

# *ancient greek and roman collections*

BACKGROUND NOTES



# ancient greek and roman collections

## contents



<b>ABOUT THIS RESOURCE</b>	1	Greek and Roman bronzes	21
<b>BOOKING INFORMATION</b>	1	Marble portrait bust of Nero	22
<b>INTRODUCTION TO THE GALLERIES</b>	2	Discobolus	23
<b>BACKGROUND NOTES</b>		Dying Gaul	24
Corinthian Black-Figure Vases	4	Death of Laocoon and his sons	25
Attic black-figure vases	6	Gandhara Buddha	26
Attic red-figure vases	12	Egyptian Roman mummy portraits	27
Attic white-ground style	16	Roman glass	28
south italian vase painting	18	Auckland War Memorial Museum	29
Greek and Roman lamps	21	Catalogue	37
		Bibliography	42

### INTRODUCTION TO THE RESOURCE:

The education resources provided by Auckland War Memorial Museum focus on specific galleries or on specific exhibitions in those galleries. There are a small number of resources that were developed for exhibitions that are no longer present but which have been maintained on the website by popular demand.

Visiting education groups may book to request the following learning opportunities:

- Self-conducted visits based on supporting resource materials.
- Gallery Introduction with a Museum Educator or trained guide (approx 15 minutes), using resource materials. Longer gallery tours and Highlights Tours are also available.
- Hands-on activity session for school groups with a Museum Educator (approx 45–50 mins), using resource materials. Students have the opportunity to handle real or replica items from museum collections,

Sessions will be tailored to suit the level and focus of the visiting group.

### ABOUT THIS EDUCATION RESOURCE:

This kit has been designed to meet the needs of a wide range of education groups.

The kit is in three separate sections and includes:

**BACKGROUND NOTES** suitable for all levels

**CURRICULUM LINKS** from Pre-school to Adult  
[these are still under development]

**ACTIVITIES** Pre-visit, Post-visit and Gallery Activity Sheets

### BOOKING INFORMATION

All education group visits must be booked.

**Phone: 306 7040 Fax: 306 7075**

**Email: [schools@aucklandmuseum.com](mailto:schools@aucklandmuseum.com)**

Service charges apply to education groups depending on the level of service required.

#### Numbers and Adult/Child ratios:

Pre-school	1:3 or better
Y 1–6	1:6
Y 7–8	1:10
Y 9–13	1:30

All groups including Adult groups ought to be accompanied by their teacher or educator.

Adult/child interaction is vital to maximize the value of the museum experience. Group leaders need to have some background knowledge of what the students are expected to cover and they do need to participate in the introduction process on arrival. Knowing about the expectations of the class teacher and the museum will make the visit smoother for everyone.

**[www.aucklandmuseum.com](http://www.aucklandmuseum.com)**

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# ancient greek and roman collections

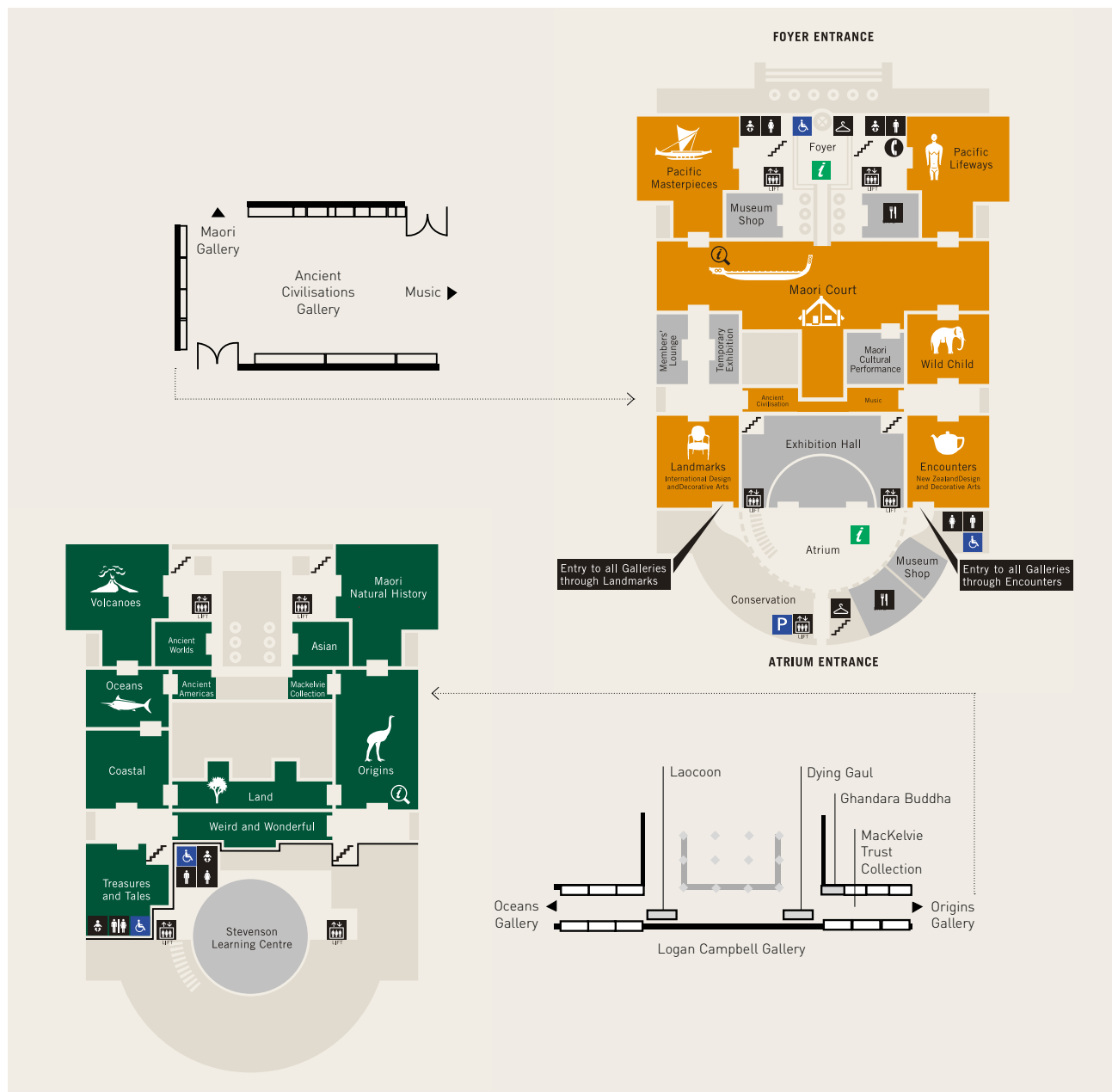
introduction



The **Civilisations Gallery** is situated on the ground floor at the rear of the Maori Court. Access is by the Pacific Masterpieces Gallery to the right of the main entrance and via the corridor leading to the Lower West Gallery and the Special Exhibition Halls. This collection has an eclectic display of painted Greek vases and many utilitarian items including glassware and oil lamps. Many of the Roman exhibits were found at Pompeii and provide a snapshot in time of the domestic items used by a Roman family in the 1st Century A.D. Items from the Greek and Roman periods in Egypt are located in an adjacent showcase and include two mummy portrait panel paintings, found in ancient cemeteries in the Fayum.

Three replica Greco-Roman sculptures from the **Applied Arts Collection** are on display: Discobolus, situated on a platform above the main door, the Dying Gaul and Laocoon located on the first floor balcony in the Logan Campbell Gallery.

The Greco-Roman exhibits in the **Mackelvie Trust Collection** are situated in the Logan Campbell Gallery on the first floor. This display includes a fine selection of Roman glass and a classical type Greco-Buddhist sculpture from the Roman period in the region of Afghanistan.



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## **CORINTHIAN BLACK-FIGURE VASES**

Corinthian vase-painters perfected a pure black-figure vase painting technique, based on the silhouette painting of the earlier geometric style, by the 7th Century BC. They modified the dark geometric shapes by scratching or incising fine detailing onto the silhouettes with a sharp pointed graver, a technique usually associated with metalworking. The detailing was often highlighted with accessory colours such as red and white. By chance the local clays of Corinth produced an attractive cream coloured pottery which was an ideal medium for the new black-figure decoration.

Four items of Corinthian black-figure pottery are on display in the **Civilisations Gallery**:

- a *kotyle* or common deep cup
- three *aryballoi* or small flasks

The aryballos was a small utilitarian vessel. It was characterised by a narrow neck, a flat pouring lip and a flat base. Shapes varied, but were mainly globular, conical and ovoid types.

Aryballoi were used for holding lotions such as ointments and perfumed oils. Two of the aryballoi on display have a rear handle, but the third, the tall alabastron type, has a small lug near the lip, pierced with a hole for a cord to be attached.



## BLACK-FIGURE ARYBALLOS

Ovoid shape.

Middle Protocorinthian ca. 680 BC

Main frieze : three panthers

Unattributed

Height 75 mm.

Auckland Museum cat. no. 35966.1

Civilisations Gallery

This ovoid shape aryballos with a rear handle was found in Palestine. The decoration is arranged in encircling "friezes" or bands separated by slim dark lines. The main frieze on the body of the vase depicts a procession of three panthers facing to the right and is bordered above and below by narrow bands of patterning. Floral motifs are scattered in the "field" or spaces between the panthers.

### Ornament

Incised white lines highlight the detailing on the three panther silhouettes. There are six other friezes of patterning:

- rays on the lip and the base
- spirals on the shoulder
- chequer-board squares
- two friezes with sets of vertical stripes

### Bibliography and notes

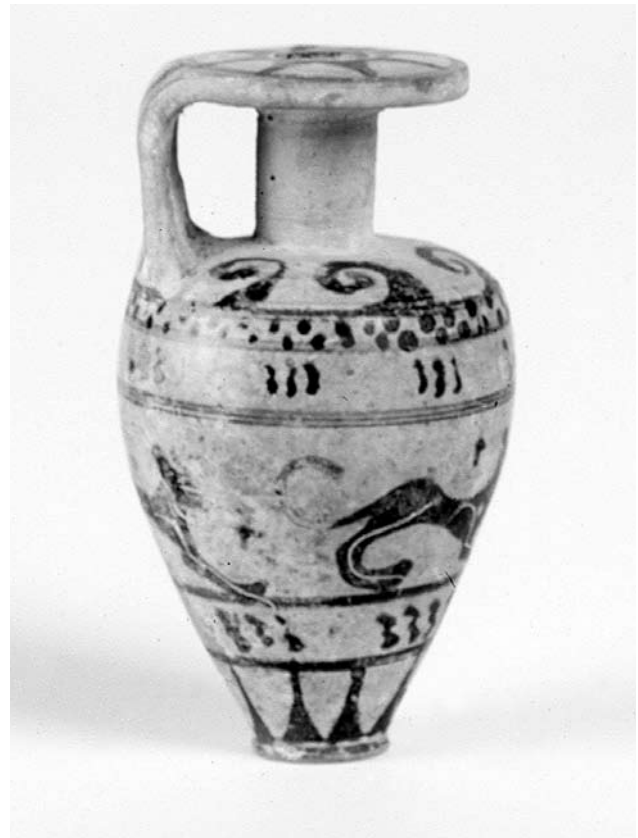
Cook, pgs. 46 ff. Corinthian pottery, plate: 9 D.

Protocorinthian ovoid aryballos.

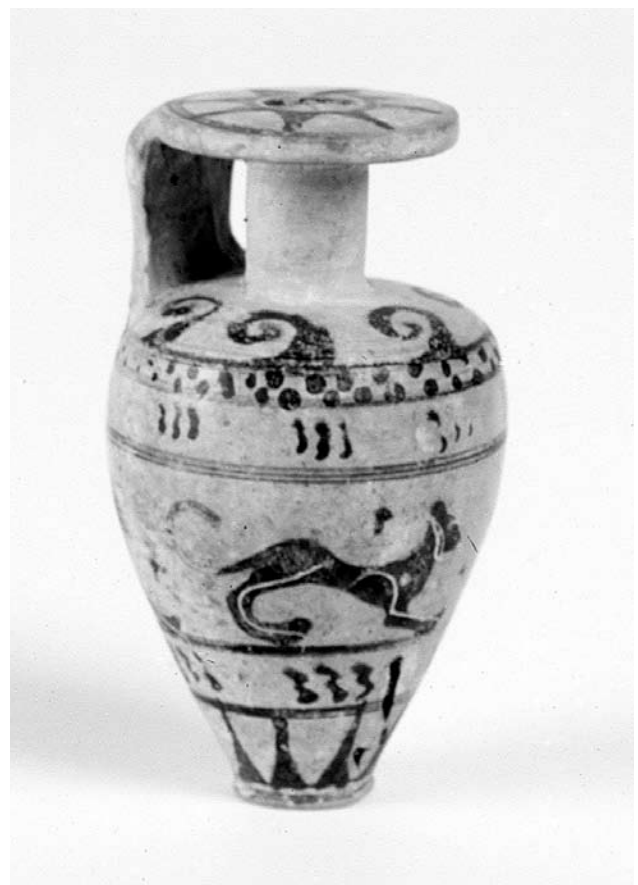
Lacey, plate 36: merchant filling an ovoid aryballos.

Robertson, plates 87- 88: aryballoi hanging in a tree at a bathhouse.

Trendall, Greek Vases of the Logie collection, plate V1: a-b, Italo-Corinthian ovoid aryballos.



Two views of Corinthian black-figure aryballos



## **ATTIC BLACK-FIGURE VASES**

The black-figure vase painting technique was perfected in Corinth in the 7th Century BC. A century later Athenian potters improved the style with new pottery shapes, the technological development of a high quality black slip and by the skills of their artists. The local clays of the Athenian state of Attica were naturally rich in ferric oxide and could be fired orange-red or black according to the conditions of the kiln.

The new lustrous black slip provided a harmonious contrast for their pots produced with the orange-red surface colour. It also gave a unique, exquisite sheen to the finish of their popular undecorated Attic black-ware pottery. The Late Attic Style developed at the same time as the rise in popularity of red-figure painting in Athens.

There are four Attic black-figure vases on display in the Civilisations Gallery. Examples of the early stages of the style are rare and are not represented in the collection. The earliest vase is a neck amphora from the period of the Mature Attic Style ca 570–525 BC with an undecorated body painted black.

The other three vases are from the period of the Late Attic Style ca 530–450 BC: a hydria or water jar, an oenochoe or wine jug and a kylix or banqueting cup. The late Attic Style was characterised by:

- a large scene with groupings of up to six figures depicting a specific incident
- scenes with subject matter portraying chariots and Homeric and Dionysiac themes
- the human figures were accurately drawn and clothing was naturally draped on them
- traditional “watcher figures” placed on the edges of the scenes were often involved in the action of the narrative of the scene
- borders with ivy leaves or lotus buds

The amphora was a storage jar with a neck that was narrower than the body although its basic shape was constantly modified over the centuries. It was a container used both domestically and commercially and was made in many sizes.

Fine painted amphorae were used as tableware decanters for wine or olive oil. They often had a flat lid with a knob.

Four examples of coarse unpainted amphorae are also on display :

- Civilisations Gallery; Roman amphora with a wide flat base.
- Mackelvie Collection; a refined version of the common amphora shape, with a narrow flat base.
- Discovery Centre; two amphorae, one has a pointed base, the other is a large globular type with a wide flat base.

## ATTIC BLACK-FIGURE VASES



### Neck Amphora

Mature Style ca 550–500 BC

Storage vessel with two vertical handles

Neck decoration: linked lotus buds

Unattributed

Auckland Museum cat. no. 29702

Civilisations Gallery

This amphora has an attractive linked lotus bud design encircling the neck on a wide band of unpainted orange-red surface colour. The plain black-painted body of the vase is worn in places, exposing the orange-red surface colour beneath. The vertical handles on the neck extend from the curve of the shoulder up to the lip.

### Ornament

The lip, handles and the body of the vase are painted black.

### Bibliography and notes

Cook, amphorae, pgs: 209–212.



### Hydria

Late Style ca 525–520 BC

Hydria three-handled water jug

Scene A: The Judgement of Paris

Scene B: Dionysos with satyrs and maenads

Attributed to: Leagros Painters (A. D. Trendall)

Faina 75 Painters (J. D. Beazley)

Height 448 mm.

Auckland Museum cat. no. 12964

Civilisations Gallery

This hydria was found in Italy. The main scene depicts a crucial incident from the Trojan legend of the Judgement of Paris. In contrast to the dramatic scene below, the shoulder scene illustrates a lively Dionysaic revel.

The legend of the Judgement of Paris tells how the Olympian gods were invited to the wedding of King Peleus and Thetis. Eris, Goddess of Strife, was excluded however. Annoyed, she boldly turned up at the wedding party and threw a golden apple among the guests with the inscription "to the

fairest". Thereupon three goddesses, Hera, Athena and Aphrodite claimed the apple. Zeus, fearing the consequences of a family feud, decided that a mortal must be the judge of the goddesses' beauty and selected Paris, Prince of Troy for the task. Zeus then gave the golden apple to the messenger god, Hermes and sent him with the three goddesses to consult the young prince. Paris eventually awarded the golden apple to Aphrodite, Goddess of Love. This led to his abduction of Helen and the Trojan War.

### The main scene: The Judgement of Paris

The scene portrays the "psychological moment" as Hermes persuades Paris to do Zeus' bidding and make the judgement on the beauty of the three waiting goddesses.

The narrative of the main scene unfolds from the right (on the vase) to the left.

The figure of Hermes is placed on the extreme left and overlaps the side border. He talks with Paris who stands nonchalantly plucking the strings of a lyre while the goddesses stand nearby in the order of their divine rank. Queen Hera is the first goddess and the central figure in the scene. Athena stands next to Hera. Aphrodite is placed on the extreme left.

The goddesses are depicted as three aspects of femininity: Hera is a mature matron, Athena has a slim, androgynous figure, Aphrodite is girlish and demure.

The artist has used a simple design ploy to shift the axis of the scene to the proper right in order to promote Athena as both the principal goddess and the dominant figure in the scene. He has achieved this double effect by turning Athena's torso to the frontal position from the waist up and placing her arms in front of the other two goddesses.

The artist has also used other simple design effects to create the illusion of depth of field or background

space in the scene. The white-fleshed female figures appear to stand in the foreground. Their elongated white feet straddle a ground line. In contrast the feet of the dark-fleshed male figures are smaller and are placed on a rear or receding ground line.

The overlapping of the figures of Hera and Paris indicate that interaction between the two groups of figures is about to take place.

The artist adhered to the Greek artistic conventions of his day, which had no hierarchical dress code and depicted the figures of the gods and the others as the same size. However the artist relied on each figure's specific attributes for their correct identification. In the main scene the four gods carry spears as symbols of their divine authority.

Bearded Hermes also holds a caduceus or snake wand. He is portrayed with a touch of realism, wearing fashionable boots with flapping tongues instead of his traditional winged sandals. Queen Hera wears a chic pill-box hat, a symbol of the vault of heaven. Athena wears a stylised aegis or goat skin cuirass edged with snake tassels over the bodice of her dress and a plumed Attic helmet.

Paris, the beardless young prince, holds a shepherd's lyre and wears a royal head band. The figures are sumptuously dressed. Four are draped with



*The Judgement of Paris main scene*



cloaks with wide red borders, arranged in stepped folds. The goddesses wear gowns embroidered with red and white ivy leaf motifs and rosettes. Hermes wears boots, a short white tunic and a matching pointed hat.

### Shoulder scene: Dionysos with satyrs and maenads

The shoulder scene illustrates a Dionysaic revel and has a grouping of six figures. Portrayed in the dance are Dionysos, God of Wine and his worshippers; three male satyrs and two female maenads. Four of the figures dance between two satyrs who are traditional “watcher” figures. The principal reveller is Dionysos, who clutches his drinking horn as he dances with two maenads and a satyr.

Dionysos and the two maenads wear similar clothing as seen on the figures in the main scene below. The three black satyrs are naked and have long red tails.

The hydria was used for carrying water and is characterised by a vertical handle at the rear for dipping and two horizontal handles at the sides for lifting. Over time the shape of the vessel was modified but it remained in fashion for centuries.

### Ornament

The double vertical side borders extend to the shoulder and are decorated with ivy leaf foliage. Below the main scene is a border of linked lotus buds. The base is decorated with rays beneath a wide dark band. The neck, the rear and the handles of the hydria are painted black.

There is no border at the top of the main scene



*Dionysos shoulder scene*

and the artist has relied on the natural curve of the shoulder to separate the two paintings. Above the shoulder scene is a band of tongue pattern on the base of the neck.

### Bibliography and notes

Beazley: pg 327, no. 5. Painter of the Faina 75 Group.

Boardman: Athenian black figure vases, pgs. 228–229, Judgement of Paris and Plate 38: Judgement of Paris, Hermes in boots with flapping tongues and Plate 62, Hephaestus in boots with flapping tongues. This style of laced boot must have been fashionable with Athenian men of the day.

Cohen and Shapiro: black-figure amphora by the Leagros group in the Logie collection NZ plate 2A–B: Athena in similar clothing.

Lacey: plate 14, black-figure hydria ca. 530 BC women at a water fountain portrayed carrying a large hydria on their heads.

Trendall: Attic Vases. pg 181.

## ATTIC BLACK-FIGURE OENOCHOE

Late Attic Style ca. 500 BC

Oenochoe — wine jug with a rear handle and a leaf shaped (trefoil) lip

Scene: Amazonomachy or Herakles fighting with three Amazons

Height 236 mm.

Auckland Museum cat. no. 29699.

Civilisations Gallery

This wine jug was found in Greece and dates from the closing years of the Late Attic Style. The vase has a single scene portraying Herakles in a frenzied fight to the death with three Amazons — an incident based on Herakles' ninth labour.

Herakles was sent on a mission to bring back the girdle of the Amazon Queen, Hippolyte, a gift to the Queen from Ares, God of War.

At first Hippolyte agreed to give it to Hercules, but the goddess Hera intervened and turned the Amazons against him. A fight soon broke out and Herakles killed the Queen and claimed the girdle. Herakles is portrayed in the thick of the fight. Grimacing savagely, he holds his club up as he pushes against the shield of a fallen Amazon. Her two companions, who appear to be "involved watcher figures", circle around the engaged pair, brandishing their weapons.

The depiction of the Amazons as black-fleshed is unusual. They wear Attic helmets with tall plumes which overlap the tongue ornament on the neck. All three wear a fitted cuirass trimmed in white over a red tunic. The fallen Amazon also wears a protective mesh skirt and her companion on the right is wearing padded leg protectors.

Herakles' clothing is elaborate and intricately detailed in white. He has no helmet but wears his lion skin pulled up over his head like a hood. The



*Late Attic Style Oenochoe*

pelt is tied around his body while the legs hang down over his fitted cuirass and short red tunic.

The oenochoe or wine jug was always in fashion and was one of the commonest and most variable Greek vase shapes.

### Ornament

The figures stand on two slim ground lines. There are single vertical side borders with ivy foliage extending up to the tongue pattern on the neck. Touches of the colour purple are visible and the lion skin has deep, incised lines. A black band is placed below the scene and on the neck. The base, the rear and the handle are black.

### Bibliography and notes

Boardman, Athenian black figure vases, plate 56 Amazonomachy and pgs. 221–228, pgs. 231–232. See black figure Leagros amphora, Amazonomachy, on loan Museum of New Zealand, Te Papa, Wellington.

## ATTIC BLACK-FIGURE KYLIX

Late Style ca. 500-475 BC

Kylix — stemmed banqueting cup with horizontal handles

Interior scene: crouching satyr

Sides A-B: warriors, horses and seated men

Attributed to the Whitworth Painter of the Leafless Group (J. B. Beazley)

Height 120 mm. diam. 267 mm.

Auckland Museum cat. no. 3771

Civilisations Gallery

This handsome banqueting cup was found in Greece. There are two identical military scenes on the exterior portraying horses and men wearing helmets and armed with spears. These scenes may illustrate a cavalry review. The interior scene portrays a leering satyr crouching in the middle of the cup.

In the military scenes, two warriors wearing crested helmets and carrying spears parade their horses between two men seated on stools. The seated men are “watcher figures” and wear crested helmets and hold long spears. The warriors walk on the far side of the horses holding the reins which curve across the horses’ shoulders. Two whimsical symbols of Dionysos, God of Wine, are included in the military scenes: tendrils of ivy intertwine between the warriors and horses and the motif of a frolicking dolphin is placed beneath each handle.

In the military scenes the artist has used the simple design ploy of placing the figures and horses over

four slim ground lines to create an illusion of depth of field, or background space. The interior of the cup is decorated with a satyr placed on a circle of red surface colour. He is also an allusion to Dionysos\*.

The kylix cup shape with its elegant curve extending from the lip to the foot had fallen out of fashion by the middle of the 4th Century BC.

## Ornament

The kylix belongs to the “leafless category” of vases as there are no formal foliage borders. The artist has relied on slim concentric dark lines placed above and below the exterior scenes to delineate the field of the paintings. The figures and horses are heavily detailed in white; brown and red are visible on the heads and on the horses’ manes and tails. The stem, handles and the base are black.

## Bibliography and notes

\*Robertson, pgs. 125–127, Attic red figure krater ca. 450 BC. Dionysos’ association with the satyrs began at birth. Here baby Dionysos is carried by Hermes to Silenus, the chief satyr. Silenus is depicted as a frail, white-haired old man, attended by two nymphs.

Boardman, Athenian black figure vases “Leafless Group”, pgs 150–151 and plate 291, black figure kylix, satyrs and maenads.

Lacey, plate 15, red figure kylix ca. 500–490 BC: the popular party game “kottabos” is played with a large kylix.



## ATTIC RED-FIGURE VASES

Three Attic red-figure vases from the classical period ca. 450-425 BC are on display in the Civilisations Gallery:

- a *skyphos* or deep cup
- an *oenochoe* or wine jug
- a *hydria* or water jar

Red-figure pottery became available in Athens ca. 530 BC. The red-figure artists reversed the technique of the black-figure style by leaving the figures and decoration unpainted and painting the background in black instead.

The new technique required emphatic line drawing in relief, with detailing painted on. The range of subject matter was expanded to include solo figures and scenes from everyday life. Relaxed standing or sitting poses and quiet gestures were common and reflected the classical ideal of effortless human dignity. The new red-figure style eliminated the need for borders.

The red-figure style remained popular for centuries, especially in Southern Italy. However, in Athens during the last quarter of the 5th Century BC, the most talented of the red-figure vase painters began to work in the contemporary white-ground style.

## ATTIC RED-FIGURE GLAUX SKYPHOS

Classical style ca. 450 BC

Skyphos — cup, with an owl (glaux) design

Sides A and B: owls and olive sprigs

Unattributed

Height 84.2 mm.

Auckland Museum cat. no. AR 9044

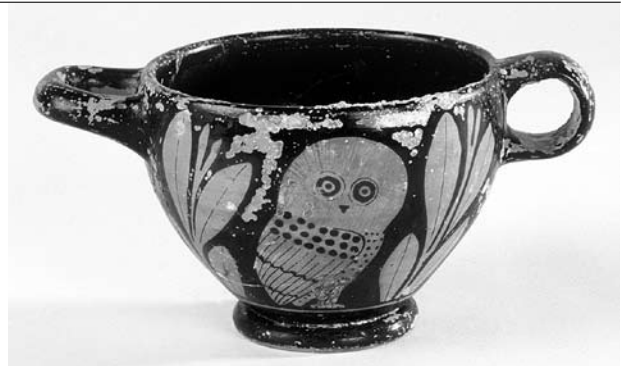
Civilisations Gallery

This drinking cup has a low ring foot, one vertical handle and one horizontal handle. It is a variant of the common deep skyphos shape.

The owl and the olive sprig motifs portrayed on the cup were Athenian national emblems, sacred to the goddess Athena.

The owl motifs are realistically portrayed and the birds are easily identified as a species of short-eared owl known as the "Athene Noctua", the favourite bird of Athena. According to Greek mythology, Athena gifted the olive tree to the City of Athens.

The owl cup remained in fashion until the end of the 4th Century BC.



### Ornament

There are patterns of dots and bands of colour on the flight feathers on the folded wings and patterns of smaller dots on the breast feathers. Slim dark lines encircle the cup above and below the scenes. The interior is black.

### Bibliography and notes

Cook, pgs.155–192 for notes on style.

Trendall, Greek Vases of the Logie Collection, plates 34 c–d. skyphos: see 2 Attic owl cups.

### ATTIC RED-FIGURE OENOCHOE

Wine jug with an ivy leaf shape (trefoil) lip

Classical red-figure style ca. 430 BC

Scene: Four figures offering gifts to a seated woman

Unattributed

Height 180 mm.

Auckland Museum cat. no. 32748

Civilisations Gallery

This vase was found in Greece. The single scene extends around the curve of the vase and has a grouping of five figures; three females and two young males. This painting provides a fascinating insight into the variety of garment styles and fashionable accessories in vogue with Athenian women in the last quarter of the 5th Century BC.

The subject of the scene is the pouring of a libation and the presentation of gifts to an elderly woman, seated in the centre of the scene. The three female figures are elegantly dressed in gowns which are exquisitely detailed and trimmed with delicate dark edgings. They are bejewelled with necklaces and bangles and have coiffured hairstyles with ribbon accessories.

The seated woman is aged and sits in a chair in a relaxed pose with one bare foot extended and the other resting on a footstool. Her elegant chair has curved legs and is raised on two steps. She holds a wool-worker's distaff and looks thoughtfully down at a scarf, made of a similar patterned fabric to her dress which is held by a matron standing in front of her chair.

A bell-krater is placed near the standing woman's feet. A third woman stands behind the chair and offers a wreath to the seated woman. A semi-nude young man wearing a short stepped cloak draped over his shoulders stands behind her leaning on a staff. He offers a small white object to the seated woman.



*Classical red-figure style oenochoe*



## ***ancient greek and roman collections***

background notes

On the opposite side of the scene, a second nude young man partly draped in a folded cloak, stands in a relaxed pose. His right leg is bent at the knee and his right foot rests behind him on a rock. He wears a wreath on his head and holds out a shallow dish and is about to pour a libation or drink offering.

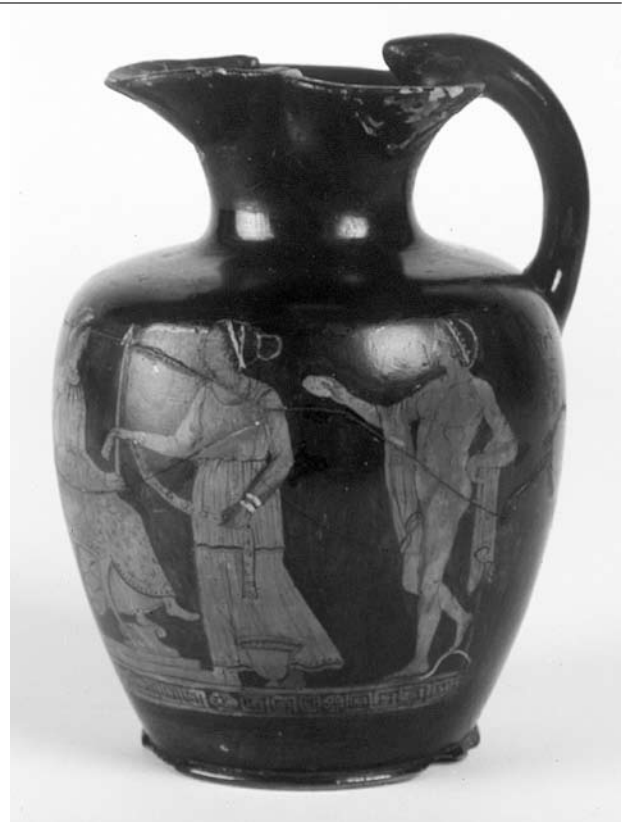
The oenochoe jug was made in many sizes and was never out of fashion.

### **Ornament**

This vase has an unusual opaque slip. The figures are set above a band of four meander patterns interrupted by crossed squares. The wreath, the dish and some of the women's accessories are highlighted in white.

### **Bibliography and notes**

This style of chair with curved legs is often portrayed in vase paintings see Lacey, plates: 28, 32.



*Young man with an offering for seated lady*



## ATTIC RED-FIGURE HYDRIA

Three-handled water jar

Classical red-figure style ca. 430 BC

Scene: Young woman at a mountain spring

Attributed to the Hasselman Painter

Height: 173 mm.

Auckland Museum cat. no. 32749

Civilisations Gallery

This small hydria was found in Greece. The scene features a landscape but it is also a variant of the traditional theme of a woman at a water fountain.\* A solo female figure, in a landscape setting, collects water in a hydria from a spring. In a touch of whimsy the ample hydria steals the scene. It is nestled in a hollow at the bottom of a cliff and catches the trickle of water falling from the spring above. Delicate sprays of flowers are growing on the cliff and wisps of clouds float in the sky above.

The young woman stands in the foreground with her feet apart and looks over her right shoulder at the hydria. The head is in profile and the eye is painted naturally. She wears an elegant, finely pleated gown belted above and below the waist. The flowing skirt is embroidered with a dark band below the knee. She has no jewellery and her dark hair is cut short.

A landscape design was an ambitious undertaking as the red-figure style had abandoned borders at its inception. However the artist has relied on the verticals of the abstracted cliff and the figure to delineate the scene.

The hydria is placed above the base line and sits at a jaunty angle on the uneven ground beneath the cliff. This design effect and the figure's backward glance, combine to give depth of field to the painting.

The figure's pose with a relaxed leg is reminiscent of the frontal pose of the Athena figure, in early Classical style, on the Atlas metope of the Temple



*Three handled water jar*

of Zeus at Olympia. The famous antecedent of the figure's gesture of the hand at the hip can be seen on the pensive "mourning Athena at a stele" from the Athenian Acropolis, also in Early Classical Style.

### Ornament

There is a tongue pattern on the rim and base of the neck and below the scene is a band of three sets of meander patterns separated by crossed squares.

### Bibliography and notes

\*According to the legend of Alpheus, the woodland nymph Arethusa was turned into a fountain and fled to Sicily.

Boardman, Athenian black figure vases, plate 224, black figure hydria: Fountain house in Athens.

Boardman, Greek Art, plate 128, Athena of the "Atlas metope", and plate 132, votive relief, the "Mourning Athena".

Robertson, pgs. 86, 89.

## **ATTIC WHITE-GROUND STYLE**

The technique of painting on a prepared white surface was developed at the same time as red-figure vase painting.

Technically the white-ground style was a pure, innovative painting style without incised or relief outlines. The painting was done on a thin coating of white chalky slip but the white slip did not adhere closely to the clay during firing and was inclined to crumble. This made the style unsuitable for general use, although it was used on cups for some time.

The outlines of the paintings were at first done in a diluted slip, which gave a golden-brown line. Later pale matt paint in black or red was used. Eventually a palette of soft colours was added. The master of the style was the Achilles Painter, who set down the canons for the technique.

By 425 BC the style was restricted to funerary lekythoi. The narrow field of the slim lekythos was ideally suited for the slender, emotionless figures and innovative artistic developments of the prevailing classical doctrine. Suitable subject matter for a funerary context were scenes with groupings of up to three figures. The most common scenes depicted mourners bringing offerings to the tomb where the deceased person was often portrayed as a spectator. Scenes of a woman and her maid and a soldier's farewell to his wife, were also popular.

The funerary lekythoi traditionally contained a gift of perfumed oil. Some examples have been found with a small container plugging the neck. It is unclear if the purpose of this container was to economise on the amount of oil offered or whether it held a measure of the most expensive cosmetic oil.

After 400 BC the funerary white-ground lekythos quickly fell out of fashion.

## ATTIC WHITE-GROUND LEKYTHOS

Funerary oil flask

Athenian ca. 430-420 BC

Scene: Woman and a man at a funerary stele

Unattributed

Height 240 mm.

Auckland Museum cat. no. 12965

Civilisations Gallery

This white-ground lekythos was found in Greece and was a funerary gift. It was customary for Athenians to place a lekythos filled with perfumed oil on the funeral pyre as a parting gift to the deceased person. The scene painting has faded over time, but a close scrutiny reveals the outlines of a tall central grave stele set on a two step base and surmounted with a pediment.

The faded state of the painting may be due to exposure to the weather. The lekythos was probably left on the narrow steps of a grave stele for the duration of the mourning period, before being deposited in the tomb with the deceased person's funerary urn.

According to the Museum records, a young woman stands on the left of the stele holding a basket of sashes and a tear bottle, and a youth stands to the right. A red sash can be seen tied around the stele.

### Ornament

The outlines are painted in matt red colours. There is a band of meander pattern above the scene and palmettes in grey on the shoulder. The neck and base are black.

### Bibliography and notes

Trendall, *Greek Vases of the Logie Collection*, plates 30–31 nos. 35–36. white-ground lekythoi: two NZ vases, one has a dark glaze outline, the other has matt painted lines.



*Athenian lekythos*

Trendall, *Attic Vases*, pg.193: Dunedin lekythos E36. 281: figures at a stele, school of the Achilles Painter.

Lacey, plate 30, white-ground lekythos: similar stele scene but depicting lekythoi placed on the steps of the stele.

Cook, pg. 157: notes on the white-ground style and plate 49 a white-ground lekythos: a soldier's farewell to his wife, the Achilles Painter. Plate 49 b: a similar scene as above.

## SOUTH ITALIAN VASE PAINTING

The Greeks were a trading people and over time they established many colonies in the Western Mediterranean, including Sicily and South Italy. For generations the colonial Greeks in Italy had imported their fine pottery from Greece. However during the 5th Century BC potteries were established in Lucania and Apulia. By 370 BC potteries were also located in Campania and in Sicily.

At first the colonial potteries closely followed the artistic innovations of the Attic red-figure vase painters. However, in time they began to develop their own rich variants of the red-figure style but continued to produce the traditional red-figure vase shapes.

The South Italian painting style was positive and florid with scenes which often portrayed dramatic incidents from popular plays of the period, Greek mythology or obscure local myths.

Four items of South Italian pottery are illustrated:

- a bell-krater
- a hydria
- two black-ware deep cups

According to R. M. Cook, the red-figure style inexplicably fell out of fashion with Athenian artists around 300 BC but it continued to be produced in the colonial potteries for several centuries.

## CAMPANIAN RED-FIGURE HYDRIA

Three-handled water jar

South Italian red-figure ca. 330–320 BC

Attributed to the painters of the AV Group

Height 375 mm.

Auckland Museum cat. no. 29701

Mackelvie Collection

This hydria was found in Italy. It has a scene with a grouping of two figures on the front and a floral palmette and fan pattern on the rear. The identities of the two figures are unknown, however the subject of the painting appears to be a libation scene. A grave stele, raised on a two step base and surmounted by a capital in the shape of an acanthus leaf stands in the centre of the scene.

To the left of the stele a nude young man sits on a suspended rock draped with a cloak. He holds a lance in his right hand and a large bird perches on the fingers of his upturned left hand. He is seated in a relaxed pose: his torso is turned to the front, his head and legs are depicted in profile and his legs are crossed at the calves.

A young woman stands in a relaxed frontal pose on the right of the stele, dressed in a beautiful



*Scene A: seated youth and a woman at a stele*

patterned gown trimmed on the front with a slim dark band. The gown is belted at the waist. She is also wearing a matching head scarf. A curl of dark



*Scene B: floral design*

hair falls on her cheek. She offers the man a small dish with her outstretched right hand and holds a patterned tambourine in her left hand. Shading emphasises the woman's hand and the man's feet against the stone stele.

Scene B on the rear of the vase is decorated with an intricate honeysuckle and fan palmette design, set over a wave pattern. The two scenes are separated by head motifs placed under the side handles.

## Ornament

There are no ground lines and both scenes are suspended over an encircling wave pattern. There is an egg pattern on the lip and a wreath of laurel leaves around the neck meeting in a flower motif at the centre. Rosettes and tambourines are scattered throughout the field. The colours white and yellow are visible on accessories and the handles, base and foot are painted black.

## Bibliography and notes

Cook, pg.189: Campanian plates. 54, 55a, 55b palmettes-fans.

Trendall, Greek Vases of the Logie Collection, pg. 68: Campanian plate. 33, no. 39 c-d bail amphora with palmettes and fans, and also plates 40, 41, 42.

\* Cohen & Shapiro, pg.19, pl. 11 A. Campanian bell-krater: figures over waves.

## RED-FIGURE BELL-KRATER

Lucanian, ca. 390 BC

Wine mixing vessel with side handles

Scene A: Woman and a man at a stele

Scene B: Two men draped in cloaks

Attributed to the Creusa Painter

Height 280 mm.

Auckland Museum cat. no. 28700

Civilisations Gallery

This vase was found in Italy and is the earliest South Italian vase in the collections. It has two enigmatic scenes, both have groupings of two figures. The subject of scene A, on the front of the vase, is puzzling. It portrays the figures of a semi-nude young man and a glamorous young woman standing on either side of a low stone stele or boundary marker.

The woman stands on the left of the central stone pillar. She is dressed in an elegant, flowing gown trimmed with a dark band on the side of the skirt. She wears a necklace and bracelet and has a diaphanous shawl loosely draped around her shoulders. Her dark hair is swept back behind her head in a chignon and she wears a wide decorative hair band on the crown of her head. She holds a wreath in her right hand and a sash in her left hand. She steps forward to offer the wreath to the man who is standing by the stele. He is naked except for a long cloak draped across his back and arms. Surprisingly, he holds his hands up in a gesture of refusal as the woman offers the gifts.

The design of this scene is perfectly balanced and the artist has used many innovative design effects. The figures stand opposite each other in realistic poses on a strip of uneven ground. Their outstretched hands form an open arch above the top of the central stone pillar. The woman's pose is in profile, with one foot raised behind her. The man's pose is frontal. His feet are apart and one foot is turned to the front and foreshortened. The figures fill the space between the base line and the ornament, forming strong verticals which delineate the square scene.

This design ploy has also allowed the artist to achieve depth of field in the design. In order to show



Scene A: Woman and a man at a stele

the figures at the same height, the woman is set in the foreground on the uneven baseline while the male figure is drawn smaller and placed at the rear of the ground line beside the stele.

Scene B, on the rear of the vase, portrays two young men draped in cloaks standing facing each other beneath a wide sash. They are conventional stock figures associated with the Lucanian style.

The bell-krater was a utilitarian vessel used for mixing wine with water and was always in fashion.

## Ornament

Below the rim is a band of laurel leaves facing to the right which encircles the top of the vase above a slim band of surface colour. Below the scenes is a band of two sets of meander squares interrupted by a crossed square (not continuous). A tongue pattern encircles the base of the handles.

## Bibliography and notes

Trendall, Greek Vases of the Logie Collection, pg 67, plate 37: NZ vase Lucanian red figure bell-krater with three figures in each scene and similar ornament ca. 420–410 BC.

Cohen & Shapiro, pg.18: plate 10 A–B Lucanian bell-krater with two figures in each scene and similar ornament. ca. 420 BC.

Cook, pgs.187–188: the Lucanian style began as an off shoot of Attic red figure, of the school of Polygnotus and the Achilles Painter.

## BLACK-WARE SKYPHOS

South Italian skyphos

Deep cup with horizontal handles

Corinthian type, ca. 5th Century BC

Height 160 mm.

Auckland Museum cat. no. 262

Mackelvie Collection

This cup with slim concentric bands of red is one of two examples of South Italian black painted pottery on display in the Mackelvie Collection. The second cup is smaller and dates from the 4th Century BC. These two cups are representative of the large quantity of mainly undecorated black painted ware which was produced by both the mainland Greek and the colonial potteries.

The Attic potteries began to produce quality black painted ware in the middle of the 6th Century BC. They were the dominant producers of the style until the 4th Century BC when others, including the South Italian potteries, began to produce plain black pottery based on the popular Attic prototypes.

The style remained in fashion until the 1st Century BC when it was eclipsed in popularity by red wares such as “Pergamene” in the Eastern Mediterranean and by local red wares such as “Arretine” in the Western Greek regions.\*

## Bibliography and notes

Cook, pgs.177–8: Black painted ware.

Robertson, pgs. 103–104: Black painted ware pg. 149, note 26.

\*Civilisations Gallery: Rome Nth. Bay 9 has examples of red Samian ware and North African red slipware.





## GREEK AND ROMAN LAMPS

Pottery hand held oil lamp with double wick spouts  
Imperial period ca. 1st–? Century AD  
Roman Carthage, North Africa  
Decorated with a sleeping male face  
Auckland Museum cat. no. 22606  
Civilisations Gallery

A wide selection of personal hand-held lamps from many locations in the ancient Mediterranean world, is on display in the Civilisations Gallery and the Mackelvie Collection.

Olive oil provided the lighting fuel for the lamp. The oil was stored in the base of the lamp. A spout at one end held a wick that was easily lit with a taper. A small handle was usually attached to the lamp at the opposite end to the wick spout. Personal hand-held lamps were usually small, undecorated, and commonly made of glazed clay. Some pottery lamps and others made from metals, such as bronze and silver, were also ornately decorated. Lamps were also produced with multiple spouts for wicks to provide a stronger light. By all accounts these simple hand held oil lamps gave a surprisingly steady, strong light.

## Bibliography and notes

Lacey, plate 31, r–f vase scene ca. 430 BC: woman carrying a hand lamp.



## GREEK AND ROMAN BRONZES

Hand of a sculpture  
Roman period  
From “Monte Cilbano” (Monte Albano ?)  
Auckland Museum cat. no. 17564  
Mackelvie Collection

The hand from a Roman bronze statue, illustrated above, has the little finger missing. It is from an unknown life-size bronze statue.

A variety of small bronze items is also on display in the *Civilisations Gallery* and the *Mackelvie Collection*. These include: cups, lamps, spoons, a ladle, pins, statuettes, a mirror and two small boxes. Tools include an adze, harpoon points, a spatula, arrowheads and spearheads.

One of the larger items is a polished bronze mirror, 260 mm long, of Hellenistic design, ca. 1st Century BC. It has an ornate curved handle terminating in an animal head.

## Bibliography and notes

Boardman, Greek Art, pgs 86, 127-9: the casting of large bronze sculpture.



*Bronze hand of a sculpture*

## MARBLE PORTRAIT BUST OF NERO

Marble bust of the Emperor Nero

Roman period

Unattributed

Auckland Museum cat. no. 17518

There are three small, carved marble items on display in the Civilisations Gallery:

- model of a theatre mask\*
- statue head of an unknown man
- portrait bust of the Emperor Nero

Nero Claudius Caesar, 37-68 AD, reigned as the Roman Emperor for fourteen years, 54-68 AD. This small, exquisitely carved bust stands on a black marble base and bears the inscription "Neroni". It is a portrait of Nero from the latter years of his reign, when Roman artists began to depict him with a curly, swept up hairstyle reminiscent of the godly image or "apotheosis" of earlier Hellenistic kings.

The Emperor Augustus had established an economical style of naturalistic classicism for Imperial portraiture — clean shaven with a serious expression and short hair arranged in a plain style and swept down on the brow. Although the depiction of Augustus' facial features and the forked arrangement of his hair were individual, as he grew older his portraits were idealised and he was never depicted as either aging or elderly.

This style influenced the portraiture of the Julio-Claudian Emperors until Nero abandoned the Augustan ideas of moderation, desiring a return to the Hellenistic ruler cult which Augustus had carefully avoided.

Only seventeen portrait sculptures of Nero survived the wilful destruction of his monuments when his infamous reign ended with his suicide in 68 AD. However, extant coins from his reign portray changes



*Emperor Nero bust*

in Nero's physical appearance, from handsome youth to corpulent maturity. The coin portraits fall into five distinct styles and are all linked to an important event in Nero's life.

## Bibliography and notes

\*The theatre mask is a novelty item found at Pompeii.

British Museum, see entries under Nero for the five coin types.

Wheeler, pgs.159-171: Roman sculpture and portraiture.

### DISCOBOLUS

Athenian. Early Classical, ca. 450 BC

Male nude: athlete throwing a discus

Sculptor: Myron of Eleutherae. Bronze original now lost. Marble copy: Terme Museum, Rome

Height 1.53 m

Applied Arts Collection, left hand missing

Placed above the main Museum entrance

A marble statue of an athlete throwing a discus found on the Esquiline Hill in Rome was identified as a copy of Myron's Discobolus from a description of his bronze original by Lucian. The Discobolus is an idealised "victor statue" commemorating a living athlete.

Myron preferred to work in bronze and was the leading sculptor in Athens in the middle years of the 5th Century BC. Discobolus was his masterpiece and is remarkable in its depiction of the "tension of the psychological moment" of an intense physical action. The composition of the sculpture is based on a contrived moment of the rhythm of the curves between an imaginary back swing and fore swing as the naked athlete wheels about on his left foot to release the discus.

The head is lowered and the arms curved, with the right hand flung back holding the discus. The left hand is placed forward over the bent right knee and the left foot is pressed against a tree stump. The pose is impossibly twisted at the waist so that the muscular torso is viewed from the frontal position while the head and limbs are in profile.

The unknown Roman sculptor who carved the marble copy cut his Discobolus from the marble block on one plane. Technically, this indicates that Myron had created the original bronze statue to be seen mainly from the frontal viewpoint, possibly to suit



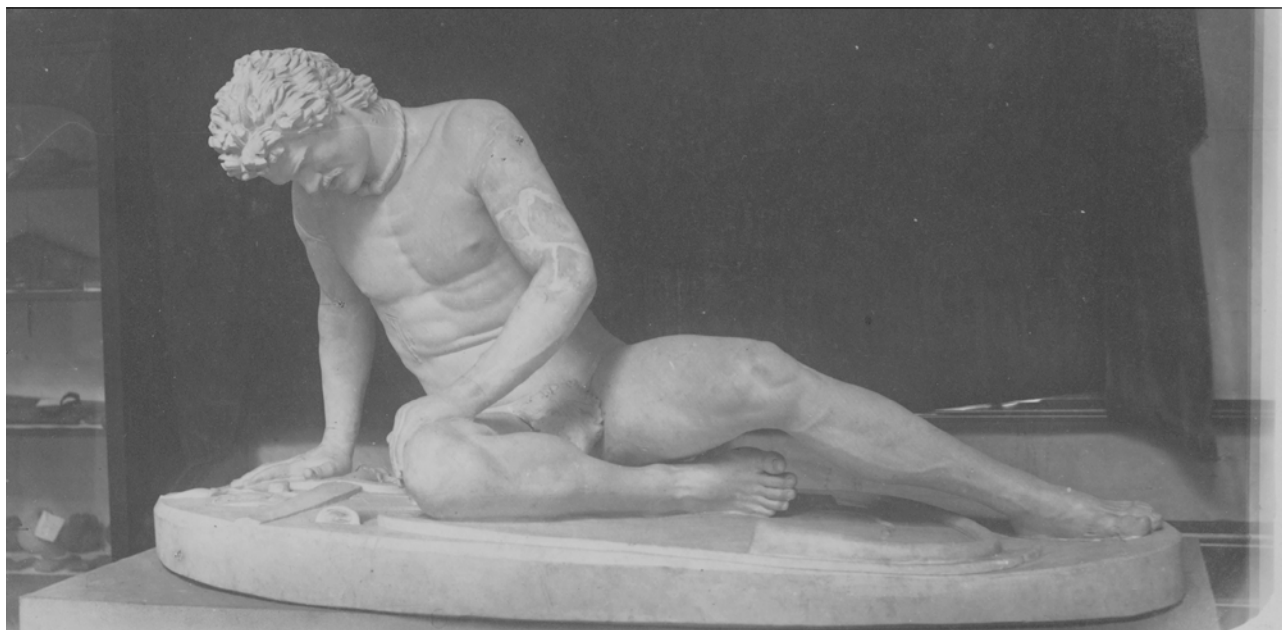
*Discobolus in the Museum Foyer*

a particular site similar to the platform above the main door of the Museum where the plaster replica is displayed.

### Bibliography and notes

Blackley, Greek Sculptures in the Auckland War Memorial Museum. Blackley gives a full account of the history and proposed function of the replicas. The replicas were made in the cast workshop of Brucciani's Galleria delle Belle Arti in Russell St, Covent Garden, London. N.B.: left hand now missing.

Stewart gives a full account of Early Classical sculpture.



## DYING GAUL

Hellenistic, ca. 240-200 BC

Male nude: Dying Gaul

Unattributed

Bronze original at Pergamum is lost

Marble copy: Capitoline Museum, Rome

Height 0.93 m.

Applied Arts Collection\*

Logan Campbell Gallery

The Dying Gaul portrays a mortally wounded Gallic warrior fallen on his shield and is a frank depiction of the poignancy of defeat and death. The composition of the larger-than-life sculpture combines the simplicity and restraint of the earlier Classical style with the realism and emotional impact of Hellenistic sculpture. The marble statue of the Dying Gaul seen in the Capitoline Museum is identified as a copy of an earlier bronze sculpture commissioned by King Attalus 1 of Pergamum. Attalus defeated an army of invading Gauls, the Galatians, in 241 BC and to mark this victory he erected statues of dying or captive Gauls in Pergamum and Athens.

The original sculpture of the Dying Gaul was erected at the sanctuary of Athena in the city Pergamum, as one of a circle of half-incumbent figures surrounding a central group featuring a despairing Gallic warrior and his dying wife.\*\*

The Dying Gaul is depicted in the prime of life. His body is muscular and he is naked except for a thick, twisted torque or collar around his neck. His tousled hair is cut short and he wears a moustache. A gaping wound is visible on his right side. A broken, curved trumpet lies beneath the Gaul's body. A baldric or sword belt, with a plain buckle, lies discarded together with a long-sword, under the Gaul's right hand. The sword blade is broken. The hilt is decorated with a scrolled cross-guard and a pommel, or top-knob, in the shape of an exotic animal head. The exhausted warrior is slowly falling into unconsciousness. His head is lowered and his face bears the grimace of death as he struggles to support his upper body with his right arm.

## Bibliography and notes

Boardman, Greek Art, pgs. 226-241: Hellenistic sculpture.

Boardman, Greek Sculpture, gives a full account of Hellenistic sculpture.

Blackley, Greek Sculptures in the Auckland War Memorial Museum, gives a full account of the replica statues in Auckland Museum.

\*The plaster replica was made in the cast workshop of Brucciani's Galleria delle Belle Arti in Russell St, Covent, Garden London.

\*\* Marble copy in the Roman National Museum. Stewart, Greek Sculpture.

## DEATH OF LAOCOON AND HIS SONS

Roman — Augustan ca. 42-21 BC

Male nudes: Laocoon and his two sons

Attributed by Pliny to 3 Rhodian sculptors:

Agesandrus, Athenodorus, Polydorus\*

Height 2.22 m.

Marble original: Vatican Museum Rome. Found on the Esquiline Hill in 1506

Replica: Applied Arts Collection\*\*

Logan Campbell Gallery

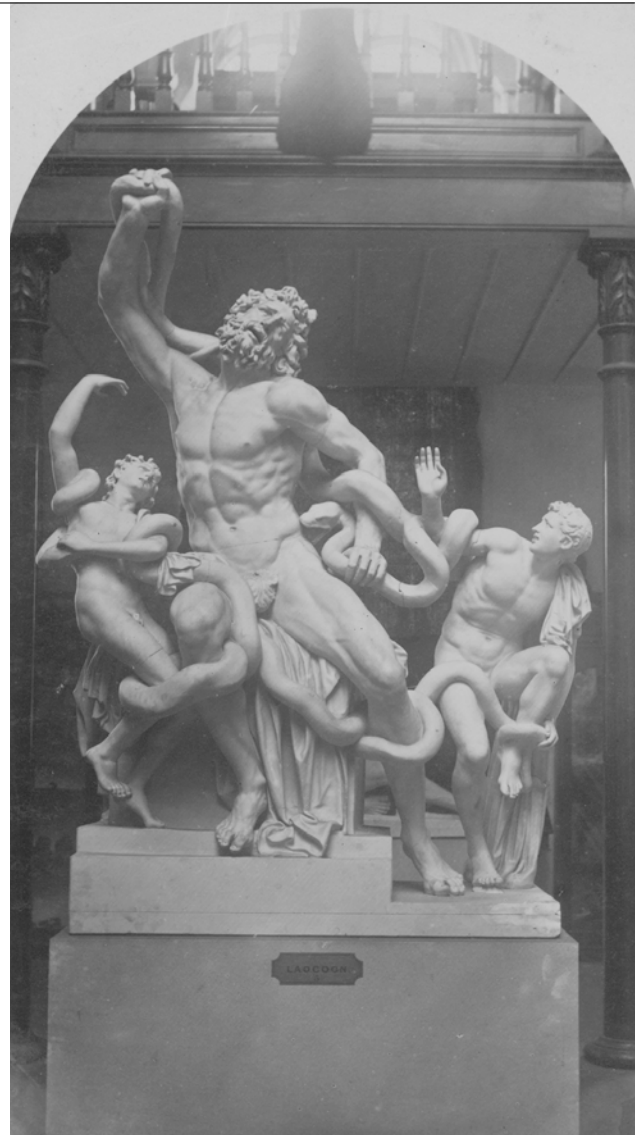
The Laocoon is a masterpiece of violent movement and despair. The sculpture has a grouping of three male nudes entangled in the coils of two serpents and portrays the agony of the death of Laocoon and his two sons.

The Julio-Claudian Imperial House had mythological links with Troy, claiming descent from Aeneas, Laocoon's nephew. According to Homer, Laocoon was the Trojan Priest who warned against the wooden horse. Shortly afterwards, Laocoon and his sons were killed by two sea serpents sent by Athena.\*\*\* The sculpture depicts the attack as it takes place on a draped altar set on three steps and vividly portrays the "psychological moment" as Laocoon and his sons fight in vain against the inexplicable forces sent to destroy them.

The Laocoon is a typical sculpture of the Late Republic and highlights the Hellenistic ideal of "creating intense sculpture through the expression of emotion and mood". The Laocoon's composition is spread out in one plane similar to the design of a carved relief. The figures are set on two diagonals from right to left and are portrayed in twisting frontal poses with their right arms raised. The masterly arrangement of the drapery is an interesting design feature of the sculpture.

## Bibliography and notes

\*Aristotle Politics 1.5.10,1260b1-3: Artists were jealous of their independence.



*Laocoon and his sons*

\*\*The plaster replica of the original marble sculpture, was made in the cast workshop of Brucciani's Galleria delle Belle Arti in Russell, St. Covent Garden, London, and was purchased for the Museum in 1878.

\*\*\* Virgil. Aeneid, ii,109 ff. The story of Laocoon was a Homeric theme but belonged to the lost legends of the Trojan circle. Virgil wove the essence of the tragedy of Laocoon into his epic poem, the Aeneid.

### GANDHARA BUDDHA

Classical type Buddha in Roman dress

2nd-3rd Century AD

Found in Gandhara, North India (now Pakistan)

Carved in grey schist stone

Base: Adoration of a Reliquary

Ht: 1500 mm.

Auckland Museum cat. no. 277

Mackelvie Collection

The free-standing stone statue of the Gandhara Buddha on display in the Mackelvie Collection, is arguably one of the most important cross-cultural treasures in the Museum's collections. The legacy of Alexander the Great's conquest of the Persian Empire and his expedition to India, was the grafting of Hellenism onto the art and culture of Western Asia. In later times, Roman culture also had a profound influence on the art and architecture of the region.

The statue has a frontal pose and is the most classical type. The head has the topknot of wavy hair, or *krobylos*, borrowed from Classical images of the god Apollo and the face is youthful and serene.\* The body has a relaxed leg visible beneath the voluminous drapery, which falls in sharp parallel folds reminiscent of contemporary statues of togaed Roman senators.

The damaged aura behind the head was originally circular and the Buddha's raised right hand is missing.

The front of the base is decorated with two engaged Corinthian columns supporting an ornate frieze. Placed between the columns is the popular Buddhist scene, "Adoration of a Reliquary". A vessel containing a relic stands on a table under a canopy. The table is flanked on both sides by two priests in Roman dress. The sides of the base are decorated with classical palmettes.

In the 1st Century AD a school of Buddhist sculpture was established in the city of Gandhara. The school flourished until the Muslim invasions of the 8th Century AD.\*\*



*Gandhara Buddha*

### Bibliography and notes

Rowland, Classical Style Gandhara stone statue of Buddha. Fig 3, p. 12.

Vermeule, Classical Style Gandhara stone statue of Buddha

Boardman, Greek Art, plate 283, Classical Style Gandhara stone statue of Buddha

\*best typified by the head of the Apollo Belvedere.

\*\*Gandhara sculpture was influenced by the Classical cult of the colossal, typified by the giant effigies of Roman Emperors. This trend was to manifest itself in the two colossal images of Buddha at Bamiyan, on the ancient Silk Route, in modern Afghanistan, which were destroyed in 2001.



## EGYPTIAN ROMAN MUMMY PORTRAITS

Fayum mummy portraits on wood panels

Ca. 1st-3rd Century A.D.

Egypt: Roman period

Portraits: middle aged man and a woman

Unattributed

Auckland Museum cat. nos. 22218-19

Two mummy portraits, painted on wooden panels, are on display in the Civilisations Gallery. The subjects of the portraits are a burly, middle-aged man and a young woman. Their names are lost but they are identified as Roman citizens by the two vertical stripes or clavi seen on their clothing.

The portraits were found in tombs near modern El Faiyum in North Egypt and are the only known examples in New Zealand. They belong to a large corpus of Greco-Roman painting, acclaimed for its realism, known as the Fayum Portraits. These portraits were painted in the Greek naturalistic style and are attributed to artists of the Alexandrian School.

During the reign of the Emperor Tiberius (14-37 A.D.) the stylised, three dimensional mummy mask was often replaced with a personal portrait of the deceased person. The portrait was usually painted while the subject was alive, on either a thin wooden panel or a linen shroud.

The two portraits are technically very different in style. The woman is painted in a frontal view with the eyes turned to her right in a sober sideways glance. Her facial features are highlighted in white and her plain hairstyle has a middle parting. She wears a blue-grey gown, with a white neckline, trimmed with two dark clavi. A cloak is draped over her left shoulder. Two tiny rosettes on the corners of the neckline appear to be her only jewellery.

The background of the painting is the same colour as the clothing and the two areas are separated by the strong brush strokes on the left shoulder and by the top of the right clavus. Below the painting is a border of black fishnet pattern.



*Fayum mummy portraits*

The man is portrayed in a complex three quarter view. His face is turned to the left, the upper body is twisted to the right while the eyes have a direct frontal gaze. He has short curly hair, a gilded wreath, stylised eyelashes, pursed lips, and is unshaven. He is wearing a pearl-grey tunic trimmed with pink clavi.

The background is pearl-grey, and features a band of gilding which surrounds his head. Long brush strokes separate the background from the clothing.

Mummy portraits remained in vogue in Egypt for the first three Christian centuries.

## Bibliography

for painting techniques see:

Walker, Ancient Faces

Doxiadis, The Mysterious Fayum Portraits

Flask with a concave base

Ca. late 2nd Century AD

Colour type: transparent and colourless

Height 142 mm.

Auckland Museum cat. no 17963

Mackelvie Collection

### ROMAN GLASS

The Museum has 26 items of Roman blown glass on display; nine in the Civilisations Gallery and 17 in the Mackelvie Collection. The items are an assortment of utilitarian bottles, flasks, bowls and a few poignant funerary "tear" bottles.

The technique of glass blowing was perfected in the mid-1st Century A.D., probably in the Roman province of Syria. The Roman glassmakers used a sodalime-sand composition for their products. The pale, blue-green colour of many of the items on display is the result of the presence of naturally occurring iron oxide in the sand. However, other oxides were often added to produce colours, such as cobalt for deep blue and manganese for pinks and purples. Glassware in strong colours was popular at first but fell out of fashion in the late 1st Century when colourless glassware became available. Clear glassware was developed after the discovery that manganese could also be used as a decolouriser to neutralise the blue-greens of the iron oxide.

The glass making industry soon spread westward to sites such as Cologne in Germany, where extensive forests provided fuel for the furnaces. The Roman glass works recycled\* broken glass for technical reasons, but the addition of exotic fragments to local raw materials makes it impossible for archaeologists to identify with certainty the glass factory where a specific item was manufactured.

The elegant flask illustrated above is in good condition\*\* except for a chip on the rim. The neck is pulled up and out and the rim is cut and fire rounded. The flask is transparent and colourless, with a few stress bubbles in the neck. The body is engraved with five fine lines; four on the shoulder 10 mm apart and one close to the concave base.

The original glass surface had a fire-polished, shiny finish but the weathering processes over time have caused patches of both iridescence and dullness to appear on the glass.

### Bibliography and notes

Wheeler, pl 198: illustrates a colourful selection of Roman glass.



*Roman glass flask*

\*Furnaces require less fuel to process recycled glass.

\*\*From a study of the Roman glass holdings in the Auckland Museum made by Gaynor Duff, who has also studied Roman glass held in the other three major museums in N.Z and at Victoria University, Wellington.

Architecture: Beaux Arts School of Neoclassical style

Built in two stages: officially opened in 1929 and 1960

Architects: Grierson, Aimer and Draffin

Builder: Hanford and Mills Ltd.

Foundation Stones laid 1925 by J. Gordon Coates P. M. and 1957 by S. G. Holland P. M.

Auckland War Memorial Museum is the largest Greek Revival building in Australasia. The Museum was erected with funds raised mainly by public subscription to honour the memory of men and women from the province of Auckland who died on active service in World War 1. The bronze lintel above the main entrance bears this inscription:

## AUCKLAND WAR MEMORIAL MUSEUM



THE CITIZENS OF AUCKLAND  
RAISED THIS BUILDING TO THE MANY  
OF THOSE FROM THE PROVINCE  
WHO SERVED IN THE GREAT WAR  
MCMXIV-MCMXVIII  
THEY WERE THE WALL UNTO US \*  
BOTH BY DAY AND BY NIGHT

After the 1939-1945 World War, a rear section was added to the original building as a memorial to the Aucklanders who had served in the later conflict. The first stage of the building was begun in 1925, following an international competition for the design, won by a firm of Auckland architects. The second stage was begun in 1956 and was designed by M.K. Draffin, one of the original architects.

The central city site chosen for the new museum was a prominent hill in the Auckland Domain, visible from the Waitemata harbour. The hill site was akin to the site of

the Parthenon, the Temple of Athena the Maiden, on the Athenian Acropolis. The architects acknowledged that the Parthenon ca. 446-400, was a major inspiration for their design. The austere design of the second stage of the building is in harmony with the neoclassical exterior of the original. The two stages are joined at the positions of the recessed doors on the East and West faces.

\*Alludes to the oracle of the wall: Herodotus V11, 143.

The original building is faced in creamy Portland stone, imported from the Isle of Wight and stands on a dark base built of local Coromandel granite.

The eclectic, neoclassical architectural features of the North face include square engaged columns, ornate scrolled ancons or brackets set under the second storey windows and a portico with a colonnade of eight fluted Doric columns. These are close replicas of the eight Doric columns seen on the colonnades on the East and West faces of the Parthenon.

The columns each have eleven tapered drums and stand directly on the base. The entrance to the portico

# ancient greek and roman collections

## background notes



is via a staircase of eleven granite steps, running the length of the colonnade. At the rear of the portico is the main entrance to the Museum.

The carved stone entrance has a bronze doorcase with bracket lamps set in laurel wreaths and double sliding wood panelled doors. The doorcase and the doors are studded with bronze medallions featuring a poppy motif. The medallions are reminiscent of the bronze ornament seen on the Ionic doorcase of the Erechtheion ca. 420 BC, another significant classical temple on the Acropolis.

Above the doorcase is a stone cornice decorated with tongues and acanthus leaves. On the entablature or superstructure above the portico is a section of the frieze of 96 pictorial panels depicting scenes of Aucklanders on active service during the 1914–1918 world conflict.

Above the frieze is an over-scaled “boxed” corona inscribed with a passage from Pericles’ funeral oration ca. 431 BC, in praise of those Athenians who had died in battle, as recorded by the historian Thucydides\*:

### THE PORTICO

MCMXIV MCMXVIII

THE WHOLE EARTH IS THE SEPULCHRE OF  
FAMOUS MEN

THEY ARE COMMEMORATED NOT ONLY BY  
COLUMNS AND INSCRIPTIONS IN THEIR OWN  
COUNTRY

BUT IN FOREIGN LANDS ALSO BY MEMORIALS  
GRAVEN NOT ON STONE

BUT ON THE HEARTS OF MEN

\*Thucydides, 2.43: Pericles’ funeral ovation

The frieze of 174 pictorial panels, or metopes seen at the top of the exterior walls of the Museum is a direct borrowing from the Parthenon. There are 96 stone metopes on the original building, carved in relief and 78 precast concrete metopes on the second stage.

The section of the frieze above the portico on the North face, is supported by an architrave spanning



*The Museum as seen from the harbour in the 1930s*



*The Museum portico*

the freestanding columns and is closest to the classical Doric format. The metopes are countersunk between two sets of triglyphs consisting of raised blocks of three vertical bands, set in the plane of the architrave and separated by V-shaped groves. Above the frieze is a wide, overhanging cornice. Attached to the soffit of the cornice are flat blocks or mutules decorated with three rows of either five or six pendant cone-shaped knobs or guttae. A mutule is placed above each metope and triglyph.

Beneath the frieze is a continuous narrow raised band, or taenia, capped in bronze. Beneath the taenia, corresponding with each set of triglyphs is a short raised band or regulae hung with a single row of pendant guttae.

## THE FRIEZE



*Detail of frieze*



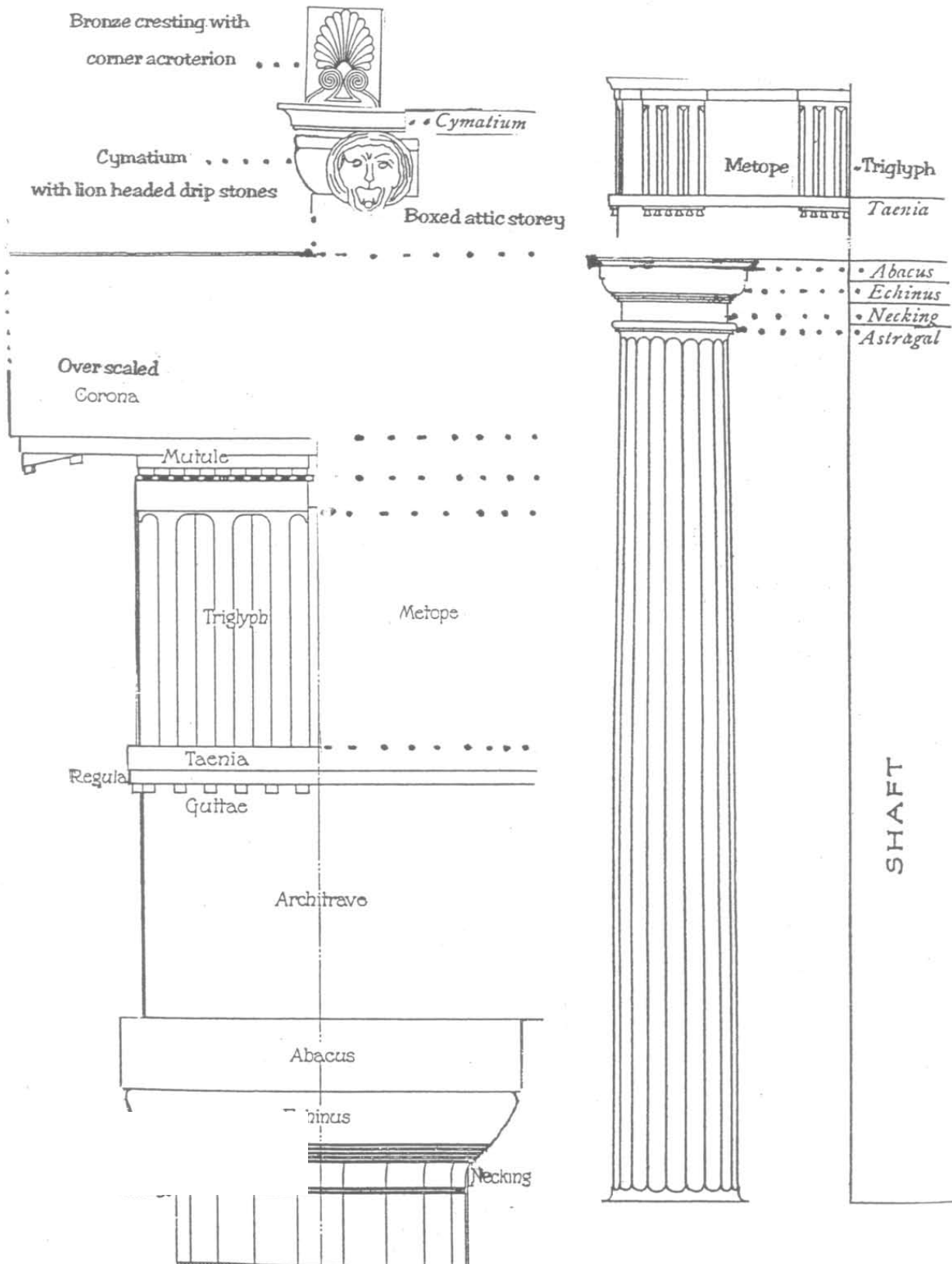
*War frieze from below*

The Museum's Doric inspired entablature extends uninterrupted around the exterior walls of the whole building. The entablature has three main horizontal sections; the lowest section is the architrave, the middle section is the frieze and the top section is an over-scaled corona.

The classical Doric format is best typified on the entablature and the boxed attic storey of the North face. The entablature above the portico rests on the simple cushion capitals of the eight freestanding columns. The Doric capitals have three sections. The top is the abacus, a flat square slab. In the middle is the echinus, a round convex projecting moulding. The lowest section is a narrow fluted necking which ends in a slim astragal or half round beading.

The columns below are tapered from the base with a slight convex curving or entasis, which is most pronounced in the column drums immediately below the capitals. The boxed attic storey above the North face of the building proper, has a raised band decorated with lion headed drip stones and is capped with a cymatium or cornice decorated with an ornate bronze cresting featuring palmette shaped acroterion on each corner.

## THE DORIC ORDER OF THE PORTICO OF NORTH FACE



The Architect's design featured a Neoclassical representation of the Doric Order which retained the concept developed by the Dorian Greeks of a column and entablature, sturdy in proportion, with a simple cushion capital, a frieze of triglyphs, metopes and mutules in the cornice.



## **THE ENTABLATURE**



*Detail of the Portico*

## **THE IONIC ORDER OF THE HYPOSTYLE HALL**

### **The Hypostyle Hall**

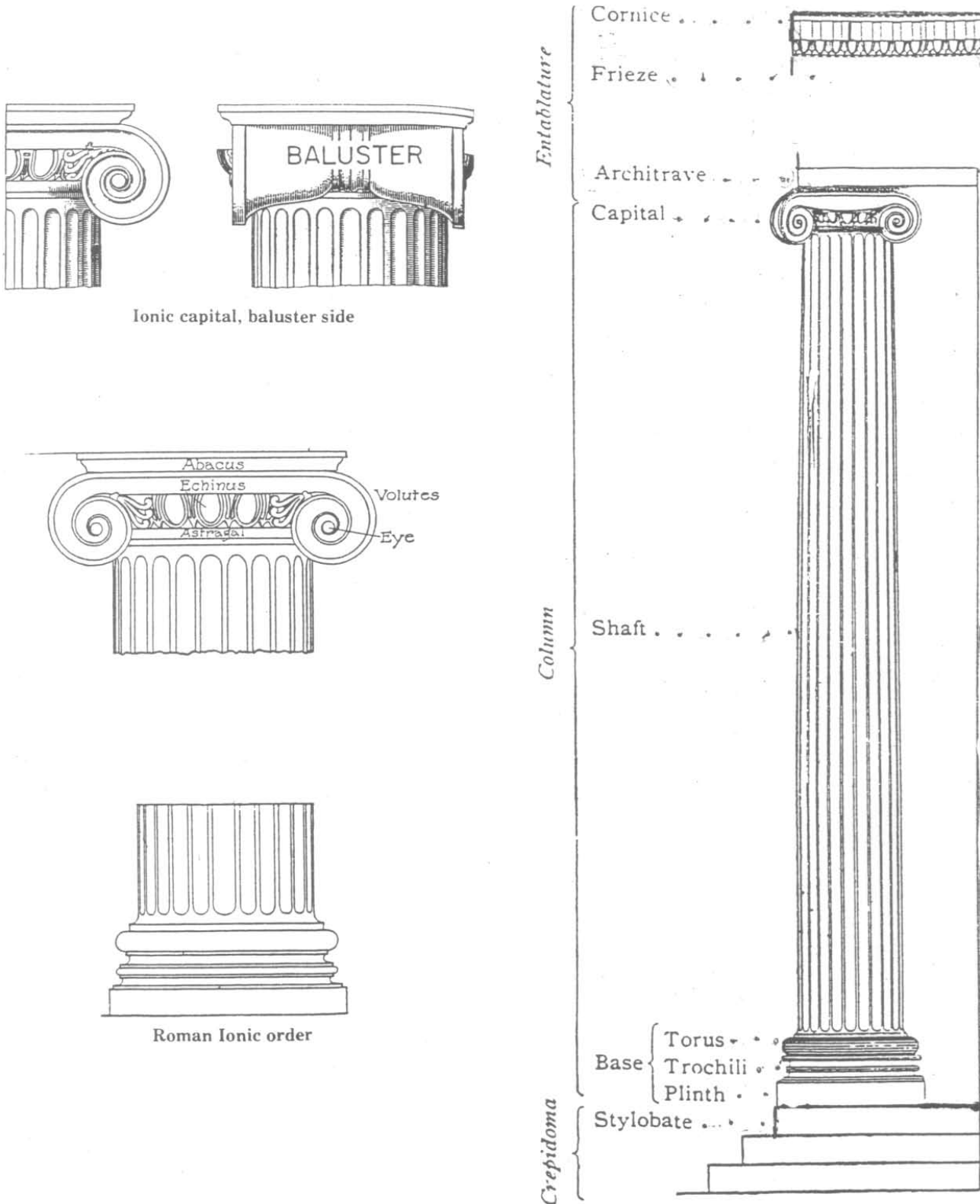
The floor plan of the original building was inspired by the monumental spatial arrangement of the Baths of Caracalla, built in Rome ca. 211–217 AD.

The foyer inside the main entrance is flanked by two fluted Ionic columns and leads into a spacious hypostyle or columned entrance hall. At the rear of the hall are three marble steps forming a stylobate on which a grouping of six freestanding fluted Ionic columns are placed. The columns which continue up to the second storey are placed in two rows of three, in front of the entrance to the Maori Court. This arrangement of the Ionic columns was styled on the design of the Propylaea, the entrance structure of the Acropolis, built ca. 437–432 BC.

The six Ionic columns are constructed from seven tapered concrete drums and stand on octagonal bases with black marble skirting. The capitals of the eight Ionic columns in the hall each have a narrow

# ancient greek and roman collections

background notes



The Architects adapted the Roman Ionic Order for the eight main columns of the Hypostyle Hall. The Ionic Order, the classical order of architecture developed by the Ionian Greeks, features capitals with large volutes decorated with an egg and dart and acanthus leaf pattern, a continuous frieze and elegant detailing such as dentils in the cornice.

# ancient greek and roman collections

background notes

abacus at the top resting on an echinus which extends into tightly curled volutes, terminating in a small round eye. Three egg and dart motifs flanked with stylised acanthus leaves are placed between the volutes. The sides or balusters of the capitals are tied with four stylised cords. The necking below the echinus ends with two astragals.

The architrave above the columns has a cornice decorated with square dentils and a slim band of egg and dart motifs. The wide corona above the cornice has a classical decoration intertwined with Maori motifs. Examples of this cross cultural design feature are seen throughout the interior decoration of the building.

## THE CENOTAPH

The Cenotaph, the symbolic empty Tomb of the Unknown Soldier, stands on consecrated ground in front of the Museum's North face. The Cenotaph's architectural antecedent was the Cenotaph erected at Whitehall, London designed in 1919 by Sir Edwin Lutyens, the architect of the Imperial War Graves Commission.

The Museum's architects revered Lutyen's design of the London Cenotaph and thought it would best epitomise the sacrifice of Aucklanders who gave up their lives in the war.

The Cenotaph is set on a north-south axis and is built of Portland stone. The design is reminiscent of two ancient "altars" placed above each other and separated by a tall shaft. The undecorated lower "altar" forms the base of the Cenotaph and stands on a stylobate of Coromandel granite, set above three steps. A massive shaft rises from the "altar". The shaft is decorated on the East and West faces with three bronze flag staffs crested with laurel wreaths. The North and South faces of the shaft are cut away



*The hypostyle hall*

and decorated with a large carved stone wreath secured with draped sashes. Below each wreath is a spartan inscription: THE GLORIOUS DEAD.

The attic "altar" rests on a stylobate on three steps above the wreaths. The over-scaled bottom step bears the date MCMXVIII on the North and South faces. The top of the Cenotaph is decorated with a large bronze wreath.

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## ***ancient greek and roman collections***

background notes



*The Cenotaph*

## GREEK AND ROMAN ITEMS IN THE AUCKLAND MUSEUM COLLECTIONS

### Corinthian Black-figure Vases

Black-figure aryballos

Ovoid shape

Mid Protocorinthian ca. 680 BC

Found in Palestine

Frieze: 3 panthers

Height 75 mm.

Civilisations Gallery

Auckland Museum cat. no. 35966.1

Black-figure aryballos

Globular. Corinthian ca. 640 BC

Found in Cyprus

Frieze: procession of four warriors carrying round shields

Height 60 mm

Civilisations Gallery

Auckland Museum cat. no. 34700

Black-figure aryballos

Alabastron. Corinthian ca. 620 BC

Found in Crete

Friezes: animals, birds

Height: 147 mm

Civilisations Gallery

Auckland Museum cat. no. 20024

Black-figure skyphos

Kotyle type of lip-less, deep cup

Corinthian, ca. 600-550 BC

Found at Corinth, Greece

Height 114 mm

Scenes: A-B: four dancing men

Civilisations Gallery

Auckland Museum cat. no. 47266

### Attic Black— Figure Vases

Attic black-figure neck amphora

Mature Style ca. 550-500 BC

Unattributed

Neck: linked lotus buds

Civilisations Gallery

Auckland Museum cat. no. 29702.

Attic black-figure lekythos

Late Style early 5th Century BC

Narrow-necked funerary oil flask

Scene: Departure of a warrior in a chariot

Found at Pompeii

Unattributed: Haimon Painter?

Civilisations Gallery

Auckland Museum cat. no.18516

Attic black-figure hydria

Late Style ca. 520 BC

Water jar with three handles.

The Judgement of Paris

Found in Italy

Attributed: Leagros Group (Trendall)

or to the Faina 75 Painters (Beazley)

Height 448 mm

Civilisations Gallery

Auckland Museum cat. no.12964

Attic black-figure oenochoe

Athenian Late Style ca. 500 BC

Wine jug with a leaf shaped lip

Scene: Hercules and Amazons

Found in Greece

Unattributed

Civilisations Gallery

Auckland Museum cat. no. 29699

Attic black-figure kylix

Late Style ca. 500 BC

Banqueting cup on a footed stem

Scenes: A-B: Warriors and horses

Found in Greece

Attributed: Whitworth Painter of the Leafless Group

Civilisations Gallery

Auckland Museum cat. no. 3771

### Attic Red- Figure Vases

Attic red-figure glaux skyphos

Classical Style ca. 450 BC

Deep owl cup

Scenes A-B: Owls and olive sprigs

Found in Greece

Unattributed

Civilisations Gallery

Auckland Museum cat. no. AR 9044

Attic red-figure oenochoe

Classical Style ca. 430 BC

Wine jug with a leaf shaped lip

Scene: Seated woman receiving gifts

Found in Greece  
Unattributed  
Civilisations Gallery  
Auckland Museum cat. no. 32748  
Attic red-figure hydria  
Classical Style ca. 430 BC  
Small water jar with three handles  
Scene: Woman at a mountain spring  
Found in Greece  
Attributed: Hasselman Painter  
Civilisations Gallery  
Auckland Museum cat. no. 32749

## Attic White — Ground Vase

Attic white-ground lekythos  
Athenian ca. 430–425 BC  
Narrow-necked funerary oil flask  
Scene: Woman and man at a stele  
Found in Greece  
Unattributed  
Civilisations Gallery  
Auckland Museum cat. no. 12065

## South Italian Vases

Red-figure bell-krater  
Lucanian ca. 390 BC  
Vessel for mixing wine with water  
Scene A: Woman and man at a stele  
Scene B: Two men draped in cloaks  
Found in Italy  
Attributed: Creusa Painter, trained in the Pistici-Amykos studio  
Civilisations Gallery  
Auckland Museum cat. no. 28700  
Red-figure hydria  
Campanian ca. 325 BC  
Water jar with three handles  
Scene A: Woman and man at a stele  
Scene B: Floral design  
Found in Italy  
Attributed: A.V.Group (Beazely)  
Mackelvie Collection  
Auckland Museum cat. no. 29701  
Red-figure dish  
Circular dish without handles

Campanian ca. late 4th Century BC  
Scene: Head of a woman  
Found in Pompeii?  
Unattributed  
Civilisations Gallery  
Auckland Museum cat. no. 18513  
Red-figure Lekanis and lid  
Circular two handled dish on stand  
Apulian ca. late 4th Century BC  
Scene A: Dish — olive leaves  
Scene B: Lid — two crawling satyrs  
Found at Pompeii  
Attributed: Rhomboid Group (Beazley)  
Height 169 mm. Diam. 171mm.  
Civilisations Gallery  
Auckland Museum cat. no. 18511–12  
Apulian Skyphos  
Italiate deep cup with horizontal handles  
Apulia ca. late 4th Century BC  
Geometric designs  
Found at Pompeii  
Height 126 mm  
Civilisations Gallery  
Auckland Museum cat. no. 18514  
Gnathia ware oenochoe  
Gnathia ca. 300 BC  
Floral pattern  
Found at Pompeii  
Height 222 mm.  
Civilisations Gallery  
Auckland Museum cat. no. 18515

## Black — Ware Vases

Black-ware skyphos  
Ca. 5th Century BC  
Corinthian-type of deep cup  
Ornament: slim circle of red  
Found in Italy  
Unattributed  
Height 160 mm  
Mackelvie Collection  
Auckland Museum cat. no. 262  
South Italian black-ware skyphos  
Deep cup  
Ca. late 4th Century BC

Undecorated  
Height 112 mm  
Mackelvie Collection  
Auckland Museum cat. no. 259  
Black-ware lekanis base?  
South Italian?  
Ornament: white vertical lines  
Civilisations Gallery  
Auckland Museum cat. no. 27453

## Other Greek pottery

Greek pottery figurines  
Small female figures  
Ca. 5th–4th Centuries BC  
Civilisations Gallery  
Auckland Museum cat. no. 34702

## Roman Pottery

A tall Roman amphora and two pots  
Recovered in 1843 from the sunken Gallo-Roman town  
of Pomponiana near Hyeres in Provence, France.  
Civilisations Gallery  
Auckland Museum cat. nos. 17657–17664-5  
Roman pot and vases from Pompeii  
Civilisations Gallery  
Auckland Museum cat. nos. 37412; 14138 and 16607

## Etruscan Pottery

Etruscan kantharos  
Italian 5th–4th Centuries BC?  
Stemmed banqueting cup with large vertical handles  
Civilisations Gallery  
Auckland Museum cat. no. C1281  
Etruscan painted pottery fragments  
Found at Cerveteri  
Civilisations Gallery  
Auckland Museum cat. no. 41709 and five other pieces  
Small Etruscan terra cotta model of a bull  
Italian ca. 4th Century BC  
Civilisations Gallery  
Auckland Museum cat. no. AR 9011

## Samian Pottery

Red samian ware  
Roman: Western Europe ca. 2nd–3rd Centuries AD  
Civilisations Gallery

Auckland Museum cat. nos. 1734; 34841

## North African Pottery

North African red-slip plates and flasks  
Provincial Africa and Numidia  
Civilisations Gallery  
Auckland Museum cat. nos. AR 8632.1–2; A.R.  
8596–7  
North African decorated red-ware shards  
Roman period  
Civilisations Gallery  
Auckland Museum cat. nos. AR 8620–22

## Lamps

Greek pottery oil lamp from Naxos  
Ca. 4th Century BC  
Civilisations Gallery  
Auckland Museum cat. no. 42717  
Egyptian pottery oil lamps  
Greco-Roman period  
Civilisations Gallery  
Auckland Museum cat. nos. 26629.4; 26944.2; 28693,  
28697, 28702  
Jordanian pottery oil lamp from Petra  
Greco-Roman period  
Double wick spouts  
Civilisations Gallery  
Auckland Museum cat. no. 1999.137.2  
North African pottery oil lamp from Carthage  
Roman period  
Double wick spouts  
Civilisations Gallery  
Auckland Museum cat. no. 22606  
Italian pottery oil lamps  
Roman period  
Civilisations Gallery  
Auckland Museum cat. nos. AR 8547; 94; 39529  
Italian bronze oil lamp  
Roman period  
Mackelvie Collection  
Auckland Museum cat. no. 7  
Italian bronze oil lamp  
Greco-Roman period  
Found at Herculaneum  
Mackelvie Collection

Auckland Museum cat. no. 8

## **Egyptian — Roman Mummy Portraits**

Mummy portrait panel paintings

Two Fayum portraits on wooden panels

Ca. 1st–3rd Centuries AD

Egypt. Roman Period

Portraits of a woman and a man

Unattributed

Civilisations Gallery

Auckland Museum cat. nos. 22218–9

## **Selection of Roman Glass**

Carinated (ridged) bottle with a flat base

1st Century AD

Colour: blue-green with white tinge

Height 55 mm

Civilisations Gallery

Auckland Museum cat. no. 16919

Carinated (ridged) bottle with an uneven rim

1st Century A.D.

Colour: clear with a blue green tinge

Height 120 mm

Civilisations Gallery

Auckland Museum cat. no. 17963.5

Iridescent club shaped tear bottle

1st–3rd Century AD

Colour: blue-green

Many tiny bubbles can be seen in the glass

Height 86 mm

Civilisations Gallery

Auckland Museum cat. no. 23111

Flask with a concave base

Late 2nd Century AD

Colour: transparent and colourless

Height 142 mm.

Mackelvie Collection

Auckland Museum cat. no. 17963

## **Bronze Items**

Statuette of Hercules

England: Roman Period

Found at Chichester

Height 112 mm

Mackelvie Collection

Auckland Museum cat. no. 2

Statuette of Hercules

Roman Period

Height 112 mm

Mackelvie Collection

Auckland Museum cat. no. 3

Statuette of a seated faun

Roman Period

Height 62 mm

Mackelvie Collection

Auckland Museum cat. no. 4

Etruscan ewer

Ancient Italian

Height 200 mm

Mackelvie Collection

Auckland Museum cat. no. 6

Italian. Hand of a sculpture

Roman Period: From "Monte Cilbano" (Albano?)

Mackelvie Collection

Auckland Museum cat. no. 17564

Italian long handled ladle

Roman Period

Civilisations Gallery

Auckland Museum cat. no. 26963

Spoon, pin and a needle

England: Roman Period

Civilisations Gallery

Auckland Museum cat. no. 27527.1–3

## **Roman Marble Sculptures**

Head of a marble statuette

Roman Period

Civilisations Gallery

Auckland Museum cat. no. 1921

Marble bust of Nero

Roman Period

Civilisations Gallery

Auckland Museum cat. no. 17518

Marble model theatre mask

Roman Period

Found at Pompeii

Civilisations Gallery

Auckland Museum cat. no. 8331

## **Sculpture**

Discobolus

Athenian Classical ca. 450 BC



# *ancient greek and roman collections*

catalogue



Male nude: athlete with a discus  
Sculptor: Myron of Eleutherae  
Bronze original lost. Plaster copy of a Roman marble  
in the Terme, Rome  
Height 1.53 m  
Applied Arts Collection  
Dying Gaul  
Hellenistic ca. 240–200 BC  
Male nude: the Dying Gaul  
Unattributed  
Bronze original at Pergamum is lost  
Plaster copy of a marble statue in the Capitoline  
Museum, Rome  
Height 0.93 m  
Applied Arts Collection  
Death of Laocoon and his sons  
Augustan, Late Hellenistic phase ca. 42–21 BC  
Plaster copy of the marble original  
Group of male nudes: Death of Laocoon and his sons  
Attributed by Pliny to Rhodian sculptors:  
Agessandrus, Polydorus and Athenodorus  
Height 2.22 m  
Vatican Collection, Belvedere. 74  
Found on the Esquiline Hill in 1506

Applied Arts Collection  
Gandhara sculpture  
Classical type Gandhara Buddha 2nd–3rd Centuries  
AD  
Found in Gandhara, North India (now Pakistan)  
Carved in grey schist stone  
A: Standing Buddha in Greco-Roman dress with an  
aura behind the head  
B: base: “Adoration of a Reliquary”.  
Height 1500 mm  
Mackelvie Collection  
Auckland Museum cat. no. 277

## **Architecture**

Auckland War Memorial Museum  
Architecture: Beaux Arts School of Neoclassical  
Style. Constructed in two stages and officially  
opened in 1929 and 1960  
Architects: Grierson, Aimer, Draffin  
Built by: Hanford and Mills Ltd.  
Stage 1: Portland stone  
Stage 2: concrete  
Foundation Stones: laid in 1925 by J. Gordon Coates  
P. M. and in 1957 by S.G. Holland



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