of stone used include steatite and marble (especially in the earlier period). Later glass, faience, and semi-precious stones were more common. It was believed that the substance out of which a seal stone was made had certain beneficial properties for the wearer, or owner. Lapis lazuli ensured power for its owner, and his god rejoiced over him. A seal of crystal ensured enlarged profits and a good name, while a seal of green marble attracted bountiful favours all the days of one's life.

Cylinder seal, inv. 69/12. Old Babylonian, 1st half of 2nd millennium B.C.

Length 2.1, diam. 1.1.

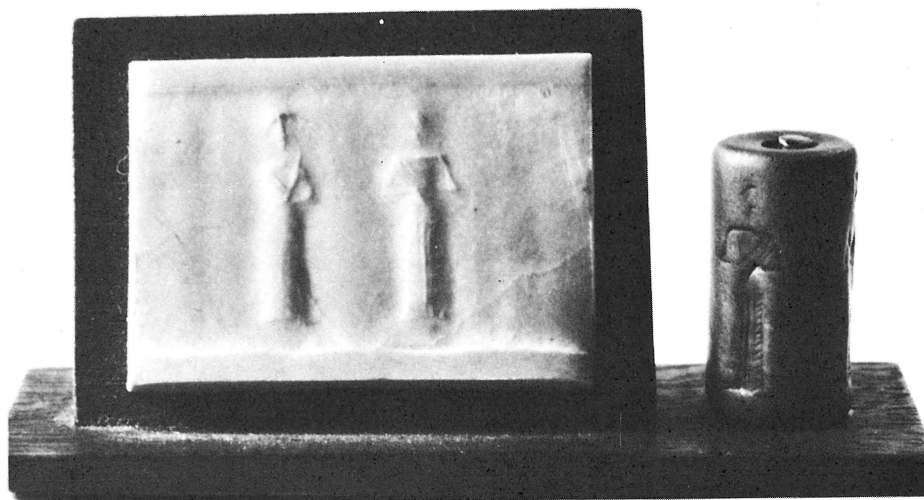
Purchased from Charles Ede.

The stone is engraved with a design of two standing figures, their garments decorated in herring bone pattern. The arms are clearly indicated, but the top of the seal about the figures' heads is badly worn. An impression in plaster (modern) is pictured with the seal stone. In ancient times such an impression was produced by rolling the cylinder over wet clay.

Several good catalogues of Near Eastern seal stones have been produced e.g. B. Buchanan, *Cat. of Ancient Near Eastern Seal-stones in the Ashmolean Museum: Vol. 1, Cylinder Seals* (Clarendon, Oxford, 1966). Chapt. 5 (Old Babylonian Period).

R.H. Boehmer, *Die Entwicklung der Glyptik während der Akkad-Zeit* (Walter de Gruyter, Berlin, 1965).

H. Frankfort, *Cylinder Seals* (Macmillan, London, 1939).



ABBREVIATIONS

AA	<i>Archäologischer Anzeiger</i>
ABV	J.D. Beazley, <i>Attic Black-figure Vase-painters</i> (Clarendon, Oxford, 1956)
Agora	B.A. Sparkes & L. Talcott, <i>The Athenian Agora XII : Black and Plain Pottery</i> (American School of Classical Studies at Athens, Princeton, 1970)
AJA	<i>American Journal of Archaeology</i>
ANU	Classics Department Museum, Australian National University, Canberra
ARV ²	J.D. Beazley, <i>Attic Red-figure Vase-painters</i> (Clarendon, Oxford, 2nd edn., 1963)
Bailey	D.M. Bailey, <i>A Catalogue of the Lamps in the British Museum I : Greek, Hellenistic, and early Roman pottery Lamps</i> (British Museum, London, 1975)
BICS	<i>Bulletin of the Institute of Classical Studies of the University of London</i>
BSA	<i>Annual of the British School at Athens</i>
BSR	<i>Papers of the British School at Rome</i>
Cat.	Catalogue
CVA	<i>Corpus Vasorum Antiquorum</i>
Ede	Sales Catalogue of Charles Ede Ltd., 37 Brook St., London, who took over the Antiquity Department of Folio Fine Art in 1971. The Catalogues continue the Folio Fine Art sequence and are numbered from 83 on, with some additional special issues.
ex Woite	From the Woite Collection (See Preface)
Folio	Folio Fine Art
Higgins	R.A. Higgins, <i>Catalogue of the Terracottas in the Department of Greek and Roman Antiquities</i> (British Museum, Vol. I, 1954)
Hoffmann	H. Hoffmann, <i>Ten Centuries that shaped the West</i> (Institute for the Arts, Houston, Texas, 1970)
inv.	Inventory
Isings	C. Isings, <i>Roman Glass from dated Finds</i> (Wolters, Groningen, 1957)
JdI	<i>Jahrbuch des deutschen archäologischen Instituts</i>
JHS	<i>Journal of Hellenic Studies</i>
Mon Ant	<i>Monumenti Antichi</i>
Neuburg	F. Neuburg, <i>Glass in Antiquity</i> (Art Trade Press, London, 1949)
N Sc	<i>Notizie degli Scavi</i>
SCE	<i>The Swedish Cyprus Expedition</i> (Pettersson, Stockholm, 1934-)
Sotheby's	Sales Catalogue of Sotheby & Co., 34 and 35 New Bond St., London
UNE	University of New England (Australia), Classics Museum
Vanden Berghe	L. Vanden Berghe, <i>Archéologie de l'Iran Ancien</i> (Brill, Leiden, 1959)
Vessberg	O. Vessberg, <i>Roman Glass in Cyprus</i> (Gleerup, Lund, 1952)
von Saldern	A. von Saldern, <i>Gläser der Antike</i> (P. von Zabern, Mainz, 1974)

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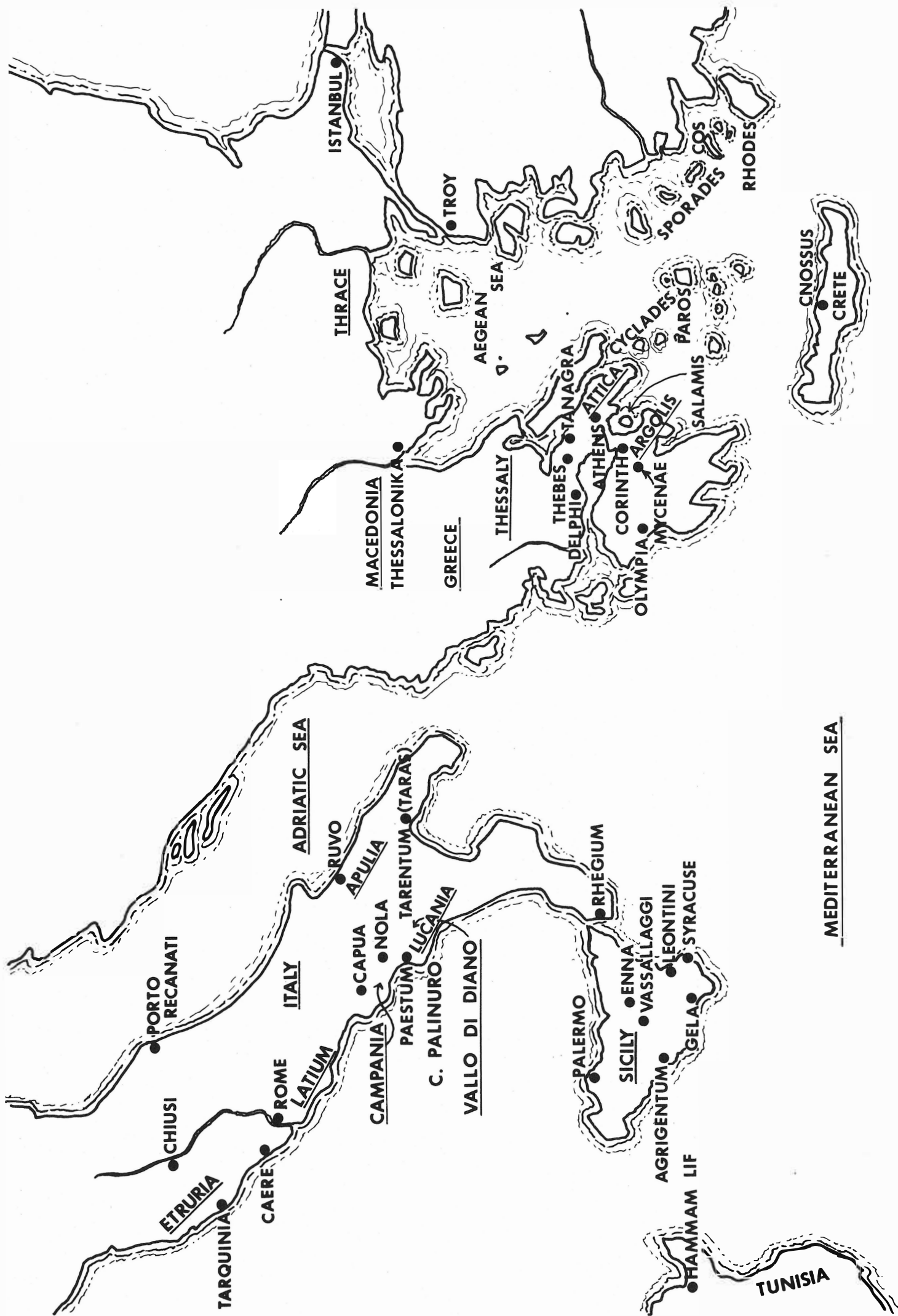
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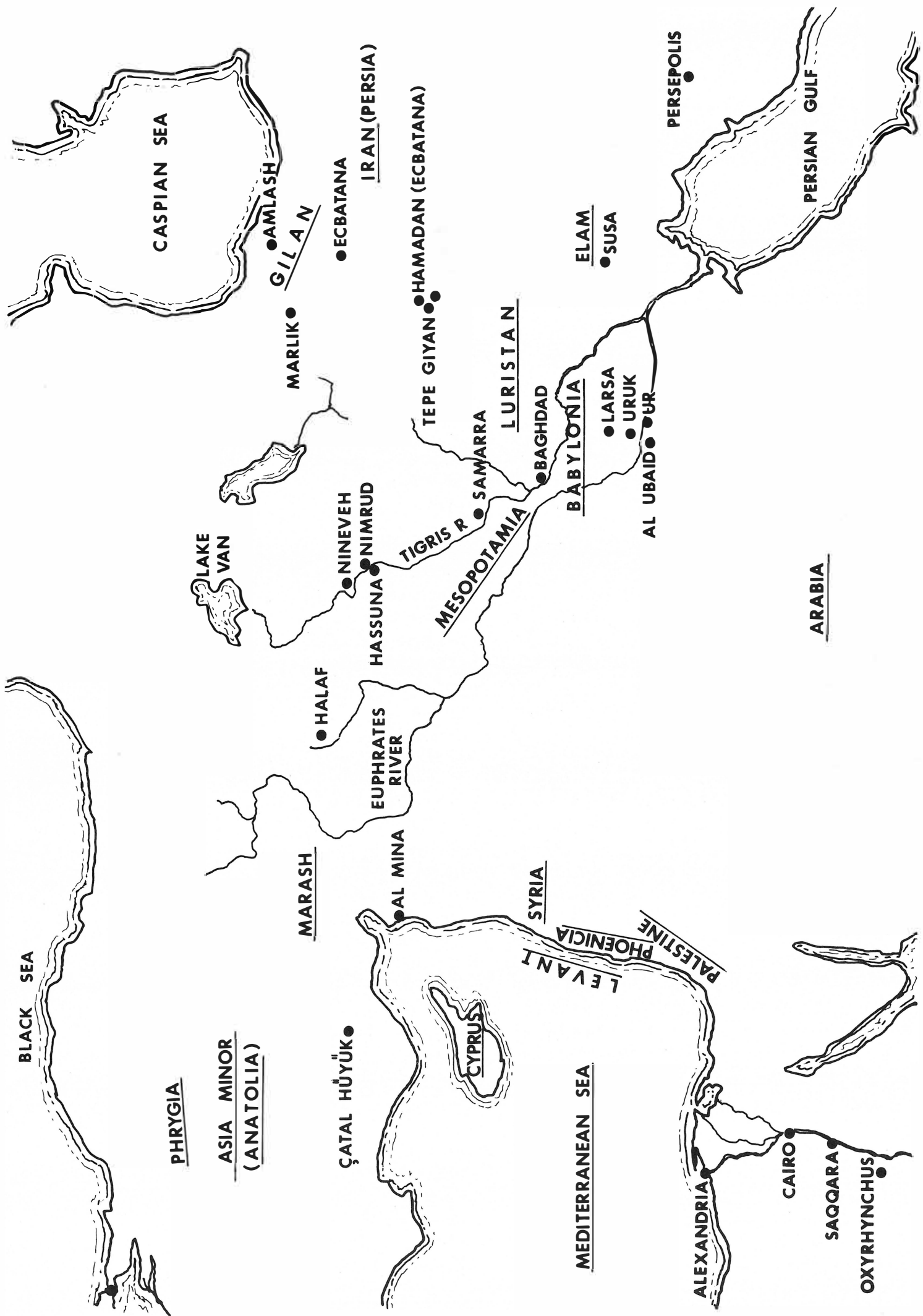
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GREECE AND ITALY



THE NEAR EAST

INDEX

- Achna 47
 actor 50
 alabastron 24,32
 Alexandria 49
 Alumni Association, Uni. of Queensland iv,63
 Al Mina 30
 Amlash 61
 amphora 3-7
 Anatolia (see Turkey)
 antefix 66
 anthropomorphic vase 43
 Apulia(n) 19
 architectural decoration 65
 aryballos 26
 askos 38
 Athens (Attic) 1,4,9,11,13,14,18
 axehead 60

 Babylonia(n) 70
 Bacchus 67
 balsamarium 57
 band cup 11
 Barbotine Ware 2
 beaker 35,40,41
 bird bowl 9
 Bird Painter Group 13
 black-figure 1,4,11,13,14
 boar 48
 bowl 9,35,36,43,57
 breastplate 61
 British Museum 13,30,46,52
 bucchero 39

 Campania(n) 6,28,53
 Castlehow Bequest iv,4,6,18,20,38,60,61,62,65
 chalice 39
 Christian 54
 Cnidus 52
 Cnossus 2,46
 Corinth(ian) 1,17,24,26
 crater 8
 Crete 2
 cuneiform 65
 cup 9,11,13,15,23
 Cyprus (Cypriot) 3,18,25,34,46,47,51

 Dionysus 4,5,13,14
 Diosphos Painter 14
 dish 36,37
 dove 48

 East Greece 9,26,66
 Egypt(ian) 1,45,46,50,55,68
 Elam 44,65
 Ephesus 52
 Etruria (Etruscan) 39,61,62

 Feeding bottle 38
 finial (bronze) 59

 flask 25
 (see also "sprinkler" and "tear")
 fusiform (see "unguentarium")

 Gela 32
 geometric (style of painting) 1,9
 glaux 20
 Gnathia Ware 15
 Gorgon 11
 guttus 53

 Harrow Painter 5
 helmet 63
 Hittite 43,60
 hydria 18

 Jug (bronze) 60
 jug (glass) 55
 jug (pottery) (see "oinochoe")

 Kantharos 21
 kylix (see "cup")

 Lagynos 30
 lamp 51-54
 lampfiller (see "guttus")
 lampholder 51
 lekythos 13,14,28-31
 Libation Painter 6,7
 lion's head handle 62
 lip cup 11
 Lullingstone 64
 Luristan 59,60

 Marble (sculpture) 67
 Mesopotamia 1
 Minoan 1,2,46
 mirror 62
 mosaic 69
 Museum of Classical Archaeology, Cambridge 13
 Mycenaean 1,3

 Nolan 5

 Ohnefalsch-Richter 46
 oinochoe 2,17,19,26,27,39

 Palestine 1,54
 pelike 16
 Persia(n) 40,41,44,61
 Phoenicia 62
 pitcher 18
 Pitt-Rivers Museum 51
 plate 42
 pyxis 35

 Qebhsenuf 46

 red-figure 1,5,6,8,16,18,19

INDEX - contd.

- relief sculpture 68
- Saint-Valentin (kantharos) 21
- Saqqara 68
- seal (cylinder) 70
- shabti 44,45
- Sicily iv,22,23,27-37,48-53
- Sikon Painter 8
- skyphos 20,22
- sprinkler flask 58
- stirrup vase 3
- Students' Classics Society, Uni. of Queensland 69
- Susa 44
- Swing Painter 4
- sword 61
- Syria 55,57,58
- Taras (Tarentum) 47
- tear flask 56
- terra sigillata 1,42,43
- tile (roofing) 64
- Turkey 1,43
- Ubaid 1
- unguentarium 32,33,34,56
- ushabti (see "shabti")
- White-ground 1,13
- Woite Collection iv,22,23,27-37,47,50,52,53
- Woolley, Sir Leonard 30





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