

GALERIE GOLCONDA

ARCHÉOLOGIE MUSÉALE
FOSSILES – BIJOUX RARES ET ANCIENS
CABINET DE CURIOSITÉS DES GRANDES CIVILISATIONS

CERTIFICATE

AN IMPRESSIVE RED FIGURE VOLUTE CRATER

MAGNA GRECIA / APULIA – (4th cent. BC)

EX BERNARD BUFFET COLLECTION (French painter 1929-1999)

MATERIAL AND TECHNIQUE: a wheel-thrown vase, in sections, with handles that have been made by hand and then fixed.

This ritual terra cotta crater was also used for drinking wine mixed with water at symposia. Composed of a great egg shaped body tapered on a circular base like a flared foot that is set off from the body by a groove. Completed with two handles on the sides placed between the shoulder and the mouth. The two big handles are in the form of volutes with angels on their top with two Dionysiac faces moulded in relief, the details painted with white and yellow. This vase which size is remarkable is painted with the technique of red and black and decorated with extensive floral and geometric decoration. The central scene represents the Naiskos with a couple in white colour so that you could think they were in marble. On the back, a mourning scene is depicted. The vase is also ornamented with various lines presenting typical geometrical Greek designs.

Restorations all over the body as usual for this type of fragile vessel.

ORIGIN: this style of painting appears in Athens around 530/520 B.C. The technique of red painting allows more details for the faces or the draperies. This crater with its decoration is typical of the late Apulian production from Southern Italy, where the potteries are as renowned as in Corinth or Athens.

TEST: supplied with a thermoluminescent test by Laboratory Ralf Kotalla N°09120706.

MEASURES: Height: 77 cm - 30,31'' - Wide : 38,5 cm-15,16''

PASSEPORT CULTUREL: supplied with an export licence issued by the French Ministry of Culture, n°083095.

MUSEOGRAPHY: a very similar vase is presented in British Museum, Hamilton's collection GR 1772-20.14 (vase F 284), room 73.

BIBLIOGRAPHY: published in « *Collecting Masterpieces* » Part One written by Beryl Cavallini at pages 194/195

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