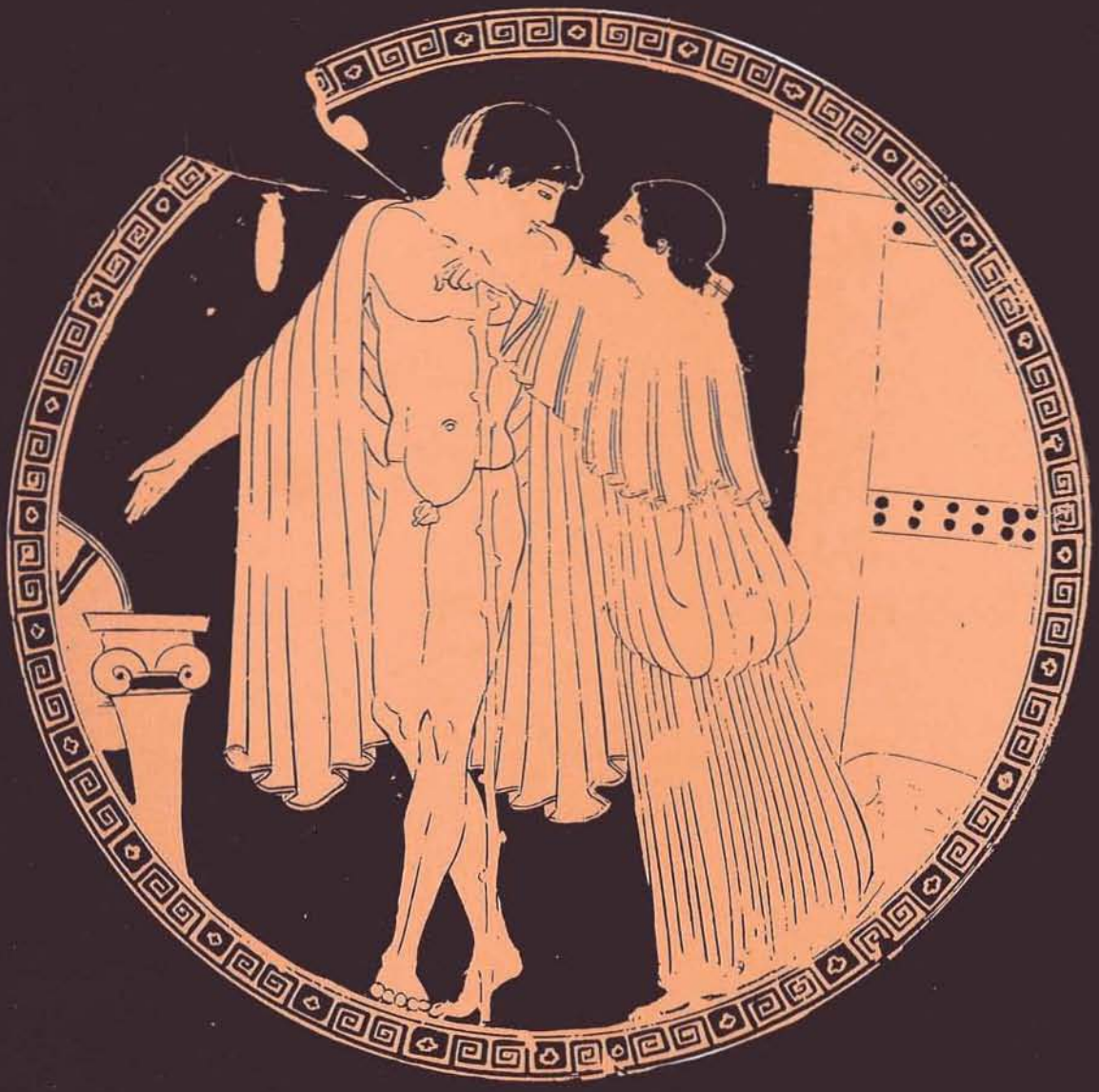
NOVEMBER 24 - FEBRUARY 2



ANCIENT CELEBRATIONS

The Robert McDougall Art Gallery
Christchurch City Council
New Zealand

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Ancient Celebrations

It happens that in Christchurch, New Zealand, remote in time and place from the classical world of 3000 years ago, there is a window through which we may still enter into the vigour and excitement of those ancient Mediterranean civilisations dominated by Greek ideals.

The window takes the form of the Canterbury University's Logie collection of pottery, one of the richest resources of ancient Greek and Etruscan artefacts in the Southern Hemisphere. Through the images which decorate them, and the purposes for which the objects were made we are able to establish a kinship with those profoundly energetic and creative people to whom western civilisation owes an enormous debt. It was the Greeks and their neighbours who virtually invented so many systems of thought and conduct, drama, philosophy, medicine, ethics, who excelled in sculpture, pottery, architecture, and who took great pleasure in their physicality.

The pots project a sense of immediacy, vitality and humanity, qualities which suggested the title ANCIENT CELEBRATIONS.

To introduce the lively works of the Logie Collection to a wider public, the Robert McDougall Art Gallery requested the University's permission to present the finest pieces as a major summer exhibition. Their permission was willingly forthcoming.

The Gallery acknowledges and records its appreciation of the co-operation given by The University of Canterbury, The Canterbury Museum, Professor K. Lee, Alyson Holcroft, Regina Haggo.

John Coley,
Director
Robert McDougall Art Gallery

Foreword

The exhibition of material from the Logie Collection in the Robert McDougall Gallery is an important event for both the City and the University. The Classics Department of the University has been privileged to house for some time this splendid collection of Greek pottery which has enabled generations of students to appreciate the work of ancient potters and painters at first hand. We are delighted that the exhibition in the McDougall Gallery will now bring the Collection before a wider public and allow a large number of people to enjoy the beauty of the vases and sense the abiding significance of Greek culture. Though so distant in time and space, the Greeks continue to contribute to our understanding and enjoyment of life. They have enriched us not only with profound ideas and charming poetry, but also, in a more tangible way, with objects whose beauty and interest can be seen in the examples displayed.

I am sure that the exhibition will be a great success and I am grateful to all those associated with its mounting.

Kevin Lee
Professor of Classics

Introduction

The objects in this exhibition, which come from Cyprus, Greece and Italy, are all at least 2,300 years old. The first vase was made about 4000 years ago, in the twentieth century BC. The last one belongs to the fourth century BC. They are all made of clay and most are decorated. As such they were more valuable than undecorated vessels, but less valuable than those made of bronze, silver or gold. Some were used in the home as containers for water, wine or oil, while others were gifts for the dead.

This guidebook contains four short essays and a catalogue. The essays which precede the catalogue provide additional information on the decoration and use of some of the objects in the exhibition. One essay deals with the symposium, or drinking party, a kind of Greek celebration often shown on vases. Another essay looks at Herakles, a popular Greek hero whose life is celebrated in Greek vase-painting. The third essay looks at the representation of a wedding celebration through the eyes of an ancient Greek viewer. The last of the four essays describes the uses of the most common types of vases.

The catalogue is not intended to be exhaustive. Most of the objects have been carefully described by A.D. Trendall in *Greek Vases in the Logie Collection* (University of Canterbury, 1971), and we are greatly indebted to this irreplaceable work.

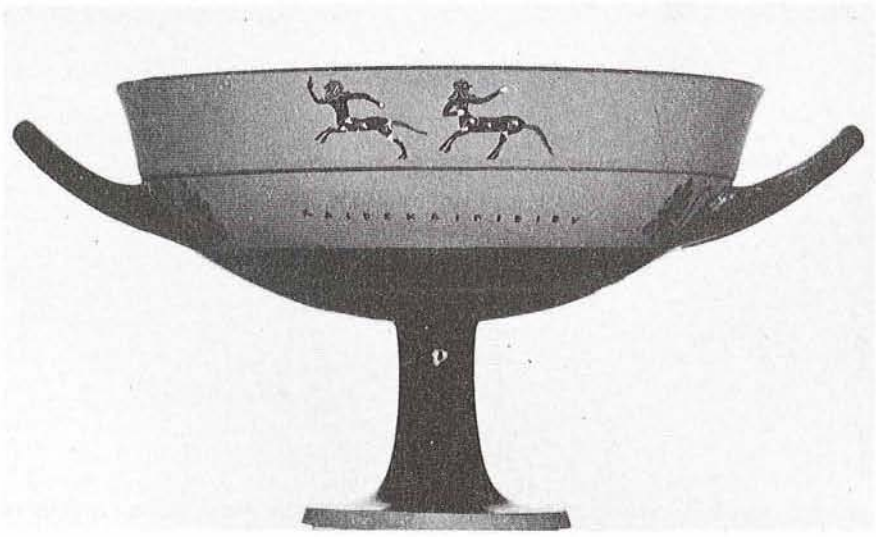
We include below a brief reading list for those seeking further information:

Boardman, J. *Athenian Black Figure Vases, a Handbook* (Thames and Hudson, 1974)
Boardman, J. *Athenian Red Figure Vases: the Archaic Period, a Handbook* (Thames and Hudson, 1975)
Noble, J.V. *The Techniques of Painted Attic Pottery* (Faber and Faber, 1966)
Trendall, A.D. *South Italian Vase Painting* (British Museum, 1976)

R. Haggo

The Symposium

by A. Holcroft

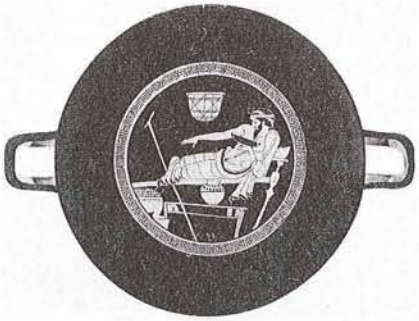


Chaire kai pieien! — Hail and drink well! With these words the cup by the Centaur Painter (25) greets us across 2500 years and invites us into the world of the ancient symposium.

The symposium was quite simply "a drinking party". This is the literal meaning of the word. As such it was the single most important social institution for ancient Greek society for more than a thousand years, from the earliest period of Greek history reflected in the *Iliad* and the *Odyssey* through to the coming of Christianity. Symposia might be held to celebrate a wedding or a victory at the games, to honour a distinguished guest or the festival of a god, to gain political support or elevate one's social standing or, as the spirit moved, for the sake of a pleasant evening with friends.

Parties of this sort were normally for men only. Respectable women did not attend symposia and in most cases the only women present would be slaves, musicians, dancers and courtesans. The presence of women, both as musicians and symposiasts, at the banquet painted on the outside of the cup by Douris (32) suggests that this party is far from respectable!

The symposium room or **andreion** (literally "the men's room") was the central focus of a wealthy Greek household. It was separated off from the domestic quarters of the house, often having a separate street entrance in order to protect the women of the household from contact with drunkenly amorous guests. The room was furnished with couches **(klinai)** for the guests to recline on. These couches, often highly ornate themselves, were covered with richly woven cloths. There were also cushions for the guests to lean against. Such furnishings were as lavish and luxurious as the host could afford.



The guests reclined, one or two to a couch, with the possibility of room for a third if there was a shortage of space. Shoes were taken off and placed beneath the couch and, if the guests had brought dogs, they too were ordered to lie beneath their master's couch. Often the guests brought long crutch-like walking sticks with them to support their tottering return home later in the evening. We can see one of these in the symposium scene painted on the inside of the cup by the Foundry Painter (31).

Symposia were held in the evening after the sun had gone down. They were normally preceded by a meal and the symposium proper did not start until the guests had finished eating and the remains of the meal had been cleared away. The beginning of the symposium was marked by the singing of hymns to the gods and the pouring of three libations (offerings of wine), the first to Olympian Zeus, the second to the Heroes, and the third to Zeus the Saviour.

At this point the man chosen as president or master of ceremonies for the evening would supervise the mixing of wine and water for the first round of drinks.

Greek wine seems to have been considerably more potent than twentieth century wine and was rarely taken neat. Drinking wine by itself, without water, was considered socially unacceptable and medically unwise. The mixing of wine and water was an important part of the symposium and there are often references to it in symposium poetry. For a relatively sober party the proportions might be something like two ladles of water to one of wine, as Anacreon, a contemporary of the Centaur Painter, recommends in one of his poems.

> Up then, my boy, bring me
> A cup, that I may drink a deep draught,
> Pouring out ten ladles
> Of water and five of wine:
> For I want to celebrate Dionysos
> With all decorum.

However the proportions varied and were often stronger. Another poem by Anacreon suggests a considerably stronger mixture, five measures of wine to three of water: "Let it be poured out, five and three, in a clean cup," he commands. The mixture in this cup comes close to being half and half, and these proportions were a byword for a dangerously potent drink, one to be touched only by seasoned drinkers and those seeking a quick route to drunkenness. "Mix it half and half, and you get madness," warned one ancient author, "unmixed, bodily collapse."

The master of ceremonies also decided how many wine bowls (or **kraters**) should be mixed and how many cups each guest should drink. Each mixing bowl of wine seems to have supplied about four cupfuls per guest and there seems to have been some agreement over the amount that could be safely downed. The 4th century B.C. playwright, Diodorus of Sinope, makes one of his characters say: "Whenever a man has drunk ten cups, Critio, with every cup that he drinks continuously thereafter, he always spews up his powers of reason. Think that over and apply it to yourself." Another 4th century writer, Eubulus, put a graphic description of the effects of excess into the mouth of the wine god, Dionysos.

> Three bowls only do I mix
> For the temperate — one to health,
> Which they empty first; the second
> To love and pleasure; the third to sleep.
> When this is drunk wise guests
> Go home. The fourth bowl is ours no longer
> But belongs to violence; the fifth to uproar,
> The sixth to drunken revel, the seventh to black eyes;
> The eight is the policeman's,the ninth belongs to biliousness,
> The tenth to madness and hurling the furniture.

Ten krater parties certainly took place and the homeward-bound procession of riotous revellers was a popular theme for vase painters. But drinking was not the only activity that took place at a symposium. The symposiasts might listen to music, sing (often bawdy) drinking songs themselves, tell jokes, ask riddles or, most typically, play at **kottabos**.

The game of **kottabos** was one of the most characteristic activities of the symposium. It was a game of skill in which players took turns at throwing the last drops of wine from their cups at a target in the centre of the room. In its simplest form the target might be a small dish afloat in a bowl of water, with the winner being the person who succeeded in sinking it. More elaborate versions of the game involved a small dish balanced on the top of a pole. Ancient writers claimed that the game was invented by the Sicilians who were so fond of it that they built special circular rooms for the playing of the game.

Some of the other activities associated with the symposium can be loosely described as cultural. The symposiasts might listen to poetry or engage in philosophical and literary discussion. As a result the social patterns of the symposium had a profound effect on Greek literature. Much of ancient Greek lyric poetry was written to be sung or recited at symposia and its themes reflect the preoccupations of the symposiasts love poems, exhortations to drinking and verses in praise of gods and heroes. And, at the end of the 5th century B.C., the great Greek philosopher, Plato, used the setting of a symposium for one of his greatest dialogues on the nature of love. Plato, however, doesn't let us forget the true nature of the occasion. One of the guests is prevented from taking his turn at speaking by an attack of hiccups, the conversation is interrupted by the arrival of a drunken guest and the discussion is finally brought to an end in a general uproar created by gate-crashers. Symposia, as Plato knew only too well, were not primarily concerned with intellectual matters.

It is perhaps Alcaeus, one of the earliest Greek lyric poets, who best conveys the celebration of life and friendship that was at the heart of the ancient symposium.

> Let us drink! Why wait for the lighting of the lamps?
> The day has but a finger's breadth to go.
> Take down the large cups, beloved friend,
> For the son of Semele and Zeus gave us wine
> To make us forget our cares.
> Pour it out, mixing it one and two, full to the brim:
> Let one cup thrust the other out of the way.

The Herakles Vases

by E. Caldwell

Some of the figures in Greek mythology are divine, others are human. Still others combine characteristics of these two types of being. They have one divine parent, and one mortal parent. These characters are called heroes. The most famous and most popular of the Greek heroes is Herakles. Most English speaking people know him as Hercules, which is what the Romans called him. Herakles is often portrayed on Greek vases, being particularly popular with the painters of black figure vases. He appears on three vases in this exhibition. Before we look at these vases and the adventures they illustrate, we will give a brief biography of the hero.

Herakles was one of the many children of Zeus, the principal Olympian god. His mother was Alkmene, a mortal. There were both advantages and disadvantages to being a son of Zeus. For Herakles, the main advantage was tremendous strength. The main disadvantage had to do with Zeus' divine wife, the goddess Hera. She disliked all the products of Zeus's numerous illicit liaisons, and made life particularly difficult for Herakles right from the beginning. When he was a baby, she tossed a couple of deadly snakes into his cradle. The infant Herakles managed to strangle them, but this was only a prelude to a life that was one long struggle.

It was Hera who saw to it that Herakles was obliged to perform the twelve tasks or labours for which he is best known even today. She arranged for him to become the slave of Eurystheus, King of Mycenae, for twelve years. Each year Eurystheus, who disliked Herakles for his strength, set him an impossible task, hoping he would fail. The labours of Herakles took him all over the world as it was known to the Greeks. His first task was to kill the Nemean Lion, which could not be harmed by any weapon. After strangling it, Herakles removed its skin and he is frequently shown wearing this.

On two of the vases in this exhibition, Herakles is shown engaged in two of his labours. On a third vase we see an episode which leads eventually to his death. We will look at these in the order in which they occurred in the life of Herakles.

Vase No. 26, a band cup from the second half of the sixth century BC., depicts Herakles during his ninth task, that of obtaining the belt of the Amazon queen Hippolyta. The Amazons were a tribe of female warriors who lived in Asia Minor, and Eurystheus ordered Herakles to get the belt of the Amazon queen for his daughter Admeta.

Herakles was accompanied by a number of volunteers, and after various diverting adventures, at last reached Amazon country. Surprisingly, Hippolyta received Herakles kindly and on hearing his request, much to Hera's chagrin, generously consented to give him her belt. Enraged that Herakles was to achieve his goal so easily, Hera disguised herself as an Amazon and then told the others that their queen was being abducted by strangers. They instantly armed and attacked Herakles and his group in defense of their queen. Herakles, thinking the queen had betrayed him, killed her and left with the belt.

On Vase 26 we see Herakles pursuing the Amazon queen. His followers look on as he strides, feet wide apart and sword raised aggressively, toward Hippolyta. She is obviously on the defensive, holding her shield up and retreating.

Herakles' tenth task — fetching the oxen of Geryon — also features in the exhibition on a mid sixth century BC black figure amphora (No. 28). This was a subject that, like the preceding one, was popular with Attic black-figure painters. Herakles was to bring to Eurystheus the oxen of Geryon, a three-bodied monster who lived on an island in the western Mediterranean Sea. The oxen were guarded by the giant Eurytion and his dog Orthos. Orthos was brother to Hades' dog Kerberos and, like him, two-headed and snake-tailed. It could be said that as Orthos is the double of the dog Kerberos, so his master was the double of Kerberos' master Hades, the god of death, and that the victory over Geryon was a victory over death. This would explain why it is the heroic battle with Geryon that

is given focus in depictions of this task, and not the defeat of Orthos and Eurytion, or the transporting of the oxen.

The example of this scene in the exhibition demonstrates the way Attic artists usually chose to depict it. Both Herakles and Geryon, with feet apart, stride towards one another. In between them Eurytion, already wounded, sits on the ground. On the Logie amphora, Eurytion holds his hands over a wound which is emphasized with red paint. On another contemporary black figure amphora, now in Paris (Louvre F 53), Eurytion lies on the ground with an arrow through his head. Geryon usually appears as a three-bodied warrior complete with three helmets and three shields. One of his bodies is turned away and is slumped over to indicate that Herakles has already begun to kill him.

When his service to Eurystheus was completed, Herakles married Deianeira, daughter of the king of Kalydon. The centaur Nessos attempted to rape Herakles' new wife while ostensibly helping her cross a river. Greatly angered by this Herakles killed Nessos. This episode appears on No. 29, a black figure amphora from the second half of the sixth century BC. Herakles, wearing his lion-skin and carrying a club, is depicted rescuing Deianeira while the centaur Nessos begins his retreat. In this version, the emphasis is on the rescue and Nessos has yet to be killed by Herakles.

Unfortunately, this deed proved to have fatal repercussions for Herakles. As he died, Nessos gave some of his blood to Deianeira telling her it could be used to preserve Herakles' love for her. Sometime later, Deianeira, fearing the loss of Herakles' love, gave him a robe soaked in the blood the dying centaur had given her. When Herakles put the garment on, the poison in the blood penetrated into all parts of his body. When he tried to take the garment off, it tore away his flesh with it. In this condition he climbed Mount Oeta where he built and placed

himself upon a wood pyre and had it lit. The flames burned away the mortal parts of Herakles and he ascended as an immortal to Olympus where he was reconciled with Hera and married her daughter Hebe.

In the end, then, Herakles is rewarded for a lifetime of labour. His story seems to offer hope to the great majority of folk who also labour all their lives, and this may explain his widespread and long-lasting appeal as a hero of the people.

The Wedding Vase

by R. Haggo

One type of celebration often shown on Greek vases is the wedding. For example, a wedding procession appears on Vase No. 29, a black figure Attic amphora from the second half of the sixth century BC. This is a popular scene on black figure vases; we find it not only on the kinds of vases which were used in wedding festivities, like the loutrophoros and lebes gamikos, but

also on those which were not. The Logie vase No. 29 is an amphora, a kind which was not employed in wedding rituals, but which could serve as a wedding gift.

When twentieth century viewers look at a scene like this, they do not see in it everything that ancient Greeks would have seen. It is impossible to bridge this perception gap completely, but we can provide some information about Greek weddings and their representation which will reduce the size of the gap, and enrich the modern viewer's appreciation of this and other scenes on vases. First of all, ancient Greeks would see not just a group of people and horses, but a wedding procession, part of a ritual sequence of events. Second, they would recognize it as a relatively economical depiction of a wedding procession. Third, they would be aware of visual echoes of other kinds of scenes which would affect their response to this one. Let us consider each of these aspects in more detail.

The ancient Greek wedding day began with the dressing of the bride by family and friends. After the groom arrived at her parents' home, there may have been a ceremony in which the couple were crowned with wreaths. This was followed by feasting, and then the groom took the bride away to his house. It is this event which is depicted on the Logie amphora. The bride and groom stand in a four-horse chariot. The groom is bearded, possibly to indicate that he is an older man. This is in keeping with ideal standards since the groom was supposed to be a man of the world, about thirty years old perhaps, while the bride was much younger, from thirteen to fifteen years of age. The man drives the chariot, holding the reins and a whip. He stands in front of his bride, so that he partially conceals her from the viewer. She wears a peplos and a long cloak which covers her head. With one hand she holds this cloak in a gesture which appears in many wedding scenes and is often described as a bridal gesture. She is either pulling the cloak away from her face to reveal herself to her husband, or she is about to cover her face for the journey in public, after revealing it to her husband. With two artistic details, the artist has conveyed the image of an ideal Greek bride. The groom stands in front of the bride and seems to protect her from the viewer, and she with her veil gesture uncovers herself only for her husband. The ideal bride is weak and modest — certainly not a woman of the world.

In other representations of Greek weddings, we see the groom getting into the chariot. Here he has already boarded and the procession is about to begin. Waiting

alongside the horses are two female figures carrying long flat objects — boxes or folded garments — on their heads. These are most likely women with wedding presents, or offerings, or the bride's things, since she is moving house. At the head of this group, possibly steadying the horses, is a male figure with a broad brimmed pointed hat, tunic and cloak. The traveller's hat and cloak would remind the ancient viewer of the god Hermes. The reminder is appropriate because one of Hermes' duties is to lead the bride and groom to their new home and their new life. There are no identifying inscriptions here so we are not encouraged to see this as a specific wedding. What we have is a mortal wedding procession with divine presence implied by a mortal stand-in for the god Hermes. Such stand-ins probably participated in real-life wedding processions.

The ancient Greek viewer looking at this scene would recognize it as a wedding procession and as a typical representation of such a procession, in that it contains no details which do not also occur on other vases. At the same time, the Greek viewer would know that this is an economical version: several details which might have been included are lacking. This becomes clear when we compare our vase with a contemporary black figure amphora now in Melbourne (Nat. Gallery of Victoria, no. 1729/4).

On both vases the bride and groom stand in a four-horse chariot facing rightwards. The bride modestly holds her veil, the husband grasps the reins, female attendants carry gifts or offerings, and a male figure in a pointed hat looks after the horses. The Melbourne amphora, however, is more descriptive, or informative, than the Logie one. For one thing, there are more figures in the scene. There are four female attendants instead of two, and an extra male figure at the end of the procession. Two of the women carry vases on their heads rather than the flat boxes or garments. Thus we get more information about what is being taken to the groom's house. The figure at the end of the procession looks like Dionysos, the god of wine. He wears a beard and an ivy-wreath. The Hermes figure at the head of the procession further illustrates the informativeness of the Melbourne scene. His identity is much clearer on that vase because he wears winged boots. Any

(Printed with kind permission of the National Gallery of Victoria, Melbourne. Felton Bequest, 1956).

traveller can wear a broad-brimmed hat and cloak; the winged boots are a more individualizing attribute of the god Hermes.

Clearly the Melbourne amphora is more descriptive than the Logie one, but other vases are more elaborate still, including elements which neither of them contain. In some wedding processions a flute-player accompanies the group. Other figures which can appear are the best-man, the mother of the bride (left behind), the mother of the groom (awaiting the arrival), and assorted wedding guests. A door is sometimes shown to represent the couple's destination. All of these details are lacking in the Logie wedding procession. Unlike the modern viewer, an ancient Greek viewer would be aware of their absence, and this would affect her perception and interpretation of the scene.

Perhaps a more significant aspect of the scene as the ancient viewer sees it is that it echoes other kinds of scenes, especially scenes of abduction and death. These echoes particularly affect the image of the bride. Several Greek myths tell of gods or mortals abducting women, taking them away by force. The goddess Persephone,for example, is carried off by the god Hades to his underworld kingdom. No doubt the best-known abduction is the one supposed to have caused the Trojan War — the stealing of the Greek queen Helen from her husband by the Trojan prince Paris. In Greek vase painting, many abduction scenes are similar to wedding processions. The abductor and his victim stand in a four-horse chariot, the male figure holding the reins, the female holding her veil in a gesture of modesty.

The resemblances between wedding and abduction scenes suggest that a bride is like a victim of abduction. We can distinguish two facets of this similarity. First, like an abducted woman, the bride should be unwilling — not completely, but a little bit unwilling. This is a sign of her chastity and innocence — fear of the unknown in one who knows nothing of the world. Second, like an abducted woman, a bride is worth stealing, worth the use of force if necessary. In other words, she is a thing of value. It is appropriate that wedding processions on vases should resemble abduction scenes, because the wedding ritual itself simulates abduction, with the groom coming to take the bride away, and the bride traditionally expressing her sorrow and reluctance to leave her parental home.

Depictions of weddings are reminiscent not only of abduction, but also of death. The Greek god of death is Hades. When Hades takes Persephone away to the underworld, in a four-horse chariot, he is taking her to her death. As with marriage and abduction, there are ritual parallels as well as artistic parallels. Getting married is like dying, especially for the bride. Her parents' sense of loss is as great as if she were leaving forever. Before the bride departs it is customary for her mother to sing a lament expressing her sorrow. The sentiments and structure of wedding laments are very close to those of laments for the dead. By the same token, the funeral of a young woman is like her wedding, since she is buried in her wedding dress.

All these links between marriage and death would influence an ancient Greek's perception of a painted wedding scene. As we have seen, this is only one of the ways in which the ancient viewer's knowledge of contemporary life and art would enable him or her to see more in such scenes than the modern viewer does.

Shapes and Functions of Major Vases

by A. Holcroft

Many of the vases in this exhibition were made to be used at symposia — in particular the amphorae, the hydria, the kraters, the oinochoai and the drinking cups.

The amphora
which gets its names from the fact that it has two carrying handles, is the basic storage jar of the ancient world. Amphorae were put to a wide variety of household uses. They were also the normal containers for marketing oil and wine and, in many Greek cities, special officials were appointed to make sure that amphorae intended for commercial use were of standard measure. These ordinary amphorae were plain and undecorated. The elaborate decorations on the amphorae in this exhibition indicate that they were intended for special uses — very often as wine containers at symposia.

There are two main types of amphora, the neck-amphora and the one-piece amphora.

The red-figure amphora attributed to Hermonax (33) is a fine example of the

Neck-Amphora

neck-amphora. The neck and body were made separately and then joined together before firing. The neck-amphora is the earliest type of amphora, with examples dating from the 10th century B.C. However the shape of the body and the proportions of neck to body vary considerably over the centuries and the slender 5th century amphora in this exhibition is very different from some of the earlier neck-amphorae.

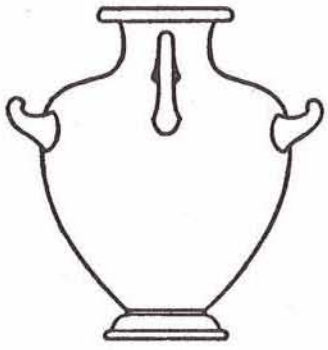
The three black-figure amphorae (28-30) are examples of the one-piece type. The neck and body of these vases is made in one piece and there is a continuous curve from lip to foot. This type of amphora first appears in the 7th century B.C. and becomes extremely popular in the middle of the 6th century. It is the shape used by the great Athenian black-figure vase painters and by the early red-figure vase painters.

The **pelike** (45) is a type of one-piece amphora. It is generally smaller than normal one-piece amphorae and has a sagging belly. Amphorae of this shape were possibly used for oil rather than wine.

One-piece amphora

The hydria

was used for carrying water. It has two horizontal handles on the body for lifting and carrying, and another vertical handle at the back of the neck for dipping and pouring. Hydriai were normally about the same size as amphorae. The small Campanian hydria in this exhibition (46) is only half the normal size.

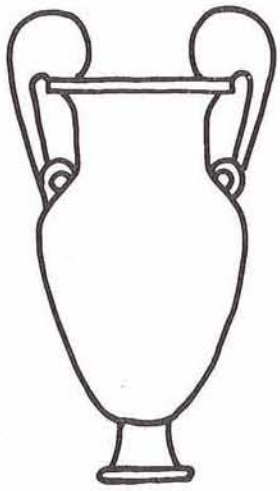


Hydria

The krater

was the large bowl used for mixing wine and water at the symposium. There are three different krater shapes in this exhibition, the bell krater, the volute krater and the **lebes gamikos**.

The bell krater (44,48) is named from its obvious resemblance to a bell. This shape first appears in the early 5th century B.C.

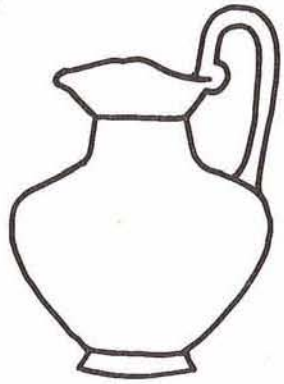


Volute krater

and remains popular with Italian potters in the 4th century.

The volute krater takes its name from the spiral form of its handles. The large Italian volute krater in this exhibition (50) is decorated with scenes that suggest it was used for a funeral rather than a symposium. Oversize kraters of this sort were often associated with funerals and funerary cults.

The third krater shape represented here is the **lebes gamikos**, a small lidded krater made especially for use at wedding ceremonies.



Oinochoe

The oinochoe

(8 ,37,39,43): the word means "wine pourer" and the oinochoe was a type of jug used for delivering the wine-and-water drink from the krater to the guests on their couches. We see an oinochoe on the small table in front of the symposiast in the Foundry Painter's cup (31) and another in the hand of one of the guests at the banquet painted on the outside of the Douris cup (32).

Oinochoai come in a wide variety of shapes and sizes. Some of them have plain mouths (like a modern wine carafe) while others have trefoil shaped mouths, with the lip pushed in on each side to form a spout.

An **olpe** (17) is a type of oinochoe with a simple curving shape and no sharp junction between neck and body.

Drinking cups

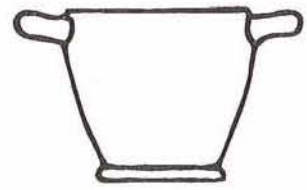
come in a variety of shapes and sizes.

The most characteristic shape is the wide-bowled cup with its two horizontal handles and high stemmed foot. The earliest versions of this shape in the exhibition — the Siana Cups (21,22), the Lip Cups (23-25) and the Band Cup (26) — have a tall flaring lip that rises at a sharp angle from the bowl. In the later versions of this shape — the Eye Cup (27) — the lip has disappeared and, by the 5th century, bowl and foot are integrated in a single continuous curve. 5th century cups are famous for their wide shallow bowls and graceful outlines.

To our eyes all these drinking cups look cumbersome and difficult to drink from. In fact they are extremely light — this was one of the things Athenian potters were famous for — and easy to handle. Drinkers could balance their cups on the palm of one hand like the symposiast in the Foundry Painter's cup (31), hold them by the stem, cup both hands around the bowl or, more obviously, hold them by the handles.

Drinking cup

There are two other cup shapes represented in this exhibition — the **skyphos** and the chalice.



Skyphos

The **skyphos** (34) is a deep stemless cup with two handles set horizontally. Another type of drinking cup, the **kantharos** has its handles set vertically. The two Etruscan black-figure cups in this exhibition (40,41) have the skyphos shape but the vertical handles normally found on the kantharos. For this reason they are termed **kantharoid skyphoi**.

The chalice (38) resembles a large modern goblet. This shape is typical of Etruscan bucchero ware and may have been imitated from metal prototypes.

The phiale (20) is a small shallow dish with a raised boss in the centre. It was used for pouring libations and the raised boss, together with the corresponding depression on the underside, made it possible for the person pouring the libation to hold the bowl securely. A phiale would have been used to pour the libation at the beginning of a symposium.

Oil flasks: aryballoi, alabastra, lekythoi

The oil flasks in this exhibition were designed to hold the perfumed oil which had a number of uses in Greek culture.

The small **aryballoi** (15,16,18) and **alabastra** (13,14) held the scented oil used for cleaning the skin. Those with spherical bodies are called aryballoi and those with elongated bodies alabstra. Some scholars think that aryballoi were used by men and alabastra by women.

The typical aryballos or alabastron has a heavy protruding lip which is joined to the

body by a small handle. A strap or length of string could be threaded through the handle so that the container could be carried or hung from a hook.

These small oil jars were produced in great numbers by Corinthian potters.

The lekythos is a tall thin oil jar with a long neck and a single handle. The two lekythoi (35,36) in this exhibition were decorated in the white-ground style and were designed to hold scented oil for funerary use. Many lekythoi of this type had false bottoms so that it would take only a small amount of oil to fill them to the brim.

Lekythos

Catalogue

by R. Haggo

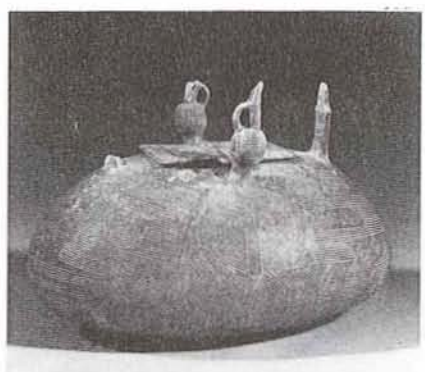
Abbreviations:
CUC = Christchurch, Univ. of Canterbury
CAM = Canterbury Museum

A. CYPRIOT

The objects in this section date from the twentieth century B.C. and were found in tombs in northern Cyprus. Cyprus, strategically located between Europe and the Near East, established trading contacts with both areas and prospered economically because of its copper mines. Most of our information about Cypriot culture around 2000 B.C. comes from tomb finds. The dead were buried in rock-cut, cave-like chambers and were given various items for use in the after-life. Some of these could have been used in the everyday world: daggers, jewellery, and household utensils such as bowls, jugs, and spindle whorls. Other items, such as elaborate jugs and boxes, were probably specially made for the dead. There are also statuettes, or idols, for use in funerary and religious rituals. The first four items were found in the same tomb (Tomb 11 at Lapatsa) by the Melbourne University Cyprus expedition. The presence of spindle whorls along with the vessels suggests that the deceased was a woman.

1. **Jug**
   20th century BC. From Lapatsa.
   50.7 cm high. CUC 135/73.
   This large jug has a spherical body and a long tapered neck which flares outward at the mouth. The decoration consists of four knobs on the neck and shoulders, one on either side of each end of the handle. Hand-made Red Polished ware is very common at this time. Large jugs such as this may have been made only to be used as grave offerings.

2. **Pyxis and Lid**
   20th century BC. From Lapatsa.
   25 cm high. CUC 130/73.
   This ovoid Red Polished ware con-



tainer has incision work on the body and projections on the top. The incised patterns are geometric, consisting largely of parallel lines. The main features are concentric semi-circles on the sides with upward pointing chevrons beneath them and rightward pointing chevrons on the ends. Two of the projections are miniature jugs similar to No. 1. The remaining projection is a stylized human figure facing outwards. Facial features are represented by horizontal and vertical lines, and the arms are suggested by two diagonals. The broken projection opposite this one was probably a human figure.

3. **Lug Bowls**
   20th century BC. From Lapatsa.
   8.2 cm and 8.7 cm high. CUC 144/73 and 146/73.
   These hemispherical bowls have a small knob or lug pierced by a hole on the rim, through which string or wire could be threaded to hang the bowls up for storage.

4. **Jug**
   20th century BC. From Lapatsa.
   21.8 cm high (incl. handle). CUC 147/73.
   On the neck of this buff-coloured jug opposite the handle there is a small knob pierced by a hole, as with No. 3. The decoration is like that on No. 1: a pair of vertically aligned bosses on the neck and shoulder on either side of the vase. One of the neck bosses is now missing.

5. **Plank Figure**
   20th century BC. From Palealona.
   28.4 cm high. CUC 149/73.
   This female figure was found in the entrance way, or dromos, of a looted tomb. The body is treated in a flat and simplified style. Projections which could add bulk to the form are minimal and all details are incised. The basic body shape consists of two rectangles: one for the head and neck and a larger one for the rest of the body. The head has two semi-circular side protrusions to indicate the ears and a projection about mid-way between the ears indicates a nose. The eyes are represented by tiny rosettes on either side of the nose. Hair is suggested below the ears by short diagonal lines and on the back by zig-zag lines. The clusters of semi-circular lines on the body could be either jewellery or drapery folds. Terracotta figures such as this are common, and while this example is probably of a female figure, it is less obviously female than other contemporary examples which have breasts and hold a baby.

B. GEOMETRIC

These examples date from the 8th century B.C. and are called Geometric because their decoration consists of patterns such as meander, zig-zag, chequer-board, lozenge, and triangle. Most geometric pottery has been found in tombs. The first three vases come from Cyprus and the other examples are from Attica in Greece. These areas traded with one another, and their pottery reflects this contact. The trend in Geometric decoration is towards a greater variety of motifs and less empty space, especially in Greek pottery. Thus the Cypriot vases here are more old-fashioned than the Attic ones.

Cypriot

6. **Amphoriskos**
8th century BC.
11.8 cm high. CUC 13/53.
The decoration does not dominate and consists of black bands on the neck and the body with concentric circles on the shoulder. Bands and concentric circles are popular motifs on Cypriot miniature vases.

7. **Amphoriskos**
8th century BC.
12.8 cm high. CUC 14/53.

The main patterns are black bands on the neck, concentric circles on the body, and pendant motifs under the handles.

8. **Oinochoe**
8th century BC.
8.2 cm high. CUC 15/53.
The decoration is limited to three narrow areas and consists of small circles at the lip, a thick band at the neck, a series of narrow bands on the body and a thick band at the base.

Attic

9. **Pitcher**
Third quarter 8th century BC.
51.6 cm high (incl. handle). CUC 36/56.
The whole of the vase is decorated with bands of pattern which include zig-zag and meander on the neck, chequer-board on the shoulder, and lozenge, meander and zig-zag on the body. Each patterned band has three thin black lines above and below. Most of the handle and rim are restored and there is some repainting on the handle, neck and shoulder.

10. **Tankard**
Third quarter 8th century BC.
11.3 cm high (incl. handle). CUC 4/53.
Triplets of black bands alternate with cross-hatched triangles on the neck and "rolling circles" on the body. There are also bands inside the mouth.

11. **Tankard**
Third quarter 8th century BC.
18.6 cm high (incl. handle). CUC 37/56.

On the neck narrow geometric panels alternate with three wider panels. A stylized rosette fills one of these and the two flanking panels contain long-necked long-legged birds standing amongst swastika and dot-cluster motifs. The remaining decoration consists of horizontal lines broken by one band of dots and one band of filled rolling circles.

12. **Statuette**
Third quarter 8th century BC.
11.6 cm high. CUC 161/75.
This terracotta statuette of a horse with a long tail and a small head is decorated with a band of rolling circles framed by horizontal black lines on its chest and neck.

C. CORINTHIAN

The Greek city of Corinth was famous for its pottery from the late 8th to mid 6th century B.C. These vases were made in Corinth or were made in imitation of Corinthian vases. Animals, birds and rosettes are very popular motifs; human figures also appear.

13. **Alabastron**
Last quarter 7th century BC.
7.5 cm high. CUC 19/53.

The body has two cocks flanking a dotted serpent, surrounded by rosettes. The mouth and neck features red and black tongues.

14. **Alabastron**
First quarter 6th century BC.
16.1 cm high. CUC 68/64.
The body is dominated by a siren, a mythological creature which is part bird and part woman. Rosettes occupy most of the remaining space.

15. **Aryballos**
Second quarter 6th century BC.
7.5 cm high. CUC 57/60.

The body features three padded male dancers surrounded by incised rosettes. Parts of these figures have been repainted and the handle is modern.

16. **Aryballos**
Mid 6th century BC.
6.2 cm high. CUC 71/68.
A goat and rosettes appear on the body. This is framed by a row of dots above and three thin bands below.

17. **Olpe**
First quarter 6th century BC.
21.5 cm high. CUC 58/60.

There are five relatively broad bands of decoration on the body. The top one contains narrow red panels alternating with pairs of black panels. Beneath is a broad black band surrounded by narrower red and white bands. In the middle is an animal frieze inhabited by two lions, two goats, a panther, and a swan, with incised rosettes as fillers. Below this frieze is another sequence of black, white and red bands. In the lowest band, black rays emanate from the base. Compare the swan here with the one on No. 11 to see the difference between Corinthian and Geometric depictions of animals. This Corinthian swan is rendered more naturalistically. We can make out a wing and a tail, for instance, whereas the Geometric swan has a one-piece body.

18. **Aryballos**
Late 7th century BC, From Italy.
7.9 cm high. CUC 6/53.
A broad band of scale pattern occupies most of the body.
This is framed by thick black bands, and tongues on the shoulder and base. This vase and the next two were made in Italy, where vases from Corinth were widely imitated.

19. **Amphoriskos**
Early 6th century BC. From Italy.
10.8 cm high. CUC 5/53.
The main frieze contains a panther, a ram, and a swan amongst incised rosettes.

20. **Phiale**
Early 6th century BC. From Italy.
12.4 cm diameter. CUC 167/81.
This bowl is decorated on the inside with three lions pacing in the same direction. Bowls of this type were often used for libations, or offerings of wine. The wine would be offered to a god or goddess by pouring it slowly onto the ground or on an altar fire. The central interior boss corresponds to a hollow in the underside which was useful for holding the bowl when pouring, especially when the bowl was larger than this one.

D. ATTIC BLACK FIGURE

The black figure technique of vase painting was invented in Corinth around 700 BC and was very popular in Attica — that is, in and around Athens — during the sixth century BC. All the decoration is done before the vase is baked, or fired, in a kiln. The black goes on first, then details are indicated on the silhouettes by means of incised lines or added colour, purple (usually described as red) and white being the only colours used.

The black is not paint, but a glaze made from the same reddish-yellow clay as the body of the vase. (Classicists call it a glaze, but potters say "slip" would be more accurate, since it does not melt during firing.) This coating, which contains very fine particles of clay, turns black when the vase is fired. Actually the process is more complicated. What makes it possible is the presence of ferric oxide (Fe_2O_3) in the clay. First the whole vase turns red, and then, with the kiln's air vent closed, water vapour introduced, and the temperature rising from 800°C to 950°C, the whole vase turns black. During the next stage, the air vent is open and the unglazed parts of the vase turn red again. If all goes well, the glaze remains black, the colour of ferrous oxide (FeO) and magnetic oxide of iron (Fe_3O_4).

Some vases are signed by the painter, or the potter, or both. Even when they are not signed it is possible, by comparing details of style, to identify various vases as the work of one painter. When we do not know the artist's name, we invent one. Often the name refers to a scene on one of the painter's vases (e.g. Swing Painter) or to one of the painter's favourite motifs (e.g. Centaur Painter).

While Attica was an important centre of black figure vase production, the technique was also practised further afield. There must have been a great many of these vases in the ancient world, since over 20,000 have been discovered.

21. **Siana Cup**
Second quarter 6th century BC.
13.3 cm high. CUC 39/57.

Exterior: One side shows four nude male figures on horseback, all riding in the same direction. A bird flies after them. On the other side are two more male figures on horseback, alternating with three standing figures. Two of the standing figures, the fully clothed ones, are female.
Interior: Inside a tondo is a running male figure who wears a pointed cap, a short tunic and a cloak. This may be the god Hermes, because he holds what could be a caduceus.

22. **Siana Cup**
Second quarter 6th century BC.
By the Griffin Bird Painter.
12 cm high. CUC 40/57.
Exterior: On one side a swan is flanked by two horsemen; on the other a swan is flanked by two winged horses.
Interior: The tondo contains another swan in a similar pose — in profile facing right, with head bent down and beak at breast.

23. **Lip Cup**
Mid 6th century BC.
13.8 cm high. CUC 1/53.
The figural decoration is found inside the cup. An Amazon, one of the mythological (?) tribe of female warriors, fights off two male warriors. The males wear full-face crested helmets, greaves, and nothing else. The Amazon wears a crested helmet and a short tunic, and wields a shield and a spear. White paint was traditionally used for the skin of females in Greek vase painting.

24. **Lip Cup**
Third quarter 6th century BC.
12.7 cm high. CUC 34/55.
The outside of the cup has on both sides a lion and a bull facing one another. The pose of the bull, with head bowed, is the same on both sides, but the lion's pose differs. On one side, the lion has a paw raised and seems to be hitting the bull. The spaciousness contrasts strongly with the crowded decoration of a Corinthian vase like No. 18 or No. 19. Between the palmettes in the lower panels are sequences of Greek letters which do not make sense. Inscriptions are normally found in this position on lip cups (see No. 25, for instance). They are such a standard feature that even illiterate painters feel obliged to include them.

25. **Lip Cup**
Third quarter 6th century BC.
By the Centaur Painter.
14.4 cm high. CUC 52/57.
Two men on one side of the exterior seem to be pursuing two centaurs on the other side. One of the men is nude. He has draped his garment over his outstretched arm like a shield. The second man, clothed and helmeted, brandishes a stick. Both men face the same direction and their feet are apart in a wide running stride. On the other side, one centaur gallops ahead while his companion looks back, so that the unified movement of the pursuers contrasts with the less ordered

reaction of those pursued. Underneath each group an inscription exhorts the user to "Be of good cheer and drink well!" (i.e. G'day and cheers!).

26. **Band Cup**
Third quarter 6th century BC.
13 cm high. CUC 55/58.

The friezes on either side of the exterior contain virtually identical depictions of the hero Herakles and an Amazon. Herakles, who wears his identifying lion skin, is near the centre of the scene. He carries a sword and his feet are wide apart, suggesting that he is pursuing the Amazon. She moves away from him but has turned around to face him. She wears a helmet and a short tunic, and carries a shield and (on one side) a spear. Her skin is painted white. Two nude males with spears flank this scene, facing the centre, and behind each spear-bearer a decorative lion ramps in the opposite direction. (See Essay.)

27. **Eye Cup**
Last quarter 6th century BC.
By the Logie Painter.
11.2 cm high. CUC 56/58.
Between the handles on each side of the exterior is a pair of large eyes. Between the eyes are head-and-shoulders profiles of a man and a woman facing left. The heads overlap so that only the face of the man's profile is visible. He is bearded. The woman wears her hair long with a headband. On one side there was some trouble with the position of the woman's eye, which has been drawn twice. The first attempt was not quite right. The second was no better, but the painter evidently decided it would have to do! Beneath each handle is a panther.

28. **Amphora**
Mid 6th century BC.
42.4 cm high. CUC 42/57.
One side depicts the tenth Labour of Herakles: his confrontation with the three-bodied monster Geryon. Herakles, bearded and nude, holds a sword in one hand, and touches one of Geryon's shields with the other. Geryon's herdsman Eurytion sits on the ground, his hands on a wound which is emphasized with red paint. (See Essay.)

The other side shows Dionysos returning Hephaistos to Mount Olympos. Hephaistos, the god of creative fire, had been thrown out of the home of the gods, but his services were required again. Dionysos, the god of wine, was asked to get Hephaistos drunk and bring him back. Here we see Hephaistos, drinking horn in hand, astride a donkey. Two satyrs follow the donkey, and the ivy-wreathed Dionysos, also grasping a drinking-horn, leads the procession. This scene is a popular one with black figure painters.

29. **Amphora**
Third quarter 6th century BC.
By the Painter of the Vatican Mourner.
43.5 cm high. CUC 43/57.
On one side, the veiled figure of Deianeira stands between Herakles, complete with lion-skin and club, and the centaur Nessos. The centaur attempted to rape Deianeira, a wife of Herakles, and here we have the story of Herakles coming to the rescue. Deianeira's placement between the two figures nicely conveys her involvement with them. Nessos stands in front of her and partially blocks her off from the viewer. He has taken her. But he is depicted moving away from her and glancing back at Herakles, the cause of his flight. Herakles moves towards Deianeira, placing a hand on her veil or shoulder in a gesture of repossession. She looks at him and he at her to emphasize the contact between the two. On the far right of the scene is a bearded onlooker who could be Oineus, Deianeira's father. Herakles subsequently kills Nessos. Here we have only the rescue story, but the stone in Nessos's hand reminds us that the conflict is not yet at an end. (See Essay.)
The other side of the vase shows a wedding procession, with the bride

and groom standing in a four-horse chariot, two women walking alongside, and the god Hermes at the front leading the couple to their new home. A lotus flower and palmette frieze appears above both scenes. (See Essay.)

30. **Amphora**
Third quarter 6th century BC.
By the Swing Painter.
41.4 cm high. CUC 41/57.

The panel on one side contains a unique scene: five bearded male figures on stilts, all walking in the same direction. They are probably dancers; we know that dancing on stilts took place in ancient Greece. On the other side, three centaurs, one armed with a stone and a branch, attack the Lapith warrior Kaineus who lies on the ground and awaits his death. Kaineus was originally a woman. The god Poseidon raped her and then granted her one wish. She asked to be changed into a man, thinking it safer than being a woman. Both narrative panels are decorated with lotus-bud friezes at the top.

E. ATTIC RED FIGURE AND WHITE GROUND

The red figure technique of vase-painting was invented in Athens in the second half of the sixth century BC. In the fifth century BC, it displaced black figure as the most popular method of decoration. This new technique can be seen simply as the reverse of black figure. The forms and figures are left in the colour of the clay, details are painted in (rather than cut in) with black glaze, and the background is black. As with black figure, decoration centres on the human figure, often in scenes from mythology and everyday life.

Vases with white backgrounds were also produced in the fifth century BC. Before being decorated these vases were coated with a slip of fine white clay. The typical white ground vase is a lekythos.

31. **Kylix**
First quarter 5th century BC.
By the Foundry Painter.
9.1 cm high. CUC 17/53.

The interior features a bearded man reclining on a couch at a banquet. He holds a kylix, or wine-cup, just like this one. On a table in front of the couch is an oinochoe adorned with ivy and vine leaves. Both of these are associated with Dionysos, the god of wine. Nearby is an animal-legged container full of nuts or grapes. (See Essay.)

32. **Cup**
First quarter 5th century BC.
By Douris.
30.5 cm diameter. CAM C 1969.19
This fragmentary drinking cup was decorated by Douris, a prolific Athenian vase painter to whom about three hundred vases have been attributed (although only about forty of these are actually signed). The exterior features a favourite subject of Douris': a banquet or party scene.

Groups of male and female banqueters recline on couches, and beside them stand musicians and attendants. There are low tables in front of the couches, and the shoes of the banqueters are under these tables. It is unlikely that the male and female party-goers are husbands and wives, because respectable Athenian wives did not go to drinking parties. The women here are probably hetairai, high-class prostitutes who were expected to be entertaining and well-informed about current events and scandals. (See Essay.)

The interior of the cup depicts a young man and woman embracing. The woman's role in the embrace is active — she takes the man's head in her hands and pulls it toward her. He responds by pointing with his right hand to a couch, of which we see one ornate leg and part of a cushion on the far left. Next to the woman is a door with part of a cushioned chair in front of it. These details indicate that the scene takes place indoors, as does the alabastron, probably containing perfumed oil, hanging from the top left. Near it is a kalos inscription: Hiketes is beautiful.
This name appears on other Attic red figure pottery from the same period. The female figure is probably a hetaire, since she is depicted without any of the conventional signs of a "good" woman, and she is initiating amorous physical contact with a nude male figure. Compare her active pose with the more passive poses of the two women on No. 29. Both Deianeira and the bride on the other side are modestly veiled. Deianeira waits for Herakles to rescue her: she stands still while he strides towards her and takes possession of her. The bride is partially concealed by her husband, and he, not she, drives the chariot.

33. **Neck amphora**
Second quarter 5th century BC.
By Hermonax.
35.8 cm high. CUC 45/57.
On one side of the vase a man and a woman stand facing one another. The man leans on a staff, or sceptre, and holds a circular wine bowl. He wears a himation, or cloak, over a chiton. The woman's dress is similar, but her chiton has sleeves and her cloak is draped differently. In her right hand she holds an oinochoe. She may be Hebe, a cupbearer for the gods on Mount Olympos, and the male figure could be the god Zeus. A narrow meander and cross frieze runs directly under the couple and serves as a decorative groundline. On the other side of the vase is a bearded and wreathed male figure dressed in a himation. This vase is not signed but has been attributed to the Athenian painter Hermonax.

34. **Skyphos**
Mid 5th century BC.
By the Splanchnopt Painter.
15.6 cm high. CUC 44/57.
On one side a beardless man with a stick looks toward a woman holding an alabastron. The inscription between them can be translated as "the boy is beautiful". Inscriptions describing young men — usually named — as beautiful (kalos) or handsome are common on Attic vases. The same inscription appears on the other side between a woman and a bearded man who holds out a flute case to her.

35. **Lekythos**
Second quarter 5th century BC.
37.3 cm high. CUC 3/53.
Two figures stand face to face. On the left, a young man sings, accompanying himself on the kithara, a harp-like instrument, which he holds against his left shoulder. In his outstretched right hand he has a plectrum for strumming the strings. He wears a patterned chiton which is long and light-weight. On the right a winged Nike, a goddess of victory, holds a ribbon in both hands, which are stretched out towards the musician. Winners of Greek contests, musical and otherwise, were rewarded with wreaths or ribbons tied about their heads. Most vases of this type were used for funerary purposes, and many are decorated with scenes of mourning or the after-life. The scene on this lekythos is not directly death-related, but it could be intended to celebrate the musical accomplishments of the deceased. Immediately above the scene is a meander and cross frieze. The shoulders bear palmettes and above these is an egg band. This lekythos has been reconstructed from fragments and is heavily restored. The kalos inscription is almost certainly a modern addition.

36. **Lekythos**
Late 5th century BC.
28.6 cm high. CUC D7/55
Two figures stand on either side of a grave marker consisting of a high stele on a base. The woman on the left has her hair cut short, a traditional sign of mourning. Her arms are outstretched in what may be a gesture of grief. Scenes which reflect real burial and mourning customs are popular in Greek vase painting and they have a long history. The earliest scenes with human figures, which appear on Greek vases in the eighth century BC, are funerary scenes. Mourners flanking grave monuments often appear on oil vases like this one. This is appropriate because a lekythos containing oil was very common as a gift for the deceased.

F. ETRUSCAN

Many Attic vases were exported to Etruria in central Italy, where local potters and painters produced vases similar in shape and decoration. Some of the artists working in Etruria were native Etruscans, but others were immigrants from the Greek world. This group of vases dates from the seventh to the fourth century BC.

37. **Oinochoe**
Last quarter of the 7th century BC.
By the Swallow Painter.
27.2 cm high. CUC 69/64.

On either side of the spout is an eye and underneath this is a band of white rosettes on a black ground. The uppermost of the three animal friezes contains seven walking geese. Six long-horned feeding goats occupy the middle frieze. In the third frieze we find one goose with five goats. Evidently there was not enough space for six goats, but too much for five. Geese and feeding goats appear often on oinochoai produced in the East Greek world (e.g. Rhodes) around this time. The Swallow Painter, to whom this vase has been attributed, seems to have been an East Greek painter who worked in Etruria and continued to use motifs popular in "the old country".

38. **Chalice**
Mid 6th century BC. From Populonia.
17.5 cm high. CAM C 1969.6.
The main decoration on this bucchero chalice is a band of five seated panthers alternating with horseshoe arches. The relief work is supplemented by incised details on the faces, paws, and tails. Bucchero ware imitating plain black Greek vases was an Etruscan speciality. The colour is due not to a glaze but to a firing process which makes the vase black all the way through.

39. **Oinochoe**
Mid 6th century BC. From Saturnia.
24.2 cm high. CAM C 1969.7.
The shoulder of this bucchero oinochoe features a tongue band in relief work.

40. **Kantharoid Skyphos**
Late 5th century BC. From Tarquinia.
17 cm high. CAM C 1969.18.
On each side laurel branches frame a black bird with wings spread. Similar birds appear on No. 41 and also on Attic vases.

41. **Kantharoid Skyphos**
Late 5th century BC. From Tarquinia.
14.8 cm high. CAM C 1969.17.
On each side a perching black bird with wings folded is flanked by laurel branches.

42. **Bowl**
4th century BC.
12.7 cm diameter. CAM C 1969.14.
In the interior of this black glaze bowl concentric circles frame a band of six impressed palmettes.

43. **Oinochoe**
Second half of the 4th century BC.
18.7 cm high. CUC 66/62.

Three scantily clad male figures occupy the neck and shoulder of this red figure vase. The one on the left plays a double-barrelled flute, and wears a mask with thick lips. The other two, who appear to be dancing, are dressed up as satyrs, randy minor gods of the forest. Two real satyrs can be seen on No. 28, following Hephaistos. They have tails and pointed ears. The figures on this vase wear costumes with tails, and masks with pointed ears. All three men are probably actors in a comic performance. Scenes like this are not common on Etruscan vases, but are very popular on 4th century BC South Italian and Sicilian vases, and similar scenes appear on Attic red figure vases. Underneath this scene is a floral frieze. Where the handle joins the mouth of the vase there is a ram's head.

G. SOUTH ITALIAN

Attic vases were popular in the Greek colonies of southern Italy, and many were copied by local artists, who contributed their own styles and variations, especially after about 400 BC when Attic imports stopped. The vases in this section, all red figure, date from the late fifth and fourth century BC and were produced in Lucania, Campania, and Apulia, regions of southern Italy famous for their vases. In general, the black glaze is not as black as on the Attic vases, and the unglazed red clay is not so red. The clay also varies in colour and texture from one vase to another.

Lucanian

44. **Bell-krater**
Last quarter 5th century BC.
By the Cyclops Painter.
33.9 cm high. CUC 18/53.

The bell-krater is the favourite vase shape of the Cyclops Painter, who is one of the early Lucanian painters. This artist is influenced by scenes on Attic vases, and prefers groups of two or three standing figures who are not identifiable as characters in any myth. On one side, two nude beardless male figures face a central, clothed female figure. Her stance looks provocative. She leans back from the waist, and with one hand pulls the garment tight over her body. With her right hand she gestures to the young man on the left and seems to speak to him. The other young man spreads his arms possibly appealing to her. Compare this woman's aggressive bearing with that of Deianeira on No. 29 who holds her veil in a traditional gesture of modesty and chastity. On the other side stand three beardless male figures all wearing himatia, or cloaks. All the figures have a meander and cross band to stand on and a stylized laurel leaf band runs above them.

45. **Pelike**
First quarter 4th century BC.
By the Vaste Painter.
24.7 cm high. CUC 156/73.
One side depicts Orestes about to kill Aegisthos. Aegisthos had earlier murdered Orestes' father Agamemnon, the ruler of Mycenae and Argos, and taken his place. Here we see a struggle between the two men. On

the far left Orestes holds a sword in one hand and with the other he grabs Aegisthos by the hair, presumably to lift his head and slit his throat. He tries to pin Aegisthos down with one knee. The seated Aegisthos pushes Orestes away with one hand and with his other hand he tries to loosen Orestes' grip on his hair. On the right of this scene stands Klytemnestra, the wife of Agamemnon, who helped Aegisthos murder her husband. Between her and Aegisthos is a column with a bull's skull. On the other side are three male figures, all wearing himatia. This kind of scene, which is popular on Lucanian vases, is similar to the group on one side of No. 44. The horizontal bands which frame the scenes are also similar: a laurel leaf band above and a narrow meander band underneath the figures.

Campanian

46. **Hydria**
Second half 4th century BC.
By the Column Painter.
21.8 cm high. CUC 103/70.
Three Doric columns frame and separate two women who face one another. Since columns were commonly used in stage settings, the women may be actresses and the studied informality of their gestures also supports this identification. Both women stand with their weight on one leg and the opposite knee forward, and both touch a shoulder with one hand. The mirror-like symmetry of the scene is broken only by the positions of their forward hands. The woman on the left holds a mirror in front of her, while the other holds her thigh. Below the scene a wave motif encircles the body of the vase. On the neck and shoulder thick vertical lines alternate with pairs of thin lines.

47. **Fish plate**
Second half 4th century BC.
19 cm diameter. CUC 102/69.

The three different types of fish decorating the interior suit the function of this plate, which was probably used for sea-food. In the centre is a depression to catch the liquid from the cooked fish, or to hold the fish sauce. The electric ray — the paddle-shaped fish — appears on many Campanian and Apulian fish plates. It was evidently popular not only as an artistic motif, but also as a foodstuff. The wave motif on the rim is also rather appropriate for a fish plate.

Apulian

48. **Bell-krater**
Mid 4th century BC.
22 cm high. CUC 116/71.

One side illustrates the story of Andromeda and Perseus. This legend, which was popular with both Attic and South Italian vase painters, has all the hallmarks of a romantic adventure, with a handsome hero saving a princess from a grisly death and then marrying her. Andromeda, stranded on a rocky island, seemed destined to be a sea monster's dinner, but Perseus flew in to rescue her. The scene on this vase is an economical one. Andromeda stands in the centre in front of an architectural niche made up of Ionic columns supporting a pediment. Her wrists are fastened to the columns. This niche resembles a grave marker, and this is appropriate since Andromeda was about to die. To the right of Andromeda is a basket filled with wedding gifts, which become funerary offerings. She was supposed to be getting married but was exposed to the monster instead. On the left stands Perseus, wearing his cap which makes him invisible when necessary. He also wears a cloak, but it is pushed back over the shoulders so that he is essentially nude, as a hero should be.

In one hand he holds a spear, and in the other a sickle-sword with which to kill the monster, who is not depicted in this version. The seated figure on the right is Kepheus, Andromeda's father, who asks Perseus to rescue her.

The other side of this vase is obviously the back. As in Nos. 44 and 45 there are three draped standing figures. The central one is female, as on one side of No. 44.

49. **Lebes gamikos**
Mid 4th century BC.
15.8 cm high. CUC 107/70.

Each side shows a single figure moving to the left bearing gifts or offerings. On one side a woman carries a wreath and a cista, or box, which contains flowers. Her peplos, or gown, is fastened at the shoulder with a brooch, and she also wears bracelets, a necklace, and a stephane, or crown, on her head. On the other side a wreathed male figure carries a phiale, or circular libation bowl, in his right hand and a laurel branch in the other. A garment is draped over his left forearm. Fan-palmettes below the handles frame the two figures, and a few rosettes are scattered about. Figures like these appear often on Apulian vases, carrying both gifts for special occasions and offerings for the dead. These two figures are most likely bearers of wedding gifts, for two reasons. First, there is no grave marker shown, as there usually is when funerary offerings are carried. Second, this type of vase — the lebes gamikos — was used in the wedding ritual.

50. **Volute krater**
Second half 4th century BC.
By the Ganymede Painter.
86.8 cm high (incl. handles). CUC 158/75.

The scenes on this vase are funerary. On one side is a naiskos, an elaborate grave monument consisting of a base with four Ionic columns supporting an architrave and a low pediment. A male figure stands inside this enclosure. He wears a helmet and a cloak which is fastened with a circular brooch and pushed back so that he is nude — a way of designating the heroic dead. He is accompanied by a horse. A heroic male figure standing next to a horse is a traditional funerary motif used to commemorate warriors. These two figures probably represent free-standing sculptures which are part of the grave monument. Flanking the monument are four mourners, male and female, with offerings. The seated woman on the left holds an open box and a bunch of grapes; the man standing underneath her holds a wreath and a phiale. On the right hand side, the seated man has a cista, or box, and the woman standing underneath him holds a mirror and a bunch of grapes. On the neck is a winged Eros figure flying through an elaborate and colourful floral setting. Above him is a laurel leaf frieze with a rosette in the centre.

The other side of this Volute krater bears another funerary scene, but it is slightly less cluttered. Instead of a naiskos, there is a simpler grave monument known as a stele, which has a ribbon tied around it. Again four figures flank the monument, two on each side, one above the other. All are seated and again we see a variety of offerings. The man on the left holds a cista, and the woman underneath has a phiale and a mirror. The woman on the other side holds a wreath, a tambourine, and a bunch of grapes, while the man below holds a phiale and a staff. The neck on this side is less decorative than the other side and contains a fan palmette flanked by a scroll and smaller fans. The two tomb scenes are separated from one another by a fan palmette motif. The Volutes contain heads with curly hair and horns. Two of these heads, or masks, are white-faced and golden-haired, while the other two are red-faced and black-haired. On the shoulder are two pairs of ring-handles for lifting the vase.

The funerary scenes on this Volute krater suggest that it was probably designed to be placed in a tomb. The ornate decoration is typical of large Apulian vases produced in the fourth century BC. The decoration of smaller Apulian vases was usually less elaborate. This plainer style is exemplified by No. 49, which is contemporary with the Volute krater and also depicts offering or gift-bearers. We can also compare the ornate Apulian Volute krater with Greek funerary vases such as No. 36. That fifth century BC lekythos with two figures flanking a stele illustrates the restraint typical of funerary scenes on Attic vases.