

ATHENIAN POTTERS AND PAINTERS

CATALOGUE OF THE EXHIBIT



DECEMBER 1, 1994 - MARCH 1, 1995

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ATHENIAN POTTERS AND PAINTERS
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Athens 1994

John H. Oakley
(Editor and Co-Organizer of the Exhibit)

Elizabeth M. Langridge-Noti
(Curator and Co-Organizer of the Exhibit)



Lucy Braggiotti Publications

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ABBREVIATIONS

In addition to those abbreviations adopted by the *American Journal of Archaeology* (see 95 [1991] 1-16), the following are used:

ABV = J.D. Beazley, *Attic Black-Figure Vase-Painters* (Oxford 1956)

Add² = T.H. Carpenter, *Beazley Addenda*² (Oxford 1989)

Agora VIII = E.T.H. Brann, *Late Geometric and Protoattic Pottery, Agora VIII* (Princeton 1962)

Agora XII = B.A. Sparkes and L. Talcott, *Black and Plain Pottery of the 6th, 5th, and 4th Centuries B.C., Agora XII* (Princeton 1970)

Agora XXIII = M.B. Moore and M.Z.P. Philippides, *Attic Black-Figured Pottery, Agora XXIII* (Princeton 1986)

ARV² = J.D. Beazley, *Attic Red-Figure Vase-Painters*² (Oxford 1963)

ASCS = American School of Classical Studies at Athens
Bloesch, *Schalen* = H. Bloesch, *Formen attischer Schalen von Exekias bis zum Ende des Strengen Stils* (Bern-Bümpliz 1940)

Boardman, *ABFV* = J. Boardman, *Athenian Black Figure Vases* (London 1974)

Boardman, *ARFVCP* = J. Boardman, *Athenian Red Figure Vases. The Classical Period* (London 1989)

Bothmer; *Amazons* = D. von Bothmer, *Amazons in Greek Art* (Oxford 1957)

BM = British Museum

BSA = British School at Athens

Coldstream, *GGP* = J.N. Coldstream, *Greek Geometric Pottery* (London 1968)

Corinth XIII = C.W. Blegan, H. Palmer, and R.S. Young, *The North Cemetery, Corinth XIII* (Princeton 1964)

Diam. = Diameter

Dim. = Dimension

Hamilton, *Choes* = R. Hamilton, *Choes and Anthesteria: Athenian Iconography and Ritual* (Ann Arbor 1992)

Hesperia Suppl. XXV = S.I. Rotroff and J.H. Oakley, *Debris from a Public Dining Place in the Athenian Agora, Hesperia Supplement XXV* (Princeton 1992)

Ht. = Height

Kilinski, *Boeotian Black Figure* = K. Kilinski II, *Boeotian Black Figure Vase Painting of the Archaic Period* (Mainz 1990)

Kerameikos V,1 = K. Kübler, *Die Nekropole des 10. bis 8. Jhs., Kerameikos V,1* (Berlin 1954)

Kurtz, *AWL* = D.C. Kurtz, *Athenian White Lekythoi. Patterns and Painters* (Oxford 1975)

Max. = Maximum

MMA = Metropolitan Museum of Art

NM = National Museum

Para = J.D. Beazley, *Paralipomena* (Oxford 1971)

p. = Preserved

Robertson, *AVPCA* = M. Robertson, *The Art of Vase-Painting in Classical Athens* (Cambridge 1992)

r. = Restored

Th. = Thickness

Ure, *Rhitsona* = P.N. Ure, *Sixth and Fifth Century Pottery from Rhitsona* (London 1927)

van Hoorn, *Choes and Anthesteria* = G. van Hoorn, *Choes and Anthesteria* (Leiden 1951)

W. = Width

Webster, *Potter and Patron* = T.B.L. Webster, *Potter and Patron in Classical Athens* (London 1972)

All dimensions are in centimeters, unless otherwise noted.

PREFACE

This exhibition has as its general theme the history of Attic pottery and has been designated to complement the international conference, "Athenian Potters and Painters", held at the American School of Classical Studies at Athens between December 1 and 4, 1994. The pieces in the exhibition come from the collections of the American School of Classical Studies and the British School at Athens. These are basically teaching collections whose purpose is to provide students with "hands on" experience with all the different types of artifacts that one would expect to uncover in an archaeological excavation. Accordingly, therefore, the majority of entries in this catalogue have been written by students and former students at the American School, Lisa Benson, Christi Dennis, Elizabeth Langridge-Noti, Ann Nicgorski, Victoria Sabetai, Marina Sgourou, and Natalia Vogeikoff. Dr. Elizabeth Langridge-Noti was the curator of the exhibit responsible for all the details of display. Two former American School students, Drs. Victoria Sabetai and Marina Sgourou, have presented papers at the conference. This exhibition, therefore, has made use of the teaching collections of both schools. The vases selected for display provide a good overview of the history of Attic pottery. Many are hitherto unpublished, and it is hoped that their exhibition and publication in this catalogue will further in a small way our knowledge of Attic pottery.

The exhibition could not have taken place without the help of many people. We are greatly indebted to Dr. Elizabeth French, the former Director of the British

School and to Dr. Martin Price, the current Director, and to its Managing Committee for permission to use the forty vases in this exhibition. Dr. French also kindly had the vases conserved. We also owe a debt of gratitude to Dr. Carol Zerner, the American School's former Archivist and to Dr. Natalia Vogeikoff, the current Archivist, who made available the vases from the American School's collection, and to Alice Paterakis who conserved them for the exhibition after their photographs for this catalogue. Craig and Marie Mauzy and Leontine Klop were responsible for the photography. Mrs. Maria Pilali, the American School's Administrative Assistant, spent many hours on both the organization of the conference and the translation and preparation of this catalogue. Mrs. Demetra Andritsaki-Photiadi, Associate Librarian, was responsible for the final editing of the translation of the catalogue into Greek. Several scholars gave help and advice to authors writing the entries, and we want to acknowledge them here: N. Bookidis, K. Kilinsiki II, I. McPhee, G. Sanders, E. Serbeti, C.K. Williams, II, K.A. Sheedy. Last but not least, neither conference nor exhibition could have taken place without the help and encouragement of Professor John Oakley who has edited this catalogue. We are also deeply grateful to both the American School and to the private donors who provided the funds that have enabled the conference and exhibition to take place.

William D.E. Coulson
Director, American School of Classical Studies at Athens

INTRODUCTION

The single most important decorated ware from antiquity is Athenian pottery. Other fabrics, such as Corinthian, were at times dominant in the Mediterranean, but the legacy of Athenian far outweighs that of all others. Not only was it the most influential and exported throughout the Mediterranean and adjoining areas, but it is also a very rich source for understanding ancient life. Very few books about classical antiquity do not contain reproductions of Athenian vases.

During the prehistoric periods pottery of substantial quality and importance was made in Athens. Masterpieces, such as the Late Geometric 'Dipylon amphora' in the National Museum or the Protoattic 'Eleusis amphora' from that site, come immediately to mind. But it is the black-figure and red-figure vases of the late seventh through fourth centuries B.C. that mark the acme of ancient Greek pottery. The contrast of their lustrous black gloss and red-orange Attic clay and their often artfully executed and arranged figures are aesthetically appealing, while providing a rich and interesting source of information about Greek myth, ritual, and everyday life. Many black-figure and red-figure Athenian vases have been attributed to painters, some of whose names we know from their signatures, others identified by the tell-tale style of their drawing. Exekias, Euphronios, and the Achilles Painter are names known to all students of art and archaeology. Several potters, some of whom were also painters, likewise signed their vases, while others have been identified by analyzing profiles of vases. Scholarly

research is gradually unravelling the nature of how these two – the potters and the painters – operated together in workshops.

In the past many conferences have been devoted to ancient Greek pottery or various aspects of it, but none has ever focused solely on Athenian painted vases. That this, the first such conference, is being held in the city where the pottery was made is especially appropriate and exciting. To supplement it, this exhibition of vases in the study collections of the ASCS and the BSA has been organized. Many have never been published before, and, in general, the two collections are not well known to the scholarly world. Registered with the Greek Department of Antiquities, they consist of material from excavations and bequests. Several vases in the exhibition, for example, come from the BSA's excavations at Kynosarges in Athens and the ASCS's at Olynthus. Both collections are important resources for students at both institutions and contain material other than historical ceramics. The vases in the exhibit have been chosen to represent as full a range of shape, subject, style, technique, and chronology as possible. They have been arranged in the catalogue chronologically by technique. Several non-Attic vessels have been included to demonstrate the influence of Attic vase-painting on pottery from other areas of the Mediterranean world. Non-ceramic material in the exhibit is not included in the catalogue.

John H. Oakley
The College of William and Mary in Virginia

1. ATTIC GEOMETRIC TRIPOD STAND

ASCS, ASP 87
from Thorikos
ca. 850-825 B.C.

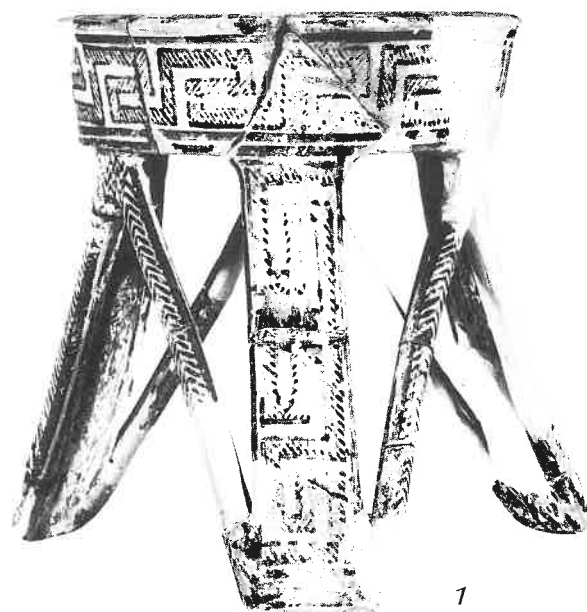
THE STAND: Ht. 22.2, Interior Diam. at top 15.8. Restored from many fragments. One third of ring band, parts of the legs and several sections of the struts are missing and mended with plaster. Three legs, attached symmetrically to the lower rim of the ring at intervals of ca. 0.15 m., splay outwards, thus continuing the graceful curve of the sides. A pair of struts is attached to the base of each leg and to the lower edge of the ring.

DECORATION: On the top of the rim are a series of panels each comprising nine vertical lines divided by carelessly outlined double axes. The interior is black with two thin bands on the inner lip of the rim. On the ring a continuous frieze of maeanders, repeated thirteen times. The maeanders are framed by black bands and filled with hatching which is reversed at regular intervals. Each leg is painted on the front with a vertical hatched maeander pattern framed by black bands. The struts are decorated with a frieze of chevrons framed on either side by a black band. The broad area where the two struts meet beneath the ring is decorated with three rows of zig-zags. The inside surface of the legs and struts is covered with black.

COMMENTARY: The closest parallels are a tripod stand from the Kerameikos (249) of Early Geometric context dated to the first half of the ninth century B.C., and another in the Eleusis Museum. The ASCS stand is lighter and more elegant. It was found in a grave with a homogenous group of Attic pottery dated by stylistic comparisons to the third quarter of the ninth century B.C., that is, to Attic Middle Geometric I. The tripod stand seems to have supported the kantharoid cup (ASCS, ASP 86) from the same grave group.

BIBLIOGRAPHY: W.A. McDonald, "A Geometric Grave Group from Thorikos in Attica," *Hesperia* 30 (1961) 302-303, no. 4 and pls. 63a and 64b. For the Kerameikos stand, see *Kerameikos* V, 1 pl. 68,3. For the Eleusis stand, see *ArchEph* 1898, pl. 4,3. For tripod stands from the Kerameikos dated from the tenth to eighth centuries B.C., see *Kerameikos* V, 1 pls. 68-69.

William D.E. Coulson
Iphigeneia Leventi



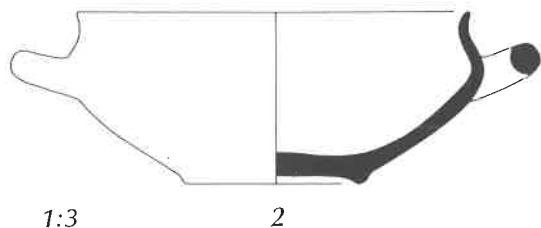
1

2. ATTIC GEOMETRIC SKYPHOS

BSA, K 10
from Athens, Kynosarges
ca. 800 B.C.
Unattributed

THE VASE: Ht. 6.9, Diam. of mouth 15.6, Diam. of base 7.2. Recomposed from fragments, three of which are missing from around lip. Vertical lip with slightly out-turned rim. Body shallow and elongated with two rolled handles, positioned horizontally with slight upward curve. Slightly concave base, underside reserved.

DECORATION: Rim reserved with intermittent series of black strokes. Lip marked by 3 reserve bands, the middle one with dots. Entire handle zone reserved; both sides decorated with central triple maeander in black outline with hatching at forty-five degree angle. Maeander at far left, on side A, and at far right, on side B, are compressed. Maeander windows framed by vertical columns of six black lines with a central band of stacked double chevrons. Two double lines arc from above handle attachment down to bottom of handle zone. Stroke star between these lines and



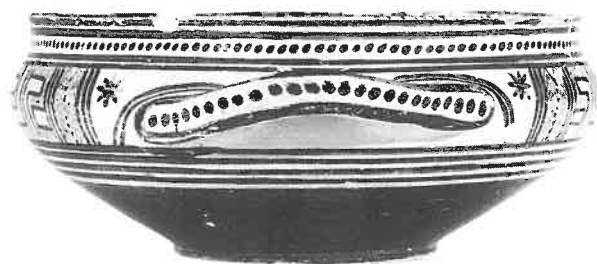
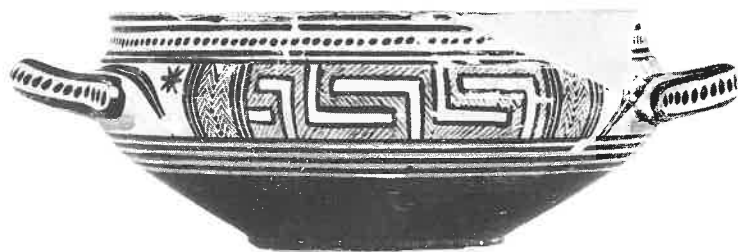
vertical columns. Exterior of handles outlined in black, creating a reserve area decorated with dots. Four reserve bands below handle zone, remainder of body black. Interior has three reserve bands around lip and a reserve circle at the center.

Technical: Dilute glaze - hatching and chevrons.

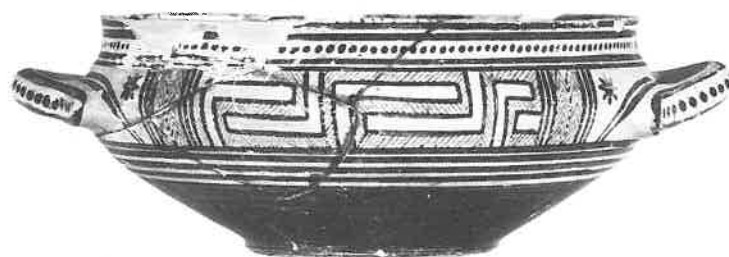
COMMENTARY: During the Middle Geometric period, the skyphos replaced the kantharos as the most popular drinking vessel in Attica. Examples have been found in Athenian domestic contexts, as well as in grave deposits throughout Attica and on Cyprus. The BSA skyphos is from the cemetery at Kynosarges and probably dates soon after the transition to the Middle Geometric II period. The window-panel maeander, a common motif on Middle Geometric skyphoi, is here neatly outlined and hatched, recalling the more careful execution of the Middle Geometric I painters. Also, the hatching has not yet assumed the steeper angle often found during the Middle Geometric II period. The later date, however, is suggested by the overall decorative scheme of vertical framing bars, stroke stars in the reserve angles, and especially the four reserve bands extending well below the handle zone. The shallow, elongated form with rolled handles is an unusual variant of an earlier type of stirrup handle. This shape lends itself to a triple maeander, rather than the more typical double maeander.

BIBLIOGRAPHY: J.P. Droop, "Dipylon Vases from the Kynosarges Site," *BSA* 12 (1905-06) 85, fig. 6 (drawing). For Middle Geometric skyphoi, see Coldstream, *GCP* 17-25. For Middle Geometric II decorative scheme and similar shape, see Athens, *Kerameikos* 241 and 396, *Kerameikos* V, pls. 92 and 95. For Attic skyphoi on Cyprus, see J.N. Coldstream, Appendix I in P. Dikaios, "A 'Royal' Tomb at Salamis, Cyprus," *AA* 78 (1963) 199-204.

Christi L. Dennis



2



3. ATTIC GEOMETRIC RIBBON HANDLED PLATE
ASCS, ASP 19
Unknown provenience
ca. 760-750 B.C.

THE VASE: Ht. 6.5, Diam. of rim 23.5, Diam. of base 8.0. Complete. The black glaze is worn and the surface chipped on both interior and underside. Small pieces are missing from the lip; the edge of the one handle is broken. Flat bevelled lip. Broad and deep plate with straight flaring sides, somewhat ill-shaped. Two bow-shaped ribbon handles. Ring base.

DECORATION: The interior is black with the exception of a reserved band at mid-belly. Ten groups of stripes occur at intervals on the reserved horizontal surface of the lip. The main decorative zone on the body occurs between sets of three black bands and consists of a series of detached oblong, hatched leaves. In the zone between the handles is a row of dots. The handles are outlined in black and bear a decoration of parallel vertical lines. The base is decorated on the underside by a hatched quatrefoil with four diminishing triangles between the petals.

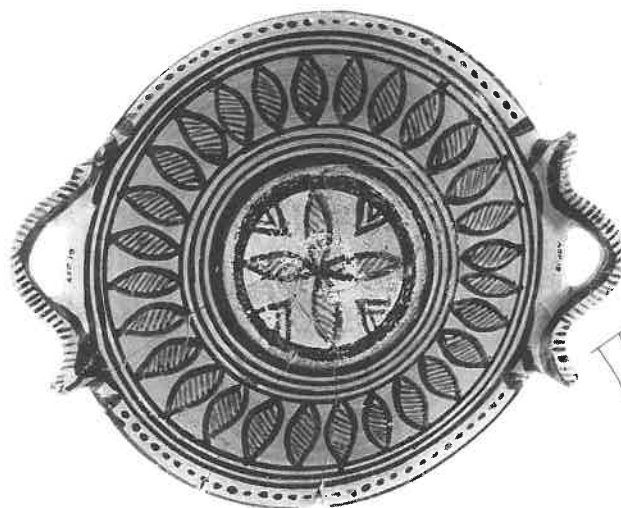
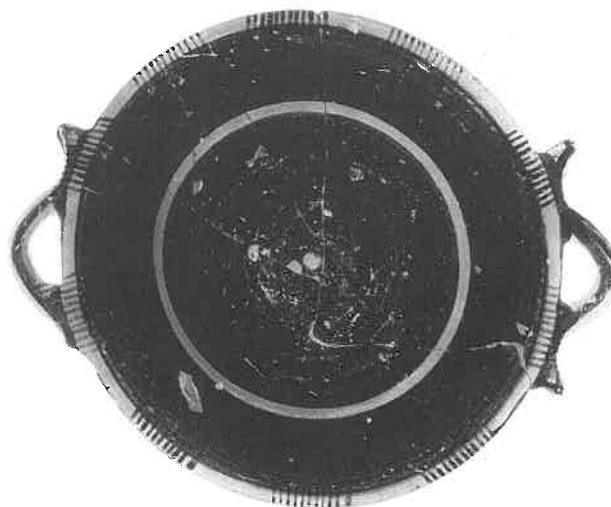
Technical: Buff-pink clay with same color of slip.

COMMENTARY: The plate is the product of an Attic workshop and can be dated to Late Geometric Ia, that is, ca. 760-750 B.C. The circular designs which decorate the bottoms of Middle Geometric II pyxides are also applied to plates from Late Geometric I onwards. The rule for pyxides in Late Geometric Ia is to have two concentric zones, the central one occupied by an octofoil or quatrefoil, the outer decorated with a row of detached leaves. The leaves of the ASCS plate do not exhibit the cross-hatching characteristic for Late Geometric Ib.

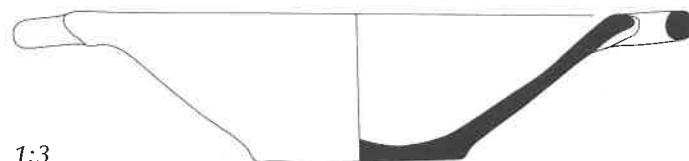
The quatrefoil motif in a metopal panel occurs on an Attic Late Geometric Ia pyxis in the Athenian Agora (P 5066). A quatrefoil is combined with diminishing triangles in a metopal panel on the neck of an oinochoe found near Erechthiou Street, dated ca. 750-725 B.C. Detached and hatched leaves are to be found on the outer ring of a plate from the Kerameikos (878) dated ca. 740-730 B.C. In general, plates with similar but more oblong leaves from the Kerameikos are dated to 750-740 B.C.

BIBLIOGRAPHY: Unpublished. For the pyxis Athens, Agora P 5066, see Coldstream, *GGP* pl. 9k-1. Coldstream, *GGP* 51 discusses the decoration of LG I pyxides. For the plate Athens, Kerameikos 878, see *Kerameikos* V,1 pl. 102,4. For the oinochoe from near Erechthiou Street, see M. Brouskari, *Apo ton athenaiko Kerameiko tou Bou ai. p. Ch.* (Athens 1979) 22-23, no. 566 and pl. 9. For plates with detached and hatched leaves, see *Kerameikos* V,1 pls. 102 and 104,1. For plates decorated with leaves with little or no hatching in their interior, see also *Kerameikos* V,1 pl. 104,3-4; also *Agora* VIII 44, no. 105 and pl. 6 (P 17186, 750-725 B.C.) and 44, no. 117 and pl. 7 (P 4650, ca. 725 B.C.). For similarly decorated plates in general, see *ArchDelt* 28 (1973) A, pls. 2a, 11e, and 40b.

William D.E. Coulson
Iphigeneia Leventi



3



1:3

4. ATTIC GEOMETRIC TANKARD

ASCS, ASP 108

Unknown provenience

ca. 735-720 B.C.

THE VASE: Ht. 23.5, Diam. of rim 13.4, Diam. of base 9.0. Complete; mended from several fragments, mainly on the upper body. The painted decoration is very worn at the front. Tall body with flaring rim and broad handle attached by strut. Globular lower body. Disc base.

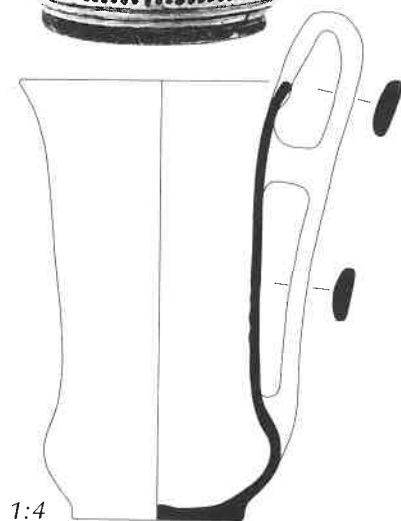
DECORATION: On the body are five decorative friezes, each framed by a set of three black bands. From top to bottom occur a bird-and-birdseed frieze to the right, zig-zags, two hatched maeanders flanked by hatched swastikas with small wavy lines between their arms, zig-zags, and another bird-and-birdseed frieze to the right. At each side of the handle is a vertical panel containing cross-hatched triangles at the edges and a spotted snake in the center. The handle is decorated with panels containing a star with eight points, the strut with black bands. The lower body has a frieze of linked, doubled lozenges with a cross in the center and cross-hatched triangles in the intervals and, below, a row of dots. The base is black. The lip of the interior is also banded, but with a diluted glaze.

COMMENTARY: The tankard is an Attic vessel, mainly of funerary use, that developed from the mug in Middle Geometric II; its peak of popularity lies in Late Geometric IIa. The ASCS tankard represents an intermediate example between the Late Geometric Ib type with rounded lower body and the Late Geometric IIb type with carinated lower body and flaring upper body. The first type is represented by an example from the Athenian Agora (P 4782) and the second by a piece from Marathon (Athens, NM K 107).

The bird-and-birdseed frieze is a distinctive feature of the workshop of the Birdseed Painter, dated ca. 730-720 B.C., where it is combined with the dotted lozenge band. It occurs in contemporary and successive workshops until the end of Attic Geometric. The motif of linked, doubled lozenges subdivided in the center is common in the so-called tapestry pattern, as seen on a Late Geometric II pitcher (Athens, NM 14411). According to its shape and decoration, therefore, our tankard should be dated to Late Geometric IIa (735-720 B.C.).



4



BIBLIOGRAPHY: Unpublished. For the evolution of the shape of the Attic tankard, see Coldstream, *GGP* 23, 47, and 86. For the tankard, Athens, Agora P 4782, see Coldstream, *GGP* pl. 10j. For the one from Marathon, see Coldstream, *GGP* pl. 11f. For the Birdseed workshop, see J. Davison, *Attic Geometric Workshops*, YCS 16 (New Haven 1961) 55-62, figs. 72-84; also S.I. Charitonides, "Euremata Protogeometrikes epoches tes anaskaphes N. tes Akropoleos," *ArchDelt* 28 (1973) A, 23, pls. 14g and 33g; B. Borell, *Attisch geometrische Schalen: Eine spätgeometrische Keramik-gattung und ihre Beziehungen zum Orient* (Mainz 1978) 40-42, pls. 1-9. For the pitcher Athens, NM 14411, see Coldstream, *GGP* pl. 13c. For the tapestry pattern composed of lozenges, see Davison, *op.cit.* figs. 108, 110, and 111a-b.

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Iphigeneia Leventi

5. TREFOIL OINOCHOE

BSA, A 298

ex Empedokles Collection EP 97

Late Third Quarter of the Eighth Century B.C.

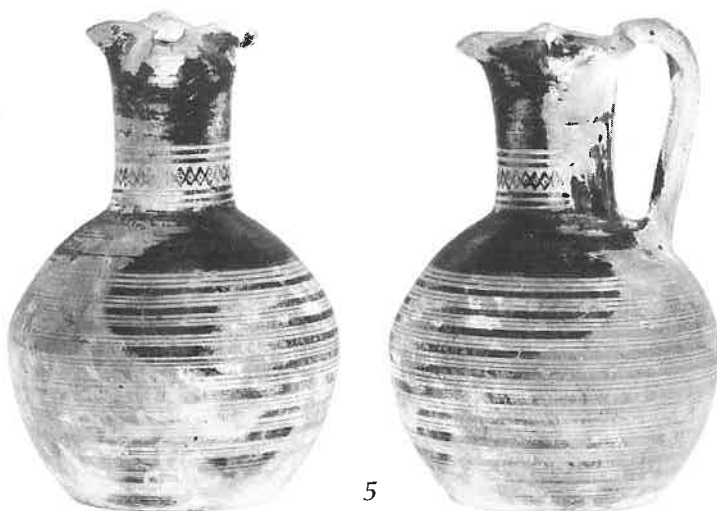
THE VASE: Ht. 21.0, W. of mouth 7.5, Diam. of base 9.0. Intact, with minor areas chipped. The paint is very worn on the body, handle, and neck. Trefoil lip. Medium-sized conical neck. Globular body with rolled vertical handle at back. Flat base.

DECORATION: The shoulder and upper neck are black, the lower neck decorated with a dotted lozenge pattern framed by two black bands. On the body are eleven sets of horizontal bands, each composed of three reserved bands alternating with two black ones.

COMMENTARY: Banded decoration on the body occurs on an oinochoe from the Kerameikos (814) dated to Attic Late Geometric IIa (730-720 B.C.). The shape is comparable to a Late Geometric IIb oinochoe from the Kerameikos (312) (720-700 B.C.), although the latter has a wider neck. Also similar in shape is an earlier oinochoe from near Erechthiou Street in Athens dated to just after the mid-eighth century B.C. Bands of dotted lozenges are a common decorative motif in Attic Late Geometric pottery, such as, for instance, on examples from the Birdseed workshop (730-720 B.C.) or, even earlier, on amphora fragments from the Athenian Agora of the mid-eighth century B.C. Accordingly, our oinochoe should be dated to Attic Late Geometric II, probably to the late third quarter of the eighth century B.C.

BIBLIOGRAPHY: For the oinochoe Athens, Kerameikos 814, see Coldstream, *GGP* pl. 15d. For the oinochoe Athens, Kerameikos 312, see Coldstream, *GGP* pl. 15n. For the oinochoe from Erechthiou Street, see M. Brouskari, *Apo ton athenaiko Kerameiko tou 8ou ai. p. Ch.* (Athens 1979) 17, no. 573 and pl. 5. For the dotted lozenge frieze, see B. Borell, *Attisch geometrische Schalen: Eine spätgeometrische Keramikgattung und ihre Beziehungen zum Orient* (Mainz 1978) pls. 1-9 (Birdseed workshop); *Agora VIII* 59-60, nos. 245a-b, 246, 247a-b, and 248.

William D.E. Coulson
Iphigeneia Leventi



6. ATTIC GEOMETRIC AMPHORA FRAGMENT

BSA, K 30

from Athens, Kynosarges

ca. 725 B.C.

Workshop of the Hooked Swastikas [Dennis]

THE FRAGMENT: Ht. 20.6, W. 18.1, Th. 0.9-2.1. Single fragment of neck, slightly concave. Breaks are worn, as are portions of surface. Glaze fired to red. Small amount of white encrustation.

DECORATION: Two vertical columns, one partial, one complete, divide neck zone into vertical rectangular panels. The complete column has triple lines framing a



central chain of cross-hatched lozenges with dots flanking each juncture. The other has a central hatched band. Rectangular panels divided horizontally by dotted lozenge chain bordered on both sides by three glaze lines. Above this division is a swastika with hatching, below a dotted bird file. Swastika arms have extra limbs. The complete example has two added to the lower left and upper right arms and one added to the upper left and lower right. Neck zone bounded top and bottom by double reserve bands. Technical: Dilute glaze - hatching of swastikas.

COMMENTARY: By the Late Geometric IIb period, large ceramic grave monuments ceased to be used, although large amphorae and other shapes were still produced and placed within the grave. The BSA fragment is probably from such a context. The motif of swastikas with extra limbs added to the normal arms is rare on Attic Geometric pottery, and is almost exclusively associated with the Late Geometric Workshop of the Hooked Swastikas. The bird file, similar to that of the BSA example, was also employed by this workshop. The swastikas on the BSA fragment are especially unusual for their combination of both one and two extra-limbed arms in a single motif. This asymmetrical arrangement is paralleled perhaps only once, albeit with two and three extra limbs, on an amphora in Boston also attributed to the Workshop of the Hooked Swastikas. Uncommon for this workshop, and Late Geometric Attic vases in general, are the BSA fragment's elongated panels with a horizontal subdivision. A more typical arrangement is a strict horizontal zone of square metopes bounded by vertical triglyphs.

BIBLIOGRAPHY: J.P. Droop, "Dipylon Vases from the Kynosarges Site," *BSA* 12 (1905-06) 86 and fig. 7. For the workshop, see Coldstream, *GCP* 66-67. For the vase in Boston, Museum of Fine Arts 03.779, see A. Fairbanks, *Catalogue of Greek and Etruscan Vases I* (Cambridge, Mass. 1928) pl. 24, fig. 264. For Late Geometric II burial practices, see J. Whitley, *Style and Society in Dark Age Greece* (Cambridge 1991) 163-165.

Christi L. Dennis

7. ATTIC GEOMETRIC AMPHORA FRAGMENT

BSA, K 31

from Athens, Kynosarges

Last Quarter of the Eighth Century B.C.

Related to the Workshop of Athens 894 [Dennis]

THE FRAGMENT: Ht. 5.8, W. 16.7, Th. 0.9. Single fragment of amphora body. Much of glaze on central portion flaked; surrounding surface less well-fired, lighter in color and more matte.

DECORATION: Portion of two chariot groups processing right. From the left, part of the arm and Dipylon shield of charioteer are preserved; he drives a two horse team. The second chariot has two, four-spoke wheels and carries two occupants: a Dipylon charioteer and a smaller figure with square shield; both carry two spears. Fragment breaks off just beyond the hind quarters of horses. All shields cross-hatched. Filler ornament of zigzags, as well as floating bird and cross-hatched triangle between the chariot groups.

COMMENTARY: Geometric chariot processions are usually associated with funerary iconography and often appear as a lateral extension of an *ekphora* or *prothesis*, or as a subsidiary frieze to these scenes. Scholars remain divided as to whether these processions represent contemporary funeral rites, generalized heroic scenes, or occasionally a specific event related to Epic. Much of this controversy turns on the so-called Dipylon shield, the sort carried by the charioteers on the BSA fragment. There is no archaeological evidence for such shields in the eighth century B.C., and the form may be intentionally reminiscent of Mycenaean heroic figure-8 shield types. Dipylon shields, however, are not represented exclusively, but appear sometimes in conjunction



with round hoplite shields or square ones, like that of the charioteer's companion on the BSA fragment. T. Rombos has tabulated the variations on Late Geometric vases in military equipment, chariot types, and other elements of their scenes, and the combination found on the BSA fragment - Dipylon charioteer riding with a companion in what is apparently a four-wheeled chariot, or cart, is unusual. When a context for this arrangement is known, it is an *ekphora*. Stylistically the BSA fragment dates to the Late Geometric IIb period, and the form of the horses, the single-stroke bird, the omission of the square-shield figure's nose, and overall cursive execution find their closest parallels in examples from the Workshop of Athens 894.

BIBLIOGRAPHY: J.P. Droop, "Dipylon Vases from the Kynosarges Site," *BSA* 12 (1905-06) 82-83, fig. 2a (drawing). On the Dipylon shield see most recently, J.M. Hurwit, "The Dipylon Shield Once More," *CIAnt* 4 (1985) 121-126. For recent bibliography on the question of heroic or contemporary, see G. Ahlberg-Cornell, *Myth and Epos in Early Greek Art: Representation and Interpretation* (Jonsered 1992). On the BSA fragment and chariot types in general, see T. Rombos, *The Iconography of Attic Late Geometric II Pottery* (Jonsered 1988) 92-131. For the Workshop of Athens 894, see Coldstream, *GCP* 58-64. See especially an amphora in a private collection: R. Tölle, *Frühgriechische Reigentänze* (Waldsassen/Bayern 1964) pl. 14.

Christi L. Dennis

8. ATTIC LATE GEOMETRIC/EARLY PROTOATTIC
NECK OINOCHOE
BSA, K 28
from Athens, Kynosarges
Transitional Late Geometric IIb/Early Protoattic,
ca. 700 B.C.
Unattributed

THE VASE: Ht.r. 13.2, Ht.p. 10.3, Diam. of body 8.3. Recomposed from fragments, and missing all of base, much of body near handle, and most of lip and upper handle. Glaze extensively flaked; white encrustation on much of surface. Trefoil mouth. Slightly conical neck. Ovoid body with steeply sloping shoulder. Rolled handle, round in section.

DECORATION: Lip marked by vertical strokes above two horizontal glaze lines. Another line marks the division of lip and neck. Bird in neck panel has reserve eye and hatched body. Filling ornament in panel includes two double axes, two horizontal zigzags, a lozenge, and a cross-hatched triangle rising from the bottom of the panel. Panel framed by columns consisting of vertical lines on either side of a diagonally hatched band. Handle decorated with black vertical stripe on each side and central diagonal



hatching. Shoulder zone has a row of ten cross-hatched triangles, interrupted by a pair of stacked zigzags on either side of the central four. Evenly spaced sets of horizontal zigzags in reserve band just above midpoint of body. Alternating narrow reserve bands and black lines on remainder of body; eleven preserved.

COMMENTARY: The BSA oinochoe marks the transition from Late Geometric to Protoattic. Its rather narrow body, low center of gravity and slightly conical neck, are characteristic of Protoattic oinochoai. The decoration, however, is more typical of the Late Geometric period. The filler ornaments of the panel, double axes, zigzags, a lozenge and a cross-hatched triangle, belong to a shared vocabulary found among the Late Geometric painters and workshops grouped by Coldstream as "outside the classical tradition." Among these is the Painter of Paris CA 3283, whose name vase provides the closest parallel for the decoration of the shoulder with cross-hatched triangles and zigzags. The treatment of the body, banded with one wide reserve zone with horizontal zigzags, is also more closely related to these Late Geometric workshops than to early Protoattic painters of small oinochoai, who preferred plain banded decoration. The bird in panel is a popular motif on neck oinochoai in both the Late Geometric and Early Protoattic periods. Here, the bird is unusual for its reserve eye and the appearance of its two legs overlapping as they join the body.

BIBLIOGRAPHY: For Late Geometric neck oinochoai, see *Agora* VIII 36-37. For a similar Protoattic oinochoe in respect to shape, see Athens, NM 14957 (inv. no. for Phaleron Grave Group 19, vase no. 11 within group): R. Young, "Graves from the Phaleron Cemetery," *AJA* 46 (1942) 27 and 26, fig. 4, no. 19-11. For related workshops and Paris, Louvre CA 3283, see Coldstream, *GCP* 77-82, 85, and pl. 14d.

Christi L. Dennis

9. ATTIC BLACK-FIGURE LEKANE

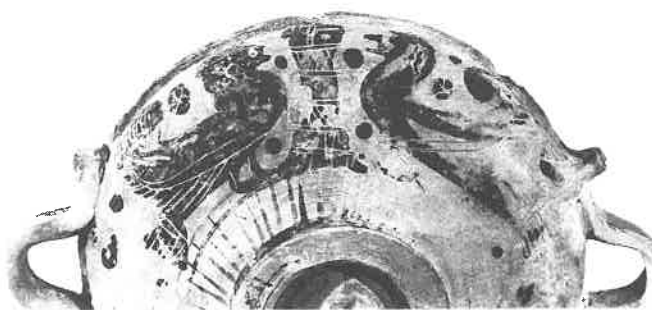
BSA, A 320

ex Empedokles Collection E 498

ca. 580-570 B.C.

Polos Painter [Sgourou]

THE VASE: Ht. 5.0, Diam. of mouth 12.5, W. with handles 16.3, Diam. of base 5.2. Almost intact. Rim



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and base chipped. One handle reattached. Surface badly worn and black flaked away in many places, leaving only the grooves of incision visible. The vessel suffered some distortion during drying or firing, and sags on one side. Broad, slightly flaring rim, flat and reserved on top. Broad, low body turns in sharply beneath the handle zone, inside black with three concentric red bands, one just below the rim, the rest closer to the center. Omega-shaped, ribbon handles, black on outside and reserved on the inside and bottom. Flaring ring-base, black except for the middle of the underside.

DECORATION: Sides A-B: Sirens. Confronted Sirens with a stylized lotus-palmette anthemion between them. They wear the cross-hatched poloi characteristic for the Polos Painter. Dots and incised rosettes dispersed on the background.

Ornament: Two rows of black dots on top of rim. The Sirens stand on and overlap several black lines. Rays with two black lines at top above the foot.

Technical: Added red - some of the hair and wings of the Sirens and some of the dots.

COMMENTARY: Lekane (or lekanis) is a low, wide bowl with two horizontal, omega-shaped handles. The earliest Attic black-figure ones are decorated by the Nettos Painter. The workshop of the Polos Painter produced numerous, all belonging to a single class and generally of small size. They seem to have been mass-produced and were widely exported throughout the Mediterranean and Black Seas. Because the earliest lekanai have been found in cemeteries, it has been suggested that they were used in funerary rites. Later examples, however, are also found in settlements and sanctuaries. Vase-paintings and written sources indicate that during the fifth and fourth centuries B.C. lekanai were used as bridal gifts and food-containers.

The Polos Painter was active throughout the second quarter of the sixth century B.C. and into the third. He painted numerous vases with animal friezes rendered in a rather hasty and degenerate style. In shape and in manner of decoration (one animal frieze and a ray band at the bottom) this lekane is typical of those by the Polos Painter. The Sirens have the typical plump proportions, the unusually long tail and elongated body, the roughly incised wing-tips and the two locks of hair falling down before the ear, that are all characteristic of the Polos Painter's Sphinxes, which he especially favored.

BIBLIOGRAPHY: Unpublished. For Attic black-figure lekanai, see A. Lioutas, *Schwarzfigurige Lekanai und Lekanides* (Würzburg 1987) especially 81-82 and 94 for those by the Polos Painter. For the Polos Painter, see *ABV* 43-49; *Para* 18-21; *Add^e* 12-13; and D. Callipolitis-Feytmans, *Les plats attiques à figures noires* (Paris 1974) 166-167. For two very similar lekanai by the Polos Painter, see *Tocra*, no. 2177 (*Para* 20; *Add^e* 12; J. Boardman and J. Hayes, *Excavations at Tocra 1963-65, The Archaic Deposits II and Later Deposits* [London 1973] 48 and pl. 29) and no. 1094 (*Para* 20; J. Boardman and J. Hayes, *Tocra: The Archaic Deposits I* [London 1966] 105 and pl. 84). For Sirens most recently, see E. Hofstetter, *Sirenen im archaischen und klassischen Griechenland* (Würzburg 1990).

Marina Sgourou

10. ATTIC BLACK-FIGURE LEKANE

ASCS, ASP 141

from Laurion

Mid-Sixth Century B.C.

Unattributed

THE VASE: Ht. 4.8, Diam. of mouth 15.5. Recomposed from fragments, several of which are missing including parts of the rim and body; the base and central section of the handles restored. Surface badly worn. Glaze hastily applied and flaked in places. Broad, slightly flaring black rim. Broad, low body turns in sharply beneath the handle zone, inside black. Omega-shaped, ribbon handles, mostly black on the exterior. Flaring ring base, black on the exterior.



DECORATION: Sides A-B: Lion and bird facing each other. Dotted rosettes dispersed in the background.
Ornament: The figures stand on the wide, black band that covers the lower part of the body.
Technical: Incision - inner details of figures.

COMMENTARY: This lekane with the angular profile is akin to those decorated by the Polos Painter. It is during Middle Corinthian that animal friezes first appear, and animals and fantastic beings begin to be symmetrically arranged in groups of two, three, or four. In Attica, animal friezes became popular in the second half of the 7th century B.C. and remained in fashion as fillers of subsidiary decorative zones until about the middle of the sixth. Pairs of animals, antithetically arranged and covering the whole surface of the vase, are the principal decorative motif of the Polos Painter and of artists who adhere to a more conservative tradition (e.g. Group of the Oxford Lid and Mannerists).

BIBLIOGRAPHY: Unpublished. For black-figure lekanai, see NO. 9. On animal friezes in archaic vase-painting, see P. Müller, *Löwen und Mischwesen in der archaischen Kunst* (Zurich 1978) and H.P. Isler, "The Meaning of Animal Friezes in Archaic Greek Art," *NumAntCl* 7 (1978) 7-28.

Marina Sgourou

11. ATTIC BLACK-FIGURE SKYPHOS FRAGMENT

ASCS, ASP 98

ex Athens Market, given by J.L. Caskey

ca. 540 B.C.

Affecter [Beazley]

THE FRAGMENT: Ht. 8.2, W. 9.1, Diam. of mouth est. 14. Single fragment preserving part of the body and mouth. Rounded rim, black on top. The interior of the body, whose profile curves in steadily from the top, is black.

DECORATION: Men quarrelling. The two principal figures are on the right: a bearded man with sword in the right hand by his waist grabs at a youth who, while fleeing left, looks back and attempts to ward off the other with his raised right arm. Both are naked, and the youth has a headband. Behind the pair follow a bearded man in chiton and mantle who gesticulates with his hands in concern and part of the arm and legs of a male figure running right.

Ornament: The figures stand on a ground line composed of a thin black line above a thicker one,



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beneath which there is a thick black band above two parallel black lines.

Technical: Added white - dots on chiton. Added red - hair, nipples, sword, and mantle.

COMMENTARY: This is the only known skyphos by the Affecter, the most important black-figure Mannerist, who preferred to decorate amphorai. After its initial publication in 1979, D. von Bothmer saw that a fragment acquired by the MMA in New York in 1984 joined the ASCS fragment's right side. The new section gives the rest of the fleeing youth, before whom stands a woman in chiton and mantle facing him with raised right hand, and part of a bearded man running right and looking back. The additions do nothing to change the interpretation of the scene, but the tongue pattern on the bottom of the new fragment is not preserved on the ASCS fragment and suggests that the skyphos may be of Corinthian form, although this is not certain. The cloth hanging in the background on the new fragment indicates the vase may be slightly earlier than previously thought, since background elements are typical of the painter's early work.

BIBLIOGRAPHY: *ABV* 247,99; *Add²* 64; J.H. Oakley, "A Fragmentary Skyphos by the Affecter," *Hesperia* 48 (1979) 393-396 and pl. 95. The joining fragment (New York, MMA 1984.501.1) is published in D. von Bothmer, *The Amasis Painter and His World* (New York and London 1985) 201 and 203, fig. 106. For the Affecter, see *ABV* 238-48, 690-691, and 715; *Para* 110-112 and 524; *Add²* 60-64; and most recently H. Mommsen, *Der Affecter* (Mainz 1975); the review of it by D. von Bothmer in *AJA* 80 (1976) 433-438; and D. von Bothmer, "The Affecter Amphora," *JWalt* 38 (1980) 94-107.

John H. Oakley

12. ATTIC BLACK-FIGURE SKYPHOS

BSA, A 321

ex Empedokles Collection E 1034

ca. 540-530 B.C.

Hermogenian Type [Benson]

THE VASE: Ht. 9.6, Diam. of mouth 12.2, Max. Diam. 12.2, W. with handles 17.7, Diam. of base 5.75. Complete and intact, except for small chip on lip. Incrustation on handles and base. Glaze flaked and discolored on side A and on part of interior. Black lip slightly concave and sharply offset on the interior. Elegant, deep bowl tapering to foot, interior black. Loop handle curves up from frieze zone at each side, round in section, black outer surface. Spreading foot, the top, exterior, and resting surface black; the remainder of underside reserved, except for two dilute glaze circles around central dot.

DECORATION: Side A: Dionysian scene with five figures. At center, dancing satyrs in profile flanking maenad wearing a chiton and nebris who moves right, while looking back. At far left and right, standing draped male in profile view facing center.

Side B: Dionysian scene with four figures. As Side A except standing draped male at far right not included, and the poses of the satyrs differ slightly.

Ornament: Above figured frieze, single glaze line, below black, except for a reserved band. On either side of frieze an upright incised palmette with tendril. Technical: Added white - flesh of maenads. Added red - hearts and central leaves of palmettes; fronts of mantles of standing males, tails and beards of satyrs, fillets of maenads, and upper chiton of maenads.

COMMENTARY: Skyphoi of Hermogenian type were produced from the mid-sixth century into the fifth century B.C. The BSA skyphos is an early example of the type, showing substantial use of incision and added color to render the figures, as well as to define the leaves of the handle palmettes. Later painters relied upon the solid black silhouette for figures and ornament. Skyphoi of Hermogenian type are thin-walled with an offset black-glazed lip and a narrow frieze band at the handle zone that may receive miniature figured decoration, an inscription, or sometimes both. Often, as on the BSA example, the scene is flanked by standing draped men in profile



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view. J.D. Beazley lists forty-two signed Hermogenian skyphoi, whose name comes from the inscription "Hermogenes epoiesen" [Hermogenes made me] that appears on some of the early skyphoi of this distinctive shape. In fact, this inscription occurs on over twenty-eight lip-cups, band-cups, and skyphoi, most bearing no figured decoration. It is not clear whether the subject of the verb "epoiesen" refers to the owner of the pottery workshop or to the potter himself. Although the BSA skyphos bears no inscription, it is clearly Hermogenian in form and decoration.

BIBLIOGRAPHY: Unpublished. On the Hermogenian type, see most recently CVA Athens 4 Greece 4 24-25 and pl. 13; see also *ABV* 166,1-3; *Para* 87-88; and *Add* 54. The profile of this vase is similar to Athens, NM 22838 (CVA Athens 4 Greece 4 fig. 5,1). For a similar subject on this shape from Corinth, see M. Campbell, "A Well of the Black-figured Period at Corinth," *Hesperia* 7 (1938) 570-571, no. 8, figs. 1 and 6. For two additional "epoiesen" inscriptions of Hermogenes, see *Agora* XXIII 59-60 and 278, nos. 1473-1474. On the meaning of "epoiesen" on Greek vases, see most recently B.A. Sparkes, *Greek Pottery: An Introduction* (Manchester and New York 1991) 65-68 with additional bibliography.

Lisa V. Benson

13. ATTIC BLACK-FIGURE CUP

BSA, A 2

Purchased in Athens

ca. 530-520 B.C.

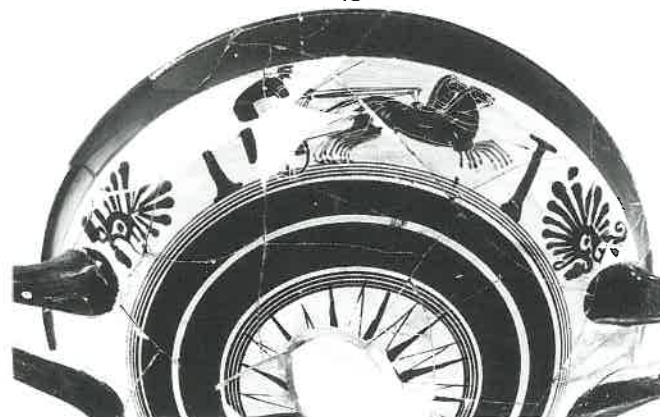
Unattributed

THE VASE: Ht. 7.6, Diam. of mouth 25.3, W. with handles 33.5. Recomposed from fragments, several of which are missing, including the foot, middle of tondo, part of rim, and parts of palmettes and figured scene. Surface deteriorated in places. Slightly flaring, offset, black rim. Stout walled bowl, inside black except for simple reserved tondo and a thin reserved line on the inside beneath the rim. Upturned handles at sides, black on outside.

DECORATION: Sides A-B: Chariot. In the center is a racing chariot drawn by four galloping horses. The drivers are beardless and wear the standard long chiton of the charioteer, girt at the waist (an incision marks the center of that on side B). Each holds a goad (*kentron*) in his left hand. A pillar flanks each side of the chariot. They represent the ones erected at either



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side of the track to mark the place where the chariots turned.

Ornament: The figures are flanked by palmettes set horizontally by the handles and stand on a ground line composed of four thin, parallel black lines. The lower part of the bowl is covered by two wide, black bands separated by a thin reserved line. Beneath them are four thin, parallel black lines and a zone of alternating black and reserved rays marking the base of the body. **Technical:** Some preliminary drawing visible, especially for the bodies of the horses. Added red - horses' manes and breastbands.

COMMENTARY: Although the foot, a highly diagnostic part for determining the type of cup, is missing, we can identify this one as a Droop cup, named after the scholar who first studied them. The black off-set rim, the thin, reserved line on the inside beneath the rim

and the small reserved medallion are all characteristics of this type of cup, and horizontal palmettes on either side of the handles and the bottom zone of rays are a form of subsidiary decoration common on them. Usually there are more patterned zones on the lower part of the bowl, but less elaborate schemes, such as the one on this cup, are also known. Droop cups appear in the third quarter of the sixth century B.C. and do not continue to be made beyond the end of the century. They are considered by some to be imitations of Laconian kylikes, but there is no unanimity among scholars on whether the Attic or Laconian ones came first.

The four-horse chariot-race (*arma tethrippon*) was an inseparable part of Pan-Hellenic, athletic contests and was related to the equestrian tradition of the old aristocracy. It bestowed particular prestige on the contestant, who was usually the owner, not the driver. Four-horse chariot races feature on Attic Geometric vases, but it is not clear whether they derive from Epic or from real life. They are included on early black-figure vases as part of heroic funerals. Their presence on prize Panathenaic amphorai from ca. 550 B.C. onward indicates that the four-horse chariot race formed part of the Panathenaic games by that time. In these representations one pillar is usually shown before the chariot. The prize, a lebes, may be depicted below the horses, and Athena also may be included in the scene. During the second half of the sixth century the theme becomes popular on shoulders of hydriai, amphora lids and cups. On black-figure vases of the fifth century B.C., it is one of the stock themes, while its popularity declines sharply in red-figure.

BIBLIOGRAPHY: Unpublished. For Droop cups, see J.P. Droop, "The Dates of the Vases called Cyrenaic," *JHS* 30 (1910) 21-30; P.N. Ure, "Droop Cups," *JHS* 52 (1932) 55-71. On the question of their origin, see C.M. Stibbe, *Lakonische Vasenmaler des sechsten Jahrhunderts v. Chr.* (Amsterdam 1972) 142-143. On the motif of horizontal palmettes by the handles on black-figure cups, see J.D. Beazley, "Little-Master Cups," *JHS* 52 (1932) 187, n. 26. For chariot races in the ancient Greek world, see E.N. Gardiner, *Greek Athletics and Festivals* (London 1910) 451-466 and D. Vanhove, *Le sport dans la Grèce antique. Du jeu au compétition*, Palais des Beaux Arts, Bruxelles, Exposition 23 Janvier-19 Avril 1992 (Brussels 1992) 115-120. For four-horse chariot races in ancient Athens, see D.G. Kyle, *Athletics in Ancient Athens*, *Mnemosyne* Suppl. 95 (Leiden 1987) 185-186. On the theme of chariot race on Attic vases, see Webster, *Potter and Patron* 191-195.

Marina Sgourou



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14. ATTIC BLACK-FIGURED STEMLESS KYLIX
FRAGMENT
BSA, A 358
Purchased from Phaneromene
ca. 520-510 B.C.
Unattributed

THE FRAGMENT: Ht. 2.6, Diam. of base 8.1. Single fragment preserving foot and bottom of bowl. Fillet at juncture with bowl. Torus foot, reserved on exterior and underside except for black glaze on interior wall of foot and in the center of the underside a dot inside two narrow circles of dilute glaze and a wider black circle.

DECORATION: Tondo: Gorgoneion. Bearded with four dots on forehead, pierced ears, protruding tongue, teeth and tusks.

Technical: Incision - hair, pupils and beard. Dilute brown glaze - outline features including the four dots, the teeth, the slightly arched eyebrows, the almond-shaped eyes, the elaborate ears, and the clover-shaped nose. Added white - teeth and tusks (now missing). Added purple - tongue and alternating patches of hair.

COMMENTARY: In black-figure, the stemless kylix is a small drinking cup that belongs to a conservative group of Type C kylikes which began in the third quarter of the sixth century B.C. Typically, the bowl of the stemless kylix is rather shallow with a plain or offset lip. The exterior is often black except for a

reserved band in the handle zone with figures set between large apotropaic eyes. Usually, the interior has a tondo decorated with a gorgoneion. Although gorgoneia are known as early as the Proto-Corinthian period, it is not until the inception of the Attic eye-cup around 535 B.C. that they became popular as tondo decoration. These Attic tondo-gorgoneia are based on the earlier Corinthian type and represent a mix of human and animal (especially leonine) features. The BSA example, for instance, has complicated and fleshy human ears, as well as a beard resembling a lion's ruff and four dots which, according to J. Floren, were probably meant to represent the warts on a lion's brow. There is, however, much variation in the style of these tondo-gorgoneia, and many are poor in quality. The BSA example exhibits some carelessness in the incision of the beard but is of relatively good quality. A close stylistic parallel exists in the tondo-gorgoneion of a fragmentary stemless kylix from the Athenian Agora (P 26531) which may be by the same hand.

BIBLIOGRAPHY: Unpublished. For the shape, see Bloesch, *Schalen* 113-119 and pl. 32 and more recently *Agora XII* 98-105 and pls. 21-23 as well as *Agora XXIII* 67-68 and pl. 114 with the fragmentary stemless kylix, P 26531, discussed on 311 (no. 1788). For the development and typical features of the Attic tondo-gorgoneion, see J. Jordan, *Attic Black-Figured Eye-Cups* (diss., New York University 1988), especially 59-61 and 68-69, n. 86. For a more general discussion of the iconography of gorgoneia, see J. Floren, *Studien zur Typologie des Gorgoneion* (Münster/Westfalen 1977), especially 30-61 and more recently, I. Krauskopf, *LIMC IV* 316-322, s.v. Gorgo, Gorgones.

Ann M. Nicgorski

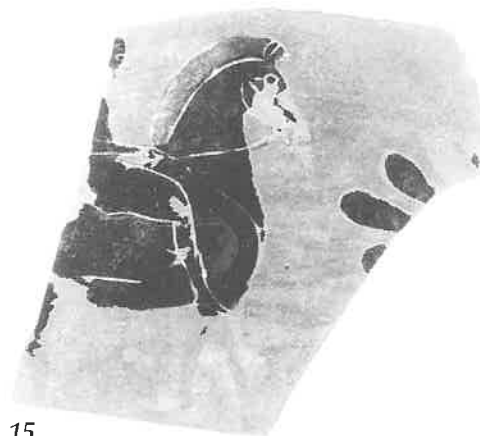
15. ATTIC BLACK-FIGURE MASTOID SKYPHOS FRAGMENT
BSA, A 371
Gift of T.J. Dunbabin
End of the Sixth Century B.C.
Pistias Class, Class M [Langridge-Noti]

THE FRAGMENT: Ht. 6.15, Th. 0.3. One large fragment from the body, interior glazed, exterior worn. Glaze fugitive in places.

DECORATION: Horse and youthful male rider. They move right in profile.

Ornament: Palmette before rider.

Technical: Added red - mane and flank of the horse's right foreleg.



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COMMENTARY: J.D. Beazley characterized vases of this shape as a skyphos with a narrow base and a mastoid body: a footed mastoid. P.N. Ure divides them into two classes, and although the characteristics of each are now seen to overlap, his Class M and Class N are still commonly used. Our vase belongs to Class M and is closest in decorative scheme to the white-ground footed mastos in the Lady Lever collection, although the decoration on the BSA fragment is on a reserved surface rather than on the standard white-ground, as is the case also with a vase of the same shape in the Kerameikos.

Class M is generally dated between 515-490 B.C., although M. Robertson suggests an earlier date. The quality of the BSA example suggests that it comes nearer the beginning of this period. The style of drawing on vases of this shape has frequently been connected with the CHC Group and the Haimon Group, but the BSA fragment does not seem to come from either of them.

BIBLIOGRAPHY: Unpublished. For vases from this class, see *ABV* 627-628, 708, 711, and 716; *Para* 309; *Add²* 144-145; J.D. Beazley, "Campana Fragments in Florence," *AJA* 39 (1935) 479; Ure, *Rhithona* 69-71; E. Karydi, "Ein Skyphos aus dem Kerameikos," *AM* 77 (1962) 105-110; J. Mertens, *Attic White-Ground: Its Development on Shapes other than Lekythoi* (New York 1977) 88-89; M. Robertson, *Greek, Etruscan and Roman Vases in the Lady Lever Art Gallery, Port Sunlight* (Liverpool 1987) 34, no. 33; *Agora XXIII* 61 and 293-294, nos. 1613-16; *CVA Athens 4 Greece* 4 67-68.

Elizabeth Langridge-Noti

16. ATTIC BLACK-FIGURE SKYPHOS

BSA, A 322

ex Empedokles Collection E 1192

End of the Sixth Century B.C.

CHC Group [Benson]

THE VASE: Ht. 11.0-1, Ht. with handles 11.5, Diam. of mouth 15.2-5, W. with handles 21.7, Diam. of base 9.0. Recomposed from fragments, some of which are missing, including part of lip on side A, part of lower body on side B, and part of body below attachment of left handle. Vase unevenly shaped; lip flattened above right handle. Black, concave lip. Small, deep bowl, interior black except for narrow reserve band near top of lip. Loop handle curves up from frieze zone at each side, round in section, black outer surface. Heavy torus foot, black top, most of side and underside reserved, except for black inside slope of foot.

DECORATION: Sides A-B: Winged female between two hoplites. At center, a winged female wearing chiton and nebris flees to right while looking back. On either side of her, a single warrior approaches in profile view, each wearing helmet and greaves and carrying a round shield and spear. The shield devices are a series of arcs on side A and tripods on side B.

Ornament: An upright palmette with tendril at each side of the frieze. Below frieze, body black except for a reserve band near the top. Above junction of body and foot, reserved band with carelessly drawn line above rays.

Technical: Added white (yellowish) - flesh of females, dots on chiton on side A, shield devices of warriors, greaves of right warrior on side A and both warriors on side B. Added red - two patches on overfolds of chitons, two small patches in hair of winged females, helmets of warriors, greaves of left warrior on side A, spear point of right warrior on side A, spear point of left warrior on side B, and entire spear of right warrior on side B, and hearts of palmettes.

COMMENTARY: The size, shape and decorative scheme of this skyphos place it among the smaller vessels of the CHC Group. CHC skyphoi may have either an ivy pattern on the lip as on NO. 17 or a simple black lip as here. The decoration of the BSA piece is unique for the Group, however. The identity of the winged female figure is uncertain. Nike is the



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most likely candidate, but Iris and Eris are also possible. The pose is a conventional one, and the costume, particularly the nebris, may be worn by any one of these goddesses in representations of the Archaic period. The iconographic conventions for rendering Nike and Iris were not established firmly at this time. Further, Eris is a difficult identification to support, except in cases where an inscription is given or in scenes of the Judgement of Paris, in which her presence is known from other sources. The presence of the heraldically placed hoplites strengthens the possibility that Nike, rather than Iris, is depicted on the BSA skyphos, since Nike is often associated with warriors and with victors in armed contests such as the hoplitodromos.

BIBLIOGRAPHY: Unpublished. On the CHC Group, see NO. 17. Athens, NM 14905 (CVA Athens 4 Greece 4 pl. 53,5-7 and fig. 14,2)

is similar in size and shape. For winged female figures, see C. Isler-Kerényi, *Nike. Der Typus der laufenden Flügelfrau in archaischer Zeit* (Erlenbach-Zurich 1969); A. Moustaka et alii, *LIMC* VI, 850-904, s.v. Nike and note especially Nos. 72, 81 and 83 on which Nike wears a nebris; A. Kossatz-Deissmann, *LIMC* V, 741-760, s.v. Iris and note no. 11a for the pose, nebris and dotted chiton skirt; H. Giroux, *LIMC* III, 846-850, s.v. Eris. The winged woman resembles that on a skyphos from Rhitsona: see Ure, *Rhitsona* 64, no. 102,94 and pl. 19. On scenes of Nike with warriors, see Webster, *Potter and Patron* 173-174.

Lisa V. Benson

17. ATTIC BLACK-FIGURE SKYPHOS

BSA, A 4
from Olynthus
ca. 510-490 B.C.
CHC Group [Beazley]

THE VASE: Ht. of vessel 16.2, Ht. with handles 16.5, Diam. of mouth 22.0, W. with handles 29.5, Diam. of base 13.0. Recomposed from fragments, some of which are missing, including parts of the horses and four fragments from below the scene on side A and three fragments from below the scene on side B. Glossy black glaze. Added white now fugitive. Concave lip, top edge reserved. Large, deep bowl. Interior black except for reserved tondo with a circle and dot in center. Loop handle curves up from frieze zone at each side, round in section, black outer surface. Convex fillet at junction of body and foot. Heavy torus foot, black on top and most of side, reserved on underside except for black inside slope of foot and two circles around dot in center.

DECORATION: Sides A-B: Chariot. At center is a four-horse chariot wheeling around, bearing a warrior flanked by a pair of Amazons who run away while looking back to the center, and by a pair of seated sphinxes facing outward. The warrior carries a shield over his shoulder, the shield device on A being unclear, on B three balls. Each Amazon wears chitoniskos and pointed cap, and is equipped with a bow and a *gorytus* hanging behind her just below the waist.

Ornament: On the lip, ivy pattern between black bands. Single dilute glaze line above frieze. Below frieze, three pairs of narrow glaze lines, outer pairs in dilute glaze. Above convex fillet, a decorative band of alternating red and black tongues between three

narrow dilute glaze lines above and two below. Fillet colored red.

Technical: Added white - shield device on side B, third horse on each side, flesh of Amazons and faces of sphinxes. Added red - fillets of warriors; manes and tails of horses, and buttock of first horse; two patches on chests, line on skirts and fillets of Amazons; fillets, chests, and meat of sphinxes' wings.

COMMENTARY: The BSA skyphos is a canonical example of the CHC Group, whose painters frequently depict scenes of chariots wheeling around (CH) and courting (C). J.D. Beazley lists forty-five CHC skyphoi bearing chariot iconography, all of which he attributed to a single artist within the group. There are numerous other examples. According to D. von Bothmer, the complexity of the CHC chariot



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scenes suggests that the artist may have been inspired by a similar scene on a larger vessel.

In terms of shape, these mass-produced skyphoi belong to the Heron Class, having a large deep bowl and a heavy torus foot. They are distinguished from other skyphoi of this class by the placement of the figured decoration in a narrow frieze at the level of the handles. The CHC Group was particularly active during the last quarter of the sixth century and the early fifth century B.C. The dramatic foreshortening of the chariot, the overlapping arrangement of the horses and the sketchy quality of the incision indicate that the BSA skyphos was produced well after the invention of the red-figure technique.

BIBLIOGRAPHY: *ABV* 618,15 and 711; D.M. Robinson, *Vases Found in 1934 and 1938, Olynthus XIII* (Baltimore 1950) 68 and pl. 26; Bothmer, *Amazons* 86, no. 160; Boardman, *ABV* fig. 292. On the CHC Group, see *ABV* 617-626 and 711; *Para* 306-308; *Add*² 144; *CVA Reading 1 Great Britain* 12 18, no. 13, pl. 10; *CVA Athens 4 Greece* 4 52-63, pls. 45-58 (with chariot scenes, nos. 1111, 13905 and 21064 on pls. 47,4-6, 48,1-3, and 48,4-6), see also the commentary on no. 1111 for further parallels not listed by Beazley; *Agora XXIII* 60-61, 96 and 289-292, nos. 1578-1601 (with chariot scenes, nos. 1578-1581); Ure, *Rhitsona* 61-62 (Class C) and pl. 18. On black-figure representations of Amazonomachies with chariots, see Bothmer, *Amazons* 84-89. On representations of Amazons in general, see also P. Devambez and A. Kauffmann-Samaras, *LIMC I*, 586-653, s.v. Amazones.

Lisa V. Benson

18. ATTIC BLACK-FIGURE LEKYTHOS

BSA, A 431

Given by P.N. Ure

ca. 500 B.C.

Near the Phanyllis Group: E: The Group of 'Hoplite-Leaving-Home' [Vogeikoff]

THE VASE: Ht. 14.6, Diam. of mouth 4.2, Diam. of base 4.7. Complete except for a few chips. Neck and handle reattached. Large white inclusions in clay. Glaze flaked in places. Black, echinus mouth. Neck reserved on outside, black inside. Red line at the junction of neck with shoulder. Strap handle, black on outside, reserved inside. Wide sloping shoulder, a red line at join to the body. Oval body, lower part black. Flaring foot, black on top, exterior and underside in reserve. Flat resting surface, nipple underneath.

DECORATION: Boxers. Pair of naked boxers in the center, a mantled male onlooker on each side. Both



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boxers have their hands and wrists wrapped in straps of leather called *himantes*. The left one has a corpulent body with a protruding hairy belly and large buttocks. He advances his left leg, while he prepares to throw a punch with his right hand at his opponent. His left hand is raised in a defensive position. The boxer on the right is slimmer and without body hair. He also prepares to throw a punch at his opponent with his left hand, while defending himself with his right. Blood runs from both boxers' noses.

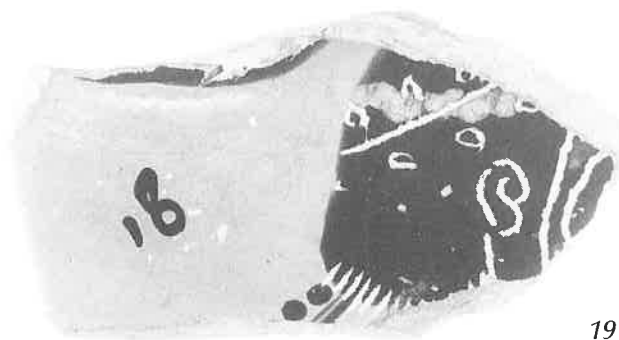
Ornament: On shoulder, an upright palmette with five leaves between two downturned lotus buds. The figures stand on a ground line composed of a thin red line above a thicker one which tops the black lower body.

Technical: Added red - lines at neck-shoulder and shoulder-body joins, blood and hair. Added white (?) - left onlooker's mantle.

COMMENTARY: In terms of shape, this lekythos is very close to the lekythoi produced by the Phanyllis workshop at the end of the sixth century B.C. Different is the decoration of the shoulder which on most Phanyllis lekythoi consists of a row of upright palmettes-on-O's. In style and ornament it comes closest to a division of the Phanyllis workshop, The Group of 'Hoplite-Leaving-Home', the lekythoi of which usually carry on the shoulder an upright palmette between onlookers. The scene on the BSA lekythos has good parallels with two lekythoi from this Group and one from The Group of the Arming Lekythoi. The decoration on the shoulder is unparalleled. The closest example is a lekythos in Geneva attributed to the area of The Group of 'Hoplite-Leaving-Home', the shoulder of which carries an upright ivy-leaf between two downturned lotus-buds.

BIBLIOGRAPHY: Unpublished. On the Phanyllis workshop and earlier bibliography, see ABV 464-466 and 1699; Para 204-208; Add² 116-117; and F. Giudice, *I Pittori della Classe di Phanyllis*, vol. I (Catania 1983), especially nos. 351 (Rome, Villa Giulia 560/50689: ABV 466, 2; Add² 117; pls. 42,2 and 6 and 50,1) and 423 (Rome, Villa 558/50449: ABV 466,1; Add² 117; pls. 42,3 and 8 and 51,4) for the two lekythoi from The Group of 'Hoplite-Leaving-Home'; no. 126 (Syracuse, Museo Regionale 2338; pl. 23) for the lekythos from The Group of the Arming Lekythoi; and no. 447 (Geneva, Musée d'Art et d'Histoire 20599; CVA Geneva 2 Switzerland 3 pl. 71,7-8) for the Geneva lekythos.

Natalia Vogeikoff



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19. ATTIC BLACK-FIGURE FRAGMENT FROM
A CLOSED VESSEL

BSA, A 380

from Athens, Acropolis

ca. 500/490 B.C.

Theseus Painter [Beazley]

THE FRAGMENT: W. 3.8, Th. 0.4. Single fragment broken all around. Traces of handle spring suggested by thickening of fragment at upper edge and black line around it. Back side unglazed.

DECORATION: Back of a male wreathed head. Preserved are the ear, two lines from the face, six leaves on their wreath string, part of a fillet or garland crossing it and the fringes of hair at the nape of the neck. Two black dots below the face denote plant sprigs and are a typical rendering of the painter. Behind the head an unexplained pattern resembling the number eighteen.

Ornament: Traces of black line above the head, perhaps denoting handle spring.

Technical: Added white - garland.

COMMENTARY: The Theseus Painter worked in the first quarter of the fifth century and is stylistically dependent upon Psiax. He specialized in the decoration of skyphoi and lekythoi, but he also painted oinochoai, loutrophoroi and hydriai, among other shapes. He must have been an errant artist, as he decorated kyathoi for the workshop of Nikosthenes, skyphoi for the White Heron Group and lekythoi for the workshop in which the Athena Painter labored. He has a predilection for scenes with the deeds of Theseus, whence his name.

Too little of the figure on this fragment remains to identify it. Theseus must be excluded, as he is not bearded in the imagery of the Theseus Painter. Although a wreathed Dionysos is a possible candidate, the other vases by the Theseus Painter show him with a different sort of wreath on his head.

BIBLIOGRAPHY: Unpublished but listed in *Para* 259. For the Theseus Painter, see *ABV* 518-520, 703-704 and 716; *Para* 255-260; *Add²* 129; *ABL* 141-147, 249-254 and pl. 42,3a-3b for a similar rendering of the ear, pl. 42,4 for similarly fringed hair and pl. 43,1-2 for the two lines used in bearded figures to denote the end of the head and the beginning of the face; E. Paribeni, *EAA* VII 752-753, s. v. Teseo, Pittore di; M. Eisman, *Attic Kyathos Painters* (diss., University of Pennsylvania 1972) 440-476; Boardman, *ABFV* 147 and fig. 247 for Dionysus' wreath; Kurtz, *AWL* 14-15; and J. R. Mertens, *Attic White-Ground: Its Development on Shapes Other than Lekythoi* (New York 1977) 84 and 86. For the chronology of the Theseus Painter, see M. Eisman, "The Theseus Painter, the Marathon Tumulus and Chronology," *AJA* 75 (1971) 200 and T. Leslie Shear, Jr., "The Persian Destruction of Athens," *Hesperia* 62 (1993) 383-482.

Victoria Sabetai



20. ATTIC BLACK-FIGURE LOUTROPHOROS-AMPHORA
BSA, A 325
ex Empedokles Collection
ca. 500-490 B.C.
Unattributed

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THE VASE: Ht.r. 38.0, Ht.p. 37.2, Diam. of base 9.3. Fragmentary, restored from several pieces. Preserved are most of the body and foot, a small part from the left handle and part of the neck. Long neck with an offset at the join to the ovoid body. A fillet at the join of the body and the foot in two degrees, the lower of which is a torus. The bottom of the vase is missing, an indication that it might have been pierced.

DECORATION: Neck: Side A: Women. Two stand frontally, mourning with upraised arms not fully preserved. Side B: Men. Two standing, one of whom is better preserved and performs the gesture of *valedictio*.

Side A: Prothesis. In the center the funeral bed of the deceased, the head of whom is missing. Four women stand by, two of whom mourn with raised arms. Two stand frontally before and one behind the bed, and



another is behind the dead person's head. A short female below the left handle stands with upraised arms to receive the procession of men. The women display a squarish haircut and wear chitons and himatia. Their faces were rendered with white that has disappeared.

Side B: Valediction. A row of five men in himatia advance toward the deceased. Only the feet of the last figure are preserved. Each holds up a single upraised hand with palm facing out, the *valedictio*, a gesture of mourning.

Ornament: Simple tongues below the juncture of the body and neck. On the lower body two rows of dots, sometimes connected, above rays.

Technical: White - flesh of the females (lost).

COMMENTARY: This vase closely resembles the loutrophoros formerly in the Scheurleer collection and now in the Allard Pierson Museum, although the vase in Amsterdam is of poorer quality and possibly later, judging from the hasty drawing and the striding female mourners. Common features are the ornament, the frontal women with garments denoted with long parallel lines ending in wavy hems, the himatia of the men rendered with two curved lines below armpits while long overfolds fall in front, and the remarkably long toes, all suggesting the possibility that they are by the same painter. However, the shape of the vase in Amsterdam is different, with a more accentuated shoulder and flatter foot, suggesting perhaps a different potter.

The iconography on the BSA vase is typical of loutrophoroi with mourning women on one side and a procession of men on the other, thus suggesting separation of roles by gender. The former perform the lamentation which is depicted with the pictorial convention of holding hands to head, whereas the latter greet the dead with a single upraised hand with palm facing out (*valedictio*). The sex of the deceased can be determined on the basis of the type of loutrophoros, since there is good evidence that the loutrophoros-amphora was a vase for the male, while the loutrophoros-hydria was for the female. The loutrophoros was primarily used to fetch the water for the wedding bath and, by extension, marked the graves of individuals who died prematurely before marriage. Funerary loutrophoroi are usually provided with pierced bottoms, of practical (drainage) and ritual

function. Thus the funerary loutrophoros-amphora evoked the tragic fate of a never accomplished ideal status for the Athenian male, that of the founder of a new household.

BIBLIOGRAPHY: Unpublished. On the loutrophoros former Hague, collection Scheurleer 3507, see CVA Scheurleer 1 Netherlands 1 pl. 3,3-4 and *Vereniging van Vrienden Allard Pierson Museum Amsterdam, Mededelingenblad* 45 (May 1989) 6, fig. 8. For a similar shape, especially with regard to the foot, see Athens, NM 1153 (CVA Athens 1 Greece 1 pl. 8,3-4); this must be chronologically approximate and possibly by the same workshop. A little earlier is the loutrophoros Tübingen, *Antikensammlung des Archäologischen Instituts der Universität S./10 1481* by the Antimenes Painter: CVA Tübingen 3 Germany 47 pls. 12-13. On black-figure loutrophoroi depicting the prothesis, see W. Zschietzschmann, "Die Darstellungen der Prothesis," *AM* 53 (1928) 17-47 and E. Karydi, "Schwarzfigurige Loutrophoren im Kerameikos," *AM* 78 (1963) 90-103. For Archaic funerary representations of men argued to aim at the heroization of the deceased, see H.A. Shapiro, "The Iconography of Mourning in Athenian Art," *AJA* 95 (1991) 629-656 and for mourners C.M. Havelock, "Mourners on Greek Vases: Remarks on the Social History of Women," in S.L. Hyatt, *The Greek Vase* (New York 1981) 103-118. For the use of the loutrophoros in wedding and death, see A.B. Cook, *Zeus III,1* (Cambridge 1940) 370ff, R. Ginouvès, *Balaneutikè* (Paris 1962) 254ff and V. Sabetai, *The Washing Painter* (diss., University of Cincinnati 1993) 129-145. For associating the loutrophoros-amphora with the male and the loutrophoros-hydria with the female, see G. Kokula, *Marmor-loutrophoren* (Berlin 1984) 116ff; J. Boardman, "Sex Differentiation in Grave Vases," *AnnArchStorAnt* 10 (1988) 171-179; R.M. Moesch, "Le mariage et la mort sur les loutrophores," *AnnArchStorAnt* 10 (1988) 117-139 and Sabetai, *op.cit.* 145-146 and 159-161. In the last years of the sixth century B.C. there was an increase in the number of shapes depicting funerary themes, but most are poor quality works by unknown artists: see D.C. Kurtz, "Vases of the Dead, an Attic Selection, 750-400 B.C.," in H.A.G. Brijder, *Ancient Greek and Related Pottery* (Amsterdam 1984) 314-328.

Victoria Sabetai

21. ATTIC BLACK-FIGURED TYPE A KYLIX

BSA, A 323

ex Empedokles Collection E 577

ca. 500-480 B.C.

The Leafless Group [Nigorski]

THE VASE: Ht. 8.5, Diam. of mouth 21.2, Diam. of base 8.1, W. at handles 29.4. Intact except for minor chip at rim. Some areas with whitish incrustation. Tapered rim. Horizontal loop handles turned up at each side, reserved on the interior. Deep bowl with continuously curved profile. Protruding reserved fillet at join of

body with low black stem. Foot with slightly flaring, concave profile, reserved on exterior. Underside reserved except for a thick (1.6 cm) black band inside the stem.

DECORATION: Tondo: Youth. Crouching, nude male holding a knobby club in his right hand and wearing a purple fillet around his head. A cloak covers his extended left arm and shoulder. Three to four purple bands around tondo border.

Sides A-B: Herakles and the Nemean Lion. Virtually identical scenes of wrestling on the ground. The bearded hero is shown nude with a white baldric on his right shoulder and a scabbard projecting from behind his lower back. With his right hand, he grasps the lion's left rear leg. Two nude youths crouch on either side. On side A, the youth on the right moves towards the right but turns his head back towards Herakles and the lion. Both youths have purple fillets around their heads, and cloaks cover their extended left arms and shoulders. They each carry a knobby club in their right hand. On side B, the youth on the left has a white baldric on his right shoulder with a scabbard projecting from behind. The youth on the right moves towards the left, and his cloak covers his extended right arm and shoulder, while he carries his knobby club in his left hand. On both sides Herakles' club and cloak hang in the center of a background filled with stylized vines and grape clusters. Under each handle is a dolphin.

Ornament: At rim on exterior is a thin black band followed by a thin purple band. Below the figured scene are three thin purple bands, a wide black band, and a narrower reserved band.

Technical: Incision - interior anatomical details, drapery folds and decorative divisions of the scabbard. Added white - Herakles' baldric and scabbard, the



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teeth and underside of the lion, dots on the drapery, some clusters of grapes, and Herakles' club as well as the club of the tondo figure, where it does not exactly follow the underlying black outline. Added purple - Herakles' beard, the tongue of the lion, the hair fillets and cloaks of all figures, and various ornamental bands on both the interior and the exterior.

COMMENTARY: The sturdy-looking and fairly heavy Type A kylix is the type preferred by black-figure artists from about 530 B.C., and the BSA example is a late one. It belongs to Beazley's Leafless Group, a series of late black-figured kylikes named for the stripped branches which appear in the backgrounds of many scenes. These kylikes generally have tondos with single figures, and dolphins are often found frolicking beneath their handles. The scenes on the BSA example are especially close in both style and



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iconography to those on a Type C kylix once in Nostell Priory which Beazley describes as having a hunter in the tondo, Herakles, the lion, and Iolaos twice on side A, with "the like" on side B. The description applies to the BSA example, as well, and points to the salient iconographic feature which A. Steiner has recently termed "visual redundancy". According to her study and a related article by I. Scheibler, the figure of the nude youth, here repeated five times, is best interpreted as a non-mythological figure, an ideal Athenian ephebe who turns to the example of Herakles in his most famous exploit for instruction about bodily strength, courage, and excellence.

BIBLIOGRAPHY: Unpublished. For the shape, see Bloesch, *Schalen* 1-39. For the Leafless Group, see *ABV* 632-653, 711-713, and 716; *Para* 310-314 and 520; *Add^e* 145-146; and Boardman, *ABV* 150-151. For the kylix once in Nostell Priory, see *ABV* 646, 197 and Christie's, 30 April 1975, 17, lot 15 and pl. 4. In *Para* 312 a cup on the Milan Market is said to have outside pictures which are replicas of those on the Nostell Priory kylix. For a full discussion of the concept of "visual redundancy", see A. Steiner "The Meaning of Repetition: Visual Redundancy on Archaic Athenian Vases," *AA* (1993) 187-220. For a more detailed interpretation of generic youths, see I. Scheibler, "Bild und Gefäss. Zur ikonographischen und funktionalen Bedeutung der attischen Bild-feldamphoren," *Jdl* 102 (1987) 57-118.

Ann M. Nicgorski

22. ATTIC BLACK-FIGURE LEKYTHOS

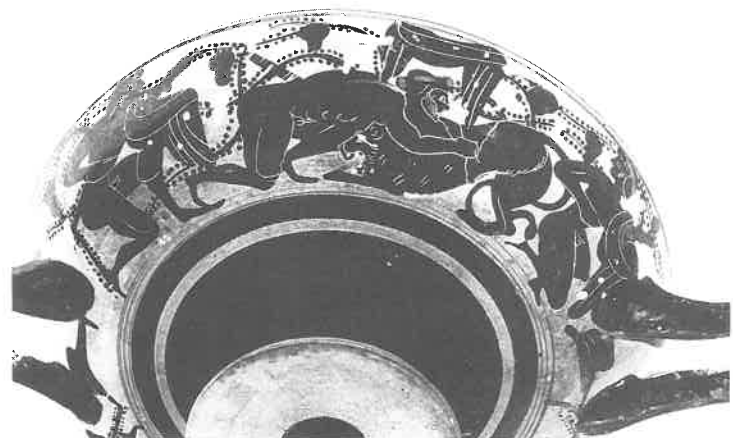
BSA, A 326

ex Empedokles Collection 1391

ca. 500-480 B.C.

The Class of Athens 581 [Benson]

THE VASE: Ht. 21.2, Diam. of mouth 4.45, Diam. of shoulder 9.3, Max. Diam. 9.8, Diam. of base 6.1. Recomposed from fragments, some of which are missing and restored in plaster including part of shoulder ornament and pattern band above left figure; part of helmet of left Amazon; part of legs of the right horse and Amazon; parts of shoulder and body to left of figured zone. Clay grayish (burned?). Thinly applied brownish glaze. Added white now fugitive. Calyx mouth, reserved on top. Vertical handle from neck to shoulder, oval in section, black outside. Slight offset of mouth from slender, reserved neck; another at neck and shoulder marked with narrow line of red. Broad shoulder. Wide, swelling body, sharply tapering below scene. Lower body black. Narrow reserve band



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at junction of disk foot which is black on top and reserved on outside and underside.

DECORATION: Two Amazons leading horses to right. Each Amazon walks at far side of her horse, all in profile view. The right Amazon looks back to face her companion. Both wear short chiton and crested helmet, and each are armed with two long spears, scabbard and pelta hanging over their shoulders. Horses equipped with bridles.

Ornament: At top of shoulder simple tongue pattern; below, inverted lotus bud chain. Above join of shoulder and body a single dilute glaze line. On body, above the figured decoration, two strings of dots enclosed above by single dilute line and below by pair

of dilute glaze lines. Decorative band interrupted by helmet crest of right Amazon. Below figures, single black line serves as groundline.

Technical: Added white - flesh of Amazons and lower tip of scabbards. Added red - manes and tails of horses, bands on helmets, and line on lower chiton.

COMMENTARY: During the last decades of the Archaic period, black-figure lekythoi were produced in great quantities in Attic workshops. In fact, M.B. Moore and M.Z.P. Philippides note that small, generally low quality lekythoi are the most numerous category of black-figure vases recovered in the excavations of the Athenian Agora, and that among these lekythoi, the majority are attributable to the Class of Athens 581. The lekythoi of this class are similar in terms of shape and ornament. This is a typical example possessing a calyx mouth, slender neck, wide shoulder, tall figure zone, tapering lower body and disk foot. The canonical shoulder ornament consists of tongue pattern and either lotus buds, as here, or rays. Various drawing styles are represented among the figured work on these vases, the most notable hand being that of the Marathon Painter, who decorated many of the lekythoi found in the excavation of the Marathon tumulus erected over the Athenian dead after the Battle of Marathon in 490 B.C. The BSA lekythos is one of the more careful works of the Class of Athens 581.

BIBLIOGRAPHY: Unpublished. On the Class of Athens 581, see *ABV* 487-506, 700-702, 705 and 716; *Para* 222-246 and 519; *Add²* 122-126; *ABL* 89-94, 221-225 and 369, for the Marathon Painter and related painters; *Agora XXIII* 43-47 and 214-239; *Ure, Rhitsona* 46-48 (Class H). On the vases from the Marathon tumulus, see most recently T.L. Shear, Jr., "The Persian Destruction of Athens," *Hesperia* 62 (1993) 383-482, especially 406-411. On Amazons, see Bothmer, *Amazons*, especially 97-100 on Amazons leading horses; see also P. Devambez and A. Kaufmann-Samaras, *LIMC* I, 586-653, s.v. Amazones. For representations of horses, see M.B. Moore, *Horses on Black-figured Greek Vases of the Archaic Period: ca. 620-480 B.C.* (diss., New York University 1971). On the pelta, see F. Lissarrague, *L'autre guerrier: archers, peltastes, cavaliers dans l'imagerie attique* (Paris and Rome 1990) 151-189, who notes that the pelta and sword appear together very rarely and that the sword remains sheathed on those occasions. On the distinction between the terms Group and Class in ceramic studies, see *Add²* xvi-xvii.

Lisa V. Benson



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23. ATTIC BLACK-FIGURE OINOCHOE (CHOES)

BSA, A 3

ex G. Mackworth-Young Collection

First Quarter of the Fifth Century B.C.

Unattributed

THE VASE: Ht. of body 22.6, Ht. with handle 23.7, W. of mouth (front to back) 8.1, (side to side) 5.3-7.8, Diam. of foot 10.0, Max. Diam. 18.7. Recomposed from fragments, some of which are missing and restored in plaster, including parts of body above foot and around handle and parts of upper body of Apollo and forearms of goddess on right. Black glaze thinly applied on underside of handle and around panel; flakes missing on foot; not lustrous. Added white now fugitive. Trefoil mouth, glazed inside to bottom of neck. Single black vertical strap handle, ridged and low-swung. Short, plump body. In-curving ring foot, black exterior, except near the bottom, underside black except for one reserve band and resting surface. No glaze on interior of body except for two circles around dot at the bottom.

DECORATION: Delian triad. At left, one of the goddesses (probably Leto) stands in profile facing right and wearing chiton and himation. Apollo stands at center, facing right in profile, playing a kithara. He wears chiton and himation. A fawn stands behind Apollo, facing the other goddess (probably Artemis) on right. She is clad in chiton and himation, and stands in profile facing left, holding a flower(?) in her right hand. All three have a fillet around their head. Vines around figures.

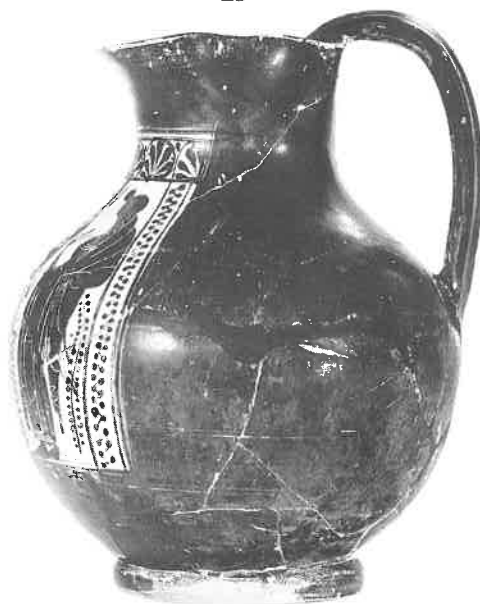
Ornament: Framed picture field: above, enclosed, upright palmettes with six leaves, some dotted, and buds between; sides, net pattern; below, single line as groundline.

Technical: Added white - flesh of women and arms of kithara. Added red - fillets and central fold of Apollo's chiton.

COMMENTARY: The shape III oinochoe, or chous, is a one-piece vessel with trefoil mouth and low foot used for pouring wine. The shape, first produced in the sixth century B.C. by the potters Amasis and Taleides, continued to be made in the late fourth century. The portrayal of the Delian triad - Apollo, his twin sister, Artemis, and their mother, Leto - occurs on both



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black-figure and red-figure vases of various shapes. Here, Apollo is shown playing a kithara. The presence of the deer indicates that he is no ordinary kitharode, but Apollo himself. An attribute of his huntress-sister, Artemis, the fawn came to be associated with Apollo as well over the course of the sixth century B.C. His companions are most likely to be Leto and Artemis,

although Apollo Kitharoidos may appear in similar scenes with two or more Muses. Often, as here, there are no attributes to distinguish the goddesses. The sketchy quality of the draftsmanship on this oinochoe suggests a date in the first quarter of the fifth century B.C.

BIBLIOGRAPHY: van Hoorn, *Choes* 101, no. 296, fig. 420 and A.J. Clark, "The Earliest Known Chous by the Amasis Painter," *MMAJ* 15 (1981) 51. On the shapes of oinochoai, see J.R. Green, "Oinochoe," *BICS* 19 (1972) 1-16. On the iconography of Apollo Kitharoidos, see G. Jurriaans-Helle, "Apollo and the Deer on Attic Black-figure Vases," in H.A.G. Brijder et alii, *Enthousiasmos. Essays on Greek and Related Pottery* (Amsterdam 1986) 111-120; W. Lambrinoudakis et alii, *LIMC* II, 183-327, s.v. Apollo; A. Queyrel, *LIMC* VI, 657-681, s.v. Mousa, Mousai; L. Kahil, *LIMC* II, 618-753, s.v. Artemis.

Lisa V. Benson

24. ATTIC RED-FIGURE KRATER FRAGMENT

BSA, A 90

from Kamiros, Rhodes

ca. 470 B.C.

Near the Oionokles Painter [Langridge-Noti]

THE FRAGMENT: Ht. 7.3, Th. 0.7. Three joining fragments preserve part of the body. The manner in which the glaze on the lower right corner of the piece has been applied suggests that a handle may have been attached near there.



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DECORATION: Satyr? Parts of the mid-torso, upper legs and arms of a nude, ithyphallic male who leans forward slightly, arms bent at side, hands apparently turned up.

Technical: Preliminary sketch outlines the entire figure. Relief contour. Added red - back of right leg.

COMMENTARY: The Oionokles Painter is a minor pot painter who worked in the second quarter of the fifth century B.C. Satyrs are common in his work, although generally they are not ithyphallic. The pose of the figure suggests that he is playing *auloi*, a common pursuit for a satyr, and he compares well with satyrs on Nolan amphorae in Berlin and New York and to the ithyphallic man on a chous in Malibu.

The scale of the figure and the black interior indicate that the shape is most likely a krater. Large shapes are unusual in the work of the Oionokles Painter, but he is known to have painted at least one krater.

BIBLIOGRAPHY: Unpublished. For the Oionokles Painter, see ARV² 646-649, 1663, and 1706; *Para* 402; *Add*² 275-276; E. Knauer, "ou gar en amis: A Chous by the Oionokles Painter," *Getty Vases* 3 (1986) 91-100 and E. Serbeti, "The Oionokles Painter," *Boreas* 12 (1989) 17-46. For satyrs on Attic red-figure vases, see A. Schöne, *Der Thiasos. Eine ikonographische Untersuchung über das Gefolge des Dionysos in der attischen Vasenmalerei des 6. und 5. Jhrs. v. Chr.* (Göteborg 1987) and F. Brommer, *Satyrspiele* (Berlin 1959).

Elizabeth Langridge-Noti

25. ATTIC RED-FIGURE CUP FRAGMENT

BSA, A 111

from Melos?

ca. 450 B.C.

Angular Painter [Beazley]

THE FRAGMENT: Max. Dim. 9.0, Th. 0.7. Single fragment broken all around preserves part of the tondo. Glaze chipped off at places. Underside glazed; traces of attachment for stemmed foot.

DECORATION: Tondo: Youth and boy. Both figures stand facing each other; the mid and upper parts of their bodies are preserved. By comparison to complete examples, the lower part of a staff on which the youth leans may be reconstructed by his feet. He is taller than the boy and bends over towards him as the latter casts a lowered gaze. Both are wrapped up in

a mantle, leaving only the head exposed, while their arms are folded beneath the mantle, protruding from the body.

Ornament: Tondo: Around the figures a band of meanders running left interrupted by crossed square with dotted corners.

Technical: Dilute glaze - zig-zag hems.

COMMENTARY: The Angular Painter belongs to the workshop of the Penthesilea Painter and is almost exclusively a cup painter. Beazley named him thus because of the schematic, conventional and angular contours of his figures. Diagnostic features of his drawing are the zig-zag line denoting the hem of the mantle at the overfold, the bent posture of the man, as well as the triangles formed by the hidden arms under the garment. His drawing is rather sloppy and cursory. The majority of his kylikes were found in Italy, mainly Etruria. The scenes decorating his cups are usually replicas, and the most common motif is that of the man bending over a boy as here. Other generic themes comprise satyrs, maenads and women.

This type of scene is best understood as a generic, summarized rendering of a courtship scene. The theme 'erotic encounter of man and boy' is a common scheme known in many examples, the most explicit of which depicts the *erastes* giving a gift or touching the *eromenos*. The enveloping mantle is usually worn by females and boys. When it is combined with the lowered gaze it may be interpreted as a device conveying the idea of *aidos*, signalling sexual submission to adult men.

BIBLIOGRAPHY: Unpublished, but listed in ARV² 954,60. For the Angular Painter, see ARV² 952-954 and 1675; Para 433; Add² 307; and G. Ricci, *EAA* I 394, s.v. Angoloso, Il Pittore. For replicas of our scene, see the cup in Florence, Museo Archeologico 3936 (CVA Florence 3 Italy 30 pl. 110,3) and the cup in Altenburg, Staatliches Lindenau-Museum 231 (CVA Altenburg 2 Germany 18 pl. 69,2). For courtship scenes, see J.D. Beazley, "Some Attic Vases in the Cyprus Museum," *ProcBritAc* 33 (1947) 195-243; K.J. Dover, *Greek Homosexuality* (London 1978); H. A. Shapiro, "Courtship Scenes in Attic Vase-Painting," *AJA* 85 (1981) 133-143; G. Koch-Harnack, *Knabenliebe und Tiergeschenke* (Berlin 1983); M. F. Kilmer, *Greek Erotica on Attic Red-figure Vases* (London 1993). For the enveloping mantle as a visual metaphor of *aidos* see G. Ferrari, "Figures of Speech: The Picture of Aidos," *Metis* 5 (1990) 185-200.

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26. ATTIC RED-FIGURE LEKYTHOS

ASCS, ASP 256

Unknown provenience

ca. 450-440 B.C.

Unattributed

THE VASE: Ht. 24.0, Diam. of mouth 5.3, Diam. of base 5.4, Max. Diam. of body 8.3. Complete except for a small splinter on the lip; foot broken and reattached. Glaze chipped off at lip and lower part of body. Calyx mouth reserved on top. Cylindrical body. Simple disc foot with reserved side and underside. Strap handle. Possible trace of three letters between woman and thurible.

DECORATION: Woman holding lit torch and thurible (*thymiaterion*). She stands frontally, but looks right and wears chiton and himation. Her hair is bound up with a fillet. At her right side there is a roughly rectangular object which widens to top, with four lines in groups of two marking its upper surface. It could be either a block seat, base, or simple altar.

Ornament: The figure stands on a simple groundline above a reserved band. Above her is a band of rightward running keys which does not continue around the vase. Shoulder decorated with five black palmettes connected by tendrils, the middle one facing down.

Technical: Preliminary drawing for the woman and thurible. Relief contour - face and hands. Added white - fillet. Added red - flame.

COMMENTARY: The combination of torch and thurible, both items of ritual use, may suggest that the scene has a cultic significance. However, torches and thuribles also occur in wedding scenes, the former held by the mothers of the couple, the latter usually as part of the indoor setting. Torches were used in a variety of circumstances, but incense burners seem to be more closely connected to Aphrodite, Eros and Adonis. Iconographically, the figures often associated with thuribles are Nikai and women presumably preparing an offering. The latter have been interpreted as priestesses when an altar is depicted close-by or, alternatively, as brides burning incense in favor of the love-goddess. It is not easy to determine in what role the woman on this lekythos is meant to be understood. The painter chose to convey a quiet mood by depicting her in an emblematic posture of generic character, and the lack of additional attributes and context makes the scene enigmatic for the modern viewer.

BIBLIOGRAPHY: Unpublished. For thuribles, see K. Wigand, "Thymiateria," *Bjlb* 122 (1912) 1-97, especially 40-87 and G. Marunti, *EAA* IV, 40-87, s.v. Incensiere. For the association of Aphrodite with incense burning, see E. Simon, *Die Geburt der Aphrodite* (Berlin 1959) 23ff and *eadem*, *Die Götter der Griechen* (Munich 1980) 239. For a lekythos depicting a woman with box in front of a *thymiaterion* who is interpreted as a bride, see H. Froning, *Katalog der griechischen und italischen Vasen* (Essen 1982) 186-189. For torches in weddings, see R.F. Sutton, *Interaction between Men and Women Portrayed on Attic Red-figure Pottery* (diss., University of North Carolina, Chapel Hill 1981) 191-193. On an amphora, London, British Museum E 269 (CVA British Museum 3 Great Britain 4 pl. 9,3b) the woman interpreted as a priestess approaches an altar on which a thurible stands while performing the gesture of *anakalypsis* and holding an oinochoe: see M. Beard and J. North, *Pagan Priests* (London 1990) 76, fig. 7. For flying Nikai associated with thuribles, see London, British Museum E 287 (CVA British Museum 5 Great Britain 7 pl. 47,2a); Zurich, ETH 18 (CVA Zurich 1 Switzerland 2 pl. 21,1 and 3); and Oxford, Ashmolean 314 and 313 (CVA Oxford 1 Great Britain 3 pl. 33,3-4). For a woman holding scepter and *thymiaterion*, see London, British Museum E 328 (CVA British Museum 5 Great Britain 7 pl. 62,3a).

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27. ATTIC RED-FIGURE SQUAT LEKYTHOS

BSA, A 331

ex Athens Market and Empedokles Collection

ca. 440 B.C.

Painter of Agora P 7561 [Beazley]

THE VASE: Ht. 14.3, Diam. of mouth 3.6, Diam of base 6.4, Max. Diam. of vase 7.7. Complete, except for handle, part of which is modern. Glaze misfired with some discoloration at places. Calyx mouth. Strap handle. Narrow, concave neck. Sharply sloping shoulder, a thin groove near the middle. Squarish body. Ring foot whose exterior and underside are reserved.

DECORATION: Bust of woman to right. She wears a sakkos exposing only part of the hair above the brow, a small round earring, and a necklace with dot pendants. At the right stands a column-like shaft.

Ornament: A ground line composed of a thin black line above a thick reserved one.

Technical: Relief - anatomical details and contours of the face.

COMMENTARY: Female busts are a common theme used for decorating small squat lekythoi, especially at the end of the fifth century B.C. and the beginning of the fourth. They often lack any attributes revealing their identity; therefore scholars speculate about their meaning. Based on examples where such figures appear in a more recognizable iconographic context some see in them the *anodos* of mythological goddesses, occasionally with eschatological significance, such as Persephone, Aphrodite, and Artemis. Others posit that they are merely abbreviated versions of full-length figures with no particular identity to them. It cannot be proved that the fifth century examples, like the one discussed here, have any religious meaning attached to them, stand for a generalized type of Athenian woman, or are just short renderings of figures with other unknown significance. Taking into account the floruit of iconographic themes focussing on women in the course of the fifth century, it is possible that such heads, bare of attributes, were meant to be a generalized type, referring to the Athenian woman rather than to a divine figure.

The concept of decorating vases with abbreviated figures is as old as Mycenaean times (an example is the LH III B Protome Painter, who is named for his predilection for bull protomes). In black-figure there exists a number of heads representing gods, such as Athena, Hermes and Hephaistos, as well as armed warriors. They are often depicted alone or as a couple, and are most often found on lekythoi and kylikes. Besides the Attic examples, the motif of the female head has a prolonged life in South Italian iconography, where it is widely used as decoration on a large variety of shapes.

Beazley assigned ten vases to the Painter of Agora P 7561, all of which are squat lekythoi and depict heads. He placed him at the end of his chapter on the Karlsruhe Painter with the remark that his "heads recall the ideal" of this artist.

This vase must be one of the earliest squat lekythoi with a bust. Details that support an early date are the upright bun and the rendering of the hair. The former



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tends to be more down-turned in the fourth century B.C..

BIBLIOGRAPHY: Unpublished but listed in ARV² 742,6 and Para 413. On the form, see W. W. Rudolph, *Die Bauchlekythos* (Bloomington 1971) and compare his profile drawings of the third quarter of the fifth century B.C. On the painter, see ARV² 742; Para 413; and P.E. Arias, *EAA I* 146, s.v. Agora P 7561, Pittore di where his work is dated to 440-430 B.C. Our head must be a little earlier than Tübingen, Antikensammlung des Archäologischen Instituts der Universität S./10 1645 (CVA Tübingen 5 Germany 54 pl. 43,3), the bust by the Orpheus Painter (ARV² 1105,19), and the busts by the Phiale Painter (see J.H. Oakley, *The Phiale Painter* [Mainz 1990] pls. 107D-E and 151C-D). This date is also supported by the heavy proportions of the shape of the pot in comparison to later ones. For a similar example by our painter, compare Vienna, University 954d (CVA Vienna 1 Germany 5 pl. 31,13) for which a date late in the fourth century is posited. For a contemporary bust depicted on a similarly squarish vase, see the squat lekythos Hannover, Kestner Museum 786 (CVA Hannover 1 Germany 34 pl. 48,3-4). For the iconography, see O. van Vacano, *Zur Entstehung und Deutung gemalter seitenan-sichtiger Kopfbilder auf schwarzfigurigen Vasen des griechischen Festlandes* (Bonn 1973); P.A. Lehnert, *Female Heads on Greek, South Italian and Sicilian Vases from the Sixth to the Third Century B.C. as Representations of Persephone/Kore* (diss., Michigan State University 1978); and C. Bérard, *Anodoi* (Rome 1974) 43-45 and 165-166. For early animal protomes, see S.A. Immerwahr, "The Protome Painter and Some Contemporaries," *AJA* 60 (1956) 137-141. For extensive bibliography on black-figure depictions of busts, see CVA Bonn 3 Germany 59 19 under pl. 4,6-9. For the suggestion that man-headed forms as depicted on certain black-figure lekythoi depict real objects inspired from Etruscan canopic jars, see J.R. Mertens, "Reflections of an Italian Journey on an Early Attic Lekythos?," *MMAJ* 28 (1993) 5-11. For a list of red-figure squat lekythoi with female heads, see Hamilton, *Choes* 221 and most recently F. Giudice, S. Tusa, and V. Tusa, *La collezione archeologica del Banco di Sicilia II* (Palermo 1992) 166, no. E 41 and 198-199, nos. E 155 - E 161. For South Italian examples, see R. Lullies, "Abermals: Zur Bedeutung des Kranzes von Armento," *Jdl* 97 (1982) 102ff and A. Kossatz-Deissmann, "Apulischer Kernos," *AA* 100 (1985) 229-239.

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28. ATTIC RED-FIGURE SQUAT LEKYTHOS

BSA, K 71

from Athens, Kynosarges

Last Quarter of the Fifth Century B.C.

Unattributed

THE FRAGMENT: Ht. 3.3, W. 3.3, Th. 0.5. Single fragment from the front side broken all around and preserving part of the body, ring foot and junction to

neck. Lower exterior of the foot and underside reserved.

DECORATION: Sphinx seated to left. Preserved is a small part of her head, almost all of her wings, the rear portion of her lion body and a hooked tail. The plumage of the wings is denoted with rows of dots and parallel lines; the meat has dots, often in sets of two. **Ornament:** The figure stands on a ground line composed of a thin black line above a thick reserved one.

Technical: Dilute glaze - dots on the wings.

COMMENTARY: The single sphinx is a motif appropriate for the decoration of small-sized pots such as this one. Representations of this mythological creature on squat lekythoi start in the middle of the fifth-century, and increase in number in the final quarter. She also occurs on white-ground lekythoi crowning funeral monuments and is, on rare occasion, shown carrying away a youth, recently interpreted as the Athenian ephebe awaiting hoplite initiation. The sphinx as a single figure is best understood as a death symbol, an aspect she also has in the free-standing funerary monuments of the Archaic period. With regard to her appearance in other iconographic contexts, she is associated with the myth of Oedipus and forms an integral part of the iconography of this hero.

BIBLIOGRAPHY: Unpublished. On the shape as well as



sphinxes on them, see W. W. Rudolph, *Die Bauchlekythos* (Bloomington 1971) 109, s.v. sphinx and Hamilton, *Choes* 222. For a sphinx with similar wings, see the squat lekythos in Vienna formerly in the collection Match (CVA Vienna 1 Germany 5 pl. 8,8); for further comparanda, see the fragmentary lekythos in Kiel, Kunsthalle, Antikensammlung B 258, (CVA Kiel 1 Germany 55 97 and pl. 46,6), and most recently those from the Mormino Foundation published in F. Giudice, S. Tusa, and V. Tusa, *La collezione archeo-logica del Banco di Sicilia II* (Palermo 1992) 168, E 47 and E 48; 192, E 128; 196, E 146 - E 149; and 200, E 166. Our sphinx resembles closely the one on a squat lekythos found in the Letoon of Xanthos: see M. J. Mellink, "Archaeology in Anatolia," *AJA* 95 (1991) 141, fig. 18. For sphinxes on white-ground lekythoi, see S. Matheson Burke and J.J. Pollitt, *Greek Vases at Yale* (New Haven 1975) 56-57 and the white-ground lekythos in Tübingen, Antikensammlung des Archäologischen Instituts der Universität S./10 1389 (CVA Tübingen 5 Germany 54 pl. 26,3-4). For the sphinx as demon of death grabbing a youth, see the lekythos Kiel, Kunsthalle Antikensammlung B 553 (CVA Kiel 1 Germany 55 pl. 42 with bibliography). On the sphinx in general, see H. Walter, "Sphingen," *Antike und Abendland* 9 (1960) 63-72; H. Demisch, *Die Sphinx* (Stuttgart 1977), especially 76-100. On sphinxes as votives to sanctuaries, see E. Bevan, *Animals in Sanctuaries I* (Oxford 1986) 293ff. On the iconography of the sphinx in the myth of Oedipus, see J. M. Moret, *Oedipe, la Sphinx et les Thébains* (Rome 1984) reviewed by M. Halm-Tissarant, "Sphinx. Sur le fonctionnement d'une imagerie dans l'art grec," *REA* 90 (1988) 419-422; on the sphinx in sculpture, see D. Woysch-Meautis, *La représentation des animaux et des êtres fabuleux sur les monuments funéraires grecs* (Lausanne 1982) 83-87. For the sphinx as a symbol of death and passage in general, see H. Hoffmann, "The Riddle of the Sphinx: a case study in Athenian immortality symbolism," in I. Morris, *Classical Greece: Ancient Histories and Modern Archaeologists* (Cambridge 1994) 71-80.

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29. ATTIC RED-FIGURE POT FRAGMENT (AMPHORA?)

BSA, K 65
from Athens, Kynosarges
ca. 420-410 B.C.
Nikias Painter [Beazley]

THE VASE: Ht. 5.0, W. 8.5, Th. 0.5. Single curved section of wall, unglazed on the inside.

DECORATION: Man. Only head, neck and part of body are preserved. His torso is in frontal view; head with wreath in profile to the left looks up. Something overlaps his left shoulder, as indicated by a break in the contour line, but what is unclear (torch?).

COMMENTARY: The painter takes his name from the inscription on a bell-krater in London with a torch



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race. Active in the last-quarter of the fifth century B.C., he decorated many bell-kraters, but also several other shapes. Over forty vases have been assigned to his hand, of which this would be the only amphora. The figure has its best parallel with the priest incanting a prayer skywards on the right of the namepiece, although our figure's hair is not white.

BIBLIOGRAPHY: Unpublished but listed in ARV² 1335,36. For the Nikias Painter, see ARV² 1333-1335 and 1690; *Para* 480 and 522; *Add*² 365; and most recently J.H. Oakley, "A Calyx-Krater in Virginia by the Nikias Painter with the Birth of Erichthonios," *AntK* 30 (1987) 123-130 and 123, n. 2 with earlier bibliography; Boardman, *ARFVCP* 167 and 166, fig. 319 for the namepiece; and Robertson, *AVPCA* 250-251.

John H. Oakley

30. ATTIC RED-FIGURED CHOUS

BSA, A 70
Unknown provenience
ca. 420-400 B.C.
Wider Circle of the Meidias Painter [Green]

THE VASE: Ht. 7.8, Diam. of base 3.9, Max. Diam. 5.7. Recomposed from fragments, several of which are missing, including the left hand and lower arm of the right child and the right side of the lower panel border. A small section of the left child, just above his right leg, is restored. Part of the back side and foot of the vase are also restored in plaster. Several minor surface chips and abrasions. Loss of much added white. Trefoil-shaped mouth. Continuously curved, globular body with ridged vertical handle, triangular in section. Groove at juncture of body and ring foot which is reserved in spots at its lower edge. Underside reserved.

DECORATION: Children. Nude male child wearing a wreath on his head crawls to the right with left leg

advanced and right arm extended. A second nude boy is seated on the right, facing left with extended right arm and index finger. He wears a headband, a bracelet on his right wrist and an anklet on his right leg, as well as a string amulet passing over his right shoulder and under his left arm.

Ornament: Around neck, a delicate ivy band knotted under the handle. Below figures, a short band of egg and dot framed by two narrow reserved bands.

Technical: Black-glaze thinly and unevenly applied. Dilute brown glaze - interior anatomical details. Added white - ivy band (now missing), band of left boy's wreath, and entire figure of right boy. Added clay - band of left boy's wreath, as well as headband, bracelet, anklet, and amulet of right boy.

COMMENTARY: The miniature chous (3-13 cm, mostly 7-9 cm) is a type of small oinochoe which had its greatest popularity in the last quarter of the fifth century B.C. These miniature choes were made mainly for the local market and are rarely found outside of Attica. Their iconography is largely devoted to entertaining scenes of children at play. Nevertheless, much controversy surrounds the interpretation of these miniature choes. According to J. Boardman, they may have been "an unusual concession to the market for children's toys", but were probably also gifts for children given at the time of the Anthesteria spring festival which featured a contest for adults involving the rapid consumption of a standard-sized chous of unmixed wine. The miniature choes do not, however, depict the ceremony in which three-year-olds were crowned. The miniature chous is also a standard item in the graves of children, certainly the first victims of the plague that swept Athens during the Peloponnesian War, and these vessels may commemorate the children's earlier participation in the festival.

BIBLIOGRAPHY: J.R. Green, "Choes of the Later Fifth Century," *BSA* 66 (1971) 207, no. 9 and fig. 8,5, who assigns the piece to the Chevron Potter's Workshop, Class of Athens 1303 and Hamilton, *Choes* 190. The standard study is van Hoorn, *Choes and Anthesteria*. The copy of this book in the Blegen Library at the ASCS incorporates addenda by J.R. Green (1960) which include the BSA example (101, no. 296bis) and its attribution to the Wider Circle of the Meidias Painter. See also the general comments of Boardman, *ARFVCP* 170.

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31. ATTIC RED-FIGURED CHOUS

ASCS, ASP 130

ex Gallery Eliades, Athens, given by

H.R. Immerwahr

ca. 420-400 B.C.

Unattributed

THE VASE: Ht. 4.8, Diam of base 2.0, Max. Diam. 3.5. Intact except for several minor surface chips. Trefoil-shaped mouth. Continuously curved, globular body with single-strand vertical handle, ovoid in section. Groove at juncture of body and ring foot. Lower part of foot and underside reserved.

DECORATION: Child. A nude male child wearing a string amulet that is looped over his left shoulder and hangs low on his right side crawls, with left leg advanced, to the right towards a miniature chous with a black line placed diagonally across its upper body (perhaps indicating a wreath).

Ornament: Panel bordered above and below by bands of egg and dot framed by narrow reserved bands. Panel bordered to the left and right by narrow reserved bands. Narrow reserved band just above juncture of body with foot.

Technical: Thick and lustrous black glaze within panel, on lower vase, and in vertical strips at the edges of the panel. Black glaze thinned to brown in back, on the handle and around the mouth covering the upper panel border at the right edge. The thin glaze extends into the mouth for about 0.7 cm terminating in an uneven lower edge which also suggests that the vase may have been partially dipped. Dilute brown glaze - hair.

COMMENTARY: For general comments about the shape and iconography, see NO. 30. According to R. Hamilton's recently compiled statistical tables which explore the relation between the size of the chous and its iconography, the nude child wearing a string amulet and crawling towards a chous is the most common scene on choes under 9 cm. The amulet (*periamma*), for example, appears on 74% of all the collected examples, a frequency which leads J. Bazant to suggest that choes were gifts whose purpose was to bring the recipient good luck. This amulet which consists of a string with several prophylactic knots and other amuletic pendants often appears in other



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representations of ancient Greek children, such as the baby Erichthonios at his birth. In Etruria and Rome, a similar custom can be observed where young boys wore the *toga praetexta* with an apotropaic *bullae*, a hollow gold or bronze disc-shaped pendant hung from the neck or upper right arm. According to Juvenal (5.163-165), however, only the upper-class Roman child could afford such elaborate *bullae* and poorer children had to be content with an old-fashioned knotted cord.

The ASCS chous is similar in shape, style, and iconography to a miniature chous in Prague and two in Athens, all of which belong to J.R. Green's 'Crawling Boy Potter's Workshop, Class of London E 535'.

BIBLIOGRAPHY: Hamilton, *Choes* 87, 183, and fig. 16. A pencil drawing of the chous in five different views at a scale of 1:1 by S. Sakellaris (1992) is in the archives of the ASCS. This drawing was exhibited at Princeton University in 1992-1993 and was mentioned in the catalogue *New World and Old, One Hundred Years of American Archaeology in Greece* (An Exhibition of Materials from the Gennadius Library of the American School of Classical Studies at Athens and from the School's Archives) 24, no. 118. For additional icono-graphic comments, see J. Bazant, "Iconography of Choes Reconsidered," *Listy Filologicke* 98 (1975) 78. For the similar choes in Prague and Athens, see J.R. Green, "Choes of the Later Fifth Century," *BSA* 66 (1971) 218, nos. 6, 16 and "near" 4; fig. 11,3 and pl. 33g and i, and van Hoorn, *Choes and Anthesteria* 67, no. 65; 99, no. 283; and fig. 481.

Ann M. Nicgorski

32. ATTIC RED-FIGURE LOUTROPHOROS OR LEBES GAMIKOS FRAGMENT

BSA, A 113

Unknown provenience

ca. 410 B.C.

Manner of the Meidias Painter [Beazley]

THE FRAGMENT: W. 10.5, Th. 0.4. Single fragment from side A of a lebes gamikos or loutrophoros, inside reserved.

DECORATION: Nuptial Gynceum. The fragment preserves part of the principal scene. On the right, the neck, part of the head and most of the upper torso and lap of a woman (the bride) seated to the left turning to look right. She wears a headband, chiton girt at the waist and a star-spangled, black-bordered himation wrapped around her legs. Eros is fluttering towards



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her from the left, only his body from waist down and the ends of his wings are preserved. He overlaps a woman in chiton and black-bordered himation, girt at the waist, who is holding a basket and a myrtle wreath. Only her chin, mouth, neck, left arm, part of the right arm, the upper part of her body and mid-section are preserved. Behind her part of the arm, hand and draped body of another woman. The women wear necklaces and bracelets.

Technical: Preliminary drawing. Relief contours. Dilute glaze - wickerwork of the box. Added clay - jewelry and ends of the girdle-cord worn by women, fruit of the myrtle wreath, wings of Eros, and dots decorating top of basket.

COMMENTARY: It is not certain that the fragment comes from a lebes gamikos (Beazley lists it among the undefined fragments). Given the degree of curvature, it is more likely that it comes from the belly of a loutrophoros. The scene featuring a seated bride approached by attendants bringing boxes, scarves and adorning implements originates in the mid-fifth century B.C. and becomes the standard type of decoration on lebetes gamikoi. Such scenes have been generally described as representations of the Epaulia, the day after the wedding when friends and relatives presented the newlyweds with gifts. But they are

rather generic in character and in terms of composition akin to scenes of gift-giving and adornment which borrow elements from different phases of the ceremony and intend to create a stereotypical and highly idealized image of the Athenian wedding, with the focus clearly set on the bride.

Several loutrophoroi and lebetes gamikoi originate from the workshop of the Meidias Painter, the most prolific of the late fifth century B.C., whose stylistic and iconographic tradition is carried down into the fourth. The great amount of overlapping of the figures preserved on this fragment suggests that the scene must have created an overlaid impression as a whole. The seated bride resembles several women on Meidian vase-paintings who are represented looking over their shoulder while leaning on the back of their chair or on the rock upon which they are seated.

BIBLIOGRAPHY: Unpublished but listed in *ARV*² 1329,110. On the lebes gamikos, see NO. 36. On the loutrophoros, see NO. 20. On the interpretation of the scenes on lebetes gamikoi as Epaulia, see A. Brückner, "Athenische Hochzeitsgeschenke," *AM* 32 (1907) 79-122. On wedding scenes on Attic vases, see J.H. Oakley and R.H. Sinos, *The Wedding in Ancient Athens* (Madison 1993). For the Meidias Painter, see L. Burn, *The Meidias Painter* (Oxford 1987). For boxes, caskets and chests in wedding scenes and their contents, see E. Brümmer, "Griechische Truhenbehälter," *Jdl* 100 (1985) 1-165. For wreaths and their role in the wedding, see M. Blech, *Studien zum Kranz bei den Griechen* (Berlin 1982) 75-81. For women in similar pose as the seated bride, see the women on the celebrated hydria by the Meidias Painter in Florence, Museo Archeologico Etrusco 81948 (*ARV*² 1312,2; *Para* 477) and an oinochoe in the manner of the Meidias Painter in Newcastle Upon Tyne, Greek Museum 195 (*Para* 47).

Marina Sgourou

33. ATTIC RED-FIGURED CHOUS FRAGMENT

BSA, A 212

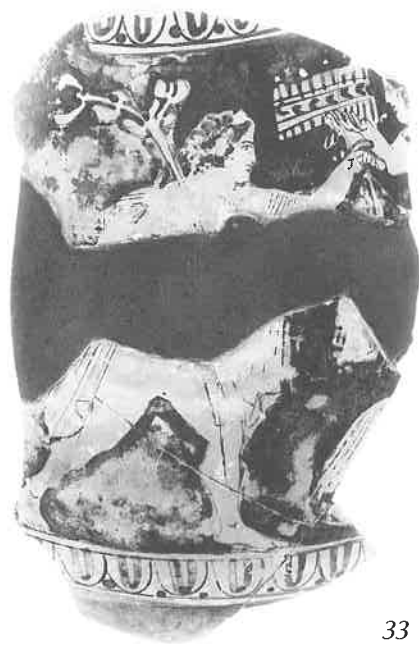
Unknown provenience

Late Fifth Century B.C.

Unattributed

THE FRAGMENT: Ht. 13.2, Max. W. 7.7, Th. 0.2-5. Body sherd recomposed from two non-joining fragments and plaster fill. Worn surface. Continuously curved body. Thinly applied matte glaze on interior.

DECORATION: Youth and woman: Sacrifice? Youth strides towards the right with left leg advanced and left arm and index finger extended. He wears a headband and a cloak draped around his back and



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over his upper arms. He holds a laurel branch in his right hand. Parts of a woman are seen on the right. She also strides to the right with her head turned back, her long skirt billowing out behind her. In her extended right hand she holds a basket below which hangs a long fillet decorated with patterns and two ribbons. Ornament: Panel bordered above and below with bands of egg and dot framed by two narrow reserved bands.

Technical: Added white - contents of basket and ribbons (mostly missing).

COMMENTARY: Unlike the restricted and repetitive iconography of the miniature choes (see NOS. 30-31), the iconography of choes measuring 15 cm or more seems random and indistinguishable from that found on other vases. Nevertheless, G. van Hoorn and others have assumed that anything depicted on a chous must be related to the Anthesteria spring festival. Subsequent studies, however, have revealed that, although a few scenes shown on larger choes seem to have a particular reference to the Anthesteria, most are unrelated and fall largely into the categories of the athletic, the quotidian, the Dionysiac, and the sacrificial. The BSA fragment, for example, is probably

part of a sacrificial scene which includes a male attendant with a laurel branch and a female *kanephoros* with a sacral fillet.

BIBLIOGRAPHY: For the theory that all the scenes painted on choes are related to the Anthesteria, see van Hoom, *Choes and Anthesteria* 13-53. For a summary of the subsequent scholarship on both the small and large choes and their relation to the Anthesteria, see Hamilton, *Choes* 63-81 and the review of it by M.W. Padilla in *AJA* 97 (1993) 578-579.

Ann M. Nicgorski

34. ATTIC RED-FIGURE TYPE D PYXIS

ASCS, ASP 3

Unknown provenience

ca. 400 B.C.

Unattributed

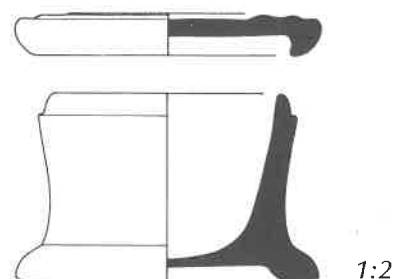
THE VASE: Ht. 5.6, Ht. without lid 4.9, Diam. of lid 8.0, Diam. of base 8.0. Complete, except for splinters and chips. Lid recomposed from fragments. Misfired in places. Nearly flat lid with two moulded rings on top and a curved, convex exterior profile, a thin reserve band at the bottom before the offset, and black on the underside. Inset mouth, reserved on top and exterior. Concave body. Curved, spreading convex base, the underside reserved, except for a black dot in the center surrounded by three concave black rings.

DECORATION: Lid: Star. An eight point star encircled by two rings.

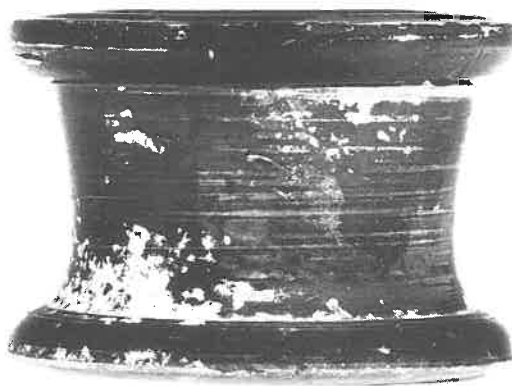
Technical: Preliminary drawing. Relief contour - star.

COMMENTARY: Type D pyxides with simple decoration on the lid were most popular in the late fifth and early fourth centuries B.C., although they appear in Attic red-figure already by the end of the sixth century. A great variety of motifs are used, including various single figures, busts, body parts, living creatures, mythological and imaginary beasts, and everyday objects. This is the first one known with only a star, a common motif in Greek art. An unpublished example from the Agora in Athens (P 23549) has a sixteen point star in the middle of a wheel.

BIBLIOGRAPHY: Unpublished. For type D pyxides most recently, see CVA Baltimore, Walters Art Gallery 1 U.S.A. 28 40, to which J.-J.



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Maffre and A. Jacquemain, "Nouveaux vases grecs de la Collection Zénon Piéridès à Larnaca (Chypre)," *BCH* 110 (1986) 196 can be added, both with earlier bibliography. Carinna Weiß and I are preparing a list of the well over 100 examples known. For the star motif most recently, J.P. Adams, "The Larnakes from Tomb II at Vergina," *ArchNews* 12 (1983) 1-7 and E. Mitropoulou, "The Origin and Significance of the Vergina Symbol," in *Ancient Macedonia* V,2 (Thessalonike 1993) 843-958.

John H. Oakley

35. ATTIC RED-FIGURE HYDRIA

BSA, A 333

ex Empedokles Collection E 673

Second Quarter of the Fourth Century B.C.

Unattributed

THE VASE: Ht. 21.4-6, Diam. of mouth 8.9, Max. Diam. 13.25, Diam. of base 7.3. Intact. Incrustation on foot, horizontal handles, lip, and below vertical handle. Black glaze thin and discolored to orange and green in places. Top, flat surface of rim in two degrees reserved, black near opening. Inside of neck black. Narrow, concave neck forming a continuous profile with the body. Vertical handle from shoulder to neck, round in section and black. Side handles curve up and in, round in section and black. Ogee foot, exterior of lowest part and underside reserved.

DECORATION: Woman and Eroses. She moves right while looking back between a pair of flying Eroses and wears sleeveless chiton (with debased sea beast motif on bodice) belted at waist with double loops, two bracelets, beaded necklace and disk earrings; her hair is bound with a broad band, diadem and ribbon. Nude Eroses in profile view fly towards her and wear wreath and low boots. The left one extends his right hand holding a fillet; another is in his lowered left hand. The right Eros extends his arms above and behind the woman, perhaps to offer a fillet also. Floral to right of woman.

Ornament: Upper part of rim black, dotted egg pattern below. Above and below the scene a dotted egg pattern.

Technical: Little trace of preliminary sketch. No relief contour. Dilute glaze - hair and dots on wings. Added white - bracelets, necklace, earrings, wreaths, fillets, and diadem.

COMMENTARY: Both the slender form and the figured decoration of the BSA hydria indicate that the vase was fashioned in the second quarter of the fourth century B.C. The kalpis, that is a hydria in which the body and neck merge in a smooth curve, became increasingly slender, before it ceased to be produced during the fourth century. As the body became more slender, the lip was made wider, the neck longer and narrower, and the handles more flexed. Small hydriai, such as this example, would not have been efficient



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for carrying and pouring water as were the large versions, rather they were for the personal use of women and might contain other liquids as well for use in bathing and dressing. The iconography of this vase suggests its use in the preparations of women for special events, with the depiction of Erotes adorning a woman with fillets. The interpretation of the scene need not be restricted to the preparations of a bride. Similar scenes of women dressing and adorning themselves with the help of Erotes occur on other vases created for the use of women, such as lekanides, pyxides and squat lekythoi. The woman on the BSA hydria is richly dressed. Fabrics with elaborate designs are often depicted in vase-paintings from the late fifth century through much of the fourth century B.C.

BIBLIOGRAPHY: Unpublished. On the hydria shape, see E. Diehl, *Die Hydria. Formgeschichte und Verwendung im Kult des Altertums* (Mainz 1964). On the iconography of women dressing and adorning themselves with the help of Erotes, see L. Burn, *The Meidias Painter* (Oxford 1987) 82-84. On representations of women, shapes for women's use, and purchasing, see Webster, *Potter and Patron* 105-108 and 226-243. For representations of similar scenes on lids of lekanides, see ARV² 1496-1502 and 1696 on the Otchët Group and related painters; *Para* 499; and *Add²* 382-383. For wedding iconography, see most recently J.H. Oakley and

R.H. Sinos, *The Wedding in Ancient Athens* (Madison 1993). A woman wears a similar garment on a fragmentary lekanis lid related to the Jena Painter in Chicago: W. Moon and L. Berge, *Greek Vase-Painting in Midwestern Collections* (Chicago 1979) 220-221, no. 124 with discussion of the sea beast motif and its relation to the costumes of tragic actors, with particular reference to Euripides' *Andromeda*. For the *Andromeda* costume, see the red-figure calyx-krater, Berlin, Staatliche Museen inv. 3237 in A.D. Trendall and T.B.L. Webster, *Illustrations of Greek Drama* (London 1971) 78, no. III.3, 10.

Lisa V. Benson

36. ATTIC RED-FIGURE LEBES GAMIKOS

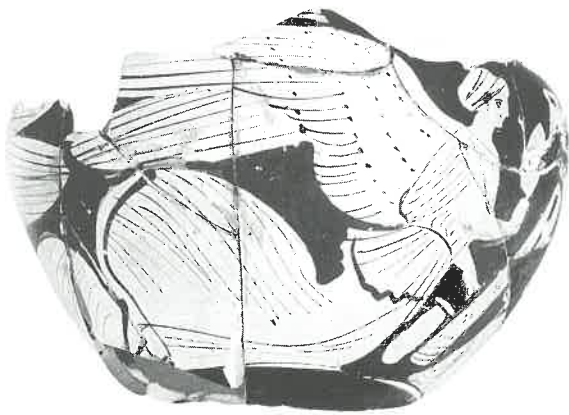
BSA, K 53

from Athens, Kynosarges

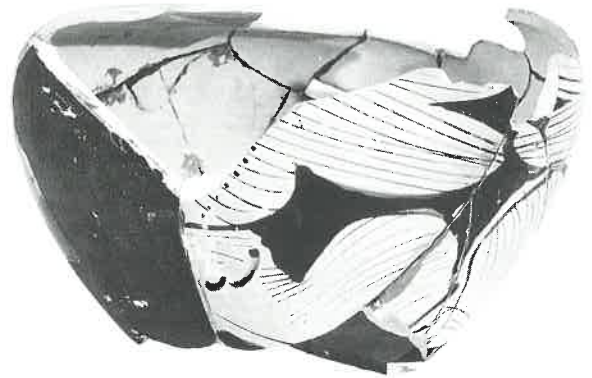
ca. 350 B.C.

Unattributed

THE VASE: Ht. 10.7, Max. Diam. 16.2. Recomposed from fragments, several of which are missing including the lid, neck, handles, parts of the shoulder, large part of the area under the right handle, lower part of two central figures on side A, most of the lower part of the body and the base or stand. Ovoid body with nearly horizontal shoulder and curving in sharply at the bottom, inside reserved.



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DECORATION: Nuptial Gynceum. In the center a woman stands before a pillowed diphros with caskets in both hands, a patterned scarf hanging underneath her right hand. She looks right towards a group consisting of Eros flying to offer an object (not preserved) to a woman rushing to the right lifting the edge of her chiton with the right hand and holding a casket in the left (not fully preserved). From the sides flying towards the main scene are winged female figures; only the one on the left is fully preserved. Their bodies fill the area beneath the handles and side B where their feet meet. The left one holds a mirror in the left hand and an alabastron suspended from a chord in the other. All the figures wear girdled peploi with black-bordered apoxygma. The flying figure on the left has her hair wrapped up in sakkos, while the women wear headbands.

Ornament: Tongues on the shoulder separated by hastily drawn lines ending in dots.

Technical: Dilute glaze - some of the hair locks, parts of the lines on chests and the patterns of the pillow on the diphros. Added clay - necklaces, bracelets, and wings and fillet of Eros.

COMMENTARY: The name *lebes gamikos* is conventionally applied to two different, but related shapes that were closely associated with the Athenian wedding. Although we know from representations of the vessels in several vase-paintings, that they were used during the wedding ceremony, their exact function cannot be securely determined. All indications suggest that they were used by the bride during some stage of the preparation. Like the *loutrophoros*, they were decorated with flower sprigs and placed in the *thalamos*. Then they were transferred to the new *oikos* where they were kept as a treasured possession to be finally placed in the grave of their owner.

The representation on this lebes gamikos is an abridged version of the typical nuptial scene found on this shape consisting of the bride seated in the middle, surrounded by her comrades and attendants (see NO. 32). By the omission of the bride such scenes are reduced to a series of standing women holding caskets and scarves in both hands. This iconographic scheme originates on the Meidian lebetes gamikoi of the late fifth century B.C. and becomes common during the fourth. The woman who is rushing towards one side while looking back and described by Beazley as "zealous maid", is a stock figure frequently found on nuptial lekanai of this time. Her gesture of lifting the edge of her chiton with one hand and the attention she receives from Eros may indicate that she is the bride, but this is not certain. The flying figures are standard iconographic formulae repeated on both sides of the main wedding scene on almost every known lebes gamikos. Their meaning is disputed, but they can be interpreted as Nikai appearing not only as embodiments of the victorious female beauty, but also in their aspect as grantors and protectors of fertility. During the fourth century B.C. they are drawn particularly elongated, so that their feet meet on the subsidiary side of the vase. The elimination of subsidiary figures from the secondary side of the vase and a strong emphasis placed on the principal side is characteristic of fourth century lebetes gamikoi.

BIBLIOGRAPHY: On the lebes gamikos, see M. Sgourou, *The Attic Lebetes Gamikoi* (diss., University of Cincinnati, 1994); F. Harl-Schaller, "Zur Entstehung und Bedeutung des attischen Lebes Gamikos," *ÖJh* 50 (1972-75) Suppl., 151-170. On the interpretations proposed for the winged figures under the handles, see A. Brückner, "Athenische Hochzeitsgeschenke," *AM* 32 (1907) 103-107 (Eos); Webster, *Potter and Patron* 175 (Aurai); H. Kenner, "Flügelfrau und Flügeldamon," *ÖJh* 31 (1939) 82 (Nike embodying victorious female beauty); P. Stergianopoulos, "Duo Gamelioi Pompei epi erythromorphou pyxidos," *ArchEph* (1936) 52 (common benevolent demons); and I.S. Mark, *Nike and the Cult of Athena Nike on the Athenian Akropolis* (diss., New York University 1979) 45-52 and 292-293 with bibliography on the iconography of Nike. For similar scenes on lebetes gamikoi featuring a series of standing casket-holding women, see two in the Manner of the Meidias Painter: Athens, NM 1682 (ARV² 1322,16) and Ferrara, Museo Nazionale 2721 (ARV² 1322,18). Also a series of lebetes gamikoi of the fourth century in Athens, Kerameikos 3101, 3102, and 3103: *AM* 81 (1966) Beil. 48 and 50. Similar to the composition on the BSA lebes gamikos is that on the lebes gamikos, type 2, Athens, Agora P 28056: *Hesperia* 43 (1974) pl. 31,27. For the type of the "zealous maid", see ARV² 1496 and the lekanai listed on 1496-1500.

Marina Sgourou



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37. ATTIC WHITE-GROUND LEKYTHOS

BSA, A 339
ex Dunbabin Collection
ca. 470 B.C.
Unattributed

THE VASE: Ht. 19.2-3, Diam. of mouth 3.8, Diam. of shoulder 6.6, Diam. of base 4.75. Recomposed from fragments; splinters and chips lost, including a large chip from the foot. Black flaked off much of the partially misfired lower body, the white background thinned and lost in places on the upper. An old label with No. 359 on it lies beneath the back handle root. Echinus mouth, rounded and reserved on top, glazed both inside and out to a depth of 1.5 cm. Neck in reserve. Strap handle, black on the outside. Sloping shoulder. Cylindrical body tapering to a groove above a disc foot with concave spreading exterior profile, the lower 0.4 cm painted black in imitation two-degree. Inscriptions: Meaningless one on each side of the figure's head.

DECORATION: Zeus. The god runs right, extending his left arm apparently in pursuit. In his right hand he holds a striped scepter nearly vertically at his side, and he wears a chiton, mantle, and wreath.

Ornament: A row of black rays beneath bars decorates the shoulder. A key pattern between two sets of two parallel, horizontal lines runs right above the figure, a dilute glaze line below him.

Technical: Relief contour. Dilute - line beneath figure, interior folds of the upper chiton, and the horizontal line through the lower part of the chiton.

COMMENTARY: Zeus pursuing one of his loves is a popular theme on Late Archaic and Early Classical Attic vases, as are pursuit scenes in general. Only very rarely, as here, is Zeus shown alone. The object of his desire in this case is either meant to be imagined, or was supplied by a fleeing figure on another vase. Mythological figures not connected with death are uncommon on white-ground lekythoi.

Both the drawing and shape of the vase (Type BL) are very reminiscent of vases by the Bowdoin Painter. For example, compare the stacked folds of Nike's mantle on a lekythos in Erlangen with Zeus'. Normally, however, the Bowdoin Painter's lekythoi have a black neck and five black palmettes beneath enclosed bars on the shoulder.

BIBLIOGRAPHY: Unpublished. For pursuit scenes with Zeus, see S. Kaempf-Dimitriadou, *Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr.*, *AntK-Beiheft* 11 (Bern 1979) 7-12, 22-26, 76-79, and 93-97 and K.W. Arafat, *Classical Zeus. A Study in Art and Literature* (Oxford 1990) 64-88 and 189-95. For the Bowdoin Painter, see *ARV*² 677-689, 1665-1666, and 1706; *Para* 405-407 and 514; *Add*^p 279-280; K. Schauenburg, "Athenabüsten des Bowdoinmalers," *AA* 89 (1974) 149-157; Kurtz, *AWL* 15-17, 23-26, 79, 82, 84, 100, 108-111, 122 and 128; E. Zwieler-Diehl in W. Hornbostel et alii, *Kunst der Antike. Schätze aus norddeutschem Privatbesitz* (Mainz 1977) 314-315; and J.H. Oakley in C.A. Picon and H.A. Shapiro, *Greek Vases in the San Antonio Museum of Art*, forthcoming. The lekythos in Erlangen is University 275 (*ARV*² 685, 183; *Add*^p 279; Kurtz, *AWL* pl. 16,3). For Type BL lekythoi, see *ARV*² 675 and Kurtz, *AWL* 79.

John H. Oakley

38. ATTIC WHITE-GROUND LEKYTHOS

BSA, A 5

ex Finlay Collection

430-420 B.C.

Unattributed

THE VASE: Ht. 30.7-31.0, Diam. of mouth 5.7, Diam. of shoulder 8.2, Diam. of base 5.9. Recomposed from fragments, one from the right front and another beneath the handle at back are missing, as well as other chips and slivers. Small parts of the stele and left figure's drapery are lost, in addition to part of the face and upper body of the right figure. Calyx mouth, unglazed on top and glazed inside to a depth of 4.3 cm. Black handle, ovate in section. Cylindrical body that tapers to a pair of horizontal, incised lines at the join to the foot. Torus foot, reserved on the exterior and underside, an offset at the top of the exterior.

DECORATION: Youth and woman at grave. In the center stands a stele with a two step base and a palmette finial extending into the upper ornamental band atop a two step base. Ghosts of and traces of red from the fillet wrapped around the stele remain, along with the matte black strings hanging from their ends. On the left stands a youth in nearly frontal view, who looks right, slightly down. He has long hair and wears a red mantle. The drawing for his left arm is lost, but it appears to have been at his side. On the right a woman stands frontally, looking left and holding a basket at her waist in her hands. Fillets, originally red with black strings from their ends, hang from it.

Ornament: On the shoulder beneath two black lines are three matte black palmettes connected by tendrils. The central one points down, the other two outward. Above the picture there are two sets of two parallel, horizontal dilute glaze lines, between which a matte black running maeander goes right. A golden dilute line above a reserve line runs beneath the figures.

Technical: Dilute glaze - horizontal lines for the ornament on the body. Matte black - shoulder ornament, running maeander, outlines of scene, and strings at end of fillets. Red - mantle and fillets.

COMMENTARY: Full-sized, cylindrical white-ground lekythoi were popular grave gifts between 470 and 400 B.C. Scenes at the grave, as on this lekythos, were the most popular, especially during the last thirty

years. Two figures, one to either side of the grave monument, was the most common composition until near the end of the century, when a third figure was often added. The question of whether the youth in these scenes is meant to be an epiphany of the deceased or another visitor has been much discussed, and in most cases, as here, it is ambiguous. Women, as this one with a basket, usually hold offerings. It is also uncertain if the grave monuments reflect actual ones, or are primarily fantasies of the artists. The use of matte paint instead of dilute glaze for the outlines of the figures and shoulder ornament represents the last major change in the white-ground technique and is standard during the last quarter of the century. Kurtz's type IIA palmettes decorate the shoulder of this vessel.



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BIBLIOGRAPHY: Unpublished. For white-ground lekythoi, see most recently Kurtz, *AWL* (fig. 6 for the different types of shoulder palmettes); Boardman, *ARFVCP* 129-143; H.A. Shapiro, "The Iconography of Mourning in Athenian Art," *AJA* 95 (1991) 629-656, especially 649-656; and Robertson, *AVPCA* 51-52, 178, 197-210, and 252-55. For the grave monuments, see N. Nakayawa, *Untersuchung der auf weissgrundigen Lekythen dargestellten Grabmaeler* (Freiburg 1982) and C. Clairmont, *Paros Nomos. Public Burial in Athens during the Fifth and Fourth Centuries B.C.* (Oxford 1983) 65-66 and 74-85 who suggests that they are reflections of those in the *Demosion Sema*.

John H. Oakley



39. ATTIC WHITE-GROUND LEKYTHOS

BSA, A 6

from the Piraeus, ex Finlay Collection

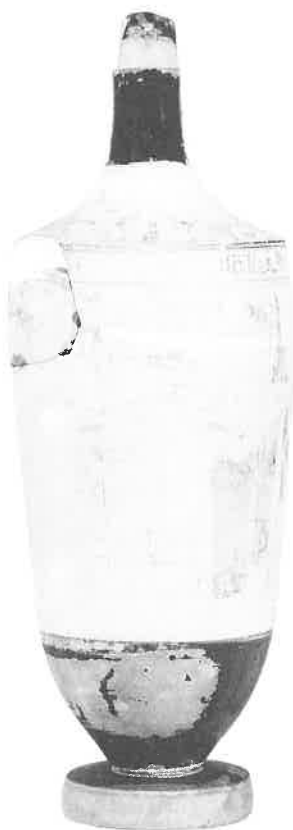
ca. 420 B.C.

Unattributed

THE VASE: Ht. 24.4, Diam. of shoulder 8.1, Diam. of base 5.8. Upper neck, mouth, and a fragment giving part of the shoulder and upper body on the left are lost. A fragment below the lost one has been reattached, although the painting and white background have been chipped off in places around its edges, destroying small parts of the left figure. Glaze has flaked off on much of the lower body and foot. Black handle, ovate in section. Sloping shoulder, an offset at the join to the neck. Cylindrical body tapering to a pad with incised line above and below at the join to the foot. Torus foot, reserved on the exterior and underneath, a groove at the top of the exterior.

39

DECORATION: Youth and woman at grave. In the center stands a stele atop a three step base with akanthus leaves above volutes for the finial. Only the



black strings at the end of the fillets originally wrapped around the tomb remain. On the left stands a youth in three-quarter view to the right. He holds a spear (or two?) upright in his left hand and tilts his head down. A sword in scabbard supported by a baldric across his chest lies at his side, a petasos sits atop his head, and he wears a belted chitoniskos, chlamys, and boots. A woman in a chiton and a black mantle pulled up over the back of her head stands frontally on the right, her head in profile to the left. She holds out a plemochoe in her right hand and a basket outfitted with a tubular wreath(?) and fruit or egg(?) in the left. A wide band holds her hair in place. Behind her hangs a mirror.

Ornament: On the shoulder in matte black beneath lines are three palmettes connected by tendrils with sprouts at the joins; parts of the tendrils disappear at the edge of the shoulder. The central palmette points down, the other two outward. Above the picture are two sets of two parallel golden glaze lines, between which on the right are a matte black group of running maeanders divided by a saltire square from two stopt maeanders, the pattern broken in the middle by the top of the grave monument; the left side is lost. A golden dilute glaze line runs beneath the figure.

Technical: Preliminary drawing. Dilute glaze - lines above and below the figured scene. Matte black - shoulder ornament, pattern in ornamental band above the scene, all the outlines in the scene, and mantle.

COMMENTARY: The traces of red reported in the initial publication are no longer visible. In general, see NO. 38 for various aspects of the vase. The mirror hanging in the background is an extract from earlier, so-called 'mistress and maid' scenes, where it helps to indicate an indoor setting. For these scenes, see J. Reilly, "Many Brides: Mistress and Maid on Athenian Lekythoi," *Hesperia* 58 (1989) 411-444 and D.C. Kurtz, "Mistress and Maid," *AnnArchStorAnt* 10 (1988) 141-149. The vessel the woman holds has been identified by I. Scheibler as the *exaleiptron*, "Exaleiptra," *Jdl* 78 (1964) 72-108 and "Kothon-Exaleiptron," *AA* 83 (1968) 389-397; but see also F. Brommer, "Plemochoe," *AA* 95 (1980) 544-549 who prefers the traditional name plemochoe.

BIBLIOGRAPHY: O. Benndorf, *Griechische und Sicilische Vasenbilder* (Berlin 1868) pl. 22, 1; A. Fairbanks, *Athenian Lekythoi II* (New York 1914) 109-110, no. 7.

John H. Oakley

40. ATTIC WHITE-GROUND LEKYTHOS

BSA, A 7

Unknown provenience

420-410 B.C.

Reed Painter [Shefton]

THE VASE: Ht. 25.6, Diam. of base 6.6, Diam. of shoulder 8.6. Recomposed from fragments. The



mouth, handle, most of the neck, part of the foot, and numerous small fragments from the body are lost. Much of the painting for the ornament and left figure, and some for the rest of the scene has disappeared. The glaze has flaked off on a large portion of the lower body and foot. Sloping shoulder. Cylindrical body tapering down to a disc foot, the outside and under-side of which is left in reserve.

DECORATION: Man and woman at grave. In the center stands a stele on a two step base. It has a pedimental finial with acroteria, and fillets are tied around the shaft. On the left a woman kneels on the top step of another monument overlapping the stele, its exact form unclear because of poor preservation. Her head is tilted down, and she appears to be arranging fillets, although this is not certain, since her left arm and much of her upper body are lost. On the right a youth leans against the tomb in a mannered, unusual pose: his upper body in frontal view, his legs crossed in a threequarters view to the right, and face in profile to the left. He supports himself against the tomb with his bent right arm and with the two spears he holds in the left hand, while standing on tip toes. He wears chitoniskos and chlamys, and a petasos hangs from his neck.

Ornament: The shoulder ornament and the pattern between the sets of two parallel, horizontal lines above the picture field are lost. A golden dilute glaze lines runs around the vase beneath the figures.

Technical: Dilute glaze - outlines and lines for ornament. Purple pedimental finial with acroteria, fillets, chlamys, and parts of his chitoniskos.

COMMENTARY: E. Buschor named this prolific painter of white-ground lekythoi after the reeds drawn on many of his vases. Grave scenes with two figures, a male and a female, were his standard, although he also liked scenes with Charon or a horseman. The poses of the figures are reminiscent of those on one of his lekythoi in Paris, and the stele and youth are like the ones on a lekythos in Frankfurt.

BIBLIOGRAPHY: Unpublished but listed in *ARV*² 1380,85. In general, see NO. 38 for various aspects of this vase. For the painter, see *ARV*² 1376-1382, 1692, and 1704; *Para* 485-486; *Add*² 371; and most recently, Kurtz, *AWL* 58-68 and F. Felten, "Weissgrundige Lekythen aus dem Athener Kerameikos," *AM* 91 (1976) 108-112. The lekythos in Paris is Louvre, MNB 613 (*ARV*² 1380,81; *Add*² 371; A. Fairbanks, *Athenian White Lekythoi* II [London 1914] pl. 23,1); that in Frankfurt is Liebieghaus 536 (*ARV*² 1381,98; *Add*² 371; F. Eckstein and A. Legner, *Antike Kleinkunst im Liebieghaus* [Frankfurt 1969] fig. 71).

John H. Oakley

41. ATTIC BLACK-GLAZE AMPHORISKOS

BSA, A 432

Unknown provenience

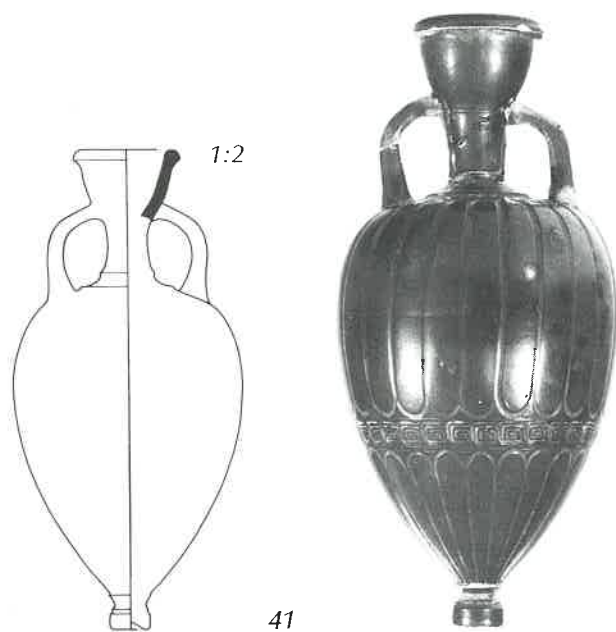
ca. 430-400 B.C.

THE VASE: Ht. 12.9, Diam. of mouth 2.0. Almost complete, missing one handle and part of the other. The neck and mouth reattached. Bulging bell mouth and thick outturned rim. Narrow offset neck. Two vertical handles from the top of the neck to the shoulder. Collar at the junction of the neck with the shoulder. Ovoid body. Small, peg-like toe.

DECORATION: Stamped patterns. Ovules on the shoulder. Band of stopt maeanders below the middle divides the body into two sections both decorated with tongues.

Technical: Black lustrous glaze. A few large white inclusions have caused chipping of the glaze at spots.

COMMENTARY: The shape is also decorated in the red-figure technique and made in glass. Like lekythoi,



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miniature amphoriskoi served as containers of perfumed oil. Himeros holds one on the Eretria Painter's epinetron, and the man on the left of the funerary stele of Lysistrate in Berlin holds a string with a miniature amphoriskos suspended from it. The shape is usually found in contexts dating roughly to the last quarter of the fifth century B.C.

BIBLIOGRAPHY: Unpublished. For black-glaze examples, see *Agora* XII 155-156, especially no. 1150, and pl. 39; J. W. Hayes, *Greek and Italian Black-Gloss Wares and Related Wares in the Royal Ontario Museum* (Toronto 1984) 26-27, no. 41; and G.M.A. Richter and M. J. Milne, *Shapes and Names of Athenian Vases* (New York 1935) fig. 31. For red-figure examples, see A. Lezzi-Hafter, *Der Eretria-Maler. Werke und Weggefährten* (Mainz 1988) 238-242. The Eretria Painter's epinetron: Athens, NM 1629 (ARV² 1250,34 and 1688; *Para* 469; *Add*² 354; Lezzi-Hafter, *supra* 253-262 and pls. 168-169). For the Berlin funerary stele, see A. Conze, *Die attischen Grabreliefs* (Berlin 1893-1922) no. 304 and pl. 72 and C.W. Clairmont, *Classical Attic Tombstones* (Kilchberg 1993) IV, no. 4.438 and pl. 4.438.

Natalia Vogeikoff

42. ATTIC BLACK-GLAZE VICUP

BSA, A 60

Unknown provenience

Second Quarter of the Fifth Century B.C.

THE VASE: Ht. 6.6-9, Diam. of mouth 13.2-4, Diam. of base 6.0. Complete. Misfired on one side. Glaze flaked off on the handles and elsewhere. Offset lip slants out, the inset visible on the interior also. Horseshoe handles attached on the lower body and at the inset; rounded, they rise above the lip and narrow slightly as they near the body. Continuous profile from body to foot. Slight, irregular grooving on top of the foot, the exterior and underside of which are in

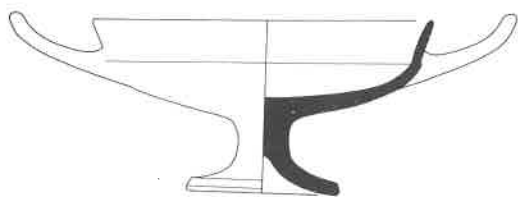
reserve, except for a black band at the bottom of the exterior and a black band underneath between the resting surface and interior of the stem. Graffiti on the underside of foot: Mu and two single strokes.

COMMENTARY: This cup lacks the concave outer face of the foot and reserved handle panels normally found on vases of this type. The variations of this shape are slight, with the narrowing of the stem being the most conspicuous. This, plus the limited extant of their manufacture, suggested to the authors of *Agora* XII that they may be the product of one workshop, with the differences being accounted for by the hands of different potters.

BIBLIOGRAPHY: Unpublished. Compare *Agora* XII 92-93, Nos. 426-427; *Corinth* XIII 160; and *Hesperia* Suppl. XXV 18-19, No. 181. The graffiti is Johnston's type 13B with two single strokes in addition; A.W. Johnston, *Trademarks on Greek Vases* (Warminster 1979) 98-99 and 196-197.

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applied so that the clay shows through in the center of the bowl. Offset lip very slightly concave. Rising ring handles, the panels reserved. Shallow bowl, the interior marked by three glazed circles around a large central dot. Ring foot demarcated from the body by a shallow groove at the join and reserved both on the exterior, except for the bottom quarter, and on the resting surface. Underside reserved with two glaze circles and a smudged dot in the center. Miltos visible on all reserved areas.

COMMENTARY: The Rheneia cup is first made in the second quarter of the fifth century B.C. and is a descendent of cups belonging to the Class of Agora P 10359. Its distinguishing features are a shallow bowl, an inset lip that is slightly concave, two horizontal handles and a low ring foot. The foot is the characteristic that truly identifies the shape. The ASCS vase appears to come from shortly before mid-century, for it still has the reserved handle panels of the earliest examples of the shape, but it is lower and broader, and the handles have begun to rise on the body.

BIBLIOGRAPHY: Unpublished. For the shape, see *Agora* XII 100-101 and compare nos. 456-457; *Hesperia* Suppl. XXV 17-18, especially nos. 161-162.

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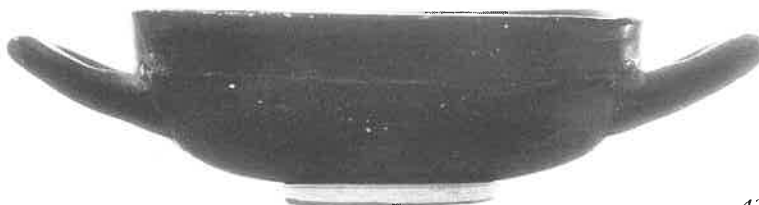
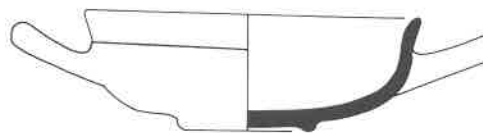
43. ATTIC BLACK-GLAZE RHENEIA CUP

ASCS, ASP 102

Unknown provenience

470-450 B.C.

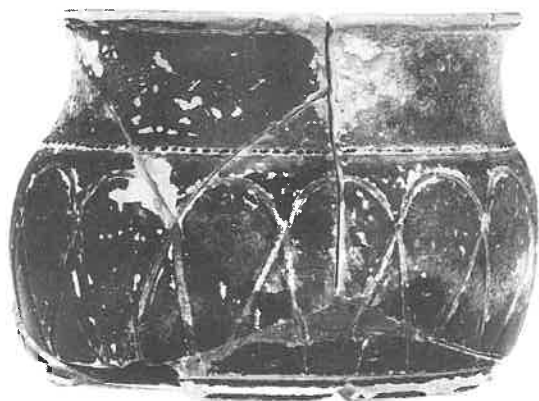
THE VASE: Ht. 3.0-2, Diam. of mouth 8.5-8, Diam. of base 3.4. Complete. The black glaze has been evenly



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44. ATTIC BLACK-GLAZE MUG OF "PHEIDIAN" TYPE
 ASCS, ASP 133
 from the Agrileza Quarries near Sounion
 ca. 425-400 B.C.

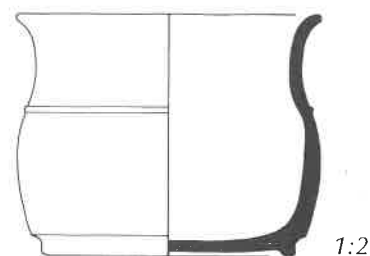
THE VASE: Ht. 6.3, Diam. of mouth 9.1, Diam. of base 7.7. Recomposed from nine fragments. Missing handle and part of rim, body, and base. Full profile preserved; all black except for two reserve bands on the outside of the base. Outturned rim. Wide, concave neck. Broad, low body with rounded sides, deep groove at the junction of the body with the base. Wide, ring base with flat resting surface.



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DECORATION: Rope molding at the junction of the shoulder with the neck. Petal ribbing on the body.
 Technical: Black lustrous glaze, misfired and chipped at places.

COMMENTARY: The shape, also known in red-figure and metal examples, is popular in Athens during the second half of the fifth century B.C. The most renowned is the one found in Pheidias' Workshop in Olympia which carries an inscription with the name of the sculptor (note, however, that the authenticity of the inscription has been questioned). The ASCS mug compares well with examples from the Athenian Agora found in deposits of the last quarter of the fifth century B.C.



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BIBLIOGRAPHY: Unpublished. For examples from the Athenian Agora and earlier bibliography, see *Agora* XII 72-74, nos. 215-220, especially no. 215, pl. 11. More recently published examples include, J. W. Hayes, *Greek and Italian Black Gloss Wares and Related Wares in the Royal Ontario Museum* (Toronto 1984) 32-33, nos. 51-52 and *Hesperia* Suppl. XXV 19, nos. 192-194, pl. 47. For the mug of Pheidias and other red-figure and metal examples of the shape, see A. Mallwitz and W. Schiering, *Die Werkstatt des Pheidias in Olympia, Olforsch V* (Berlin 1964) 169-182, pl. 64.

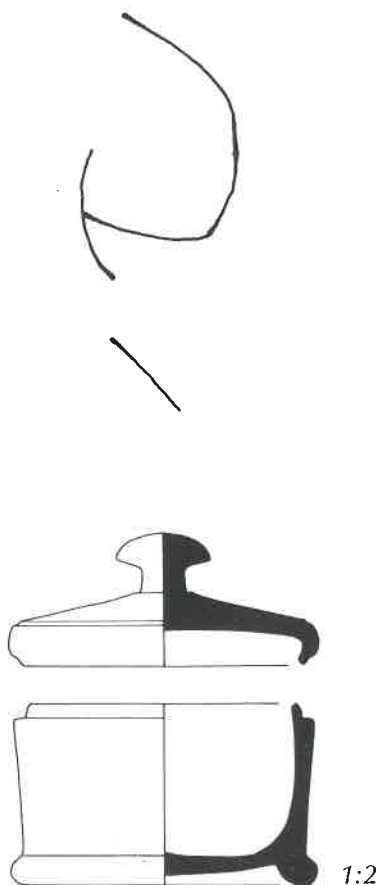
Natalia Vogeikoff

45. ATTIC BLACK-GLAZE PYXIS
 BSA, A 43
 Unknown provenience
 ca. 430-410 B.C.

THE VASE: Ht. with lid 7.9, Ht. without lid 4.8, Diam. of rim (lid) 7.1, Diam. of rim (body) 7.0, Diam. of base 7.8. Complete. Lid with mushroom knob and convex down-turned rim with inner flange. Cylindrical, slightly concave body with inset reserved rim. Ring base with flat reserved resting surface. Incisions on the bottom: lunate and strokes - unclear whether graffiti or accidental.

DECORATION: Reserve band around the knob, separating the base from the side wall and running around the inside of the foot.

Technical: Black lustrous glaze misfired at one place and flaking at spots.



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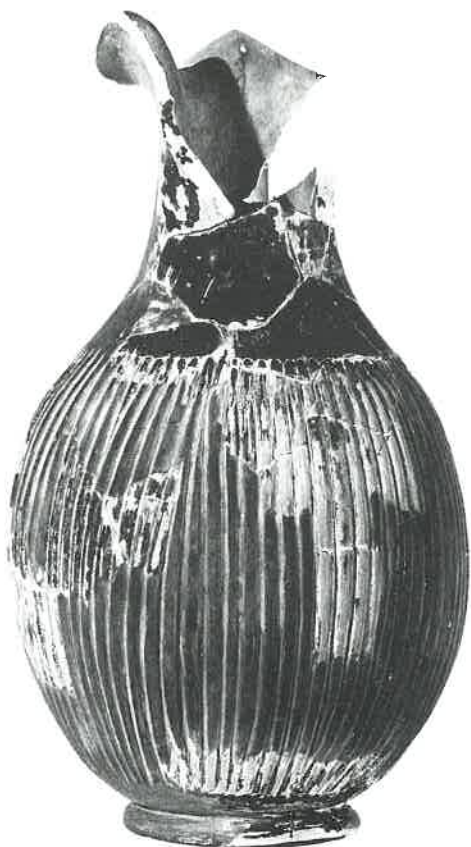
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COMMENTARY: The shape is a hybrid combining features of pyxides of Types A and D. The closest parallels are two small red-figure pyxides, one at Bowdoin College, the other at the MMA in New York. The Bowdoin pyxis is attributed to Near the Drouot Painter and dates ca. 430 B.C., while the New York pyxis should be dated in the last quarter of the fifth century B.C.

BIBLIOGRAPHY: Unpublished. For Attic black-glaze pyxides, see *Agora* XII 173-178, pl. 43, and fig. 11. For figured Attic pyxides, see S.R. Roberts, *The Attic Pyxis* (Chicago 1978), especially '135-137, pls. 80,2; 82,1; and figs. 15a-b for the Bowdoin (Brunswick, Bowdoin College 1930.3; ARV² 1223,4; Para 466; Add² 350) and the New York (MMA 06.1021.123) pyxides.

Natalia Vogeikoff



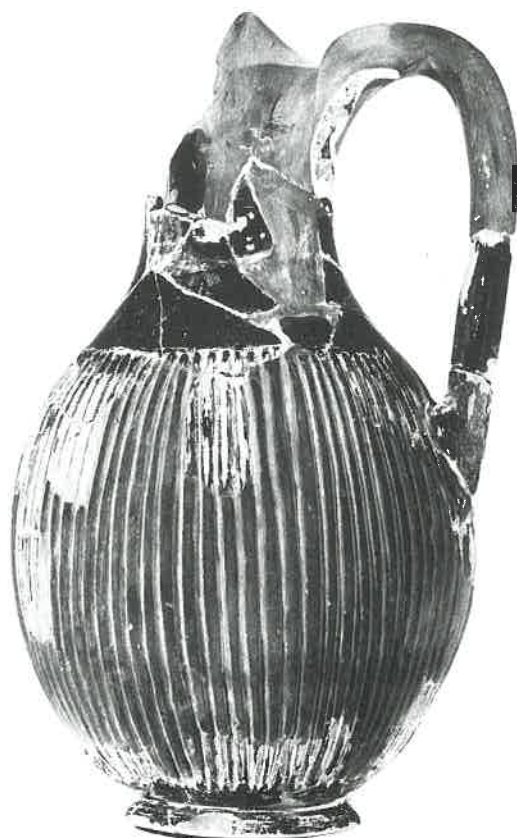
46. ATTIC BLACK-GLAZE OINOCHOE (CHOUS)
ASCS, ASP 143
from Laurion
ca. 325-310 B.C.

THE VASE: Ht.r 19.5, Ht.p. 18.5, Max. Diam. of body 11.3, Diam. of base 5.8. Largely restored. Several fragments preserve part of the neck, handle, shoulder, body, and base. Several others not illustrated here give part of the mouth. Glaze flaking in places. Continuous profile between flaring neck and ribbed body. Vertical handle at back, triangular in section. Ring base with flat reserved resting surface.

DECORATION: Around the neck there are traces of a necklace with pendants, originally done with added clay, perhaps gilded.

Technical: Black lustrous glaze.

COMMENTARY: The black-glaze oinochoe with continuous profile and trefoil mouth, known also as



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chous, first appears in the last quarter of the sixth century B.C. Throughout its history the shape undergoes many changes with respect to its proportions. At the beginning, the diameter of the base is small, balancing that of the mouth. During the fifth century B.C., the diameter of the base becomes gradually wider, a little less than the maximum diameter of the body. In the fourth century B.C., the proportions become slender as the diameter of the base decreases in relation to the height. Gilding appeared in the last quarter of the fifth century B.C., and ribbing in the fourth. The ASCS example dates some time in the last quarter of the fourth century B.C., for it compares well with black-glazed oinochoai from the Athenian Agora found in well-dated contexts of the same period.

BIBLIOGRAPHY: Unpublished. For black-glaze oinochoai from the Athenian Agora, see *Agora XII* 60-63, especially, nos. 130-134. For examples of gold decorated oinochoai, see G. Kopcke, "Golddekorierte attische Schwarzfirniskeramik des vierten Jahrhunderts v. Chr.," *AM* 79 (1964) 22-84, especially 42-47, 73-74, and pls. 30-37.

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47. BOEOTIAN BLACK-FIGURE KANTHAROS

BSA, A 349

Given by T.J. Dunbabin

ca. 580 B.C.

Imitation of the KX Painter [Dunbabin]

THE VASE: Ht. 10.0, Diam. of mouth 13.1, Diam. at carination 11.5. Recomposed from fragments, several of which are missing, including the handles just above the roots and parts of the body. The rim is chipped, and the black glaze inside and out flaked in places. The upper body is straight-sided, and angles in slightly to the carination, beneath which the lower body curves in sharply. Bowl black inside with three purple bands, one just below the rim, another slightly below the middle and a third close to the bottom. The lower part of the body on the outside is black and decorated with three purple bands, one just below the carination, the others closer to each other and to the bottom.

DECORATION: Sides A-B: Komos. Four male dancers on side A, three on side B. All are naked, and one on side A plays the pipes. They vividly move their hands and legs, their chests are shown frontally, and heads and legs in profile. Dispersed in the background are crossed quatrefoil and circular rosettes.

Ornament: Flanking the scenes are vertical, broad lotus buds springing from a pair of vertical black lines. The area behind the handles is left undecorated. Technical: Incision - anatomical details of figures and some outlines. Added red - faces, necks, torsos, lower bodies and calyx and alternating leaves of palmettes.

COMMENTARY: Highly disputed today, it has been suggested in the past that the great popularity of plain or black-figured kantharoi in Boeotia since the early sixth century B.C. indicates that the shape originated in Boeotia and carried a special significance for the Boeotians. The BSA kantharos is of the "shallow-bottomed type", that probably developed as a result of influence of Etruscan bucchero ware and was produced both in Attica and Boeotia since the early sixth century B.C. along with the "deep-bottomed type". The controversy concerning the origin of the shape extends to the question of the order of emergence of the two types.



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The theme of dancing komasts probably derives from the padded dancers that first appeared on Corinthian vases (mostly alabastra and aryballoi) during the last quarter of the seventh century B.C. They have been variously interpreted: as demons related to fertility, as performers of cult dances in honor of Artemis, as participants in a wine-feast in honor of Dionysos, or as members of the God's retinue, the forerunners of satyrs. The KX Painter, the chief artist of the Komast Group, first introduced the theme into Attic vase-painting towards the end of the first quarter of the sixth century B.C. Attic painters used it especially on cups and other drinking vessels, while introducing a number of variations and modifications: the padded costume was often omitted, and the dancers appeared naked or in the company of women. In Boeotian pottery the theme became particularly popular at about the same time. The "Boeotian Dancers Group" responded enthusiastically to the boisterous revelers of the Attic Komast Group and decorated their vases with similar jubilant, vigorous dancers. The influence of the KX Painter on this kantharos can be seen not only in the overall composition, but also in particular details, such as the use of red for the faces, neck, torso and lower body of the komasts and the use of incision for the nipples and pectorals.

BIBLIOGRAPHY: *ABV* 28; Kilinski, *Boeotian Black-Figure* pl. 5,4. On the question concerning the origins of the kantharos, see P. Courbin, "Les origines du canthare attique archaïque," *BCH* 77 (1953) 322-357; T.B. Rasmussen, "Etruscan Shapes in Attic Pottery," *AntK* 28 (1985) 33-34; H.A.G. Brijder, "The Shapes of Etruscan Bronze Kantharoi from the 7th Century B.C. and the Earliest Attic Black-figure Kantharoi," *BABesch* 63 (1988) 103-114. They all postulate or assume that the kantharos was imported into Attica directly from Etruria and did not originate in Boeotia. See also the comprehensive summary presented by T.H. Carpenter, *Dionysian Imagery in Archaic Greek Art. Its Development in Black-figure Vase Painting* (Oxford 1986) 118-122 with bibliography. For Corinthian komasts, see A. Seeberg, *Corinthian Komos Vases* (London 1971) and D.A. Amyx, *Corinthian Vase-Painting of the Archaic Period II* (Berkeley 1988) 651-652. On the influence of Attic, and the KX Painter and the Komast Group in particular, on Boeotian pottery and on the popularity of the theme of dancing komasts in Archaic Boeotian vase-painting, see Kilinski, *Boeotian Black Figure* 35-38 and 44-45. On the KX Painter, see *ABV* 23-27 and 680; *Para* 14-15; *Add²* 7-8; on the possible direct connection of the Painter with Corinth and the date of his activity, see H.A.G. Brijder, *Siana Cups I and Komast Cups* (Amsterdam 1983) 63-65. For similar scenes by the KX Painter, see the skyphoi in Athens, NM 528, 940, and 22609: *ABV* 26,22; 26,25; and 28,2; *Add²* 7; *CVA Athens* 4 Greece 4 pls. 1, 2, and 4.

Marina Sgourou

48. BOEOTIAN BLACK-FIGURE KOTHON (EXALEIPTRON)

BSA, A 350

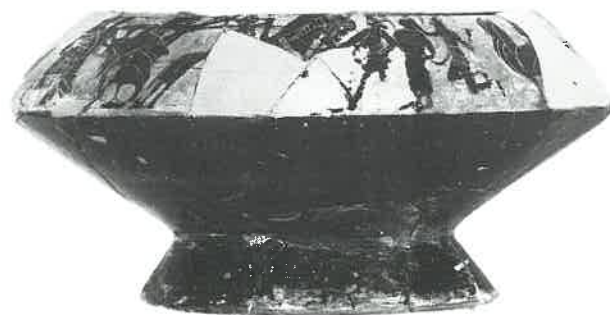
Given by T.J. Dunbabin

Third Quarter of the Sixth Century B.C.

THE VASE: Ht. 6.8, Diam. of mouth 10.0, Diam. of base 8.3-4. Recomposed from fragments, several of which are missing including on side A part of the rim and upper body giving the head of the left flanking sphinx, the body of the horses and the back part of the right flanking sphinx, and on side B, part of the rim and upper body directly above and behind the boar and another part between the back of the second figure confronting the boar on the right up to the sphinx that flanks the scene on side A. Rounded rim. Body angles out and then sharply turns in to meet the foot. Conical ring foot, the resting surface slightly concave, reserved on the underside. The vase is unevenly potted. Clay has a brownish-yellow tinge. The glaze is poorly applied, with wipe marks visible, and has a greenish tinge.

DECORATION: Side A: Departure. Two figures in roughly drawn garments prepare to mount a chariot. A charioteer stands on the vehicle holding the reins. A warrior in profile to the left stands next to the horses. Before the horses another warrior approaches holding the reins and a shield. A goddess in peplos and wearing a helmet stands behind him. Next is a young warrior who jumps with hands in the air. Sphinxes facing in flank the scene. Side B: Boar Hunt. Two hunters equipped with spears in both hands stride towards and attack a boar from either side. The hunter immediately before the boar wears a crested helmet. The last hunter on the right holds a shield. A dog stands by the boar's back leg, another is at his underside and a third stands on the boar's back and sinks his teeth into the animal's neck. A sphinx flanks the scene on the left.

Technical: Added red - side A, the edge of the wing and the body of the left flanking sphinx, the horse's mane, and the helmets of the figures before the horses; side B, face and back of sphinx, tunics of the hunters except for the figure with the crested helmet, hair of the last figure to the left, face of the last figure to the right, necks and shoulders of dogs and between their ribs, and the neck of the boar and between his ribs.



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COMMENTARY: Nothing about this vase is exactly paralleled by published material. The size, style of drawing and the general shape of the vase point to Boeotian black-figure. However, the closest published parallels to the shape in Athens and Chalkis have been identified as Euboean.

Boeotian black-figure started in the first decade of the sixth century B.C. The shapes and style of drawing are influenced greatly by both Attic and Corinthian black-figure, among others, to the point which K. Kilinski II has stated: "The imitative quality of Boeotian black-figure vases, at times attaining a mastery of superficial masquerade, is a definite hindrance to their classification and chronological placement". The manner of drawing here resembles the miniature style of the

Athenian painters of Little Master cups who were active in Athens during the second and third quarters of the sixth century B.C.

Although the shape and drawing of our vase are not particularly sophisticated, the iconography is. The departure on side A has some special features. The three figures before the chariot are unusual and seem to be the result of more than just sloppy drawing. The center figure with the peplos and helmet appears to be a goddess for whom the jumping figure to her left may be performing some type of ritual dance. There is an attested cult of armed Athena in Boeotia at Koroneia, 'Athena Itonia', which is also important in Thessaly, from where the Boeotian cult is said to have come. Pausanias 9.33.7-34.2 notes that shields are dedicated

to her, indicating her martial nature. Alcaeus and Bacchylides both refer to Athena Itonia as "dancing", and Thessalian coinage depicts an Athena of Promachos type. It may be that the BSA vase depicts a scene that can be associated with her cult.

The boar hunt on side B is not a particularly common scene on Boeotian pottery, but it does occur elsewhere. It shares many features, such as symmetry and attacking dogs, with Attic depictions of the boar hunt, which in this period is always the Calydonian Boar Hunt.

BIBLIOGRAPHY: Unpublished. For Boeotian blackfigure, see Kilinski, *Boeotian Black Figure*. For the shape, see I. Scheibler "Exaleiptra," *Jdl* 79 (1964) 72-108 and R.M. Burrows and P.N. Ure "Kothons and Vases of Allied Types," *JHS* 31 (1911) 72-99. For armed dances, see S. Lonsdale, *Dance and Ritual Play in Greek Religion* (Baltimore 1994), especially chapter five; G. Ahlberg-Cornell, "Games, Play and Performance in Greek Geometric Art," *ActaArch* 58 (1987) 55-86, especially 63-67; J.-C. Poursat "Les représentations de danse armée dans la céramique attique," *BCH* 92 (1968) 550-615 and E. Wheeler, "Hoplomachia and Greek Dances in Arms," *GRBS* 23 (1982) 223-233. Other examples of jumping dancers appear clearly on an Attic Geometric kantharos (Athens, NM 14447: *ActaArch* 58 [1987] 64, fig. 15), on two fragmentary vases from Argos (Athens, NM C3943 [*ActaArch* 58 (1987) 65, fig. 17] and Athens, NM [*ActaArch* 58 (1987) 65, fig. 18]) and on a Corinthian aryballos (Corinth, Museum C-54-1: D.A. Amyx, *Corinthian Vase Painting of the Archaic Period I* [Berkeley 1988] 165, no. C 2; *Hesperia* 24 [1955] pl. 63). For Athena Itonia, see E.K. Borthwick, "P. Oxy. 2738: Athena and the Pyrrhic Dance," *Hermes* 99 (1970) 318-331 and A. Schachter, *Cults of Boeotia*, *BICS Supplement* 38 (London 1981) 117-127. For an example of the Thessalian coinage, see N. Papahatzis, *Pausanias Ellados Periegesis* III (Athens 1981) 213, fig. 260. For the boar hunt on Boeotian pottery, see A. Schnapp, "Images et programme: les figurations archaïques de la chasse au sanglier," *RA* (1979) 195-218, especially 198, fig. 2. See also those on the kantharos, Athens, NM 432 (Kilinski, *Boeotian Black Figure* pl. 18,4), dated ca 560-550 B.C., which follows the Athenian canon for the Calydonian Boar Hunt fairly closely, and a lekane in Bonn (Akademisches Kunstmuseum 303: *MMS* 4 [1932] 27, fig. 14) which depicts two boar hunts with varying numbers of followers. For Euboean black-figure and the difficulties in recognizing it, see J. Boardman, "Pottery from Eretria," *BSA* 47 (1952) 1-48 and pl. 7f-g for the Euboean kothons in Athens and Chalkis; *ipse*, "Early Euboean Pottery and History," *BSA* 52 (1957) 1-22; A.D. Ure, "Euboean Floral Black-Figured Vases," *BSA* 55 (1960) 211-217; *ipse*, "Small Vases from Euboean Workshops," *BSA* 58 (1963) 14-19; and *ipse*, "Euboean Floral Black-Figured Vases: Additions and Corrections," *BSA* 65 (1970) 265-270, and K. Kilinski II, "Contributions to the Euboean Corpus: More Black Figure Vases," *AntK* 37 (1994) 3-20. For a comparison of Boeotian and Euboean, see I.R. Metzger, "Gefässe mit Palmetten-Lotus Dekor," *Eretria VI* (Bern 1978) 63-79.

Elizabeth Langridge-Noti

49. BOEOTIAN BLACK-FIGURED LEKANE
BSA, A 318
ex Empedokles Collection E 764
ca. 550-525 B.C.
Triton Painter [Kilinski]

THE VASE: Ht. 8.4, Diam. of mouth 29.3, Diam. of base 10.5, w. with handles 33.9. Recomposed from fragments with plaster fill. Missing part of side of bowl and areas around the panther's face, including parts of his forehead, right ear, jowls, and upper neck. High vertical rim with flat projecting top. Horizontal ribbon-like handles are attached to the rim with short spurs on either side. The body has straight sides sloping towards the low and slightly flaring ring foot, which is reserved on the underside except for the brown inside of the foot and three circles in the center of the underside, the middle circle brown and broader than the inner and outer purple circles.

DECORATION: Tondo: Panther. Thin-necked with lean body and flicking tail, raised forefeet and a frontal face with large peering eyes and raised eyebrows.

Ornament: Exterior: Rim with band of vertical brown stripes. Two thin, horizontal bands of brown glaze at juncture of rim and body. Body with double band of stylized palmettes and closed lotus buds with chevrons filling the spaces between the alternating motifs. Lower body with a narrow brown band followed by a narrower brown band and a wider purple band. Wide brown band around lower foot. Technical: Buff-colored clay with thinly and unevenly applied brownish glaze, lacking in luster. Incision - interior anatomical details of the panther and details of the palmettes and their stems. Added purple - bands on the exterior of the bowl and on the underside of the foot.

COMMENTARY: The lekane (or lekanis) is a shallow bowl or basin which was used for a variety of household purposes such as serving semifluid food or bathing. The shape is Attic in origin. The special group of lekanai to which the BSA example belongs, however, is Boeotian as studies of the fabric, style, and provenance, where certainly known, have revealed. These Boeotian lekanai were designed with a view to hanging on a wall when not in use, and the exterior generally features zones of animals (of Attic

type) or floral motifs. The style of the whole series, therefore, is essentially decorative rather than descriptive. In her study of these lekanai, A.D. Ure described them as "orientalizing" because the floral motifs and other field ornaments are closely related to East Greek examples. K. Kilinski has recently suggested that this similarity may be due to the influence of contemporary Fikellura ware on Boeotian vase painters.

Kilinski has also recognized, among these lekanai, the hands of two closely associated painters named the Protome and Triton Painters. On the basis of the double, parallel incisions on the forelegs of the

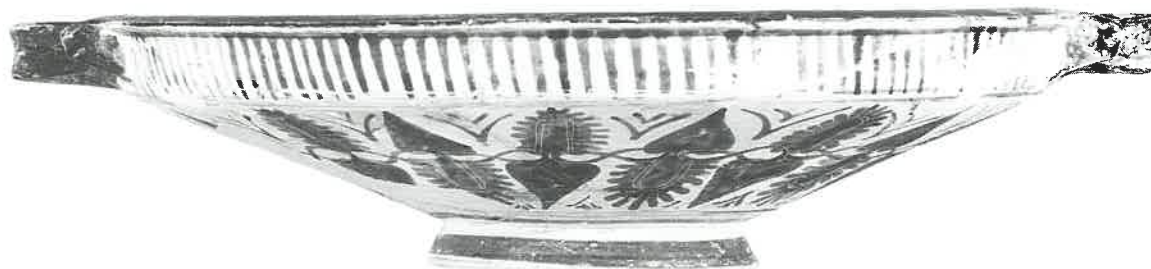
panther and the distinctive (flat and stubby) markings for his genitalia, Kilinski has attributed the BSA example to the Triton Painter.

BIBLIOGRAPHY: For the attribution to the Triton Painter, see Kilinski, *Boeotian Black Figure* 27, 29 (no. 5), 51, and pl. 27,5-6. For his previous attribution to the Protome Painter (on the basis of poor photographs only), see "Boeotian Black-Figure Lekanoi by the Protome and Triton Painters," *AJA* 81 (1977) 55-65, and *Boeotian Black-Figure Vase-Painting of the Archaic Period* (diss., University of Missouri-Columbia 1975) 59, no. 17. For the standard study of this ware, see A.D. Ure, "Boeotian Orientalizing Lekanoi," *MMS* 4 (1932) 18-38.

Ann M. Nicgorski



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50. CORINTHIAN RED-FIGURE TYPE A (ATTIC) SKYPHOS
BSA, A 332
ex Empedokles Collection E 675
ca. 420-400 B.C.
Unattributed

THE VASE: Ht. 12.3-4, Diam. of mouth 14.5-15.0, Diam. of base 9.01. Recomposed from fragments, several of which are missing including parts of the shield, right foot, left buttocks and thigh of the figure on side A; the lower front of the figure on side B; and the floral ornament beneath the handles. Glaze flaked off in places, especially on the right handle. Rounded rim. Horizontal loop handle at each side. The curved profile of the body turns in slightly at the rim and again more strongly towards the bottom, an incised line at the join to the foot. Torus foot, reserved and covered with red wash on the underside, except for the black inside of the foot and a dot surrounded by two circles in the center of the bottom.

DECORATION: Side A: Warrior blowing *salpinx*. Shown in a nearly full back view with right heel raised off the ground, he looks right sounding the instrument that he supports with his right hand. On his left arm is a shield, and he wears a pilos.

Side B: Youth in mantle. He stands in profile to the left, a band around his head.

Ornament: Under each handle is an upright palmette whose volutes give rise to tendrils ending above in buds. The figures stand above a reserve band running around the vase, a dilute glaze line overlapping it at the top.

Technical: Considerable preliminary drawing for each figure. Some changes from the sketch were made in the final drawing on side A, including the position of the left foot, which was placed further left, and the non-inclusion of a spear that the youth was to have held in his left hand. Relief contour: A - parts of the *salpinx*. Dilute: line beneath figures; A - hair and band on pilos. Red wash - over the exposed clay.

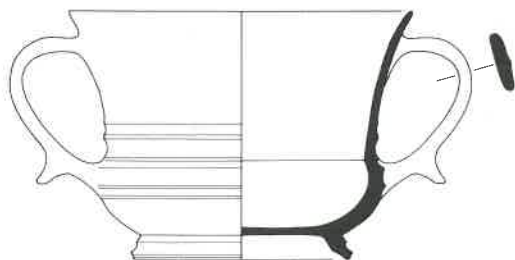
COMMENTARY: The Corinthian red-figure fabric started ca. 440-420 B.C., and the shapes and style of drawing used were based on Attic red-figure. The Type A skyphos, an Attic variant, was a popular shape



in Corinthian red-figure, and the example in the BSA is an early one. The warrior on side A sounding a trumpet (*salpinx*) is unique and of higher artistic quality than normal for this fabric. A pilos is worn by men on other Corinthian red-figure vases and must not have been unpopular in Corinth. The floral ornament under the handles is roughly similar in concept to that on a nearly contemporary skyphos in Toronto which also has a mantled youth on the back.

BIBLIOGRAPHY: Unpublished. For Corinthian red-figure with earlier bibliography, see S. Herbert, *The Red-figure Pottery, Corinth VII*, 4 (Princeton 1977) *passim* and pls. 2,15a, 13,76, and 25,147 for men wearing piloi and pl. 26,160 for a later skyphos on which a youth blows the *salpinx* in connection with a horse-race; I. McPhee, "Local Red Figure from Corinth, 1973-1980," *Hesperia* 52 (1983) 137-157; I. McPhee and A.D. Trendall, "Six Corinthian Red-figure Vases," in *Corinthiaca. Studies in Honor of Darrell A. Amyx* (Columbia 1986) 160-167 and 165, figs. 8-10 for the skyphos in Toronto, Royal Ontario Museum 919.5.5; and I. McPhee, "A Corinthian Red-figured Calyx-Krater and the Dombrena Painter," *OJA* 10 (1991) 325-334.

John H. Oakley



51. BOEOTIAN (?) BLACK-GLAZE KANTHAROS

ASCS, ASP 109

Unknown provenience

End of the Fifth Century B.C.

THE VASE: Ht. 9.9, Diam. of mouth 13.9, Diam. of base 8.7. Complete except for chips on the rim and one of the spurs. Flaring rim. Concave upper wall with four horizontal grooves of uneven size at bottom; curved lower wall with pair of horizontal grooves near top. Low, vertical, strap handles with spurs. Flaring foot, offset at top, groove on outside. Reserved underside with black band, two circles and dot.

Technical: Black, lustrous glaze, misfired on inside.

COMMENTARY: The stemless kantharos with low handles, also known as *karchesion*, appears in several versions. The ASCS example recalls *karchesia* of the second type from the Boeotian Kabeirion that date to the last third of the fifth century B.C. However, it differs from them in the uneven size of the horizontal grooves, the presence of spurs on the handles, and the treatment of the underside, which on Boeotian examples is black. On the basis of these peculiarities, it is not certain whether the ASCS kantharos is Boeotian or Attic.

BIBLIOGRAPHY: Unpublished. For Boeotian pottery, see U. Heimberg, *Die Keramik des Kabirions* (Berlin 1982), especially 22-25, nos. 92-97 and pl. 6 for *karchesia* of the second type and Ure, *Rhithsona* pl. 9, no. 24 (.08). On the term *karchesion*, see I.C. Love, "Kantharos or Karchesion? A Samothracian Contribution," in *Essays in Memory of Karl Lehmann* (New York 1964) 204-222.

Natalia Vogeikoff

52. ELEAN(?) RED-FIGURE SKYPHOS FRAGMENT

BSA, A 134

Unknown provenience

ca. 390-360 B.C.

Unattributed

THE FRAGMENT: Ht. 10.4, Diam. of base est. 16.0, Greatest Max. Dim. 13.3. Single fragment preserves part of the lower body and base. Torus foot, unglazed on the underside, except for a black band around the inside of the foot.

DECORATION: Woman. She goes right above a line of white dots. Only her foot and part of her draped leg remain.

Ornament: She stands above two parallel, horizontal reserved lines.

Technical: Preliminary drawing. Dilute - lower border of drapery. Added white - row of dots. Clay - pale buff white, with a Munsell reading of 10YR 7/3-4 for the core and 10YR 8/2-3 for the surface. Red wash - over exposed clay on body and a small patch underneath the base.

COMMENTARY: Ian McPhee suggests that the fragment may be Elean. This red-figure fabric starts in the 430's, apparently connected with the arrival of Athenian craftsman to construct the cult statue for the Temple of Zeus at Olympia. Early, it is highly dependant on Attic prototypes, later on Apulian. It



continued to be made until around the middle of the fourth century B.C. The BSA fragment is Italiote in style, particularly the manner in which the lower border of the drapery is rendered and the use of white dots. Several fragmentary Elean red-figure skyphoi are known.

BIBLIOGRAPHY: Unpublished. For Elean red-figure most recently with earlier bibliography, see I. McPhee, "Local Red-figured Pottery from Ancient Elis: The Austrian Excavations of 1910-1914," 60 (1990) 18-51.

John H. Oakley

CONCORDANCE

PAINTERS, CLASSES, GROUPS, AND WORKSHOPS

Cat. No.			Cat. No.			Cat. No.		
ASCS	ASP 3	34	BSA	A 2	13	Agora P 7561, Painter of		27
	ASP 19	3		A 3	23	Affecter		11
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