

ARGENTUM POTORIUM IN ROMANO-CAMPANIAN
WALL-PAINTING

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WALL-PAINTING

By

JOHN A. TAMM, B.Sc., M.A.

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AUTHOR: John A. Tamm, B.Sc. (McMaster University)
 B.Sc. (McMaster University)

 M.A. (McMaster University)

SUPERVISOR: Professor K.M.D. Dunbabin

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ABSTRACT

The first centuries BC and AD encompassed the first great period of Roman silverware production. Wall-paintings, surviving pieces, and textual references all testify to the importance of silverware, in particular the silver vessels and implements used in the preparation, service, and drinking of wine, during this period. Besides the functional aspects, possession of silverware served also as an indicator of one's wealth and status.

In a number of wall-paintings with banqueting or related themes, primarily from Campania but also from Rome, silverware plays a prominent role. The painted vessels are often viewed, by modern scholars, as representative of the kinds of vessels then current in the Roman world, as if the painters were using actual pieces for models. This provides the point of departure for this dissertation, a detailed study of drinking silver in Romano-Campanian wall-painting.

Such a study reveals more than just whether or not the painters were closely copying actual vessels; it is, in fact, argued here that such copying was not part of their usual procedure. The paintings also reveal what kinds of vessels were considered relevant in a banqueting context, and at times, how these vessels were used. Other areas onto which the paintings cast light include the working methods in general of the painters, the question of prototypes and their possible contents, and the role of the patron.

The paintings studied in this dissertation cannot be divorced from Roman wall-paintings as a whole. The conclusions drawn here, therefore, have relevance for all Roman wall-paintings and, to some degree, for Roman art in general.

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Strainer (semiovoid)	As Plate 54.7.

INTRODUCTION

The second century BC marks a turning point in the history of silverware in the Roman world. In earlier times, rich silver mines were not found in Roman territory; furthermore, possession, at least of large quantities of silverware, appears even to have been officially discouraged: Pliny the Elder mentions that one man was criticised by the censors for owning ten pounds weight of silver,¹ and that generals were once forbidden from owning more than two pieces of silver, the vessels used in sacrifices.² By the very end of the third century BC, however, expansion westwards in the course of the Second Punic War had led Rome into Iberia, and control of the Spanish silver mines. During the second century BC, expansion eastwards brought Greece and increasing portions of the Greek East under Roman control. With this eastward expansion came control of yet more silver mines, as well as an influx of wealth and art into Rome.

Triumphal processions were one mechanism by which the Romans became acquainted with all manner of luxury goods, including silverware. Livy notes that in the triumph of T. Quinctius Flamininus in 194 BC, over 18,000 pounds of unwrought silver, numerous and varied silver vessels, ten shields, and some 84,000 Attic silver coins were amongst the items on display.³ In another triumph, that of Lucius Scipio in 189 BC, 1400 pounds of chased silverwares were on display.⁴ By the time of the auction in 133 BC of the possessions of Attalos III of Pergamon, who

¹ Pliny, *HN* 33.142, referring to an event in 275 BC (cf. Strong 1966, 123). Pliny seems also to allude to this general idea in 18.39, when he mentions men who had won triumphs but yet thought possession of ten pounds of silver extravagant.

² Pliny, *HN* 33.153.

³ Livy, 34.52.5-6.

⁴ Pliny, *HN* 33.149.

had bequeathed his kingdom to Rome, the Roman people had advanced, in Pliny's opinion, from merely admiring luxury goods to coveting them.⁵

Whatever the precise reasons may have been, by the first century BC silverware, in particular the vessels and implements used for eating and drinking, had clearly become a desirable commodity. Collecting silverware became an established pursuit; Pliny mentions some exceedingly large collections.⁶ The desire for silverware led also to various excesses. The governor Verres, for instance, was noted for acquiring all manner of luxury goods, including silverware, by any means possible.⁷ There also seems to have been a flourishing trade in producing "authentic" Greek works, to meet the demand for old silver.⁸

Apart from the functional aspects, possession of silverware, as indeed of any luxury goods, doubtless also served as an indicator of one's wealth or status. Pliny mentions that in the pre-Sullan period, numerous silver dishes of one hundred pounds weight were in existence;⁹ vessels of this size suggest that their owners were concerned with more than just function. The behaviour of the emperor Claudius' slave Drusillanus brings to mind a similar conclusion: Pliny records that he owned a silver dish of five hundred pounds weight, which was accompanied by eight smaller

⁵ Pliny, *HN* 33.149.

⁶ Pliny, *HN* 33.142, for example, mentions the 10,000 pound collection of the tribune Livius Drusus, and 33.143, the 12,000 pound collection of plate that travelled with Pompeius Paulinus on campaign. Although one may question whether the weight recorded is precise, the underlying idea, that these were substantial collections, should not be in doubt.

⁷ Cicero's *Verrine Orations*, the accounts of his prosecution of Verres for corruption, provide detailed descriptions of Verres' rapaciousness.

⁸ Pliny, *HN* 33.148, 154-8 contain discussions of the high esteem in which old, Greek, silverwares and their makers were held, and of the high prices paid by the Romans for such pieces. Several of Martial's poems, 4.39 and 8.39 in particular, lead to the conclusion that forgery of such pieces and the attribution of new works to famous old Greek silversmiths was not an unknown phenomenon.

⁹ Pliny, *HN* 33.145.

side dishes, each of two hundred and fifty pounds weight.¹⁰ In the closing decades of the first century AD, Martial in particular continues to stress the value of silverware and its desirability as a gift, especially at the Saturnalia.¹¹ Quantities ranging from one-half to five pounds are mentioned; the underlying process is well-established, even if the precise quantities are not.¹² Meanwhile, Suetonius writes of the poverty and degradation of the emperor Domitian's youth, spent in a house without silver tablewares.¹³

This picture of the importance of silverware in the first centuries BC and AD is corroborated by the numerous pieces surviving from the period. Finds, whether of individual pieces or groups of varying sizes, come from all over the Roman world and beyond; contexts, where known, range from domestic to religious to funerary. Two notable examples of collections of domestic silver, each containing over one hundred pieces, are the hoards from a villa at Boscoreale¹⁴ and the Casa del Menandro at Pompeii.¹⁵ Most of the items in these hoards are vessels or implements used for eating or drinking.

More corroboration comes in the form of first-century BC and AD artistic representations of banqueting or banqueting equipment. Especially relevant in this connection are a number of Romano-Campanian wall-paintings which take banqueting and related activities for their subject

¹⁰ Pliny, *HN* 33.145. Again the size and ostentatiousness of the pieces should not be questioned, even if one may question the precise weights.

¹¹ E.g. Martial 5.19, 7.53, 8.71, 10.15, 10.57, 13.48.

¹² Martial 5.19 (one-half pound), 7.53 (five pounds). Strong 1966, 124-5 apparently takes 7.53 at face value. However, the circumstances and generosity of the donors doubtless varied, and some allowance must be made for this.

¹³ Suetonius, *Dom.* 1.1.

¹⁴ The original publication is Héron de Villefosse 1899. Cf. also Baratte 1986. For the pieces included in this dissertation, cf. Catalogue 2, numbers AP-50 to AP-110. (References in this dissertation to pieces from this catalogue will as a rule include the AP number.)

¹⁵ The major publication is Maiuri 1933. For the pieces included in this dissertation, cf. Catalogue 2, numbers AP-287 to AP-343.

matter.¹⁶ These paintings come from Rome, Pompeii, and Herculaneum; despite variations in atmosphere or composition, all share certain elements. The banqueters, normally reclining on couches and often wreathed,¹⁷ are portrayed as either drinking, or about to drink, or finished with drinking; the drinking vessels and implements used are displayed, often prominently, in the scenes. Moreover, the great majority of the vessels and implements depicted can be identified as being made of silver.

A considerably smaller number of paintings show collections of drinking silver.¹⁸ One particularly important example comes from the tomb of Vestorius Priscus at Pompeii; it shows a service of nineteen pieces, laid out on a table as if on display.¹⁹ Also useful are a number of still lifes, in which a piece or pieces of drinking silver have been included.²⁰

The silverware in these depictions has often been considered a reliable indicator of the forms then current in the Roman world. The assertion by Stefan Mols and Eric Moormann, that the silverware on display in the Priscus service is “[a]bove all a faithful representation of a silver drinking service,” and their further claim that numerous parallels for the painted vessels can be found in the extant pieces from the Vesuvius region, is indicative of this state of mind.²¹ The point merits detailed study. The ramifications are many; most important perhaps are the possible

¹⁶ These make up all but two of the core group of depictions studied in this dissertation. Cf. Catalogue 1, numbers **SD-1** to **SD-23**. (References in this dissertation to any of the core-group depictions will as a rule include the SD number.)

¹⁷ Numerous literary sources mention the wearing of wreaths as a standard feature of banquets: cf. for example Pliny, *HN* 21.12, Propertius 2.33b, and Athenaios 15.669c-686c, 15.692c.

¹⁸ These are the remaining members of the core group of depictions. Cf. Catalogue 1, numbers **SD-24** and **SD-25**.

¹⁹ Cf. Catalogue 1, number **SD-25**.

²⁰ These make up roughly half of the related depictions studied in this dissertation. Cf. Catalogue 1a, numbers **RD-1** to **RD-11**. (References in this dissertation to the subsidiary catalogue depictions will as a rule include the RD number.)

²¹ Mols & Moormann 1993/4, 44: “Soprattutto il vasellame...e una fedele immagine di un *argentum potorium*.” They do not specify precisely which parallels they have found.

uses of the paintings for dating extant pieces, and the conclusions that could be drawn regarding the working practices of the artists.

Similar studies have already been carried out on glass and bronze vessels in Roman wall-paintings.²² Naumann-Steckner has covered glass vessels;²³ she notes in particular the discrepancies between painted and actual glass vessels. Riz has studied bronze vessels;²⁴ her conclusions are different. She argues that the painted vessels closely match actual examples, and that changes in the forms of actual vessels are mirrored by changes in the forms of painted examples.²⁵

But study of the silverware in Romano-Campanian wall-paintings reveals much more than whether or not the artists were copying closely contemporary silverware. The paintings show what kinds of vessels were, or were considered by the painters to be, relevant in banqueting contexts, and often give indications about how these vessels were used. They show what kinds of vessels tended to be grouped together while in use, and, in the case of the Priscus service, show the kinds of vessels that made up, or at least were considered to make up, a drinking service. The reliance of painters on prototypes, the degree of this reliance, and the precise form taken by these prototypes, are questions that continue to loom large in the study of Roman painting. The banqueting depictions are useful in this context as well. Some scenes exist in multiple versions; examination of the similarities and differences between the versions, especially in connection with the kinds and quantities of silverware depicted, sheds some light on the question of prototypes.

²² For a cautious study of metal vessels in a different, earlier, context, that of Etruscan tomb-painting, cf. Jannot 1995.

²³ Naumann-Steckner 1991.

²⁴ Riz 1990.

²⁵ The problems of this approach, for instance the difficulties in obtaining precise dates for both paintings and pieces, are brought out well in various reviews of Riz's work. Cf. for example Ling 1991b, Tammisto 1991, Ehrhardt 1992, Rolley 1992, and Petrovsky 1993.

Finally, there is the role of the patron to consider. The location of these paintings within the house, and their contents, are two of the areas in which the patron will have exercised control.

This dissertation is a detailed study of silverware in Romano-Campanian wall-paintings, bearing in mind all these issues. The paintings and the vessels they contain are examined on their own, but also in conjunction with the extant pieces. The ramifications of such a study are broad; the depictions studied here cannot be divorced from Romano-Campanian wall-paintings as a whole. The conclusions drawn here about the working practices of the painters, the possibility of using works of art as aids to dating other artefacts, and the role of the patron, have a wider relevance in the field of Roman wall-paintings, and in some degree, Roman art as a whole.

Methodology and Problems

i) Period covered in this dissertation

The first centuries BC and AD have already been singled out as being important for the study of Roman silverware. In order to pursue such a study as this, in which material remains in two separate media are compared and contrasted, it is vital that the remains be, or at the least have the possibility of being, contemporaneous. Moreover, the artefacts must survive in sufficient quantities to make their study worthwhile. Only this period meets these criteria.

Roman silverware did enjoy another peak in popularity, in Late Antiquity. But a shift in emphasis occurred in the interval; drinking vessels lessened in popularity while plates, dishes, and in particular large pieces of display silver came more into the foreground. Forms had also changed; the drinking vessels of Late Antiquity are not interchangeable with those of the earlier period. Roman wall-painting, meanwhile, is best attested in Campania, in the cities buried by the eruption of Vesuvius in AD 79. Much less has survived from later times, nor is there the same interest in the details that prove so useful for this study.

ii) Depictions of drinking silver in wall-paintings

Wall-paintings were chosen for study because they have several advantages over banqueting and banqueting-related depictions in other media. In order to study depictions of silverware, one must first be certain, or reasonably certain, that the objects in question were intended to be understood as being made of silver. The use, in wall-paintings, of colour makes it relatively easy to make this determination.

In general, two groups of colours are used for vessels in the paintings: brown-gold-yellow, and white-silver-grey. The former suggests gold, bronze or terracotta as a material, the latter, silver or glass. In most cases, these colour groups are sufficiently distinct to allow assignment of a vessel to one or other of the medium groups. Shadow effects create some difficulties, as the artists may use colours other than white, silver and grey. One further colour option is found in a few of the paintings, a darker, slightly bluish grey. Perhaps pewter is the material intended; tarnished silver is another possibility. Consequently, the material may at times become a matter of opinion.

Differentiating between silver and glass can also be problematic. In general, however, the painters were capable of clearly depicting a glass vessel when they so desired, either by showing the contents of the vessel through its walls, or by other indications of transparency. In the absence of such indications, silver remains a more likely candidate for the material.²⁶

The use of colour may be the most important point, but the paintings have other advantages as well. The stylistic development of Roman wall-painting as a whole has been well studied; the paintings examined here can, for the most part, be located with a degree of confidence in the overall sequence. The archaeological contexts, known for most of the paintings, provide further dating criteria. The ability to date, with some degree of certainty, the paintings becomes important when one compares the vessels in the paintings to actual pieces. Furthermore,

²⁶ Cf. Baratte 1990, 89, where he discusses some of these issues.

the paintings are often very detailed. Not just the main lines of the composition, but subsidiary elements too are carefully delineated.

The particular paintings chosen for study are banqueting scenes, collections of banqueting silver, and still-lives with silverware.²⁷ The banqueting scenes that show silverware in use, whether by mythological figures or by humans who may or may not be meant to be contemporaneous with the viewer, and the scenes that show collections of banqueting silverware, are the most useful for the present purpose. The silverware on display is varied and the scenes, while including some more or less standard elements, are not standardised. There is therefore some expectation of being able to discover to what degree artists based their representations of silverware on vessels from the contemporary world. These core-group depictions are collected in Catalogue 1.

Still relevant but less crucial, or more problematic, paintings have been collected in the subsidiary catalogue, Catalogue 1a. Many are still lifes; in these one encounters the same shapes and types of vessels as in the core-group depictions, but in a different context. Also included in this catalogue are those paintings that would have been placed in the main catalogue had they survived in the original and not solely in nineteenth-century drawings. These give no indication of material, and the fidelity of the modern artist to the original is not assured. It may sometimes be estimated by a comparison of the modern artist's rendering to written descriptions of the painting, should they exist, but this is an inexact process at best.²⁸ It may be reasonable to suggest

²⁷ Other instances of silverware in paintings can be found, but these are not as useful for the present purpose and have therefore been omitted from study. Individual pieces were occasionally used merely as decorative elements in a larger framework; in such cases, a certain amount of fantasy may enter into the representations. The forms may correspond to "real-world" forms or they may be distorted versions, or the vessel may have fantastical additions (e.g. a depiction of a Type 3a cup from Pompeii V.1.18 (Casa della Epigrammi), in which the basic form is recognisable, but with a broader, flatter lip, decorative foliage around the base, and three tiny, ovoid feet (*PPM* III, 572 fig. 63c)). *Lararium* paintings have also been omitted, because of their specialised, religious, nature. For these, cf. Fröhlich 1991.

²⁸ Besides concerns about the reliability of the modern artists, one must also keep in mind that if there is a written description, the chance exists that it was based on a modern representation and not the original.

the vessels in these paintings were made of silver, but it is nonetheless speculative. A related case is that of a painting that always was just a monochrome sketch. Again, it is not certain that the vessels would have been made of silver. The third group of paintings included in the subsidiary catalogue provides a contrasting sample. These come from two neighbourhood drinking establishments; the picture of drinking they present is, perhaps not surprisingly, different from the picture provided by the core-group depictions.

The paintings have some shortcomings. They are highly susceptible to damage, with the result that important pictorial elements may be missing, or too faint or fragmentary to be intelligible. Even with a picture in reasonable condition, the material of the vessels depicted in it may be a subject of dispute.²⁹ Another drawback is the fact that some original works are now lost. Sometimes there is a photographic record, but often only drawings or paintings of the originals exist; the possible problems caused by drawings have already been mentioned.

One must also consider how representative of actual silver the paintings are. Close comparison of the vessels in the paintings with the surviving pieces will show how the range of forms on display in the paintings compares to the range observed in the pieces, and whether or not there are discrepancies. The question of prototypes is relevant here; if prototypes were highly detailed, it is possible that some or all of the vessels in a painting are copied from the prototype. This would be valuable evidence for the contents of prototypes, but simultaneously would render the paintings much less useful for a study of contemporary silverware.

Furthermore, with the exception of a few depictions from one site in Rome, all the relevant paintings come from the Campanian cities of Pompeii and Herculaneum. Good evidence is therefore provided for the interests and tastes of one specific region, but this is not necessarily

²⁹ For example, Riz, without explanation, takes the vessels in two paintings from Pompeii (catalogue 1, numbers SD-9 and SD-10) to be made of glass, although they certainly appear much more likely to be silver. Cf. Riz 1990, 94 cat. 185 (SD-9), 92 cat. 174 (SD-10). Cf. also *supra*, p. 7.

applicable to the rest of the Roman world. Although the Campanian cities were thriving, they were nonetheless provincial cities, not necessarily amongst the leaders in fashion. Some of their residents were certainly wealthy, but as a whole they were not necessarily amongst the elite of the Roman world. The houses from which the paintings studied in this dissertation are a mix. Some were unquestionably amongst the grandest houses, for example the Casa del Fauno at Pompeii. But the Casa dei Casti Amanti at Pompeii, from whose *triclinium* a very important series of paintings was recovered, appears to have been a bakery.³⁰ There are however enough similarities between wall-paintings found in elite dwellings at Rome and those from the Campanian cities to show that the latter are representative of wall-paintings from houses of the elites of Italy, albeit with some difference in time.

iii) Depictions of drinking silver in other media

Paintings are only one medium in which banqueting and related scenes could be portrayed; mosaics and relief sculpture in particular also supply examples. The same vessel forms recur across the media, as do some compositional elements. One may therefore conclude that the various artists were drawing from a common pool of forms, rather than working in isolation. No one set of depictions stands clearly differentiated from the others.

Mosaics contain the potential for detailed work and the incorporation of colour, factors which would render them useful for this study.³¹ But too few examples, especially from the relevant period, survive. Relief sculpture, on the other hand, provides numerous examples,³² but

³⁰ Cf. Varone 1989, 231-7. The paintings are SD-7, SD-8, SD-14.

³¹ Cf. Baratte 1990, where he uses some mosaics to draw conclusions about contemporary silverware.

³² Particularly ubiquitous are the so-called Totenmahl reliefs, an important, lengthy and fairly standardised series of grave reliefs found throughout the Roman world and earlier in the Hellenistic and Greek worlds. These make up the main series of sculptural representations of banqueting. The standard scheme shows a figure reclining on a couch and holding a cup. Before the couch stands a round three-legged table carrying various drinking implements and/or food items. Other relevant implements may
(continued...)

in the absence of paint one cannot be sure that any vessel represented in the sculpture is actually meant to be understood as a silver vessel. Meanwhile, surviving artefacts have shown that the same form can appear in different materials.³³ The problems inherent in mosaics and sculpture ensure that depictions in these media cannot be analysed in the same detail as depictions in the paintings. Consequently, they have for the most part been omitted from the dissertation; some notable examples are mentioned where relevant.

iv) Extant Roman drinking silver of the first centuries BC and AD

Comparison of vessels in the paintings to extant pieces requires first of all a compilation of all the relevant extant silverware. No such compilation yet exists; the catalogue (Catalogue 2), of all extant first century BC and AD vessels known to the author that could conceivably have been used as drinking vessels, marks a first step in preparing such a work. The quantity of silverware that does survive is substantial; 545 pieces are included in the catalogue, but this is certainly only a fraction of the original sum, and doubtless only a portion, albeit large, of the sum still extant. How much lies undiscovered or forgotten in museum storerooms, or unknown and unavailable in private collections, cannot be calculated.

The pieces bring some problems with them; the question of chronology is especially important. In general, dating the pieces is very difficult, since many do not have associated archaeological contexts, and for those that do, there may be considerable debate over the absolute

³² (...continued)

stand on the floor, beside the table or couch. Attendants and/or family members may be present. The scheme appears first in Greek art in the late Archaic period, and becomes very popular by the Hellenistic period. Cf. Dentzer 1982 and Fabricius 1999.

³³ Two separate questions arise here. One concerns the existence of a pool of forms, from which all craftsmen could draw as they wished. The other concerns the phenomenon of skeuomorphism, the deliberate imitation in one material of forms present in another. The latter question has been the focus of intense study by Michael Vickers and others, especially as it concerns Attic ceramics (cf. for instance Vickers and Gill 1994, Fulford 1986, Gill 1986, and Vickers 1986). Cf. *infra*, the introductory comments to Chapter 3, for further discussion.

chronology.³⁴ Finds from the regions destroyed by the eruption of Vesuvius in AD 79 clearly have a *terminus ante quem* for their production, but this still leaves open a considerable span of time. The dates used are those assigned by the modern scholars responsible for the main publications of the pieces; it is beyond the scope of this dissertation to attempt to establish a (new) chronology. Given the frequent lack of contexts, scholars have attempted to use developments in shape and/or stylistic criteria and/or iconography for dating purposes. Such methods can be useful, but there are potential difficulties.

As with other metals, silver is valuable in itself. Thus silver vessels too could be melted down and the silver reused. The Hockwold cups (AP-196 to AP-199, plus fragments of at least three more cups), for instance, were found in a dismantled and crushed condition; while other reasons cannot be disregarded, it is possible that they were in the process of being recycled when, for whatever reason, the process was interrupted and the cups buried.³⁵ Moreover, recycling of silverware need not have been confined to antiquity.³⁶ The result for the modern scholar is that an unknown but possibly large proportion of ancient silverware no longer exists. These gaps impinge upon one's ability to produce reliable and comprehensive sequences whether in shape, style, or iconography, and consequently make discussions of developments in these areas more difficult. The gaps also mean that shapes which may seem rare today may not have been rare in antiquity, a point relevant to any discussion of the relative popularities of the various shapes.³⁷

The determination of date using stylistic criteria is also highly problematic for other

³⁴ Eg. the finds (AP-253 to AP-259) from the Ornavasso necropolis, where coins are found with the grave goods, but the dating of the coins themselves is uncertain (Cf. Moberg 1950, Appendix B).

³⁵ Johns 1986, 10.

³⁶ Cf. Strong 1966, 18, 211 (Appendix I), which mention several hoards found in modern times and subsequently recycled.

³⁷ Other gaps are caused by the number of pieces with unknown provenances. Devoid of contexts and missing any associated finds such contexts could have provided, these pieces cause some of the same difficulties as the gaps caused by pieces no longer extant.

reasons. It relies heavily on the sensitivity and judgement of the scholars concerned, and is therefore almost always open to debate. It is difficult to disassociate some of the vessels carrying floral or vegetal scrolls (e.g. the Hildesheim “crater” AP-187, and the two London floral cups AP-457, AP-458) from the art of the Augustan era, in which such scrolls became popular.³⁸ This connection, in the author’s opinion, is reasonably certain. But to try to identify specific figures through perceived facial resemblances is much trickier. The somewhat idealised facial types of Augustan and Julio-Claudian art can be found on various pieces (e.g. the Warren cup AP-261 and the Hoby cups AP-194, AP-195); the connection of these figures to specific individuals is at best a doubtful undertaking.³⁹ But stylistic correspondences still give at best an approximate indication of where the piece in question ought to be placed; they do not give precise information.

The iconographical content of the vessels will sometimes provide a similarly rough idea of date. The Boscoreale Tiberius cup (AP-91) is the best example of this; in fact it is unique in having so identifiable a subject: Tiberius taking part in a triumph.⁴⁰ However, one does not know which of his triumphs is being shown on the cup, so precision in dating is, again, unobtainable.⁴¹

The scholarship dealing with Roman silverware is large. Donald Strong’s *Greek and Roman Gold and Silver Plate*⁴² remains the fundamental work in this field, although the numerous finds made since its publication suggest that updating is necessary. Its nature, a broad survey, means however that while numerous pieces are mentioned, few are discussed in any detail. But it

³⁸ Cf. Castriota 1995 for examination, in particular, of the vegetal and floral scrolls on the Ara Pacis at Rome.

³⁹ Cf. Vermeule 1963, in which he tries to associate the figures on a number of pieces with specific members of the Julio-Claudian family.

⁴⁰ Cf. Kuttner 1995, 142-54.

⁴¹ Tiberius was awarded triumphs in 8/7 BC and AD 8/12. Cf. Kuttner 1995, 152-3 for the hypothesis that the cup depicts the earlier triumph. Others opt for the later triumph; cf. Zanker 1988, 229, and Künzl 1989. A *terminus post quem* of 7 BC is therefore provided for the cup, but nothing more.

⁴² Strong 1966.

succeeds in placing Roman silverware into the general context of ancient precious-metal vessels.

It remains the one substantial attempt at a synthetic work, covering the whole of the Greek and Roman worlds, from the Bronze Age to Late Antiquity.⁴³ The uncertainty about the chronology of Roman silverware may be a contributing factor in this. No detailed typology exists, as has been produced for ceramics, whether Roman or Greek. The ways in which the forms of the various shapes and types of Roman silverware developed is still, therefore, uncertain. More recently, Lucia Stefanelli has edited a profusely illustrated survey book dealing only with Roman silverware, from the late Republic to Late Antiquity.⁴⁴

Individual pieces and finds have been well-served in terms of publications. The works of François Baratte⁴⁵ and Ernst Künzl⁴⁶ must be singled out for their contributions to scholarship in the field. The place of silverware in Roman society has also been perceptively treated by Baratte.⁴⁷ Attempts aimed at discovering or imposing some chronological order on the finds have occasionally been made. The efforts of Harald Kùthmann may be noted in this context.⁴⁸ More recently, Susanna Kùnzl has studied the silverware found in northern European burials, with a view to assigning an Augustan date to the majority.⁴⁹

v) Textual references to drinking silver

Contemporary Latin textual sources make up a third source of information about the silverware of this period; these are examined briefly in the Appendix. A great number of different

⁴³ Late Antiquity is in general better studied, at least as far as synthetic approaches are concerned. Cf. for example Baratte 1993, on Gallic silverware.

⁴⁴ Stefanelli 1991.

⁴⁵ E.g. Baratte 1997a, 1991, 1989a, 1986.

⁴⁶ E.g. Kùnzl 1996, 1989, 1984a, 1984b, 1978, 1975, 1969.

⁴⁷ Cf. Baratte 1997b.

⁴⁸ Cf. Kùthmann 1958, 1959.

⁴⁹ Cf. Kùnzl 1997b, 1997c.

names for vessels are encountered in the sources; in most cases one can tell from the context what the functions of those vessels were. In this way one can connect vessel names and functions. The texts may also give information about vessel shapes; it is at times possible therefore to connect specific names with specific shapes, and functions. The Appendix is meant to show what can be derived from textual sources, and what problems arise in a text-based study of drinking silver. By illustrating the problems present in the texts, the Appendix also serves as further justification for the use, in this dissertation, of generic English terms when referring to the various vessels.

Terminology

Most modern accounts refer to ancient vessels, whether actual pieces or depictions in some form of art, by ancient Greek or Latin vessel names, as if the connections between the ancient names and the vessel-types to which they refer were established facts. For drinking cups, the terms generally encountered are *kantharos/cantharus*, *calix*, and *skyphos/scyphus*, for ladles, *cyathus* and *simpulum*, for jugs, *lagona* and *oinochoe*. Other terms commonly used are *crater*, *patera*, *phiale*, and *trulla*.⁵⁰ Close examination, however, of the textual sources of the first centuries BC and AD suggests rather that the connections between ancient names and vessel-types are often tenuous.⁵¹ Moreover, modern scholars often use the ancient names inconsistently; the same form may be referred to by a number of names, or a number of different forms may be referred to by the same name.⁵² Also problematic is the use of Greek vessel names; these bring along associations from the

⁵⁰ As publication titles such as those of Brom 1952 (*The Stevensweert Kantharos*), Byvanck-Quarles van Ufford 1976 ('Le Skyphos de Tibère: un Skyphos de Claude'), Garcia y Bellido 1966 ('Las trullae argenteas de Tiermes'), and Künzl 1969 ('Der augusteische Silbercalathus im Rheinischen Landesmuseum Bonn'), to name but a few examples, indicate.

⁵¹ Cf. *infra*, the Appendix, for a brief look at this problem.

⁵² For example, the cup from Alesia (AP-2, Plate 44.6) is referred to in Baratte & Painter 1989, 66 as a *skyphos*. Byvanck-Quarles van Ufford 1960, *passim*, and Lejeune 1983, *passim*, call the cup a *cantharus*. The term *skyphos/scyphus* meanwhile is more usually applied to a quite different form: a cup from Thorey (AP-423, Plate 48.2) is characteristic (cf. Baratte 1989a, 62-9, fig. 1). The term *kantharos/cantharus*, meanwhile, is often applied to a more complex form: a cup from the Hildesheim (continued...)

Greek world which may be inappropriate in the Roman, even if the names and forms to which these names are usually assigned should in fact correspond. For those examples where the Latin writers used a Latinised version of a Greek name, one may still ask whether the vessels' functions were the same in each culture.

Consequently, ancient vessel names are not used in this dissertation. The English 'form' is used to refer to the overall appearance of a vessel, while the terms 'shape' and 'type' are used to differentiate vessels from one another. 'Shape' refers to the general class to which a vessel belongs: bowl, container, cup, horn, jug, ladle, saucepan, stirrer, or strainer. Many of these shapes exist in clearly distinguishable variants; these are categorised as numbered 'types': Type 1, Type 2 etc., as needed. These can be numerous; there are ten defined types of bowl, nine of cup, four of container, three of jug, and two of ladle. The 'Type' designations do not cross over from shape to shape – a Type 3 bowl, for instance, has no connection, in terms of form, with a Type 3 cup or a Type 3 jug. Each Type may in turn have variants, but their overall similarity is sufficient to keep them grouped together. The supplementary notes appended to this Introduction supply the major criteria used to determine the classification of each vessel.

Some vessels do not fit comfortably into any of the defined shapes or types, others are of such ambiguous form that they could be placed into more than one type. There are also some fragments too small for the shape/type of the vessel to be identified, and vessels in paintings that are largely obscured by other pictorial elements. Where possible, such vessels have been assigned a type at the discretion of the author, and the problems are noted in the text.

It cannot be stressed too strongly that this classification into shapes and types is not intended as a rigorous, detailed typology of vessels; that is not the focus of the dissertation and

⁵² (...continued)
treasure (AP-174, Plate 47.8) is characteristic (cf. Stefanelli 1991, 177 fig. 168).

would require much refinement of the system.⁵³ Rather, it is an attempt to classify the vessels into rough categories, based on general appearance, as a convenience for both author and reader, and so to provide a consistent referencing system within the dissertation. It acknowledges the fact that the connections between ancient vessel names and vessel forms are dimly known at best; it avoids introducing (possibly) unwanted connotations or ambiguities by the use of ancient names.

The uses to which the various shapes and types of drinking silver were put are not always clear. Roughly speaking, there are vessels to drink from (bowls, cups, horns), and vessels with which to prepare and distribute the wine (containers, jugs, ladles, saucepans, stirrers, strainers). But not all bowls were used as drinking vessels; foods and sauces will have claimed many. Large bowls, meanwhile, could serve better as containers than as drinking vessels. Cups were not just used for drinking; mixing of the wine with water or flavourings could also occur in the cup. The so-called saucepan⁵⁴ is also a problem; at first glance its function would seem to overlap with that of the ladle. Vessels with particularly elaborate decoration may have been meant more for display than actual use. The identification of vessel functions is not, therefore, obvious. However, study of the various depictions in conjunction with the pieces may answer some of the questions.

Chapter Summaries

Chapter One is concerned with detailed description of the paintings chosen for study in this dissertation. The kinds of vessels depicted, the compositions, any unusual elements in the depictions, and their contexts are the areas of interest. These depictions are examined again in Chapter Two, this time for the evidence they provide about vessel functions and vessel groupings.

⁵³ Cf. Tassinari 1993, a study of bronze vessels from Pompeii, for an example of an exhaustive, detailed typology. A similarly detailed classification could be produced for the extant silverware; the result, a great number of subdivisions, many of which would contain very few entries, would also be similar.

⁵⁴ The vessel resembles a modern saucepan in form, thus the term. No indication of function is intended.

The focus shifts, in Chapter Three, to the extant Roman drinking silver of the first centuries BC and AD. Here again the kinds of vessels found, and for groups, the kinds of vessels found together, are the main concern. In Chapter Four, the vessels in the depictions are compared to extant pieces. Any discrepancies in the two sets of evidence are noted; full discussion is reserved for Chapter Five. These discrepancies, as well as the similarities and differences between multiple copies of the same scene, form the background for the discussion of the working methods of the painters and the role of the patron that is the concern of this chapter. A brief Conclusion draws together the major results of this study. An Appendix, also brief, deals with textual evidence for Roman drinking silver of the first centuries BC and AD; the aim is to show both the potential, and the shortcomings, of this set of evidence.

Supplementary Notes - Vessel terms used in this dissertation

These notes are meant to be used in conjunction with the illustrations, found in the fold-out Plates 56 and 57, of the various vessel shapes and types defined in this dissertation. They provide a brief, point-form sketch of the major features of each category and sub-category. For those shapes with multiple types, the form of the body has been the main deciding factor in the classifications. Fuller descriptions, including dimensions of extant examples, may be found in Chapter Three, where the finds are discussed in detail by shape and type. Many of the shapes also include an 'Other' category, in which those vessels, usually singletons, that do not fit into any of the numbered types are collected. These will not be described here, but in the appropriate places in Chapter Three. Extant pieces are used in Plates 56 and 57 to illustrate the various shapes and types. Where a shape or type does not survive in the pieces, reference is made instead in these notes to depictions of the form in the paintings.

Bowls (Plate 56)

A handleless, open, form, to which may be added a stemmed foot or low base.

Type 1a	- deep, roughly U-shaped body; flat or roughly flat bottom; some examples have a low base
Type 1b	- rounded body, approaching a hemisphere; distinct rim
Type 1c	- rounded body similar to 1b; plain rim
Type 1d	- slightly rounded body, with wide, flat bottom; thick rim
Type 2	- broad, shallow body with curving walls – much broader and shallower than Types 1b and 1c; may have a low base
Type 3	- ovoid body, flaring out under a distinct, thick, concave rim; low base
Type 4	- deep, more or less tapering body, with a rounded bottom
Type 5	- shallow body with straight walls angling outwards and wide, flat bottom; thick rim offset slightly from body
Type 6	- shallow body reminiscent of a Type 2, but much smaller overall; may have a low base ring (6a), no base ring (6b), or a low, stemmed foot (6c)
Type 7	- two-stage body, with shallow, rounded bottom topped by concave walls; may have a low base
Type 8	- body resembles a Type 1a but with a flaring lip; may have a low base (8a) or a low stemmed foot (8b)
Type 9	- small conical body, truncated to give a flat bottom – resembles a Type 5 but deeper, and without the distinct rim
Type 10	- more or less bulbous body, with narrower, concave neck and flaring rim

Cups (Plate 56)

Cups consist of a body to which, with few exceptions, two handles and a foot have been attached. Handles may take a variety of forms, of which the most popular are:

- i) ring - handle is circular or nearly so, attached to the body of the cup
 - often associated with a flat thumbplate above, which extends out from the rim either horizontally or at a slight angle downwards, and a fingerrest below, which curves up from the body to meet the bottom of the ring, and then curves down and outwards
- ii) loop - handle rises up from the rim, usually at a slight angle outwards, then curves down to meet the body, usually below the midpoint
 - handle may be a single flat or rounded band, or two thin strands
 - in some examples, handle attached only to the body

Feet, if present, generally take the same forms as footed bowls, either a low base-ring attached to the bottom of the body, or a narrow stemmed foot which flares out at the bottom into a wide support. The stem generally has a projecting molding. Handles and feet are not normally specified in the following notes, unless exceptional.

Type 1	- deep, generally semiovoid body
Type 2	- shallower, more rounded body than Type 1; may have a low base or a stemmed foot
Type 3	- flat-bottomed body, with walls that flare out at the rim; may be one-handled (3a) or handleless (3b)

- Type 4 - two-stage body, with a shallow rounded bowl topped by tall, upright, concave walls; looping handles usual
- Type 5 - flat-bottomed body with walls rising up straight or at a slight angle outwards; one handle
- Type 6 - roughly rectangular body, with more or less rounded bottom corners; has ring handles, usually with thumbplates and fingerrests; has low base
- Type 7 - two-stage body, with very shallow, rounded bottom part topped by low, straight walls; small curved handles projecting from rounded part; stemmed foot
- Type 8 - body is tall and handleless, with walls that may be: concave (8a); convex (8b); roughly tulip-shaped (8c); straight and angled outwards (8d); or straight but pinched in at the base and just below the rim (8e)
- Type 9 - two-stage body with shallow, angled bottom part topped by slightly concave walls; looping handles, or simply horizontal projections from the rim; low base

Jugs (Plate 57)

Jugs are classified very roughly as Types 1, 2, or 3 depending on whether one, two, or three handles are present. The great majority belong to Type 1.

- Type 1a - roughly semiovoid body with flat bottom, narrowing slightly to the neck, then flaring out slightly at the rim; strap handle, running from rim to widest part of body
- Type 1b - squat ovoid body with broad, flat bottom and short, wide neck; pointed spout
- Type 1c - similar to Type 1b, but without the spout
- Type 1d - ovoid body on short, stemmed foot, narrowing to form a distinct shoulder and neck, then flaring out at the rim; handle rising up from rim, then curving down to meet body at roughly shoulder level
- Type 1e - semiovoid body on low foot; distinct, roughly flat shoulder below neck; flaring rim
- Type 1f - similar to Type 1e, but shoulder more sloping
- Type 1g - similar to Type 1a, but on low stemmed foot, and body/shoulder transition noticeably angular
- Type 1h - roughly pear-shaped, sagging body
- Type 1i - tall, roughly teardrop-shaped body
- Type 2a - body may roughly resemble a Type 1a, or be squatter and wider
- Type 2b - bulbous body with distinct shoulders and narrow, relatively short neck
- Type 3 - resembles a Type 1e, to which two horizontal handles have been added at roughly shoulder level

Ladles (Plate 57)

- Type 1: - small bowl, shallow and broad or narrow and deep; vertical handle
- Type 2: - small, rounded bowl; long, thin, horizontal handle

Containers (Plate 57)

Container forms are reminiscent of various bowl- or cup-types, but the containers are distinguished by their much larger sizes. The Type 4a and 4b containers are not found in the pieces. For illustrations of Type 4a, cf. Plates 1, 8, 9, and 10; for Type 4b, cf. Plate 2.

- Type 1 - tall, tulip-shaped body; two horizontal handles; low base
- Type 2 - two-stage body resembling a Type 4 cup; may have looping handles, or small, horizontal handles attached only to the rounded bottom part
- Type 3 - deep body with strap handle, resembling a modern bucket
- Type 4 - body resembles a Type 1 bowl (4a) or a Type 8 bowl (4b)

Horn

Found only in the paintings. Curving, conical body. May have a vertical orientation with only gentle curves; may have a horizontal orientation, with sharp curves. For illustrations of the forms, cf. Plates 13, 14, 17, 23, and 25.

Saucepan (Plate 57)

Body is essentially a bowl, of various depths, diameters, and profiles, to which a horizontal handle has been attached.

Stirrer (Plate 57)

Long thin handle with broader, circular or polygonal, termination

Strainer (Plate 57)

Body is a perforated bowl, of varying profiles, to which one or two handles have been attached.

CHAPTER ONE: DEPICTIONS OF DRINKING SILVER

Depictions of the silver vessels and implements associated primarily with the preparation, service, and drinking of wine appear in a variety of contexts in Romano-Campanian wall-paintings. For the present purpose, the most useful examples are scenes showing silverware in use, in essence banqueting scenes, and depictions of collections of banqueting silver. Also useful are those still lifes that include one or more pieces of banqueting silverware. The selected paintings come mostly from Pompeii, with a few from Herculaneum and Rome. Where the archaeological context is known, as it is for almost all the examples, it is usually domestic. The exceptions are two paintings from a tomb, of which one is particularly important for this dissertation.

This chapter is concerned with the description and analysis of these paintings. The kinds of vessels and implements depicted, the overall compositions, any unusual elements in the paintings, and the architectural contexts of these paintings are the main points to be examined. The core-group depictions of Catalogue 1 are discussed first; next comes discussion of the paintings collected in the subsidiary catalogue, Catalogue 1a. For all paintings, elements which recur time and again are generally discussed in detail on their first appearance and mentioned more briefly thereafter, with the understanding that the previous comments remain applicable.

A) SILVERWARE IN USE

Banqueting or more generally drinking scenes make up the depictions discussed in this section. Although some elements recur, in general no all-encompassing definition of such scenes is possible. The number and gender of the participants vary, there may or may not be attendants,

there may be more or less explicit erotic overtones. What remains constant is the presence of implements necessary for serving and drinking liquids, presumably wine, and the fact that the participants are shown as either having been drinking, or being in the process of drinking, or being about to drink. In the following discussion, the scenes have been roughly grouped according to composition.

i) Two banqueters (male + female)

The first group consists of those paintings that show two banqueters, a man and a woman. The four earliest come from the Casa della Farnesina in Rome; their walls belong to the transitional phase between the Second and Third Styles, dating to ca. 19 BC. All are small *pinakes* from the attic zones of the *cubicula* in which they are found. It is worth stressing that the atmosphere of these scenes differs greatly from that of most of the banqueting scenes to be discussed in this chapter, and even from that of most of the remaining scenes in this section. All seem to come from a very private sphere, and in each case the emphasis is less on banqueting than on an amorous encounter in which drinking occurs.

The painting from the south-west wall of *cubiculum* B (SD-2, Plate 2) shows a woman with her back to the viewer, half-reclining on a couch and looking right, towards a man seated beside her. In the background to the right of the man stand two young, blue-gowned female attendants; a third is busy at the left edge of the picture pouring a liquid, presumably wine,¹ from an *amphora* into a large, wide-mouthed silvery-white Type 4b container standing on a round, three-legged

¹ Bragantini & de Vos 1982, 129-33 suggest water, without further explanation. Examination of the painting shows that the liquid is depicted in a light colour, delineated by dark lines, which does seem to support their assertion. On the other hand, one of the major uses for an *amphora* was as a storage and transport container for wine, and while it could contain other materials, water is never mentioned in the textual sources of this period. Thus it is probably better to take the liquid as wine.

table.²

The remaining three depictions are more explicitly erotic in nature, each showing the couple reclining or seated on a couch and embracing. The painting, worn and pocked, from the north-east wall of *cubiculum* D (SD-3, Plate 3) shows one (? female) attendant standing behind the couch to the left, and another, male attendant standing at the head of the couch, on the right. He holds a silvery/bluish cup with a deep bowl and flaring lip. The foot is not visible, and even examination of the painting itself does not allow one to state with certainty whether or not handles are present. What is visible of the cup suggests a Type 1. The attendant's head is turned away from the couple on the couch; he may just be averting his gaze from the scene on the couch, but he does appear to be looking down at a large basin placed on the ground. Behind the attendant, at the right edge of the picture, stands a table on which two objects can be seen. Both are a brown colour, suggesting terracotta or bronze as their material. One is a large Type 3 cup, with a body taller in proportion to its width than in other examples that will be seen. The body is also more curved. There appears to be a vertical line projecting upwards from the centre of this cup, but the wall is also scored at this point. Consequently, nothing further can be said about this. The other vessel is a Type 1d jug.³ Somewhat unusually, the table these vessels stand on has straight legs and appears to have a square (or rectangular) top. On the ground in the foreground stands a light-brown, handleless, wide-mouthed basin. A unit consisting of such a basin with a silver Type 4a container placed inside will be encountered several times in the depictions discussed in this chapter.⁴ However, no traces of such an inner container are visible on this painting.

² A first century AD mosaic from Centocelle reproduces this composition in the main. The *amphora* is smaller and squatter, and the container is roughly a Type 1. Cf. *infra*, p. 59.

³ And is drawn as such in *RP*, LXII, 326 fig. 6.

⁴ Examples: SD-1, SD-8, SD-9, and SD-10. Cf. *infra*, Chapter Two, p. 69-71 for a fuller discussion of this unit.

The south-east wall of this same room holds the next example (SD-4, Plate 4). In the background behind the couch stands a female attendant wearing a long gown, pulled up over her head. She holds a tall cup with a flaring lip and tall foot – a very deep Type 1. No handles are visible. The body is a silvery white colour; the foot is much darker – possibly the lighter colour has worn off. At the left edge of the picture stands another attendant, in front of whom is a table on which two silvery-white objects are clearly visible. One is a broad bowl, reminiscent of a Type 1a in form, but with a more rounded body. The other is a vessel whose form is unique. It is tall, with a flaring lip, then a pinched neck, and a slightly bulbous body that narrows at the bottom before flaring out again into the base. Nothing is visible inside either of these vessels. However, the attendant holds his hand over the mouth of the latter; a thin silvery-blue line with a teardrop-shaped termination can be seen projecting above his hand. At first glance, this resembles a stirrer being held upside down.⁵ However, there are some indications, below the hand, of a bowl. This would make the object a Type 1 ladle; the teardrop shaped termination is not inconsistent with the shape made by turning the tip of the handle back upon itself, as can be seen in many of the surviving pieces. Unfortunately, the painting is badly worn in this area, making definitive identification of the object impossible. The table itself appears to have straight legs; the shape of the top is not discernible. A third attendant can be found in the foreground, bending over the feet of the woman on the couch.

In the last depiction from this house, from *cubiculum* E (SD-5, Plate 5), the couple are seated on the couch rather than reclining. The woman appears to hold a Type 6b bowl. The man wears a wreath of ivy; the woman may do so as well. At the right edge of the picture stands a three-legged table, which appears to carry a broad-mouthed bowl or cup, or (the picture is

⁵ It is drawn as a stirrer in *RP* LXII, 326 fig. 7.

unclear) a cup with a stemmed foot, turned upside down.⁶ On the ground in front of the table stands a large, wide-mouthed basin; it does not appear to have any vessel placed inside.

These depictions are amongst the earliest surviving banqueting scenes in the sample. In them one observes several elements that will often recur. One such element is the round-topped, three-legged table, virtually a standard element in banqueting scenes. These legs have three parts: a short vertical section below the tabletop, then a curved section, finally another straight section running down to the ground, but angled out somewhat from the perpendicular. The legs resemble animals' legs, possibly deer or lion depending on thickness; in paintings at least these legs are usually fairly thin, while in sculpture and mosaics they are in general much thicker. This type of table seems to appear first in the fourth century BC; Richter suggests it is a Greek invention.⁷ Another almost standard element is the Type 3 cup standing on the table, though it will usually be of silver, and accompanied by a ladle and/or stirrer as well as other cups. Less frequent but nonetheless important is the motif of the large basin into which a smaller container may be placed, on the ground near the banqueters. The motifs of the upside-down cup and the wreath will also recur.

Wreaths are a standard feature of banqueting, as the literary sources testify.⁸ When these can be identified as, for example, myrtle or rose, then they serve as an indication of general festivity. Certain wreaths, those with leaves identifiable as ivy or vine, can be more specific. Artists from Attic black-figure vase-painters onwards have depicted Dionysus and his companions wreathed in such a manner. This connection makes such wreaths even more appropriate for banqueters. At one level, it may just add a Dionysian symbol to the proceedings; at another, it

⁶ This may be what the drawing in *RP* LXII, 330 fig. 1, is trying to show.

⁷ Richter 1966, 70-71 with illustrations. Several wooden examples survive from Herculaneum; cf. Mols 1999, 44-52, figs. 94-122.

⁸ E.g. Pliny, *HN* 21.12 (wearing chaplets of flowers while banqueting); Propertius 2.33b; Athenaios 15.669c-686c, 15.692c (wreaths, especially in sympotic contexts).

may be meant to show that their banqueting has transported the participants from their normal world into the Dionysian.

Of the remaining five depictions in this category, four come from Pompeii and one from Herculaneum. One is Third Style, three, and most probably all four, of the others come from the Fourth Style.

A painting, originally located next to a central *aedicula* in its 3rd Style wall in the Casa di Giuseppe II at Pompeii (SD-6, Plate 6), shows a couple reclining on a couch, behind which stand two smaller figures, apparently attendants. Two other, larger, figures stand at the foot of the couch. The reclining woman holds a large silver bowl with a flaring lip in her right palm. Williams has termed this a banqueting scene, whereas the traditional interpretation has been the suicide of Sophonisba.⁹

Of the Fourth Style examples, the painting from the west wall of *cubiculum* 12 in the Casa di Meleagro at Pompeii (SD-20, Plate 20), shows a man reclining on a couch with a woman seated beside him.¹⁰ The man has a white cloak draped over his left shoulder, the woman appears to be wearing only a necklace and headband, and has a violet cloak draped over her legs. The man looks at the woman and rests his right hand on the woman's right shoulder. The woman looks back towards the man, and stretches her right hand out and up. Before the couch stands the usual table, on which are two Type I cups, one larger than the other, and one Type 3b cup. No other implements are visible.

Andersen has pointed out the similarities in fourteen Pompeian versions of an erotic

⁹ Williams 1996, 135 (banqueting); Rizzo 1929, 87-8, Borda 1958, 240 (Sophonisba). Cf. Brendel 1935 and his discussion of Sophonisba scenes, which are unlike this example. The two figures standing at the foot of the couch, clearly differentiated from the attendants standing behind the couch, also make this scene unlike the other banqueting scenes discussed in this chapter.

¹⁰ The painting is now in very bad condition with only the barest traces, virtually nothing more than scratches on the surface in fact, remaining of the vessels on the table.

encounter between Mars and Venus.¹¹ Several features of those scenes are paralleled here. There Mars is reclining, with one hand generally resting on Venus' arm or shoulder, and the other stretched out behind her back, removing her cloak. Venus sits beside him, with right arm raised up and over her head. In some paintings, in which a woman raises an arm in such a fashion, she seems to be drawing away her clothing, to reveal her body to her companion.¹² The present scene can be thought of as a variant of these: the man's left hand may rest on the couch but the right is placed on the woman's right shoulder, and the woman has raised her right arm, but not as high. She also does not draw away any articles of clothing.¹³ Other, more extensive variations of this composition can be seen on the two so-called Mars and Venus cups from the Casa del Menandro Treasure (AP-309, AP-310).

A depiction from the east wall of *cubiculum* z from Pompeii IX.1.22¹⁴ (SD-16, Plate 16) is now mostly lost; a photograph of the scene shows only the faintest traces of the central figures, with no further details surviving of either the painting or the wall as a whole.¹⁵ Two drawings, by N. La Volpe and G. Discanno, exist. The drawings agree in general outlines; the poses of the figures are comparable to those, as far as they survive, in the photograph. There is a reclining couple on a couch in the centre of the field, an attendant at the right edge, and two figures, one

¹¹ Andersen 1985, 116-9, figs. A-F.

¹² Cp. the depiction of Mars and Venus from Pompeii VI.9.2 (Casa di Meleagro), *PPM* IV, 682 fig. 51, and a depiction of a satyr carrying off a maenad from Pompeii VI.10.11 (Casa del Naviglio), *PPM* IV, 1091 fig. 36.

¹³ Another such pose appears in another banqueting scene to be studied here, SD-17 from Herculaneum.

¹⁴ Some sources, for example *PPM* VIII, 956, name this house as the Casa di Epidius Sabinus. This has occasioned some debate (cf. Eschebach 1993, 402; *PPM* VIII, 956), to the extent that the name must be considered provisional at best. Consequently, the house will, in this dissertation, be referred to by number only.

¹⁵ Consequently, the date remains somewhat in doubt. Cf. *PPM* VIII, 1002 fig. 78, for the photograph. Varone 1993, 624 n. 37 also refers to a partly legible photograph in T. Warsher, *Codex Topographicus Pompeianus* suppl. III (1943), p. 249 (*non vidi*), but gives no further details; this may be the photograph in *PPM*.

supporting the other, in the background behind the couch. The backwards-leaning background figure, perhaps drunk, is wreathed. The man on the couch has his head turned towards the attendant in the foreground, but his right hand, palm upwards, is stretched out to his side. This pose of the hand and arm, which will be met again, is very similar to those examples in which the character drinks from a horn. The woman, meanwhile, holds a wide-mouthed bowl with a flaring lip in the palm of her left hand, and both looks at, and stretches out her right hand towards, the background figures.¹⁶ Before the couch stands the usual three-legged table; an attendant stands to the right of the table. He holds something in his hands; it is partly hidden by his body, but the visible portions indicate a Type 1 ladle.

So far the drawings correspond. In the La Volpe drawing, however, the backwards leaning background figure holds a Type 4 cup, similar to that on the corresponding figure in SD-7. In the Discanno drawing, this figure holds only a part of what looks to have been a Type 4 cup – there is no foot, and the handles do not loop up as far above the rim. The reclining woman is wreathed in the La Volpe drawing, the reclining man in the Discanno drawing. In the La Volpe drawing the table carries three objects: clearly identifiable is a straight sided, possibly handleless, cup – probably a Type 3. The other two objects are harder to identify. One appears to be a bowl turned upside down, the other a bowl with a conical lid. In the Discanno drawing the table carries only one object, a small, narrow, straight-sided handleless cup. The differences between the drawings suggest that while the composition in general was as depicted here, the drawings should not be relied upon for details of the vessels on the table. They are only four years apart, but perhaps the

¹⁶ In pose and gestures the reclining couple and the background figures greatly resemble the central couple and the background figures in a painting from the *triclinium* of Pompeii IX.12.6, the Casa dei Casti Amanti (SD-7), suggesting that one is either an expanded, or a cut down, version of the other. Cf. *infra*, 32, for a discussion of the Casti Amanti depiction, and Chapter 5, in which the working practices of the artists are discussed.

painting suffered damage in the meantime; the earlier, La Volpe drawing is the more detailed.¹⁷

The Type 4 cup is a form that will often recur in the paintings. The form has a long association with Dionysus and his followers, in both Greek and Roman art.¹⁸ Consequently, it too may act as an indicator of the Dionysian world.

Another Pompeian depiction, from the north wall of *cubiculum* D in the Casa di Laocoonte (SD-18, Plate 18) is also problematic – its imagery has not yet been conclusively interpreted. It shows a man and woman reclining on a couch and looking up at a woman entering from the left, accompanied by an attendant. Both figures on the couch seem to be wreathed; the painting is, however, worn in the relevant areas. The reclining woman holds a silvery Type 4 cup. One handle is visible, directly facing the viewer.

The table before the couch does not have the usual form. The top is square rather than round, and the legs - two are visible - run in a gentle concave curve from tabletop to ground. The shape of the legs recalls the Classical Greek world, in which legs of this type are seen on both tables and chairs; the rectangular tabletop is also characteristic of that period.¹⁹ There are some objects on the table, rounded golden-brown shapes, which appear to be food of some sort. At any rate nothing silvery is visible, nor anything resembling a drinking implement.

Finally, a painting from Herculaneum (SD-17, Plate 17) shows a muscular man reclining on a couch with a woman seated beside him, looking at him but stretching her right hand out

¹⁷ Helbig 1868, 343-4 no. 1447, describes the table as carrying “drinking vessels”, which supports La Volpe’s version (if that is not what Helbig saw rather than the original).

¹⁸ Cf. *infra*, the Appendix, 223-5 s.v. *cantharus*, for further discussion of this form and its association with Dionysus and his followers.

¹⁹ Cf. the discussions of Greek tables and chairs in Richter 1966. Curved legs do not seem to appear in Attic black-figure, but countless examples, mostly on chairs, exist in red-figure. Some examples: (chairs) Attic red-figure *hydria*; Leningrad painter; ca. 475-50 BC; Milan private (ARV² 571, 73; Richter 1987, 318 fig. 434); (tables) Attic red-figure *hydria*; Leningrad painter; ca. 475-50 BC; Milan private (ARV² 571, 73; Richter 1987, 318 fig. 434). Richter 1966, Ill. 341 shows an Egyptian table, whose form is very similar to that of the table in SD-18.

behind her, towards an attendant holding a small box. In his right hand, in front of and slightly above his head, the man holds a plain drinking horn from which he is drinking – a red liquid fills the horn and a thin dark line is visible running from the end of the horn towards his mouth. In their poses one can see echoes of the Mars and Venus poses discussed above in connexion with SD-20.

In front of the couch stands the usual round three-legged table, carrying five drinking implements: a deep Type 1 cup; a Type 2 cup; a Type 3b cup; a Type 1 ladle; and an object with a long, horizontal handle and circular termination. Such objects in general have been identified as ladles or stirrers;²⁰ given that no indications of depth can be seen in the termination, the example here is probably best identified as a stirrer. As with the horn, the cups too are filled with a red liquid.

A painting, somewhat damaged, from the palaestra at Herculaneum²¹ can be mentioned in connection with this one. There a dark-skinned, muscular man with a *tainia* in his hair half-reclines on a couch; seated beside him is a woman. He holds out his left hand, palm upwards; her right hand is poised above it, fingers together, as if she has either taken something from, or is about to place something into, it. Neither looks at each other; rather, both look outwards, possibly towards a third figure standing at the left of the scene, who holds a box in the left hand and has lifted the lid with the right. The contents of the box are not visible. At the right of the scene, another attendant, with his back to the central couple, is busying himself with something, possibly an eating or drinking implement as Maiuri suggests.

ii) Numerous banqueters, paired and otherwise

Several scenes contain a greater number of banqueters. They may be male only, or both

²⁰ Cf. Oliver 1980a, 164, discussing a similar object in the Getty Museum (75.A1.58).

²¹ Herculaneum, *palaestra*, room II; undated. Cf. Maiuri 1958, 125-6 with fig. 100.

male and female. In the latter case, some or all of the banqueters may be paired off.

The west and north walls of the *triclinium* of the Casa dei Casti Amanti supply two Third Style examples, dated to ca. AD 35-45 (SD-7, SD-8). Both come from the centres of the central panels of their respective walls. The first of these (SD-7, Plate 7) is another version of the painting (SD-16) from Pompeii IX.1.22 discussed in the previous section. Here the attendant with the ladle is missing, but there are two reclining couples, one in the middle of the picture field, and the other on the right side, and a second table. The woman in the right-hand couple holds a cup in her right hand; the cup is partly obscured by her hand, but it appears to be a Type 2. The handles appear to be double, and circular in section. She holds it, upside down, near the table as if in the act of placing it on, or removing it from, the table. The man leans forward, apparently looking at either the middle couple or the background figures, and gestures with his right hand. The woman in the middle couple holds a wide-mouthed bowl in her left hand. Her right she stretches out towards the background figures, towards whom she also directs her gaze. The man meanwhile looks towards the right-hand couple, but holds out his right hand, palm upwards, in a pose even more reminiscent of someone drinking from a horn than that of the man in SD-17. In the background, behind and to the left of this couple, stand two more figures. One, possibly drunk, holds a tall- and narrow-bodied Type 4 cup and leans backwards, supported by the second. All but this last figure appear to be wreathed.

In the foreground are two three-legged tables, one placed between the couches, the other at the head of the right-hand couch. On the right-hand table are visible two ladles, a Type 3b cup, and a rather squarish Type 4 cup. On the table in the middle are, from left to right, a Type 1d jug; a Type 1 ladle; a Type 3b cup; and a slightly smaller Type 1 cup, with a low foot.

The jug is an unusual element. It has a tall foot, deep semiovoid body, flat shoulders, narrow neck, flaring mouth, and a thin handle that extends up over the mouth before dropping

down to meet it. In terms of the types defined in this dissertation, it comes closest to Types 1d and 1e. Few depictions show a jug at all, and no other depiction has a jug of precisely this form.²²

A curious feature of this painting is the presence of a third figure on the left-hand couch; the reddish-brown skin colour, resembling that of the man on the right-hand couch, suggests that this figure too is a man. His head is visible; he appears to be lying on his back, with the back of his head resting on the palm of his right hand. The right elbow can be seen projecting upwards, behind his head.

The second painting (SD-8, Plate 8) from this room shows two couples reclining in an outdoor setting. The couches are placed in the middle foreground and right middle-ground of the picture; trees are visible in the background, as well as a wreathed figure holding a pole or club.²³ At the left of the scene are two more figures, both women. One is seated, and drinks from a Type 1a bowl held in her right hand whilst holding in her left hand the double pipes. Just behind and to her right stands another woman. The woman in the right-hand couple holds a tall-footed Type 4 cup; she also leans back against the man, who is looking as it were out beyond the left edge of the picture, and has raised his right hand in some sort of gesture. The central couple are kissing; the woman's right hand dangles down in front of the couch. She does not seem to hold anything in that hand, but she does hold a garland in her left hand. A table of the usual form stands between the couches, carrying what appears to be a Type 6b bowl turned upside-down, a Type 3a cup, and a Type 1 ladle, while in the right foreground there is another large three-legged basin into which a Type 4a container has been placed (cp. SD-1, SD-9, and SD-10).

²² Other depictions including a jug: SD-3, SD-13, SD-23, SD-25, RD-5, RD-8, RD-12.

²³ On this figure, also visible in SD-9 and SD-21, variously identified as a statue of Priapus, Pan, or Dionysus, cf. Varone 1997, who argues that it was, in the archetype that ultimately lies behind this scene, a statue of Dionysus holding a *thyrsus*, overseeing as it were a banquet. Over time, whether by accident or by deliberate alteration of the model by the painters, the figure has lost its original meaning and metamorphosed into the "wreathed old man holding a club" figure seen in these paintings.

A noteworthy feature is the attendant in the right foreground who is occupied with the basin-container unit, pouring a liquid from an *amphora* into the container.²⁴ Another important feature is the form of the Type 3 cup. In other depictions, this cup has been handleless, or at the least, a handle (or handles) have not been visible. In this example, two handles are clearly present. They are steeply-angled and double, rising from the lower third of the body and curving back on themselves at the outer end.

A third painting from this room (SD-14, Plate 14) is somewhat later; Varone notes that the wall shows signs of reconstruction, and the style of the painting itself, as Varone has also observed, differs noticeably from that of the other two paintings in the room.²⁵ It comes from the centre of the east wall (SD-14, Plate 14), and shows two reclining couples with a wreathed attendant holding a leaf, possibly meant as a fan. The man in the left-hand couple holds a Type 2 cup with looping handles in his left hand, and, aided by his partner, a brown, therefore non-silver, drinking horn in his right hand, above and in front of his head. The horn appears to be plain, without an animal protome; a dark line, presumably wine, leads from the horn's tip to the man's mouth. The woman is supporting both the man's head and the hand holding the horn, as if he were too drunk to manage on his own. Both figures are wreathed. The man in the right-hand couple dangles a tall and narrow Type 4 cup in his left hand. His eyes are closed and his head lolls backwards; he seems more incapacitated than the first man. Only the man is wreathed in this couple; the woman has a headband.

Before the couples stands the usual table, carrying three cups. In the centre is another Type 4 cup; flanking it are two shallow-bowled Type 2 cups, on tall feet. The painting is

²⁴ It is difficult to determine the gender of this figure. The long, dress-like clothing and white-fleshed arms suggest a female, the dark-brown flesh of the head suggests a male.

²⁵ Varone 1993, 622-3. Cf. also *infra*, Chapter Five, 198 with notes 60-1, for further discussion of this point.

imperfectly preserved, making identification difficult, but the table also appears to carry at least three more objects: at the right edge a Type 1 ladle, at the left edge, running in front of the three cups, a stirrer, and, partially obscured by the central cup, an upside-down drinking horn, perhaps on a stand. Its positioning recalls upside-down cups; normally, horns on stands are shown right-side up.

Type 4 cups, horns and wreaths all contribute to the Dionysian atmosphere of this scene. Besides the stylistic differences, this painting is also different in tone, with the semi-nudity of the women and the drunkenness of the men suggesting less restrained proceedings than the other two scenes. The attendant with the fan is also a new, and unique, element.

A painting, possibly to be dated to the Third Style, from an unknown site in Pompeii²⁶ (SD-9, Plate 9) echoes, in poses and composition, one of the *Casti Amanti* paintings (SD-8). Again there are two couples reclining on couches in an outdoor setting, under an awning with trees in the background. Again at the left of the scene are two more figures, both women. One is seated, and drinks from a Type 1a bowl held in her right hand whilst holding in her left hand the double pipes. Just behind and to her right stands another woman.²⁷ Again the woman in the right-hand couple holds a tall-footed Type 4 cup and leans back against the man, who again is looking out beyond the left edge of the picture, and raising his right hand in some sort of gesture. Again the central couple are kissing, and the woman's right hand dangles down in front of the couch. Here she does appear to be holding something in that hand; it is difficult to make out, but

²⁶ Pompeii I.3.18 has been suggested as the provenance of this painting, but Varone argues conclusively that this cannot be the case. Cf. Varone 1997, 149.

²⁷ These two are sometimes taken to be another male-female couple. However Helbig 1868, 342-3 no. 1445 already stated that these figures are both women, and there is support for this view: the flesh of the seated figure is light-coloured rather than dark, as seen in both of the men in the foreground couples, the same figure's dress falls off the left shoulder in similar fashion to the dress of the woman in the right-hand couple, and the figure has a white headband, as does the standing woman. Moreover, the figure holds the double pipes – suggesting that she is part of the entertainment.

examination of the picture suggests something floral, possibly a garland.²⁸ In the background again stands a statue, bearded, dressed in a long cloak, and holding a reed stalk. Missing from this version of the scene is the attendant with the *amphora*.

In front of the couches stands the usual three-legged table carrying drinking implements; here again the two paintings differ. Visible in SD-9 are a Type 1 ladle, a Type 4 cup with a squarer, chunkier body than that of the one held by the reclining woman, a Type 3b cup, and, turned upside down, a Type 2 cup on a medium foot. Beside this table stands a broad basin, also on three legs, into which has been placed a Type 4a container.²⁹ All are of a silvery colour save for the basin, which is golden-brown.

Another painting from Pompeii (SD-10, Plate 10), associated by some scholars with the example just discussed (SD-9),³⁰ also belongs to this class. Without knowledge of its original context, no more precise dating is possible than a broad, Third or Fourth Style, ascription. Its faded condition makes identification of all the participants difficult. A curtain hangs in the background; to the left two attendants look in to the scene, pushing back the curtain somewhat. Before the curtain stand the couches on which are, from left to right, a wreathed woman holding a Type 4 cup with a tall narrow body, tall foot and looping handles, a group of two wreathed (male?) figures, one of whom appears to hold a brown bowl (?Type 6b), a wreathed woman playing the double pipes, and a seated, draped woman. In the centre foreground stands a wreathed woman, facing left and holding a Type 1 ladle up before her face. Behind her and in front of the couches stands a three-legged table carrying four cups, and on the floor, a legless, ring-handled golden/brown basin into which a Type 4a container has been placed – another unit as

²⁸ Helbig 1868, 342-3 no. 1445 suggests a bouquet.

²⁹ As also seen in SD-1, SD-8, and SD-10.

³⁰ The association was made already by Helbig (cf. Helbig 1868, 342-3 nos. 1445, 1446). But given the uncertainty about the provenance of SD-9, this association is doubtful at best.

seen in SD-1, SD-8, and SD-9. On the ground in the left foreground lies an object covered by a blue cloth. Riz identifies this as a *liknon*,³¹ given the damaged nature of this part of the scene, and the generally non-religious atmosphere of the painting, this identification seems implausible.

The cups on the table appear to be of four different shapes: at the left, a small cup with straight sides that angle outwards from base to lip, then, overturned, a deep Type 2 cup with a low foot, next a Type 3b cup, and lastly, lying on its side and half-obscured by the previous cup, a cup with a cylindrical body and flaring lip, with a loop handle – most probably a Type 4 cup.³²

Next are three Fourth Style, probably pre-AD 62,³³ banqueting scenes from the walls of the *triclinium* in the Casa del Triclinio. All are set in a *triclinium*, with the couches occupying the middle ground. The first of these paintings differs particularly in theme from all the paintings discussed to this point, the banqueters are neither wreathed nor reclining in male-female couples on the couches, neither horns nor Type 4 cups are present, there are no erotic overtones. All differ in mood and style.

The first, from the north end of the east wall (SD-11, Plate 11), shows in the centre foreground a servant holding out a tall-footed Type 1 cup towards a man seated on the edge of a couch at the left edge of the picture. Another attendant is bending down at this man's feet, apparently in the act of removing the man's shoes. Above the man is written *scio*. Next come a reclining man, and one standing behind the couches. Then, in the middle-right background stands a man with his arm around the shoulders of an attendant; over the man is the written *valetis*, the inscription over the attendant is illegible. On the right, a man reclining on another couch holds a large cup in his right palm. At least one ring-shaped handle is visible; the cup appears to be a

³¹ Riz 1990, 92 cat. 174.

³² Riz 1990, 92 cat. 174, on no readily apparent grounds, claims that the vessels on the table and the bowl in the basin are made of glass.

³³ Fröhlich 1991, 222-3.

Type 6. Over this man's head is written *bibo*. In the right foreground are two more figures, one of whom, presumably the worse for drink, stands doubled over and supported by the other.

The second, from the centre of the east wall of this room (SD-12, Plate 12), is very badly damaged, making description and interpretation difficult. There appear to be seven banqueters, although some are barely visible. Nothing except the outline of the hair is visible of the banqueter on the far left-hand side; the skin appears to be white, suggesting a woman, but the colour may in fact be the result of damage to the original paintwork. The position suggests that this banqueter may have been leaning against the chest of the next, who holds a broad, shallow Type 6b bowl in his left hand. The next banqueter to the right has brought his palms together in front of his chest, fingers pointing upwards. Beside him on the right, a banqueter has slumped forwards, his head resting on the edge of the couch and his hand dangling down in front. Only a ghostly shadow remains of the next figure to the right. Next is a somewhat more substantial figure, who also holds a Type 6b bowl. Finally, a head and portions of the shoulders remain of the far right-hand banqueter. There may be a figure standing in the background, between these last two banqueters.

Before the couches stands the usual table carrying silverware. One vessel appears to be a Type 6 cup; ring-handles are visible. Another curving, narrow vessel is a drinking horn. Silvery traces on the painting suggest that other vessels were present, but these are no longer discernible. In the centre foreground dances a nude woman; two figures in the left foreground play the double-pipes. Towards the right side, in the foreground, are two attendants. One seems dressed in a white tunic; little more than the legs and parts of the head are visible. The other stands at the right edge of the picture; his skin has a much darker tone than that of all the other figures in the painting. Particularly interesting is the fact that he appears to stand on a low, circular, base. This suggests

that he may be a statue.³⁴ He holds a tray which carries several objects. One may be a two-handled, shallow Type 2 cup with a tall foot; another seems to be a taller, deeper, and stockier cup, perhaps a Type 3 or, if the silvery line below it is meant to be a foot, a variant Type 1 or 4. It is unfortunate that the painting is so badly damaged.

The third example is the central picture from the north wall (SD-13, Plate 13). It shows a *triclinium* with two couples reclining on couches flanking a lone man on the central couch. The woman of the left-hand couple drinks from a plain drinking horn;³⁵ its colouration, brown, suggests bronze. Her companion holds a small silver Type 6b bowl in his palm. The man on the right-hand couch holds a Type 6 cup with ring-handles but no thumb-plates. Both bowl and cup are of a darker tone than is normally used for silverware. His positioning is such that all but parts of the head and right arm/shoulder of his companion are hidden.

In front of the central couch is a three-legged table. The painting is badly damaged at this point, but one cup at least is clear, a tall-footed Type 4 cup. A stirrer and a Type 1 ladle can be clearly seen. Portions of two more cups are visible. One has straight sides; it may be a Type 3 cup. The other stands on a medium foot, and appears to be a shallow Type 2 cup. At the right edge of the picture stands an attendant, holding a non-silver Type 1d jug in each hand. Over the heads of the banqueters are written the phrases *facitis vobis suaviter*, *ego canto*, and *est ita valeas*.

Yet another Fourth Style example (SD-19, Plate 19) comes from an outdoor *triclinium* at the Casa del Efebo in Pompeii. It is different for another reason, in that the banquet takes place within a Nilotic landscape - a crocodile appears in the foreground, before the banqueters. The other elements of the scene seem more ordinary. Five banqueters are arranged in a semi-circle around a table, on which stand various pieces of silverware: a tall Type 3b cup, a long-handled

³⁴ Cf. also Fröhlich 1991, 225, on this point.

³⁵ This is unusual; in all the other depictions with a figure drinking from a horn, it is always a man.

Type 1 ladle, and a possibly handleless Type 2 cup. The banqueters do not appear to be holding anything, but it is difficult to tell from the painting.

Finally, a banqueting scene from the tomb block of the tomb of Vestorius Priscus at Pompeii (SD-23, Plate 23) also belongs to this group. It is very badly worn, and little can be made out now.³⁶ The tomb contains an inscription naming Priscus and stating his age (twenty-two) and position (aedile), amongst other things.³⁷ With this one can try to date the tomb by means – epigraphical, prosopographical – other than just a stylistic analysis of the paintings. A Republican date was originally proposed for the tomb;³⁸ this was later revised, on the basis of a probably Claudian bronze coin found in the tomb, to the Claudian or pre-AD 62 Neronian period.³⁹ But a considerably later date has since become generally accepted; in Castren's study of the magistrates of Pompeii AD 75-76 is suggested for Priscus' aedileship.⁴⁰ Mols and Moormann have now refined this dating somewhat, to AD 70-71.⁴¹ This small difference in dates is not important for the purposes of this dissertation, only the idea that the tomb belongs to the AD 71-6 period.

In the banqueting scene, five figures recline on couches underneath a blue curtain. At each side, in the background, stands a square pilaster carrying a statue of a peacock. One of the figures, the second one from the left, holds up a brown, and therefore non-silver, drinking horn in the

³⁶ Spano was able to make out many more details when he examined the painting, and thus gives a fairly full description: cf. Spano 1943, 277-80. Mols & Moormann corroborate some of Spano's findings, but also differ on several details: cf. Mols & Moormann 1993/4, 27-8, 41-2. The description here, especially with respect to the silverware, is concerned only with those elements that are fairly certain.

³⁷ For the text: Spano 1943, 242.

³⁸ Spano 1910, 400-3.

³⁹ Spano 1943, 247.

⁴⁰ Castren 1975, 120, 274. Cf. also *ibid.*, 61-2: especially when a magistrate dies in office, municipal funds paid funeral expenses (usual sum 2,000 sesterces), and decurions donated land for the tomb – as the inscription states was done for Priscus.

⁴¹ Mols & Moormann 1993/4, 38.

right hand; the far right-hand figure apparently held a horn as well. The figure second from the right leans forward over the front edge of the couch, reminiscent of a figure in a painting from the *triclinium* of the Casa del Triclinio (SD-12). He appears to have his head turned towards the viewer's left; roughly between himself and the banqueter on the left is a broad, shallow silver streak, perhaps a Type 2 bowl. Spano claims to have seen, at an earlier date when the painting was better preserved, traces of letters above the heads of the banqueters, but gives no further details; Mols and Moormann read the letters "VIT" over the head of one of the central figures.⁴²

In front of the couch stands the usual table, carrying various objects, of which only a few are recognisable. Clearly distinguishable is a Type 3b cup; on it seems to be placed a stirrer. This last object has also been identified as a ladle, by Spano, and as a spoon, by Mols and Moormann. Parallels in the other banqueting scenes suggest that a stirrer is the more likely option. Four other objects are visible; one is a Type 2 cup, the others can no longer be identified.

Two attendants stand near the right end of the couches. The one in the foreground apparently holds a jug; only traces of some object are now visible. The other also held some objects, but nothing is now visible. A third attendant stands in front of the right-hand pilaster. He holds a tray which carried various silver drinking vessels and implements; only one Type 2 cup is now distinguishable. In front of this third attendant stands a table on which are yet more silver objects. Four flat, round disks, each with a smaller object to its side, are visible at the corners of the table; whether these are dishes, or parts of bowls or cups cannot now be determined. In the centre is another, large object; Spano suggested a chicken.⁴³

This scene is noteworthy for the combination of elements: banqueters, attendants, food tray, and attendant holding a second tray of drinking implements. This abundance of elements,

⁴² Spano 1943, 279; Mols & Moormann 1993/4, 28.

⁴³ Spano 1943, 280.

in particular the various examples of silverware, is rarely seen in any other banqueting depiction.⁴⁴ The poor condition of the painting, and the consequent inability to identify more than a handful of the vessels present, is therefore much to be regretted.

iii) banquets with mythological characters

To this point, only scenes with “real” participants have been discussed. There are also a number of banqueting and related scenes involving mythological characters. The first is a Second Style painting, of ca. 40-30 BC, from the south wall of room 22⁴⁵ in the Casa del Criptoportico at Pompeii. It shows a satyr gathering (SD-1, Plate 1), with two satyrs, one old and the other younger, flanking a nude woman on a couch, and a much smaller, and so presumably very much younger, satyr kneeling on the ground in front. The condition of the painting does not allow one now to determine whether the scene is meant to take place indoors or out. The younger satyr on the couch holds out a thin silver disk, into which the old satyr and the kneeling satyr appear to gaze. In the right foreground stands a large golden-brown basin into which has been placed a Type 4a container; between this basin-container unit and the couch stands a table carrying more silverware, but the condition of the painting does not allow for further identification. In the background stands an attendant holding a tray; again, the objects on the tray are not identifiable, but they do not appear to be of silver.

A few of the details of this depiction are noteworthy. First, the disk held by the one satyr. Riz has suggested that this is a scene of mirror divination.⁴⁶ The disk may therefore be a mirror; however, a bowl with a large, flat, reflective surface, such as a Type 2, would serve the purpose

⁴⁴ Cf. *infra*, 45, for discussion of another painting (SD-25) from this tomb, that shows a table on which a variety of silver drinking vessels have been laid out.

⁴⁵ Called an *oecus* in Riz 1990, 93, a *triclinium* in Richardson 1988, 168.

⁴⁶ Riz 1990, 93.

equally well. Next, the basin-container unit.⁴⁷ This is the earliest depiction to show this unit. A unique feature of this representation is the apparent suspension of the container from a peg projecting above the unit. At any rate, thin double lines can be seen rising up from the container over the peg and back down the other side.⁴⁸

A Fourth Style painting, badly faded, that comes from the east wall of *triclinium* 16 in the Casa di Marco Lucrezio at Pompeii, shows Eros and Psyche banqueting under an awning (SD-21, Plate 21), behind which can be seen a statue of a man holding a club. The picture is a small one, from the middle zone of its wall, and it originally flanked the large depiction of Hercules and Omphale (SD-22). Two drawings, by G. Abbate (1848) and M. Mastracchio (pre-1855), also exist; these correspond very well with one another and with the original.

One of the Erotes drinks from a bowl or cup; this element is no longer visible in the original. Both drawings show one hand cradling the vessel in the palm, and the other touching the side of the vessel's body, in an attitude that may suggest holding a handle, or simply supporting the vessel. The vessels on the table before the banqueters are still discernible: two Type 4 cups, a Type 3b cup, two Type 1 ladles, and one bowl. This last vessel has a roughly tulip-shaped body, reminiscent of the Type 9a bowls or the Type 8c cups, but not close enough to be placed into either of those classes. The vessels have, in places, a brownish/golden tinge. This may be an attempt at light-and-shade effects, or it may indicate that the vessels are not silver.

The drawings differ in the form of the bowl on the table. In the Abbate version, the vessel has a flaring rim; in the Mastracchio version, it does not. The drawings also differ in the form of the handles on the Type 4 cups. In the Abbate drawing, the handles each have two bands rather than the single band visible in the Mastracchio drawing. Moreover, the Abbate handles have a

⁴⁷ As also seen in SD-8, SD-9, and SD-10.

⁴⁸ This particular depiction of this unit will be examined further in the next chapter, where the possible functions of these basin-container units will be discussed.

greater degree of curvature, approximating an S-shape, whereas on the Mastracchio, they resemble commas. A colour reproduction by Abbate, from 1860, of the wall from which this panel comes adds no further details.

The painting of the drunken Hercules with Omphale (SD-22, Plate 22) occupied most of the central panel of this wall. At Hercules' feet lies a large drinking cup, seen in top view, with ring handles and thumb-plates. The rest of the body is hidden, making precise identification of the type impossible; Types 1, 2, or 6 are the likely candidates. Some reproductions of the original also exist. A painting by Abbate suggests the cup was gilded; the inside and thumb-plates are silver, while what little can be seen of the body is golden. The Mastracchio painting does not bring out this colour difference; it does however leave an impression of wine in the cup. In the original, the cup has now faded too much to be certain about the gilding, but does appear to contain a liquid.

Another Fourth Style painting, from Pompeii V.2.14 and unfortunately very worn and faded in the relevant areas, shows Ulysses drawing his sword to threaten Circe (SD-15, Plate 15). Also present is an attendant, and in the background, the animal head of one of Ulysses' transformed companions. On a three-legged table of the usual form behind and between Ulysses and Circe can be seen a Type 1 ladle, a Type 4 cup, and a Type 2 cup. For each cup, one handle is barely visible. Presumably, both originally had two handles each. Behind Ulysses stands another table, with legs curving gently from an apparently round tabletop to ground. Nothing is now visible on this tabletop, though there are some lighter-coloured traces which suggest that something may once have been present there.

B) SILVERWARE COLLECTIONS

Collections of silverware are displayed in a very small number of paintings. Most useful

is another painting (SD-25, Plate 25) from the ca. AD 71-76 tomb of Vestorius Priscus, this time from the enclosure wall.⁴⁹ This is the only extant example of a depiction of a silver drinking service, laid out on display on a table.

Below the table stand a trefoil-mouthed Type 1d jug with a tall foot, oval body, long neck and handle, and a saucepan with a shallow, broad bowl and short, horizontal handle. The brown colour of the jug suggests that it is made of bronze. The objects on the table have been laid out symmetrically about the central axis, in five rows. Pairs of vessels, particularly cups, are frequently met in the surviving artefacts; in this depiction the practice is corroborated – all but two of the shapes are present in pairs. In the foreground row, at each end, is a long-handled Type 2 ladle, placed with handle pointing forwards diagonally across the table's corners.⁵⁰ The next element inwards is a two-handled shallow-bowled Type 2 cup, on a medium foot. The handles loop above the rim. The foot consists of a narrow stem, a projecting molding midway down, and flaring base. In between the cups are four Type 1 ladles, all with shallow bowls and vertical handles. In each case the handle is on the left, thus breaking the symmetry.

The ladles diminish in size from left to right. This could be an attempt to show differently-sized vessels; alternatively, it could be the result of the painter's realisation that space was running out and that consequently adjustments had to be made to fit all four ladles in. This second explanation is perhaps more likely. The vessels on the tabletop are better spaced on the left-hand side; on the right, the vessels are more cramped, and closer to the table's edge. It appears

⁴⁹ Cf. *supra*, 40, for discussion of the tomb's date, and the banqueting scene.

⁵⁰ Mols & Moormann 1993/4, 31 identify these as spoons (*cochlearia*). Although the shape is similar, these are larger, and given that the rest of the objects on the table are drinking implements, it is perhaps better to view these objects also as drinking implements. Whether they are stirrers or Type 2 ladles is a more difficult question to answer. At first glance, the shape is very much like that of a stirrer - long thin handle with circular termination - that one does see in other depictions. However, if one looks closely at the circular parts, suggestions of depth appear; this would indicate that these objects are in fact Type 2 ladles. On balance, identification as Type 2 ladles is preferable.

as if the painter started on the left, giving plenty of space for each vessel, and then found that adjustments were necessary on the right hand side of the table.

The next row has four Type 1 cups, all with ring handles and thumb-plates, and low feet. As with the Type 2 cups, the feet of these cups also have the projecting molding partway down their stems. The two outside cups are larger, with noticeably deeper bowls. The condition of the far left-hand cup is relatively good; this suggests that the roughly horizontal ovoid brushstrokes on its bowl are a deliberate attempt at showing decoration rather than the results of surface weathering. The other cups in this row are less well-preserved; there are some vertical brushstrokes on the second cup in from the left, but these might be the weathered filling-in of the body rather than decoration.

The third row contains only one vessel, a tall, narrow handleless Type 1 container. It stands on a lower version of the feet seen in the Type 1 and Type 2 cups. It also has a double row of circular brushstrokes on its body. In the fourth row are four vessels. On the outside are plain drinking horns, set in stands. In between are two large cups on low bases, with hemispherical bowls, ring handles and thumb-plates. Their shape recalls Type 6 cups, although the body shape is rather more curved. These cups, too, show on their bodies roughly horizontal ovoid brushstrokes resembling those of the Type 1 cup in the second row.

In the last row, in the background, are two Type 1d jugs, of a shape similar to the jug placed under the table. Their mouths, however, seem different – circular rather than trefoil. They too have, on their bodies, the double row of ovoid brushstrokes, although these seem to be more vertical here. The decoration – if it is decoration – on the vessels is consistent, reinforcing the idea of the vessels being a set, and may be meant to represent a garland or branch with leaves

projecting to either side.⁵¹

In terms of the depictions in the catalogues, the Type 1 container seems to occur only here.⁵² The Type 2 ladle is definitely unique to this painting. One shape that is noticeable by its absence is the Type 3 cup, a vessel that is otherwise very frequently observed in the depictions.

The two side walls of the niche containing this painting also have representations of silverware, although the paintings are now badly damaged. On the left wall is a large Type 1d jug, with an angular handle. Accompanying it were two vessels shaped like grape-bunches. These two were yellow coloured, with white highlights, suggesting gold or bronze as their medium. On the right wall were two white and grey vessels, thus presumably silver. One appears to have been a large bowl, the other a jug.⁵³

A much more modest set of drinking silver is depicted in a pre-AD 62 Fourth Style still life from a *triclinium* in the Casa del Sacello Iliaco (SD-24, Plate 24) at Pompeii. Present are a Type 1 bowl, a Type 1 cup, a Type 3a cup, a Type 6 cup, Type 1 ladle, and a stirrer, placed so that its handle passes through the ring handle of the Type 3a cup. This last item has a different, darker colouration than the other vessels, suggesting a material other than silver. The bowl is partly hidden behind the Type 6 cup, making precise determination of its form difficult; it is either a more rounded Type 1a or a Type 1c. The ladle has a very shallow, broad bowl, and an unusually short handle. The Type 3 cup-stirrer-ladle combination has been frequently observed, although in the other cases the Type 3 cup too has been silver.

⁵¹ A number of surviving vessels have a garland or branch as decoration, although these are generally far more complex than what is depicted here. Some examples are the Type 6 “olive cups” from the Casa del Menandro (AP-311, AP-312) and Boscoreale (AP-88, AP-89) treasures, the Type 1 cup from Alesia (AP-2), and a pair of Type 1 cups from Herculaneum (AP-143, AP-144).

⁵² Another may have been present in RD-15; cf. *infra*, 54.

⁵³ Mols & Moormann 1993/4, 31-2, fig. 23 (Type 1d jug from left wall).

C) RELATED PAINTINGS

The depictions discussed in the previous sections can be considered central to the dissertation. This section examines the three sets of paintings, collected in Catalogue Ia, that are relevant, but not central. The first consists of still lifes which contain depictions of drinking silver. These show the same shapes and types of vessels as seen in the core-group depictions but in a different context. The second set consist of those scenes that would have been placed in the main catalogue, had three survived in the original and not in nineteenth-century drawings, and the fourth not been a monochrome sketch. The third set differs in nature; these are paintings from two of the neighbourhood taverns in Pompeii, and show drinking (and other activities) that one may assume took place in such taverns. These paintings come from a different social milieu than the others, they also depict a different social milieu. They therefore form a contrasting sample. All these paintings come from Pompeii or Herculaneum.

Some of the still lifes have a religious focus, others just show a variety of food and/or drink and/or implements. The religious context is expressed more clearly in some cases than others. A Fourth Style painting from Herculaneum shows a pine-cone, plate of food, jug, animal's head, and an overturned cup partially filled with a red liquid, all placed near a statue of Dionysus (RD-5, Plate 28.1). The cup has thumb-plates, but nothing more of the handles is visible. The angle at which the cup is lying makes it hard to determine the body shape – it could be a Type 6 or a Type 1. The animal's head recurs on another painting, dated to the Third Style but known from a drawing, from the Casa del Granduca Michele at Pompeii, this time accompanied by a sacrificial knife, an incense burner with incense actually afire on it, some drapery, an open box, and a cup (RD-1, Plate 26.1). It is a Type 1 cup, with thumb-plates, ring-handles, and, unusually spiralling finger-rests below the ring-handles. Relief decoration, in the form of a figural scene, is also visible.

In a Fourth Style painting with Dionysiac allusions from the Villa di Giulia Felice, there is a Type 2 cup with looping handles placed in a basket along with a brown-coloured plain drinking horn, a garland, and a strip of cloth (RD-7, Plate 29.1). A *thyrsus* runs across the background. Beside the basket stands a deep Type 1 cup with ring handles and thumb-plates. There are blotches on the body of the cup suggestive of some sort of vegetal decoration, but the painting is worn and bits of the surface are missing. What looks like an attempt at decoration may be just an illusion caused by the wear. Both cups are an indeterminate light colour, that appears more silvery in reproductions than it does in the original. These objects have all been placed on a ledge, preceded by steps, on which are a myrtle branch and a pair of cymbals. A snake and feline at the foot of the steps complete the picture.

Also from Pompeii, the Fourth Style painting on one side of an altar in the Villa delle Colonne a Mosaico, known only from a drawing, shows a cup with vegetal garland decoration, placed on a low pillar (RD-4, Plate 27.2). The cup has the body and the ring handles with thumbplates of a Type 6, but is placed on a low foot, such as one usually observes with Types 1 or 2. The other three sides of the altar have paintings of a man and a boar, a knotty club, and a rooster. The inner walls of the *sacellum* which contained the altar were also painted; another “*skyphos*”⁵⁴ was one of the items depicted. Given that the same term was used for the cup seen in RD-4, it seems likely that this second cup was similar in form. These examples show that forms normally seen in sympotic contexts could also be appropriate in a religious context.

Other still lifes are secular in nature, showing silverware and food items. From the Villa dei Papiri at Herculaneum comes a Fourth Style painting of a shallow-bowled handleless Type 2 cup with Type 2 jug and, partially obscured in the background, one other object. This item, tall

⁵⁴ Helbig 1868, 25 no. 77.

and cylindrical with a slightly flaring lip, has been identified as a beaker⁵⁵ or a pedestal⁵⁶ (RD-2, Plate 26.2). Again, the cup and jug are of an indeterminate light colour, silvery but also reminiscent of gold or bronze. From the Casa dei Cervi at Herculaneum comes a post-AD 62 Fourth Style painting of a dish of fruit, amongst which stands a Type 1 cup, possibly filled with wine,⁵⁷ with ring handles and a seemingly flaring lip (RD-6, Plate 28.2).

Besides the aforementioned still life with Dionysiac associations, the Villa di Giulia Felice in Pompeii also provides several other Fourth Style examples of silverware with food. One shows birds hanging from a ring attached to a wall, a dish of fruit, and, flanking the dish, a Type 3b cup with a stirrer resting across its mouth and a Type 1 jug (RD-8, Plate 29.2). All three implements have a deep blue-grey colour, perhaps representing tarnished silver, but perhaps meant to be pewter instead. The Type 3 cup and stirrer combination has already been frequently met. Another panel (RD-9, Plate 30.1) from the same room shows on one level a dead bird, knife and garland, and below these a Type 2 cup, along with what appear to be two more objects in the damaged lefthand corner. These appear to be a bowl and the lower part of possibly a cup, but both are light-brown in colour, thus not of silver. The cup that is clearly visible has a shallow body, two handles, and a medium foot, and is filled with a red liquid. The handles are ring-handles, with thumb-plates from which the ring parts curve down and back towards the body, but without extending as far as the body. The body itself is in two degrees, with a straighter upper portion and an angled lower half. It is an oddly angular version of a Type 2. Similar handles are seen on a Fourth Style painting from the Casa di Paquius Proculus at Pompeii, which contains a dish of fruit and a cup, possibly a Type 2 (RD-3, Plate 27.1). Returning to the Villa di Giulia Felice, a

⁵⁵ *Collezioni MNN I*, 164 cat. 286

⁵⁶ Croisille 1965, 54 no. 101.

⁵⁷ Croisille 1965, 112-3 no. 319C.

third example shows, on an upper level, a Type 2 cup with looping handles and an egg, and on a lower level, a pine-cone with an unidentifiable object resting against it, a chicken, a knife, and off to the side, a syringe-like object (RD-10, Plate 30.2).

The Casa dell'Ara massima at Pompeii provides a Fourth Style example of a still life with eggs and silverware (RD-11, Plate 31.1). The latter consists of a two-handled cup with thumb-plates and ring-handles, lying on its side, and a circular disk with a long, thin handle. Croisille has suggested that the cup is an egg-cup,⁵⁸ but it seems more likely to be a drinking cup of Type 1, 2, or 6; the angle at which it is lying makes more precise identification impossible. The other object is harder to identify. The form appears to resemble a certain type of spoon, the *cochlear*, although the handle here does not taper to a point as is usual for such spoons.⁵⁹ Because of the eggs, a spoon would be appropriate. However, the form also resembles that of a stirrer, which would be appropriate because of the cup. If this is the case, this would be a slightly different combination, in that the stirrer has usually been seen in conjunction with a Type 3 cup.

Next are three paintings that are comparable in subject matter to those of the core-group, but which do not survive in the original. From the First Style east wall of room 37⁶⁰ in the Casa del Fauno at Pompeii comes a depiction of the centaurs' banquet at the wedding of Peirithoos and Hippodameia (RD-12, Plate 31.2). The original has been dated to ca. 100 BC; it has now faded, although an 1831 drawing by Marsigli exists. One centaur holds a narrow-bodied Type 4 cup; another holds a Type 6 cup. A centaur pours wine from a wineskin directly into the Type 6 cup; Dionysus and his companions, in particular the satyrs, are the other figures who can normally be seen drinking unmixed wine. At the right edge of the picture are placed several vessels, apparently

⁵⁸ Croisille 1965, 93-4 no. 251C.

⁵⁹ Cf. Strong 1966, 155 for discussion and illustrations.

⁶⁰ This room is commonly called an *exedra*, which is appropriate if one defines an *exedra* as a room open along one side (cf. Richardson 1988, 430).

on a bilevel stand, as if on display. In the top row are a deep Type 4a container, a deep, narrow bowl placed upside down, in form a smaller version of the container, and a low-footed Type 2 cup. Below them are a Type 2 bowl, a Type 1d jug, and possibly, another Type 2 bowl. On the ground near these are two large vessels. One of these is a variant of the Type 2 container; the other has a ovoid body, low base, and one handle – presumably a form of jug or container.

The remaining two paintings in this group are depictions of collections of drinking vessels, both from *tablinum* 8 in the Casa del Gruppo dei Vasi di Vetro and possibly to be dated to the Third Style. The originals are known only through 1837 drawings by G. Abbate. While many of the forms are recognisably those of vessels present in other depictions, there are some oddities; either the originals did contain some unique pieces, or Abbate misunderstood or abbreviated too drastically some of the vessels in the originals. Another problem that can no longer be clarified is the precise medium of the vessels. Helbig described them as being “glass-coloured”; this is not conclusive, but does add another layer of uncertainty.⁶¹

The first painting showed a variety of vessels scattered haphazardly on a surface (RD-13, Plate 32.1). There are fifteen, possibly sixteen, items in all, mostly cups. Five cups have thumb-plates but not ring-handles. Of their bowls, one is shaped like a truncated Type 3 cup, the others are hemispherical or semiovoid. The cup resembling a Type 3 cup has a low broad base. The base is visible on only one other of these cups, but barely so; it appears to have a standard medium-height foot. Another Type 1 cup, on a medium foot, has a curious scroll-like handle, rising up above the rim. Two handleless Type 1 cups, one slightly narrower than the other, stand upside down; these seem to have taller feet. There is also a half-hidden drinking horn. The spout end is hidden; the horn end is decorated with two rows of beading, from the upper row of which hangs a garland. A circular object with a short, horizontal handle, is harder to classify. If this is not a

⁶¹ Helbig 1868, 411 no. 1716, 75 no. 267.

bottom view of another two-handled cup, with one handle hidden, then it could be a ladle. The remaining five (?six) objects are more unusual. One has two flat handles and a broad but very shallow bowl. Another is a broad, shallow dish, with some indeterminate material inside. A third has a shallow, squashed bowl on a low base. Two more are cylindrical, with a wide mouth and flaring rim at one end and, in the one fully visible example, a spherical termination at the tapered other end. The final object, if not a part of one of these cylindrical objects, looks like a squashed, shallow bowl.

The second painting again showed a variety of vessels, sixteen or seventeen in all, this time placed neatly on a surface surrounding a statuette of Athena (RD-14, Plate 32.2). Some of the vessels are clearly meant for the serving or drinking of liquids: four Type 1 ladles, with short vertical handles; one Type 1 cup on a medium foot, with ring handles projecting horizontally from the rim; one Type 3 jug; and one vessel that looks like a Type 6 cup – the characteristic ring handles and thumb-plates are visible – inserted into a Type 1 bowl. Whether this last item is one vessel or two is not discernible.⁶² Also present are a Type 3a cup and Type 2 container. A small, rectangular, shallow-bodied vessel may be a Type 6 cup variant; it seems to be decorated with a net pattern. The remaining vessels include a small object of Achaemenid beaker form; a shallow, broad dish; and four large, wide-mouthed cylindrical containers, decorated with garlands.

In both drawings, but especially the former, Abbate seems to have been more concerned with generalities rather than details, with reproducing for instance the idea of a cup rather than the precise shape and other details. Thus thumbplates are visible, but nothing else of the handles. The first drawing appears to show a collection of sympotic implements. Most of the forms are recognisable, though a few are somewhat odd – the squashed cup, the two-handled broad vessel,

⁶² In its form, it resembles the Type 1 cup held by the Eros in the “Tiger Rider” mosaic from the House of the Faun at Pompeii. Cf. *Collezioni MNN* I, 32, 116 cat. 7.

the Type 3 cup with thumbplates, the cup with the scroll-like handle, and the cylindrical objects. Especially with these unusual vessels one feels the loss of the original. Most of the vessels displayed in the second drawing have also been met in sympotic contexts, but the statuette of Athena and the neat placement of the vessels suggest a different context. Perhaps a set of votive vessels is intended with this depiction. The Berthouville Treasure⁶³ shows that in the real world, normally sympotic vessels could end up as dedications. The horizontal handles on one of the cups are also unusual, if in fact they were like that on the original. There is however a parallel in a bronze vessel, apparently a cooking pot, from Boscoreale.⁶⁴

Also in the doubtful category, due to its monochromatic nature, is **RD-15** (Plate 33.1), even though a photograph of the original survives. The painting is a subsidiary element from an early Augustan *lararium* scene from the Casa di Obellio Firmo at Pompeii. A small, sketch-like drawing shows six male banqueters reclining on three couches surrounding the usual round, three-legged table.⁶⁵ They all wear a long, white, short-sleeved garment. In the middle of the scene, behind the central couch, a similarly-dressed standing man holds up two cups. On the table are two cups, one similarly shaped but larger vessel – possibly a Type I container, a Type I ladle, and an unidentifiable object. The cups all appear to be of Type 8c.

The last set of paintings comes from two *caupona*e at Pompeii and appears to show drinking as it happened in such establishments. This is quite different from drinking as observed in the core-group paintings. The drinkers are seated rather than reclining, the vessel forms are different, in particular the cups. Nor does the material appear to be silver.

⁶³ For the elements of this treasure that are relevant to this dissertation, cf. Catalogue 2, numbers **AP-30** to **AP-38**.

⁶⁴ Boscoreale, Villa della Pisanella; 1st century AD; Naples, Museo Nazionale 16615: Franchi dell'Orto & Varone 1990, 192 cat. 90.

⁶⁵ The painting is now destroyed, and known from a 1910 photo (Soprintendenza Arch. delle Prov. di Napoli e Caserta, neg. 399). Fröhlich 1991, 33 suggests this may be depicting a feast of a *collegium*. The similarity of dress does suggest some sort of association.

The walls of room b of the *taberna* Pompeii VI.10.1 supply five relevant paintings, all panel pictures from the middle zone of the wall, and all dated to the late 4th Style (RD-16, RD-17, RD-18, RD-19, RD-20). One (RD-18, Plate 34.2) shows four diners seated round a table – the usual round, three-legged type – on which rests a broad (Type 1?) bowl and two other, unidentifiable objects. The diners are said to be holding cups, but the painting is badly damaged. Drinking cups are visible in the other four paintings. In each case the cup appears to be a Type 8a, deep and tapering without handles or foot. In RD-16 (Plate 33.2), a scene of dice-playing, a figure standing by the table holds up such a cup. RD-17 (Plate 34.1) depicts a man holding a cup facing an attendant holding a small Type 1 jug; the graffito *adde calicem Setinum* runs above the head of the man holding the cup, above the attendant's head may run the graffito *have*. RD-19 (Plate 35.1) again has two figures, one man holding a cup and another pouring water into it from a jug. The graffito *da fridam pusillum* runs over the head of the man with the cup. The last painting from this room, RD-20 (Plate 35.2), shows three people seated round a rectangular table on which stands a jug. One of the figures holds another jug in the left hand and a cup – apparently a Type 8a with a slightly flared rim – in the right.

The Caupona di Salvinus supplies one further, late Fourth Style, painting (RD-21, Plate 36.1); two seated drinkers hold out their hands towards a woman holding a Type 8a cup in one hand, and a Type 1 jug in her left. Above the seated figures run the inscriptions *hoc* and *non, mia est*. Above and behind the woman's head is written *qui vol, sumat*. Behind her neck is written *Oceane, vene bibe*.

The form of the cup in these paintings is quite different from the forms seen in the core-group depictions. Rough parallels can be found in the first-century AD Hildesheim “Humpenbecher” (AP-184, AP-185), although these are much larger overall, and in a second-

century AD painting now in the Louvre.⁶⁶ The image of drinking presented here, perhaps not surprisingly, is different from the image presented in the core group depictions. Similarly, the vessels used – again perhaps not surprisingly – are different vessels, even though the name of one of these - *calix* - is that which is frequently encountered in literary descriptions of banqueting.⁶⁷ In most of these paintings, the vessels are opaque, suggesting terracotta or bronze as their material. In RD-20, the Type 8a cup held by one figure has its edges outlined, but body left clear. This may be meant to indicate glass.

Finally, mention must be made of some paintings, not included in either catalogue, from the socle-zone of *atrium* c of the Casa dei Vettii at Pompeii. Originally there were twelve of these small, framed scenes, each including a young, tunic-clad attendant. In four instances, these attendants hold vessels that appear to be made of silver. One attendant holds a saucepan and jug, another a Type 4 cup, a third drinks from a large Type 2 cup, and a fourth gives a bird a drink out of Type 1 or 2 cup.⁶⁸ No context is supplied for the figures, rendering them less useful for the present purpose than the catalogued paintings. Nonetheless, the vessels shown in these paintings are in the main familiar.

* * * * *

Before leaving the wall-paintings, it may be useful to summarise, in tabular form, the various shapes and types of silver and probably silver vessels present in the depictions collected in the two catalogues. On the chance that drawings may be inaccurate, and because they do not supply information about the material from which a vessel was made, only vessels in those paintings that survive in the original, and so can be checked, have been tabulated. Table 1 shows

⁶⁶ Hildesheim “Humpenbecher”: Berlin, Antikenmuseum 3779, 66 & 3779, 67 (Pernice & Winter 1901, 67-9). Painting: Louvre P40 (Tran Tam Tinh 1974, 66, fig. 50).

⁶⁷ For which, cf. *infra*, the Appendix.

⁶⁸ Cf. Fless 1995, 57, Taf. 26.1, 28, 29.

the number of each shape and type of vessel present.⁶⁹ Vessels which do not fit into any of the types defined in this dissertation have been collected under the ‘Other’ category; vessels whose shape is clear but whose type cannot be precisely determined, due to their being obscured by other pictorial elements, have been placed in the ‘Unknown’ category.

Table 1: Quantity of each shape and type in the depictions (total 131)

type \ shape	1	2	3	4	5	6	7	8	9	10	Other	Unknown	Total
bowl	3	2	0	0	0	6	0	0	0	0	4		15
cup	12	19	11	16	0	7	0	0	0		1	6	72
jug	4	1	0										5
ladle	18	2											20
container	1	0	0	5							1		7
horn	5												5
saucepan	1												1
stirrer	6												6
strainer	0												0

D) DEPICTIONS IN OTHER MEDIA

As has been mentioned in the Introduction, paintings are only one of the media in which representations of drinking silver may be found. Luxury goods, mosaics, and sculpture may all carry depictions of banqueting or banqueting vessels, but for the reasons mentioned in the Introduction will not receive detailed study here. It is however worthwhile to mention briefly selected examples from each of these media, to show how the imagery noted in the paintings may or may not carry on across media.

⁶⁹ For the sake of conciseness, only one table is used. This means that some cells cannot contain an entry -- there are only nine defined cup-types, for instance. Such cells have been crossed out.

The luxury goods include a few silver cups⁷⁰ and one stone cup⁷¹; in each case they carry scenes with an assortment of vessels arranged on a table. The earliest of these cups is the mid-first century BC stone cup known as the “Cup of the Ptolemies.” On one side the vessels on the table include a Type 6 cup and two Type 1 jugs (Plate 36.2); on the other they include two Type 1 cups, a tall Type 4 cup, and a drinking horn with an animal protome, on a stand (Plate 36.3). A small statuette of a draped figure has also been placed on the table on this side. Other important pictorial elements on each side are a number of masks. The first century AD Vicarello Type 8b cup shows, on a table underneath a tree, two tall, thin Type 1 jugs, one tall, thin, cylindrical vessel with two looping handles, one handleless Type 4 cup (or Type 2 container), one very tall *thymiaterion*, and two Type 2 cups with tall feet and shallow bowls. Two ring handles are discernible on one cup. Finally, on the two Neronian-Vespasianic Type 6 cups (the “Centaur *skyphoi*”) from the Berthouville Treasure, there is again a table with vessels placed under a tree. One cup shows a Type 3 cup, a Type 4 cup, two drinking horns with panther protomes, on stands, and in the background between the horns another vessel, in appearance resembling a handleless Type 2 container. The other has a Type 3 cup, a Type 4 cup, two horns with panther protomes, on stands, and a large handleless Type 2 container.

The sets as a whole do not fit with a sympotic context, even if individual elements in each set do. The scene on the Vicarello cup has been identified as taking place around a shrine to Priapus;⁷² the vessels depicted could therefore be cult vessels, or dedications. Likewise, a religious interpretation seems preferable for the other depictions; the presence of horns with animal

⁷⁰ Berthouville Type 6 “Centaur” cups: Paris, Cabinet des Médailles 60 & 61 (AP-33, AP-34); Vicarello Type 8b cup: Cleveland, Museum of Art 66.371 (AP-521).

⁷¹ Paris, Cabinet des Médailles: cf. Adriani 1959, 23, fig. 8, tav. XXX-XXXI; Henig 1983b, 160-1, fig. 131.

⁷² Simon 1986, 146-7.

protomes certainly suggests such a context.⁷³

Two mosaics may be mentioned next. One comes from Centocelle (Plate 37.1).⁷⁴ The composition is very reminiscent of SD-2, from the Casa della Farnesina in Rome. A woman, with her back to the viewer, is half-reclining on a couch and looking ahead of her, to the right, at a man seated beside her. Behind the man stands an attendant. Another attendant, in the left foreground, pours a liquid from an *amphora* into a large container, of roughly Type 1 form, which has a stand in the form of a satyr. The *amphora* here is much shorter and squatter than in the Farnesina example; it is very close to the Greco-Italic form.⁷⁵ The mosaic has, however, been restored, possibly using the Farnesina example as the model.⁷⁶ This lessens greatly its usefulness for the present study, as one cannot be sure that the current version accurately represents the ancient mosaic.

The ca. 100 BC “Tiger Rider” mosaic (Plate 37.2) from the Casa del Fauno at Pompeii⁷⁷ shows an Eros riding a tiger and holding a cup of unusual shape, best resembling a very deep-bowled Type 1. Ring-handles and thumb-plates are visible, and the lower part of the bowl appears to have horizontal ribbing. At first glance, it appears to be another double-decker Type 6 cup, as may have been present in the painting from Pompeii VI.13.2 (RD-14), but closer inspection does not confirm this. Each vessel therefore remains unique.

For sculpture, one can begin with two relief plaques, one of unknown provenance (Plate

⁷³ Cf. *infra*, Chapter Five, for further discussion concerning horns and ways to interpret their presence in a scene.

⁷⁴ Centocelle; 1st century AD; Vienna, Kunsthistorisches Museum AS Inv. II 9: *Trésors des Empereurs* 84, cat. 146.

⁷⁵ Cf. Peacock & Williams 1986, 84-5.

⁷⁶ Dr. K.M.D. Dunbabin, pers. comm.

⁷⁷ Naples, MN 9991; *Collezioni MNN* I, 32, 116 cat. 7.

38.1) and the other from Alexandria (Plate 38.2).⁷⁸ Both are versions of the same scene: a drunken Dionysus visiting the house of a worshipper.⁷⁹ Yet more versions exist; these have been chosen as representative examples.⁸⁰ In both, the worshipper is reclining but has turned his head back to look at Dionysus, and has raised his right hand in welcome. Both contain the now-familiar round three-legged table, with legs in the form of animals' legs. Each has a Type 4 cup on the table; the Naples example adds one or two ladles. Both also carry other, unidentifiable objects, perhaps food. The Type 4 cup suits the presence of Dionysus, as has already been mentioned, as do the masks visible in the London example. The table legs are fairly thick, suggesting lions' paws. Interestingly, when legs are clearly visible in the core-group paintings, they are much slimmer than the legs here, deer's legs and hooves as opposed to lion's paws.⁸¹

The last sculptures to be discussed are two first-century AD reliefs, from Amiternum and Sentinum which, although from a funerary context, appear to have a commemorative function rather than showing the deceased banqueting. Both are worn, making identification of the various elements difficult. The Amiternum example (Plate 39.1)⁸² shows two sets of six banqueters; those on the left recline on couches, two banqueters to a couch, while those on the right are seated. The usual table is present before each set of banqueters. The table in front of the reclining banqueters carries some objects; one resembles a Type 2 or Type 6 cup. The table in front of the seated banqueters is badly worn; there do appear to be traces of one or two objects, but further identification is impossible. Between the groups of banqueters are two attendants and a one-

⁷⁸ Naples, Museo Nazionale 6713; ca. 40-30 BC; cf. *Collezioni MNN II*, 148-9 cat. 263. London, British Museum: 1st century AD; cf. Pollitt 1986, 197, fig. 211.

⁷⁹ Pollitt 1986, 182-3 suggests that Dionysus is visiting the house of a poet.

⁸⁰ Cf. von Hesberg 1980 for further examples and discussion.

⁸¹ Both thick and thin legs are however visible in the earlier Hellenistic Totenmahl reliefs.

⁸² Pizzoli, Santo Stefano: 1st century AD; cf. Ghedini 1990, 38-9, fig. 5; Compostella 1992, 670-3, figs. 9-12.

legged table (or a tray standing on a pedestal). The attendant on the left is heading towards the left-hand set of banqueters, and seems to be carrying objects in each hand – at first glance his right hand appears to hold a drinking horn or a cup, but the object is not really discernible. The attendant on the right stands behind the table/tray. He too holds objects in his hands – a Type 1 ladle in his left, something ovoid on a low, flattish base, perhaps a Type 8 cup, in his right. The table/tray carries at least four objects. In the middle are two (Type 2 or 6) cups; flanking them are, on the right, a drinking horn on a stand, and on the left, the traces of a stand and horn. Cups and horns are arranged so that the mouths of the horns appear to be placed over the cups. Whether this is just coincidence, or whether horn and cup formed some sort of unit, cannot be discerned from the relief. Various banqueters hold cups, which seem somewhat squat and thick-rimmed, but again further identification is difficult. None seem to have handles, unlike the cups on the tray and table; the banqueters generally hold the cups in their palms. It also seems that no banqueter drinks from a horn.

The Sentinum relief (Plate 39.2)⁸³ shows, in top view, twelve banqueters arranged on couches with the usual round table in the middle. As with the previous relief, again the number of banqueters is unusual, with in this case there being more to a couch than normal. Depicted on the table is a set of drinking implements: two Type 4 cups, two Type 6 cups, for which thumb-plates are visible, one Type 1 ladle, and one object in the centre which appears to be a large Type 1 cup. Again, shapes and combinations are met in the sculptures that have already been seen in the paintings and mosaics.

⁸³ Ancona, Museo Nazionale: 1st century AD; cf. Ghedini 1990, 38-9, fig. 6; Compostella 1992, 673-5, figs. 14-16.

E) ARCHITECTURAL CONTEXTS OF THE PAINTINGS

A final aspect of the paintings that deserves mention concerns their architectural contexts. For twenty-one of the twenty-five core-group depictions, the context is known; *triclinia*, with ten paintings, and *cubicula*, with seven, supply the overwhelming majority of the examples. Two others have been assigned respectively to an *oecus* and a *retrobottega*. Exceptional are the two paintings from a tomb. Of major rooms within a house, neither the *atrium* nor the *tablinum* provide any examples.

It is not surprising that banqueting scenes appear frequently in *triclinia*; they seem a natural choice for decorating the walls of banqueting rooms. The nature of the *cubiculum* paintings is noticeably different; with one exception (SD-16), they show just one couple along with attendant(s), and generally suggest a more private setting. This again may be a reflection of the room itself being a more private, rather than public, space.

For the paintings from the subsidiary catalogue, one can concentrate on the still lifes. For six of the eleven examples, the context is known. Three examples came from a *tablinum*, one each from an *atrium*, a *cryptoporticus*, and a *sacellum*. None, therefore, come from *triclinia*, where they would otherwise fit in terms of subject matter. Perhaps their small size made them unsuitable for such a location.

The monochrome sketch, originally part of a *lararium* scene painted in a kitchen, merits further comment. It is noteworthy that the kitchen receives a sketch, worked in as a small segment of a thematically unrelated painting, rather than a full, independent painting. This may be a result of the difference in social standing between the people who would normally see it and those who would normally see the *triclinium* examples; the fact that the kitchen will be a more private space may also have some bearing on the choice of style and treatment.

* * * * *

The core-group and subsidiary paintings studied in this chapter contain numerous and varied examples of silver drinking vessels and implements; vessels in other materials are noticeably few. The silverware is always highly visible, held by the banqueters or attendants or placed on tables generally in the foregrounds of the scenes. A few repeating groups have been identified, and various indications of vessel functions are also apparent; the next chapter will deal further with these points. Banqueting scenes in other media show that the paintings are not unique; vessels and elements seen in the paintings can be found in banqueting scenes regardless of medium. Finally, the frequent appearance of banqueting scenes in *triclinia*, and more private drinking scenes in *cubicula*, shows a tendency towards making room decoration coincide with room function.

CHAPTER TWO: VESSELS, FUNCTIONS, GROUPS

Detailed description of selected Romano-Campanian wall-paintings containing drinking silver was the primary concern of the previous chapter. In this chapter these depictions are re-examined, this time with the aim of deriving as much information as possible from them concerning vessel functions and vessel groupings. These areas are interrelated, and so will be treated together. The vessels held by banqueters will be examined first, then vessels held by attendants, vessels and vessel groups present on tables, and finally, any other groupings or indications of vessel usage present in the depictions.

i) Vessels held by banqueters

In general, one can state that vessels held by banqueters are those that are used for drinking. For the core-group depictions, those vessels which are being drunk from, or which are at least held in a manner indicative of drinking, are: Type 1a bowl (SD-8, SD-9), Type 2 bowl (SD-1 (possibly), SD-23), Type 6b bowl (SD-5, SD-10, SD-12, SD-13), other bowl (SD-6, SD-7, SD-16, SD-21), Type 2 cup (SD-7, SD-14), Type 4 cup (SD-7, SD-8, SD-9, SD-10, SD-14, SD-16, SD-18), Type 6 cup (SD-11, SD-13), and horn (SD-13, SD-14, SD-17, SD-23). Of the potential drinking vessels - cups, bowls, and horns - present in the depictions, this list omits only the Type 1, 3a, and 3b, and 8 cups. The Type 3 cups are exceptional, in that although they frequently appear in banqueting and related scenes, they are never used as drinking vessels.¹ They are discussed further in the section on groups, where a possible function for these cups is suggested.

¹ A variant Type 3(b?) cup with an exaggeratedly flaring rim, is used by Hercules as a drinking cup in the later of the Antioch Drinking Contest mosaics. Cf. Levi 1947, 156-9, pls. XXXa-b.

In one instance, **SD-10** from Pompeii, a Type 1 ladle is held by a banqueter. The function of such a vessel seems clear, but the depiction supplies no relevant information. A woman standing in the foreground, presumably one of the banqueters and not an attendant, holds the ladle up at eye level.

The paintings collected in the subsidiary catalogue add some more information. Type 8a cups can be found in several of the *caupona* paintings (**RD-16**, **RD-17**, **RD-19**, **RD-20**, **RD-21**), where they clearly serve as drinking vessels, although the medium does not appear to be silver. In **RD-15**, the sketchy *lararium* painting from the Casa di Obellio Firmo in Pompeii, two Type 8a cups are held by one figure, in an attitude that suggests they will be used for drinking. Furthermore, a Type 1 ladle rests (or appears to rest) on a table, while a banqueter holds it by the handle. In **RD-20**, a figure seated at a table holds a Type 1 jug, albeit a non-silver one. This is the only instance in the depictions of anyone other than an attendant holding a jug.

ii) Vessels held by attendants

Figures identifiable as attendants are often present in the banqueting scenes. They are generally concerned with bringing cups to (or taking them away from) the drinkers, or with bringing potables into the banqueting space. Very rarely do they seem to be doing more.

In **SD-3**, from the Villa Farnesina, an attendant holding a Type 1 cup stands, with gaze averted, between a table carrying drinking implements (non-silver Type 3 cup and Type 1 jug) and a couple embracing on a couch. In **SD-4**, also from the Villa Farnesina, an attendant holding a Type 1 cup appears to be moving away from a couple embracing on a couch and towards another attendant standing by a table carrying a Type 1 bowl and a container, the latter of a shape unique in the depictions. This second attendant appears to be ladling wine from the container; this would be the only extant depiction of the process. In **SD-11**, from the Casa del Triclinio, an attendant holds out a Type 1 cup towards a banqueter. For all these depictions, it

is reasonable to conclude that either wine is being carried to the banqueters, or that an empty cup is being returned, possibly for a refill. Furthermore, the Type 1 cup is clearly indicated as a drinking vessel.

In a few depictions, the attendants seem just to stand at the ready, holding various objects. In **SD-12**, from the Casa del Triclinio, the very dark-skinned figure, probably a statue, stands at one side holding a tray carrying cups, a Type 2 and possibly a Type 3. In **SD-13**, also from this house, two Type 1 jugs are held by an attendant. In **SD-16**, from Pompeii IX.1.22, an attendant holds a Type 1 ladle. Finally, the banqueting scene from the Tomb of Vestorius Priscus at Pompeii (**SD-23**) included three attendants carrying various objects, presumably to or for the banqueters.

The various *caupona* paintings of the subsidiary catalogue add further information. Several variants of Type 1 jugs are held by attendants in **RD-17**, **RD-18**, **RD-19**, and **RD-21**. In **RD-17**, the phrases *adde calicem Setinum* above the head of the drinker, and (possibly) *have* above the head of the attendant suggest that wine was held in the jug. According to Pliny, however, Setine wine was favoured even by Augustus, while Martial, who frequently mentions it, always does so in ways or in contexts that speak of the quality of the wine.² So presumably Setine was not characteristic of the usual wine available in a *caupona*. It is possible that *adde calicem Setinum* was a catchphrase, perhaps popularised in some entertainment and adopted out of context by the painter for his scene. If so, it may be an ironical reflection on the quality of the wine in the jug, if it even is wine. Another painting from this room however, **RD-19**, leads to a different conclusion. The phrase *da fridam pusillum* above the head of a figure whose cup is being filled by the attendant suggests that water was held in the jug. In **RD-21**, on the other hand, the eagerness of the two figures for the

² Favoured by Augustus: Pliny, *HN* 14.61: *Divus Augustus Setinum praetulit cunctis et fere secuti principes* General references to the quality of Setine: Martial 4.69, 6.86, 8.50, 9.2, 10.14, 10.36, 12.17, 13.124, 14.103.

drink about to be served by the attendant, suggests something very desirable; wine is likely. But as this attendant also held a cup (Type 8a), one cannot say whether the cup or the jug held the wine.

iii) Vessels on tables and groupings

Neither banqueters nor attendants busy themselves with the vessels discussed here, yet they still shed some light on vessel functions. Also, any tendencies observed here to group certain shapes together can be kept in mind when the extant pieces are examined, as will be done in the next chapter.

The main repeating unit found is the group of Type 3 cup accompanied by other drinking vessels and implements. Usually it is the handleless Type 3b that is observed; in only two of the eleven occurrences is it the Type 3a. These items are placed on a table that stands before the drinkers. The Type 3 cup may be accompanied by ladles and a cup and ladle, jug, and cup (both SD-7), ladle and bowl (SD-8), ladle and cups (SD-9), cups and unidentifiable vessel (SD-10), ladle, cups and stirrer (SD-17), cups (SD-20), bowl, cups and ladles (SD-21), cup, stirrer and unidentifiable vessels (SD-23), bowl, cups, ladle and stirrer (SD-24), and jug and stirrer (RD-8). In SD-3, meanwhile, a non-silver Type 3 cup is accompanied by a non-silver jug.

As stated earlier, the Type 3 cup is never seen, in this period, as a drinking vessel. Its presence on the table however shows it to have been an important part of the service. The preceding summary shows that it is almost always accompanied by other drinking vessels, and frequently accompanied by ladles, stirrers, and jugs. It seems to have held an intermediary function; wine was transferred from it into the actual drinking vessels. The lack of a handle or handles in the majority of the examples reinforces the idea that this vessel may have served more of a container-like function. In SD-3, from the Farnesina House, an attendant approaches the banqueting couple with a Type 1 cup; the Type 3 remains behind, on the table. The placement

of a stirrer, lying across the mouth of a Type 3 cup in a banquet scene (SD-23) and a still life (RD-8), and running through the handle of a Type 3 cup in another still life (SD-24), suggests the vessel was associated somehow with mixing.

Three depictions, SD-13, SD-14, and SD-15, are unusual. On the table before the drinkers stand a ladle (SD-13), ladles, cups and horn (SD-14), and cup and ladle (SD-15), but in each case they are accompanied by a Type 4 cup. Elsewhere, such a cup is clearly used as a drinking vessel; even in SD-14 one of the drinkers holds a Type 4 cup. All are Fourth Style paintings, but several other Fourth Style paintings show the Type 3 cup in such combinations. Perhaps, in these paintings, the Type 4 cup is meant to act as the Type 3 cup does in the remainder, but this is very speculative.

The *lararium* painting from the Casa di Obellio Firmo (RD-15) is also unusual. On the table here are some Type 8c cups and a Type 1 ladle, and a slightly larger vessel. This resembles the cups in shape; whether it is in fact meant to be another such cup and the difference in scale is due to painter error cannot be determined. Otherwise, the shape is that of a Type 1 container. No Type 3 cup is present, so perhaps here the container (if it is such) serves the same purpose as the Type 3 cups in the other depictions.

Finally, the Priscus service (SD-25). Three aspects of this painting can be singled out here. The first is the presence, in the middle of the table surrounded by all the other vessels, of the Type 1 container. This vessel is unusual, not only for being possibly the only extant depiction of such a container in a banqueting context. There is no Type 3 cup in this service, yet in the other depictions it is almost a standard piece of the equipment. Perhaps here, as in the Casa di Obellio Firmo painting, the container replaces in function the Type 3 cup. Second, there is the question of pairs. Save for the container and the four Type 1 ladles, all the vessels are present in

matched pairs. Literary sources mention the importance of pairs,³ and as will become evident in the next chapter, pairs of vessels, especially pairs of cups, are very frequently observed in the finds. Here there is artistic corroboration of this same characteristic. Finally, there is the group of saucepan and jug beneath the table, a group that will become very popular in banqueting scenes of a later period.⁴ This, however, is its only appearance in banqueting or related scenes of this period.⁵

iv) Other vessels and groupings, indications of use

In SD-8, from the Casa dei Casti Amanti at Pompeii, an attendant pours a liquid from an *amphora* into a Type 4a container, which has itself been placed into a large basin. This is the only such depiction, although the basin-Type 4a container unit occurs four times in all, in SD-1, SD-8, SD-9, and SD-10, while the basin alone is seen twice, in SD-3 and SD-5. The basins have two basic forms in the depictions. In SD-8 and SD-9 they are clearly three-legged. In SD-10 the bowl appears to be resting on the ground, suggesting a very low base or foot. In SD-1, the basin has a low foot, as it seemingly also does in the two Villa Farnesina examples. Examples of both types can be found both in other depictions and surviving pieces.⁶ In none of the paintings

³ E.g. Pliny, *HN* 33.156.

⁴ Cf. Nuber 1972 for full discussion of this pairing, and its function.

⁵ A figure holding a jug and saucepan appears in a painting from Pompeii VI.15.1, the House of the Vettii, part of a series of paintings showing figures holding drinking vessels, but these are isolated figures, devoid of context. Cf. Fless 1995, Taf. 26.1.

⁶ Depictions:

- i) three-legged: Naples, Museo Nazionale: mosaic of drinking doves, from Pompeii VIII.2.34 (Casa delle Colombe a Mosaico), room n; 2nd Style; cf. Lessing & Varone 1996, 5.
- ii) low foot: Naples, Museo Nazionale 9992: mosaic with parrots, from Capua; 2nd Style; cf. *Collezioni MNN I*, 119 fig. 18.

Pieces: (all bronze)

- i) three-legged: - Naples, Museo Nazionale; cf. Stefanelli 1990, 149 fig. 103, 260 cat. 22.
- Naples, Museo Nazionale 73515; cf. Stefanelli 1990, 243 fig. 229, 283 cat. 119.
- ii) low foot: - Naples, Museo Nazionale 73599; from Pompeii; cf. Ward-Perkins & Claridge 1978, 198-9 cat. 248.
Naples, Museo Nazionale (unnumbered); cf. *Collezioni MNN I*, 174-5 cat. 10.

studied here does the basin appear to be made of silver. Its usual colour, brown to golden brown, suggests terracotta or bronze as the material.

In their discussion of one of the Villa Farnesina examples, **SD-3**, Bragantini and de Vos suggest that the large basin is filled with water.⁷ If there never was a container inside, they may be correct.⁸ However, when a container is visible, it seems probable that the example from the Casa dei Casti Amanti (**SD-8**) shows the functions of such units. As was stated earlier, in this depiction an attendant pours a liquid from an *amphora* into the container. The liquid could conceivably be water, but in the painting it has a dark hue, and *amphorae* in banqueting scenes are a standard indicator of wine.⁹ Moreover, wine rather than water was the most important drink at the banquet; it would be unusual to see the less important element given such prominence in a banqueting scene. The unit seems likely to be a wine-cooler, with the wine in the container and the cooling medium surrounding it. The painting contains a rare illustration of one way in which the wine could enter the banqueting space.

The example of this unit in the satyr banquet **SD-1** is slightly unusual, in that the container appears to be suspended from a peg projecting, presumably from a wall, above the basin. Riz suggests that the peg is a water tap.¹⁰ But this would be very unusual, although not so much for the fact of being a tap - an object not unknown in the Roman world. The painting is

⁷ Bragantini & de Vos 1982, 189-91.

⁸ A large basin on its own can be seen numerous times. The contexts, however, are different, limiting the value of such scenes for the present purpose. Some examples:

- i) In a depiction of a hermaphrodite's toilet, an Eros pours a liquid from a miniature *amphora* into the basin. Given the nature of the scene, the liquid probably is water: Pompeii VI.7.18 (Casa di Adone), *oecus* 11, east wall; *in situ*; cf. *PPM* IV, 414 fig. 16, *PPM* VIa, 833 fig. 13.
- ii) In a depiction of Narcissus, an Eros likewise pours a liquid, doubtless water, from a jug into a basin set at Narcissus' feet: Pompeii VII.16 (*ins. occ.*).22 (Casa di M. Fabius Rufus), Room 58, south wall; cf. *PPM* VII, 1072 fig. 249.

⁹ In fact, neither in Peacock and Williams 1986 nor in Sciallano & Sibella 1994 is water ever proposed as the contents of an *amphora*.

¹⁰ Riz 1990, 93.

too badly worn to be able to tell the location of the banquet, but a tap would almost certainly preclude an outdoor setting. As it stands, the container hangs under the end of the “tap”, leading one to assume that any liquid emerging from it would fall into the container. But as has just been mentioned, the Casti Amanti example is a clear indication that wine was poured into the container. Satyrs, as the companions of Dionysus, are one of the classes of characters who drink their wine unmixed. Unless one wishes to argue for a wine-tap, it seems best to see the projection as simply a peg, and to note that the suspension of the container is unusual, but would allow any cooling medium to act not only on the walls but also the base of the container.

A similar unit, but in a different context, appears in the Casa di Venere ed Adone at Pompeii.¹¹ There, in a scene with Aphrodite and the wounded Adonis, can be seen a large bowl with circular handles and a low foot, into which a smaller bowl containing a liquid has been placed. One Eros is bandaging Adonis’ leg, another seems to be wringing out a sponge or rag over the smaller bowl. This might suggest that the small bowl holds water or some kind of medicine; however, wine need not be ruled out because the alcohol in wine would act as an antiseptic. The difference in contexts however argues against using this depiction to clarify the banqueting scenes.

In another of the Villa Farnesina paintings, SD-2, an attendant pours a liquid from an *amphora* into a Type 4b container, again suggesting that the container serves to hold the wine before it is transferred elsewhere; unfortunately, no other drinking implements are present in the scene. There are differences here from the other paintings that show a Type 4 container: the vessel stands on a table, not inside a large basin standing on the ground. There is also a difference from SD-8, the other depiction that shows a liquid being poured from an *amphora* into a Type 4 container, in that there the liquid is clearly of a dark hue, suggesting red wine. Elsewhere, as in

¹¹ Pompeii, Casa di Venere ed Adone; Berlin, Antikensammlung Arch. App. H340 (*Italianische Reise* 369 cat. 131, 405 fig. 131). Known from an 1836 watercolour by R. Zahn.

SD-17 for instance, when wine is shown it is also of a dark - reddish to purplish - hue. Here, in this Farnesina House painting, the liquid seems different. It pours out in a stream defined by dark lines on each side, but is quite light in the centre. The colour might have worn off, but there seems to have been no reason to overpaint a light hue with a dark one. A light wine may have been intended, or perhaps in this case the liquid is water. This does not, however, evade the difficulty that *amphorae* are not noted as water containers.

In several still lifes, a red liquid - presumably wine - is present in the cups depicted. One can again conclude that these vessels would be used as drinking vessels. The relevant depictions are: RD-5 (Type 1/2/6); RD-6 (Type 1 or 2); and RD-9 (Type 2).

* * * * *

In this concluding section one can first look at an aspect of the depictions that has so far been mentioned only in passing, namely the presence of non-silver drinking vessels. Several of the depictions contain vessels whose colouration is such that silver can definitely be ruled out for their material. They include one bowl of unknown type, two Type 3 cups, five Type 1 jugs, four horns, five basins, and one vessel of unknown shape. The basins have already been discussed; here only the jugs will receive further comment. There were only four silver jugs in all, so a large proportion of the jugs in the depictions were not silver. This is the only vessel for which such a distribution of material exists.

Finally, this chapter has been concerned with what is depicted, but it is also instructive to point out what the paintings do not show, in particular in the case of the banqueting scenes. People drink, but in general there is little interest in showing the processes – straining, heating, cooling, mixing, transport – involved in getting the drinks from storage into the drinkers' cups. Neither are there many indications of where, nor in which vessels, these processes occurred. A few depictions give some hints, but they are the exceptions.

CHAPTER THREE: EXTANT ROMAN DRINKING SILVER OF THE FIRST CENTURIES BC AND AD

In this chapter the focus shifts from depictions of drinking silver to the surviving pieces themselves. A number of areas need to be examined; most important for the present purpose is identification of the different shapes/types in existence and, in the case of group finds, the variety of shapes/types found together. Such groups may shed light on what was considered to be a drinking service; at the least, some idea will be obtained of what the components of such a service could be. Although this dissertation is neither intended to be a detailed typology of forms nor a description of their development, nevertheless some general comments can be made about these issues in the course of the chapter. Finally, there is the question of decoration, and whether or not there are any connections between vessel-forms and decorations.

The finds themselves come from all over the Roman world and beyond.¹ The eruption of Vesuvius has ensured that the Campanian region is very well represented in the finds, with just over one-third of the extant pieces. This ties in very well with the depictions, as most of these too come from Campania. If all Italy is taken into account, this total rises to roughly half the pieces. The rest of continental Europe and England supplies almost another 40% of the pieces. Much less well-represented are modern Asia Minor and the Middle East, while in Africa only Egypt has supplied some vessels from this period.²

¹ Each site named in the text is included in the Gazetteer, and plotted on one of the four maps: Italy (Map 1), Europe except Italy and Iberia (Map 2), the East and Egypt (Map 3), Iberia (Map 4).

² This does not mean that silverware was less popular in these regions; it does mean that either such deposits have not yet been found, or that finds have not been recorded or published, or that silverware was never deposited and preserved in the ways it was in other parts of the Roman world.

The findspot of a vessel, however, does not necessarily give any information as to where it was produced. Italy as a whole is noted in textual sources as a production centre. Egypt also produced silverware; this is shown most clearly by an entry, in a silver inventory preserved on papyrus, for a set of plates made in the Arsinoite nome.³ Meanwhile, at some sites that lie beyond the Roman frontiers, Roman imports seem to have inspired local artists to produce their own versions,⁴ and both imported and locally-made vessels have been found in the same deposit.⁵

Where known, the contexts of the finds are equally wide-ranging. Those from the Campanian cities affected by the eruption of Vesuvius in particular are domestic in nature; some were stashed away for protection and never recovered by their owners, as in the cases of the very important Boscoreale (AP-50 to AP-110) and Casa del Menandro (AP-287 to AP-343) treasures, others have been found scattered in and around the various buildings of these cities. Burials are very important for the present purpose; silverwares were included as grave goods in burials found both within the Roman world, and beyond its borders, especially in the chieftains' graves found in northern Europe. Dedications provide another possible context; both the Berthouville treasure (AP-30 to AP-38) and the Vicarello group (AP-520 to AP-528) fall into this category. Unfortunately, a large number of pieces do not have a secure provenance. At times the general area in which they were found is known but often even this is lacking.

The shapes and types of vessels discussed here are not, in the main, unique to silverware. Many of the forms can be observed in other materials; bronze, glass, rock-crystal, stone, and

³ This papyrus, dating to the mid-first century AD, gives an inventory of one (or more) person's silverware holdings, deposited for safekeeping. Three chests are mentioned, but only the contents of one are fully described in the extant portion of the text. Only eating silver is listed; it may be assumed that its owner(s) also possessed drinking silver. Cf. Krebs 1903, no. 781, with discussions in Drexel 1921/2 and lastly, Oliver & Shelton 1979.

⁴ E.g. AP-119 and AP-120, two Type 1 cups found in a grave at Dollerup in Denmark, and AP-227 and AP-228, two Type 1 cups found in Grave 2 at Lubieszewo in Poland.

⁵ E.g. AP-222 and AP-223, two Type 1 cups found in Grave A at Łęg Piekarski in Poland.

terracotta come chiefly to mind.⁶ This phenomenon can best be explained in one of two ways. First, one may suggest that there is a common pool of forms, from which all artisans may draw, independent of material. It is therefore the prerogative of the artisan, or possibly the customer, to decide which forms are to be produced, and which material is to be used. Economics and intended uses would figure largely in these decisions. The properties of the various materials could factor into the decision. Petronius' Trimalchio, for instance, says he would prefer glass to bronze because of the lack of a smell.⁷ Another neutral material is silver; the benefits of neutrality in vessels to be used for drinking (or eating) are self-evident. It is also likely that artisans would use those forms with which they were most familiar. Stern argues this was the case for the earliest

⁶ Some selected examples, from the first centuries BC and AD:

- Type 1 bowl: cameo-glass; said to be from Heraclea Pontica (modern Ereğli) in Turkey; ca. AD 1-50: Corning, Museum of Glass 52.1.93 (Harden 1987, 80-2 cat. 35).
- Type 1 cup: blue-glass; perhaps from southern Russia; ca. 50-1 BC: Corning, Museum of Glass 70.1.29 (Harden 1987, 38 cat. 14).
- Type 2 cup: rock-crystal; from Pompeii: Naples, MN (Kraus & von Matt 1975, 161 fig. 194 (top right)).
- Type 3 cup:
 - i) glazed terracotta; unknown provenance; ca. 50-1 BC: New York private collection (Fleischman 175) (True & Hamma 1994, 332-3 cat. 175).
 - ii) glazed terracotta; unknown provenance; ca. 50-20 BC: Berlin, Antikensammlung 30 141 (*Antikensammlung Berlin* 294 cat. 160).
- Type 6 cup:
 - i) glass; from a tomb at S. Maria Capua Vetere; Augustan - 1st C AD: Naples, MN 124701 (*Collezioni MNN* I, 108, 228-9 cat. 7).
 - ii) glazed terracotta; from Pompeii I.14.8; 1st C BC - 1st C AD: Naples, MN 11792 (Franchi dell'Orto & Varone 1990, 202-3 fig. 116, 204-5 cat. 116).
 - iii) glass; from Köln-Lindenthal; ca. AD 50-100: Köln, Römisch-Germanisches Museum 68.59.16 (Harden 1987, 189 cat. 99).
 - iv & v) obsidian, inlaid with coral, lapis lazuli, malachite, and gold; from the *frigidarium* in the Villa di San Marco at Stabia; early 1st C BC: Naples MN Stabia 396, 397 (Ciarallo & De Carolis 1999, 162 nos. 175-6). One cup, at 12.5cm tall and 18.2cm in diameter, is larger than the largest silver examples (AP-33, AP-34 from the Berthouville treasure); the other, at 9cm tall and 13.5cm in diameter, fits in well with the silver Type 6 cups.
- Type 8b cup: glass; from Rome; ca. AD 50-100: Rome, Antiquarium Comunale 279 (Harden 1987, 190 cat. 100).
- Saucepan: Cameo-glass; from Pompeii: Naples MN 13521 (Whitehouse 1991, 19-20, fig. 5). The ram's head termination of the handle can also be seen in bronze saucepans, with the same general form (cf. Tassinari 1993, Tavv. XC-XCIV).

⁷ Petronius, *Sat.* 50.7.

glass vessels, which imitated ceramic forms.⁸

The second possibility is that of skeuomorphism. Michael Vickers has long been a chief proponent of the theory that a hierarchy of materials existed, and that artisans working in humbler materials regularly imitated forms found in more exalted materials. Influence rarely moved in the other direction. Thus glass imitated rock-crystal, pewter imitated silver, bronze imitated gold, terracotta imitated any of gold, silver and bronze. Also, as rock-crystal and precious stones were more valuable than precious metals, gold and silver vessels could themselves imitate vessels in rock-crystal and precious stones.⁹ Presumably, the further up the hierarchy the artisan was working, the more independence there was in terms of choice of vessel forms. Nonetheless, the theory would seem to suggest that originally, there must have been a great variety of forms in rock-crystal and precious stones; it is a weak point of the argument that this cannot be independently confirmed, due to the scarcity of extant vessels in these materials.

Some extant stone cups do provide evidence for at least parts of Vickers' theory. Two Type 6 cups made from obsidian carry figural scenes made from inlays of precious stones, framed by gold wire.¹⁰ Size and materials suggest that these cups could serve as indicators of their owner's wealth and status as well as any cups made of precious metals. The form of the body is matched well by that of some silver Type 6 cups, for instance those from Hoby (AP-194, AP-195), or the Augustus and Tiberius cups (AP-90, AP-91) from the Boscoreale treasure. But another extant stone cup cannot be closely paralleled in silver.¹¹

⁸ Stern 1997, 197.

⁹ Vickers 1996, 49-58; but cf. Stern 1997, a critical response to Vickers 1996. Cf. also Vickers and Gill 1994, for their latest statement about the application of this theory to Attic white-ground, red-, and black-figure pottery.

¹⁰ Cf. *supra*, n. 6, s.v. Type 6 cup.

¹¹ The "Cup of the Ptolemies" (cf. *supra*, Chapter One, p. 58 with n. 71), has a body that is somewhat reminiscent of a Type 7 bowl, with added handles and low stemmed foot. No silver cup with
(continued...)

A) SHAPES & TYPES OF EXTANT EXAMPLES

Table 2 summarises the numbers of extant examples of each of the shapes and types. Entries in the 'Unknown' category usually denote vessels whose condition does not allow a more precise determination of their form. The raw material for the table is supplied by the entries in Catalogue 2. The numbers therefore err on the conservative side; as indicated in places in the catalogue, remains of further vessels are extant, but they are too fragmentary (or too little is known about them) to warrant a separate entry. In the interests of economy, one table that includes all possible shapes and types has been used. As there are ten numbered types of bowl, but only nine of cup, three of jug, two of ladle, three of container, and one of all remaining shapes, this means that some cells cannot contain an entry. Such cells have been crossed out.

Table 2: Shapes and Types of extant pieces (545 total)

Type \ Shape	1	2	3	4	5	6	7	8	9	10	Other	Unk.	Total	%
bowls	25	14	9	27	4	24	4	9	10	12	14	0	152	27.9
cups	85	37	13	12	5	42	7	10	7		4	18	240	44.0
jugs	47	11	2									0	60	11.0
ladles	30	5									1	0	36	6.6
saucepans	41										0	0	41	7.5
stirrers	3										0	0	3	0.6
strainers	10										0	0	10	1.8
containers	3										0	0	3	0.6

A discussion of the individual shapes now follows. Where examples are cited, these are

¹¹ (...continued)
such a form is extant.

generally meant to be representative rather than comprehensive. Any dimensions or weights given are those of the vessels' current states; where a vessel has been damaged or is missing elements, the original figures would have been greater. Thus the dimensions are to be taken as general rather than precise indications. Similarly, any dates given for the pieces should be taken as general indications, given the chronological problems inherent in the study of the pieces.¹²

BOWLS

Type 1 bowl

A number of variants cluster under this designation, making it overall one of the most frequently observed of the bowl types. The chronological range is broad, taking in the whole of the period covered in this dissertation. Examples from the first century BC are however more numerous. The geographical range is equally broad, ranging from Iberia to Syria, and northwards to Manching and the Danube. As for style of manufacture, there are raised examples with repoussé decoration, lathe-worked examples, and cast examples.

Type 1a, known in twelve examples, consists of a roughly U-shaped body, which may but need not have a base to stand on. Heights range from 7.0cm to 9.3 cm, with one exception at 11.8cm. Rim diameters range from 11.2cm to 14.7cm. Most of the examples date to ca. 80 BC or earlier, and are plain save for concentric circles inscribed on the bottoms of some. They come mainly from sites in Iberia (e.g. **AP-396**, from Santisteban del Puerto I), with a few from Ornavasso (**AP-253**, **AP-254** (Plate 40.1), **AP-256**, **AP-258**) and one of unknown but seemingly Italian provenance (**AP-438**, Plate 40.2). This last example carries an ownership and weight inscription; **AP-396**, from Santisteban del Puerto I, also carries an inscription, in Latin.

The variant recurs during the period running between the end of the first century BC and the middle of the first century AD. One example comes from Herculaneum (**AP-141**), the other

¹² Cf. *supra*, Introduction, 11-13 for a discussion of the problems.

two are unprovenanced (**AP-439**, formerly in the Blacas collection, and **AP-440** (Plate 40.3), in a private collection in Switzerland). The underlying form is recognisably that of the earlier examples, but now a base and noticeable rim have been added, as well as repoussé or cast decorations: vine or ivy leaves, and fruit. Gilding is also present, in the case of **AP-439**.

The other variants occur less frequently. Four examples each of Types 1b and 1c have been catalogued. The form of the body is hemispherical rather than U-shaped, and there is no base. The distinct rim distinguishes Type 1b (e.g. **AP-441**, Plate 40.4), in the Fleischman collection, from 1c (e.g. **AP-43**, Plate 40.5), from the Republican Boscoreale find. These are early variants, dating, with possibly two exceptions, to ca. 75 BC or earlier. The exceptions may be a Type 1b from Guiães (**AP-138**), with a *terminus ante quem* of 40 BC, and a Type 1c of unknown provenance (**AP-444**), of possibly the first century AD. The Guiães bowl is also different in the way its rim is pinched-in, **AP-444** in being the only Type 1c with decoration: stylised leaves.¹³ All the examples of Type 1b have decoration; alternating plain and gilded fluting on **AP-441** and **AP-442**, impressed pearls, lines, and triangles on **AP-138**, and curving striations on **AP-443**. An ownership inscription is present on both **AP-441** and **AP-442**. One of the Type 1c bowls, **AP-43**, has both an ownership and a weight inscription.

The final variant is the Type 1d, which appears first in the first century AD. It is known in five examples, all from the first century AD or possibly later. The rounded form resembles that of the Types 1b and 1c, but it has been truncated to provide a flat bottom. All are cast, with complex figural decoration. **AP-381** (Plate 40.6), from the Danube, shows a stork fighting a snake in a marshy setting, **AP-446** (Plate 40.7), of unknown provenance, has four pairs of cranes, of which three pairs are also fighting snakes. **AP-230**, from Manching, has the sacrifice of Trojans,

¹³ The proposed 1st century AD dating of the bowl may be uncertain; the decoration seems stylistically to belong more to the Hellenistic period.

either at the funeral games for Patroclus or after the sack of Troy; **AP-447**, of unknown provenance, has an Amazonomachy. The last example, **AP-437**, from Troja in Portugal, has a collection of *xenia*.

Type 2 bowl

The Type 2 bowl is found sporadically; examples range in date from the early first-century BC to the first half of the first century AD, and come from Iberia, the Vesuvius region, Berthouville, and Hermopolis. It is a fairly shallow, broad bowl that may have a central boss, but dimensions, where known, can vary greatly. Heights range from 3.3cm to 8.5cm, diameters from 13.4cm to 29cm, and weights from 86.1g to 895g, although the maxima belong to only a few of the examples.

The bowl may be plain, as in two examples from the Casa del Menandro treasure (**AP-288** and **AP-289** (Plate 41.1)). Some examples, however, are more ornately decorated, and many of them are gilded or have golden components. An example from the Boscoreale treasure, one of a gilded pair, has in the plain bowl a central medallion with a bust of Dionysus between a *thyrsus* and a Type 4 cup (**AP-50**; **AP-51**, its companion piece, is almost totally destroyed). As Baratte has noted, these vessels may be more ornamental than functional.¹⁴ The same can perhaps be said of the example from the Casa del Menandro treasure which has a golden medallion with a female figure (**AP-287**), and of the gilded Berthouville example with its central medallion of Omphale reclining on a lion's skin (**AP-30**). This last vessel also carries a dedicatory inscription. The three Hermopolis examples all had central medallions; one medallion is now missing (**AP-150**), the other two show a maenad and Hercules (respectively **AP-148**, **AP-149** (Plate 41.2)). All carry inscriptions; the two bowls with surviving medallions carry ownership inscriptions, while the Hercules bowl also carries a price inscription. Other pieces have vegetal or figural decoration

¹⁴ Baratte 1986, 21.

throughout the bowl itself. One example has Egyptianising palmettes (AP-448), another has in the centre the head of a figure wearing an animal's head, surrounded by ring of nine panels with Erotes, all surrounded by a further ring of nine panels with male and female centaurs (AP-397).

Type 3 bowl

These bowls, dated to the Augustan period, occur only in the Hildesheim treasure. They have a conical bowl that at the bottom rests on a base and at the top flares out below a thick rim with a concave profile. The nine extant examples fall into three groups of three based on their dimensions. The first group (AP-157 to AP-159 (Plate 41.3)) has a diameter of 14.9 to 15cm, the second (AP-160 to AP-162) of 9.4cm, and the third (AP-163 to AP-165) of 10.2-10.4cm.¹⁵ All are cast, and carry no decoration. The foot is missing for two members of the third group. All the others have a weight inscription on the underside of their feet. In terms of function, both the thickness and the profile of the rim seem to argue against use as drinking vessels.

Type 4 bowl

The type 4 bowl is limited in range, both chronologically and to a lesser extent, geographically; it is however the most frequently observed of the bowls. Most of the surviving examples (nineteen of twenty-seven) come from Iberia (e.g. AP-117, from Cordoba); three come from a cemetery at Ornavasso in Northern Italy (AP-255, AP-257, and AP-259), one from a cemetery at Ancona (AP-8), and the remaining four are unprovenanced, although Greece or Asia Minor has been suggested for two now at Dumbarton Oaks (AP-451, AP-452). The type is an early one; the latest date assigned is ca. 80 BC, but given the difficulties in dating, all may be earlier.

¹⁵ As far as the dating is concerned, a similar rim can be seen on a terra sigillata bowl of unknown provenance and dated to the 1st C BC - 1st C AD, now in the Naples Museo Nazionale (*Collezioni MNN I*, 194 no. 146, 195 fig. 146). The bowl here however is hemiovoid rather than conical. Closer overall parallels are two eastern sigillata bowls in Toronto, ROM 910.93.15, from Palestine; ca. AD 30-60; and 910.93.14, from Palestine; ca. AD 30-70 (Hayes 1976, 19 nos. 82-3, fig. 4, Pl. 10).

The body is roughly conical in form, with a rounded bottom; some have a very narrow, point-like bottom (e.g. **AP-449**, **AP-450** (Plate 41.4), of unknown provenance and now in the Fleischman collection), others are broader (e.g. **AP-117** (Plate 41.5)). There is no base, making it unlikely that any of the examples could stand upright without support. Where known, the dimensions range from 6cm to 13.7cm in height, 13cm to 22.4cm in diameter, and 175g to 660g in weight. The tallest and heaviest examples are **AP-449** and **AP-450**; the dimensions seem to make these unwieldy drinking vessels at the least; perhaps they served a more container-like function.

Almost all the extant pieces are plain, although one of the Ornavasso examples is gilded (**AP-255**), one Iberian example has wave patterns around the inside rim (**AP-404**), and another from Iberia has a double row of pearls below the rim (**AP-132**). A few carry inscriptions; the two in the Fleischman collection (**AP-449**, **AP-450**) each have an ownership inscription, while one of the Dumbarton Oaks examples (**AP-451**) has a dedicatory inscription to Zeus.

Type 5 bowl

The only examples of the Type 5 bowl (**AP-52** to **AP-55**, Plate 41.6) come from the Boscoreale treasure. It is a small vessel, with a flat bottom, straight walls that angle outwards as they rise, and a thick rim, offset from the body due to its wider diameter. The vessels have not been dated more precisely than the period covered by the first centuries BC and AD. The four are small, with average dimensions of 2.5cm for height, 6.5cm for diameter, and 35ml for volume. The weights range from 30.5 to 38.3g. All are plain, and are inscribed with the name Maxima, twice each, and the characters S.T.L.

Type 6 bowl

This type is one of the most frequently observed of the bowls, but this is somewhat deceptive; most of the examples come from the Boscoreale and Casa del Menandro treasures. The

form consists of a shallow body with curving walls, which may have a low base (Type 6a), no base (Type 6b), or a stemmed foot (Type 6c). Type 6a is, in form, very reminiscent of Type 2, but much smaller; Type 6b recalls Type 1d, but its walls are not as upright. These are, in general, small vessels.

Type 6a appears only in finds from Pozoblanco in Spain (**AP-376**, **AP-377**) and Tivoli (**AP-426** to **AP-428**, Plate 42.1). These also seem to be the earliest. Nine examples of Type 6b come from the Boscoreale treasure (**AP-56** to **AP-64**, (Plate 42.2), another two from Pompeii (**AP-351** (Plate 42.3), **AP-352**). Type 6c occurs only in the Casa del Menandro treasure (**AP-290** to **AP-297**, Plate 42.4). The Pozoblanco examples are, along with the two from Pompeii, the largest; one measures 5.1cm in height, 8.5cm in diameter, and 225g in weight, while the other stands 4.5cm high and has a diameter of 9.5cm. It also has a slightly flared rim. The Pompeii bowls measure 5cm in height, with a 12cm rim diameter. The Tivoli examples are smaller and much lighter, at 3.1cm high, 8.4cm in diameter, and only 60.9g in weight. The Boscoreale bowls are by far the smallest, with average height, diameter, and volume for the set standing at 2cm, 5.3cm, and 32ml respectively. Their weights range from 20g to 27g. The Casa del Menandro examples, in contrast, are larger than the Tivoli bowls; they stand 3.5cm high, with a diameter of 7.9cm. The weights range from 60g to 98g.

The Pompeian examples have figural decoration, a deity in a chariot on **AP-351**, and a warrior in a chariot pursuing a female on **AP-352**. All others are plain, although several carry inscriptions. The Tivoli examples all have an ownership inscription and a weight inscription, while the Boscoreale bowls all carry the name Maxima in abbreviated form.

Type 7 bowl

There are only four examples, all from a set of miniature vessels allegedly found in a grave north of Rome.¹⁶ The form resembles a Type 4 cup: a rounded, shallow bottom section topped by upright, concave walls. One of them also has a base. They have been dated to the early first century AD. All are plain. Two form a pair; their height is 2cm and diameter is 3.8cm (AP-492, AP-493). The other two are somewhat larger, at 3cm high and 4.5cm in diameter, and 4cm high and 6.5cm in diameter (AP-494, AP-495, Plate 42.5). This last has the base, and also carries a weight inscription implying that originally there was a set of four similar vessels.

Type 8 bowl

Type 8 bowls are observed only in a find from Menjíbar in Spain and the Casa del Menandro treasure. The type has two variants; both have a bowl with a flaring lip, rather like a tulip, but one (Type 8a) has a low base, and the other (Type 8b) a stemmed foot. The Menjíbar bowl is 4.3cm high, with a diameter of 9.2cm and a weight of 82.3g (AP-238). The Casa del Menandro examples fall into two groups, four of Type 8a (AP-298 to AP-301, Plate 42.6), and four of Type 8b (AP-302 to AP-305, Plate 42.7). The former have heights of 5.5cm, rim diameters of 10cm, and weights ranging from 114-135g; the latter have heights of 4.5cm, rim diameters of 6.5cm, and weights ranging from 55g to 69g. All are plain; the Menjíbar example has a symbol inscribed on its bottom.

Type 9 bowl

The Type 9 bowl is found at two sites; six examples come from one find from Hermopolis (AP-151 to AP-156, Plate 42.8), while four more (AP-496 to AP-499) come from the miniature service. The form is a truncated cone; the rim flares out slightly in the miniature examples. These

¹⁶ This set of miniature vessels, the only such set amongst the extant pieces, will often be referred to in the course of this chapter. Subsequent references to the set will be in the form “miniature service”.

latter are plain; three stand 1.1cm high with rim diameters of 4-4.1cm, the fourth is smaller still at 0.9 cm high and 3.3cm in diameter. They have been dated to the early first century AD. The Hermopolis examples, again plain, are larger; dimensions for the group range from 3.5-3.6cm for height, 7.5-8.1cm for diameter, and 55-86g for weight. They have been dated to the first century AD. Some carry inscriptions; these show that one bowl belonged to a set of 24, and another to a set of 8. The remaining four fall into two sets of two; presumably there were more originally. Accordingly, Mielsch has suggested that originally there were at least 48 such bowls.¹⁷

Type 10 bowl

The Type 10 bowl is an oddity, and appears to be a specialty of the Iberian region from where all the extant examples originate. A bulbous body narrows to form a neck, which then flares out again at the rim. Heights range from roughly 7.5cm to 13cm, rim diameters from roughly 7.8cm to 14cm. Weights, where specified, vary widely as well, from 83g to 285g. Many are plain (e.g. **AP-378**, from Pozoblanco); one is gilded at the rim (**AP-387** (Plate 43.1), from Salvacañete); some have bands of decoration inside or outside the rim or at the shoulder (e.g. **AP-386**, from Salvacañete). In form the vessel is reminiscent more of a container and pouring vessel than of a drinking vessel, although one cannot rule out the latter use.

Other bowls

A number of bowls do not fall into any of the preceding categories. Four are shell-shaped: one from the Tivoli hoard (**AP-430**), two from the Boscoreale treasure (**AP-65**, **AP-66**), and one from the Casa del Menandro treasure (**AP-306**, Plate 43.2). Again the dimensions, where known, vary widely. All are plain save for the second of the Boscoreale bowls, which has relief tongues each containing a floret.

The Casa del Menandro treasure supplies a pair of small, narrow bowls (**AP-307**, **AP-308**,

¹⁷ Mielsch 1997, 54.

(Plate 43.3); these are very light, at 73g and 75g, and are decorated with impressed circles and ovals. The Fleischman collection includes another pair of unique bowls (AP-453, AP-454, (Plate 43.4)). These have a deep semiovoid body, falling in between the Type 1 and Type 4 categories; both are plain.

The remaining bowls are all singletons. Lyon (AP-229, Plate 43.5) and Avenches (AP-26, Plate 43.6) supply two small bowls with figural decoration that are reminiscent of, but ultimately not close enough to, various of the defined types. From Jaen comes a vessel with a flared base, squat body, narrower, low neck, and a thick rim (AP-205). It is decorated with impressed vertical lines on its body. The shape seems too awkward for use as a drinking vessel; large and with a wide mouth, it may have served as a container. Another bowl that seems an unlikely drinking vessel is a bowl from Kayseri (AP-209). It is very large, at 17cm in height and 31cm in diameter, and has a wide flanged rim. Another unusual example is a bowl from the Vicarello find (AP-520), with a roughly heart-shaped body, truncated at the top and bottom. It was ultimately used as a dedication, as an inscription shows. The British Museum contains a small, unprovenanced bowl (AP-455, Plate 43.7). It has a two-stage body: rounded bottom topped by flaring walls, separated by a sharp, projecting moulding. The vessel has been dated to between ca. 20 BC and AD 10.¹⁸ Close parallels for the form exist in pottery.

Finally, there are a few first-century BC finds from Bulgaria that contain a number of plain or simply decorated bowls that are very reminiscent of the early Type 1 and 4 bowls discussed above, in particular those found in the Iberian peninsula. From Bohot, near Pleven, comes a group that includes nine bowls, having the general Type 1 bowl form but in some cases with a flaring rim.¹⁹ Another group comes from Jakimovo; amongst other vessels it included four

¹⁸ Date taken from the museum label; the bowl does not appear to have been published.

¹⁹ Pleven, District Museum of History nos. 57,1-9; *Thracian Gold*, 264-7 nos. 484-92.

bowls of essentially the Type 1 form although with a greater tendency to a rounded bottom as observed in the Type 4 bowls, and a cup of roughly Type 2 form.²⁰ Whether these are all Roman work, or Thracian, or a mix cannot be easily discerned from the accessible literature. One of the Jakimovo bowls does have figural decoration, a horseman and horse. In style, these figures are not reminiscent of Roman work.

CUPS

Type 1 cup

The Type 1 cup survives in the greatest numbers of all the silver vessels of this period, let alone the cups. It also comes from the widest geographical range, with examples found across most of Europe, including regions that lay beyond the boundaries of the Roman Empire, such as modern Denmark, Poland, and parts of Germany, Egypt, Asia Minor, and southern Russia. The Type is distinguished by a deep, semiovoid body resting on a stemmed foot, which often has a projecting molding and a flat base. Usually the walls of the bowl curve steadily from base to rim. Some examples (e.g. AP-412, Plate 44.1) display a noticeable change in the degree of curvature. Others have walls rising at a much shallower than usual angle (e.g. AP-168, Plate 45.5), and thereby begin to approach the Type 2 form; perhaps these are best classified as Type 1/2 hybrids. There are usually two handles, though rare examples have one or none, with a variety of different configurations possible. Very popular are ring handles with thumbplates and finger rests, similar to those that are virtually the rule for Type 6 cups; also frequently observed are looping handles that begin at the rim, rise up and away for a stretch, and then curve down to join the body below its midpoint. The vessels may be cast, or worked in repoussé. Although observed throughout the period, the shape is most popular during the first century BC and the early part of the first

²⁰ Mihajlovgrad, Museum nos. 38-40, 39-45, 37, 46 (bowls), 41 (cup); *Thracian Gold*, 268-70 nos. 494-8.

century AD.

As with the bowls, dimensions of the extant pieces vary greatly, throughout the whole period. One cannot therefore base any conclusions about date purely on dimensions. Heights and rim diameters are known for the majority of the pieces; ranges of roughly 8-13cm and 9-12cm respectively encompass most of the pieces. Weights are known for fewer than half the extant pieces; the 200-400g range has the most examples, followed by the 400-600g range. A pair from the Boscoreale treasure weigh as much as 818-821g (AP-67, AP-68, Plate 44.7). These, along with the one example from Iberia (AP-399), are the exceptions at the top end of the scale; also exceptional is the example (AP-500) from the miniature service. Volumes are known for only a handful of vessels; these again show a wide range, from the roughly 220-230ml of a pair of Late-Republican examples from Thorey (AP-421, AP-422 (Plate 44.2)) to 415ml for one example from the Boscoreale treasure (AP-73).²¹ The most capacious are the two extremely large Boscoreale cups mentioned earlier; each holds 980ml.

The vast majority of these cups are decorated; slightly less than one-third are gilded. Figural scenes are less frequently observed than non-figural decoration. The ornamentation runs the gamut from more or less narrow bands of decoration, generally placed below the rim and sometimes on the body and foot, as for instance in the pair AP-537 and AP-538 (Plate 44.5) from Welwyn, which have a leaf-and-tongue pattern below the lip, a pearl-edged guilloche band on the body, and another leaf-and-tongue pattern, this time with pearl edging, on the foot, to a variety of overall schemes. These may be based on purely vegetal patterns, as in the pair AP-311 and AP-312 (Plate 45.3) from the Casa del Menandro treasure, which have olive branches and olives, or peopled vegetal patterns, as in the aforementioned pair AP-67 and AP-68 from the

²¹ This cup formed a pair with AP-74 although no volume has been calculated for that cup, one may assume it will be roughly similar, as the other dimensions are also roughly similar.

Boscoreale treasure, with peopled vegetal scrolls over the whole bowl. Figural scenes are another possibility. These are generally based on mythological characters, for example the gilded pair AP-309 (Plate 45.2) and AP-310 from the Casa del Menandro treasure, with on each side man and woman (traditionally identified as Mars and Venus) on a couch, in the presence of Erotes,²² with the notable exception of the Warren cup (AP-261, Plate 45.4) and its scenes of homosexual activity between idealised but nonetheless non-mythological characters. Gilding can occur on cups with no further decoration, or on figurally and non-figurally decorated cups. Ownership and/or weight inscriptions occur on a number of pieces.

Type 2 cup

The Type 2 survives in roughly half as many examples as the Type 1. It also has a wide geographical range, and is found throughout the period. In fact, it seems to persist even longer than the Type 1. Here the body is in general noticeably rounder and shallower than in the semiovoid Type 1, although some examples combine elements of both forms, and might arguably be placed into either category. A few examples also approach the Type 6 cup form (e.g. AP-544 (Plate 46.8)), but do not have its usual ring handles. There may be a stemmed foot, or less frequently, a low base. The handles, as with the Type 1 cup, can take a variety of forms. Popular are either some form of ring-handles with thumbplates and fingerrests, or large looping handles that begin near the rim, angle upwards and then curve down to meet the body. Observed heights range from 3cm to 12cm, diameters from 8cm to 15.6cm, weights (for complete examples) from 120g to 534.2g, and volumes from 105ml to 365ml. As usual, there is no clear correlation between size and date, although there is an apparent tendency for the cups to become heavier over time. As with the Type 1 cups, both cast and repoussé work are observable.

²² Clarke 1993, 278-80 has suggested that only one couple on each cup is Venus and Mars, and that the other couple - in each case those with closer physical contact between man and woman - on each cup depicts ordinary mortals.

Roughly a third of the total are decorated. Most of these have some sort of vegetal motifs (e.g. the quartet **AP-75** to **AP-78** (Plate 46.5) from the Boscoreale treasure), but a few carry figural scenes. The cup from Goslawice, **AP-136** (Plate 46.3), has sea horses; another, **AP-410**, from Stráže, has sea creatures; one, **AP-173**, from the Hildesheim treasure carries Dionysiac objects and figures; and **AP-201**, from the Jabučje find, has Erotes and dolphins. The smaller, more curved bowl, which leaves a smaller and more awkward area for the decorator, might contribute to this relative lack of decoration. Gilding is also rare, being visible on only four pieces: the aforementioned Goslawice, Stráže, and Hildesheim cups, and on one further cup from the Hildesheim treasure (**AP-172**). Inscriptions are present only on the six examples from the Boscoreale treasure. In four cases (the aforementioned quartet **AP-75** to **AP-78**) it is both an ownership and a weight inscription, in the other two (**AP-79**, **AP-80**) it is only an ownership inscription. The name in each case is the same, an abbreviated form of Maxima.

As mentioned above, the Jakimovo find from Bulgaria included a cup reminiscent of a Type 2.²³ As with the bowls from this find, the form, particularly in the slightly tulip-shaped bowl, is subtly different from the examples discussed here.

Type 3 cup

Type 3 cups occur sporadically; most of the examples come from the Vesuvius region, others come from Tivoli, Jabučje, and a pair of tombs in modern Turkey. The vessel has a flat base, with walls that rise up at a slight angle outwards before flaring out at the rim. Type 3a has a handle, Type 3b is handleless. In terms of size, the examples fall into two groups. One consists of four cups from the Casa del Menandro treasure (**AP-321** to **AP-324**). These are very small, with heights of 3cm, base diameters of 4.5cm, rim diameters of 7.9cm, and weights ranging between 51g and 61g. The other group encompasses the remaining examples. These are all much

²³ Cf. *supra*, n. 20.

larger, with heights ranging between 10cm and 13.2cm, base diameters between 7.5cm and 9.2cm, rim diameters between 11.2cm and 14.7cm, and weights between 240g and 795g. For two of these, volumes have been calculated; 775-800ml for a cup from Tivoli (AP-433, Plate 47.1), and 480ml for an example from the Boscoreale treasure (AP-81).

The Casa del Menandro examples are plain; all the others carry decoration of some sort, split almost evenly between figural and non-figural scenes. Gilding is observed on three examples. The scenes can get very elaborate, as in the Apotheosis of Homer scene on a cup from Herculaneum (AP-142, Plate 47.3), an Amazonomachy from Pompeii (AP-360), a love scene, possibly of Jason and Kreusa, on a gilded cup from Wardt-Lüttingen (AP-536, Plate 47.4), Dionysiac motifs on the gilded cup from Vize (AP-533), and a religious scene at a rural shrine on the Jabučje cup (AP-202). The aforementioned Boscoreale example (AP-81) displays a different decorative technique: a pattern of plumes has been engraved into the vessel. The third cup with gilding is decorated with ivy and vine branches (AP-359, Plate 47.2). Inscriptions are noted only on the Casa del Menandro examples. Each carries the graffito 'M' under the foot.

Type 4 cup

This large vessel is another that occurs sporadically. Only two of the twelve extant examples come from Italy, AP-501 from the miniature service and AP-262 from Palmi, and both are exceptional. The remainder come from sites scattered throughout the Roman world: Hockwold (AP-198 (Plate 47.7), AP-199), Stevensweert (AP-409), Hildesheim (AP-174 to AP-176, Plates 47.8-9), Taman (AP-414), an unknown location in the northeast Mediterranean (AP-488, Plate 47.5), and Egypt (AP-122, Plate 47.6). The one example (AP-465) omitted from this list is of unknown provenance, although Asia Minor has been suggested. In date the type spans most of the period. The form is complex; a two-stage body consisting of a lower, shallow bowl topped by tall, concave walls, is placed on a medium to tall foot. Although one example has only

one handle, two are standard; these generally rise up from the rim before curving down to meet the lower bowl, but in a few examples they jut out horizontally from the rim and then curve downwards. Leaving aside the two exceptions (**AP-262**, **AP-501**), the heights range from 5.6cm to 14.4cm, rim diameters from 10.2cm to 14.8cm, and weights from 285g to 658.6g. Of the exceptions, **AP-501** has the usual shape, only in miniature format, while the Palmi cup (**AP-262**) is very broad for its height.

All but the Palmi cup (**AP-262**) are decorated; six of the twelve extant pieces are also gilded. In most cases the decoration is complex, and can be either cast or engraved or, more frequently, in repoussé. The earliest, from Taman (**AP-414**), has vegetal bands, and the two from the Hockwold treasure have engraved vegetal motifs; otherwise, figural scenes predominate. The example from the northeast Mediterranean (**AP-488**) has cast Erotes holding musical instruments attached to the upper body. A Dionysiac scene, interpreted as either a Triumph of Dionysus or the death of Lycurgus, decorates the gilded example from Egypt (**AP-122**); a scene with Orestes, Pylades, and Iphigeneia on Sminthe decorates the example of unknown provenance (**AP-465**), also gilded. The Stevensweert cup (**AP-409**), again gilded, has vine and ivy tendrils below a series of heads, of which one is that of Dionysus. The three remaining cups, from the Hildesheim treasure, are all gilded. One, **AP-174**, has Dionysiac symbols; the other two, **AP-175** and **AP-176**, which form a pair, show a sanctuary above peopled vegetation.

Some of the cups are inscribed. The Orestes cup (**AP-465**) has an inscription of uncertain interpretation as some of the characters are now illegible. The Stevensweert cup (**AP-409**) carries a number of inscriptions under its foot. Two seem incontestable – a weight inscription and a name, scratched out in antiquity. The other one (or two, depending on the interpreter) has been interpreted in dramatically different ways, as either a Greek hexameter asking Zeus to send rain, or as another weight inscription, this time in Greek format. On balance, interpretation as a weight

inscription seems preferable.²⁴ The Hildesheim cup with the Dionysiac symbols (AP-364) carries a weight and ownership inscription underneath.

Type 5 cup

The Type 5 cup is rare, occurring only in the Boscoreale (AP-82 (Plate 47.10), AP-83) and Casa del Menandro (AP-325 to AP-327 (Plates 47.11-12)) treasures. The form is very reminiscent of a modern mug: flat base, straight walls rising straight upwards or at a slight angle outwards, and a small ring handle. Type 3 cups are roughly similar, but their walls are more curved and flare out characteristically at the rim. The Boscoreale examples are larger, at 10.4cm high, 10.4cm in diameter at the rim, with weights of 479g and 410g. The Menander cups are slightly smaller, with heights ranging between 7cm and 8cm, rim diameters of 7cm to 9.5cm, and weights of 165g to 392g.

All are decorated. The Boscoreale cups have skeletons, and are gilded. These also carry inscriptions. On the bodies are names and Epicurean sayings, in Greek. One (AP-82) has under its base the weight of the pair and a name, the other just has under its base the weight of the cup. Two of the Casa del Menandro cups form a pair (AP-325, AP-326), and carry Erotes racing chariots. The third, the smallest and lightest example, has cranes.

Type 6 cup

The Type 6 cup occurs almost as frequently as the Type 2; together with the Type 1 these make up the three most popular shapes for cups. As with the other two, this cup also has a wide chronological range, spanning the whole period. The geographical range is somewhat more circumscribed; extant examples come primarily from western Europe, although one has been found in Bulgaria, another in Serbia, and a few more in territories of the former Soviet Union.

²⁴ Cf. Roes & Vollgraff 1952 for the hexameter interpretation, Bivar 1964 for the weight interpretation.

The usual form consists of a relatively deep, roughly rectangular body, with more or less rounded bottom corners, resting on a low base. Two ring handles, usually with thumbplates and fingerrests, are also standard, although occasionally other configurations are observed. The early pair (AP-271, AP-272) from Paradela de Guiães, and the Augustan pair from Hoby (AP-194, AP-195 (Plate 48.7) are representative of the standard form.

Numerous variations are observed, however, in the depth of the body, the degree of curvature of the walls, and the form of the handles. Particularly exceptional are some early examples (e.g. AP-467, of unknown provenance (Plate 48.1), and AP-15, from Grave LI in the cemetery at Ancona); their bodies are broad and shallow with walls that angle outwards as they curve up from the base. As a result the cups appear somewhat squashed. If it were not for the distinctive ring handles, each of these cups could easily be taken for a Type 2. The same could be said of the Boscoreale examples carrying still lifes (AP-86, AP-87 (Plate 48.3)); their bodies are fairly shallow, which emphasises the rounded bottom corners. The Republican Boscoreale example (AP-46) is also unusual; the bowl flares out at the rim, leaving a slight tulip-shape. There is a tendency for the cups to grow in size over the period, but again this is not consistent enough to be used as a dating criterion. Where known, heights range from 3.7cm to 11.6cm, rim diameters from 9cm to 15cm, weights from 135g to 1658g, and volumes from 285ml to 800ml. For height, diameter, and weight, the maxima are all held by the two cups that seem the latest, the so-called Berthouville “Centaur *skyphoi*” (AP-33, AP-34 (Plate 48.8). Meanwhile, many of the earliest cups congregate at the lower ends of these ranges (e.g. AP-467).

Just under three-quarters of the pieces are decorated; both casting and repoussé work are observed. Here too there is a vague correlation with date, as the earliest examples are plain and possibly all the latest ones are decorated. Similarly, it seems that when the earlier pieces are decorated, they have vegetal or other ornamentation (e.g. AP-361 from Pompeii, with a vegetal

frieze below the rim and a scale pattern on the body, **AP-466**, with vine leaves, and the pair **AP-88**, **AP-89** (Plate 48.4) from the Boscoreale treasure, with olive branches and olives), while the later pieces all carry figural scenes. Overall, the majority of the decorated pieces – just under one-half of the total number of Type 6 cups – carry figural scenes of some kind. As usual, most of these scenes are based on mythological characters: the pair from Hoby show the Ransom of Hector (**AP-194**) and scenes from Philoctetes' life (**AP-195** (Plate 48.7); a cup possibly from Rudnik in Serbia (**AP-543**) has Dionysus, maenad or Ariadne, and hippocamps. Some are different. Two cups from the Boscoreale treasure have still lifes (**AP-86**, **AP-87**), another two show Augustus and Tiberius (**AP-90** (Plate 48.5), **AP-91**). Meanwhile, some cups from the Casa del Menandro treasure show rural scenes (**AP-328** (Plate 48.6), **AP-329**). Gilding is observed on just under a quarter of the decorated examples.

Many of the cups carry inscriptions. Usually, these are the standard ownership or weight inscriptions. The Hoby cups differ in that they also carry, on their bodies in the picture field, the maker's name. Each has the phrase 'Cheirisophos made (me)'; on one cup this is in Greek, on the other, in Latin. The two still life cups (**AP-86**, **AP-87**) from the Boscoreale treasure also appear to carry a maker's name, Sabeinos. Again, on one cup it is in Greek, on the other, in Latin, and again on both cups the inscription has been placed in the picture field – making it conspicuous. The name Apelles appears underneath four of the Casa del Menandro cups (**AP-328** to **AP-331**). This could indicate ownership or a maker; Stefanelli has suggested that it might instead be the name of an intermediary, a restorer or a seller.²⁵

The inscriptions on the Berthouville cups (**AP-33**, **AP-34**) are dedicatory. These cups also distinguish themselves by their unwieldy size and elaborate decoration of centaurs and Erotes. With them one must consider the possibility that they were meant more as display pieces than

²⁵ Stefanelli 1991, 50.

as functional cups, even though they need not have been filled to capacity during use.

Type 7 cup

The Type 7 cup, dated to the Augustan period, occurs only in the Hildesheim treasure (AP-177 to AP-183 (Plate 49.1)). A shallow body with vertical sides is placed on a stemmed foot. Two handles have been attached to the bottom of the body at the junction of the wall and the horizontal bottom of the body leading to the foot. They project out and downwards before curving upwards. The six fairly complete examples fall into two sets based on size. Four are roughly 6cm in height and 11.5cm in diameter; their weights range between 300.7g and 321g. The other two are smaller, at roughly 4cm in height and 7.3cm in diameter, with weights of 108.7g and 119.94g. Only a foot survives of a seventh example. They are all cast, and decorated with niello ivy branches. None carry inscriptions.

Type 8 cup

Into this category falls a loose conglomeration of vessels of varying forms, united by their tendency to be tall, narrow, and handleless. They range in date from the Augustan period to the Flavian, if not beyond. There are a number of variants to the type, ensuring that each variant is observed very rarely; some are only seen once. In the Type 8a, present only in the Hildesheim treasure (the so-called “Humpenbecher”, AP-184 (Plate 49.2) and AP-185), the walls flare out slightly towards the rim, leaving a slightly concave profile. The one complete example stands 35.9cm high, with a rim diameter of 17.5cm and a weight of 1688g. It is by far the largest of the Type 8 cups; large enough to seem an unwieldy and unlikely drinking vessel; perhaps it served as a container. In the Type 8b, found at Eretria (AP-128), Pompeii (AP-347, AP-348 (Plate 49.3)), Herculaneum (AP-145), and Vicarello (AP-521), the walls curve out slightly from the base, leaving a convex profile. Here the heights range from 9cm to 11cm, diameters from 7.2cm to 10cm, and weights from 209g to 241.5g. The Type 8c occurs only in the Berthouville treasure

(AP-35, Plate 49.4). It is roughly tulip-shaped, with walls that curve out gently from the base, then curve inwards, and flare out at the rim. With this shape it vaguely resembles a Type 10 bowl, but the curvature of the walls is by no means as pronounced as it is in the bowl, nor is there as obvious a separation of the shape into a body and neck. It stands 12.5cm high, with a diameter of 10.3cm and a weight of 463g. The Type 8d is essentially a truncated cone; it is the only one without a base. The one extant example was found at Hermopolis (AP-147, Plate 49.5). Finally, the Type 8e has vertical walls, that pinch in gently at the base and again at the top, forming a bit of a neck, before they flare out to the rim. The lone example comes from Vicarello (AP-522, Plate 49.6), and measures 14.5cm high, with a diameter of 6.4cm and a weight of 308g.

All the examples have decoration; both casting and repoussé work are observed. Gilding is present on the Hildesheim and Berthouville pieces. The Vicarello Type 8e cup has the plainest decoration: egg-shaped depressions in the body. The others all have figural ornamentation: bands of vegetation and animals on the Hildesheim cups; Erotes dressed as Hermes and Hercules on the Eretria cup; Isiac scenes on the cups from Pompeii; a dancing warrior on the Herculaneum cup; a shrine to Priapus with a dancing maenad and satyr on the Vicarello Type 8b cup; Erotes vintaging on the Hermopolis cup; and the origin of the Isthmian games on the Berthouville cup. Both the Berthouville cup and the Vicarello Type 8e cup carry dedicatory inscriptions.

Type 9 cup

Another relatively rare type, this cup occurs in pairs in finds from Herculaneum (AP-139, AP-140), Olbia (AP-251, AP-252), and Marwedel (AP-231 and AP-232, Plate 49.7), and in a singleton from France (AP-131). The body is in two stages, reminiscent of a Type 4 cup but not as curved. Moreover, the cups stand on a low base rather than a tall foot. The examples from France and Herculaneum are handleless; the others have two handles each. The handles on the Marwedel cups were a version of the standard ring-handle form with thumbplate and fingerrest.

On one cup, a thumbplate and partial ring survive; the ring begins to curve down from the thumbplate to which it is attached, but before even completing a semi-circle curves slightly outwards again and terminates. The thumbplate has two twig-like sections that join as they approach the rim. Vegetal decoration, including berries, adorns the thumbplate and the parts of the handle that would lie along the rim of the cup. As Baratte has pointed out, this form of thumbplate is closely paralleled by a gilded cup handle (AP-3) found in a house in southern France, at Villetelle. The house itself was built ca. AD 20-40, and abandoned at the end of the Flavian period.²⁶ In the Olbia cups, the handles swing out and upwards from the rim before curving down to meet the body at the wall-bowl junction. The pieces range in height from 5.9cm to 8.1cm and in diameter from 8.8cm to 10.4cm. The weights are known only for the Olbia cups: 144.5g and 181.38g.

The Olbia cups are also the plainest, with only mouldings at the rim and on the bottom of the body. The Herculaneum and Marwedel cups have tongue patterns; the French cup originally had four pairs of animals, each including a lion or lioness attacking some prey, separated by landscape elements. None are gilded. One of the Olbia cups has an inscription consisting of 'theo' in Greek on its underside.

Other cups

A few cups do not fit into any of the preceding categories. One small and unusual example comes from the Boscoreale treasure (AP-92). Its shape is reminiscent of that of a Type 4, but the proportions are distorted – the rounded bottom part is deep and the upper walls are short. It stands 6.7cm high, with a rim diameter of 8.5cm and a weight of 146g. Originally it had two handles. The other four cups in this class all come from Vicarello (AP-523 to AP-526). They are

²⁶ Baratte & Painter 1989, 68 cat. 10. Other parallels mentioned by Baratte for this form include two of the Hockwold cups (AP-198, AP-199), and the Type 1 ladle from the Hildesheim treasure (AP-189).

narrow and cylindrical with a slightly flaring lip, and resemble milestones. All four have differing dimensions; the smallest and latest is 9.8cm high, 6.5cm in diameter, and weighs 291.5g. The others range in height from 12.4cm to 15.3cm, in diameter from 6.5cm to 8cm, and in weight from 151g to 305g. As decoration, all four carry the names of the waystations between Gades and Rome.

Numerous cup fragments – pieces of body walls, handle(s), feet – are also extant, but the fragments are generally too small to allow a more precise determination of the type. One of them, from the Po Valley (AP-275) and carrying an Artemis cult scene, may have originally been part of a Type 3 cup.

JUGS

Type 1 jug

The one-handled jug in all its variants, collected here under the rubric Type 1, occurs most frequently of all the jugs, and indeed is one of the most frequently found vessels overall. Examples have been found throughout Europe as well as in Asia Minor and into the eastern coast region of the Mediterranean, although most of the extant pieces have been found in Italy. The shape has many variants.

Type 1a is tall, with an ovoid body that is truncated at one end to form a flat base, and at the other narrows gently to form the neck before flaring slightly at the rim. The handle projects horizontally from the rim and then curves down to the body. Nine examples are extant; full dimensions are known for two examples (AP-282 from Pompeii I.8.14, and AP-334 from the Casa del Menandro treasure (Plate 50.1)): respectively 16.3cm and 24cm in height, 7.5cm and 9.5cm in mouth diameter, 11cm and 13cm in maximum diameter, and 359g to 768g in weight. Another, from Pompeii, is much smaller, at 12.5cm tall and 5.3cm in rim diameter (AP-362). All the examples are essentially plain.

Type 1b is squat, again with an ovoid body, low base, minimal neck, and a pointed spout. The handle projects upwards from the rim before curving down to the body. Three examples survive (**AP-335** and **AP-336** (Plate 50.2) from the Casa del Menandro treasure, and **AP-473**, of unknown provenance). Dimensions are known for the Casa del Menandro jugs; these are small: 7cm tall, with a mouth diameter of 6cm, a maximum diameter of 8.5cm, and weights of 167g and 131g. All three examples are plain.

The six Type 1c jugs resemble the Type 1b, but have no spout and their bodies are somewhat taller. Also, the handle does not project above the rim. An example from the Casa del Menandro treasure is 10cm tall, with a diameter of 8cm and a weight of 306g (**AP-337**). Another example from Pompeii is slightly smaller (**AP-363**). Four of the jugs have plain bodies; the other two (**AP-364**, from Pompeii (Plate 50.3), and **AP-95**, from Boscoreale) have spiral fluting. Five of the six have a miniature human head attached to the handle, placed as if it were looking into the jug (**AP-95**, **AP-337**, **AP-363**, **AP-364**, and **AP-365**). One jug from Kayseri approaches the Type 1c shape; it is 15.5 cm tall and has a maximum diameter of 11.3cm (**AP-212**).

Type 1d has an ovoid body placed on a low, stemmed foot; above a noticeable shoulder the neck is tall and narrow, and flares out slightly at the rim. The handle projects upwards from the rim and then loops down to join the body near its greatest diameter. Three examples are known, but one from Hildesheim is a reconstruction from the only surviving element, the handle (**AP-186**). The other two, from the Berthouville treasure (**AP-36** (Plate 50.4), **AP-37**), survive complete. They are 29.9cm tall, and weigh 1159g and 1047g respectively. All were gilded; the Berthouville jugs carry in addition elaborate figural scenes, illustrating episodes from the Trojan war. They are also two of the few jugs to carry an inscription. In their case, it is dedicatory.

Type 1e again has an ovoid body and a low base, but the oval is truncated at about its midpoint. Here there is a sharp break inwards, forming a shoulder, and then a low, concave neck

that flares out again to the rim. The handle projects horizontally from the rim, and joins the body at the shoulder. It survives in the greatest numbers, with twelve examples. Again, dimensions are known for only a few; the jug from the Republican Boscoreale hoard was 8.7cm tall (including handle) with a rim diameter of 7cm and weight of 78g (AP-47), while the version from the Arcisate treasure was 11.8cm tall, 9.2cm in mouth diameter, 349.98g in weight, and held roughly 250ml (AP-21 (Plate 50.6)). In terms of dimensions, these roughly frame two examples from Iberia, AP-402 (Plate 50.5) from Santisteban del Puerto II, and AP-239, from Menjíbar. Of these the former is 6.8cm tall with a mouth diameter of 4.3cm and a weight of 86g, the latter roughly 13cm tall with a diameter of 10cm and a weight of 270.9g. A jug from Kayseri approaches this shape, although its handle rises up over its mouth before curving down to the body (AP-213). This last jug has been given a *terminus ante quem* of AD 15; the other examples are dated at the latest to the first quarter of the first century BC. All may, therefore, be early. All the examples are plain; the Arcisate jug has ownership and weight inscriptions.

Another early shape, Type 1f resembles Type 1e, but has a more angular shoulder and a slightly less concave neck profile. Only two clear examples are extant, from the Palmi group (AP-265 (Plate 50.8), AP-266). They were 13cm and 14.5cm high and weighed 285g and 293g and date to before 72/1 BC. A third, later jug is more rounded (AP-475, of unknown provenance (Plate 50.7)). It is 14.6cm tall, with a rim diameter of 6.2cm, a maximum diameter of 12.2cm, and a weight of 383g. In terms of form, it is perhaps best described as a Type 1e/f hybrid. The Palmi examples are plain; the third is gilded all over and carries an elaborate figural scene of a sacrifice. It also has an inscription placed into the heart of the picture field, a highly visible location. It is in Greek, and reads 'Octaviou Menodorou.' This signature appears to have been stamped onto the jug; it is clearly neither engraved nor dotted – the usual methods of adding an

inscription to a vessel. Künlz has suggested that this is the name of the maker,²⁷ although the genitive case could also point to it being an ownership inscription. The other makers' signatures, on the Hoby and Boscoreale cups, were in the nominative. In this case, however, the technique supports Künlz's suggestion.

Type 1g is tall, with a body that resembles the Type 1a; it is, however, more angular. Also, the handle projects upwards slightly from the rim before curving down to the body. Two examples are known, one from the Boscoreale treasure (**AP-96**) and one from Pompeii (**AP-350** (Plate 50.9)). The Boscoreale jug stands 18cm high, with a rim diameter of 7.6cm, a weight of 497.3g, and a volume of 1140ml. The Pompeii jug has roughly similar dimensions, at 16.3cm in height, 6.2cm in neck diameter, and 500g in weight. The Boscoreale jug was gilded, but otherwise plain, whereas the Pompeii jug has a Centauromachy.

Type 1h has a sagging, roughly pear-shaped body. It exists only in a jug from Giubiasco (**AP-134** (Plate 51.1)).

Finally, Type 1i is another tall jug, this time with a slim, more or less teardrop-shaped, body. Three examples are known, one more bulbous example of unknown provenance measuring 21.2cm in height, and with a belly diameter of 14.1cm (**AP-489**, Plate 51.2), and a pair of slimmer versions from the Boscoreale treasure, measuring 24.8cm in height and weighing 945g and 860g (**AP-97** (Plate 51.3), **AP-98**). Both the Boscoreale jugs were gilded, and carried scenes of Victories sacrificing; the third example was plain.

Type 2 jug

The Type 2 jug is observed sporadically, mostly in finds from Italy but also one from Syria and one from the eastern Mediterranean region. It exists in two variants. Type 2a is reminiscent of a Type 1a jug to which a second handle has been added; the shape may be

²⁷ Künlz 1984a, 367.

rounded, or somewhat more angular (as in the Type 1g jug). Examples vary widely in dimensions. Exceptional are two examples from the miniature service; they stand 6cm tall with a maximum diameter of 4cm (AP-505, AP-506). Two other examples from this same service are larger, at 12.6cm high and 6.5cm maximum diameter (AP-503, AP-504). A jug from the Casa del Menandro treasure has roughly similar dimensions (AP-338, Plate 51.4). At the other end of the scale are a pair from Pompeii that measure 44cm in height (AP-366 (Plate 51.5), AP-367). These are all plain; two further examples, from Vicarello, are decorated. The example in the British Museum (AP-527) has a gilded ivy wreath and berries on the neck and gilded vine leaves and grapes on the body, while the one in the Victoria and Albert Museum (AP-528) has on the neck a scene of storks hunting snakes. No inscriptions are present.

Type 2b has a much squatter, more bulbous body than Type 2a. It survives in two examples, AP-490 (Plate 51.6), of unknown provenance and now in Malibu, and AP-126 (Plate 51.7), from Tomb 1 at Emesa in Syria. The latter has a longer, narrower neck, and has now lost its handles. The Malibu example stands 13.8cm high, the Emesa example 17cm. Both are plain; the Malibu jug was raised from two sheets of silver that were then joined at the shoulder. No inscriptions are present.

Type 3 jug

Only two examples of a Type 3 jug, defined by the presence of three handles, are known, from Graves IV and LI at Ancona (AP-4, AP-16 (Plate 51.8)). Both are plain; one is also small and dates to the early first century BC, the other dates to the late second to early first century BC. For both these vessels the form very much resembles that of a Type 1e jug, to which two horizontal handles have been added at roughly shoulder level.

LADLES

Type 1 ladle

By far the more frequent of the two ladle types, the Type 1 spans the whole two-hundred year period studied here, although the portion up to the early first century AD supplies more examples than the remainder. Most examples have been found in Italy, although the distribution is broad. The vessel consists of a small bowl to which a vertical handle has been attached. The bowl may be relatively narrow and deep (e.g. **AP-349**, from Pompeii (Plate 52.4)) or broad and shallow (e.g. **AP-284** (Plate 52.5), from Pompeii I.8.14); where known, dimensions range from 1.9cm to 4.4cm for bowl height, 4.8cm to 8.2cm for bowl diameter, 10.4cm to 20.7cm for total height, 34.3g to 213.47g for weight, and 25ml to 35ml for volume. There are also some examples from the miniature service. These range from 4.6cm to 6cm in total height and 2.2cm to 3cm in bowl diameter (**AP-507** to **AP-509**). The handle may be long or short, and frequently terminates by turning back on itself, sometimes then ending in the likeness of a bird's head. There is a tendency for overall heights to lessen over time, and for bowl diameters to increase.

Roughly one-third of the examples are decorated. This usually takes the form of vegetal decoration, either on the bowl (e.g. **AP-477**, of unknown provenance, and with a central rosette and palmettes stretching up to the rim) or more often on the handle (e.g. **AP-534**, from Vize, with leaf ornament). Only one example has anything approaching figural decoration. This is a ladle from Kayseri, which has on the bowl a floral pattern with interspersed heads (**AP-214**). Gilding is rarely observed – two examples only (**AP-48** from Boscoreale, and **AP-189** from the Hildesheim treasure). Inscriptions are also infrequent. The Arcisate ladle (**AP-22**) has weight and ownership inscriptions on the handle, as does the Tivoli ladle (**AP-434** (Plate 52.1)); the Palmi ladle has a character and a symbol (**AP-267**). The Schwechat example also has what appears to be a name and a weight indication (**AP-403**).

Type 2 ladle

The Type 2 ladle is encountered much less frequently. Only five examples are extant; all seem to range in date between the later first century BC and the early first century AD. It has a horizontal handle attached to the bowl and is, in general, a larger implement than the Type 1 ladle. Where known, dimensions range from 26.6cm to 41cm for length, 5.7cm to 8.8cm for bowl height, and 103g to 210g for weight. Volumes have been obtained only for the examples from the Boscoreale treasure – 65ml (AP-103) and 150ml (AP-101 (Plate 52.7), AP-102). The 150ml ladles are unusual in having spouts on the bowls. Most of the Type 2 ladles are decorated, usually with vegetal motifs (e.g. AP-491 (Plate 52.6) of unknown provenance, with a vegetal wreath on the bowl). None carry inscriptions.

Apart from the spouted forms, one other example is also unusual. This ladle, from the Boscoreale treasure, has handle and bowl joined by a short, curved section, rather than having the handle meet the bowl directly (AP-100, Plate 52.7).

Other ladles

One vessel (AP-429, Plate 52.8), from the Tivoli hoard, falls into this category. Its form is highly unusual – a one-handled, spouted bowl. The form suggests use as both a dipping and pouring vessel.²⁸

CONTAINERS

A few large vessels, found in the Hildesheim treasure and at Terzigno, fall into this category. Their size is too large to envisage their use as drinking vessels, even if the forms of some recall forms of various cups or bowls.

²⁸ A similar metal vessel is in the Berlin Antikenmuseum (no. 30976); cf. *Antikenmuseum Berlin* 346-7, no. 27 (neither date nor material is given).

Type 1 container

The Type 1 container appears only in the Hildesheim treasure (AP-187, Plate 53.1). It has a gently curving, tulip-shaped body, with an inner liner and outer casing, of which only the liner now survives. The maximum height was 36cm, the maximum diameter 38.1cm, and the combined weight was 9450.1g. The casing was decorated with elaborate peopled vegetal scrolls, and also carried a weight inscription. Two small horizontal handles were attached to the casing.

Type 2 container

The Type 2 container, also found only in the Hildesheim treasure (AP-188, Plate 53.2), resembles an overgrown Type 4 cup. The vessel was gilded, and the walls were decorated with four engraved chains. It stood 52.4cm tall, with a diameter of 34.7cm, and a weight, as reconstructed, of 7217.25g.

Type 3 container

The Type 3 container also appears in only one certain example from the relevant period. It always seems to have been rare.²⁹ In form it greatly resembles a modern bucket, having a large bowl-shaped body to which a semicircular handle spanning the mouth has been attached. The certain example, with a strigillated body, was found at Terzigno (AP-420, Plate 53.3). There is another one in Naples, but it poses a problem.³⁰ On stylistic grounds it has been dated to the late-second or third centuries AD, yet its findspot is listed as Herculaneum. Clearly the two pieces of information are incompatible. In any case, it probably was not used as a drinking implement, given the toilet scenes that form its decoration.

Type 4 container

This vessel, in two variants, is observed only in the paintings. It is a large bowl; Type 4a

²⁹ Cf. Baratte & Painter 1989, 111-113 for examples from later periods.

³⁰ Naples, Museo Nazionale 25289, ex-Reale Palazzo di Portici; *Collezioni MNN I*, 214-5 no. 63.

best resembles an overgrown Type 1 bowl, Type 4b has a more curving, bulbous body with a flaring rim.³¹

OTHER SHAPES

Horn

There are two main forms a horn could take. Plain examples, with a curved, conical body, resemble an animal's horn. More elaborate examples have an animal protome at the narrow end. One could drink from the broad end, treating the vessel as a cup or bowl; alternatively, some horns have a hole pierced at the narrow end, for the liquid to pass through. No Roman silver horns, either with or without a protome, of the relevant period survive. Numerous glass horns of the relevant period exist; many of these have animal protomes and/or attached feet,³² although plain ones have also been found.³³ There is also evidence of a bronze horn with a deer's head protome. The horn has a handle, which is unusual; it consists of the animal's own horn, which runs from its head upwards to join the body of the vessel, just below the rim.³⁴

The silver horns that are extant come from periods or geographical contexts different from those relevant to this dissertation. In Italy, a silver horn was found at Tarentum; it is considerably

³¹ Cf. *supra*, Chapter Two, 69-72, for discussion of Type 4a and 4b containers in the paintings.

³² A horn with animal protome: London, BM GR 1868.1-10.510, ca. AD 50-125, possibly from Italy. Also Corning, Museum of Glass 79.1.30, later 1st - early 2nd C AD; Whitehouse 1997, 120 cat. 186. A horn with animal protome and attached stand: Corning, Museum of Glass 87.1.2; later 1st - early 2nd C AD; Whitehouse 1997, 118-9 cat. 184. Cf. also Whitehouse 1997, 119, cat. 185. References to other glass horns similar to these in Corning are mentioned in the entries for these items.

³³ E.g. one now in Montreal, with a dramatic curve in the body: Museum of Fine Arts, Harry A. Norton collection inv. 53; von Saldern 1976, 125, Taf. 34.3. Two in London: BM 1912.11-11.13.1, from Syria, and BM 69.6-24.22; von Saldern 1976, 125, with one of them pictured in Taf. 34.1. The suggested date is the second half of the first century AD at the earliest.

³⁴ From Herculaneum: Stefanelli 1990, 40 fig. The vessel appears to be lost; only drawings survive. In any case, its form is not comparable with that of the horns, either plain or with a protome, under discussion here. The basic idea, with numerous variations and changes in emphasis, has a long history in various pottery fabrics; some representative examples: a mid fifth-century BC Attic red-figure rhyton in the Manner of the Sotades Painter (Swiss private collection, cf. Dörig 1975, cat. 221); a ca. 340-20 BC Apulian red-figure rhyton from the Menzies Group (ex- Basel Market, cf. Trendall 1989, fig. 246).

earlier (late fifth century BC). It has an animal's head protome, and a handle running from the rim to the point where one would expect the animal's neck to appear.³⁵ Also early is a gilded silver horn with a gryphon protome, from Tuch El-Karamus in Egypt.³⁶ Meanwhile, Eastern contexts provide silver horns dating in and around the first centuries BC and AD. These all have animal protomes; many appear to be the work of Near Eastern silversmiths, although Greek workmanship has been suggested for some.³⁷ Such horns, most popular in the Achaemenid and Hellenistic periods, are considered to be Near Eastern creations; the form was also picked up by Greek silversmiths in Thrace and along the Black Sea.³⁸

Plutarch mentions that silver horns were on display at Rome in the triumphal procession of Aemilius Paullus in 167 BC, but gives no further details.³⁹ Similar is the reference by Pliny to a golden horn, inlaid with a gem allegedly that from Polykrates' ring, that was on display at the Temple of Concord in Rome in his time.⁴⁰ Pliny himself is skeptical about the connection to Polykrates; it seems however reasonable to accept the existence of a golden horn. Again no further details about form are given.

Saucepan

The saucepan consists of a bowl-shaped body to which a horizontal handle has been attached. The body can take any of a number of forms, the handle too can be of varying lengths.

³⁵ Wuilleumier 1930, 60-1, pl. IX, who also mentions the existence of two analogous horns, one from Bulgaria and the other from Kerch, and suggests a similar late-fifth century BC date for at least the Kerch example.

³⁶ Cairo, Egyptian Museum JE 38093; first half of 3rd century BC; Pfrommer 1987, 266 cat. KTK 1. Cf. *ibid.*, 158 for the suggestion that the piece is Graeco-Iranian work.

³⁷ For horns in the White and Levy collection, cf. von Bothmer (ed.) 1990, 190-1 no. 137 (possibly Greek workmanship), 193-4 no. 139. The Getty Museum in Malibu also possesses several examples, dated to the first century BC; cf. Pfrommer 1993, 178-9 no. 66, 186-7 no. 71, 190-1 no. 73, 192-3 no. 74 (possibly as late as the early first century AD).

³⁸ Strong 1966, 86-7; von Bothmer (ed.) 1990, 190-1 no. 137 (entry by M. Pfrommer).

³⁹ Plutarch, *Aem.* 32.9.

⁴⁰ Pliny, *HN* 37.4.

Possibly all the examples with known provenance come from Europe. The earliest examples could date to the first century BC, but the majority come from the first century AD. Thus it is less widespread geographically and chronologically than the ladle, and becomes more popular at just the time when fewer ladles are observed. Both shapes could serve a similar purpose, but it is difficult to say that one gained in popularity at the expense of the other. Furthermore, ladles and saucepans are sometimes found together in the same group.

The bowl may be rounded, resembling a low Type 1 bowl with a wide base (e.g. AP-341 (Plate 54.2) from the Casa del Menandro treasure), or it can be more angular, resembling a Type 9 cup (e.g. the pair AP-105 and AP-106 (Plate 54.1) from the Boscoreale treasure, sized so that the latter fits inside the former). Dimensions, where known, range from 4.8cm to 8.4cm for bowl height, 8.6cm to 18.6cm for bowl diameter, 15.1cm to 33.2cm in overall length, and 164g to 1080g in weight. There is a slight tendency for lengths and weights to diminish over time. The miniature service also supplies an example (AP-510).

Over three-quarters of the saucepans are decorated. The aforementioned Boscoreale saucepans have a band of petals covering most of the bowl. Others may have vegetal or other motifs on their handles, or oval depressions on their bowls. The one from Groß-Kelle bei Röbel (AP-137) has figural decoration; on the handle is a lion attacking a ram below a figure with a caduceus. Both the Tiermes examples (AP-424, AP-425) have various masks and Bacchic symbols on their handles. Most complex is the aforementioned Casa del Menandro example, with a gilded hunting scene on the handle. Gilding is observed on three other saucepans as well (the pair AP-109 and AP-110 from the Boscoreale treasure, and AP-380, from Reignier). Ownership and weight inscriptions are present on several examples.

Stirrer

Stirrers are very rare; possibly only three examples are known, all from the earliest part

of the period (AP-6 from Grave XXVI at Ancona, AP-24 (Plate 54.3) from the Arcisate treasure, and AP-268 (Plate 54.4) from Palmi). All are damaged; in general they have a long handle to which a separate, flat, termination has been attached. In the Palmi example the termination is circular, in the Ancona example, roughly rectangular but with curving sides and volutes on the short edge at the tip. The Arcisate termination is broken; just the first section survives.

Strainer

The strainer also occurs infrequently. Provenances are known for eight of the ten examples: Italy, Iberia, Turkey and Bulgaria. In date they span the period, although they seem to wane in popularity after the first century BC. One group of five (AP-241 and AP-242 (Plate 54.5) from Menjibar, AP-49 from Boscoreale, AP-217 (Plate 54.6) from the Lake Trasimene region, and AP-23 (Plate 54.7) from the Arcisate treasure) dates roughly to the first quarter of the first century BC. The examples from the Boscoreale treasure (AP-104), and Kayseri (AP-215) perhaps date to around the turn of the century; the remaining three (AP-408 from a burial at Stara Zagora, and the unprovenanced examples AP-484 and AP-485) are later still, from the first century AD. There are a number of variants to the shape, which in most cases consists of a perforated bowl to which a handle has been attached. The perforations usually form geometric or vegetal patterns. The bowl can be more or less semiovoid, as in a Type 1 bowl (AP-23), or somewhat conical, as in a Type 4 bowl (AP-217). There can be one ring handle with thumbplate and finger rest, as in an example from the Republican Boscoreale group (AP-49), or two such handles, as in the aforementioned Lake Trasimene example. Or, there can be a single, flat, horizontal handle. This can be short, as in the aforementioned Arcisate strainer, or long, as in an example of unknown provenance in Naples (AP-485); the latter thus resembles a saucepan (hence the frequently-used term saucepan-strainer), but is smaller in size. Where known, dimensions range from 3cm to 6.7cm in height, 6.25cm to 8cm to 9cm in bowl diameter, and 40g to 108.1g

in weight. No inscriptions are known.

With regard to the strainer **AP-485**, Strong mentions that its form resembles, albeit on a smaller scale, the usual form of bronze strainers of the early Imperial period.⁴¹ It may be the only one of the silver strainers to do so. These bronze saucepan-strainers exist in considerable numbers; in contrast to silver strainers, they increase in popularity through the first century AD and persist for centuries thereafter.⁴² Noting the relative scarcity of silver strainers in the first century AD, Strong suggests that perhaps straining now took place in the kitchen, using bronze strainers. The silver strainer that had been a necessary part of banqueting was now superseded.⁴³ Saucepan-strainers tend to be large vessels, large enough that it is reasonable to suggest they would be used in the kitchen, as Strong proposes, or at any rate somewhere other than the banqueting space.

There is one very unusual shape, if in fact it was a strainer. It comes from the Boscoreale treasure (**AP-104**, Plate 54.8). A long, cylindrical handle is attached to a ring. As such, perhaps the object could have functioned as a stirrer. However, if there had originally been some sort of perforated insert for the ring, then the object could have acted as a strainer.⁴⁴ It is also possible that the object performed both functions. There is at least one glass implement in existence that follows the same general pattern of long handle with a loop at the end. It has been tentatively identified as a stirrer; this identification seems reasonable, and may therefore suggest that the

⁴¹ Strong 1966, 145.

⁴² For a range of examples, see Baratte *et al.* 1984, 79-81 nos. 110, 111, 113 (1st to 3rd C AD examples in the Musée Denon, Chalon-sur-Saône); Tassinari 1975, 41-3 nos. 50-4, 55-7 (1st to 3rd C AD examples in the Musée des Antiquités nationales, St. Germain-en-Laye); *Collezioni MNN* I, 176-7 nos. 28-30 (mid-1st C AD examples in the Museo Nazionale, Naples); and Tassinari 1993, 69 (1st C BC and AD examples from Pompeii, in the Museo Nazionale, Naples). For these, where known the average bowl diameter is 14.1cm, and the average overall length 32.4cm. In comparison, the silver saucepans catalogued in this dissertation average 11.84 cm in bowl diameter and 22.54cm in overall length.

⁴³ Strong 1966, 145.

⁴⁴ Baratte 1986, 93.

Boscoreale implement was also a stirrer.⁴⁵

B) FINDS OF GROUPS OF VESSELS

A large number of finds, sixty-two, contained more than one silver drinking vessel. Examination of these finds may help determine what kinds of vessels tended to be associated, and so lead to suggestions about the make-up of drinking services. Table 3 shows which shapes and/or combinations of shapes occurred in these finds. It also gives further particulars about the archaeological context of each group, grave, domestic, or other/unknown.

The context is an important aspect of the find. Deposition in a grave implies deliberate selection; if, for instance, the objects are meant to be used by the deceased in the afterworld, then one may expect that the essential vessels are those that were deposited. Meanwhile, finds from domestic contexts, for instance the Boscoreale and Casa del Menandro treasures, provide an idea of the size and components of a drinking service.

Many groups, however, come neither from funerary nor domestic contexts. Some were deliberate depositions; the votive deposits of the Berthouville (AP-30 to AP-38) and Vicarello (AP-520 to AP-528) groups fall into this category. Other groups have been recovered from rivers (e.g. the Thorey (AP-421 to AP-423) and Jabucje (AP-201 to AP-203) groups), or from the ground in the course of military or agricultural activities (e.g. the Hildesheim (AP-157 to AP-193), Hockwold (AP-196 to AP-199), and Palmi (AP-262 to AP-268) groups). These may also have been deliberate depositions, perhaps for protection, but accidental deposition cannot be ruled out. Also included in the 'Other' category are those groups for whom only a findspot, without further particularisation, is given (e.g. the Arcisate group (AP-20 to AP-24)), and those few groups whose find circumstances are vague or unknown, but which have been accepted as

⁴⁵ Pittsburgh, Carnegie Museum of Natural History 25137/5: 1st-2nd C AD; Oliver 1980b, 59 cat. 50.

being groups (e.g. the Republican group said to come from Boscoreale (AP-43 to AP-49)).

Table 3: Breakdown of finds with multiple silver drinking implements (total 62 finds)

group components	total	grave	domestic	other
bowls	5			5
bowl(s), cup(s)	2			2
bowl(s), cup(s), jug(s)	1			1
bowl(s), cup(s), jug(s), ladle(s), saucepan(s)	2	?1	1	
bowl(s), cup(s), jug(s), ladle(s), saucepan(s), container(s)	1			1
bowl(s), cup(s), jug(s), ladle(s), strainer(s)	2	1		1
bowl(s), cup(s), jug(s), ladle(s), strainer(s), saucepan(s)	1		1	
bowl(s), cup(s), jug(s), saucepan(s)	1			1
bowl(s), cup(s), ladle(s), other(s)	1			1
bowl(s), jug(s)	2	1		2
bowl(s), jug (s), ladle(s), strainer(s)	1			1
cups	22	14	1	7
cup(s), container(s)	1		1	
cup(s), jug(s)	4	4		
cup(s), jug(s), ladle(s)	2	1 (+1?)		
cup(s), jug(s), ladle(s), saucepan(s)	1		1	
cup(s), jug(s), ladle(s), stirrer(s)	1			1
cup(s), jug(s), ladle(s), stirrer(s), strainer(s)	1			1
cup(s), ladle(s)	2			2
cup(s), ladle(s), saucepan(s)	1	1		
cup(s), saucepan(s)	1	1		
cup(s), strainer(s)	1	1		
jug(s), stirrer(s)	1	1		
ladle(s), saucepan(s)	1			1
saucepans	4			4

In these sixty-two finds are twenty-five different combinations of shapes. Table 4 shows the categories of shapes that made up these combinations, and also relates these to the total number of multiple-object finds.

Table 4: Breakdown of combinations by shape categories (total 25 combinations)

	# of combinations / 25	# of finds / 62
bowls and/or cups only	3	29
jugs and/or containers only	0	0
other shapes only	2	5
bowls and/or cups + jugs and/or containers	4	8
bowls and/or cups + others	5	6
jugs and/or containers + others	1	1
bowls and/or cups + jugs and/or containers + others	10	13

Occasionally, the archaeological context of two (or more) pieces is unknown, but similarities in the forms or decorations suggest that the vessels in question belong with one another. This further suggests that the vessels were also found together, but one cannot be certain. The uncertainty requires that such linkages be left out of the previous tabulation of group finds. They are nonetheless relevant for an examination of vessel groups, and therefore have been included in the following discussions.

There are fourteen linkages in all. Four are pairs of bowls: AP-351 & AP-352; AP-441 & AP-442; AP-449 & AP-450; and AP-453 & AP-454. Another five are groups of cups: AP-468 & AP-469; AP-353 & AP-354; AP-355 to AP-358; AP-457 & AP-458, to which the cups AP-25 and AP-465, and the ladle AP-477 may belong; and AP-462 & AP-463. One linkage consists of jugs (AP-366, AP-367), another of jug and strainer (AP-216, AP-217). Finally, three linkages consist of saucepans only: AP-39 & AP-40; AP-480 & AP-481; and AP-482 & AP-483.

i) bowls and/or cups only

By far the most frequently found combination is one containing only bowls, cups, or a mixture of each. Such groups are found throughout the period, throughout the Roman world, and beyond its borders as well.

An early group (ca. 100-50 BC), of two Type 1 cups and one Type 6 (AP-421 to AP-423), was found in the Saône at Thorey. Other early groups with only drinking vessels come from Iberia. From El Castillo de las Guardas come two Type 4 bowls (AP-124, AP-125), with a *terminus ante quem* of 80 BC. Of similar date is a much larger group from Pozoblanco, consisting of a Type 1a bowl, three Type 4 bowls, two Type 6a bowls, one Type 10 bowl, and fragments of two more Type 10 bowls (AP-372 to AP-378). Also of this date are the four Type 10 bowls from Salvacañete (AP-384 to AP-387) and the Type 2 and Type 10 bowls from Santiago de la Espada (AP-388, AP-389).

Some Iberian groups contained a wider range of cup and/or bowl shapes. From the first of the groups found at Santisteban del Puerto come four Type 1a bowls, one Type 2 bowl, three Type 4 bowls, one Type 10 bowl, one handleless Type 1 cup, and numerous fragments from an uncertain number and type of vessels, all dating to ca. 80 BC (AP-390 to AP-399). Slightly later perhaps, with a *terminus ante quem* of 74 BC, is the group of Type 2 bowl, Type 10 bowl, and two Type 6 cups from Paradela de Guiães (AP-269 to AP-272).

A grave ("Burial B") in Welwyn, England, provides an early example of a phenomenon that will often be encountered, namely the inclusion of silver vessels, usually Roman imports but occasionally local imitations, in the grave goods of peoples living outside the borders of the Roman world. Pairs of cups are usual; sometimes a cup occurs as a singleton, or other shapes may

be included along with the cup(s). Pairs of cups are known in Roman literature;⁴⁶ finds from the Roman world also produce numerous examples of cups that belong together as pairs. With these graves it appears that paired cups were also important to the people beyond Rome's frontiers. Unlike many of the examples from the Roman world, however, which have figural decoration, these cups are generally plain save possibly for bands of geometric or vegetal decoration below the rim, on the foot, and occasionally on the body. Gilding may also be present.

The Welwyn cups are of Type 1, dated to 75-10 BC (AP-537, AP-538). Other examples of this phenomenon are numerous. Pairs of Type 1 cups are also supplied by burials from Byrsted (AP-112, AP-113, early to mid 1st century BC), Lubieszewo 2 (AP-227, AP-228, late 1st century BC to early 1st century AD), Leg Piekarski 3 (AP-220, AP-221, first half of 1st century AD), Apensen (AP-18, AP-19, Augustan), Mollerup (AP-244, AP-245, 1st century AD), Lubieszewo 1 (AP-225, AP-226, Neronian), Leg Piekarski A (AP-222, AP-223, 2nd half of 1st century AD), Dollerup (AP-119, AP-120, 1st to 2nd century AD), and Leg Piekarski 2 (AP-218, AP-219, 1st century AD - first half of 2nd century AD). A pair of Type 2 cups comes from a burial at Zohor (AP-544, AP-545, first half of 1st century AD). A grave at Hoby supplies two Type 6 cups (AP-194, AP-195, Augustan - Julio-Claudian). Finally, a pair of Type 9 cups comes from a grave in Olbia (AP-251, AP-252, 1st century BC - 1st century AD). The Hoby cups are exceptional in having figural decoration.⁴⁷

A number of groups have been broadly dated to the first-century-BC to first-century-AD period. From Herculaneum come a pair of handleless Type 9 cups with tongue ornamentation (AP-139, AP-140); also from Herculaneum, or possibly the Casa dell'argenteria at Pompeii, are

⁴⁶ E.g. Pliny, *HN* 33.156 (pair of cups showing the trial of Orestes).

⁴⁷ A number of scholars have dealt with the question of Roman imports and local imitations in northern Europe; cf. *inter alia*: Belkowska 1984; Gross 1976; Holmqvist 1954; Künzl 1997b, 1997c; Majewski 1960; Roggenbuck 1988; Wielowiejski 1989a, 1989b, 1983.

two Type 1 cups with ivy-leaf ornament (AP-143, AP-144). A more substantial group, but also apparently only including cups, was found at Hockwold. The cups had been dismantled, and were in a crushed condition. Two Type 1 cups, one plain and the other with repoussé olive and vine branches and fruit, and two Type 4 cups with incised vegetal motifs and musical instruments have been reconstructed from the pieces; the remaining fragments indicate the existence originally of at least three more cups (AP-196 to AP-199).

A pair of Type 1 cups from Petescia (AP-273, AP-274) has been assigned an Augustan date. Other similarly dated groups are the pair of Type 2 cups from Evreux (AP-129, AP-130), and the pair of Type 8b cups found in the Grand Palaestra at Pompeii (AP-347, AP-348). Next is a pair of Type 1 cups from Pompeii VI.7.20 (Casa dell'argenteria), assigned a Claudian-Neronian date (AP-345, AP-346). A grave from Stráže in Serbia contained fragments of a Type 2 cup (AP-410), and another cup of unspecified type (AP-411). These have been given a late date by Svoboda, Hadrianic and late first century to second century AD; more recently Künzl has proposed a late first century BC to early first century AD date.⁴⁸

Finally, a group of bowls dated to the first century AD was found at Hermopolis. There are three Type 2 bowls (AP-148 to AP-150) and six Type 9 bowls, which were not all identical (AP-151 to AP-156). Originally there were many more of the latter; inscriptions on the bowls show that one belonged to a set of 24, another to a set of 8. The remaining four bowls fall into two further series. Accordingly, Mielsch has suggested a minimum total of 48 for the original number of these bowls.⁴⁹

Nine of the fourteen linkages consist of cups and/or bowls. Four come from the Fleischman collection. From possibly the very beginning of the period, if not in fact earlier, are

⁴⁸ Svoboda 1968a; Künzl 1997c, 120.

⁴⁹ Mielsch 1997, 54.

pairs of Type 1b (AP-441, AP-442) and Type 4 (AP-449, AP-450) bowls, dating to ca. 175-75 BC. Somewhat later (ca. 100-50 BC) are the pairs of bowls (AP-453, AP-454) and Type 6 cups (AP-468, AP-469). For all four pairs, inscriptions on the vessels link the members of each pair together, but there is not necessarily any link between any of the pairs.

Pompeii supplies a pair of Type 6b bowls, each with figural scenes of deities in chariots (AP-351, AP-352). These have been assigned a broad first century BC to first century AD date. Also of uncertain date, mid-first century BC to first century AD, is a group of four plain Type 2 cups, also from Pompeii (AP-355 to AP-358). The British Museum possesses a pair of Type 1 cups, now missing their feet and handles, possibly from Asia Minor (AP-457, AP-458).⁵⁰ These have been assigned an Augustan date. The decoration on the cups, vegetal scrolls, corroborates this dating; it is reminiscent of the scrollwork on the Ara Pacis. Of Augustan to Julio-Claudian date is a pair of Type 1 cups, possibly from Italy, with scenes of storks (AP-462, AP-463). A Claudian to Neronian date has been given a pair of Type 1 cups (AP-353, AP-354) from Pompeii.

ii) jugs only

No certain group finds containing only jugs or containers exist. Two large Type 2 jugs, dated broadly to the first century BC/AD, were found at Pompeii (AP-366, AP-367). Similarities in size and form suggest they make up a pair, and so might have been found together.

iii) other shapes only

Groups of saucepans make up the majority of combinations in this class. A pair of saucepans found in the Rhine at Oberkassel have been dated to the Augustan - Julio-Claudian period (AP-249, AP-250); another pair from Ruffieux to the first century AD (AP-382, AP-383). The pair from Tiermes in Spain (AP-424, AP-425) has also been assigned as Augustan date.

⁵⁰ There may be other vessels associated with these cups: cf. *infra*, 121.

Three saucepans were found at Beek (AP-27 to AP-29). A find of Flavian date from Tekija is unusual in having a ladle and two saucepans (AP-415 to AP-417).

Three linkages involve pairs of saucepans. From the Black Sea region comes a pair now in a private collection in Baltimore (AP-39, AP-40). These are clearly a pair, made so that one fits into the other. Two saucepans in Munich (AP-480, AP-481) and two more in Naples (AP-482, AP-483) are of unknown provenance. Similarities in the handle decoration suggest these make up two pairs.⁵¹

iv) bowls/cups + jugs/containers

Eight finds contained some combination of bowls and/or cups with jugs and/or containers. Into this category fall some of the earliest groups, most from tombs in the cemetery at Ancona. These date to the late-second or early-first centuries BC. Grave XXXIV contained a Type 4 bowl and a Type 1 jug (AP-8, AP-9), Grave XXXV a Type 1 cup and a Type 1 jug (AP-10, AP-11), Grave XLV a Type 2 cup and a Type 1 jug (AP-13, AP-14), and Grave LI a Type 6 cup and a Type 1 jug (AP-15, AP-16). A find, dating roughly to ca. 150-100 BC, from Grave 2 in the Artiukow kurgan at Taman contained a Type 1 cup and a Type 1e jug (AP-412, AP-413). One Iberian find, from Santisteban del Puerto II, and dating to ca. 80 BC, consisted of a Type 4 bowl, a Type 10 bowl, and a Type 1e jug (AP-400 to AP-402). A votive deposit from the spring at Vicarello contained a large number of silver and other vessels. Because of its nature, the vessels found here come from a wide chronological range – the site is believed to have been functional between the fourth centuries BC and AD⁵² – and are not representative of a set of drinking vessels. From the relevant period are a bowl, a Type 8b cup, a Type 8e cup, four cylindrical cups, and two Type 2 jugs (AP-520 to AP-528). A recent find from Terzigno, dated just to the pre-AD

⁵¹ Vegetal motifs and bucrania for the Munich vessels, steering oars and marine life for the Naples examples.

⁵² Künzl & Künzl 1992, 276, 285.

79 period, contains a new element; along with two Type 6 cups was found a Type 3 container (AP-418 to AP-420).

v) bowls/cups + others

Another six finds contained only bowls and/or cups and other shapes. The Tivoli hoard belongs to the first half of the first century BC. It is more of a set of drinking silver than has yet been seen, although it still seems incomplete. The find consisted of three Type 6a bowls, a spouted, one-handled bowl, a shell-shaped bowl, two Type 1 cups, a Type 3a cup, and a ladle (AP-426 to AP-434). Of these, the bowls have been dated to the earlier part, the spouted bowl, cups, and ladle to the middle, of the first century BC. Also included in the find were a number of spoons. Each of the bowls carries ownership and weight inscriptions; the latter, giving the total weight of the three bowls, show that these bowls belonged with one another, and so made up a discrete group within the overall hoard. It is not certain, however, that the bowls were used for drinking. The absence of a jug is striking; the spouted bowl is also an anomaly.

Next is a find from a rich tomb at Vize, in Thrace. The excavator believed the main burial to be that of a king, thus giving a *terminus ante quem* of AD 44 – before the incorporation of Thrace into the Roman Empire. The vessels themselves are merely given a broad first-century-BC to first-century-AD date.⁵³ Found inside the sarcophagus were four Type 1 cups, one Type 3a cup, and a ladle (AP-529 to AP-534). A saucepan (AP-535) was found outside. Associated with these finds were a number of other drinking implements, of bronze and glass; near the saucepan was an *amphora*.

Of Augustan to early-first-century AD date is a group of two Type 2 cups, forming a pair, and one ladle found in the Rhine, at Xanten (AP-540 to AP-542). This is part of a much larger find; fifty-four vessels of various kinds have been found to date, but most are of bronze or other

⁵³ Mansel 1939, 1940, 1941.

metals. There were four other silver vessels in the find, but three are dishes and one is a fragment of a rim. Moreover, some of the dishes could date to the second or third century AD. The find appears to be a later deposition of a conglomeration of vessels; it seems reasonable to suggest that the silver drinking implements belong together, even if not with the other four silver items.

The group of vessels found in the Kolubara river at Jabučje, in Serbia, included a Type 2 cup, a Type 3b cup, and a Type 1 ladle (AP-201 to AP-203). All have been assigned an AD 1-50 date. Other pieces in the find include a number of dishes and dish fragments, egg-cups, spoons, and stands, all of silver. In a very small way, therefore, this group mirrors the great treasures of Boscoreale and the Casa del Menandro at Pompeii, in including both eating and drinking silver.

Of somewhat uncertain date is a find from a chieftain's grave at Marwedel, containing two Type 9 cups and two saucepans (AP-231 to AP-234). Also in this grave were a large bronze bucket, a bronze saucepan, a bronze saucepan/strainer, fragments of two drinking horns, made of horn with bronze attachments, and two glass cups. From the middle of the first century AD comes a group from a burial at Stara Zagora in Bulgaria, consisting of Type 1 and 6 cups and a strainer (AP-406 to AP-408). Other finds included silver phalerae, and iron armour and horse trappings. So as with the northern European burials discussed above, here too imported silver drinking implements join the rest of the grave goods.

There may be one further group in this section, a linkage. It would consist of three cups in the British Museum, two of Type 1 (AP-457, AP-458)⁵⁴ and one Type 4 (AP-465), a Type 1 ladle in Baltimore (AP-477) and a Type 1 cup in Toledo (AP-25).⁵⁵ These vessels run in date between the first century BC and the middle of the first century AD. The grouping is however tentative; the two Type 1 cups in the British Museum certainly make up a pair, but the

⁵⁴ Already discussed earlier; cf. *supra*, 118.

⁵⁵ Corbett & Strong 1960, 83 state that the three British Museum cups were found together; Vermeule 1963, 33 adds the other two.

association of the others is not so obvious.

vi) jugs + others

Only two groups contain a combination of jugs and other shapes. One comes from the Ancona cemetery; Grave XXVI contained a Type 1e jug and an object that may have been a stirrer (AP-6, AP-7). The second is a linkage, said to come from a tomb in the Lake Trasimene region. It contains a Type 1e jug and a strainer (AP-216, AP-217).

vii) bowls/cups + jugs/containers + others

This leaves the thirteen groups in which all three classes of vessels were included. These groups give a more comprehensive idea of the components of a set of drinking silver, although here too they do not seem to be complete and vary widely in the types of vessels included. The earliest are four finds of Republican silver, dating roughly to the first quarter of the first century BC. The first may have come from Boscoreale; Küthmann claims a grave as the context, but there is no mention of this in the original publication by von Mercklin.⁵⁶ The find consisted of a Type 1c bowl, two Type 2 cups, a Type 6 cup, a Type 1e jug, a Type 1 ladle, and a strainer (AP-43 to AP-49). Here virtually all the elements needed to serve liquids were present; only a stirrer is missing. A possibly contemporary find from Arcisate does include an object that may have been a stirrer, along with a Type 2 cup, a Type 1e jug, a Type 1 ladle, and a strainer (AP-20 to AP-24). It is missing a bowl, but otherwise all the other types of vessels needed are present here; this will remain the only find for which this can be said. Again the precise context of the find is unknown; the vessels were found together, but no other evidence is known.⁵⁷ A third roughly contemporary group was discovered during agricultural work, near Palmi. The vessels were protected by a construction of three stones. The group consists of a Type 4 cup, two Type 6 cups, two Type 1f

⁵⁶ von Mercklin 1923, 124-9; Küthmann 1958, 117.

⁵⁷ Cf. Piana Agostinetti & Priuli 1985, 182 n. 2 (find circumstances), 209-10 (consideration of find context).

jugs, a Type 1 ladle, and possibly a stirrer (AP-262 to AP-268). Guzzo suggests the vessels were deposited at a time of upheaval in the area;⁵⁸ at any rate, as with the Arcisate group, the context does not appear to have been funerary. The fourth group is the ca. 80 BC find from Menjíbar. This contained one Type 2 bowl, two Type 4 bowls, one Type 8a bowl, one Type 1e jug, one ladle, and two strainers (AP-235 to AP-242).

A group from Tomb 18 at Giubiasco has been placed anywhere from the first quarter of the first century BC to the middle of the first century AD.⁵⁹ It consists of a Type 6 cup, a Type 1h jug, and a Type 1 ladle (AP-133 to AP-135). Based on the shape of the Type 6 cup, a date in the mid- to later part of the first century BC is perhaps preferable. From the third quarter of the first century BC comes a group now in Malibu. Its provenance is unknown, Pfrommer suggests Lebanon; the vessels may have been grave goods.⁶⁰ Two Type 1 cups, a one-handed Type 4 cup, a Type 1i jug, a Type 2b jug, and a Type 2 ladle made up the set (AP-486 to AP-491).

The *vestibulum* of Pompeii I.8.14, the House of M. Epidius Primus, produced a set of nine vessels, four Type 6 cups, two Type 1a jugs, a Type 1 ladle, and two saucepans (AP-278 to AP-286). Another group, given a *terminus ante quem* of AD 15, comes from Kayseri. It consisted of a broad-rimmed bowl, a Type 1 cup, a Type 3 cup, a Type 1c jug, a Type 1e jug, a Type 1 ladle, and a one-handed strainer (AP-209 to AP-215). From the early first-century AD comes the miniature service, said to be from a child's or young woman's grave and said to have been found north of Rome, which includes drinking vessels and other objects. The vessels are all in miniature format. There were four Type 7 bowls, of which one had a base, four Type 9 bowls, a Type 1 cup, a Type 4 cup, four Type 2a jugs, three Type 1 ladles, one saucepan, and a fragment of a cup of uncertain

⁵⁸ Guzzo 1979, 209.

⁵⁹ Küthmann 1959 dates the group to ca. 100-75 BC, Gabelmann 1982b to the late-Republican to mid-first century AD period.

⁶⁰ Pfrommer 1983, 139-41. Earlier, Oliver 1980a, 155-64 had suggested a findspot somewhere inland of the northeast Mediterranean.

type (AP-492 to AP-510). A weight inscription on the Type 7 bowl with a base implies that the vessel was originally part of a set of four.

For finds of groups, this leaves only the four major treasures. Of these, the Berthouville Treasure is an exception because it too, like the Vicarello find, was a votive deposit. The vessels that have been dated to the relevant period include a Type 2 bowl, two Type 1 cups, two extraordinarily large Type 6 cups, a Type 8c cup, two Type 1d jugs, and a saucepan (AP-30 to AP-38).

The Boscoreale and Casa del Menandro treasures are the largest in terms of quantity of pieces extant and, doubtless as a result of this, exhibit the greatest variety of shapes found. They are also roughly contemporary; for some pieces in each treasure attempts have been made at more precise dates, but in general the pieces belong to the first-century BC to first-century AD period.⁶¹ As they survive, the Casa del Menandro treasure contains a slightly greater number of bowls, both have an almost equal number of cups and jugs, and the Boscoreale treasure contains more ladles, strainers, and saucepans. Both also contain a number of other silver items, for instance dishes or egg-cups or spoons, that are not relevant here.

In terms of the individual types, with only a few exceptions those found in one are found in the other. In terms of drinking silver, the Casa del Menandro treasure contains: three Type 2 bowls, eight Type 6c bowls, four Type 8a bowls, four Type 8b bowls, a shell-shaped bowl, two other small bowls, four Type 1 cups, eight Type 2 cups, four Type 3b cups, three Type 5 cups, six Type 6 cups, a Type 1a jug, two Type 1b jugs, a Type 1c jug, a Type 2a jug, two Type 1 ladles, and three saucepans (AP-287 to AP-343). The Boscoreale treasure meanwhile contains: two Type 2 bowls, four Type 5 bowls, nine Type 6b bowls, two shell-shaped bowls, eight Type 1 cups, six

⁶¹ Cf. Strong 1966, 137-8 for more precise dates for some pieces, and a discussion of the difficulties encountered in attempting to determine precise dates.

Type 2 cups, a Type 3a cup, two Type 5 cups, eight Type 6 cups, one cup with a shape reminiscent of a Type 4 cup but with a deep bowl and very short walls, two Type 1b jugs, a Type 1c jug, a Type 1g jug, two Type 1i jugs, one Type 1 ladle, four Type 2 ladles of which three have spouts, a strainer, and six saucepans (AP-50 to AP-110). Thus vessels unique to the Casa del Menandro treasure are Type 6c bowls, the small bowls, and the Type 2 jug, while vessels unique to the Boscoreale treasure are Type 5 bowls, the cup reminiscent of a Type 4, the Type 1g jug, the spouted Type 2 ladles, and the strainer.

The Hildesheim treasure differs somewhat from the Boscoreale and Casa del Menandro treasures. Although some of the shapes found in the latter two treasures are also present in the Hildesheim treasure, it also contains a number of other shapes and types. The only bowls in the treasure are of Type 3, nine of them. There are also four Type 1 cups, four Type 2 cups, three Type 4 cups, seven Type 7 cups, two Type 8a cups, a Type 1d jug, a Type 1 ladle, four saucepans, a Type 1 container and a Type 2 container (AP-157 to AP-193). Of these, the Type 3 bowls, the Type 4, 7 and 8a cups, and the containers are unparalleled in either the Boscoreale or the Casa del Menandro treasures.

* * * * *

Conclusions – Shapes

Almost three-quarters of the extant pieces are bowls or cups, with the latter occurring more frequently than the former. It should not perhaps be surprising that drinking vessels are the most frequent. These were the most important parts of the service; pouring, mixing, heating, cooling, flavouring, and any other manipulation of the liquid to be drunk could have taken place anywhere, and so the types of vessels used need not have been so important, or valued, as those vessels that certainly spent most of their time with the drinkers.

Although use as drinking vessels cannot be ruled out, many of the bowls do not seem

particularly suitable for drinking - here one thinks primarily of bowls of Type 3, 5, 6 with the exceptions of the Pozoblanco (AP-376, AP-377) and Pompeii (AP-351, AP-352) examples, 8, 9, and 10. These vessels are generally small and/or awkwardly shaped. Similarly, the small Type 2 and 3b cups from the Casa del Menandro treasure make unlikely drinking vessels.⁶² Size alone need not be a determining factor, however. There may have been special drinks that were served only in small amounts.

It was mentioned at several points in the discussions of the individual types that some examples display characteristics of more than one type, and therefore defy precise characterisation. These vessels were, for the most part, hand-made, not produced in large quantities to exact specifications; furthermore, production centres appear to have been spread out over the Roman world. Variations in dimensions and forms are not, therefore surprising; even vessels produced as sets, for example pairs of cups, may display subtle differences. The general consistency in forms is therefore remarkable. The differences within types, and blurring of boundaries between types, suggest that a precise, rigorous classification system may not be as beneficial as it would at first glance appear to be.

Within the broad bowl and cup categories, some forms appear much more frequently than others. If one takes into account not just sheer numbers, but also chronological and geographical range, the Type 1, 2, and 6 cups stand out.

In terms of chronology, one can observe that in general, bowls and to a lesser degree ladles and strainers occur more often in finds dating to the earlier part of the period and saucepans to finds from the later part of the period, whereas cups and jugs occur throughout. Stirrers are very rare, as are vessels that do not fall into any of these categories.

Little can be said about possible correlations between vessel size and date of manufacture.

⁶² Indeed Maiuri 1933, 251-2 categorises these vessels amongst the eating silver.

While there are tendencies for the latest examples of any specific shape to be the largest, and for the earliest examples to be the smallest, overall the dimensions are too inconsistent to allow any simplistic conclusions on the lines of small=early, large=late.

As far as decorations are concerned, it is perhaps clearer here than with dimensions that earlier vessels – those from the first part of the first century BC – are plainer, and later ones more decorated. Saucepans and cups are most likely to be decorated; roughly 80% and 75% respectively of the extant examples carry decorations of some sort. For saucepans, there is more than a 2:1 preference for non-figural decoration. For cups, in contrast, there is almost an equal amount of each. Within the cup category, all forms but one have the majority of the examples decorated; in some instances, all surviving examples are decorated (Types 5 and 8). Type 2 is the anomaly, with less than one-third of the pieces being decorated. This may be a result of the form itself – its shallow, curved nature might make it more difficult for decoration to be applied. There are tendencies for certain forms to carry either figural or non-figural decoration: the Type 1, 2, 7, and 9 cups have non-figural decoration on the majority of their examples, whereas the Type 4, 5, 6, and 8 cups have figural decoration on the majority. The Type 3 has almost equal numbers of each style.

Most of the decorated saucepans have the decoration on the handle; possibly there was little desire to leave plain a reasonably large, flat area. Cups are a different matter. With them, it is again more likely that their centrality to the drinking process was a major factor. Other implements may have been present, but the cups spent the most time in the drinkers' hands, and thus were the ideal vehicle for impressing the drinkers with their owners' wealth or erudition or status, or generating conversation about their imagery.

Roughly one-third of jugs and ladles were decorated. For ladles, non-figural decoration is the rule, while for jugs there is a slight preference for non-figural decoration. Less than 30% of

the bowls were decorated; of these, the proportion is roughly 3:2 in favour of non-figural decoration. Most of the decorated examples are Type 1d & 2 bowls; some bowls of Types 4 and 10 also were decorated. Perhaps the small size of many of the others can help explain their lack of decoration. Only one strainer (roughly 11% of the total) was decorated; given that the bowl would be perforated, there is not much scope for decorating a strainer. In any case, the perforations themselves generally served as decoration, because of the way they were arranged on the vessel.

With regard to inscriptions, the majority show either weight or ownership. The ones that stand out are the maker's signatures on the Hoby cups (AP-194, AP-195) and the two Boscoreale still life cups (AP-86, AP-87), and the probable maker's signature on the one jug in Germany (AP-475). It is their placement, in the picture fields and thus highly visible, that differentiates these inscriptions, as the usual placement is somewhere unobtrusive – under a foot is the most common location. The immediately visible signature recalls innumerable similarly obvious signatures on Greek pottery of the Archaic and Classical periods; it should probably be taken as both displaying pride in one's work, and also perhaps as advertising one's work to those who will see the vessels. From the owners' point of view, it also makes clear to all just whose work they own. Should the inscription on the jug in Germany actually be an ownership inscription instead, then placing it in the heart of the picture seems to indicate a stronger than usual desire to advertise one's possession to all who see it.

Conclusions – Groups

There is a clear tendency for pairs (or more) of cups to be found together; it is also clear that the vast majority of certain finds (fifty-six of sixty-two) contain drinking vessels of some sort. As has already been stated with regard to shapes, this prevalence of drinking vessels should not be surprising. Beyond that, no real patterns emerge – sixty-two group finds, with twenty-five

different combinations of vessels, of which all but four occur three or fewer times. This inconsistency is not very helpful, then, for the question of service make-up.

Of the sixty-two groups, only one, the Boscoreale treasure, contained as many as six of the seven possible shapes of vessel (bowl, cup, jug, ladle, saucepan, stirrer, strainer). Another six contained five of these elements – the Republican Boscoreale group and the Arcisate treasure, both of which seem to pre-date the arrival of saucepans, the Casa del Menandro and Hildesheim treasures, the Kayseri group, and the grave group with the vessels in miniature format. The exceptional comprehensiveness of these groups needs to be acknowledged. It is perhaps even more surprising to see this wide range in the two earliest groups and the Kayseri group, given that the total number of objects in these groups was only seven, five, and seven respectively.

The circumstances of the deposition of the later Boscoreale and Casa del Menandro treasures no doubt helped their comprehensiveness. For the other group finds, not just those mentioned above but all that make some attempt at including a wider range of vessel types, one can suggest a few reasons for their incompleteness. The accidents of survival must play a role. Secondly, finds deposited by chance rather than deliberately may include just those vessels that happened to be together at the time, which may well have been a subset of the whole service. Even in a deliberate deposition, there may have been some selection; perhaps the most important pieces were the ones deposited. Alternatively, they could have been the ones kept with their owner and the others deposited. Space available may also have been a factor.

It is also possible that not all the elements of a service were made of silver. An examination of drinking implements in other media is not the aim of this chapter, but at the least the point can be raised. Many of the types of vessels studied here exist in bronze, terracotta, or glass, to name but a few possible alternate media. A set could easily have consisted of just a few silver pieces, the actual drinking vessels, as these were the most important, with vessels in other

media completing the service.

The miniature service deserves further comment. Zahn originally ascribed the grave to a child, later to a young woman or bride.⁶³ A new (“stempelfrisch”) Tiberian coin of AD 15/16 suggests a burial not long afterwards, and so also provides an approximate *terminus ante quem* for the pieces (and *terminus ad quem* for their deposition). They are unusual, in that the small size does not suggest a functional group. If the grave is indeed that of someone too young to use normally-sized vessels, then the set may be meant to repeat an “adult-sized” service in an appropriate size. Alternatively, the group may be meant to be symbolic of “real”, normally-sized vessels. The set may therefore have been a special commission. Its comprehensiveness suggests a desire to supply all the various shapes needed for drinking. Thus one may argue that full-sized versions of the Type 7 bowls must have existed, even though the only extant examples are the ones in this service.

The idea of pairs of vessels, usually cups, needs to be emphasised. Many examples of pairs were mentioned in the preceding discussion of group finds. Within the major treasures, too, pairs are the rule rather than the exception. In the Casa del Menandro treasure, the four Type 1 cups, two of the three Type 5 cups, and the six Type 6 cups all separate out into pairs, as do the eight Type 1 cups, two of the Type 2 cups, the two Type 5 cups, and the eight Type 6 cups of the Boscoreale treasure. This suggests that many unpaired cups probably originally had partners as well. Similarly, one can find pairs of bowls, jugs, and accessories in these treasures. Larger sets of vessels are also observed; for instance, the Boscoreale treasure also has a quartet of Type 2 cups, the Casa del Menandro treasure two such quartets. The Hildesheim treasure, too, contains sets of shapes; there one sees triplets along with pairs and quartets. This does not mean that all vessels must have been produced in pairs. Type 3 cups, for instance, only exist as singletons.

⁶³ Zahn 1950/1, 264, 285.

Nevertheless, it is a strong possibility that a partner could exist for any individual vessel, especially if it is a cup.

Conclusions - geographical

In the first place, one must summarise here the shapes and types which have and have not been found in and near the Campanian region and Rome. The extant wall-paintings discussed in this dissertation come from these two areas, and while it cannot be assumed that the painters never travelled, it is more likely that if they were using real vessels as models, or even reproducing from memory vessels they had once seen, they would use those that were closest at hand.⁶⁴ If one omits the various bowls and cups collected under the 'Other' rubric, then the great majority of the shapes and types mentioned in this dissertation has in fact been found in Campania and/or Rome. It is easier to list those that are absent: bowls of types 3, 4, and 10; cups of type 7; jugs of type 3, containers of types 1 and 2, and stirrers. If one adds the rest of Italy to the region surveyed, then the only vessels not found are bowls of type 3 (found only in the Hildesheim treasure) and type 10 (the Iberian specialty); cups of type 7, again only found in the Hildesheim treasure; and the containers of types 1 and 2, yet again only found in the Hildesheim treasure.

Next, the Iberian finds need to be singled out, for their odd nature. In many ways, they are set apart from finds from the rest of the Roman world. Bowls predominate, cups, jugs, ladles, saucepans and strainers are rare. The Type 10 bowl is extant only in these finds; it appears to have been an Iberian specialty. The shape is not one that immediately brings a drinking vessel to mind; it may be possible that these vessels served in place of the more usual jugs. The Type 4 bowl too appears for the most part only in Iberian sites. Vessel forms, in general, are often slightly different from those observed elsewhere. Also unusual is the apparent restriction of the Iberian

⁶⁴ With the understanding that the absence of a vessel from any region does not necessarily mean that it was unknown there, just that examples have neither survived nor yet been discovered there.

finds to dates in the earlier part of the first century BC at the latest. This applies to individual finds as well as to the groups just discussed; even the latest of the individual finds are given a *terminus ante quem* of only 40 BC.⁶⁵ The accidents of survival may play a role in this; it would seem strange that silver drinking vessels should go out of fashion here while remaining popular elsewhere.

Finally, in the course of the discussion of the Type 1 cups mention was made of how many of these, and other, cups were found, often in pairs, in graves of (presumably) the chieftains of peoples who lived beyond the borders of the Empire. Most of these graves lie in modern Germany, Denmark, Poland, the Czech Republic, and Slovakia, though Southern Russia, Georgia, and the Ukraine - at any rate the Bug River valley - also furnish examples. It is clearly cups that were important in this context, types found are the Types 1, 2, 4, 6, and 9. Saucepans occur in a few finds, as do Type 1 jugs. Bowls, containers, ladles, stirrers, and strainers have not been found.⁶⁶

⁶⁵ A Type 1b bowl from Guiães (AP-138) and a Type 10 bowl from Coimbra (AP-116).

⁶⁶ The Hildesheim treasure has been omitted from this discussion, as it is not from a tomb group.

CHAPTER FOUR: SILVERWARE – DEPICTIONS AND EXTANT PIECES

In previous chapters, first-century BC and AD depictions of drinking silver and extant pieces have been examined independently. In this chapter these two sets of evidence for Roman drinking silver are compared and contrasted. In the first place, this provides evidence for how closely the painters were following the forms of actual pieces, contemporary or otherwise, when they came to include silver drinking equipment in their works. Other issues to be examined include whether or not the same shapes and types appear in both sets of evidence, and how closely the relative proportions of the various shapes and types in one set of evidence match the proportions in the other. Any discrepancies existing between the sets of evidence will be mentioned here; further discussion, including examination of the possible reasons for the discrepancies, is reserved for the following chapter, when the painters and patrons are scrutinised.

The first section of this chapter is concerned with how the vessels found in two paintings from the tomb of Vestorius Priscus at Pompeii, the one showing a banquet (SD-23) and the other a table laden with silverware (SD-25), compare to the extant pieces. Of these two paintings, it is the service that is of primary importance here; the poor condition of the banquet scene allows only a few of the vessels present to be identified, and makes all determinations of form tentative. In the second section the vessels in the Priscus paintings are compared to vessels in the remaining depictions studied in this dissertation. This will show how typical of silverware in Romano-Campanian wall-paintings are the vessels in the Priscus paintings. In the third section the discussion focusses on the vessels in the other depictions, to see how they compare to the extant pieces. Thus one will be able to determine whether or not the conclusions drawn from the Priscus

paintings have wider application. The concluding section returns to the general question of how closely the vessels in the depictions mirror the contemporary world, and so leads into the discussions of the following chapter.

A) THE PRISCUS SILVER SERVICE AND BANQUET¹

Before turning to these specific paintings, the overall programme of the tomb's decoration should be mentioned. Besides the banquet scene on the tomb block and the service on the enclosure wall, the paintings include, on the tomb block, a man in a doorway, a scene with pygmies, and an audience scene, and on the enclosure wall, a garden, a still life with a peacock, animals, two gladiators, an *aedicula*, and a pomegranate tree. The funerary context has led to the standard interpretation of the paintings, that they either refer to activities in the next world, or commemorate the funerary rituals of this world. The banquet, therefore, could be representative of the banquets now enjoyed in the afterlife by Priscus, or could show the funerary banquet given in Priscus' honour. The service, too, could represent the service in use at such banquets. The original publisher of the tomb, Giuseppe Spano, first invested the paintings with a funerary significance;² others have since followed his lead.³ Given the context, such interpretations are perhaps the obvious ones.

There is, however, another possible interpretation for the overall pictorial programme. A strong argument has recently been made by Mols and Moormann that the paintings may instead

¹ The tomb and its paintings date to AD 71-6 (cf. *supra*, Chapter One, 40 with notes 38-41). Such a close dating is very unusual for the paintings studied in this dissertation, and thus very useful for the following discussions.

² Spano 1943.

³ E.g. Dentzer 1962.

commemorate episodes from Priscus' life.⁴ Such commemoration is not uncharacteristic of funerary monuments; one need think only of the Mausoleum of Augustus and its pillars with his *Res Gestae* for a prominent example. The banquet could therefore recall a banquet given by Priscus as an act of euergetism.

Either way, it is proposed that the paintings may commemorate specific events that took place in the mortal world. One must therefore consider whether the silver vessels in the banquet scene and the service are depictions of specific vessels or a specific service, perhaps that owned by Priscus. As stated earlier, Mols and Moormann claim that many parallels exist in the silverware found in the Vesuvius region for the painted vessels in the Priscus service.⁵ Any examination of the similarities and differences between the extant pieces and the depictions therefore should start with the Priscus paintings, above all with the service.⁶

i) The Priscus service (SD-25) (Plate 25)

Nineteen silver vessels arranged on a tabletop and one more below make up the Priscus service. On the tabletop are: eight cups, six ladles, two each of jugs and horns, and one container. On the ground below the table stands a silver saucepan, together with a non-silver jug.⁷ The importance of pairs was discussed in the previous chapter; here there is more corroboration of this phenomenon. Most of the vessels are laid out in pairs: small Type 1 cups, large Type 1 cups, Type 2 cups, Type 6 cups, Type 1d jugs, Type 2 ladles, and horns. The only exceptions are the single Type 1 container, the four Type 1 ladles, and the saucepan.

⁴ Cf. Mols & Moormann 1993/4 (with references). They are not the first to question the standard interpretation: cf. for instance Kockel 1983, 38 n. 332.

⁵ Cf. *supra*, Introduction, 4 with n. 21.

⁶ It should perhaps be stressed that SD-25 is the only such painting extant, and so questions about its representativity can be raised.

⁷ Although this pair is separated from the others, its inclusion in the scene suggests it was important. As such, it can be included in the discussion here.

Type 1 cups

Four of the cups are of Type 1. They come in two body sizes, with one pair being taller and deeper than the other. Despite these differences the form is still noticeably semiovoid. The ring handles are slightly unusual. They have only thumbplates and rings, and the rings, instead of being full or nearly so, are roughly quarter-circles; these appear to be joined to the thumbplate, from which they curve down to meet the body. The foot has a narrow stem with a flaring base. There is also a projecting molding on the stem, at roughly the midway point.

In general the form of the body is very familiar from the pieces; extant examples are numerous and span the whole of the period from the first century BC through the first century AD. One can, for a few examples, highlight the late-republican Venus and Mars cups from the Casa del Menandro treasure (AP-309 (Plate 45.2), AP-310), the late-Republican to Augustan cup from Alesia (AP-2, Plate 44.6), the first-century AD cups with plane branches from the Boscoreale treasure (AP-73, AP-74 (Plate 45.1)), and the Julio-Claudian cup in the Fleischman collection (AP-464, Plate 45.6).

It is more difficult to find parallels for the handles, the slightly irregular feature. The idea is present already in a ca. 150-100 BC cup from Taman (AP-412, Plate 44.1), but other examples come from the Augustan Hildesheim treasure (AP-168, (Plate 45.5), the two Neronian cups from Lubieszewo I (AP-225, AP-226 (Plate 45.7)), the two cups, dating from the first century AD to the first half of the second century AD, from Leg Piekarski 2 (AP-218 (Plate 45.9), AP-219), and the two cups, dated to the first to second centuries AD, from Dollerup (AP-119, AP-120 (Plate 45.8)). In no instances can these parallels be considered exact; they are all variations on the theme of thumbplate and ring (or part). If anything, one is left with the impression that ring handles with thumbplates but without fingerrests may be more characteristic of the later part of the relevant period than the earlier. Perhaps the closest versions of this style of handle can be seen

on two Type 6 cups from the Boscoreale treasure (**AP-86**, **AP-87** (Plate 48.3)), which have been dated to the mid-first century AD.

Type 2 cups

The Type 2 cups in the painting have a very shallow broad body, stemmed foot, and looping handles that begin in the bottom half of the body and end by dropping almost vertically to the rim. The foot resembles that on the Type 1 cups; narrow stem, projecting molding midway down, and flaring base.

These cups, in both body and handles, are very difficult to parallel in the finds. The extant cups generally have deeper bowls and otherwise configured handles. The Boscoreale treasure supplies a set of four cups which perhaps come the closest; they have not been dated any more closely than the first centuries BC/AD (**AP-75** to **AP-78**, (Plate 46.5)). The stemmed foot has the projecting molding, the handles do loop up over the rim before descending. But the bowl is considerably deeper, the handles do not reach the rim but stop short, just above it, and they do not loop as far out from the body nor do they descend as vertically as they do on the painting. Furthermore, these are small cups, much smaller than the Priscus cups appear to be.

Looping handles, meanwhile, appear on a variety of cup types. A general relationship to the Priscus handles can be suggested, but in most cases it is a question of variations on the theme. Perhaps the closest are the handles on the two Type 2 cups from Zohor (**AP-544** (Plate 46.8), **AP-545**), which date to the first half of the first century AD. They swing out noticeably from the body, as do the handles on the Priscus cup, before looping up over and then down to the rim. From a considerably earlier period, the handles on the pre-72/1 BC Type 4 cup from the Palmi group (**AP-262**) are also very similar. In other pieces, the handles are much more upright, keeping closer to the body. A third-century BC Type 2 cup from the Tarentum hoard already displays this

form;⁸ so do the two mid-first century BC Type 1 cups from the Tivoli hoard (AP-431, AP-432 (Plate 44.3)). The handle on the mid-first century BC one-handled Type 1 cup from Pompeii I.6.11 (AP-276 (Plate 44.4)) also repeats this general form, although here the handle takes the form of a single flat band rather than two narrow, more-or-less circular, bands.

Other mid-first century BC cups already show a slightly different arrangement, and thus stand further removed from the Priscus handles. A pair of mid-first century BC Type 1 cups with olive branch decoration from the Casa del Menandro treasure (AP-311, AP-312 (Plate 45.3)) has handles which are attached to the upper half of the body, and do not drop all the way down to the rim. The same is true of the handles on a quartet of Type 2 cups from Pompeii (AP-355 to AP-358, Plate 46.2); moreover these are very small handles. The vessels themselves are of uncertain date; proposals range from the mid-first century BC to the first century AD. An Augustan Type 2 cup from the Hildesheim treasure (AP-171) also has looping handles that do not drop all the way to the rim; its partner (AP-170), now missing its handles, was presumably similarly equipped.

Another arrangement does have the handles swinging out from the body, but at a more upright angle than is seen in the Priscus painting and the Palmi and Zohor cups. Representative examples are the first century BC/AD plain Type 2 cup from the Vesuvius region (AP-512, Plate 46.4), and the Claudian-Neronian pair of Type 1 cups with Centaurs and Erotes (AP-345, AP-346) from Pompeii.

Type 6 cups

The remaining cups in the painting are of Type 6. As painted here they are very large, almost as tall as and much broader than the Type 1 container, and roughly twice as broad as the Type 1 cups. The painter may have had trouble with the perspective, although the horns and jugs

⁸ New York, MMA; Mertens & Anderson 1987, 80 cat. 60.

behind these cups do not appear abnormal. On the other hand, perhaps the painter was trying to draw special attention to these vessels. The bodies have rounded contours; the handles resemble those on the Type 1 cups: thumb-plates, quarter-circles making up the ring section, no fingerrests.

In the pieces too it is the case that while parallels can be found for the handles (cf. *supra*, in the discussion of the Type 1 cups), the shape of the body is not so easy to match. Extant Type 6 cups are generally less rounded, although the Boscoreale still life cups whose handles are similar (AP-86, AP-87 (Plate 48.3)) also have bodies that are somewhat more rounded. Perhaps the closest match for the body is the ca. 100-50 BC example from Thorey (AP-423, Plate 48.2), but the cup is relatively small. There are two exceedingly large Type 6 cups, the Neronian-Vespasianic pair from the Berthouville treasure (AP-33, AP-34 (Plate 48.8)); the Hoby cups (AP-194, AP-195 (Plate 48.7)), and the Augustus and Tiberius cups from the Boscoreale treasure (AP-90 (Plate 48.5), AP-91) are also quite large, although at least in weight still substantially lighter than the Berthouville pair. But none of these have the rounded body form.

Type 1d jugs

The jugs on the table are of Type 1d. Each has a roughly egg-shaped body which stands on a narrow-stemmed foot that flares out at the base, has a tall, thin neck with a flaring, circular mouth, and a thin handle that rises vertically from about the midpoint of the body to above the mouth and then curves down sharply, to drop vertically to the rim. Each also has a small projecting molding on the neck, below the mouth. There is a similar jug on the ground in front of the table; it is not of silver, however, has no molding on the neck, and clearly has a trefoil mouth.

The type survives in the pieces in only two complete examples, from the Berthouville treasure (AP-36 (Plate 50.4), AP-37). There is a resemblance, but these have thick necks, low

bases rather than tall feet, and handles that curve as they rise up from the body and descend to the rim. Moreover, the handles have thumbrests at their tops, unlike the Priscus jugs. So there is a general similarity, but not duplication. If Künzl's dating of these examples to the mid-first century AD is correct,⁹ then they will be not much if at all earlier than the painting. Only the handle survives from the Hildesheim treasure example (AP-186). This resembles the Berthouville jugs' handles in its curvatures and its thumbrest.

Type 1 ladles

All four Type 1 ladles in the service are similar in form: shallow, broad bowl and a relatively short vertical handle with a sharp 90° change to a short horizontal termination that appears to bend slightly upwards at its tip.

In the pieces, taller, deeper-bowled versions predominate, but the shallow and broad-bowled, relatively short versions can also be found. The best parallel is perhaps a ladle, assigned only a broad first century BC to first century AD date, from Pompeii I.8.14, the house of M. Epidius Primus (AP-284, Plate 52.5); the termination curves gently backwards, though, rather than sharply. One or more similarly dated examples come from the Boscoreale (AP-99, Plate 52.2), and Casa del Menandro (AP-339, AP-340 (Plate 52.3)) treasures; the Hildesheim treasure supplies an Augustan example (AP-189). These all have the shallow and broad bowl, but none have the horizontal termination on the handle. The Boscoreale and Casa del Menandro examples are the closest. The Hildesheim ladle has a two-stage bowl, with a narrower bottom and a wider top, and the termination on the handle definitely curves back over the bowl. A parallel does exist for the short, horizontal termination reaching backwards away from the vessel, although it appears on one of the deeper-bowled and longer-handled versions, a bronze ladle of unknown

⁹ Künzl 1975, 66-73; *idem* 1984a, 372.

provenance dated broadly to the first century AD.¹⁰

Type 2 ladles

The Type 2 ladles are unusual in being the only examples of such vessels in the core-group depictions. They have noticeably long, thin handles leading to a small, hemispherical bowl. A few Type 2 ladles appear in the finds. One late-Republican example is in the Getty museum (AP-491, Plate 52.6); it too has a noticeably long handle. Another very similar example (AP-103) of the first century BC/AD, comes from the Boscoreale treasure. Two more (AP-101 (Plate 52.7), AP-102) from this same treasure are also close, save for the spouts on their bowls.

Type 1 containers

The Type 1 container is highlighted by its position in the middle of the table, surrounded by all the other vessels. This container is a tall, roughly tulip-shaped vessel standing on a lower version of the foot seen in the Type 1 and 2 cups: narrow stem, flaring base, and projecting molding partway down the stem.

The one extant example of this vessel comes from the Hildesheim treasure (AP-187, (Plate 53.1). It has been dated to the Augustan period; the peopled vegetal-scroll decoration is very reminiscent of similar scrolls on art of the Augustan era. It compares well to the vessel in the Priscus painting. One major and some minor differences are apparent – the Hildesheim piece stands on a low flaring base, without the intermediate stem that is seen in the painting, while the vessel in the painting seems less squat, more tall and narrow and curving, and also does not appear to have handles – but in general, the shapes are strikingly similar.

¹⁰ Naples, Museo Nazionale (unnumbered); *Collezioni MNN I*, 176-7 no. 31, fig. 31.

Horns

Another unusual shape is the horn.¹¹ The two in the painting are plain, with a gently curving body and a slight flaring of the lip at the wide end. The curve is actually a very gentle s-curve; this contributes to the overall vertical emphasis of the horns – in order not to spill contents out of the top end, they would have to be held in a roughly upright position. They rest on stands that do not appear to be attached permanently to the horns.¹²

The presence of horns is remarkable because, as was mentioned in Chapter Three, no Roman silver horns dating to this period appear to survive. Some glass horns with a fairly similar form to those in the depictions do however exist, showing that the shape was not an unknown one in this period.¹³ Given that vessel forms consistently recur across materials, this suggests that silver examples could well have existed.

Saucepans

The saucepan is a rarity, the only one depicted in a banqueting context at this period.¹⁴ It has a broad body and a thin handle. It is seen in top view, so nothing definitive can be said about the form and depth of the body, but it seems to be shallow and hemispherical, rather than

¹¹ In the core-group depictions studied in this dissertation, the horns are all plain. Another type can however be seen in other depictions of vessels: horns with animal protomes. Such can be found as elements on the tables carrying vessels included in the mid-first century BC stone “Cup of the Ptolemies” and on the two roughly mid-first century AD Berthouville Type 6 Centaur cups (AP-33, AP-34) (cf. *supra*, Chapter One, 58-9 with notes). In each case, the horn is set on a stand, on a table amongst other vessels. The nature of the vessels on the tables, the tables’ placement - often under a tree, and some of the other decorative elements on these cups suggests a religious rather than sympotic function for these horns.

¹² The horns in the Amiternum relief (cf. *supra*, Chapter One, 60 with n. 82) have the vertical orientation.

¹³ Two in London: BM 1912.11-11.13.1, from Syria, and BM 69.6-24.22: von Saldern 1976, 125, with one of them pictured in Taf. 34.1. The suggested date is the second half of the first century AD at the earliest.

¹⁴ The saucepan-jug combination appears frequently in later banqueting scenes, where the pieces stand for handwashing equipment. The combination can also be seen in the hands of attendants at sacrifices. Cf. Nuber 1972; also Fless 1995, pl. 26.2, for a painting from the House of the Vettii at Pompeii, in which a figure holds a saucepan-jug group.

deep. In the pieces, the saucepan seems first to appear in the late first century BC, and then increase in popularity throughout the first century AD. A search for parallels for the Priscus vessel is hindered by the inability to see the precise shape of the body. On the assumption that it is shallow, one can point to parallels in bronze;¹⁵ all of the silver examples known to the author have deeper bodies.

ii) The Priscus banqueting scene (SD-23) (Plate 23)

The banqueting scene can only be discussed briefly, due to its poor condition. The general content of the scene is not in doubt, but identification of all but a few of the vessels in it is impossible. Moreover, one of the identifiable vessels, a horn held aloft by a banqueter, is coloured brown; it is not, therefore, to be taken as being made of silver. The remainder are silver: a Type 2 bowl held by one of the reclining banqueters; a Type 2 cup, and a Type 3b cup with a stirrer resting across its mouth on the table before the couches; and two Type 2 cups on the tray held by the attendant at the right of the scene.

Type 2 bowls

The Type 2 bowl appears broad and flat, but nothing else can be said – all that is left on the painting is a thick, silver-coloured line. Because of this uncertainty, there is not much to be gained by searching the extant pieces for parallels. Its appearance however is not inconsistent with that of the Type 2 bowls observed in the pieces, which run in date from the early first century BC into the second half of the first century AD.

Type 2 cups

The Type 2 cups have a relatively shallow body resting on a foot; the bodies here seem to differ slightly, in that the one on the table before the banqueters appears to have walls that rise

¹⁵ E.g. St. Germain-en-Laye, Musée des antiquités nationales I3 694: Tassinari 1975, 25 no. 1, pl. I.1. Also Naples, Museo Nazionale 73478: late 1st C BC - early 1st C AD; *Collezioni MNN I*, 176-7 cat. 19, fig. 19; and Naples, Museo Nazionale 73437: from Herculaneum; 1st C AD; *Collezioni MNN I*, 178-9 cat. 47, fig. 47.

at a shallow angle, while the two on the tray appear to have walls that rise more steeply. But the painting is so indistinct that this cannot be said with certainty. On the two examples for which handles are visible, thumbplates only can be seen.

For both versions of the Type 2 cup, it is easier in the pieces to find parallels for the body alone than for the whole cup. For the version with the shallower, more angled walls, one can point to a much-damaged cup with looping handles from Bori (AP-42, Plate 46.7), which perhaps dates to the first half of the first century AD. Close also is an early, ca. 100-75 BC cup from the Republican Boscoreale treasure (AP-44), although this has ring handles with thumbplates and fingerrests. For the more angular, straighter walled version of the body, a ca. 50-25 BC cup from Goslawice (AP-136, Plate 46.3) is also similar but has a shorter foot, and ring handles with thumbplates and fingerrests. Another similar cup is the one believed to be from the Vesuvius region (AP-512, Plate 46.4), dated only to the first century BC/AD. It however has looped handles.

Type 3 cups

The Type 3b cup is large in comparison with the other objects on the table. It has the usual form: straight walls angling outwards from the base and flaring at the rim. The general form is very familiar from the pieces. Extant examples range in date from the mid-first century BC to about the mid-first century AD. As representative examples, one can point to three cups now in Naples: a first century BC/AD cup with ivy leaves (AP-359, Plate 47.2), an Augustan to Tiberian cup with the Apotheosis of Homer (AP-142, Plate 47.3), and an Augustan cup with an Amazonomachy (AP-360). That only the Apotheosis cup is handleless is immaterial; the form of the body remains consistent. If anything, the curvature of the walls and/or flaring of the lip is more obvious in the pieces than in the depictions; also, the pieces have a more obvious rim than the painted versions.

Stirrers

The stirrer seems to have a long, thin handle with a flat, circular termination. Extant examples are very rare. Only three objects that may have been stirrers survive, from Arcisate (**AP-24**, Plate 54.3), from Ancona (**AP-6**), and Palmi (**AP-268**, Plate 54.4). These all predate by far the painting. Only the Palmi stirrer seems to have had a similar form, namely flat, with a circular termination and long thin handle. The piece survives only in fragments, however; very little of the handle is extant.

iii) The Priscus vessels and vessels in other depictions

The Priscus paintings are among the latest paintings studied in this dissertation; they are also the paintings for which the strongest case can be made that they reflect roughly contemporary events, and that consequently the vessels may be modelled on actual pieces. It would therefore be helpful to compare the Priscus vessels to those in the other catalogued depictions, in order to determine how well they fit in to the forms observed elsewhere.

Type 2 bowls (banquet only)

The relatively large, broad form of this bowl is not greatly different from that of the possible example in the ca. 40-30 BC satyr banquet in the Casa del Criptoportico (**SD-1**, Plate 1). The other two possible examples of this bowl are also early, appearing in the First Style centaur banquet from the Casa del Fauno (**RD-12**, Plate 31.2). Each is almost dishlike, with a flat central area surrounded by a low rim. However, the Priscus and Casa del Criptoportico paintings are not well preserved, and the Casa del Fauno painting survives only in a drawing; all may, therefore, be unreliable. A dish of very similar appearance is used to hold fish in a Fourth Style still life from Pompeii; this is the same scene in which a Type 2 container (or perhaps a

Type 4 cup) is used to hold olives.¹⁶

Type 1 cups (service only)

The Type 1 cups display numerous variants in both handle configuration and body form. These make it difficult to find close parallels for the Priscus cups. In terms of the body, they are perhaps best paralleled by the cup in a Fourth Style painting from Herculaneum (SD-17, Plate 17). The handles here are shown as thumbplates only. A still life with sacrificial elements, from the Casa del Granduca Michele (RD-1, Plate 26.1) but unfortunately surviving only in a drawing, has a cup very similar to the deeper Priscus cups. The body shape is comparable, and the handles have thumbplates and rings that drop from the thumbplates to the body. The difference lies in the additional curlicue added at the bottom of the rings, making a second ring that spirals down to meet the body and then up to terminate in the centre of the circle thus formed. This is also the only other depiction to show the projecting molding on the foot. In the pair of cups, one larger one smaller, from a Fourth Style scene from the Casa di Meleagro (SD-20, Plate 20), the larger of the two seems close to the smaller of the Priscus cups, with its shallower, more rounded form. Thumbplates appear to be present; nothing else is visible, but the painting is in very bad condition. Finally, an example from a Fourth Style (possibly post-AD 62) still life in the Casa dei Cervi at Herculaneum (RD-6, Plate 28.2) has a cup whose body profile appears to match closely those of the smaller Priscus cups. The handles, however, are not clearly visible; no thumbplates are present, and the ring part appears semiovoid in form.

Type 2 cups (service and banquet)

There are three separate variants to consider here, the one in the service and the other two in the banquet. The cups in the service do not find a parallel in any other depiction, including the banquet scene. Closest perhaps is the Fourth Style still life RD-10 (Plate 30.2). But even so, its

¹⁶ Naples, Museo Nazionale 8634: *Collezioni MNN I*, 164 cat. 297.

looping handles do not drop vertically to the rim, nor is its body as shallow. The foot may have a molding, however. Nor do the variants present in the banquet scene find good parallels. Closest perhaps to the shallower form is the (apparently handleless) cup in a still life from the Villa dei Papiri at Herculaneum (RD-2, Plate 26.2). For handles, meanwhile, the cup in the Fourth Style painting from Herculaneum (SD-17, Plate 17) comes closest, but there rings are also present. The body, too, is slightly deeper.

Type 3 cups (banquet only)

The Type 3b cup appears frequently in the depictions, far outnumbering the Type 3a. In appearance the various examples are all close, to each other and to the one in the Priscus banquet scene, if one allows for minor differences in emphasis. All have a flat base, straight or gently sloping walls, and a flaring lip. The earliest example comes from one of the ca. 19 BC Farnesina House paintings (SD-3, Plate 3), but this does not appear to be silver. One of the three *triclinium* paintings from the Casa dei Casti Amanti dated to ca. AD 35-45, contains two silver examples (SD-7, Plate 7), one slightly taller and narrower than the other. Two more appear on the possibly Third (or Fourth) Style paintings from an unidentified house in Pompeii (SD-9 (Plate 9), SD-10 (Plate 10)). Others can be found in the Fourth Style paintings from Herculaneum (SD-17, Plate 17), the Casa di Meleagro at Pompeii (SD-20, Plate 20), and the Casa di Marco Lucrezio (SD-21). Finally, a Fourth Style still life from the Villa di Giulia Felice (RD-8, Plate 29.2) contains a possibly silver example.

Type 6 cups (service only)

Although Type 6 cups appear in a number of other depictions (SD-11 (Plate 11), SD-12 (Plate 12), SD-13 (Plate 13), SD-24 (Plate 24), RD-4 (Plate 27.2), RD-12 (Plate 31.2)), in no case does the body form match that of the Priscus cups. It is smaller, almost always less rounded, and has a much squarer angle at the point where the body wall curves in to meet the base. The

example in the small collection from the Casa del Sacello Iliaco (SD-24), does have a more rounded body, but the size difference between it and the Priscus cups remains.

Type 1d jugs (service only)

This is a type that occurs rarely in the other depictions, and only once in silver. None of the other occurrences parallel the Priscus jugs.

Type 1 ladles (service only)

Only one other Type 1 ladle closely resembles the Priscus examples. This is found in the still life from the Casa del Sacello Iliaco (SD-24, Plate 24). It too stands upright on the table, and has a broad shallow bowl with a relatively short vertical handle. The termination, however, is different; it is short and relatively horizontal, but also turns back over the bowl rather than reaching out in the opposite direction.

Type 2 ladles (service only)

The Priscus Type 2 ladles are the only examples of this implement in the catalogued depictions. One further example comes from a vessel group placed in the middle of the main zone of a Third Style wall in a *cubiculum* of the *domus* of L. Istacidius Zosimos, within the Villa of the Mysteries at Pompeii.¹⁷ The group is devoid of all context; the other silver vessel in it, a Type 4 cup, has a slightly fantastical form – the rim flares out in an exaggerated manner, the usually rounded bottom section is angular and greatly compressed. The ladle, in contrast, compares very well in form with the Priscus examples.

Type 1 containers (service only)

The Priscus Type 1 container is perhaps the only depiction of such a vessel; it is, at any rate, the only unambiguous one. The sketchy early-Augustan banquet scene from the Casa di Obellio Firmo (RD-15, Plate 33.1) shows a similar vessel, but the cups there (Type 8c) are also

¹⁷ Cf. Riz 1990, 49 cat. 1, Taf. 11. Riz dates the painting to after AD 50.

similar and the vessel in question is only slightly larger than them. It is possible to view this as inconsistency on the part of the painter rather than as an attempt to depict a specific and different vessel.

*Horns (service only)*¹⁸

Perhaps the closest to the Priscus horns is the example from the Fourth Style banquet scene from Herculaneum, **SD-17** (Plate 17). It has the slightly flaring lip at the wide end, the s-curve to the body, and the overall vertical form. The horns on the tables in **SD-12** (Plate 12) and **SD-14** (Plate 14) also seem similar, but the former painting is in very poor condition, while in the latter, the horn is partially obscured. Another similar horn is the example from a Fourth-Style painting in the Villa di Giulia Felice at Pompeii (**RD-7** (Plate 29.1), which shows a number of Dionysiac objects and the horn in a basket. This horn, however, is clearly not silver.

Stirrer (banquet only)

Stirrers appear in a number of other depictions, and they all have the same form as the Priscus stirrer: long thin handle, at the end of which is a circular disk. One example comes from the Fourth Style **SD-17** (Plate 17), from Herculaneum; others appear in three still lifes from Pompeii: the pre-AD 62 Fourth Style **SD-24** (Plate 24) from the Casa del Sacello Iliaco, the Fourth Style **RD-8** (Plate 29.2), from the Villa de Giulia Felice, and the Fourth Style **RD-11** (Plate 31.1), from the Casa dell'Ara massima.

CONCLUSIONS TO SECTION A

One can begin again with the Priscus service, taking up the question of just how closely it might reflect contemporary reality. Up to this point the individual vessels have been the focus

¹⁸ The horn in the Priscus banquet scene is not silver. It differs from the horns in the service by having a more horizontally oriented form. The horns held by banqueters in **SD-13** (Plate 13), from the Casa del Triclinio, and **SD-14** (Plate 14), from the Casa dei Casti Amanti, have a similar, horizontal, form. They too are not meant to be taken as silver; both are coloured brown.

of attention, now one should look at the service as a whole. The Type 1 cups, in terms of body shape, resemble cups from throughout the period, although the handles suggest the later portion. The Type 1 ladles too find parallels, more from the first century AD. The Type 2 ladles have rough parallels in somewhat earlier pieces. The Type 1 container is the best-parallelled of all, with its close resemblance to the Augustan Hildesheim container. But the Type 2 cups can be parallelled only roughly, and even then only in the handles. The best matches come from earlier in the first century AD, from a find outside of Italy let alone the Vesuvius region, and then from nearly a century earlier than the painting. The form of the body is quite unknown at this period; various shallow-bowled vessels do however exist in Hellenistic times. The Type 6 cups again can be parallelled best in the handles, as was the case for the Type 1 cup handles, while the form of the body is unparallelled. The Type 1d jugs find only very rough parallels; the saucepan finds parallels but not in silver. The horns are unparallelled in silver, and rarely in other materials.

The service therefore is a curious mix; the painted vessels or their component parts find parallels, when they do find them, that may be contemporary, somewhat older, or considerably older, even by centuries. Alternatively, the painted vessels can be more or less closely parallelled in the finds, or only roughly parallelled, or parallelled only in parts, or cannot be parallelled at all. And yet, as the consistent decoration on the service shows, it seems to have been intended as such, that the pieces all belong together. This would also suggest that they were meant to be contemporary with one another. A real service, if it were to be a model for the painted one, would have had to be equally eclectic and curious. Vessels of differing ages pose no problem on their own, but problems do arise in other respects: the differing potential dates of vessels with similar decoration, and the existence of vessels that seem to be made up of components of vessels of differing dates. In sum, a real service, whether contemporary with the painting or otherwise, does not seem to have formed a model for the painted one, even if individual vessels may have been

based on actual examples. And of all the depictions, this was perhaps the one best suited for such an examination.

Examination of the Priscus banquet leads to similar conclusions. It too has an eclectic assortment of vessels, at least in those that are still discernible. Not much can be said about the Type 2 bowl regarding parallels, save that it is not inconsistent with Type 2 bowls seen in the pieces, that stretch in date from the early first century BC into the second half of the first century AD. For the Type 2 cups, again the closest parallels come from the early to the third quarter of the first century BC. The Type 3b cup form meanwhile, in the pieces, runs in date from roughly the middle of the first century BC to the middle of the first century AD. For the stirrer, the early first century BC Palmi stirrer is the closest. The horn is again unparallelled.

Comparison of the vessels in the Priscus paintings to those in the other depictions leads to equally mixed results. Parallels, some close but others more or less rough, can be found for some of the vessels, but not all. The service contains neither bowls nor cups of Types 3 and 4; the omission of these cups is surprising given the frequency with which they appear in the other depictions. The Type 3 does occur in the banquet scene, as part of a group with other cups and other drinking vessels. With this group the banquet fits nicely with the other banquet scenes studied here, where such a group seems a standard element.

B) OTHER DEPICTIONS

i) Examination of individual vessels

The Priscus paintings lead to a certain set of conclusions about the fidelity of painted silverware to actual pieces. Next, the vessels in the remaining depictions can be similarly scrutinised, to see whether or not the conclusions drawn from the Priscus paintings have a wider application.

Bowls

No bowls were present in the Priscus service, and on the whole they appear much less frequently in the depictions than in the pieces. Only three (Types 1, 2, 6) of the ten defined types along with some additional examples occur.

The painting (SD-8, Plate 8) from the north wall of the Casa dei Casti Amanti *triclinium* shows a female pipe-player drinking from a Type 1a bowl, held in her palm. The scene is repeated in SD-9, (Plate 9) from an unidentified house in Pompeii; although some details are different, this element of pipe-player drinking from Type 1a bowl repeats. The Fourth Style scene of Eroses and Psyche banqueting (SD-21, Plate 21), from the Casa di Marco Lucrezio, may contain one similarly shaped bowl, held by an Eros. Unfortunately, the painting is badly damaged and this detail is preserved only in drawings; in any case, the Eros' hand obscures much of the vessel.

The extant Type 1a bowls, in particular the earlier, plain examples, closely resemble the bowls in the paintings. The best matches perhaps are the bowl now in Pavia (AP-438, Plate 40.2), and the bowls from tombs at Ornavasso (AP-253, AP-254 (Plate 40.1), AP-258). The later, first-century AD examples have a base and added repoussé decoration; nonetheless, the underlying form of the body is still close. The piece, assigned a date of AD 40, in a Swiss collection is representative (AP-440, Plate 40.3). A Type 1 bowl in a ca. 19 BC painting from the Villa Farnesina (SD-4, Plate 4), on the other hand, does appear to rest on a low base. Its walls, however, are more rounded, falling between a Type 1a and a Type 1c.

Another variant is found in the still life from the Casa del Sacello Iliaco (SD-24, Plate 24). Here the walls of the bowl are gently curved. As another vessel is placed right in front of this one, one cannot tell how the bottom half of the bowl is configured, but the walls do not appear to slope enough to produce the conical shape of a Type 4 bowl. Therefore it is either a Type 1a or, more likely, a Type 1c. If the latter, a close parallel is the ca. 100-75 BC bowl from Boscoreale

(AP-43, Plate 40.5), or a bowl from the third-century BC Tarentum hoard.¹⁹ In the pieces, the form generally is an early one.

The Type 2 bowl was covered in the discussion of the Priscus paintings. This leaves, for the classified types, the Type 6, in its plain, baseless/footless Type 6b version. It is, therefore, just a small, shallow, bowl with curving walls. One example appears in one of the Villa Farnesina paintings (SD-5, Plate 25). Another appears, upside down, in one of the ca. AD 35-45 Casa dei Casti Amanti paintings (SD-8, Plate 8). The remaining two examples occur in two of the Fourth Style Casa del Triclinio paintings (SD-12 (Plate 12), SD-13 (Plate 13)).

In the pieces, the vessel is found in the Boscoreale treasure, in nine examples (AP-56 to AP-64, Plate 42.2), and in a pair of bowls from Pompeii (AP-351 (Plate 42.3), AP-352). The examples in the paintings fit comfortably into the palm of the hand; the Boscoreale bowls are much smaller, and so provide only a general parallel, for the form. The bowls from Pompeii are considerably larger, and therefore comparable to those in the paintings. But even their bowls seem too straight-walled to be a close match.

This leaves the uncertain or unclassified bowls. The First-style centaur banquet from the Casa del Fauno (RD-12, Plate 31.2) has a very deep and narrow bowl, unparalleled in the other paintings. It may be a variant Type 1a; perhaps it is better left unclassified. In the pieces, the form is approached by a pair of ca. 100-50 BC bowls now in the Fleischman collection (AP-453, AP-454 (Plate 43.4)). The banquet of Eros and Psyche (SD-21, Plate 21) supplies another uncertain example. On the table is a vessel with a roughly tulip-shaped body and flaring lip: perhaps a Type 8a bowl or a Type 8c cup. The extant Type 8a bowls (AP-238, from Menjíbar, and AP-298 to AP-301 (Plate 42.6), from the Casa del Menandro) are however much smaller than this vessel appears to be, while the one extant Type 8c cup (AP-35 (Plate 49.4), from

¹⁹ New York, MMA; Mertens & Anderson 1987, 80 cat. 60.

Berthouville) is less obviously tulip-shaped.

In the scene on the west wall of the *triclinium* of the Casa dei Casti Amanti (SD-7, Plate 7), a woman reclining on a couch holds a fairly broad bowl in the palm of her hand; this appears to have a slightly flaring rim, with sloping walls and rounded corners. The form is reminiscent of any of the Type 1a, 1b, 1c, 4, and 6 bowls, although it is more rounded than a Type 1a, generally much larger than a Type 1b, 1c or 6, and has a broader base than a Type 4. No extant bowl closely matches this vessel, although examples of any of the aforementioned types may contain passing resemblances. Another, much simpler version of the same scene can be found in Pompeii IX.1.22 (SD-16, Plate 16). The painting survives only in drawings; nevertheless, the bowl is similar to that in the Casti Amanti painting.

One other bowl is found in the depictions. It appears in a scene on a Third Style wall from the Casa di Giuseppe II (SD-6, Plate 6). The bowl here is held in the palm of the hand, and does not seem larger than some of the Type 1 bowls that were held in a similar fashion. But the form is different – curving body under a flaring lip. Again the Type 8a and 8b bowls from the Casa del Menandro approximate the form of the body, but as before, they are much smaller than the vessel in the painting, and have either a low base (AP-298 to AP-301 (Plate 42.6)) or a stemmed foot (AP-302 to AP-305 (Plate 42.7)).

Cups

More types of cup than bowl appear in the paintings: Types 1 2, 3, 4, 6, and 8. Besides the Type 1 cups observed in the Priscus service, there are a number of other versions of the form. In most cases, each variant exists in only one example. The exception is the variant with a tall, narrow, somewhat conical body. Two examples, with a flaring lip, come from the Casa della Farnesina (ca. 19 BC), SD-3 (Plate 3) and SD-4 (Plate 4) In neither case are handles visible. A foot is visible only for SD-4; it appears to be unusually tall. These do not find parallels in the

pieces. Two more examples with a roughly conical body come from a Fourth Style banquet scene in the Casa del Triclinio (**SD-11**, Plate 11) and the Fourth Style Dionysiac still life (**RD-7**, Plate 29.1) from the Villa di Giulia Felice. Traces of a looping handle are visible on the Casa del Triclinio example; the other has ring handles with thumbplates. Both cups, but especially the Giulia Felice example, find parallels in two ca. 100-50 BC cups from Thorey (**AP-421**, **AP-422** (Plate 44.2)), which have ring handles with thumbplates, and deep conical bodies. Perhaps their bodies are still slightly more rounded than those in the paintings, and the rings are also slightly different, but on the whole the resemblance is striking.

The other variants of the Type 1 cup are all singletons. One of the ca. AD 35-45 banqueting scenes from the Casa dei Casti Amanti (**SD-7**, Plate 7) has a squarer, chunkier version. The cup in the Fourth Style (pre-AD 62) still life containing a variety of vessels, from the Casa del Sacello Iliaco (**SD-24**, Plate 24), has a somewhat conical body, but is much shallower than the examples mentioned above. The handles too are different, thin, looping, and double. Neither variant finds a parallel in the extant pieces, in spite of the fact that the pieces too display numerous variations on the essential form.

Of the various cup types, Type 2 appears most often in the depictions. But, as was the case with Type 1, it appears in a number of variants and most variants occur only once. The earliest depiction is in the centaur banquet from the Casa del Fauno (**RD-12**, Plate 31.2). If the drawing is accurate, the vessel consists of a hemispherical body resting on a low base, with two looping handles rising up and out from the lower half of the body to just above the level of the rim before turning sharply back to meet the rim. The handles here seem to extend out horizontally much more than in other depictions.

An early first-century BC cup from Ancona (**AP-13**, Plate 46.1) comes close; the handles, while somewhat more looped than ring handles, still do not loop to as great a degree as those in

the painting. This variant of the type also finds reflections in the two Augustan cups from Xanten (**AP-540** and **AP-541**, Plate 46.6) and the two ca. AD 1-50 cups from Zohor (**AP-544** (Plate 46.8), **AP-545**). The handles in both sets loop as they do in the painting, but in the Xanten cups they approach the rim horizontally; the loop of the curve brings the handle down to the level of the rim but at a slight horizontal distance from the rim. The cup from Bori (**AP-42**, Plate 46.7) should fall into this period as well; it is, unfortunately, missing the lower part of the body, from below the handle attachments, so that one cannot tell whether it originally had a foot or a low base. Otherwise, the forms of the body and handles compare well with the painting.

Two Third or Fourth Style scenes from Pompeii (**SD-9** (Plate 9), **SD-10** (Plate 10)) have cups with deeper bodies; in the former the walls still appear to be angling outwards as they reach the rim, in the latter the shape appears more a semicircle. The feet may have projecting moldings; no handles are visible. Also with deeper bodies, but nevertheless of a slightly different shape are the cups in the Fourth Style Ulysses and Circe scene from Pompeii V.2.14 (**SD-15**, Plate 15) and the banquet scene from Herculaneum (**SD-17** (Plate 17)). Both have low, stemmed feet; one handle is barely visible on the Ulysses and Circe cup, while ring handles with thumbplates are clearly visible on the Herculaneum cup. One of the several Type 2 cups in the later (Fourth Style) of the Casa dei Casti Amanti paintings (**SD-14**, Plate 14) appears to have the deeper-bodied version, but the drinker's hand obscures much of the cup. The Fourth Style scene from the Casa del Efebo (**SD-19**, Plate 19) also seems to have a deeper-bodied version of the cup.

The deeper bodied versions seen in **SD-9** and **SD-10** are approached by a set of four plain Type 2 cups (**AP-355** to **AP-358**, Plate 46.2), of uncertain date, from Pompeii. These have the semicircular body seen in the latter painting, along with a stemmed foot with molding. The cups in **SD-15** and **SD-17** are also close to these. If the handles are disregarded, then the cup in the Dionysiac still life **RD-7** (Plate 29.1) also comes close.

In all the other examples the body seems shallower; again variations are many. None of these variants find parallels in the pieces. The cup in one of the Casa dei Casti Amanti banquets (**SD-7**, Plate 7) has a shallow body and a tall foot that may have a projecting molding. Handles, however, are not discernible. The painting leaves the impression of a more conical body, under a flaring rim. A similar cup can be seen standing on the table in **SD-14** (Plate 14), another (and later) painting from this same house and room. Another cup on the same table has the more rounded form of body. One of the Fourth Style scenes from the Casa del Triclinio (**SD-12**, Plate 12), unfortunately badly faded, has what appears to be a shallow body. It has a narrow-stemmed foot, but no molding is visible. The handles appear to be the looping type, but approach the rim at an angle, rather than vertically. The variant also occurs in a number of still lifes. One Fourth Style example from the Villa dei Papiri at Herculaneum contains an apparently handleless version, with a low foot (**RD-2**, Plate 26.2); the body is fairly shallow. The Dionysiac still life from the Villa di Giulia Felice (**RD-7**, Plate 29.1) has a deeper-bodied version with looping, double handles that meet the rim with a spiral. Another still life from this house (**RD-9**, Plate 30.1), of Vespasianic date, has a cup with a strange, angular shape, unparalleled in the other depictions. For handles it has thumbplates and rings that stop short of the body, thus resembling hooks. These hooked handles can also be found on an otherwise different variant from a Fourth Style painting in the Casa di Paquius Proculus at Pompeii (**RD-3**, Plate 27.1).

The Type 3 cup occurs in a number of depictions, always standing on a table and associated with other cups and implements. The shape is readily identifiable: flat base, and walls that rise upwards, either straight or with a slight angle outwards, and then flare out at the rim. This shape remains consistent, whether the cup has handles (Type 3a) or not (Type 3b). As the Type 3b has already been covered in the discussion of the Priscus banquet, only the Type 3a will be mentioned here.

Two Type 3a cups appear in the depictions; they are dissimilar in handle configurations. One example appears not to be of silver; this is in the pre-AD 62 Fourth Style still life with vessels from the Casa del Sacello Iliaco (SD-24, Plate 24). It has a ring handle. The other Type 3a example is silver, and much more interesting. It appears in another of the ca. AD 35-45 *triclinium* paintings from the Casa dei Casti Amanti (SD-8, Plate 8); this is the banquet that is repeated in SD-9 (Plate 9). There, however, the cup is a Type 3b. In SD-8 the cup has two handles, of the thin, wishbone type. They rise up from the lower part of the body, angling outwards, and then terminate by curving back sharply towards the body, at about the level where the walls begin to flare out into the rim.

As with the Type 3b cups, the body forms of the extant Type 3a cups match well the vessels in the depictions. For those pieces with handles, a variety of configurations can be observed. Only one has a simple ring handle, as seen in the still life from the Casa del Sacello Iliaco; this comes from the Tivoli hoard (AP-433, Plate 47.1), and is also the earliest of the handled cups, dating to the mid-first century BC. The walls of the body, however, are much more curved in the piece than the depiction. As for the double wishbone handles on the Casti Amanti cup, these do not appear in the pieces. Where they do appear, however, is on silver and ceramic vessels of earlier periods.²⁰ The main difference lies in the form of the cup to which they have been attached – many forms are seen, but none match the Type 3. The form also affects the way in which the handles are attached; usually, they project outwards more than they do in the

²⁰ No example is yet known to the author of such handles on a Type 3 cup shape. Some examples of vessels with similar handles:

Silver: - Thessaloniki, Archaeological Museum Derveni B5: Type 4 cup; 4th century BC; cf. *Search*, 168-9 cat. 131.

- Thessaloniki, Archaeological Museum Derveni B6: Type 4 cup; 4th century BC; cf. *Search*, 168-9 cat. 132.

- Thessaloniki, Archaeological Museum 15: Type 4 cup; ca. 350-25 BC; cf. *Search*, 181 cat. 156.

- Komotini, Archaeological Museum 1889: Type 1 cup; end 4th century BC; cf. *Search*, 156 cat. 108.

Bronze: - Kavalla Museum A869: Type 4 cup; end 4th century BC; cf. *Search*, 161 cat. 121.

depiction. The dates range from the fifth century BC into the early Hellenistic period; such handles do not appear to persist past the fourth century BC, let alone into the first century BC.²¹ The Type 3 shape, or at least a fairly close resemblance, can also be found in the Hellenistic and earlier periods, but the examples known to the author are either handleless or do not have the wishbone handles of the cup in the depiction.²²

The Type 4 cup is the second most-frequently observed cup in the depictions. The general configuration remains consistent: tall foot, two-stage body with a shallow, rounded bottom part topped by tall concave walls, and looping handles that rise up from the body to above the rim and then curve down to meet the rim. There are, however, many variants on the theme. Proportions differ, so that examples range from tall and thin to squat and chunky; the degree of convexity of the walls varies; the handles vary in size, degrees of curvature, and extent to which they project out from the cup's body and/or up over the rim. The earliest depiction, that from the Casa del Fauno (RD-12, Plate 31.2), has a version with exaggeratedly concave walls, unless that is a product of the drawing. It is also handleless, but that may again be a product of the drawing. This version is not encountered again in the depictions. Next in date are two ca. AD 35-45 scenes from the Casa dei Casti Amanti. One (SD-7, Plate 7) contains two versions; a figure standing in the background holds a tall and narrow version, while a squatter, chunkier version stands on a table.

²¹ Chemyrev grave; 5th C BC; now lost: Vickers & Gill 1994, 118 with fig. 5.11. Fig. 5.12 shows a ceramic version of the shape, again with similar handles. Another 5th C BC ceramic acropup has handles that project upwards more: Tanagra; Boston, MFA 00.354: Gill 1986, 11, 13 fig. 5. Other similar handles can be found on vessels placed by Strong into the late fourth century BC: Strong 1966, 93-4, pls. 22B, 24A-B.

²² Some silver examples with very straight, upright walls, that flare gently at the lip: Oxford, Ashmolean Museum 1948.102-3; both from Dalboki; 5th C BC; cf. Gill 1986, 17-19, fig. 26. The form is also present in contemporary ceramics: Karlsruhe, Badisches Landesmuseum B881 (Attic black-glazed cup); 5th C BC; cf. Gill 1986, 19, fig. 29. A taller, later version of the shape, in silver: Sofia, Archaeological Museum 6694; from Boukyovtsi; 4th C BC; cf. Gill 1986, 19, fig. 30.

There are also greatly enlarged versions of the shape: Thessalonike, Archaeological Museum Derveni A 48, B 28; both from Derveni, graves Alpha and Beta respectively; standing 21.5cm and 20cm tall respectively; both 2nd half of 4th C BC; cf. *Search* 162-3 cat. 123, 170 cat. 35.

The tall and narrow form reappears in the second scene from this house (**SD-8**, Plate 8), albeit not quite as narrow and with handles that project far further out from the body. Other scenes with this form are: the Third or Fourth Style **SD-9** (Plate 9) and **SD-10** (Plate 10) from Pompeii, the latter with definitely one and possibly two such cups – one is obscured by other vessels; the Fourth Style **SD-13** (Plate 13) from the Casa del Triclinio; the Fourth Style **SD-14** (Plate 14) from the Casa dei Casti Amanti, with two such cups; the Fourth Style **SD-15** (Plate 15) from Pompeii V.2.14, possibly the Fourth Style **SD-16** (Plate 16) from Pompeii IX.1.22, but surviving only in two drawings; the Fourth Style **SD-18** (Plate 18) from the Casa di Laocoonte), and the Fourth Style **SD-21** (Plate 21), from the Casa di Marco Lucrezio, with two such cups. The square and chunky form meanwhile reappears only in **SD-9**, where the form is even squarer and chunkier. This scene, as mentioned above, closely resembles **SD-8**, in which this vessel does not appear. The tall and narrow version seems the one preferred by the artists.

The shape is not one of those more frequently observed in the pieces, but there are some rough similarities. The two first century BC/AD cups from the Hockwold treasure (**AP-198** (Plate 47.7) **AP-199**) have exaggeratedly concave walls, as did the Casa del Fauno example; but they also have handles, and the body is not quite as tall. The tall and narrow version finds a rough parallel in a late-Republican cup of unknown provenance now in the Getty Museum (**AP-488**, Plate 47.5), but the shape is not as rounded, especially in the transition between the walls and the rounded bottom. Also, the piece had only one handle. Most of the other pieces are less tall and narrow, but not enough to resemble the squat, chunky version of the shape. In this they perhaps are reflected in the cup from **SD-8**. And, as before, their body walls are less concave, straighter, than in the depictions. The chunky version is best matched by two Augustan cups from the Hildesheim treasure (**AP-175** (Plate 47.9), **AP-176**); even so, the parallel is rough in terms of body shape, and not made closer by the fact that the pieces, now handleless, may always have

been so.

The Hildesheim Type 2 container (**AP-188**, Plate 53.2) perhaps deserves a mention here, as it does essentially have the Type 4 cup shape. It is, however, much larger than the cups (roughly 52 cm tall, with a diameter of roughly 35cm and a weight of roughly 7.2kg).

Type 6 cups occur in a number of depictions. There are essentially two variants, one has a deeper body than the other. For each, the profile can vary, from rounder to squarer, especially at the bottom where the body turns in to meet the base. Examples with a deeper body come from the Casa del Fauno (**RD-12**, Plate 31.2), where the handles are rings only, the Casa del Triclinio (**SD-11**, **SD-12**, **SD-13** (Plates 11-13)), where again ring handles are visible, and from an altar in the Villa delle Colonne a Mosaico (**RD-4**, Plate 27.2), again with ring handles and thumbplates. The shallower version can be seen in a still life in the Casa del Sacello Iliaco (**SD-24**, Plate 24), where there are ring handles with thumbplates.

These variations and more can be found in the pieces; just a few typical examples will be given here. The deeper body can be found early, in the ca. 100-50 BC cups of unknown provenance now in the Fleischman collection (**AP-468**, **AP-469**), but persists into the first-century AD with the Augustan to Julio-Claudian Hoby cups (**AP-194**, **AP-195** (Plate 48.7)). The shallow body appears somewhat later; the early-first century AD cups with scenes from the life of Dionysus, from the Casa del Menandro treasure (**AP-332**, **AP-333**), and the mid-first century AD cups with still lifes from the Boscoreale treasure (**AP-86**, **AP-87** (Plate 48.3)) are representative examples. On the other hand, what is not observed in the depictions is the very early, somewhat squashed version encountered in a few of the pieces, such as the late-second to early-first century BC cup from Grave LI at Ancona (**AP-15**), and a similar cup now in Köln (**AP-467**, Plate 48.1).

The Type 8 cup, in all its variants, is the least frequently encountered cup in the

depictions. Only one of the main depictions studied, the early Augustan banquet scene (RD-15, Plate 33.1) sketched in at the side of a *lararium*, contains examples. They are all Type 8c; however, the nature of the depiction leaves it uncertain whether these were meant to be silver or of some other material. Accordingly, they are mentioned here merely for the sake of completeness. They have a roughly tulip-shaped body resting on a low base. There is only one Type 8c cup in the finds, the Claudian or Neronian cup showing the origin of the Isthmian games (AP-35, Plate 49.4), from the Berthouville treasure. The curvature on this cup, however, is less exaggerated than that of the cups in the painting.

Jugs

Jugs appear very rarely in the depictions. When they do, their bodies recall Type 1d, although overall they vary widely. Moreover, in only one of the depictions is the jug clearly of silver – the ca. AD 35-45 SD-7 (Plate 7) from the Casa dei Casti Amanti. Here the body is semiovoid with a very flat top, tall foot, tall narrow neck, thin angular handle, and what appears to be a trefoil mouth. The other two examples are of uncertain medium, as the ca. 100 BC painting from the Casa del Fauno survives only in a drawing (RD-12, Plate 31.2), and the one in the Fourth Style RD-8 (Plate 29.2) from the Casa di Giulia Felice has a very dark colouration. The Casa del Fauno example has an ovoid body, a very tall and thin neck, a plain mouth, and a low foot. The Casa di Giulia Felice jug also has an ovoid body, but no foot, just a base, and a trefoil mouth. No extant jugs match any of these painted vessels.

There is only one Type 2 jug in the depictions; it appears in a Fourth Style still life from the Villa dei Papiri at Herculaneum (RD-2, Plate 26.2). It has a semiovoid body with a flat top, low foot, short and narrow neck, and two handles that rise up vertically from the shoulder of the body to a point just above the lip, when they curve in and down to meet the lip. More Type 2 jugs appear in the finds, but none match the shape seen in the painting. A first-century AD rock

crystal example from Pompeii does approximate the shape; the handles do not rise as high, though, and turn sharply in towards the lip rather than curving.²³ Moreover, it is in miniature format, standing only 6.1cm high.

Ladles

Ladles occur frequently in the depictions; all appear to be of Type 1. Almost all the painted ladles differ from the Priscus examples in having bowls that are in varying degrees narrower and deeper, and handles that are longer. The handles may be straight, or curve gently; they may have no termination, a termination that just extends the line of the handle, or a termination that curves backwards to a greater or lesser degree. Examples in which the handle is straight and no termination is visible come from the ca. AD 35-45 paintings **SD-7** (Plate 7) and **SD-8** (Plate 8) from the Casa dei Casti Amanti at Pompeii, the Third or Fourth Style painting **SD-9** (Plate 9) from Pompeii, the later, Fourth Style painting **SD-14** (Plate 14) from the Casa dei Casti Amanti, the Fourth Style Ulysses and Circe scene (**SD-15**, Plate 15) from Pompeii V.2.14, and the Fourth Style painting (**SD-19**, Plate 19) from the Casa del Efebo at Pompeii. Examples with straight handles and curving terminations come from the early-Augustan sketch in the Casa di Obellio Firmo (**RD-15**, Plate 33.1), one of the Fourth Style paintings from the Casa del Triclinio (**SD-13**, Plate 13), and the Fourth Style banquet of Eros and Psyche from the Casa di Marco Lucrezio (**SD-21**, Plate 21). Examples with a straight handle and a termination, in each case seemingly triple-lobed, continuing the line of the handle, come from a Third or Fourth Style painting from an unidentified location in Pompeii (**SD-10**, Plate 10), and the Fourth Style painting from Pompeii IX.1.22 (**SD-16**, Plate 16), although the latter survives only in drawings. Finally, the Fourth Style scene from Herculaneum (**SD-17**, Plate 17) has a ladle with a short, gently curved handle with a curved termination. While exact dimensions and shapes

²³ Naples Museo Nazionale 111395: *Collezioni MNN I*, 228 cat. 6, 229 fig. 6.

vary, the general idea is constant throughout these examples.

The ladle from **SD-10** is nonetheless somewhat more unusual; although the picture is not absolutely clear, the termination appears to be diamond-shaped, with possibly a cross (or at least some kind of further extension) at the very end. There also appear to be small projections on the bowl near the place where the handle joins it, one on each side of the handle. Although terminations are present on some of the other ladles in the depictions, none has this form; the projections on the bowl are seen only here.

Ladles appear frequently in the pieces as well; the majority of these are Type 1, and many parallels can be found for the ladles in the depictions. If anything, the painted versions are simpler, with fewer decorative ornaments visible. The overall shape and handle configurations compare very well. For an early example, one can suggest the ca. 100-75 BC ladle from the Arcisate treasure (**AP-22**). It has the deep, narrow bowl and straight handle; the termination differs in turning right back on itself, a 180 degree turn. The terminations on the ladles in the depictions do not curve so dramatically, but this is frequently observed in the pieces. The mid-first century BC ladle from the Tivoli hoard is another similar example (**AP-434**, Plate 52.1). Another example, dated to the first century BC/AD, found in the piazzale before the amphitheatre in Pompeii, has a much less dramatically curved termination (**AP-349**, Plate 52.4). In all these examples, the termination flares out in roughly the same fashion as that on the ladle in **SD-10**. Some ladles, however, are even closer, in that the projections on the bowl – decorative elements springing out of the handle-to-bowl join – are present. Examples with this feature include the aforementioned Arcisate ladle, another second or first century BC ladle of possibly Syrian provenance, now in Dumbarton Oaks (**AP-476**), and the pre-72/1 BC ladle from the Palmi group (**AP-267**). Although not all early ladles have the projections on the bowl, they do in general seem to be a feature of earlier examples; they do not appear, for example, on the ladles from the

Boscoreale and Casa del Menandro treasures. Since the Casa del Sacello Iliaco ladle was mentioned above, a fairly good parallel for it should be mentioned here. It is a first-century AD ladle (AP-368) from Pompeii, in which the termination also curves back over the shallow, broad bowl.

Containers

Containers are rare in all types of evidence. Apart from the Type 1, the depictions show two other types of containers. One of these bears a vague resemblance to a Type 2, and is found in the Centaur banquet (RD-12, Plate 31.2) from the Casa del Fauno at Pompeii. Here the rounded bottom section is emphasised, taking up well over half of the total body height; the concave walls above are correspondingly de-emphasised. The handles too are straighter than those in a proper Type 2. One Type 2 container does appear in the finds, as part of the Hildesheim treasure (AP-188, Plate 53.2). It has a body shape reminiscent of a Type 4 cup, and handles that rise up from the body to over the rim, and then spiral down to touch the rim but do not end there. Instead, the spiral continues for another complete circle. This form does not match that of the container in the Casa del Fauno painting.

The other container type observed in the depictions is the Type 4, in both its 4a and 4b variants. Five Type 4a containers appear; the vessel seems to be a much enlarged version of the relatively straight-sided Type 1 bowl. Four of these are found as part of a unit; each is placed into a larger basin that sits on the floor in the banqueting space. One comes from the ca. 40-30 BC satyr banquet in the Casa del Criptoportico (SD-1, Plate 1), another from the ca. AD 35-45 banquet on the north wall of the *triclinium* in the Casa dei Casti Amanti (SD-8, Plate 8), and the remaining two from unidentified houses in Pompeii (SD-9, SD-10 (Plates 9, 10)). Of these, SD-9 is a close but not exact copy of the Casa dei Casti Amanti scene. Meanwhile, a liquid, presumably wine, is being poured from an *amphora* into this container in the Casti Amanti scene. The fifth

comes from the centaur banquet from the Casa del Fauno (RD-12, Plate 31.2), where it stands amongst other vessels. There is only one example of a Type 4b container, and again it is a vessel into which wine is being poured from an *amphora*. The scene is one of the ca. 19 BC Casa della Farnesina paintings (SD-2, Plate 2). Here the container stands on a table, by itself. The form is different, squarer and more angular, vaguely reminiscent of a Type 9 cup. Neither variant of the Type 4 container is found in the pieces.

There is one other large vessel that can perhaps be classed with the containers. It also appears in the Casa del Fauno scene, lying on the ground seemingly under the standing centaur. It is a large one-handed vessel with an ovoid body and a low base. Again, there are no parallels in the pieces.

Horns

No silver horns save for the examples already discussed in conjunction with the Priscus horns are present in the depictions. The non-silver ones, in one of the Casa del Triclinio paintings (SD-13, Plate 13), the later of the Casa dei Casti Amanti paintings (SD-14, Plate 14), and the Priscus banquet (SD-23, Plate 23), all have a more horizontally oriented, elongated form.

Stirrers, strainers, other vessels

For the depictions, this leaves the stirrers, strainers, and one other vessel that does not quite fit into any of the preceding categories. Strainers do not appear at all in the paintings. Stirrers appear, but rarely; they have already been discussed in conjunction with the Priscus stirrer. This leaves only the one other vessel. It appears in one of the ca. 19 BC Casa della Farnesina paintings from Rome (SD-4, Plate 4). The shape is unique: a flared base merges into a slightly ovoid body that pinches in noticeably just below a flaring lip with a wide, flat rim. The vessel is tall and narrow, and is apparently being used as a mixing vessel. No depiction contains another vessel such as this, nor is the shape found in the pieces.

ii) Examination of vessels as groups

The number of vessels present in the Priscus service allowed one to examine it as a set in addition to looking at it from the point of view of individual vessels. The same can be done for those of the other depictions in which a number of vessels are identifiable. Again one would like to know if the pattern seen in the Priscus service has a wider application.

There was one other depiction that seemed to suggest a service rather than isolated vessels, the pre-AD 62 Fourth Style still life from the Casa del Sacello Iliaco (SD-24, Plate 24). Here too the elements are a mix. The Type 1(?c) bowl is best paralleled by early pieces – Hellenistic period to early first century BC. The Type 1 cup does not have contemporary parallels. The (non-silver) Type 3a cup with its small ring handle is best matched by a mid-first century BC silver cup from the Tivoli hoard, but this is more due to the handle than the body shape. The Type 6 cup, meanwhile, is best paralleled by early-to-mid first century AD pieces from the Casa del Menandro and Boscoreale treasures. The ladle too finds its closest parallels in these two treasures and, at a slight remove, an Augustan ladle from the Hildesheim treasure. Finally, the only parallel for the stirrer is the early first-century BC example from the Palmi group. So, on a smaller scale than for the Priscus service, this one too is an eclectic mix.

Three further scenes that contain a good assortment of vessels come from the Casa dei Casti Amanti. In SD-7 (Plate 7), dating to ca. AD 35-45, eleven vessels are present: one large bowl, one Type 1 cup, one Type 2 cup, two Type 3b cups, two Type 4 cups, three Type 1 ladles, and one Type 1d jug. Of all these, the ladles, the chunkier Type 4 cup, and the Type 3b cups have the closest parallels in roughly contemporary pieces. But the bowl, the taller, narrower Type 4 cup, the Type 2 cup, and the jug are not paralleled in the pieces. In SD-8 (Plate 8) also from ca. AD 35-45, there are far fewer vessels, only six: one Type 1a bowl, one Type 6b bowl, one type 3a cup, one Type 4 cup, one Type 1 ladle, and one Type 4a container. The ladle and the Type 6b

bowl find roughly contemporary parallels; the Type 1a bowl is best paralleled by pieces from the early first-century BC, the Type 4 cup finds no parallels, nor does the container. And as for the Type 3a cup, the body has contemporary parallels, but the handles seem much earlier, stretching back to the early Hellenistic period. The third painting (**SD-14**, Plate 14) is later. It contains nine vessels: three Type 2 cups, two Type 4 cups, two Type 1 ladles, and two horns (one non-silver). Only the ladles here have contemporary parallels. Although from the same room as the other two, its overall style is markedly different. The vessels in it are different in form too, which is at least consistent. So in all three of these scenes, there is again a mix of dates and variants in the vessels depicted.

Two of these three scenes are repeated in other houses.²⁴ Nothing much can really be said about **SD-16** (Plate 16) the Fourth Style duplicate of **SD-7**, since it survives only in inconsistent drawings. However, the bowl and Type 4 cup are repeated. **SD-9** (Plate 9) repeats **SD-8**. The musician drinking from a Type 1a bowl, the Type 4 cup held by the woman on the right-hand couch, and the Type 4a container placed within a basin occur in both paintings. This leaves the vessels on the table before the couches; here differences can be seen. Both have a Type 1 ladle; **SD-9** has in addition a Type 2 cup, a Type 3b cup, and a Type 4 cup (the chunkier, squatter variant), while **SD-8** has a Type 6b bowl and a Type 3a cup. For the vessels not present in **SD-8**, the Type 2, 3b and 4 (chunky) cups, contemporary or roughly contemporary parallels can be found in the pieces.

This leaves one further depiction in which a number of vessels are clearly visible, the Fourth Style example (**SD-17**, Plate 17) from Herculaneum. It has a Type 1 cup, a Type 2 cup, a Type 3b cup, a Type 1 ladle, a stirrer, and a horn. The horn is a special case, as has been

²⁴ Cf. *infra*, Chapter Five, 195-205, for discussion of these repeating compositions and their impact on the questions of prototypes, painters' working methods, and the role of the patron.

frequently mentioned already. The stirrer has the form of the Palmi stirrer, of roughly a century and a half earlier; the ladle has neither the long handle of the earlier pieces, nor the short handle of the later first century AD ones - it is somewhere in between, but suggests the earlier part of the first century AD. The Type 1 cup finds parallels from the mid-first century BC to the mid-first century AD, the Type 2 in mid-first century BC pieces, the Type 3b in late first-century BC to mid-first century AD pieces. So again, there is a mix of possible dates for the vessels in the painting, some of which are not far off the date of the painting.

CONCLUSIONS TO SECTION B

In general, eclecticism is characteristic of the vessels in the depictions. Consistently, for depiction after depiction, one cannot say that the vessels must all represent a narrow timespan, regardless of whether that is contemporary or earlier. In any case the parallels are generally rough; rarely can one say of any given vessel that it matches exactly, or even very closely, an extant piece. When one can parallel closely a complete vessel, as for instance with the Priscus Type 1 container (SD-25, Plate 25) or the ladle in SD-10 (Plate 10) or the Type 1 cups in RD-7 (Plate 29.1) and SD-11 (Plate 11) the occurrence needs to be highlighted. It may also be significant that for all these instances, the date of the best parallel in the pieces is earlier, sometimes much earlier, than the date of the depiction. Often one can only parallel a part of the vessel. Given that old silver was valued,²⁵ it would not be surprising to see a mixture of ages in an actual service; any depiction based on such a service could be expected to repeat these differences. But the consistently wide date ranges obtained through a search for parallels, however, and the inability to consistently parallel whole vessels, do make it more difficult to insist on such a point. This applies equally to the Priscus service and to the remaining depictions. This point will be discussed further in the next chapter.

²⁵ E.g. Pliny, *HN* 33.154-6; Martial 8.6 (so-called original by Mys), 8.34 (Euctus' antique cups).

C) OTHER DISCREPANCIES BETWEEN THE DEPICTIONS AND EXTANT PIECES

The differences between the two sets of evidence, depictions and extant vessels, are not restricted to the forms of the various vessels. Aside from an emphasis in the depictions on cups, there are differences in the relative proportions in which the various shapes and types occur, and there are some surprising omissions from one or the other set of evidence. All these points will be discussed further in this section. The first part examines how the depictions compare to the pieces in terms of the relative quantities of each shape present in each set of evidence. In the second part, the same examination will be performed but at the more specific level of types, for those shapes that have multiple types. Possible explanations for these discrepancies deal partly with artistic traditions and vessel functions, and partly with the working methods of the painters; discussion is accordingly postponed until Chapter Five.

Table 5 shows a breakdown by shape of the vessels in the depictions²⁶ and the pieces, with the relative proportions of each shape noted. Because of the potential uncertainty about materials, the data, in this as in other tables in this chapter that deal with the depictions, cannot be considered precise. It does, however, give a general impression. It is also problematic that there are far more pieces extant than vessels depicted in the art. One cannot therefore use absolute numbers alone as a basis for comparison between depictions and extant pieces. To render comparisons more relevant, percentages of the total number of depictions or pieces for each shape/type have also been included. Still, because of the previously mentioned problems, these results too should only be taken as general indications.

²⁶ For both Table 5 and 6, the numbers used originate in Table 1 (cf. *supra*, Chapter One, 57), for the depictions, and Table 2 (cf. *supra*, Chapter Three, 77), for the pieces.

Table 5: Comparison of shapes: depictions / extant pieces

		bowl	cup	jug	ladle	saucepan	stirrer	strainer	horn	container
depictions (131 total)	#	15	72	5	20	1	6	0	5	7
	%	11.4	55.0	3.8	15.3	0.8	4.6	0.0	3.8	5.3
pieces (545 total)	#	152	240	60	36	41	3	10	0	3
	%	27.9	44.0	11.0	6.6	7.5	0.6	1.8	0.0	0.6

Cups predominate in the pieces; as mentioned in the previous chapter, this should not be surprising given their importance to the drinking process. The depictions reflect this predominance, but to an even greater extent. Here the similarities end. Bowls and jugs are much less frequently observed in the depictions than the pieces; the opposite holds true for ladles. The discrepancies continue in the minor shapes: only one saucepan appears in the depictions, although it is a fairly popular shape in the pieces, and strainers do not appear at all. These are not frequently observed in the pieces, but nonetheless are there. Stirrers appear more frequently in the depictions, as do horns and containers.

One should check how the Priscus service (SD-25, Plate 25) compares to the pieces and the depictions as a whole. Again, cups predominate, as perhaps is to be expected. There are no bowls at all, which sets the service apart from both the other sets of evidence. Jugs occur more often than in the depictions as a whole, but about as often as in the pieces. Ladles, on the other hand, occur more often than in the depictions, and much more often than in the pieces. Of the minor shapes, it is this service that contains the only saucepan in the depictions. Horns and containers occur about as often as in the depictions, and more often than in the pieces; stirrers and strainers do not appear. But the numbers here are so small that one really cannot make such comparisons.

Table 6 shows how the depictions and the extant pieces compare in the types present for

those shapes that have multiple types. Some cups are of unknown type; they are either partly hidden by other pictorial elements or have been depicted in top view, so that the body form is not visible. These have been collected in an “unknown” category.

Table 6: Frequency of each type in the depictions and pieces

		1	2	3	4	5	6	7	8	9	10	Oth	Unk
bowls	depict.	3	2	0	0	0	6	0	0	0	0	4	
	(15)	20.0	13.3	0	0	0	40.0	0	0	0	0	26.7	
	pieces	25	14	9	27	4	24	1	4	9	10	13	
	(152)	16.4	9.2	5.9	17.8	2.6	15.8	0.6	2.6	5.9	6.6	8.6	
cups	depict.	12	19	11	16	0	7	0	0	0		1	6
	(72)	16.7	26.4	15.3	22.2	0	9.7	0	0	0		1.4	8.3
	pieces	85	37	13	12	5	42	7	10	7		4	18
	(240)	35.4	15.4	5.4	5.0	2.1	17.5	2.9	4.2	2.9		1.7	7.5
jugs	depict.	4	1	0									
	(5)	80.0	10.0	0									
	pieces	47	11	2									
ladles	(60)	78.3	18.3	3.3									
	depict	18	2										
	(20)	90.0	10.0										
cont.	pieces	30	5									1	
	(36)	83.3	13.9									2.8	
	depict.	1	0	0	5							1	
cont.	(7)	14.3	0	0	71.4							14.3	
	pieces	1	1	1	0								
	(3)	33.3	33.3	33.3	0								

As was the case for the shapes, on the more specific level of the types there are again some similarities but many more differences between the pieces and the depictions. In the first place, one can say in general that for those shapes with multiple types, fewer types appear in the depictions than in the pieces. This is most apparent in the bowls, where only three of the ten

defined types appear, and less so in the cups, where six of the nine defined types appear. The other shapes all have fewer variants, but also for jugs and ladles clear preferences are discernible. Too few containers are depicted or survive in the pieces to allow for comment.

Second, one can look at the relative proportions of the various types present for any given shape, between the depictions and the pieces. It again becomes clear that while there are some similarities, there are also some major differences in the distributions. There are perhaps too few bowls in all, and too few of the types present, to rely too heavily on the data for the bowls. But even so, Type 6 predominates in the depictions, while Type 4 is the most popular (barely) in the pieces. The types that occur in the paintings, 1, 2, and 6, occur, relatively speaking, more often in the paintings than the pieces.

There are greater differences in the cups. In the pieces, Type 1 predominates, and occurs about twice as often as the next most popular forms, the Types 2 and 6. After that, there is another sharp drop, as the next most popular forms, the Types 3, 4, and 8, occur from three to four times less frequently. Types 5, 7, and 9 appear infrequently, so that their non-appearance in the depictions is not a great surprise. In the depictions, however, it is the Type 2 cup that appears most often, followed by Types 4, 1, and 3. After this there is a drop to Type 6. So while there is a preference for certain types, it is not as pronounced as in the pieces. Also, when the distributions are compared, it is clear that the Type 1 cup occurs much less frequently in the depictions, the Type 6 less often, the Type 2 more often, and the Types 3 and 4 much more often.

There are very few jugs, but even so the preference for Type 1 is clear in each set of evidence. But given the great variety in form observed amongst the Type 1 jugs, this is not to be pressed too closely. As for the ladles, Type 1 predominates in the pieces but there is a fairly large group of Type 2. However, Type 2 ladles, with the exception of the Priscus service, are absent

from the depictions. There are too few containers in the pieces to make such a comparison worthwhile.

Finally, one can look again at how the Priscus service compares. There are no bowls, which clearly sets it apart. In the cups, Type 1 predominates, followed by Types 2 and 6. This is the same pattern as seen in the pieces, but differs from the pattern seen in the depictions as a whole. It should be noted that the Type 4 cup, the second most popular type in the depictions, does not appear in the service. Nor does Type 3 appear, and the importance of the group Type 3 cup/other cups/ladle (and/or stirrer) in the depictions as a whole has already been noted.²⁷ The jugs and ladles present are each of Type 1, which again corresponds to the depictions as a whole and to the pieces. The only container present is a Type 1, and, as has already been noted, it is the only clear depiction of such a container. In contrast, when a container appears in the other depictions, it is usually a Type 4.

²⁷ Although it does appear in the banqueting scene from this tomb (SD-23, Plate 23).

CHAPTER FIVE: ARTISTS AND PATRONS

In this chapter the focus returns to the paintings and, more specifically, to the painters, their working practices, and their patrons. Two observations made earlier form the starting points for these investigations: that comparison of the vessels in the depictions to extant contemporary vessels reveals various discrepancies, and that although two paintings can share a general composition, they may differ in details. In its own way each observation allows one to make suggestions about how the painters went about their work; moreover, these suggestions are not limited in relevance to only the depictions studied in this dissertation. In other paintings too one finds both elements that appear to have been drawn from the contemporary world, or at the least to have real-world parallels, and repeated compositions, which therefore give rise to the same questions as the banqueting and related scenes. Behind all this stand the patrons, for whom it clearly was important to depict banquets and in particular silverware, and their role in the creative process.

The discrepancies between painted and real vessels, that were revealed in the course of the preceding chapter, are the concern of the first part of this chapter. Possible reasons for these discrepancies will be suggested here; to a greater or lesser degree, these reasons reflect upon the working methods of the painters. In the second part, two sets of paintings from the core-group depictions that exist in multiple versions are re-examined. The question of prototypes and their contents arises here, and the choices faced by painter and patron when deciding upon the scene to be painted. These sections introduce discussion of the patron's role; the last part of the chapter concentrates on it.

A) DISCREPANCIES BETWEEN VESSELS IN THE DEPICTIONS AND EXTANT PIECES

As became evident in Chapter Four, there are numerous discrepancies between the two sets of evidence. These occur in form, in the absence of certain shapes or types from one or the other set of evidence, and in the relative frequencies with which each shape and type is met in each set of evidence. One consequence of the discrepancies is that searching for extant parallels for the painted pieces is problematic, and that painted groups turn out to be unnaturally eclectic in nature. The painters, therefore, did not seem to be closely copying actual pieces when they came to depict silver banqueting equipment. This section will investigate possible reasons for the discrepancies. But first, one needs to offer a few cautions about the data.

The chance that the paintings reproduce earlier prototypes must be kept in mind. The possible contents of such prototypes will be the concern of the following section; here one should just state that if these prototypes were detailed enough to contain various shapes and types of vessels, then the kinds of vessels present in the depictions studied here may be predetermined, to a greater or lesser degree, by these prototypes. The differences in forms, the presence or absence of specific shapes and types, and the differences in the frequencies with which they are observed in the depictions, may therefore have nothing to do with contemporary vessels and their usage, but be solely a reflection of the contents of the prototypes. Next, one must also keep in mind the state of the evidence. It is always possible that shapes and types now absent from the extant pieces originally were present, and that such examples have not survived past antiquity, or remain undiscovered, or have been lost before adequate records could be made.

The discussion of the discrepancies may begin with the mention and immediate dismissal of one potential reason for their presence, the notion that the painters were in some way technically incompetent and so could not reproduce all the various shapes and types of vessels. Granted that the artistic quality of their paintings may be variable, nevertheless the range of

forms and materials displayed in the paintings discussed in this dissertation argues against any gross technical incompetence. In general, one can say that most of the painters were capable of depicting whatever they desired, and could at times even make a show of their abilities, as in those depictions of glass vessels in which their contents, often fruits but sometimes liquids, are clearly visible through the walls of the vessels.¹ In any case, it seems that in only in a late Fourth Style painting from the Casa del Medico Nuovo at Pompeii² are the drinking implements pictured as vague, essentially shapeless blobs; moreover, they are not central to the scene, but rather a very small part of a large painting. They suffice to give the idea of drinking vessels, which is probably all the painter had in mind. The *lararium* painting from the Casa di Obellio Firmo (RD-15, Plate 33.1) is a similar case, only there the painting is very much in the nature of a sketch, so that the forms of the vessels are suggested rather than precisely delineated.

At the most general level, that of shapes, one finds two that occur in one set of evidence but not the other.³ These are the strainer and the horn. No strainers appear in the depictions, although the process of straining is mentioned, albeit rarely, in contemporary literature and silver strainers themselves are extant, even if not in any great numbers. The situation is virtually reversed for the horns, which do not appear in the finds and rarely in the literature, but are frequently observed in the depictions.

¹ Some examples:

- i) Naples Museo Nazionale 8645: series of still lifes, one with a glass container of clear liquid and a second with a glass Type 1 cup; from Pompeii; Fourth Style; cf. *Collezioni MNN* I 164-5 no. 293.
- ii) Naples Museo Nazionale 8611: still life with glass fruit bowl: from Pompeii II.4.3 (Villa di Giulia Felice); Fourth Style; cf. *Collezioni MNN* I, 164-5 no. 291.

² Naples, Museo Nazionale 113196 (cf. Clarke 1998, 44-5, fig. 10). The relevant segment of the painting shows an outdoor banquet with pygmies; five recline (or sit) on a couch, watching two others engage in sex. Before the couch is the usual round table, carrying drinking vessels. Also present is an *amphora*, standing up supported by a framework of crossed sticks. The painting has not been included in the depictions studied in this dissertation because the vessels are not of silver; they are varying shades of brown, suggesting terracotta or bronze as the material.

³ Cf. *supra*, Table 5 (Chapter Four, p. 171) for a summary presentation of the numbers.

First, the question of the strainers. The process of straining itself should perhaps be further defined. Although literary sources do not specify where straining occurred, there are two points when it seems a likely manoeuvre: when the wine is poured out of its storage container, and when it is poured or ladled into the actual drinking vessels. The first, potentially very messy, straining would be necessary to remove sediment and any other impurities; it is difficult to envisage it occurring in the banqueting space, or at any rate with the use of relatively small silver strainers.⁴ For the strainers that do survive are relatively small; with one exception the bowl diameter, where known, ranges between 6.7cm and 9cm.⁵ This suggests use on a smaller scale, such as one can envisage occurring when the wine is transferred to the drinking vessels, be they cups or bowls. Literary sources mention the addition of various flavouring agents to the wine;⁶ the removal of these, not to mention any impurities not caught by the first straining, may well have been desired. Alternatively, the flavouring agents could have been placed in the strainer, and the wine poured through. The use of silver as a material also suggests a public role, and so reinforces the idea of straining in the banqueting space. Nevertheless, strainers occur relatively infrequently in the extant pieces, and neither in the Priscus service nor in any other depiction does one find a vessel clearly to be identified as a strainer, whether in silver or any other material.

There is a difference in dates to be considered. Of the ten extant silver strainers, five come from roughly the first quarter of the first century BC, two perhaps from the period straddling the first centuries BC and AD, and three from the first century AD. Meanwhile, the depictions begin

⁴ Martial 8.45 refers to pouring an *amphora* of wine through linen to clarify the wine. Although where this occurs is not stated, one may perhaps assume not in the banqueting space.

⁵ The exception comes from the Boscoreale treasure, and is a somewhat unusual piece (AP-104, Plate 54.8); in form it resembles a Type 2 ladle, although there is only a ring where the ladle would have a bowl. If this is indeed a strainer, some sort of filter would have had to be inserted into the ring. The ring part has a diameter of 10cm.

⁶ Pliny, *HN* 14.107-110 mentions a variety of possible additions; Martial 5.4 mentions someone flavouring her wine with laurel leaves.

in the late first century BC, but most date to the ca. AD 35-79 period, a time when silver strainers seem to be less popular. So the absence of silver strainers in the paintings may reflect their absence from contemporary banquets.⁷ Against this is the fact that other activities related to drinking, for instance ladling and pouring, are rarely depicted if at all, and yet ladles and jugs do survive in numbers. Moreover, the preceding chapter clearly demonstrated the problems that arise if one wishes to take the depictions as reflections of contemporary life. One is perhaps on firmer ground when dealing with processes, which are immediately noticeable, rather than fine details such as vessel forms; nonetheless problems with the latter suggest that caution is still advisable.

Given that the depictions concentrate on drinking, and not the preparation or distribution of the drinks, it is perhaps not surprising that strainers and straining do not appear in the depictions. For the same reason, even if drinking habits had changed and other types of items were used for straining – some literary references mention linen or a *saccus*⁸ – there is no reason to expect these new methods to have been portrayed any more than the old. And if the scarcity of silver strainers coupled with the popularity of bronze saucepan-strainers is an indication that straining in the banqueting space was less and less practised, then there is yet another reason for the absence of strainers and straining from the depictions.⁹ On a practical note, it would be difficult to portray a strainer without showing it in use. Unless the artist could clearly indicate the perforations, the vessel might just look like a cup or bowl or saucepan.

Next, the horn. As seen in the paintings, it lacks a protome; but whether plain or with an animal protome, no contemporary Roman examples in silver are extant. This creates a problem different in nature from that caused by discrepancies in form between painted and actual vessels,

⁷ But given the relative rarity of silver strainers amongst the extant pieces, and the small number of relevant paintings, this possibility can only be offered hesitantly; the statistical bases are very limited.

⁸ E.g. Martial 8.45 (through linen), 12.60 (through a *saccus*); Pliny, *HN* 14.138 (through linen), 19.53 (through a *saccus*).

⁹ Cf. *supra*, Chapter Three, 110-12 (*s.v.* Strainers) with notes.

or by the absence from depictions of specific shapes seen in the pieces. Here the painters seem to be including in their scenes a practice, drinking from a silver horn, that finds no contemporary corroboration either in the extant pieces or in textual sources.¹⁰ The practice must, however, have been intelligible to the viewers; with that assumption, several possible reasons behind the painters' actions will be sketched out in the following paragraphs.

The first possibility is that there is no problem, and such horns were indeed used for drinking. The existence of plain glass horns¹¹ from the relevant period suggests the practice was not unknown. Furthermore, given that so many shapes and types repeat across materials, the possibility that silver horns existed cannot be ignored. The accidents of survival may account for their absence from the archaeological record; but as so many vessels of various kinds have survived, it is surprising to find not even one example.¹² Similarly, given the numerous literary references to banqueting and banqueting vessels, the absence of horns of any material from these references is striking. Even later authors only rarely mention the horn in a banqueting context.¹³

Perhaps the horns have several layers of meaning, and their presence in these paintings can be explained without requiring their use in contemporary banquets. One approach that may help is to examine the other contexts in which horns appear, both in Roman and Greek art. There is, in Roman art, abundant pictorial evidence for the connection of horns with a religious context, whether as cult vessels or as vessels used by or associated with deities.¹⁴ The contexts of some

¹⁰ The only two references to drinking from a horn are in Pliny, *HN* 11.126 and 36.41. Neither is strictly relevant here, as the former passage deals with northern barbarians using animal horns as drinking vessels, while the latter, which goes back to Varro, mentions a sculpture in which Cupids were making a lioness drink from a horn.

¹¹ Cf. *supra*, Chapter Three, 107-8 (*s.v.* Horn) with n. 33; three are noted specifically.

¹² On the other hand, only one example each is known of the Type 1 and Type 2 containers; had these not survived, perhaps knowledge of such vessels would not exist either.

¹³ Cf. Hilgers 1969, 154.

¹⁴ For which textual evidence is lacking: cf. Hilgers 1969, 154-5.

depictions of horns suggest that they may be meant as dedications, or in any case as religious rather than everyday drinking vessels.¹⁵ Horns also appear in an unambiguously religious context as elements of *lararium* paintings, in which the Lares are depicted with a horn in one hand.¹⁶ But in all these works, the horn generally has an animal protome; as a fancier version of the shape, perhaps it is more appropriate in a religious setting. The same may hold true of the series of sculptures known as hero-reliefs, dedications in sanctuaries which show a hero reclining on a couch and holding up a horn with an animal protome.¹⁷ A number of Hellenistic funerary reliefs pick up parts of this hero-relief imagery, and show the deceased reclining on a couch, holding up a horn which may be plain, or may have an animal protome. Although their context is different, they offer a potential model for the banqueter-with-horn motif as seen in the banqueting paintings discussed in this dissertation.¹⁸

Much more useful for the present purpose are works of art involving one particular deity, Dionysus, and/or his followers, the satyrs and maenads. Although a god may be present, these are not usually religious scenes *per se*, showing cult practices; Dionysus, as the god of wine, is generally figured holding vine branches and/or a wine-cup, the satyrs are notorious for their love of wine. In these scenes the horn acts as an attribute of these characters; usually it is just held by one (or

¹⁵ The mid-first century BC stone "Cup of the Ptolemies" (Plate 36.2-3, cf. *supra*, Chapter One, 58-9 with notes) has on each side a table carrying various vessels, including horns. Both the silver Type 6 cups with scenes of centaurs and Erotes from the Berthouville treasure (AP-33, AP-34 (Plate 48.8)) have tables carrying various vessels, including horns, set up underneath a tree.

¹⁶ An example with horns having animal protomes: Naples, Museo Nazionale 8905, from Pompeii VII or VIII (Fröhlich 1991, 292 cat. L98, Taf. 10.2). An example with plain horns: an *in situ* painting from Pompeii VII.12.11 (Fröhlich 1991, 289-90 cat. L91, Taf. 1).

¹⁷ E.g. Athens, National Archaeological Museum: from Peiraios; ca. 410 BC; cf. Papaioannou 1989, no. 568.

¹⁸ Numerous examples of such reliefs showing the deceased holding a horn may be found in Pfuhl & Möbius 1977, with assigned dates ranging from the fourth century BC to the early Imperial period. Particularly close in pose to the banqueters in the paintings is the deceased on a mid-second century BC relief from Smyrna (Copenhagen, National Museum 2224: Pfuhl & Möbius 1977/9, 386 no. 1568).

more) of them, sometimes it is an element in the overall composition, sometimes it is pictured in use as a drinking vessel. In virtually all of these works, the horn lacks a protome.

Greek vase-painting, from the Archaic period onwards, is a particularly fruitful source of such images.¹⁹ The interest in showing Dionysus and/or his followers with horns carries on into both South Italian²⁰ and Etruscan vase-painting.²¹ Also from this earlier period, some Greek statuettes show satyrs holding or drinking from horns.²²

Closer to the period relevant to this dissertation are numerous bronze statuettes of Dionysus, as infant and adult, holding a horn.²³ Unfortunately, Manfrini-Aragno supplies very little precise information about their dates; one of the Baltimore statuettes has elsewhere been given a first century BC date, another an “early Imperial” date.²⁴ The statuette in the Bardo Museum may be from the second century AD.²⁵ A few Pompeian wall-paintings show a satyr holding a horn; in one instance the horn is plain, in another, it has an animal protome.²⁶ Finally,

¹⁹ E.g. Dionysus holding a horn and sailing in a boat, in the tondo of a ca. 540-30 BC Type A cup by Exekias (Munich, Ant. 2044, *ABV* 146, 21). Cf. Henrichs 1987, 109-11, fig. 10

²⁰ E.g. Dionysus holding thyrsus and horn, with woman, on a ca. 360-50 Paestan red-figure bell-krater by Asteas (Paestum 21206). Cf. Trendall 1987, 72 no. 35, pl. 25c.

²¹ E.g. butting contest between satyr and goat, with a horn in the field between the contestants, on an earlier 4th century BC Faliscan red-figure cup (Vienna, University 499). Cf. Beazley 1947, 110, pl. 22.2.

²² Satyr drinking from wide end of horn: Malibu, Getty Museum 88.AB.72 (bronze statuette, ca. 480-60 BC); cf. Towne-Markus 1997, 43. Satyr holding horn: Munich, Ant. Tc 5591 (terracotta statuette, ca. 500-490 BC); cf. Hamdorf 1992, 394 Abb. 70.1.

²³ Manfrini-Aragno 1987, 67-8 no. 56 (ex-Munich, market), 76-7 nos. 86-7 (Baltimore, Walters Art Gallery 54.741, 54.1031), 82-3 no. 106 (lost), 91-2 no. 126 (Baltimore, Walters Art Gallery 54.1035), 106 no. 170 (ex-Fouquet collection), 121-2 no. 236 (Vichy, Musée de Chastel-Franc), 124-5 nos. 243-4 (Vienna, Kunsthistorisches Museum VI 278, Mainz, lost (ex-Mittelrheinisches Landesmuseum R 824)), 125-6 no. 245 (Tunis, Bardo Museum 2779).

²⁴ Reeder 1988, 155 cat. 65: 54.741 (first century BC), 54.1031 (early imperial).

²⁵ *Carthage* 173, cat. 36.

²⁶ Some examples:

i) Painting of two seated satyrs, one of whom drinks from a horn with an animal protome, from Pompeii VII.1.8 (Terme Stabiane); survives only in an 1858 drawing by La Volpe; cf. *PPM* VIa, 666 no. 112.

from a later period are two mosaics from Antioch showing the drinking contest between Hercules and Dionysus. In the earlier of the two, dated to the early second century AD, a horn is present amongst the drinking vessels lying on the ground before the drinkers.²⁷ The later mosaic, dated to ca. AD 250-300, shows Dionysus holding up the horn, equipped with an animal protome, from which he has drunk.²⁸

Scenes of human revelry, also from an early date onwards, may equally include figures holding or drinking from horns, or may include horns in the scenes as individual pictorial elements. Greek vase-painting is again a fruitful source of such images.²⁹ In other materials, an Etruscan terracotta relief revetment of ca. 560 BC shows, in one fragment, a symposium with reclining banqueters, and in another fragment, an exuberant procession, in which one figure holds a wine-skin, another a plain horn, and others a cup and lyre.³⁰

From the relevant period is the first-century AD relief from Amiternum,³¹ with two sets of banqueters and in between, a table or pedestal stand on which are two horns. The damaged state of the relief makes it unclear whether these horns are plain or have protomes. This relief is important, as it shows horns present at a banquet, even if they are not shown in use as drinking vessels. Moreover, the relief dates roughly to the same period as the majority of the paintings discussed in this dissertation, and all of the paintings in which horns are included. In at least one case, therefore, an artist other than a Campanian painter chose to depict this apparently rare

²⁶ (...continued)

ii) Fourth style painting of a standing satyr, holding a *pedum* and a plain horn, from Pompeii VI.9.2 (Casa di Meleagro); cf. *PPM* IV, 744 no. 171.

²⁷ Worcester Art Museum 1933.36: cf. *Antioch*, 170-1 cat. 55.

²⁸ Princeton University, The Art Museum: cf. Levi 1947, 156-9, pls. XXXa-b.

²⁹ E.g. Munich, Ant. 2120 (*ABV* 34, 7), a ca. 580-70 komast cup by the Falmouth Painter: cf. Gossel-Raeck 1992, 289 Abb. 47.1.

³⁰ Procession: Viterbo, Museo Civico D 1. Cf. Stopponi 1985, 58 no 35, also Senff 1992a.

³¹ Cf. *supra*, Chapter One, 60-1 with n. 82.

practice.³²

This brief survey has shown that in the Graeco-Roman world, horns, in particular of the kind without a protome, have a long-standing association with the Dionysiac world, or more generally, with partying and the drinking of wine. This association may be one explanation for the presence of horns in some of the paintings studied in this dissertation. The horn belongs with wine-drinking, regardless of whether contemporary banqueters actually drank from horns. In this view the horn gains in symbolic meaning, but its literal value is lessened.

One may perhaps press the issue further. Satyrs are notorious for extravagant behaviour, at odds with expected human practice. Associating horns with satyrs may add connotations of excess and indulgence to the horns. There are nine horns, silver and otherwise, still visible in the depictions studied in this dissertation. Of these, four are shown in use, in **SD-13**, **SD-14**, **SD-17**, and **SD-23** (Plates 13, 14, 17, 23). The manner of drinking is the same in each case. The horn is held up above and in front of the drinker's head; in **SD-13**, **SD-14**, and **SD-17** the wine can be seen flowing across the considerable gap from the horn's narrow tip to the drinker's mouth. This is a fairly showy manner in which to drink, requiring a certain amount of skill; perhaps one is therefore justified in detecting hints of indulgence and extravagance in such paintings. In three of the paintings the proceedings overall seem nonetheless relatively restrained. Exceptional is **SD-14**, in which the drinkers are well into their cups. One of the drinkers dangles his hand before the couch, as his head lolls backwards; he is clearly incapacitated. The other, who is drinking from a horn, is slightly less so. Nonetheless, he still needs his companion's aid in both holding up his head and holding up the horn. In this painting the horn appears clearly to be associated with excess; the observation that the man drinking from the horn also holds a drinking-cup in his other

³² From an earlier date, the fourth century BC Tomba del Biclinio at Tarquinia may have shown a banqueter holding a horn with an animal protome. The painting survives only in drawings, however, which Steingraber suggests may be more indicative of general lines than precise details. Cf. Steingraber 1986, 288 no. 46.

hand reinforces this conclusion.

Interpretation of the horns can also be taken in another direction, concerned more with their rarity. As has been mentioned earlier,³³ the silver horns that survive come mainly from Eastern contexts. Examples from the Mediterranean world are very infrequent. Moreover, they are often gilded, and have animal protomes; they are therefore more elaborate than plain horns, and so may be expected to have been more costly. Nor are they extant in great numbers. The absence of plain horns from the finds suggests that these too were rare at best. The non-silver horns in the depictions are coloured in yellow-to-brown tones; this may indicate bronze or terracotta, or may indicate gold. Perhaps horns could be, or were, made of materials more precious than silver.³⁴ These points suggest that horns may be indicative of wealth, and therefore status. The presence of two horns in the Priscus service (SD-25, Plate 25) may therefore be meant to impress a viewer with the exceptional wealth and capabilities of Priscus and/or his family.³⁵ Whether they or anyone else actually owned a horn or horns again becomes less of an issue; the impression made on the viewer is what mattered.

Finally, there is the question of prototypes to consider. If the painters were following earlier prototypes, they may simply have been repeating elements found in these prototypes. The horns may therefore have no relevance to the drinking vessels of the contemporary Roman world. The practice may however have been seen as exotic, or extravagant, by the viewers of these paintings. The problem of the horns then shifts back to the Hellenistic world, in which the prototypes presumably originated. Ultimately, the practice seems to have been an Eastern one,

³³ Cf. *supra*, Chapter Three, 107-8 with notes.

³⁴ Recall the golden horn mentioned by Pliny; cf. *supra*, Chapter Three, 108 with n. 40.

³⁵ It should be noted that the horns on Priscus' table are not differentiated in medium from the rest of the vessels; all are silver, and the artists were certainly capable of showing different media when they desired. The horn still visible in the banqueting scene from this tomb (SD-25) is, in contrast, coloured yellow, suggesting gold or bronze.

especially in light of the origins of most of the extant examples; as an emblem of luxury and excess, the East served for the Greeks much as the Greek world did for the Romans.

The horns in the Priscus service (SD-25) would, however, argue against the foregoing explanation having general validity. There is no reason to see this painting as one based on a Hellenistic prototype; although there are difficulties in finding close parallels in the extant pieces, the vessels in the service do for the most part fit in with first century BC and AD Roman silverware. The Type 1 container is a particularly telling example, with its very close resemblance to the Hildesheim “crater” (AP-187, Plate 53.1).

There is therefore a range of explanations for the presence of drinking horns in these Campanian paintings. The artists may have been depicting a rare contemporary practice, following their prototypes, or using the horns as emblems of a broader concept, whether excess and extravagance or wealth and status. No single one of these explanations is meant to be taken as the “correct” explanation; all are plausible, and singly or in combination supply the backdrop into which the horns can be fitted.

The other shapes appear in both sets of evidence, but with different relative frequencies. The cups can be quickly dealt with. They are clearly the most popular shape in each set of evidence, which should not be surprising. But bowls, jugs, and saucepans occur less frequently, relatively speaking, in the depictions, while ladles, stirrers, and containers occur more frequently.

As was discussed in the previous chapter, bowls are more popular in the earlier part of the timespan covered by this dissertation and appear sporadically in the later part. Meanwhile, the depictions come mainly from the first century AD, the time when bowls begin to drop in popularity. If the depictions mirror contemporary drinking practices, and if these practices included the use of bowls, then the relative lack of bowls in the paintings may reflect this change in drinking practices. And as for the Priscus service, it is one of the latest depictions studied, so

again it would not be surprising that no bowls are present.

The lack of handles, and the general awkwardness of some of the forms, suggest however that bowls likely found their main uses outside the sphere of drinking. Foods, and in particular, sauces, needed serving vessels; bowls are eminently suitable for such purposes. From this point of view, it is important that the painters do regularly show drinking from bowls; the practice evidently occurred, but drinking from bowls was secondary to drinking from cups. It is probably not the case that bowls were ranked lower than cups, if any such hierarchy of shapes existed, and thus were less likely to appear at banquets. Admittedly, there is the one scene, in two versions – SD-8 and SD-9 (Plates 8, 9) – in which it is the pipe-player who drinks from a bowl, but elsewhere it is the banqueters. And in any case, the bowls are still made of silver, which also argues against their being of lower rank than other shapes.

Silver jugs are surprisingly infrequent in the depictions, appearing roughly one-third as often as they do in the pieces. But, if one were to add in the non-silver jugs present in the depictions, then the percentages would be closer. In most banqueting scenes, though, the jugs are not present on the tables with the other vessels, but are held by attendants. Their presence suggests their contents were important; their absence from the tables may suggest that they were not sufficiently central to the drinking process to have been included as a rule in the depictions, or that a table was not, as a rule, their place. The observation that it is the attendants who generally hold jugs, combined with literary references to liquids being poured out for the drinkers,³⁶ leads one to suggest that jugs were more likely to move in and out of the banqueting space as needed, rather than remaining in that space. Alternatively, the contents of the jugs, wine or water, could be poured out somewhere other than in the banqueting space. An admittedly later (3rd century AD) relief from Igel may illustrate this: attendants pour drinks from jugs into cups

³⁶ Some examples: Martial 1.11, 5.64, 9.93, 11.36; Juvenal, *Sat.* 5.49-66.

in a space separate from that in which the drinks will be served.³⁷

The Priscus saucepan is the only saucepan depicted in a banqueting context. Here is a situation resembling that of the bowls, only more so – a vessel well-attested in the finds does not make its way into the depictions. Even more strikingly, the saucepan is primarily a first-century AD and later vessel – just the period of most of the depictions. If the depictions are mirroring reality, then perhaps more saucepans should have found their way into the depictions. But the saucepan should be considered in conjunction with the jug; this saucepan-jug combination, used as a handwashing set,³⁸ can be seen in other contexts in contemporary scenes – at sacrifices for instance.³⁹ Moreover, the set appears in later banqueting scenes. But at this time, at least in the eyes of the artists, the set is not an important, or necessary, part of a banqueting scene.

Then there are the shapes that are conspicuous by their greater presence in the depictions: the ladle, container, and stirrer. Although the difference is not as dramatic for ladles as for the other vessels mentioned here, ladles do occur almost twice as often in the depictions as the pieces. This shows that, from an artist's point of view, the ladle was an important part of a banqueting scene; in the textual sources, references to ladles are also frequent. As for the pieces, perhaps their smaller, more fragile nature - the long handle in particular - makes them more susceptible to damage, and thus less likely to survive if deposited. Perhaps also, since they are generally not highly decorated, and serve a preliminary, albeit necessary, purpose in drinking, they were just not considered as important as vessels such as cups. Especially in the realm of grave goods, it is probable that if a selection of drinking vessels is to be made, then the more valued items were more likely to be deposited; arguably, these are the actual drinking vessels, and not those used in

³⁷ Funerary monument of the Secundinii, from Igel: Noelke 1998, 412-13, Abb. 13.

³⁸ On this handwashing set, cf. Nuber 1972.

³⁹ On this usage, cf. Fless 1995, *passim*, with Taf. 2.1, 12.2, 19.2, 23.2.

preparing or distributing the drinks.

Containers occur sporadically in each set of evidence, but nevertheless more often, relatively speaking, in the depictions. The one Type 4a from the Casa dei Casti Amanti (SD-8, Plate 8) and the one Type 4b from the Villa Farnesina (SD-2, Plate 2) clearly served as wine containers; by extension the remaining three examples of Type 4a (SD-1, SD-9, SD-10 (Plates 1, 9, 10)) were most likely also wine containers. Another from the Villa Farnesina was also a wine container. The Priscus Type 1 container (SD-25, Plate 25) and the possible Type 1 container in the Casa di Obellio Firmo *lararium* sketch (RD-15, Plate 33.1) were probably also wine containers. These again were important vessels, then, as far as the artists were concerned. But they rarely occur in the finds. As these vessels were large, one cannot suggest they were fragile and therefore highly damage-prone – as one can with ladles. Perhaps their rarity in the pieces is not all due to the accidents of survival; perhaps they always were rare in silver. Their size implies a certain value; even if undecorated, the silver content alone would be considerable. Of the two surviving examples (AP-187, AP-188 (Plate 53.1-2)), both from the Hildesheim treasure, for which weights are known, even the lightest is still over four times heavier than the heaviest other vessel.⁴⁰ This could contribute to their rarity; the ownership of such an item could well have been an indicator of great wealth and/or high status. Meanwhile, the container function could be served by similar vessels in other media.

Alternatively, it is possible that, at least in some contexts, another, smaller silver vessel may have assumed the role otherwise played by these large containers. The Type 3 cup seems, at

⁴⁰ Weights are known for two of the three containers that have been found. They are both from the Hildesheim treasure. The Type 1 container weighs roughly 9450g, the Type 2 container roughly 7217g. By comparison, the heaviest of the bowls, a Type 2, weighs 895g. The heaviest of the cups are the two Berthouville Type 6 cups, at 1658g and 1637g, and the Hildesheim Type 8a cup, at 1688g. The heaviest jugs are Type 1d's from the Berthouville treasure, at 1159g and 1047g. The heaviest ladle is a Type 1 from the Hildesheim treasure, at roughly 213g. The heaviest saucepan, from the Casa del Menandro treasure, weighs 1080g.

least according to the paintings, a prime candidate for such a function.⁴¹ The surviving pieces are all decorated, some elaborately, which would also be appropriate for a vessel so central to the drinking process.

The fact that wine was normally drunk mixed virtually demands the existence of stirring and stirrers; it is therefore not surprising to see stirrers in the depictions. But again, the act is not depicted. The lack of stirrers in the finds may, as is the case for the ladles, be a result of their relatively small and fragile nature; the three that have been found were fragmented. It is also possible that other shapes – long-handled spoons, for instance – could have been used as stirrers.

Next one can turn from the shapes to a more specific level, that of the types, although here too some of the comments will be relevant at the shape level and *vice versa*. As was noted for the shapes, some types do not occur in one or the other set of evidence. But with only one exception, here it is the case that types observed in the pieces do not make their way into the depictions: bowls of types 3, 4, 5, 7, 8, 9, and 10, cups of types 5, 7, 8, and 9, jugs of type 3, and containers of type 3. The exception is the Type 4 container, which appears only in the depictions.

One may assume that unless satire or criticism was intended, the artists would not as a rule depict characters drinking out of vessels that normally would not be used in this way. This applies primarily to the bowls; although one can envisage drinking out of all the various types, the small sizes (e.g. Types 8 and 9) and/or awkward shapes (e.g. Type 3 with its thick, concave rim and Type 5 with its thick rim) of several make such a use much more unlikely. Handled cups make unlikely food or sauce containers,⁴² but all the bowls, save perhaps the conical Type 4 and the Type 10, could be used for such a purpose. This leaves only bowls of Types 1, 2, and 6, of which Types 1 and 6 clearly are shown in use as drinking vessels in the depictions. The Type 2

⁴¹ Cf. *supra*, Chapter Two, 67-8.

⁴² A variant of a Type 4 cup (or Type 2 container) is used to hold food - olives - in a Vespaianic still life from Pompeii: Naples, Museo Nazionale 8634 (*Collezioni MNN I*, 164 cat. 297).

is held by a banqueter in the Priscus banquet scene (SD-23, Plate 23) in a manner that suggests, but does not require, drinking, while in the satyr banquet (SD-1, Plate 1) it is perhaps being used for mirror divination.

Alternatively, some types may have gone out of fashion before the period of the depictions. This seems to be the case for the Type 4 bowl, which appears to die out after the first quarter or so of the first century BC. The only extant Type 3 jugs are also very early. Examples of such vessels may never have come before the eyes of the Romano-Campanian painters whose works survive.

Similarly, a limited geographical range for a type may also explain its absence from the depictions. The Type 10 bowl is one such vessel; besides being an early form, it is limited to a specific region, the Iberian peninsula. The Type 4 bowl is also prevalent in Iberia, although some examples have been found at one site in northern Italy and others may have come from Greece or Asia Minor. The Type 7 cup, meanwhile, only occurs in the Hildesheim treasure. Its proposed date, Augustan, puts it at the beginning of the run of the depictions, but because it only appears in the one find it might be the case that it had a limited distribution, and so had a lesser probability of reaching the eyes of the painters.

The Type 4 container was the exception that only occurs in the depictions. But as was noted previously, containers of any type are rare in the pieces. There is one very large bowl in existence, part of the group found at Kayseri (AP-209). Perhaps it served as a container; the unique broad flat rim as well as the overall size make it a very improbable drinking vessel.

The Type 5 cups are an oddity, in that the only extant pieces do come from Campania and have been dated to the first century AD. But overall there are few examples. The Type 9 cups are a similar case, with one example from Campania but most from far away: France, Marwedel, and Olbia. The Type 7 bowls meanwhile exist only in miniature format. As the rest of the

elements of that grave group repeat well-attested shapes and types, these too were doubtless based on full-sized vessels, but these have not survived. Type 8 cups meanwhile do occur in the depictions, but one depiction is only a sketch (RD-15, Plate 33.1), and the others are the *caupona* paintings (RD-16, RD-17, RD-19, RD-20, RD-21 (Plates 33.2 - 36.1)), in which the material is unlikely to be silver.

But besides the non-appearance of certain types, there also exist differences, at times dramatic, in the relative frequencies of occurrence of the various types between the two classes of evidence. These occur primarily in the bowls and cups.⁴³ Given the differences in sample sizes, the figures should not be pressed too closely, but a few general comments can be made. In the pieces, Type 1, 4, and 6 bowls occur in roughly the same amounts; in the depictions, Type 6 is favoured. For cups, Type 1 is by far the most popular type in the pieces, appearing roughly twice as often as Type 6 and 2. Types 3 and 4 occur with roughly equal frequency, but are considerably behind the Types 1, 2, and 6. In the depictions, meanwhile, the preference is for Type 2, with Type 4 close behind. Then comes Type 1, just ahead of Type 3. Only then does Type 6 appear.

One can highlight here just a few of these differences, those involving the Type 1, 3, and 4 cups. The most frequently observed type of cup in the pieces, Type 1, is less apparent in the depictions. This could be a reflection of the slightly waning popularity of the form through the first century AD, or it might indicate that the painters had other concerns. Type 3 occurs almost three times as often in the depictions, and when it does it is clearly an important vessel, possibly serving a container-like function. In the pieces, the shape also appears to have been a valued one, if that conclusion can be drawn from the fact that all but the earliest example and the four miniature examples are elaborately decorated, and even the early cup has bands of ornament. But, again omitting the miniature examples, only two of the seven remaining cups are handleless – yet

⁴³ Cf. *supra*, Chapter Four, 172 (Table 6) for a summary presentation of the numbers.

another discrepancy between the two sets of evidence. Type 4 occurs roughly four times as often in the depictions as the pieces. In depictions of Dionysus and his followers one frequently sees this type of cup in their hands. As was the case for the horn, the long connection of this vessel form with the Dionysian world may be sufficient reason for its inclusion in banqueting scenes; it too may simply be emblematic of drinking and a party.⁴⁴

For the ladles, almost all are of Type 1, although in the pieces several examples of Type 2 do occur. In a painting, a Type 2 could resemble a stirrer, especially if small or at a distance, but the objects identified as stirrers seem secure. Save for the examples in Priscus' service, there are no real grounds present for taking the circular termination to be a bowl rather than a flat disk. Perhaps the ambiguity could serve as a reason for only depicting Type 1 – the form leaves no doubt as to identity.

Differences in the frequencies with which the various shapes and types occur are not the only discrepancies between the two sets of evidence. Others come into view when one tries to find parallels for the painted vessels among the extant pieces. As the fourth chapter illustrated, it is very difficult to do this. Close parallels for complete vessels, whether contemporary or earlier, are the exception; more usually, parallels are rough, or may apply only to parts of a vessel. The various components of a painted vessel may even find their best parallels in corresponding components of different extant pieces, from different periods. And many pieces find no parallels at all. The conclusion drawn from this is that the painters were not, as a rule, closely copying actual pieces in their paintings.

The eclecticism of the painted groups leads to a similar conclusion. Whether it is the

⁴⁴ Dionysus and his followers, wearing wreaths and/or holding Type 4 cups, appear already in Attic black-figure, and remain popular throughout Greek and South Italian vase-painting. In Dionysiac scenes in Roman art, meanwhile, the Type 4 cup also features prominently; cf. *supra*, Chapter One, 59-60 with notes, for two examples of relief plaques with scenes of Dionysus. For other examples cf. *infra*, Appendix, 223-5, *s.v. cantharus*.

Priscus service, or paintings that contain a variety of vessels, when parallels exist for the painted vessels they come from a wide range of dates. This is not altogether unexpected, given the Roman respect for old silver, and so can perhaps be explained away for the depictions with a number of vessels where these need not be meant as belonging to one service. But the Priscus service is clearly meant as such, and the vegetal decoration visible on several of the pieces is consistent. This reinforces the idea that what is represented is a service that belongs together, and also the idea that the vessels in the service are meant to be seen as being contemporary with one another. All this contradicts the conclusion drawn from the parallels, that the pieces may be of different ages. Again, therefore, the search for extant parallels proves not very fruitful, except to reinforce the idea that close copying of actual vessels was not the main aim of the artists.

This is not to suggest that the artists never seem to have followed actual pieces. The best example is perhaps the Priscus Type 1 container. Its remarkable similarity to the Hildesheim example suggests a real model for the piece. To judge by the Hildesheim piece, such vessels would have been large and heavy, and so quite valuable. Perhaps this was a piece owned by the family, and they wanted to ensure its display in the painting; its central position on the table also serves to highlight it. Or again, this may be another instance of a message being conveyed that the family was capable, or wanted to be seen as being capable, of owning such a piece. That the painting is considerably later than the piece should not be a concern here; as has been mentioned before, old silver was valued.

But an example such as this is the exception that proves the rule. On what, then, were the painters relying? If they were instead copying the vessels from some sort of prototype, either an existing painting or some sort of pattern in a patternbook, then the vessels there must have been an equally eclectic assortment. The presence of old vessels in the paintings is not so problematic, as the prototypes themselves would be of an earlier date. But this still leaves the remaining

difficulties: the vessels that can only be paralleled in parts, the vessels whose components find parallels in different extant pieces, the vessels with no parallels.

Rather than look to any one source for the painted vessels, it is perhaps better to suggest a range of possibilities. At times, the artists appear to have followed closely actual vessels; at times, they followed, as will be shown in the following section, their prototypes. But the majority of the painted vessels are perhaps better seen as productions of the artists' imaginations, which amalgamated, at times in a jumbled manner, all the possible sources of inspiration: actual pieces, vessels in other works of art, reproductions in patternbooks. It seems that the main desire was for plausible representations of drinking vessels, sufficiently plausible to be acceptable to contemporary viewers, but not necessarily such close copies that actual pieces could be identified as providing models. This behaviour on the part of the painters in the matter of silverware is perhaps analogous to their behaviour earlier in the matter of architecture, in which elements that seem plausible in isolation prove, on closer examination, to be fanciful.⁴⁵ The Second Style (ca. 50-40 BC) frescoes from *cubiculum* M of the Villa of P. Fannius Synistor at Boscoreale are particularly apt examples of the combination of realistic elements into an unrealistic whole.⁴⁶

B) SCENES EXISTING IN MULTIPLE COPIES

The idea that painters drew on a range of sources for inspiration may furthermore be applied to paintings as a whole, not just to details. A particular painting could be wholly original, relying solely on the painter's vision, and perhaps the commissioner's requests. There could be an artistic tradition for a given theme, so well-established as to be ingrained in the painters' repertoire. Alternatively, there could be a prototype of some form, perhaps another painting,

⁴⁵ I am indebted to Dr. G. Umholtz for this suggestion.

⁴⁶ The paintings are now in the Metropolitan Museum of Art in New York, in a reconstruction of the room. Cf. Ling 1991a, 28-9, figs. 27-8.

perhaps a design in a 'patternbook', which the painters could follow.

The question of prototypes has long been an important one for Roman painting.⁴⁷ Similarities in both general compositions and finer details between paintings from locations separated in space and/or time lead to the conclusion that a painter could repeat a work, or that painters could copy one another's works, or independently repeat a pre-existing prototype.

It is reasonable to suggest that a successful work might be repeated, closely or with variations, by a painter for several patrons. Finding evidence for such repetition is, however, difficult, and closely connected with the problem of isolating and identifying individual painters' hands. This problem has not been investigated to the extent it has in, for instance, Greek vase-painting, nor have the various attempts met with equal success and recognition. Roman wall-paintings bring with them several problems not present in vase-painting: compared with the numbers of Greek vases extant, the number of surviving Roman paintings is minuscule, and those that survive are often more or less damaged. The identification of painters is precise work which needs a large body of evidence in good condition to be successful.⁴⁸ Beyen's was an early attempt to seriously study the question;⁴⁹ not much later Richardson published his study of the Casa dei Dioscuri at Pompeii, in which he isolated a number of individual hands.⁵⁰ But these are rare studies; that one does not, as a rule, currently discuss individual painters in the way that one does for Greek vases is indicative perhaps of the lack of success these studies have had. Nor is the study of painter 'workshops', a term itself the subject of dispute, much more advanced.⁵¹

⁴⁷ Cf. Andersen 1985, especially 118-26, with previous bibliography.

⁴⁸ Cf. Allison 1991, 79-80.

⁴⁹ Beyen 1951. Cf. also the various attempts mentioned in Richardson 2000, 19-21.

⁵⁰ Richardson 1955.

⁵¹ On the identification of workshops, cf. for instance Riemenschneider 1986, in which similarities in ornamental bands are used to identify individual workshops, and the criticisms of this approach in Allison 1989. On the problems inherent in the term 'workshop', cf. Allison 1991, 1995.

In his latest effort in this sphere, Richardson points out the importance of being able to identify individual painters, using the techniques of Morellian analysis and concentrating mainly on forms, to a lesser degree on palette.⁵² The ramifications are relevant in a number of areas beyond the purely art-historical, for instance the working conditions and methods of the painters, their associations with one another, and the possibilities that ‘workshops’ with set staffs of painters existed. The potential benefits are clear; however, the attributions here seem no less disputable than those in other efforts. Various paintings studied in this dissertation have been included in Richardson’s work and assigned to one or other of the painters he claims to have isolated: **SD-7**, **SD-8**, **SD-14**, and **SD-15** (Plates 7, 8, 14, 15) to the Iphigenia Painter,⁵³ **SD-9**, **SD-10**, and **SD-18** (Plates 9, 10, 18) to the Infancy of Bacchus Painter,⁵⁴ **SD-11**, **SD-12**, and **SD-13** (Plates 11, 12, 13) to the Triclinio Painter,⁵⁵ **SD-17** and **SD-20** (Plates 17, 20) to the Meleagro Painter,⁵⁶ **SD-21** (Plate 21) to the Panthera Painter,⁵⁷ and **SD-22** (Plate 22) to the Achilles Painter.⁵⁸

For Richardson, therefore, the application of his analytical techniques leads to the result that **SD-8** and **SD-9**, versions of the same composition, are assigned to different painters. Varone, meanwhile, basing his conclusion on analysis of composition, brushstrokes, and palette, states positively that these two paintings are by the same painter.⁵⁹ This fundamental difference of

⁵² Richardson 2000, Introduction, esp. 7-10.

⁵³ Richardson 2000, 129-41.

⁵⁴ Richardson 2000, 119-20.

⁵⁵ Richardson 2000, 175-8.

⁵⁶ Richardson 2000, 158-64.

⁵⁷ Richardson 2000, 168-71.

⁵⁸ Richardson 2000, 87-9.

⁵⁹ Varone 1997, 149: “E’ indubbio che sia il quadro Helbig 1445 che quello di recente scoperto nella casa IX 12, 6 siano dovuti alla stessa mano, come mostrano il disegno compositivo, il tratto stesso
(continued...) ”

opinion illustrates how difficult is the isolation of painters' hands, and consequently how cautiously such attempts must be viewed.

No further comments regarding Richardson's work will be made here, save that the attribution of all three Casti Amanti paintings (SD-7, SD-8, SD-14) to one painter is surprising, as SD-14 differs comprehensively, in conception and style.⁶⁰ Varone also mentions some structural considerations that indicate the wall as now seen is the result of a reconstruction, and therefore later than the walls carrying SD-7 and SD-8.⁶¹ The combination of stylistic and structural considerations present a strong case for attributing SD-14 to a different painter.

Direct copying by one painter of another's work may, as Andersen has pointed out, have been difficult, unless the original was on public display. It is more likely that a prototype was used.⁶² The existence of prototypes does not seem in doubt; the amount of detail given in these prototypes, and their physical forms, are however still uncertain.⁶³ Andersen, for instance, suggests that the prototypes, sketchbooks as he calls them, were essentially used for figures, with possibly indications of backgrounds and settings; Ling suggests entire schemes could also be included in the prototypes.⁶⁴ The physical form of these prototypes is also uncertain; illustrated texts and collections of loose or bound sheets ("sketchbooks" or "patternbooks" or "copybooks") are two plausible options.⁶⁵

Careful study of compositions that are indisputably related can help in the determination

⁵⁹ (...continued)
della pennellata e i colori utilizzati."

⁶⁰ Cf. Varone 1993, 622-3, 628-9, who also comments on the differences and consequently suggests the painting is later than the other two.

⁶¹ Varone 1993, 23.

⁶² Andersen 1985, 119.

⁶³ Cf. Ling 1991a, 217-220, for a discussion of prototypes.

⁶⁴ Andersen 1985, 123-4; Ling 1991a, 219.

⁶⁵ Andersen 1985, 119; Ling 1991a, 218-9.

of prototype contents; elements that repeat were most likely in the prototype, elements that differ can be ascribed to the artists or patrons. The comprehensiveness of any repetition provides evidence that can be used to make deductions about whether the prototypes consisted of figure sketches, or overall schemes, or a combination.

Two pairs of paintings (SD-8 & SD-9, SD-7 & SD-16) discussed in this dissertation repeat the same compositions. Although no one member of each pair is an exact replica of the other, the similarities in overall composition, figural poses, and several of the finer details are much more than coincidental. For each pair, therefore, either one member is a copy of the other, produced by the same painter or different painters, or both repeat a pre-existing prototype. In each pair, one member comes from Pompeii IX.12.6, the Casa dei Casti Amanti, the other from another building in Pompeii.

i) Description of similarities and differences between SD-8 & SD-9, and SD-7 & SD-16

For the first pair to be discussed, both members survive in the original.⁶⁶ The Casa dei Casti Amanti supplies SD-8 (Plate 8), an unidentified building SD-9 (Plate 9). The Casti Amanti example was the central panel picture in the north wall of the *triclinium*; the original position of the other is not known. The paintings differ in size; the Casti Amanti example is larger, at 63.5cm by 70cm, while SD-9 measures 44cm by 48cm. A border is visible around SD-9, indicating that what remains is indeed the original size.

The similarities between the paintings are many: the two couples reclining on couches under an awning; the poses and gestures of these couples; the textiles covering the couches; the

⁶⁶ Varone 1997, 149 associates with these paintings one from Room 19 of the Villa di Asellius at Boscoreale, and refers to Della Corte 1921, 433. Della Corte mentions a partly nude couple, reclining on a couch, kissing, and drinking wine from a silver cup. In the background is red drapery. A round, three-legged table carrying various silver vessels stands before the couch. Also present are a nude male attendant, placing a silver cup and jug on another table, and a female attendant in sleeveless tunic, approaching him with a terracotta *amphora*. Stefani 1998, 55, in the course of an article dealing with this villa, mentions that the current location of this painting is unknown, and that already in 1930 it showed signs of deterioration. There does not appear to be a photograph or drawing of the painting.

Type 4 cup held by the woman in the right-hand couple; the two female attendants at the left, one seated, drinking from a Type 1a bowl and holding a set of double pipes, the other standing; the three trees in the background behind these attendants; the shadowy background figure holding a pole or club; the round, three-legged table standing before the couches; the Type 4a container inserted into a large basin standing on the ground.

There are fewer differences than similarities, some more important than others. First, the Casti Amanti example (SD-8) includes an attendant at the right edge of the scene, pouring wine from an *amphora* into the Type 4a container. Next, the silverware on the tables differs. In SD-8 one sees a Type 6a bowl, Type 3a cup, and Type 1 ladle, whereas in SD-9 there are Type 2, 3b, and 4 cups, and a Type 1 ladle. Also in SD-9, the table has moved slightly leftwards, closer to the left-hand couch, and the basin-Type 4a container unit has also moved leftwards, so that the container is roughly in line with the head of the man on the couch behind.

Amongst the minor differences, the branches of the background trees differ in number and orientation. The fold of the cover at the end of the right-hand couch is not treated in exactly the same way, as can be seen from the orientation of the stripes. In SD-9 the woman dangling her (right) hand in front of the couch holds a garland in that hand; in SD-8, this woman holds a small garland in her left hand. Only in SD-8, meanwhile, does the awning have a floral pattern and play a more prominent role in the composition, and can a sandal be seen on the ground at the foot of the left-hand couch. In SD-9, a sandal lies on the ground in front of the couch, seemingly between it and the table.

The other pair of paintings is more problematic, in that SD-7 (Plate 7), from the Casa dei Casti Amanti survives, while SD-16 (Plate 16), from Pompeii IX.1.22, is known from two nineteenth century drawings. SD-7 measures 63.5cm by 74cm; the original dimensions of SD-16 are unknown. Because SD-16 does not survive in the original, it is more difficult to analyse this

pair in the same detail as one could do for the first pair discussed.

The Casti Amanti example shows two couples reclining on couches, in an interior; walls, a doorway and apparent wall-decorations are visible in the background. One couch is in the centre-left foreground, the other to the right and slightly more in the background. A fifth figure, male, is visible in the background between the two couples, apparently lying on his back on one of the couches. In the couple on the left-hand couch, the woman holds a large bowl in her left hand; her right is held up in front of her. She looks at a pair of figures standing in the background, just behind the couch. The male holds up his right hand, palm upwards, in a pose that recalls those of drinkers holding up horns. He looks towards the right of the picture, and the second couple. The background figures consist of a garlanded, draped figure holding a Type 4 cup who seems to be leaning backwards, being held up by the second figure. Before the couches are two tables carrying a variety of silver drinking implements.

The painting from IX.1.22 repeats some of these elements, again enough to show the paintings are clearly related, but the differences between the paintings are in this case more dramatic. Here one greatly feels the loss of the original; the two drawings, by La Volpe in 1866 and Discanno in 1870, are fairly consistent, however, so they can probably be trusted for the broad outlines. Only one couple (with couch and table) is present, the one in the centre-left in the Casti Amanti painting. The poses and gestures of the figures are very similar to the Casti Amanti poses and gestures, the woman holds a large bowl, the background figures repeat. The Type 4 cup held by the one background figure also repeats, but Discanno has omitted the foot. The background wall has been simplified, and only one of the drawings shows the dark area that seems to be a doorway. The dim third figure on the couch in the centre background of the Casti Amanti painting is also missing. In place of the missing second couple, couch, and table with silverware, is a male attendant holding a Type 1 ladle. One cannot say anything about the

silverware on the one table that is present, as in this matter the drawings do not correspond.

This inconsistency on the part of the modern artists, in what is a fairly prominent pictorial element, deserves further comment. Helbig describes the table as carrying vessels,⁶⁷ which suggests that the La Volpe drawing is the more accurate. Assuming that both La Volpe and Discanno saw the original, in roughly the same condition, at least one of them nevertheless saw no need to repeat all the details. One may speculate whether the ancient painters exhibited the same behaviour when confronted with fine details in, perhaps, a prototype.⁶⁸

ii) Relevance to the questions of prototypes and painters' working methods

Clearly, the paintings in each pair are related; there are too many similarities to suggest otherwise. If it is a matter of copying, one cannot state definitively which member of each pair is the original, and which the copy. For the first pair (SD-8, SD-9 (Plates 8, 9)), however, some elements of the composition suggest that the Casti Amanti example (SD-8) would be the original. The woman in the right-hand couple looks down and to the side, seemingly towards the attendant with the *amphora*. In SD-9 she still looks in the same direction, but without any object for her gaze. Moreover, it is perhaps easier to cut elements out of a painting, and so reduce its size, than it is to add elements. But it is curious that some of the other pictorial elements change, the trees, the silverware on the table, the sandal, the pattern on the awning, the fold of the couch-cover, while the rest remains constant.

This pair suggests that if a painter repeated a composition, or if direct copying occurred, then the painter concerned felt no need to replicate exactly the painting being copied. Elements, even important ones, could be dropped (the attendant with the *amphora*), or modified (the silverware on the table, and all the lesser details listed above). The second pair (SD-7, SD-16

⁶⁷ Helbig 1868, 343-4 no. 1447.

⁶⁸ Dr. G. Umholtz, pers. comm.

(Plates 7, 16)) suggests that the alterations could be far more comprehensive. There are no internal clues here to help the determination of which painting would have been the original; the gaze of the man on the central couch can be directed equally at the second couple or the attendant with the ladle. If one of these paintings is a direct copy of the other, then the term 'copy' must be used very loosely. Roughly half the painting has either been omitted, or is a new addition. Furthermore, the background wall has changed considerably.

The dates of the two paintings could help in this discussion. However, the lack of an archaeological context for **SD-9** means that only a broad Third to Fourth Style date can be assigned; similarly, the virtual loss of the original lessens the value of the assigned Fourth Style date for **SD-16**. One cannot, therefore, determine the chronological relationship between these paintings and the ca. AD 35-45 Casti Amanti paintings.

Neither pair of paintings suggests strongly that direct copying occurred; whether or not the same painter produced each member of a pair cannot be determined with any degree of confidence. In this writer's opinion, the evidence points to both members of each pair repeating a pre-existing prototype. The constant elements will have been included in the prototype, the differing elements will have been omitted, left for the painters (or patrons) to work out. The nature and scope of the repetition is different for each pair; this allows varying conclusions to be drawn about the nature of these prototypes.

The first pair (**SD-8**, **SD-9**) suggests a fairly comprehensive prototype, with most elements worked out – general composition, figures and poses, background elements, various details. Included were the two pairs of banqueters on their couches, the striped couch cover, the two entertainers at the left, the background figure with the pole, the background trees, the awning, the basin-Type 4a container unit. The Type 4 cup in the hands of one of the banqueters, and the Type 1a bowl held by the pipe-player, were also in the prototype, as was perhaps the

table. For the same reasons that suggest SD-8 would be the original in a case of direct copying, here one may suggest that SD-8 repeats more faithfully the prototype. Thus the attendant with the *amphora* was probably included as well.

A different, and perhaps stronger, argument can also be made for the inclusion of the attendant in the prototype. The *amphora* best resembles 'form d' of the Greco-Italic *amphorae*, a class which as a whole dates to between the fourth and second centuries BC. 'Form d' dates to the first half of the second century BC.⁶⁹ From the third century BC onwards, *amphorae* of this class were produced in Italy; Campania, and more precisely Pompeii, may have been a 'Form d' production centre, Cosa too.⁷⁰ Another possibility is the earlier "Rhodienne ancienne" *amphora*.⁷¹ It has already been argued that the painters were not as a rule closely copying contemporary silverware; it is less likely then that a painter would have closely copied an *amphora* form that appears to have gone out of fashion a century and a half earlier.

The silverware on the table, however, is one of the elements that differs, suggesting that it was a detail omitted in the prototype, left to the painter (or patron). SD-9 is the smaller of the two; the elimination of the attendant was perhaps one way to reduce the size. The basin-container unit was kept, shifted over slightly; the purpose of the unit was doubtless sufficiently clear to the ancient viewer to make the attendant expendable. A noticeable part of the original composition could therefore be omitted. The other, more minor, changes show equally that the painters had a fairly free hand when it came to subsidiary details, whether to alter what they saw in the prototype, or to develop from scratch.

⁶⁹ On Greco-Italic *amphorae* in general, cf. Will 1982; also, Peacock & Williams 1986, 84-5, fig. 24 ("Class 2" consisting of Greco-Italic, Republicaine 4, and Lamboglia 4 *amphorae*, dating to the later 4th century - ca. 130 BC) and Sciallano & Sibella 1994, 30-1 ("Gréco-Italique", dating to the 3rd-2nd centuries BC, and used for wine).

⁷⁰ Will 1982, 351.

⁷¹ On these, cf. Sciallano & Sibella 1994, 89 ("Rhodienne ancienne", dating to the 4th-3rd centuries BC, and used for wine).

The second pair (SD-7, SD-16) leads to different conclusions about the prototype. These paintings suggest that a prototype may have included smaller compositional units, which could be combined into a larger composition. Alternatively, there was the freedom to substitute a smaller unit for a larger one, and *vice versa*, in one of the more fully worked out schemes. Thus, the pattern here may have been comprehensive, with the Casti Amanti example reproducing it in the main. The IX.1.22 version is then a smaller scale replica, with the second couple replaced by the attendant. If the IX.1.22 version is representative of the prototype, then the Casti Amanti example is an expanded version, with the attendant replaced by the second couple and couch. Perhaps instead the pattern consisted of the central couch, the background figures, and the wall behind, as these are the elements that repeat. The additional elements are units added as desired by artist or patron, or to fit the space available. Either way, the prototype does not seem to have been so detailed as to include the vessels on the table(s); this observation was also made for the previously discussed pair of paintings.

On the evidence of these two pairs of paintings, prototypes could include fairly well-worked out compositions, and smaller, interchangeable units. The painters had the freedom to expand, contract, or otherwise alter their prototypes at their, or their patrons', desire. In the case of that element most relevant to this dissertation, the banqueting silverware, it is clear that some, but not all, of the vessels were in the prototypes. In particular, vessels on the tables were not in the prototypes.

* * * * *

Besides these pairs of paintings, in Chapter One another set of paintings with striking similarities were discussed (SD-20 (Plate 20) and various paintings of Venus and Mars);⁷² here there was the added instance that some silver cups (AP-309 (Plate 45.2), AP-310) also repeated

⁷² Cf. *supra*, Chapter One, 27-8.

the main compositional elements. In all these groups, again no one example is an exact copy of another, but the similarities in overall composition, figural poses, and some details between members within each group appear more than coincidental. Again one is left with the conclusion that the painters were free to adapt and alter their prototype. The silversmiths, perhaps not unexpectedly, could draw upon the same pool of motifs as the painters. As could be the case with the painters, the silversmiths could be following the artistic tradition for a given scene, copying another work, or drawing on motifs and/or compositions preserved in a patternbook. If the latter is the case, it suggests that patternbooks were not the exclusive preserve of any one kind of artist; rather, they could circulate amongst the whole community of artists, regardless of medium.

C) THE ROLE OF THE PATRON

Discussion of the patron's role can concentrate on two main aspects: the reasons for having banqueting and related scenes on one's walls in the first place, and the amount of say the patron had in the composition of the scenes.

Although they make up only a small proportion of the surviving paintings, banqueting and related scenes clearly were desired by a number of patrons in the Romano-Campanian region. Equally clearly, a representation of all aspects of banqueting was not desired. Regardless of the number and gender of the characters in the scenes, and the apparent contexts surrounding the moment depicted in the paintings, it is drinking, usually with silver drinking vessels and implements, that is represented. Eating is not depicted; only in a few, doubtful, examples (SD-18 (Plate 18), SD-23 (Plate 23)) does there even appear to be food present in the banqueting space. This is despite the existence of silver eating vessels, and frequent literary descriptions of eating.

One may perhaps argue that this choice may have been forced upon the patrons by the limits of the painters' repertoires. It is possible that the range of prototypes and motifs available to the painters only included drinking scenes. On the other hand, if the display of silverware is

important, as it seems to have been to judge by the prominence of the silverware in these scenes, then the best way to achieve this display is to depict drinking. Eating silver is much harder to show, unless bowls are depicted; the food would obscure most flatter vessels.

Nor does one see the preparation of the drinks, save for the one example from the Villa Farnesina that appears to show ladling (SD-4, Plate 4), and the two examples (SD-2 (Plate 2), from the Villa Farnesina, and SD-8 (Plate 8), from the Casa dei Casti Amanti) that show wine being poured from an *amphora* into a container. Yet in literary descriptions of banqueting, stress is frequently laid on the preparation of the drinks; not so much the straining, but the mixing of the drinks, the addition of flavouring agents, and the ladling out of the wine. Clearly the painters and their patrons had different concerns than the writers and poets when it came to which aspects of banqueting were to be emphasised in their art. The act of drinking, and representation of the vessels used for drinking, are the concerns of the painters. This applies to many of the scenes studied here, but there are also a number of still lifes that include banqueting vessels. With them, food items are more prominent, although even there one often sees wine in the cups as well.

When the core-group depictions were studied, in the first chapter, it was noted that a large proportion of the total number of depictions came from *triclinia*. If one looks only at those paintings that show silverware in use, then just over a third of the depictions come from *triclinia*. Meanwhile only one of the depictions of silverware collections, and none of the still lifes come from *triclinia*, as far as is known. At the simplest level, *triclinia* are obvious locations for banqueting scenes; room decoration corresponds to room function. At times, this may be the only explanation required. One can explain in similar fashion the presence of a banqueting scene in a kitchen, and also the four paintings from various *cubicula* in the Villa Farnesina in Rome. These are more private, intimate scenes including one couple only, in which erotic overtones are more prominent than the drinking, and so are appropriate for smaller rooms that may serve as sleeping

chambers, and places for lovemaking, but at any rate do not seem to be as generally accessible as dining rooms. The paintings from *cubicula* in the Casa di Laocoonte (SD-18, Plate 18) and the Casa di Meleagro (SD-20, Plate 20) are also similar, in that they include only one couple. Only the painting, discussed in the previous section, from a *cubiculum* in IX.1.22 (SD-16, Plate 16) is an exception to this more private nature.

But there are other possible reasons why a patron might have wanted depictions of banqueting and banqueting vessels. The banquets may commemorate actual banquets provided by the patron for his guests, or more likely, may be illustrative of the types of banquets he would like to provide, and would like others to think him capable of providing, whether in terms of activities or banqueting equipment. They could therefore represent the type of lifestyle to which the patron aspires, but may not necessarily be able to attain. While the great silverware hoards illustrate the wealth of at least some of the residents of the Vesuvius region, the paintings do not necessarily come from grand houses whose inhabitants may be more likely to possess such lifestyles.⁷³ Of the banqueting scenes, the one from Priscus' tomb (SD-23, Plate 23) is the exception, in that here one can more confidently suggest that a real banquet may indeed have inspired the painted one, whether this was an act of euergetism on Priscus' part, or the funerary banquet in his honour, or even both. The pictorial program of the tomb leads to such a suggestion, as many of the paintings can arguably be said to commemorate events in Priscus' life. Nonetheless, the richness of the silverware included in the scene, and evidence for both eating and drinking, will have made an additional statement about the status of Priscus and his family, and the kinds of banquets they could provide.

Depictions of collections of silverware lead to further observations. Unfortunately, two

⁷³ It is worth repeating here that the *triclinium* of the Casa dei Casti Amanti appears to have been part of a commercial establishment, rather than a rich house (cf. *supra*, Introduction, 9-10 with n. 30).

of the four exist only in unreliable drawings, leaving the Priscus service (SD-25, Plate 25) and the much smaller service from the Casa del Sacello Iliaco (SD-24, Plate 24), the only non-banqueting scene of those studied here to come from a *triclinium*. As was shown in the previous chapter, the Priscus service does not seem to be a literal representation of a specific service. But it could very well be meant to represent the type of service that Priscus and/or his family were capable of owning, in terms of variety of shapes and types, and in terms of the medium, silver. The painting thus serves as a form of self-representation, indicative of the wealth and status of Priscus and his family. The Type 1 container may be an exception, in that it does appear to be based on a real vessel. Perhaps it was included and emphasised because it was a piece owned by the family. Again, it would underline the wealth of the family, and so reinforce the message of the rest of the painting. The Casa del Sacello Iliaco painting is not in the same class; far fewer vessels are depicted, and the small size suggests it was a subsidiary element of the decoration, not a central panel picture.

Another aspect of the patron's role, besides making the decision, for whatever reasons, to have such paintings in his or her house in the first place, is a more practical one. Regardless of whether a scene was an original creation or based on a prototype – an existing artwork, a pattern in a patternbook – somebody had to decide all the details, from the overall nature of the composition to the number and types of vessels to include. If it was to be based on a prototype, certain aspects of the composition were set but, as the previous section illustrated, many decisions still had to be made. Prototypes clearly were adaptable.

The decisions may have been based purely on artistic motives, dependent upon the taste and vision of the artist, or patron, or both. But cost may also be a factor. One may suggest that the larger, more elaborate paintings were more costly than smaller, simpler ones. The nature and complexity of a scene may well have depended on how much the patron was willing to pay. Thus

when prototypes were followed, the decisions on which elements to include or cut or alter may have been made on the basis of cost. If the second set of paintings discussed in the previous section were indeed based on a prototype, then perhaps one can suggest that the owner of IX.1.22 (SD-16) had a smaller budget than that of the owner of the Casa dei Casti Amanti (SD-7), and so one sees the second couple, couch, and table carrying silverware replaced by a single attendant holding a ladle. Alternatively, the IX.1.22 scene might reproduce the prototype; the owner of the Casa dei Casti Amanti commissioned an expanded version. But the fact that any prototype on which these paintings were based does not survive renders such discussion speculative.

Overall, there was probably a range of influence, with some patrons taking a more active role, and others leaving all the details to the painter to work out, within the framework of theme and budget. One can however suggest that, as the one who paid for the art, the patron doubtless had to approve the final composition, before it was transferred onto the wall. Ling mentions a contract on papyrus, admittedly much earlier (ca. 255 BC) than the period covered by this dissertation and from Egypt, between a painter and patron, in which the costs vary according to who provides the materials, descriptions of the decorations for several rooms are provided, and a model for vault decoration, approved by the patron, is mentioned.⁷⁴ He also mentions another roughly contemporary papyrus, this time dealing with mosaics, in which the mosaicist must work according to specifications and a model supplied by the patron, in this case the royal authorities, with almost no room for independent decision-making.⁷⁵ He is undoubtedly correct in suggesting that these two elements of the creative process, the decisive say of the patron and the existence of models to be followed, carried on into the Roman world.⁷⁶

⁷⁴ Ling 1991a, 217.

⁷⁵ Ling 1991a, 217.

⁷⁶ Ling 1991a, 217.

CONCLUSIONS

The present study concentrated on those depictions that show silverware in use, primarily in banqueting scenes, and collections of banqueting silverware, with a briefer look at silverware in still lifes. The vessels present in these paintings are varied and numerous, and in general, prominently displayed. This is most evident in the Priscus service, but obvious too in all banqueting scenes that contain a large number of vessels. Silver is not the only material from which banqueting equipment could be made, and the depictions contain vessels that appear to have been made of terracotta and/or gold and/or bronze, possibly even of glass. These, however, are definitely a minority. The display of silver, in particular drinking silver, and portrayal of the act of drinking, seem to have been important to the commissioners of these paintings.

The concentration on drinking is, at first glance, slightly surprising. Contemporary literary sources certainly stress drinking, but food and eating are not ignored. Trimalchio's dinner-party is perhaps the prime example, when all the courses are described in detail;¹ amongst the poets, Horace and Martial too have frequent reason to describe foodstuffs and eating.² In later years, food will play a larger role in Roman banqueting scenes, but this comes after the period studied in this dissertation. For the painters, or perhaps their patrons, the focus is clearly different from that of the writers. Moreover, it is even narrower, in that the literary sources mention, sometimes stress, the preliminary stages in drinking, namely the preparation of the wine. Mixing, heating, cooling, flavouring, straining, and ladling are all described; save for one instance of ladling, these

¹ Petronius, *Sat.* 26-78.

² E.g. Horace, *Sat.* 2.2, 2.5, 22.8; Martial 1.43, 2.37, 3.45, 3.60, 5.78, 10.48, 11.52 etc.

processes are not depicted. Consequently, attendants are more obviously present in literary descriptions of banqueting than in the paintings studied here.

The paintings come, in greater part, from domestic contexts. Their buildings range from relatively humble ones, such as the Casa dei Casti Amanti which seems to have been a bakery, to grander examples, such as the Casa del Fauno and, at Rome, the Villa Farnesina. Many of the paintings come from *triclinia*, a natural location for scenes of banqueting or of banqueting equipment. Similarly, the scenes from various *cubicula* in the Villa Farnesina show more intimate encounters, in which banqueting aspects are overshadowed by erotic overtones. The more private nature of these scenes fits the smaller, more private nature of the rooms in which they are found. The paintings from Priscus' tomb are exceptional.

The overall impression produced is one of cultured drinking – the drinkers recline, attendants minister to their needs, music may be provided, women, professional or otherwise, may accompany the men, silverware is used – although the consequences of overimbibing are also made clear. Not surprisingly, this impression is different from the one produced by the set of paintings from Pompeian *caupona*e, showing drinking in such establishments. These paintings show drinking at a different social level; the drinkers sit at tables, play at and argue over dice, and drink from vessels whose forms are not well-represented, if at all, in the main group of paintings studied here, and which are unlikely to have been made of silver.

The pieces of surviving Roman silverware from the first centuries BC and AD come from all over the Roman world, and beyond. Examples of most of the shapes and types defined in this dissertation have been found in Rome or Campania. Overall, the pieces display a far wider range of forms than do the paintings; the drinking horn is noticeable by its absence. Finds may consist of singletons or groups, small to large; contexts include domestic, funerary, and religious.

The two major domestic treasures, those of Boscoreale and the Casa del Menandro, show

how varied such collections could be, in style, vessel forms, and vessel ages. Deposition in a grave reinforces the importance of silverware, and the necessity of suitably valuable grave-goods. It also implies deliberate selection; that cups, usually in pairs, are the vessels deposited should not be surprising, as these were the most visible, and most important parts of the service. Admittedly, most such burials have been found in northern Europe or southern Russia, areas beyond Rome's borders, but the grave group of miniature vessels allegedly found near Rome suggests that inhabitants of the Roman world could hold similar views.

Textual sources played only a minor role on this dissertation, but the brief discussion in the Appendix shows both the promise and the problems inherent in examining the texts. Banqueting references are numerous, as are mentions of the vessels used. The texts are excellent for connecting vessel names with functions. But they are much less helpful in adding a third component, namely vessel form. Thus the use of ancient vessel names remains a questionable practice; sometimes it seems justified, but on the whole caution is necessary.

Study of the vessels in the paintings and comparison of them to the extant pieces proves useful in several ways. First, it sheds some light on vessel functions. The pieces contain numerous types of bowl, most of which could conceivably be used as drinking vessels. Yet foods and especially sauces needed vessels as well; bowls appear more likely candidates for such functions than cups. That only a few of the bowl types are shown in use as drinking vessels leads to the same conclusions. Bowls could be drinking vessels, but most types were used for other purposes. The almost constant occurrence of the Type 3 cup in the paintings, accompanied by other vessels but never used as a drinking cup, suggests first that it was an important part of the drinking service, and second, that it may have served as a container rather than a drinking vessel. These suggestions may find reinforcement in the fact that the surviving examples of the form are usually elaborately decorated. The other important repeating unit, that of Type 4a bowl inserted into a

large basin, can be identified as a wine cooler. The cooling medium was placed in the basin, the wine in the bowl, as the one Casti Amanti painting makes clear.

But comparison of the painted to the extant pieces also leads into the sphere of the painters and their working methods. The discrepancies between painted and actual vessels are numerous, occurring both in forms and in the relative frequencies with which examples of each shape and type occur in the two sets of evidence. It is uncommon to find a close parallel, contemporary or earlier, in the extant pieces for any given painted vessel; it is common to find close parallels for individual components of the painted vessels, which may accordingly appear to be hybrids of different pieces, possibly of different periods. In painted groups, such as the Priscus service, the problems are magnified; such groups prove to be particularly eclectic agglomerations. As for the shapes and types, some either do not occur in one or the other set of evidence, or do not occur in the same proportions.

The discrepancies suggest first of all that the painters were not, as a rule, closely copying actual pieces when they came to execute their works. Plausible representation of the possible shapes and types appears to have been their goal; the painted pieces are best viewed as amalgamations of various influences. Next, the case of the horns shows that a variety of reasons exist for the inclusion of certain elements in a painting. It is possible that vessels were included for their symbolic value. Last is the question of prototypes. The two scenes that repeat in different houses are evidence for the existence of prototypes, and for the contents of such prototypes. They suggest that prototypes covered the range from reasonably full compositions to smaller figural units, that could be combined into a greater whole, according to the demands of the scene, the painter's vision, and possibly the resources of the patron. Economics cannot be ruled out as a contributing factor in the final composition; it is reasonable to suggest that the larger and more complex a scene, the more it would cost. In any case, the painter had a fair amount of leeway to

combine or alter the prototype. There is no need to see a detailed prototype behind every one of the paintings studied here; but for these particular paintings, the evidence is conclusive.

The final element of the process to be examined is the patron, the figure ultimately behind the painters' work. Someone had to decide on the type of scene to commission, and the elements contained within that scene. The patron can be credited with the former decision, and cannot be excluded from the latter. For the present purpose, it is clear that scenes showing drinking, and drinking vessels were desired. Possibly the artistic tradition was limited to drinking scenes; consequently the painters concentrated on what they knew best. But the substitution of eating for drinking does not appear to impose insuperable difficulties. Perhaps drinking scenes were desired because they provided a better opportunity to show off silverware, of various forms.

Other reasons for commissioning paintings of this type also exist. They may serve a commemorative function, representing banquets the owner has actually laid on, possibly as an act of *euergetism*. The idea of commemorating one's deeds in art is not foreign to the Romans. The *Priscus* banquet could fall into this category. Alternatively, these scenes, whether of banqueting or of banqueting equipment, may show the types of banquets and vessels the owner would like to provide, or like to be thought capable of providing. For wealthy owners, the paintings could then become a form of self-representation; the owner's wealth and status is reflected by the opulence of the silver on display. For others, the paintings may show the type of lifestyle to which they aspire, but cannot obtain.

With questions about the role of the patron and the working methods of the artists, one can note that the relevance of the conclusions drawn in this dissertation is not limited just to depictions of silverware. Such paintings cannot be divorced from the general run of Roman wall-painting, nor can paintings and painters be divorced from art as a whole. The questions faced by the patrons and the artists are applicable across media.

APPENDIX: TEXTUAL REFERENCES TO *ARGENTUM POTORIUM*

Textual sources, primarily literary, make up another important set of evidence for Roman drinking silver of the first centuries BC and AD. In the first place, they supply the ancient names of the various vessels, and often, the contexts in which these vessels were used. By concentrating on those references that deal in some way with banqueting, one can connect the names of banqueting vessels and implements with their functions. By contrast, the depictions supply forms and (frequently) contexts, allowing connections to be made between forms and functions. The pieces supply only the forms, although functions and contexts may be inferred. Still missing are the connections between forms, functions, and names. Some of the textual sources, however, give details about vessel forms. It is possible, then, that a close study of the texts, in conjunction with the other sets of evidence, may allow one to connect names with forms and functions.

This would be a useful undertaking, not least because there is frequently confusion in modern scholarship concerning names and forms. Ancient vessel names are often used as if it were certain to which particular forms they belonged, but frequently one finds the same form referred to by different names, or the use of different names to refer to the same form.¹

Both texts and inscriptions, Latin and Greek, would need to be examined, in conjunction with other contemporary evidence. The problem with using earlier (or later) textual sources lies in the possibility that vessel names, forms, and functions may all change over time, rendering comparisons of non-contemporary evidence less useful if not invalid. Moreover, all references would need to be studied, not just those specifically mentioning silver or the drinking of wine.

¹ Cf. *supra*, Introduction, 15.

The material remains show that specific forms are not limited to specific media; it is possible that any form could be created in any medium, and probable that most were. Similarly, there is no reason to expect that specific forms were used, or not used, only for wine.

The epigraphic evidence brings additional difficulties. For both Greek and Latin, the main publications can date back to the nineteenth century AD; more recent finds may be difficult to track down. Next, readings can be uncertain, even when the original stone can be examined first-hand. Especially crucial is the question of date; most of the inscriptions however are undated. Finally, given the vast quantity of material published, computer assistance is a requirement for any comprehensive searching of the whole corpus in the absence of word-indexes. Of the major publications, this is possible only for the Latin inscriptions from Rome.

The foundations for a text-based study of vessels, their Latin names, and their shapes have been laid by Werner Hilgers, in his *Lateinische Gefäßnamen*.² Hilgers studied all vessels and all functions, drawing conclusions from the whole of Latin literature with equal weight given to all references. For many entries this does not matter, because of either a scarcity of references, or a general chronological homogeneity to the references. The benefit of using all the literature available is that of comprehensiveness. The problems, and they can be serious, lie in the application to earlier periods of information derived from later authors, and vice versa. Thus while Hilgers can get an apparently full picture of a vessel in this manner, one must ask at what point in time is that vessel to be located. Another potential drawback to Hilgers' work is that it was produced before computer-assisted searching of Latin literature was possible, and the *Thesaurus Linguae Latinae*, still incomplete in the present day, was even less complete. Thus, although he did

² Hilgers 1969.

try for comprehensiveness, his work is understandably not comprehensive.³ Nor were Greek sources examined.

The detailed philological study needed to examine fully the textual evidence lies beyond the scope of this dissertation, which focusses on the material remains. This Appendix is intended to give a brief overview of the evidence, and show its potential and its problems. It is highly selective, focussing only on references in Latin, for only a few vessel names.

i) Ancient vessel names in textual sources

A great number of vessel names are encountered in the textual sources in contexts dealing with the preparation, distribution, and drinking of liquids, but many of them occur in only a very limited number of authors. If one omits storage vessels, which would not in any case be made of silver, one is left with forty-eight terms that refer to drinking vessels or implements. Of these, twenty-four appear in only one author or passage, another nine appear only in two authors. No doubt the accidents of survival play some role in this, but it does suggest that these vessels may not have been standard banqueting vessels during this period. Some appear in other contexts, and seem to be intruders into the banqueting sphere; others are simply rare, amongst them early vessels or vessel names that have gone out of fashion, superseded, as the sources sometimes make clear, by others. Thus while there appears to be much variety, only a few terms/vessels are consistently encountered. And, of the four terms that appear in most authors (*calix*, *poculum*, *scyphus*, *vas*), two are more-or-less generic (*poculum*, *vas*). Of these, *poculum* is ubiquitous. It resembles the English “cup” or “glass”, which indicates function but never precise form. The term simply means a drinking vessel, and it is not surprising to see a vessel referred to at one point as a *poculum*, later referred to by another, presumably more precise, name. *Vas* appears less often, but

³ Attempts have been made to supplement and update Hilger’s work. For example, Binsfeld 1997 is a collection of inscriptions, on various ceramic vessels, many of which were unknown to Hilgers, that include a vessel name (I thank Dr. W.J. Slater for bringing this article to my attention).

is even more generic, meaning “vessel” or “equipment”.

As far as the authors are concerned, many had cause to use a vessel term in a relevant context, but far fewer used a broad selection of terms. As might perhaps have been expected, two classes of writers use the greatest variety of terms, and are the most useful. The encyclopaedic, didactic, and antiquarian nature of the works of Pliny the Elder and Varro ensures that a variety of terms will be at least mentioned, and often further defined or described. On the other hand are those writers who frequently include descriptions of banquets in their works. Perhaps even more importantly, these are descriptions of contemporary banquets, regardless of whether the participants are “real” or fictional. As such, one may expect the vessels and practices described also to be contemporary. Amongst the poets one can single out Horace, Propertius, Ovid, Juvenal, and Martial, in particular those of their works that are set in the contemporary world. Amongst the prose writers, Petronius and Suetonius are particularly useful.

Some cautionary notes should be made about the poets. The first is that some terms may not fit metrically with a poem, and so must be substituted by other terms. This means that there may actually be fewer terms used by the poets than if they had written prose; also there may be slight doubt regarding the aptness of any vessel term used, in case it is such a substitute. The second concerns the distance between the poet and the persona adopted in the poems.⁴ The two are not necessarily the same. Descriptions need not refer to contemporary objects, especially if specialised vocabulary is used, or Greek originals are being imitated.

In banqueting contexts, a total of twenty terms are used to refer to drinking vessels, but eleven are found in only one or two authors. The nine that are used, more or less frequently, to refer to drinking vessels are: *calathus*, *calix*, *cantharus*, *carchesium*, *cymbium*, *gemma*, *patera*, *poculum*,

⁴ A point already made in Catullus 16.5-6: ... / *nam castum esse decet pium poetam / ipsum, versiculos nihil necessest...*

and *scyphus*. The *poculum* is generic; the *calix*, although specific form references – most of which are consistent – exist, may tend towards this direction. The *gemma* is ambiguous – a specific form, or merely any vessel decorated with gems?

Twenty-three terms denote vessels used in banqueting contexts as wine containers, pouring vessels, ladling vessels, or straining vessels. Eighteen of these occur in only one or two authors. This leaves the *crater*, *cyathus*, *lagona*, *trulla*, and *urceolus* as the most frequently encountered vessels in this sphere, and of these even the *trulla* is scarce. As for the *crater*, the traditional function as mixing vessel, attested in the Greek world, is not attested in the sources of the relevant period.

For several of the vessels mentioned specifically in the previous paragraphs, the sources mention silver as the material. Amongst the drinking vessels, there are the *cantharus*, *cymbium*, *pocillum*, *poculum*, and *scyphus*. The *phiala* should also be added here; it will be discussed later. Of the containers and the ladling/pouring/straining vessels, the sources mention silver for the *crater*, *cyathus*, *lagona*, and *trulla*. This does not mean that such vessels could not be made of other materials, nor that only these could be made of silver; there rarely is a correlation between specific vessels and media. Vessel names appear to be independent of medium; form and/or function appear to be more the determining factors. Embossed metal is mentioned as the medium for the *calathus*; this does not necessarily mean silver, but the possibility is likely. Finally, later sources mention silver as the medium for the *calix* and *urceolus*.

ii) Selected terms

calathus

This vessel appears in a variety of contexts, but only rarely as a banqueting implement. In both Vergil and Propertius it is part of the banqueting equipment; Vergil further specifies that

a libation will be poured with it.⁵ In both cases one may suggest that, given the context of the passages, it could also be a drinking vessel. The only other relevant references are in Martial. In one passage the *calathus* is specifically mentioned as a drinking vessel, and in another the vessel is linked with satyrs and Bacchus.⁶

In the wider world, the *calathus* is often encountered as a flower or fruit basket. In the sources, the best description of its form is given by Pliny, in a discussion of a lily's blossom: narrow bottom, walls that rise while tilting outwards, and a flaring lip.⁷ The banqueting vessel referred to by this name presumably has a similar form. In its incarnation as a drinking vessel it can be made of metal, further qualified as embossed;⁸ Hilgers adds, from later sources, bronze and wood as possible media.⁹

A number of paintings show a fruit (Plate 55.1)¹⁰ or flower¹¹ basket, that is most likely to be identified with the *calathus*. One can see the flat base, straight or reasonably straight walls, and flaring lip mentioned in the textual sources. In terms of this dissertation, the form is that of the Type 3 cup.¹²

⁵ Propertius 2.15.52: ... / *ac veluti folia arentis liquere corollas, / quae passim calathis strata natare vides, / ...*; Vergil, *Ecl.* 5.71: ... / *et multo in primis hilarans convivia Baccho / ante focum, si frigus erit; si messis, in umbra / vina novum fundam calathis Ariusia nectar. / ...*

⁶ Martial 8.6: ... / *miratus fueris cum prisca toreumata multum, / in Priami calathis Astyanacta bibes.* Martial 14.107 is more ambiguous, although a wine-cup is indicated: *Calathi: Nos Satyri, nos Bacchus amat, nos ebria tigris, / perfusos domini lambere docta pedes.*

⁷ Pliny, *HN* 21.23: ... *et ab angustiis in latitudinem paulatim sese laxantis effigie calathi, resupinis per ambitum labris ...*; *ibid.*, 25.85 describes some other flowers as oblong, like *calathi*: ... *in quo sunt flosculi oblongi veluti calathi, ...*. Columella 10.1.99 also calls lily-blossoms *calathi*: ... *calathisque virentia lilia canis.*

⁸ Martial 8.6.

⁹ Hilgers 1969, 128.

¹⁰ E.g. Oplontis, Villa, Room 23; Second Style; *in situ*. Cf. De Franciscis 1975, 22-3, fig. 10.

¹¹ E.g. Stabiae, Villa di Arianna; Third Style; Naples, MN 8834. Cf. *Collezioni MNN* I, 101-2 no. 111.

¹² Cf. also Künzl 1969, 328-38, for a discussion of this association between name and form.

calix

In a banqueting context, only the generic *poculum* is used by a wider range of authors than this term to refer to a drinking vessel.¹³ Although this is its primary use, a few references imply that mixing would also occur in a *calix*,¹⁴ and a *calix* is in one instance used to pour a libation.¹⁵

The sources mention a variety of media: terracotta, gilded terracotta, glass, jewelled gold, myrrhine, chased metal, wood, electrum, crystal, and agate.¹⁶ Later authors add onyx, silver, stone, and amber to this list.¹⁷ Two authors mention form; the references are also varied. Juvenal calls a vessel with four nozzles a *calix*.¹⁸ Pliny, meanwhile, has several references; most occur when this spelling is used to refer to the calyx of a flower - lily, poppy or rose.¹⁹ Although this is not very precise, it does suggest a hemispherical bowl. A vessel made from a pomegranate rind is once termed a *calix*;²⁰ this again suggests a fairly broad, shallow, hemispherical bowl. Such a form may or may not be confirmed by another passage in which a *calix*, said to have been dedicated in the Temple of Athena at Lindos by Helen, is further said to resemble her breast in form.²¹ Handles

¹³ E.g. Catullus 27.2; Horace, S. 2.4.79; Martial 4.85; Petronius, *Sat.* 52.4; Pliny, *HN* 33.5.

¹⁴ Horace, S. 2.6.68: ... *Prout cuique libido est, / siccatur inaequalis calices conviva, solutus / legibus insanis, seu quis capit acria fortis / pocula, seu modicis uvescit laetius...*; Martial 2.1: *te conviva leget mixto quincunce, sed ante / incipiat positus quam tepuisse calix.*

¹⁵ Suetonius, *Gal.* 18.2.11: ... *cumque exterritus luce prima ad expiandum somnium, praemissis qui rem diuinam appararent, Tusculum excucurrisset, nihil invenit praeter tepidam in ara fauillam atratumque iuxta senem in catino uitreo t[h]us tenentem et in calice fictili merum.*

¹⁶ E.g. terracotta: Martial 14.108; gilded terracotta: Petronius, *Sat.* 73.5; glass: Martial 14.94; jewelled gold: Martial 14.109; myrrhine: Pliny, *HN* 37.18; chased metal: Martial 11.11; wood: Pliny, *HN* 16.205; electrum: Pliny, *HN* 33.81; crystal: Pliny, *HN* 37.29; agate: Suetonius, *Aug.* 71.1.5.

¹⁷ Hilgers 1969, 133.

¹⁸ Juvenal 5.47: ... *tu Beneuentani sutoris nomen habentem / siccabis calicem nasorum quattuor ac iam / quassatum et rupto poscentem sulphura uitro.*

¹⁹ E.g. Pliny, *HN* 21.14.

²⁰ Pliny, *HN* 24.57: ... *ex his ergo aliquis cum rosaceo in calice punici calfactus auribus infunditur ...*

²¹ Pliny, *HN* 33.81: ... *mammae suae mensura.*

are mentioned only by later sources.²² Only two indications of capacity are given; Pliny mentions three *sextarii*, or roughly 1.5 litres, while Martial mentions a *quincunx*, or roughly 225ml.²³ The capacity indications of earlier or later authors given in Hilgers do not clarify the situation.²⁴ Such variety suggests that perhaps the term approaches generic status. If the broad, hemispherical form is in fact the correct form, then the *calix* best matches the Type 2 cup.

A number of inscriptions include the term. One particularly interesting one comes from a Campanian wall-painting of the appropriate period. It occurs in **RD-17**, and reads: *adde calicem Setinum*.²⁵ It is interesting that the form shown in the painting is a truncated cone. The difference in contexts may be a factor – drinking, perhaps at a banquet amongst the upper levels of society, described by an author who also belongs to this milieu, as opposed to drinking in the neighbourhood establishment, painted by someone who may well have been of lower social standing. This form did not occur in the other banqueting scenes discussed in Chapter One, but in this *caupona* it is a regular feature of the scenes.²⁶ This may be another indication that the term *calix* approaches generic status; alternatively, it may suggest that the term may mean different things to different social levels. In this connection it would be helpful to know what other vessel names were used for drinking cups at the pub level, and what the forms were.

cantharus

The *cantharus* is only infrequently encountered in the sources. It is a drinking vessel; four

²² Hilgers 1969, 132.

²³ Pliny, *HN* 37.18: *myrrhino LXX HS empto, capaci plane ad sextarios tres calice, potavit ...anus consularis, ...*; Martial 2.1 (cf. *supra*, n. 14)

²⁴ Hilgers 1969, 133: 1 *modius* or roughly 8.7 litres (Plautus, *Capt.* 916), and 9 *cyathi* or roughly 0.4 litres (Metrol. p. 128, 18).

²⁵ *CIL* 4.1292. Cf. *supra*, Chapter Two, 66, for discussion of this phrase.

²⁶ It can also be seen in a scene from another *caupona*, Pompeii VI.14.35/36 (**RD-21**).

of the seven relevant references also connect the vessel to Dionysus or his companions.²⁷ Most of the references are by poets; the two prose authors to mention the vessel repeat the same story. As for medium, the passage from Horace's *Epodes* implies a polished metal, and later sources mention silver and gold.²⁸ A possibly Augustan inscription from Narona (Viddo) mentions a silver example; the vessel was a dedication.²⁹

The *cantharus* has been associated in some of the literary sources with Dionysus and his followers. It is therefore possible that artistic representations of Dionysus and his followers might help in determining the vessel's form. A painting of Dionysus enthroned (Plate 55.2)³⁰ has been chosen as a representative example; the cup held by Dionysus is of the form referred to in this dissertation as a Type 4. Although no source makes the association of the term *cantharus* with this form explicit, it is likely, given on the one hand the long-standing association of Dionysus (especially) and his followers with the *cantharus*, and on the other the frequency with which this form is met in depictions of Dionysus and his followers.

The vessel has also been associated with Sosus' "Drinking Doves" mosaic, in which a

²⁷ As drinking vessel: Horace, *Carm.* 1.20.2: *Vile potabis modicis Sabinum / cantharis, Graeca quod ego ipse testa / conditum levi, ...*; *idem*, *Ep.* 1.5.23: *... / Haec ego procurare et idoneus imperor et non / invitus: ne turpe toral, ne sordida mappa / corruget nares; ne non et cantharus et lanx / ostendat tibi te...*; Juvenal 3.203: *... / lectus erat Cordo Procula minor, urceoli sex / ornamentum abaci, nec non et paruulus infra / cantharus et recubans sub eodem marmore Chiron, / ...*

With added Dionysiac context: Pliny, *HN* 33.150: *... C. Marius post victoriam Cimbricam cantharis potasse Liberi patris exemplo traditur...*; Silius Italicus 7.197: *...inde nitentem / lumine purpureo frontem cinxere corymbi, / et fusae per colla comae, dextraque pependit / cantharus, ac uitis thyrsos delapsa uirenti / festas Nysaeo redimiuit palmitis mensas. / ...*; Valerius Maximus 3.6.6: *... Iam C. Marii paene insolens factum: nam post Iugurthinum Cimbricumque et Teutonicum triumphum cantharo semper potauit, quod liber pater Indicum ex Asia deducens triumphum hoc usu poculi genere ferebatur, <ut> inter ipsum haustum uini uictoriae eius suas uictorias compareret ...*; Vergil, *Ecl.* 6.13: (regarding a drunken, sleeping Silenus) *...serta procul tantum capiti delapsa iacebant / et gravis attrita pendebat cantharus ansa. / ...*

²⁸ Hilgers 1969, 137.

²⁹ CIL 3.1769: *Aug(usto) sacr(um) / C. Iulius Macrini lib(ertus) / Martialis (sex)vir m(agister?) M(ercurialis?) ob / honor(em). Idem ludos scaenic(os) / per trid(uum) d(edit) et canthar(um) arg(enteum) p(ondo) (unciarum septem).*

³⁰ Pompeii VI.10.11 (Casa del Naviglio), atrium 2; Fourth Style; Naples MN 9456. Cf. *Collezioni MNN I*, 160-1 no. 259.

number of doves were perched on the rim of a large vessel; one dove was shown drinking from it.³¹ The mosaic survives only in putative copies, but including them clouds the issue somewhat. One version was originally in Hadrian's Villa at Tivoli (Plate 55.3).³² The vessel the birds are perched upon does not match the form found in the paintings of Dionysus and his followers. If anything, the vessel is reminiscent of the large basins into which a silver bowl has been placed, that stand on the floor in some of the banqueting scenes discussed in the first chapter. One might argue that the copies are not accurate, that Pliny did not get the term right, or that varying forms could congregate under the same name.

crater / cratera / creterra

The *crater* appears fairly frequently in this period, in a number of sources, but its precise function remains elusive. While the Greek κρατήρ is well known as a mixing vessel, none of the sources of this period specifically mention this usage. In all the references with a banqueting context, when function is mentioned as opposed to just a mention of the vessel, it can be a weapon used in the fight between the Centaurs and the Lapiths,³³ a vessel for holding wine,³⁴ or exceptionally, a vessel from which wine is drunk.³⁵ On the other hand, some passages make a clear

³¹ Pliny, *HN* 36.184, referring to Sosus' "Unswept Room" mosaic: *...mirabilis ibi columba bibens et aquam umbra capitis infuscans; apricantur aliae scabentes sese in canthari labro.*

³² Tivoli, Hadrian's Villa; 2nd century AD; Rome, Musei Capitolini. Cf. Pollitt 1986, 220-2, fig. 232.

³³ e.g. Martial 8.6: *... / hoc cratere ferox commisit proelia Rhoecus / cum Lapithis: ...*

³⁴ e.g. Ovid, *Met.* 8.679: *... / Interea totiens haustum cratera repleti / sponte sua per seque vident succrescere vina: / ...*; Vergil *A.* 1.724: *... / Postquam prima quies epulis mensaeque remotae, / crateras magnos statuunt et vina coronant. ...*

³⁵ Pliny, *HN* 36.29: *multa in eadem schola sine auctoribus placent: Satyri quattuor, ex quibus unus Liberum patrem palla velatum umeris praefert, alter Liberam similiter, tertius ploratum infantis cohibet, quartus cratere alterius sitim sedat, ...* most clearly indicates this. However, this need not mean that drinking out of a *crater* was standard practice, as here it is the followers of Dionysus who do so. Some other references are more ambiguous: Statius, *Theb.* 2.76: *... effusi passim per tecta, per agros, /serta inter vacuosque mero crateras anhelum / proflabant sub luce deum; ...*; Vergil, *A.* 9.165: *... / discurrunt variantque vices, fusique per herbam / indulgent vino et vertunt crateras aenos. / ...*

separation between the *crater* and the vessels from which the wine will be drunk.³⁶ Only later authors, as well as one of unknown date, make the connection between the *crater* and mixing.³⁷ However, in none of these instances does the context appear to be a description of a contemporary banquet. The vessel can also appear in religious contexts as a dedication, an offering, or a libation vessel.³⁸

Media include bronze, gold, silver, gilded silver, wood, and terracotta.³⁹ No indications of form are given besides Statius' characterising it as tall; a later author mentions two handles.⁴⁰ For capacity, Juvenal mentions one *urna*, or roughly 13 litres.⁴¹ Later sources mention 3 *urnae* (roughly 39 litres), and the rather astonishing 360 *amphorae* (roughly 9432 litres).⁴²

cyathus

This term is frequently encountered, in a variety of authors. Whether in a banqueting context or in the wider world, the term is used in two senses: to refer to a specific vessel –

³⁶ Ovid, *Met.* 8.669: ... *post haec caelatus eodem / sistitur argento crater fabricataque fago / pocula, qua cava sunt, flaventibus inlita ceris*; / ... ; *idem*, *Fast.* 5.522: ... / *nunc dape, nunc posito mensae nituere Lyaeo*; / *terra rubens crater, pocula fagus erant*. In another reference the crater is brought round to the drinkers; presumably their cups will be filled from it: Valerius Flaccus 5.694: ... / *tunc adsuetus adest Phlegraeas [qui] reddere pugnas / Musarum chorus et citharae pulsator Apollo / fertque gravem Phrygius circum cratera minister*.

³⁷ Hilgers 1969, 157, quoting Hyginus Astronomus (*Astr.* 2.40: ... *Quod cum exoptanti Ma<s>tusio accidisset, filias eius interfecit et sanguinem earum cum uino <in> cratere mixtum aduenienti regi pro potione dari iussit*. ...), who is himself referring in this passage to Phylarchos, a 3rd century BC historian; Augustine (*C. D.* 17.20: ... *immolavit suas victimas, miscuit in cratera vinum suum et ... ad craterem ... et bibite vinum quod miscui vobis*. ...); and Macrobius (*Sat.* 7.1.16: ... *ut crater liquoris ad laetitiam nati adhibeatur non modo Nympharum, sed Musarum quoque admixione temperies*. ...). The date of Hyginus is uncertain; according to Fordyce he is not the contemporary of Ovid. Cf. *OCD s.v.* Hyginus (3).

³⁸ E.g. dedication: Valerius Maximus 1.1ext.4: ... *magni ponderis aurea cratera, quam Romani Pythio Apollini decimarum nomine dicaverant*, ... ; offering: Vergil, *Ecl.* 5.68: ... / *pocula bini novo spumantia lacte quotannis / craterasque duo statuam tibi pinguis olivi*, / ... ; libations: Propertius 3.17.37: ... / *ante fores templi, cratera antistes et auro / libatum fundens in tua sacra merum*, /

³⁹ E.g. bronze: Cicero, *Ver.* II, 4.131.9; gold: Livy 5.25.10; silver: Juvenal 12.44; gilded silver: Persius 2.52; wood: Martial 12.32; terracotta: Ovid, *Fast.* 5.522.

⁴⁰ Statius, *Theb.* 10.313; later authors: Hilgers 1969, 158.

⁴¹ Juvenal 12.44: ... / *ille nec argentum dubitabat mittere, lances / Parthenio factas, urnae cratera capacem / et dignum sitiante Pholo vel coniuge Fuscii*; /

⁴² Hilgers 1969, 158, referring to Iulius Valerius 3.52.

presumably the original meaning, and to refer to a set quantity – roughly .045 litres of liquid or, occasionally, solid material. In banqueting contexts, the strength of the wine mixture is often expressed by the number of *cyathi* of wine to be used.⁴³ Or, there can be a general statement of quantity to be drunk.⁴⁴ Such references can be ambiguous; either sense works, although it is perhaps preferable to suggest that the vessel itself is used to do the measuring. Other references are unambiguous. Varro mentions that in banquets, the *cyathus* was one of the two implements that took the place of the *simpuvium*, a ladle.⁴⁵ Horace, the Appendix Vergiliana, and Martial also use the term to refer to a vessel.⁴⁶ Only once is a medium mentioned – silver, by Pliny the Elder.⁴⁷ Later authors mention gold as well.⁴⁸ Similarly, there is only one indication of form, although it is very vague. Pliny mentions that the nests of some woodpeckers hang from a twig at the end of a branch, *cyathi modo*.⁴⁹ This suggests a combination of bowl and vertical handle.

One Greek inscription, although chronologically and linguistically outside the bounds set for this dissertation, nevertheless deserves mention. It occurs on a Hellenistic silver Type I ladle (Plate 55.4), apparently found in Akarnania along with a silver strainer and cup, a gold wreath,

⁴³ e.g. Horace, *Carm.* 3.19.12: ... *tribus aut novem / miscentur cyathis pocula commodis.* / ... ; Martial 8.50: ... / *Det numerum cyathis Instanti littera Rufi: / auctor enim tanti muneris ille mihi:* / ...

⁴⁴ E.g. Horace, *Carm.* 3.8.13: ... / *sume, Maecenas, cyathos amici / sospitis centum* ...

⁴⁵ Varro, *L.* 5.124: *qui vinum dabant ut minutatim funderent, a guttis guttum appellarunt; qui sumebant minutatim, a sumendo simpuium nominarunt. in huiusce locum in conviviis e Graecia successit epichysis et cyathus; in sacrificiis remansit guttus et simpuium.*

⁴⁶ Horace, *S.* 1.6.117: *Cena ministratur pueris tribus, et lapis albus / pocula cum cyatho duo sustinet* ...; Appendix Vergiliana, *Copa* 7: ... *sunt topia et calybae, cyathi, rosa, tibia, chordae,* / ... also *Catal.* 11(14).4: *quis deus, Octavi, te nobis abstulit? an quae / dicunt, a, nimio pocula ducta mero? / "vobiscum, si est culpa, bibi. sua quemque sequuntur / fata: quid immeriti crimen habent cyathi?"* / ...; Martial 10.66: ... / *quis potius cyathos aut quis crystallas tenebit?* / ...

⁴⁷ Pliny, *HN* 28.126: ... *cyathus argenteus cum frigida aqua demissus* ...

⁴⁸ Hilgers 1969, 167.

⁴⁹ Pliny, *HN* 10.96.

and earrings, and reads Ἀρχιφάω κύαθος.⁵⁰ This is a very rare occurrence of a vessel's name actually being inscribed on the vessel itself. While not matched exactly in the Roman finds from the first centuries BC and AD, the form is nevertheless clearly similar. This suggests that it may be valid to use the term *cyathus* when referring to Type 1 ladles.

lagona / lagoena / lagena / lagaena / laguna

This vessel is found more frequently in first-century AD than BC authors. It often appears in a banqueting context. When its function is more closely specified, it usually serves as a container from which wine is poured out for the drinkers.⁵¹ It thus appears to be a kind of jug; this is not contradicted by some of the other uses mentioned by Martial – a container for snow, and a container into which a boorish and greedy party-goer pours leftover wine to take home.⁵² Outside the banqueting sphere, however, the vessel can serve as a fermentation vessel, or a storage vessel for various liquids or even solids;⁵³ functions which do not in the first instance suggest a jug-like vessel. Petronius, Juvenal and Pliny mention media: silver, terracotta and a kind of wickerwork respectively.⁵⁴ Later authors add glass and stone.⁵⁵

There are a few, inconsistent references to its form, again suggesting that a variety of forms might have been covered by the name. Pliny mentions a neck and also compares the way

⁵⁰ Crosby 1943.

⁵¹ Horace, *S.* 2.8.41: ... / *Invertunt Allifanis vinaria tota / Vibidius Balatroque, secutis omnibus; imi / convivae lecti nihilum nocuere lagoenis.* / ... is the clearest such statement. A few passages in Martial imply it: e.g. 10.48: ... *saturis mitia poma dabo, / de Nomentana vinum sine faece lagona, / ...*; 12.82: ... / *fumosae feret ipse propin de faece lagonae.*

⁵² Martial 14.116: *Lagona nivaria: Spoletina bibis vel Marsis condita cellis: / quo tibi decoctae nobile frigus aquae?* and 7.20: ... / *nec esculenta sufficit gulae praeda: / mixto lagonam replet ad pedes vino.*

⁵³ E.g. fermentation: Pliny, *HN* 14.85; storage: Pliny, *HN* 14.66 (wine), Columella 12.47.2 (quinces). As a storage vessel, it could also serve as a transport vessel: Juvenal 14.271.

⁵⁴ Silver: Petronius, *Sat.* 22; terracotta: Juvenal 5.29; wickerwork: Pliny, *HN* 16.128. Because of the material, the Pliny reference does not seem to be to a jug.

⁵⁵ Hilgers 1969, 204. He also mentions *nigra* as a medium, quoting Martial 7.53 (... *et Laletanae nigra lagona sapae...*), but probably just a simple adjectival meaning is intended here.

a stomach bulges out in length and width to a *lagona*. One of Phaedrus' fables implies a long, narrow neck – a stork with its long beak could get at the food inside, but not a fox; Columella, in contrast, calls in one passage for a *lagona* with a very wide mouth.⁵⁶

A number of inscriptions mention a *lagona*, but do not clear up the confusion about its form. The vessels commonly known as *amphorae* take many forms; one can find examples carrying inscriptions that refer to themselves as *amphorae*.⁵⁷ Other examples, however, carry inscriptions that refer to themselves as *cadi*,⁵⁸ *dolia*,⁵⁹ or *lagonae*.⁶⁰

This multiplicity of forms and terms, all used apparently interchangeably, cannot be simplified; one cannot disentangle the connections and assign a specific name to a specific form. In this the visual evidence repeats the varying form descriptions found in the texts. At some time, it is likely that specific forms were connected with specific names, but by this period this is no longer the case. Forms and names have merged; what unites them may be function.

phiala

The *phiala* is encountered relatively frequently, all in first-century AD or later authors. However, Martial and Juvenal are the only ones specifically to connect it to a banqueting context,

⁵⁶ Pliny, *HN* 28.174: ... *calfacta <e> vapore per lag<o>nae collum subeunte...* ; *idem*, 11.179: ... *summum gulae fauces vocantur, postremum stomachus, hoc nomine est sub arteria iam carnosae inanitas adnexa spinae, ad latitudinem ac longitudinem la<go>nae modo fusa.* ... ; Phaedrus 1.26.8-10: ... / *Quae vulpem cum revocasset, intrito cibo / plenam lagonam posuit: huic rostrum inserens / satiatur ipsa et torquet convivam fame.* / *Quae cum lagonae collum frustra lamberet,* / ... ; Columella 12.47.2: ...*et in lagona nova, quae sit patentissimi oris,* ...

⁵⁷ CIL 4.2645: *amp(hora?)*; 4.5524a: *Imp. Vespasiano IIII / propertianum / amp. N C*; 4.5524b: *Imp. Vespasiano IIII / propertianum / amp. N CII*; 4.5532: ... *vi idus decem. ab He(r)mete / vini amphora aper(ta)*; 15.4653: *pr(idie) idus novemres vinum in cuneum* (sc. compositum est); *amfurae CCCLXXXIIX*.

⁵⁸ CIL 4.2637 (*cadum / firmul<...> / ex cell<a...>*) , 4.2655 (*cad. lixsu / ex cell(a)*).

⁵⁹ CIL 4.5519 (from Pompeii): *dol(ium) I / dif(fusum) est id. Iu. / L. Verginio C. Regulo / cos*; CIL 4.5572 (from Pompeii): *xv k(alendis) Ian(uariis) / de Arriano dol(io?) xv*; CIL 4.5573 (from Pompeii): *idibus ian(uariis) / de Asiniano racemat / dol(io?) I*; CIL 4.5577 (from Pompeii): *idibus / de Formiano dol(io?) xxv*.

⁶⁰ CIL 4.5882 (from Pompeii): *grae / potho / lag*; 15.4536 (from Rome): *C. Cilnio Proculo co(n)s(ule); Apianu(m) Cant[i]niae Postumae ... XXI lacona DC*

and only Juvenal further specifies it as a drinking vessel.⁶¹ The Martial poem may suggest that the vessel could be used for both mixing and drinking. Gold, silver, glass, and a type of electrum made from silver and bronze are given as media. The vessel could be chased or engraved, and could have an emblemata.⁶² No form indications are given. Martial once equates a leaf with a *phiala*, but the context does not allow for any conclusions to be drawn from this.⁶³ Two inscriptions are important in this regard, however, as they come from a silver vessel in the Boscoreale Treasure, and refer to the vessel as a *phiala*.

This is the broad, shallow vessel known as the “Africa” Cup (Plate 55.5), from the female head inserted into the bottom of the bowl. It carries a pair of inscriptions, each of which refer to the vessel as a *phiala*. The inscriptions, which give the weight of the vessel and emblemata, read: *phi(ala) et emb(lemata) p(endent) p(ondo) (libras duas) (semissem et uncias quattuor) (scripula) VI*, and *phi(ala) p(endent) p(ondo) (libras duas) (uncias duas, semunciam), emb(lemata) p(endent) p(ondo) (uncias septem, semunciam)*.⁶⁴ If one leaves out the emblemata, such a vessel is very like a Type 2 bowl.

scyphus

In relative terms, the *scyphus* appears frequently in a banqueting context. Often it is present as part of the equipment; a few passages show unambiguously that it was a drinking vessel.⁶⁵ Mixing could also occur in a *scyphus*, as a Martial passage shows and a Seneca passage

⁶¹ Juvenal 5.39: ... *ipse capaces / Heliadum crustas et inaequales berullo / Virro tenet phialas: tibi non committitur aurum, / vel, si quando datur, custos adfixus ibidem, / qui numeret gemmas, unguis observet acutos.*; Martial 8.50. Later authors show a wider range of uses; cf. Hilgers 1969, 250.

⁶² E.g. gold: Martial 14.95; silver: Martial 3.40; glass: Petronius, *Sat.* 51; silver/bronze alloy: Martial 8.50. Juvenal 5.39 mentions a jewel-studded *phiala*. Chasing: Martial 14.95; engraving: Pliny, *HN* 33.155; emblemata: Martial 3.40; Pliny, *HN* 33.155.

⁶³ Martial 8.33: *De praetoricia folium mihi, Paule, corona / mittis et hoc phialae nomen habere iubes.* Martial is being critical of a gift he has received, evidently much smaller than expected.

⁶⁴ *ILS* 8619. The vessel is: Paris, Louvre Bj 1969. Cf. Baratte 1986, 77-81 with figs.

⁶⁵ Pliny, *HN* 21.12: ...*ergo concerpta in scyphum incipienti haurire opposita manu...* (referring to Mark Antony); Seneca, *Dial.* 5.14.2: ... *Bibit deinde liberalius quam alias capacioribus scyphis...* (referring to (continued...))

suggests.⁶⁶ In a few instances a *scyphus* also turns up in a religious context. Pliny mentions *scyphi* dedicated in temples at Rome and Rhodes,⁶⁷ while Valerius Flaccus implies that a *scyphus* could be an attribute of Dionysus.⁶⁸ Silver, gold, iron and wood are mentioned as media.⁶⁹ The vessel could have embossed or chased decoration.⁷⁰ No indications of form are given save the indirect one that a *scyphus* was used to hand out lots at Trimalchio's dinner party, which suggests an open rather than closed form.⁷¹ Similarly, the only mention of capacity comes in Petronius – Trimalchio has some *scyphi* he claims contain roughly an *urna*, or 13.1 litres, each – presumably an exaggeration on his part.⁷² Later authors mention handles, and terracotta as a medium.⁷³

The cups referred to in this dissertation as Type 1 and Type 6 are often, in the modern literature, referred to as *scyphi*. There is no first century BC/AD evidence that justifies this.

Conclusions

The preceding examples are only a small selection of the numerous vessel names encountered in the sources, but they exemplify the potential rewards, and real difficulties, of such a study. The potential is shown by examples such as that of the *calathus*, *cantharus*, *cyathus*, and

⁶⁵ (...continued)

Cambyses); Seneca, *Nat.* 4b.13.10: ... *non sorbere solum niuem sed etiam esse et frustra eius in scyphos suos deicere, ne tepescant inter ipsam bibendi moram.*

⁶⁶ Martial 8.6: ... / *hic scyphus est in quo misceri iussit amicis / largius Aeacides vividiisque merum.* / ... ; Seneca, *Ep.* 78.23: ... 'O infelicem aegrum!' *Quare? quia non vino nivem diluit? quia non rigorem potionis suae, quam capaci scypho miscuit, renovat fracta insuper glacie?* ...

⁶⁷ Pliny, *HN* 33.155: ... *Acragantis in templo Liberi patris in ipsa Rhodo Centauros Bacchasque caelati scyphi* ... ; *ibid.*, 34.141: ... *videmus et Romae scyphos e ferro dicatos in templo Mars Ultoris.* ...

⁶⁸ Valerius Flaccus 2.272: ... *et sacer ut Bacchum referat scyphus.* ...

⁶⁹ E.g. silver: Petronius, *Sat.* 52.1; gold: Suetonius, *Cl.* 32.1.9; iron: Pliny, *HN* 34.141; wood: Tibullus 1.10.8.

⁷⁰ Chasing: Pliny, *HN* 33.147; embossing: Cicero, *Ver.* II, 4.32.9.

⁷¹ Petronius, *Sat.* 56.8: ... *cum pittacia in scypho circumferri coeperunt,* ...

⁷² Petronius, *Sat.* 52.1: *in argento plane studiosus sum, habeo scyphos urnales plus minus . . . quemadmodum Cassandra occidit filios suos, et pueri mortui iacent sic ut vivere putes.*

⁷³ Hilgers 1969, 275.

phiale, for which associations between names and forms can be made with some confidence. For at least these, one may read the ancient texts and feel confident about the form of the named vessels, and modern scholars can expect to be understood when they use these specific terms. But it is useful to remember that the ancient writers were not writing for the modern scholar, and so vessel descriptions tend to be taken for granted. Their audience knew what was meant, and that is all that mattered. Frequently, descriptions of form are lacking, incomplete, or contradictory. Here this is illustrated by the *calix*, *crater*, *lagona*, and *scyphus*. Doubt, at times considerable, must remain about the association of specific forms to these terms. This doubt is the main reason for the use in this dissertation of generic, English, labels for the various forms. In this way, potential confusion is avoided, and acknowledgement is made of the fact that the connections between names and forms remain dimly known.

CATALOGUE 1: DEPICTIONS OF *ARGENTUM POTORIUM* IN ROMANO-CAMPANIAN WALL-PAINTING

The following catalogue lists first century BC and AD Romano-Campanian wall-paintings with depictions of drinking implements in banqueting and related contexts, in which it is probable, or possible, that the implements depicted are made of silver. Each entry is discussed under the following headings:

1. Provenance
2. Dimensions (where known)
3. Date (C = century)
4. Description (general statement of theme)
5. Vessels present (all silver unless otherwise noted)
6. Current location
7. Select bibliography

Where information for a particular heading is not known or unavailable, the entry for that heading has been left blank.

DRINKING IMPLEMENTS IN USE

SD-1. (Plate 1)

1. Pompeii I.6.2 (Casa del Criptoportico), *oecus* 22, south wall, west end
- 2.
3. 2nd Style, phase IIa, ca. 40-30 BC
4. Banqueting scene (?) with satyrs and maenad.
5. Held by satyr: possibly a silver Type 2 bowl. On ground in right foreground: silver Type 4a container placed into a larger non-silver basin. Before couch: table carrying silverware, no details discernible. In background: attendant carrying tray, again no details discernible.
6. *in situ*
7. PPM I, 268 fig. 132; Riz 1990, 93 cat. 176, Taf. 51.3; Cerulli Irelli 1990, Taf. 3; Quignard 1994, 141; De Carolis 1998, 74-5 figs. 2-5

SD-2. (Plate 2)

1. Rome, Casa della Farnesina, *cubiculum* B, south-west wall, *pinax* from attic zone to left of aedícula, above painting of Isis
2. H 29cm, W 40.5cm
3. Transitional 2nd-3rd Style, ca. 19 BC
4. Private scene with couple reclining/seated on a bed.
5. Left edge of scene: female attendant pouring clearish, light-coloured liquid from an *amphora* into a silvery/white Type 4b container standing on a round, three-legged table.
6. Rome, Museo Nazionale 1128
7. RP, LXII, 326 fig. 9; Rizzo 1929, 65, tav. CXXXV bottom; Bragantini & de Vos 1982, 129-33, 145

tav. 40; Rita Sanzi Di Mino 1998, 57-9, 68 fig. 83

SD-3. (Plate 3)

1. Rome, Casa della Farnesina, *cubiculum* D, north-east wall, *pinax* from attic zone to right of central aedicula, within post-and-lintel frame, above picture of Isis
2. H 21.5cm, W 33cm
3. Transitional 2nd-3rd Style, ca. 19 BC
4. Erotic scene with couple on a couch. Worn, pocked, making identification of all the elements difficult.
5. Next to the couch, on the right: male attendant holding a silvery Type 1 cup with a deep and flaring lip. Neither foot nor handles are visible. Behind the attendant, at the right edge of the picture: straight-legged table with what appears to be a rectangular top, carrying a non-silver large Type 3 cup and a non-silver Type 1d jug. The Type 3 cup seems to have something projecting vertically from the middle of its mouth, perhaps a handle or stirrer or part of another vessel in the background, but the wall is also scored at this point. On the ground in right foreground: a large non-silver basin. Silvery traces appear inside it, on some photographs, suggesting insertion of a silver vessel, but no such marks now visible on the painting.
6. Rome, Museo Nazionale 1188
7. *RP*, LXII, 326 fig. 6; Borda 1958, 179, 180 (fig.); Bragantini & de Vos 1982, 189-91, 195 tav. 83, 196 tav. 84, 198 tav. 86; Guillaud & Guillaud 1990, 125 fig. 185; Rita Sanzi Di Mino 1998, 57-9, 68 fig. 84

SD-4. (Plate 4)

1. Rome, Casa della Farnesina, *cubiculum* D, south-west wall, *pinax* from attic zone in ante-chamber, within post-and-lintel frame, above picture of Isis
2. H 20cm, W 33.5cm
3. Transitional 2nd-3rd Style, ca. 19 BC
4. Erotic scene with man and woman reclining on a couch.
5. In background, a female attendant wearing a long gown pulled up over her head, holding a very deep Type 1 cup. At left edge of scene: table carrying large, broad-mouthed silver bowl, and a uniquely shaped container with a flaring rim, pinched neck, curving body, and flaring foot. An attendant apparently holds a ladle over the mouth of this vessel; a silvery-blue line with an ovoid termination projects above his hand.
6. Rome, Museo Nazionale 1187
7. *RP*, LXII, 326 fig. 7; Bragantini & de Vos 1982, 191, 206 tav. 94, 208 tav. 96; Rita Sanzi Di Mino 1998, 57-9, 76-7 fig. 92

SD-5. (Plate 5)

1. Rome, Casa della Farnesina, *cubiculum* E, *pinax* with shutters from attic zone to left of aedicula
- 2.
3. Transitional 2nd-3rd Style, ca. 19 BC
4. Erotic scene with man and woman seated on a couch.
5. The woman appears to hold a Type 6b bowl. At right edge of the picture: table, which appears to carry a broad-mouthed bowl or cup.
6. Rome, Museo Nazionale 1174
7. *RP*, LXII, 330 fig. 1; Bragantini & de Vos 1982, 284-6, 296 tav. 166, 297 tav. 167, 302 tav. 172; Rita Sanzi Di Mino 1998, 95, 98 fig. 117

SD-6. (Plate 6)

1. Pompeii VIII.2.39 (Casa di Giuseppe II)
2. H 78cm, W 112cm
3. 3rd Style
4. Banqueting scene (Williams) or the Suicide of Sophonisba (traditional).
5. Held by reclining woman: large bowl with flaring lip.
6. Naples, Museo Nazionale 8968
7. *Collezioni MNN I*, 136 cat. 89; *PPM VIII*, 354-6, 356 fig. 92; *RP*, XLV, 221 fig. 3; Helbig 1868, 313 no. 1385, 463; Rizzo 1929, 87-8, tav. CXCVI; Brendel 1935, 564-70; Schefold 1957, 219; Borda 1958, 240 with fig.; Dosi & Schnell 1986, 77 (detail); Williams 1996, 135 fig. 5

SD-7. (Plate 7)

1. Pompeii IX.12.6 (Casa dei Casti Amanti), *triclinium*, west wall, middle zone, central picture from central panel
2. H 63.5cm, W 74cm
3. 3rd Style, Phase IIb, ca. AD 35-45
4. Banqueting scene with two reclining couples. Resembles SD-16.
5. Held by reclining woman in foreground: large, broad bowl. Held by reclining woman on right: Type 2 cup. Held by background figure: Type 4 cup. On table in centre foreground: Type 1d jug, Type 1 ladle, Type 3b cup, chunky Type 4 cup. On table at right edge of scene: two Type 1 ladles, a Type 3b cup, and a rather square Type 4 cup.
6. *in situ*
7. Stefanelli 1990, 20 fig. 17 (where mislabelled as coming from Herculaneum); Varone 1993, 622-3 (date), 624-5, pls. CLV.2 (general view of room), CLVII; Richardson 2000, 130, 141

SD-8. (Plate 8)

1. Pompeii IX.12.6 (Casa dei Casti Amanti), *triclinium*, north wall, middle zone, central picture from central panel
2. H 63.5cm, W 70cm
3. 3rd Style, Phase IIb, ca. AD 35-45
4. Banqueting scene with two couples outdoors. Resembles SD-9.
5. Held by reclining woman: Type 4 cup. Held by pipe-player at left of scene: Type 1a bowl. On table before couches: Type 1 ladle, Type 6b bowl, two-handed Type 3 cup. In right foreground: Type 4a container, into which an attendant pours wine from an *amphora*, placed into a large non-silver basin.
6. *in situ*
7. Varone 1988, 151 fig. 8; Varone 1993, 622-3 (date), 626-8, pls. CLV.2 (general view of room), CLIX; Varone 1994, 71, Fig. 10; Varone 1997; Richardson 2000, 130, 141

SD-9. (Plate 9)

1. Pompeii
2. H 44cm, W 48cm
3. 3rd Style (?) (4th style ca. AD 70 – Simon)
4. Banqueting scene with two couples outdoors. Resembles SD-8.
5. Held by reclining woman: Type 4 cup. Held by pipe-player at left of scene: Type 1a bowl. On table before couches: Type 1 ladle, Type 4 cup with squarer, chunkier body, Type 3b cup, upside down Type 2 cup. In right foreground: Type 4a container placed into large non-silver basin.
6. Naples, Museo Nazionale 9015
7. Helbig 1868, 342-3 no. 1445; Elia 1932, 107 no. 287; Schefold 1957, 12; Kraus & von Matt 1975, 173 fig. 216; Simon 1986, Taf. 38; Riz 1990, 94 cat. 185, Taf. 52.3; Varone 1993, fig. CLVIII; Quignard 1994, 84; Varone 1997; Richardson 2000, 119-20

SD-10. (Plate 10)

1. Pompeii
2. H 44cm, W 46cm
3. 3rd or 4th Style (?)
4. Banquet scene.
5. Held by standing woman in foreground: Type 1 ladle. Held by reclining banqueter to her left: Type 4 cup. Held by reclining banqueter in background, to standing woman's right: Type 6b bowl. On table in middle ground, at centre: cup, Type 2 cup, Type 3b cup, Type 4 cup. On ground before table: Type 4a container placed into large non-silver basin.
6. Naples, Museo Nazionale 9016
7. *Pompeii*, 154 no. 208; Helbig 1868, 343 no. 1446; Schefold 1957, 12; Ward-Perkins & Claridge 1978, 66, 198-9 cat. 247; Riz 1990, 92 cat. 174, Taf. 51.2; Richardson 2000, 119-20

SD-11. (Plate 11)

1. Pompeii V.2.4, (Casa del Triclinio), *triclinium*, east wall, north end, central panel
2. H 68cm, W 66cm
3. 4th Style, probably pre-AD 62
4. Banqueting scene in a *triclinium*.
5. In centre foreground: attendant holding out Type 1 cup. Held by reclining banqueter at right: Type 6 cup. Above the first banqueter on the left is written *scio*, above the man in the middle background, *valetis*, above the banqueter on the far right, *bibo*.
6. Naples, Museo Nazionale 120029
7. *Collezioni MNN I*, 170 cat. 342; *Italienische Reise* 133-5 no. 11, 263 Pls. 11 (watercolour), 11a (colour photo); *PPM III*, 815; *RP*, LI, 256 fig. 7; Guzman 1899, 352-4; Elia 1932, 107 no. 290, fig. 37; Schefold 1957, 70-1 (r); Borda 1958, 252 (fig.); Hadas 1965, 134 top right; Ward-Perkins & Claridge 1978, 198-9 cat. 244; Feder 1978, 34-5; Jashemski 1979, 177; Salza Prina Ricotti 1983, 115, 116 fig. 62; Dosi & Schnell 1986, 74; Fröhlich 1991, Taf. 20.2; Compostella 1992, 665 n.17; Descœudres 1994, 121 fig. 76; Richardson 2000, 175-8

SD-12. (Plate 12)

1. Pompeii V.2.4, (Casa del Triclinio), *triclinium*, east wall, central panel
- 2.
3. 4th Style, probably pre-AD 62
4. Banqueting scene in a *triclinium*. Very badly faded.
5. Held by banqueters second from left and right: Type 6b bowls. Before couches: table, carrying silverware; discernible are a Type 6 cup and a horn. At right edge of scene: standing figure (possibly a statue) holding tray with vessels, apparently a Type 2 cup and maybe a Type 1 or 3 or 4 cup.
6. Naples, Museo Nazionale 120030
7. *PPM III*, 818 fig. 47; *RP*, LI, 256 fig. 6; Guzman 1899, 352-4; Elia 1937, 107 no. 289; Schefold 1957, 70-1 (r); Jashemski 1979, 177; Fröhlich 1991, Taf. 21.1; Compostella 1992, 665 n.17; Richardson 2000, 175-8

SD-13. (Plate 13)

1. Pompeii V.2.4 (Casa del Triclinio), *triclinium*, north wall, central panel
2. H 64cm, W 60cm
3. 4th Style, probably pre-AD 62
4. Banqueting scene indoors, under hangings.
5. Held by banqueter on far left: Type 6b bowl. Held by woman next to him: non-silver horn. Held by banqueter on far right: Type 6 cup. Held by attendant on right: two non-silver Type 1d jugs. On

table before couches: stirrer, Type 4 cup, Type 1 ladle. Portions of two more objects are visible, perhaps two more cups - one straight-sided (?Type 3), and the other shallow-bowled (?Type 2). Above the heads of the banqueters are written *facitis vobis suaviter, ego canto, est ita, and valeas*.

6. Naples, Museo Nazionale 120031
7. *RP*, LI, 256 fig. 3; Guzman 1899, 352-4; Schefold 1957, 70-1 (r); Ward-Perkins & Claridge 1978, 198-9 cat. 245; Jashemski 1979, 177; Dosi & Schnell 1986, cover (colour reproduction), 71; Fröhlich 1991, Taf. 21.2; Compostella 1992, 665 n.17; Richardson 2000, 175-8

SD-14. (Plate 14)

1. Pompeii IX.12.6 (Casa dei Casti Amanti), *triclinium*, east wall, middle zone, central picture from central panel
2. H 63.5cm, W 70cm
3. 4th Style
4. Banqueting scene with two reclining couples. Damaged.
5. Held by man in left-hand couple: non-silver (yellow-brown) horn, and Type 2 cup. Held by man in right-hand couple: Type 4 cup. On table before couches: two Type 2 cups, Type 4 cup, Type 1 ladle, horn (perhaps on a stand), stirrer.
6. *in situ*
7. Varone 1993, 622-3 (date), 628-9, pls. CLV.2 (general view of room), CLX.1; Varone 1994, 142, Fig. 15; Reid 1997, 10-11 (colour plate); Richardson 2000, 130, 141

SD-15. (Plate 15)

1. Pompeii V.2.14, *retrobottega*
2. H 54cm, W 56cm
3. 4th Style
4. Ulysses and Circe.
5. On table in centre background: Type 1 ladle, Type 2 cup, Type 4 cup. Nothing visible on table to right.
6. Naples, Museo Nazionale 119689
7. *PPM* III, 852 fig. 5; *RP*, XXXVI, 173 fig. 7; Mau 1890, 270-1 no. 10; Elia 1932, no. 29; Schefold 1957, 72 (c); Richardson 2000, 141

SD-16. (Plate 16)

1. Pompeii IX.1.22, *cubiculum* z, north end of east wall
- 2.
3. 4th Style (?)
4. Banqueting scene with reclining couple. Resembles SD-7. Known from drawings, not identical, by N. La Volpe in 1866 and G. Discanno in 1870, and photographs in Warsher 1943 and *PPM* VIII.
5. Held by reclining woman: broad bowl. Held by background figure: Type 4 cup. Held by attendant at right of scene: Type 1 ladle. On table before couch: unknown number and type of vessels. The drawings do not correspond. Helbig states table carried vessels (plural).
6. Lost
7. *PPM* VIa, 736, 739 fig. 207 (La Volpe drawing), 840-1 fig. 3 (drawing by Discanno); *PPM* VIII, 1000, 1001-2 figs. 77-8; Helbig 1868, 343-4, no. 1447; Warsher 1943, 249; Schefold 1957, 239 (z); Varone 1993, 624-5, pl. CLVI.1-2

SD-17. (Plate 17)

1. Herculaneum
2. H 59cm, W 53cm
3. 4th Style

4. Banqueting scene with reclining couple.
5. Held by man: horn. On table before couch: Type 1 cup, Type 2 cup, Type 3b cup, Type 1 ladle, stirrer.
6. Naples, Museo Nazionale 9024
7. *Collezioni MNN I*, 65 top, 170 cat. 340; *Pompeii* 81, cat. 266; *RP*, LI, 257 fig. 2; Helbig 1868, 344 no. 1448; Guzman 1899, 351; Elia 1932, 107 no. 492; Maiuri 1958, 125-6, fig. 100 (comparanda); Kraus & von Matt 1975, fig. 226; Baratte 1986, 14; Stefanelli 1990, 142-3 fig. 90; Stefanelli 1991, 125-6 no. 88; Lessing & Varone 1996, 167; Richardson 2000, 158-64

SD-18. (Plate 18)

1. Pompeii VI.14.28-33 (Casa di Laocoonte), *cubiculum* d (room beside the *fauces*), north wall
2. H 54cm, W 50cm
3. 4th Style
4. Reclining couple, looking up at (surprised by?) a woman entering from the left, accompanied by an attendant.
5. Held by reclining woman: Type 4 cup. On table before couch: golden-brown, roundish objects, probably food.
6. Naples, Museo Nazionale 111209
7. *Collezioni MNN I*, 170 cat. 341; *PPM V*, 357 fig. 21; Elia 1932, no. 89; Schefold 1957, 135 (29); Ward-Perkins & Claridge 1978, 198-9 cat. 246; Salza Prina Ricotti 1983, 162, 163 fig. 85; Richardson 2000, 119-20

SD-19. (Plate 19)

1. Pompeii I.7.10-12 (Casa del Efebo), outdoor *triclinium*
- 2.
3. 4th Style
4. Banquet scene.
5. On table before banqueters: Type 2 cup, Type 3 cup, Type 1 ladle.
6. *in situ*
7. *PPM I*, 722 fig. 179b, 723 fig. 181; Schefold 1957, 34 (p); Ghedini 1990, 40, 50, fig. 28; Dunbabin 1991, fig. 34

SD-20. (Plate 20)

1. Pompeii VI.9.2 (Casa di Meleagro), *cubiculum* 12, west wall
2. H 43cm, W 39cm
3. 4th Style
4. Reclining couple. Very badly worn now; the photograph in *PPM* shows the painting in a much better state of preservation.
5. On table before couch: two Type 1 cups, one larger than the other, Type 3b cup.
6. Naples Museo Nazionale 9254 (not lost, in storeroom)
7. *MB XI*, tav. 48; *PPM VII*, 689 fig. 61; *RP*, LI, 257 fig. 3; Helbig 1868, 344 no. 1448b; Schefold 1957, 111 (12); Richardson 2000, 158-64

SD-21. (Plate 21)

1. Pompeii IX.3.5 (Casa di Marco Lucrezio), *triclinium* 16, middle zone of east wall, picture within panel to right of **SD-24**
- 2.
3. 4th Style
4. Banquet of Eros and Psyche under an awning. Dark and badly faded.
5. Held by an Eros: vessel of indiscernible form. On table before couches: bowl with flaring lip, Type

3b cup, two Type 4 cups, two Type 1 ladles.

6. Naples, Museo Nazionale 9193
7. *PPM* VIa, 352-3 fig. 166 (Abbate 1848), 366 fig. 182 (Abbate 1860), 472, 476 fig. 60 (Mastracchio); *PPM* IX, 275 fig. 196; *RP*, XVI, 93 fig. 4; Helbig 1868, 148-9 no. 757; Rizzo 1929, 66-7, tav. CXLI right; Elia 1932, 93 no. 225; Schefold 1957, 249 (16); Jashemski 1979, 177, fig. 263; Ghedini 1990, 49-50; Compostella 1992, 665 n.17; Scagliarini Corlaita 1997b; Richardson 2000, 168-71

SD-22. (Plate 22)

1. Pompeii IX.3.5 (Casa di Marco Lucrezio), *triclinium* 16, middle zone of east wall, central panel picture occupying most of central panel, flanked by *aediculae*
2. H 195cm, W 155cm
3. 4th Style
4. Drunken Hercules with Omphale.
5. On ground at Hercules' feet: Type 1/2/6 cup. Seen in top view, so form not discernible.
6. Naples, Museo Nazionale 8992
7. *Collezioni MNN I*, 148 cat. 185; *PPM* VIa, 352 fig. 164 (Abbate drawing), 366 fig. 182 (Abbate colour reproduction), 484 fig. 78, 486 (Mastracchio colour painting); *PPM* IX, 268-9 fig. 191a; *RP*, XXXIX, 191 fig. 5; Helbig 1868, 231-2 no. 1140; Rizzo 1929, 43-4, tav. LXXIII; Schefold 1957, 249 (16); Borda 1958, 238-9 with fig.; Richardson 2000, 87-9

SD-23. (Plate 23)

1. Pompeii, outside the Porta del Vesuvio, Tomb of C. Vestorius Priscus, south side of base
- 2.
3. AD 71-6
4. Banquet scene. Very poor condition, with most vessels indiscernible.
5. Held by banqueter to left: non-silver horn. Held by banqueter in centre: Type 2 bowl (?). On table before couches: Type 3b cup, stirrer, Type 2 cup, and other vessels, no longer identifiable. Attendants in centre held vessels, now not visible. On tray held by attendant at right of scene: two Type 2 cups, and various other vessels, now no longer discernible.
6. *in situ*
7. Spano 1910, 402-3 with 400 fig. 11; Spano 1943; Dentzer 1962, 547-9; Weber 1969; Jashemski 1979, 151; Ghedini 1990, 37-8, fig. 1; Compostella 1992, 679-81; Mols & Moormann 1993-94, 27-8, 41-2, figs. 16, 20a-c; Mols & Moormann 1995, 162-3

SILVERWARE COLLECTIONS

SD-24. (Plate 24)

1. Pompeii I.6.4 (Casa del Sacello Iliaco), *triclinium* c, north wall
2. H 25cm, W 40cm
3. 4th Style, pre-AD 62
4. Still-life with silverware.
5. Type 1 cup, Type 1 ladle, Type 3a cup, stirrer whose long handle passes through the ring handle of the Type 3a cup, partly-hidden Type 1 bowl, Type 6 cup. The Type 3a cup is non-silver.
6. *in situ*
7. *PPM* I, 284 fig. 6 Croisille 1965, 67-8 no. 151E, pl. CXVII fig. 222; Riz 1990, 50 cat. 5, Taf. 12.4

SD-25. (Plate 25)

1. Pompeii, outside the Porta del Vesuvio, Tomb of C. Vestorius Priscus, east end of north wall
- 2.
3. AD 71-6
4. Table carrying a drinking service, arranged in five rows.
5. On ground before table: silver saucepan and non-silver Type 1d jug. On tabletop: foreground row: two Type 2 cups, four Type 1 ladles, Type 2 ladles; second row: four Type 1 cups; third row: Type 1 container; fourth row: two Type 6 cups, two horns; fifth row: two Type 1d jugs.
6. *in situ*
7. Spano 1910, 402-3 with 400 fig. 11; Spano 1943; Voss 1948, 262; Borda 1958, 252-3; Dentzer 1962, 542-7; Croisille 1965, 106 no. 304bis; Hilgers 1969, Taf. 5; Weber 1969; Gabelmann 1982a, 10 Abb. 1, 11; Salza Prina Ricotti 1983, 161 fig. 84 (& colour plate); Künzl 1984a, 373, Taf. 62; Baratte 1978b, 74; Baratte 1986, 8; Montalcini De Angelis d'Ossat 1987, 96-7, fig. 5; Baratte & Painter 1989, 17, 19 fig. 4; Baratte 1990, 89; Stefanelli 1991, 5; Mols & Moormann 1993-94, 30-2, 44, figs. 22-3; Descœudres 1994, 149 fig. 90; Mols & Moormann 1995, 163; Zimmer 1996, 134; Kaufmann-Heinimann 1997, 103

**CATALOGUE 1a: SUBSIDIARY DEPICTIONS OF ARGENTUM POTORIUM IN
ROMANO-CAMPANIAN WALL-PAINTING**

Catalogue entries are discussed under the same headings as the entries in Catalogue 1.

RD-1. (Plate 26.1)

- 1 Pompeii VI.5.5 (Casa del Granduca Michele (Casa dei Vasi di Vetro – Helbig))
- 2 H 54cm, W 58cm
- 3 3rd Style (Candelabra style)
- 4 Still life with sacrificial implements. Known from an 1844 drawing by G. Abbate.
- 5 Type 1 cup, with figural scene on body.
- 6 Lost.
- 7 *PPM* IV, 332 fig. 11; *PPM* VIa, 320 fig. 122 Helbig 1868, 420 no. 1774; Schefold 1957, 97; Croisille 1965, 83 no. 213B

RD-2. (Plate 26.2)

- 1 Herculaneum, Villa dei Papiri
- 2 H 15.5cm, W 31cm
- 3 4th Style
- 4 Still-life with vessels.
- 5 Type 2 cup (apparently handleless), Type 2 jug. Behind the Type 2 jug, mostly hidden, a tall, cylindrical non-silver object with a slightly flaring lip, possibly a cup.
- 6 Naples, Museo Nazionale 9944
- 7 *Collezioni MNN I*, 164 cat. 286; Croisille 1965, 54 no. 101

RD-3. (Plate 27.1)

- 1 Pompeii I.7.1 (Casa di Paquius Proculus), *atrium* (3), east wall, picture to south of door
- 2
- 3 4th Style
- 4 Still life with fruit.
- 5 Type 2 cup.
- 6 *in situ*
- 7 *PPM* I, 500 figs. 28-9 (where material of cup given as glass); Croisille 1965, 68-9 no. 154

RD-4. (Plate 27.2)

- 1 Pompeii, Villa delle Colonne a Mosaico, *sacellum* d, altar
- 2 Altar: H 96cm, W 47cm
- 3 4th Style
- 4 Panel from altar decoration. Known from drawing in Helbig.
- 5 Type 6 cup, decorated with high-relief vegetal decoration.
- 6 Destroyed.
- 7 *RP*, XLVIII, 238 fig. 3; Helbig 1868, 25 no. 77, Taf. IV top; Kockel & Weber 1983, 82; Fröhlich 1991, 300 L112, Taf. 48.2

RD-5. (Plate 28.1)

- 1 Herculaneum (Casa dei Cervi, *Oecus* XXIX – Tran Tam Tinh)
- 2 H 61.5cm, W 62cm
- 3 4th Style, post-AD 62
- 4 Still-life with objects placed near a statue of Dionysus.
- 5 Type 1/2/6 cup, in top view so precise form not visible; non-silver Type 1d jug.
- 6 Naples, Museo Nazionale 8615
- 7 *Collezioni MNN I*, 164 cat. 299; *RP*, XXII, 118 fig. 6; Helbig 1868, 132-3 no. 580; Elia 1932, 115 no. 321; Schefold 1957, 327; Croisille 1965, 31 no. 15, pl. CI; Tran Tam Tinh 1988, 73, fig. 136; Riz 1990, 56 cat. 31, Taf. 18.1 (platter), 67 cat. 70, Taf. 27.2 (jug); Stefanelli 1991, 20

RD-6. (Plate 28.2)

- 1 Herculaneum IV.21 (Casa dei Cervi), inside of east passage of cryptoporticus (possibly from the northern end, as Maiuri refers to the nearby *triclinium*), panel from middle zone of the wall facing the garden
- 2 H 23cm, W 38cm
- 3 4th Style, post-AD 62
- 4 Still life with fruit.
- 5 Type 1 or 2 cup, partly obscured by the fruit.
- 6 *in situ*
- 7 Maiuri 1958, 314-6, fig. 250; Croisille 1965, 112-3 no. 319C, pl. X fig. 19; Tran Tam Tinh 1988, 61, fig. 120; Cerulli Irelli 1990, Taf. 133; Riz 1990, 75 cat. 103, 103 cat. 221

RD-7. (Plate 29.1)

- 1 Pompeii II.4.3 (Villa di Giulia Felice)
- 2 H 46cm, W 46cm
- 3 4th Style
- 4 Ledge preceded by steps, with Dionysiac objects.
- 5 In basket, Type 2 cup and non-silver horn. On ledge to right of basket, deep Type 1 cup. Some blotches on the body of the Type 1 cup are probably the result of wear rather than the remains of decoration.
- 6 Naples, Museo Nazionale 8795
- 7 *Collezioni MNN I*, 67, 162 cat. 281; *Italianische Reise* 167-8 no. 31, where attributed to Pompeii VI.9.2 (Casa di Meleagro), 280 fig. 31; *PPM III*, 310 fig. 209; *RP*, LXV, 370 fig. 9; Helbig 1868, 133 no. 581; Ward-Perkins & Claridge 1978, 67, 183 cat. 192; Riz 1990, 53 cat. 16, where attributed to Pompeii VI.9.6 (Casa dei Dioscuri), Taf. 15.1

RD-8. (Plate 29.2)

- 1 Pompeii II.4.3 (Villa di Giulia Felice), *tablinum* 92, panel from south wall
- 2 H 73cm, W 119cm
- 3 4th Style
- 4 Still-life with birds, dish of food, and drinking implements.
- 5 Type 3b cup, stirrer, Type 1d jug. All a deep blue-grey colour, perhaps oxidation, perhaps meant to be pewter.
- 6 Naples, Museo Nazionale 8598
- 7 *PPM III*, 1991, 289 fig. 177; *PPM VIa*, 65 fig. 2 (1792 engraving by G. Morghen); *RP*, LXV, 373 fig. 4; Helbig 1868, 409-10 no. 1702; Schefold 1957, 54; Croisille 1965, 28-9 no. 8C, pl. CII; Groenewegen-Frankfort & Ashmole 1977, colorplate 58; Baratte 1990, 89 n.2

RD-9. (Plate 30.1)

- 1 Pompeii II.4.3 (Villa di Giulia Felice), *tablinum* 92, panel from frieze in upper part of wall
- 2 originally, ca. H 80cm, W 102cm
- 3 4th Style
- 4 Still life with bird, cup, and other unidentifiable objects.
- 5 At right, Type 2 cup with hooked handles and two-stage body.
- 6 Naples, Museo Nazionale 8611
- 7 *Collezioni MNN I*, 164 cat. 291; *PPM III*, 289 fig. 178; Helbig 1868, 409 no. 1701; Elia 1932, 125 no. 316, fig. 42; Eckstein 1957, 35 no. 23, 42; Schefold 1957, 327; Borda 1958, 257 with fig.; Croisille 1965, 30 no. 11A, pl. LVI fig. 107

RD-10. (Plate 30.2)

- 1 Pompeii II.4.3 (Villa di Giulia Felice)
- 2 H 21cm, W 43cm
- 3 4th Style
- 4 Still life on two levels, with cup and egg above; pine-cone with unidentifiable object resting against it, chicken, knife, and syringe-like object below.
- 5 On upper level: Type 2 cup.
- 6 Naples, Museo Nazionale 8643
- 7 *Collezioni MNN I*, 164-5 cat. 294; Helbig 1868, 410 no. 1703; Schefold 1957, 327; Croisille 1965, 39 cat. 42, pl. LXXV fig. 142 top and middle

RD-11. (Plate 31.1)

- 1 Pompeii VI.16.15-17 (Casa dell'Ara massima), *tablinum* (?) F, west wall
- 2 D 23cm
- 3 4th Style
- 4 Still life with silverware and eggs.
- 5 Type 1/2/6 cup in top view, stirrer.
- 6 *in situ*
- 7 *PPM V*, 867 fig. 27; Eckstein 1957, 37 no. 47, 47, Abb. 8; Schefold 1957, 157 (F); Croisille 1965, 93-4 no. 251C, pl. XCIX

RD-12. (Plate 31.2)

- 1 Pompeii VI.12.2 (Casa del Fauno), *exedra* 37, middle zone of east wall
- 2
- 3 1st Style (ca. 100 BC)
- 4 Centaur banquet at the wedding of Peirithoos and Hippodameia. Known from an 1831 drawing by Marsigli.
- 5 Held by centaurs: Type 4 cup, Type 6 cup. At right edge, as if on display: Type 4a container, deep Type 1a bowl, placed upside down, Type 2 cup, one or two Type 2 bowls, Type 1d jug. On ground, two large container-like vessels, one vaguely reminiscent of a Type 2 container in form.
- 6 *In situ*, now faded.
- 7 *PPM V*, 125 fig. 59; *PPM VIa*, 198 fig. 79; Schefold 1957, 128 (37)

RD-13. (Plate 32.1)

- 1 Pompeii VI.13.2 (Casa del Gruppo dei Vasi di Vetro), *tablinum* 8
- 2
- 3 3rd Style (?)
- 4 Vessels scattered haphazardly on a surface. Known from an 1837 G. Abbate drawing, which does

- not show many details.
 5 Fifteen, possibly sixteen, items in all, mostly cups of varying forms, and one horn. Helbig describes the vessels as “glass-coloured.”
 6 Destroyed in WWII bombing.
 7 *PPM* V, 147 fig. 7a; *PPM* VIa, 246-7 fig. 15 Helbig 1868, 411 no. 1716; Eckstein 1957, 53 no. 2, 54; Schefold 1957, 129 (b)

RD-14. (Plate 32.2)

- 1 Pompeii VI.13.2 (Casa del Gruppo dei Vasi di Vetro), *tablinum* 8
 2
 3 3rd Style (?)
 4 Vessels placed on a surface, around a statuette of Athena. Known from an 1837 drawing by G. Abbate.
 5 Sixteen or possibly seventeen vessels. Recognisable types are a Type 1 cup, with horizontal ring handles, four Type 1 ladles, a handleless Type 2 container. Helbig describes the vessels as “glass-coloured.”
 6 Destroyed in WWII bombing.
 7 *PPM* V, 147 fig. 7b; *PPM* VIa, 246-7 fig. 16 Helbig 1868, 75 no. 267; Schefold 1957, 129 (b)

RD-15. (Plate 33.1)

- 1 Pompeii IX.14.1-4 (Casa di Obellio Firmo), kitchen 18, south wall
 2 Entire *lararium* painting: H 145cm, W 125cm
 3 Early Augustan
 4 Banqueting scene, in monochrome (detail from a *lararium* painting).
 5 Held by standing man: two Type 8c cups. On table before the couches: Type 1 ladle, Type 8c cup, Type 1 container (or slightly larger Type 8c cup), and unidentifiable objects.
 6 Now destroyed. Known from a 1910 photo (Soprintendenza Arch. delle Prov. di Napoli e Caserta, neg. 399).
 7 Schefold 1957, 288 (18); Salza Prina Ricotti 1983, 97, fig. 53; Fröhlich 1991, 33, 69-70, 299 cat. L111, Taf. 48.1

Caupona paintings **RD-16** to **RD-21**: vessel material unlikely to be silver.

RD-16. (Plate 33.2)

- 1 Pompeii VI.10.1, room b, south wall, panel in orthostate of middle zone, second picture from left
 2 roughly 40-45cm square
 3 Late 4th Style
 4 Dice-players at a round, three-legged table.
 5 Held by figure on right: Type 8a cup.
 6 *in situ*
 7 *PPM* IV, 1014 fig. 13; Fröhlich 1991, 214-22, Taf. 18.1

RD-17. (Plate 34.1)

- 1 Pompeii VI.10.1, room b, south wall, panel in orthostate of middle zone, third picture from left
 2 roughly 40-45cm square
 3 Late 4th Style
 4 Two standing figures.
 5 Held by figure on left: Type 8a cup. Held by figure on right: Type 1 jug. Above the head of the man with the cup is written *adde calicem Setinum*, above the head of the man with the jug may be written *have*.

- 6 *in situ*
7 PPM IV, 1015 fig. 16; Fröhlich 1991, 214-22, Taf. 18.2

RD-18. (Plate 34.2)

- 1 Pompeii VI.10.1, room b, south wall, panel in orthostate of middle zone, third picture from left
2 roughly 40-45cm square
3 Late 4th Style
4 Four diners seated around a round, three-legged table.
5 On table : large bowl. Held by attendant at right of scene: Type 1 cup, Type 1 jug. All four diners appear to hold cups of some kind.
6 *in situ*
7 PPM IV, 1016 fig. 18; Fröhlich 1991, 214-22, Taf. 19.1

RD-19. (Plate 35.1)

- 1 Pompeii VI.10.1, room b, north wall, panel in orthostate of middle zone, second picture to the right of the door
2 roughly 40-45cm square
3 Late 4th Style
4 Two standing male figures.
5 Held by figure on left: Type 1i jug in right hand, Type 1 jug in left. Held by figure on right: Type 8a cup. Above this man's head is written *da fridam pusillum*.
6 *in situ*
7 PPM IV, 1011 fig. 8; Fröhlich 1991, 214-22, Taf. 19.2

RD-20. (Plate 35.2)

- 1 Pompeii VI.10.1, room b, west wall, panel in orthostate of middle zone, picture to the right of the door
2 roughly 40-45cm square
3 Late 4th Style
4 Three figures seated at a rectangular table.
5 On table: Type 1 jug. Held by seated figure to right of table: Type 8a cup in right hand, Type 1 jug in left.
6 *in situ*
7 PPM IV, 1018 fig. 22; Fröhlich 1991, 214-22, Taf. 20.1

RD-21. (Plate 36.1)

- 1 Pompeii VI.14.35/6 (Caupona di Salvinus), second of four panels
2 H 50cm, L 50cm (roughly)
3 Late 4th Style
4 Seated male drinkers and attendant.
5 Held by attendant: in right hand, Type 8a cup, in left hand, Type 1 jug. Above the men are written *hoc* and *non / mia est*, above the woman, *qui vol / sumat*. Behind the woman's head is written *Oceane / vene bibe*.
6 Naples, MN 111482
7 Fröhlich 1991, 211-4, Taf. 62.2

CATALOGUE 2: ARGENTUM POTORIUM OF THE 1st CENTURIES BC & AD

The following catalogue lists all pieces of possibly first century BC and AD silverware known to the author that could conceivably have served as *argentum pоторium*. In light of the chronological problems posed by the pieces, they have been ordered by provenance. Pieces are discussed under the following headings (a blank heading in an entry indicates that the information is not available):

1. Provenance
2. Shape/Type (following the terminology used in this dissertation)
3. Date (C = century)
4. Dimensions (H = height, W = width, D = diameter, L = length, Wt = weight, V = volume)
5. Description (method of manufacture if known, condition of piece if damaged, decoration)
6. Type(s) of inscription(s), if present (e.g. ownership, maker's, weight, names etc.)
7. Current location
8. Bibliography (limited to primary publications and major discussions)

Bibliographical note: Several books and articles mention numerous examples of drinking silver, although they do not necessarily discuss any particular example in depth. The following should be consulted in addition to the works listed in the individual bibliographies: Strong 1966 (general survey book), Künzl 1984b (survey article), Baratte 1985 (Gaul and Germany survey article), Baratte 1997a (survey article on pieces from Gaul and neighbouring provinces), Baratte 1997b (general survey), Künzl 1997a (survey article), Künzl 1997c (survey of northern European pieces, mostly from graves), Stupperich 1997b (Augustan silverware), and the group of popular survey articles: Baratte 1981, Gehrig 1981, Künzl 1981, and Oliver 1981. These have not as a rule been included in the individual bibliographies, unless there is no other publication of the piece in question. Stefanelli 1991 (survey book) contains numerous excellent illustrations; it has been cited in the individual bibliographies where appropriate.

AP-1.

1. Agersbøl, Amt Vejle, Grave, 1928
2. Cup fragment (?Type 1)
3. Late-Republican - Augustan
- 4.
5. One ring-handle with thumb-plate survives.
6. ---
- 7.
8. Voss 1948, 257-8, 263-71, fig. 45; Eggers 1951, 78 no. 3, 177, Taf. 14; Künzl 1997b, 40

AP-2. (Plate 44.6)

1. Alise-Sainte-Reine (Alesia), 1862
2. Type 1 cup
3. Late Republican - Augustan (late Tiberian - Claudian, Byvanck-Quarles van Ufford)
4. H 11.5cm, W (max) 18.8cm, D (rim) 11cm, D (foot) 5.3cm, Wt 490g

5. Repoussé. Lower portion of casing missing. Some restorations. Gilded. Myrtle branches and garland.
6. Under foot: A) possibly weight. B) Greek characters of uncertain reading, possibly a non-Greek name. C) series of symbols, perhaps including Greek cursive.
7. St-Germain-en-Laye, Musée des Antiquités nationales, Inv. 7564
8. Héron de Villefosse 1902; Picard 1949; Byvanck-Quarles van Ufford 1960; Gabelmann 1982a, 252-6; Lejeune 1983; Baratte & Painter 1989, 66 cat. 9; Stefanelli 1991, 254 cat. 15

AP-3.

1. Ambrussum (Villetelle, France), house
2. Cup
3. ca. AD 1-50
- 4.

5. One handle only remains. Gilded.
6. ---
7. Montpellier, dir. des antiquités historiques de Languedoc-Roussillon
8. Baratte & Painter 1989, 68 cat. 10

AP-4.

1. Ancona, Grave IV
2. Type 3 jug
3. Early 1st C BC
4. ---
5. Small. Plain.
6. ---
7. Ancona, Museo Nazionale
8. Mercando 1976, 167, fig. 63

AP-5.

1. Ancona, Grave VIII
2. Type 1 cup
3. ca. 150-100 BC
4. ---
5. Plain.
6. Below foot (dotted): Greek characters, possibly marking ownership
7. Ancona, Museo Nazionale 5257
8. dall'Osso 1915, 348-62 *passim*, with figs.; Mercando 1976, 165, fig. 46; Baratte 1989a, 65

AP-6.

1. Ancona, Grave XXVI
2. Stirrer (?)
3. Late 2nd - early 1st C BC
4. L 25cm
5. Damaged. Plain.
6. ---
7. Ancona, Museo Nazionale
8. Pellegrini 1910, 351 no. 9; Mercando 1976, 165, fig. 47

AP-7.

1. Ancona, Grave XXVI
2. Type 1e jug
3. Late 2nd - early 1st C BC
4. H 7cm
5. Plain.
6. ---
7. Ancona, Museo Nazionale
8. Pellegrini 1910, 353 no. 17; Mercando

1976, fig. 45; Piana Agostinetti & Priuli 1985, 184 with n. 10

AP-8.

1. Ancona, Grave XXXIV
2. Type 4 bowl
3. Late 2nd - early 1st C BC
4. H 6cm, D ca. 13cm
5. Lacunae. Plain.
6. ---
7. Ancona, Museo Nazionale
8. Pellegrini 1910, 353 no. 16; Mercando 1976, 166, fig. 49

AP-9.

1. Ancona, Grave XXXIV
2. Type 1e jug
3. Late 2nd - early 1st C BC
4. ---
5. Plain.
6. ---
7. Ancona, Museo Nazionale
8. Mercando 1976, 166, fig. 49; Piana Agostinetti & Priuli 1985, 184 with n. 10

AP-10.

1. Ancona, Grave XXXV
2. Type 1 cup
3. Late 2nd - early 1st C BC
4. ---
5. Plain, with band of decoration below rim.
6. ---
7. Ancona, Museo Nazionale 5823
8. Mercando 1976, 166-7, fig. 56; Gabelmann 1982a, 252-6, Abb. 10; Baratte 1989a, 65

AP-11.

1. Ancona, Grave XXXV
2. Type 1e jug
3. Early 1st C BC
4. ---
5. Small. Plain.
6. ---
7. Ancona, Museo Nazionale
8. Mercando 1976, 166-7, fig. 56

AP-12.

1. Ancona, Grave XLII
2. Type 1e jug
3. Late 2nd - early 1st C BC
- 4.
5. Plain.
6. ---
7. Ancona, Museo Nazionale
8. Mercado 1976, 165-6, fig. 48

AP-13. (Plate 46.1)

1. Ancona, Grave XLV
2. Type 2 cup
3. Early 1st C BC
- 4.
5. Plain.
6. ---
7. Ancona, Museo Nazionale 5590 (or 5491)
8. Mercado 1976, 167, fig. 59

AP-14.

1. Ancona, Grave XLV
2. Type 1e jug
3. Early 1st C BC
- 4.
5. Small. Plain.
6. ---
7. Ancona, Museo Nazionale
8. Mercado 1976, 167, fig. 59

AP-15.

1. Ancona, Grave LI
2. Type 6 cup
3. Late 2nd - early 1st C BC
- 4.
5. Badly damaged, restored. Plain.
6. ---
7. Ancona, Museo Nazionale 5491 (or 5590)
8. Pellegrini 1910, 350 no. 7; Mercado 1976, 164, fig. 24; Gabelmann 1982a, 259-63, Abb. 18-19; Baratte 1989a, 65

AP-16. (Plate 51.8)

1. Ancona, Grave LI
2. Type 3 jug
3. Late 2nd - early 1st C BC
- 4.
5. Plain.

6. ---
7. Ancona, Museo Nazionale
8. Mercado 1976, 164, fig. 24

AP-17.

1. Anzio
2. Type 1 cup
3. End 1st C BC-1st C AD (ca. 75-50 BC, Simon)
4. H 13cm, D (with handles) 16cm
5. Some lacunae, worn. Judgement of Orestes.
6. ---
7. Rome, Pal. Corsini 671
8. *LIMC* I, Aletes 3 (E. Simon); *LIMC* III, Erinyes 75 (H. Sarian, P. Delev); Künzl 1969, 361-2; Froning 1980, 332-4, Abb. 8, Stefanelli 1991, 61 fig. 40; Knoepfler 1993, 100, figs. 84-6; Presicce 1996, 393, fig. 15

AP-18.

1. Apensen, Kreis Stade, Hannover, grave, 1927
2. Type 1 cup
3. Augustan
- 4.
5. Fragments only. Theatre masks frieze.
6. ---
7. Stade, Schwedenspeicher Museum
8. Voss 1948, 261-2, 263-71; Eggers 1951, 116 no. 951, 177, Taf. 14; Roggenbuck 1988, 223-4 no. 125; Tejral 1992, 434-6; Künzl 1997b, 37, 40

AP-19.

1. Apensen, Kreis Stade, Hannover, grave, 1927
2. Type 1 cup
3. Augustan
- 4.
5. Fragments only. Theatre masks frieze.
6. ---
7. Stade, Schwedenspeicher Museum
8. Voss 1948, 261-2, 263-71; Eggers 1951, 116 no. 951, 177, Taf. 14; Roggenbuck 1988, 223-4 no. 125; Tejral 1992, 434-6; Künzl 1997b, 37, 40

Arcisate treasure: AP-20 to AP-24

AP-20.

1. Arcisate
2. Type 6 cup
3. 100-75 BC
4. H 5.3cm, D 13.4cm
5. Plain. Handles missing, attachment points marked by scroll-patterns.
6. ---
7. London, British Museum 1900.7-30.6
8. Walters 1921, 32 cat. 127, pl. XVII; Blanco Freijeiro 1967, 98-9, fig. 10; Piana Agostinetti & Priuli 1985, 187-91, 191 fig. 2

AP-21. (Plate 50.6)

1. Arcisate
2. Type 1e jug
3. ca. 75 BC
4. H (to lip) 11.8 H (with handle) 13.7cm, D (mouth) 9.2cm, Wt 349.98g, V ca. 250ml
5. Plain.
6. Underneath foot (dotted): name and weight
7. London, British Museum 1900.7-30.4
8. Walters 1921, 32 no. 126, pl. XVII; Blanco Freijeiro 1967, 98-9, fig. 10; Piana Agostinetti & Priuli 1985, 183-7, 185 fig. 1, Tav. XXX.1

AP-22.

1. Arcisate
2. Type 1 ladle
3. 100-75 BC
4. H 18cm, Wt 86.05g
5. Plain. Duck's head termination on handle.
6. On upper part of handle (dotted): name and weight
7. London, British Museum 1900.7-30.3
8. Walters 1921, 32-3 no. 128, pl. XVII; Blanco Freijeiro 1967, 98-9, fig. 10; Piana Agostinetti & Priuli 1985

AP-23. (Plate 54.7)

1. Arcisate
2. Strainer
3. 100-75 BC
4. H 6.25cm, D 8.4cm
5. Deep, straight-sided bowl, perforated with

bands of patterns. Cracked.

6. ---
7. London, British Museum 1900.7-30.5
8. Walters 1921, 33 no. 129, pl. XVII; Blanco Freijeiro 1967, 98-9, fig. 10; Piana Agostinetti & Priuli 1985

AP-24. (Plate 54.3)

1. Arcisate
2. Stirrer (?)
3. 100-75 BC
4. L 18cm
5. Fragmentary. Gilded.
6. ---
7. London, British Museum 1900.7-30.7
8. Walters 1921, 33 no. 130, fig. 46; Piana Agostinetti & Priuli 1985

AP-25.

1. Asia Minor
2. Type 1 cup
3. ca. AD 10-50
4. H 7cm, D 8.8cm, Wt 152.22g, V 238ml
5. Repoussé. Foot and handles missing. Gilded. Masks, musical instruments, drinking vessels.
6. ---
7. Toledo, Museum of Art 1961.9
8. *Antioch* 186-7 cat. 69; *Greek and Roman Metalware* no. 66; Vermeule 1963, 39-40, pls. 14.1, 3, 5; Oliver & Luckner 1977, 116-8 cat. 76; Stefanelli 1991, 254 cat. 14

AP-26. (Plate 43.6)

1. Avenches
2. Bowl
3. Claudian
4. H 7.9cm, D 9.8cm
5. Rural scenes.
6. ---
7. Avenches, Musée Romain
8. Roth 1970; Kunzl 1975, 70, 76, Abb. 2, Taf. 22.2

AP-27.

1. Beek, near Nijmegen, 1806
2. Saucepan
- 3.
4. H 7cm, Wt 208g

5. Lacuna. On handle: Cybele.
6. ---
7. Leiden, Rijksmuseum van Oudheden IDB2
8. Lunsingh Sheurleer 1987, 59-61 no. 39.1, 58 fig. 39.1

AP-28.

1. Beek, near Nijmegen, 1806
2. Saucepan
- 3.
- 4.
5. On handle: Cybele.
6. (this or following): weight
7. Nijmegen, Kam State Museum 11
8. Lunsingh Sheurleer 1987, 59-61 no. 39.2, 59 fig. 39.2

AP-29.

1. Beek, near Nijmegen, 1806
2. Saucepan
- 3.
- 4.
5. Only handle and part of rim survive. On handle: Cybele.
6. (this or preceding): weight
7. Nijmegen, Kam State Museum
8. Lunsingh Sheurleer 1987, 59-61 no. 39.3, 59 fig. 39.3

Berthouville Treasure: AP-30 to AP-38**AP-30.**

1. Berthouville, 1830
2. Type 2 bowl
3. 1st half of 1st C AD
4. H 8.5cm, D (bowl) 28.5cm, D (medallion) 10cm, D (foot) 9.1cm, Wt 895g
5. Hammered, with repoussé medallion. Gilded. Petals round outside, woman (Omphale) reclining on lion's skin on medallion.
6. On exterior (dotted): dedication
7. Paris, Cabinet des Médailles
8. Babelon 1916, 102-3 cat. 11, pl. XV; Baratte 1988, 26; Baratte & Painter 1989, 88 cat. 20; Stefanelli 1991, 276 cat. 106

AP-31.

1. Berthouville, 1830

2. Type 1 cup
3. Early 1st C AD - Tiberian (3rd C BC - Picard)
4. H (total) 14.3cm, W (max) 17cm, D (rim) 11.8cm, D (foot) 5.1cm, Wt 578g
5. Repoussé. Lacunae. Poets and Muses.
6. ---
7. Paris, Cabinet des Médailles (pair with following)
8. Babelon 1916, 105-16 cat. 13, pls. XVI-XVII; Picard 1950; Baratte & Painter 1989, 86 cat. 19; Stefanelli 1991, 275 cat. 103

AP-32.

1. Berthouville, 1830
2. Type 1 cup
3. Early 1st C AD - Tiberian (3rd C BC - Picard)
4. H (total) 14.3cm, W (max) 17cm, D (rim) 11.8cm, D (foot) 5.1cm, Wt 582g
5. Repoussé. Poets and Muses.
6. ---
7. Paris, Cabinet des Médailles (pair with preceding)
8. Babelon 1916, 105-16 cat. 14, pls. XVIII-XIX; Picard 1950; Picard 1961, 139; Baratte 1988, 26

AP-33.

1. Berthouville, 1830
2. Type 6 cup
3. Neronian-Vespasianic (2nd quarter of 1st C BC - Riz)
4. H 11.6cm, W (max) 26.9cm, D (rim) 15cm, D (foot) 11.2cm, Wt 1658g
5. Repoussé. Some lacunae. Gilded. Centaurs and Erotes.
6. On body-base join (dotted): dedication
7. Paris, Cabinet des Médailles 60 (pair with no. 61)
8. Babelon 1916, 88-93 cat. 6, pl. IX; van de Grift 1984 with pl. 51; Baratte 1988, 26; Baratte 1991, 36; Stefanelli 1991, 276 cat. 105

AP-34. (Plate 48.8)

1. Berthouville, 1830
2. Type 6 cup
3. Neronian-Vespasianic (2nd quarter of 1st C

- BC - Riz)
4. H 11.6cm, W (max) 26.9cm, D (rim) 15cm, D (foot) 11.2cm, Wt 1637g
 5. Repoussé. Some lacunae. Gilded. Centaurs and Eroses.
 6. On body-base join(dotted): dedication
 7. Paris, Cabinet des Médailles 61 (pair with no. 60)
 8. Babelon 1916, 88-93 cat. 7, pl. X; van de Grift 1984, with pl. 52; Baratte 1988, 26; Baratte & Painter 1989, 83 no. 17; Riz 1990, 34, 37; Baratte 1991, 36, fig. 25

AP-35. (Plate 49.4)

1. Berthouville, 1830
2. Type 8c cup
3. Claudian - Neronian
4. H 12.5cm, D (rim) 10.3cm, D (foot) 4.7cm, Wt 463g
5. Repoussé. Lacunae. Gilded. Origin of the Isthmian Games.
6. Under figural zone (dotted): dedication
7. Paris, Cabinet des Médailles
8. Babelon 1916, 98-101 cat. 10, pl. XIV; Baratte 1988, 26; Baratte & Painter 1989, 84 cat. 18; Stefanelli 1991, 276 cat. 104

AP-36. (Plate 50.4)

1. Berthouville, 1830
2. Type 1d jug
3. 1st C BC - 1st C AD (mid-1st C AD, Künzl, 2nd quarter of 1st C AD - Riz)
4. H 29.9cm, Wt 1159g
5. Gilded. On body: Achilles dragging Hector's corpse; Battle over Achilles' body. On neck: Ulysses and Dolon.
6. on body, dotted: dedication
7. Paris, Cabinet des Médailles C19710 (pair with following)
8. *LIMC* I, s.v. Akhilleus 616 (A. Kossatz-Deissmann); Héron de Villefosse 1902, 183; Babelon 1916, 81-2, 85-7 cat. 5, pls. VII-VIII; Baratte 1988, 26, 30; Baratte & Painter 1989, 80 cat. 16; Stefanelli 1991, 275 cat. 102

AP-37.

1. Berthouville, 1830
2. Type 1d jug
3. 1st C BC - 1st C AD (mid 1st C AD, Künzl,

2nd quarter of 1st C AD - Riz)

4. H 29.9cm, Wt 1047g
5. Gilded. Mourning of Achilles; Ransom of Hector.
6. On body (dotted): dedication
7. Paris, Cabinet des Médailles A2729 (pair with preceding)
8. *LIMC* I, s.v. Akhilleus 484 (A. Kossatz-Deissmann); Héron de Villefosse 1902, 183; Babelon 1916, 81-5 no. 4, pls. V-VI; Linfert 1977, 24; Baratte 1988, 26, 30

AP-38.

1. Berthouville, 1830
2. Saucepan
3. 1st C AD
4. L (with handle) 17.6cm, D (rim) 10.2cm, Wt 186g
5. Plain, with herm on handle.
6. ---
7. Paris, Cabinet des Médailles
8. Babelon 1916, 136 cat. 31, pl. XXXI

AP-39.

1. Black Sea region
2. Saucepan
3. 1st C AD (Augustan)
4. H 6.3cm, D (bowl) 9.2cm, L 16.9cm, Wt 245.9g
5. Cast. Plain, with vegetal motifs on handle.
6. Beneath handle and bowl (incised): characters.
7. Baltimore private (G.N. Stieff Sr.). Pair with following.
8. *Ancient Art* 38 no. 322, pl. 89; *Greek and Roman Metalware* no. 55; Oliver & Luckner 1977, 140-1 no. 93

AP-40.

1. Black Sea region
2. Saucepan
3. 1st C AD (Augustan)
4. H 6cm, D (bowl) 8.6cm, L 15.1cm, Wt. 238.4g. Slightly smaller than, and fits into, the preceding.
5. Cast. Plain, with vegetal motifs on handle.
6. ---
7. Baltimore private (G.N. Stieff Sr.). Pair with preceding.
8. *Ancient Art* 38 no. 322, pl. 89; *Greek and*

Roman Metalware no. 55; Oliver & Luckner
1977, 140-2 no. 94

AP-41.

1. Bonn
2. Cup
3. 1st C BC - 1st C AD
4. H 3.4cm, L 4.5
5. Handles only survive.
6. ---
7. Bonn, Rheinisches Landesmuseum 40.33
8. Menninger 1997, 103-4, figs. 4-6

AP-42. (Plate 46.7)

1. Bori (Georgia)
2. Type 2 cup
3. ca. AD 1-50
4. ---
5. Lower part of bowl and foot missing. Vine leaf and fruit ornament.
6. ---
7. Tiflis
8. *Comptes Rendus* 1908: 182, figs. 239a-b

Bosc coreale group (Republican): AP-43 to AP-49

AP-43. (Plate 40.5)

1. Bosc coreale (?)
2. Type 1c bowl
3. 100-75 BC
4. H 7.4cm, D (rim) 12.4cm, Wt 168g
5. Casing with inner liner. Plain.
6. On bottom (incised): character. At rim (dotted): ownership and weight
7. Rome, Antiquarium Comunale M.A.I. 494 (190) (ex-R. Museo Artistico Industriale)
8. von Mercklin 1923, 124, 125 Abb. 20; Küthmann 1958, 117; Talamo 1993

AP-44.

1. Bosc coreale
2. Type 2 cup
3. 100-75 BC
4. H (bowl) 4cm, D (rim) 10.3cm, W (with handle) 13.3cm, Wt 50g
5. Lacunae in bowl, one handle missing, foot missing. Plain.
6. ---
7. Rome, Antiquarium Comunale Inv. 54

M.A.I. 431 (180) (ex-R. Museo Artistico Industriale)

8. von Mercklin 1923, 125 Abb. 20, 127-8; Talamo 1993

AP-45.

1. Bosc coreale
2. Type 2 cup
3. 100-75 BC
4. D (rim) 10.3cm
5. Only upper rim survives
6. ---
7. Rome, Antiquarium Comunale Inv. 54 M.A.I. 431 (180) (ex-R. Museo Artistico Industriale)
8. von Mercklin 1923, 125 Abb. 20, 127-8; Talamo 1993

AP-46.

1. Bosc coreale
2. Type 6 cup
3. 100-75 BC
4. H 6.4cm, D (rim) 12.3-13.5cm, L (handle) 4.3cm Wt 172g
5. One handle missing. Heavily bent and dented, lacuna in wall. Restored. Flaring rim. Plain.
6. ---
7. Rome, Antiquarium Comunale Inv. 118 M.A.I. 495 (ex-R. Museo Artistico Industriale)
8. von Mercklin 1923, 125 Abb. 20, 126; Talamo 1993

AP-47.

1. Bosc coreale
2. Type 1e jug
3. 100-75 BC
4. H 7cm, H (with handle) 8.7cm, D (rim) 7cm, Wt 78g
5. Plain
6. ---
7. Rome, Antiquarium Comunale Inv. 53 M.A.I. 430 (188) (ex-R. Museo Artistico Industriale)
8. von Mercklin 1923, 125 Abb. 20, 126; Küthmann 1958, 117; Talamo 1993

AP-48.

1. Boscoreale
2. Type 1 ladle
3. 100-75 BC
4. D (bowl) 4.8cm, L 18cm, Wt 52g
5. Part of bowl missing; handle reconstructed from fragments. Plain; gilded swan's-head termination on handle.
6. ---
7. Rome, Antiquarium Comunale Inv. 56 M.A.I. 431 (180) (ex-R. Museo Artistico Industriale)
8. von Mercklin 1923, 125 Abb. 20, 128; Talamo 1993

AP-49.

1. Boscoreale
2. One-handled strainer
3. 100-75 BC
4. H 3cm, D (bowl) 6.7cm, L (handle) 2cm, Wt 40g
5. Plain, with ring handle. Holes in a meander pattern surrounding a spinning wheel pattern
6. On rim (dotted, mostly eliminated by later restoration): characters
7. Rome, Antiquarium Comunale Inv. 55 M.A.I. 432 (ex-R. Museo Artistico Industriale)
8. von Mercklin 1923, 125 Abb. 20, 128-9; Talamo 1993

Boscoreale Treasure: AP-50 to AP-110**AP-50.**

1. Boscoreale, Villa della Pisanella, 1895
2. Type 2 bowl
3. 1st C BC - 1st C AD
4. D 26cm
5. Repoussé. Gilded. Bust of Dionysus between thyrsus and cantharus.
6. ---
7. Paris, Louvre Bj 1971 (pair with Bj 1972)
8. Héron de Villefosse 1899, no. 23; Baratte 1986, 94

AP-51.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 2 bowl

3. 1st C BC - 1st C AD

4.

5. Repoussé. Almost totally destroyed. Gilded.

6.

7. Paris, Louvre Bj 1972 (pair with Bj 1971)
8. Héron de Villefosse 1899, no. 102; Baratte 1986, 94

AP-52. (Plate 41.6)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 5 bowl
3. 1st C BC - 1st C AD
4. (avg. dim. of set: H 2.5cm, D 6.5cm, V 35ml), Wt 30.5g
5. Plain.
6. Underneath: name (twice) and characters
7. Paris, Louvre Bj 2014 (set with Bj 2015-17)
8. Héron de Villefosse 1899, no. 67; Baratte 1986, 93

AP-53. (Plate 41.6)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 5 bowl
3. 1st C BC - 1st C AD
4. Wt 30.5g
5. Plain.
6. Underneath: name (twice) and characters
7. Paris, Louvre Bj 2015 (set with Bj 2014, 2016-17)
8. Héron de Villefosse 1899, no. 68; Baratte 1986, 93

AP-54. (Plate 41.6)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 5 bowl
3. 1st C BC - 1st C AD
4. Wt 32g
5. Plain.
6. Underneath: name (twice) and characters
7. Paris, Louvre Bj 2016 (set with Bj 2014-15, 2017)
8. Héron de Villefosse 1899, no. 69; Baratte 1986, 93

AP-55. (Plate 41.6)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 5 bowl

3. 1st C BC - 1st C AD
4. Wt 38.3g
5. Plain.
6. Underneath: name (twice) and characters
7. Paris, Louvre Bj 2017 (set with Bj 2014-16)
8. Héron de Villefosse 1899, no. 70; Baratte 1986, 93

AP-56. (Plate 42.2)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 6b bowl
3. 1st C BC - 1st C AD
4. avg. dim. of set: H 2cm, D 5.3cm, Wt 20-27g, V 32ml
5. Plain.
6. Underneath: name
7. Paris, Louvre Bj 2018 (set with Bj 2019-2026)
8. Héron de Villefosse 1899, no. 75; Baratte 1986, 93

AP-57. (Plate 42.2)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 6b bowl
3. 1st C BC - 1st C AD
4. avg. dim. of set: H 2cm, D 5.3cm, Wt 20-27g, V 32ml
5. Plain.
6. Underneath: name
7. Paris, Louvre Bj 2019 (set with Bj 2018, 2020-6)
8. Héron de Villefosse 1899, no. 76; Baratte 1986, 93

AP-58. (Plate 42.2)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 6b bowl
3. 1st C BC - 1st C AD
4. avg. dim. of set: H 2cm, D 5.3cm, Wt 20-27g, V 32ml
5. Plain.
6. Underneath: name
7. Paris, Louvre Bj 2020 (set with Bj 2018-19, 2021-6)
8. Héron de Villefosse 1899, no. 77; Baratte 1986, 93

AP-59. (Plate 42.2)

1. Boscoreale, Villa della Pisanella, 1895

2. Type 6b bowl
3. 1st C BC - 1st C AD
4. avg. dim. of set: H 2cm, D 5.3cm, Wt 20-27g, V 32ml
5. Plain.
6. Underneath: name
7. Paris, Louvre Bj 2021 (set with Bj 2018-20, 2022-6)
8. Héron de Villefosse 1899, no. 78; Baratte 1986, 93

AP-60. (Plate 42.2)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 6b bowl
3. 1st C BC - 1st C AD
4. avg. dim. of set: H 2cm, D 5.3cm, Wt 20-27g, V 32ml
5. Plain.
6. Underneath: name
7. Paris, Louvre Bj 2022 (set with Bj 2018-21, 2023-6)
8. Héron de Villefosse 1899, no. 79; Baratte 1986, 93

AP-61. (Plate 42.2)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 6b bowl
3. 1st C BC - 1st C AD
4. avg. dim. of set: H 2cm, D 5.3cm, Wt 20-27g, V 32ml
5. Plain.
6. Underneath: name
7. Paris, Louvre Bj 2023 (set with Bj 2018-22, 2024-6)
8. Héron de Villefosse 1899, no. 80; Baratte 1986, 93

AP-62. (Plate 42.2)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 6b bowl
3. 1st C BC - 1st C AD
4. avg. dim. of set: H 2cm, D 5.3cm, Wt 20-27g, V 32ml
5. Plain.
6. Underneath: name
7. Paris, Louvre Bj 2024 (set with Bj 2018-23, 2025-6)
8. Héron de Villefosse 1899, no. 81; Baratte 1986, 93

AP-63. (Plate 42.2)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 6b bowl
3. 1st C BC - 1st C AD
4. avg. dim. of set: H 2cm, D 5.3cm, Wt 20-27g, V 32ml
5. Plain.
6. Underneath: name
7. Paris, Louvre Bj 2025 (set with Bj 2018-24, 2026)
8. Héron de Villefosse 1899, no. 82; Baratte 1986, 93

AP-64. (Plate 42.2)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 6b bowl
3. 1st C BC - 1st C AD
4. avg. dim. of set: H 2cm, D 5.3cm, Wt 20-27g, V 32ml
5. Plain.
6. Underneath: name
7. Paris, Louvre Bj 2026 (set with Bj 2018-25)
8. Héron de Villefosse 1899, no. 83; Baratte 1986, 93

AP-65.

1. Boscoreale, Villa della Pisanella, 1895
2. Shell-shaped bowl
3. 1st C BC - 1st C AD
4. W 12cm, L 21 cm, Wt 110g
5. ---
6. ---
7. Paris, Louvre Bj 1995
8. Héron de Villefosse 1899, no. 94; Baratte 1986, 93; Stefanelli 1991, 265 cat. 61

AP-66.

1. Boscoreale, Villa della Pisanella, 1895
2. Shell-shaped bowl
3. 1st C BC - 1st C AD
4. L 16cm, Wt 54.5g
5. Relief tongues with floret within each.
6. ---
7. Paris, Louvre Bj 1996
8. Héron de Villefosse 1899, no. 95; Baratte 1986, 93

AP-67. (Plate 44.7)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 1 cup
3. Mid-1st C BC - 1st C AD
4. H 15.5cm, W (max) 23.2cm, D 13.5cm, Wt 818g, V 980ml
5. Repoussé. Peopled vegetal scrolls.
6. ---
7. Paris, Louvre Bj 1907 (pair with Bj 1908)
8. Héron de Villefosse 1899, no. 9; Baratte 1986, 91; Stefanelli 1991, 262 cat. 45

AP-68. (Plate 44.7)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 1 cup
3. Mid-1st C BC - 1st C AD
4. H 15.5cm, W (max) 23.2cm, D 13.5cm, Wt 821g, V 980ml
5. Repoussé. Vegetal scrolls.
6. ---
7. Paris, Louvre Bj 1908 (pair with Bj 1907)
8. Héron de Villefosse 1899, no. 10; Baratte 1986, 91

AP-69.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 1 cup
3. 1st C BC - 1st C AD
4. H 10.4cm, W (max) 14.4cm, D 9.5cm, Wt 383g
5. Repoussé. Cranes.
6. ---
7. Paris, Louvre Bj 1905 (pair with Bj 1906)
8. Héron de Villefosse 1899, no. 11; Baratte 1986, 92

AP-70.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 1 cup
3. 1st C BC - 1st C AD
4. H 11.2cm, W (max) 14.2cm, D 9.8cm, Wt 326g, V 360ml
5. Repoussé. Cranes.
6. ---
7. Paris, Louvre Bj 1906 (pair with Bj 1905)
8. Héron de Villefosse 1899, no. 12; Baratte 1986, 92

AP-71.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 1 cup
3. 1st C AD
4. H 13.5 cm, W (max) 15.5cm, D 7.7cm, Wt 455g
5. Repoussé. Storks.
6. ---
7. Paris, Louvre Bj 1903 (pair with Bj 1904)
8. Héron de Villefosse 1899, no. 13; Baratte 1986, 92; Stefanelli 1991, 262 cat. 46

AP-72.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 1 cup
3. 1st C AD
4. H 13.5 cm, W (max) 15.5cm, D 7.7cm, Wt 455g
5. Repoussé. Storks.
6. ---
7. Paris, Louvre Bj 1904 (pair with Bj 1903)
8. Héron de Villefosse 1899, no. 14; Baratte 1986, 92; Stefanelli 1991, 262 cat. 47

AP-73.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 1 cup
3. 1st C AD
4. H 10.9cm, W (max) 17.3cm, D 10.9cm, Wt 480g, V 415ml
5. Repoussé. Gilded. Plane branches.
6. Under foot: weight
7. Paris, Louvre Bj 1909 (pair with Bj 1910)
8. Héron de Villefosse 1899, no. 19; Baratte 1986, 91

AP-74. (Plate 45.1)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 1 cup
3. 1st C AD
4. H 10.6cm, W (max) 17cm, D 10.8cm, Wt 479g
5. Repoussé. Gilded. Plane branches.
6. ---
7. Paris, Louvre Bj 1910 (pair with Bj 1909)
8. Héron de Villefosse 1899, no. 20; Baratte 1986, 91; Stefanelli 1991, 261 cat. 43

AP-75.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 2 cup
3. 1st C AD
4. Avg. dimensions of group: (H 5.7cm, W (max) 10.5cm, D 8cm, V 105ml) Wt 158g
5. Engraved. Vegetal motifs.
6. Group inscribed: under foot, weights and name
7. Paris, Louvre Bj 1917 (quartet with Bj 1918, 1919, Private coll.)
8. Héron de Villefosse 1899, no. 25; Baratte 1986, 92

AP-76. (Plate 46.5)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 2 cup
3. 1st C AD
4. Avg. dimensions of group: (H 5.7cm, W (max) 10.5cm, D 8cm, V 105ml) Wt ca. 164g
5. Engraved. Vegetal motifs.
6. Group inscribed: under foot, weights and name
7. Paris, Louvre Bj 1918 (quartet with Bj 1917, 1919, Private coll.)
8. Héron de Villefosse 1899, no. 26; Baratte 1986, 92; Stefanelli 1991, 263 cat. 51

AP-77.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 2 cup
3. 1st C AD
4. Avg. dimensions of group: (H 5.7cm, W (max) 10.5cm, D 8cm, V 105ml) Wt 165g
5. Engraved. Vegetal motifs.
6. Group inscribed: under foot, weights and name
7. Paris, Louvre Bj 1919 (quartet with Bj 1917, 1918, Private coll.)
8. Héron de Villefosse 1899, no. 97; Baratte 1986, 92

AP-78.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 2 cup
3. 1st C AD
4. Avg. dimensions of group: (H 5.7cm, W (max) 10.5cm, D 8cm, V 105ml) Wt 175g

5. Engraved. Vegetal motifs.
6. Group inscribed: under foot, weights and name
7. Private collection (quartet with Bj 1917, 1918, 1919)
8. Héron de Villefosse 1899, no. 105; Baratte 1986, 92

AP-79.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 2 cup
3. 1st C BC - 1st C AD
4. H 5cm, W (max) 14.5cm, D 12.5cm, Wt 264g, V 300ml
5. Plain.
6. Under base: name
7. Paris, Louvre Bj 1920 (pair with Bj 1921)
8. Héron de Villefosse 1899, no. 64; Baratte 1986, 92

AP-80.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 2 cup
3. 1st C BC - 1st C AD
4. H 5.1cm, W (max) 13.5cm, D 12.1cm, Wt 285g, V 300ml
5. Plain.
6. Under base: name
7. Paris, Louvre Bj 1921 (pair with Bj 1920)
8. Héron de Villefosse 1899, no. 100; Baratte 1986, 92

AP-81.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 3a cup
3. 1st C BC - 1st C AD
4. H 10cm, W (max) 13.5cm, D (rim) 11.7cm, Wt 240g, V 480ml
5. Engraved plumes.
6. ---
7. Paris, Louvre Bj 1925
8. Héron de Villefosse 1899, no. 43; Baratte 1986, 91; Stefanelli 1991, 263 cat. 50

AP-82. (Plate 47.10)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 5 cup
3. 1st C AD
4. H 10.4cm, D (rim) 10.4cm, D (base) 7.8cm,

Wt 479g

5. Repoussé. Gilded. Skeletons.
6. On body (dotted, in Greek): names and Epicureanisms; under base: weight of the pair and name
7. Paris, Louvre Bj 1923 (pair with Bj 1924)
8. Héron de Villefosse 1899, no. 7; Kunzl 1969, 328, 336, fig. 7; Baratte 1986, 91; Dunbabin 1986, 224-30, figs. 37-8; Stefanelli 1991, 262 cat. 48

AP-83.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 5 cup
3. 1st C AD
4. H 10.4cm, D (rim) 10.4cm, D (base) 7.8cm, Wt 410g
5. Repoussé. Gilded. Skeletons.
6. On body (dotted, in Greek): names and Epicureanisms; under base: weight of cup
7. Paris, Louvre Bj 1924 (pair with Bj 1923)
8. Héron de Villefosse 1899, no. 8; Kunzl 1969, 336; Baratte 1986, 91; Dunbabin 1986, 224-30, figs. 39-42; Stefanelli 1991, 262 cat. 49

AP-84.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 6 cup
3. Augustan
4. H 9.3cm, W (max) 21.4cm, D 13.3cm, Wt 718g, V ca. 800ml
5. Repoussé. Gilded. Masks, infant Dionysus on panther, Erotes and donkey.
6. Under foot: names
7. Paris, Louvre Bj 1911 (pair with Bj 1912)
8. Héron de Villefosse 1899, no. 5; Kunzl 1969, 362; Baratte 1986, 91; Baratte 1991, 24, fig. 3

AP-85.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 6 cup
3. Augustan
4. H 9.3cm, W (max) 21.5cm, D 13.7cm, Wt 720g
5. Repoussé. Gilded. Erotes on elephant, Eros and satyr on lion with Erotes.
6. Under foot: name
7. Paris, Louvre Bj 1912 (pair with Bj 1911)

8. *LIMC* III, Eros/Amor, Cupido 337; Héron de Villefosse 1899, no. 6; Baratte 1986, 91; Baratte 1991, 24; Stefanelli 1991, 261 cat. 41

AP-86.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 6 cup
3. mid-1st C AD
4. H 5.9cm, W (max) 14.9cm, D 10.8cm, Wt 526g
5. Repoussé. Gilded. Still lifes.
6. Under one handle: numerical indication. On one side, on a large pot in the picture field, in Greek: name (?maker)
7. Paris, Louvre Bj 1913 (pair with Bj 1914)
8. Héron de Villefosse 1899, no. 15; Schumacher 1979; Baratte 1986, 91

AP-87. (Plate 48.3)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 6 cup
3. mid-1st C AD
4. H 6cm, W (max) 14.9cm, D 10.8cm, Wt 506g, V 285ml
5. Repoussé. Gilded. Still lifes.
6. Under one handle: numerical indication; on body: name (?maker)
7. Paris, Louvre Bj 1914 (pair with Bj 1913)
8. Héron de Villefosse 1899, no. 16; Schumacher 1979; Baratte 1986, 91; Stefanelli 1991, 261 cat. 42

AP-88. (Plate 48.4)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 6 cup
3. Late Republican
4. H 8.1cm, W (max) 19.7cm, D 12.1cm, Wt 642g, V 515ml
5. Repoussé. Olive branches.
6. Under foot: weight of the pair, 4 names; on handles (engraved): various letters
7. Paris, Louvre Bj 1915 (pair with Bj 1916)
8. Héron de Villefosse 1899, no. 17; Baratte 1986, 91; Baratte 1991, 24, fig. 4; Stefanelli 1991, 261 cat. 44

AP-89. (Plate 48.4)

1. Boscoreale, Villa della Pisanella, 1895

2. Type 6 cup
3. Late Republican
4. H 8.4cm, W (max) 19.7cm, D 12.2cm, Wt 670g
5. Repoussé. Olive branches.
6. Under foot: names
7. Paris, Louvre Bj 1916 (pair with Bj 1915)
8. Héron de Villefosse 1899, no. 18; Baratte 1986, 91; Baratte 1991, 24, fig. 24

AP-90. (Plate 48.5)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 6 cup
3. Augustan - Julio Claudian
4. H 9.2cm, W (max) 20cm, D (rim) 12.5cm, D (foot) 9.6cm, Wt 964.2g
5. Repoussé. Badly damaged. Augustus as world ruler; Augustus receiving barbarians.
6. ---
7. Paris, Louvre Bj 2366 (pair with BJ 2367)
8. Héron de Villefosse 1899, no. 103; Vermeule 1963, 35-8, pl. 11.3-6; Hölscher 1980, 281-6, Abb. 14-15; Koeppl 1982, 521-3, pl. V.8-9; Baratte 1986, 91; Simon 1986, 143-4, fig. 187; Kunzl 1989; Baratte 1991; Geoffroy 1991, 29-31; Kuttner 1995; Kunzl 1997b, 38

AP-91.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 6 cup
3. Augustan (Claudian - Byvanck-Quarles van Ufford)
4. H 9.7cm, W (max) 21cm, D (rim) 12.5cm, D (foot) 9.6cm, Wt 949.7g
5. Repoussé. Some wear, one head, altar and lower parts of surrounding figures missing. Sacrifice before the Capitol; Triumph of Tiberius.
6. ---
7. Paris, Louvre Bj 2367 (pair with Bj 2366)
8. Héron de Villefosse 1899, no. 104; Vermeule 1963, 35-8, pl. 11.3-6; Kunzl 1969, 364; Byvanck-Quarles van Ufford 1976; Hölscher 1980, 281-6, 317, Abb. 16-17; Kleiner 1983; Kunzl 1984a, 376; Baratte 1986, 91; Kunzl 1989; Baratte 1991; Geoffroy 1991, 29-31; Kuttner 1995; Kunzl 1997b, 38

AP-92.

1. Boscoreale, Villa della Pisanella, 1895
2. Cup
3. 1st C BC - 1st C AD
4. H 6.7cm, D (mouth) 8.5cm, Wt 146g
5. Handles missing but traces of solder remain. Shape reminiscent of a Type 4 cup with deep bowl and very short walls.
6. ---
7. Paris, Louvre Bj 1926
8. Héron de Villefosse 1899, no. 65; Baratte 1986, 92

AP-93.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 1b jug
3. 1st C BC - 1st C AD
4. H 8.8cm, Wt 200g, V ca. 150ml
5. Plain, with vegetal motif on handle.
6. On base: weight of the pair
7. Paris, Louvre Bj 1901 (pair with Bj 1902)
8. Héron de Villefosse 1899, no. 24; Baratte 1986, 91

AP-94.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 1b jug
3. 1st C BC - 1st C AD
4. H 8.8cm, Wt 194g, V ca. 150ml
5. Plain, with vegetal motif on handle.
6. ---
7. Paris, Louvre Bj 1902 (pair with Bj 1901)
8. Héron de Villefosse 1899, no. 96; Baratte 1986, 91

AP-95.

1. Boscoreale
2. Type 1c jug
3. 1st C AD
4. ---
5. Spiral fluting, female head attachment at top of handle.
6. ---
7. Chicago, Field Museum of Natural History 24668
8. Strong 1966, 141

AP-96.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 1g jug
3. 1st C AD
4. H 18cm, D (rim) 7.6cm, Wt 497.3g, V 1140ml
5. Gilded. Plain, with vegetal motifs on handle.
6. ---
7. Paris, Louvre Bj 1900
8. Héron de Villefosse 1899, no. 44; Baratte 1986, 90

AP-97. (Plate 51.3)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 1i jug
3. Late 1st C BC (Augustan - Simon)
4. H 24.8cm, Wt 945g
5. Repoussé. Gilded. Victory sacrificing deer; Victory sitting on ram and making offering of incense and olive branch.
6. ---
7. Paris, Louvre Bj 1898 (pair with Bj 1899)
8. Héron de Villefosse 1899, no. 3; Künzl 1975, 66, 70, 72; Pfrommer 1983, 142-5, Abb. 14, 15, 18; Baratte 1986, 90; Simon 1986, 142-3, 140-1 figs. 183-6; Stefanelli 1991, 260 cat. 40

AP-98.

1. Boscoreale, Villa della Pisanella (1895)
2. Type 1i jug
3. Late 1st C BC (Augustan - Simon)
4. H 24.8cm, Wt 860g
5. Repoussé. Gilded. Victories sacrificing bull on body, winged demons and gryphons on neck.
6. ---
7. Paris, Louvre Bj 1899 (pair with Bj 1898)
8. Héron de Villefosse 1899, no. 4; Künzl 1975, 66, 70, 72; Pfrommer 1983, 142-5, Abb. 13, 17; Baratte 1986, 90; Simon 1986, 142-3, 140-1 figs. 183-6; Stefanelli 1991, 260 cat. 39

AP-99. (Plate 52.2)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 1 ladle
3. 1st C BC - 1st C AD

4. H 9.5cm, D 5.2cm, Wt 34.3g, V 35ml
5. Plain.
6. ---
7. Paris, Louvre Bj 2035
8. Héron de Villefosse 1899, no. 55; Baratte 1986, 92

AP-100. (Plate 52.7)

1. Boscoreale, Villa della Pisanella, 1895
2. Type 2 ladle
3. 1st C BC - 1st C AD
4. D 6.8cm, L 26.6cm, Wt 110g
5. Offset handle-bowl join. Vegetal motifs.
6. ---
7. Paris, Louvre Bj 2034
8. Héron de Villefosse 1899, no. 51; Baratte 1986, 92

AP-101. (Plate 52.7)

1. Boscoreale, Villa della Pisanella, 1895
2. Spouted type 2 ladle (right-handed)
3. 1st C BC - 1st C AD
4. L (max) 34.9cm, D (bowl) 8.5cm, Wt 210g, V 150ml
5. Plain.
6. ---
7. Paris, Louvre Bj 2031
8. Héron de Villefosse 1899, no. 53; Oliver & Luckner 1977, 138 no. 91; Baratte 1986, 92

AP-102.

1. Boscoreale, Villa della Pisanella, 1895
2. Spouted type 2 ladle (left-handed)
3. 1st C BC - 1st C AD
4. L (max) 34.6cm, D (bowl) 8.3cm, Wt 200g, V 150ml
5. Plain.
6. ---
7. Paris, Louvre Bj 2032
8. Héron de Villefosse 1899, no. 54; Baratte 1986, 92

AP-103.

1. Boscoreale, Villa della Pisanella, 1895
2. Type 2 ladle
3. 1st C BC - 1st C AD
4. L (max) 32cm, D 7.3cm, Wt 103g, V 65ml
5. Plain.
6. ---

7. Paris, Louvre Bj 2033
8. Héron de Villefosse 1899, no. 52; Baratte 1986, 93

AP-104. (Plate 54.8)

1. Boscoreale, Villa della Pisanella, 1895
2. Strainer
3. 1st C BC - 1st C AD
4. L 45cm, D 10cm, Wt 320g
5. Engraved foliage.
6. ---
7. Paris, Louvre Bj 2036
8. Héron de Villefosse 1899, no. 56; Baratte 1986, 93

AP-105. (Plate 54.1)

1. Boscoreale, Villa della Pisanella, 1895
2. Saucepan
3. 1st C BC - 1st C AD
4. H 8.1cm, L 25.1cm, D (max) 12.8cm, Wt 551g
5. Petal bands.
6. Underneath: name
7. Paris, Louvre Bj 1986 (pair with and fits outside Bj 1987)
8. Héron de Villefosse 1899, no. 47; Baratte 1986, 92

AP-106. (Plate 54.1)

1. Boscoreale, Villa della Pisanella, 1895
2. Saucepan
3. 1st C BC - 1st C AD
4. H 7.1cm, L 24.6cm, D (max) 12.1cm, Wt 430g, V 485ml
5. Petal bands.
6. ---
7. Paris, Louvre Bj 1987 (pair with and fits inside Bj 1986)
8. Héron de Villefosse 1899, no. 48; Baratte 1986, 92

AP-107.

1. Boscoreale, Villa della Pisanella, 1895
2. Saucepan
3. 1st C BC - 1st C AD
4. H 7.3cm, L 29.3cm, D (max) 16.1cm, Wt 633g
5. Eros riding dolphin and attacking a sea-monster.

6. Under handle: name; under base: name
7. Paris, Louvre Bj 1990
8. Héron de Villefosse 1899, no. 49; Baratte 1986, 92

AP-108.

1. Boscoreale, Villa della Pisanella, 1895
2. Saucepan
3. 1st C BC - 1st C AD
4. H 4.8cm, L 25.3cm, D 14.5cm, Wt 271g
5. Plain.
6. ---
7. Paris, Louvre Bj 1991
8. Héron de Villefosse 1899, no. 63; Baratte 1986, 92

AP-109.

1. Boscoreale, Villa della Pisanella, 1895
2. Saucepan
3. 1st C AD
4. H 6.4cm, W (max) 21.3cm, D 11.9cm, Wt 385g, V 475ml
5. Gilded. Plain.
6. Under base: name
7. Paris, Louvre Bj 1988 (pair with Bj 1989)
8. Héron de Villefosse 1899, no. 45; Baratte 1986, 92; Stefanelli 1991, 263 cat. 53

AP-110.

1. Boscoreale, Villa della Pisanella, 1895
2. Saucepan
3. 1st C AD
4. H 6.1cm, W (max) 20.7cm, D 11.4cm, Wt 381g, V 475ml
5. Gilded. Plain.
6. Under base: name
7. Paris, Louvre Bj 1989 (pair with and fits inside Bj 1988)
8. Héron de Villefosse 1899, no. 46; Baratte 1986, 92; Stefanelli 1991, 263 cat. 52

AP-111.

1. Bug valley, Sarmatian grave
2. Type 6 cup
3. 1st C AD
- 4.
5. Plain.
6. ---
- 7.

8. Baratte 1989a, 64

AP-112.

1. Byrsted, Amt Aalborg; Grave, 1846
2. Type 1 cup
3. First half - mid 1st C BC
4. H 10cm, D (rim) 10.8cm
5. Small fragments missing. Narrow bands of geometric ornament at rim, handles, and on the base. Low base rather than foot.
6. ---
7. Copenhagen, National Museum
8. Voss 1948, 254-6, 263-71, fig. 42; Eggers 1951, 78 no. 15, 178, Taf. 14; Küthmann 1958, 130; Künzl 1997b, 38-9

AP-113.

1. Byrsted, Amt Aalborg; Grave, 1846
2. Type 1 cup
3. First half - mid 1st C BC
4. H 10cm, D (rim) 10.8cm
5. Small fragments missing. Narrow bands of geometric ornament at rim, handles, and on the base. Low base rather than foot.
6. ---
7. Copenhagen, National Museum
8. Voss 1948, 254-6, 263-71, fig. 42; Eggers 1951, 78 no. 15, Taf. 14; Küthmann 1958, 130; Künzl 1997b, 38-9

AP-114.

1. Castellar de Santiago
2. Type 4 bowl
3. taq 80 BC
4. H 6.6cm, D 14.4cm
5. Plain.
6. Under rim (inscribed): symbol
7. Madrid, Instituto de Valencia de Don Juan
8. Raddatz 1969, 204 no. 1, Taf. 80.3, Abb. 1.2, 4

AP-115.

1. Chalon-sur-Saône
2. Type 1 ladle
3. 1st C AD
- 4.
5. Plain, with band of molding below rim.
6. ---
7. St-Germain-en-Laye, Musée des Antiquités

8. nationales, Inv. 71427
Unpublished (?)

AP-116.

1. Coimbra
2. Type 10 bowl
3. taq 40 BC
4. H 10.3cm
5. Damaged. Bead ring at base of neck.
6. ---
7. London, British Museum
8. Walters 1921, 22 no. 81, fig. 26; Raddatz 1969, 277 no. 1, Taf. 93.4

AP-117. (Plate 41.5)

1. Cordoba, 1915
2. Type 4 bowl
3. taq 80 BC
4. H 8.8cm, D 13.8cm
5. Plain.
6. ---
7. London, British Museum 1932/7-6
8. Raddatz 1969, 208 no. 1*bis*, Taf. 5.2, Abb. 9.2

AP-118.

1. Dobřichov-Pičhora, Cremation grave 56/1905
2. Type 1 jug
3. Late-Republican - Augustan
4. ---
5. Part of handle alone remains.
6. ---
7. Prague, National Museum 65275
8. Eggers 1951, 141 no. 1759, 171, Taf. 11 (listed as bronze); Sakař 1970, 29, 65; Künzl 1997b, 40

AP-119. (Plate 45.8)

1. Dollerup, chieftain's grave
2. Type 1 cup
3. 1st - 2nd C AD (Late Republican - Augustan: Künzl 1997b)
4. H 10cm, D (rim) 12.1cm, Wt 253g
5. Native product. Gilded with leaf. Geometric ornament.
6. ---
7. Copenhagen, Nationalmuseum Inv. C25898
8. Voss 1948; Eggers 1951, 78 no. 17, 177,

Taf. 14; Gross 1976, 268-9; Künzl 1988c, 574 cat. 399; Wielowiejski 1989b, *passim*, ryc. 5; Künzl 1997b, 39-40

AP-120. (Plate 45.8)

1. Dollerup, chieftain's grave
2. Type 1 cup
3. 1st - 2nd C AD (Late Republican - Augustan: Künzl 1997b)
4. H 10cm, D (rim) 12.1cm, Wt 251g
5. Native product. Gilded with leaf. Geometric ornament.
6. ---
7. Copenhagen, Nationalmuseum Inv. C25899
8. Voss 1948; Eggers 1951, 78 no. 17, 177, Taf. 14; Gross 1976, 268-9; Künzl 1988c, 574 cat. 400; Wielowiejski 1989b, *passim*, ryc. 5; Stupperich 1995, 110; Künzl 1997b, 39-40

AP-121.

1. Dušníky
2. Cup
3. ---
4. ---
5. Fragments only. Allegedly decorated with figural designs.
6. ---
7. Lost
8. Eggers 1951, 141 no. 1764 (not included); Sakař 1970, 29, 65

AP-122. (Plate 47.6)

1. Egypt (delta), pre-1907
2. Type 4 cup
3. Late 1st C BC - 1st C AD
4. H (as restored) 14.4cm
5. Repoussé. Poor condition, fragmentary and corroded: by 1913, handles lost, high points in relief holed, Dionysus lost, rim decoration heavily damaged. Gilded. Triumph of Dionysus (?Death of Lysurgus).
6. ---
7. Baltimore, Walters Art Gallery 57.929
8. *Greek and Roman Metalware* no. 64; Rubensohn 1907, 358-9; van de Grift 1984/5; Weisser 1984/5

AP-123.

1. El Alcornocal, 1873
2. Type 4 bowl
3. taq 80 BC
4. H 10.6cm, D 22.4cm
5. Plain.
6. Under rim (dotted): *CIL* II, 6249,4
7. Madrid, MAN 32 708
8. Raddatz 1969, 199 no. 1, Taf. 31.1, Abb. 1.1 (inscription), 2

AP-124.

1. El Castillo de las Guardas, 1856
2. Type 4 bowl
3. taq 80 BC
4. H 7.4cm, D 13.8cm
5. Plain.
6. ---
7. Seville, private
8. Raddatz 1969, 205 no. 1, Taf. 3.1, Abb. 5.1

AP-125.

1. El Castillo de las Guardas, 1856
2. Type 4 bowl
3. taq 80 BC
4. H 7.5cm, D 14.4cm
5. Plain. Lacunae.
6. ---
7. Seville, private
8. Raddatz 1969, 205 no. 2, Taf. 3.2, Abb. 5.2

AP-126. (Plate 51.7)

1. Emesa (Syria), cemetery, Tomb 1
2. Type 2b jug
3. 1st half of 1st C AD
4. H 17cm
5. Plain. Squat, bulbous body.
6. ---
7. Damascus (Damas), Museum 7087
8. Seyrig 1952, 246-7 no. 12, fig. 27

AP-127.

1. Eretria (?grave)
2. Type 1 cup
3. 1st C BC - 1st C AD
- 4.
5. Handles missing. Plane branches, berries

and leaves.

6. ---
7. Paris, Louvre 1930
8. Schmid 1999, 289-90, fig. 21

AP-128.

1. Eretria (?grave)
2. Type 8b cup
3. Claudian - Neronian
- 4.
5. Erotes with attributes of Hercules & Hermes.
6. ---
7. Paris, Louvre 1927
8. Schmid 1999, 289-90, fig. 22

AP-129.

1. Evreux (Normandy)
2. Type 2 cup
3. Augustan (?)
- 4.
5. Plain.
6. ---
- 7.
8. Baratte 1997a, 60

AP-130.

1. Evreux (Normandy)
2. Type 2 cup
3. Augustan (?)
- 4.
5. Plain.
6. ---
- 7.
8. Baratte 1997a, 60

AP-131.

1. France
2. Type 9 cup (handleless)
3. Late 1st C AD - mid 3rd C AD
4. H 6.5cm, D (rim) 10.2cm, D (foot) 5.7cm
5. Cast, with some elements (parts of the animals' heads) inserted separately. Damaged, dented. Three pairs of animals of original four pairs survive.
6. ---
7. Paris, Cabinet des Médailles
8. Baratte 1984

AP-132.

1. Fuensanta de Martos, pre-1901
2. Type 4 bowl
3. taq 80 BC
4. H 7.8cm, D 15.6cm
5. Plain. Double row of pearls below rim.
6. Under pearl band, (inscribed): characters.
7. Madrid, MAN 23 177
8. Raddatz 1969, 222 no. 1, Taf. 4.3, Abb. 1.5, 10

AP-133.

1. Giubiasco, Tomb 18, 1900-14
2. Type 6 cup
3. Late Republican
4. H 6.6-6.8 cm, D (rim) 11.2-11.5cm, D (with handles) 17.8cm, Wt 248g
5. Cast one-piece bowl and foot, cast handles. Lacunae. Restored. Plain.
6. ---
7. Zurich, Swiss National Museum 13968
8. Gabelmann 1982b; Baratte 1989a, 66-7, fig. 6

AP-134. (Plate 51.1)

1. Giubiasco, Tomb 18, 1900-14
2. Type 1h jug
3. Late Republican - mid 1st C AD
- 4.
- 5.
- 6.
7. Zurich, Swiss National Museum
8. Piana Agostinetti & Priuli 1985, 201 fig 6b

AP-135.

1. Giubiasco, Tomb 18, 1900-14
2. Type 1 ladle
3. Late Republican - mid 1st C AD
- 4.
- 5.
- 6.
7. Zurich, Swiss National Museum
8. Piana Agostinetti & Priuli 1985, 201 fig 6b

AP-136. (Plate 46.3)

1. Gostawice (Wichulla), grave, 1885
2. Type 2 cup
3. 3rd quarter of 1st C BC

4. H 8cm, D (rim) 12cm, D (with handles) 18.2cm, D (foot) 4.7cm, Wt 320g
5. Gilded. Sea horses.
6. ---
7. Wroclaw (Breslau), Archäologisches Museum MAW/S/36
8. Voss 1948, 260-1, 263-71; Eggers 1951, 110 no. 781, 177, Taf. 14; Majewski 1960, Pl. xxxiv; Künzl 1988b, 548-9, 551 Abb. 226; Roggenbuck 1988, 293 no. 964; Wielowiejski 1989a, *passim*, esp. 227-8 cat. 1, Taf. 66-7

AP-137.

1. Groß-Kelle bei Röbel, grave
2. Saucepan
3. 1st C AD - early 2nd C AD
- 4.
5. On handle: (below) lion attacking ram, (above) Mercury.
6. ---
7. Schwerin, Museum
8. Sieveking 1928, Taf. 13; Eggers 1951, 113 no. 867, 174, Taf. 13; Stupperich 1997a, 74-6, Abb. 3

AP-138.

1. Guiães, (pre?) 1910
2. Type 1b bowl
3. taq 40 BC
4. H 7.3cm, D 10.8-11.4cm, Wt 210g
5. Pinched rim. At rim: row of pearls over row of vertical lines. On shoulder: row of triangles.
6. ---
7. Lisbon, Museo Etnológico Português
8. Raddatz 1969, 277-8 no. 1^{ter}, Taf. 93.3, Abb. 33

AP-139.

1. Herculaneum (Pompeii - Stupperich)
2. Type 9 cup (handleless)
3. 1st C BC - mid-1st C AD
4. H 6.4cm, D 9.4cm
5. Tongues.
6. ---
7. Naples, Museo Nazionale Inv. 25290 (pair with Inv. 25291)
8. Stefanelli 1991, 256; Stupperich 1997b, 169

AP-140.

1. Herculaneum
2. Type 9 cup (handleless)
3. 1st C BC - mid-1st C AD
4. H 6.4cm, D 9.4cm
5. Tongues.
6. ---
7. Naples, Museo Nazionale Inv. 25291 (pair with Inv. 25290)
8. *Collezioni MNN I*, 212 no 55, 213 fig. 55; Stefanelli 1991, 256 cat. 24; Stupperich 1997b, 169

AP-141.

1. Herculaneum
2. Type 1a bowl
3. 1st C BC - 1st C AD
4. H 7.8cm, D 10.8cm
5. Lacunae in casing. Vine leaves and fruit.
6. ---
7. Naples, Museo Nazionale Inv. 25369
8. *Collezioni MNN I*, 212 no 51, 213 fig. 51; Stefanelli 1991, 255 cat. 17

AP-142. (Plate 47.3)

1. Herculaneum (?Pompeii - Pannuti)
2. Type 3b cup
3. Augustan-Tiberian
4. H 12.5cm, D (rim) 14.7cm, D (base) 9.2cm, Wt 795g
5. Lacunae, cracks. Apotheosis of Homer.
6. ---
7. Naples, Museo Nazionale 25301
8. *Collezioni MNN I*, 210 no. 35, 211 fig. 35; Künzl 1969, 329-38, 363-8, fig. 8; Pannuti 1984; Piccioli 1984; Stefanelli 1991, 257 cat. 28

AP-143.

1. Herculaneum (or Pompeii, Casa dell'argenteria?)
2. 1st C BC - 1st C AD
3. Type 1 cup
4. H 12cm, D 11cm
5. Ivy leaf ornament.
6. ---
7. Naples, Museo Nazionale Inv. 25378
8. *Collezioni MNN I*, 212 no. 52, 213 fig. 52;

Stefanelli 1991, 255 cat. 18

AP-144.

1. Herculaneum (or Pompeii, Casa dell'argenteria?)
2. Type 1 cup
3. 1st C BC - 1st C AD
4. H 12cm, D 10.7cm
5. Ivy leaf ornament.
6. ---
7. Naples, Museo Nazionale Inv. 25379
8. *Collezioni MNN I*, 212 no. 53, 213 fig. 53; Stefanelli 1991, 255 cat. 19

AP-145.

1. Herculaneum
2. Type 8b cup
3. Early Imperial Period
4. H 9cm, D ca. 10cm
5. Reconstructed from fragments; lacunae. Ritual scene, with dancing warrior.
6. ---
7. Naples, Museo Nazionale 25578
8. *Collezioni MNN I*, 212 no. 54, 213 fig. 53

AP-146.

1. Herculaneum
2. Cup fragment
3. taq AD 79
4. H 4.7cm, D 10cm
5. Erotes and Victories in chariots.
6. ---
7. Naples, Museo Nazionale 25565
8. Künzl 1984b, 220 with n. 84

AP-147. (Plate 49.5)

1. Hermopolis
2. Type 8d cup
3. Flavian
4. ---
5. Cast with engraved ornament. Erotes vintaging.
6. ---
7. Alexandria, Greco-Roman Museum 24201
8. Adriani 1939; Picard 1961, 127-8; Adriani 1972, 72, 169-70, Tav. XLIV.1, 3; Pannuti 1984, 54; Kondoleon 1995, 237-8, fig. 149

Hermopolis treasure: AP-148 to AP-156

- the maenad bowl probably part of a pair
- originally probably at least 48 Type 9 bowls in 4 different sets

AP-148.

1. Hermopolis
2. Type 2 bowl
3. 1st C BC (ca. AD 25-50 - Mielsch)
4. D 23cm, Wt 441.7g
5. Plain, with emblema of maenad
6. Underneath (inscribed): ownership. Also painted word(s)
7. Berlin, Antikensammlung 8628, 2
8. *Antikenmuseum Berlin* 346-7, no. 4; Mielsch 1997, 52-3 cat. 1, Abb. 1-2

AP-149. (Plate 41.2)

1. Hermopolis
2. Type 2 bowl
3. 1st C BC (2nd half of 1st C AD - Mielsch)
4. D 23cm
5. Plain, with emblema of Hercules
6. On foot (painted): ownership. On inside, surrounding emblema (painted): price (prob. 2nd C AD)
7. Berlin, Antikensammlung 8628, 1
8. *Antikenmuseum Berlin* 346-7, no. 5; Drexel 1921/2, 56; Adriani 1939, 31; Mielsch 1997, 53-4 cat. 2, Abb. 3-4

AP-150.

1. Hermopolis
2. Type 2 bowl
3. 1st C BC (2nd half of 1st C AD - Mielsch)
4. D 25.5cm, Wt 504.3g
5. Damaged, lacunae, emblema missing. Plain.
6. Originally a painted inscription, now barely visible
7. Berlin, Antikensammlung 8628, 3 (pair with preceding)
8. Mielsch 1997, 54 cat. 3, Abb. 5

AP-151. (Plate 42.8)

1. Hermopolis
2. Type 9 bowl
3. 1st C AD
4. For group: H 3.5-3.6cm, D 7.5-8.1cm, Wt

55-86g

5. Plain.
6. ---
7. Berlin, Antikensammlung 8746, 1
8. Mielsch 1997, 54 cat. 4a, Abb. 7

AP-152. (Plate 42.8)

1. Hermopolis
2. Type 9 bowl
3. 1st C AD
4. For group: H 3.5-3.6cm, D 7.5-8.1cm, Wt 55-86g
5. Plain.
6. Lightly inscribed H and two marks
7. Berlin, Antikensammlung 8746, 2
8. Mielsch 1997, 54 cat. 4b, Abb. 7

AP-153. (Plate 42.8)

1. Hermopolis
2. Type 9 bowl
3. 1st C AD
4. For group: H 3.5-3.6cm, D 7.5-8.1cm, Wt 55-86g
5. Plain.
6. Ownership
7. Berlin, Antikensammlung 8746, 3
8. Mielsch 1997, 54 cat. 4c, Abb. 7

AP-154. (Plate 42.8)

1. Hermopolis
2. Type 9 bowl
3. 1st C AD
4. For group: H 3.5-3.6cm, D 7.5-8.1cm, Wt 55-86g
5. Plain.
6. Underneath: ownership
7. Berlin, Antikensammlung 8746, 4
8. Mielsch 1997, 54 cat. 4d, Abb. 7

AP-155. (Plate 42.8)

1. Hermopolis
2. Type 9 bowl
3. 1st C AD
4. For group: H 3.5-3.6cm, D 7.5-8.1cm, Wt 55-86g
5. Plain.
6. Underneath: ownership
7. Berlin, Antikensammlung 8746, 5
8. Mielsch 1997, 54 cat. 4e, Abb. 7

AP-156. (Plate 42.8)

1. Hermopolis
2. Type 9 bowl
3. 1st C AD
4. For group: H 3.5-3.6cm, D 7.5-8.1cm, Wt 55-86g
5. Plain.
6. Lightly inscribed H and two marks
7. Berlin, Antikensammlung 8746, 6
8. Mielsch 1997, 54 cat. 4f, Abb. 7

Hildesheim Treasure: AP-157 to AP-193

In addition to the pieces listed here:

- two handles (3779, 17-18) making a pair for a now-missing cup.
- fr (3779, 38) of cup
- handle fr (3779, 39) of cup
- foot (3779, 40) with ownership and weight inscription
- handle with gilding for a Type 1 ladle (3779, 55) of form similar to 3779, 36
- rim fragment from a jug (3779, 74)
- foot fragment from cup(?) (3779, 77)

- Weight inscriptions suggest more pieces originally existed than now survive.

AP-157.

1. Hildesheim, 1868
2. Type 3 bowl
3. Augustan
4. H 7.3cm, D 15cm, Wt. 415.94g
5. Cast. Plain.
6. On foot (dotted): weight of set
7. Berlin, Antikenmuseum 3779, 27 (set with 28, 29)
8. *Antikenmuseum Berlin* 336-7 no. 14; Pernice & Winter 1901, 42-3; Gehrig 1967, 25-6; Gehrig 1980, 20; Boetzkes & Stein 1997, 54 no. 27

AP-158.

1. Hildesheim, 1868
2. Type 3 bowl
3. Augustan
4. H 7.3cm, D 14.9cm, Wt 425.85g
5. Cast. Plain.
6. On foot (dotted): weight of set

7. Berlin, Antikenmuseum 3779, 28 (set with 27, 29)
8. *Antikenmuseum Berlin* 336-7 no. 15; Pernice & Winter 1901, 42-3; Gehrig 1967, 25-6; Gehrig 1980, 20; Boetzkes & Stein 1997, 54 no. 28

AP-159. (Plate 41.3)

1. Hildesheim, 1868
2. Type 3 bowl
3. Augustan
4. H 7.3cm, D 14.9cm, Wt 427.65g
5. Cast. Plain.
6. On foot (dotted): weight of set
7. Berlin, Antikenmuseum 3779, 29 (set with 27, 28)
8. *Antikenmuseum Berlin* 336-7 no. 16; Pernice & Winter 1901, 42-3; Gehrig 1967, 25-6, Abb. 31; Gehrig 1980, 20, Abb. 31; Boetzkes & Stein 1997, 55 no. 29

AP-160.

1. Hildesheim, 1868
2. Type 3 bowl
3. Augustan
4. H 4.7cm, D 9.4cm, Wt 166.13g
5. Cast. Plain.
6. Under foot (dotted): weight of set
7. Berlin, Antikenmuseum 3779, 30 (set with 31, 32)
8. *Antikenmuseum Berlin* 336-7 no. 17; Pernice & Winter 1901, 42-3; Gehrig 1967, 25-6; Gehrig 1980, 20; Boetzkes & Stein 1997, 56 no. 30

AP-161.

1. Hildesheim, 1868
2. Type 3 bowl
3. Augustan
4. H 4.8cm, D 9.4cm, Wt 167.87g
5. Cast. Plain.
6. Under foot (dotted): weight of set
7. Berlin, Antikenmuseum 3779, 31 (set with 30, 32)
8. *Antikenmuseum Berlin* 336-7 no. 18; Pernice & Winter 1901, 42-3; Gehrig 1967, 25-6; Gehrig 1980, 20; Boetzkes & Stein 1997, 56 no. 31

AP-162.

1. Hildesheim, 1868
2. Type 3 bowl
3. Augustan
4. H (with modern foot) 4.8cm, D 9.4cm, Wt (with modern foot) 150.1g, Wt (modern foot) 30.89g
5. Cast. Plain.
6. ---
7. Berlin, Antikenmuseum 3779, 32 (set with 30, 31)
8. *Antikenmuseum Berlin* 338-9 no. 7; Pernice & Winter 1901, 42-3; Gehrig 1967, 25-6, Abb. 30; Gehrig 1980, 20, Abb. 30; Boetzkes & Stein 1997, 56-7 no 32

AP-163.

1. Hildesheim, 1868
2. Type 3 bowl
3. Augustan
4. H 4.2cm, D 10.3cm, Wt 128.88g
5. Cast. Foot missing. Plain.
6. ---
7. Berlin, Antikenmuseum 3779, 33 (set with 34, 35)
8. *Antikenmuseum Berlin* 336-7 no. 12; Pernice & Winter 1901, 42-3; Gehrig 1967, 25-6; Gehrig 1980, 20; Boetzkes & Stein 1997, 57 no. 33

AP-164.

1. Hildesheim, 1868
2. Type 3 bowl
3. Augustan
4. H 4.1cm, D 10.4cm, Wt 142.695g
5. Cast. Foot missing. Plain.
6. ---
7. Berlin, Antikenmuseum 3779, 34 (set with 33, 35)
8. *Antikenmuseum Berlin* 336-7 no. 13; Pernice & Winter 1901, 42-3; Gehrig 1967, 25-6; Gehrig 1980, 20; Boetzkes & Stein 1997, 57 no. 34

AP-165.

1. Hildesheim, 1868
2. Type 3 bowl
3. Augustan
4. H 4.7cm, D 10.2cm, Wt 175.03g

5. Cast. Plain.
6. Under foot (dotted): weight of set
7. Berlin, Antikenmuseum 3779, 35 (set with 33, 34)
8. *Antikenmuseum Berlin* 336-7 no. 19; Pernice & Winter 1901, 42-3; Gehrig 1967, 25-6, Abb. 29; Gehrig 1980, 20, Abb. 29; Boetzkes & Stein 1997, 57-8 no. 35

AP-166.

1. Hildesheim, 1868
2. Type 1 cup
3. Augustan
4. H 10cm, D 11.2 cm, Wt 299.8g
5. Cast. Handles missing, roughly half of body and section of rim modern. Gilded band of ornament below rim.
6. Under foot (incised): weight
7. Berlin, Antikenmuseum 3779, 7
8. Pernice & Winter 1901, 30-1, Taf. 8; Küthmann 1958, 137, Taf. 22; Gehrig 1967, 24, Abb. 21; Nierhaus 1977, 213; Gehrig 1980, 18-19; Boetzkes & Stein 1997, 42 no. 7

AP-167.

1. Hildesheim, 1868
2. Type 1 cup
3. Augustan
4. H 10.9cm, D 11.9cm, Wt 330.27g
5. Cast. Handles missing, one-third of wall, sections of rim and foot modern. Gilded band of ornament below rim.
6. Under foot (incised): weight
7. Berlin, Antikenmuseum 3779, 8
8. *Antikenmuseum Berlin* 338-9 no. 5; Pernice & Winter 1901, 30-1, Taf. 8; Küthmann 1958, 137, Taf. 22; Gehrig 1967, 24, Abb. 21; Nierhaus 1977, 213; Gehrig 1980, 18-19, Abb. 21; Baratte & Painter 1989, 72 cat. 13; Stefanelli 1991, 272 cat. 95; Boetzkes & Stein 1997, 42-3 no. 8

AP-168. (Plate 45.5)

1. Hildesheim, 1868
2. Type 1 cup
3. Augustan
4. H 8.2cm, W (max) 18.5cm, D 12.5cm, Wt 301.12g
5. Repoussé casing, cast lining, with cast

handles (one modern), foot and base. Gilded. Ribbon, fruit and floral garland.

6. ---
7. Berlin, Antikenmuseum 3779, 10
8. *Antikenmuseum Berlin* 336-7 no. 3; Pernice & Winter 1901, 32-4, Taf. 10; Gehrig 1967, 19-20, Farbtafel II; Nierhaus 1977, 213; Oliver & Luckner 1977, 126-7 no. 80; Baratte & Painter 1989, 71 cat. 12; Stefanelli 1991, 272 cat. 94; Boetzkes & Stein 1997, 44 no. 10

AP-169.

1. Hildesheim, 1868
2. Type 1 cup
3. 2nd half of 1st C BC - ca. AD 50-75
4. H 5cm, D 8.2cm, Wt 118.36g
5. Repoussé. Handles missing. Gilded. Oblong, protruding petals rising from base, with stylised leaves above.
6. Under foot (dotted): weight of set
7. Berlin, Antikenmuseum 3779, 19
8. *Antikenmuseum Berlin* 340-41 no. 1; Pernice & Winter 1901, 41; Gehrig 1967, 28 Abb. 47; Gehrig 1980, 23, Abb. 46; Boetzkes & Stein 1997, 50 no. 19

AP-170.

1. Hildesheim, 1868
2. Type 2 cup
3. Augustan
4. H 6cm, D 14.8cm, Wt 395.03g
5. Repoussé. Handles and foot missing. Vegetation arising from 5-petalled blossom at centre of bottom.
6. ---
7. Berlin, Antikenmuseum 3779, 5 (pair with 3779, 6)
8. *Antikenmuseum Berlin* 342-3 no. 2; Pernice & Winter 1901, 28-30, Taf. 7; Gehrig 1967, 23-4, Abb. 18; Nierhaus 1977, 213-4; Gehrig 1980, 18, Abb. 18 Boetzkes & Stein 1997, 40 no. 5

AP-171.

1. Hildesheim, 1868
2. Type 2 cup
3. Augustan
4. H (bowl) 6cm, H (with handles) 9cm, D 14.8cm, Wt 495.89g

5. Repoussé. Foot missing. Vegetation arising from 5-petalled blossom at centre of bottom.

6. ---
7. Berlin, Antikenmuseum 3779, 6 (pair with 3779, 5)
8. *Antikenmuseum Berlin* 342-3 no. 1; Pernice & Winter 1901, 28-30, Taf. 6; Gehrig 1967, 23-4, Abb. 17; Nierhaus 1977, 213-4; Gehrig 1980, 18, Abb. 17; Simon 1986, 215, 216 fig. 273 Boetzkes & Stein 1997, 40-1 no. 6

AP-172.

1. Hildesheim, 1868
2. Type 2 cup
3. Augustan
4. H 9cm, D 15.6cm, Wt 534.2g
5. Repoussé. Handles and foot missing. Gilded. Laurel branches.
6. ---
7. Berlin, Antikenmuseum 3779, 9
8. *Antikenmuseum Berlin* 336-7 no. 2; Pernice & Winter 1901, 31-2, Taf. 9; Gehrig 1967, 24, Abb. 22; Nierhaus 1977, 213; Gehrig 1980, 19, Abb. 22; Boetzkes & Stein 1997, 43 no. 9

AP-173.

1. Hildesheim, 1868
2. Type 2 cup
3. Augustan (Claudian - Riz)
4. H 6.3cm, D 14.7cm, Wt 382.58g
5. Repousse. Damaged, handles and foot missing. Gilded. Around base - pelts of lion and lioness; above: 3 masks per side, of Dionysus between young and old satyrs, and Silens between satyr and maenad.
6. ---
7. Berlin, Antikenmuseum 3779, 12
8. *Antikenmuseum Berlin* 336-7 no. 1; Pernice & Winter 1901, 35-7, Taf. 12; Küthmann 1958, 132; Gehrig 1967, 23, Abb. 15-6; Nierhaus 1977, 213, 218; Gehrig 1980, 17, Abb. 15-16; Boetzkes & Stein 1997, 46 no. 12

AP-174. (Plate 47.8)

1. Hildesheim, 1868
2. Type 4 cup

3. Augustan (Claudian - Riz)
4. H (with handles) 13.8cm, D 10.5cm, Wt 478.79g
5. Repoussé with cast rim, handles and foot. Handles and foot found separately. Bowl damaged at join with foot. Bacchic symbols.
6. Underneath foot (dotted): name, weight
7. Berlin, Antikenmuseum 3779, 11
8. *Antikenmuseum Berlin* 338-9 no. 2; Pernice & Winter 1901, 34-5, Taf. 11; Gehrig 1967, 24, Abb. 19-20; Künzl 1975, 65; Nierhaus 1977, 213, 217-8; Gehrig 1980, 18, Abb. 19-20; Stefanelli 1991, 271 cat. 92; Boetzkes & Stein 1997, 45 no. 11

AP-175. (Plate 47.9)

1. Hildesheim, 1868
2. Type 4 cup
3. Augustan (Claudian - Riz)
4. H 12.5cm, D 14.6cm, Wt 585.46g
5. Repoussé, cast foot. Handles missing. Gilded extensively. Peopled vegetation below, main frieze a sanctuary.
6. ---
7. Berlin, Antikenmuseum 3779, 13 (pair with 3779, 14)
8. *Antikenmuseum Berlin* 338-9 no. 4; Pernice & Winter 1901, 37-40; Gehrig 1967, 24-5, Abb. 23-4; Nierhaus 1977, 213, 218; Oliver & Luckner 1977, 130-1 no. 83; Gehrig 1980, 19, Abb. 23-4; Stefanelli 1991, 272 cat. 93; Boetzkes & Stein 1997, 46-7 no. 13

AP-176.

1. Hildesheim, 1868
2. Type 4 cup
3. Augustan (Claudian - Riz)
4. H 12.5cm, D 14.4cm, Wt (with modern foot) 658.6g
5. Repoussé, cast (modern) foot. Large lacuna in wall, handles missing. Gilded. Peopled vegetation below, main frieze a sanctuary.
6. ---
7. Berlin, Antikenmuseum 3779, 14 (pair with 3779, 13)
8. *Antikenmuseum Berlin* 338-9 no. 3; Pernice & Winter 1901, 37-40; Gehrig 1967, 24-5 Abb. 25-6; Nierhaus 1977, 213; Gehrig 1980, 19, Abb. 25-6; Boetzkes & Stein 1997, 48 no. 14

AP-177.

1. Hildesheim, 1868
2. Type 7 cup
3. Augustan
4. H 4.65cm, D 11.45cm, Wt 256.87g
5. Cast. Handles and foot missing. Niello decoration of ivy branch.
6. ---
7. Berlin, Antikenmuseum 3779, 20 (set with 21, 22, 23)
8. *Antikenmuseum Berlin* 334-5 no. 4; Pernice & Winter 1901, 41-2; Gehrig 1967, 25; Nierhaus 1977, 214; Gehrig 1980, 19-20; Boetzkes & Stein 1997, 50-1 no. 20

AP-178.

1. Hildesheim, 1868
2. Type 7 cup
3. Augustan
4. H 6.1cm, D 11.45cm, Wt 315.3g
5. Cast. Handles missing. Niello decoration of ivy branch.
6. ---
7. Berlin, Antikenmuseum 3779, 21 (set with 20, 22, 23)
8. *Antikenmuseum Berlin* 334-5 no. 5; Pernice & Winter 1901, 41-2, Taf. 18 below; Gehrig 1967, 25, Abb. 28; Nierhaus 1977, 214; Gehrig 1980, 19-20, Abb. 28; Boetzkes & Stein 1997, 51-2 no. 21

AP-179.

1. Hildesheim, 1868
2. Type 7 cup
3. Augustan
4. H 6.1cm, D 11.55cm, Wt 297.19g
5. Cast. Handles missing. Niello decoration of ivy branch.
6. ---
7. Berlin, Antikenmuseum 3779, 22 (set with 20, 21, 23)
8. *Antikenmuseum Berlin* 334-5 no. 6; Pernice & Winter 1901, 41-2; Gehrig 1967, 25; Nierhaus 1977, 214; Gehrig 1980, 19-20; Boetzkes & Stein 1997, 52 no. 22

AP-180.

1. Hildesheim, 1868
2. Type 7 cup

3. Augustan
4. H 6.1cm, D 11.45cm, D (foot) 6.6cm, Wt 321.04g
5. Cast. Handles missing. Niello decoration of ivy branch.
6. ---
7. Berlin, Antikenmuseum 3779, 23 (set with 20, 21, 22)
8. *Antikenmuseum Berlin* 334-5 no. 7; Pernice & Winter 1901, 41-2; Gehrig 1967, 25; Nierhaus 1977, 214; Oliver & Luckner 1977, 128-9 no. 82; Gehrig 1980, 19-20; Boetzkes & Stein 1997, 52 no. 23

AP-181. (Plate 49.1)

1. Hildesheim, 1868
2. Type 7 cup
3. Augustan
4. H 4.2cm, D 7.3cm, D (with handles) 8.7cm, Wt 119.94g
5. Cast. Niello decoration of ivy branch.
6. ---
7. Berlin, Antikenmuseum 3779, 24 (pair with 25)
8. *Antikenmuseum Berlin* 334-5 no. 8; Pernice & Winter 1901, 41-2; Gehrig 1967, 25, Abb. 27; Nierhaus 1977, 214; Gehrig 1980, 19, Abb. 27; Stefanelli 1991, 272 cat. 96; Boetzkes & Stein 1997, 52-3 no. 24

AP-182.

1. Hildesheim, 1868
2. Type 7 cup
3. Augustan
4. H 4.4cm, D 7.2cm, Wt 114.35g
5. Cast. Handles missing. Niello decoration of ivy branch.
6. ---
7. Berlin, Antikenmuseum 3779, 25 (pair with 24)
8. *Antikenmuseum Berlin* 334-5 no. 9; Pernice & Winter 1901, 41-2; Gehrig 1967, 25; Nierhaus 1977, 214; Gehrig 1980, 19; Boetzkes & Stein 1997, 53 no. 25

AP-183.

1. Hildesheim, 1868
2. Type 7 cup fragment
3. Augustan
4. H 1.3cm, D 3.65cm, Wt 19.96g

5. Foot only. Cast.
6. ---
7. Berlin, Antikenmuseum 3779, 26
8. *Antikenmuseum Berlin* 334-5 no. 10; Boetzkes & Stein 1997, 54 no. 26

AP-184. (Plate 49.2)

1. Hildesheim, 1868
2. Type 8a cup
3. Flavian or later (late 2nd - 3rd C AD, Nierhaus; Augustan - Stupperich)
4. H 35.9cm, D (rim) 17.5cm, Wt 1688g
5. Cast. Damaged; restored. Gilded. Vegetal and animal decoration.
6. ---
7. Berlin, Antikenmuseum 3779, 66 (pair with 3779, 67)
8. *Antikenmuseum Berlin* 332-3 no. 1; Pernice & Winter 1901, 67-9; Küthmann 1958, 128-38; Gehrig 1967, 21, Abb. 8; Nierhaus 1977, 214, 218; Gehrig 1980, 15, Abb. 8; Baratte & Painter 1989, 74 cat. 15; Stefanelli 1991, 273 cat. 99; Boetzkes & Stein 1997, 80-1 no. 66

AP-185.

1. Hildesheim, 1868
2. Type 8a cup fragment
3. Flavian or later (late 2nd - 3rd C AD, Nierhaus; Augustan - Stupperich)
4. H 14cm, D 17.9cm
5. Cast. Gilded. Only top band survives. Animal bands.
6. ---
7. Berlin, Antikenmuseum 3779, 67 (pair with 66)
8. *Antikenmuseum Berlin* 332-3 no. 2; Pernice & Winter 1901, 67-9; Küthmann 1958, 128-38; Gehrig 1967, 20, Farbtafel IV; Nierhaus 1977, 214, 218; Gehrig 1980, 14 Farbtafel 4; Boetzkes & Stein 1997, 81-3 no. 67

AP-186.

1. Hildesheim, 1868
2. Type 1d jug
3. Augustan (Claudian - Riz)
4. H (as reconstructed, with handle) 27.3cm
5. Gilded. Reconstructed from fragments.
6. ---

7. Berlin, Antikenmuseum 3779, 44
8. *Antikenmuseum Berlin* 338-9 no. 8; Pernice & Winter 1901, 46-7, Taf. XXII; Gehrig 1967, 26, Abb. 32; Gehrig 1980, 20, Abb. 32; Simon 1986, 214, 215 fig. 272; Boetzkes & Stein 1997, 63 no. 44

AP-187. (Plate 53.1)

1. Hildesheim, 1868
2. Type 1 container
3. Augustan
4. H (casing) 36cm, (insert) 33.1cm, D (casing) 35.3cm, (insert) 38.1cm, Wt (casing) 5017.5g, (insert) 4432.6g, V ca. 40 litres
5. Cast casing, repoussé insert. Insert only survives. Peopled vegetal scrolls.
6. On rim of casing (incised): weight
7. Berlin, Antikenmuseum 3779, 62
8. *Antikenmuseum Berlin* 330 right, 336-7 no. 11; Pernice & Winter 1901, 61-4, Taf. 32-4; Küthmann 1958, 111; Byvanck-Quarles van Ufford 1960, 88-90, fig. 13; Greifenhagen 1966, 148; Gehrig 1967, 20, Abb. 2-5; Nierhaus 1977, 213; Gehrig 1980, 14, Abb. 2-5; Simon 1986, 148-9, figs. 195-6; Dunbabin 1993; Künzl 1996; Boetzkes & Stein 1997, 75-6 no. 62

AP-188. (Plate 53.2)

1. Hildesheim, 1868
2. Type 2 container
3. Augustan (Claudian - Riz)
4. H (with handle & reconstructed foot) 52.4cm, D 34.7cm, Wt (with reconstructions) 7217.25g
5. Cast. Lacunae, one handle modern, other reconstructed from three contiguous pieces. Gilded. Plain, with 4 engraved chains round top. Niello in chains and in tongue pattern on bowl.
6. ---
7. Berlin, Antikenmuseum 3779, 63
8. *Antikenmuseum Berlin* 338-9 no. 1; Pernice & Winter 1901, 64-5; Gehrig 1967, 20, Abb. 6; Gehrig 1980, 15, Abb. 6; Riz 1990, 33; Dunbabin 1993; Boetzkes & Stein 1997, 76-8 no. 63

AP-189.

1. Hildesheim, 1868
2. Type 1 ladle
3. Augustan (Claudian - Riz)
4. H 11.1cm, D 8.2cm, Wt 213.47g
5. Cast. Plain; gilded ivy leaf motif on handle.
6. ---
7. Berlin, Antikenmuseum 3779, 36
8. *Antikenmuseum Berlin* 336-7 no. 4; Pernice & Winter 1901, 43-4; Gehrig 1967, 27, Abb. 37; Gehrig 1980, 21, Abb. 37; Künzl 1988c, 578 cat. 404; Riz 1990, 35; Boetzkes & Stein 1997, 58-60 no. 36

AP-190.

1. Hildesheim, 1868
2. Saucepan
3. Augustan
4. H 8.4cm, D 15.5cm, D (with handle) 29.2cm, Wt 811.54g
5. Cast. Plain. Vegetal motifs on handle.
6. Under handle (dotted): weight
7. Berlin, Antikenmuseum 3779, 69
8. *Antikenmuseum Berlin* 336-7 no. 8; Pernice & Winter 1901, 71-3; Gehrig 1967, 28, Abb. 43; Gehrig 1980, 22, Abb. 43; Boetzkes & Stein 1997, 83-4 no. 69

AP-191.

1. Hildesheim, 1868
2. Saucepan
3. Augustan
4. H 6.8cm, D 18.6cm, D (with handle) 33.2cm, Wt 886.81g
5. Cast. Plain. Vegetal motifs on handle.
6. ---
7. Berlin, Antikenmuseum 3779, 70
8. *Antikenmuseum Berlin* 336-7 no. 7; Pernice & Winter 1901, 71-3; Gehrig 1967, 28, Abb. 44; Gehrig 1980, 22, Abb. 44; Boetzkes & Stein 1997, 84-5 no. 70

AP-192.

1. Hildesheim, 1868
2. Saucepan
3. Augustan
4. H 7.8cm, D 14.1cm, D (with handle) 28.3cm, Wt 480.17g
5. Cast. Dented, lacuna in bowl. Vegetal

motifs on handle.

6. Under handle (dotted): name and weight
7. Berlin, Antikenmuseum 3779, 71
8. *Antikenmuseum Berlin* 336-7 no. 9; Pernice & Winter 1901, 71-3; Gehrig 1967, 28, Abb. 46; Gehrig 1980, 22, Abb. 46; Boetzkes & Stein 1997, 85 no. 71

AP-193.

1. Hildesheim, 1868
2. Saucepan
3. ca. AD 50-75
4. H 6.6cm, D 16.2cm, D (with handle) 30.1cm, Wt 522.76g
5. Cast.
6. Under foot (incised): illegible graffito
7. Berlin, Antikenmuseum 3779, 72
8. *Antikenmuseum Berlin* 336-7 no. 10; Pernice & Winter 1901, 71-3, Taf. 46; Gehrig 1967, 28, Abb. 45; Nierhaus 1977, 217; Gehrig 1980, 12, 22, Abb. 45; Boetzkes & Stein 1997, 85-6 no. 72

AP-194.

1. Hoby, in German chieftain's grave
2. Type 6 cup
3. Augustan - Julio-Claudian
4. H 10.9cm, W (max) 21.7cm, D (rim) 13.5cm, Wt 975.46g
5. Repoussé. One handle missing. Ransom of Hector.
6. On body (in Greek): maker; on foot (inscribed): weight, name
7. Copenhagen, Nationalmuseum Inv. dnf 10/20
8. Friis Johansen 1930; Eggers 1951, 88 no. 246, 177, Taf. 14; Picard 1957; Friis Johansen 1960; Taddei 1963, 199-201; Vermeule 1963, 36-8, pls. 12.5-6, 13.1-2; Ettlinger 1967, 117-8, Taf. 39.3; Poulsen 1968; Jeppesen 1972; Froning 1980, 337-8; Simon 1986, 11, 141, fig. 3; Baratte 1991, 34, 36-7, fig. 23; Stefanelli 1991, 256 cat. 26; Müller 1994; Müller 1995; Künzl 1997b, 38

AP-195. (Plate 48.7)

1. Hoby, in German chieftain's grave
2. Type 6 cup
3. Augustan - Julio-Claudian

4. H 10.9cm, W (max) 21.7cm, D (rim) 13.5cm, Wt 897.94g
5. Repoussé. One handle missing. Treatment of Philoctetes by Machaon; theft of Philoctetes' bow by Ulysses.
6. Before Philoctetes (dotted, Latin): maker; on foot (inscribed): weight of pair, name
7. Copenhagen, Nationalmuseum Inv. dnf 9/20
8. Friis Johansen 1930; Eggers 1951, 88 no. 246, 177, Taf. 14; Küthmann 1958, 132, Taf. 17.2; Friis Johansen 1960; Taddei 1963, 199-201 *et passim*, Tav. LXXIV; Vermeule 1963, 36-8, pls. 12.1-4, 13.4; Ettlinger 1967, 117-8; Poulsen 1968; Jeppesen 1972; Calder III 1979, with pls. 3.2, 4; Froning 1980, 337-8; Baratte 1991, 36; Stefanelli 1991, 257 cat. 27; Müller 1994; Müller 1995; Künzl 1997b, 38

Hockwold Treasure: AP-196 to AP-199

- plus fragments of at least 3 more vessels

AP-196.

1. Hockwold-cum-Wilton, 1962
2. Type 1 cup
3. 1st C BC - 1st C AD (later 1st C AD - label)
4. H 8.2cm, D (rim) 11.3cm, D (foot) 5.2cm, Wt 221.3g
5. Repoussé. Handleless. Olive and vine branches with sash, olives and grapes.
6. ---
7. London, British Museum 1962.7-7.1
8. Toynbee 1964, 301-3, Pl. LXXb; Stefanelli 1965a, 109, 124-5; Johns 1986

AP-197.

1. Hockwold-cum-Wilton, 1962
2. Type 1 cup
3. 1st C BC - 1st C AD
4. H (to rim) 8cm, D (rim) 11.2cm, D (base) 4.7cm, Wt 256.2g
5. Plain
6. ---
7. London, British Museum 1962.7-7.4
8. Toynbee 1964, 301-3; Johns 1986

AP-198. (Plate 47.7)

1. Hockwold-cum-Wilton, 1962
2. Type 4 cup

3. 1st C BC - 1st C AD
4. H 9.8cm, D (rim) 11cm, D (base) 4cm, Wt 302.8g
5. Incised. Vegetal motifs and objects - tibiae, syrinx, cymbals(?). Handles like halves of a slightly squashed heart.
6. ---
7. London, British Museum 1962.7-7.2 (pair with BM 1962.7-7.3)
8. Toynbee 1964, 301-3, Pl. LXXa

AP-199.

1. Hockwold-cum-Wilton, 1962
2. Type 4 cup
3. 1st C BC - 1st C AD
4. H 9.3cm, D (rim) 19.9cm (sic), D (base) 4cm, Wt 309.7g
5. Incised. Vegetal motifs and objects - tibiae, syrinx, cymbals(?). Handles like halves of a slightly squashed heart.
6. ---
7. London, British Museum 1962.7-7.3 (pair with BM 1962.7-7.2)
8. Toynbee 1964, 301-3; Johns 1986

AP-200.

1. Holubice, near Prague, 1879
2. Cup fragments (?Type 1)
3. Late-Republican - Augustan
4. ---
5. Only fragments remain – part of rim, the foot, and parts of a handle with thumb-plate
6. ---
7. Prague, National Museum 1282A, 1287A
8. Voss 1948, 261, 263-71; Eggers 1951, 142, no. 1776, 177, Taf. 14; Sakař 1970, 29, 65; Roggenbuck 1988, 322 no. 1278; Tejral 1992, 436; Künzl 1997b, 40

AP-201.

1. Jabučje, in Kolubara river, Serbia
2. Type 2 cup
3. ca. AD 1-50
4. H 12cm, H (with handles) 17cm, D 11cm, Wt 273.8g
5. Foot missing. Eroses riding dolphins.
6. ---
7. Belgrade, National Museum 4144/III
8. Popović 1994a, 256 cat. 141; Popović 1994c, 107-8

AP-202.

1. Jabučje, in Kolubara river, Serbia
2. Type 3b cup
3. ca. AD 1-50
4. H 12.3-13.2cm, D 11.2cm, Wt 341.85g
5. Religious scene at rural shrine.
6. ---
7. Belgrade, National Museum 4102/III
8. Popović 1994a, 255 cat. 140; Popović 1994c, 107-8

AP-203.

1. Jabučje, in Kolubara river, Serbia
2. Type 1 ladle
3. ca. AD 1-50
4. H 27.2cm, Wt 57.5g
5. Plain.
6. ---
7. Belgrade, National Museum 4122/III
8. Popović 1994a, 257 cat. 142; Popović 1994c, 107-8

AP-204.

1. Jaen
2. Type 10 bowl
3. 2nd C - ca. 50 BC
4. unspecified
5. Below rim: impressed triangles.
6. ---
7. Madrid, MAN 223 175
8. Raddatz 1969, 223 no. 1, Taf. 31.6, Abb. 11.1

AP-205.

1. Jaen
2. Bowl.
3. 2nd C - ca. 50 BC
4. H 8.4cm, D 12.5cm, Wt 250g
5. Low base, squat body, narrower, low neck, flaring rim. Impressed vertical lines on body.
6. ---
7. Madrid, MAN (no number)
8. Raddatz 1969, 224 no. 1, Taf. 83.4, Abb. 11.2

AP-206.

1. near Kalkreise, Germany
2. Cup
- 3.
- 4.
5. One handle extant.
6. ---
- 7.
8. Schlüter 1997, 133, Abb. 12

AP-207.

1. Kastel, near Mainz
2. Type 1 cup
3. mid 1st C AD
4. H 10.1cm, D (with handles) 16.3cm, Wt 166.88g
5. Plain.
6. ---
7. Amsterdam, Allard Pierson Museum 788
8. Lunsingh Sheurleer 1987, 57 fig. 38, 59 no. 38

AP-208.

1. Kayseri, Turkey (ancient Caesarea), tomb, 1940
2. Type 1 cup
3. 1st C BC
- 4.
5. Liner only survives.
6. ---
7. Kayseri Museum
8. Oliver & Luckner 1977, 118, Ill. 76a

AP-209.

1. Kayseri, Turkey (ancient Caesarea), Garipler Tumulus, 1971
2. Broad-rimmed bowl
3. t.a.q. ca. AD 15
4. H 17cm, D 31cm
5. Plain.
6. ---
7. Kayseri Museum 71/117-12
8. Eskioğlu 1989, 193, 211 fig. 14

AP-210.

1. Kayseri, Turkey (ancient Caesarea), Garipler Tumulus, 1971
2. Type 1 cup

3. t.a.q. ca. AD 15
4. H 7cm, D 11.2cm
5. Plain
6. ---
7. Kayseri Museum 71/117-18/19
8. Eskioğlu 1989, 194, 213 fig. 19

AP-211.

1. Kayseri, Turkey (ancient Caesarea), Garipler Tumulus, 1971
2. Type 3 (?b) cup
3. t.a.q. ca. AD 15
- 4.
5. Case (damaged - lacunae) and inner liner. Plain liner with bead pattern on rim; decorated case - floral/vegetal patterns.
6. ---
7. Kayseri Museum 71/117-13
8. Eskioğlu 1989, 193, 212 fig. 15

AP-212.

1. Kayseri, Turkey (ancient Caesarea), Garipler Tumulus, 1971
2. Type 1c/d jug
3. t.a.q. ca. AD 15
4. H 15.5cm, D (max) 11.3cm
5. Plain.
6. ---
7. Kayseri Museum 71/117-15
8. Eskioğlu 1989, 193, 212 fig. 17

AP-213.

1. Kayseri, Turkey (ancient Caesarea), Garipler Tumulus, 1971
2. Type 1e jug
3. t.a.q. ca. AD 15
4. H 18cm, D 13cm
5. Plain.
6. ---
7. Kayseri Museum 71/117-16
8. Eskioğlu 1989, 193-4, 213 fig. 18

AP-214.

1. Kayseri, Turkey (ancient Caesarea), Garipler Tumulus, 1971
2. Type 1 ladle
3. t.a.q. ca. AD 15
4. H 11cm, D 5.8cm
5. Floral pattern interspersed with heads.

6. ---
7. Kayseri Museum 71/117-14
8. Eskioglu 1989, 193, 212 fig. 16

AP-215.

1. Kayseri, Turkey (ancient Caesarea), Garipler Tumulus, 1971
2. One-handled strainer
3. t.a.q. ca. AD 15
4. H 6.7cm, D 8.3cm
5. Plain
6. ---
7. Kayseri Museum 71/117-17
8. Eskioglu 1989, 194, 215 fig. 20a

AP-216.

1. Lake Trasimene region
2. Type 1e jug
3. 100-75 BC
4. ---
5. Plain.
6. ---
7. Switzerland, private collection
8. Oliver 1965, 185, fig. 8

AP-217. (Plate 54.6)

1. Lake Trasimene region
2. Strainer
3. 100-75 BC
4. D (bowl) 8cm, D (with handles) 14.2cm, Wt 70.56g
5. Two handles. Conical bowl perforated over entire surface: rosette at bottom, followed by a zig-zag band, then chevrons, then a laurel wreath.
6. ---
7. Baltimore, Walters Art Gallery 57.1814
8. Oliver 1965, 184, fig. 13; Oliver & Luckner 1977, 113 no. 73

AP-218. (Plate 45.9)

1. Łęg Piekarski, Grave 2, 1936
2. Type 1 cup
3. 1st C AD - 1st half of 2nd C AD
4. H 5.9cm, D (rim) 7.3cm, Wt 147.4g
5. Possibly locally made. Below rim: herringbone band.
6. ---
7. Warsaw, Państwowe Muzeum

8. Archeologiczne 40:586h (PMA/IV/225/25)
8. Voss 1948, 259-60, 263-71, fig. 46; Eggers 1951, 153 no. 2094, 177, Taf. 14; Jażdżewski & Rycel 1981, 36, tab. IV.1; Roggenbuck 1988, 302-3 no. 1082; Wielowiejski 1989a, *passim*, esp. 232-3 cat. 11, Taf. 69.2; Wielowiejski 1989b, *passim*, esp. 101 cat. 3, ryc. 3

AP-219.

1. Łęg Piekarski, Grave 2, 1936
2. Type 1 cup
3. 1st C AD - 1st half of 2nd C AD
4. H 5.9cm, D (rim) 7.5cm, Wt 137.9g
5. Possibly locally made. One handle missing. Below rim: herringbone band.
6. ---
7. Warsaw, Państwowe Muzeum Archeologiczne 40:586g (PMA/IV/225/24)
8. Voss 1948, 259-60, 263-71, fig. 46; Eggers 1951, 153 no. 2094, 177, Taf. 14; Jażdżewski & Rycel 1981, 36, tab. IV.2; Roggenbuck 1988, 302-3 no. 1082; Baratte 1989a, 71; Wielowiejski 1989a, *passim*, esp. 233 cat. 12, Taf. 69.1; Wielowiejski 1989b, *passim*, esp. 101 cat. 4, ryc. 3

AP-220.

1. Łęg Piekarski, Grave 3, 1947
2. Type 1 cup
3. 1st half of 1st C AD
4. H 6.9cm, D (rim) 9cm
5. Possibly locally made. Below rim: ornamental band. Around bowl: tongues.
6. ---
7. Poznań, Arch. Museum 1956:260 (now lost)
8. Gross 1976, 269; Wielowiejski 1977, 146 fig. 2; Jażdżewski & Rycel 1981, 37, tab. VI.5-6; Wielowiejski 1983, 222; Roggenbuck 1988, 302-3 no. 1084; Wielowiejski 1989a, *passim*, esp. 231-2 cat. 9, Taf. 70.1; Wielowiejski 1989b, *passim*, esp. 101-2 cat. 5, ryc. 4

AP-221.

1. Łęg Piekarski, Grave 3, 1947
2. Type 1 cup
3. 1st half of 1st C AD
4. reported by Wielowiejski 1989b to be as

- for previous, so: H 6.9cm, D (rim) 9cm
5. Possibly locally made. Below rim: ornamental band. Around bowl: tongues.
 6. ---
 7. Poznań, Arch. Museum 1956:260 (now lost)
 8. Gross 1976, 269; Wielowiejski 1977, 146 fig. 2; Jażdżewski & Rycel 1981, 36, tab. VI.5-6; Roggenbuck 1988, 302-3 no. 1084; Wielowiejski 1989a, *passim*, esp. 232 cat. 10; Wielowiejski 1989b, *passim*, esp. 102 cat. 6, ryc. 4

AP-222.

1. Łęg Piekarski, Grave A, 1976
2. Type 1 cup
3. 2nd half of 1st C AD (Claudian - Künzl)
4. ---
5. Repoussé. Below rim: ornamental band.
6. ---
7. Łódź, Archäologisch-Etnographisches Museum 1976/141
8. Jażdżewski & Rycel 1981, 35-6, tab. I.9; Wielowiejski 1989a, *passim*, esp. 229 cat. 4, Taf. 71.2; Tejral 1992, 436; Künzl 1997b, 40

AP-223.

1. Łęg Piekarski, Grave A, 1933
2. Type 1 cup
3. 2nd half of 1st C AD (Claudian - Künzl)
4. ---
5. Fragmentary. Probably a local copy of the preceding.
6. ---
7. Łódź, Archäologisch-Etnographisches Museum III/1976/619
8. Jażdżewski & Rycel 1981, 35, tab. 2.3; Wielowiejski 1989a, *passim*, esp. 233-4 cat. 15; Wielowiejski 1989b, *passim*, esp. 102 cat. 7; Künzl 1997b, 40

AP-224.

1. Los Villares, (pre?)1892
2. Type 4 bowl
3. taq 80 BC
4. H 9.5cm, D 16.2cm
5. Plain.
6. ---
7. Madrid, MAN 18 022
8. Raddatz 1969, 269 no. 1, Taf. 4.1, Abb. 29

AP-225. (Plate 45.7)

1. Lubieszewo (ex-Lübsow), (Poland), Chieftain's Grave 1, 1908
2. Type 1 cup
3. Neronian
4. H 9cm, D (max) 16.1cm, D (rim) 9.8cm, Wt 235.1g
5. Gilded. Lacuna in bowl, part of a handle missing. Single walled. Plain.
6. Under foot (inscribed): weight, characters
7. Berlin, Antikenmuseum 31061a
8. *Antikenmuseum Berlin* 346-7 no. 1; *Antikensammlung Berlin* 298-9 cat. 163; Voss 1948, 258-9, 263-71; Eggers 1951, 106 no. 688, 177, Taf. 14; Greifenhagen 1975, 112, Taf. 76.11; Künzl 1988c, 571 cat. 398; Roggenbuck 1988, 301 no. 1071; Wielowiejski 1989a, *passim*, 229 cat. 2, Taf. 68.2; Wielowiejski 1989b, *passim*, ryc. 1; Stupperich 1995, 110; Künzl 1997d, 149

AP-226. (Plate 45.7)

1. Lubieszewo (ex-Lübsow), (Poland), Chieftain's Grave 1, 1908
2. Type 1 cup
3. Neronian
4. H 9cm, Wt 242.75g
5. Gilded. Single walled. Plain.
6. Under foot (inscribed): weight, characters
7. Berlin, Antikenmuseum 31061b
8. *Antikenmuseum Berlin* 346-7 no. 2; *Antikensammlung Berlin* 298-9 cat. 163; Voss 1948, 258-9, 263-71; Eggers 1951, 106 no. 688, 177, Taf. 14; Greifenhagen 1975, 112, Taf. 76.12; Künzl 1988b, 550; Künzl 1988c, 571 cat. 398; Roggenbuck 1988, 301 no. 1071; Wielowiejski 1989a, *passim*, 229 cat. 3; Wielowiejski 1989b, *passim*; Stupperich 1995, 110; Künzl 1997d, 149

AP-227.

1. Lubieszewo (ex-Lübsow), (Poland), Chieftain's Grave 2, 1925
2. Type 1 cup
3. End 1st C BC - start 1st C AD
4. H 8.7cm, D (rim) 9cm, D (with handles) 14cm

5. Locally made. Gilded with leaf. Herringbone pattern under rim. Triangles.
6. ---
7. Szczecin, Museum P.S. 89 (Lost in WWII)
8. Voss 1948, 259, 263-71; Eggers 1951, 106 no. 692, 177, Taf. 14; Roggenbuck 1988, 301-2 no. 1074; Wielowiejski 1989a, *passim*, esp. 233 cat. 13, Taf. 68.3; Wielowiejski 1989b, *passim*, esp. 100-1 cat. 1, ryc. 2

AP-228.

1. Lubieszewo (ex-Lübsow), (Poland), Chieftain's Grave 2, 1925
2. Type 1 cup
3. End 1st C BC - start 1st C AD
4. reported by Wielowiejski 1989b to be as for previous
5. Locally made. Heavily damaged. Gilded with leaf. Triangles.
6. ---
7. Szczecin, Museum P.S. 89 (Lost during WWII)
8. Voss 1948, 259, 263-71; Eggers 1951, 106 no. 692, 177, Taf. 14; Roggenbuck 1988, 301-2 no. 1074; Wielowiejski 1989a, *passim*, esp. 233 cat. 14; Wielowiejski 1989b, *passim*, esp. 101 cat. 2, ryc. 2

AP-229. (Plate 43.5)

1. Lyon, 1929
2. Bowl
3. Early to 2nd half of 1st C AD
4. H 6.5cm, D 8.5cm
5. Repoussé. Lacunae in casing, head of reclining man missing, bottom part of casing missing. Religious scene of uncertain interpretation.
6. ---
7. Lyon, Musée de la civilisation gallo-romaine, Inv. E705
8. LIMC IV, Cernunnos 12 (J.-M. Blázquez); Willeumier 1936; Picard 1981, 42-3, fig. 1, pl. I; Hatt 1986; Baratte 1988, 28, fig. 4; Baratte & Painter 1989, 68 cat 11

AP-230.

1. Manching
2. Type 1d bowl
3. End 1st C AD - 2nd C AD (Augustan - Fröning)

4. H 7.2cm, D 13.2cm, Wt (as restored) 462g
5. Cast. Surface worn and dulled; lacunae. Foot is modern. Mourning women; Slaughter of Trojan prisoners.
6. ---
7. Munich Staatliche Antikensammlungen und Glyptothek 3391
8. Courby 1922, 312f, Abb. 61; Hausmann 1959, 40 with n. 172; Taf. 45; Adriani 1960; Vermeule 1963, 38; Greifenhagen 1967, 27, 33; Krämer 1967, 23-8, Taf. 3-4; Adriani 1972, 168-9, Tav. XLIII; Fröning 1980, 339, Abb. 15; Baratte 1984, 225, 229, fig. 5; Baratte 1991, 34, fig. 24; Mielsch 1997, 45, Abb. 8

AP-231. (Plate 49.7)

1. Marwedel, chieftain's grave II, 1944
2. Type 9 cup
3. 1st C AD
4. H 6.2cm, D (without handle) 9.7cm, Wt (without handle) 213g
5. Cast. One handle missing. Tongues.
6. ---
7. Hannover, Niedersächsisches Landesmuseum, Inv. 1/3,47
8. Eggers 1951, 119 no. 1058, 178, Taf. 14; Künzl 1988c, 575-6 cat. 401; Roggenbuck 1988, 227-8 no. 175; Laux 1992, 345-63, Abb. 27

AP-232. (Plate 49.7)

1. Marwedel, chieftain's grave II, 1944
2. Type 9 cup
3. 1st C AD
4. H 5.9cm, D 9cm, Wt 177g
5. Cast. Handles missing. Tongues.
6. ---
7. Hannover, Niedersächsisches Landesmuseum, Inv. E6,64
8. Eggers 1951, 119 no. 1058, 178, Taf. 14; Künzl 1988c, 575-6 cat. 402; Roggenbuck 1988, 227-8 no. 175; Laux 1992, 345-63, Abb. 27

AP-233.

1. Marwedel, chieftain's grave II, 1944
2. Saucepan
3. late 1st C AD
4. H 5.4cm, D (rim) 10.8cm, L (handle)

- 7.7cm, Wt 180.5g
5. Cast. Gilded. On body: bird's heads. On handle: masks.
 6. This or following: Under handle (incised): name
 7. Hannover, Niedersächsisches Landesmuseum
 8. Laux 1992, 345-63, Abb. 26; Stupperich 1997a, 75-6, Abb. 4-5

AP-234.

1. Marwedel, chieftain's grave II, 1944
2. Saucepan
3. late 1st C AD
4. H 5.4cm, D (rim) 10.8cm, L (handle) 7.7cm, Wt 164g
5. Cast. Gilded. On body: bird's heads. On handle: masks.
6. This or previous: Under handle (incised): name
7. Hannover, Niedersächsisches Landesmuseum
8. Laux 1992, 345-63, Abb. 26; Stupperich 1997a, 75-6, Abb. 4-5

AP-235.

1. Menjíbar
2. Type 2 bowl
3. ca. 80 BC
4. H 3.8cm, D 13.4cm, Wt 124.3g
5. Plain.
6. On bottom (dotted): Latin characters and symbols
7. Madrid, MAN 16 873
8. Raddatz 1969, 225 no. 3*bis*, Taf. 24.5, Abb. 1.8, 12.6

AP-236.

1. Menjíbar
2. Type 4 bowl
3. ca. 80 BC
4. H 8.7cm, D 15.5cm, Wt 328g
5. Plain.
6. ---
7. Madrid, MAN 23 176
8. Raddatz 1969, 225 no. 1, Taf. 22.1, Abb. 12.1

AP-237.

1. Menjíbar
2. Type 4 bowl
3. ca. 80 BC
4. H 9.2cm, D 15cm, Wt 332.5g
5. Plain.
6. ---
7. Madrid, MAN 16 865
8. Raddatz 1969, 225 no. 1*bis*, Taf. 25.1, Abb. 12.2

AP-238.

1. Menjíbar
2. Type 8a bowl
3. ca. 80 BC
4. H 4.3cm, D 9.2cm, Wt 82.3g
5. Plain.
6. On bottom (inscribed): unknown symbol
7. Madrid, MAN 16 868
8. Raddatz 1969, 225 no. 4*bis*, Taf. 24.4, Abb. 1.7, 12.7

AP-239.

1. Menjíbar
2. Type 1e jug
3. ca. 80 BC
4. H 12.5-13cm, D 10cm, Wt 270.9g
5. Plain.
6. ---
7. Madrid, MAN 16 866
8. Raddatz 1969, 225 no. 2*bis*, Taf. 24.1, Abb. 12.3

AP-240.

1. Menjíbar
2. Type 1 ladle
3. ca. 80 BC
4. H 17.7cm, D (bowl) 4.9cm, Wt 58.4g
5. Plain.
6. ---
7. Madrid, MAN 16 872
8. Alvarez-Ossorio 1945, 208; Blanco Freijeiro 1967, 99, 96 fig. 8; Raddatz 1969, 227 no. 7, Taf. 24.6

AP-241.

1. Menjíbar
2. Strainer

3. ca. 80 BC
4. H 6.5cm, D 9cm, Wt 108.1g
5. Traces of handle attachment remain. Holes in geometric and floral patterns.
6. ---
7. Madrid, MAN 16 871
8. Alvarez-Ossorio 1945, 208; Blanco Freijeiro 1967, 99, 96 fig. 9; Raddatz 1969, 225 no. 5bis, Taf. 24.2, Abb. 12.4

AP-242. (Plate 54.5)

1. Menjibar
2. Strainer
3. ca. 80 BC
4. H 5.4cm, D 8.5cm, Wt 86.1g
5. Traces of handle attachment remain. Holes in geometric patterns.
6. ---
7. Madrid, MAN 16 870
8. Alvarez-Ossorio 1945, 208; Blanco Freijeiro 1967, 99, 96 fig. 9; Raddatz 1969, 225-7 no. 6bis, Taf. 24.3, Abb. 12.5

AP-243.

1. Meroe, in {debris beside a royal tomb / pyramid of Amentabale}, 1924
2. Type 1 cup
3. Early Augustan - mid-1st C AD
4. H 10.3cm, D 9.5cm, Wt 218.6g, V 230ml
5. Handleless. Gilded. Judgement scene.
6. ---
7. Boston, Museum of Fine Arts 24.971
8. Reisner 1925a; Reisner 1925b, 18, 20 figs. a-d; Vermeule 1963, *passim*, pl. 10; Oliver & Luckner 1977, 122-3 no. 77; Burkhalter & Arce 1984; Simon 1986, 221, 220 figs. 274-5

AP-244.

1. Mollerup, Amt Viborg, 1856, Grave
2. Type 1 cup
3. 1st C AD (Late Republican - Augustan: Künzl)
4. H 10cm, D (rim) 9.9cm
5. Handleless. Cast foot. Gilded with leaf. Plain with band of geometric ornament.
6. ---
7. ---
8. Voss 1948, 256-7, 263-71, fig. 43; Eggers 1951, 80 no. 51, 178, Taf. 14; Künzl

1997b, 40

AP-245.

1. Mollerup, Amt Viborg, 1856, Grave
2. Type 1 cup
3. 1st C AD (Late Republican - Augustan: Künzl)
4. H 10cm, D (rim) 9.9cm
5. Handleless. Cast foot. Gilded with leaf. Plain with band of geometric ornament.
6. ---
7. ---
8. Voss 1948, 256-7, 263-71, fig. 43; Eggers 1951, 80 no. 51, 178, Taf. 14; Künzl 1997b, 40

AP-246.

1. Mušov (Czech Rep.), grave
2. Cup fragment (?Type 1)
3. Augustan
4. ---
5. One handle extant.
6. ---
7. Mikulov, Regional Museum
8. Peška & Tejral 1990; Tejral 1992, 434-6, Abb. 37.1, 38; Künzl 1997b

AP-247.

1. Novocherkassk, Hokhlach tumulus
2. Type 6 cup
3. Augustan - 1st C AD
4. H 5.8cm
5. Cast. Plain. One handle missing.
6. ---
7. ---
8. Raev 1979, 236, pl. 134.8-9; Raev 1986, 15-16, pl. 11; Baratte 1989a, 64

AP-248.

1. Oberaden, 1957
2. Cup
3. ---
4. ---
5. One handle only remains.
6. ---
7. Bergkamen, Heimatmuseum
8. von Schnurbein 1986, 412-13, 419-20, Abb. 3; Stupperich 1997b, 167, Abb. 1

AP-249.

1. Oberkassel, in the Rhine
2. Saucepan
3. Augustan - Julio-Claudian
4. H 6cm, D (rim, inner) 9.6cm, L 9.4cm, Wt 245g
5. Cast handle. Lacunae. Vegetal motifs on handle, convex ovals on body.
6. ---
7. Bonn, Rheinisches Landesmuseum 50.104
8. Neuffer 1950; Menninger 1997, 105, Abb. 7-8

AP-250.

1. Oberkassel, in the Rhine
2. Saucepan
3. Augustan - Julio-Claudian
4. D (rim, inner) 10cm, L 9.5cm, Wt 236g
5. Cast handle. Lacunae. Vegetal motifs on handle, convex ovals on body.
6. ---
7. Bonn, Rheinisches Landesmuseum 50.105
8. Neuffer 1950; Menninger 1997, 105, Abb. 7-8

AP-251.

1. Olbia, grave, 1891
2. Type 9 cup
3. 1st C BC - 1st C AD
4. H 7.8cm, H (with handles) 8cm, D 10cm, W 14.7cm, Wt 181.38g
5. Ornamental moulding at rim and bottom.
6. ---
7. Hartford, Wadsworth Atheneum 1917.527
8. Oliver & Luckner 1977, 124-5 no. 78

AP-252.

1. Olbia, grave, 1891
2. Type 9 cup
3. 1st C BC - 1st C AD
4. H 8.1cm, H (with handles) 8.3cm, D 10.4cm, W 14.7cm, Wt (cleaned) 144.5g
5. Ornamental moulding at rim and bottom.
6. On underside, inscribed (twice): Greek letters
7. Hartford, Wadsworth Atheneum 1917.528
8. Oliver & Luckner 1977, 124-5 no. 79

AP-253.

1. Ornavasso, S. Bernardo cemetery, Tomb 3 (tpq 150-103 BC)
2. Type 1a bowl
3. 2nd - early 1st C BC
4. H 7cm, D 11.7cm, Wt 174g
5. Plain. Concentric circles on bottom.
6. ---
7. Pallanza, Museo del Paesaggio
8. Bianchetti 1895, 92, Tav. XVI.12; Piana Agostinetti 1972, 31 no. 17, 32 fig. 8.6, 232-3, Tav. XVI.1; Graue 1974, 29-30, 213-4, Taf. 2.1

AP-254. (Plate 40.1)

1. Ornavasso, S. Bernardo cemetery, Tomb 7 (tpq 150-100 BC)
2. Type 1a bowl
3. 2nd - early 1st C BC
4. H 9cm, D 12.5cm, Wt 290g
5. Plain. Concentric circles on bottom.
6. ---
7. Pallanza, Museo del Paesaggio
8. Bianchetti 1895, 99, Tav. XVI.11; Piana Agostinetti 1972, 43 no. 17, 42 fig. 16.5, 232-3, Tav. XVI.1; Graue 1974, 29-30, 215, Taf. 10.1

AP-255.

1. Ornavasso, S. Bernardo cemetery, Tomb 15
2. Type 4 bowl
3. 2nd - early 1st C BC
4. ---
5. Gilded. In fragments.
6. ---
7. Pallanza, Museo del Paesaggio
8. Bianchetti 1895, 108; Piana Agostinetti 1972, 52 no. 21; Graue 1974, 29-30, 217, Taf. 16.7

AP-256.

1. Ornavasso, S. Bernardo cemetery, Tomb y58
2. Type 1a bowl
3. 2nd - early 1st C BC
4. H 8.1cm, D 11.2cm, Wt 315g
5. Plain. Concentric circles on bottom.
6. ---

7. Pallanza, Museo del Paesaggio
8. Bianchetti 1895, 193, Tav. XVI.10; Piana Agostinetti 1972, 173 no. 1*bis*, 175 fig. 181.1, 232-3, Tav. XVI.1; Graue 1974, 29-30, 244

AP-257.

1. Ornavasso, S. Bernardo cemetery, Tomb 130 (tpq 227-150 BC)
2. Type 4 bowl
3. 2nd - early 1st C BC
4. H 6.8cm, D 14.2cm, Wt 180g
5. Plain. Concentric circles on bottom.
6. ---
7. Pallanza, Museo del Paesaggio
8. Bianchetti 1895, 167, Tav. XVI.11; Piana Agostinetti 1972, 134 no. 8, 135 fig. 132.4, 232-3, Tav. XVI.2; Graue 1974, 29-30, 235, Taf. 33.6

AP-258.

1. Ornavasso, S. Bernardo cemetery, Tomb 161 (tpq 217-125 BC)
2. Type 1a bowl
3. 2nd - early 1st C BC
4. H 8cm, D 12.5cm, Wt 334g
5. Plain. Concentric circles on bottom.
6. ---
7. Pallanza, Museo del Paesaggio
8. Bianchetti 1895, 183, Tav. XVI.11; Piana Agostinetti 1972, 155 no. 17, 154 fig. 159.5, 232-3, Tav. XVI.1; Graue 1974, 29-30, 240, Taf. 37.4

AP-259.

1. Ornavasso, S. Bernardo cemetery, Tomb 165 (tpq 217-125 BC)
2. Type 4 bowl
3. 2nd - early 1st C BC
4. H 7.2cm, D 13.8cm, Wt 246g
5. Plain. Concentric circles on bottom.
6. ---
7. Pallanza, Museo del Paesaggio
8. Bianchetti 1895, 186, Tav. XVI.6; Piana Agostinetti 1972, 158 no. 3, 159 fig. 163.3, 232-3, Tav. XVI.2; Graue 1974, 29-30, 241, Taf. 39.1

AP-260.

1. Ornavasso-Persona, tomb 57
2. Cup fragments
3. 25-15 BC
4. ---
5. Only fragments of handle (ring type with thumb-plates) and rim extant.
6. ---
7. Pallanza, Museo del Paesaggio (?)
8. Bianchetti 1895, 228; Graue 1974, 30-1, 255, Taf. 64.1; Gabelmann 1982b, 301

AP-261. (Plate 45.4)

1. Palestine (allegedly)
2. Type 1 cup
3. Augustan - Julio-Claudian (AD 50-70 on museum label)
4. H ca. 15cm
5. Sexual acts in an interior setting, involving: A) two males of similar age and apparently similar status, and B) two males of unequal age, with the passive partner long-haired and smaller.
6. ---
7. London, British Museum GR.1999.4-26.1 (ex E.P. Warren)
8. Vermeule 1963, 39, pls. 14.2, 4, 6; Burkhalter & Arce 1984, 418; Clarke 1991, 92-3, fig. 4-3; Clarke 1993 with figs. 1-9; Clarke 1998; Pollini 1999

Palmi Group: AP-262 to AP-268**AP-262.**

1. Palmi, 1929
2. Type 4 cup
3. taq 72-71 BC
4. H 5.6cm, H (with handles) 7.3cm, D (lower) 6cm, D (upper) 14.8cm, Wt 285g
5. Lacunae. One handle broken. Plain.
6. ---
7. Reggio Calabria, Museo Nazionale 8784
8. Galli 1930, 123; Guzzo 1979, 195-6 no. 3, 199 fig. 6, 203, 206-7, tav. LXXc

AP-263.

1. Palmi, 1929
2. Type 6 cup
3. taq 72-71 BC

4. H 5.7cm, D (lower) 5.7cm, Wt 205g
5. Lacunae in bowl. Bent. One handle missing. Plain.
6. ---
7. Reggio Calabria, Museo Nazionale 8786
8. Galli 1930, 123; Guzzo 1979, 196 no. 5, 202 fig. 9, 203-4, tav. LXIIa; Baratte 1989a, 65-9, fig. 5

AP-264.

1. Palmi, 1929
2. Type 6 cup
3. taq 72-71 BC
4. H 5.7cm, D (upper) 12.8cm, Wt 270g
5. Lacunae. Base missing. Bent. Plain.
6. Under bottom: (dotted, at edge) name and weight; (dotted, at edge) name and weight; (incised, in middle) character
7. Reggio Calabria, Museo Nazionale 8785
8. Galli 1930, 123; Guzzo 1979, 196 no. 4, 200-1 figs. 7-8, 205-7, tav. LXXd; Baratte 1989a, 65-6

AP-265. (Plate 50.8)

1. Palmi, 1929
2. Type 1f jug
3. taq 72-71 BC
4. H 13cm, H (max) 14.5cm, D (max) 8.5cm, Wt 285g
5. Lacunae. Plain.
6. ---
7. Reggio Calabria, Museo Nazionale 8782
8. Galli 1930, 123; P. Guzzo 1979, 195 no. 1, 197 fig. 4, 203, tav. LXXa; Baratte 1989a, 65

AP-266.

1. Palmi, 1929
2. Type 1f jug
3. taq 72-71 BC
4. H 14.5cm, H (max) 15.6cm, D (lower) 6.7cm, D (upper) 8.7cm, Wt 293g
5. Neck and upper body missing. Plain.
6. ---
7. Reggio Calabria, Museo Nazionale 8783
8. Galli 1930, 123; P. Guzzo 1979, 195 no. 2, 198 fig. 5, 203, tav. LXXb; Baratte 1989a, 65

AP-267.

1. Palmi, 1929
2. Type 1 ladle
3. taq 72-71 BC
4. L 16.3cm, D 4.8cm, H (bowl) 2.5cm, Wt 65g
5. Lacunae in bowl. Plain.
6. On handle (dotted): character and symbols
7. Reggio Calabria, Museo Nazionale 8787
8. Galli 1930, 123; Guzzo 1979, 196 no. 6, 202 fig. 10, 204, tav. LXXIIa-b; Baratte 1989a, 65

AP-268. (Plate 54.4)

1. Palmi, 1929
2. Stirrer (?)
3. taq 72-71 BC
4. L 6.1cm, D 2.4cm, Wt 30g
5. Part of handle missing. Circular termination broken and fragments rejoined. Plain.
6. ---
7. Reggio Calabria, Museo Nazionale 8788
8. Galli 1930, 123; Guzzo 1979, 196 no. 7, 202 fig. 10, 204, tav. LXXIIa

AP-269.

1. Paradela de Guiães, 1930
2. Type 2 bowl
3. taq 74 BC
4. H 4.5cm, D 17.3cm
5. Plain.
6. ---
7. Unknown
8. Raddatz 1969, 281, no. 4, Abb. 35.6

AP-270.

1. Paradela de Guiães, 1930
2. Type 10 bowl
3. taq 74 BC
4. H ca. 10cm, D (rim) 8.6cm
5. Plain.
6. ---
7. Unknown
8. Raddatz 1969, 281, no. 3, Abb. 35.5

AP-271.

1. Paradela de Guiães, 1930

2. Type 6 cup
3. taq 74 BC
4. H 7.6cm, D 13.2cm
5. Plain.
6. ---
7. Unknown
8. Raddatz 1969, 281, no. 1, Abb. 35.1, 4; Baratte 1989a, 65-9, fig. 4

AP-272.

1. Parabela de Guiães, 1930
2. Type 6 cup
3. taq 74 BC
4. H 7.6cm, D 13.2cm
5. Plain.
6. ---
7. Unknown
8. Raddatz 1969, 281, no. 2, Abb. 35.2-3; Baratte 1989a, 65-9, fig. 4

AP-273.

1. Petescia
2. Type 1 cup
3. Augustan (early 1st C AD)
4. H 9cm, D (with handles) 18cm, D (without handles) 11cm
5. Reconstructed from fragments. Plain.
6. ---
7. Berlin, Antiquarium Misc. 7061
8. Greifenhagen 1970, 81, Abb. 67; Gabelmann 1982a, 255

AP-274.

1. Petescia
2. Type 1 cup (?)
3. Augustan (early 1st C AD)
- 4.
5. Only handles (similar to preceding) survive.
6. ---
7. Berlin, Antiquarium
8. Greifenhagen 1970, 81

AP-275.

1. Po valley (left bank)
2. Type 3 (?) cup
3. 1st C BC - Augustan (late 3rd C BC - Marabini Moevs)
4. H 11cm, L 27.6cm
5. Fragment only of wall survives. Artemis cult

scene.

6. ---
7. Bologna, Museo Civico
8. Marabini Moevs 1983

AP-276. (Plate 44.4)

1. Pompeii I.6.11, 1928
2. Type 1 cup (one-handled)
3. Mid-1st C BC
4. H (to rim) 12.7cm, H (max) 16cm, D 12.7cm
5. Repoussé. Triton-Nereid pairs.
6. ---
7. Naples, Museo Nazionale Inv. 144802
8. *Collezioni MNN I*, 208 no. 29, 209 fig. 29; Maiuri 1928; Stefanelli 1991, 254 cat. 13

AP-277.

1. Pompeii (I.7.10 - Künzl 1997b), 1925
2. Type 1 cup
3. Later 1st C BC (Augustan)
4. H 11cm, D 11.2cm
5. Two Erotes, one riding goose, the other a long-legged bird (?stork).
6. ---
7. Naples, Museo Nazionale 144277
8. *Collezioni MNN I*, 208 no. 28, 209 fig. 29; Künzl 1997b, 37

AP-278.

1. Pompeii I.8.14 (Casa di M. Epidio Primo), *vestibulum*
2. Type 6 cup
3. 1st C BC - 1st C AD
4. H 5.6cm, W (max) 15.2cm, D (rim) 9.9cm, D (foot) 4.9cm, Wt 170.5g
5. Incised, with cast handles. Leaves.
6. On base: name
7. Naples, Museo Nazionale P 7486
8. Della Corte 1946, 112 no. 240; Castiglione Morelli Del Franco & Vitale 1989, 201-5, figs. 19, 20; Franchi dell'Orto & Varone 1990, 197 no. 101

AP-279.

1. Pompeii I.8.14 (Casa di M. Epidio Primo), *vestibulum*
2. Type 6 cup
3. 1st C BC - 1st C AD

4. H 5.7cm, W (max) 12.4cm, D (rim) 9.7cm, D (foot) 5cm, Wt 149.8g
5. Incised, cast handles. One handle missing, lacunae in bowl. Leaves.
6. On base: name
7. Naples, Museo Nazionale P 7487
8. Della Corte 1946, 112 no. 241; Castiglione Morelli Del Franco & Vitale 1989, 201-5, figs. 19, 20; Franchi dell'Orto & Varone 1990, 197 no. 103

AP-280.

1. Pompeii I.8.14 (Casa di M. Epidio Primo), *vestibulum*
2. Type 6 cup
3. 1st C BC - 1st C AD
4. H 6.2cm, W (max) 15.5cm, D (rim) 10.5cm, D (foot) 4.8cm, Wt 211.7g
5. Cast. Lacuna in bowl. Tongues.
6. On base: name and weight
7. Naples, Museo Nazionale P 7484
8. Della Corte 1946, 112 no. 238; Castiglione Morelli Del Franco & Vitale 1989, 201-5, figs. 19, 20; Franchi dell'Orto & Varone 1990, 197 no. 102

AP-281.

1. Pompeii I.8.14 (Casa di M. Epidio Primo), *vestibulum*
2. Type 6 cup
3. 1st C BC - 1st C AD
4. H 6.2cm, W (max) 15.5cm, D (rim) 10.5cm, D (foot) 4.8cm, Wt 211.7g
5. Cast. Tongues.
6. On base: name and weight
7. Naples, Museo Nazionale
8. Della Corte 1946, 112 no. 239; Castiglione Morelli Del Franco & Vitale 1989, 201-5, figs. 19, 20

AP-282.

1. Pompeii I.8.14 (Casa di M. Epidio Primo), *vestibulum*
2. Type 1a jug
3. 1st C BC - 1st C AD
4. H (max) 16.8cm, H (at rim) 16.3cm, D (max) 11cm, D (rim) 7.5cm, Wt 359g
5. Some incision; hammered body, cast handle. Lacunae in body and foot. Plain.
6. ---

7. Naples, Museo Nazionale P 7477
8. Castiglione Morelli Del Franco & Vitale 1989, 201-5, figs. 19, 20; Franchi dell'Orto & Varone 1990, 197 no. 104

AP-283.

1. Pompeii I.8.14 (Casa di M. Epidio Primo), *vestibulum*
2. Type 1a jug
3. 1st C BC - 1st C AD
4. ---
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Castiglione Morelli Del Franco & Vitale 1989, 201-5, figs. 19, 20

AP-284. (Plate 52.5)

1. Pompeii I.8.14 (Casa di M. Epidio Primo), *vestibulum*
2. Type 1 ladle
3. 1st C BC - 1st C AD
4. H (max) 10.4cm, H (bowl) 2.2cm, D (bowl) 6cm, Wt 57.8g
5. Cast, incised decoration of corymbs, ivy leaves, dots and diagonal lines. Small lacunae in rim and handle.
6. ---
7. Naples, Museo Nazionale P 7483
8. Castiglione Morelli Del Franco & Vitale 1989, 201-5, figs. 19, 20; Franchi dell'Orto & Varone 1990, 195 no. 100

AP-285.

1. Pompeii I.8.14 (Casa di M. Epidio Primo), *vestibulum*
2. Saucepan
3. 1st C BC - 1st C AD
4. ---
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Castiglione Morelli Del Franco & Vitale 1989, 201-5, figs. 19, 20

AP-286.

1. Pompeii I.8.14 (Casa di M. Epidio Primo), *vestibulum*
2. Saucepan

3. 1st C BC - 1st C AD
- 4.
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Castiglione Morelli Del Franco & Vitale 1989, 201-5, figs. 19, 20

Casa del Menandro Treasure: AP-287 to AP-343

AP-287.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 2 bowl
3. 1st C BC - 1st C AD
4. H 5.3cm, D 22.5cm, D (emblema) 4.8cm, Wt (tot) 492g
5. Plain, with golden emblema of female.
6. ---
7. Naples, Museo Nazionale 25489
8. Maiuri 1933, 348-9 cat. 14, Tav. XLVI

AP-288. (Plate 41.1)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 2 bowl
3. 1st C BC - 1st C AD
4. H 4.5cm, D 16cm, Wt 111g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 369 cat. 88, fig. 142

AP-289. (Plate 41.1)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 2 bowl
3. 1st C BC - 1st C AD
4. H 4.5cm, D 16cm, Wt 118g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 369 cat. 89, fig. 142

AP-290. (Plate 42.4)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 6c bowl
3. 1st C BC - 1st C AD
4. H 3.5cm, D 7.9cm, Wt 60g
5. Plain.
6. ---
7. Naples, Museo Nazionale

8. Maiuri 1933, 370-1 cat. 98, fig. 145

AP-291. (Plate 42.4)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 6c bowl
3. 1st C BC - 1st C AD
4. H 3.5cm, D 7.9cm, Wt 70g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 370-1 cat. 99, fig. 145

AP-292. (Plate 42.4)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 6c bowl
3. 1st C BC - 1st C AD
4. H 3.5cm, D 7.9cm, Wt 73g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 370-1 cat. 100, fig. 145

AP-293. (Plate 42.4)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 6c bowl
3. 1st C BC - 1st C AD
4. H 3.5cm, D 7.9cm, Wt 85g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 370-1 cat. 101, fig. 145

AP-294. (Plate 42.4)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 6c bowl
3. 1st C BC - 1st C AD
4. H 3.5cm, D 7.9cm, Wt 90g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 370-1 cat. 102, fig. 145

AP-295. (Plate 42.4)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 6c bowl
3. 1st C BC - 1st C AD
4. H 3.5cm, D 7.9cm, Wt 90g
5. Plain.

6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 370-1 cat. 103, fig. 145

AP-296. (Plate 42.4)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 6c bowl
3. 1st C BC - 1st C AD
4. H 3.5cm, D 7.9cm, Wt 95g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 370-1 cat. 104, fig. 145

AP-297. (Plate 42.4)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 6c bowl
3. 1st C BC - 1st C AD
4. H 3.5cm, D 7.9cm, Wt 98g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 370-1 cat. 105, fig. 145

AP-298. (Plate 42.6)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 8a bowl
3. 1st C BC - 1st C AD
4. H 5.5cm, D (rim) 10cm, D (bottom) 4.4cm, Wt 114g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 370 cat. 90, fig. 143, Tav. LXIV middle

AP-299. (Plate 42.6)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 8a bowl
3. 1st C BC - 1st C AD
4. H 5.5cm, D (rim) 10cm, D (bottom) 4.4cm, Wt 118g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 370 cat. 91, fig. 143, Tav. LXIV middle

AP-300. (Plate 42.6)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 8a bowl
3. 1st C BC - 1st C AD
4. H 5.5cm, D (rim) 10cm, D (bottom) 4.4cm, Wt 130g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 370 cat. 92, fig. 143, Tav. LXIV middle

AP-301. (Plate 42.6)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 8a bowl
3. 1st C BC - 1st C AD
4. H 5.5cm, D (rim) 10cm, D (bottom) 4.4cm, Wt 135g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 370 cat. 93, fig. 143, Tav. LXIV middle

The following 4 bowls are Type 8b, according to Maiuri's catalogue numbers, descriptions and illustrations. Riz 1990, 38 identifies the first as MN 25696, but her illustration (Taf. 6.2) shows a Type 6c.

AP-302. (Plate 42.7)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 8b bowl
3. 1st C BC - 1st C AD
4. H 4.5cm, D 6.5cm, Wt 55g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 370 cat. 94, fig. 144, Tav. LXIV top right

AP-303. (Plate 42.7)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 8b bowl
3. 1st C BC - 1st C AD
4. H 4.5cm, D 6.5cm, Wt 57g
5. Plain.
6. ---
7. Naples, Museo Nazionale

8. Maiuri 1933, 370 cat. 95, fig. 144, Tav. LXIV top right

AP-304. (Plate 42.7)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 8b bowl
3. 1st C BC - 1st C AD
4. H 4.5cm, D 6.5cm, Wt 58g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 370 cat. 96, fig. 144, Tav. LXIV top right

AP-305. (Plate 42.7)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 8b bowl
3. 1st C BC - 1st C AD
4. H 4.5cm, D 6.5cm, Wt 69g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 370 cat. 97, fig. 144, Tav. LXIV top right

AP-306. (Plate 43.2)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Shell-shaped bowl
3. 1st C AD (?)
4. H 6.7cm, W 22.5cm
5. Plain.
6. ---
7. Naples, Museo Nazionale 145554
8. Maiuri 1933, 368-9 cat. 84, Tav. LXIII.1

AP-307. (Plate 43.3)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Bowl
3. 1st C BC - 1st C AD
4. H 6.8cm, D (rim) 7cm, D (base) 3cm, Wt 73g
5. Plain, with indentations.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 361 cat. 25, fig. 140

AP-308. (Plate 43.3)

1. Pompeii I.10.4 (Casa del Menandro), 1930

2. Bowl
3. 1st C BC - 1st C AD
4. H 6.8cm, D (rim) 7cm, D (base) 3cm, Wt 75g
5. Plain, with indentations.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 361 cat. 26, fig. 140

AP-309. (Plate 45.2)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 1 cup
3. Mid-1st C BC - 1st C AD (early Hellenistic – Roes & Vollgraff; pre-Augustan – Künzl, first half of 1st C BC – Künzl 1997c)
4. H (tot)12.5cm, H (foot) 3.7cm, D (bowl) 10cm, D (with handles) 17cm, Wt 528g
5. Repoussé. Lacunae, one Eros missing. Gilded. Reclining couples (?Venus & Mars). At each handle, an Eros playing with weapons.
6. ---
7. Naples, Museo Nazionale Inv. 145515 (pair with Naples MN 145516)
8. *Collezioni MNN I*, 206 no. 6, 207 fig. 6b; Maiuri 1933, 321-30 cat. 6, fig. 125, Tav. XXXIV-XXXVI; Linfert 1977, 22-3, Abb. 5-9; Stefanelli 1991, 266 cat. 65; Clarke 1993, 278-80; Künzl 1997b, 38-9

AP-310.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 1 cup
3. Mid-1st BC - 1st C AD (early Hellenistic – Roes & Vollgraff; pre-Augustan – Künzl; first half of 1st C BC – Künzl 1997c)
4. H (tot)12.5cm, H (foot) 3.7cm, D (bowl) 10cm, D (with handles) 17cm, Wt 517g
5. Repoussé. Lacunae. Gilded. Reclining couples (?Venus & Mars). At each handle, an Eros playing with weapons.
6. ---
7. Naples, Museo Nazionale Inv. 145516 (pair with Naples MN 145515)
8. *Collezioni MNN I*, 206 no. 5, 207 fig. 5b; Maiuri 1933, 321-30 cat. 5, fig. 126, Tav. XXXI-III; Linfert 1977, 22-3, Abb. 5-9; Stefanelli 1991, 266 cat. 66; Clarke 1993, 278-80, fig. 10; Künzl 1997b, 38-9

AP-311.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 1 cup
3. First half to mid-1st C BC (early Hellenistic – Roes & Vollgraff; ca. 30 BC – Johns)
4. H (rim) 12 cm, H (tot) 14cm, D (rim) 11.5cm, D (max) 16.6cm, Wt 445g
5. Repoussé. Slightly damaged. Olive branches with olives.
6. ---
7. Naples, Museo Nazionale Inv. 145513 (pair with MN 145514)
8. *Collezioni MNN I*, 206 no. 7, 207 fig. 7; Maiuri 1933, 330-4 cat. 7, fig. 129, Tav. XXXVII; Küthmann 1958, 113; Strong 1966, 135, 137, pl. 33A; Stefanelli 1991, 266 cat. 63

AP-312. (Plate 45.3)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 1 cup
3. First half to mid-1st C BC (early Hellenistic – Roes & Vollgraff; ca. 30 BC – Johns)
4. H (rim) 12 cm, H (tot) 14cm, D (rim) 11.5cm, D (max) 16.6cm, Wt 445g
5. Repoussé. Lacuna in rim. Olive branches with olives.
6. ---
7. Naples, Museo Nazionale Inv. 145514 (pair with MN 145513)
8. *Collezioni MNN I*, 206 no. 8, 207 fig. 8; Maiuri 1933, 330-4 cat. 8, fig. 129, Tav. XXXVII; Küthmann 1958, 113; Strong 1966, 135, 137, pl. 33A; Stefanelli 1991, 266 cat. 64

AP-313.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 2 cup
3. 1st C BC - 1st C AD
4. H 4.5cm, D 11.5cm, Wt 286g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 364 cat. 48, fig. 141, Tav. LVII top & bottom left

AP-314.

1. Pompeii I.10.4 (Casa del Menandro), 1930

2. Type 2 cup
3. 1st C BC - 1st C AD
4. H 4.5cm, D 11.5cm, Wt 288g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 364 cat. 49, fig. 141, Tav. LVII top & bottom left

AP-315.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 2 cup
3. 1st C BC - 1st C AD
4. H 4.5cm, D 11.5cm, Wt 292g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 364 cat. 50, fig. 141, Tav. LVII top & bottom left

AP-316.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 2 cup
3. 1st C BC - 1st C AD
4. H 4.5cm, D 11.5cm, Wt 315g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 364 cat. 51, fig. 141, Tav. LVII top & bottom left

AP-317.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 2 cup
3. 1st C BC - 1st C AD
4. H 3cm, D 8.4cm, Wt 120g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 364, cat. 52, fig. 141, Tav. LVII top & bottom right

AP-318.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 2 cup
3. 1st C BC - 1st C AD
4. H 3cm, D 8.4cm, Wt 125g
5. Plain.
6. ---

7. Naples, Museo Nazionale
8. Maiuri 1933, 364 cat. 53, fig. 141, Tav. LVII top & bottom right

AP-319.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 2 cup
3. 1st C BC - 1st C AD
4. H 3cm, D 8.4cm, Wt 143g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 364 cat. 54, fig. 141, Tav. LVII top & bottom right

AP-320.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 2 cup
3. 1st C BC - 1st C AD
4. H 3cm, D 8.4cm, Wt 147g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 364 cat. 55, fig. 141, Tav. LVII top & bottom right

AP-321.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 3b cup (truncated)
3. 1st C BC - 1st C AD
4. H 3cm, D (rim) 7.9cm, D (base) 4.5cm, Wt 51-61g for set
5. Plain.
6. Under foot: character
7. Naples, Museo Nazionale
8. Maiuri 1933, 371-2 cat. 106, fig. 146

AP-322.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 3b cup (truncated)
3. 1st C BC - 1st C AD
4. H 3cm, D (rim) 7.9cm, D (base) 4.5cm, Wt 51-61g for set
5. Plain.
6. Under foot: character
7. Naples, Museo Nazionale
8. Maiuri 1933, 371-2 cat. 107, fig. 146

AP-323.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 3b cup (truncated)
3. 1st C BC - 1st C AD
4. H 3cm, D (rim) 7.9cm, D (base) 4.5cm, Wt 51-61g for set
5. Plain.
6. Under foot: character
7. Naples, Museo Nazionale
8. Maiuri 1933, 371-2 cat. 108, fig. 146

AP-324.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 3b cup (truncated)
3. 1st C BC - 1st C AD
4. H 3cm, D (rim) 7.9cm, D (base) 4.5cm, Wt 51-61g for set
5. Plain.
6. Under foot: character
7. Naples, Museo Nazionale
8. Maiuri 1933, 371-2 cat. 109, fig. 146

AP-325. (Plate 47.11)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 5 cup
3. 1st C AD
4. H 8cm, D 9.5cm, Wt 355g
5. Repoussé. Damaged. Erotes racing chariots.
6. ---
7. Naples, Museo Nazionale Inv. 145510 (pair with MN 145511)
8. *Collezioni MNN I*, 206 no. 11, 207 fig. 11; Maiuri 1933, 343-7 cat. 11, fig. 134, Tavv. XLI, XLII; Ward-Perkins & Claridge 1978, 214 cat. 326; Stefanelli 1991, 267 cat. 70

AP-326.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 5 cup
3. 1st C AD
4. H 8cm, D 9.5cm, Wt 392g
5. Repoussé. Damaged. Erotes racing chariots.
6. ---
7. Naples, Museo Nazionale Inv. 145511 (pair with MN 145510)
8. *Collezioni MNN I*, 206 no. 12, 207 fig. 12; Maiuri 1933, 343-7 cat. 12, Tavv. XLIII,

XLIV; Stefanelli 1991, 267 cat. 71

AP-327. (Plate 47.12)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 5 cup
3. 1st C BC - 1st C AD (mid-1st C AD, Künzl)
4. H 7cm, D (rim) 7cm, D (base) 6.2cm, Wt 165g
5. Repoussé. Cranes.
6. ---
7. Naples, Museo Nazionale Inv. 145512
8. *Collezioni MNN I*, 206 no. 13, 207 fig. 13; Maiuri 1933, 347-8 cat. 13, Tav. XLV; Stefanelli 1991, 267 cat. 69

AP-328. (Plate 48.6)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 6 cup
3. Claudian-Neronian (1st C BC - 1st C AD)
4. H 8.2cm, D 12.5cm, L (max) 19.7cm, Wt 571g
5. Repoussé. (A) Country/pastoral scenes. (B) sacro-idyllic scenes.
6. Underneath: name (?maker); various characters
7. Naples, Museo Nazionale Inv. 145504 (pair with MN 145505)
8. *Collezioni MNN I*, 206 no. 1, 207 fig. 1; Maiuri 1933, 265-310 cat. 1, figs. 107, 109-10, Tavv. XVI, XVIII-XIX; Stefanelli 1991, 267 cat. 73

AP-329.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 6 cup
3. Claudian-Neronian (1st C BC - 1st C AD)
4. H 8.5cm, D 12.5cm, Wt 508g
5. Repoussé. (A) Country scenes. (B) Woman with 2 travellers.
6. Underneath: name (?maker), characters
7. Naples, Museo Nazionale Inv. 145505 (pair with MN 145504)
8. *Collezioni MNN I*, 206 no. 2, 207 fig. 2a; Maiuri 1933, 272-310 cat. 2, figs. 108, 111-5, Tavv. XVII, XX-XXIV; Adriani 1959, 49, tav. LVIII.158; Stefanelli 1991, 267 cat. 74

AP-330.

1. Pompeii I.10.4 (Casa del Menandro), 1930

2. Type 6 cup
3. 2nd half of 1st C BC (Claudian - Simon)
4. H 8cm, D 11.5cm, Wt 505g
5. Repoussé. Lacunae. Gilded. Deeds of Hercules.
6. Under foot: name (?maker), character
7. Naples, Museo Nazionale Inv. 145506 (pair with MN 145507)
8. *Collezioni MNN I*, 206 no. 4, 207 no. 4; Maiuri 1933, 310-21 cat. 4, figs. 123-4, Tavv. XXVIII-XXX; Linfert 1977, 24-5; Ward-Perkins & Claridge 1978, 214 cat. 325; Stefanelli 1991, 267 cat. 67

AP-331.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 6 cup
3. 2nd half of 1st C BC (Claudian - Simon)
4. H 8cm, D 11.5cm, Wt 545g
5. Repoussé. Gilded. Deeds of Hercules.
6. Under foot: name (?maker)
7. Naples, Museo Nazionale Inv. 145507 (pair with MN 145506)
8. Maiuri 1933, 310-21 cat. 3, figs. 121-2, Tavv. XXV-XXVII; Linfert 1977, 24-5; Simon 1986, 147-8, fig. 194; Stefanelli 1991, 267 cat. 68

AP-332.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 6 cup
3. Early 1st C AD
4. H 5.5cm, D (rim) 9.5cm, D (max) 15.6cm, Wt 405g
5. Repoussé. Bacchic scenes: Death of Semele, bathing of the infant Dionysus.
6. ---
7. Naples, Museo Nazionale Inv. 145508 (pair with MN 145509)
8. *Collezioni MNN I*, 206 no. 9, 207 fig. 9; *LIMC* III, Eileithyia 63; Maiuri 1933, 335-43 cat. 9, fig. 130, Tavv. XXXVIII-XXXIX; Linfert 1977, 23, Abb. 10-13; Stefanelli 1991, 267 cat. 72

AP-333.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 6 cup
3. Early 1st C AD
4. H 5.5cm, D (rim) 9.5cm, D (max) 15.6cm,

- Wt 360g
5. Repoussé. Damaged. Bacchic scenes: Abandonment of Ariadne or Semele with her sisters (Linfert), second birth of Dionysus (?).
 6. ---
 7. Naples, Museo Nazionale Inv. 145509 (pair with MN 145508)
 8. *Collezioni MNN I*, 206 no. 10, 207 fig. 10; Maiuri 1933, 335-43 cat. 10, figs. 132-3, Tav. XL; Linfert 1977, 23, Abb. 10-13; Stefanelli 1991, 267 (mentioned in cat. 72)

AP-334. (Plate 50.1)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 1a jug
3. Mid-1st C AD
4. H 24cm, D 9.5cm, D (max) 13cm, Wt 768g
5. Plain.
6. ---
7. Naples, Museo Nazionale Inv. 145520
8. *Collezioni MNN I*, 208 no. 18, 209 fig. 18; Maiuri 1933, 358-9 cat. 20, fig. 137, Tav. LII; Stefanelli 1991, 167 fig. 157, 268 cat. 75

AP-335.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 1b jug
3. taq AD 79
4. H 7cm, D (mouth) 6cm, D (max) 8.5cm, Wt 167g
5. Plain.
6. ---
7. Naples, Museo Nazionale 145505
8. Maiuri 1933, 360-1 cat. 23, Tav. LIV.C

AP-336. (Plate 50.2)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 1b jug
3. taq AD 79
4. H 7cm, D (mouth) 6cm, D (max) 8.5cm, Wt 131g
5. Plain. Corroded.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 360-1 cat. 24, Tav. LIV.D

AP-337.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 1c jug
3. 1st C AD
4. H 10cm, D 8cm, Wt 306g
5. Plain, with Negroid head attachment at top of handle.
6. ---
7. Naples, Museo Nazionale Inv. 145521
8. *Collezioni MNN I*, 208 no. 19, 209 fig. 19; Maiuri 1933, 359-60 cat. 21, fig. 138, Tavv. LIII, LIV.B; Stefanelli 1991, 160 fig. 144, 268 cat. 76

AP-338. (Plate 51.4)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 2a jug
3. 1st C AD
4. H 11.5cm, D (mouth) 5.3cm, D (at handles) 9.5cm, Wt 292g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 360 cat. 22, Tav. LIV.E

AP-339.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 1 ladle
3. 1st C BC - 1st C AD
4. H 10.5cm, H (bowl) 2cm, D (bowl) 5.4cm, Wt 53g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 369 cat. 86, Tav. LX

AP-340. (Plate 52.3)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Type 1 ladle
3. 1st C BC - 1st C AD
4. H 10.5cm, H (bowl) 2cm, D (bowl) 5.4cm, Wt 53g
5. Plain.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 369 cat. 87, Tav. LX

AP-341. (Plate 54.2)

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Saucepan
3. Mid-1st C AD
4. H 7.4cm, L 27.5cm, D 15.5cm, D (base) 8cm, Wt 1080g
5. Traces of fire exposure. Gilded hunting scenes on handle.
6. ---
7. Naples, Museo Nazionale Inv. 145517
8. *Collezioni MNN I*, 92 top, 208 no. 16, 209 fig. 16; Maiuri 1933, 354-7 cat. 17, Tavv. L, LIV.A; Stefanelli 1991, 268 cat. 79

AP-342.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Saucepan
3. Mid-1st C AD
4. H 5cm, L 22.5cm, D (upper) 12.5cm, D (lower) 7.8cm, Wt 360g
5. Vegetal motifs on handle.
6. ---
7. Naples, Museo Nazionale Inv. 145518
8. *Collezioni MNN I*, 208 no. 17, 209 fig. 17; Maiuri 1933, 354-7 cat. 18, Tav. LI; Stefanelli 1991, 268 cat. 78

AP-343.

1. Pompeii I.10.4 (Casa del Menandro), 1930
2. Saucepan
3. 1st C AD
4. H 5cm, L 21.5cm, D (upper) 12cm, D (lower) 7.5cm, Wt 309g
5. Vegetal motifs on handle.
6. ---
7. Naples, Museo Nazionale
8. Maiuri 1933, 354-7 cat. 19, Tav. LI

AP-344.

1. Pompeii III.2.1 (Casa di Trebio Valente)
2. Type 1 ladle
3. 1st C AD
4. ---
5. Plain. Handle termination: pelta.
6. ---
7. Pompeii, Antiquarium 429/4
8. Strong 1966, 144

AP-345.

1. Pompeii VI.7.20 (Casa dell'argenteria)
2. Type 1 cup
3. Claudian-Neronian
4. H 12.2cm, D 11.3cm
5. Centaurs with Erotes.
6. On foot: name
7. Naples, Museo Nazionale 25376 (pair with MN 25377)
8. *Collezioni MNN I*, 94, 210 no. 32, 211 fig. 32a; *LIMC* III, Eros/Amor, Cupido 455; Künzl 1975, 75, Taf. 22.1; Simon 1986, 144-6, figs. 188-91; Stefanelli 1991, 54-5 figs. 35-6, 257 cat. 29

AP-346.

1. Pompeii VI.7.20 (Casa dell'argenteria)
2. Type 1 cup
3. Claudian-Neronian
4. H 12.2cm, D 11.3cm
5. Centaurs with Erotes.
6. ---
7. Naples, Museo Nazionale 25377 (pair with MN 25376)
8. *Collezioni MNN I*, 210 no. 33, 211 fig. 33a; *LIMC* III, Eros/Amor, Cupido 628; Künzl 1975, 75, Taf. 22.1; Simon 1986, 144-6, figs. 188-91; Stefanelli 1991, 257 cat. 30

AP-347.

1. Pompeii, Grand palaestra
2. Type 8b cup
3. Augustan
4. H 10.8cm, D (rim) 7.2cm, Wt (outer casing) 106g
5. Worn. Isiac scenes.
6. ---
7. Naples, Museo Nazionale 639 (6044)
8. *Collezioni MNN I*, 210 no. 37, 211 fig. 37; Maiuri 1939, 223-5, Tav. XIII

AP-348. (Plate 49.3)

1. Pompeii, Grand palaestra
2. Type 8b cup
3. Augustan
4. H 10.8cm, D (rim) 7.2cm, Wt (inner liner) 115g, Wt (outer casing) 94g
5. Worn. Isiac scenes.
6. ---

7. Naples, Museo Nazionale Inv. 640 (6045)
8. *Collezioni MNN I*, 210 no. 38, 211 fig. 38; Maiuri 1939, 223-5, Tav. XII; Stefanelli 1991, 259 cat. 36

AP-349. (Plate 52.4)

1. Pompeii, piazzale before amphitheatre
2. Type 1 ladle
3. 1st C BC - 1st C AD
4. H (max) 20.7cm, H (bowl) 4.4cm, D (bowl) 6cm, Wt 75.1g
5. Cast handle. Lacunae in bowl, handle broken at end. Plain.
6. ---
7. Naples, Museo Nazionale P 6120
8. Franchi dell'Orto & Varone 1990, 195 no. 99

AP-350. (Plate 50.9)

1. Pompeii, from a house near the Temple of Isis
2. Type 1g jug
3. probably Tiberian - early-Claudian
4. H 16.3cm, D (neck) 6.2cm, Wt 500g
5. Cast. Large lacuna to right of handle, worn. Foot not ancient. Body: Lapith and centaur pairs flanking statue of Ares. On neck: ivy branch with berries; handle has silens' head attachment.
6. ---
7. Munich, Antikensammlungen 515 WAF
8. Sieveking 1928, Taf. 8 right; Künzl 1975

AP-351. (Plate 42.3)

1. Pompeii
2. Type 6b bowl
3. 1st C BC - 1st C AD
4. H 5cm, D 12cm
5. Damaged. Deities (Minerva, Jupiter (?)) in chariots. Damaged.
6. ---
7. Naples, Museo Nazionale 25579
8. Pesce 15 (MN 25367), fig. 19; Künzl 1984b, 217, 220, fig. 127

AP-352.

1. Pompeii
2. Type 6b bowl
3. 1st C BC - 1st C AD

4. H 5cm, D 12cm
5. Lacunae. Warrior in chariot pursuing female (?Ares; ?Diomedes & Aphrodite)

6. ---
7. Naples, Museo Nazionale 25580
8. *Collezioni MNN I*, 216 no. 70, 217 fig. 70

AP-353.

1. Pompeii, 1836
2. Type 1 cup
3. Claudian - Neronian
4. H 11.3cm, D 10.4cm
5. Gilded. Lacunae in casing. Erotes, masks, animals.
6. ---
7. Naples, Museo Nazionale Inv. 25381 (pair with MN 25380)
8. *Collezioni MNN I*, 208 no. 31, 209 fig. 31a; *LIMC III*, Eros/Amor, Cupido 344; Künzl 1975, 64, 65 n.3, 75, Taf. 21.2; Stefanelli 1991, 257 cat. 32

AP-354.

1. Pompeii, 1836
2. Type 1 cup
3. Claudian-Neronian
4. H 11cm, D 10.2cm
5. Gilded. Lacunae in casing. Erotes, masks, animals.
6. ---
7. Naples, Museo Nazionale Inv. 25380 (pair with MN 25381)
8. *Collezioni MNN I*, 208 no. 30, 209 fig. 30b; Künzl 1975, 64, 65 n.3, 75; Stefanelli 1991, 257 cat. 31

The following four cups are similar in form. Künzl dates them to the mid-1st century BC; Lessing & Varone (on **AP-356**) and Ciarallo & De Carolis (on **AP-356**, **AP-358**) give a 1st century AD date.

AP-355. (Plate 46.2)

1. Pompeii
2. Type 2 cup
3. Mid 1st C BC - 1st C AD
4. H 9.3cm, D 10.3cm
5. Plain. Small handles, looping up over the rim, connected only to the bowl.
6. ---
7. Naples, Museo Nazionale 116329

8. Künzl 1984b, 217, fig. 129

AP-356. (Plate 46.2)

1. Pompeii
2. Type 2 cup
3. Mid 1st C BC - 1st C AD
4. H 8cm, D 10.4cm
5. Plain. Small handles, looping up over the rim, connected only to the bowl.
6. ---
7. Naples, Museo Nazionale 116330
8. Künzl 1984b, 217, fig. 129; Ciarallo & De Carolis 1999, 178 no. 205

AP-357. (Plate 46.2)

1. Pompeii
2. Type 2 cup
3. Mid 1st C BC - 1st C AD
4. H 9.3cm, D 10.3cm
5. Plain. Small handles, looping up over the rim, connected only to the bowl.
6. ---
7. Naples, Museo Nazionale 116331
8. Künzl 1984b, 217, fig. 129

AP-358. (Plate 46.2)

1. Pompeii
2. Type 2 cup
3. Mid 1st C BC - 1st C AD
4. H 8cm, D 10.4cm
5. Small hole in body. Plain. Small handles, looping up over the rim, connected only to the bowl.
6. ---
7. Naples, Museo Nazionale 116332
8. Künzl 1984b, 217, fig. 129; Lessing & Varone 1996, 112 bottom left, 114; Ciarallo & De Carolis 1999, 178 no. 206

AP-359. (Plate 47.2)

1. Pompeii
2. Type 3a cup
3. 1st C BC - 1st C AD
4. H 11.3cm, D 13.2cm
5. Repoussé. Gilded. Ivy and vine branches.
6. ---
7. Naples, Museo Nazionale Inv. 25300
8. *Collezioni MNN I*, 210 no. 34, 211 fig. 34; Ward-Perkins & Claridge 1978, 213 cat.

- 324; Stefanelli 1991, 256 cat. 25

AP-360.

1. Pompeii
2. Type 3a cup
3. Augustan
4. H 11cm, D 11.2cm
5. Amazonomachy.
6. ---
7. Naples, Museo Nazionale 111149
8. *Collezioni MNN I*, 210 no. 36, 211 fig. 36; Künzl 1975, 73-4 n.31, 80

AP-361.

1. Pompeii
2. Type 6 cup
3. late-Republican
4. H 6cm, D (rim) 9cm, D (with handles) 13.7cm
5. Handles run from rim to just above foot. Below rim: vegetal frieze. On body: scale pattern.
6. ---
7. Naples, Museo Nazionale Inv. 111778
8. Gabelmann 1982a, 28-9, Abb. 21; Künzl 1997b, 39

AP-362.

1. Pompeii
2. Type 1a jug
3. 1st C AD
4. H 12.5cm, D (mouth) 5.3cm
5. Plain.
6. ---
7. Naples, Museo Nazionale 25692
8. Künzl 1975, 67 with n.13; Ward-Perkins & Claridge 1978, 213 cat. 322

AP-363.

1. Pompeii
2. Type 1c jug
3. 1st C AD
4. H 8.7cm, D (?mouth) 7cm
5. Protome of (?Hercules/?satyr) on handle.
6. ---
7. Naples, Museo Nazionale Inv. 25370
8. *Collezioni MNN I*, 210 no. 41, 211 fig. 41; Maiuri 1933, 360

AP-364. (Plate 50.3)

1. Pompeii
2. Type 1c jug
3. 1st C AD
4. ---
5. Spiral fluting, with woman's head on handle.
6. ---
7. Naples, Museo Nazionale Inv. 25372
8. Maiuri 1933, 360, fig. 139

AP-365.

1. Pompeii
2. Type 1c jug
3. taq AD 79
4. ---
5. Plain, with woman's head on handle.
6. ---
7. Naples, Museo Nazionale Inv. 124816
8. Maiuri 1933, 360, fig. 139

AP-366. (Plate 51.5)

1. Pompeii
2. Type 2a jug
3. 1st C BC - 1st C AD
4. H 44cm
5. Plain.
6. Under foot (dotted): name and weight, characters
7. Naples, Museo Nazionale 111768 (pair with 111769)
8. *Collezioni MNN I*, 210 no. 39, 211 fig. 39

AP-367.

1. Pompeii
2. Type 2a jug
3. 1st C BC - 1st C AD
4. ---
5. Plain.
6. ---
7. Naples, Museo Nazionale 111769 (pair with 111768)
8. *Collezioni MNN I*, 210 no. 39

AP-368.

1. Pompeii
2. Type 1 ladle

3. 1st C AD
4. ---
5. Plain. Handle termination: rosette.
6. ---
7. Naples, Museo Nazionale
8. Lessing & Varone 1996, 112 top left, 114

AP-369.

1. Pompeii
2. Type 1 ladle
3. 1st C AD
4. ---
5. Plain. Handle looped around at top.
6. ---
7. Naples, Museo Nazionale 118984
8. Strong 1966, 143

AP-370.

1. Pompeii
2. Saucepan
3. 1st C AD
4. ---
5. On handle: Mercury.
6. ---
7. Naples, Museo Nazionale 25338
8. Strong 1966, 147

AP-371.

1. Pompeii
2. Saucepan
3. 1st C AD
4. H 5.7cm, D (rim) 11.1cm
5. On handle: vegetal motifs ending in a Dionysiac head.
6. ---
7. Naples, Museo Nazionale 25344
8. Ward-Perkins & Claridge 1978, 213 cat. 323

AP-372.

1. Pozoblanco, 1925
2. Type 1a bowl
3. taq 80 BC
4. H 7.7cm, D 11.9cm, Wt 185g
5. Plain.
6. ---
7. Córdoba, Museo Arqueológico Provincial 5219
8. Raddatz 1969, 240 no. 4, Taf. 46.2, Abb.

17.9

AP-373.

1. Pozoblanco, 1925
2. Type 4 bowl
3. taq 80 BC
4. H 8.4cm, D 13.8cm, Wt 175g
5. Plain.
6. ---
7. Córdoba, Museo Arqueológico Provincial 5218
8. Raddatz 1969, 240 no. 1, Taf. 46.6, Abb. 17.2

AP-374.

1. Pozoblanco, 1925
2. Type 4 bowl
3. taq 80 BC
4. H 7.5cm, D 14.8cm, Wt 225g
5. Plain.
6. ---
7. Córdoba, Museo Arqueológico Provincial 5217
8. Raddatz 1969, 240 no. 2, Taf. 46.7, Abb. 17.1

AP-375.

1. Pozoblanco, 1925
2. Type 4 bowl
3. taq 80 BC
4. H 6.7cm, D 11.5cm
5. Plain. Lacunae.
6. ---
7. Córdoba, Museo Arqueológico Provincial (no number)
8. Raddatz 1969, 240 no. 3, Taf. 46.3, Abb. 17.3

AP-376.

1. Pozoblanco, 1925
2. Type 6a bowl
3. taq 80 BC
4. H 5.1cm, D 8.5cm, Wt 225g
5. Plain.
6. Under bottom (inscribed): symbol
7. Córdoba, Museo Arqueológico Provincial 5221
8. Raddatz 1969, 240 no. 5, Taf. 47.23, Abb. 1.11 (inscription), 17.8

AP-377.

1. Pozoblanco, 1925
2. Type 6a bowl
3. taq 80 BC
4. H 4.5cm, D 9.5cm
5. Plain. Flaring rim.
6. ---
7. Córdoba, Museo Arqueológico Provincial 5222
8. Raddatz 1969, 240 no. 6, Taf. 47.24, Abb. 17.7

AP-378.

1. Pozoblanco, 1925
2. Type 10 bowl
3. taq 80 BC
4. H 11cm, D ca. 12cm, Wt 20g
5. Plain.
6. ---
7. Córdoba, Museo Arqueológico Provincial 5220
8. Raddatz 1969, 240 no. 7, Taf. 47.22, Abb. 17.4

AP-379.

1. Prusa, female burial
2. Type 1 ladle
3. 1st C AD
- 4.
5. Plain. Handle termination: swan's head.
6. ---
7. London, British Museum GR 1913.5-31.7
8. Walters 1921, 31 no. 122, pl. XVI

AP-380.

1. Reignier, 1776
2. Saucepan
3. 1st C AD (2nd-3rd C AD - museum caption)
4. H (bowl) 5cm, L 20cm, D (bowl) 11.5cm, Wt 245g
5. Gilded. Plain; on handle: female head (Tutela), goddess (Maia), rural sacrifice (?to Priapus).
6. Underside of handle and bowl: numerous graffiti, including number and name
7. Geneva, Musée d'Art et d'Histoire C1377
8. Deonna 1921, 252-61; Baratte 1989b, 32-3

AP-381. (Plate 40.6)

1. Romania, in the Danube between Calafat and Cetate, pre-1904
2. Type 1d bowl
3. ca. AD 1-50
- 4.
5. Cast. In marshy setting: stork fighting snake, cranes, ducks.
6. ---
7. Now lost, known only from a photograph in the Bucharest National Museum.
8. Tudor 1959; Byvanck-Quarles van Ufford 1974, 338 fig. 58, 339; Baratte 1975, 34, fig. 3

Ruffieux group: according to Oliver 1997, a cup was also present, along with four spoons, but no other details are given.

AP-382.

1. Ruffieux
2. Saucepan
3. 1st-2nd C AD
- 4.
5. Plain, with vegetal motifs on handle.
6. ---
7. Lyon
8. Strong 1966, 147; Oliver 1997, 481

AP-383.

1. Ruffieux
2. Saucepan
3. 1st-2nd C AD
- 4.
5. Plain, with vegetal motifs on handle.
6. ---
7. Lyon
8. Strong 1966, 147; Oliver 1997, 481

AP-384.

1. Salvacañete, 1934
2. Type 10 bowl
3. taq 80 BC
4. H 11-11.5cm, D 14.3cm, Wt 185g
5. Inside rim: rows of pearls and triangles. On shoulder: herringbone pattern.
6. ---
7. Madrid, MAN 37 001

8. Raddatz 1969, 244 no. 1, Taf. 50.1, Abb. 18.2

AP-385.

1. Salvacañete, 1934
2. Type 10 bowl
3. taq 80 BC
4. H 8.5-9.5cm, D 10.6cm, Wt 115g
5. Inside rim: rows of pearls and petals. On shoulder: chain pattern with hanging loops.
6. ---
7. Madrid, MAN 37 002
8. Raddatz 1969, 244 no. 2, Taf. 50.2, Abb. 18.1

AP-386.

1. Salvacañete, 1934
2. Type 10 bowl
3. taq 80 BC
4. H 7.8-8.3cm, D 7.8-8.2cm, Wt 105g
5. Inside rim: rows of pearls and petals.
6. ---
7. Madrid, MAN 37 003
8. Raddatz 1969, 244 no. 3, Taf. 50.4, Abb. 18.4

AP-387. (Plate 43.1)

1. Salvacañete, 1934
2. Type 10 bowl
3. taq 80 BC
4. H 7.5-8cm, D 9-9.2cm, Wt 83g
5. Plain. Gilded at rim.
6. ---
7. Madrid, MAN 37 004
8. Raddatz 1969, 244 no. 4, Taf. 50.3, Abb. 18.3

AP-388.

1. Santiago de la Espada, (pre?) 1935
2. Type 2 bowl
3. ca. 80 BC
4. H 4cm, D 15.5-15.8cm, Wt 86.1g
5. Plain. Rosette on bottom.
6. ---
7. Madrid, Instituto de Valencia de Don Juan 417
8. Raddatz 1969, 250 no. 3, Taf. 55.2, Abb. 19.1

AP-389.

1. Santiago de la Espada, (pre?) 1935
2. Type 10 bowl
3. ca. 80 BC
4. H 11cm, D 14cm, Wt 285g
5. Plain.
6. ---
7. Madrid, Instituto de Valencia de Don Juan 417
8. Raddatz 1969, 250 no. 2, Taf. 55.3, Abb. 19.2

AP-390.

1. Santisteban del Puerto I, (pre?) 1917
2. Type 4 bowl
3. ca. 80 BC
4. H 8.6cm, D 15.5cm
5. Gilded. At rim: double row of pearls.
6. ---
7. Madrid, MAN 28 455
8. Alvarez-Ossorio 1945, 208; Raddatz 1969, 251 no. 1, Taf. 58.2, Abb. 20.4

AP-391.

1. Santisteban del Puerto I, (pre?) 1917
2. Type 4 bowl
3. ca. 80 BC
4. H 9.8cm, D 14-14.2cm
5. Plain.
6. ---
7. Madrid, MAN 28 456
8. Alvarez-Ossorio 1945, 208; Raddatz 1969, 251 no. 2, Taf. 58.1, Abb. 20.3

AP-392.

1. Santisteban del Puerto I, (pre?) 1917
2. Type 4 bowl
3. ca. 80 BC
4. D 13-13.6cm
5. In fragments.
6. ---
7. Madrid, MAN 28 467
8. Raddatz 1969, 251 no. 3, Taf. 59.6, Abb. 22.6

AP-393.

1. Santisteban del Puerto I, (pre?) 1917
2. Type 1(?a) bowl

3. ca. 80 BC
4. D 13.7-14.3cm
5. Only rim survives.
6. ---
7. Madrid, MAN 28 466
8. Raddatz 1969, 251 no. 4, Taf. 59.3, Abb. 22.7

AP-394.

1. Santisteban del Puerto I, (pre?) 1917
2. Type 1c bowl
3. ca. 80 BC
4. H 7.6cm, D 12-12.2cm
5. Plain.
6. ---
7. Madrid, MAN 28 458
8. Raddatz 1969, 251 no. 5, Taf. 58.3, Abb. 20.2

AP-395.

1. Santisteban del Puerto I, (pre?) 1917
2. Type 1a bowl
3. ca. 80 BC
4. H 8cm, D 11.6cm
5. Plain. Badly damaged.
6. ---
7. Madrid, MAN 28 463
8. Raddatz 1969, 251 no. 6, Taf. 59.2, Abb. 22.1

AP-396.

1. Santisteban del Puerto I, (pre?) 1917
2. Type 1a bowl
3. ca. 80 BC
4. H 11.8cm, D 12cm
5. Plain.
6. Under rim: Latin characters
7. Madrid, MAN 28 457
8. Raddatz 1969, 251 no. 7, Taf. 58.4, Abb. 1.23, 20.1

AP-397.

1. Santisteban del Puerto I, (pre?) 1917
2. Type 2 bowl
3. ca. 80 BC
4. H 3.3cm, D 17.6cm, Wt. 194.1g
5. Gilded. Inside bowl: Centaur frieze around rim, then frieze with Erotes; in middle, head of figure wearing an animal's head.

6. ---
7. Madrid, MAN 28 453
8. Raddatz 1969, 254-6 no. 23, Taf. 63-4, Abb. 22.8

AP-398.

1. Santisteban del Puerto I, (pre?) 1917
2. Type 10 bowl
3. ca. 80 BC
4. H 7.7cm, D (rim) ca. 8.5cm
5. Plain.
6. ---
7. Madrid, MAN 28 464
8. Raddatz 1969, 254 no. 19, Taf. 59.4, Abb. 22.3

AP-399.

1. Santisteban del Puerto I, (pre?) 1917
2. Type 1 cup
3. ca. 80 BC
4. H 21cm, D 18.1-4cm, Wt. 803.7g
5. Handleless. At rim and on foot: vegetal scroll framed by pearl-bands.
6. ---
7. Madrid, MAN 28 454
8. Raddatz 1969, 251-4 no. 8, Taf. 60.1, Abb. 21

AP-400.

1. Santisteban del Puerto II, 1961
2. Type 4 bowl
3. ca. 80 BC
4. H 9cm, D 15cm, Wt 316g
5. Plain.
6. ---
7. Jaén, Museo Arqueológico
8. Blanco Freijeiro 1967, 92-4, fig. 3; Raddatz 1969, 258 no. 1, Taf. 65.4, Abb. 23.3

AP-401.

1. Santisteban del Puerto II, 1961
2. Type 10 bowl
3. ca. 80 BC
4. H ca. 8cm, D (mouth) 8.6cm
5. In two pieces, with middle missing. Plain.
6. On rim: illegible graffito
7. Jaén, Museo Arqueológico
8. Blanco Freijeiro 1967, 92-4, fig. 2; Raddatz 1969, 258 no. 2, Taf. 65.1, Abb. 23.1

AP-402. (Plate 50.5)

1. Santisteban del Puerto II, 1961
2. Type 1e jug
3. ca. 80 BC
4. H 6.8cm, D (mouth) 4.3cm, Wt 86g
5. Plain.
6. ---
7. Jaén, Museo Arqueológico
8. Blanco Freijeiro 1967, 92-4, fig. 1; Raddatz 1969, 258 no. 3, Taf. 65.5, Abb. 23.2

AP-403.

1. Schwechat, nr. Vienna, chieftain's grave, 1953
2. Type 1 ladle (?)
3. Second half of 1st C AD (taq. mid 1st C AD - Neumann)
4. H 2.55cm, D 5.5cm
5. Bowl extant. Some damage, fragment of rim missing. Band of decoration (ivy leaves between pearl rows) at rim.
6. Underside of base ring (dotted): name, symbols
7. Vienna, Historisches Museum MV 8796
8. Neumann 1968/71, 307-9, Abb. 6.13-14; Künzl 1997d, 147-9, Abb. 9-10

AP-404.

1. Spain
2. Type 4 bowl
3. 2nd - 1st C BC
4. H 7.9cm, D 14.55cm, Wt 221.86g
5. Plain, with slightly flared rim. Inside rim: wave patterns.
6. Inside, under rim (dotted): symbol
7. New York, Hispanic Society of America, R. 3077
8. Raddatz 1969, 271, Taf. 33.4, Abb. 1.16

AP-405.

1. Spain
2. Type 10 bowl
3. 2nd - 1st C BC
4. H 11.6cm, D 8.7-9cm
5. Plain neck. Geometric patterns on body.
6. ---
7. Madrid, MAN 16 869
8. Raddatz 1969, 270, Taf. 80.1, Abb. 30

AP-406.

1. Stara Zagora, Bulgaria, tumulus burial
2. Type 1 cup
3. Early to mid 1st C AD
4. H 9.6cm, D 11.9cm, Wt 209g
5. Repoussé. Of the handles, thumbplates only survive. Vine and grape decoration.
6. ---
7. Stara Zagora, District Museum of History no. 2 C3132-3
8. *Thracian Gold*, 276 no. 509; Allen 1971, 14; von Schnurbein 1986, 420-1; Theodossiev 1998, 53, 58

AP-407.

1. Stara Zagora, Bulgaria, tumulus burial
2. Type 6 cup
3. Early to mid-1st C AD
4. H 9cm, D 15cm
5. Repoussé. Burnt and damaged. Inner liner, foot, handles missing. Dionysiac motifs.
6. ---
7. Stara Zagora, District Museum of History no. 2 C3132-2
8. *Thracian Gold*, 275 no. 508; von Schnurbein 1986, 420-1; Theodossiev 1998, 53-9, Figs. 10-17

AP-408.

1. Stara Zagora, Bulgaria, tumulus burial
2. Strainer
3. Early to mid-1st C AD
4. ---
5. ---
6. ---
7. Stara Zagora, District Museum of History
8. von Schnurbein 1986, 420-1; Theodossiev 1998, 53, 58

AP-409.

1. Stevensweert, in the Mosel, 1942
2. Type 4 cup
3. First half to mid- 1st C BC (early Hellenistic (2nd C BC) – Roes & Vollgraff; AD 40-50 – Lunsingh Sheurleer)
4. H 10.5cm, D (rim) 12.7cm, D (foot) 5.2cm, Wt 442g
5. Cast casing, lining, and foot. Handles

missing. Two heads – Hercules and Cybele (?) – missing from the casing, which also has cracks. Lining is cracked and holed, rosette border torn in two places. Gilded. Ornamental bands on top of inner liner, foot. On bowl: six heads (Dionysus flanked by Pan and Hercules or Hercules with Pan and Omphale, and Cybele with Castor and Pollux). At one handle, there is a lyre, thyrsos, and pedom; at the other, a bow-case, quiver, arrow, and club.

6. Under foot: three/four inscriptions, all dotted, consisting of: i) weight; ii) the Greek letter A (taken as part of iii) by Bivar); iii) a line in Greek, interpreted by Bivar as a weight inscription; iv) a name, scratched out in antiquity
7. Rijksmuseum G.M. Kam, Nijmegen
8. Brom 1952; Roes & Vollgraff 1952; Byvanck-Quarles van Ufford 1954, *passim*; Bivar 1964; Künzl 1971; Lunsingh Sheurleer 1987, 55-8 no. 37, fig. 37

AP-410.

1. Stráže, grave II, 1939
2. Type 2 cup fragments
3. Late 1st C BC - early 1st C AD (Hadrianic - Svoboda)
4. ---
5. Gilded. Handles only remain. Two bands of decoration – upper - bucrania, lower - sea creatures.
6. ---
7. ---
8. Svoboda 1968a; Tejral 1992, 434-6

AP-411.

1. Stráže, grave II, 1939
2. Cup
3. late 1st C AD - 2nd C AD
4. ---
5. Gilded. Dionysiac objects, masks, vessels, fruit, animals.
6. ---
7. ---
8. Svoboda 1968a

AP-412. (Plate 44.1)

1. Taman, Artioukow kurgan, Grave 2
2. Type 1 cup

3. 150-100 BC
4. H 9cm
5. Chased (?). Vegetation rising from bottom; guilloche under rim.
6. ---
7. St. Petersburg, Hermitage
8. Küthmann 1959, 106-8, Taf. 6.1; Strong 1966, 114, pl. 31B; Gabelmann 1982a, 252; Gabelmann 1982b, 28-9, Abb. 20

AP-413.

1. Taman, Artioukow kurgan, Grave 2
2. Type 1e jug
3. ca. 100 BC
4. ---
5. ---
6. ---
7. St. Petersburg
8. Küthmann 1958, 120-1, fig. 4a

AP-414.

1. Taman, Artioukow kurgan, Grave 3
2. Type 4 cup
3. 150-100 BC
4. ---
5. On bowl: foliage at bottom, guilloche at shoulder. On neck: tendril band.
6. ---
7. St. Petersburg
8. Küthmann 1959, 104-6, Taf. 6.2; Strong 1966, 114

AP-415.

1. Tekija, Yugoslavia
2. Type 1 ladle
3. ca. AD 80-90
4. H 10cm, D (bowl) 7.7cm, Wt 75.5g
5. Vegetal ornament – tendrils and scrolls.
6. Name & weight
7. Belgrade, National Museum 816/II
8. Popović 1994a, 268 cat. 164; Popović 1994b, 91; Popović 1994c, 108-9

AP-416.

1. Tekija, Yugoslavia
2. Saucepan
3. Flavian
4. H 10.5cm, D (bowl) 7.4cm, Wt 170.08g
5. Plain. On handle, animal and satyr.

6. Name(?)
7. Belgrade, National Museum 817/II
8. Popović 1994a, 266 cat. 162; Popović 1994b, 91; Popović 1994c, 108-9; Menninger 1997, 105

AP-417.

1. Tekija, Yugoslavia
2. Saucepan
3. Flavian
4. H 10.3cm, D (bowl) 6.7cm, Wt 157.6g
5. Plain. On handle, animal, female upper half.
6. Name (?)
7. Belgrade, National Museum 818/II
8. Popović 1994a, 267 cat. 163; Popović 1994b, 91; Popović 1994c, 108-9; Menninger 1997, 105

AP-418.

1. Terzigno, Villa 2
2. Type 6 cup
3. pre-AD 79
4. ---
5. Repoussé. Lacunae. Eroses in architectural setting.
6. ---
7. (pair with following)
8. Cicirelli 1993, 572, Taf CXXXII.2

AP-419.

1. Terzigno, Villa 2
2. Type 6 cup
3. pre-AD 79
4. ---
5. Repoussé. Eroses in architectural setting.
6. ---
7. (pair with preceding)
8. Cicirelli 1993, 572, Taf CXXXII.2

AP-420. (Plate 53.3)

1. Terzigno, Villa 2, portico
2. Type 3 container
3. pre AD 79
4. H 22.6cm, D (rim) 27.2cm
5. Strigillated body.
6. ---
7. Pompeii, SAP 33473
8. Cicirelli 1993, 572, Taf. CXXXIII.2;

Ciarallo & De Carolis 1999, 178 no. 204

AP-421.

1. Thorey, in the Saône
2. Type 1 cup
3. 100-50 BC
4. H (total) 9.8cm, H (foot) 2.2cm, W (max) 14.8cm, D (rim) 8.6cm, D (foot) 3.45cm, Wt 222g, V 223ml
5. Plain, with floral scrolls at handle-body join.
6. ---
7. Chalon-sur-Saône, Musée Denon, Inv. 86.3.13
8. Baratte 1989; Baratte & Painter 1989, 64 cat. 6; Künzl 1997b, 39

AP-422. (Plate 44.2)

1. Thorey, in the Saône
2. Type 1 cup
3. 100-50 BC
4. H (total) 9.9cm, H (foot) 2.2cm, W (max) 15cm, D (rim) 8.6cm, D (foot) 3.45cm, Wt 203g, V 229ml
5. Plain, with floral scrolls at handle-body join.
6. ---
7. Chalon-sur-Saône, Musée Denon, Inv. 86.3.14
8. Baratte 1989; Baratte & Painter 1989, 64 cat. 7; Künzl 1997b, 39

AP-423. (Plate 48.2)

1. Thorey, in the Saône
2. Type 6 cup
3. 100-50 BC
4. H 7.2-7.3cm, W (max) 20.5cm, D 12.7cm, Wt 379g, V 594ml
5. Plain. Ring handles include extra band running from midpoint of loop to end of thumbplate.
6. ---
7. Chalon-sur-Saône, Musée Denon, Inv. 86.3.15
8. Baratte 1989; Baratte & Painter 1989, 65 cat. 8

AP-424.

1. Tiermes, Spain
2. Saucepan
3. 1st C AD

4. H 6.7cm, D 11.2cm, L 22.2cm, Wt 396.9g
5. On handle: masks, liknon.
6. Below handle (dotted): name
7. New York, Hispanic Society
8. Garcia y Bellido 1966

AP-425.

1. Tiermes, Spain
2. Saucepan
3. 1st C AD
4. H 6.6cm, D 11.1cm, L 22.1cm, Wt 389.81g
5. On handle: masks, liknon.
6. Below handle (dotted): (?)name, symbols
7. New York, Hispanic Society
8. Garcia y Bellido 1966

Tivoli hoard: AP-426 to AP-434

AP-426. (Plate 42.1)

1. Tivoli
2. Type 6a bowl
3. Earlier-mid 1st C BC
4. H 3.1cm, D 8.4cm, D (foot) 4cm, Wt 60.9g
5. Plain.
6. On foot: ownership and weight of set
7. Chicago, Field Museum of Natural History, Inv. 24311, 1
8. Oliver 1965, 177, 180, fig. 4; Oliver & Luckner 1977, 107 no. 66; Stefanelli 1991, 252 cat. 6

AP-427. (Plate 42.1)

1. Tivoli
2. Type 6a bowl
3. Earlier-mid 1st C BC
4. H 3.1cm, D 8.4cm, D (foot) 4cm, Wt 60.9g
5. Plain.
6. On foot: ownership and weight of set
7. Chicago, Field Museum of Natural History, Inv. 24311, 2
8. Oliver 1965, 177, 180, fig. 4; Oliver & Luckner 1977, 107 no. 67; Stefanelli 1991, 252 cat. 7

AP-428. (Plate 42.1)

1. Tivoli

2. Type 6a bowl
3. Earlier-mid 1st C BC
4. H 3.1cm, D 8.4cm, D (foot) 4cm, Wt 60.9g
5. Plain.
6. On foot: ownership and weight of set
7. Chicago, Field Museum of Natural History, Inv. 24311, 3
8. Oliver 1965, 177, 180, fig. 4; Oliver & Luckner 1977, 107 no. 68; Stefanelli 1991, 252 cat. 8

AP-429. (Plate 52.8)

1. Tivoli
2. Spouted, one-handled bowl
3. Mid-1st C BC
4. H 6.7cm, D 8.24cm, Wt 149g
5. Plain.
6. ---
7. New York, Metropolitan Museum of Art, Inv. Rogers Fund 1920, 20.49.4
8. Oliver 1965, 180, frontispiece, fig. 3; Oliver & Luckner 1977, 100-1 no. 59; von Bothmer 1984/5 64-5 no. 118; Mertens & Anderson 1987, 94-5, pl. 68; Stefanelli 1991, 253 cat. 9

AP-430.

1. Tivoli
2. Shell-shaped bowl
3. 1st C BC
- 4.
5. Plain.
6. ---
7. Chicago, Field Museum of Natural History, Inv. 24312
8. Oliver 1965, 180, fig. 6

AP-431. (Plate 44.3)

1. Tivoli
2. Type 1 cup
3. Mid-1st C BC
4. H 9.5cm, D 10.7cm, Wt 467.2g
5. Plain, with gilded, chased ornamental bands at rim (kymation), shoulder (double guilloche), and foot (Lesbian kymation).
6. Under foot (dotted): ownership and weight of pair
7. New York, Metropolitan Museum of Art, Inv. Rogers Fund 1920, 20.49.2
8. Oliver 1965, 177-9, frontispiece, fig. 1;

Oliver & Luckner 1977, 100-1 no. 56; von Bothmer 1984/5 64-5 no. 116; Mertens & Anderson 1987, 94-5, pl. 68; Stefanelli 1991, 252 cat. 4

AP-432. (Plate 44.3)

1. Tivoli
2. Type 1 cup
3. Mid-1st C BC
4. H 9.5cm, D 10.7cm, Wt 449.5g
5. Plain, with gilded, chased ornamental bands at rim (kymation), shoulder (double guilloche), and foot (Lesbian kymation).
6. Under foot (dotted): ownership and weight of pair
7. New York, Metropolitan Museum of Art, Inv. Rogers Fund 1920, 20.49.3
8. Oliver 1965, 177-9, frontispiece; Oliver & Luckner 1977, 100-1 no. 57; von Bothmer 1984/5, 64-5 no. 117; Mertens & Anderson 1987, 94-5, pl. 68; Stefanelli 1991, 252 cat. 5

AP-433. (Plate 47.1)

1. Tivoli
2. Type 3a cup
3. mid-1st C BC
4. H 13.1 cm, D (rim) 14.2cm, D (base) 9cm, Wt 289g, V 775-800ml
5. Plain, with moulded bands at rim (beads, then egg-and-dart) and foot (kymation).
6. ---
7. Chicago, Field Museum of Natural History, Inv. 24313
8. *Greek and Roman Metalware* no. 72; Oliver 1965, 180, fig. 5; Oliver & Luckner 1977, 103 no. 60

AP-434. (Plate 52.1)

1. Tivoli
2. Type 1 ladle
3. Mid-1st C BC
4. H 17.5cm, D (bowl) 4.86cm, Wt 51.6g
5. Plain. Duck's-head termination on handle.
6. Near top of handle (dotted): ownership and weight
7. New York, Metropolitan Museum of Art, Inv. Rogers Fund 1920, 20.49.5
8. Oliver 1965, 179, frontispiece, fig. 2; Oliver & Luckner 1977, 100-1 no. 59; von

Bothmer 1984/5, 64-5 no. 115; Mertens & Anderson 1987, 94-5, pl. 68; Stefanelli 1991, 253 cat. 10

AP-435.

1. Torre de Juan Abad, 1934
2. Type 4 bowl
3. taq ca. 80 BC
4. H 8.3cm, D 14.2cm, Wt 321g
5. Plain.
6. ---
7. Madrid, MAN 35 644
8. Alvarez-Ossorio 1945, 209, fig. 1.1; Raddatz 1969, 264-5 no. 1, Taf. 79.1, Abb. 27

AP-436.

1. Torres, 1618
2. Type 4 bowl
3. ca. 80 BC
4. D ca. 12.5cm
5. Plain.
6. Below rim (impressed): characters
7. Paris, Louvre
8. Raddatz 1969, 266 no. 1, Taf. 80.2, Abb. 1.24 (inscription)

AP-437.

1. Troja, Portugal
2. Type 1d bowl
3. End-1st C AD - 2nd C AD
4. H 7cm, D 12cm
5. *Xenia*.
6. ---
7. Unknown
8. Baratte 1979, 10, 12, fig. 12

AP-438. (Plate 40.2)

1. Unknown
2. Type 1a bowl
3. 2nd-1st C BC
4. H 7.5cm, D (max) 11.6cm, Wt 210g
5. Lacunae. Plain.
6. On outer wall, at rim (dotted): ownership and weight
7. Pavia, Civico Museo Archeologico 193
8. Bruno 1964, 183-96; Stenico 1964

AP-439.

1. Unknown (ex-Blacas collection)
2. Type 1a bowl
3. ca. AD 1-50
4. H 9.3cm, D 14.7cm
5. Repoussé. Gilded. Original lining missing, chips missing from rim. Vine leaves.
6. ---
7. London, British Museum GR 1867.5-8.1410
8. Walters 1921, 22 no. 82, Pl. XI

AP-440. (Plate 40.3)

1. Unknown
2. Type 1a bowl
3. ca. AD 40
4. H 7cm, D (Mouth) 12cm
5. Cast with engraving. Corroded. Ivy branch with berries.
6. ---
7. Switzerland, private collection
8. Dörig 1975, cat. 413

AP-441. (Plate 40.4)

1. Unknown
2. Type 1b bowl
3. ca. 175-75 BC
4. H 7.5cm, D 12.5cm, Wt 415g
5. Cast. 66 flutes, alternating plain & gilded, radiating from bottom medallion.
6. On outside of rim (dotted): names and (?)dates
7. New York private (Fleischman)
8. True & Hamma 1994, 227-8 cat. 115A

AP-442.

1. Unknown
2. Type 1b bowl
3. ca. 175-75 BC
4. H 7.5cm, D 12.5cm, Wt 470g
5. Cast. 64 flutes, alternating plain & gilded, radiating from bottom medallion.
6. On outside of rim (dotted): names and (?)dates
7. New York private (Fleischman)
8. True & Hamma 1994, 227-8 cat. 115B

AP-443.

1. Unknown.
2. Type 1b bowl
3. 1st C BC
4. H 8cm, D 17.4cm
5. Striated body.
6. ---
7. Naples, Museo Nazionale 25286
8. *Collezioni MNN I*, 216-7 no. 71; Künzl 1984b, 214 fig. 118, 215

AP-444.

1. Unknown
2. Type 1c bowl
3. (?) 1st C AD
4. H 8cm, D 13.4cm
5. Stylised foliage.
6. ---
7. Naples, Museo Nazionale 25373
8. *Collezioni MNN I*, 216 no. 72, 217 fig. 72; Lessing & Varone 1996, 114 top, 115

AP-445.

1. Unknown (?Syria)
2. Type 1c bowl
3. 2nd-1st C BC
4. H 6.1cm, D 12.8cm, Wt 296.2g
5. Plain.
6. ---
7. Dumbarton Oaks
8. Richter 1956, 45 no. 27, pl. XIX.E; Stenico 1964, 165

AP-446. (Plate 40.7)

1. Unknown (ex-collection Fejérvary)
2. Type 1d bowl
3. ca. AD 1-50
4. H 5.6cm, D 9.7cm
5. Cast. Bottom broken off or cut away. Three pairs cranes fighting serpents, one pair apparently biting selves.
6. ---
7. London, British Museum GR 1856.6-25.12
8. Walters 1921, 16-17 no. 72, pl. XII; Byvanck-Quarles van Ufford 1974, 339

AP-447.

1. Unknown

2. Type 1d bowl
3. 1st C AD or later
4. ---
5. Cast. Amazonomachy.
6. ---
7. Turin, Museo di Antichità
8. Courby 1922, 311f; Hausmann 1959, 112 n. 172, Taf. 46; Greifenhagen 1967, 27, 33

AP-448.

1. Unknown
2. Type 2 bowl
3. 1st C BC - 1st C AD
4. H 3.5cm, D 29cm
5. Egyptianising palmettes.
6. ---
7. Naples, Museo Nazionale 25314
8. *Collezioni MNN I*, 216 no. 69, 217 fig. 69

AP-449.

1. Unknown
2. Type 4 bowl
3. ca. 175-75 BC
4. H 13.7cm, D 19cm, Wt 657g
5. Raised. Plain.
6. On rim: name
7. New York private (Fleischman)
8. True & Hamma 1994, 229-30 cat. 115C

AP-450. (Plate 41.4)

1. Unknown
2. Type 4 bowl
3. ca. 175-75 BC
4. H 13.7cm, D 19.2cm, Wt 660g
5. Raised. Plain.
6. On rim: name
7. New York private (Fleischman)
8. True & Hamma 1994, 229-30 cat. 115D

AP-451.

1. Unknown (?Greece or Asia Minor)
2. Type 4 bowl
3. ca. 100 BC
4. H 9.9cm, D 16.5cm, Wt 480.5g
5. Plain.
6. Below rim, on one side: dedicatory
7. Dumbarton Oaks 40.3
8. Richter 1956, 46 no. 29, pl. XIX.C; Oliver & Luckner 1977, 84-5 no. 47

AP-452.

1. Unknown (?Greece or Asia Minor)
2. Type 4 bowl
3. ca. 100 BC
4. H 7.9cm, D 14cm, Wt 295.3g
5. Plain.
6. ---
7. Dumbarton Oaks
8. Richter 1956, 46-7 no. 30, pl. XIX.D

AP-453.

1. Unknown
2. Bowl
3. ca. 100-50 BC
4. H 9cm, D 9.5cm, Wt 213g
5. Raised. Plain.
6. ---
7. New York private (Fleischman)
8. True & Hamma 1994, 231-2 cat. 115E

AP-454. (Plate 43.4)

1. Unknown
2. Bowl
3. ca. 100-50 BC
4. H 9cm, D 9.5cm, Wt 209g
5. Raised. Plain.
6. ---
7. New York private (Fleischman)
8. True & Hamma 1994, 231-2 cat. 115F

AP-455. (Plate 43.7)

1. Unknown (?Asia Minor)
2. Bowl
3. ca. 20 BC - AD 10
- 4.
5. Plain.
6. ---
7. London, British Museum GR 1968.6-25.1
8. Unpublished (?)

AP-456.

1. Unknown
2. Type 1 cup
3. Early 1st C BC
- 4.
5. Band of decoration below rim and on foot.
6. ---

7. Athens, Benaki Museum
8. Gabelmann 1982a, 252-7, Abb. 9

AP-457.

1. Unknown (?Asia Minor)
2. Type 1 cup
3. 1st C BC - end of Augustan period
4. H 9cm, D (max) 9.9cm, Wt 242g (lining 126g, casing 116g)
5. Repoussé. Foot and handles missing. Lining holed and dented. Worn patches. Gilded. Floral scrolls with birds, fruit.
6. ---
7. London, British Museum 1960.2-1.2 (pair with BM 1960.2-1.3)
8. Corbett & Strong 1960, 77-83, fig. 3, pls. xxxv.a, xxxvi; Haynes 1961

AP-458.

1. Unknown (?Asia Minor)
2. Type 1 cup
3. 1st C BC - end of Augustan period
4. H 8.9cm, D (max) 9.85cm, Wt 236g (lining 122g, casing 114g)
5. Repoussé. Foot and handles missing. Bottom of casing dented. Worn patches. Gilded. Floral scrolls, with birds, fruit.
6. ---
7. London, British Museum 1960.2-1.3 (pair with BM 1960.2-1.2)
8. Corbett & Strong 1960, 77-83, figs. 2, 4, pls. xxxv.b, xxxvii; Haynes 1961

AP-459.

1. Unknown (bought in Milan, Fortnum bequest)
2. Type 1 cup
3. 1st C BC - 1st C AD
- 4.
5. Handleless (or handles missing). Rim and inner liner missing. Plane branches and leaves.
6. ---
7. Oxford, Ashmolean Museum B.200
8. Strong 1966, 214

AP-460.

1. Unknown
2. Type 1 cup

3. 1st C BC - 1st C AD (Augustan - ; Künzl)
- 4.
5. Myrtle or laurel sprays.
6. ---
7. Oxford, Ashmolean Museum 1990.79
8. Künzl 1997b, 39

AP-461.

1. Unknown
2. Type 1 cup
3. 1st C BC - 1st C AD
- 4.
5. Plain.
6. Weight inscription: 49 drachmae.
7. Oxford, Ashmolean Museum 1971.815
8. Unpublished (?)

AP-462.

1. Unknown (Italy?)
2. Type 1 cup
3. 1st C AD
4. H 10.6cm, D 9cm, Wt 226.4g
5. Handles missing. Storks.
6. ---
7. New York, Pierpont Morgan Library Inv. 1917, 527
8. Byvanck-Quarles van Ufford 1974, 337-8, pl. 118; Oliver & Luckner 1977, 144-5 no. 96; Stefanelli 1991, 258 cat. 34

AP-463.

1. Unknown
2. Type 1 cup
3. 1st C AD
4. H 10.6cm, D 9cm, Wt 222g
5. Handles missing. Storks.
6. ---
7. New York, Pierpont Morgan Library Inv. 1917, 528
8. Byvanck-Quarles van Ufford 1974, 337-8, pl. 118; Oliver & Luckner 1977, 144-5 no. 97; Stefanelli 1991, 258 cat. 35

AP-464. (Plate 45.6)

1. Unknown
2. Type 1 cup
3. Julio-Claudian
4. H 12.5cm, D 16.3cm
5. Repoussé. Ulysses in Hades.

6. ---
7. New York private (Fleischman 295)
8. True & Hamma 1994, 356 no. 295; La Rocca 1996

AP-465.

1. Unknown
2. Type 4 cup
3. ca. 20 BC - AD 20 (Claudian - Vermeule; pre-Augustan - Künzl; late Republican - Riz)
4. H 9.8cm, D (max) 12.55cm, Wt 375g (lining 218g, casing 157g)
5. Repoussé. Foot and handles missing. Casing holed, rim dented and repaired, liner dented. Gilded. Orestes, Pylades & Iphigeneia on Sminthe.
6. Running upwards in the space between Chryseis and Chryses: characters, some illegible
7. London, British Museum BM 1960.2-1.1
8. *LIMC* III, Chryses II, 1; Corbett & Strong 1960, 69-77, fig. 1, pls. xxxi-xxxiv; Haynes 1961; Vermeule 1963, *passim*, pl. 11.1-2; Künzl 1975, 71-2, Taf. 20.1; Froning 1980, 337, Abb. 13; Künzl 1984a, 372-7, Abb. 4, Taf. 60.3

AP-466.

1. Unknown (Reale Palazzo di Portici, ex-Farnese collection)
2. Type 6 cup
3. late 1st C BC - early 1st C AD
4. H (without foot) 10cm, D 10.5cm
5. Gilded. Foot modern, handles missing. Vine leaves.
6. ---
7. Naples, Museo Nazionale Inv. 25287
8. *Collezioni MNN I*, 214 no. 62, 215 fig. 62; Pesce 16 (where MN 25278), fig. 23; Stefanelli 1991, 255 cat. 16

AP-467. (Plate 48.1)

1. Unknown
2. Type 6 cup
3. Late 2nd - early 1st C BC
4. H 3.7cm, D (rim) 10.4cm, D (max) 18.5cm, Wt 135g
5. Plain. Very shallow bowl, elongated handles, (damaged) thumb-plates.

6. ---
7. Köln, Römisch-Germanisches Museum
N 8962
8. Gabelmann 1982a

AP-468.

1. Unknown
2. Type 6 cup
3. ca. 100-50 BC
4. H 8.5cm, W (max) 20.2cm, D (bowl) 11cm,
D (foot) 9.4cm, Wt 578g
5. Raised, cast handles. Plain.
6. ---
7. New York private (Fleischman)
8. True & Hamma 1994, 231-2 cat. 115G

AP-469.

1. Unknown
2. Type 6 cup
3. ca. 100-50 BC
4. H 8.8cm, W (max) 20.2cm, D (bowl) 11cm,
D (foot) 9.4cm, Wt 573g
5. Raised, cast handles. Plain.
6. ---
7. New York private (Fleischman)
8. True & Hamma 1994, 231-2 cat. 115H

AP-470.

1. Unknown
2. Cup
3. Late Republican
4. H 7.4cm
5. Plain.
6. ---
7. Köln private (K. Löffler)
8. Gabelmann 1982b, 28-9, Abb. 21

AP-471.

1. Unknown
2. Cup
3. taq AD 79
4. H 9.5cm, D (with handles) 15.2
5. Religious scene.
6. ---
7. Naples, Museo Nazionale 25681
8. Künzl 1984b, 220

AP-472.

1. Unknown
2. Type 1a jug
3. 1st C AD
- 4.
5. Plain.
6. ---
7. Naples, Museo Nazionale Inv. 145518
8. Stefanelli 1991, 268 (mentioned in cat.
75)

AP-473.

1. Unknown
2. Type 1b jug
3. 1st C AD
- 4.
5. Plain. Spouted.
6. ---
7. Pompeii, Antiquarium 1948/4
8. Strong 1966, 141

AP-474.

1. Unknown
2. Type 1c jug
3. 1st C AD
- 4.
5. Plain, squat, with female head attachment
at top of handle, looking into jug.
6. ---
7. Naples, Museo Nazionale 25680
8. Strong 1966, 141

AP-475. (Plate 50.7)

1. Unknown (ex-King Peter of Serbia)
2. Type 1e/f jug
3. Tiberian (late Republic - early Imperial
period (Künzl 1984a); prob. Claudian
(Simon))
4. H (with handle) 17cm, H (to rim) 14.6cm,
D (rim) 6.2cm, D (middle of body)
12.2cm, D (bottom) 7.2cm, Wt
(unrestored) 383g
5. Slightly damaged: base missing, some dents
and missing parts. Gilded save for inside.
Sacrifice scene involving Chryses (Künzl
1984a) or Anchises and Anios on Delos
(Simon).
6. On body (Greek): name (?maker,
?ownership)

7. Private collection (Germany)
8. *LIMC* III, Chryses I 5; Künzl 1975; Künzl 1984a; Simon 1986, 142, 139 fig. 182

AP-476.

1. Unknown (?Syria)
2. Type 1 ladle
3. 2nd-1st C BC
4. H 18.5cm, D 4.8cm, Wt 66.8g
5. Plain.
6. ---
7. Dumbarton Oaks
8. Richter 1956, 44-5 no. 26, pl. XIX.A; Piana Agostinetti & Priuli 1985, 194-6

AP-477.

1. Unknown (?Asia Minor)
2. Type 1 ladle
3. Late 1st C BC
4. L (max) 17cm, Wt 87.4g, V 25ml
5. On bowl, central rosette surrounded by a palmette pattern stretching up to the rim, which is marked by a band of beads. Handle termination a feline head.
6. ---
7. Boston, Museum of Fine Arts 61.159
8. Vermeule 1963, 33, pl. 15.4-5; Oliver & Luckner 1977, 115 no. 75

AP-478.

1. Unknown
2. Type 1 ladle
3. 1st C AD (early Empire)
4. ---
5. Plain. Handle termination: duck's head.
6. ---
7. Pompeii, Antiquarium 1148/4
8. Strong 1966, 143

AP-479.

1. Unknown
2. Type 1 ladle
3. ---
4. 1st C AD
5. Bowl has ivy leaf decoration.
6. ---
7. Erlangen, Kunstsammlung 443
8. Künzl 1997d, 156 n. 19

AP-480.

1. Unknown
2. Saucepan
3. 1st C AD
4. ---
5. (this or following - lacunae in bowl). On handle: vegetal motifs and bucranium.
6. ---
7. Munich 650
8. Strong 1966, 147

AP-481.

1. Unknown
2. Saucepan
3. 1st C AD
4. ---
5. (this or preceding - lacunae in bowl). On handle: vegetal motifs and bucranium.
6. ---
7. Munich 651
8. Strong 1966, 147

AP-482.

1. Unknown
2. Saucepan
3. 1st C AD
4. (this or following) H 7.1cm, L 27cm, D 15cm
5. On handle: steering oar and marine life.
6. ---
7. Naples, Museo Nazionale Inv. 175262
8. Strong 1966, 148; Lessing & Varone 1996, 113 bottom, 114

AP-483.

1. Unknown
2. Saucepan
3. 1st C AD
4. (this or preceding) H 7.1cm, L 27cm, D 15cm
5. On handle: steering oar and marine life.
6. ---
7. Naples, Museo Nazionale Inv. 11115
8. Strong 1966, 148; Lessing & Varone 1996, 113 bottom, 114

AP-484.

1. Unknown

2. One-handled strainer
3. 1st C AD
4. ---
5. Plain, with horizontal thumb grip.
6. ---
7. Naples, Museo Nazionale
8. Strong 1966, 145

AP-485.

1. Unknown
2. One-handled strainer
3. 1st C AD
4. ---
5. Plain, with long handle.
6. ---
7. Naples, Museo Nazionale
8. Strong 1966, 145

Group AP-486 to AP-491: suggested provenance a tomb in the northeast Mediterranean region

AP-486.

1. Unknown
2. Type 1 cup
3. Late Republican (3rd quarter of 1st C BC)
4. H 12.5cm, D 11.5cm
5. Repoussé, cast foot and handles; handles and inner liner all one piece. Casing worn, holed in places. Erotes supporting garland; birds; musical instruments.
6. ---
7. Malibu, Getty Museum 75.A1.54 (pair with Getty Museum 75.A1.55)
8. Oliver 1980a, 155-9, figs. 2-6; Pfrommer 1983, 139-41, Abb. 7

AP-487.

1. Unknown
2. Type 1 cup
3. Late Republican (3rd quarter of 1st C BC)
4. H 12.3cm, D 11.6cm
5. Repoussé, cast foot and handles; handles and inner liner all one piece. Casing worn, holed in places. Erotes supporting garland; birds; musical instruments.
6. ---
7. Malibu, Getty Museum 75.A1.55 (pair with Getty Museum 75.A1.54)
8. Oliver 1980a, 155-9, figs. 7-9; Pfrommer 1983, 139-41, Abb. 7

AP-488. (Plate 47.5)

1. Unknown
2. Type 4 cup
3. Late Republican (3rd quarter of 1st C BC)
4. H 13cm, D 10.2cm
5. Cast foot. One-handled. Three (two survive) cast Erotes holding musical instruments attached to upper body.
6. ---
7. Malibu, Getty Museum 75.A1.56
8. Oliver 1980a, 159-61, figs. 10-12

AP-489. (Plate 51.2)

1. Unknown
2. Type 1i jug
3. Late Republican (3rd quarter of 1st C BC)
4. H 21.2cm D (belly) 14.1cm
5. Raised body, cast handle. Plain, cast satyr's mask at handle-body join.
6. ---
7. Malibu, Getty Museum 75.A1.57
8. Oliver & Luckner 1977, 114 no. 74; Oliver 1980a, 161-4, figs. 13-6; Pfrommer 1983, 141-4, Abb. 10-11

AP-490. (Plate 51.6)

1. Unknown
2. Type 2b (?) jug
3. Late Republican (3rd quarter of 1st C BC)
4. H 13.8cm
5. Raised from two sheets of silver, joined at the shoulder. Probably had two handles originally, running from shoulder to lip.
6. ---
7. Malibu, Getty Museum 75.A1.59
8. Oliver 1980a, 164-5, fig. 19

AP-491. (Plate 52.6)

1. Unknown
2. Type 2 ladle (and/or stirrer?)
3. Late Republican (3rd quarter of 1st C BC)
4. L 38.9cm
5. Cast bowl; long, faceted handle. Molding and vegetal wreath on exterior of bowl.
6. ---
7. Malibu, Getty Museum 75.A1.58
8. Oliver 1980a, 164, figs. 17-8

Group of miniature vessels AP-492 to AP-510:
said to be from a grave found north of Rome

AP-492.

1. Unknown
2. Type 7 bowl
3. early 1st C AD
4. H 2cm, D 3.8cm
5. Plain.
6. ---
7. Berlin, Antikenmuseum 30891ii (pair with following)
8. *Antikenmuseum Berlin* 269 no. 32; Zahn 1950/1, 283 no. 40a, Abb. 6.40a

AP-493.

1. Unknown
2. Type 7 bowl
3. early 1st C AD
4. H 2cm, D 3.8cm
5. Plain.
6. ---
7. Berlin, Antikenmuseum 30891ii (pair with preceding)
8. *Antikenmuseum Berlin* 269 no. 32; Zahn 1950/1, 283 no. 40b, Abb. 6.40b

AP-494.

1. Unknown
2. Type 7 bowl
3. early 1st C AD
4. H 3cm, D 4.5cm
5. Plain.
6. ---
7. Berlin, Antikenmuseum 30891h
8. *Antikenmuseum Berlin* 269 no. 33; Zahn 1950/1, 283 no. 39, Abb. 6.39

AP-495. (Plate 42.5)

1. Unknown
2. Type 7 bowl (with base)
3. early 1st C AD
4. H 4cm, D 6.5cm
5. Plain.
6. Dotted: weight for a set of 4
7. Berlin, Antikenmuseum 30891g
8. *Antikenmuseum Berlin* 269 no. 39; Zahn 1950/1, 282 no. 38, Abb. 7.38

AP-496.

1. Unknown
2. Type 9 bowl
3. early 1st C AD
4. H 1.1cm, D (for set) 4-4.1cm
5. Plain.
- 6.
7. Berlin, Antikenmuseum 30891k
8. *Antikenmuseum Berlin* 269 no. 34; Zahn 1950/1, 283 no. 46a, Abb. 6.46a

AP-497.

1. Unknown
2. Type 9 bowl
3. early 1st C AD
4. H 1.1cm, D (for set) 4-4.1cm
5. Plain.
- 6.
7. Berlin, Antikenmuseum 30891a'
8. *Antikenmuseum Berlin* 269 no. 34; Zahn 1950/1, 283 no. 46b, Abb. 6.46b

AP-498.

1. Unknown
2. Type 9 bowl
3. early 1st C AD
4. H 1.1cm, D (for set) 4-4.1cm
5. Plain.
- 6.
7. Berlin, Antikenmuseum 30891k"
8. *Antikenmuseum Berlin* 269 no. 34; Zahn 1950/1, 283 no. 46c, Abb. 6.46c

AP-499.

1. Unknown
2. Type 9 bowl
3. early 1st C AD
4. H 0.9cm, D 3.3cm
5. Plain.
- 6.
7. Berlin, Antikenmuseum 30891l
8. Zahn 1950/1, 283 no. 46d, Abb. 6.46d

AP-500.

1. Unknown
2. Type 1 cup
3. early 1st C AD
4. H 3.5cm, D 3.5cm

5. Plain. Handleless.
6. ---
7. Berlin, Antikenmuseum 30891q
8. *Antikenmuseum Berlin* 269 no. 38; Zahn 1950/1, 283 no. 48, Abb. 6.48

AP-501.

1. Unknown
2. Type 4 cup
3. early 1st C AD
4. H 6.5cm
5. Plain, with repoussé fish, prawn, mussel, and polyp.
6. ---
7. Berlin, Antikenmuseum 30891f
8. *Antikenmuseum Berlin* 269 no. 30; Zahn 1950/1, 282 no. 37, Abb. 7.37

AP-502.

1. Unknown
2. Cup fragment
3. early 1st C AD
4. ---
5. Plain. Fragment of rim remaining.
6. ---
7. Berlin, Antikenmuseum 30891p
8. *Antikenmuseum Berlin* 269 no. 31; Zahn 1950/1, 283 no. 41, Abb. 7.41

AP-503.

1. Unknown
2. Type 2a jug
3. early 1st C AD
4. H 12.6cm, D (max) 6.5cm
5. Plain.
6. ---
7. Berlin, Antikenmuseum 30891d (pair with following)
8. *Antikenmuseum Berlin* 269 no. 40; Zahn 1950/1, 282 no. 35a, Abb. 7.35a

AP-504.

1. Unknown
2. Type 2a jug
3. early 1st C AD
4. H 12.6cm, D (max) 6.5 cm
5. Plain.
6. ---
7. Berlin, Antikenmuseum 30891d (pair with

preceding)

8. *Antikenmuseum Berlin* 269 no. 40; Zahn 1950/1, 282 no. 35b, Abb. 7.35b

AP-505.

1. Unknown
2. Type 2a jug
3. early 1st C AD
4. H 6 cm, D (max) 4cm
5. Plain. Missing one handle.
6. ---
7. Berlin, Antikenmuseum 30891e (pair with following)
8. *Antikenmuseum Berlin* 269 no. 42; Zahn 1950/1, 282 no. 36a, Abb. 7.36a

AP-506.

1. Unknown
2. Type 2a jug
3. early 1st C AD
4. H 6cm, D (max) 4cm
5. Plain. Missing both handles.
6. ---
7. Berlin, Antikenmuseum 30891e (pair with preceding)
8. *Antikenmuseum Berlin* 269 no. 42; Zahn 1950/1, 282 no. 36b, Abb. 7.36b;

AP-507.

1. Unknown
2. Type 1 ladle
3. early 1st C AD
4. H 4.6cm, D 2.2cm
5. Plain. Thin, short handle, broad shallow bowl.
6. ---
7. Berlin, Antikenmuseum 30891o
8. *Antikenmuseum Berlin* 269 no. 37; Zahn 1950/1, 283 no. 44, Abb. 6.44;

AP-508.

1. Unknown
2. Type 1 ladle
3. early 1st C AD
4. H 5.5cm, D 2.7cm
5. Plain.
6. ---
7. Berlin, Antikenmuseum 30891n
8. Zahn 1950/1, 283 no. 43, Abb. 6.43

AP-509.

1. Unknown
2. Type 1 ladle
3. early 1st C AD
4. H 6cm, D 3cm
5. Plain.
6. ---
7. Berlin, Antikenmuseum 30891m
8. *Antikenmuseum Berlin* 269 no. 41; Zahn 1950/1, 283 no. 42, Abb. 6.42

AP-510.

1. Unknown
2. Saucepan
3. early 1st C AD
4. L 6cm, D 3.7cm
5. Plain.
6. ---
7. Berlin, Antikenmuseum 30891s
8. *Antikenmuseum Berlin* 269 no. 44; Zahn 1950/1, 283 no. 47, Abb. 6.47

AP-511.

1. Vesuvius region
2. Type 2 cup
3. ca. 50 BC - AD 50
4. H 12cm, D 14.2cm
5. Below rim: ivy garland and row of pearls. Small, close-set handles.
6. ---
7. Naples, Museo Nazionale
8. *Collezioni MNN I*, 216 no. 68, 217 fig. 68 (where labelled as Inv. 25294)

AP-512. (Plate 46.4)

1. Vesuvius region (Pompeii or Herculaneum probable)
2. Type 2 cup
3. 1st C BC - 1st C AD
4. H 9.3cm, D (rim) 12.5cm
5. Below rim: beaded border. On foot: stamped motif. Handle mounts terminate in bird's heads.
6. ---
7. Naples, Museo Nazionale
8. Ward-Perkins & Claridge 1978, 213 cat. 320 (where labelled as Inv. 25294)

AP-513.

1. Vesuvius region
2. Cup
3. taq AD 79
4. D 10cm, Wt 80.3g
5. Plain.
6. ---
7. Naples, Museo Nazionale 25326
8. Lejeune 1983, 37, figs. 10-12

AP-514.

1. Vesuvius region
2. Cup
3. Mid 1st C AD
4. H 6cm
5. Only handle remains. Head of Pan.
6. ---
7. Naples, MN 25576
8. Künzl 1975, 65-6, Taf. 19.1

AP-515.

1. Vesuvius region
2. Type 1a jug
3. 1st C AD
4. ---
5. Plain.
6. ---
7. Naples, Museo Nazionale 25891
8. Künzl 1975, 67 with n.13, Taf. 24.1

AP-516.

1. Vesuvius region
2. Type 1a jug
3. 1st C AD
4. ---
5. Plain. Leaf-shaped thumbrest at top of handle.
6. ---
7. Naples, Museo Nazionale 25694
8. Künzl 1975, 67 with n.13

AP-517.

1. Vesuvius region
2. Type 1a jug
3. 1st C AD
4. ---
5. Plain.
6. ---

7. Naples, Museo Nazionale 111124
8. Künzl 1975, 67 with n.13

AP-518.

1. Vesuvius region
2. Type 1a jug
3. 1st C AD
- 4.
5. Plain.
6. ---
7. Naples, Museo Nazionale 111150
8. Künzl 1975, 67 with n.13

AP-519.

1. Vesuvius region
2. Type 1a jug
3. 1st C AD
- 4.
5. Plain.
6. ---
7. Naples, Museo Nazionale 110839
8. Künzl 1975, 67 with n.13

Vicarello votive deposit: AP-520 to AP-528**AP-520.**

1. Vicarello, Viterbo, 1862
2. Bowl
3. 1st C AD
4. H 8.8cm
5. Plain. Roughly heart-shaped body, truncated at top & bottom.
6. Around body, at shoulder: dedication
7. Rome, Museo Nazionale Romano 67506
8. Künzl & Künzl 1992, 279, fig. 8

AP-521.

1. Vicarello, Viterbo, 1862
2. Type 8b cup
3. Augustan
4. H 11cm, D (rim) 7.7cm, D (base) 3.4cm, Wt 241.5g
5. Repoussé. Shrine to Priapus including a table carrying silverware (sacrificial vessels), dancing satyr and maenads.
6. ---
7. Cleveland, Museum of Art Inv. 66.371
8. Colini 1967, 51 no. 8; Künzl 1969, 336, 363-8, figs. 25-7; Oliver & Luckner 1977,

142-3 no. 95; Marabini Moevs 1983, 28-9, fig. 27; Simon 1986, 146-7, figs. 192-3; Stefanelli 1991, 275 cat. 101

AP-522. (Plate 49.6)

1. Vicarello, Viterbo, 1862
2. Type 8e cup
3. Flavian
4. H 14.5cm, D 6.4cm, Wt 308g
5. Plain, with egg-shaped depressions in body.
6. Around rim: dedication
7. Rome, Museo Nazionale Romano 67523 (n. gr. 7819)
8. Colini 1967, 54 no. 24; Künzl & Künzl 1992, 280, fig. 11

AP-523.

1. Vicarello, Viterbo, 1862
2. Cup
3. Late-Augustan - Tiberian (Youngest of the set)
4. H 9.8cm, D 6.5cm, Wt 291.5g
5. Cylindrical, resembling a milestone. Engraved with names of waystations between Gades and Rome.
6. ---
7. Rome, Museo Nazionale Romano 67500 (n. gr. 7796)
8. Heurgon 1952; Colini 1967, 51 no. 7; Künzl & Künzl 1992, 282, fig. 15

AP-524.

1. Vicarello, Viterbo, 1862
2. Cup
3. Augustan - Tiberian
4. H 12.4cm, D 6.5cm, Wt 151g
5. Cylindrical, resembling a milestone. Engraved with names of waystations between Gades and Rome.
6. ---
7. Rome, Museo Nazionale Romano 67499 (n. gr. 7795)
8. Heurgon 1952; Colini 1967, 51 no. 6; Künzl & Künzl 1992, 282, fig. 15

AP-525.

1. Vicarello, Viterbo, 1862
2. Cup
3. Augustan - Tiberian

4. H 14.2cm, D 7.4cm, Wt 221.7g
5. Cylindrical, resembling a milestone. Engraved with names of waystations between Gades and Rome.
6. ---
7. Rome, Museo Nazionale Romano 67498 (n. gr. 7794)
8. Heurgon 1952; Colini 1967, 51 no. 5; Künzl & Künzl 1992, 282, fig. 15

AP-526.

1. Vicarello, Viterbo, 1862
2. Cup
3. Augustan - Tiberian
4. H 15.3cm, D 8cm, Wt 305g
5. Cylindrical, resembling a milestone. Engraved with names of waystations between Gades and Rome.
6. ---
7. Rome, Museo Nazionale Romano 67497 (n. gr. 7793)
8. Heurgon 1952; Colini 1967, 51 no. 4; Künzl & Künzl 1992, 282, fig. 15

AP-527.

1. Vicarello, Viterbo, 1862
2. Type 2a jug
3. 2nd half of 1st C AD
4. H 11cm
5. Gilt ivy wreath with berries on neck, scroll pattern of gilt vine leaves and grapes on body.
6. ---
7. London, British Museum GR 1872.6-4.1100
8. Walters 1921, 22 cat. 79, Pl. XIII; Colini 1967, 52 no. 10

AP-528.

1. Vicarello, Viterbo, 1862
2. Type 2a jug
3. 2nd half of 1st C AD
4. ---
5. Plain body, storks hunting snakes in a marshy setting around neck.
6. ---
7. London, Victoria & Albert Museum
8. Colini 1967, 52 no. 11

Vize (1938) Tomb group: AP-529 to AP-535**AP-529.**

1. Vize (E. Thrace), tomb, 1938
2. Type 1 cup
3. 1st C BC - 1st C AD
4. H 9.9cm, D 9cm
5. Stork pairs in a marsh landscape, fighting a snake or butterfly.
6. ---
7. Istanbul 5709
8. Mansel 1939, 162, Abb. 198-200; Mansel 1940, 125-6, figs. 26-7; Mansel 1941, 169 with Abb. 29-30; Byvanck-Quarles van Ufford 1974, pls. 113-4

AP-530.

1. Vize (E. Thrace), tomb, 1938
2. Type 1 cup
3. 1st C BC - 1st C AD
4. H 10.2cm, D 9.1cm
5. Stork pairs in a marsh landscape, fighting a snake or butterfly.
6. ---
7. Istanbul 5710
8. Mansel 1939, 162, Abb. 198-200; Mansel 1940, 125-6, figs. 26-7; Mansel 1941, 169 with Abb. 29-30; Byvanck-Quarles van Ufford 1974, pl. 116

AP-531.

1. Vize (E. Thrace), tomb, 1938
2. Type 1 cup
3. 1st C BC - 1st C AD
4. H 10.2cm, D 9.2cm
5. Handles, inner liner with rim missing. Stork pairs in a marsh landscape, fighting a snake or butterfly.
6. ---
7. Istanbul 5711
8. Mansel 1939, 162, Abb. 198-200; Mansel 1940, 125-6, figs. 26-7; Mansel 1941, 169; Byvanck-Quarles van Ufford 1974, pl. 115

AP-532.

1. Vize (E. Thrace), tomb, 1938
2. Type 1 cup
3. 1st C BC - 1st C AD
4. H 7.2cm, D 8.9cm

5. Foot and lower part of body missing. Stork pairs in a marsh landscape, fighting a snake or butterfly.
6. ---
7. Istanbul 5712
8. Mansel 1939, 162, Abb. 198-200; Mansel 1940, 125-6, figs. 26-7; Mansel 1941, 169; Byvanck-Quarles van Ufford 1974

AP-533.

1. Vize (E. Thrace), tomb, 1938
2. Type 3a cup
3. Augustan
4. H 10cm, D (base) 7.5cm, D (mouth) 12cm, Wt 508g
5. Gilded. Dionysiac motifs and objects. Handle in form of an Eros.
6. ---
7. Istanbul
8. Mansel 1939, 160-1, Abb. 196-7; Mansel 1940, 124-5, figs. 24-5; Mansel 1941, 168-9 with Abb. 25-8; Künzl 1969, 321 n. 3, 329-38, 366, Abb. 9-11; Byvanck-Quarles van Ufford 1974, 335-6

AP-534.

1. Vize (E. Thrace), 1938
2. Type 1 ladle
3. First half of 1st C AD
4. H 9.5cm, D (bowl) 6.5cm, Wt 92.49g
5. Cast handle, with leaf ornament.
6. ---
7. Istanbul
8. Mansel 1939, 162; Mansel 1940, 126, fig. 28; Mansel 1941, 169

AP-535.

1. Vize (E. Thrace), 1938
2. Saucepan
3. 1st C BC - 1st C AD
4. H 6.5cm, L 25 cm, D (bowl) 13.3cm
5. Lacunae in bowl.
6. ---
7. Istanbul
8. Mansel 1939, 167, Abb. 204; Mansel 1940, 129-30, fig. 33; Mansel 1941, 176

AP-536. (Plate 47.4)

1. Wardt-Lüttingen, in the Rhine, 1958

2. Type 3b cup
3. Augustan (early 1st C AD)
4. H (total) 12.2cm, H (base) 1cm, H (lining) 11.2cm, H (casing) 9.6cm, D (base) 8cm, D (lining, rim) 14cm, D (lining, lower) 6.8cm, D (casing, rim) to 12cm, D (casing, lower) ca. 7.8cm, Wt (as restored) 502g
5. Repoussé (or cast). Gilded. Wedding of Jason and Kreusa or, (Grassinger) generic love scene.
6. ---
7. Bonn, Rheinisches Landesmuseum 58,4
8. Künzl 1969; Froning 1980, 330-1, Abb. 6; Grassinger 1997; Menninger 1997, 102-3 cat. 1, Abb. 1-3

AP-537. (Plate 44.5)

1. Welwyn, Herts., 1906, burial B
2. Type 1 cup
3. 75-10 BC
4. H 10.2cm, D (rim) 10.9cm
5. Handles missing. Decorative bands below rim, on body, and on foot.
6. ---
7. London, British Museum 1911.12-8
8. Smith 1912, 20-21, Pl. II; Toynbee 1964, 39; Stefanelli 1965a, 125; Stead 1967, 20-2, fig. 11.2; Henig 1995, 27, 34-5, fig. 16

AP-538. (Plate 44.5)

1. Welwyn, Herts., 1906, burial B
2. Type 1 cup
3. 75-10 BC
4. H 10.2cm, D (rim) 10.9cm
5. Handles (twin-stranded, looping) attached only at bowl end; found separately and re-attached. Decorative bands below rim, on body, and on foot.
6. ---
7. London, British Museum 1911.27-8
8. Smith 1912, 20-21, Pl. II; Toynbee 1964, 39; Stefanelli 1965a, 125; Stead 1967, 20-2, fig. 11.2; Henig 1995, 27, 34-5, fig. 16

AP-539.

1. Welwyn Garden City, Herts., 1965
2. Type 1 cup
3. Last quarter of 1st C BC
4. As restored: H 10.9cm, D (rim) 10.9cm
5. Raised body, cast handles and foot. Lower

part of bowl missing, upper part bent, squashed and corroded. Gilded with leaf. Decorative bands at rim, on foot.

6. ---
7. London, British Museum
8. Stead 1967, 20-3, fig. 11.1, Pl. IV; Henig 1995, 27

AP-540. (Plate 46.6)

1. Xanten
2. Type 2 cup
3. Augustan
4. H 6cm, D (rim) 11.7cm, Wt 239g, V 365ml
5. Cast. One handle and foot missing. Lacunae. Plain.
6. ---
7. Bonn, Rheinisches Landesmuseum RMX 88,08.034 (pair with RMX 88,08.029)
8. Bridger 1993a, 66-7, Abb. 41; Brijder 1993b, 229, Taf. 48; Schalles & Schreiter 1993, 9; Baratte 1997a, 60, 67, Abb. 1

AP-541. (Plate 46.6)

1. Xanten
2. Type 2 cup
3. Augustan
4. H 5.8cm, D (rim) 11.8cm, Wt 156g, V 365ml
5. Cast. Handles and foot missing. Lacunae. Plain.
6. ---
7. Bonn, Rheinisches Landesmuseum RMX 88,08.029 (pair with RMX 88,08.034)
8. Bridger 1993a, 66-7, Abb. 41; Brijder 1993b, 229, Taf. 48; Schalles & Schreiter 1993, 9; Baratte 1997a, 60, 67, Abb. 1; Gelsdorf 1997

AP-542.

1. Xanten
2. Type 1 ladle
3. 1st half of 1st C AD
4. H (tot) 9.2cm, H (bowl) 1.9cm, D (rim) 5.3-5.4cm, Wt 39g, V 29ml
5. Plain.
6. ---
7. Bonn, Rheinisches Landesmuseum RMX 91,08.027
8. Bridger 1993a, 66-7, Abb. 41; Brijder

1993b, 232, Taf. 49; Gelsdorf 1997

AP-543.

1. Yugoslavia (?Rudnik)
2. Type 6 cup
3. 1st C AD - Trajanic period
4. H 5.5cm, D 11.5cm, Wt 440g
5. Repoussé, with cast handles and foot. Triangular piece missing from each of rim and foot. Dionysus and woman (?Ariadne) on hippocamps; flying Erotes.
6. Name and position in the military
7. Belgrade, National Museum 850/II
8. *LIMC* III, Eros/Amor, Cupido 468; Greifenhagen 1967; Baratte 1975, 33, Pl. 1.1; Popovič 1994a, 277 cat. 180; Popovič 1994c, 109-11 with n. 33

AP-544. (Plate 46.8)

1. Zohor, Grave 5, 1957
2. Type 2 cup
3. 1st half of 1st C AD
4. H 6.7cm, D 13cm, D (foot) 6cm, Wt 353g
5. Cast. Plain.
6. ---
7. Slovenské Muzeum (pair with following)
8. Kraskovská 1959, 135, 139, figs. 59-61, pl. 1.4; Roggenbuck 1988, 331-2 no. 1371

AP-545.

1. Zohor, Grave 5, 1957
2. Type 2 cup
3. 1st half of 1st C AD
4. H 6.4cm, D 12.9cm, D (foot) 6cm, Wt 331.8g
5. Cast. Plain.
6. ---
7. Slovenské Muzeum (pair with preceding)
8. Kraskovská 1959, 135, 139; Roggenbuck 1988, 331-2 no. 1371

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GAZETTEER

MAPS

PLATES

GAZETTEER

<u>Site</u>	<u>Location</u>	<u>Map</u>
Agersbol	Denmark	2
Alise-Sainte-Reine	France	2
Ancona	Italy	1
Anzio	Italy	1
Apensen	Germany	2
Arcisate	Italy	1
Asia Minor		3
Avenches	Switzerland	2
Beek	Netherlands	2
Berthouville	France	2
Bonn	Germany	2
Bori	Georgia	3
Boscoreale	Italy	1
Bug River valley		2
Byrsted	Denmark	2
Castellar de Santiago	Spain	4
Chalon-sur-Saône	France	2
Coimbra	Portugal	4
Cordoba	Spain	4
Dobřichov-Píthory	Czech Rep.	2
Dollerup	Denmark	2
Dusniky	Czech Rep.	2
Egypt		3
El Alcornocal	Spain	4
El Castillo de las Guardas	Spain	4

Emesa	Syria	3
Eretria	Greece	2
Evreux	France	2
France		2
Fuensanta de Martos	Spain	4
Giubiasco	Switzerland	2
Gostawice	Poland	2
Groß-Kelle	Germany	2
Guiães	Portugal	4
Herculaneum	Italy	1
Hermopolis	Egypt	3
Hildesheim	Germany	2
Hoby	Denmark	2
Hockwold	England	2
Holubice	Czech Rep.	2
in Danube	Romania	2
Jabučeje	Serbia	2
Jaen	Spain	4
Kalkreise	Germany	2
Kastel	Germany	2
Kayseri	Turkey	3
Lake Trasimene	Italy	1
Łęg Piekarski	Poland	2
Los Villares	Spain	4
Lubieszewo	Poland	2
Lyon	France	2
Manching	Germany	2

Marwedel	Germany	2
Menjíbar	Spain	4
Meroe	Egypt	3
Mollerup	Denmark	2
Mušov	Slovakia	2
Novocherkassk	Russia	3
Oberaden	Germany	2
Oberkassel	Germany	2
Olbia	Ukraine	3
Ornavasso	Italy	1
Palmi	Italy	1
Paradela de Guiães	Portugal	4
Petescia	Italy	1
Po Valley	Italy	1
Pompeii	Italy	1
Pozoblanco	Spain	4
Prusa	Turkey	3
Reignier	France	2
Rome	Italy	1
Rudnik	Serbia	2
Ruffieux	France	2
Salvacañete	Spain	4
Santiago de la Espada	Spain	4
Santisteban del puerto	Spain	4
Schwechat	Austria	2
Spain		4
Stara Zagora	Bulgaria	2
Stevensweert	Netherlands	2
Stráže	Slovakia	2
Syria		3
Taman	Russia	3
Tekija	Serbia	2

Terzigno	Italy	1
Thorey	France	2
Tiermes	Spain	4
Tivoli	Italy	1
Torre de Juan Abad	Spain	4
Torres	Spain	4
Troja	Portugal	4
Vesuvius region	Italy	1
Vicarelo	Italy	1
Villetelle	France	2
Vize	Turkey	2
Wardt-Lüttingen	Germany	2
Welwyn	England	2
Welwyn Garden City	England	2
Xanten	Germany	2
Zohor	Slovakia	2

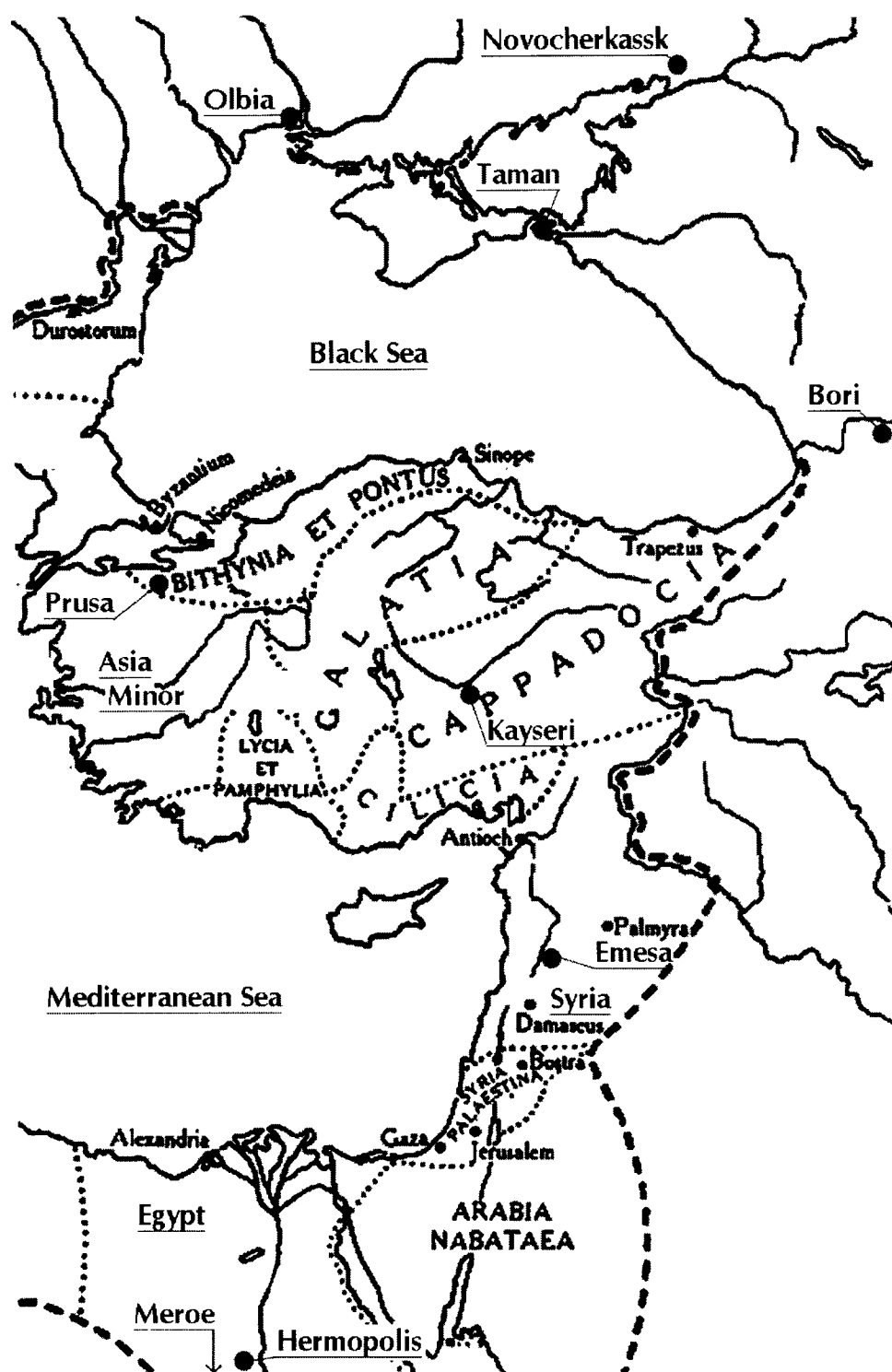
MAP 1: ITALY



MAP 2: EUROPE (excluding Italy, Iberia)



MAP 3: THE EAST, EGYPT



MAP 4: IBERIA

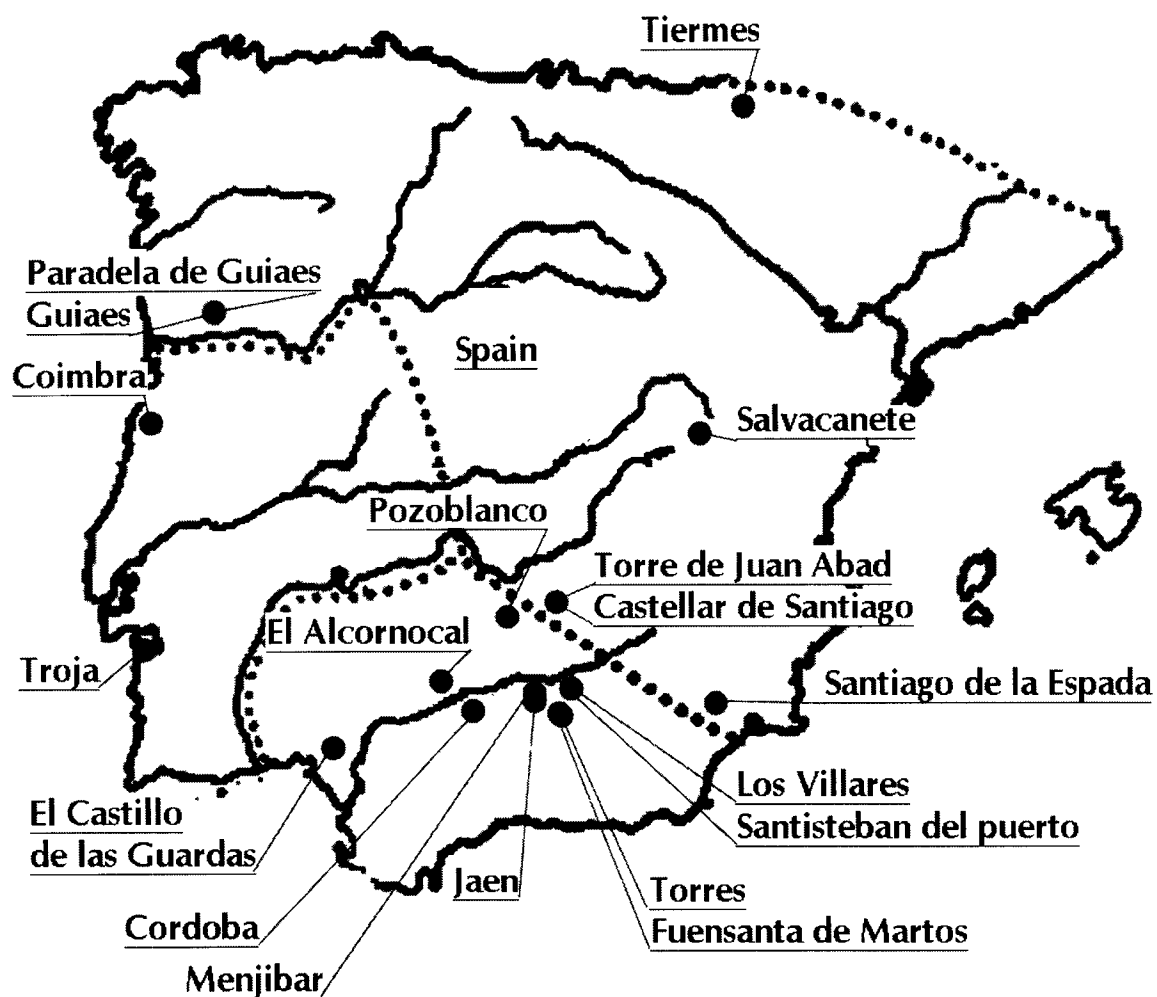


PLATE 1



SD-1.

PLATE 2



SD-2.

PLATE 3



SD-3.

PLATE 4



SD-4.

PLATE 5



SD-5.

PLATE 6



SD-6.

PLATE 7



SD-7.

PLATE 8



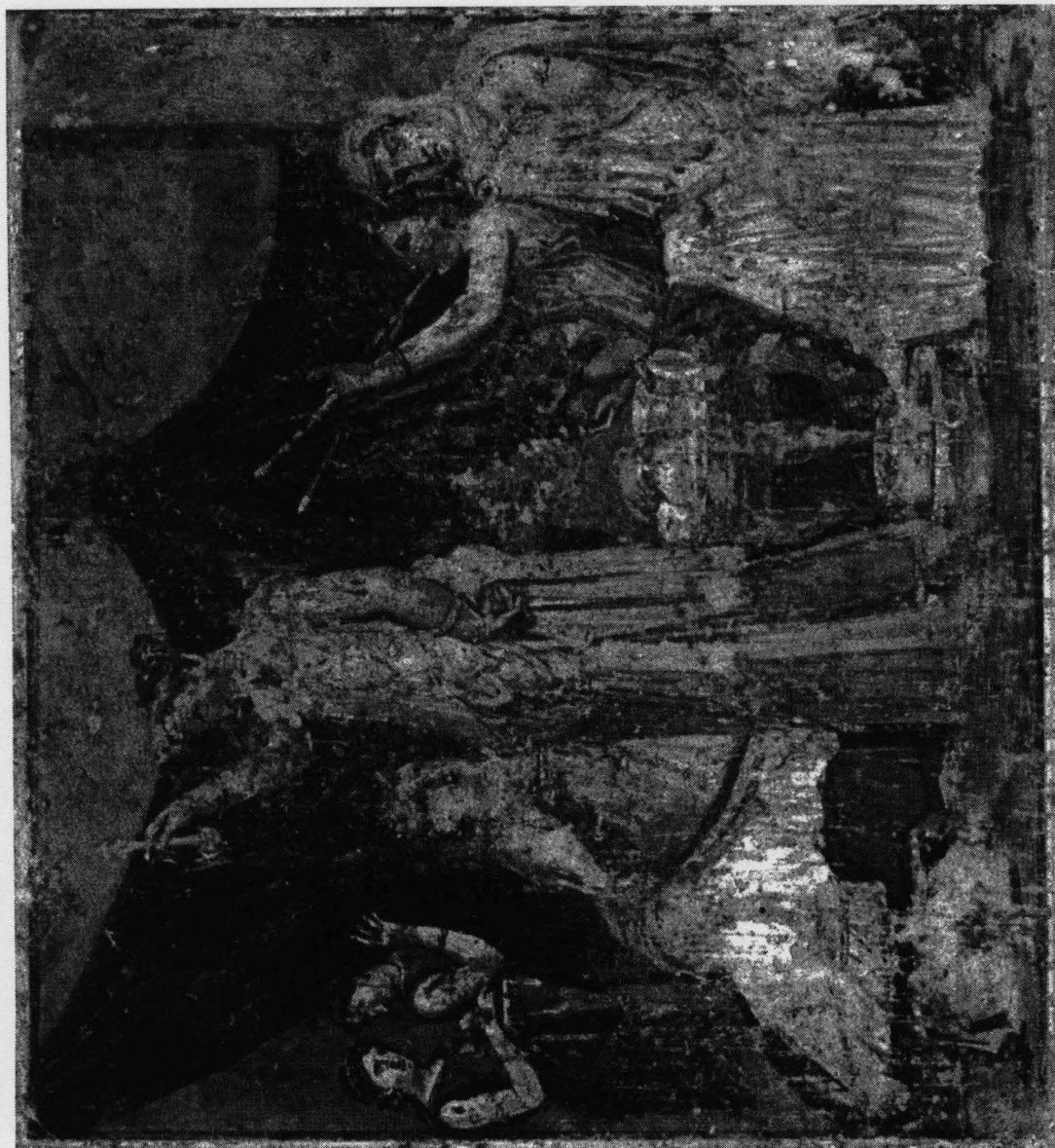
SD-8.

PLATE 9



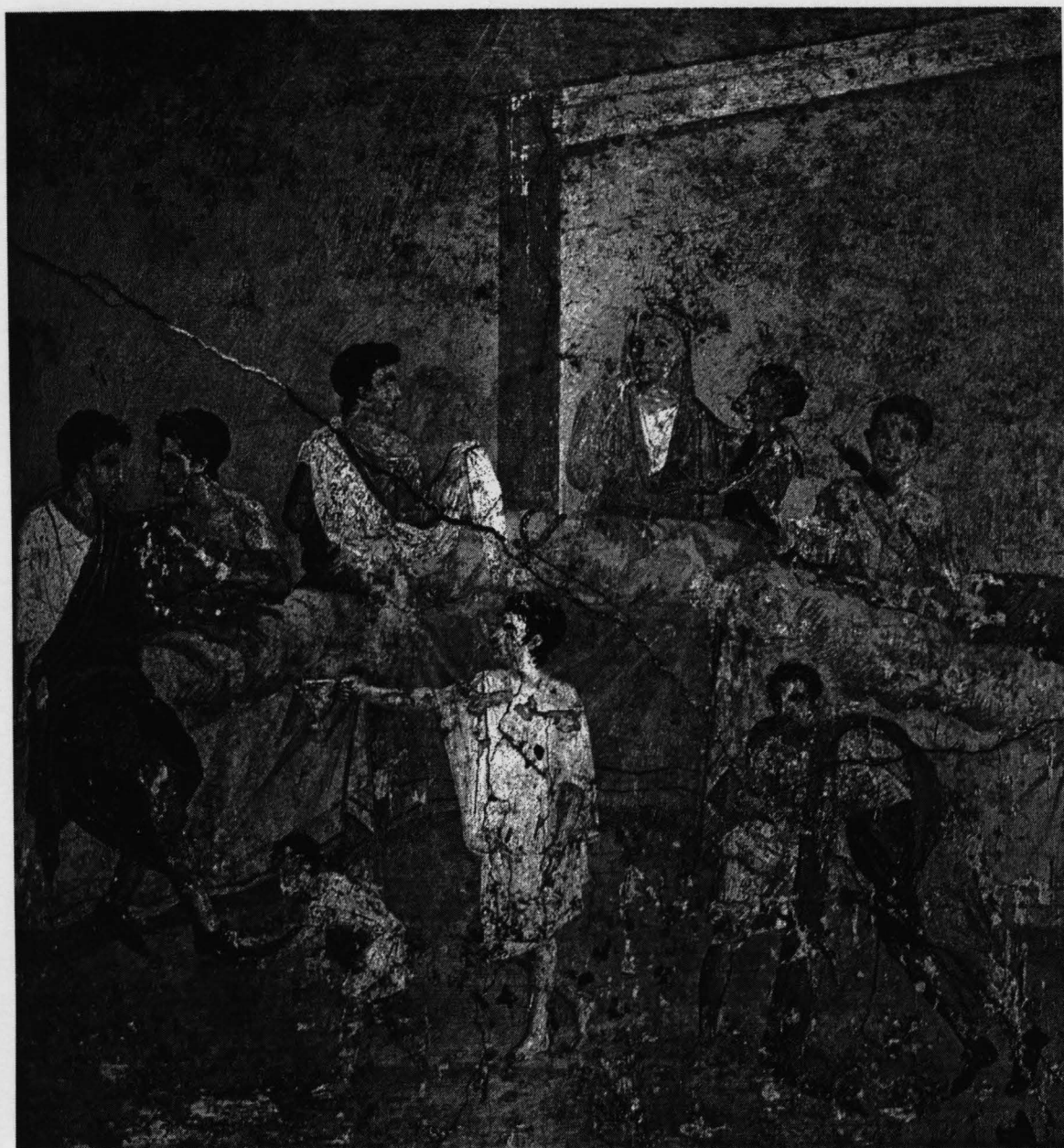
SD-9.

PLATE 10



SD-10.

PLATE 11



SD-11.

PLATE 12



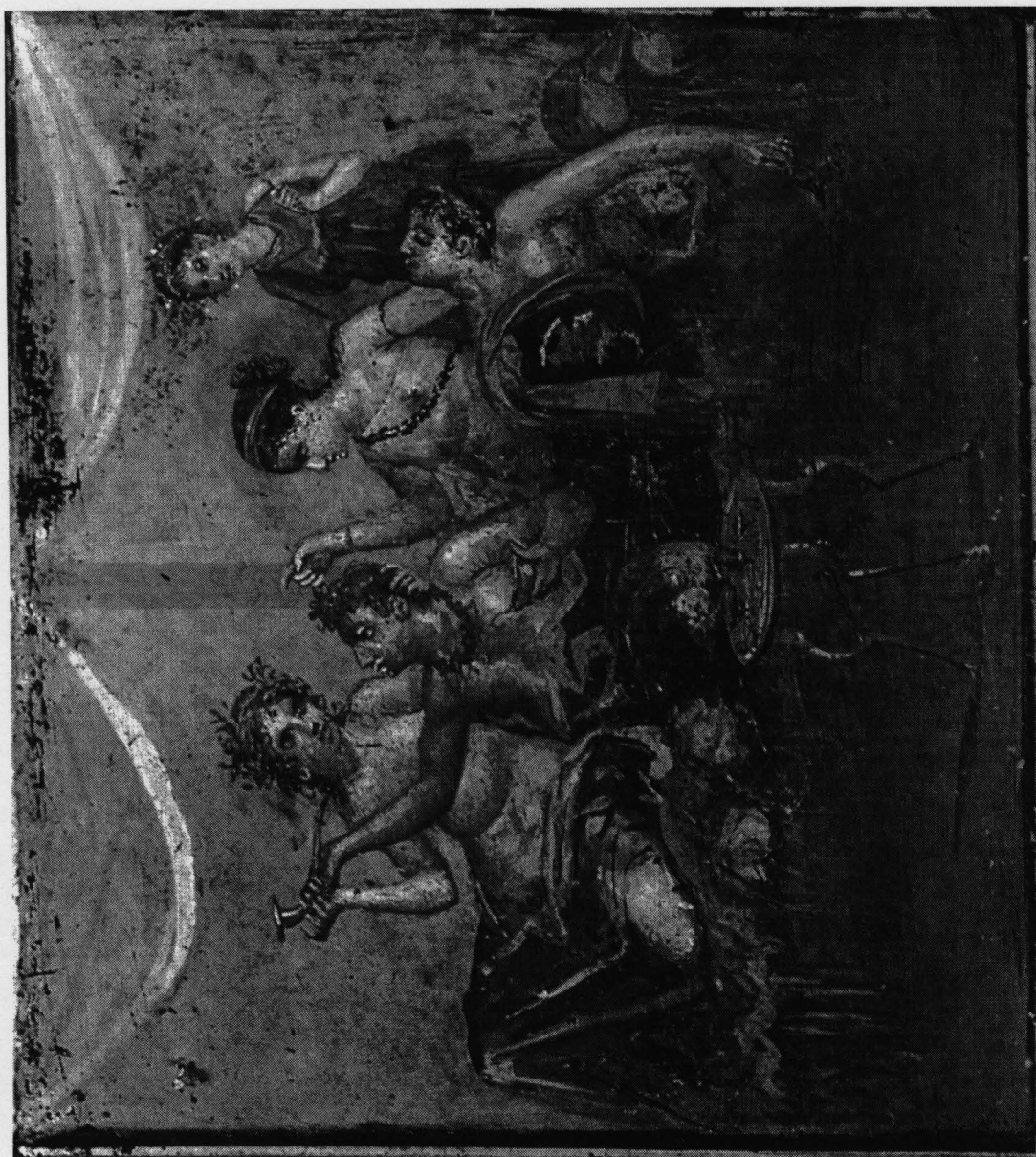
SD-12.

PLATE 13



SD-13.

PLATE 14



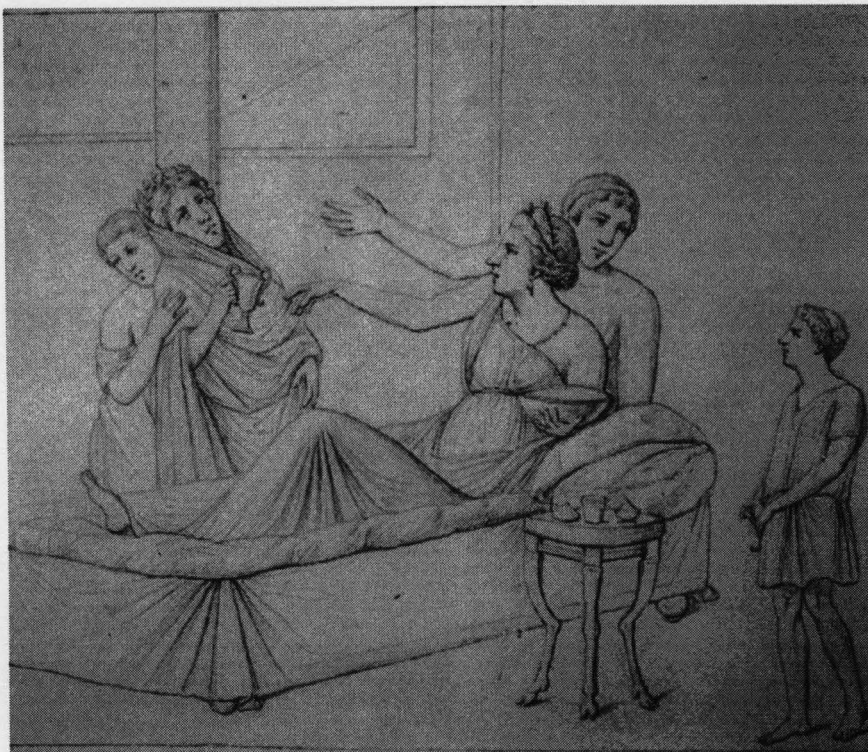
SD-14.

PLATE 15

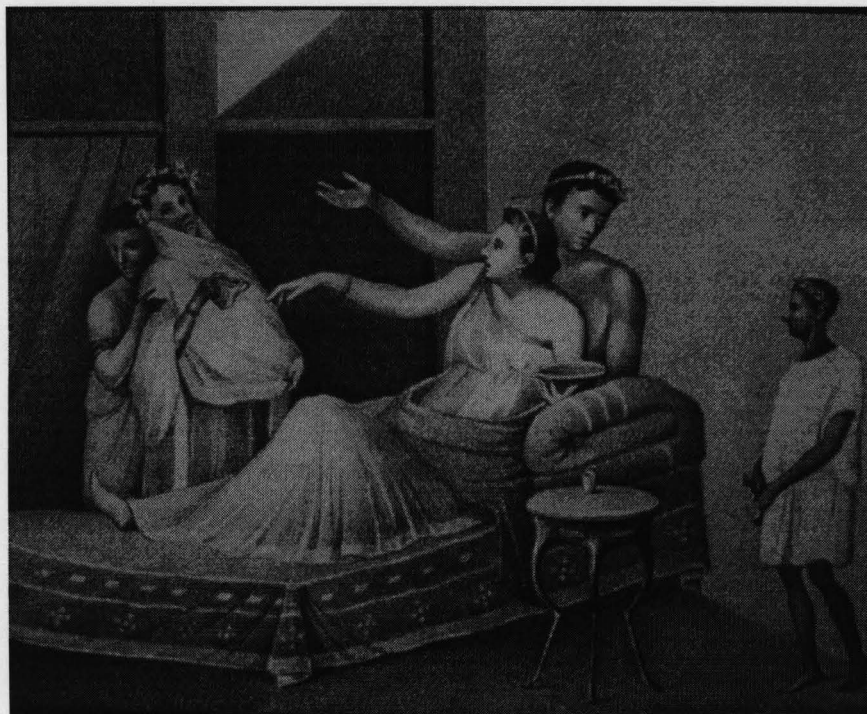


SD-15.

PLATE 16



1. SD-16. Drawing by La Volpe.



2. SD-16. Drawing by Discanno.

PLATE 17



SD-17.

PLATE 18



SD-18.

PLATE 19



SD-19.

PLATE 20



SD-20.

PLATE 21



SD-21.

PLATE 22



SD-22.

PLATE 23



SD-23.

PLATE 24



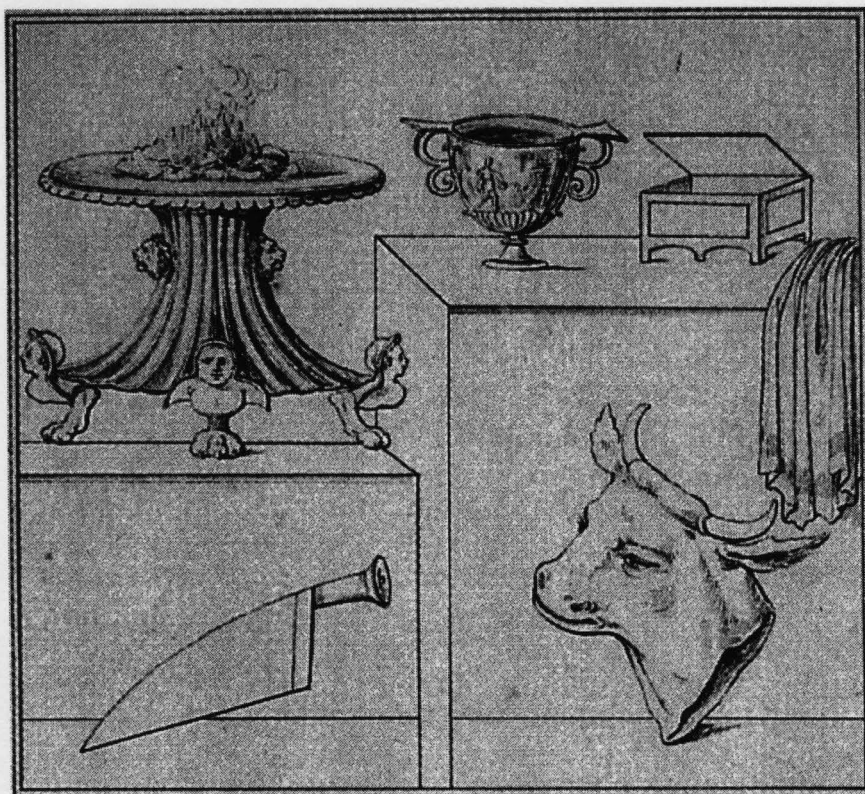
SD-24.

PLATE 25

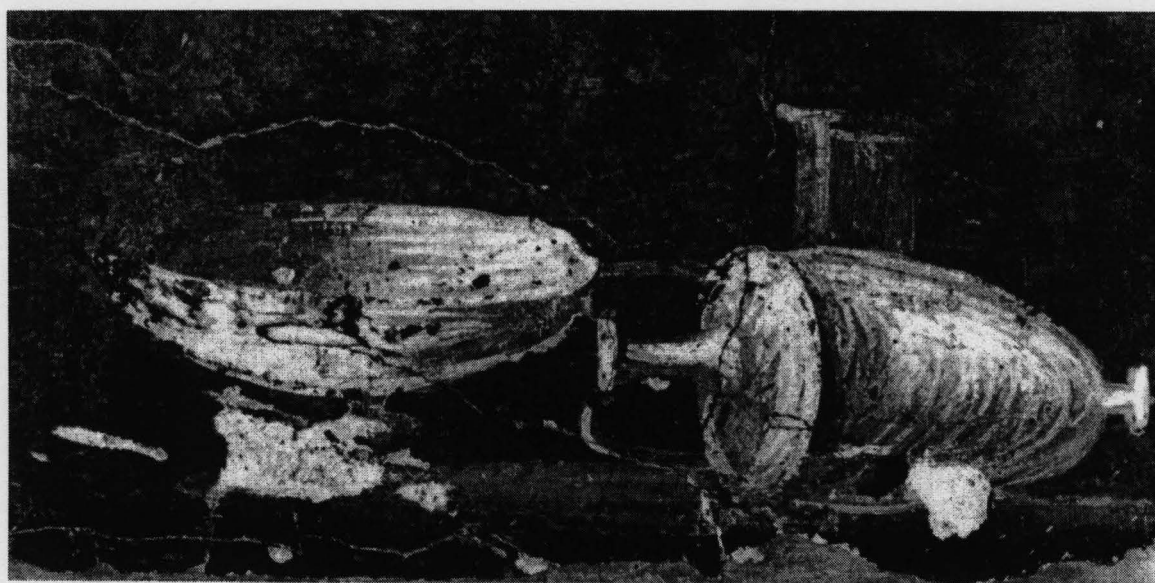


SD-25.

PLATE 26



1. RD-1. Drawing by Abbate.

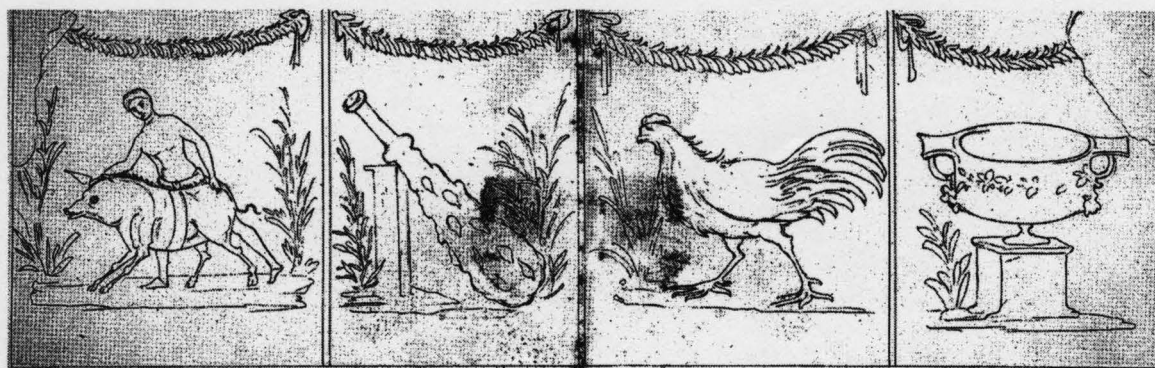


2. RD-2. -

PLATE 27



1. RD-3.



2. RD-4.

PLATE 28



1. RD-5.

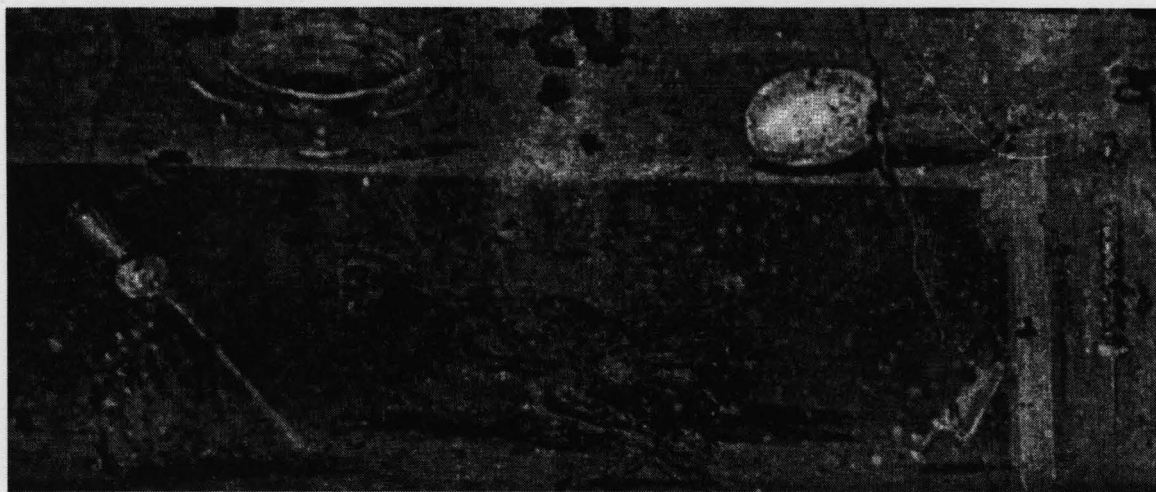


2. RD-6.

PLATE 30

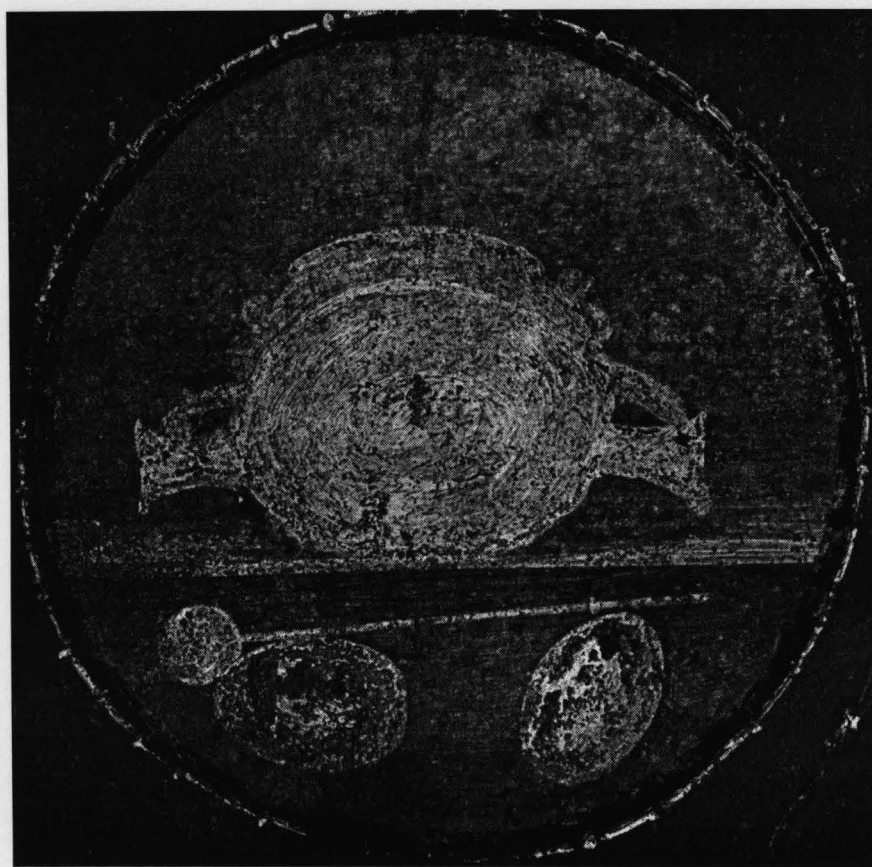


1. RD-9.



2. RD-10.

PLATE 31

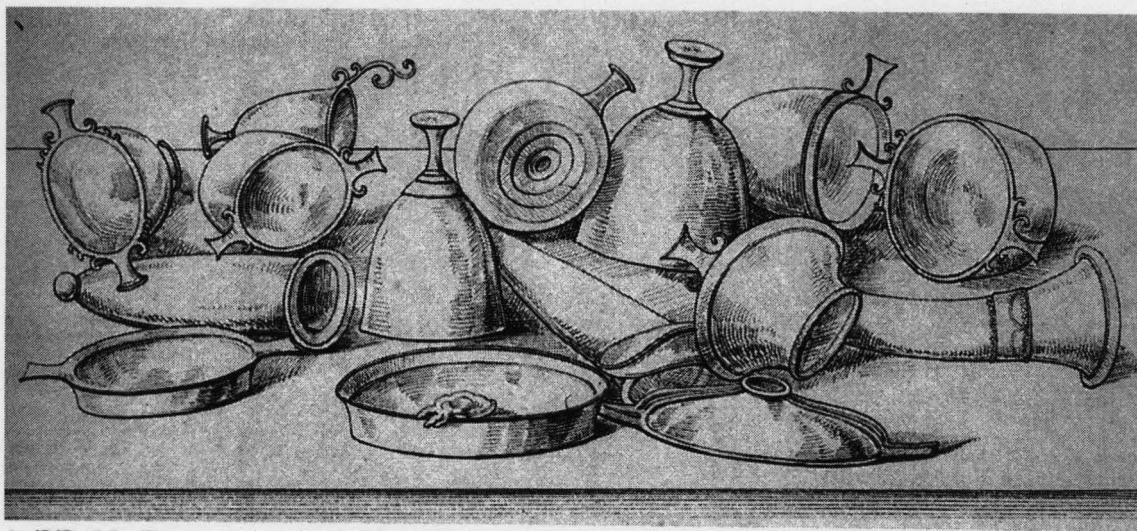


1. RD-11.

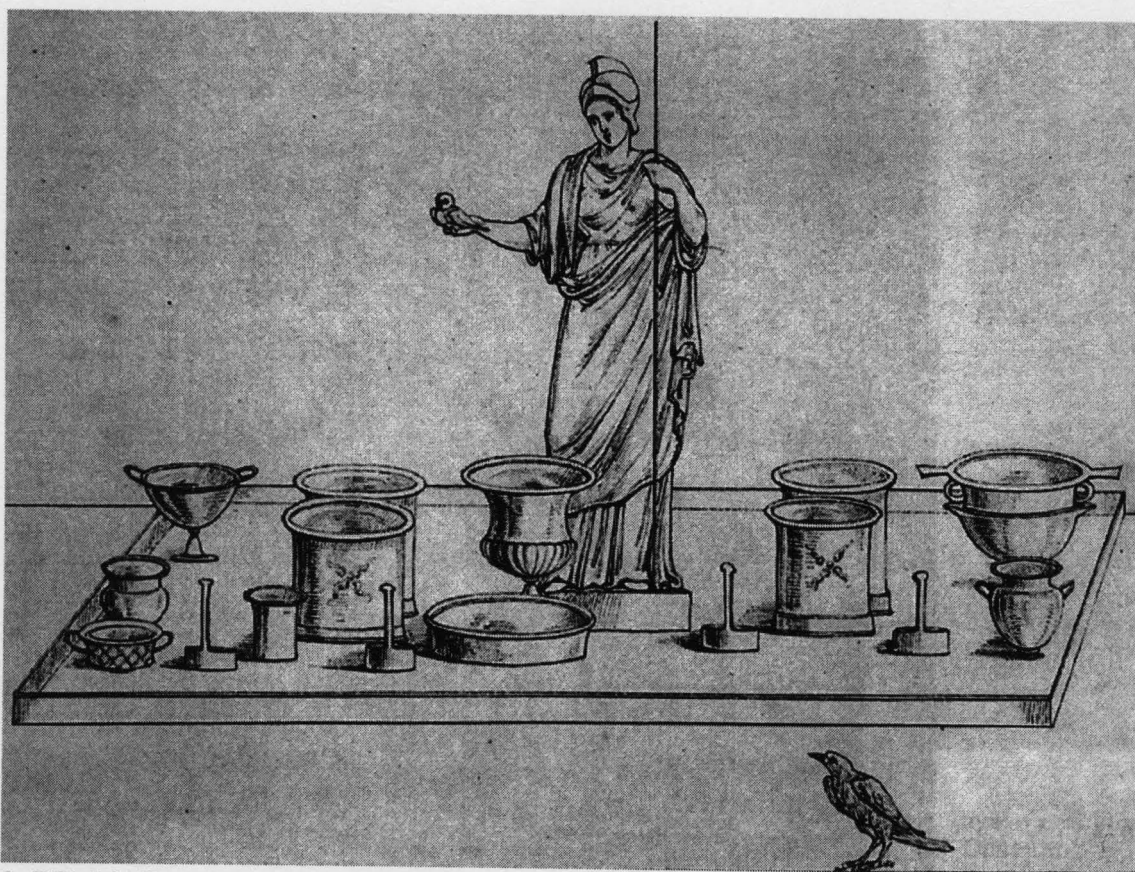


2. RD-12. Drawing by Marsigli.

PLATE 32



1. RD-13. Drawing by Abbate.



2. RD-14. Drawing by Abbate.

PLATE 33



1. RD-15.



2. RD-16.

PLATE 34



1. RD-17.



2. RD-18.

PLATE 35



1. RD-19.



2. RD-20.

PLATE 36



1. RD-21.

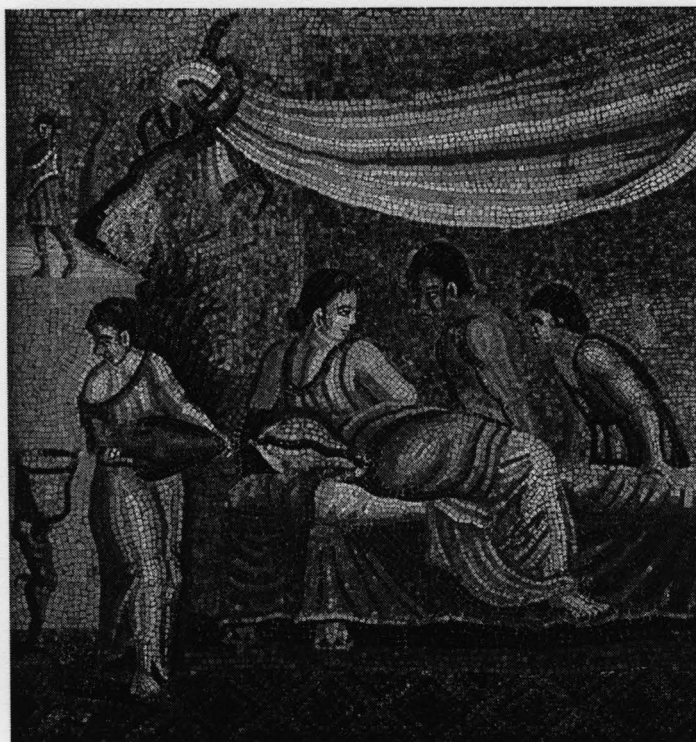


2. Cup of the Ptolemies, side A: table carrying vessels. Mid 1st century BC. (Paris, Cabinet des Médailles).



3. Cup of the Ptolemies, side B: table carrying vessels. Mid 1st century BC. (Paris, Cabinet des Médailles).

PLATE 37

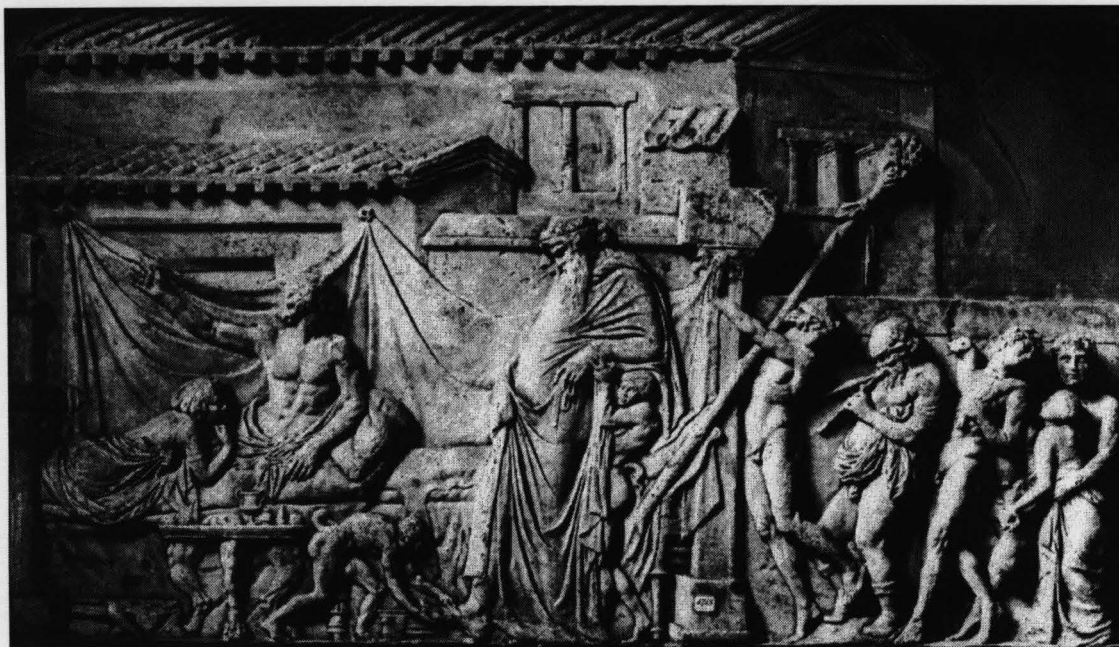


1. Mosaic with private scene, from Centocelle. 1st century AD. (Vienna, Kunsthistorisches Museum II 9).

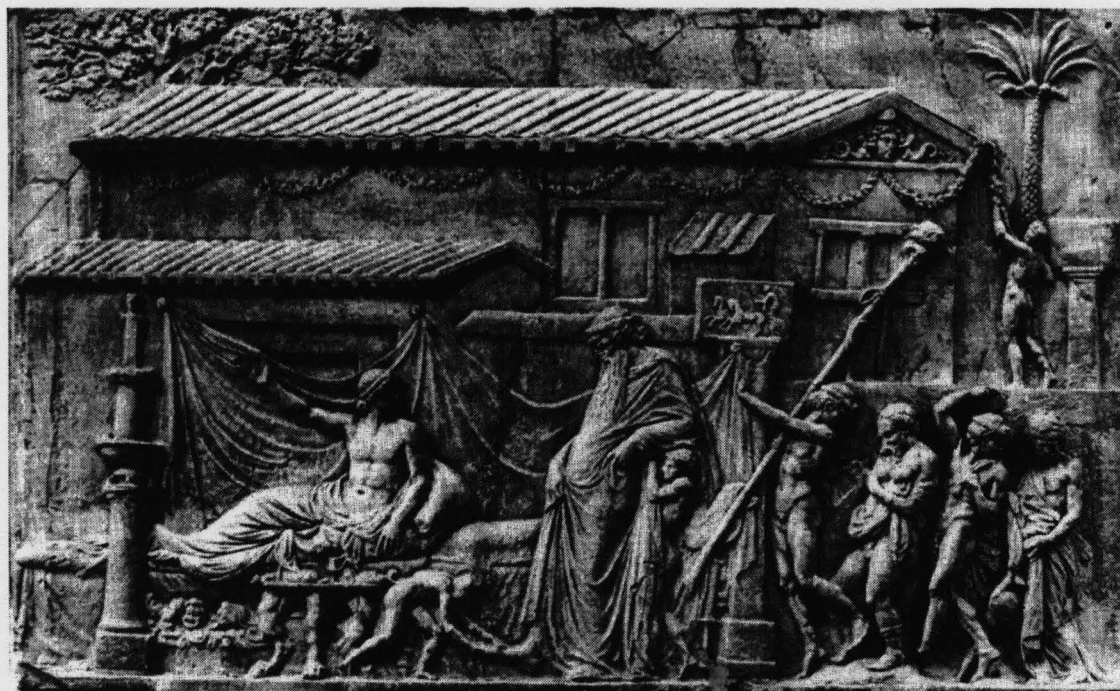


2. “Tiger Rider” mosaic, from Pompeii VI.12.2. ca. 100 BC. (Naples, Museo Nazionale 9991).

PLATE 38



1. Relief of Dionysus visiting the house of a worshipper. ca. 40-30 BC. (Naples, Museo Nazionale 6713).



2. Relief of Dionysus visiting the house of a worshipper, from Alexandria. 1st century AD. (London, British Museum).

PLATE 39

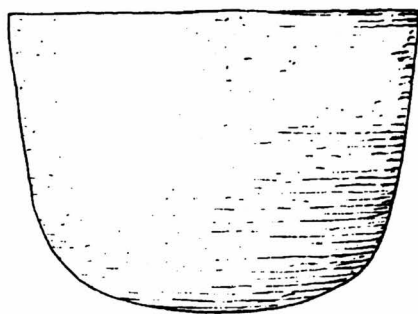


1. Banquet relief, from Amiternum. 1st century AD. (Pizzoli, Santo Stefano).

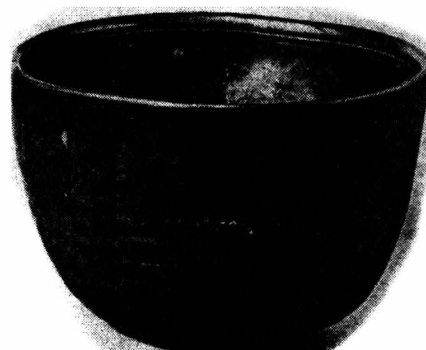


2. Banquet relief, from Sentinum. 1st century AD. (Ancona, Museo Nazionale).

PLATE 40: Bowls, Type 1



1. AP-254. Type 1a.



2. AP-438. Type 1a.



3. AP-440. Type 1a.



4. AP-441. Type 1b.



5. AP-43. Type 1c.

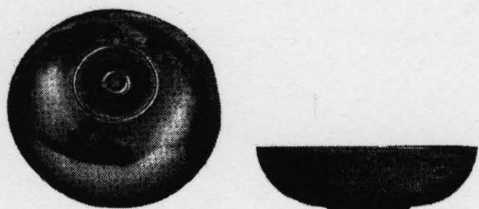


6. AP-381. Type 1d.



7. AP-446. Type 1d.

PLATE 41: Bowls, Type 2, 3, 4, 5



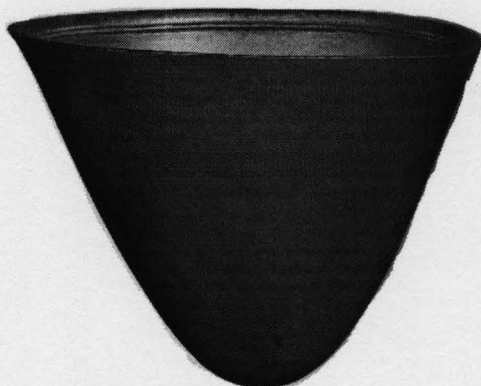
1. AP-288, AP-289. Type 2.



2. AP-149. Type 2.



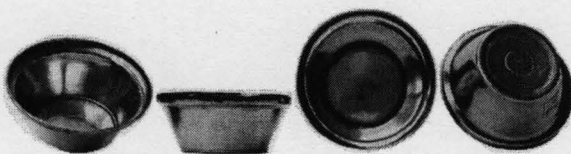
3. AP-159. Type 3.



4. AP-450. Type 4.



5. AP-117. Type 4.

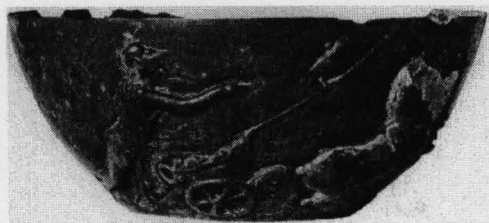


6. AP-52 to AP-55. Type 5.

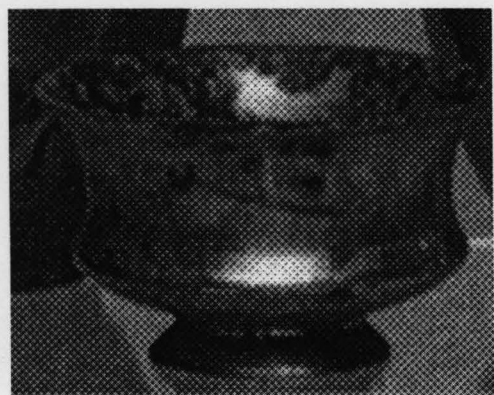
PLATE 42: Bowls, Type 6, 7, 8, 9



1. AP-426 to AP-428. Type 6a.



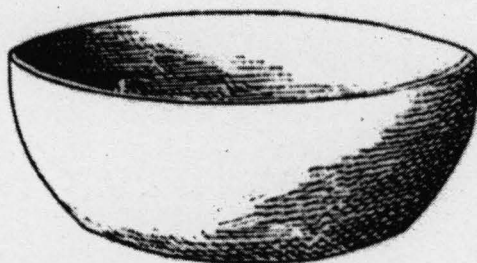
3. AP-351. Type 6b.



5. AP-495. Type 7.



7. AP-302 to AP-305. Type 8b.



2. AP-56 to AP-64. Type 6b.



4. AP-290 to AP-297. Type 6c.



6. AP-298 to AP-301. Type 8a.

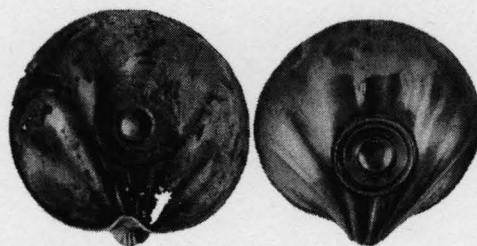


8. AP-151 to AP-156. Type 9.

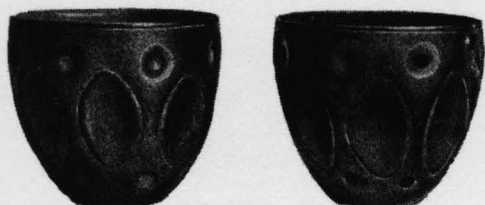
PLATE 43: Bowls, Type 10, Other



1. AP-387. Type 10.



2. AP-306.



3. AP-307, AP-308.



4. AP-454.



5. AP-229.



6. AP-26.



7. AP-455.

PLATE 44: Cups, Type 1



1. AP-412.



2. AP-422.



3. AP-431, AP-432.



4. AP-276.



5. AP-537, AP-538.



6. AP-2.



7. AP-67 or AP-68.

PLATE 45: Cups, Type 1



1. AP-74.



2. AP-309.



3. AP-312.



4. AP-261.



5. AP-168. Type 1/2.



6. AP-464.



7. AP-225, AP-226.



8. AP-119, AP-120.



9. AP-218.

PLATE 46: Cups, Type 2



1. AP-13.



3. AP-136.



5. AP-76.



7. AP-42.



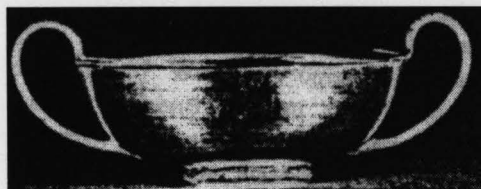
2. AP-355 to AP-358.



4. AP-512.



6. AP-540, AP-541.



8. AP-544.

PLATE 47: Cups, Type 3, 4, 5



1. AP-433. Type 3a.



2. AP-359. Type 3a.



3. AP-142. Type 3b.



4. AP-536. Type 3b.



5. AP-488. Type 4.



6. AP-122. Type 4.



7. AP-198. Type 4.



8. AP-174. Type 4.



9. AP-175. Type 4.



10. AP-82. Type 5.



11. AP-325. Type 5.

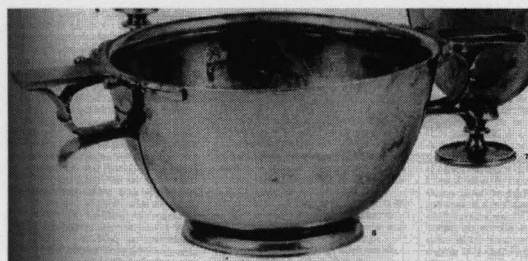


12. AP-327. Type 5.

PLATE 48: Cups, Type 6



1. AP-467.



2. AP-423.



3. AP-87.



6. AP-328.



8. AP-34.



4. AP-88, AP-89.



5. AP-90.



7. AP-195.

PLATE 49: Cups, Type 7, 8, 9



1. AP-181. Type 7.



3. AP-348. Type 8b.



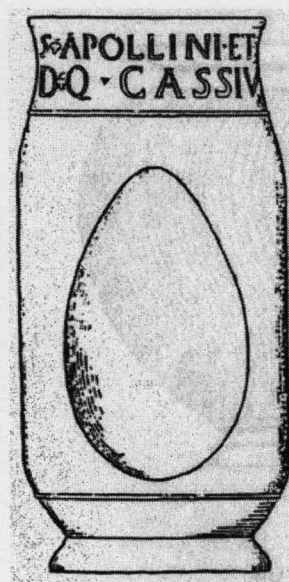
4. AP-35. Type 8c.



2. AP-184. Type 8a.



5. AP-147. Type 8d.



6. AP-522. Type 8e.



7. AP-231, AP-232. Type 9.

PLATE 50: Jugs, Type 1



1. AP-334. Type 1a.



2. AP-336. Type 1b.



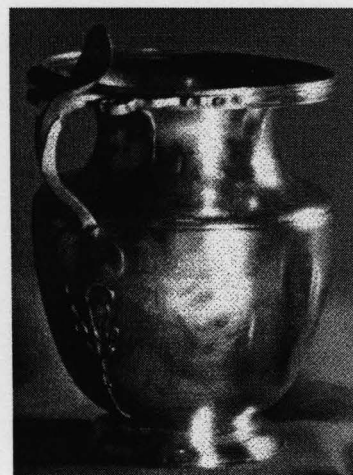
3. AP-364. Type 1c.



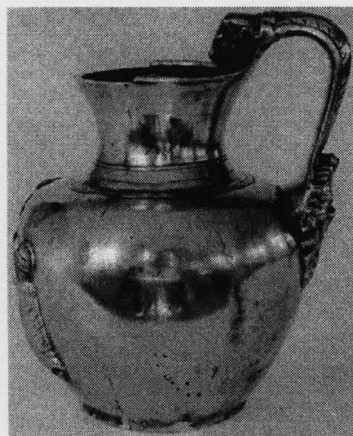
4. AP-36. Type 1d.



5. AP-402. Type 1e.



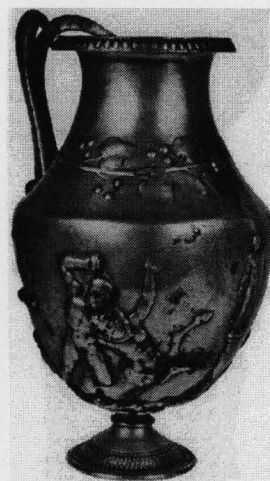
6. AP-21. Type 1e.



7. AP-475. Type 1e/f.

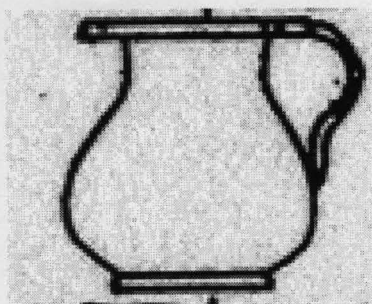


8. AP-265. Type 1f.



9. AP-350. Type 1g.

PLATE 51: Jugs, Type 1, 2, 3



1. AP-134. Type 1h.



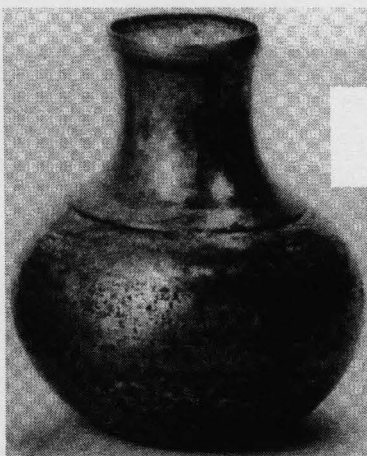
2. AP-489. Type 1i.



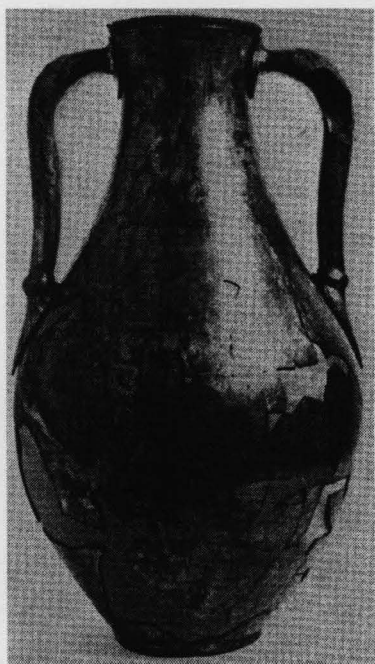
3. AP-97. Type 1i.



4. AP-338. Type 2a.



6. AP-490. Type 2b.



5. AP-366. Type 2a.



7. AP-126. Type 2b.



8. AP-16. Type 3.

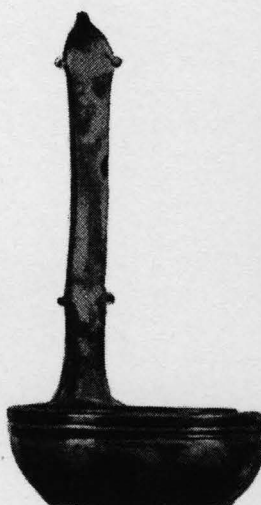
PLATE 52: Ladles, Type 1, 2; Spouted bowl



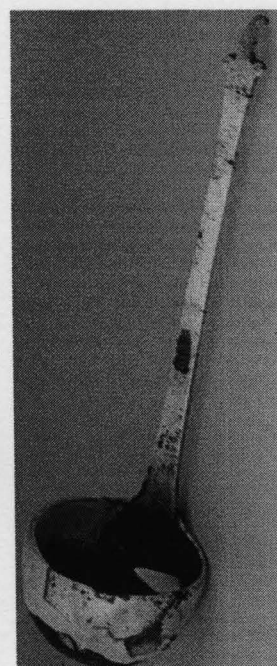
1. AP-434. Type 1.



2. AP-99. Type 1.



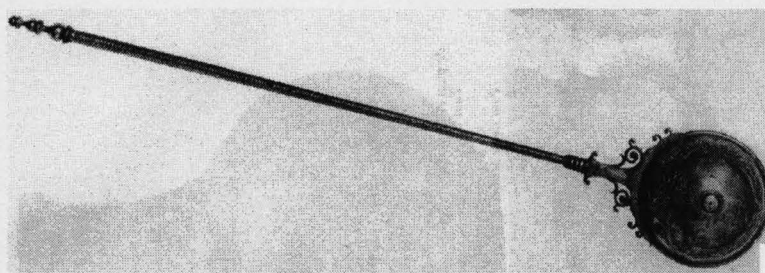
3. AP-340. Type 1.



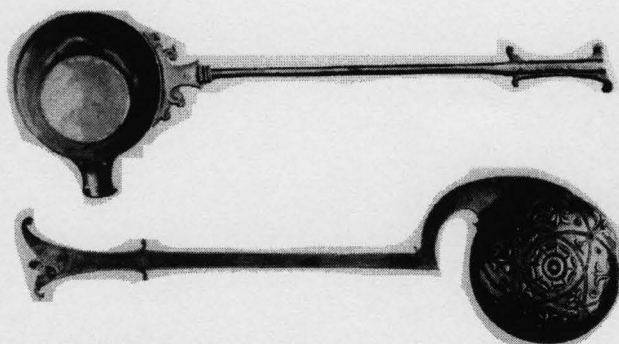
4. AP-349. Type 1.



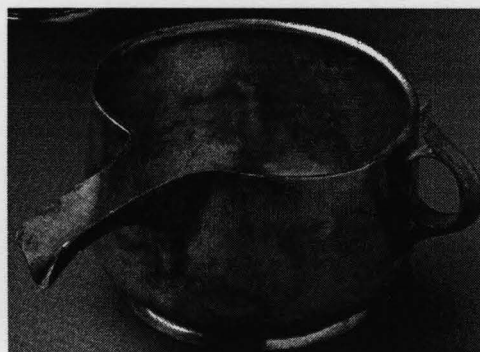
5. AP-284. Type 1.



6. AP-491. Type 2.



7. AP-100 (bottom), AP-101 (top). Type 2.



8. AP-429. Spouted bowl.

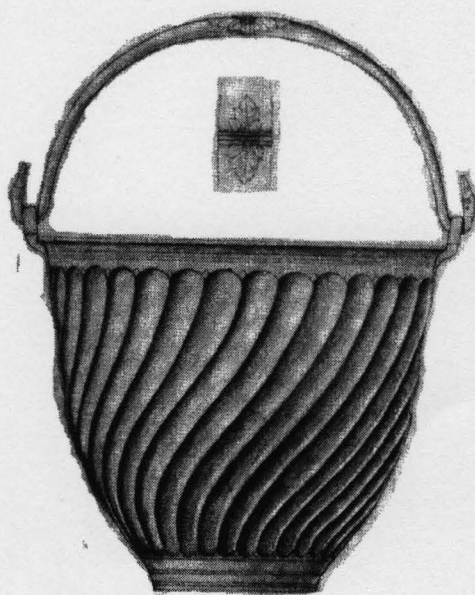
PLATE 53: Containers



1. AP-187. Type 1.



2. AP-188. Type 2.



3. AP-420. Type 3.

PLATE 54: Saucepans, Stirrers, Strainers



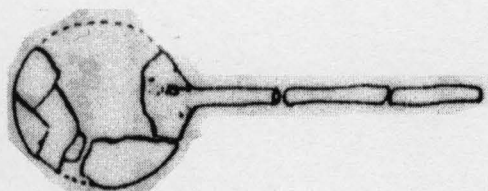
1. AP-105, AP-106. Saucepans.



2. AP-341. Saucepan.



3. AP-24. Stirrer.



4. AP-268. Stirrer.



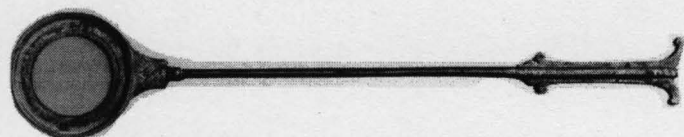
5. AP-242. Strainer.



6. AP-217. Strainer.



7. AP-23. Strainer.



8. AP-104. Strainer (?).

PLATE 55



1. Fruit basket, from the villa at Oplontis. Second style. *In situ*.



3. Mosaic of drinking doves, from Hadrian's Villa, Tivoli. 2nd century AD. (Rome, Musei Capitolini).



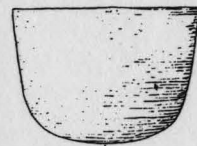
5. Silver "Africa cup", from the Boscoreale treasure. 1st century BC/AD. (Paris, Louvre Bj 1969).



2. Dionysus enthroned, from Pompeii VI.10.11 (Casa del Naviglio). Fourth style. (Naples, Museo Nazionale 9456).



4. Ladle. 4th to 3rd century BC. (USA, private collection).



Type 1a bowl



Type 1b bowl



Type 1c bowl



Type 1d bowl



Type 2 bowl



Type 3 bowl



Type 4 bowl



Type 5 bowl



Type 6a bowl



Type 6b bowl



Type 6c bowl



Type 7 bowl



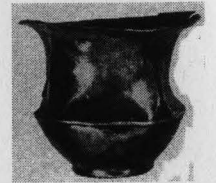
Type 8a bowl



Type 8b bowl



Type 9 bowl



Type 10 bowl



Type 1 cup



Type 2 cup



Type 3a cup



Type 3b cup



Type 4 cup



Type 5 cup



Type 6 cup



Type 7 cup



Type 8a cup



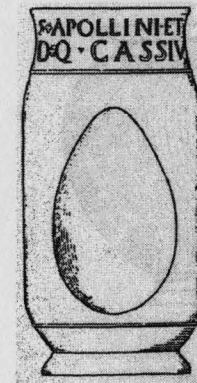
Type 8b cup



Type 8c cup



Type 8d cup



Type 8e cup



Type 9 cup



Type 1a jug



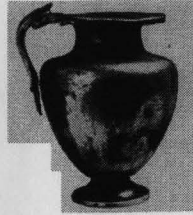
Type 1b jug



Type 1c jug



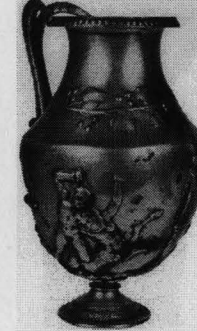
Type 1d jug



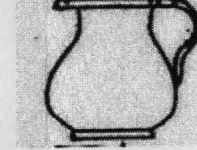
Type 1e jug



Type 1f jug



Type 1g jug



Type 1h jug



Type 1i jug



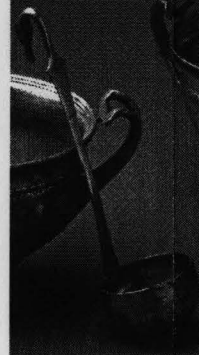
Type 2a jug



Type 2b jug



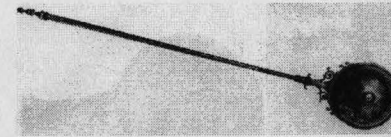
Type 3 jug



Type 1 ladle



Type 1 ladle



Type 2 ladle



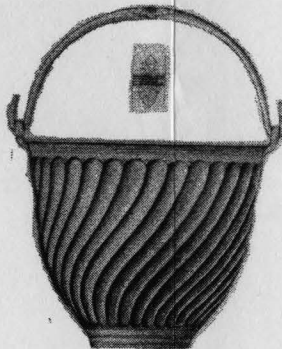
Saucepan



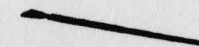
Type 1 container



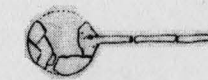
Type 2 container



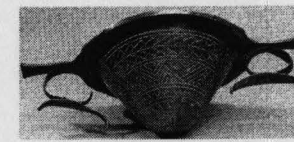
Type 3 container



Stirrer (?)



Stirrer (?)



Strainer



Strainer