



Etruscan Wild Goat Oinochoe

Photo: JLMC 69.64
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Type:

Container - Oinochoe (Jug)

Culture:

Etruscan (Italy)

Materials:

Ceramic - terracotta

Manufacture:

Made in Italy. The pot most likely would have been made on a pottery wheel and hand painted with a slip sourced from local materials.

Use:

This jug would have been used for the pouring of liquids like wine.

Subject:

A major influence in the Orientalizing period was pictorial motifs from the east: palmettes, animal hunts, and mythical beasts like griffins, sphinxes, and sirens. The style of painting is tapestry-like with layered bands of animals and floral motifs. This jug has been decorated with dot-rosettes (flowers), meanders, and animals (goats and birds). On the lip of the jug eyes have been painted either side of the spout.

Size:

H 27.2cm, Diam. 20.3cm

Artist:

Swallow Painter

Date:

650 – 600 B.C.E. (7th Century B.C.E.)



Boeotian Terracotta Figurine

Photo: JLMC 35.55
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Type:

Figurine

Culture:

Boeotian (Greece)

Materials:

Ceramic - terracotta

Manufacture:

Rolls of solid clay, fired with a white slip and painted.

Use:

Small figures like this were sometimes used as grave offerings. If the deceased owned a real horse in life it showed social and some political status. Similar figures can also be found in sanctuaries as offerings, or decorating the lid of a pyxis (jewellery box).

Subject:

Horse with bearded rider.

Size:

H 16.3cm

Artist:

N/A

Date:

550 B.C.E. (Mid 6th Century B.C.E.)



Hellenistic Gold Earring

Photo: JLMC 185.98
©2018 UC Teece Museum

Type:

Jewellery

Culture:

Greek

Materials:

Gold

Manufacture:

Alexander the Great's conquest of Persia captured the riches of Babylon. This resulted in a flood of gold being put into circulation and led to a wide variety of jewellery being produced. Gold strands have been twisted to create a braid and shaped into a hoop. One end of the hoop has been fashioned into the head of an antelope.

Use:

One of two earrings, most likely worn by a wealthy female.

Subject:

Twisted gold braid fashioned in a hoop with the head of an antelope.

Size:

Diam. 1.5cm

Artist:

N/A

Date:

350 - 300 B.C.E. (Late 4th Century B.C.E.)



Cypriot Red-Polished III Pyxis

Photo: JLMC 130.73
©2018 UC Teece Museum

Type:

Container - Pyxis

Culture:

Cypriot (Bronze-Age Greece)

Materials:

Ceramic - terracotta

Manufacture:

Clay moulded into an ovoid form with rectangular access hole in the top. Painted with a red-brown slip. Has a rectangular lid that would have been tied into place.

Use:

A pyxis was designed to hold cosmetics and other items of adornment such as jewellery and clothing accessories. This pyxis was excavated from a Bronze Age tomb on the island of Cyprus. Jewellery and clothing accessories (such as cloak pins) are found in a range of burial types through ancient Greece.

Subject:

Early Cypriot III incised decoration of concentric circles, zigzags, and horizontal lines. Two small juglets decorate either side of the opening with a plank idol to one end. It would have had a mirrored plank idol at the other end that is now missing.

Size:

H 17cm, L 37.5cm, W 28 cm

Artist:

N/A

Date:

Early Cypriot III, 2100 - 2000 B.C.E. (Late 21st Century. B.C.E.)



Type:

Coin

Culture:

Macedonian (Greece and Persia - modern Iran)

Materials:

Silver

Manufacture:

Minted in Damascus in Syria. Coins are minted by striking a piece of metal between two die. Coins issued by Alexander the Great soon came to be known as 'Alexanders'. First issued around 333 BCE, they became the dominant currency of Greece and those it traded with, as well as spreading to all the territories Alexander conquered.

Use:

The coins not only functioned as money, but also provided an excellent forum for promoting Alexander's claim to power. As a coin passed from hand to hand, its images of divine beings alongside the name of Alexander visually linked Alexander to the immortals.

Subject:

Side A: Head of Herakles (Hercules) wearing a lion skin with a dotted border.

Side B: Zeus seated with sceptre in one hand and an eagle in the other. The front part of a ram faces him. Under the throne is the mint mark ΔΑ (Damascus). Inscription: ΑΛΕΞΑΝΔΡΟΥ (Alexander).

Size:

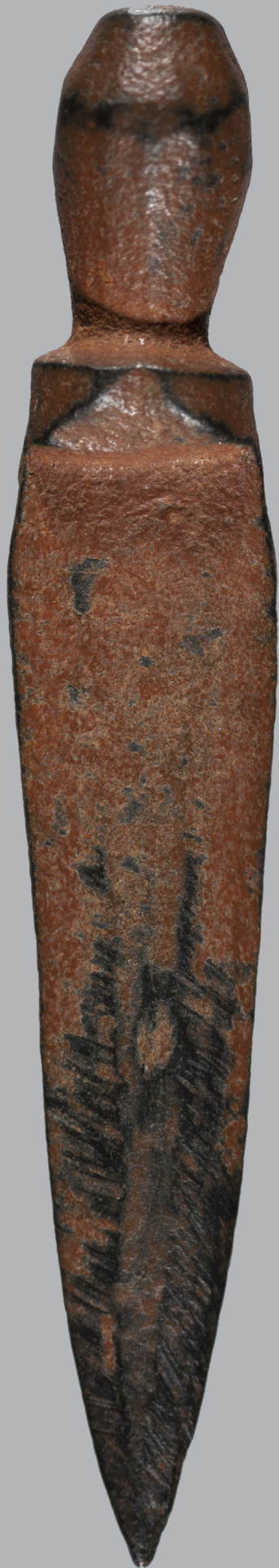
H 2mm Diam 15mm Weight 17.22gm

Artist:

N/A

Date:

Struck ca. 325 - 320 B.C.E. (4th Century.B.C.E.)



Bronze Votive Gladius

Photo: JLMC 224.15
©2018 UC Teece Museum

Type:

Votive

Culture:

Roman (Italy)

Materials:

Bronze

Manufacture:

Possibly cast and shaped. Objects such as this miniature gladius may have been produced in large numbers, much as votive candles are today. Other miniature votive offerings resemble day-to-day objects such as wheels, coins, tools, arms and armour.

Use:

It is likely that the votive was left as an offering for some act involving the real large-scale gladius, perhaps in thanks for a deed of valour using the weapon or for a safe return from war.

Subject:

This miniature votive is in the form of a Roman gladius. A gladius was a stout-bladed sword used for close-quarter fighting, and usually measured about 70 centimetres in length. It was ideal for thrusting and stabbing upwards beneath the opponent's shield into the belly or groin. This miniature version is an example of the kind of offering that was left at shrines and temples and dedicated to heroes and gods.

Size:

H 45mm, W 7.4mm

Artist:

N/A

Date:

ca. 200 - 100 B.C.E. (2nd Century B.C.E.)



Athenian Black-Figure Amphora

Photo: JLMC 41.57
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Type:

Container - Amphora

Culture:

Attic (Greece)

Materials:

Ceramic

Manufacture:

Most likely made on a pottery wheel and hand painted with different slip sourced from local materials, with incised details.

Use:

Used for the storage of food items such as grains and olives, or liquids like wine or olive oil.

Subject:

Side A: A warrior is lying on the ground while three rampaging centaurs pound him with rocks. The warrior attempts to defend himself with his shield. The murder taking place may be that of the tragic hero Kaineus. Born a woman called Kainis, she was attacked by the god Poseidon. Granted one wish as compensation, Kainis asked to be reborn as a man who was invulnerable, but forgot to ask for immortality. The warrior Kaineus became a powerful chieftain, but over time became impious. As retribution, Zeus determined he should be punished. Although supposedly invulnerable, when Kaineus fought the centaurs, they killed him by pounding him into the earth.

Side B: Five men on stilts wearing pointy hats. The subject is unknown but may be a theatre troupe.

Size:

H 45mm, W 7.4mm

Artist:

The Swing Painter

Date:

540 - 530 B.C.E. (Mid - late 6th Century B.C.E.)



Athenian Black-Figure Eye Cup

Photo: JLMC 56.58
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Type:

Container - Kylix (cup)

Culture:

Athenian (Greek)

Materials:

Ceramic

Manufacture:

Most likely made on a pottery wheel and hand painted with different slip sourced from local materials, with incised details.

Use:

Used for drinking wine. The cup would have been used during a symposium, when the opening prayer – and drink – would have been dedicated to Dionysus.

Subject:

This Athenian drinking cup is transformed into a mask when it is brought to the lips of the drinker: an illustration of the transformative powers of Dionysus and his role as god of theatre and impersonation. The cup illustrates different techniques in Greek vase painting: the male head is in black-figure technique and the female head is in outline.

Size:

H 11.2cm, Diam 26.3cm

Artist:

Attributed to the Logie Painter. The English classicist and archaeologist John Beazley conferred the name 'the Logie Painter' on the artist who decorated this object in the Logie Collection: a 'name piece' such as this is the first attributable example linked to a specific artisan.

Date:

ca. 525 B.C.E. (Late 6th Century B.C.E.)