
Room 1.04 Object Catalogue

Museum of Classical
Archaeology

2015



Dr Kate Beats

Aegean Prehistory (nos. 1-31)

This display was curated by Michael Loy (Part II, 2014-15) and Grace Miller (Part 1B, 2014-15).

Uppermost shelf:

Aegean Prehistory in Cambridge



Heinrich Schliemann's excavations at Troy and Mycenae shifted attention to the pre-Classical past of Greece, and the material culture of the Homeric Epics. His astonishing discoveries gave rise to the study of 'Pre-Hellenic Archaeology' at Cambridge. Although approaches to this subject have changed significantly from its 'Heroic' beginnings, Aegean Prehistory is as popular as ever. The Museum of Classical Archaeology holds a small but important collection of Aegean artefacts. They come from significant sites, such as Phylakopi on Melos, Knossos on Crete and Mycenae on mainland Greece. Donated to the Museum by students and scholars of the Faculty of Classics, these objects offer an intriguing snapshot of the Bronze Age Aegean (c. 3200-1100 BC).

Phylakopi on Melos

One of the 'type-sites' for Aegean archaeology, Phylakopi was first excavated by the British School at Athens between 1896 and 1899. Its excavation provided a reasonably complete timeline for the Aegean Bronze Age. Inhabited from early in the Bronze Age, it grew in size and gained particular prominence from around 2200 BC. In the course of the second millennium BC, Phylakopi and its inhabitants appear to have profited from close ties with Crete and, later, with mainland Greece. The site was abandoned around 1100 BC.

The Early Cyclades

From the Greek *kyklos* (a circle), the Cyclades was the name given by the historical Greeks to the scatter of islands in the centre of the Aegean Sea. The first permanent settlements appeared on these islands around 5500 BC. During the Early Cycladic period (c. 3500-2000 BC), the islanders developed a distinct material culture of their own, different from those of surrounding areas – the Greek mainland to the west, Crete to the south, and the Turkish mainland to the east. The search for raw materials stimulated the development of seafaring, which turned the Cyclades into an important node of maritime activity. With the rise of the palaces on Crete (c. 2000 BC) and those on mainland Greece (from c. 1400 BC), a degree of cultural and economic convergence is observed between the islands and neighbouring lands which ultimately diminished the distinctiveness of the local artistic traditions.

- (1) PP 170 LATE CYCLADIC I, BATHTUB FRAGMENT. From Phylakopi, Melos.
- (2) CAM 30 MIDDLE CYCLADIC I-II BOWL WITH POTTER'S MARKS NEAR BASE.
From Phylakopi, Melos. Lent by the Fitzwilliam Museum.
- (3) CAM 28 BASE OF A JAR. MIDDLE CYCLADIC III-LATE CYCLADIC I.
From Phylakopi, Melos.
- (4) CAM 27 MIDDLE CYCLADIC SPOUTED BOWL. From Phylakopi, Melos.
Lent by the Fitzwilliam Museum.
- (5) CAM 29 LATE CYCLADIC I-II INCENSE BURNER (FIREBOX).
From Phylakopi, Melos. Lent by the Fitzwilliam Museum.

Shelf 2:

Minoan Crete

Crete is the fifth largest island in the Mediterranean Sea. Dominating the southern end of the Aegean, its size and location facilitated its participation in the maritime networks of the area and of the East Mediterranean. Soon after 2000 BC a more centralized 'state' organization developed. This social change is best seen in the 'palaces' – centres of administrative, religious, economic and social life equipped with monumental buildings, open spaces (courts) and complex layouts. During its peak in the Neopalatial period (1700-1450 BC), Crete was dotted with palace complexes, cities, and agricultural estates. Knossos was the largest of the settlements on the island at the time, with an area of 80ha and a population of 20,000 people.

- (6) MINOAN SHERDS. Various periods. KN105, KN23, KN41, KN37,
KN54, KN52, KN109, KN24, KN15, KN22, KN51, KN21, PA20, PA43, PA41.

The Vapheio Cup Replicas

The original gold cups, now on display in the National Museum of Athens, were discovered alongside other precious objects in the Vapheio tholos – a monumental built tomb near Sparta. Dating to c. 1500-1400 BC, they show the entrapment of a bull. The 'quiet' cup is considered a product of Minoan Crete, while the 'violent' cup is believed to be from the mainland.

Just like the 'real thing' they copy, replicas have their own fascinating story. Some of the replicas on display were made by the talented Swiss artists Emile Gilliéron, father and son – fresco restorers at Knossos under Arthur Evans and official replica makers in the National Museum of Athens. Exactly

reproducing the size, decoration and technical details of the originals, these objects were highly sought-after in the first half of the 20th century, at a time when excavations in Crete and Mainland Greece brought to light spectacular artefacts. Today replicas remain an invaluable resource for teaching.

(7-8) M1-M2 REPLICAS OF THE VAPHEIO CUPS. Originals in the National Museum in Athens (from a Late Helladic II-III A1 beehive tomb near Vapheio, Sparta).

(9) CAM 217 MINIATURE EARLY MINOAN II BEAK-SPOUTED JUG.
From Mochlos, Crete.

(10) CR 1 NEOLITHIC STONE AXE. From Crete.

Conical cups

Found in large numbers at all Minoan sites, they have been called an early example of the mass production of disposable objects. Used for food and drink, conical cups have also been found turned upside down in ritual and industrial contexts.

(11) CONICAL CUPS. MIDDLE MINOAN III – LATE MINOAN I.
From Knossos and Mochlos, Crete. CAM 220, CR 60, KN 11.

(12) CAM 218 LATE MINOAN I MINIATURE JUG. Unknown provenance.

(13-14) M27-28 REPLICAS OF TWO FAIENCE ‘SNAKE GODDESSES’. Originals in the Archaeological Museum at Herakleion, Crete (from the Middle Minoan III – Late Minoan I ‘Temple Repositories’, Palace at Knossos).

(15) CAM 216 MIDDLE MINOAN I ONE-HANDLED CUP. From Pseira, Crete.

Without no. REPLICA RHYTON IN THE FORM OF A BULL’S HEAD. Original in the Archaeological Museum at Herakleion, Crete (from the Late Minoan I ‘Little Palace’, Palace at Knossos).

Shelf 3:

Mycenae and the Mycenae Excavation Archive

Mycenae is one of the most important sites of the ancient Aegean. Its history spans millennia. Its modest beginnings come into sharp contrast with the unprecedented wealth of Grave Circles A and B (c. 1650-1500 BC). Its megaron, Temple complex, the ‘Cyclopean’ fortification walls, and the Lion Gate of the palatial period (c. 1400-1200 BC) magnificently display Mycenae’s power, endurance, and splendour. A site with many episodes of rebuilding and abandonment, it was immortalized in the art and literature of Classical Greece thanks to the sufferings of the House of Atreus. Mycenae was still occupied when Pausanias visited it in the 2nd century AD, only to fall into temporary oblivion until its modern rediscovery.

In 2013 the Faculty of Classics was entrusted with the Mycenae Archive – its diaries, photographs, drawings and letters make it a treasure trove of information about the excavations of the British School at Athens at this site. The Museum of Classical Archaeology also has an important collection of potsherds from Mycenae collected by Alan Wace and Elizabeth French.

Mycenaean Greece

Between 1700 and 1400 BC there is evidence of growing rivalry between sites in mainland Greece. This competition resulted in the emergence of a distinctive material culture, most visible in burials and their associated objects. The artistic styles and technologies of the objects found in these burials were influenced by contacts with contemporary fashions on Crete and the other southern Aegean islands. By 1400–1350 BC certain sites, such as Mycenae, Pylos and Thebes, became the dominant administrative centres in the region, overshadowing the old Minoan centres. Communities across the Aegean were influenced by these Mycenaean polities or became part of them. At around 1200 BC the major regional centres of mainland Greece were destroyed or abandoned, marking the end of centralised administration in the Aegean Bronze Age. The ruins of Mycenaean Greece provided a setting for myths and legends, and inspiration for the art and literature of classical Greece.

- (16) CAM 368 LATE HELLADIC IIIC TWO-HANDLED BOWL. Provenance unknown. Given by Prof. A.H.M Jones.
- (17) M7 REPLICA OF ‘NESTOR’S CUP’. Original in the National Museum in Athens (from Grave Circle A, Mycenae, Shaft Grave IV, Late Helladic I).
- (18) TA48/74 MUCH RESTORED MYCENAEAN-STYLE PIRIFORM JAR. Late Helladic IIIA. From Tell El Amarna.
- (19) CAM 357 ONE-HANDLED SPOUTED CUP. Spout now broken. Late Helladic IIIB. From Attica? Given by Mrs Chadwick.
- (20) CAM 136 FEMALE PSI-TYPE FIGURINE. Provenance unknown. Late Helladic IIIA2-B.
- (21) M21 REPLICA OF THE ‘BATTLE IN THE GLEN’ SIGNET RING. Original in the National Museum in Athens (from Grave Circle A, Mycenae, Shaft Grave IV, Late Helladic I).
- M22 REPLICA OF A SIGNET RING WITH A ‘SEATED GODDESS’ AND ‘WORSHIPPERS’. Original in the National Museum in Athens (from the Ramp House, Mycenae, Late Helladic I).
- (22) CAM 133 FEEDING BOTTLE. Provenance unknown. Late Helladic IIIB.
- (23) MYCENAEAN SHERDS. Various periods. MY154, MY431, MY302, MY430, MY439, MY16, MY347, MY120, MY365, MY511+363, MY652, MY4, MY125.

Stirrup jar

A common form of vessel, stirrup jars were used for the transport and storage of liquids, such as wine and oil. Found in different sizes, they form the most typical transport vessel of Mycenaean Greece. They were widely distributed, especially in the East Mediterranean where they were also copied in stone and faience.

- (24) CAM 131 STIRRUP JAR. Provenance unknown. Late Helladic IIIB.

- (25) CAM 294 STIRRUP JAR. Bought from the Cyprus Museum by Miss H.H. Jenkins. Presented through the National Art Collections Fund, June 1946. Late Helladic IIIC.
- (26) CAM 132 STIRRUP JAR. From the Argolid. Late Helladic IIIA2.
- (27) CAM 131 STIRRUP JAR. Provenance unknown. Late Helladic IIIB.
- (28-29) M3-M4 REPLICAS OF INLAID DAGGERS SHOWING A LION HUNT AND LIONS RUNNING. Originals in the National Museum in Athens (from Grave Circle A, Mycenae, Shaft Grave IV, Late Helladic I).

Lowermost shelf:

The Aegean Scripts

In the 1890s, Arthur Evans identified on the island of Crete three different systems of pre-alphabetic writing.

Evans called the earliest of these three scripts **Cretan ‘Hieroglyphic’ or ‘Pictographic’** as it originally seemed that the signs conveyed meaning through their resemblance to the things they represented. Although it remains undeciphered, it is now thought to represent a syllabic script. In use from c. 2000 to 1650 BC, this script was relatively short-lived and is attested in a limited geographical area, mostly in the central and north-eastern Crete. About 350 Cretan Hieroglyphic documents survive today; inscriptions are preserved on an array of clay documents. The primary use of this script appears to have been administrative. They were also carved on small gems, some of which were impressed on clay documents. Incised and/or stamped inscriptions on crescent-shaped nodules (like the replica on display here) are also known, probably acting as ‘receipts’ of incoming/outgoing agricultural and manufactured products. There is no absolute rule for the direction of writing and reading.

Linear A is the second of the three pre-alphabetic scripts to be developed in the Aegean (c. 1850-1450 BC). A syllabic script, it consists of signs made up of curved or straight lines, hence its name. There are some 1500 documents written in Linear A, which remain undeciphered. Almost 90% of Linear A texts appear to relate to the economic administration of the palaces. Non-administrative texts include inscriptions on ceramic and stone ritual vessels and on metal objects. Documents in Linear A are primarily attested in Crete, though a few inscriptions have been found in the Peloponnese, Kythera, the Cyclades, Miletos (western Turkey), on Samothrace (northern Aegean) and Tel Haror (Israel). The similarity between the signs of Linear A and Linear B (by c. 70%) suggests that the former was used to record a language unrelated to Greek.

Linear B is chronologically the last of the three pre-alphabetic scripts to develop in the Aegean (c. 1400-1200 BC). It consists of around 90 syllabic signs and more than 100 ideograms – a pictorial representation of an ‘idea’ (already attested in Linear A). Linear B is the only of the three Aegean scripts to be deciphered: in 1952 Michael Ventris showed that the language behind Linear B is an early form of Greek. This major breakthrough allowed scholars to gain a better understanding of societies – their operations and organisation – at the end of the Mycenaean period. Linear B documents were meant to be temporary – burned in the conflagrations that destroyed the palaces, they were accidentally preserved for posterity. About 5500 documents survive today, almost 4000 of which come from Knossos and around a thousand from Pylos.

- (30) M59 REPLICA OF A ‘RECEIPT’ or ‘LABEL’ INSCRIBED IN CRETAN HIEROGLYPHIC. Original in the Archaeological Museum at Herakleion, Crete (from Knossos, Crete, Middle Minoan).

- M60 REPLICA OF A CLAY TABLET INSCRIBED IN LINEAR A. Original in the Archaeological Museum at Herakleion, Crete (from Ayia Triada, Crete, Middle Minoan).
- M61 REPLICA OF A CLAY TABLET INSCRIBED IN LINEAR A. Original in the Archaeological Museum at Herakleion, Crete (from Ayia Triada, Crete, Middle Minoan).
- M57 REPLICA OF THE PHAISTOS DISC. Original in the Archaeological Museum at Herakleion, Crete (from Phaistos, Crete, Middle Minoan).
- M65 REPLICA OF A PAGE-SHAPED TABLET INSCRIBED IN LINEAR B. LIST OF PERSONAL NAMES. Original in the Archaeological Museum at Herakleion, Crete (from Knossos, Crete, Late Minoan IIIA2).
- M66 REPLICA OF A LEAF-SHAPED TABLET INSCRIBED IN LINEAR B RECORDING DISTRIBUTION OF GRAIN. Original in the Archaeological Museum at Herakleion, Crete (from Knossos, Crete, Late Minoan IIIA2).
- M63 REPLICA OF A LEAF-SHAPED TABLET INSCRIBED IN LINEAR B RECORDING OFFERINGS OF OIL. Original in the Archaeological Museum at Herakleion, Crete (from Knossos, Crete, Late Minoan IIIA2).
- (31) CAM 345 ATTIC LATE GEOMETRIC IIB HYDRIA (WATER JAR). Snake on handle plate and painted decoration throughout. On the neck: man playing a lyre between dancing women. By exchange from Edinburgh University.

Geometric & Archaic Greek Pottery (nos. 1-40)

- (1) CAM 265 PROTOGEOMETRIC BELL SKYPHOS. Cretan. From Leicester Museum
- (2) CAM 267 "TEA-CUP". Probably Attic Geometric. From Leicester Museum (Ferne coll.).
- (3) CAM 178 KRATER. Protoattic, c. 700 BC. Bought in 1938.
- (4) CAM 453 ATTIC CUP. Given by Mrs M.M. Cook.
- (5) CAM 492 BOEOTIAN KYLIX. From Thebes, simple Kabirion style, c. 5th century BC. Presented by the Museum of Archaeology & Anthropology.

Shelf 2:

Why are there so many aryballoi?

Most museum collections with any quantity of Greek pots include several scores of small, round-bottomed or pointed vases like these. They were perfume or oil bottles, made in Corinth in the seventh and sixth centuries BC, and exported all around the Mediterranean.

Most of them are decorated with real or imaginary animals, birds or flowers, rapidly painted in the black-figure technique of silhouette and incision, with areas of added red or white.

That they survive in such great quantities is an indication of how many thousands of them were produced in the seventh and sixth centuries BC. They were clearly quite quick to make and in most cases their decoration is quite slapdash. Their survival rates must also be promoted by their relatively sturdy shape. Compact and thick-walled, they are not so fragile as open vessels with finer, thinner walls, projecting handles or spouts.

Their shape makes them awkward to display without support, and in ancient homes they were most probably hung from a nail in the wall. Images on figured vases show that they might also be worn suspended from an athlete's wrist, and for this position their comfortably rounded or pointed shape makes them ideal.

- (6) CAM 611 CORINTHIAN ALABASTRON. 650-635 BC.
- (7) CAM 210 CORINTHIAN ALABASTRON. 625-600 BC.
- (8) CAM 152 CORINTHIAN ALABASTRON. 625-600 BC.
- (9) CAM 207 CORINTHIAN ARYBALLOS. 625-600 BC.
- (10) CAM 225 CORINTHIAN ARYBALLOS. 625-600 BC.
- (11) CAM 12 CORINTHIAN ARYBALLOS. 575-550 BC.
- (12) CAM 147 CORINTHIAN ARYBALLOS. Two panthers and two geese.
End of 7th century (or beginning of 6th century) BC.
- (13) CAM 351 KOTYLE. End of 7th century (or beginning of 6th century) BC.
Presented by V.E. Cosslett.
- (14) CAM 139 CORINTHIAN AMPHORISKOS. Animal friezes on shoulder and belly.
c. 600-575 BC.
- (15) CAM 151 CORINTHIAN ARYBALLOS. Warriors. Early 6th century BC.
- (16) CAM 150 CORINTHIAN ARYBALLOS. Quatrefoil type, with six leaves.
Late 6th or early 5th century BC.
- (17) CAM 251 CORINTHIAN ARYBALLOS. Handle restored and too narrow;
some modern repainting. Two boars. Around 625-600 BC.
- (18) UP 392 ITALOCORINTHIAN ARYBALLOS. Late 7th to early 6th century BC.
- (19) CAM 143 CORINTHIAN ARYBALLOS. Sphinx and goose. Around 600 BC.
- (20) CAM 153 CORINTHIAN ARYBALLOS. Siren. Early 6th century BC.

- (21) CAM 259 CORINTHIAN ARYBALLOS. Last quarter of 7th century BC.
H.H. Peach Collection. From Leicester Museum.

Shelf 3:

But Why birds?

From out of the zigzags, circles and cross-hatching of the East Greek Geometric style, one single common figure emerges – a bird. These ‘drably Geometric’ birds, as described by Professor R.M Cook, sit in panels alongside bold lines and cross-hatched triangles, with thick pear-shaped bodies and long curving necks. As they are the figure most regularly found on Geometric pots, we might be forgiven for asking, “But why birds?”

This Late Geometric *kotyle* (CAM463A), ‘bolder if no more inspired’ than its contemporaries (Cook), was produced by an East Greek Bird *kotyle* workshop some time between 700 and 650 BC. Thought to be from the region of Caria, pots of this type have been found at sites all around the Mediterranean.

The 7th century BC brings more pear-shaped birds, now elegantly revealed in the light areas of unpainted clay. This so-called Bird Bowl (CAM476) is a product of the East Greek Sub-geometric style, made about 650 BCE. With a similar form but a cross-hatched body, this bird is strongly reminiscent of earlier styles. Such Bird Bowls also travelled beyond the boundaries of the East Greek world.

Towards the end of the 7th century BC the outdated East Greek styles were left behind even further, as innovation came from the Orientalising style of first Corinth and then Athens. And yet, the bird survives. On the iconic vessel of the period, the Protocorinthian *aryballoi*, birds come in all shapes and sizes. It seems we are right to ask, “But why birds?” after all.

- (22) CAM 142 CORINTHIAN ARYBALLOS. Two sirens and bud-palmette ornament.
Around 600 BC.

- (23) CAM 149 CORINTHIAN ARYBALLOS. Siren. After 600 BC.

- (24) CAM 141 CORINTHIAN ARYBALLOS. White-dot style. Handle restored.
Owls and lotus-palmette ornament. Around 600 BC.

- (25) CAM 358 LATE GEOMETRIC SKYPHOS. Euboean (?), around 750-725 BC.
Given by Mrs Chadwick.

- (26) CAM 463A EAST GREEK KOTYLE. Bird bowl type. End of 8th century BC.
Probably Carian. Bought (Sotheby Sale Cat. 29/11/1965, lot 131).

- (27) CAM 476 EAST GREEK “BIRD BOWL”. Early 7th century BC.
Bought (Charles Ede. 13/09/71).

- (28) CAM 258 LATE GEOMETRIC FOOTLESS KANTHAROS. Late 8th century BC.
From Leicester Museum.

- (29) CAM 140 CORINTHIAN TRIPOD-COTHON. Sirens and swans. Around 600-575 BC.

Shelf 4:

- (30) CAM 469 BOEOTIAN BIRD CUP. Around 550-500 BC.
- (31) CAM 266 GEOMETRIC OINOCHOE. Attic (?), late 8th century BC. Ionides Collection ? (Sale number AAI, no 99); ex-Fernie Collection 1913, "Roman Vase" no 181. From Leicester Museum.
- (32) CAM 577 ARCHAIC LEBES. From Boeotia (?). Presented by the Museum of Archaeology & Anthropology (1988).
- (33) CAM 454 CORINTHIAN KOTHON. 6th century BC. Given by Mrs M.M. Cook.
- (34) CAM 477 FIKELLURA AMPHORISKOS. From Rhodes. Mid-6th century BC. Bought (Charles Ede. 13/09/71).
- (35) CAM 495 AMPHORA. From Kourion, Cyprus. Copy of a late 6th century BC. East Greek type. Presented by the Museum of Archaeology & Anthropology (1988).
- (36) CAM 461 LEKYTHOS. Early / Middle Geometric. Around 850-750 BC. Bought (Sotheby Sale Cat. 25/1/1965, lot 179).
- (37) CAM 481 LATE WILD GOAT STYLE STEMMED DISH. Early 6th century BC. Said to be from Rhodes.
- (38) CAM 464 PROTOATTIC OINOCHOE. First quarter 7th century BC. Bought. (Sotheby Sale Cat. 29/11/1965, lot 130).

Lowermost Shelf:

- (39) CAM 328 ATTIC LATE GEOMETRIC OINOCHOE.
The decoration on the junction of the shoulder and body is modern.
- (40) CAM 462 AMPHORA. Euboean Sub-geometric or Etruscan (?). From Italy.

Ancient Italy (nos. 1-47)

Uppermost shelf:

- (1) CAM 480 GNATHIAN BOWL. Late 4th century BC.
On permanent loan from Newnham College. March 1972.
- (2) CAM 69A JAR. Italian (? Gnathian). Basket-handle and small spout.

- (3) CAM 497 SITULA. Etruscan, with “Gnathian” vine tendrils.
Late 4th – early 3rd century BC. Presented by the Museum of Archaeology & Anthropology (1988).
- (4) CAM 502 GNATHIAN LEKYTHOS. Late 4th century BC. Presented by the Museum of Archaeology & Anthropology (1988).
- (5) CAM 4 ETRUSCAN BUCCHERO CHALICE. Impressed tongues.
Early 6th century BC. Found near Chianciano. Ex-Lloyd collection.
- (6) CAM 8 ETRUSCAN BUCCHERO KYATHOS. Human figure in relief on inside of handle. Later 7th century BC. Found near Chianciano. Ex-Lloyd collection.
- (7) CAM 77 ETRUSCAN BUCCHERO KANTHAROS. Middle / late 7th century BC.
Given by the Ms Neil.
- (8) CAM 631 PLAIN BUCCHERO KANTHAROS.
- (9) CAM 7 ETRUSCAN BUCCHERO SMALL AMPHORA.
Early 6th century BC. Found near Chianciano. Ex-Lloyd collection.
- (10) CAM 623 PLAIN BUCCHERO AMPHORISKOS.

Shelf 2:

- (11) Sherds
UP 145 SOUTH ITALIAN RED-FIGURE KRATER. By the Amykos painter.
Unknown provenance.
- UP 133a, b, c APULIAN RED-FIGURE KRATER. By the painter of Bari 1364.
375 to 350 BC. Unknown provenance.
- UP 43 SOUTH ITALIAN RED-FIGURE KOTYLE. From the Argive Heraeum (?).
- UP 144b APULIAN RED-FIGURE DISH By the Lycurgus painter.
350 to 340 BC. Unknown provenance.
- UP 142 APULIAN RED-FIGURE SITULA. By the Lycurgus painter?
350 to 340 BC. Unknown provenance.
- UP 131 ATTIC RED-FIGURE KRATER. By the Peleus painter.
- UP 114 ATTIC BLACK-FIGURE AMPHORA (?). By Exekias.
- UP 115 ATTIC BLACK-FIGURE AMPHORA (?). Leagros group.

- UP 116 ATTIC BLACK-FIGURE AMPHORA. Antimenēs group.
- (12) CAM 504 GNATHIAN KRATER. Around 300 BC or early 3rd century BC.
Presented by the Museum of Archaeology & Anthropology (1988).
- (13) CAM 269 GNATHIAN BOTTLE. Said to be from Etruria. 4th – 3rd century BC.
Ferne Collection no 313. From Leicester Museum.
- (14) CAM 87 RHODIAN BUCCHERO ALABASTRON. Found on Rhodes (?).
From the Ridgeway Collection.
- (15) CAM 78 ETRUSCAN AMPHORA. From Chiusi.
- (16) CAM 146 PLASTIC VASE in form of hare. Corinthian, or Etruscan imitation of
Corinthian (?). Early 6th century BC.
- (17) CAM 256 CORINTHIAN ALABASTRON. Last quarter of 7th century BC.
H. H. Peach Collection. From Leicester Museum.
- (18) CAM 250 ETRUSCAN BUCCHERO LION.
- (19) CAM 14 RED-FIGURE FISH PLATE. Campanian. Second half of 4th century BC.
- (20) CAM 17 RED-FIGURE SQUAT LEKYTHOS. Apulian. From Palermo.
Late 4th century BC. School of Great Krater painters, miniature work.
From the Lloyd Collection.
- (21) CAM 263 ETRUSCAN BUCCHERO OINOCHOE. Late 7th century BC.
Found by a peasant in 1927 at Alba Longa, in a field called ‘Il Pratone’,
between the walls of Castel Gandolfo and the old Appian Way; commune
di Marino. The site (a cemetery) has since been excavated officially.
Given by Count Scipioni Bamligli to Mr Read. From Leicester Museum.
- (22) CAM 82 ETRUSCAN DISH.

Shelf 3:

Who made these pots?



The variety of the southern Italian is immediately striking. The vividly rendered figures, orange or ghostly white on a black background, with additions of red, white and yellow paint, appear to be an interpretation of Attic styles. We are left wondering, who made these pots?

The variety and originality of the Apulian ceramics production of this period reflects this complex scenario. From the late 5th century BC, workshops of Apulian over-painted red-figure pottery were found both at Tarentum and in indigenous sites throughout the region and this production increased significantly in the latter half of the 4th century BC. While at the beginning it responded to a general fascination and increase in the demand for Attic ware, the Apulian red-figure production rapidly developed distinctive shapes and styles. The red-figure *lekane* lid (CAM 428), decorated with a winged female figure, belongs to the so-called “plain style”, which was characterized by smaller shapes and a relatively simple decoration, usually limited to three or four figures. Similar toilette vases were often found in funerary contexts, where they were deposited as grave goods for female burials. While the funerary function played an especially significant role in the production of red-figure Apulian pottery, archaeological contexts demonstrate a diversity of uses.

The Gnatia *pyxis* (CAM) is a typical example of a different kind of Apulian ware. It derives its name from the fact that large quantities of these vases were found in the site of Egnazia, in central Apulia, although the technique seems to have been invented in Tarentum in the third quarter of the 4th century BC. Added colour (white, yellow and red) was applied over the black glaze of the vase and this technique was mostly limited to small shapes. Unlike Apulian red-figure ware, which was produced exclusively for a regional market, Gnatia pottery was traded widely across the Mediterranean, from Athens to Turkey and even Alexandria. In spite of this broad circulation, this class of ceramics maintained a distinctively Italic character.

Reminiscent of Athenian red figure ware and yet produced and used by the southern Italian population, these two pots can tell us more about the tastes and preferences of local Apulians and the adaptation and development of a style to a regional market. In other words, more than the vast majority of highly regarded Athenian figured ware, largely produced for an export market. These two pots were made in southern Italy, and for southern Italy.

(23) CAM 417 RED-FIGURE PELIKE. Apulian. Around 330 BC. From the Fitzwilliam Museum. Given by Frank Sowels, 1954.

(24) CAM 503 GNATHIAN CHOUS. Early 3rd century BC.

(25) CAM 15 GNATHIAN PYXIS AND LID (the lid may not belong). Early in second half of 4th century BC. Group of Dunedin.

(26) CAM 428 APULIAN RED-FIGURE LEKANE LID. Eros; Woman. Late 4th century BC. From Fitzwilliam Museum. From Dr W. Lamb's Collection.

(27) CAM 73 APULIAN RED-FIGURE PELIKE. Late 4th century BC.

(28) CAM 512 APULIAN RED-FIGURE LEKYTHOS. 4th century BC. Presented by the Museum of Archaeology & Anthropology (1988).

(29) CAM 425 APULIAN RED-FIGURE PELIKE. Women's heads. Late 4th century BC. From Fitzwilliam Museum. From Dr W. Lamb's Collection.

Shelf 4:

(30) CAM 24 ETRUSCAN BLACK-FIGURE STAMNOS. Side A: Rider; Side B: Centaur. Early 5th century BC. From the Lloyd Collection.

(31) UP 156 DAUNIAN JAR.

(32) CAM 223 ITALO-CORINTHIAN OINOCHOE. Etruscan imitation of Corinthian. Around 725-700 BC. From the Manchester Museum.

(33) CAM 264 ITALO-CORINTHIAN ALABASTRON. Etruscan imitation of Corinthian. Around 600 BC. Bought in Rome. From Leicester Museum.

(34) CAM 137 ITALO-CORINTHIAN ALABASTRON. Etruscan imitation of Corinthian. Around 600 BC.

- (35) CAM 276 ITALO-CORINTHIAN ALABASTRON. Around 600 BC.
From the collection of F. H.Green
- (36) CAM 138 ITALO-CORINTHIAN OLPE. Etruscan imitation of Corinthian.
650-625 BC.
- (37) CAM 60 ETRUSCAN BEAKED JUG. Black glazed, added white. Early 4th century BC.
- (38) CAM 493 ITALO-CORINTHIAN COTHON. Early 6th century BC.
Presented by the Museum of Archaeology & Anthropology (1988).
- (39) CAM 203 ETRUSCAN PYXIS. 4th century BC. Given by Mrs Shearer in memory of
Dr Cresswell Shearer, who labelled them as found at Veii.

Lowermost shelf:

What did tableware mean in Roman Britain?

Terra sigillata pots, like this fragment (LN176) (made 2nd century AD, Central Gaul), were produced between the first and third centuries CE on various sites in Gaul. From the 2nd century AD onwards, ceramics in the style of this Castor ware pot (CAM 465) (3rd century AD, Rhineland) joined them on the tables of diners in the Western Empire.

In many ways, the pots are alike: they were used for eating, drinking, and serving food, both types have a strikingly glossy surface, and both are regular finds in Britain on sites of the imperial Roman period. And yet these pots did very different things.

Not only does the bright red of the terra sigillata bowl contrast sharply with the black Castor ware beaker. Terra sigillata pots were standardised in production, for instance by re-using the same moulds, so that it did not matter by whom or how the pot was made. As the ‘Coca-Cola’ of the Roman world, they were widespread and omnipresent, and would not strike one as out of place in any context.

The barbotine decoration of Castor wares, instead, had to be applied manually, and recalls an intimate relation between potter and user. Through its mottoes in white letters, often exhortations to drink and enjoy life, a Castor ware pot spoke directly to its user. This Castor ware pot (CAM 465) proclaims FAVENTIBVS, ‘to the well-wishers’.

More variable, yet more personalised, Castor ware pots are spread more thinly and seem to have been used more specifically in contexts aiming to create ties, to the gods, the community, or the deceased. Just as we have table wares suited for different occasions, so too these Roman pots helped signal specific settings for eating and drinking.

- (40) CAM 363 ROMAN COMMON-WARE POT. Given by Mrs Chadwick.
- (41) CAM 339 CASTOR WARE. Barbotine decoration. Late 2nd – 3rd century AD.
- (42) CAM 465 ROMANO-BRITISH BEAKER (Castor Ware). “FAVENTIBVS”.
3rd century AD. Bought (Sotheby Sale Cat. 29/11/1965, lot 118).
- (43) LN 176 TERRA SIGILLATA. From Lincoln.

- (44) LN 162 TERRA SIGILLATA. Stamp BELSVS retrograde (Belsus of Rheinzabern-Heiligenberg). From Lincoln. Hadrian-Antonine.
- (45) CAM 361 ROMAN RED WARE FLAT DISH. Easter sigillata 'B'.
From the Mediterranean area. Made in Asia Minor. Illegible potter's stamp.
Mid 1st century AD. Given by Mrs Chadwick.
- (46) CAM 360 ROMAN RED WARE BOWL. From the Mediterranean area.
Given by Mrs Chadwick.
- (47) UP 23 SKYPHOS. Eastern sigillata 'A' (Robinson's "Pergamene"?).

Attic Pottery (nos. 1-34)

Uppermost shelf:

- (1) CAM 473 ATTIC BLACK-FIGURE LIP CUP. Mid 6th century BC.
Bought. (Sotheby Sale Cat. 27.11.1967, lot no 134).
- (2) CAM 18 ATTIC BLACK-FIGURE HANDLELESS CUP. Early 5th century BC.
Bought in England. From the Lloyd Collection.
- (3) CAM 471 ATTIC BLACK-GLAZE AMPHORA. 4th century BC.
Bought (The Folio Society, 1967).
- (4) CAM 115 ATTIC RED-FIGURE KOTYLE. Both sides: owl between olive sprays.
Mid-5th century BC.
- (5) CAM 491 ATTIC BLACK-FIGURE CUP. Early 5th century BC.
Presented by the Museum of Archaeology & Anthropology (1988).

Shelf 2:

Greek vases and Etruscan Tombs

The discoveries of the 17th and 18th centuries in the soil of Italy led to passionate enthusiasm for so-called 'Etruscan' vases, influencing both antiquarian collecting and a new market for painted pottery produced by the Wedgwood factory in Staffordshire. It was not until the late 18th century that the theory of a Greek origin for these vases gathered speed. Whether produced in workshops of Greek potters in Etruria or exported across from Athens was uncertain. It was becoming paradoxically clear that the number of painted Greek vases in South Italy outnumbered those found in Athens.

As 'His Britannic Majesty's Envoy Extraordinary and Plenipotentiary at the court of Naples', Sir William Hamilton (1730-1803) collected vases from the tombs of Campania, Lucania and Apulia. Some vases still contained the ashes of those interred. Hamilton's first collection was sold to the British Museum, representing its first major purchase of Greek antiquities, and his publications

proposed a Greek origin for the vases, which had previously been considered ‘Etruscan’, an definition Wedgewood chose to stick to when developing his ceramics. Between 1828 and 1829, thousands more painted vases were discovered in the cemeteries of Vulci in Etruria. The market was saturated. The question remaining to be answered was what relationship these Greek vases had to their Etruscan funerary context in the first place.

With 80% of Greek painted vases coming from Southern Italian or Etruscan tombs, the impact of this context upon the production at the Kerameikos at Athens cannot be overlooked. It leaves us to consider the significance of these vases to the Etruscan funerary context. Although much of this imagery may be transferable to another culture, we cannot assume that their reception would have been the same as in Athens. This leaves us to wonder, and perhaps hopelessly, what did (and how did) the Etruscans see the Greek vases that they took underground with them?



- (6) CAM 554 ATTIC (?) LEKANIS. From Italy. 4th century BC.
- (7) CAM 224 ATTIC RED-FIGURE SQUAT LEKYTHOS FROM MELOS (?).
Early 4th century BC.
- (8) CAM 201 ATTIC RED-FIGURE SMALL BELL KRATER. Early 4th century BC.
- (9) CAM 272 ATTIC BLACK CUP. Under foot graffito “Ευβυμο[υ]”.
Said to be from Italy. End of 6th century BC. Lord Hastings Collection;
then Fernie Collection, no. 282. From Leicester Museum.

Shelf 3:

Is 'Heron Class' a meaningful classification?

Viewers would be forgiven for thinking there are more interesting aspects to this deep drinking cup (*skyphos*) than the white herons painted under each handle. Who, for example, is the young man in the elegantly drawn wheeled cart?

The term 'Class' was used by the Oxford scholar John D. Beazley to group figured vases that he considered, on grounds of similarities in both general shape or specific details of their potting, to be products of one workshop. The 'Heron Class' is made up of more than 100 skyphoi, most of which bear beneath each handle a white heron, looking very much like a 'trademark'.

For Beazley, identifying a 'Class' was not an ultimate goal of scholarship. Identifying individual painters did perhaps become for him such a goal, especially those anonymous painters (like the Penelope Painter or the Red Line Painter, also represented here), whose careers, styles and personalities he painstakingly built up through detailed analysis of their individual 'hand-writing'.

But even identifying 'hands' was essentially a means to an end, a way of sorting, grouping and classifying the vast amount of material to facilitate their study in other ways, from iconography to technology or trade.

(10) Sherds

UP 131 ATTIC RED-FIGURE KRATER. By the Peleus painter.

UP 114 ATTIC BLACK-FIGURE AMPHORA (?). By Exekias. Exekias.
Joins to Leipzig T391 (ABV p. 145, no.15).

UP 115 ATTIC BLACK-FIGURE AMPHORA (?). Leagros group.

UP 116 ATTIC BLACK-FIGURE AMPHORA. Antimenes group.

(11) CAM 468 ATTIC RED-FIGURE SKYPHOS. By the Penelope painter. Around 440 BC.
Bought (Sotheby Sale Cat. 14/11/1966, lot 105).

(12) CAM 111 ATTIC TREFOIL-MOUTH PROCHOOS. By the Bull painter. Late 5th century BC.

(13) CAM 46 ATTIC RED-FIGURE GUTTUS. Same hand as Carlsruhe B280.
Attr. Ann H. Ashmead (letter 12/3/1972).

(14) CAM 458 ATTIC BLACK-FIGURE KOTYLE. Heron class. Early 5th century BC.

(15) CAM 57 ATTIC BLACK-FIGURE AMPHORA. Dionysus and Maenad.
500 BC or later. Red-line painter.

Shelf 4:

- (16) CAM 437 ATTIC RED-FIGURE CUP. Sub-Meidian cup-group; near Painter of London E106, JDB. Early 4th century BC. From Archaeology and Ethnology.
- (17) CAM 59 ATTIC RED-FIGURE PELIKE. Side A: Woman & youth; Side B: Youth. c. 425 BC.
- (18) CAM 273 ATTIC RED-FIGURE CUP. From Leicester Museum
- (19) CAM 460 ATTIC RED-FIGURE CUP. By the Painter of Bologna 417.
Second quarter of 5th century BC. Bought from Spinks and Son (1965).
- (20) CAM 270 ATTIC KOTYLE. Middle to third quarter of 5th century BC.
Fernie Collection no 284 (1912). Bought in Chester – on the Wall.
From Leicester Museum.
- (21) CAM 114 ATTIC RED-FIGURE SQUAT LEKYTHOS. Third quarter of 5th century BC.

Shelf 5:

Who visits this gravestone?

Evidence suggests that restrictions were placed upon extravagant forms of funerary art in Athens at around 500 BC. As a result, wealthy individuals were no longer able to mark the passing of loved ones with marble gravestones. When one market closes, another opens, and the search for less ostentatious alternatives turned to the well-established industry in funerary pots. These were already popular gifts for the dead, some representing the rituals associated with death and burial. The lekythos was particularly suitable as it contained the oils used during funerary rites. Now the pottery industry had to develop a new product for a wealthier new market, and this came in the form of the white lekythos; “... a poor substitute”, in the words of Professor Donna Kurtz, “for a grander monument in stone”.

This white lekythos (CAM 463) was produced in Athens at around 420 BC. The white surface is immediately striking, created by applying a kaolin-rich clay slip to the red surface. The ghostly outline of a grave stone is the focal point of the image. Two figures face it, both female. One carries a basket, most likely containing offerings of some kind. The second figure on the right carries a sash, and gestures towards the gravestone. This gravestone has meaning to the two visitors.

These images are not straightforward depictions of graveside visits, but interpretations. What they do suggest, however, is the central importance of the grave as a place to visit and remember the dead.

The decline of white lekythoi in the third quarter of the 5th century BC was rapid. The re-emergence of funerary monuments left white lekythoi largely redundant. Produced over a relatively short time and mainly for an Athenian market, the white lekythos was perennially evocative of the funerary mood.

- (22) CAM 110 ATTIC RED-FIGURE LEKYTHOS. Second quarter of 5th century BC.
- (23) CAM 494 ATTIC RED-FIGURE LEKYTHOS. First half of 5th century BC.
Presented by the Museum of Archaeology & Anthropology.
- (24) CAM 487 ATTIC BLACK-FIGURE LEKYTHOS. Class of Athens 581.
Early 5th century BC.

- (25) CAM 109 ATTIC BLACK-FIGURE LEKYTHOS. Around 500 BC.
The Sappho painter.
- (26) CAM 510 ATTIC WHITE-GROUND LEKYTHOS. Standing woman. Late 5th century BC.
Presented by the Museum of Archaeology & Anthropology (1988).
- (27) CAM 463 ATTIC WHITE-GROUND LEKYTHOS. c. 420 BC.
Bought (Sotheby Sale Cat. 28/6/1965, lot 96).
- (28) CAM 490 ATTIC BLACK-FIGURE LEKYTHOS. Early 5th century BC.
Presented by the Museum of Archaeology & Anthropology (1988).
- (29) CAM 488 ATTIC BLACK-FIGURE LEKYTHOS. Early 5th century BC.
Presented by the Museum of Archaeology & Anthropology (1988).
- (30) CAM 344 ATTIC BLACK-FIGURE LEKYTHOS. Late 6th century BC.
From Leicester Museum.
- (31) CAM 58 ATTIC RED-FIGURE LEKYTHOS. First half of 5th century BC.
By the Bowdoin painter. Bought for the Museum by C.T. Seltman.

Lowermost shelf:

- (32) CAM 470 ATTIC BLACK-FIGURE BAND CUP. Around 550-530 BC.
Bought (The Folio Society, 1967).
- (33) CAM 472 ATTIC BLACK-FIGURE COLUMN KRATER. Late 6th century BC.
Bought (Sotheby Sale Cat. 27.11.1967, no 157).
- (34) ATTIC RED-FIGURE HYDRIA. Poorly fired and restored. No number.

Collectors & Scholars (nos. 1-18)

Uppermost shelf:

The Lloyd Collection

In November 1936 a collection of Greek and Etruscan vases were given to the Museum of Classical Archaeology by Miss Muriel Lloyd, in memory of her father. Dr Albert Hugh Lloyd was a Fellow Commoner at Christ's College and wrote extensively on the history of the College. Rather than pottery, Lloyd was known for his large collection of magnificent Greek coins, known at the times as the most impressive in a private collection. Electrotypes of this collection were later given to the Museum of Classical Archaeology. Here we remember his daughter, Muriel.

Muriel Lloyd came to study the Classical Tripos at Newnham College with a Classical Scholarship in 1913; she passed with first class in 1916. A great friend and contemporary of Winifred Lamb, Lloyd assisted with her father's research, which led her to consult documents in the Papal Records in the Vatican. She also worked as a governor and Honorary Treasurer at Homerton College. Her family were benefactors of the Fitzwilliam Museum, contributing to Lamb's purchase of new display cases for the Department of Greece and Rome, and the fine examples of Bucchero, Italo-Corinthian and Apulian ware in their collection were no doubt purchased during their travels abroad.

The outbreak of war in 1939 'caused great grief and strain' for Lloyd, preventing her studies and travels, and 'helped to bring to an end a life still rich in possibilities' (Newnham College Roll, 1938-40), as Lloyd died that same year. The Principal's Lodge at Newnham was built in Lloyd's honour in 1957, with a donation made by her mother.

- (1) CAM 25 ETRUSCAN BUCCHERO AMPHORA WITH LID (the lid may not belong). Late Bucchero: Mid 6th century BC. Found near Chianciano. From the Lloyd Collection.

- (2) CAM 16 APULIAN RED-FIGURE ASKOS. From Palermo. Late 4th century BC. From the Lloyd Collection.

- (3) CAM 9 ETRUSCAN BUCCHERO DISH. 6th century BC (?). Found near Chianciano. From the Lloyd Collection.

- (4) CAM 1 ITALO-CORINTHIAN OINOCHOE. Etruscan imitation of Corinthian of late 7th century BC. Found near Chianciano (near Chiusi). From the Lloyd Collection. Given by Miss Lloyd.

Shelf 2:

Winifred Lamb

A letter written in 1947 by the Director of the Fitzwilliam Museum to Professor A. W. Lawrence details the permanent loan of all prehistoric sherds, Cypriote antiquities and several pots to the Museum of Classical Archaeology on Little St. Mary's Lane. The Fitzwilliam at that time was considered an 'art' museum, rather than the best location for ancient artefacts, and its smaller neighbour was keen to expand its collections. These three pots are representative of a number transferred from the Fitzwilliam: these were previously owned by Winifred Lamb.

Lamb began work on her private collection of antiquities before she was 22, purchasing several from the sale of the Thomas Hope Collection in 1917. The same year, Lamb completed both parts of the Classical Tripos at Newnham College, at a time when women were ineligible for formal recognition of their studies. These were the times when Professor William Ridgeway was able to exclude Lamb from his lectures.

The war years brought Lamb into close contact with the Oxford Scholar of Greek pottery, John Beazley, as they worked together in the Naval Intelligence Department of the Admiralty. Their collegial connection is demonstrated by Beazley's naming of a painter in Lamb's honour, 'Der Lamb Maler'.

As a result of being a distinguished and pioneering classical archaeologist, Lamb was Honorary Keeper of Greek and Roman Antiquities from 1920 to 1958, and defined the role quite strictly after thirty-one years' conscientious performance of it: 'Honorary Keeperships are odd affairs, I regard their duties as follows:

- 1) They should NOT visit less than one day a month, and, if there is work to do, more often
- 2) They should produce catalogues if asked...
- 3) They should attend sales if necessary....
- 4) There is of course another view of Hon. Keeperships: that they are given to people who are
a) eminent b) well off. There is an amateurish element about that...'

(W Lamb to C Winter, 12.1.1951, Fitzwilliam Museum Archive)

Pots bought for her own private collection would often end up in the display cases of the Fitzwilliam and it is easy to see why the Director of the Fitzwilliam refused to accept her resignation on two occasions.

The Greek Department has on show
Statues collected long ago
And rather bad. So turn from these
And view our small antiquities:
The cups that held Athenian wine
With dainty pictures, neat and fine;
Lady from Crete in adoration
(but with a tarnished reputation)
Bronzes superbly patinated
And each one accurately dated!
Products of Rhodes and Thessaly
And colonies across the sea.
And when you're tired of Greece and Rome
Buy picture cards, and study them at home.

*Written by Winifred Lamb to Carl Winter,
Director of the Fitzwilliam, April 1947*

- (5) CAM 434 PENTELIC MARBLE BEARDED HEAD. Broken from an Attic relief.
4th century BC (?). From Fitzwilliam Museum (Dr. W. Lamb Collection).
- (6) CAM 424 ATTIC BLACK-FIGURE AMPHORA. Chariot, Satyr and Maenad.
c. 500 BC. From Fitzwilliam Museum (Dr. W. Lamb Collection).
- (7) CAM 426 ATTIC BLACK-FIGURE COLUMN KRATER. Dionysus and Ariadne; Warriors.
Around 500 BC. From Fitzwilliam Museum (Dr. W. Lamb Collection).
- (8) CAM 431 SOUTH ITALIAN NET LEKYTHOS. Early 4th century BC.
From Fitzwilliam Museum (Dr. W. Lamb Collection).

Shelf 3:

Jane Harrison's Pots

In March 1972 the Minute Book of the Museum of Classical Archaeology records the unceremonious update by the Curator 'that Newnham College had lent three Greek pots'. The 'three Greek pots' are recorded as being previously owned by the famous Newnhamite and fellow, Jane Harrison. Until 1972, the pots sat on display in Newnham College Library. Hitting the limelight in 1978 the pots made their way into 'Classical Heritage', an exhibition at the Fitzwilliam Museum which celebrated the collections of Greek and Roman art in the Cambridge Colleges. The identity of the original donor seems to have mattered just as much as the pieces themselves.

Jane Harrison was one of the first students at Newnham, between 1874 and 1879, reading Classics and returning as Research Fellow in Classical Archaeology in 1898. Harrison's influence was

particularly felt in the study of religion and ritual, and a radical interest in classical art and archaeology. A poetic prose style flows through Harrison's discussion of pottery;

“This secret of beauty in those pots is nowhere more
clearly betrayed than in the lines of drapery,
so strict and yet so flowing, called to express the form of a limb,
and yet called to express it as a fact is told in a song.
The line sings the story, and does not merely tell it.” (J.E. H. 1894)

Harrison's evocative style was felt by her students, as one describes a 'hushed audience' watching 'a tall figure in black drapery' take to the 'darkened stage' of the lecture theatre at the Museum of Classical Archaeology. 'Every lecture was a drama', describes a former student, 'in which the spectators were to share the emotions of 'recognition'.

Our story of the 'three Greek pots' began upon their purchase by Harrison, sometime in the 19th century and continues here in the Museum of Classical Archaeology. A different location for the Museum, a different backdrop from the pots, but an appropriate stage for the 'secret of beauty' in Harrison's pots.

- (9) CAM 478 ATTIC BLACK-FIGURE AMPHORA. Around 540 BC.
On permanent loan from Newnham College (March 1972).
- (10) CAM 480 GNATHIAN BOWL. Late 4th century BC.
On permanent loan from Newnham College (March 1972).
- (11) CAM 479 ATTIC BLACK-FIGURE AMPHORA. Around 525 BC.
On permanent loan from Newnham College (March 1972).

Shelf 4:

'Bought from Borough Dustman'

The catalogue and archives relating to the archaeological collection at the Museum of Classical Archaeology contains several surprises, from objects once owned by influential collectors and archaeologists, to unconventional find spots. These five pots certainly have something of an unconventional acquisition record. 'Bought from Borough dustman' is written in the place of provenance. We are left to imagine a vigilant 'dustman' ('waste collector' in today's tongue) emptying bins at a Cambridge college and happening upon these objects, disposed of by a careless individual who may have retired, moved offices, or simply got sick of these ancient pots.

- (12) CAM 352 ATTIC BLACK-FIGURE LEKYTHOS. Late 6th century BC.
Bought from the Borough dustman.
- (13) CAM 353 ATTIC RED-FIGURE SQUAT LEKYTHOS. Around 400 BC.
Bought from the Borough dustman.
- (14) CAM 354 TERRACOTTA MONKEY. Bought from the Borough dustman.
- (15) CAM 356 BLACK GLAZE KOTYLE. 4th century BC.
Bought from the Borough dustman.

(16) CAM 355 ATTIC BLACK GLAZE CUP. Early 4th century BC.
Bought from the Borough dustman.

Who knew this pot?

This red figure bell krater's (CAM 206) story starts in Italy, where it was produced around 350 BC by a local **craftsman**, but one influenced by Athenian work. For over 2000 years it lay unseen in the earth, probably in a Campanian tomb. Brought back to light, it entered the collection of **Sir William Hamilton** and made its way by ship from Naples to England in 1798. In 1801, **Thomas Hope** purchased it with 699 others, so creating the Hope Collection. The son of a rich Amsterdam merchant, he converted his London home on Duchess Street into a series of display settings for his antiquities, this krater among them. But in 1917 the vase moved on again when the Hope Collection was dispersed in a sale at Christie's.

Bought by the **Duke of Newcastle**, it eventually arrived here at the Museum of Classical Archaeology, recorded as 'given by the executors of **Sir H. Thompson**' (perhaps the distinguished Egyptologist, Henry Francis Herbert Thompson?). In 1936 the pot was the subject of a discussion between **Arthur Bernard Cook**, Professor of Classical Archaeology here from 1931, and the renowned Oxford scholar of Greek pottery, **John Beazley**, who attributed it to **the Filottrano Painter**.

The episodic narrative of this pot covers 24 centuries of history - from production to collection and attribution.

(17) CAM 206 ATTIC RED-FIGURE BELL KRATER. By the Filottrano painter.
Side A: Dionysus on panther; Side B: Three draped youths.
Mid-4th century BC. Given by executors of Sir H. Thompson.

Lowermost shelf:

Robertson Smith's Stone

This stone arrived in Christ's College in 1890. It was bought in Egypt, probably from the region of Memphis, by Professor W. Robertson Smith (1846-1894) who had been appointed as Adam's Professor of Arabic at Cambridge in the previous year. Specialising in the sociology and anthropology of religion, Robinson Smith was not afraid of controversy. As professor of Hebrew and Old Testament Exegesis in Aberdeen, the reception of his article on the Bible for the *Encyclopaedia Britannica* led to his appearance before the Scottish ecclesiastical court for a duration of five years, resulting in his expulsion from his post. Arriving at Christ's in 1883, Robertson Smith had the highest reputation for his intellect. He died of tuberculosis at the age of 47.

It is easy to see why Robertson Smith's interest in ethnology and religions would have led him to be attracted by this stone. It bears a dedicatory inscription to Isis, in Greek, dated to 155 AD, a period of revival in the worship of this Egyptian goddess. As for many similar inscriptions, the reason for and the object of the dedication are not told, but the dedicator, who is otherwise unknown, but must have been relatively well-off, as his dedication was inscribed on an expensive piece of marble that appears to have been imported. The goddess had many epithets in the towns and nomes of Egypt, but this particular title, Isis in *Malalis*, is not mentioned elsewhere and the toponym is hitherto unknown.

Its arrival to the Museum of Classical Archaeology is somewhat mysterious. Transferred from Christ's sometime in the 1960s, it was felt rightly that it belonged in the archaeological collection, rather than alongside the large body of Oriental manuscripts that Robertson Smith left behind.

(18) Inscription 1: Dedication to Isis in Malalis by Isidorus son of Piathres, September/October 155 AD. The toponym Malalis is otherwise unknown. The inscription belongs to the period of revival of the cults of Isis and Sarapis in Egypt and elsewhere. The stone was bought in Egypt, probably in the region of Memphis, and brought to Christ's college Cambridge by Prof. W. Robertson Smith in 1890 and later given to the Faculty. OGIS 704.

Small cabinet (nos. 1-48)

Uppermost shelf:

- (1) CAM 99 ARCHAIC TERRACOTTA HEAD. Tarantine.
- (2) CAM 113 ATTIC HEAD VASE, TREFOIL PROCHOOS. First half of 5th century BC.
- (3) CAM 459 ATTIC BLACK-FIGURE KOTYLE. Swan group. Given by Spinks & Son.
- (4) CAM 130 GNATHIAN MINIATURE HYDRIA. Black glaze, with pattern of vine-clusters on body. Late 4th century BC.
- (5) CAM 56 LOWER PART OF MALE FIGURINE. Marble. From Naucratis. Lent by Fitzwilliam Museum.
- (6) CAM 11 CORINTHIAN AMPHORISKOS. Two dogs. Around 600-575 BC.
- (7) CAM 466 EARLY PROTO-CORINTHIAN ARYBALLOS. Last quarter of 8th century BC. Bought (The Folio Society, 1966).
- (8) CAM 441 ETRUSCAN BUCCHERO CUP. Mid-7th century BC. From Archaeology and Ethnology.
- (9) CAM 515 CAMPANIAN OR SOUTHERN ETRUSCAN JUGLET. 3rd century BC. Presented by the Museum of Archaeology & Anthropology (1988).
- (10) CAM 342 ETRUSCAN LYDION. 6th century BC.
- (11) CAM 501 CAMPANIAN (?) RED-FIGURE LEKYTHOS. 4th century BC. Presented by the Museum of Archaeology & Anthropology (1988).
- (12) CAM 499 CAMPANIAN (?) LEKYTHOS. Late 4th – 3rd century BC. Presented by the Museum of Archaeology & Anthropology.
- (13) CAM 215 MINIATURE JUG. From Vrokastro, Crete. Geometric (?).
- (14) CAM 228 ATTIC BLACK SQUAT LEKYTHOS. Late 5th century BC.

E. Ernest Sikes Collection.

- (15) CAM 233 ATTIC BLACK-FIGURE LEKYTHOS. Early 5th century BC.
- (16) CAM 145 CORINTHIAN ARYBALLOS. Mid-7th century BC.
- (17) CAM 239 CAMPANIAN BLACK-FIGURE LEKYTHOS (handle missing).
Second half of 4th century BC.
- (18) CAM 86 EARLY ITALIAN SMALL ONE-HANDLED JUG. From Latium.
Handle has six spikes, body three knobs.
- (19) CAM 610 CAMPANIAN (?) BLACK-FIGURE MINIATURE LEKYTHOS.
With bird and palmette. Second half of 4th century BC.
- (20) CAM 235 “PHOENICIAN” GLASS AMPHORISKOS. Perhaps 5th century BC.
- (21) CAM 605 CYPRIOT LEKYTHOID JUG. Black on red ware.
- (22) CAM 261 CAMPANIAN (OR CORINTHIAN ?) RED-FIGURE MINIATURE PELIKE.
4th century BC. Obtained in exchange with Leicester Museum, 1950.
- (23) CAM 234 ATTIC BLACK-FIGURE AMPHORISKOS. Last quarter of 5th century BC.
- (24) CAM 489 ATTIC BLACK-FIGURE LEKYTHOS. Class of Athens 581. Early 5th century BC. Presented by the Museum of Archaeology & Anthropology (1988).

(25) Metals

- CAM 20 HEAVY BRONZE FIBULA
- CAM 161 BRONZE HORSE
- CAM 162 BRONZE OX
- CAM 609 BRONZE (?) OX
- CAM 20 HEAVY BRONZE FIBULA

Middle shelf:

- (26) CAM 275 LAMP. Perhaps Attic of late Archaic period. From Leicester Museum.
- (27) CAM 117 ROMAN LAMP WITH CRESENT HANDLE AND FOUR SPOUTS.
Stamped CIVNBIT (C. Lunius Bit [], an Antonine-Severan Lampmarker)
Central Italy, Late 2nd century AD.

- (28) CAM 100 LATE ROMAN BOTTLE OR FLASK. St Menas with his two camels.
Bottle for sacred water from Sanctuary of St Menas, west of Alexandria.
- (29) CAM 451 FLASK. Fabric suggests North African (Tunisian) origin.
If Roman, the closest parallels date from second half of 1st century to first half of 2nd century AD. From Archaeology and Ethnology.
- (30) CAM 182 TERRACOTTA FIGURINE. Eros (?) nude, carrying a basket.
- (31) CAM 603 ROMAN GLASS FLASK. With straight neck and conical body
- (32) CAM 604 ROMAN GLASS JAR. Square, small-mouthed, with out-turned lip.
- (33) CAM 505 CALENIAN GUTTUS. Late 4th or early 3rd century BC.
- (34) LI 15 NEOLITHIC FLINT. From Lianokladhi, central Greece.
- (35) CAM 435 ROMAN GLASS FLASK. Probably from eastern provinces.
1st – 2nd century AD. From Fitzwilliam Museum (Dr W. Lamb Collection).
- (36) CN 3 NEOLITHIC OBSIDIAN FLAKE. From Chaeronea, central Greece.
- (37) UP 2 OBSIDIAN BLADE. Unknown provenance.
- (38) CAM 482 MALE HEAD WEARING PILEUS. Roman, 2nd century AD.
Three-quarter relief (ht. 14 cm), coarse-grained marble. Formerly at Meanwoodside, Leeds, in the possession of Prof. Kitson Clark.
Given to the Museum in May 1976 by his executor, Mr E.F.Clark.
- (39) CAM 106 ATTIC GEOMETRIC TERRACOTTA ‘BALL’. Bought in Athens 1909,
said to be from the Dipylon cemetery. 8th century BC.
- (40) CAM 95 LARGE TERRACOTTA FOOT. Votive (?)
- (41) CAM 180 FEMALE TERRACOTTA FIGURINE.
- (42) CAM 22 PLASTER WALL DECORATION. First style, Delos. Given by Prof. A. B. Cook.
- (43) CAM 483 FRAGMENT OF A CLAZOMENEAN SARCOPHAGUS.
Probably from the right end of the foot piece of a sarcophagus.
When wet, five blobs are visible on the edge above the lion.
From Teos. Found by Prof. R. M Cook (1980).
- (44) CAM 23 GREEK MOSAIC PAVEMENT. Delos. Given by Prof. A. B. Cook.

Lowermost shelf:

(45) Epitaph of Volussia Fortunata, wife/companion of the imperial slave Syntrophus. Rome.

CIL VI 29552:

D(is) M(anibus) s(acrum) / Volussiae Fortunatae / Syntrophus Cae(saris) /
ser(vus) contubernali / suae b(ene) m(erenti) f(ecit)

Sacred to the departed Spirits. Syntrophus, slave of the emperor,
made (this monument) to Volussia Fortunata, his companion well deserving.

(46) Marble slab with its centre shaped as a cup with holes for libation.

Originally from Rome. It is the epitaph of A. Gellius,
freedman of Caius, who died aged 9. Rome.

CIL VI 18955:

D(is) M(anibus) / A(ulus) C(ai) l(ibertus) Gellius v(ixit) a(nnos) IX

To the Spirits of the Departed. Aulus Gellius, freedman of Caius, (who) lived for 9 years

(47) Epitaph of Verulana Helpis, wife of Anthus,

with whom she lived 2 years, one month and 19 days. Rome.

CIL VI 28610:

D(is) M(anibus) / Verulanae / Helpidi / Anthus / coniugi b(ene) m(erenti)
p(osuit) / cum qua v(ixit) a(nnos) II / m(ensem) I d(ies) XIX

To the departed Spirits. Anthus set up (this monument) to Verulana Helpis, his
wife, well deserving, with whom he lived 2 years, 1 month, 19 days.

(48) Fragment of an honorific inscription, perhaps in honour of C. Stertinius Xenophon,
physician of the emperor Claudius. Kos, reign of Claudius (AD 41-54).

	φιλοσε-]
]του δα[βά]του δά[μου
]υιου φιλ] υιοῦ φιλ[οπά-
]δος ευ[τρι]δος εὐ[σεβ-
]ευεργε[οῦς] εὐεργέ[τα
]. .τρ.. [τᾶς] πατρίδ[ος

To the tutelary gods. For the health of Gaius Stertinius Xenophon, son of Herakleites,
loyal to Caesar, friend of Claudius, loyal to the emperor, son of the people, loving his
country, pious, benefactor of his country.