

"BINGING WITH BACCHUS" OR "HOW TO BE AN ASS IN ATHENS"



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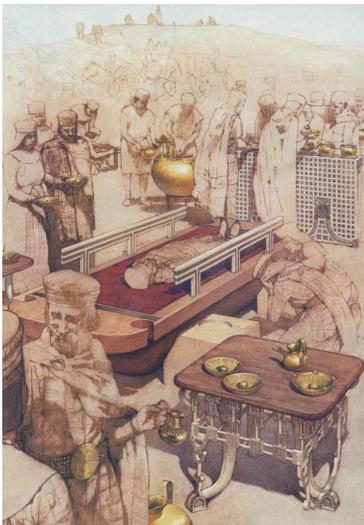
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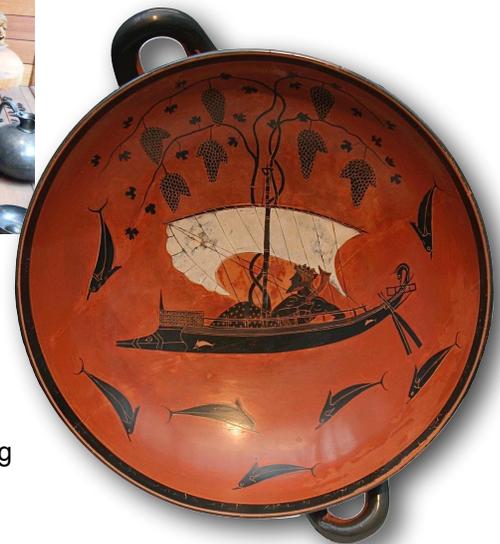
1. So-called "*Circe Cup*" by Lucas. Wine cup (kylix) depicting scenes from the *Odyssey*. Greek, Archaic Period, about 560-550 BC, MFA Boston.



2. So-called *Nestor's Cup*, Mycenaean Greek, c. 1550-1500 BC, Athens.



3. From McGovern (2001); artist Greg Harlin.
4. Museum of Anatolian Civilizations, Ankara.
5. *Dionysus Cup* by Exekias, Dionysos in a ship sailing among dolphins. Attic black-figure kylix, from Vulci, c. 530 BC, Munich.





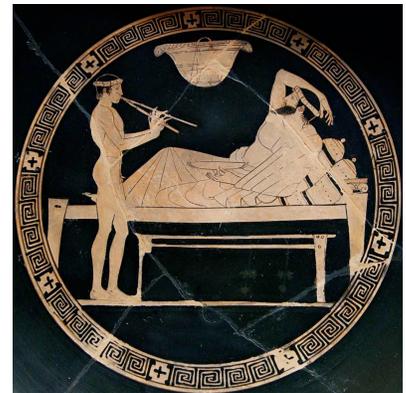
6. Outside of *Dionysus Cup*.



7. Left: Donkey-headed Rhyton, Greek, Attica, c. 460 BC, Art Institute of Chicago.

8. Above: Various rhyta, 5th-4th centuries BC (L: Louvre; Rx2: Met).

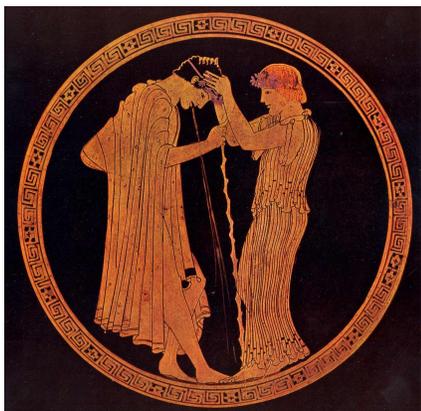
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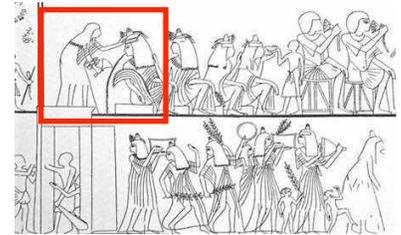
10. Attic red figure kylix, c. 450-440 BC, MFA Boston.

11. Brygos Cup of Würzburg, c. 490 BC

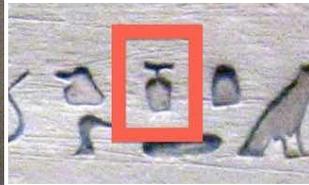
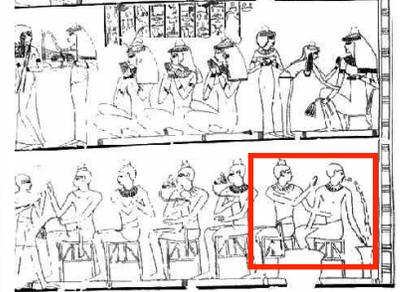
12. *Lycurgus Cup*, dichroic cage-cut glass, Roman, 4th century, British Museum.



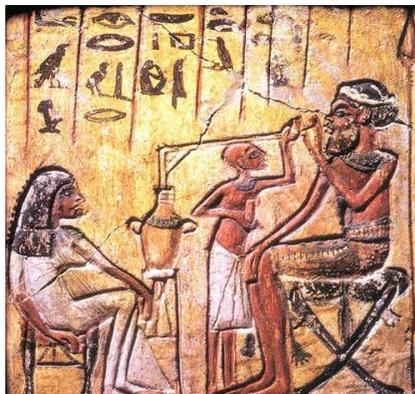
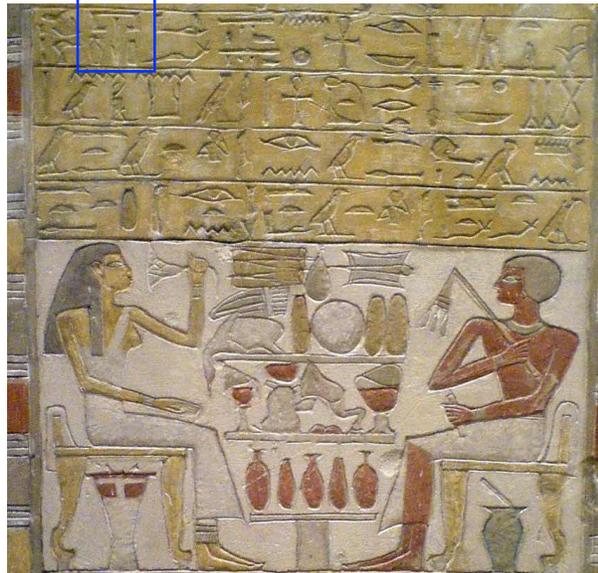
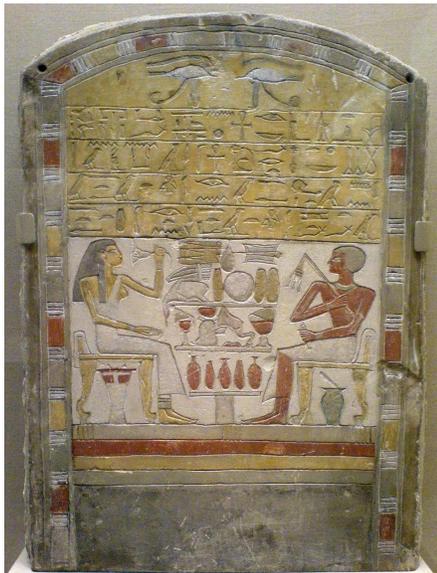
13. Depictions of overindulgence in Ancient Egyptian feasting.



14. Wall Fragment from the Tomb of Amenemhet and His Wife Hemet, Middle Kingdom, Dynasty 12 (1776-1794 BC), Art Institute of Chicago.



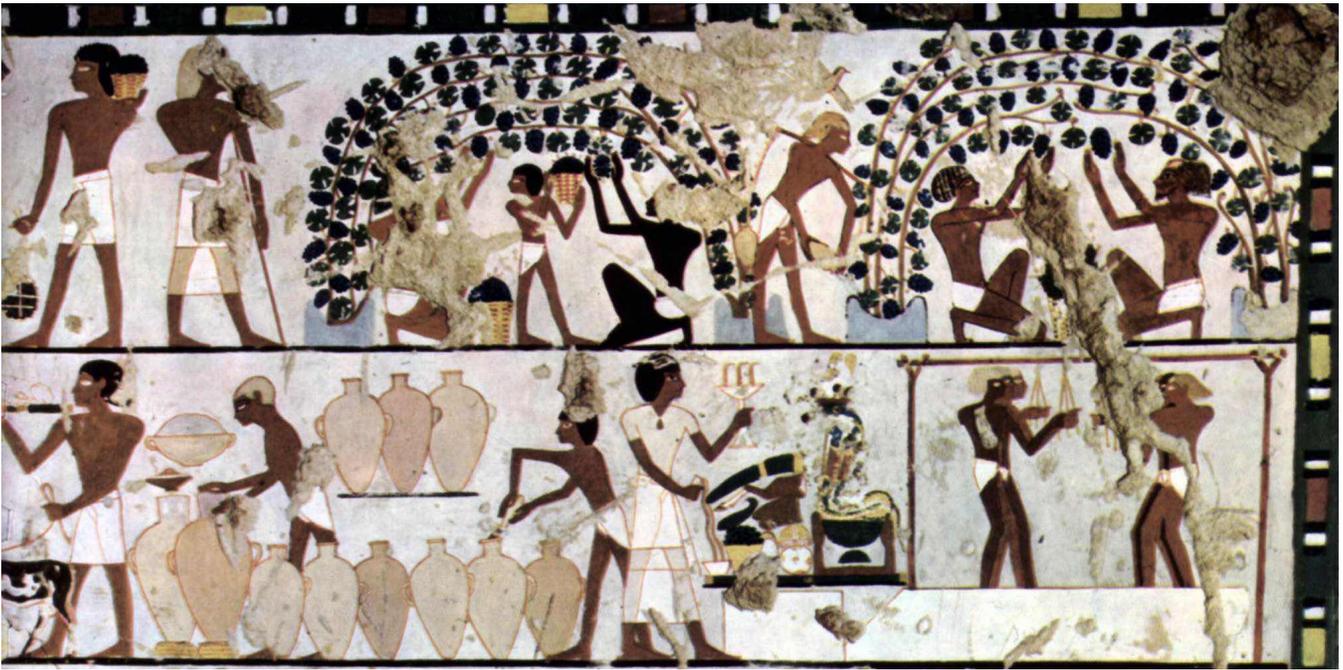
15. Stele of Amenemhet and His Mother Yatu, Middle Kingdom, Dynasty 12 (c. 1776-1794 BC), Art Institute of Chicago.



16. Man drinking beer with a straw, servant and woman, New Kingdom (c. 1350 BC), from el-Amarna, Egyptian Museum, Berlin.



17. Cylinder seal from Queen Pu-abi's tomb at Royal Cemetery at Ur, c. 2600-2500 BC, British Museum.



18. Tomb of Khaemweset, Theban Tomb 261.

19. Egyptian spouted beer jar and cooling pot, Metropolitan Museum of Art.

20. Early dynastic Mesopotamian spouted vessel, Oriental Institute, University of Chicago.



21. Wine jars from the tombs of King Scorpion I (c. 3150 BC) and King Tutankhamun (c. 1325 BC)



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Ancient Art Podcast

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Quotations

Take well-selected fine barley, macerate it for a day with water, and then spread it for a day on a spot where it is well exposed to a current of air. Then for five hours moisten the whole once more, and place it in a vessel with handles, the bottom of which is pierced after the manner of a sieve. The remainder must be ground up and a dough formed with it, after yeast has been added, just as done in making bread. Next the whole is put away in a warm place, and as soon as fermentation has set in sufficiently, the mass is squeezed through a cloth of coarse wool, or else through a fine sieve, and the sweet liquid is gathered. But others put the parched loaves into a vessel filled with water, and subject this to some heating, but not enough to bring the water to a boil. Then they remove the vessel from the fire, pour its contents into a sieve, warm the fluid once more, and then put it aside.

— C. G. Gruner, *Zosimi Panopolitani de Zythorum confectioe fragmentum*, 1814 (in Mosher 236).

And at once she opened the shining doors and came out and invited them in, and all in their innocence entered. Only Eurylochos waited outside, for he suspected treachery. She brought them inside and seated them on chairs and benches, and mixed them a potion with barley and cheese and pale honey added to Pramnian wine, but put into the mixture malignant drugs to make them forgetful of their own country. When she had given them this and they had drunk it down, next thing she struck them with her wand and drove them into her pig pens and they took on the look of pigs with the heads and voices and bristles of pigs, but the minds within them stayed as had been before.

— Homer's *Odyssey*, Book 10, lines 229-43, trans. Richmond Lattimore

There was also a cup of rare workmanship which the old man had brought with him from home, studded with bosses of gold; it had four handles, on each of which there were two golden doves feeding, and it had two feet to stand on. Any one else would hardly have been able to lift it from the table when it was full, but Nestor could do so quite easily. In this the woman [Hekamede], as fair as a goddess, mixed them a mess with Pramnian wine; she grated goat's milk cheese into it with a bronze grater, threw in a handful of white barley-meal, and having thus prepared the mess she bade them drink it.

— Homer's *Iliad*, Book 11, lines 628-43 (trans. 1924, www.perseus.tufts.edu)

The procedures at Bubastis is this: they come in barges, men and women together, a great number in each boat; on the way, some of the women keep up a continual clatter with castanets and some of the men play flutes, while the rest, both men and women, sing and clap their hands. Whenever they pass a town on the river bank, they bring the barge close in-shore, some of the women continuing to act as I have said, while others shout abuse at the women of the place, or start dancing, or stand up and [hike] up their skirts. When they reach Bubastis, they celebrate the festival with elaborate sacrifices, and more wine is consumed than during all the rest of the year.

— Herodotus, Book 2, sec 63? (Penguin ed., trans. Aubrey de Sélincourt, p 152-3)

When dinner was over, they poured a libation to the god, sang a hymn, and—in short—followed the whole ritual. Then they turned their attention to drinking. At that point Pausanias addressed the group: “Well, gentlemen, how can we arrange to drink less tonight? To be honest, I still have a terrible hangover from yesterday, and I could really use a break. I daresay most of you could, too, since you were also part of the celebration. So let’s try not to overdo it.” Aristophanes replied: “Good idea, Pausanias. We’ve got to make a plan for going easy on the drink tonight. I was over my head last night myself, like the others.”

— Plato's *Symposium*, section 176A&B, trans. Alexander Nehamas and Paul Woodruff

For sensible men I prepare only three kraters: one for health (which they drink first), the second for love and pleasure, and the third for sleep. After the third one is drained, wise men go home. The fourth krater is not mine any more—it belongs to hubris; the fifth is for shouting; the sixth is for rudeness and insults; the seventh is for fights; the eighth is for breaking the furniture; the ninth is for bile; the tenth is for madness and unconsciousness.

— Eubulus's lost play *Semele or Dionysus*, c. 375 BC preserved in Athenaeus, *Deipnosophists* 2.37c; translation adapted from Davidson's *Courtesans and Fishcakes*

Drinking leads to wandering the streets drunk, and wandering the streets drunk leads to acting like a pig, and acting like a pig leads to a lawsuit, (and a lawsuit leads to being found guilty), and being found guilty leads to shackles, stocks, and a fine.

— Epicharmus fr. 146 / Ath. 2.36c-d

To make men who have been drinking at a symposium appear to have donkey snouts to outsiders, from afar: In the dark [take] a wick from a lamp and dip it in donkey's blood; make a new lamp with the new wick and touch the drinkers.

— *Greek Magical Papyri in Translation*, ed. Hans Dieter Betz, XIb.1-5