

Twenty Years of Progress in
Classical Archaeology

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AT the first Annual General Meeting in November 1957 of what was then the Australian Humanities Research Council I had the honour of delivering the Inaugural Address,¹ in which I dealt with the growth of collections of classical antiquities in Australia up to that time, with special reference to the four magnificent Greek vases acquired in 1956-7 by the National Gallery of Victoria through the Felton Bequest. These vases formed the nucleus of a collection which the Felton Trustees had decided to build up, as occasion permitted, in order to illustrate, by the best examples available, the development of Greek pottery from the Geometric period down to the Hellenistic age. This evening I wish to give some account of the progress that has been made during the past twenty years not only in achieving the objectives of the Felton Trustees but also in the building up of other such collections in Australia, especially in those universities in which the teaching of Greek and Roman art finds a place either in its own right or as a component part of courses on classical civilization or the history of European art. Then, in conclusion, I propose to show you a small selection of the more outstanding recent discoveries in Greek sculpture, painting and metalwork, which may justly be said to have made a significant contribution to our better understanding and appreciation of Greek art and indeed, in some cases, to have opened completely new chapters in its history.

Since the initial purchase by the Felton Trustees, the National Gallery of Victoria has acquired more than twenty new vases,² and through the Everard Studley Miller bequest two fine Roman imperial portrait-heads,³ one of the emperor Vespasian (69-79), which well illustrates his rejection of the more idealistic tendencies of the Julio-Claudian imperial portraiture and a return to the more prosaic and factual Republican style; the other of Septimius Severus (193-211), which depicts him rather as the philosopher-statesman (Fig. 1), a type introduced by the emperor Hadrian, than as the soldier-emperor.

Although several important gaps still remain in the vase collection—notably in the Geometric period and in classical Attic red-figure—it now covers a

Author's Note: The present text gives a slightly shorter version of the original address as delivered to the Academy on 22 May 1979. On that occasion all the works referred to were illustrated by colour-slides and discussed in greater detail than seems called for here, where only a small proportion of them can be reproduced. All of them have, however, been listed, together with a brief summary of the comments made upon them and with references to publications where good illustrations of them can readily be found.

¹ 'The Felton Greek Vases' in *Annual Report*, No. 2 (1957-8), pp. 1-20, pls I-X; subsequently reprinted as a separate publication.

² All the more important items are discussed and illustrated in A. D. Trendall, *Greek Vases in the National Gallery of Victoria* (= *GV*), Melbourne 1978.

³ See Peter Connor, *Roman Art in the National Gallery of Victoria*, Melbourne 1978, pp. 6-18.

fairly wide range from the seventh to the third centuries BC, with good examples to illustrate the development of pottery in the Greek world during that period. Of these it is my intention to discuss a few of the more significant pieces, chosen for the particular interest of their subject-matter or for their artistic merit.

We may begin with the Corinthian *olpe*⁴ which provides a typical example of the animal-frieze style which reached its height in Corinth during the seventh century BC. This vase, found in Etruria but made in Corinth around 630-20 BC, illustrates the transitional style between the miniaturist precision and elegance of Protocorinthian in the preceding generation and the mass-produced vases of the so-called 'Ripe Animal' style of the sixth century, when there is a tendency to increase the size of both the vases and the animals, since this practice lent itself to greater rapidity in decoration, with a corresponding decline in its quality.

Next comes the recently-acquired plastic vase from Rhodes in the form of the helmeted head of a Greek warrior⁵ (Fig. 2) a splendid example of the small and delicate perfume-containers for which Rhodes was particularly noted in the first half of the sixth century BC and which were widely exported throughout the Greek world. They assume a wide variety of shapes, among which helmeted heads and female busts are perhaps the most common, followed by birds, animals, sea-shells and even parts of the human body, such as legs or sandalled feet. The helmet worn by the warrior on this vase is an Ionian variant of the so-called Corinthian type, with cheek-pieces in black with a red border and a semi-circular front-piece above the forehead, decorated with an incised 'honey-suckle' palmette, coloured partly red and partly black.

The Lip Cup by Sakonides,⁶ one of the Attic Little-Masters of the third quarter of the sixth century BC, as the painters of vases like this are known by reason of their miniaturist style, well illustrates the harmony achieved at this period between the elegant precision of the shape and the sober neatness of the drawing. Each side of the lip is decorated in outline with the head of a young woman (Fig. 3), her hair neatly dressed in a red cap, wearing an ear-ring and a bead necklace.

From this we may move to another example of outline drawing on an Attic vase, almost a century later—a white-ground *lekythos* by the Achilles Painter.⁷ This artist, who flourished around the middle of the fifth century, was the great master of the white-ground technique which during that century ran parallel to red-figure. This technique, in which the figures are painted in colour on to a prepared white background, perhaps most closely reproduces the effect of free painting, otherwise almost completely lost to us. Such vases, in view of the fugitive nature of their decoration, for the surface is very friable, were used essentially for funerary purposes and hence their decoration is normally associated

⁴ *GV*, p. 2, pl. 1a-b.

⁵ *Art Bulletin of Victoria* (= *ABV*), 19, 1978, pp. 2-4, figs 1-2 and p. 11, note 3.

⁶ *GV*, pp. 5-6, pl. 4b; *ABV*, 12, 1970-1, pp. 1-2.

⁷ *GV*, pp. 12-14, pl. 8a and cover (colour); *ABV*, 14, 1973, pp. 6-10.

with burial rites or the tomb itself, or else represents a scene from home life with perhaps some hint of the hereafter. On this vase mistress and maid are preparing for a visit to the grave with appropriate offerings; we may note that their flesh is shown in added white on the white background, a technique adopted by the Achilles Painter only at the outset of his career, since he soon abandoned it as unsatisfactory, and this enables us to date the vase to c.460. It is a splendid example of 'serenity lightly touched with melancholy', and shows promise of that combination of formal beauty with spiritual strength which is characteristic of his later work and well typifies the *ethos* of the Periclean age at Athens.

Attic red-figure of the Classical period is not yet represented in the Melbourne collection, so we may pass on to a bell-krater⁸ of the mid-fourth century showing the *anodos* of a young goddess, who is slowly rising out of the ground, and greets with upraised hand a group of satyrs who surround her (Fig. 4). Her identity is somewhat problematic—it may be the return of Persephone, the birth of Aphrodite or the appearance of Pandora; the presence of satyrs suggests a connexion with a satyr-play, and we know that Sophocles wrote one with the title of *Pandora* or *The Hammerers*, but, as this vase is about a century later, one cannot press the connexion. On the foot is a price inscription which seems to tell us that 10 *tryblia* (a type of small bowl) were packed into the larger one and that they were worth 7 obols.

From about 440 BC the Greek colonists in the area around Metaponto and Taranto began to produce red-figured vases locally. The practice soon spread throughout S. Italy and Sicily and there are something in the vicinity of 20,000 such vases, the production of which continues until c.300. The first vases—often referred to as Early South Italian—are closely modelled upon contemporary Attic wares, but by the end of the fifth century there were two well-established local schools, each with its own individual style, though still with many features in common. At the head of the first stand the Pisticci and Amykos Painters, the latter's style being well exemplified by a large column-krater⁹ showing women and athletes; their work leads on to the developed Lucanian style of the fourth century, as represented by the elaborately-decorated volute-krater attributed to the Primato Painter,¹⁰ representing on one side Dionysos and a maenad, with Nike above, and, on the other, a bearded Herakles with Nike. The work of the Primato Painter clearly reflects the influence of the florid style of Apulian in the second half of the fourth century, of which an excellent example may be seen in the large volute-krater by the Ganymede Painter.¹¹ Both sides depict funerary scenes: on the obverse, a group of mourners with offerings around a *naiskos* or shrine, consisting of a small temple-like structure with Ionic columns in front, painted white, as are two figures of the bearded man and attendant

⁸ *GV*, pp. 9-11, pl. 7; a fuller discussion of this vase by Ian McPhee will be found in *ABV*, 17, 1976, pp. 38-45.

⁹ *GV*, pp. 14-15, pl. 9; *ABV*, 19, 1978, pp. 4-8.

¹⁰ *GV*, pp. 15-16, pl. 10.

¹¹ *GV*, pp. 19-22, pls 12b and 13; *ABV*, 12, 1970-1, pp. 2-5.

youth inside it, to simulate the marble or stuccoed limestone of the actual monument; on the reverse, two youths and two women with offerings, grouped chiastically around a grave stele. On the neck is the head of a woman in an elaborate floral setting, rendered almost entirely in added colours.

Such use of added colour, which begins c.360-50, led to the development of the so-called Gnathia style, in which the figures are painted in applied colour directly on to the black glazed surface of the vase—a technique which flourished during the second half of the century in parallel with red-figure. The Melbourne *lekythos*¹² is a particularly good example of such a vase with a figured scene—a flute player and Eros—instead of the more usual female head or floral decoration.

The second most important South Italian vase fabric is that of Campania, which flourished in the Neapolitan area, especially at Cumae and Capua, throughout the last sixty years of the fourth century. In contrast to Apulia it does not produce large quantities of rather over-blown volute-kraters, but favours smaller vases, often with touches of added colour, which, combined with the orange-buff shade of the local terracotta, gives them a bright appearance. A typical example may be seen in a bell-krater by the Boating Painter¹³ which shows a satyr-family setting off for what we may call a water-picnic (Fig. 5), somewhere in the Bay of Naples—a unique theme in South Italian art.

More interesting still is a bell-krater which shows a scene from a phylax play¹⁴—the South Italian equivalent of a comic type of farce, which seems to have originated in Sparta, and to have flourished in Magna Graecia throughout the fourth century. Our vase (Fig. 6) shows two phylax actors, appropriately masked, both wearing the typical costume consisting of close-fitting tights, intended to simulate nudity, padded in front and behind to emphasize the belly and the rump, and with a large phallus attached; they stand upon a simple stage, which suggests that it was of an impromptu nature suitable for outdoor performances, and the first of them is busy conversing with a flute-player, while the second, a rustic to judge from the reaping-hook he carries, stands back awaiting the outcome. The play was probably based on the time-worn theme of the country bumpkin who comes to town and falls a prey to the city slicker. The krater is of considerable interest, as being the only extant Campanian phylax vase to show the actual stage.

Apart from the National Gallery of Victoria, the public museums and art galleries of Australia have hardly entered the field of classical art, and none of them can as yet lay claim to anything of particular significance. It may, however, be noted that an important early Christian mosaic dated to 561-2, which was discovered by the Australian troops at Shellal in 1917, and a well-preserved Palmyrene bust of a lady from the second century AD came to Australia after

¹² *GV*, pp. 22-24, pl. 8b; a fuller account (with colour plate) in *ABV*, 14, 1973, pp. 9-11.

¹³ *ABV*, 19, 1978, pp. 8-11, figs 6-7.

¹⁴ *GV*, pp. 25-28, pl. 14b; *ABV*, 16, 1975, pp. 11-16.

World War I and are now on display in the War Memorial Museum at Canberra.¹⁵

On the other hand several of our universities in recent years have begun to build up teaching collections to provide the necessary illustrative material for courses in classical art. The formal teaching of classical art and archaeology is a comparatively modern development; it goes back only to the last quarter of the nineteenth century, when what Professor Pallottino¹⁶ aptly calls romantic archaeology, which had been born in Egypt and the Greek and Turkish Levant, had then spread to Etruria and southern Italy and had culminated with Schliemann's excavations at Troy and Mycenae just over a century ago, gave place to what we may call 'scientific' archaeology. Exploration and excavation could now no longer be left in the hands of wealthy travellers and dilettanti but were subjected to the discipline of a systematic programme, which called for a careful survey of the site to be excavated, and a thorough study of the objects discovered in the precise context in which they were found, to be followed within a reasonable measure of time by a scientific publication. This demanded more than any individual worker could provide and, in consequence, we see the rise of organized expeditions, under the sponsorship of one or other of the archaeological societies or institutes which had begun to spring up around this time in various European countries to provide support for large-scale excavations, like those of the Germans at Olympia¹⁷ or the French at Delphi.

The material brought to light as a result of these campaigns gave an enormous stimulus to classical archaeology and underlined its importance in any study of the history of Greek civilization. This led to an increasing recognition of its role in classical studies and, in England, to the establishment of the Lincoln chair at Oxford in 1884, the Yates chair in London in 1896, and, somewhat later on, the Percival Maitland Laurence chair at Cambridge in 1931. Although the University of Sydney, thanks to the generous donation by its far-sighted Chancellor, Sir Charles Nicholson, in 1860 of the substantial collection of antiquities he had acquired during his Mediterranean travels, was well ahead of its time in recognizing the value of such material for teaching purposes, it was not until 1948 that it was able to create a chair in archaeology.¹⁸ Subsequent endowments have since provided for the establishment of two chairs—the Edwin Cuthbert Hall chair in Near Eastern archaeology (1960) and the Arthur and Renee George chair in Classical (1978), and these remain at present the only two in these particular fields in Australia. Several universities, however, have now established chairs, or offer courses, in Australian and Pacific prehistory and archaeology, often in close association with departments of anthropology, but these are outside the scope of the present review.

¹⁵ A. D. Trendall, *The Shellal Mosaic*, 3rd edn, Canberra 1973.

¹⁶ *The Meaning of Archaeology*, London 1968, pp. 46 ff.

¹⁷ See *100 Jahre deutsche Ausgrabung in Olympia*, Munich 1972.

¹⁸ See Alexander Cambitoglou, *Classical Archaeology in the University of Sydney*, Sydney 1977.

Sir Charles Nicholson's collection, now housed in the Museum which very properly bears his name¹⁹ and which was completely redesigned and rearranged in 1966 (Fig. 7), gave Sydney a considerable lead in the provision of original material to serve as a background for courses in classical art and archaeology and for the conduct of practical classes based on actual objects which are an essential concomitant to more formal teaching. The original Nicholson collection included some 400 Egyptian antiquities, about 100 Greek vases, of which a splendid black-figure cup by Sakonides²⁰ more than challenges comparison with its Melbourne counterpart, and a few examples of Etruscan and Roman sculpture, together with some 70 sepulchral inscriptions, including several of particular interest relating to the Roman fleet at Misenum.²¹

In 1934 the sons of Sir Charles presented to the University, in commemoration of the centenary of their father's arrival in Australia, the statue generally known as the Nicholson Hermes²² (Fig. 8). It is a Hellenistic or Roman copy of a fourth-century original of the type made popular by Praxiteles and his followers and was originally owned by Sir George Macleay, who acquired it during his residence in Turkey and presented it to Sir Charles in 1881.

The immediate post-war years at Sydney, which saw the revival of the single-unit courses in classical archaeology, introduced in 1941 but suspended after Japan's entry into the war at the end of that year, were also marked by many significant additions to the museum's collections. J. R. Stewart, a specialist in the archaeology of Cyprus and the Near East, was transferred to the newly-created department of archaeology in 1948 and greatly expanded its holdings in those areas with material either from his own excavations or acquired on the market. Many Greek vases were also acquired, at highly advantageous prices judged by current standards, at sales in Europe, London and America. These include some outstanding items like the Aura skyphos²³ (Fig. 10)—a unique representation of the sea-breeze, shown as a girl sitting on a rock by the shore of the sea, her scarf billowing out in the breeze which she personifies; the Tarporley Painter's bell-krater showing actors putting on their costumes for a satyr-play,²⁴ the *locus classicus* for a theatrical performance of this kind; and Python's krater with Dionysos in the company of an actor dressed as a papposilen, with a phlyax mask suspended overhead.²⁵ The two last both came

¹⁹ A brief account of the Nicholson Museum is given in *Art and Australia*, December 1967, pp. 528-37 (= *NM*) and in the second edition of the *Nicholson Museum Handbook* (Sydney 1948 = *NMH*), pp. 1-4, where many of the objects are discussed and illustrated. See also *Treasures of the Nicholson Museum*, Sydney 1979 (= *TNM*), p. 2.

²⁰ *NMH*, pp. 276-7, pl. 5a; *NM*, fig. 22; *TNM*, no. 66, ill. on p. 14.

²¹ *NMH*, pp. 432-9; L. F. Fitzhardinge, *Journ. Rom. Stud.*, 41, 1951, pp. 17-21, pl. 2.

²² *NMH*, pp. 3-4, frontispicce.

²³ *NM*, fig. 24; *Red-figured Vases of Lucania, Campania and Sicily*, p. 70, no. 352, pl. 33, 1-2; *TNM*, no. 69, ill. on p. 15.

²⁴ *NMH*, pp. 321-2, pl. 10; Trendall and Webster, *Illustrations of Greek Drama*, p. 28, II, 2; Trendall and Cambitoglou, *Red-figured Vases of Apulia I*, p. 48, no. 3/15; *TNM*, no. 71.

²⁵ *NMH*, p. 335, pl. 11; *TNM*, no. 72.

originally from the famous Hope collection at Deepdene, from which they had passed into the hands of Viscount Cowdray at Dunecht.

Following the untimely death in 1962 of James Stewart, who had been appointed to the Edwin Cuthbert Hall chair of Near Eastern archaeology two years earlier, Dr Alexander Cambitoglou became acting-head of the department and was made professor of archaeology in 1963. He set about a complete reorganization of the department and of the Nicholson Museum and it is a tribute to his energy and enthusiasm that the latter was re-opened in its completely new and much improved form in 1966 (Fig. 7). It is not too much to say that in its present form, both for the quality of the display and for the range of the material on exhibition, it will more than hold its own with most of the university collections in England and America. It may also be noted that it is provided with an extremely well-equipped laboratory for carrying out the important tasks of conservation and restoration.

Since the re-opening of the Museum several very important acquisitions have been made to supplement and enlarge the collection. Among these pride of place must be given to the Attic black-figure amphora,²⁶ presented in 1977 by an anonymous donor. It has been attributed to the Antimenes Painter, who flourished around 520 BC, and may be regarded as a typical black-figure vase-painter of that period, fond of straightforward narrative scenes, in which Herakles is a special favourite, as on this vase, where he is shown in the fight with Kyknos, the violent son of Ares, who used to attack pilgrims on their way to Delphi until he met his death at the hands of Herakles.

Two vases of considerable interest come from the workshop of the Libation Painter, a Campanian artist of the third quarter of the fourth century BC—one is a hydria (Fig. 11) which depicts Niobe mourning at the tomb of her slain children while her aged father Tantalos entreats her to desist and return to everyday life;²⁷ the scene may well have been inspired by the *Niobe* of Aeschylus, and the representation of Niobe partly in added white is probably intended as a reference to her forthcoming petrification. The other is a bell-crater²⁸ with, on the obverse, Achilles lying in wait behind the fountain-house in order to ambush Troilos, who is watering his horse. The episode looks back to one of the lost poems of the epic cycle and is very popular with vase-painters; it is interesting to see it again on an Etruscan bronze mirror²⁹ also of the fourth century BC, which shows Achilles endeavouring to drag Troilos from his horse, the more usual way of depicting the legend on vases, although the only known version of it in Etruscan mirror decoration.

Another noteworthy vase is a small Apulian oenochoe by the Truro Painter,³⁰

²⁶ *TNM*, no. 67.

²⁷ Trendall, *Rev. Arch.* 1972, p. 310, fig. 1; *Illustrations of Greek Drama*, III.1, 23; *TNM*, no. 70, ill. on p. 15.

²⁸ A. Cambitoglou and J. Wade, *Ant. Kunst*, 15, 1974, pp. 90-4, pl. 23.

²⁹ *TNM*, no. 75.

³⁰ Cambitoglou, *Festschrift Bronner*, pl. 22; *Red-figured Vases of Apulia I*, p. 118, no. 5/141.

who flourished around 360 BC, showing a scene from a phlyax play—an argument between husband and wife—on a very simple form of stage, which consists only of a wooden plank.

The enormous increase in recent years in the cost of major works of classical art has, of course, placed a severe restriction upon acquisitions within the framework of the normal university budget, and explains why they have had to be confined to the minor arts, such as vases, bronze or terracotta figurines, glass, coins and the like. Sydney was fortunate in being able to secure at least a fragment of an early fourth-century Attic grave stele of high artistic quality, showing part of the pediment and the head of a bearded man. It also acquired an early imperial Roman portrait-head, perhaps of Germanicus, the elder brother of the emperor Claudius.

With the assistance of the Association for Classical Archaeology, and financial support from the Australian Research Grants Committee, the Sydney department has also been able to conduct a series of excavation campaigns in Greece in association with the Athens Archaeological Society. The importance of these can hardly be over-estimated, since they not only give practical experience in the field to staff members and advanced students of both Sydney and other universities, but also yield much valuable material, which may contribute to the solution of a number of archaeological or historical problems. The first campaign (1967-73) was at Zagora³¹ (Fig. 16), on the island of Andros, which proved to be a site of exceptional significance for the study of Greek domestic architecture in the 8th century BC. Remains were uncovered of a massive fortification wall, perhaps the finest example yet known from this period, and of a temple on the promontory, but perhaps the main interest lies in the houses themselves, which, as Professor Coldstream has pointed out, offer a better picture of domestic life in the Late Geometric period than any other place in the Greek world. If the individual pottery finds, which include Euboean, Attic, Corinthian and Cycladic, mostly in a very fragmentary state, cannot be classed as spectacular, none the less they make an important contribution to the comparative chronology of these wares, especially Cycladic, and from the evidence they provide for a lively maritime trade lead us to the conclusion that Zagora must have been used by the Euboeans as a trading station for their merchants on their way to the cities of the Eastern Mediterranean.

Since 1975 work has been carried out at Torone, an extensive site on the central prong of the Chalcidic peninsula (Fig. 17), which, as Thucydides records, played an important role in the early years of the Peloponnesian War, when it was captured by the Spartans under Brasidas in 423. Tracts of its well-preserved fortification walls, with remains of one gateway, have so far been cleared, and the site holds great promise of more exciting discoveries as the excavations proceed.

³¹ Cambitoglou *et al.*, *Zagora I*, Sydney 1971; J. M. Coldstream, *Geometric Greece*, London 1977, pp. 304-12.

On the initiative of Dr J-P. Descoudres of the Sydney department, an Australian team drawn from four of our universities has, since 1978, been taking part in a project at Pompeii which was set up by the German Archaeological Institute under the direction of Dr Strocka. It aims at recording in detail those houses at Pompeii which were excavated last century but were not properly studied at the time and are now undergoing rapid deterioration. The group is at present working on the Casa dei Capitelli Colorati³² (or House of Ariadne), which was first excavated in 1832 and is one of the largest in Pompeii, with 60 rooms on the ground floor, an atrium and two peristyles; it contains several paintings and floor mosaics of high quality.

Passing mention may also be made of the fact that an Australian archaeologist, Dr Jill Carington-Smith of the University of Tasmania, has participated in many excavations organized in recent years by the British School at Athens and is at present supervising the important rescue dig at Knossos; in the first two seasons it has yielded a remarkable harvest of seventh- and sixth-century pottery, which has shed a great deal of new light upon what was previously a rather obscure period in Cretan history.

Classical archaeology has been greatly stimulated by the visits to Australia during the past two decades of a number of eminent European and American scholars, who had been invited to give courses at Sydney and were also able to conduct seminars or to deliver lectures at several other universities as well. Among these we may refer in particular to the late Sir John Beazley, the world's greatest authority on Attic vase-painting, whose lecture in 1964 to the AHRC on the Berlin Painter is a classic of its kind; Professor T. B. L. Webster, one of the first scholars to develop the connexion between Greek art and literature, especially drama; Professors Marinatos and Mylonas, the excavators of Thera and Mycenae; Nicholas Yalouris, the director-general of archaeology in Greece, who has worked extensively on the sculptures from Olympia; Homer and Dorothy Thompson, of the Institute of Advanced Study at Princeton, whose names will always be associated with the excavation of the Athenian Agora; and John Ward-Perkins, former Director of the British School at Rome and a leading expert on Roman architecture, who was also primarily responsible for the Pompeii exhibition, which is due to come to Australia in 1980. It is hardly necessary to stress the value of contacts such as these and it is much to be hoped that means will be forthcoming to ensure the continuance of these visits.

If at the University of Sydney, as a result of the existence of the Nicholson Museum and the establishment of a full department, it has been possible to give greater emphasis to the teaching of classical art and archaeology, this is not to indicate that it has been neglected elsewhere. A decline in the numbers of students wishing to study Greek and Latin has led in several universities to the introduction of parallel courses in classical civilization (or studies), in

³² Kay Francis, *Aust. Natural History*, 19.8, December 1978, pp. 254-9.

which no knowledge of the languages is required, but which normally include a substantial component of art and archaeology. The establishment in 1947 at the University of Melbourne of the first chair of Fine Arts in this country introduced pioneer courses in that field and stimulated a rapid growth of interest in the history of art. This is a subject now quite widely taught in our universities—at least four others have established chairs in this field (Sydney, Monash, La Trobe and Flinders) and offer courses up to Honours level, while three more (Queensland, ANU and Deakin) have now begun to give limited courses. As the art of Greece and Rome provides an essential foundation for the study of European art, some teaching in that area is also required in these courses, and this may be successfully combined with that given for classical civilization.

As examples of what can be achieved within a strictly limited budget by the exercise of ingenuity and imagination, let me cite the displays of classical art in the University of Tasmania and the Australian National University. The former was opened in its new home in the University Centre in 1977; it bears the honoured name of John Elliott, who held the chair of classics in Hobart from 1941 to 1966 and was instrumental in starting the collection, which in recent years has been considerably enlarged and is now most admirably displayed, thanks to the efforts of Ronald Hood, who is also responsible for the published catalogue.³³ It is from this collection that the Hobart Painter derives his name, as the artist who decorated one of its most attractive pieces, an Attic red-figured skyphos of about 420 BC (Fig. 12), with, on either side, a youth on his way to a party.³⁴

The collection of the ANU is now housed in the A. D. Hope Building and includes the vases formerly in University House,³⁵ and the tomb-group purchased by the University in 1965, together with numerous other items acquired by the Department of Classics. The tomb-group is of unusual interest and is unique in this country; most of the vases in it are the work of a single artist (Fig. 13), a late Apulian of the last third of the fourth century BC, to whom the conventional name of the Menzies Painter has been given, after the Menzies Building of the ANU library, where the group was exhibited for many years.

The University of Queensland has a varied and growing collection, of which a catalogue was recently published by M. G. Kanowski,³⁶ one of its more interesting vases is an early Campanian bell-krater by the Sikon Painter with a typical Dionysiac scene showing a maenad scated between a young satyr and a bearded silen³⁷ (Fig. 14). The University of New England has also managed

³³ *Greek Vases in the University of Tasmania*, 1st edn., illustrated, 1964; 2nd edn., unillustrated, 1977.

³⁴ *Gr. V.¹*, no. 21, pl. 15; Beazley, *ARV²*, 1258, no. 1.

³⁵ *Greek Vases in University House*, Canberra 1959: reprinted from *A.N.U. News*, no. 34, August 1959, pp. 21-4.

³⁶ *The Antiquities Collection*, Brisbane 1978.

³⁷ *Ibid.*, pp. 8-9; *Red-figured Vases of Lucania, Campania and Sicily*, p. 214, no. 75, pl. 84, 3-4.

to build up a creditable teaching collection,³⁸ which includes a good selection of Cypriote pottery with a complete tomb-group from Palaalona in north Cyprus, and the namepiece of the Armidale Painter (Fig. 15), an Apulian artist who worked in close collaboration with the Ganymede Painter, if indeed he is not identical with him. He specialized in the rendering of female heads, of which the one on this plate is typical. At the University of Melbourne the departmental collection³⁹ was started in 1930 with a group of some twenty vases and figurines acquired as a memorial to John Hugh Sutton; many new items have since been added, including a tomb-group from Cyprus, one of the fruits of the Melbourne-Cyprus expedition. Smaller collections are to be found in Monash, Adelaide and Perth Universities.

As yet, there are no substantial private collections of classical antiquities in Australia, although the number of collectors seems to be increasing, and a few important pieces of sculpture—notably copies of a Polyclitan head and of a Hellenistic statue of Artemis (Fig. 9)—together with a good many minor Greek vases, have found their way into private hands. From time to time these appear at exhibitions like the one held in David Jones' Gallery in Sydney in 1970 under the title of 'Three thousand years of classical art', or are lent to museums or universities, but so far no attempt has been made to record them, though this is a task which it might be well worth while to undertake.

This brief outline, with its illustrative examples, will serve to give some idea of recent developments in Australia in regard both to the teaching of classical art and archaeology and to the progress that has been made in building up collections of antiquities to provide an appropriate background for the former.

Let us now turn to consider something of the impact which the more important archaeological finds of the past twenty years have made upon our knowledge and understanding of the ancient Greek world.

I must begin by emphasizing the fact that the sheer bulk of material yielded by recent excavations is quite staggering and that neither publication nor analysis of the finds has been able to keep pace with the rate of discovery. From all parts of the classical world material keeps pouring forth to modify previously accepted chronologies, to shed fresh light upon different periods of Greek civilization and the social conditions of the time, and, above all, to write new chapters in the history of Greek art. It is hardly necessary for me to say that, thanks to this steady flow of new material, classical art and archaeology is an extremely active sphere of study: one might reflect for a moment on the probable effect it would have on students of Greek literature if almost every year were to see the discovery of some complete and hitherto unknown work—an epic poem perhaps, a book of lyrics or a play—since this would create for them a situation not dissimilar to that which regularly confronts the classical

³⁸ M. N. Kelly, 'The Museum of Antiquities' in *U.N.E. Convocation Bulletin*, no. 44, Dec. 1978, pp. 11-13, where a typical vase from Palaalona is illustrated in fig. 3 and the Armidale Painter's plate in fig. 2.

³⁹ See P. J. Connor in *University of Melbourne—Catalogue of Works of Art*, 1971, pp. 105-16.

archaeologist or historian of art and which forces them to make constant reappraisals of previously unquestioned theories.

My point will be made with greater force by setting before you a small selection from the most outstanding finds in recent years of works of ancient art which might be said to have contributed to the filling of what was previously an almost complete blank or to have added materially to our knowledge and understanding of some particular period.

The selection, in summary form, included the following works:

Sculpture

- 1 The *kore* and *kouros* found at Merenda, some 30 km east of Athens, in 1972; outstanding examples of archaic Greek art of the third quarter of the sixth century BC. The former, from its inscribed base, is known to be the work of Aristion of Paros.

Athens Annals of Archaeology 5, 1972, pp. 293-324; *Arch. Reports* 19, 1972-3, pp. 6-7, figs. 9-10.

- 2 The bronze statuette (74 cm high) of Poseidon (or Zeus) found at Ugento in 1961; probably a cult statue of the god, since it stood upon a plinth, and of great importance for the history of early fifth-century sculpture in South Italy.

Degrassi, *Boll. d'Arte*, 1964, p. 392; *Arch. Reports* 1966-7, p. 37, fig. 63; Ross Holloway, *Late archaic and early classical Greek Sculpture of Sicily and Magna Graecia*, p. 10, figs. 67-8; Belli, *Tesoro di Taras*, fig. 169.

- 3 The two slightly over life-size bronze statues, fished up from the sea near Riace Marina (Punta Stilo) in 1972, representing bearded men with shields and making a most notable addition to the very small group of original Greek bronzes from the classical period.

G. Foti, *Il Museo di Reggio Calabria*, fig. 57.

- 4 The bronze statue now in the J. Paul Getty Museum in Malibu, found in the late 'sixties in the Adriatic off Ancona, representing a youth placing a laurel-wreath round his head; an original of the late fourth century BC in the style of, if not actually by, Lysippus.

J. Frel, *The Getty Bronze* (Malibu, 1978).

- 5 The frescoes from Thera, brought to light as a result of the excavations by Sp. Marinatos between 1967 and 1973 of a settlement destroyed by a violent volcanic eruption c. 1500 BC. They are of remarkable interest for their subjects—pure landscape, antelopes and monkeys, boxers, fishermen and, above all, the scenes showing a fleet beside a rocky coast on which is a typical Minoan town.

Marinatos, *Excavations at Thera*, V-VII and *Treasures of Thera*.

- 6 Tomb-paintings from Paestum, including the Tomb of the Diver (found in 1968), the only extant example of an early fifth-century painted tomb in S. Italy, and many other paintings from the second half of the fourth century, depicting ritual combats, chariot races, the lying-in-state of the deceased, Charon, and scenes from daily life (hunting, farming, etc.), of the greatest value both as works of art and as shedding light upon everyday life at the time.

Mario Napoli, *La Tomba del Tuffatore; Il Museo di Paestum; Paestum* (I Documentari, no. 27); S. Moscati, *Italia Archeologica*, pp. 38-45; *Italia Sconosciuta*, pp. 192-207.

- 7 The pebble mosaic floor of the House of the Mosaics at Eretria, excavated in 1976-7, with its remarkable floral and palmette decoration, as well as figured scenes, associating it with Apulian vase-painting of the late fourth century.

Ducrey and Metzger, in *Ant. Welt* 1979, 1, pp. 3-10 and in *Ant. Kunst* 22, 1979, pp. 1-13, pls. 1-4.

With these may also be compared the mosaics from Pella signed by Gnosis, with similar treatment and decoration.

- 8 The Royal Tombs at Vergina. The excavation of these tombs in 1976-8 yielded one of the most exciting archaeological discoveries of recent years; one tomb, looted in antiquity, had painted decoration of the highest quality on its walls; another, untouched, contained two golden caskets within marble sarcophagi. The caskets contained bones wrapped in purple cloth threaded with gold; the burial has been tentatively associated with Philip II of Macedon and his wife.

M. Andronikos, *Athens Annals of Archaeology*, 10, 1977, pp. 1-72; *National Geographic Magazine*, July 1978, pp. 54-77; *Treasures of Ancient Macedonia* (Exhibition Catalogue, 1978), pls. 18-19.

Metalwork

- 9 The gilt bronze krater from Dherveni found in 1962; decorated in high relief with Dionysiac scenes it is a unique work of its kind from the second half of the fourth century BC.

Treasures of Ancient Macedonia, pl. 27; E. Yuri, *The Dherveni Krater* (in Greek), Athens 1978.

- 10 The gold pectoral from S. Russia, found in 1971; a Greek work of the fourth century BC and perhaps the most splendid of all the gold objects found in that area. Decorated with 48 figures individually cast and representing pastoral scenes and the home life of the Scythians.

From the lands of the Scythians (New York, 1975), no. 171, pls. 31-33.

Vases

- 11 Two masterpieces of early Attic red-figure: (i) the calyx-krater signed by Euphronios (c. 520/10) and now in the Metropolitan Museum in New York, representing Sleep and Death with the body of Sarpedon; (ii) the amphora in Basel by the Berlin Painter showing Athena and Herakles, one of the finest of all archaic Greek vases.

(i) D. von Bothmer, *Greek Vase Painting*, no. 15.

(ii) Beazley, *ARV²* 1634, no. 1 bis, *Paralipomena*, p. 341; *Ant. Kunst* 4, 1961, pls. 20-6.

- 12 Vases from South Italy which have brought to light hitherto unknown painters:

(i) the Aphrodite Painter at Paestum.

E. Greco, *Il Pittore di Afrodite* (Benevento, 1970).

(ii) the Arpi Painter—an Apulian artist of the late fourth century with a remarkable taste for the less commonly-represented Greek myths.

Trendall and Cambitoglou, *Red-figured Vases of Apulia II*, pls. 358-362.

(iii) the Lipari Painter, who takes his name from the Sicilian island where most of his vases have been found, and whose colourful style leads on to the fully polychrome Centuripe ware of the third century.

Trendall, *Red-figured Vases of Lucania, Campania and Sicily*, pp. 653-61, pls. 253-5; M. Cavalier, *Le Peintre de Lipari*, Naples 1976.

These are but a few selected examples of the way in which recent archaeological discoveries have not only provided us with new masterpieces of ancient art but have also greatly extended the frontiers of our knowledge and shed light upon some hitherto obscure areas.

As we have seen, classical archaeology is a relatively new discipline in Australia, but it is clear that substantial progress has been made during the past twenty years both in the development of teaching in this field at secondary and tertiary levels and in the acquisition of classical antiquities which provide the essential complement to it. In recent years some outstanding exhibitions of art from the ancient world have been travelling around Europe and America and, thanks to modern means of communication, it seems likely that some at least of these will come to Australia (e.g. Pompeii in 1980). They will enable people to see at first hand examples of classical art, such as sculpture, painting and metalwork, which our local collections cannot hope to provide, since the limitations imposed by rapidly rising prices and by export restrictions tend to confine our acquisitions to the area of the minor arts. However, many important items of high artistic merit and considerable iconographic interest have come to Australia during the past twenty years, and their acquisition is a tribute to the generosity of private donors, to the sympathetic attitude of the University authorities concerned and, at the National Gallery of Victoria, to the continued support of the Trustees of the Felton Bequest. It is my earnest hope that the years to come will see still greater progress in the study of ancient art and archaeology in this country and that we shall be able to attract from overseas a steady flow of exhibitions of the highest quality, as well as of eminent scholars and post-graduate students, whose presence here could only give further stimulus and encouragement to local workers in this field.

Illustrations

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- FIGURE 1 Head of Septimius Severus (Everard Studley Miller Bequest, 1967; inv. 1490.5)
FIGURE 2 Rhodian plastic vase in the form of the helmeted head of a warrior (D314/1977)

PLATE II *National Gallery of Victoria*

- FIGURE 3 Detail of Attic b.f. cup by Sakonides (D118/1969)
FIGURE 4 Attic r.f. bell-krater representing the *anodos* of a goddess (Felton Bequest; D 1/1976)

PLATE III *National Gallery of Victoria*

- FIGURE 5 Campanian r.f. krater by the Boating Painter (Felton Bequest; D 27/1979)
FIGURE 6 Campanian r.f. phlyax krater by the Libation Painter (Felton Bequest; D 14/1973)

Photos 1 to 6 by courtesy of the National Gallery of Victoria

PLATE IV

- FIGURE 7 View of the Nicholson Museum, University of Sydney (1979)
FIGURE 8 The Nicholson Hermes
FIGURE 9 Statue of Artemis in a private collection, Melbourne
Photos 7 and 8 by R. K. Harding, by courtesy of Professor Cambitoglou, University of Sydney

Photo 9 by courtesy of the owner

PLATE V *Vases in the Nicholson Museum, Sydney*

- FIGURE 10 The Aura skyphos—Nicholson Museum 53.30
FIGURE 11 The Niobe hydria—Nicholson Museum 71.01

Photos 10 and 11 by courtesy of Professor Cambitoglou, University of Sydney

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- FIGURE 12 Skyphos by the Hobart Painter—John Elliott Classics Museum, University of Tasmania, no. 21
FIGURE 13 Oenochoe by the Menzies Painter, A.N.U. 65.24

PLATE VII *Vases in Brisbane and Armidale*

FIGURE 14 Bell-krater by the Sikon Painter, University of Queensland 64/1

FIGURE 15 Plate by the Armidale Painter, University of New England 69/1

Photos 12 to 15 by courtesy of the curators of the Museums

PLATE VIII *Excavation Sites*

FIGURE 16 Zagora, on the island of Andros

FIGURE 17 Torone

Photos 16 and 17 by courtesy of Professor Cambitoglou, University of Sydney



FIGURE 1 Head of Septimius Severus (Everard Studley Miller Bequest, 1967; inv. 1490.5)



FIGURE 2 Rhodian plastic vase in the form of the helmeted head of a warrior (D314/1977)



FIGURE 3 Detail of Attic b.f. cup by Sakonides (DI18/1969)



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FIGURE 7 View of the Nicholson Museum, University of Sydney (1979)

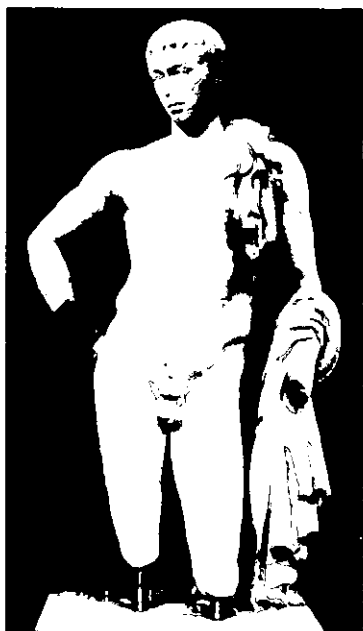


FIGURE 8 The Nicholson Hermes



FIGURE 9 Statue of Artemis in a private collection, Melbourne



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