



# *A Generation of Antiquities*

THE DUKE CLASSICAL COLLECTION 1964-1994

DUKE UNIVERSITY MUSEUM OF ART 20 JANUARY-26 MARCH 1995







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GREEK, ROMAN, AND BYZANTINE STUDIES  
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*On the front cover:*

Catalogue no. 7: Terracotta Satyr Mask, Magna Graecia, ca 200 B.C.

*On the back cover:*

Catalogue no. 39: Athenian Black-figure Neck Amphora, 575–550 B.C. (detail of side A)

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Charles Ede, *Collecting Antiquities, An Introductory Guide*  
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## Foreword

THE EXTENT to which the artwork can be said to define a civilization is open to argument. Even looking on the brighter side, one is hard put to isolate a particular monument or artifact that might adequately express the aspirations and achievements and failings entangled in our own sense of national being as we approach another century, one that carries with it the added challenge of another millennium. Even if the choice of a defining, dignifying symbol were ours to make, the Empire State Building wouldn't do (thanks to the antics of King Kong), nor the Golden Gate (will it survive the Big One?). Nor would our Capitol quite serve, given the recurrent cartoon image of a dome dislodged by scandal, like an exploding teapot. In an era of resurgent prejudice and inequity, the Statue of Liberty comes as something of an empty afterthought: a period-piece with soiled skirt, a Hitchcock set, foreign import, congeries of ironies. Children of a nation founded in Puritan rebellion, and more recently accustomed to finding victory in defeat, malaise in victory, we gravitate rather to our latest monument of war—a wailing wall simple in concept, devastating in effect—to lament our lost Eden and read our sins writ name by name by name on our own tearful image reflected in polished stone: a Hellenistic epigram run riot.

Not so for Greeks and Romans. As long as it survived, at the one site where Greeks from north and south, east and west, could sublimate the rivalries of city-state and economic interest in an idealized competition of individual quality, the statue of Zeus in his temple at Olympia exerted a profound influence. No matter that its sculptor Pheidias was ostracized from Athens, whether for mishandling the funds entrusted to his care or on a charge of impiety in his designs for the Parthenon sculptures; no matter, even, that the games at Olympia were eventually debased by professionalism and political rigging; the effect of Pheidias' work at Olympia was deep; it endured for nearly a millennium as a symbol of what it was to be civilized. After his victory over the Macedonians at Pydna in 168 B.C., the Roman general Aemilius Paullus visited the temple of Zeus and reported that he was "stirred to the quick as he gazed on what seemed Jupiter's very self ... saying simply that Pheidias alone appeared to have made a likeness of Homer's Zeus; for though he himself had come to Olympia with high expectations, these were far surpassed by the reality" (Plut. *Aem. Paul.* 28.2=Polyb. 30.10.5-6). And Quintilian (12.7-9) echoes his sources in an eloquent passage in which Pheidias is said to have "added something to the traditional religion, so much did the majesty of the work equal that of the god." The wish to duplicate privately, in the home, the associations and experiences of the great cult centers was met from an early stage by the fabrication of small terracotta figurines of their gods; later collectors were dissatisfied with mere replicas and raided these shrines for all they could carry away.

Alongside modest souvenirs and wholesale appropriation, objects of daily use, especially pottery, kept their owners company in their lives and in their tombs: they named the maker, greeted the user, commented on the weather, offered advice, praised the great and scorned the rival—and in many cases clearly sustained private memories and personal ideals. The potters and painters of Greece, whose creations we are sometimes tempted to view as models of an ideal continuity of art and life, were often slaves and resident aliens, their commodity priced cheap, their profession held in low esteem; but there is evidence that much of their work was treated with respect and preserved with care, both at home and abroad.



The spirit of saving and collecting quite beyond the requirements of daily use begins early on just this private level. One of our earliest documents of the Greek alphabet appears on an unpretentious clay jug of the late eighth century, proclaiming itself a prize in a dancing contest: not an official award but (as the hasty scrawl suggests) an improvised memento of a hilarious drinking-party, which the owner cherished and relatives buried with him (further comment in Catalogue no. 39 below). So also, winners in the Panathenaic contests would keep their prize jars, empty now of the oil from Athena's sacred olive trees, to serve in their tombs as furnishing and consolation in the life to come. Sometimes objects seem to have been collected for whatever sympathetic magic they might exert upon the owner: Dionysius I, tyrant of Syracuse, hoped in vain to secure his literary ambitions by acquiring the very desk on which Aeschylus had composed his tragedies, along with the actual pen, writing-tablets, and lyre of Euripides. (Such insecurity is unlikely to have motivated the cannier Augustus when he allowed himself to be duped into paying good money for a collection of the armor of ancient heroes.) In the public sphere, official art on temples and state buildings was meant to serve the ambitions of the powerful. But much of this magnificence in the service of the great survives in shambles. The panel-paintings collected in the Athenian Pinacotheca (the first art gallery as such, to the left of the monumental Propylaea, or gateway, to the the Acropolis) are lost to us; so also, in the main, are the ambitious murals in public and religious buildings of the fifth century and later. So too the Hellenistic paintings and much of the sculpture that Romans vied with one another to bring to Italy to satisfy a connoisseurship that had quickly passed from inexperience to excess. But the private art that remains—pottery, terracotta figurines, portraits, grave-stones—brings us closer to the way in which Greeks and Romans saw the world at hand, their gods, themselves.

This is not to claim for the ancient world a seamless reciprocity of creation and response, at least in the historical scenarios with which we are familiar. But our reconstruction of the past proceeds along more mundane paths in any case; and there is in fact a multitude of connections between the arts and the written record that cannot be neglected. Frequently evidence from the one medium casts light on a problem in the other; and given the discontinuities in both sets of evidence, gaps in one can often be filled with the aid of the other. Thus, beyond the sheer pleasure generated by the union of form and decoration in an exquisitely turned Athenian cup or by the itinerary of a life's experience we find inscribed on a Roman portrait, the minor arts of antiquity form an essential element in our understanding of the ancient world. And it is this function that the Duke Classical Collection was inaugurated to assist and continue: not by attempting to gather a handful of masterpieces divorced from context (beyond our economic reach in any case) but by tracing the development of imaginative and stylistic play in the various forms of craftsmanship and by documenting the furnishings of the life and imagination of ordinary citizens in the best and most telling examples we could afford. The collection is therefore, quite unashamedly, a teaching collection; and it has been a major asset for the department in undergraduate courses and graduate seminars, in which students have been able to confront for the first time and at close hand such practical questions as how antiquities survive, how they are restored for display and study, how they functioned in daily activity, the questions of attribution to a given artist or workshop, and the issues of their role in the religious, economic, and political life of the community. For many years our displays have been a favorite of visitors as well, especially school children and the museum docents who have been so successful as their guides.

The collection was anticipated in 1954 by the gift of a marble mask of Heracles (Catalogue no. 8) to the Woman's College Library as a memorial to the distinguished professor of the philosophy of art Katharine Gilbert. But as an ongoing enterprise, the collection was not inaugurated until 1964, on the initiative of Professor William H. Willis, who had long experience with the David M. Robinson Collection (now divided between The Johns Hopkins University and the University of Mississippi), with the support of Robert M. Lumiansky, founding chairman of the Duke Humanities Council (and subsequently president of the American Council of Learned Societies); it was continued with the active encouragement and support of President Douglas Knight and Chancellor John Blackburn. Indeed, as the first systematic assemblage of art works at Duke, the Classical Collection played a role in the impulse to organize the Duke University Museum of Art; and after a period in which it was exhibited outside the Rare Book Room of the West Campus Library, ours was the first collection to be housed in the present museum building. From time to time in the years that followed, we received generous gifts from concerned donors, whose names we list separately with deep gratitude. Our regular funding was until recently a small annual sum in the budget of the Department of Classical Studies earmarked for the purchase of antiquities; this, with the cooperation (and often sheer charity) of sympathetic dealers, served us well over nearly thirty years and three Duke presidencies by giving us the freedom to pursue a modest but consistent program of acquisition (representing more than half our collection) without having to compete with the entire range of world art, past and present, for museum funds.

With the suspension of this subsidy in 1993, we find ourselves at a point both of retrospection and of anticipation. This catalogue and the exhibition it accompanies reflect the impulse, at a point of standstill, to glance back. For the future, we hope for reinstatement of our regular funding and for additional support that is less concerned with short-term priorities than the long-term needs and interests of our students, our colleagues, and our friends. Thus the ambiguity of our subtitle "A Generation of Antiquities": in reviewing the journey of something like the classic span of one human generation, we hope to lay the seed of a new life for the collection on terms that will engage and inspire changes in the scholarly view of ancient art and in the awareness of it in the academic community and beyond.

The following catalogue should not be taken as an attempt at full publication of any single piece, given the very short time—a matter of several months—available for compiling the text. My primary aim has been to offer visitors and students alike a few suggestions for an understanding and appreciation of what they see. Nor have I attempted to encapsulate here the history of ancient art: for this purpose numerous handbooks are readily available, well-illustrated and mercifully inexpensive—or at least not prohibitively costly. But I also sense an obligation to the scholarly community at large to place on record and in some bibliographical context pieces—most of them for the first time—that are likely to be of interest in further discussion. I therefore beg the indulgence of a mixed audience for whom I am keenly aware of having said at once too much and too little. The exhibition also includes a number of pieces not described in the catalogue, either because they are not strictly speaking elements of the collection but are on long-term loan (a selection of native south Italian pottery, for example, and several splendid examples of Cypriote statuary) or come from separate collections of papyri and manuscripts acquired for the university on the initiative of the Department of Classical Studies (we have also added pieces from the departmental study collection but have left for another occasion the



display of our holdings in ancient coins). By including these we hope to fill out not only the picture of the material remains but also the larger one of the various sorts of documentation that provide the basis of our knowledge of a past that forms an indispensable point of reference for the humanistic disciplines: as a way of showing us where we are and of offering a direction for the future. For those born yesterday, this may not matter; it behooves those of us who were born the day before to demonstrate that it does.

It is a pleasure to acknowledge the help and cooperation of those who have made the exhibition and catalogue possible. Special thanks are due to Diskin Clay, Chair of the Department of Classical Studies, who initiated the project; to Jill Meredith, Associate Curator of the Duke University Museum of Art, for her help and enthusiasm from its inception; to Jessie Petcoff, Museum Registrar, who has been our *sine qua non* of support, encouragement, and practical assistance in this undertaking as in others; to my students Molly Fulghum, for her help in checking measurements, Josh Sosin, for help with reading proof, and Bill Whitt, for translating and dating the cuneiform tablets in the exhibition; to Peter van Minnen, for preparing the display of mummy cartonnage; to Francis Newton, his student Ed De Horatius, and William H. Willis for their assistance in selecting manuscripts and papyri for the exhibition; to Ronald Usery, for his resourcefulness in providing the major portion of the photographs for the catalogue (others are the work of Bill Wilkerson and the late Hendrik van Dijk); to Michael Mezzatesta, Director of the Museum, for giving us a time and a space and much help in planning and mounting the exhibition; and to the members of the museum staff for their logistical assistance in realizing these plans. I am grateful too for the resources of the Davis Library in Chapel Hill and for the hospitality of the Sloan Library in the Hanes Art Center, which offers an environment for research in the arts close to ideal.

A number of scholars have very kindly come to my aid in helping with questions of date and attribution; among these are my colleagues Sarah Cormack and Lawrence Richardson, jr; in Bundoora, A. D. Trendall and Ian McPhee; in Amsterdam, C. W. Neeft, E. J. Brijder, and Pieter Heesen; for help in several matters of detail, I am grateful to Serena Cooper and James Ede in London. The section on ancient glass is based largely on the expert and detailed comments of Sidney M. Goldstein (then Associate Curator of the Corning Museum of Glass) during a visit in 1980. The items in the Egyptian section were originally identified and dated by Richard Fazzini, now Chairman of Egyptian, Classical, and Ancient Middle Eastern Art in the Brooklyn Museum of Art; along with Donald Spanel and Paul O'Rourke, he has very generously reviewed this material for us. Among others who have read all or portions of an earlier draft of the following catalogue, I am greatly indebted to Peter Burian, Emeline Hill Richardson, Kent J. Rigsby, John G. Younger, and Orval Wintermute; and, further afield, to Susan Matheson, Joan R. Mertens, Mary B. Moore, John H. Oakley, and Brian A. Sparkes. With immense patience and generosity they have informed my ignorance and saved me from many blunders; surviving defects are my own.

Finally, my deep gratitude to the Mary Duke Biddle Foundation, the Duke University Museum of Art, Professor and Mrs. William H. Willis (in memory of Robert Mayer Lumiansky), Rosemary Oates, and Jeanne Miles Blackburn, without whose timely financial assistance publication of the catalogue would not have been possible.

Keith Stanley  
Curator, Duke Classical Collection (1964- ),  
for the Department of Classical Studies

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N.B.: Dates for objects are B.C. unless otherwise indicated.

## Abbreviations of Sources

ABSA	<i>Annual of the British School at Athens</i>
AJA	<i>American Journal of Archaeology</i>
AJP	<i>American Journal of Philology</i>
AntK	<i>Antike Kunst</i>
BCH	<i>Bulletin de Correspondance Hellénique</i>
Beazley, ABV	J. D. Beazley, <i>Attic Black-figure Vase-Painters</i> (Oxford 1956)
Beazley, ARV <sup>2</sup>	J. D. Beazley, <i>Attic Red-figure Vase-Painters</i> <sup>2</sup> (Oxford 1963)
Beazley, DAB <sup>3</sup>	J. D. Beazley, <i>The Development of Attic Black-Figure</i> <sup>3</sup> , rev. ed. by D. von Bothmer and M. B. Moore (Berkeley 1986)
Beazley, Para	J. D. Beazley, <i>Paralipomena</i> (Oxford 1971)
BEFAR	<i>Bibliothèque des Écoles Françaises d'Athènes et de Rome</i>
BICS	<i>Bulletin of the Institute of Classical Studies</i> (London)
Boardman, ABFV	J. Boardman, <i>Athenian Black Figure Vases: A Handbook</i> (London 1974)
—, ARVAP	J. Boardman, <i>Athenian Red Figure Vases: the Archaic Period</i> (London 1975)
—, ARVCP	J. Boardman, <i>Athenian Red Figure Vase Painting: the Classical Period</i> (New York 1989)
Christiansen and Melander	J. Christiansen and T. Melander, edd., <i>Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery</i> (Copenhagen 1988)
Clairmont	C. Clairmont, <i>Classical Attic Tombstones</i> (Kilchberg 1993)
Cook, GPP	R. M. Cook, <i>Greek Painted Pottery</i> (London 1966; 1972)
CVA	<i>Corpus Vasorum Antiquorum</i>
GRBS	<i>Greek, Roman, and Byzantine Studies</i>
Higgins, Terracottas	R. A. Higgins, <i>Greek Terracottas</i> (London 1967)
JdI	<i>Jahrbuch des deutschen archäologischen Institut</i>
JHS	<i>Journal of Hellenic Studies</i>
Keuls, TRoP	E. C. Keuls, <i>The Reign of the Phallus</i> <sup>2</sup> (Berkeley 1993)
Kurtz, AWL	D. C. Kurtz, <i>Athenian White Lekythoi</i> (Oxford 1975)
LIMC	<i>Lexicon Iconographicum Mythologiae Classicae</i> (Zürich 1981–)
Mack	C. F. Mack, <i>Classical Art from Carolina Collections</i> (Columbia 1974)
Mayo and Hamma	M. E. Mayo and K. Hamma, <i>The Art of South Italy: Vases from Magna Graecia</i> (Richmond 1982)
[Mollard-] Besques	S. [Mollard-] Besques, <i>Catalogue raisonné des figurines et reliefs en terre-cuite I–IV</i> (Paris 1954–86)
Moon, AGAI	W. G. Moon, ed., <i>Ancient Greek Art and Iconography</i> (Madison 1983)
PCPS	<i>Proceedings of the Cambridge Philological Society</i>
Richter, Handbook	G. M. A. Richter, <i>Handbook of Greek Art</i> (New York 1959)
—, S & N	G. M. A. Richter and M. J. Milne, <i>Shapes and Names of Athenian Vases</i> (New York 1935)
Robertson, AVPCA	M. Robertson, <i>The Art of Vase-Painting in Classical Athens</i> (Cambridge 1992)
Schürmann, Katalog	W. Schürmann, <i>Katalog der antiken Terrakotten im badischen Landesmuseum Karlsruhe</i> (=Studies in Mediterranean Archaeology 84 [Göteborg 1989])

Sparkes, <i>GP</i> <i>Studies Dow</i>	B. A. Sparkes, <i>Greek Pottery, an Introduction</i> (Manchester 1991) <i>Studies Presented to Sterling Dow</i> , ed. K. J. Rigsby (=GRBM 10 [Durham 1984])
Shapiro, ed., <i>AMC</i> <i>Studies Robinson</i>	H. A. Shapiro, ed., <i>Art, Myth, and Culture: Greek Vases from Southern Collections</i> (New Orleans 1981) <i>Studies Presented to David M. Robinson</i> I-II (St Louis 1953)
Trendall and Cambitoglou, <i>RVap</i>	A. D. Trendall and A. Cambitoglou, <i>The Red-figured Vases of Apulia</i> (Oxford 1978, 1983), with supplements: <i>BICS</i> Suppl. 42 (1983) and 60 (1991)
Trendall, <i>LCS</i>	A. D. Trendall, <i>The Red-figured Vases of Lucania, Campania and Sicily</i> (Oxford 1989) 1967
Webster, <i>Monuments</i>	T. B. L. Webster, <i>Monuments Illustrating New Comedy</i> (=BICS, Suppl. 11 [London 1961])

## Glossary

- chiton*, a tunic (short or long), usually made of linen, worn by either sex
- chlamys*, a short woolen cloak worn by males, usually fastened at the right shoulder
- cista*, a lidded container, sometimes cylindrical, used for cosmetics or jewelry
- epiblema*, a shawl or veil, often worn over such other head covering as a polos or stephane
- himation*, a cloak or mantle, usually of wool
- mitra*, like the diadem, a band tied round the head, adopted as a sign of royalty
- naiskos*, a small building or tomb in the form of a temple
- patera*, a wide bowl with low rim, often with a central boss, for pouring libations
- peplos*, a woman's garment, usually woolen, tubular in form, with the upper portion folded over to form a double thickness from neck to waist, and pinned at the shoulders
- petasos*, a wide-brimmed hat worn while travelling
- polos*, a tall, cylindrical hat, generally worn by figures of goddesses
- protome*, the head and neck of a human or animal, used as a decorative motif in painting, sculpture, and ceramics
- rhyton*, a drinking vessel of variable shape, usually that of an animal's horn
- sakkos*, a headband or net used to gather a woman's hair at the back of the head
- stele* (pl. *-ai*), a slab of stone, set upright and decorated on the obverse with a relief or inscription
- stephane*, a stiff band (sometimes of gold), peaked at the front, tied round the head
- thronos*, a chair, as opposed to a folding stool

(See also the chart of names and shapes of pottery on page 86; note that the occasional uncomfortable juxtaposition of transliterated and Latinized forms of names and technical terms in the text is a result of differing usage in the several areas of study involved here.)

*Donors to the Collection*

Mr George Allen  
Mrs Eleanor Ussher Baker  
Mr William Bergh  
Professor and Mrs John O. Blackburn  
The Estate of Professor William M. Blackburn  
Mrs Ella Baché Brummer  
Mr and Mrs Frederick von Canon  
Mr and Mrs Charles Dukes  
Former students of Katharine Gilbert  
Mr and Mrs J. Harkness  
Dr and Mrs Philip Keeve  
President Douglas M. Knight  
The Brothers of the AXA Fraternity  
†Professor Robert Mayer Lumiansky  
Mrs Emeline Hill Richardson  
Dr and Mrs James H. Semans  
Professor William H. Willis  
The Woman's College Class of '66



## Greek Sculpture

FOR TWO MILLENNIA and more, the architecture and sculpture of classical Greece has dominated the artistic imagination first of Rome, then of western Europe and in turn its worldwide cultural dependencies, willing and unwilling. On a campus designed to emulate Mr Jefferson's university—itself a very personal response to things Greek—it seems appropriate that our own few holdings of Greek sculpture represent largely the happy accidents of personal generosity. Four pieces (nos. 1–4) were given to the collection by Mrs Ella Brummer in honor of her late husband Ernest, who with his brother Joseph was one of the most important collectors/dealers in Europe and this country during the period prior to the second World War. (The auction of the famous Rousseau portrait of Joseph recently restored him to public print, thanks to the extraordinary price it fetched; the records of the Sotheby's 1964 London sale of Ernest's Egyptian and Near Eastern antiquities and the memorable Spink/Zoller 1979 Zürich auction of his Greek and Roman sculpture indicate the depth of his own holdings.) Another piece (no. 8) was given to the University long before the collection was conceived as such, in honor of Katharine Gilbert, a distinguished scholar of the philosophy of art and the first woman to be appointed to a full professorship at Duke. Still another (no. 6) was given to the collection by the Lambda Chi Alpha fraternity, thanks to the prompting of a brother who was a Classics major, and their happily influential friends in the Woman's College Class of '66; they will all be proud to know that this is our single most frequently published piece. The other items have been acquired to fill in several, at least, of the gaps in stylistic development.

Although this is not the place to review the history of Greek sculpture, some word on the development of its funerary monuments will help to place the gravestones in context. The tendency to overdo things in this regard—familiar enough in modern times—was something Athenians knew very well, so well that on several occasions an official limit was imposed on the size and decoration of grave monuments in the Dipylon cemetery, the area outside the north-western city gates long set aside for burials. According to Cicero (*de Legibus* 2.26.64), Solon enacted the first funerary legislation, which was repeated "some time thereafter"; this latter intervention may be reflected in the reduced size and simplified decoration of grave *stelai* (carved stone slabs) that can be dated from *ca* 530. Indeed the *stelai* disappear entirely *ca* 490–480, together with the standing male figures (*kouroi*) that had commemorated the dead for some generations. But around 430 there is a resurgent interest in elaborate burials, perhaps a result of the prolonged experience of death and loss brought on by the Peloponnesian War and the plague that devastated Athens in that year (see Clairmont I 12f and J. D. Mikalson, "Religion and the Plague in Athens, 431–423 B.C.," *Studies Dow* 217–25, esp. 224f; it is also perhaps not incidental that completion of the Parthenon in 432 left a number of well-trained sculptors available for other work). The revival of private monuments persisted in the ensuing era of relative peace, apparently free of official interference; and the first two generations of the fourth century saw the production, on a massive scale, of some of the finest tomb sculpture in the history of Greek art. Earlier examples from this period



follow trends in local civic and religious art represented above all by the work of Pheidias and the more mannered style of the Nike Parapet and the Stoa of Zeus; in time, others begin to reflect the divergent personalities of sculptors from various parts of Greece working for a growing international clientele. But again, *ca* 317, there is legislation against excess in the sumptuary decrees of Demetrius of Phaleron (Cassander's governor of Athens from 318 to 308: a sophisticated pessimist convinced of the mutability of all things human and no less concerned, it seems, lest wealthy Athenians should waste on personal glorification funds needed for the liturgies, or public services, traditionally supported by private funds); and for a while the series continues in much reduced form, until there is a final resurgence of monumental examples in the second century. Our nos. 1, 2, and 3 come from the period 375–50; the modest size of 2 and 3 may be a function of the relatively modest economic status of the families who erected them, but they faithfully echo the prevailing sculptural fashions of the larger tombs. No. 4, on the other hand, is stylistically later, perhaps towards the end of the fourth century, and may reflect also the limitations imposed by Demetrius. (The question of the economic position of the families or individuals who commissioned gravestones has recently been aired by T. H. Neilson *et al.*, "Athenian Grave Monuments and Social Class," *GRBS* 30 [1989] 411–20, and M. H. Hansen *et al.*, "The Demography of the Attic Demes," *Analecta Romana Instituti Danici* 19 [1990] 25–44; but *cf.* the cautionary remarks of Clairmont I 66 n.2. For a re-examination of funerary regulation at Athens and elsewhere, casting doubt on Solon's intervention in the matter of tomb size, see R. Garland, "The Well-Ordered Corpse: An Investigation into the Motives Behind Greek Funerary Legislation," *BICS* 36 [1989] 1–15, esp. 5ff. For a general overview, see H. A. Shapiro, "The Iconography of Mourning in Athenian Art," *AJA* 95 [1991] 629–56.)

Our numbers 5–8 provide examples of sculpture used in different contexts that reflect subsequent stylistic developments, as noted in the descriptions.

### 1. Marble Funerary Lekythos of Timarete

PLATE 1

DCC 1969.12 (Gift of Mrs Ella Brummer and Douglas M. Knight)

*Athens, 375–50*

*Height 69 cm., diameter 33 cm.*

*Pentelic marble, surface much weathered; single handle and neck broken away, the foot restored.*

Above the figured scene in very low relief the lekythos is inscribed, with precise but shallow lettering now difficult to read, TIMAPHTH EPIKPHATO AΛAEΩΣ ("Timarete, [daughter or wife] of Epikrates of the deme [H]alaeus"). The figure of Timarete, depicted with shorn hair, is seated to the left on a *thronos* with pillow, her feet resting on a simple rectangular footstool; she wears a belted *chiton*, or long tunic, with a mantle, or *himation*, draped over her shoulders. To the right a servant stands frontally, her head turned towards her mistress, holding in her left hand an open *cista*, or jewel-box. The form of the monument, an adaptation of a shape well known in Attic pottery, is one of several contemporary departures from the archaic tradition of using carved stelai to mark graves, and may carry the suggestion of an antiquarian revival of the Geometric use of large amphoras and kraters for burials, respectively, of women

and men. A similar feeling for symbolism is evident in the subsequent use of a marble version of the loutrophoros (a long-necked water vessel used for ritual purification prior to the marriage ceremony) for the burials of unmarried women awaiting their bridal with death. The tall cylindrical lekythos, a pottery shape meant to hold the perfumed oil used after exercise in the gymnasium (see nos. 53, 54, 56–58 below), is more generally associated with men than with women, whose preferred cosmetic jars during the fifth and fourth centuries are the tall alabastron and the squat lekythos (see nos. 55, 62, 65, and 66). But during the latter part of the fifth century the tall lekythos becomes a conventional grave offering, and perhaps by simple transference (rather than sexual politics) it too is adapted to monumental form in marble for the burials of both men and women—married and unmarried—during a period extending from the late fifth century through the fourth. (The form also appears in ceramic white-ground lekythoi of comparable size intended as grave-markers: see Beazley's Group of the Huge Lekythoi, *ARV<sup>2</sup>* 1390; Kurtz, *AWL* 68ff; J. Boardman, *ARVCP* 132f and fig. 284; and L. Burn, in T. Rasmussen and N. Spivey, *Looking at Greek Vases* [Cambridge 1991] 129f). At the grave these lekythoi were set into a drum base of the sort illustrated in Kurtz and Boardman, *Greek Burial Customs* (Ithaca 1971) pl. 28. Although our example shows no trace of added color, the scenes in relief were often treated with a background of pink or light blue, with appropriate colors for the details of the figures; above the scene, below the shoulder, a painted egg-and-dart pattern was standard, and below the scene a meander would be added; the throat and shoulder generally received an elaborate version of the volute, acanthus, and palmette decoration often found on the ceramic originals.

Clairmont read the inscribed deme-name as Oa, which would place Timarete in a political subdivision of uncertain location (see Traill and Dow, below), with such scant representation in the epigraphical evidence that Dow (167f) concludes that "Oa may well have been a thin-soiled place tucked away in some remote corner, and its inhabitants may not have prospered, may not have moved about much, and so did not get their names into records ... not an especially attractive place at which to reside." Indeed, he claims that "for us the only real distinction of Oa is the variety and seeming confusion of the demotics formed from it, and presumably of the deme-name itself." On the other hand, a demesman of ca 475 was in a position to dedicate on the Acropolis one of the most famous statues of the day, the famous Tyrannicides group by Kritios and Nesiotes (A. E. Raubitschek, *Dedications from the Athenian Acropolis* [Cambridge (Mass.) 1949] 177f no. 160; 513–17); and besides the monument for Timarete, some seventeen other grave inscriptions are attested (Dow 179f). Ours would introduce a further orthographical oddity: demotics on the other graves use the suffix *-then* (*Oathen*, "from Oa"), and a nominal form (*Oaeus* or *Oaieus*, "the Oan") appears on many of the other surviving inscriptions; the genitive on our stone would be unique. Such variations are not evident for the deme Oe, perhaps (to judge from the far greater number of references) because more of its citizens managed to get out and about and were more amenable to a standardized form.

But alas, the demotic clearly visible on the stone under proper lighting is (H)alaieus (in the genitive and without the *iota*), to be identified with Halai, the

designation of two separate demes, both coastal: one, Halai Aixionides, south-southeast of the city; the other, Halai Araphenides, directly eastward on the other side of the peninsula. The name Halai refers to their main topographical and commercial feature, the flats where seawater was evaporated for its salt. This leaves us little the wiser, for without a recorded findspot we have no means of deciding between the two (cf. A. Damsgaard-Madsen, in *Studies in Ancient History and Numismatics Presented to Rudi Thomsen* [Aarhus 1988] 59 and 68 n.10, who for this reason omits such homonymous demotics from his study of Attic funerary inscriptions). A similar problem is evident in another mid-fourth-century epitaph for a married couple from Halai (see Whitehead, below, 78; cf. Eliot 36f n.6)—though the greater frequency of Halai Aixionides in the epigraphical record (including a dedication from this period by twenty-four demesmen who have erected a statue of Aphrodite: see Whitehead 239f, 410f) would seem to favor it over Halai Araphenides.

*Bibliography:* Published as 2.364 in Clairmont II 382, who identifies Timarete as a daughter rather than the wife of Epikrates; on the (essentially economic) tradition that allowed a wife to retain her connection with her own family through her father's name, or patronymic, see also D. Whitehead, *The Demes of Attica, 508/7-CA. 259 B.C.* (Princeton 1986) 77f. For stylistic parallels see K. Friis-Johansen, *The Attic Grave-Reliefs of the Classical Period* (Copenhagen 1952) 160 fig. 82 (a late fifth-century lekythos of Myrrhine=E. Panofsky, *Tomb Sculpture* [New York 1964] fig. 39=R. Garland, *The Greek Way of Death* [Ithaca 1985] p.11 fig. 4 [as Athenian National Museum 4485]) and 156f, another example of ca 400. For the trumpet mouth characteristic of this series, see Panofsky 21 figs. 41, 42; cf. Kurtz, *AWL* pl. 53.2; Robertson, *AVPCA* 254; for polychrome effects, see B. Schmaltz, *Untersuchungen zu den attischen Marmorlekythen* (Berlin 1980) 60-75 and pll. 26 and 29. For a survey of the evidence and topography of Halai Aixionides, see C. W. J. Eliot, *Coastal Demes of Attika* (=Phoenix Suppl. 5 [Toronto 1962]) 25-34. On the location of the inland deme of Oa in the area of the modern Papangelaki, see J. S. Traill, *The Political Organization of Attika* (=Hesperia Suppl. 14 [Princeton 1975]) 43; for other possibilities, and a study of evidence for the deme and the language used to indicate an origin in it, see S. Dow, "The Attic Demes of OA and OE," *AJP* 84 (1963) 166-81, who also argues (180f) that Damon, the well-known fifth-century musical theorist, was from Oe, not Oa, which seems to fade ever farther from view.

## 2. Marble Funerary Stele

PLATE 1

DCC 1969.6 (Gift of Mrs Ella Brummer; ex Roussos, Athens, 1925)  
Athens, 375-50

Height 35 cm., width 34.2 cm., depth 7 cm.

Pentelic marble; top broken away, lower left corner missing; diagonal and horizontal fractures in the stone; the right half discolored to grey.

A stele representing the façade of a *naiskos*, or small temple, providing a symbolic home for the deceased. The form is a more explicitly architectural development of the Archaic stele topped with volutes, palmettes, often a sphinx to keep evil spirits at bay; it first appears in scenes painted on white-ground

lekythoi presented as grave offerings during the latter part of the fifth century, where it stands before and tends to supplant the imposing egg-shaped burial mound itself. Our example presents an older man with beard seated at left, his feet resting on a footstool. He clasps the hand of a younger woman to the right, shown in three-quarter view. The male figure wears a himation draped over both shoulders; he holds a staff or cane in his left hand, and his hair is dressed with a roll of hair tucked round a fillet. The gaze between the figures indicates the solemn intensity of the occasion of farewell.

*Bibliography:* Published as 2.320 in Clairmont, who suggests that the young woman is the deceased.

### 3. Marble Funerary Stele of Onesimos

PLATE 1

DCC 1969.8 (Gift of Mrs Ella Brummer; ex Zoumpoulakis, Athens, 1925)

*Athens, 375–50*

*Height 31 cm., width 21.5 cm., depth 10 cm.*

This fragment preserves the top left portion of a stele, with a young boy's brightly smiling face presented frontally and crowned with a peaked headband or *stephane*; his name is inscribed above: ONΗΣΙΜΟΣ. The separate architectural frame into which the stele was set has been lost. But the facial type—broad forehead, deepset eyes, cheeks emphasized by the smile—and the curly hair surmounted by a *stephane* are repeated with varying degrees of similarity in a number of other more complete examples, most closely in the stele of Philocrates in the Museo Nazionale di Sicilia in Palermo (see below): testimony that Attic gravestones of the later period were seldom intended as portraits but were instead generic monuments depicting standardized situations of loss—of husband, wife, son, daughter—modeled after drawings in copy-books and individualized by the addition of inscriptions. The Palermo example allows us to reconstruct what has been lost from the figure in our fragment: the child is nude, with a *chlamys* or short wollen cloak draped over his left shoulder and forearm, in the stance of a Polycleitan/Pheidian youth, turning slightly to the right, resting his weight on the right leg; in his left hand he holds the stick of a toy roller or go-cart (*hamaxis*), of the sort presented to children at the spring-time festival of the Diasia and perhaps also the Choes; a pet dog is jumping up at a bird held tantalizingly in his right hand.

*Bibliography:* Published as 0.876 in Clairmont I 194f. For parallels to the frontal face cf. the Palermo stele of Philocrates (Mus. Naz. C 978=Conze 978=K. Friis-Johansen [above, no. 1] 15, 17 fig. 3=Clairmont 0.873a); Clairmont 0.882 includes a more complete architectural frame, topped by a triangular finial (or pediment). For comparable schemes with and without the toy see 0.777–78, 0.830, 0.945; for the toy itself cf. also 0.926–29; for its appearance in vase-painting, B. F. Cook, "An Attic Grave Stele in New York," *Antike Plastik* IX (Berlin 1969) 65–72, esp. 65 n.4, and—as a proleptic symbol of maturity—R. Hamilton, *Choes and Anthesteria: Athenian Iconography and Ritual* (Ann Arbor 1992) 88ff, 117, with figs. 3–6, 8, 17. For the significance of the bird in these monuments, see Woysch-Méautis, cited in no. 9 below.



## 4. Marble Funerary Stele of Chairedemos

PLATE 3

DCC 1969.7 (Gift of Mrs Ella Brummer; ex Zoumpoulakis, Athens, 1924)

*Athens, late 4th century**Height 54 cm., width 36 cm., depth 6 cm.**Pentelic marble, cracked and flaking at left and back; the pediment with palmette acroterion is complete, with grey discoloration; the lower portion is missing.*

Framed within a naiskos is an aging, bearded male in low relief, wearing a short-sleeved chiton; in his lowered right hand he holds a kantharos (a drinking cup with handles resembling rabbit-ears, though the name refers to a beetle: see Richter, below, and our nos. 59 and 82 below). The inscription identifies him as XAΙΠΕΔΕΜΟΣ ("Hail to the people"); the kantharos suggests that he is a priest of Dionysus making sacrifice. The style of the rather tall and slender figure—in which both face and physique seem expressive of character—may reflect the fourth-century sculptor Lysippos' interest in portraiture and his revision of the more compact canon of proportion developed by Polycleitus in the previous century; this, along with the modest size of the stele, suggests a date after Demetrius' sumptuary decrees.

*Bibliography:* Published as 1.469 in Clairmont; for the unfortunate term "white elephant" in his suggestion that details were added long after the stele itself was already carved, see his introductory volume 17 and 99 and the comments on no. 3 above. For a close parallel cf. Clairmont 1.377, the fine marble lekythos of Pantaleon in Athens (National Museum 4495), duplicating the details of a bearded figure wearing a short-sleeved long chiton, kantharos in his right hand, in a style (as Clairmont suggests) perhaps influenced by the sculptor Bryaxis, best known for his work on the Mausoleum at Halicarnassus. For other priestly figures—bearded and wearing short-sleeved chitons—see Clairmont 1.186 and 250, where the instrument of sacrifice is not the kantharos traditionally associated with Dionysus but the less specific if more formidable *machaira*, a sacrificial knife. For discussion of the term *kantharos*, see Richter, *S&N* 25f; for an exceptionally imposing example of the fourth-century form shown here, see Galerie Heidi Vollmoeller, *Terracotta aus drei Privatsammlungen* (Zürich 1983) 35 no. 69.

## 5. Terracotta Medusa Antefix

PLATE 3

DCC 1964.9

*Tarentum, ca 350**Height 17 cm., width 15.8 cm., depth 5.8 cm.**Broken away at angles to lower left and right; traces of reddish-brown skin tone and black for the pupils of the eyes.*

Polychrome architectural terracottas play an important role in the transition of the Greek temple from earlier wooden versions to the more familiar form in stone. Among the most common survivors are antefixes, which were used along the lateral eaves to decorate (and to close) the openings left by the lowermost of the half-round tiles that covered the joins between the rows of imbricated flat

roof-tiles below them. This example almost certainly derives from one of the numerous small naiskoi built over underground burial chambers in the necropolis located in the eastern section of Tarentum: a veritable city of the dead sharing the same grid plan and enclosed within the same walls as the city of the living (cf. the reaction of the historian Polybius [8.28], who invokes a divine oracle to explain this curious phenomenon). Earlier Tarentine antefixes are semi-ovals depicting Gorgons and satyrs; in the fourth century other figures are added to the repertory, and the form becomes horseshoe-shaped, as here. (During the sixth century somewhat similar molded terracottas, known as protomes, were widely adopted as dedicatory offerings at shrines; they can be distinguished from antefixes by their subject—most frequently heads of female deities, often veiled—and form: there will be a semicircular base and an attachment hole over the forehead). Generically, the mold-made antefix is more typical of terracotta than sculpture; we locate our example here to provide a comparison with the marble antefix below (no. 8), depicting a mask of Heracles. The craftsman responsible for the Medusa-head has followed fashion in avoiding the leering demon of archaic tradition and the harmlessly tamed Gorgon of the late fifth century (common in representations of Athena's aegis): while still preserving classical techniques of modeling, he has introduced a new note of pathos (Laviosa's "Medusa di tipo 'patetico'" [I C]: see below)—perhaps meant to emphasize Medusa's suffering as victim of Perseus' sword. The sculptor of the Heracles mask has used quite different means to achieve an even bolder effect.

*Bibliography:* Unpublished. For comparisons see P. Willeumier, *Tarente des origines à la conquête romaine* (=BEFAR 148 [Paris 1939]) 424–29 with pl. XXXIX, and the generous selection provided by H. Herdejürgen, *Götter, Menschen und Dämonen: Terrakotten aus Unteritalien* (Basel 1978) 84–106, esp. 102 no. C 23. For a detailed typology, cf. C. Laviosa, "Le antefisse fittili di Taranto," *Archeologia Classica* 6 (1954) 217–50, esp. 236f; for discussion of the necropolis at Tarentum, see J. C. Carter, *The Sculpture of Taras* (=Transactions of the American Philosophical Society N.S. 65.7 [Philadelphia 1975]) 13f.

## 6. Marble Portrait of Ptolemy III Euergetes I

PLATE 2

DCC 1966.1 (Gift of the Woman's College Class of '66 and the AXA fraternity)  
*Egypt (Alexandria), ca 225–200*

*Overall height 15.9 cm.; height of head 13.5 cm., width 9.5 cm., depth 11.2 cm.*

*Irregular break at neck; nose broken away; abrasions to hair, brow, and chin.*

An unusually sensitive portrait of a youthful Ptolemy III, who ruled from 246 to 221 as heir to the Macedonian dynasty imposed upon Egypt by Alexander the Great and his general Ptolemy I. The sensitivity may contain an element of propaganda, for his epithet *Euergetes* ("Benefactor") commemorates Ptolemy's military exploits, not his public works or personal qualities. Egyptian art during the Hellenistic period remains divided between the persistent Pharaonic style and the essentially Greek tradition centered in the great new city of Alexandria. Our piece belongs to the latter category, and the iconography is sparing. Apart from its characteristics as a portrait, the representation includes merely a simple form of diadem, the headband indicating solemn dedication



after victory—as in Polycleitus' famous statue of a young athlete tying a fillet or *taenia* round his head (the *Diadoumenos*: see Richter, *Handbook* 111 fig. 154; cf., for example, the crowning of a victorious youth in a Polygnotan vase of the same period, *AntK* 17 [1974] 121f and pl. 32.1)—and after Alexander adopted as a sign of royalty. Ptolemy II Philadelphus and his second wife, his sister Arsinoe II, had been worshiped in Alexandria as gods from ca 270. Following this precedent, divine honors were conferred upon their descendants both during and after their lifetimes, with Ptolemy III and his wife receiving joint homage as *theoi euergetai* ("Divine Benefactors"). The style of our piece communicates a sense less of divine calm than of human pathos; but although it diverges from portraits whose manner and attributes more obviously reflect this function, there is reason to think that the portrait was intended for the ruler-cult. The small size of our head suggests that it was originally set into a shrine. The deepset, upward-glancing eyes recall works associated with the fourth-century sculptor Skopas of Paros: an emotive effect that anticipates the later style of the great frieze of the Pergamene Altar depicting the battle between the gods and the giants (early second century) and the subsequent "divine type" of representations of Alexander (see J. J. Pollitt, *Art in the Hellenistic Age* [Cambridge 1986] 30). But as Jucker notes (below), the element of human pathos is combined with a radiate diadem in another portrait of Ptolemy III, contemporary with ours, now in Munich (her pl. 10.4, 5); for parallels on coinage see Kyrieleis (below) pl. 16 (the simple diadem) and 17.1–4 (the radiate form); cf. pll. 40.4, 52.1.

*Bibliography*: Exhibited at the André Emmerich Gallery (New York), "Classical Works of Art," February 4–March 5, 1966; a photograph appeared on the cover of the *Duke University Report*, Winter 1967; published by M. F. Scott in *Ancient Portraits*, William Hayes Ackland Memorial Art Center, April 5–May 17 (Chapel Hill 1970) no. 7; Mack 32f no. 45 and fig. 45 (emphasizing the swollen thyroid, a condition congenital among the Ptolemies: cf. Scott, with G. Hart, "The Diagnosis of Disease from Ancient Coins," *Archaeology* 26 [1973] 123–27); H. Kyrieleis, *Bildnisse der Ptolemäer* (= *Archäologische Forschungen* Bd. 2 [Berlin 1975]) 33, 168 no. C 5, pl. 22.1, 2; I. Jucker, "Zum Bildnis Ptolemaios' III. Euergetes I.," *AntK* 18 (1975) 17–25, esp. 21f and pl. 5.4; and C. Vermeule, *Ancient Sculpture in America* (Malibu/Berkeley 1981) 139 no. 108. See also B. Leppänen, "A Ptolemaic Marble Head in the Possession of Uppsala University," *Opuscula Atheniensia* 17.17 (1988) 225–28.

## 7. Terracotta Satyr Mask

PLATE 3

DCC 1980.4

*Magna Graecia*, ca 200

Height 12 cm., width 13.2 cm., depth 6.5 cm.

Fragmentary, breaks mended.

A terracotta mask of a young satyr, probably from a small decorative theatrical relief. The modeling is remarkably fresh and expressive of the nature of the subject, who is "not divine, not human, nor animal," but a "basically tragic problem child" (see Sjöqvist, below). The coarse hair swept up and aside as if by hasty fingers (in contrast to the carefully worked hairstyles of male and female

Greeks from the Archaic period onward) is characteristic of Hellenistic representations of satyrs and barbarians, Gauls in particular. The crudity of facial features regularly identifies the companions of Pan and Dionysus—each of whom represents different aspects of the force of nature. For a more mature and menacing version of the type, see the terracotta group of Dionysus and Satyr, no. 20 below.

*Bibliography:* Münzen und Medaillen, *Sonderliste S* (Basel 1980) no. 47, which we have followed for the date, though the suggestion has been made that the piece should be placed as late as the Hadrianic period. For parallels to the facial type, see e.g. M. Bieber, *The Sculpture of the Hellenistic Age*<sup>2</sup> (New York 1961) figs. 573ff, 627, and Schürmann, *Katalog* 262 no. 996 (central Italy, first half of the first century A.D.). Cf. E. Sjöqvist, *Lysippus* (Cincinnati 1966) 24, who in discussing the Borghese Faun attributed to Lysippus, notes "the tension and the insoluble problem" it depicts of "of being both superhuman and subhuman, of combining an elevated and a base nature in one and the same personality...."

### 8. Marble Mask of Heracles

PLATE 3

DCC 1954.1 (Selected by her son Creighton as a memorial to Professor Katharine Gilbert, donated by her former students; previously housed in the Woman's College Library as WCL733/M518C)

*Asia Minor, second/first century*

*Height 22 cm., width 23 cm., maximum depth 12 cm.*

*Considerable mineral discoloration; some of the damage to the surface, apart from weathering, may be the result of a modern attempt at cleaning in an acid bath; a split (caused by the action of variable heat and humidity on a salt vein in the stone and the pin used in an earlier mounting) has been repaired, the pin removed, and the surface stabilized.*

A Hellenistic marble antefix in the form of a mask of Heracles wearing his characteristic headgear, trophy of his encounter with the Nemean lion. Whatever factors of weathering or misguided cleaning may be involved, the mask offers a splendid example of the agitated treatment of surface characteristic of the Hellenistic "baroque" style cultivated on Rhodes (in the Nike group at Samothrace) and at Pergamum (the Altar of Zeus) and their stylistic derivatives (the Laocoön group, for example, and the sculptures from the Grotto of Tiberius at Sperlonga). Here, as there, the running drill was used to create depth in the cutting of the mouth, the tear ducts, and the hair (cf. also the more extreme Alexandrian representations of such types as the Drunken Hag—that in the Dresden Albertinum in particular, where aging flesh is treated with a plasticity that renders it dissolving on the bone: see C. M. Havelock, *Hellenistic Art* [Greenwich (Conn.) 1971] 129 no. 105 and fig. 105). This Heracles is a far cry from the crude buffoon of archaic art and Euripidean satyr-drama (*Alceste*), and reflects instead the tragic figure of spiritual endurance first seen in the Olympia metopes and further developed in Athenian tragedy (e.g. Sophocles' *Philoctetes* and *Trachiniae*) and the philosophers, beginning with Prodicus of Ceos' myth of Heracles facing a choice between the easy path of vice and the harder way of virtue (retold in Xenophon's *Memorabilia* 2.1.21–33).

*Bibliography:* Sotheby's, *Catalogue of the Collection of Alfred Mond, Lord Melchett* (25 May 1951; the piece was presumably acquired after the publication of E. Strong, *Catalogue of the Greek & Roman Antiquities in the Possession of ... Lord Melchett* [Oxford 1928], where it does not appear); *Woman's College Library Annual Report for 1954/56*. For the earlier history of the mask type, see W. Wrede, "Die Maskengott," *AM* 53 (1928) 66–95. On the characterization of Heracles at issue here, see G. K. Galinsky, *The Herakles Theme* (Oxford 1972) 29–31, 40–80, 101–25, and, on the allegorical treatment of Heracles' labors by Herodorus of Heracleia Pontica in the late fifth century, 56; further useful comment in D. L. Gera, *Xenophon's Cyropaedia* (Oxford 1993) 32f. Compare also the oblique reference to Heracles' initiation into the Eleusinian mysteries—as a model for mortals—on a skyphos ca 470 by the Yale Lekythos Painter (ARV<sup>2</sup> 661.86; see C. Bérard *et al.*, *A City of Images*, tr. D. Lyons [Princeton 1989] 117ff; for the painter cf. S. M. Burke and J. J. Pollitt, *Greek Vases at Yale* [New Haven 1975] 66f no. 56). For Heracles in later literary tradition see also O. Zweierlein, *Senecas Hercules im Lichte kaiserzeitlicher und spätantiker Deutung (Abhandlungen ... Mainz 1984.6)*. For suggestions on the contribution of Lysippus to the sculptural type of the weary, suffering Heracles, see Pollitt (cited above, no. 6) 50ff.

## Greek Inscription

### 9. Marble Ephebic Inscription

PLATE 4

DCC 1975.12

*Egypt (Antinoöpolis), A.D. 162/3*

*Height 48.2 cm., width 43 cm., depth 1.5 cm.*

*Incomplete: broken at lower right; ample traces of rubrication in the lettering.*

A type of commemorative tablet common throughout the postclassical Greek world, listing the graduates—generally around the age of eighteen—for a given year in the local elite cadet corps of ephebes, young men of good family educated for the military and civic responsibilities they were expected to assume. This inscription is the best-preserved of several examples from the Egyptian city of Antinoöpolis, where they were incorporated into a wall of the local gymnasium. The text begins with the conventional "With Good Fortune," an indication of date (in the third year of the reign of Marcus Aurelius and Lucius Verus), and a list of magistrates who supervised the ephebes. A list of the victors in the ephebic games of the year is followed by the names of the rest of the corps (some 26 survive). Above the inscription is a pedimental triangle containing a carved niche in which a young male figure appears in a Polycleitan stance (resting his weight on the left foot, the right drawn back slightly, his head lowered modestly to the left), wearing a long chlamys, the characteristic garb of the ephebe. His right hand appears to be muffled in a fold of his garment, perhaps indicating the young man's freedom from work during the year of his ephebate, as reported in Artemidorus, *Onirocritica* 1.54; in his left hand

he holds an object resembling an alabastron, a container for perfumed oil associated—along with the aryballos and lekythos—with the gymnasium (see 29, 30, 55 below). To the left of the niche is incised a tablet on a stand entwined with a tapering fillet, which L. Robert (*Revue des études grecques* 92 [1979] 534f) interprets as the “open” sign attested for gymnasia; to the right a lidded amphora, which Robert suggests may represent the supply of oil dispensed there (this need not exclude a reference also to the prizes awarded in the ephebic games via an allusion to the Panathenaic amphorae containing oil from the sacred olive trees that had been awarded to victors in the yearly contests in Athens, the prototype of such games as these). It seems likely, as Professor Rigsby has suggested, that a more local reference is intended in the figure itself: this can hardly be less than a representation of the deified Antinous, the emperor Hadrian’s young favorite, whose death by drowning in the Nile nearby (perhaps by suicide) the city was founded to commemorate. Thus the design of the whole, which combines a temple-like façade with the suggestion of a naiskos appropriate to his memory.

Another fragment of the same inscription, now in the Musée Borély in Marseilles, fits exactly the lower right-hand break in the larger Duke portion, and can be used to supplement lines 9–20.

*Bibliography:* Charles Ede, Ltd., *Writing and Lettering in Antiquity* IV (London 1975) no. 28; K. Rigsby, “An Ephebic Inscription from Egypt,” *GRBS* (1978) 239–49; *Supplementum Epigraphicum Graecum* 28.1458; A. Bernard, *Les portes du désert* (Paris 1984) no. 9 (cf. R. Bagnall, *Bibliotheca Orientalis* 45 [1986] 100). In publishing the inscription, Professor Rigsby reported the suggestion of Louis Robert that the figure might be holding in his right hand a bird, a gesture common in gravestones of children and adolescents (cf. no. 3 above; for a useful discussion [and rejection] of the interpretation of such birds as symbolic of the flight of the soul, see D. Woysch-Méautis, *La représentation des animaux et des êtres fabuleux sur les monuments funéraires grecs de l’époque archaïque à la fin du IV<sup>e</sup> siècle av. J.-C.* [= *Cahiers d’Archéologie Romande* 21 (Lausanne 1982)] 39–53, esp. 42–46). But closer examination of the carving suggests that the hand is simply covered by the chlamys, as described above and as in Clairmont 0.695 and 0.871a (cf. the concealed hands of the central figure on Side B of the Polygnotos krater, no. 63 below). And although certain liberties may have been taken in presenting Antinous as a model ephebe, the funerary bird is generally associated with an even earlier age as a sign of childhood and carefree youth, not responsible young manhood. (This is not to deny that the well-known relief by Antonianus of Aphrodisias depicting Antinous as the Roman deity Silvanus—with pruning hook in his right hand and a vestigial something in his left, attracting the attention of Silvanus’ customary dog [cf. C. W. Clairmont, *Die Bildnisse des Antinous* (= *Bibliotheca Helvetica Romana* VI [Rome 1966]) 39f no. 5 and pl. 7; traces of tail feathers can be seen more clearly in the illustrated edition of Marguerite Yourcenar’s *Memoirs of Hadrian* (New York 1963) opposite 288]—may not combine a bilingual iconographic reference to Roman cult with a sentimentalized allusion to the conventions of just such Attic grave monuments as those of Onesimos and Philocrates [no. 3 above]). For discussion of the initiatory aspect of the ephebate, see M. Golden, “Slavery and Homosexuality at Athens,” *Phoenix* 38 (1984) 308–24, esp. 311ff, with further references to controversy on the date of origin and the age group and economic class involved.



## *Greek Terracottas*

*(including East Greek and South Italian)*

Clay objects formed by hand or in molds, often decorated then fired, are among our oldest traces of Hellenic civilization. From the Mycenaean and Geometric periods onward, they were used as toys, as objects of household veneration and ornament, as dedications at and within shrines, and as tomb furnishings. Workshops were located throughout the Greek-speaking world, especially in connection with local and Panhellenic cult centers: on the mainland at Athens and especially at the sanctuaries of Boeotia, in the east at Miletus and on Samos and Rhodes, and in the enormously productive south Italian workshops of Tarentum, Canosa, and elsewhere. Although terracottas were not normally (and in general cannot be) regarded as a major art form, one does encounter examples of such stunning authority and skill that categories have to be set aside. The relationship of terracotta to monumental sculpture remains controversial. It has been argued that the beginnings of Greek sculpture in the so-called Daedalic period are in fact dependent upon the frontality of terracotta figurines, where there is little interest in detailing the side view and virtually none in the treatment of the back. Certainly the use of terracotta sheathing for the roofing elements of archaic temples, especially by Corinthian craftsmen at home and overseas, seems responsible for the early use of clay for the monumental (and fully three-dimensional) figures on such Etruscan temples as the temple of Apollo at Veii, magnificently reconstructed in the Villa Giulia Museum in Rome. In the later archaic and classical periods, on the other hand, it is clear that terracotta takes its lead from sculpture and thus provides a reflection of stylistic progress in the more ambitious art. But the development of terracotta tends to be conservative earlier on, repeating its own conventions when sculpture is moving into innovative forms; and when in the Hellenistic period terracotta begins to shed its inhibitions, it goes to a stylistic Witches' Sabbath, unimagined (with some exceptions) by its monumental betters, that ranges from a cloying sweetness to grotesque obscenity. Thus the study of Greek and Roman terracotta demands not a single model of assumptions and results, but a more complex approach. And it yields a far clearer indication of the reciprocal relationship of appeal and gratification in the idiom of popular taste and imagination—both in its concept of divinity and in what it regards as appropriate accoutrements of daily (and eternal) life—than our much more limited survivals of official or expensively commissioned art can do.

### 10. Geometric Horse

PLATE 4

DCC 1994L.1 (Loaned by Dorothy and Daniel Gianturco)

*Greece, eighth century*

*Height 10 cm., length 6.5 cm., width 3 cm.*

*Tail reattached; some chipping to surface.*

Such handmade models of horses are often found in graves as isolated objects or in association with the toy carts they drew in children's games; they are also

used as attachments to lids, especially of pyxides (see no. 25 below), where they served—alone or in pairs or groups—as extra handles along with traditional pointed or rounded knobs for lifting, perhaps indicating the equestrian status of the owner. Although there is little attempt at realistic modeling, the stylized form is nevertheless decorated so as to articulate the various parts of the body: an analytical impulse characteristic of Geometric art in general, whether applied to the shape of a pot or to human and animal figures. These horses follow the general trend in Geometric pottery of leaving more of the clay exposed for decoration as the style progresses: the darker the earlier; the lighter the later.

*Bibliography:* Unpublished. See the discussion by R. A. Higgins, *Greek Terracottas* (London 1967) 20ff. For the series of Geometric horses found in the early burials at Athens see K. Kraiker, *Kerameikos. Ergebnisse der Ausgrabungen* V.1 (Berlin 1954) 127f, pll. 142f; further bibliography in J. Fink, "Büchse und Pferd," *Archäologischer Anzeiger* 1966.4, 483–88, esp. 487; cf. Bohen and Schlager (cited in no. 25 below) 441–77.

### 11. Figure of a Goddess

PLATE 5

DCC 1969.18 (Gift of Mrs Ella Brummer)

*Attica or Boeotia, ca 500–480*

*Height 13.5 cm., width 4.8 cm., depth 3.8 cm.*

*Intact; traces of red remaining on stephane, hem of himation, and slippers.*

This example of a graceful standing female, wearing a himation draped over her chiton, recalls the Aphrodite Group, developed on Rhodes during the second half of the sixth century; her stephane and *epiblema* (a veil) suggests that she may represent a goddess, perhaps Persephone. The clay itself indicates an origin not in the east, however, but on the mainland, probably Boeotia; and the style combines archaic drapery with an early classical treatment of the head, suggesting a date in the early fifth century.

*Bibliography:* Unpublished. For the Aphrodite Group see Higgins, *Terracottas* 34f [b–c] and pll. B, 12F; for a useful typology of the use of stephane and veil in western Greek work, see J. P. Uhlenbrock, *The Terracotta Protomai from Gela: A Discussion of Local Style in Archaic Sicily* (Rome 1988) 36 and, for the significance of the veil, 140.

### 12. Symposiast

PLATE 5

DCC 1976.4

*Sicily, ca 480*

*Height 10.4 cm., length 14.8 cm., depth 4 cm.*

*Intact.*

A familiar type depicting a youth reclining at a symposium, wearing a himation and holding in his left hand a *keras* or drinking-horn. The couch was decorated with one red and two black horizontal lines, and the young man's smiling lips and stephane were painted red; there are also traces of red lines, representing folds, radiating from the right knee. Although the smile is common to Greek



archaic art everywhere—whether to enliven the figure or to suggest the agreeable good manners (rightly) considered by their elders appropriate to the young—the general feeling for rounded form seems more akin to the sculptural approach of the East Greeks than to mainland work.

*Bibliography:* Münzen und Medaillen, *Sonderliste P, Terrakotten der Antike* (Basel 1976) 8 no. 12, citing for Rhodian and Tarentine influences H. Herdejürgen, *Die tarentinischen Terrakotten des 6. bis 4. Jahrhunderts v. Chr.* (Basel 1971) 2ff, and F. Winter, *Die Typen der figürlichen Terrakotten III.1* (Berlin 1903) 198.9. See also Schürmann, *Katalog* 64 no. 204 and pl. 36, with further bibliography.

### 13. Female Worshiper

PLATE 5

DCC 1969.13 (Gift of Mrs Ella Brummer)

*Boeotia, ca 470–60*

*Height 24.5 cm., width 7.5 cm., depth 5.6 cm.*

*Breaks repaired.*

An upward-glancing female figure, severely draped in an early classical style, depicted as worshiping at a shrine. She gathers the folds of her garment in her left hand, and presses her right hand against her breast in the conventional ceremonial gesture of offering a flower held between thumb and forefinger, perhaps an attachment broken away or indicated in a color now lost.

*Bibliography:* Unpublished. For the gesture, see Higgins, *Terracottas* 72f.

### 14. Ephebe

PLATE 5

DCC 1969.15 (Gift of Mrs Ella Brummer; ex Zoumpoulakis, Athens, 1925)

*South Italy, 425–400*

*Height 30 cm., width 9.5 cm., depth 8 cm.*

*Breaks repaired.*

A somewhat crude example, perhaps from a tired mold, of a familiar type depicting an ephebe on a plinth, draped with a himation and holding in his left hand a hare or rooster—both traditional gifts of an *erastes* (the older, aggressive lover) to his *eromenos* (the youthful, passive protégé in the culturally-defined paradigm of male social initiation in archaic and early classical Greek tradition). The style is Boeotian, but the gray color of the fabric points not to the mainland but to an Italian provenience. Polychrome details are evident in the plinth, with two horizontal black stripes, the body of the figure (painted reddish-brown to indicate suntan), a darker brown for the extravagantly-dressed hair, and white for the drapery and the irises of the rather startling minstrel-eyes.

*Bibliography:* Unpublished. For rather finer examples from the Theban sanctuary of the Kabeiroi cf. Higgins, *Terracottas* 80 and pl. 33E, and Schürmann, *Katalog* 44 no. 95 and pl. 20, with full bibliography. On small animals as love-gifts see G. Koch-Harnack, *Knabenliebe und Tiergeschenke* (Berlin 1983), esp. 63–105.

## 15. Girl with Fan

PLATE 6

DCC 1964.14

*Boeotia (Tanagra), later fourth century**Height 16 cm., width 5.7 cm., depth 3.2 cm.**Breaks repaired and filled (a portion of the hair has been reworked in modern clay); the ferrous stain at the right forearm has proven ineradicable.*

An unusually fine and affecting example of one of the most characteristic forms from one of the best-known centers of terracotta production in Greece (notwithstanding the origin of the so-called Tanagra style in Attica). The figure is clad in a chiton and himation, used as a veil that has fallen away to reveal a tight Praxitelean coiffure in slight disarray; she gazes down into her fan with a show of modest self-absorption. The rotation around a central axis may suggest also Lysippan influence, for it seems clear that the craftsmen of this series were considerably influenced by sculptural traditions, which they adapted to suit their own taste in creating a style that is both distinctive and remarkably varied. There are traces of polychrome decoration added after firing: red for the hair, white for the drapery.

*Bibliography:* Mack 28 no. 39 and fig. 39, citing R. Käppeli and E. Berger, *Kunstwerke der Antike* (Basel n.d.) pl. C8, and E. Paul, *Antike Welt in Ton* (Leipzig 1959) pl. 36 no. 146. See also Higgins, *Terracottas* 97f, 101ff, with pl. 43 C-E, and *Tanagra and the Figurines* (Princeton 1986) 118ff.

## 16. Figure of Eros

PLATE 6

DCC 1964.10

*South Italian? (Tarentum?), fourth/third century?**Height 16 cm., width 5.5 cm., depth 3.3 cm.**Breaks repaired; some loss, especially in the pinions of the left wing.*

A youthful Eros with right arm outstretched at an angle, looking to his right; the drapery has fallen to his groin. If genuine (opinion is largely sceptical), this and the following piece were perhaps intended as a decorative pair for suspension in the women's quarters of a residence. Their history, as far as it has been represented to us, suggests Tarentum as the provenance of both, although such winged Erotes and Nikai are especially associated with the city of Myrina (on the western coast of Asia Minor) from the second century on. If in fact the provenance is a nineteenth-century Parisian atelier anxious to satisfy a taste for Myrine ware generated by the excavations of Veyries, Pottier, and Reinach (1880-82), let us learn with the forger of these charming pieces. A relatively early date would be suggested by the representation of Eros as a young man, more familiar to Archaic and Classical art than the pudgy babe of the later period—the physical issue rather than the symbolic goad of love (*cf.* no. 19 below). From the technical point of view, these two pieces would exemplify the use of multiple molds, not merely for such additions as the fan in no. 15 above, but for building up the figure itself: for the sake of creating frontal depth (as in 16, 17, and 19) or a full three-dimensionality (as in 20 especially), heads, arms, hands,

and legs might require separate pairs of molds (for front and back), each of which would then be attached to the body in appropriate attitudes with an adhesive clay slip. Absence of color, however, may betray a forger's restraint.

*Bibliography:* Unpublished. Cf. Higgins, *Terracottas* 115ff; and Schürmann, *Katalog* 123 no. 430 and pl. 76; [Mollard-] Besques II pl. 45.c, f (for the drapery) and 41.d (for the pose); see also the survey of winged Erotes of comparable physical type in D. Burr [Thompson], *Terracottas from Myrina in the Museum of Fine Arts, Boston* (diss. Bryn Mawr 1934), esp. 52ff and pll. XXI-XXIII. On Parisian forgers of the later nineteenth century, see Higgins (1986: cited in no. 15 above) 166ff.

### 17. Figure of Nike

PLATE 6

DCC 1964.11

*South Italian? (Tarentum?), fourth/third century?*

*Height 15.4 cm., width 6 cm., depth 3.3 cm.*

*Breaks repaired; the top of the palm frond has been lost.*

Such windblown representations of the goddess Victory, bearing her symbolic palm, seem to derive—directly or indirectly—from the sculptor Paeonius' famous Nike at Olympia ca 420, though Paeonius may have found his own inspiration in the figure of Amphitrite on the west pediment of the Parthenon. The treatment of drapery fluttering about the ankles (often in quarter-circle arcs) is in any case characteristic of the mannerist style of the later fifth century; its persistence in the medium of terracotta again indicates the longevity of certain stylistic motifs in both media (the so-called "Hellenistic flying fold" is another example, in which the head is framed by encircling windblown drapery, that persists well into the Roman and Christian periods: cf. no. 87 below). The association of Eros and Nike gives ground in later representations to the pairing of Cupid and Psyche, best known in the elaborately allegorical tale in Apuleius' *Metamorphoses*; the identity of our figure as Nike is clear from the attribute of the palm.

*Bibliography:* Unpublished. See Higgins, cited above, no. 16. For a very similar windblown Nike in gilded bronze, see the NFA Sales Catalogue, *Egyptian, Near Eastern Greek and Roman Antiquities* (New York, 11 December 1991) no. 122; cf. [Mollard-] Besques II pl. 80.a, d. For the pairing of Eros and Nike in south Italian vase-painting, see A. Oliver, Jr., *The Reconstruction of Two Apulian Tomb Groups* (= *AntK Beiheft* 5 [Bern 1968]) 7f and pl. 3; for the progressive substitution of Psyche for Nike in terracotta representations, see Burr (above, no. 16) 36f no. 15.

### 18. Standing Female Figure

PLATE 6

DCC 1966.2

*Boeotia (Tanagra), late fourth/early third century*

*Height 21 cm., width 7 cm., depth 6 cm.*

*Broken at knees and right shoulder; fingers of right hand missing. Traces of white slip.*

A magisterial figure, doubtless the goddess Aphrodite, supported at right by a pillar representing a small male figure, apparently Eros, dutifully subordinate for a change. Aphrodite's drapery has fallen to her hips, her right hand is raised before her breast; the left leg is bent forward, foot resting on what appears to be a rocky projection. The influence of sculptural tradition is evident in the combination of a crisp Praxitelean hairdo and a Lysippan engagement in space (cf. the *Apoxyomenos*: Richter, *Handbook* 140 fig. 200).

*Bibliography*: Unpublished. Cf. for the sculptured support the "archaistic" statuette in a portrait of Aphrodite from Myrina (ca 130–100) in Burr (above, no. 16) 33f no. 10 and pl. IV, variously identified as Peitho, Eileithyia, Nemesis, Tyche, and Aphrodite herself. Cf. [Mollard-] Besques IV pl. 05.f (Tarentum, 350–25), where, instead of forming the support, an adolescent Eros with outsize wings has actually mounted it behind his mother: the power behind the throne?

### 19. Hooded Figure of Eros with Satyr Mask

PLATE 6

DCC 1964.15

*Tanagra, third century*

*Height 7 cm., width 4.8 cm., depth 4.5 cm.*

*Intact. Considerable traces of white slip.*

Another small figure intended for suspension. Such hooded Erotes are familiar among Tanagra figurines of the third century and in work from Myrina in the second and first; the style of our example seems to favor the former provenance and date. The combination of the hooded child and the satyr mask he holds (clearly indicated by the pointed ears), together with the contrast between the the two smiles (impish pleasure in the one, an empty leer in the other), suggests an ironic view of the power of the love-child.

*Bibliography*: For the provenance and date we have followed Mack 32 no. 44 (over an earlier preference for Myrina suggested in a letter by the late T. B. L. Webster), comparing for such hooded figures Higgins, *Terracottas* 103, with pl. 46, figs. B and C (Museum of Fine Arts, Boston, nn. 97.301, 304, 312, 313). See also [Mollard-] Besques III pl. 9.c (Boeotia, third century) and Münzen und Medaillen, *Sonderliste S, Terrakotten der Antike* (Basel 1980) 13 no. 41, with further bibliography. For the evidence from Myrina, cf. [Mollard-] Besques II pll. 63–66 (esp. 63.b); 71.c (for the mask); cf. 77–79.

### 20. Dionysus and Satyr

PLATE 7

DCC 1971.1

*Sicily (Centuripe), mid-second century*

*Height 41.5 cm., width 20 cm., depth 14.5 cm.*

*Reconstituted from fragments. The satyr's left arm and the fingers of Dionysus' hands are broken away. Some restoration, largely in the lower portion, especially at the back.*

Dionysus is presented, in the later Greek taste, as a fleshy young man; his drapery has fallen in rather pointed fashion to conceal only his right leg; the



exposed left leg is bent forward, foot shod in a sandal. The god—who seems more than a touch bedazzled by his own boon gift of wine to mankind—is supported at his left arm by a nude satyr with coarsely upswept hair, facing at an outward angle. Some articulation (of hair, drapery, and toes) was added with a stylus. After firing, pink was applied for flesh tones, light blue for Dionysus' cloak, green for the ivy leaves entwined in his hair, and a darker blue for his visible sandal. The rather summary modeling is offset by a reflection of the general stylistic interests of ambitious sculptural groups of the period, evident here in the avoidance of a simple frontal effect by facing the two figures in different directions and thus invoking—even more strikingly than in the Tanagra figurine above—a sense of engagement in three dimensions. At the same time, it is not clear that a specific monumental prototype, in sculpture or in painting, is involved: the combination of a drunken Dionysus on the arm of an aging Pappasilenos may in fact represent a stage in the development of a type in metalwork and terracotta traditions only later adopted by sculptors, who seize upon the episode as a motivating prelude to Dionysus' brief encounter with Ariadne on Naxos (as in the Ariadne Sarcophagus in Baltimore, where the group of Dionysus and satyr are presented side-by-side with the maiden, sleeping and vulnerable: in the somewhat opportunistic allegorical terms of the iconography of the period, a soul awaiting salvation through communion with the divine).

*Bibliography:* D. J. Crowther, *Coins and Antiquities*, Catalogue no. 1 (London 1971), no. An 316 (cited by Schürmann, *Katalog* 200f no. 738 and pl. 121, as one of several parallels to an unaccompanied Dionysus in Karlsruhe with similar treatment of the drapery, also thought to be from Centuripe). For a study of the development of the type, with speculation on its origin and subsequent history in sculpture, see H. Willers, "Typus und Motiv: Aus der hellenistischen Entwicklungsgeschichte einer Zweifigurengruppe," *AntK* 29 (1986) 137–50, with pl. 29.1 and 2. For the Ariadne Sarcophagus see K. Lehmann-Hartleben and E. C. Olsen, *Dionysiac Sarcophagi in Baltimore* (Baltimore/New York 1942) 14f and fig. 9; cf. Willers, pl. 29.3, a terracotta in Paris in which Ariadne herself supports the drunken god. For precursors in literature and vase-painting, and for the tradition associating the satyrs of Dionysus specifically with Naxos, see G. M. Hedreen, *Silens in Attic Black-figure Vase-painting: Myth and Performance* (Ann Arbor 1992) 31–103.

## 21. Figure of Aphrodite

PLATE 7

DCC 1969.17 (Gift of Mrs Ella Brummer)

*South Italy (perhaps Campania), late second century*

*Height 36.5 cm., width 13.5 cm., depth 9 cm.*

*Right arm broken away at shoulder, the left at the elbow; two lilies missing from the diadem; repair at neck; traces of sizing for gilt, red poppies.*

Aphrodite, wearing a saltire (the noose-like cord crossing her breast) and a wedding diadem, both symbols of her binding power as goddess of love. Her posture, with the left elbow resting on a pedestal, suggests that a prototype in sculpture has been adapted to represent the goddess in her present cult aspect (as in the case of no. 18, the Praxitelean Aphrodite of Cnidus comes to mind: Richter, *Handbook* 130 fig. 187). The conventional attachment of elements

molded separately is evident in the flowers and crown, the left arm, and probably the right; radial struts have been modeled on the back of the diadem.

*Bibliography:* Unpublished. For the saltire see C. Bonner, "ΚΕΣΤΟΣ ΙΜΑΣ and the Saltire of Aphrodite," *AJP* 70 (1949) 1–6; cf. its use as an attribute of Eros in two terracottas by Diphilos of Myrina (first century) in Burr (above, no. 16) 55f nos. 60 and 61, with pl. XXIV, where a medallion is added at the crossing. For parallels in vase-painting to the diadem bordered with lilies, see *LIMC* II.1, figs. 1568f. The surprisingly limited evidence associating Aphrodite specifically with marriage is surveyed by L. Burn, *The Meidias Painter* (Oxford 1987) 30ff; compare also the diadem in her pl. 47b.

## 22. Comic Actor Wearing Slave Mask

PLATE 7

DCC 1976.3

*Asia Minor, first century*

*Height (with base) 16.6 cm., width 6.8 cm., depth 3.5 cm.*

*Intact.*

An example of a favorite form of terracotta, invaluable for the history of Greek drama, representing an actor wearing the mask of a "Leading Slave" in the New (post-Aristophanic) Comedy of the later fourth and succeeding centuries. The figure is set on a high rectangular base and wears a knee-length chiton, a short mantle on the left shoulder, and sandals. Traces of white, rose for the face and throat, and a darker red for the back of the head; considerable incised detail added before firing.

*Bibliography:* Münzen und Medaillen, *Sonderliste P, Terrakoten der Antike* (Basel 1976) no. 47, comparing for the mask [Mollard-] Besques III (Paris 1972) pll. 330.f, E/D 2035 (Smyrna) and pl. 431.e, E/D 3015 (Tarsus). Cf. T. B. L. Webster, "Leading Slaves in New Comedy 300 B.C.–300 A.D.," *JdI* 76 (1961) 100–10, and (ed. J. R. Green) *Monuments Illustrating New Comedy*<sup>3</sup> (=BICS Suppl. 24 [1969]) 13. For a recent study of the relationship between text and monument, see E. G. Csapo, "A Case Study in the Use of Theatre Iconography as Evidence for Ancient Acting," *AntK* 35 (1993) 41–58.

## Greek Pottery

GREEK POTTERS are slow to adopt the representational traditions of sculpture, wall painting, and metalwork: ambitious scenes of human activity are absent from Mycenaean painted pottery until its latest phases. The story is repeated during the development of Protogeometric (ca 1025–900) and Geometric (ca 900–700) ware. For over two centuries vase painters are preoccupied with exploring the potentialities of a relatively limited decorative vocabulary deployed in axial terms: in horizontal bands, offering an opportunity for arranging abstract motifs into increasingly complex relationships of

similarity and contrast, and in the application of these principles to the vertical axis, where systems of static relationship are integrated in various ways with the dynamic contour of the pot itself. At its best the Geometric style can offer masterful displays of self-referential logic, in which a kind of abstract visual narrative proceeds within the framework of both temporal sequence and spatial pattern, much as in verbal narrative (for a useful application of these terms to pottery, see A. Stewart, "Stesichorus and the François Vase," in W. G. Moon, ed., *AGAI* 53–74; cf. M. Haslam, *TAPA* 121 [1991] 35–45). But apart from the occasional stylized horse and the treatment of handles as animal horns (both inherited from the Mycenaean period), developed figured scenes are absent from Geometric painting until the eighth century; that they make their delayed appearance in representations of funeral rites on monumental kraters and amphorae used as grave-markers suggests that the impulse may be external to the world of the craftsman and derives, instead, from the urging of his aristocratic patron. In these and smaller vessels other scenes begin to appear, perhaps illustrating episodes in the epic cycle, certainly scenes of crisis (battles on land and sea). A spirit of antiquarianism may also be at work, inspired by the discovery, especially in Athens, of remains of late Mycenaean figured pottery. And because painters seem more concerned to relate scenes of contemporary mourning or fighting to heroic prototypes than to depict what is idiosyncratic to a specific, identifiable funeral or battle, naturalism for its own sake plays little role. The technique remains confined to a limited repertory of highly stylized schemes for representing the human and natural worlds, while at the same time providing a direct and powerful expression of the emotional content of a given scene. Even so, the tension between this representational impulse and the logic of the Geometric style is severe and is sustained only briefly, chiefly in the work of the Dipylon Painter, before a process of disintegration sets in, affecting both shape and decoration.

Corinth, which among mainland cities had taken the lead in trade and colonization during the eighth century and therefore enjoyed a greater exposure to craftsmanship of the eastern Mediterranean, began to adopt new ideas and new methods of drawing during the early seventh century. Whether derived from metalwork or textiles, the Corinthian Orientalizing style marks a sudden and lasting change in Greek art. Naturalistically rendered animals, plant life, and soon human figures are quickly incorporated into the decoration of pottery for ordinary use, and a delicately miniaturist style is brought to early perfection in the workshop of the Chigi (formerly MacMillan) Painter in the period 670–50. The technique—the first example of a true black-figure style—entailed the incision of details on silhouetted figures in a glaze that fired dark brown (often supplemented by mixtures that produced red or purple) to provide a strong contrast to the pale color of the local clay. Because Corinthian pottery was produced in quantity for export, there seems to have been little call for work of strong individuality; the Chigi Painter stands virtually alone, and Corinthian work tends to become repetitive even while it advances in technique.

Contemporary pottery in seventh-century Athens (the Protoattic style) founders for a generation or so, despite the distinctive personalities of individual artists (from the Analatos Painter to the Nessos Painter), who continue the Geometric tradition of outline drawing before turning to a rather uncertain version of black-figure. But by the early sixth century (and probably thanks in

part to an infusion of Corinthian craftsmen brought to Athenian workshops: see no. 40 below), the black-figure technique is well-established and quickly gains in skill, confidence, and ambition under an appreciative local patronage. During the period 550–25 the style is carried to its height by the two very different personalities of Exekias and the Amasis Painter, both of whom can claim a place among the great draftsmen in the history of Western art.

In the last quarter of the sixth century an alternative method appears, reversing the procedure of black-figure: the silhouette is created by an unpainted area surrounded by a field of black glaze. The resulting figure—which fires to a red-orange in Athenian clay—is detailed not with incision but with several thicknesses of line. These range from a “relief line” of remarkably even consistency for major articulations (limbs, hands, eyes, drapery) to lighter lines of dilute glaze (for musculature in particular), along with applied color (white, purple, red) for other details (embroidered drapery, female skin tone, flowers). The first of these, the relief line, was laid on with a special instrument (still undetermined; the analogy of a pastry tube is often invoked, though a quill-like point seems to have been used on some white-ground ware: see no. 56 below); lighter lines and colors were applied with a brush. The reason for this change has been the subject of recent controversy affecting not only the history of technique but also the essential position of vase-painting in the history of Greek art. The theory has been advanced that potters and their painters merely followed the lead of metalworkers, who represented the vanguard in creating expensive objects of art for a wealthy clientele. Towards the end of the sixth century (so goes the argument), the fashion for attaching to gold vessels figures made of silver (whose tarnished surface gave them a black lustre, prized by collectors) was supplanted by a new method of engraving figures in gold attached to vessels of tarnished silver—a reversal imitated in the turn from black- to red-figure in the potteries. We have some remarkable examples, from the Archaic to the Hellenistic periods, of mold-made vessels in bronze; the craftsmanship can be breathtaking, as in the famous Vix Crater (Richter, *Handbook* 200 fig. 300). But our evidence for metal appliqué is less impressive, and there are compelling technical and chronological arguments against the subsidiary and wholly dependent position of vase-painting in the late sixth and early fifth centuries (see the review of the question in Robertson, *AVPCA* 4f). Still, the controversy has had the effect of forcing connoisseurs of vase-painting to rethink some of their cherished assumptions and to view the development of vase painting in a broader social and economic context. Whatever picture of artistic influence and accomplishment may emerge, it is unlikely that vase painting will be displaced as our most lively and detailed source of information about the daily life of sixth- and fifth-century Greeks, their view of themselves and their gods—even their flights of fancy, sacred and profane. The latter evidence has only recently been explored in depth, especially in vases that seem to have been created and circulated to propagandize political aims. But it is clear that pottery is no less essential in documenting the complex artistic imagination of their creators and patrons than the monumental public art and the literary evidence they not only supplement but often surpass in circumstantial detail.

The question of artistic personality has long been a special preoccupation of students of vase-painting. Our evidence for sculpture and mural painting is



limited largely to literary texts and reflections in contemporary coins, pottery, and later Roman reproductions, whether in stone, wall-painting, or mosaic; pottery, on the other hand, offers direct contact with its makers. Close study of iconographical preferences and the most intimate habits of wielding brush and stylus have yielded classification and lines of filiation that may seem over-zealous, products of the most etiolated sensibility; and these can yield some very in-house denominations (the Cambridge Class of 98 Painter, for example) or may represent a whimsey that travels poorly (see no. 44 below for the CHC Group). Taken, however, with the combination of seriousness and good humor with which they are offered (and who can resist the Worst Painter?), these discriminations help us to appreciate the development of one of the most inventive, articulate, and rewarding expressions of human creativity that we know.

(M. Seifert, "Pottery kilns in Mainland Greece and on the Aegean Islands," *Rivista di Archeologia* 17 [1993] 95-105, provides a useful census, from the Neolithic to the Byzantine Periods.)

(*Mycenaean*)

### 23. Stirrup-jar

PLATE 8

DCC 1965.4 (Gift of Dr and Mrs James Semans for the Thomas and Virginia Breckenridge Semans Memorial Collection)

Greece (the Argolid), 1400-1300 (Late Mycenaean IIIA)

Height 8.9 cm., diameter 10.6 cm.

Spout broken and mended; the lower portion has been restored.

A small container for perfumed oil, with strap handles attached to a false spout (in a double curve resembling stirrups, thus the name), decorated in reddish-brown glaze with parallel lines and, radiating from neck to shoulder, parallel wavy lines. The form is common and the decoration conventional, but together they serve as a modest illustration of the way in which Mycenaean painters tend to use decoration to articulate the parts of a vessel, in contrast to the earlier Minoan fondness for treating the entire surface of the pot as a continuous field for pictorial representation. This insistence on logical connection between shape and decoration will survive the collapse of Mycenaean society and its art in the pottery of the Geometric period and beyond.

*Bibliography:* André Emmerich Gallery, *Early Art in Greece* (New York 1965) 29 no. 80, with reference to A. Furumark, *The Mycenaean Pottery: Analysis and Classification* (Stockholm 1941) fig. 65 (53.12), 6 (181); cf. *The Chronology of Mycenaean Pottery* (Stockholm 1941); Mack 4 no. 3 and fig. 3.

(*Geometric*)

### 24. Olpe

PLATE 8

DCC 1965.2 (Gift of Dr and Mrs James Semans for the Thomas and Virginia Breckenridge Semans Memorial Collection)

Athens, eighth century

Close to the Birdseed Workshop

Height 10.8 cm., diam 9 cm.

Intact; small chip at lip restored.

A flat-bottomed pitcher with a single handle, decorated with parallel lines; on the neck, a row of four swans with filling ornament of parallel vertical strokes. During the Protogeometric phase of Greek art (ca 1025–900) a limited repertory of abstract decorative motifs is augmented by the use of compass-drawn circles (thus the term “geometric,” first used in this context by Alexander Conze in an 1870 Vienna *Sitzungsbericht* on the beginnings of Greek art); in the Geometric Period (ca 900–700), a more calligraphic technique admits stylized elements of plant and animal life, and eventually develops a severely abstract figured style. Distinct personalities and stylistic relationships begin to emerge in the eighth century. Among them, and falling somewhere between the more commanding traditions established by the Dipylon and Hirschfield Painters and their successors, Jean Davidson has isolated the activity of the Birdseed Painter and his workshop, so-named for an evident fondness for connecting rows of birds with dots or short strokes running diagonally from one to the next.

*Bibliography:* André Emmerich Gallery, *Early Art in Greece* (New York 1965) no. 124, comparing *Hesperia* 19 (1950) pl. 104.b (left). For the Birdseed Painter/Workshop see J. M. Davidson, *Attic Geometric Workshops* (= *Yale Classical Studies* 16 [New Haven 1961]) 55–62. A similar pitcher (or tankard) related to the same workshop is in the collection of the North Carolina Museum of Art, No. 72.1.2.

## 25. Flat-bottomed Pyxis with Lid

PLATE 8

DCC 1965.3 (Gift of Dr and Mrs James Semans for the Thomas and Virginia Breckenridge Semans Memorial Collection)

*Athens, ca 770–740*

*Height 15.2 cm., diameter 18 cm.*

*Complete; breaks in lid mended.*

One of two principal shapes for vessels used to store small objects such as pins and jewelry. The other, teardrop in form, was more practical, for both types were apparently hung from pegs rather than placed on a table or in a cupboard or chest. Both the lid and the inner lip of our piece were perforated before firing to accommodate a leather thong passed through both, so that the lid could be lifted without being separated from the container. On the side of the vessel a hatched meander occupies the main field of decoration, bordered by parallel lines on either side, with dots added below. On the underside, concentric circles and triangles surround an eight-petal rosette formed of intersecting arcs; on the lid: hatched triangles, concentric circles, and a knob with pointed finial, repeating the shape of the pyxis itself: a form of mirror-imaging (like the interplay of parallel and contrast in the decoration) characteristic of Geometric art. The variation in color on the lid and one side (as well as in the next two examples, nos. 26 and 27) is a result of a differential in the circulation of air in the kiln—usually due to crowding—when in the final stage of firing the draft was opened to permit the blackened surface of the vases to reoxidize to the point of maximum contrast between painted and unpainted areas.

*Bibliography:* André Emmerich Gallery, *Early Art in Greece* (New York 1965) 40 no. 118 and p.42 plate, with reference to *Kerameikos* (cited in no. 10 above)

V.1 pll. 57 (3134) and 63 (3485) and *Hesperia* 29 (1960) pll. 91.1 and 92; see also B. Bohnen and N. Schlager, *Kerameikos*, XIII. *Die geometrischen Pyxiden* (Berlin 1988). For discussion of the methods used in drawing concentric circles on Geometric vases, see H. Eiteltjorg, "The Fast Wheel, the Multiple Brush Compass and Athens as Home of the Protogeometric Style," *AJA* 84 (1980) 445-52.

## 26. Small Amphora

PLATE 9

DCC 1979.1

*Athens, 735-20 (Late Geometric)*

*Height 22.2 cm., diameter 11.5 cm. (16 cm. with handles)*

*Complete; breaks repaired.*

Belly-handled amphora with hatched tongues on the handle zone; above, alternating hatched quatrefoils and swastikas; on the neck, a meander. A miniature version of the more common mid-sized form and such outsized grave-markers as the great Dipylon amphora in the Athenian National Museum (Richter, *Handbook* 281 fig. 400): perhaps intended purely as grave-furnishing, for throughout the period ca 1000-700 the whole range of Geometric pottery shapes was buried with the dead for service in the afterlife, and is often adjusted to the age of deceased (children receive child-size cups and pitchers, along with toys). Vessels of this shape were normally used for storing household provisions, dry and liquid, especially wine; the name refers to the two handles and is derived from *amphi*, 'on both sides,' and *phoreuo*, 'carry'.

*Bibliography:* Charles Ede, Ltd., *Pottery from Athens V* (London 1979) no. 1, citing R. Hampe, *Neuerwerbungen 1957-70* (Mainz 1971) pl. 7; J. N. Coldstream, *Greek Geometric Pottery* (London 1968) pl. 10.e; CVA Athens 1 pl. 4.15, 17, 18.

## 27. Lekane

PLATE 9

DCC 1977.1

*Athens, ca 720 (Late Geometric II)*

*Diameter 19 cm. (with handles 25.5), height 5.3 cm.*

*Intact.*

This low bowl with ribbon handles provides on the underside an especially fine example of the use of a compass-device for painting circles or arcs on the surface of vessels of various shapes.

*Bibliography:* Charles Ede, Ltd., *Pottery from Athens, 720-200 B.C.* (London 1977) no. 5, comparing Coldstream (above, no. 26) 87 and pl. 15.k. For the name, see Lioutas, cited in no. 38 below.

(*Corinthian*)

## 28. Aryballos

PLATE 9

DCC 1964.2

*Corinth, ca 600 (Early Corinthian)*

*Attributed to the Wellcome Painter*

*Height 7.5 cm., diameter 7.3 cm.*

*A portion of the lip broken away.*

An example of the impact of Near Eastern floral and animal motifs on mainland Greek decoration—an influence first seen at Corinth, where there is a rapid transition to a true black-figure style. In contrast to the brushwork details of geometric, black-figure painters begin with a painted silhouette of one or more glazes, which are allowed to dry partially and are then incised with a stylus. The shape is one of several (including the alabastron and lekythos) that could be filled with perfumed oil used as a skin-conditioner after exercise and a wash at the gymnasium; a leather thong was drawn through the handle so that the vessel could be carried looped to the wrist. These vases were manufactured in immense quantity (and often haste) and were exported throughout the Greek-speaking world as objects of commerce and, in some sense, of Hellenic identity if not of fine art. The style itself travels, and local offshoot schools, such as the products of Corinthian artisans settled in central Italy, occasionally show a refinement and integrity not unworthy of the best work done at home.

In our example: pairs of roosters face a double palmette, and panthers flank rosettes; a reddish-purple is applied for the rosettes and the tongues at lip, shoulder, and base (where the effect of the large rosette within concentric circles separated by a row of dots is particularly fine). The painter is known especially for his aryballoi with "padded dancers," figures wearing short, tight chitons with exaggerated rumps; the costume is introduced to sixth-century Athenian pottery by the Komast Group and survives in fifth-century comic choruses.

*Bibliography:* A photograph appeared in the Duke University Library, *Library Notes* 39 (1965) pl. II.a. For the painter see D. A. Amyx, *Corinthian Vase-Painting of the Archaic Period* (Berkeley 1988) I 101ff, II 376 (with C. W. Neef, *Addenda et Corrigenda to D. A. Amyx, Corinthian Vase-Painting in the Archaic Period* [=Allard Pierson Series, *Scripta Minora* III (Amsterdam 1991)] 35f). The attribution has been confirmed by Professor Neef (by letter), who points out the similar treatment of the base and filling ornament of the aryballos listed in Amyx I 102 no. A 7, formerly in the Schimmel Collection (see the Sotheby's Sales Catalogue 6382 [New York, 16 December 1992] no. 41): cf. H. Hoffmann in O. W. Muscarella, ed., *Ancient Art: The Norbert Schimmel Collection* (Mainz 1974) no. 52, lower photograph.

## 29. Alabastron

PLATE 10

DCC 1967.3

*Corinth, ca 620–10 (Early Corinthian)*

*Height 17.5 cm., diameter 9 cm.*

*Intact, some abrasion to the surface.*

An alabastron (the name indicates the derivation of the shape from Egyptian vases made of alabaster, eventually also of multicolored glass, with a similar rounded base): another vessel used for perfumed oil. Here, two lions flank a goose in fine heraldic fashion; the filling ornament consists of large dots and quatrefoils with incised rays, with dots on the lip and alternating red and black tongues on the neck. Distinctive incisions on the whiskered muzzles.



*Bibliography:* *Hesperia* Art 47, A21; Mack 8f no. 10 and fig. 10, comparing the Painter of Palermo 489 in H. Payne, *Necrocorinthia* (Oxford 1931) pl. 15.7–9 (for this skillful and influential painter, see Amyx I [above, no. 28] 58ff, II 375f, and pl. 19.1a, b, with Neeft, *Addenda* 24f). Professor Neeft (by letter) finds similarities with the Painter of Syracuse 10560, along with differences that make a specific attribution impossible at present. Further on implications of the shape in no. 55 below.

### 30. Alabastron

PLATE 10

DCC 1964.3

Corinth, 610–600 (Early Corinthian)

Attributed to the Fol Painter

Height 10.5 cm., diameter 5.5 cm.

Intact.

Single lion facing left, surrounded by incised rosettes; dots at lip, red and black tongues on neck. The painter (named after the Musée Fol in Geneva, the former home of another of his pieces) has been distinguished from the work of his “teacher,” the Dolphin Painter, a contemporary of the Painter of Palermo 489 (see no. 29 above) and a craftsman almost exclusively associated with alabastra.

*Bibliography:* Photograph in Duke University Library, *Library Notes* 39 (1965) 10 pl. II.c. The attribution we owe, by letter, to the kindness of C. W. Neeft. On the Dolphin Painter, see Amyx I 60ff, esp. 19 (pl. 19.2a, b), 303f (with Neeft, *Addenda* 25f); for the Fol Painter, see Neeft, *Bulletin van de Vereeniging tot Bevondering der Kennis van de Antieke Beschaving te 's-Gravenhage* 52.3 (1977–78) 135–58, esp. 140–42, 158, with Amyx I 304f.

### 31. Convex Pyxis

PLATE 10

DCC 1969.5

Corinth, ca 585–70 (Middle Corinthian)

Attributed to the Painter of Athens 931

Height 14 cm., diameter 14.5 cm.

Complete. Breaks in lid and body mended; a small annular portion loosened from the side (the result of an impurity in the fabric) has been reattached.

One of several Corinthian versions of the pyxis, here provided with upright handles and a foot and meant to stand on a flat surface instead of being hung from a peg. The tendency to arrange the decoration in tiers increases throughout the development of Corinthian painting (from the early seventh to the early sixth centuries), as does the impulse to fill all available space with rosettes and other ornament, much like the horror vacui that invades Geometric painting in its later phase. On the lid: concentric circles; body with two animal friezes, upper of geese and owls, lower with panthers and goats. By the “closest” follower of the Dodwell Painter (see Amyx I 205ff), the leader of a group apparently working in a single workshop specializing in pyxides and oinochoai decorated with animal friezes.

*Bibliography:* D. J. Crowther, Ltd., *Coins and Antiquities*, no. 2 (London 1969) no. 84; for the attribution see Amyx I 211 no. 8 (cf. Neeft, *Addenda* 163).

(*East Greek*)

### 32. Kylix (Bird Bowl Class)

PLATE 11

DCC 1967.2

*East Greece (northern Ionia), third quarter seventh century*

*Height 4 cm., diameter 8.8 cm. (with handles, 12.3 cm.)*

*Reconstituted from fragments but virtually complete.*

A small footed cup decorated on either side with a bird framed by vertical chevrons; carefully drawn intersecting arcs form a six-pointed star surrounding a disc foot depressed at the center. The interior is glazed, with concentric circles within a small reserved tondo. Such "Bird Bowls" are among the most characteristic products of East Greek craftsmanship; they were widely exported from several centers of production (Rhodes; the coast of northern Ionia) over several generations, from the mid-seventh century well into the sixth. The elements of design are largely familiar from mainland Geometric art, and in earlier examples are treated with great precision (e.g., Cook, *GPP* pl. 29D; cf. 117f). Later versions are more routine, not to say careless (cf. the example in Burke and Pollitt, below). Our cup stands between the two phases, combining careful drawing with the appearance of improvisation.

*Bibliography:* Unpublished. See S. M. Burke and J. J. Pollitt, edd., *Greek Vases at Yale* (New Haven 1976) 15ff no. 24, with further bibliography.

### 33. Oinochoe ("Wild Goat Style")

PLATE 11

DCC 1976.2

*East Greece (Northern Ionia or Aeolis), late seventh century*

*Height, including handle, 25.6 cm., diameter 17.5 cm.*

*Repaired with slight restoration.*

A wine-pitcher with trefoil lip and handle of two joined strips, decorated in the Wild Goat Style cultivated by several East Greek cities from ca 675 into the early sixth century. Unlike Protocorinthian craftsmen, painters of this group (like those of Bird Bowls) retain the Geometric practice of drawing in outline rather than enlisting incision for details. But the shapes and the repertory of designs are distinctly Orientalizing and range from a spare elegance to more indulgent tapestry effects. Our example is relatively simple: on the neck, a horizontal *guilloche*, or cable pattern, with solid dots; on the shoulder, opposite the handle, a metope with lion flanked by vertical cables and pairs of inverted rays (one in each pair with reddish-purple added over black); on the side, outlined pentaglyphs between alternating black and purple horizontals.

*Bibliography:* Charles Ede, Ltd., *Corinthian and East Greek Pottery* (London 1976) no. 29, citing for the profile and pentaglyphs *Antiken aus rheinischem Privatbesitz* (Bonn 1973) no. 437, and, for the cable pattern, Cook, *GPP* pl.

30B. See also D. von Bothmer, ed., *Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection* (New York 1990) 131f no. 100 (where the pentaglyphs are composed of simple vertical bars).

### 34. Molded Aryballos

PLATE 11

DCC 1980.2

*East Greece (Samos or Miletus), ca 550*

*Attributed to the Aphrodite Group*

*Height 18.7 cm., width 7.7 cm., depth 7.9 cm.*

*Intact.*

An oil jar in the form of a seated figure with a lively smile (perhaps Hera, Demeter, or Persephone: each is often depicted wearing a *polos*, the tall cylindrical hat shown here), wearing himation and epiblema draped symmetrically over her shoulders; traces of polychromy survive in the brownish-red used for the footstool. Because it was intended as a container for liquid (in this case perfumed oil), this piece is properly included here as a reminder that aryballoi took many forms, ranging from helmeted warrior-heads to small animals, and it helps to people the world of pots with their users. But it is also related to the type of the seated goddess familiar in archaic Ionian monumental sculpture; and it marks an influential turning-point in the history of terracotta, in which solid figures—whether hand-modeled or wheel-turned or combining both techniques—begin to be largely replaced by such mold-made hollow figures as this.

*Bibliography:* Charles Ede, Ltd., *East Greek and Corinthian Pottery* (London 1980) no. 24; cf. J. Chesterman, *Classical Terracotta Figures* (London 1974) fig. 21; R. A. Higgins, *A Catalogue of the Terracottas in the ... British Museum I* (London 1954) pl. 13 no. 70, with Higgins, *Terracottas* 16ff and, for the Aphrodite Group, 32–37.

(Cypriote )

### 35. Bottle (Red Polished Ware)

PLATE 12

DCC 1979.2

*Cyprus, 2300–2200 (Early Cypriote I)*

*Height 18.5 cm., diameter 8 cm.*

*The fabric has fired black to tan; several cracks consolidated.*

After no. 91, the earliest piece in our collection and as primitive in technique. An example of hand-formed pottery, based on a gourd shape and decorated with rows of incised lozenges and chevrons filled with white and interspersed with dots. Such ware is characteristic of Cyprus prior to the introduction of successive waves of foreign influence that begin in the latter part of the next millennium, when the island becomes strategic in Mediterranean trade and important as a source of copper: first for Egypt, then Mycenaeans, eventually the Assyrians, Persians, the Greeks under Alexander, ultimately Rome—foreshadowing of its present unhappily contested state. Red Polished ware often displays a lively disposition of its limited decorative elements, which are also used

to articulate the parts of the vessel, as here. The flaring rim has been pierced at either side to allow the vase to be suspended.

*Bibliography:* Charles Ede, Ltd., *Cypriote Pottery* VI, 2300 B.C.–300 A.D. (London 1979) no. 1, comparing P. Dikaïos and J. Stewart, *The Stone Age and the Early Bronze Age in Cyprus* (=The Swedish Cyprus Expedition IV/1A [Lund 1962]) fig. C/7; XCIX.

### 36. Bichrome Funerary Amphora

PLATE 12

DCC 1965.5

*Cyprus, seventh century*

*Height 86.5 cm., maximum diameter 57 cm.*

*Intact; slight chipping and abrasion.*

This is one of the largest surviving examples of the Cypriote wine-jar as tomb-furnishing, probably from a grave in the eastern part of the island. The fabric was built up in three sections (one for the neck, two for the body), and evidently suffered some distortion in the process of handling prior to and perhaps during firing. The decoration—an amalgam of Greek and Egyptian influences—represents a conservative tradition that survives on Cyprus long after vase-painting elsewhere has moved away from the stylized rigor of geometric design and the repetitious exuberance of the orientalizing taste towards a more 'representational' art. On sides A and B, horizontal and vertical cables frame a lozenge metope on the neck; over each handle, an elaborate lotus metope; open and closed lotus buds on the handle zone. The inconsistencies in the treatment of the cable pattern and the difficulty the painter encountered in making the segments of the upper cable join properly (on side B [PL. 12.36c]) suggest that the device, in this case, was something of an innovation that the artist quickly mastered in his second try below.

*Bibliography:* Ex Spencer Churchill: Christie's (London), *Northwick Park Collection, Antiquities*, 21 June 1965, 65–68 and pl. 17.b; K. Stanley, "An Archaic Cypriote Amphora at Duke University," *GRBS* 9 (1968) 355–58. Cf. P. Dikaïos, *Catalogue of the Cyprus Museum*<sup>2</sup> (Nicosia 1953) 65 and pl. XIII.4; D. M. Robinson, *A Catalogue of Greek Vases in the Royal Ontario Museum of Archaeology* (Toronto 1930) no. 250; see also T. Spiteris, *The Art of Cyprus* (London 1970) 87 and 103; and M. Yon, "Céramiques grecques et imitations chypriotes," in Brijder, ed. (below, no. 41), 234–38.

### 37. Aryballos

PLATE 13

DCC 1969.11 (Gift of Mr and Mrs Charles Dukes)

*Cyprus, seventh century*

*Height 10.3 cm., diameter 7 cm.*

*Some encrustation.*

Globular oil-jar with single handle meeting the neck at a ridge; the neck is decorated with parallel horizontals, as is the center of the belly; above, on the shoulder, four sets of concentric circles. The latter are perhaps the most



characteristic motifs of Archaic Cypriote pottery; they are repeated, like the shapes, with relatively little interest in variety: testimony, as in the previous example, to the extreme conservatism characteristic of artistic activity on the island generally.

*Bibliography:* Unpublished. Cf. Charles Ede, Ltd., *Cypriote Pottery, 2300 BC-AD 300*, VI (London 1979) no. 23, VIII (1982) no. 31, and XII (1991) no. 23.

(*Euboean*)

### 38. Black-figure Lekane

PLATE 13

DCC 1991.2

*Euboea, ca 530-20 (Eretria or Chalcis)*

*Diameter 15.9 cm. (with handles, 20 cm.), height 4.5 cm.*

*Recomposed; some restoration to wall, one handle, and base.*

A small lidless container on a low foot, with spurs at either side of the loop handles (for the lidded form, conventionally designated *lekanis*, see no. 74 below). Interior black except for a dotted circle tondo, a motif repeated on the underside of the floor; on the exterior, below a carefully-tooled rim, vertical black bars and dots surrounding a frieze of panthers alternating with young deer, with added purple; filling ornament of dots and incised rosettes, several with red or purple dots. The primary influence on earlier Euboean pottery appears to have been Corinthian. Later (as here) Attic influence is apparent, and indeed it is possible that some of its craftsmen were trained in Athens, though they seem to have left behind them the taste for complexity apparent in the decoration of the Attic lekane. The evidence of findspots for Euboean pottery does not yet permit secure attribution to either of the major centers of production at Eretria and Chalcis. Still, despite the carelessness and provinciality of much Euboean ware, this example has a charm and freshness that seems both generated and assured by its naiveté.

*Bibliography:* Charles Ede, Ltd., *Antiquities* 153 (London 1991) no. 34, with color photograph on back cover, citing CVA Louvre 17 pl. 49 and A. D. Ure, "Observations on Euboean Black-figure," *ABSA* 68 (1973) 25-31, pl. 8.a, 11.d (with further bibliography including "Euboean Lekanai," *JHS* 80 [1960] 160-67); K. Kilinski II, "Contributions to the Euboean Corpus: More Black-Figure Vases," *AntK* 37 (1994) 3-20, esp. 4 no. 10 and 13, with pl. 4.1. For Attic examples see A. Lioutas, *Attische schwarzfigurige Lekanai und Lekanides (=Beiträge zur Archäologie* 18 [Würzburg 1987]), esp. 11-16 for the name.

(*Athenian*)

### 39. Black-figure Neck Amphora

PLATE 13

DCC 1965.8

*Athens, second quarter sixth century*

*Near the Tyrrhenian Group*

*Height 33.8 cm., diameter 24 cm.*

*Recomposed; some restoration.*

On the neck, a lotus-palmette frieze with applied red; at the shoulder, below a raised fillet carefully formed and painted red, a pattern of "Corinthian" tongues in alternating black and red; at the join with the foot, black rays. On side A, two women (whose arms and hands are concealed beneath the himations they draw across their bosoms) and two bearded men in embroidered chitons observe a single-combat between two helmeted warriors, both clothed in tunic and breastplate: one (at the left) bearing a "heroic" shield—an elongated oval with scalloped indentations at either side—and his adversary a round hoplite shield. On side B, this pattern is repeated, with the left-hand warrior nude but for helmet and greaves, or shin-guards, and the onlookers reduced to two women. The characters are 'identified' by nonsense-inscriptions. The scene on side B may in fact (as Mary B. Moore suggests by letter) represent the combat between Achilles and Memnon, observed by their mothers Thetis and Eos ("Dawn"): an episode described in Arctinus' *Aethiopica* and a frequent motif on pottery, though perhaps best known in a fifth-century altar screen in Boston—the so-called "Boston Throne"—where the anxious goddesses stand by as the boyish figure of Death weighs the fates of the two warrior sons.

This particular version of the amphora is named, again on the analogy of the human anatomy, from the position of the two handles on the neck of the vessel, below the lip. Increasingly, amphoras are associated with, and decorated on commission for, the *symposium*, or drinking party: one of the most important—and on occasion disreputable—institutions of Greek social life, combining elements of male bonding with the transmission of cultural ideals. The occasion demanded amphoras for handling wine, oinochoai and olpai for pouring it, hydrias for water, kraters for mixing the two, kyathoi for dippers, and cups of various shapes ranging from small to immense both for drinking and for playing *kottabos*, a game in which the wine lees were flung at a metal target across the room.

During the early sixth century, a migration of Corinthian craftsmen to Athens seems to have enlivened and inspired local artists, who have for their part been attempting to elaborate upon native traditions or to imitate the work of their rivals elsewhere; and after a period of assimilation, Corinthian precision combines with an Athenian sense of form to produce some of the finest pottery of antiquity. Our piece stands somewhat between a series known as the Tyrhenian Group (from their findspot in Etruscan tombs along the western coast of Italy north of Rome: a lively but highly commercial Athenian import—once thought to be native ware—that tends to display hastily-painted figured scenes in Corinthian tiers) and the more considered work of the Athenian painter Lydos. Like a somewhat later painter who signs himself as "Lydos, a slave from Myrina," this Lydos was perhaps also a slave or metic, doubtless from Lydia, as his name suggests; he is prone to a selective concentration on a single frieze or a reserved panel surrounded by undecorated black (as here), and is interested in conveying something of the human emotion inherent in the scenes he depicts.

The figures on our vase are accompanied by inscriptions in which the letters are painted carefully enough, for the most part, but spell nothing. The painter may have been illiterate or meant to mimic the babel spoken by the Etruscans for whom the pot was perhaps intended. Otherwise, inscriptions (painted or scratched) appear on Athenian vases from the earliest introduction of the

alphabet in the eighth century: on a small Geometric pitcher, for example, apparently meant as a prize for the winner of an impromptu dancing-contest, and on a large Geometric cup (Rhodian in this case, found at Ischia in the Bay of Naples) proclaiming itself no less than the cup of Nestor (perhaps not so much a direct reference to the quite different cup described in Book 11 of the *Iliad* as a reference to Nestor's proverbial fondness for wine). In the seventh century, artists begin signing their work and identifying their figures; eventually they greet the user, praise attractive young men and women of the day, and may offer extraneous comment on the weather and insult their rivals. See von Bothmer (1969, below) for inscriptions on Tyrrhenian ware in which meaning and un-meaning inscriptions appear side-by-side, complicating the question of the painter's literacy and intent.

*Bibliography:* Beazley, *ABV* 105 no. 3; *Para* 43. Ex Spencer Churchill: Christie's (London), *Northwick Park Collection, Antiquities*, 21 June 1965, 72 no. 321 and pl. 20. Cf. Boardman, *ABFV* 34f, figs. 56–63, 236; D. von Bothmer, "The Painters of 'Tyrrhenian' Vases," *AJA* 48 (1944) 161–70, and "Six Hydriai," *AntK* 12 (1969) 26–37. For the curious appearance of non-Attic letter-forms in nonsense inscriptions on later Tyrrhenian vases, see T. Carpenter, "The Tyrrhenian Group: Problems of Provenance," *Oxford Journal of Archaeology* 2 (1984) 45–56; cf. the recent argument of B. Ginge, "A New Evaluation of the Origins of Tyrrhenian Pottery," in Christiansen and Melander 201–10, that Tyrrhenian vases were in fact largely produced by Greek artists working in Italy using imported clay. A Little-Master kylix in the Dallas Museum of Fine Arts (1968.2; pointed out to me by my student Michael Myers) contains a vigorously incoherent battle scene in which every figure appears to be identified—in some cases more than once—by 'inscriptions' that turn out to be mere dots (cf. similar examples on the Band cup illustrated in *Kunstwerke der Antike* 5 [Basel 1993] 9 no. 11, in contrast to no. 10, where letters are used in a non-meaning inscription). For speculation on the humorous possibilities of inscriptions that, on attracting close attention, merely make one realize that he has been 'had', see J. Svenbro, *Phrasikleia: An Anthropology of Reading in Ancient Greece*, tr. J. Lloyd (Ithaca 1993) 187–216, esp. 189ff. On the question of the hoplite versus the 'heroic' (or Boeotian) shields, see J. Boardman, "Symbol and Story in Geometric Art," in W. G. Moon, ed., *AGAI* 15–36, 29ff. For representations of Achilles and Memnon in black- and red-figure, see L. D. Caskey and J. D. Beazley, *Attic Vase Painting in the Museum of Fine Arts* (Oxford 1954) II 14–18. It seems unlikely that the same theme would be represented in different ways on both sides of our vase, though two males, identified as Hektor (with spear) and Diomedes (figure missing), accompany Thetis and Eos in *LIMC* 1.1 176.822.

For a survey of the work of Lydos, see M. B. Moore *et al*, *The Athenian Agora*, XXIII. *Attic Black-Figured Pottery* (Princeton 1986) 83ff. On the 'other' Lydos, see F. Canciani, "Lydos der Sklave?" *AntK* 21 (1978) 17–22, esp. 19. On the Dipylon oinochoe, see B. A. Sparkes, *GP* 125; for the interpretation of the Ischia cup suggested above, see K. Stanley, *The Shield of Homer: Narrative Structure in the Iliad* (Princeton 1993) 267 and 403 n.48. For recent comment on the tradition of an influx of Corinthian potters into Athens during the early

sixth century (reported in Plutarch's life of Solon, 22.1–3), see K. Arafat and C. Morgan, "Pots and Potters in Athens and Corinth: A Review," *Oxford Journal of Archaeology* 8 (1989) 311–46, esp. 325f. On a connection between Solon's interest in promoting the craft of pottery and the role of the symposium in his program of cultural reform, see C. Isler-Kerényi, "Solon and Pottery," *AntK* 36 (1993) 41–58.

#### 40. Siana Cup

PLATE 14

DCC 1987.1

Athens, ca 555–45

Attributed to the Painter of Amsterdam 2148

Height 12.7 cm., diameter 26.5 cm.

Recomposed.

Sides A, B: on an outward-flaring lip, ivy with heart-shaped leaves of black alternating with red applied over black; at the join with the bowl, a continuous line; on the handle zone, a frieze of animals (panthers gazing frontally while stalking grazing hinds) flanking swans; below it, a wide band and a pattern of tongues in black and red. In the animal frieze, applied red is used on the necks of the deer and on the wings of the swans; minute white dots give texture to the panther manes and appear on the rumps of some of the deer. The interior is painted black. Just inside the foot is a circle, and at its visual center, on the underside of the bowl, a dot.

This is one of only two complete examples of the work of this painter, named after a fragmentary cup in Amsterdam. He seems to have been a younger member of the workshop of the C Painter (working ca 575–55; the designation refers to his Corinthianizing miniaturist technique), considered the introducer and chief artist of this particular shape, which "was the dominant type of cup in the second quarter of the sixth century" with "two ways of decorating the exterior—what we call 'overlap' and 'double decker'" (Beazley *DAB*<sup>3</sup> 46). The term "Siana cup" is derived from the findspot of several examples on the island of Rhodes. The C Painter was perhaps one of a group of Corinthian artisans called to Athens by Solon to reinvigorate local craftsmanship and the economy of the city in general (see the discussion of no. 39 above). Although the meager evidence gives no indication that our painter shared his colleagues' interest in representing lively scenes of mythology and everyday life—largely the life of males, largely divided at least on pottery between drinking and fighting—his technique nevertheless shows a personality of its own in the quiet delicacy of the incision and the restrained polychrome effects. Instead of pairing the ivy (a reference to the intended use of the cup at a symposium) with scenes of human or divine figures, the painter evokes instead the world of nature and, as with the wine within, its potential for violence. The treatment of the inside of the foot reminds us that when not in use these cups were hung from pegs on a wall, where this otherwise unseen decoration would form a part of the overall design of the exterior.

The Siana cup and its craftsmen bring us close to the world of Little-Master cups, of which it is a forerunner (nos. 41–43 below)—thus to the beginnings of



nings of the careers of the Amasis Painter and of Exekias, who will develop the art of black figure to its highest level of technique and expression.

*Bibliography:* Sotheby's (London) Catalogue, 11 December 1984, no. 283; Charles Ede, Ltd., *Pottery from Athens* 9 (London 1986) no. 20. For the attribution, see H. A. G. Brijder, *Siana Cups* II; *The Heidelberg Painter* (=Allard Pierson Series VIII [Amsterdam 1991]) Text 483, 488; Plates 166.e, f. For the fragment from which the painter is named, see Brijder, *Siana Cups* I and *Komast Cups* (=Allard Pierson Series IV [1983]) Text 213f and Plates 59.d; on the series of cups itself, see esp. 27–30. For the "crown" of ivy on Siana cups cf. F. Lissarrague, *The Aesthetics of the Greek Banquet*, tr. A. Szegedy-Maszak (Princeton 1990), 65 and fig. 48, with frontispiece.

#### 41. Lip Cup (LI)

PLATE 14

DCC 1983.2

Athens, ca 550

Height 12.7 cm., diameter 21 cm. (with handles, 28 cm.)

Recomposed; some restoration.

The name is derived from the emphasis given the lip, although it has a less pronounced curve than on Siana cups and is set at a less emphatic angle from the bowl. This example and the next (no. 42) represent two types of Lip cup: here figured decoration is confined to a tondo in the interior; in the next example, the figured elements appear on the outside, sparingly disposed. Another group of similar shape, contemporary with these (though not represented in our collection), are termed Band cups, from the reserved band between the handles, decorated with miniature figures. These two groups, along with the rather differently shaped Droop cup (no. 43), are known as Little-Master cups, as being little masterpieces. Here, the tondo scene is surrounded by concentric circles in delicate wash lines and Corinthian tongues in alternating black and red; its neatly painted and incised scene of heroic pursuit recalls the Siana cups by the C-Painter and the Taras and Malibu Painters. Although there is no specific pictorial reference to the Homeric account, the subject is very likely meant to evoke the most famous chase of all, Achilles' pursuit of Hektor before the walls of Troy. The warriors, running to the right (in typical archaic fashion, motion is indicated by their bent knees), are clad only in helmets and shin-guards; applied red is used for their greaves and for the shield and helmet of the left-hand warrior, white for its horsehair crest and the decoration of the helmet to the right. As the fleeing warrior turns to look back at his pursuer, there is a dramatic moment of eye contact between antagonists whose expression is otherwise masked by their helmets (as also in no. 39 above)—a motif exploited frequently in both sculpture and vase painting during the later half of the century. The differential in the axis of the tondo and that of the handles can be explained by the practice of drinking with the furthestmost handle held in the forefinger and the stem and foot nestled against the outer side of the wrist; thus as the cup was raised to the lips, the scene on the interior could be viewed at an appropriate angle.

The general spirit of these cups typifies the elegance and refinement of the arts in Athens during the period of Pisistratus, whose on-again off-again leader-

ship marks a period of cultural achievement surpassing that of Solon: Pisistratus was instrumental in reorganizing the Panathenaic festival (which involved acquiring the version of the Homeric poems that served as the prototype of the text we know), in formalizing the festival of Dionysus and the beginnings of Greek drama as it develops in the next century, and in inaugurating a policy of public works on a scale hitherto unfamiliar to Athens and not equalled for another century, when it was eclipsed by the far more ambitious building programs associated with the era of Pericles.

*Bibliography:* Sotheby's (London) Catalogue, 17 May 1983, no. 254. For the various forms of Little-Master cups, see Beazley's survey in *JHS* 52 (1932) 167–204, esp. 175–80 for this particular type (LI, Beazley shorthand for "Lip-cup with figure-decoration inside only"). Cf. the kylix by the Oakshott Painter, with a similar scheme inside and out, in Münzen und Medaillen, *Kunstwerke der Antike* 60 (Basel 1982) 14f no. 19. Pieter Heesen has pointed out (by letter) the similarity of the drawing on our cup to the tondo of a Siana cup in Christchurch (CUC 1/53: CVA 1 pl. 26.5–7), where an Amazon is flanked by two warriors; he compares also the two hoplites in the tondo of a Band cup in Berlin (F 1800=ABV 265 ["not far from the Lysippides painter"]: *JdI* 86 [1971] 81–84, figs. 1f and 6) from a remarkable series that includes elaborate compositions decorating the bottom of the foot. For the influence of Pisistratus' cultural reforms on vase-painting, see the summary of discussion by Stanley (cited in no. 39 above) 416ff nn.124 and 126, to which should be added H. A. G. Brijder, "Changing the Subject: Evidence on Siana Cups," in Brijder, ed., *Ancient Greek and Related Pottery: Proceedings of the International Vase Symposium in Amsterdam ... 1984* (=Allard Pierson Series 5 [1984]) 248–52, along with J. Boardman, "Image and Politics in Sixth Century Athens," 239–47 in the same volume.

#### 42. Lip Cup (LO)

PLATE 15

DCC 1964.4

Athens, 550–530

Height 9.8 cm., diameter 15.3 cm. (with handles, 20.7 cm.)

Recomposed.

Another and more common form of Lip cup, with a painted fillet just below a delicately incised line at the join between lip and bowl. The lip and the upper part of the bowl are otherwise reserved for decoration, usually sparing in this type: most often a single central figure on the lip, sometimes two, or a portrait, although more complex scenes may also appear; below, palmettes will join the handles to the bowl, often flanking a central inscription hailing the drinker or the potential buyer ("Hello! Drink me!" or "Buy me and drink me!") or naming the craftsman. Here, at the center of the lip on either side a leaping dog with purple ruff—doubtless an allusion to the hunt, a privileged avocation of the banqueters, young and old, who would be using the cup; in the zone below, palmettes alone, also with applied color (a purplish red). The interior of the bowl is decorated with a small reserved disc with dotted circle. The extraordinarily thin fabric achieved by the potter indicates something of the self-conscious artistry of this ware.

*Bibliography:* Mack 13 no. 17 and pl. 17. Cf. Beazley, *ABV* 159–97, *DAB* 3 46–52; for a systematic typology of these vases, see J. T. Haldenstein, *Little Master Cups: Studies in 6th Century Attic Black-figure Vase Painting* (diss. University of Cincinnati 1974). Pieter Heesen points out (by letter) a reasonably close parallel to our leaping dog in London B 395 (*CVA* 2, pl. 15.2, described by its publishers as a “fox”). For comment on a selection of characteristic inscriptions see Lissarrague (above, no. 40) 60–67.

#### 43. Black-figure Kylix (Droop Cup, Type II.B, early)

PLATE 15

DCC 1982.1

Athens, 550–40

Height 12.5 cm., diameter 22 cm. (with handles, 29.5 cm.)

Recomposed from fragments.

The designation “Droop cup” (pronounced ‘drope’) honors the scholar who first isolated and discussed this group, which extends in its most characteristic form and decoration from ca 550 to 510. Over 100 examples survive, rarely signed. Decorative schemes may vary from a row of lotuses in the handle zone (here with white applied to every other bud) to complex figured scenes; profiles are consistent, with the markedly concave and quite pronounced lip seen in this example, an unpainted band (often channelled) at the top of the stem, a broad black band inside the hollow foot, and a generally heavier aspect than Lip cups present. Also characteristic is the lower band of swans and roosters in unincised silhouette, upside down when the cup is held upright, but readable to a drinking partner or when hung against a wall (cf. no. 40 above). Inside: a thin reserved band above the join of lip and bowl; at the center, a reserved disc with dotted circle.

Similarities with Laconian ware suggest decorative borrowings from the Peloponnese; the variety in their deployment indicates that these influences remained alien, occasionally quite stunning in effect but never fully naturalized in Athens. Why these cups were developed at all has been debated: perhaps they were meant to satisfy a pro-Spartan taste at home or abroad. In any case, the series trails off at a height of complexity, in which figured scenes appear to be waging a losing battle with decorative elements—a situation that Athenian artists are no longer inclined to accept.

*Bibliography:* Charles Ede., Ltd., *Pottery from Athens, Corinth, East Greece* (London 1982) no. 9. For the group see J. P. Droop, “The Date of the Vases Called ‘Cyrenaic,’” *JHS* 30 (1910) 1–34, esp. 18–30; for a typology and a close parallel to our cup, see P. N. Ure, “Droop Cups,” *JHS* 52 (1932) 55–71, esp. 57 fig. 2 (Munich A903); cf. “Droop Cups, Black and Figured,” in *Studies Robinson* II 45–54. See also Boardman, *ARVAP* 61f, 64, with figs. 126–28, and 236.

#### 44. Black-figure Skyphos (Kotyle)

PLATE 16

DCC 1965.1 (Gift of Mrs Ella Brummer)

Athens, early fifth century

Height 11.8 cm., diameter 15.7 cm. (with handles, 21.5 cm.)

Reassembled from fragments; virtually complete.

Although this form of drinking-cup spans black- and red-figure, a gradual simplification of the profile and a tendency to attach the handles horizontally at the lip will have the advantage of clearing the body of the vase for uninterrupted (red-figure) drawing. Here, the handles rise at a sharp angle from the sides; as in Band cups, the decoration is largely confined to the handle zone: on either side, a satyr and maenad are flanked by sphinxes facing palmettes at the handles; below, a narrow reserved band and a row of tongues above the foot. The CHC Group (Beazley shorthand for "CHariot/Courtship"), to which this cup seems to belong, is one of the more vigorous survivors of black-figure well into the fifth century.

*Bibliography:* Unpublished. For the CHC Group see Beazley, *ABV*<sup>2</sup> 617–23, and Boardman, *ABFV* 151, 194, and fig. 292; cf. *Hesperia* 7 (1938) 557–611. For the use of the term *kythos* for this particular shape, see Richter, *S&N* 26ff.

#### 45. Black-figure Kyathos

PLATE 16

DCC 1969.3

*Athens, ca 510–500*

*Height 17 cm., diameter 12.5 (with handles, 16 cm.)*

*Reconstituted from fragments. Triangular portions are missing from the central contest, but the cone finial on the handle is intact.*

This particular shape was adapted from Etruscan bucchero imitations of metal wine-dippers. Although it was eventually given up, perhaps because of its impractical fragility, it nevertheless remains one of the most elegant of the forms developed by Athenian potters. Our example depicts a fight between two heroic figures dismounted from chariots; their two charioteers wear chitons with applied white; another warrior appears to the left, an onlooker to the right; vine fronds in the background. Of some 450 surviving examples of the shape, the workshop of Nikosthenes is responsible for the greater number, apparently intended for export to Etruria. But the inclusion of chariots is unusual in fight-scenes on kyathoi: there are four such by the Philon Painter (*ABV*<sup>2</sup> 516f, *Para* 255), to which this example may be related.

*Bibliography:* *Hesperia* Art 45–46 (January 1969) A15. Published by H. A. Shapiro, *AMC* 124f no. 49; see also M. M. Eismann, *Attic Kyathos Painters* (diss. University of Pennsylvania 1971), and "Attic Kyathos Production," *Archaeology* 28 (1975) 76–83. For the origin of the shape see also Boardman, *ABFV* 64, and Ramage (cited in no. 80 below) 29f.

#### 46. Lydion

PLATE 18

DCC 1969.14

*Athens, late sixth century*

*Height 9.8 cm., diameter 7.5 cm.*

*Intact.*

A small ointment jar, elegantly turned. The shape and name are derived from Near Eastern models; examples survive from as far afield as East Greece and Etruria, generally from the sixth century.



*Bibliography:* Unpublished. For the shape and the name, see Cook, *GPP* 371; further references in Sparkes, *GP* 145 n.40; cf. the two examples in New York, Metropolitan Museum of Art 1981.11.5 and 6.

#### 47. Black-figure White-ground Oinochoe

PLATE 17

DCC 1969.4

Athens, ca 510

*Attributed to the Workshop of the Athena Painter*

*Height 23 cm., diameter 15 cm.*

*Breaks repaired; some restoration at handle and lip.*

A wine jug illustrating the method of applying the black glaze not to the surface of the clay but to a ground prepared with white (an anticipation of sorts of the technique found in the next century, when pastel blue, green, and rose are used to enhance outline drawings on a white ground after firing). Post-Mycenaean craftsmen had lost the art of mixing a white that would bake to a vitreous hardness; the medium used in archaic and classical vase-painting produces a chalky consistency that allows some bleeding of applied color and flakes badly. Despite considerable surface damage to the figure at the left especially, our vase presents a recognizable scene from the exercise-ground, in which a broad-jumper is shown holding bronze *halteres* (the objects that resemble telephone receivers) to increase his distance. He is flanked on the right by a trainer (*paidonomos*) in himation and, to the left, by a slave carrying the youth's bathing gear: a curved blade, or strigil, for scraping off the perfumed oil contained in the aryballos, after bathing with the sponge (the texture is indicated by striations)—all this tied to a knotted staff held in his right hand. He has slung the youth's bundled clothing over his left shoulder, and in his left hand he holds two javelins (*akontia*) and what seems to be a pick for softening the bare earth of the wrestling arena. Vine fronds are used as filling-ornament, suggesting an out-of-doors background. The youth wears his hair gathered by a band indicated in applied red; his athletic build in silhouette is further emphasized by the attention to his leg muscles, sketched with incisions; his chest is delineated in the odd convention of the period, with nipples placed on either side of a cleavage mark without regard for verisimilitude (the effect is often much like a percentage sign; here the right arm serves as the diagonal). The trainer likewise wears a red headband, and his himation is decorated with red dots. On the shoulder at the join with the neck (marked by an incised vertical), simple tongues; below, a narrow reserved horizontal painted red separates the figured scene from the lower belly. The shape, with short neck and no collar, spreading mouth, round handle, and figured scene occupying the entire surface suggest the Sèvres Class, one of the several groups of white-ground oinochoai attributed to the Athena Painter or his workshop (Beazley, *ABV* 524–33; see A. Clark in Shapiro, ed., below); the style is also close to the Theseus Painter, whose name-vase is another oinochoe in the same technique in Paris, depicting Theseus and the Minotaur.

*Bibliography:* *Hesperia* Art 45/46 (January 1969) A16 (photo), A17 (text), suggesting an attribution to the Theseus Painter (*ABV* 518–21); cited by J. R. Mertens, *Attic White Ground: Its Development on Shapes other than Lekythoi*

(New York 1977) 73 n.68; A. Clark in Shapiro, ed., *AMC* 148 no. 58 (cf. no. 17) prefers the Sèvres Class. Cf. another trefoil-lipped oinochoe in white-ground black-figure by the Athena Painter in Charles Ede, Ltd., *Pottery from Athens, 735–400 B.C.* (London 1979) no. 17, comparing CVA Cambridge 2, Ricketts and Shannon Collection, pl. 11.3. For similar collections of bathing gear see the cup by Douris in Muscarella, ed. (cited in no. 28 above), no. 59, exterior, side A; *Kunstwerke der Antike* 5 (Basel 1993) 16 no. 19; Robertson, *AVPCA* 126 fig. 129.

#### 48. Black-figure Neck-amphora (Type IIa)

PLATE 19

DCC.1974.6

*Athens, 525–500*

*Attributed to the Leagros Group*

*Height 29.8 cm., diameter 19 cm.*

*Some chipping and surface abrasion; there are remains of five clamps used to repair the shattered foot; on the underside, in large letters added before firing: A P (alpha, rho).*

The classification of the amphora refers to its shape, in which the neck is set off from the body, while the lip, handles, and foot are treated without the complications found in other versions of the form. A vase of special interest for its scenes from myth: on side B, Theseus attacks the Cretan Minotaur, with two female onlookers (one of whom is likely meant as Ariadne); on the obverse, the goddess Thetis wrestles with her mortal suitor Peleus—a marriage made in heaven, perhaps, but only to protect Zeus from the competition of a son fated to be greater than his father; and the unhappily-paired couple would soon separate after producing the future warrior Achilles. Here they are flanked by two running Nereids, Thetis' sisters. The relationship between sides A and B on vases of whatever shape or function varies from total independence, to thematic similarity or contrast, to the distribution of a single scene between one side and the other. Occasionally the same motif will be repeated—in an amphora by Exekias, for example (Beazley, *ABV* 144.6), where a scene of Ajax rescuing the corpse of Achilles appears on both sides, offering no relief from the pathos and brutality of warfare, and in a number of striking examples with black-figure on one side, red-figure on the other (known as “bilingual” vases). Here we seem to have thematic similarity in two examples of the danger of encounters between gods (and their progeny) and mortals: an implied lesson in the need to maintain a proper distinction between incompatible levels of being.

The style is similar to that of the Leagros Group: commercial craftsmen content to repeat themselves during a period in which the advantages of red-figure draftsmanship are being explored by the avant-garde. Although it is not easy to distinguish individual artistic personalities within the group, many are clearly fond of an occasional extra flourish to enliven the day's work, others develop consistent personal decorative habits (see nos. 49 and 50 below), and some can rise on occasion to a genuine intensity of feeling. The name itself derives from its appearance on a group of related vases in the phrase ΛΕΑΓΡΟΣ ΚΑΛΟΣ (“Leagros is handsome”). Such *kalos*-names commonly appear on both

black- and red-figure, naming both males and females. In the case of the latter, reference is likely to a *hetaera* or a flute-girl hired to entertain at a symposium. The question of male names is more complex. The painter may refer to a favorite of his own or his patron, or to a generally-admired young man; in some cases—including that of Leagros—the names persist over so long a time as to pose questions of chronology and identification (cf. the longevity of Onetorides as a *kalos*-name in the work of Exekias: W. Technau, *Exekias* [=J. D. Beazley and P. Jacobsthal, edd., *Bilder griechischer Vasen* Hft. 9 (Leipzig 1936)] 8ff; in others (e.g. nos. 58 and 63 below) there is no name at all, merely the word ΚΑΛΟΣ.

The dipinto suggests that the vase was spoken for and so marked prior to firing; the lead clamps (if ancient) could have been used to repair damage in the shop, to preserve salability, or at some later point.

*Bibliography:* Christie's (London), *Antiquities* Part 1 (Wednesday, July 10, 1974) no. 133 and pl. 34; J. Neils in Shapiro, ed., *AMC* 78f no. 29. For black-figure representations of Theseus slaying the Minotaur (and for variations in the scheme—postures, Theseus' garb, the degree of humanity attributed to the Minotaur), see F. Brommer, *Vasenlisten zur griechischen Heldensage*<sup>3</sup> (Marburg 1973) 226–39; X. Krieger, *Der Kampf zwischen Peleus und Thetis in der griechischen Vasenmalerei: eine typologische Untersuchung* (diss. Münster 1973); and A. Jacquemin and J.-J. Maffre, "Nouveau vases grecs de la collection Piéridès," *BCH* 110 (1986) 185–88, with further bibliography. For comparable examples of the abduction of Thetis in late black-figure see E. J. Holmberg, *The Red-line Painter and the Workshop of the Acheloos Painter* (Jonsered 1990) 8ff. For recent comment on thematic relationships in the decoration of pottery, see F. Lissarrague, "Epiktetos egraphsen: the writing on the cup," in S. Goldhill and R. Osborne, edd., *Art and Text in Ancient Greek Culture* (Cambridge 1994) 12–27.

On the Leagros Group, see Beazley, *DAB*<sup>3</sup> 74–80, *ABV* 354–91. For a controversial review of the evidence concerning the historical Leagros, see E. D. Francis and M. Vickers, "Leagros Kalos," *PCPS* N.S. 27 (1981) 97–136; but cf. Robertson, *AVPCA* 21f, with further references, on the conclusions they draw not simply for the history of vase-painting but for the chronology of late archaic Greek art in general. For lists of *kalos*- and *kale*- names, see Beazley, *ABV* 664–78, 714, and 716; *ARV*<sup>2</sup> 1559–1616, 1698f; *Para* 317ff and 505–08; further on Leagros in D. M. Robinson and E. J. Fluck, *A Study of the Greek Love Names* (= *The Johns Hopkins University Studies in Archaeology* 23 [Baltimore 1937]) 132–36, who also argue (unconvincingly for the erotic context of the pottery) that the epithet *kalos* need not be confined to youths. For an apparent caricature of Leagros, see E. C. Keuls, "The Social Position of Attic Vase Painters and the Birth of Caricature," in Christiansen and Melander 300–13, esp. 308 and fig. 12; her illustration of a scene of Leagros caught in the act of masturbating (*TRoP* 286 fig. 255: in the Athenian view, the resort of slaves and barbarians) suggests that he has become less an individual than a type, dwelt upon in retrospect as much for his fall as his rise, as with modern cult heroes and heroines.

#### 49. Black-figure Olpe

PLATE 18

DCC 1967.4

*Athens, late sixth century*

*Height 23.5 cm., diameter 13 cm.*

*Leagros Group (Workshop of the Red Line Painter?)*

*Broken and mended, minimal restoration at foot and neck; metallic glaze, some flaking in the added white.*

A Dionysiac scene appropriate to the function of the vessel as a wine-pourer: against a background of vine fronds, a satyr pursues a maenad with a fawn skin (*nebris*) tied round her waist; above, checkerboard pattern, meander, connected dots. Applied white is used for female flesh (details of the eye are added in black); red is used for the satyr's beard and bangs, the maenad's himation, the embroidered dots on her chiton, and for a red line running around the pot at the base of the panel, as well as on the horizontal surface of the lip. The latter features suggest a connection with the Red Line Painter, a craftsman whose work is so variable that subdivision into associates and pupils seems needed but remains difficult (thus a complication daunting to the student in Beazley's treatment of his work: "manner of," "near," "connected with," "class of," etc.).

*Bibliography:* Unpublished. For the painter see Beazley, *ABV* 600-07, 710f, *Para* 161, 186f, etc.; Boardman, *ABFV* 150, figs. 281-2; a review of questions of style and attribution in Holmberg (above, no. 48). Cf. the treatment of the satyr's eye with Holmberg 30 fig. 20 (Agora 658).

#### 50. Black-figure Oinochoe

PLATE 19

DCC 1966.7 (Gift of Douglas M. Knight)

*Athens, late sixth/early fifth century*

*Height 22.7 cm., diameter 13 cm.*

*Red Line Painter?*

*Abrasions on handle and lip.*

Opposite the handle, a panel with two seated women in lively conversation with a central female with vine fronds; added white for the women's flesh and the circular fittings of their folding stools. The left-hand stool seems to be draped with a pelt (to judge from the striations), suggesting a maenad's fawn-skin. Above, the transition from throat to shoulder is decorated with crudely connected dots, parallel lines, and tongues; at either side, vertical rows of dots (a careless version of the embattlement pattern) forming, in effect, a reserved zig-zag. Below, three red lines encircle the vase: beneath the scene, at the join with the foot, and on the foot itself—perhaps another connection with the Red Line Painter.

*Bibliography:* Unpublished. For the Red Line Painter, see no. 49 above.

#### 51. Black-figure Olpe

PLATE 19

DCC 1976.1

*Athens, ca 500*

*Attributed to the Dot-Ivy Group*



*Height 22 cm., diameter 13 cm.*

*Breaks repaired, with some restoration; area of misfiring below the handle.*

A small pitcher with a single decorated panel in which a warrior appears to be taking leave of one of two flanking youths. Departure scenes are favored in this group and common in both black- and red-figure, with considerable variation in emotional and dramatic content, ranging from the relatively inexpressive sobriety here to more elaborate and affecting scenes involving parents and wives. The source for the painter's name is evident in the band above the scene, where the ivy leaves flanking a horizontal stem have been reduced to dots.

*Bibliography:* Charles Ede, Ltd., *Pottery from Athens, 735–300 B.C.* (London 1976) no. 27. For the Dot-Ivy Group (all of this shape) see Beazley, *ABV* 446ff, 658; *Para* 193ff.

## 52. Plemochoe (Exaleiptron), Type B

PLATE 18

DCC 1983.1

*Athens, ca 500*

*Height 19.9 cm., diameter 19.5 cm.*

*Some pitting of surface, knob restored; the lid has fired tan.*

The flange of the foot, the resting surface, and the interior of the stem are unpainted; the remainder is glazed black, except for a band of tongues separated by delicate strokes and encircled by a row of double dots at the lip. As in the case of the smaller lydion (no. 46 above), the elegance of the shape is a sufficient statement; no elaborate decoration is wanted. These vases held scented water used after a woman's bath (thus, apparently, the inturned lip, to prevent spillage); they also played a role in the more elaborate contexts of initiation into the Eleusinian mysteries and as offerings to the dead, when one poured their contents "with words of good omen into the chasm of earth" (Athenaeus 11.496A–B).

*Bibliography:* Charles Ede, Ltd., *Pottery from Athens VII* (London 1983) no. 22, comparing *Select Exhibition of Sir John and Lady Beazley's Gifts to the Ashmolean Museum* (Oxford 1967) pl. LX; see also the somewhat smaller example, with tongues at lip but flangeless foot, in Charles Ede, Ltd., *Pottery from Athens 575–350 B.C.* (London 1974) no. 2, and *Greek Vases in the Molly and Walter Bareiss Collection* (Malibu 1983) 29 no. 17. For discussion of the shape itself, and its particular association with funerals, see Richter, *S&N* 21f.

## 53. White-ground Pattern Lekythos

PLATE 20

DCC 1966.8 (Gift of Douglas M. Knight)

*Athens, second/third quarter fifth century*

*Attributed to the Workshop of Beldam Painter*

*Height 20 cm., diameter 6.5 cm.*

*Intact; considerable abrasion.*

Neck and foot a mat red, lip black; body a buff ground decorated with meander, parallel lines, lattice, and horizontal ivy-berry tendril. One of many such

oil jars that are interesting primarily for illustrating a standardized, highly commercial scheme that combines the white-ground technique with an appearance of complexity to create a sense of value for money. The historical importance of such vases is inadvertent, for they help to establish an association between the form of the lekythos and the white-ground technique that will shortly be used to unforgettably elegiac effect in the figured white-ground lekythoi of the period of the Peloponnesian War, during the latter half of the century.

*Bibliography:* Unpublished. Cf. Robinson, *A Catalogue of Greek Vases* (above, no. 36) 328 and 329, and Charles Ede, Ltd., *Pottery from Athens, 735–300 B.C.* (London 1976) no. 17 (also Workshop of the Beldam Painter). For the type see Kurtz, *AWL* 153f, pl. 70.6–7; and for the painter and his connection with white-ground funerary lekythoi, Robertson, *AVPCA* 178, who (among others) notes that many of these have false interiors, so as to minimize the expenditure of oil offered at the grave.

#### 54. Black-figure Palmette Lekythos

PLATE 20

DCC 1964.5

*Athens, 470–450*

*Attributed to the Workshop of the Beldam Painter*

*Height 13.2 cm., diameter 4.8 cm.*

*Intact.*

Small lekythos with a frieze of upright palmettes on volutes reduced to dotted circles; the vertical face of the foot is divided by a single horizontal line. An example of the survival of black-figure in modest form well after the general acceptance of red-figure. For the workshop, see no. 53 above.

*Bibliography:* Unpublished. For the type see C. H. E. Haspels, *Attic Black-figure Lekythoi* (Paris 1936) 170ff, esp. 181ff.; Kurtz, *AWL* 153ff, 230 on pl. 69.2 (Ashmolean 1927.4456); cf. 115f n.15.

#### 55. Alabastron

PLATE 20

DCC 1992.1 (purchased with the aid of the Blackburn Fund)

*Athens, ca 480–70*

*Height 14.8 cm., diameter 5 cm.*

*Group of the Negro Alabastra/Group C*

*Slight chipping at lip.*

In fifth-century Athens, large alabastra appear to have been produced to hold scented water used by women after bathing. The smaller versions in our particular group, with their unusual and relatively unvaried decoration, may have had a different and rather special purpose. In technique they represent an unincised variant of white-ground black-figure, depicting a Negro archer with mantle, axe, and bow, flanked by stool and palm; applied red is used on the axe, for dots on the trousers, and at the hem of the shirt. This scheme seems to have been developed from scenes depicting an Amazon, wearing Asiatic *anaxyrides* (the ultimate origin of modern western pajamas via the British experience in

India), fleeing from battle, with defensive outstretched arm protected by a mantle, towards an altar set before a palm tree (cf. Neils, below, 21ff, suggesting [21 n.41] a reference to the Artemisium at Ephesus). The palm in earlier Attic painting often indicates a distant, exotic setting, Troy in particular (cf. its use in the Boulogne amphora by Exekias, depicting the suicide of Aias, or in several of the many imitations of Exekias' famous scene of Aias and Achilles playing a board game to while away the hours of the night watch: Boardman, *ABFV* 101, and e.g. 227); it is also associated with graves (cf. Stesias in Jacoby, *FGrH* 688 F 27.71). And in this particular tradition it provides the point of transition from the depiction of one set of Trojan allies, the Amazons, to another (using the same scheme): the Ethiopians, led by Memnon. The brief span of time during which these alabastera were produced suggests that they are related to a particular contemporary event or influence. Given the frequent use during this period of the Trojan War as a figure for the struggles between Greeks and Persians, it seems reasonable to attribute this iconographic transfer to a related impulse to depict the current enemy in flight in the brash and immediate style of caricature (the historical Persian and the mythic Ethiopian converge, in fact, in *ABV* 268.32=Neils 18 n. 41). The lack of any provision in the shape for attaching a cord to the vessel would preclude its regular transportation by males to and from the gymnasium (though there is no doubt that it was hung and carried about in the home, apparently not by the simple thong illustrated in Keuls [*TRoP* 257 fig. 235a, b] but by the elaborate cord with pendent tassels pictured in Wehgartner [below: pl. 41.5f]); on the other hand, the iconography makes no obvious appeal to women. Inclusion of such vessels as gifts at the burials of fallen warriors during the years surrounding 480 might incidentally constitute a gesture of defiant, racist patriotism. But we need a link between shape, iconography, and this secondary function, which is perhaps supplied by Keuls' argument (119f) that small alabastera held perfumed oil used by a wife to lubricate her spouse before and after intercourse. An elegant Attic silver alabastron illustrated in Grose (below) would represent the luxury model in this line. It remains unclear at what stage in the development of the shape it acquired the connotation of "dutiful service to the husband" (the small Corinthian alabastron [no. 30 above] might be a starting-point). But in the Negro Alabastron duty, pleasure, and chauvinism seem to converge. The metaphor implicit here is actualized in a roughly contemporary representation of a distressed Persian in similar garb awaiting buggery by a Greek warrior: see G. Ferrari Pinney, *JHS* 104 (1984) 181ff; cf. M. Golden (no. 9 above), esp. 314f n.34, citing "for the erect penis as a symbol of protection for the city" W. Burkert, *Structure and History in Greek Mythology and Ritual* (Berkeley 1979) 40f. The implied functional correspondence between wife and Persian/Ethiopian need not have troubled an Athenian male of this period.

*Bibliography:* Unpublished. Over 40 examples of the type survive; for a close parallel see *ARV* 2 267ff no. 17 (Boston 98.927), discussed by A. D. Fraser, "The Panoply of the Ethiopian Warrior," *AJA* 39 (1935) 35-45; cf. J. Dörig, ed., *Art antique: Collections privées de Suisse Romande* (Geneva 1975) no. 214; Boardman, *ARFAP* fig. 208; E. de Juliis and D. Loiacono, *Taranto: Il museo archeologico* (Taranto 1985) fig. 285; F. M. Snowden, *Blacks in Antiquity* (Cambridge

1970) fig. 16; Shapiro, ed., *AMC* 88f no. 33 (with an Amazon instead of a negro, by the Syriskos Painter); J. Neils, "The Group of the Negro Alabastra: A Study in Motif Transferal," *AntK* 23 (1980) 3–23, pll. 3–7; cf. 17 for Group C; and I. Wehgartner, *Attische weissgrundige Keramik (=Keramikforschungen V* [Mainz 1983]) 118ff. The adaptation of the scheme to an alabastron intended as a love-gift to a hetaira is illustrated in Wehgartner pl. 41.5f; cf. *A Private Collection of Important Greek Vases*, Christie's (New York) Sales Catalogue, 23 April 1993, 50 no. 20, where a young woman with *kale*-inscription above replaces the Amazon/Ethiopian, and a laver (or standed washing-bowl, frequently shown with females, clothed and nude) does duty for the altar/stool. That males might also have used the small alabastron for pederastic intimacy is suggested by the decoration of Wehgartner pl. 40.4–6. For a semiotic discussion of the iconography of the palm, see C. Sourvinou-Inwood, "Altars with Palm-Trees, Palm-Trees and *Parthenoi*," *BICS* 32 (1985) 125–47, who accepts (133f) Neils' theory of the development of the type; further controversy in J. M. Hurwit, "The Representation of Nature in Early Greek Art," *New Perspectives in Early Greek Art (=Studies in the History of Art* 32 [Washington (D.C.) 1991]) 33–62, esp. 51ff. For Egyptian alabastra in glass and the Athenian example in silver, see D. F. Grose, *The Toledo Museum of Art: Early Ancient Glass* (New York 1989) 111 no. 58.

#### 56. White-ground Lekythos (ATL)

PLATE 20

DCC 1964.6

Athens, ca 475

Attributed to the Aischines Painter

Height 17.8, diameter 6.3 cm.

Breaks repaired; where black details have flaked away, the impression of the pointed drawing instrument is visible in the white ground.

A young hunter, carrying two spears, strides to the right, with an alert glance and a vigorous gesture behind him. He wears a chlamys pinned at his right shoulder; slung over his back is a *petasos*, a hat worn while travelling; dress characteristic of a young man and eventually canonized as the regulation costume of the ephebe (see above no. 9 and no. 71 below). Meander above, palmettes (unusual for this painter) and tongues at the shoulder. One of a number of vases with an identical subject by the same hand, a lively early classical painter active in both red-figure and the white-ground style.

*Bibliography:* *Hesperia Art Bulletin* 15.5 no. 92; photograph in Duke University Library, *Library Notes* 39 (1965) pl. II.b; Beazley *ARV<sup>2</sup>* 1667, no. 215 *bis* (cf. 214f)=*Para* 409.215 *bis*; cf. for the designation of the shape *ARV<sup>2</sup>* 675, and for the motif, Mack 19 no. 26 and fig. 26. See also Kurtz, *AWL* 9, 82f, and pl. 21.2; Boardman, *ARVCP* 37, 129, with figs. 60ff.

#### 57. Red-figure Lekythos

PLATE 21

DCC 1968.1

Athens, ca 480



*Attributed to the Berlin Painter*

*Height 33 cm., diameter 10.8 cm.*

*Recomposed, some restoration on back; figure complete.*

An oil jar perhaps intended as an important gift by an important painter, one of the very finest in the history of Greek art. The late Sir John Beazley—upon whose lifelong devotion and keen eye and memory the study of Greek vase-painting will always depend—has identified this as an early work by the Berlin Painter and the figure as Achilles, a favorite subject of this artist. The red-figure technique, developed during the last quarter of the preceding century, now dominates production, with black-figure used largely for such tradition-bound shapes as funerary lekythoi and Panathenaic amphorae, or for subsidiary decorative elements on red-figure vases (as in the case of the black-figure lion used as a shield device here). The figure in this example, a helmeted warrior striding to the left with a chlamys draped over his arm, a libation patera in his right hand, a spear and shield in his left, is outlined with glaze thicker than that used elsewhere on the surface. The details of the reserved figure are indicated not by incision but by delicate line-drawing, perhaps achieved by using a nozzled tube for major relief lines and a fine brush for secondary wash lines. The painter's name-vase, an extraordinary amphora depicting on side A a complex group of Hermes flanked by a satyr and a fawn (Beazley, *ARV<sup>2</sup>* 196.1), is housed in the Staatliche Museen in Berlin. He is generally partial to single or paired figures anchored on a strip of meander-pattern, as in our piece (the only other decoration is the band of tongues at the base of the neck); and he is fond of rendering complex drapery and anatomical detail with an almost febrile absorption. Although his work is sometimes mannered, almost Beardsleyesque, and in the later phase somewhat mechanical, at his best he demonstrates an unmatched discipline combined with a sense of the psychological potency of the encounter between man and man or god, or with the self in solitude. Here, Achilles appears to be making libation before entering battle; as often in archaic art, the fighting spirit of a warrior is indicated by his shield device. The lion is also common in Homeric comparisons of heroes to wild beasts, but there is no specific reference here to the Homeric narrative: not to Achilles' prayer to Zeus before sending Patroklos into battle clad in his own armor (Book 16) or to his return to avenge the death of his friend (Book 19), wearing the glorious new armor fashioned by Hephaistos. Instead, we have a portrayal of the solitary young hero in a momentary limbo between the realm of the gods and the savage world of man and beast, alone with his ambitions. (For a similar lion on another representation of Achilles' shield, see Kurtz, ed., below: Pl. LVIII.d.)

The area of misfiring and a trefoil graffito inside the base—perhaps connected with production or sale, perhaps a mark of ownership—may be related, on terms impossible to recover with certainty.

*Bibliography:* Münzen und Medaillen, *Auktion* 34 (Basel 1967) 154 and pl. 48; André Emmerich Gallery, *Art of the Ancients* (New York 1968) 26 no.32, comparing *ARV<sup>2</sup>* 209.169, 206.132; Beazley, *Para* 345.194 *ter*. For the painter, see C. M. Cardon, *The Berlin Painter and his School* (diss. New York University 1977), and the album of Beazley's extraordinary drawings from the vases, edited

with a commentary by D. C. Kurtz, *The Berlin Painter* (Oxford 1983); more recently, Robertson, *AVPCA* 66–83.

### 58. Red-figure Lekythos

PLATE 22

DCC 1966.6 (Gift of Douglas M. Knight)

Athens, ca 470

Attributed to the Bowdoin Painter

Height 18.5, diameter 7.5 cm.

Complete; break in neck repaired.

At the transition from neck to shoulder an incised horizontal above a row of tongues; below the figured scene, a meander. A bright-eyed adolescent Eros hovers above a small altar, with Ionic volutes and an egg-and dart molding, onto which he pours a libation—one of several such variants of this painter's fondness for depicting Nike in this posture. A dilute purple glaze has been used for his garland, the wine spilling from his phiale onto the altar, and an inscription written counterclockwise about the god: below his right wing an *alpha*, a *lambda* to the right of his left hand, an *omicron* just beyond the left wingtip, a *sigma* above to the right of Eros' head; the lacking *kappa* appears to lurk in a smudge above his right wing: ΚΑΛΟΣ ("handsome, beautiful"). *Kalos*-inscriptions, praising this or that object of admiration and attraction, are seldom related specifically to the narrative scene at hand: the painter may be speaking for others or to himself. But here the name is supplied by the iconography: Eros is *kalos*, and name and narrative converge. Can the god be worshipping himself? One might expect the circularity of the lettering in the tondo of a cup; here it seems to enclose Eros in narcissistic self-absorption. Does this movement create a comment on the limitations of love or its cyclical recurrence? Or is the painter merely celebrating the god to ensure (for another or himself) a successful conquest? Otherwise, a characteristic piece by a painter who specialized in the rapid production of small pots and seems to have shared the same workshop as the Athena Painter and may be identical with him.

*Bibliography:* *Hesperia* Art 16.7.100; Beazley, *ARV<sup>2</sup>* II 1665 no.126 *bis*; on the painter see also Robertson, *AVPCA* 130, 178. (There is some irony in that the pyxis at Bowdoin College that gave rise to the name is no longer attributed to this painter: on further thought Beazley reassigned it to the Heraion Painter [*ARV<sup>2</sup>* 144.23], though two lekythoi at Bowdoin retain the earlier attribution.) If there is a trace of alienated cynicism in the *kalos*-inscription, it might be related to the impulse to caricature that Eva Keuls (cited in no. 48 above) discovers in somewhat earlier vases and (perhaps too exclusively) attributes to the social position of the Attic vase-painter (311): "On the drinking ware commissioned by their customers, they portrayed the activities and the symbols of the ruling class, probably longing in vain to be admitted to its privileged rituals. If one believes Sigmund Freud in his famous essay 'Wit and its Relation to the Unconscious,' there is no better nurturing ground for humor than chronic frustration and inhibited aggressive impulses." Or the answer may be rather different, if not simpler. A lekythos in Würzburg by the same painter (G. Beckel *et al.*, *Werke der Antike im Martin-von-Wagner-Museum der Universität Würz-*

*burg* [Mainz 1983] 106 and 183 no. 46=ARV<sup>2</sup> 686.204 with 1665) depicts Artemis pouring a libation onto an altar where a pomegranate has been left; behind her is an attribute of her own (a fawn), and perched on the altar is another, the raven, associated with her brother Apollo; written vertically over the altar is a word read as ΒΙΟΣ ("life") by G. Neumann, who takes it as a *kalos*-name (cf. CVA Würzburg Bd. 2 36f). The scheme is explained as appropriate to a funerary lekythos in view of the sibling gods' traditional ability to grant a swift and painless death with their arrows. But in this case Artemis' bow has been transformed into an elaborate lotus, sprouting volutes and palmettes, held in her left hand over the libation bowl in her right. Given Artemis' other function as an attendant at childbirth and the presence of the symbolic pomegranate, the desired objective may have been the renewal of life after death. On this analogy, our lekythos was perhaps intended to flatter Eros into granting a swift and successful consummation of desire, with the salient attribute of the beloved transferred to the god himself. (For other unusual iconographical interests of this painter, see Kurtz, *AWL* 109ff).

### 59. Red-figure Column Krater

PLATE 21

DCC 1971.2

*Athens, 470–60*

*Attributed to the Syracuse Painter*

*Height 37.8 cm., diameter 35 cm.*

*Complete; some flaking.*

One of several shapes used for mixing wine and water at a drinking party (in a proportion predetermined by the *symposiarch*); here, the name describes the way in which the handles rise vertically to meet the heavy lip like columns supporting the entablature of a temple. The painter, a pupil of the famous cup-painter Makron, is another member of the early classical group, though subtlety is not his forte. The function of the vase determines the subject of both sides, a celebration of Dionysus as missionary god of wine, together with a group of maenads, his prime disciples. On side A, Dionysus rides an ithyphallic donkey; he holds a black drinking-horn (*keras*) in his right hand (rather than his equally characteristic kantharos) and a vine frond in his left; a maenad with large black skyphos and vine follows at the left; to the right, a bald and bearded silenus looks round, raising his outspread right hand; in his left, a wine sack. On side B, three maenads holding, respectively, a wine sack and Bacchic staff (*thyrsos*), a skyphos, and a thyrsos and vine frond. Both panels are flanked by a vertical ivy pattern, with tongues above; on the neck, connected lotus buds. The somewhat tame representation of the maenad and satyr on A (the donkey notwithstanding) is to be associated with the increasing sobriety of vase painting during an age that witnesses a growing puritanism of empire, in contrast to the less restrained temper of the previous generation, whose fondness for vigorous and frequently bawdy scenes has been associated with the upheavals that accompanied the Persian wars.

*Bibliography:* Münzen und Medaillen, *Attische rotfigurige Vasen*, Sonderliste N (Basel 1971) no. 7; see Beazley, ARV<sup>2</sup> 517ff; Münzen und Medaillen, *Auktion*

16 (1956) Taf. 33, 129. For parallels to side A see Beazley 511 (middle), 512.7 and 8, 512.8, 543.45, 551.15, 575.21, 584.22. For the demure maenad see S. McNally, "The Maenad in Early Greek Art," *Arethusa* 11 (1978) 101–35; for the non-ithyphallic satyr, cf. F. Lissarrague, "The Sexual Life of Satyrs," in J. J. Winkler, *et al.*, *Before Sexuality* (Princeton 1990) 53–81; C. Bérard and C. Bron, "Satyric Revels," in C. Bérard *et al.*, *A City of Images* (Princeton 1989) 131–49, esp. 134ff; for Dionysus, see M. Jameson, "The Asexuality of Dionysus," in T. H. Carpenter and C. A. Faraone, edd., *Masks of Dionysus* (Ithaca 1993) 44–62. Further on the more unbridled taste of the preceding generation, and the factors contributing to its suppression, in O. Brendel, "The Scope and Temperament of Erotic Art in the Greco-Roman World," in *Studies in Erotic Art*, edd. T. Bowie and C. V. Christenson (= *Studies in Sex and Society* 3 [New York 1970]) 3–107, esp. 29–36.

#### 60. Red-figure Column-Krater

PLATE 22

DCC 1972.1

Athens, ca 470–60

Attributed to a Follower of the Pan Painter

Height 30 cm., diameter 28 cm.

Lip damaged by encrustation, base considerably abraded; drawing slightly restored.

Side A: youth draped from the waist down holding a *kanoun* (a tricornered basket used to conceal the *machaira*, or knife used at a sacrifice); Neils (*Goddess and Polis*, below) sees here a servant preparing to scatter grain over the meat to be roasted at the wreathed altar to the left; above, a painted tablet (*pinax*) hung on what is to be imagined as the background wall; to the right, a table with three claw feet bearing sacrificial cakes or meat. On side B, a somewhat stockier youth (identified by Neils as a *splanchoptes*, the attendant meat-roaster) facing to the right towards the altar, with one spit held upright, another horizontally, with a bit of sacrificial meat speared on it. Ivy at the lip, connected lotus buds at the neck, rays at the base. The site may be a sacred enclosure, walled so as to protect the sacrificial fire from inauspicious winds (as in the case of the later Pergamene Altar and the *Ara Pacis Augustae*), or a domestic courtyard, a family tomb (suggested by the now obsolete *pinax* decoration), or perhaps a palaestra; if the latter, the occasion might be a celebration after the distribution of sacrificial meat during the Panathenaic Festival (Neils) or perhaps a private offering to ensure or give thanks for victory in the festival games. The link between the decoration and the function of the vase lies in the meal (*deipnon*) following the sacrifice, which would precede the symposium suggested by the ivy. Beazley found in the Pan Painter a "strong and peculiar stylization, a deliberate archaism, retaining old forms but refining, refreshing and galvanizing them" (quoted by Robertson, *AVPCA* 143). Apart from the distinctly archaic treatment of the eyes and the elaborate attention to anatomical detail (in wash lines somewhat effaced by surface damage), the quiet simplicity of both composition and mood in this work of a "follower" seems to look forward, not backwards.



*Bibliography:* Münzen und Medaillen, *Attische rotfigurige Vasen*, Sonderliste N (Basel 1971) 10f no. 8; J. Neils in Shapiro, ed., *AMC* 102f no. 39; J. Neils, *Goddess and Polis: The Panathenaic Festival in Ancient Athens* (Hanover/Princeton 1992) 24f no. 54 (Side A), 182 no. 54 (B). For the basket, see J. Schelp, *Das Kanoun: der griechische Opferkorb* (= *Beitr. z. Archäologie* 8 [Würzburg 1975]), esp. 51ff.

### 61. Red-figure Pelike

PLATE 23

DCC 1967.1

Athens, ca 460

Attributed to the Orchard Painter

Height 24.1 cm., diameter 18.5 cm.

Considerable abrasions on side B, pitted on A; some restoration with dull enamel on B and foot.

A form of amphora with a continuous curve from the broad neck into the sagging belly. There are lively conversation scenes on either side: A, a man, woman, youth; B, man between two youths; meanders above, reserved lines below, connected by vertical strips of quickly-done embattlement pattern. The painter's name-vase, a krater in the Metropolitan Museum in New York, depicts a scene of young women gathering fruit in an orchard. His style, like that of the previous example, is related to the work of the Pan Painter, with a shared fondness for vigorous pictorial and dramatic experiment. Here we find him in a quieter mood, though not without complications: the bearded figure on side B is perhaps making an overture to one of the flanking youths; on side A the central female expostulating to the youth at right seems to have a great deal to say. Is she a hetaira attempting to intervene in a conquest made by the bearded male at left, or a mother in a mood of reprimand? The general theme in any case is perhaps the comedy of growing up.

*Bibliography:* Beazley, *ARV*<sup>2</sup> 526.48; *Para* 383.48. Cf. Boardman, *ARVCP* figs. 41ff; for the shape see Richter, *S&N* 4f. D. Harvey, "Painted Ladies: Fact, Fiction and Fantasy," in Christiansen and Melander 242–54, esp. 246, offers an amusing commentary on the painter's name-vase: "some scholars assume that the fruits are apples, as indeed they may be, and remind us that the apple is a love-token; the girls, then, are collecting apples to throw at their current or potential lovers. But wait a moment: there are twelve fruits visible at the top of the basket that the girl on the right is lifting. There must therefore be about one hundred and forty-four in the basket. If they are all to be thrown at one young man, that seems a trifle over-persistent. If they are to be thrown at one hundred and forty-four young men, that seems a trifle over-permissive.... The girls ... are probably picking fruit for some ritual, connected with the cult of Aphrodite, perhaps, or of Persephone; Demeter Malophoros ... is another possibility."

### 62. Squat Lekythos

PLATE 22

DCC 1978.1

Athens, 450–25

Height 11.4 cm., diameter 8 cm.

Base restored.

A variation on the traditional shape. Like the earlier footed Corinthian pyxis, these vessels were meant for standing, not hanging or carrying, and were intended for use by females—thus the genre scene of cult activity here: a young woman, himation draped carelessly over her chiton, runs to the left holding a phiale in her outstretched right hand, as if to hasten its arrival at her destination. She is apparently late for a sacrifice or libation, and haste is also indicated by the flurry of drapery at her left foot. Indeed, the underside of the base may well have been knocked out for ritual purpose (for the phenomenon of “killing” a vase in this way, see J. R. Green, “Choes of the Later Fifth Century,” *ABSA* 66 [1971] 189–228, esp. 190). The Providence Painter, with whom this piece has been associated (see below), is an early classical painter with distinct links to the Berlin Painter; unlike his master he prefers to work in smaller, less time-consuming forms. Of his women Boardman comments (*ARVAP* 194) “most ... seem in a hurry ... a bustle to which even his Athenas are not immune.”

*Bibliography:* Charles Ede, Ltd., *Antiquities* 109 (London 1978) no. 4, relating the style to the “general tradition of the Providence Painter”; see Beazley, *ARV*<sup>2</sup>; Robertson, *AVPCA* 174f.

### 63. Red-figure Calyx Krater

PLATES 24–26

DCC 1964.27 (Gift of Dr and Mrs James Semans for the Thomas and Virginia Breckenridge Semans Teaching Collection)

*Athens, 460–450*

*Attributed to Polygnotos*

*Height 46 cm., diameter 46.5 cm.*

*The continuing tendency of this vase to form salt crystals on its surface may indicate that it was preserved in brackish soil. A findspot in the area of north-eastern Italy seems likely, perhaps near the Etruscan city of Spina at the mouth of the Po—a city that was especially active (to judge from the tomb remains in the area) in importing fine Attic ware during the fifth century. Kraters were especially favored, and among them are several others by Polygnotos (Beazley, *ARV*<sup>2</sup> 1029.21, 22; cf. 1033; see also Beazley, “Spina and Greek Pottery,” in D. C. Kurtz, ed., *Greek Vases: Lectures by J. D. Beazley* [Oxford 1989] 60–65 [a translation by K. Huber and M. Robertson of “Spina e la ceramica greca,” published in *Spina e l'Etruria padana, Suppl. to Studi Etruschi* 25 (1959) 47–57]). Largely complete; evidence of ancient repair (drill-holes for clamps) and all breaks filled and overpainted to .02–.03 cm. on either side of the fracture lines.*

A major work by a major painter of the high classical style. The name itself recalls the famous muralist from Thasos, of whom we hear much in the literary record but whose work has long since perished otherwise, except perhaps as an influence upon attempts to imitate in vase-painting his apparent interest in spatial perspective. He is perhaps also the source of the name of three vase-painters who sign their work as “Polygnotos.” To avoid confusion, Beazley reserved this name for the most important of the three, our Polygnotos; the lesser two are known as the Lewis Painter and the Nausicaa Painter. On Side A: from the left, Hecate, Triptolemus (already slightly airborne in his winged chariot), Kore (*i.e.*, Persephone, distinguished by her Doric peplos), and

Demeter with her sceptre (all but Demeter identified by inscriptions in a light dilute glaze also used to indicate the texture of the women's hair, the liquid poured from Persephone's oinochoe into Triptolemus' libation bowl, the sheaves of grain, and the flames of the torches held by Demeter and Hecate). On side B: from left, a strigil-bearer with a distinctly aggressive expression (flanked by an aryballos hung on a peg and a suspended ball- or lyre-bag) and a hooded youth turning to his left with a muffled gesture and an impressionable gaze towards a lyre-bearer, who responds with a bland look and an expressive eyebrow (above the lyre: ΚΑΛΟΣ). The concealed hands of the central figure suggests that he and his companions are ephebes (see the discussion of no. 9 above; for a similar, if less expressive, conversation group attributed to the circle of Polygnotos, see P. E. Arias, *AntK* 17 [1974] 121f and pl. 32.2). Above both scenes, a frieze of slanting double palmettes with volutes; below, a triple meander broken by dotted saltire squares. There are ample traces of preliminary sketching that indicate careful rethinking of the composition-in-progress.

The subject of Side A, the *apostole* ("sending-forth") of Triptolemus to teach humankind the art of planting grain, was used by Polygnotos and members of his group on several occasions; its general popularity during the mid-fifth century may be related to a renewed interest in the cult of Demeter attested also by Sophocles' trilogy on the subject and the ongoing project of rebuilding the Telesterion at Eleusis after its destruction by the Persians in 480/479. In this case, a link between the scenes of sides A and B may be evident in the themes of initiation and education they share: the one private and local, the other mythic and universal. Further, both present a polarity: on side A a contrast between life, nourished by grain, and death, represented by Persephone—Demeter's daughter, Pluto's abducted bride—and Hecate, a goddess of the underworld who has conducted Persephone up through a fissure in the earth to attend this ceremony; and on B, the two sides of Athenian education: music (or culture generally, the product of peacetime) and athletics (recognizing the need for fitness in time of war), together the essential components of the *aner kalos k' agathos*—the well-rounded citizen who exhibits both physical and ethical beauty. These themes are united by the function of the krater itself, in which the dangers of wine are tempered by the addition of water, thus representing the practical and symbolic focal point of the educational and socializing purpose of the symposium, to which verbal allusion is made in the inscribed "*kalos*." The adjective recalls the *kalos*-names associated especially with earlier wine-cups, as well as the element of male bonding within the (ideally) strict limitations of the institution of pederasty traditional among the Greek aristocracy. But here the emphasis is less on a particular favorite (and on the disruption of social harmony arising from the competition for his attention implied in the appearance of a specific name on sympotic ware) than upon the shared values a symposium can also foster. For the painter awards the epithet to the lyre-player: not, in effect, to an individual *kalos* but to the superior appeal of *mousike*, which offers a resolution to erotic and athletic rivalry by drawing all three youths away from the arena of competitive mutual appraisal into the world of collective judgment inhabited by the the potter, the painter, the purchaser, and the user. The model of response—for actors and audience alike—is set by the presence of Demeter, who must subordinate her joy at the temporary recovery of her daughter to concern with

the more important mission of her protégé Triptolemus. The model of action is established by Triptolemus, who represents the moment at which one proceeds from the emotions of a personal initiatory rite to the demands of service to the community and the world at large. In this context the shape itself, in which the handles rise like the calyx of a flower in bloom, becomes symbolic.

Of the form, this is an unusually elegant and unified example, in which diameter and height form a nearly perfect square; and it is one of only three calyx-kraters attributed to Polygnotos (Beazley, ARV<sup>2</sup> 1030). The artist himself represents a movement away from the vigorous experimentation and fondness for violent action characteristic of the preceding era of vase-painting (see the comment to no. 59). In matters of detail and of general spirit he looks forward to the next generation, which is concerned less with linear complexity than with form, and more interested in conveying essential character than transient emotion. His influence will be considerable (see no. 68 below and Robertson, AVPCA 215f).

*Bibliography:* Beazley, *Para* 442.29 bis; André Emmerich Gallery, *Masterpieces of Greek Vase Painting* (New York 1964) no. 33; photographs of side A in the *New York Times*, 17 May 1964 (X 13), and Duke University Library, *Library Notes* 39 (1965) pl. I; G. Schwarz, *Triptolemus. Ikonographie einer Agrar- und Mysteriengottheit* (= *Grazer Beiträge*, Suppl. 2 [Horn 1987]) 131 and pl. XIII, fig. 24 (side A); and S. B. Matheson, *Polygnotos and Vase-Painting in Classical Athens* (Madison 1995, forthcoming). For the mid-fifth-century revival of interest in the Triptolemus theme see C. Dugas, "La mission de Triptolème d'après l'imagerie athénienne," *Receuil Ch. Dugas* (Paris 1960) 123–39; cf. also I. K. and A. E. Raubitschek, "The Mission of Triptolemos," in *Studies ... Thompson* (= *Hesperia*, Suppl. 20 [Princeton 1982]) 109–17, esp. 111ff, who suggest a connection between Athens' claim to be mother city of all the Ionians and the extension of Triptolemus' mission beyond the boundaries of Attica; and the discussion by C. Bérard, "Festivals and Mysteries," in *A City of Images* (above, no. 59) 109–20, esp. 114ff. For other Triptolemus scenes by Polygnotos see Beazley, ARV<sup>2</sup> II 1030.36, 1031.37, 1036.4, 6; Münzen & Medaillen, *Kunstwerke der Antike* 25 (Basel 1963) 76f no. 143. For a link between Demeter and Athenian ephebes apparent in their participation as a sacred escort to Eleusis during the Greater Mysteries, see the discussion cited by P. G. Maxwell-Stuart, "Remarks on the Black Cloaks of the Ephebes," *Proceedings of the Cambridge Philological Society* N.S. 16 (1970) 113–16, esp. 115f. On the purpose of the symposium, see Lissarrague (above, no. 40) 8; for the use of ΚΑΛΟΣ as an unattached epithet, see Cook, *GPP* 258; and on the shape, S. Frank, *Attische Kelchkratere* (diss. Frankfurt 1990).

#### 64. Red-figure Amphora of Panathenaic Shape

PLATE 23

DCC 1985.1

Athens, 450–30

Height 25.7 cm., maximum diameter 14.5 cm.

Complete, some encrustation at lip and base.

In shape something of a hybrid: the neck is set off from the shoulder by a pronounced ridge, as in Type IIa amphoras (including Nolan amphoras, named



after the Italian findspot of a number of examples); the treatment of the lip and handles is reminiscent of Type IIc (including Panathenaics, the vases filled with oil awarded as prizes in the Panathenaic games); and the decoration recalls the scheme found on many Nolans: on sides A, B: fully-draped males facing to left, one bearded, the other beardless, each holding a staff (that of the bearded figure resembles the forked rod of the *paidonomos*), each supported by a shorthand meander, with equally rapid tongues above.

*Bibliography*: Charles Ede., Ltd., *Pottery from Athens VIII* (London 1985) no. 25, citing British Museum E 342. Further examples of the shape, apparently a favorite of the Berlin Painter, in Kurtz, ed. (cited in no. 57 above), Pl. XXXVII.e, f; cf. Beazley, *ARV<sup>2</sup>* 197f.

### 65. Squat Lekythos

PLATE 27

DCC 1964.8

Athens, 400–380

Height 12.3 cm., diameter 6.5 cm.

Breaks at neck and handle repaired; some abrasion, loss of applied color.

A seated woman (perhaps Aphrodite) wearing a diadem faces a childlike Eros, who approaches offering a tray perhaps containing jewels; in the background a small tree or bush with leafage. In addition to added white for the two figures, gilt is used for Eros' headband and details of his wings (where there are also touches of light blue); the tree is light blue outlined in gilt; and gilt appears in the woman's diadem, her necklace, bracelets, and sash. Above, a dotted wave; below, an egg pattern; below the handle, a large palmette. This small piece and the one following attest to a new trend in ware meant for use by women. Earlier iconography had emphasized the male view of a wife's duty to offer beauty, sexual pleasure, and domestic industry (symbolized by the mirror, small alabastron, and wool-basket [*kalathos*] that often decorate the background of domestic scenes: see nos. 55 and 68, with e.g. Kurtz, *AWL* pl. 25.1 and 2; cf. Keuls, *TroP* 229–66). Now the emphasis shifts to the woman's point of view, a development inaugurated in later fifth-century Athens and associated especially with the period of the Peloponnesian War, when women were left for longer periods to manage household affairs and (judging from Euripidean drama and Aristophanic comedy) to explore and articulate the terms of their personal condition with a greater independence than before. If vessels intended for the essentially male institutions of the symposium and the gymnasium dominate the archaic market, pottery meant to appeal to the tastes, the imagination, and the fantasies of women can be said to come to the fore during the later classical period. But the painters catering to this taste remained men; and if there is escapism in the new style, it is presumably shared by the creator and the purchaser no less than the user. From the earlier trio of virtues beauty remains foremost; sensual gratification is sublimated in a new construct of ideal luxury in which the worlds of myth and the everyday merge, accompanied by novel personifications of pleasure and happiness (*Eudaimonia*, "Good Luck," *Paidia*, "Games and Play"—the list is a long one). The cultural result, at home and abroad, is not so much a positive change in the relation between the sexes as a shift in the fashion of idealizing it in the arts.

*Bibliography:* Unpublished. Ian McPhee has suggested (by letter) a comparison with Halle 130, in which a crouching Eros, the bush, and a seated woman also appear. For the development of personifications in Athenian vase painting, especially in the work of the Meidias Painter, see Burn (above, no. 21) 32–40.

#### 66. Squat Lekythos

PLATE 27

DCC 1964.18

Athens, 400–380

Height 7.9 cm., diameter 4.8 cm.

Intact; considerable damage from encrustation.

Profile of a female head with elaborately wound *sakkos* (a headband or snood) facing a crouching Eros, who offers a necklace. Tongues at the neck and an egg pattern above the scene (filled and dotted) and below it; applied white for Eros and the profile; a thick light sepia, to which gilding was originally attached, has been used for the necklaces and facial detail, as well as for the dots in the egg pattern above.

*Bibliography:* Unpublished. Ian McPhee (by letter) points to CVA Mainz I pl. 39.5–7, similar in shape and decoration, which presents similar female heads or busts on either side, and BM 1933.6, pl. 13.4, with an Eros with torch attending a female head.

#### 67. Red-figure Oinochoe (Type 2)

PLATE 27

DCC 1980.3

Athens, early fourth century

Attributed to the Group of the Skinny Griffins

Height 16.8 cm., diameter 9.5 cm.

Intact.

Profile of a (female) Arimasps flanked by griffins: an unexpected adaptation of the preceding scheme. Despite its fine fabric and carefully modeled trefoil lip, the drip lines surrounding the central panel and the neck pushed slightly askew suggest that the vessel was completed in some haste and stacked on its side in a kiln quite likely crowded with other pots similarly decorated. The story of the battle over a hoard of gold between the griffins and the one-eyed Arimasps—a mythic people of the far north—had been described in the *Arimaspea* by the seventh-century epic poet Aristeas of Proconessus, and is mentioned by Herodotus (3.116; 4.13 and 27); it seems to have been especially popular in the newly expanded Scythian market of the early fourth century (see Robertson, *AVPCA* 274f). This vase is therefore another a sign of the times for Attic potteries, which are increasingly devoted to export ware and less concerned to satisfy a relatively homogeneous local clientele on a personal basis. There is some skillful work still ahead, but in circumstances very different from the special world of black- and earlier red-figure.

*Bibliography:* Charles Ede, Ltd., *Pottery from Athens* VI (London 1980) no. 18, comparing Brussels A 1728 (=Beazley, *ARV*<sup>2</sup> 1492.10); for the shape, see Richter, *S&N* 19 and fig. 117.

### *South Italian Pottery*

**C**ORINTHIAN CRAFTSMEN, working in terracotta as well as ceramics, had migrated as early as the seventh century to central Italy, where they exerted an important influence on the art of both Etruscans and Romans. The appearance of transplanted Athenian artists in local potteries in the Greek-speaking cities of southern Italy was a comparatively late and soon independent development. The first of these local schools seems to have been founded in Lucania during the period *ca* 440–30 by a craftsman from Athens known as the Pisticci Painter (see below, no. 68) after a village inland from Metapontum, in the instep of southern Italy, where many of his vases have been found. His emigration may be related to the founding of Thurii in 443; his success was quickly followed by others, perhaps as a result of unsettled conditions at Athens caused by the devastating plague of 430 and the ongoing war with Sparta. By the beginning of the fourth century several distinctive pottery traditions had taken root: in Apulia (on the eastern coast in the area north of Bari), Campania (on the western side, from the area of Naples northward), Lucania (south of Paestum), at Tarentum (the area of Messapian ware), and in Sicily and elsewhere. Although South Italian ware initially reflects developments in Athens, a taste for elaboration begins to dominate shape and technique. At its best, South Italian produces some remarkable draftsmanship, although its virtues tend to be obscured by the extravagant subsidiary ornament to which most painters are prone; in time it discovers new ways of adapting polychrome panel or mural painting to the surface of pots (as in Phlyax vases and Centuripe ware), with impressive results; and no less than earlier Athenian pottery, it offers invaluable documentation of the daily life and the cult interests of a significant portion of the Greek world during the fourth and third centuries.

#### 68. Red-figure Hydria (Kalpis)

PLATE 28

DCC 1973.5

*Lucania (Heracleia?), 430–20*

*Attributed to the Pisticci Painter*

*Height 24.4 cm., maximum diameter 23 cm.*

*Repaired with some restoration barely affecting the drawing.*

The hydria, a three-handled water jug used to haul water from wells or public fountains, is associated with women's work and offers a form appropriate to the subject of the painted scene. To the right, a young woman, mirror in hand, moves away from a central wool-basket surmounted by an owl, associated with Athena, patroness of domestic arts, especially weaving. To the left, another woman, wearing a sakkos, expostulates with her hand outstretched over the basket; between the two, above the owl, a swag. At the base of the neck a reserved line, above it a sprig of laurel or of olive (there appears to be little botanical difference in the way the two are rendered, and the latter is more appropriate for its association with Athena); below the scene a meander, inter-

spersed with blackened cross-squares and partly effaced by a careless stroke at the bottom. The subject is a favorite motif of this founder of South Italian red-figure, perhaps a member of the Circle of Polygnotos (above, no. 63) with affinities to the Christie Painter. He is likely to have brought the subject with him along with his style, for the dramatic juxtaposition of mirror and kalathos, representing the polarity of idle vanity and dutiful labor, has already appeared in household scenes on Attic pottery (cf. side B of the kylix, ca 460, published in *Münzen und Medaillen, Kunstwerke der Antike* 56 [Basel 1980] 50f no. 104b, and the even earlier red-figure lekythoi by the Bowdoin Painter, Kurtz, *AWL* pl. 15.1 and 2; cf. Wehgartner [cited in no. 55 above] pl. 43.6; note also the roughly contemporary combination of kalathos and flower in Keuls, *TRoP* 228 fig. 205 [=ARV<sup>2</sup> 566.6])—indeed it will recur, in somewhat different terms, in the art of a much later period (e.g. Vermeer's famous *Love Letter* in the Rijksmuseum in Amsterdam). Another Athenian trait is the artist's fondness for the red clay of Attica, simulated here by coating the paler local fabric of the unpainted pot with red wash (miltose).

*Bibliography:* Charles Ede, Ltd., *Greek Pottery from South Italy, 425–250 B.C.* (London 1973) no. 12; A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily*, Suppl. 3 (=BICS Suppl. 41 [London 1983]) 22.55a, and *Red-figure Vases of Southern Italy and Sicily* (London 1989) 18f; K. Stanley in Mayo and Hamma 56f; cf. 54f for a related scene and identical scheme of treating the lip (a reserved band on the horizontal surface, an egg-pattern on the side below a tooled rim) and the foot (in two degrees, articulated by incised lines and a reserved band).

#### 69. Red-figure Owl Skyphos (Type A)

PLATE 28

DCC 1967.5

*South Italy (Apulia), early fourth century*

*Attributed to the "Spanner" Group*

*Height 7 cm., diameter 9 cm. (with handles 14 cm.)*

*Intact*

On sides A and B an owl flanked by olive sprigs; a frequent type whose origin has been variously explained as a commemoration of the Greek victory at Marathon (W. B. Dinsmoor, *AJA* 38 [1934] 420f) or as gifts to children during the Panathenaea (the festival of Athena, patron goddess of Athens, with whom the olive and the owl are closely associated). Athenian owl skyphoi are especially plentiful from the period 475–25; they fall into two main groups, Type A (with two horizontal handles) and Type B (or Glaux, the more common type, with one of the handles attached vertically), but are otherwise so similar in style, shape, and decoration, that precise dating and attribution are difficult. These cups were also produced in quantity in South Italy from ca 425 (see I. McPhee on a Lucanian example, Charles Ede, Ltd., *Greek Pottery from South Italy 425–250 B.C.* XII [London 1987] no. 33). Whatever their precise significance for Greeks at home and abroad, Caroline Bruzelius' comment (below: 70) seems just: "Aside from its political and symbolic overtones ... however, the popularity of the owl was surely related to its charming and comic appearance."



*Bibliography:* *Hesperia* Art 40/41, A10. See Beazley's brief note at ARV<sup>2</sup> 982. For discussion and a proposed six-group classification, see F. P. Johnson, "An Owl Skyphos," in *Studies Robinson* II 96–105 and *AJA* 59 (1955) 119–24; cf. C. Bruzelius in Burke and Pollitt, edd. (cited in no. 32 above) 69f no. 58; Jacquemin and Maffre (no. 48) 189ff; and Neils (no. 60) 151 no. 11. For recent discussion of the owl on these cups as a symbol of the vigilant city, and a possible connection with the festival of the Anthesteria, see H. Hoffmann in Goldhill and Osborne, edd. (cited in no. 48 above), 28–51. For the "Spanner" Group (named for the wrench-like appearance of the tops of the olive sprigs) see Trendall (1983: cited above, no. 68) 10.

## 70. Fish Plate

PLATE 28

DCC 1974.2

*Campania*, 350–325

*Attributed to the Heligoland Painter (Campanian IID)*

*Height 4.3 cm., diameter 18 cm., width of rim 1.8 cm.*

*Intact.*

The form and decoration of such "fish plates" is derived from Attic ware, but there is perhaps greater agreement about the typology of the fishes than on the function of the plates themselves in South Italian cuisine (or culture; one recent account maintains that they were produced as targets for a variant of the game of kottabos: N. Kunisch, *Griechische Fischteller* [Berlin 1989] 49–62; but see the discussion in McPhee and Trendall [1990, below] 32f). Red-figure examples—well over 900 survive—seem to have been made largely, if not exclusively, for grave furnishing in Sicily and much of south Italy, with the exception of the inland potteries of Lucania; they extend in date from the early fourth century until ca 320, although black-glaze versions of the same shape continue in production until the early second century. Ours is a smallish Campanian example decorated in a somewhat metallic glaze with a conventional combination of two perch and a torpedo fish; on the vertical rim a wave pattern moves to the left. The painter has been identified on the basis of his manner of drawing fish and his habit of defining the wave pattern by extending the black ground from the top of the plate onto the side; he is the best-represented personality in a relatively small group (some 60) of Campanian examples, perhaps to be associated with workshops in the vicinity of Capua.

It has been argued that fish and marine scenes generally are related to south Italian concepts of life after death (Thimme, below), and the association appears to be spelled out by the addition of Dionysiac symbolism (vine leaves, tendrils, and grape clusters) in an Apulian example (Mayo and Hamma 194 [see also the Apulian bowl, 154 no. 62]; cf. McPhee and Trendall [1987]: IIIA 34 and pl. 64.7, and [1990] 33; Schauenberg, below). The mysterious female head common on funerary kraters (see no. 71 below) appears on another (Mayo and Hamma 193=McPhee and Trendall 1987: 139.52). It is tempting to suppose therefore that the obligatory central depression was meant for a sauce that would give spice to the afterlife. The problem is enriched by the mass of fish bones, picked clean, found in a plate from a Punic burial near Palermo (McPhee and Trendall 66 [IB

7] and pl. 15.c). For experimental purposes, inexpensive modern replicas are available in the sales department of the Metropolitan Museum in New York.

*Bibliography:* Unpublished. For the painter see I. McPhee and A. D. Trendall, *Greek Red-figured Fish-Plates* (=AntK Beiheft 14 [Basel 1987]) 93–96 and pll. 30–31, with “Addenda to *Greek Red-figured Fish-Plates*,” *AntK* 33 (1990) 31–51, esp. 40 pl. 10.3. For the relationship of vine and wave patterns to the cult of the afterlife, see K. Schauenburg, “Zur Symbolik unteritalischer Rankenmotive,” *Römische Mitteilungen* 64 [1957] 198–221; for a similar association involving marine elements, see J. Thimme, “Rosette, Myrte, Spirale, und Fisch als Seeligkeitszeichen in etruskischen und unteritalischen Gräbern,” in *Opus Nobile, Festschrift ... Ulf Jantzen*, ed. P. Zazoff (Wiesbaden 1969) 156–63, and, for a negative view, McPhee and Trendall [1987] 21f; cf. their more cautious statement, 1990: 33. For the versatile Androcydes of Cyzicus, who seems to have been a muralist as well as a painter of fish plates, see Robertson, *AVPCA* 275.

### 71. Red-figure Volute (Mascaroon) Krater

PLATE 29

DCC 1964.26

Apulia, ca 325 (Late Apulian)

Attributed to the Patera Painter

Height 49.5 cm., maximum diameter 33 cm.

Some surface pitting; small section reattached to side A.

An example of the South Italian tradition of using large vases as grave-furnishing within subterranean chamber tombs. The shape is named from the handles, which meet and rise above the lip like the volutes of an Ionic column; here they are decorated with applied masks pressed in a mold (thus the further designation “mascaroon krater”). Though variation in the female faces does occur, the mold used here probably represents Medusa, who retains her archaic role of protecting temples and graves from evil influences (cf. the survival of archaic practice represented on the monumental hydria in the North Carolina Museum of Art [74.1.2], attributed to the Underworld Painter by Trendall and Cambitoglou [*RVAp* II 537 no. 313, pl. 201.1–3; *Suppl.* I 69; *Suppl.* II 142]), where a Medusa-head occupies the center of the tympanum of the naiskos on the obverse). On side B the masks are painted a rich red, on side A they are white, like the tomb depicted below. If Medusa’s complacently domesticated appearance—with the beady eyes and heavy jowls of a rather overweight matron—does not turn the onlooker to stone, at least it gives one pause. On side A the funerary scene itself depicts rites for the youthful deceased (presented generically as on Athenian stelae), where he is seated, nude, on a ledge draped with his chlamys, between the two Ionic columns of a naiskos; in his right hand, from which a fillet depends, he holds two stacked phialai surmounted by a rosette; his petasos is flung back over his shoulders. The combination of chlamys and petasos suggests the conventional ephebic costume and age (see nos. 9 and 56 above; in this case a somewhat overblown eighteen or so).

The tombs represented on the vases seem for the most part to have been rather grander than the actual naiskoi they imitate (for the evidence from Tarentum see Carter, cited in no. 5 above). With similar hyperbole they are

provided with eternal mourners, whose attributes have remained a matter of debate. Here, to the left, an undraped youth approaches with a grape cluster in his right hand, in his left a ladder-shaped rattle (variously described as a "xylophone" or "Apulian sistrum": see Trendall and Cambitoglou, *RVAp* I 313; Mayo and Hamma 156). Smith (below) has argued that the rattle, for which he prefers the Greek term *platage*, is an attribute of a young man in courtship. A female stands to the right, a grape cluster in her right hand and a thyrsos-like branch in her left: in effect a rather demure young maenad. Dionysiac imagery is common in the funerary symbolism of later Greek (and Roman) art, and is repeated here in the upper zone of the neck in the grapes and vine leaves above the head of a woman over the tomb, seen in three-quarter view facing left, surrounded by an elaborate frieze of volutes and buds. The portrait itself is so standardized, and the identity so varied in the few examples in which she is given a name or appears to have a specific function—Ara, Aphrodite, Hera, Nike—that Trendall and Cambitoglou (I lii) reject the search for special significance in such cases as ours. But it is possible that various names are used when in the painter's imagination they mark a departure from standard expectation. In the case of cosmetic jars (see no. 66 above), that expectation would naturally begin with Aphrodite. In a vase depicting the tomb of an unmarried youth (an ephebe being a dozen years or so short of marriageable age) flanked by figures symbolizing the continuity of the life force, expectation would reasonably turn to the image of a bride: if not in this world, then the personification of a bride in the next, the bride of death: Persephone, perhaps, or (as Smith argues) "Aphrodite of the Underworld."

Side B presents a scene of attendants at a grave stele so common in the work of this painter that Trendall and Cambitoglou class a group of some thirty vases on this criterion. In our example a stele is tied with white and black fillets (the right-hand end of the latter was smudged in handling prior to firing). To the left a female holds a wreath with fillet in her right hand, in her left an elaborate cista from which a fillet depends; to the right a male attendant holds in his right hand a situla (a bucket-shaped metal or ceramic vessel: see 83 below), in his left hand a thyrsos (the Bacchic wand again); the circular object below the situla appears to be a phiale (for other examples placed against the side of the monument or before it see Trendall and Cambitoglou II 722). The elaborate palmette in the lower zone of the neck supplies a finial to the stele below it. The grave itself is perhaps to be associated with the naiskos of side A; the young pair approaching it may also reflect the symbolism of the figures on side A, not in this case a marriage in death but perhaps—as Smith suggests for such cases—another generation celebrating a wedding at the tomb of a forebear: a more mundane assertion of continuity, still invested with Dionysiac attributes.

The Patera Painter is named for the frequency with which he depicts figures wielding a patera with long handle. Judged by Apulian standards, his work shows a restraint lacking in some of his colleagues, who are more prone to larger vessels with several tiers of figured decoration; judged by earlier Athenian standards, the result remains disturbing. It seems unlikely that wares of Apulia and elsewhere during this period are inspired solely by the ambitious effects of virtuoso metalwork, as some have thought. Indeed the inspiration may proceed in the other direction: Trendall and Cambitoglou suggest (II 10-37) that the

shape and decoration of the famous Derveni bronze mascaoon krater may reflect the designs of Apulian ware, given their absence in contemporary Attic work. And it may be that South Italian painters of this era are more often inspired by each other than by another medium. In this context, the draftsmanship in the best work of the Patera Painter (as on the plate in Ruvo: Trendall and Cambitoglou II 731 and pl. 270.1f) is impressive indeed; our example can be placed somewhere in the middle range of his output.

*Bibliography:* Listed in Trendall and Cambitoglou, *RVap* 731 no. 37; see also *Catalogue of the Henri de Morgan Collection* (Auction 11-12 March 1895) 20 and 35, nos. 186 and 357; cf. T. B. L. Webster, *AJA* 69 (1965) 68ff and pl. 9, fig. 10. For Dionysiac elements in Apulian grave scenes, see H. R. W. Smith, *Funerary Symbolism in Apulian Vase-Painting* (=University of California Publications: Classical Studies 12 [Berkeley 1976]). On the typology of the masks on the handles of these kraters (including work of the Patera Painter but excluding ours), see L. Giuliani, "Vervielfältigte Lockenköpfe. Zur Produktion apulischer Volutenkratere," in M. Schmidt, ed., *Kanon, Festschrift Ernst Berger* (=AntK Beiheft 15 [Basel 1988]) 159-70 and pll. 45.24-47. For comment on the role of Persephone in Orphic cult in south Italy, relevant to the female head discussed above, see T. Hadzisteliou-Price, "To the Groves of Persephoneia ...", A Group of 'Medma' Figurines," *AntK* 12 (1969) 51-57; cf., for the extraordinary terracotta figure of Persephone enthroned (her pl. 29.1), André Emmerich Gallery, *Art of Ancient Italy* (New York 1970) 38 no. 54.

## 72. Phlyax Chous

PLATE 28

DCC 1969.2

*Apulia (Tarentum)*, 325-300

*Attributed to the Painter of Taranto* 20413

*Height* 9.4 cm., *maximum diameter* 7 cm.

*Intact.*

A miniature trefoil oinochoe, one of an extensive series depicting masks worn by actors impersonating slaves in South Italian farces known as Phlyax Comedies. To the right a vestigial floral ornament; below, a crossed and dotted circle. If the latter is meant to represent a stitched ball or stylized halteres (see no. 47 above), perhaps the blob at the upper left of the panel is meant as another athletic reference, an alabastron—as we have seen, a container for perfumed oil used after bathing at the gymnasium—or a ball bag, often hanging on the background wall in this way in scenes of athletes (cf. no. 63, side B). The combination might indicate a dramatic context, with the slave in question a bath attendant or the escort of a young man attending the palaestra: figures reminiscent of stock characters in the surviving comedy of the period.

*Bibliography:* *Hesperia* Art 45-46, A25; cf. A. D. Trendall, *Phlyax Vases*<sup>2</sup> (=BICS Suppl. 19 [1967]) pl. 10c; for mask Type B, depicted here, see T. B. Webster (ed. J. R. Green), *Monuments Illustrating Old and Middle Comedy*<sup>2</sup> (=BICS Suppl. 39 [1978]), Introduction. Compare Mayo and Hamma, 122 no. 43.



**73. Terracotta Guttus**

PLATE 30

DCC 1980.1

*Campania, late fourth century**Height 8.3 cm., diameter 9.8 cm.**Intact.*

An oil-jar used to refill lamps; the black glaze, circular form, and ribbing are canonical; the pouring spout is often located opposite the handle, with small reliefs used to decorate the center (*cf.* Richter, *Handbook* 358 fig. 476b); or the vessel may be filled through a sieve installed here to eliminate impurities. An example of the precision of mold-made ware, even in such small objects as these.

*Bibliography:* Charles Ede, Ltd., *Antiquities* 115 (London 1980) no. 3.

**74. Red-figure Lekanis**

PLATE 29

DCC 1981.1 (Gift of Dr and Mrs Philip Keeve)

*Campania, fourth century**Cumae 'C' Style, Group of the Painter of Naples 1789 (Trendall)**Height 10 cm. (with lid 20.5 cm.), diameter (with handles) 27.5 cm.**Breaks repaired; head on circular finial of lid considerably abraded.*

Another lidded container for small objects, often presented as a bridal gift, decorated in the flamboyant style of the period. On either side of the lid: female heads flanked by palmettes (the woman on side B wears a stripeless sakkos; she has compensated with a prominent daub of rouge on her cheek not found on her companion on side A), another on the top of the circular handle; wave pattern on bowl and rim of cover. Considerable added white, with dilute red details.

*Bibliography:* Unpublished. *Cf.* Trendall, *LCS* 550, 558, 563f, pll. 2195, 233.1–3, 5, 6; *SIVP* 27ff.; for the shape see Robertson, *AVPCA* 241f, 274f; for the conventional use of "lekanis" for a lidded lekane, see Lioutas, cited in no. 38 above.

**75. Head Vase**

PLATE 30

DCC 1993.1 (purchased with aid from the Blackburn Fund)

*Canosa, late fourth/early third century**Height 46 cm., width 15.5 cm. (with handles, 18 cm.)**Intact, with the exception of two petals missing on either side of the stephane.*

A single Tanagra-style figurine is mounted against a handle fitted to a female protome with petaled stephane or diadem. Some traces of the original polychromy survive: the petals are alternately pink and light blue, and there is a darker red band at the neck. (The rich coloristic effect that survives on some of these vases can be seen to exceptional effect in a Canosan amphora illustrated in the NFA sales catalogue, *Egyptian, Near Eastern, and Greek and Roman Antiquities* [New York, 11 December 1991] no. 102, where the figure set against the handle is crowned by a wreath of blue and pink flowers; she wears a white himation with pink border over a light purple chiton with a more elaborate border in

darker purple with white rosettes.) It is clear from the open bases of these spoutless pitchers that they had no practical function beyond furnishing graves, where they were included in pairs or larger groups. Given the circumstances of their burial in chamber tombs, even the possible reference to an open-bottomed vessel (or one with the base knocked off) into which one might pour libations to the dead buried beneath it is merely symbolic. The female head raises the same question of identity mentioned above (no. 71), and the headdress recalls that of the terracotta pronubial Aphrodite, no. 21: is this a Bride of Death or merely a graceful no-one-in-particular?

*Bibliography:* Unpublished; cf. Mayo and Hamma, 301 no. 155; Oliver (cited in no. 17 above) 7 and pl. 2.3; E. de Juliis and D. Loiacono, *Taranto, Museo Archeologico* (Taranto 1985) 429; cf. (for the head) 402f, 428; [Mollard-] Besques IV 141f. See also F. van der Wielen-van Ommeren, "La céramique hellénistique de Canosa: techniques de fabrication," in Christiansen and Melander 665-71.

#### 76. Head Vase

PLATE 30

DCC 1989.1

*Southern Italy, early third century*

*Height 19.4 cm.*

*Considerable encrustation, otherwise intact.*

A smaller version of the preceding example, closer to Athenian prototypes and with a solid base and trefoil spout to accommodate practical use. Despite the encrustation, there are ample traces of polychromy, with black for the lip and throat and handle, a rich reddish-brown for the young woman's hair (gathered up at the back in melon-like segments and rolled over a headband), pink flesh, rose-red lips, and points of brighter red at the tear-ducts.

*Bibliography:* Unpublished. For the typology of these vases, see I. Richter, *Das Kopfgefäß, Zur Typologie einer Gefäßform* (Cologne 1967); M. Trunpf-Lyritzaki, *Griechische Figurenvasen* (Bonn 1969); A. Riccardi, "Vasi configurati a testa umana di provenienza o produzione canosine nel Museo di Bari," *Canosa I* (Bari 1980) 7-21. Cf. the earlier and finer versions in Mayo and Hamma (301 n.155) and Oliver (cited above, no. 17) pl. 2.3. For several striking first-century examples in bronze from Herculaneum see L. P. B. Stefanelli, *Il bronzo dei Romani* (Rome 1990) 246f and 236, with 283.

#### 77. Black-glaze Kylix

PLATE 31

DCC 1964.13

*Campania (Cales), late fourth/early third century*

*Height 4.8cm., diameter 12.8*

*Intact; two chips at the rim and damage to one of the impressed palmettes.*

A cup with tondo stamped from a negative of a fifth-century Syracusan decadrachm decorated with the head of the nymph Arethusa, whose myth explains the local association: after Artemis had transformed her into a spring to escape the Peloponnesian river Alpheus' importunities, she plunged underground and

rose again on the island of Ortygia in the harbor of Syracuse. In the coins Arethusa's portrait may be surrounded by leaping dolphins to symbolize the salt sea encircling the outpouring of fresh water; here we have alternating impressed palmettes and dotted circles (twelve of each), four to five concentric rows of rouletted hatching running counterclockwise in an outward spiral, and an incised circle. Almost universally, it seems, the taste for vessels decorated in red-figure fades before a preference for black-glaze ware. We may regret the resulting disappearance of distinct artistic personalities and their interactions behind the apparent impersonality of the new style; but its formal dignity and technical perfection cannot be denied, as exemplified here in the fine fabric and the exquisite care taken in constructing the handles and the precise modeling of the foot.

*Bibliography:* Mack 33f no. 47, fig. 47 (identifying the head as that of Persephone); K. Stanley in Mayo and Hamma 222f, with further bibliography.

### *Etruscan Sculpture*

#### 78. Bronze Athlete

PLATE 31

DUMA 1991.2 (Gift of Emeline Hill Richardson)

*Etruria (Praeneste?), late fourth/early third century*

*Height 14.6 cm.*

*Left hand and portion of forearm missing; both feet broken away just above the ankles.*

A young nude male, probably an athlete originally holding a javelin in his missing left hand and intended as a votive offering. Etruscan craftsmen adopted the type from Greek bronzes as early as the fifth century, and a passage from the elder Pliny's *Natural History* attests its popularity in early Roman art (34.18): *placere et nuda tenentes hastam ab epheborum e gymnasiis exemplaribus, quas Achilleas vocant* ("They were also fond of nude figures holding a spear from models of ephebes in the gymnasias, which they call 'figures of Achilles'"). The donor suggests also (by letter) that the figure may represent the "heroic nudity" found in representations of Hellenistic rulers. The exaggerated *contrapposto* here (the shifting of weight onto one leg, with a resulting adjustment in the alignment of the rest of the body, especially at the hips) is rather extreme even for Etruscan art: closer, perhaps, to Cellini than to the Mars of Todi, this figure provides a telling illustration of one of the most salient features of Etruscan sculpture—namely, the persistence of an archaic tendency to view the parts of the body as isolated elements independent of the total organism. Thus, despite the superlative modeling of the individual parts, the posture is unnatural (certainly uncomfortable to attempt) and the proportions disharmonious (the legs too large for the upper body, the thighs too long, the torso too short, with a highly unlikely abdominal pattern). Other archaic traits can be observed in the caplike hair, which is rather inscribed than modeled, and in the rather harshly

articulated facial features, into which a moustache intrudes as a stylistic surprise. The result is a fascinating amalgam, in which a craftsman who has absorbed the tradition of experimenting with engagement in space by sculptors since Lysippus has attempted his own statement, without at the same time relinquishing the habits of his own native tradition.

*Bibliography:* Mack 35 n. 49; P. Bradley in G. K. Sams, ed., *Small Sculptures in Bronze from the Classical World* (Chapel Hill 1976) no. 57, comparing V. Müller, *Archäologischer Anzeiger* 46 (1931) 347 no. 8.

#### 79. Gilded Bronze Mirror Cover

FRONTISPIECE

DCC 1969.1

*Etruria (Cervetri), third/second century*

*Diameter 13.5 cm.*

*Mounted on a modern resin base; loss at lower left partially remodeled; handle broken. Considerable traces of gilding.*

Hinged plates, inscribed or molded in relief with figured scenes, served to cover and protect the highly-polished bronze discs attached to stands and handles that were used as mirrors among both Greeks (see above, no. 68) and Etruscans (de Grummond, below, suggests that among the latter, both men and women must have used mirrors, for they begin to appear in quantity late in the sixth century at just the point when Etruscan men seem to have given up their earlier tradition of cultivating beards and would have found a shaving mirror convenient). Although Etruscan mirror covers include scenes of native history, mythology, and everyday life, the overwhelming majority are devoted to scenes from Greek tradition—though not without adaptation for the sake of local taste and iconography. Ours is one of six quite similar examples that depict a favorite literary theme: Odysseus has at last returned from Troy and now faces his wife Penelope. His disguise, for the benefit of Penelope and the suitors, is indicated by the beggar's bandage wrapped round his left ankle; his identity is revealed to the viewer by his conventional attribute, the Phrygian cap that suggests the long sojourn in the east by this adaptable personality. The Medusa head between the two figures suggests the role of Athena in ensuring her protégé's safe homecoming with a reference to the Gorgoneion that traditionally adorns her aegis, or cloak (see below, no. 90); a sacrificial context is indicated by the boucranium and swag above, and the dog Argos below signifies home (*cf.* the poignant moment at *Odyssey* 17.291–327, where the faithful hound, who has kept watch outside the palace for so many years, expires at last, his duty done, when he recognizes his returning master even in disguise). In discussing the latter two elements, Richardson (below) suggests that the bull's skull sets the scene at the altar of Zeus Herkeios, god of the *herkos*, or enclosed domestic courtyard; but this element may be general and symbolic, like the reference to Athena, rather than specifically localizing. She proposes further that this scene, like others in which Argos clearly survives his master's return, represents a literary or artistic tradition that departs from the Homeric original. In our example, however, the craftsman may be simply adhering to a practice common in the visual arts, ancient and modern, of depicting the various stages of an action simul-



taneously. This allows him to reproduce in synchronic visual terms the pointed diachronic contrast in Homer between the natural reaction of Argos and the more complex reserve of Odysseus and Penelope: between instinctive insight and the less appealing calculations that the heroic couple (and civilization itself) requires for its survival.

*Bibliography:* E. H. Richardson, "A Mirror in the Duke University Classical Collection and the Etruscan Versions of Odysseus' Return," *Römische Mitteilungen* 89 (1982) 27–34; N. T. de Grummond, *A Guide to Etruscan Mirrors* (Tallahassee 1982) 199 n. 40, fig. 15; cf. fig. 16 (Villa Giulia); D. Buitron Oliver in *The Odyssey and Ancient Art: An Epic in Word and Image* (Edith C. Blum Art Institute, Bard College [Annandale-on-Hudson] 1992) no. 58, pp. 160 (figure), 165f (text); mentioned in R. Reif's review, *New York Times*, 2 February 1992 (H 31). See also F. Brommer, *Odysseus: Die Taten und Leiden des Helden in antiker Kunst und Literatur* (Darmstadt 1983) 104.

### *Etruscan Pottery*

**B**ECAUSE MODERN SCHOLARS first encountered Greek pottery in Etruscan burials, they assumed that it was native ware and labelled it "Etruscan." The mistake has long since been corrected, but more recently a far more complex picture of the relationships between the craftsmen of Etruria and Greece has begun to emerge. Pottery from Corinth and Athens was both imported and imitated; pottery from Etruria was apparently known and imitated in Athens. Some work, hitherto thought to be imported, may in fact have been produced by Greek craftsmen in Etruria (see Carpenter and Ginge, both cited in no. 39 above). Most of our finest examples of Attic black- and red-figure were systematically imported by Etruscans, yet native imitations of both styles seem to apprehend few of the virtues (to our eye) of their originals: indeed the most impressive Etruscan ware was produced before and after the great influx of Attic pottery. And despite what seems to have been a genuine connoisseurship among families of means in Spina, for example (see Beazley's paper, cited in no. 63 above), the iconographical relevance of much Attic ware for Etruscans remains a puzzle. In effect, the pivotal role of Etruria for our knowledge of the history of vase painting remains a lively field of controversy and conjecture.

#### 80. *Bucchero Amphora*

PLATE 32

DCC 1974.5

*Etruria, 640–20*

*Height 17.4 cm., diameter 8.5 (with handles 14 cm.)*

Bucchero, the best and most characteristic fabric of native Etruscan pottery, produced between ca 675–550, is not simply glazed black but fires black (or a dark gray) throughout. It remains uncertain whether the color was cultivated because these vessels were intended for burial with the dead, because it suggested

metalwork, or was simply an inherited tradition. This is an early form of this particular shape (Type 1 D: see Ramage, below), with flaring strap handles and a bowl with several incised parallel lines forming a wide band below the shoulder. Along with the kantharos (see 82 below) and the kyathos (above, no. 45), the form of the handles betrays an origin in metalwork; but the adaptation in such vessels as this produces a temptingly graceful result and was soon taken up by Athenian potters (in the so-called "Nicoethenic" amphora, something like twice as tall and conventionally decorated with black-figure). Perhaps because of its association with a single workshop, its success in Athens—like that of the other borrowed shapes—was not prolonged.

*Bibliography:* Charles Ede, Ltd., *Antiquities* 97 (London 1974) no. 3. For a typology see N. H. Ramage, "Studies in Early Etruscan Bucchero," *Papers of the British School at Rome* 38 (1970) 1–61, esp. 22 and 54 fig. 16.4; cf. T. B. Rasmussen, *Bucchero Pottery from Southern Etruria* (Cambridge 1979) 68–72. Further on Attic imitation of Etruscan forms in N. Spivey, "Greek Vases in Etruria," in Spivey and Rasmussen, edd., *Looking at Greek Vases* (Cambridge 1991) 131–50, esp. 138–41, who points out that both the bucchero form and the Nicoethenic imitation are associated with Etruscan burials at Cerveteri (cf. Boardman, *ABFV* 64).

#### 81. Bucchero Chalice

PLATE 32

DCC 1973.1

*Etruria*, 610–590

Height 16 cm., diameter 14.8 (lip and base)

Reconstituted from fragments, with slight surface restoration.

A bowl, with central boss (or *omphalos*) and incised radiating lines decorating the interior, supported by four exterior struts. Each of these is molded in two layers pressed over lead support wires to represent female figures: two death-goddesses (known as Vanths or Lasas) and two Caryatids (the conventional term for figures of young women used as structural supports, whether in architecture or other media) wearing girdled chitons and clasping their braids. A common type of Etruscan tomb-furnishing: stately, sombre, but so ungainly as to inhibit ordinary use.

*Bibliography:* Charles Ede, Ltd., *Etruscan Pottery* (London 1973) no. 8, citing CVA Copenhagen National Museum Fasc. 5, Sec. IV 215.1a and 1b; K. Stanley, "A New Caryatid Chalice," *Archaeological News* 3 (1974) 21–27; for a typology of the support figures cf. M. Cristofani and F. Zervi, "La tomba campana di Veio," *Archaeologia Classica* 17 (1965) 1–35, esp. 23–26; see also Ramage (above no. 80) 24ff and Rasmussen (no. 80) 95–100.

#### 82. Bucchero Kantharos

PLATE 32

DCC 1964.1

*Etruria*, sixth century

Height 12.8 cm., diameter 11.9 cm. (with handles 18 cm.)

Breaks mended.

A drinking cup characterised by its elevated rabbit-ear handles; this is a late form, with a trumpet-shaped foot (Type 5 E: see Ramage, below) rather than the ring base of earlier examples. To judge from the handles, which are easily breakable and unidiomatic to ceramic technique, the origin of the shape lies in metalwork. Although its practical liabilities seem not to affect its Etruscan production as grave furnishing from the later seventh century onward, the kantharos is less popular among Attic potters, who adopt it intermittently and with considerable alteration in form (*cf.* the variant depicted in the Stele of Chairedemos, no. 3 above); in Attic black- and earlier red-figure painting, however, its bucchero (or metal) form remains consistent in representations of the cup of Dionysus, alongside the equally characteristic horn-shaped rhyton (see no. 59 above).

*Bibliography:* Unpublished. See Ramage (cited above, no. 80) esp. 27ff, and 58 fig. 20.1; Rasmussen (no. 80) 101–10. For a similar example in the William Hayes Ackland Memorial Art Center in Chapel Hill, *cf.* Mack 11 no. 14.

### 83. Black-glaze Situla

PLATE 31

DCC 1973.2

*Etruria (Volterra?), 350–300*

*Attributed to the Malacena Group*

*Height 16.5 cm., diameter 16.4*

*Breaks mended.*

A bucket-shaped container often found in and represented on south Italian red-figure. In this fine black-glaze example—the ware that will soon supplant red-figure—the influence of metalwork is again clear from the imitation handle-supports above Silenus-masks, separated by alternating vine leaves and grape clusters.

*Bibliography:* Charles Ede, Ltd., *Etruscan Pottery* (London 1973) no. 46, comparing CVA Copenhagen, National Museum, fasc. 5, sec. IV 221.9; *cf.* Mack 27 no. 38 and fig. 38, citing D. K. Hill, “Roman Jugs with Barbotine Decoration,” *The Journal of the Walters Art Gallery* 9 (1946) 68–79. For later examples of the form in bronze, see Stefanelli (cited in no. 76 above) nos. 84 and 85 (pl. 190–93).

## Roman Sculpture

OUR REPRESENTATION of sculpture is limited, but it does illustrate several salient features of the Roman tradition: a time-honored honesty in portraiture that persists even during periods in which the classicizing influence of fifth- and fourth-century Greek sculpture is popular; the neo-archaic (or neo-Attic) style, in which a revival of interest in late archaic Greek sculpture is evident; and the adaptation of earlier styles, techniques, and iconography for the elaborate tomb sculpture of the later period.

## 84. Marble Portrait of a Matron

PLATE 33

DCC 1979.3 (=DUMA 84.2.2) (Gift of Mrs Ella Brummer)

*Egypt, Augustan period**Height 34.4 cm., width 16.5 cm., depth 22 cm.**Damage to surface of stone, break at neck; plaster suppletion of hair above the forehead.*

Both the general style and the plaster topnot of the hair, if ancient, would suggest a provenience in Egypt, where plaster elements were added to stone with some regularity and with no apparent sense of compromising the integrity of the material. The "Octavia" hairstyle itself serves as a means of dating the piece, for fashions set in Rome (for men and women, in such small things as earrings, as in arranging the hair, the style of beard, etc.) extend to the provinces and in due course are reflected in both painted and sculptured portraits. In this case, the *nodus* over the forehead first appears in coinage representing Octavia, the sister of Augustus, after her marriage to Antony in 40 or 39; the fashion subsequently appears in numerous portraits from Rome and elsewhere, including the Fayum district of Egypt.

*Bibliography:* Unpublished. For a roughly contemporary work from Egypt similar in style see Antiquarium, Ltd., *Myth and Majesty: Deities and Dignitaries of the Ancient World* (New York 1992) no. 8, comparing K. Ker-sauson, *Musée du Louvre: Catalogue des portraits romains I* (Paris 1986) no.43, and V. Poulsen, *Les portraits romains I* (Copenhagen 1978) nos. 34-37, among a series of portraits of Augustus' wife Livia Drusilla (34 is also from Egypt) wearing the *nodus* that appears in our piece; cf. also 68, 69, and 98, 99; and von Bothmer, ed., *Glories of the Past* (cited in no. 33 above) 206 no. 147.

## 85. Marble Female Mask

PLATE 33

DCC 1969.10 (Gift of Mrs Ella Brummer, ex Pascal, 1918)

*Campania (vicinity of Pompeii?), first century A.D.**Height 23.5 cm., width 13.5 cm., depth 6 cm.**Irregular breaks at right and bottom; surface discolored by root marks.*

A mask of a young girl in three-quarter view from an archaizing Neo-Attic relief, perhaps part of a mask group set into a house wall of the early first century A.D., perhaps from central Italy. The general scheme might involve two facing masks connected by a swag of leafage. Much like reliefs of mask groups found at Pompeii, this elegant fragment testifies to the enduring fondness in later centuries for the late archaic/early classical style of earlier Greek sculpture. Judging from other reliefs from intervening periods, the style had persisted in the masks used in actual performances and was used to portray a stock repertory of types (the innocent young girl, the stern father, the greedy and conniving slave) rather than individuals. Specifically archaizing traits here are the treatment of the upper eyelids (compare early fifth-century sculpture from Selinus) and the horizontal braid above the forehead (a fashion found in both females and males: compare the famous Zeus/Poseidon of Artemisium: Richter, *Handbook*



fig. 119). The drillwork most evident in the curls at and behind the left ear may (but need not) indicate a Hadrianic date.

On the level of official propaganda, Roman revivals of "Attic" styles recur during the early Empire from Augustus on; along with architectural and other cultural borrowings they imply that the intellectual hegemony of the Greeks of the classical period has been duly assimilated and is now being passed on by Rome—a claim that the revival of Greek intellectual life in the second century A.D. (the so-called Second Sophistic) sought to pre-empt, with mixed success.

*Bibliography:* Unpublished. Cf. the decorative masks from Pompeii in V. Spinazzola, *Le arti decorative in Pompei* (Milan 1928) pll. 52, 54–58.

#### 86. Bronze Statuette of Mars

PLATE 33

DCC 64.20

*Roman, second century A.D.*

*Height 8.5 cm., width 4 cm., depth 2 cm.*

A miniature figure of Mars Ultor in the guise of a Roman military officer; the *pilum* (or spear) held in his right hand is missing, and his right leg is broken away at the ankle. A small tang or insertion lug is preserved at the base of the left foot, suggesting that the figure was placed on a stand of stone, wood, or bronze and displayed among the household gods in a Lararium.

*Bibliography:* Unpublished. For the posture and dress, see the cult statue of Mars Ultor (ca 90 A.D.) in D. E. E. Kleiner, *Roman Sculpture* (New Haven 1992) 182 fig. 150. For the lararia themselves, see G. K. Boyce, *Corpus of the Lararia of Pompeii* (= *Memoirs of the American Academy in Rome* XXIV [Rome 1937]); on the Augustan revival of the cult of household gods, see I. S. Ryberg, *MAAR* 22 (1955) 53ff; other examples of Lares and further bibliography in F. Huemer and G. Koeppl in Sams, ed. (cited in no. 78), nos. 64 and 65.

#### 87. Corner Fragment of a Marble Sarcophagus

PLATE 34

DCC/DUMA 1980.2.1 (Gift of Mrs Ella Brummer)

*Roman, Late Severan (ca A.D. 230–40)*

*Height 46.5 cm., width 36.5 cm., depth 18.5 cm.*

Deeply-cut maenad, with a veil surrounding her head in a flying fold and an animal skin depending to the right, holding the cymbals appropriate to a Dionysiac revel, or *thiasos*. Around the corner at left, a portion of a knee or elbow and rod with leaf, apparently a thyrsos. The Bacchic imagery here and in the next two fragments has precursors in the imagery of south Italian Greek funerary pottery, discussed above (no. 71; see also no. 20); it emerges as one of the most popular schemes (over four hundred survive) in the elaborate "western" sarcophagi of the second and third centuries A.D., and is found on both pagan and Christian monuments, marking another aspect of the persistent and often quite intentional continuity in the iconography of the two cultures during this period. Such sarcophagi—often large enough to accommodate the bodies of both members of a married couple—were produced throughout the empire for

underground burial chambers of families of quite different economic status. Thus while the forms are comparable, the workmanship is not: despite the ever-present use of the running drill (a device in use since the fifth century, but more evident and thus characteristic of later work), this example, if not up to the standard of no. 88, is more carefully worked than no. 89. The general form would entail an elaborate frieze along one long side and more summary decoration on the two short sides; the lid would normally have standardized satyr masks facing outward at either end on the front (recalling Dionysus' function as patron god of the theater, as in no. 89). As often in Dionysiac sarcophagi, however, the festive throng here proceeds from the left short side to the front without interruption: the deceased entombed within were thus protected by and absorbed in the joyful triumph of the god—whether Dionysus or, figuratively, Christ—over his adversaries, and thus became participants in the eternal life guaranteed to the faithful.

*Bibliography:* Unpublished. For commentary on the iconographical significance of these works, see K. Lehmann-Hartleben and E. C. Olsen, *Dionysiac Sarcophagi in Baltimore* (Baltimore/New York 1941); see also R. Turcan, *Les sarcophages romains à représentations dionysiaques* (=BEFAR 210 [Paris 1966]), and the typological survey in F. Matz, *Die dionysischen Sarkophage* (=Die antiken Sarkophagreliefs IV.1 [Berlin 1968]) 27–30 (where there is no parallel that quite matches ours); cf. G. Koch and H. Sichtermann, *Römische Sarkophage* (Munich 1982) 191–95 and fig. 229. A summary account with further bibliography in Panofsky (cited in no. 1 above) 34f.

#### 88. Corner Fragment of a Marble Sarcophagus

PLATE 34

DUMA/DCC 1984.2.1 (Gift of Mrs Ella Brummer)

Athens (?), later second century A.D.

Height 46.5 cm., width 22 cm., depth 16 cm.

Lower portion and the front of the upper body broken away.

A mature satyr, holding a thyrsos in his right hand, appears to be supporting a figure behind him: the remnant of a slim upper arm draped over his shoulder suggests a drunken maenad rather than the god Dionysus; the context is another thiasos. The deep cutting to a flat surface behind the satyr's forearm yields no further details. The torsion evident in the satyr's right leg and torso suggests that these two figures rounded the left corner of the processional frieze. The lack of further evidence makes classification difficult: although the grain and color of the marble appears to be eastern, it seems unlikely that this is a portion of an "Asiatic" sarcophagus, in which figures—singly or in pairs—are arranged against a background of arches supported by columns. While the marble does not rule out production in Rome, the sculptor's unusual sensitivity in handling veins and musculature in a somewhat archaizing style suggest that this is a portion of a so-called "Attic" sarcophagus. The trapezoidal cutting on the back of the stone indicates that it was re-used as a building block.

*Bibliography:* Unpublished. For a concise discussion of Attic sarcophagi, see G. Koch, *Sarkophage der römischen Kaiserzeit* (Darmstadt 1993) 97–112, with further references.

**89. Corner Fragment of Marble Sarcophagus Lid**

PLATE 34

DCC 1969.9 (Gift of Mrs Ella Brummer)

*Roman, second half third century A.D.**Height 26.5 cm., width 43.5 cm., depth 7 cm.*

Fragment of a sarcophagus cover with satyr mask at left forming the conventional corner (front left), with reclining amorino at right; the workmanship is crude, with extensive drilling. The introduction of multiple cupids into the imagery of Dionysiac sarcophagi is common, representing a syncretism of the functions of Eros and of Dionysus in later cult and iconography. Here there is likely to have been a frieze of amorini extending to the right, as in Matz (see no. 87 above) III pl. 214 no. 200, 220 no. 209, and IV pl. 266 no. 256; cf. Lehmann-Hartleben and Olsen (no. 87 above) 21 for a similar scheme on sarcophagi in Baltimore. For the possible apotropaic purpose of the corner masks, see Panofsky (cited in no. 1) 34.

*Bibliography:* Unpublished.*Roman Terracotta***90. Bust of Athena**

PLATE 33

DCC 1984.1

*Pompeii (?), first century A.D. or earlier**Height 19.7 cm., width 14 cm., depth 11 cm.**Intact.*

Like Roman sculpture, Roman terracottas often reflect earlier Greek styles of the archaic and classical periods. In this unusually expressive bust of Athena, armed with her helmet and aegis (a goatskin worn as a shawl or baldric, decorated with a tassel of snake heads and a central gorgon-head), there is perhaps a reference to Pheidias' well-known statue of Athena Promachos on the Athenian Acropolis, representing the armed goddess in her protective role as the city's tutelary deity. Light brown clay, no trace of polychromy or any suggestion that the helmet was originally decorated with an attached crest, or *lophos*.

*Bibliography:* Charles Ede, Ltd., *Greek and Roman Terracotta Sculpture* VII (London 1984) no. 22, citing H. von Rohden, *Die Terracotten von Pompeii* (Stuttgart 1880) pl. XLIII.1. The elegiac treatment of the face also bears comparison with the fine terracotta female bust from Pompeii in M. d'Ambrosio and M. Borriello, *Le Terrecotte figurate di Pompei* (Rome 1990) 79 no. 206 and pll. III and 32 (with further parallels); for a first-century Pompeiian adaptation of the entire figure of the Athena Promachos, where the right hand holds a patera rather than the spear of the original, see 31 no. 33 and pll. I and 8. For the Corinthian helmet see also Kleiner (cited in no. 86 above) 181f and fig. 150.

## *Egyptian Antiquities*

FOR THE CLASSICIST the study of Egyptian art is of interest for a number of reasons, not least of which at the moment is the recent controversy spawned by Martin Bernal's multi-volume *Black Athena*, in which, by means of chronological sleight-of-hand and much special pleading, the author seeks to demonstrate the Egyptian origin of all good things Greek. Whatever the ultimate result of the re-examination of accepted ideas that Bernal has prompted, it is clear that Greeks themselves, especially of the classical period, enjoyed indulging in a not dissimilar *mirage égyptienne* (perhaps because they had no lively memory of an invasion by Egyptians, in contrast with their recent experience with the Persians). One sees this in the account of Solon's visit to the priests at Saïs recorded in Plato's *Timaeus* (21E–25D), or again in Socrates' tale of Theuth's invention of the art of writing (*Phaedrus* 274C–275B). Among the artistic ideas they are likely to have derived from contact with Egypt during the later eighth and seventh centuries may well be the concept of free-standing monumental sculpture, represented in miniature form below (nos. 92–94)—though the Greek stamp upon their borrowings is so identifiable that one would hardly confuse the two; and the canons of human proportion as developed by the Egyptians seem to have had little theoretical appeal to the Greeks until the later fifth and fourth centuries. Subsequently, during the Hellenistic and Roman periods, when the attributes of Egyptian deities begin to be absorbed by the Hellenic gods, Greek and Roman craftsmen in various media become adept at reflecting this syncretism, which is also increasingly evident in the literature and philosophy of the period. Indeed, we owe one of our fullest accounts of Egyptian religion to a Greek, the indefatigable Plutarch, writing in the second century A.D. (*de Iside et Osiride*). For the nineteenth-century amateur—whether armchair archaeologist launched at last on the Grand Tour, or pilgrim en route to the Holy Land—Egyptian artifacts have possessed a similar romance. Apart from the relief of Ptahmose (no. 95 below), our pieces represent the modest collection of one such enthusiast (donated, along with the record of his travels, by a relative) and may help to reconstruct some, at least, of the impressions and tokens that Greek and Roman visitors, unequipped to pillage an obelisk or two, might have brought home with them in their day. While the glory of Egyptian art is arguably its sculpture, its charm lies in just such small objects as these.

(For recent discussion of the development of the canon of proportion in Egyptian sculpture, see W. M. Davis, *The Canonical Tradition in Ancient Egyptian Art* [New York 1989], and G. Robins, *Proportion and Style in Ancient Egyptian Art* [Austin 1994]; the influence of Egyptian art on Rome and post-Renaissance Europe is lavishly documented in J.-M. Humbert *et al.*, *Egyptomania: Egypt in Western Art 1730–1930* [Ottawa 1994]).

### 91. Faïence Statuette

PLATE 35

DCC 1974.18 (Gift of William Bergh)



*Archaic Period or Early Old Kingdom (first half of the third millennium)*

*Height 5.3 cm., width 2.2 cm., depth 1.4 cm.*

*Broken at knees.*

Green faïence statuette of a small child. The infant god Harpocrates, son of Isis and Osiris, is regularly represented in this posture, finger in mouth, and the gesture has been interpreted variously as an admonition to silence or as a sign of the self-nourishing Nourisher (see A. M. El-Khachab, *Journal of Egyptian Archaeology* 57 [1971] 132). But it seems likely that our figure is simply one of many similar—and distinctly unsentimentalized—images of human children from the period indicated.

*Bibliography:* Unpublished. For parallels cf. G. Dreyer, *Elephantine*, VIII. *Der Tempel der Satet: die Funde der Frühzeit und des alten Reiches* (Mainz 1986), esp. figs. 42–70.

## 92. Polychrome Ceramic Shabti

PLATE 35

DCC 1974.11 (Gift of William Bergh)

*New Kingdom (Dynasty XIX, ca 1295–1185)*

*Height 19.5 cm., width 6 cm., depth 4 cm.*

*Surface corroded, with loss of pigment and text in lower half; chips in surface at ankles.*

A shabti characteristic of tombs from the Middle Kingdom through the Ptolemaic period. Equipped with pick, hoe, and basket, and sometimes collected in elaborately painted boxes, these figures represented surrogate workers in the afterlife—which, like Egypt itself, appears to have included a river subject to annual inundation that required, like the Nile, a labor force to restore the fields: a form of service (or *corvée*) that even royalty and nobility could not hope to escape without the aid of their shabtis. In time a proper burial might be provided with a stand-in farmhand for every day in the year, along with overseers armed with whips to get the job done. Eventually mass-produced, these figurines might contain a blank in the text on the lower portion, where the name of the deceased could be painted or inscribed as required. With datable variations, these texts gradually assume a standardized form, found also in Chapter 6 of the *Book of the Dead* (see nos. 99–100 below), in which the shabti is instructed how to “answer” the call to cultivate the fields, to inundate the channels, and transport the sands of the west to the east: “‘Behold me,’ say thou, ‘Here I am, I will do it’.”

This figure and the shabtis that follow represent an extension of the concept of the statuettes that in earlier periods had been included in burials as a symbolic alternate abode for the vital spirit (*ka*) of the deceased: physical service is now emphasized, and their name is accordingly modified from *shabti* (attested from Dynasty XIII through the New Kingdom, although the meaning and derivation remain uncertain) to *ushabti*, “Answerer,” used from the Third Intermediate through the Ptolemaic Periods (the variant *shawabti* is locally popular during Dynasty XIX and may refer to the wood of the *shawab* or persea tree, a relative of the avocado, from which these figures could be made).

*Bibliography:* Unpublished. For earlier surveys, see F. Petrie, *Shabtis* (= *Publications of the British School of Archaeology in Egypt* LVII [London 1935]), and L. Speleers, *Les figurines funéraires égyptiennes* (Brussels) 1923, esp. 78–157. For more recent discussion see J.-F. and L. Aubert, *Statuettes égyptiennes: chaouabtis, ouchebtis* (Paris 1974); H. Schneider, *An Introduction to the History of Ancient Egyptian Funerary Statuettes I–II* (Leiden 1977); J.-L. Chappaz, *Les figurines funéraires égyptiennes* (= *Aegyptiaca Helvetica* 10 [Geneva 1984]); and D. C. Patch, *Reflections of Greatness: Ancient Egypt at The Carnegie Museum of Natural History* (Pittsburgh/Philadelphia 1990) 76f; cf. J. Bourriau, "Patterns of Change in Burial Customs," in *Middle Kingdom Studies*, ed. S. Quirke (New Malden [Surrey] 1991) 3–20, esp. 11ff. On nomenclature, see D. Spanel, "Notes on the Terminology for Funerary Figurines," *Studien zur altägyptischen Kultur* 13 (1986) 249–53.

### 93. Polychrome Wooden Shabti

PLATE 35

DCC 1974.13 (Gift of William Bergh)  
*New Kingdom (Dynasty XIX, ca 1295–1185)*  
*Height 18.5 cm., width 4.5 cm., depth 3 cm.*

Polychrome wooden male shabti figure painted with the name of Amenwashu, "God's father of Amun."

*Bibliography:* Unpublished.

### 94. Polychrome Wooden Shabti

PLATE 35

DCC 1974.12 (Gift of William Bergh)  
*New Kingdom (Dynasty XIX, ca 1295–1185)*  
*Height 18 cm., width 5.6 cm., depth 2.7 cm.*

Polychrome wooden female shabti, with the name inscribed (in such haste as to be undecipherable) in a space left blank by the maker.

*Bibliography:* Unpublished.

### 95. Fragment of a Limestone Tomb Relief

PLATE 36

DCC/DUMA 1984.2.3 (Gift of Ella Brummer, ex Kalebajian, Paris, 1928)  
*Egypt (Sakkara), New Kingdom (late 18th/early 19th Dynasty: late fourteenth–early thirteenth century)*  
*Height 44 cm., width 33 cm., depth 8.9 cm.*  
*Some restoration to the head in profile at the lower left (including the entire nose, parts of the chin, lower neck, and necklace) and one section at the lower right. Flesh areas covered with a thin layer of light red paint.*

A survivor of the famous New Kingdom cemetery at Sakkara (west of Memphis), whose tombs were dismantled later in antiquity and used for building stones. The upper portion of the relief consists of an incised inscription for "the steward of Ptah, Pthamose, justified, lord of the beautiful burial" and five

vertical columns in relief below it (the name and title reappear at the lower right). The subject's wig is composed of long, tightly curled braids, the necklace of two strands of disk beads. The features are typical of the classical, idealizing style of Dynasty XVIII, but the two folds of flesh indicated in the neck suggest a date late in the reign of Amenhotep III or early in that of Horemheb, first king of Dynasty XIX. Burchardt (below) questioned the authenticity of the portrait, Capart and others have vigorously defended it; such combinations of portraits and inscriptions are not unusual in funerary reliefs from Sakkara in this period.

*Bibliography:* L. Burchardt, "Ägyptische Ältertumer, die ich für neuzeitlich halte," in *Zeitschrift für ägyptische Sprache und Altertumskunde* (Leipzig 1930) 66.1, suppl. pl. 2.12; J. Capart, *Chronique d' Egypte* (July 1940) 249f, no. 30. When Burchardt saw the relief in 1921, there were six columns of incised inscriptions at the top of the stone; Chapart's subsequent photograph (250) shows it with two; in its present state it has only one; the location of the missing portions (presumably cut away deliberately for independent sale between 1921 and 1928) is unknown to us. Although Capart's vindication of the portrait seems justified, his identification of our Ptahmose with a Ptahmose known as royal scribe and high priest of Ptah during the reign of Rameses II is apparently later than the evidence suggests.

#### 96. Bronze Pectoral

PLATE 37

DCC 1974.44 (Gift of William Bergh)

*Egypt, New Kingdom (1539-1070)*

*Height 23 cm., width 10.6 cm.*

*The right talon has been broken away.*

A bronze pectoral with inscribed details representing the hawk of Horus, perhaps intended for attachment to a mummy shroud by means of the holes punched in the wing tips, throat, and the tail feathers.

*Bibliography:* Unpublished. For a remarkable example in gold cloisonné, see S. Quirke and J. Spencer, edd., *The British Museum Book of Ancient Egypt* (London 1992) 175 fig. 136.

#### 97. Dagger Blade

PLATE 40

DCC 1974.46 (Gift of William Bergh)

*Thebes, New Kingdom (1539-1070)*

*Length 17.2 cm., width 5.5 cm., thickness .5 cm.*

*Point broken away.*

Bronze dagger blade, perhaps from a coffin.

*Bibliography:* Unpublished.

#### 98. Signet Ring

PLATE 37

DCC 1974.45 (Gift of William Bergh)

*New Kingdom (Dynasty XX, 1185–1070)*  
*Height (of signet) 1.2 cm., width 2.9, depth .6 cm.*

Signet ring of light green steatite inscribed "Nefer, son of Amentet."

*Bibliography:* Unpublished.

#### 99–100. Two Papyrus Fragments of the *Amduat*

PLATE 36

DCC 1974.42–43 (Gifts of William Bergh)  
*Thebes, Third Intermediate Period (Dynasty XXI/XXII, ca 1070–718)*  
*No. 99: height 9 cm., width 14.5 cm.; no. 100: height 8.5 cm., 14 cm.*

Two papyrus fragments, written with black and red ink in a cursive version of the hieroglyphs familiar in stone, from an illustrated scroll included in a mummy case. Beginning in Dynasty XVII, funerary texts are not only carved on the walls of tombs but also painted on the shrouds of royalty. Eventually these texts are written on papyrus and included in the coffins of ordinary citizens. The process of mummification was intended to provide the deceased with an appropriate form, recognizable and incorrupt, for enjoying the fruits of the afterlife. The texts and protective amulets with which the mummy was equipped were meant to ensure that happy resurrection not only by mapping the journey to the Underworld but also by preparing it in every possible way for the judgment that awaited it. Many surviving texts in private burials from the New Kingdom—on both papyrus and the walls of tombs—represent a selection from a larger body of material in something over 190 "chapters," each with its own traditional illustrated vignette, known collectively to Egyptians as the *Book of Going Forth by Day* and among modern scholars as the *Book of the Dead* (see nos. 94 and 101). Another text predominates in royal tombs of this period, known as the *Amduat* ("That which is in the Netherworld"), describing the journey of the sun-god Ra by boat on the river that in the twelfth and final hour flows through the body of the serpent (the region of darkness, death). Our two fragments offer versions of sequential portions of the lowermost of three registers of illustrated texts describing this final hour, when the sun at last reaches the antechamber of the sky and is resurrected at dawn: "Life to thee! O thou that are over the darkness! Life [to thee] in all thy majesty! Life to thee, O Khenti-Amentet-Osiris, who are over the beings of Amentet. Life to thee ... O thou who are over the Tuat ... The winds of Ra are in thy nostrils, and the nourishment of Khepera is with thee. Thou livest, and ye live. Hail to Osiris, the lord of the living ... the lord of the gods who are with Osiris, and who came into being with him the first time" (from Budge's translation of the epigraphical text).

*Bibliography:* Unpublished. Cf. the detail of a copy of the *Amduat* also from Thebes (ca 950) in Quirke and Spencer (above, no. 96: 100 fig. 77; our texts correspond to the four central figures in the group of six in the lower right-hand corner); see also E. Hornung, tr. D. Warburton, *The Valley of the Kings* (New York 1990) 102 and 108. For discussion and English translation see E. A. Wallis Budge, *The Egyptian Heaven and Hell* (London 1925) esp. 80–84 and



192–95. For a modern edition of epigraphical versions of the text see Hornung, *Das Amduat: Die Schrift des verborgenen Raumes* I–II (=Ägyptologische Abhandlungen Bd. 7.1–2 [Wiesbaden 1963]); for the papyri see A.-A. Fahmy Sadek, *Contribution à l'étude de l'Amdouat* (=Orbis Biblicus et Orientalis 65 [Fribourg 1985]), and A. Niwiński, *Studies on the Illustrated Theban Funerary Papyri of the 11th and 10th Centuries B.C.* (=Orbis Biblicus et Orientalis 86 [1989]). Our fragments include the figures labeled 902–03 and 904–05 in the last of Hornung's folding charts at the end of volume I; the text below the snake in 902f may be found on 204, top line; see the translation of this section at II 192f; cf. Sadek, C5 and 7, and Niwiński 174–86 and pl. 38b.

#### 101. Heart Scarab

PLATE 37

DCC 1974.19 (Gift of William Bergh)  
*Third Intermediate Period (probably Dynasty XXV, 775–653)*  
*Height 7 cm., width 5 cm., depth 3 cm.*

A green basalt scarab, of the sort included within mummy wrappings over the place of the heart of the deceased. The text painted in gold on the underside, considerably worn at the center, is a canonical plea for justice and mercy in the last judgment, when the heart will be weighed against the feather of Maat (Righteousness) before being conducted into the presence of Osiris. The prayer was attributed to Hordjedef, a son of Cheops; it appears as Chapter 30B of the *Book of the Dead* and persists in use into the Christian era. Here is a portion of Faulkner's translation: "O my heart which I had from my mother! ... Do not stand up as a witness against me, do not be opposed to me in the tribunal, do not be hostile to me in the presence of the Keeper of the Balance, for you are my ka which was in my body, the protector who made my members hale. Go forth to the happy place whereto we speed; do not make my name stink to the Entourage who make men. Do not tell lies about me in the presence of the god; it is indeed well that you should hear!"

*Bibliography:* Unpublished. See R. O. Faulkner, *The Ancient Egyptian Book of the Dead* (London 1990) 27f.

#### 102. Fragment of Painting on Wood

PLATE 35

DCC 1974.16  
*Late Period (Dynasty XXVI, 664–525, or later)*  
*Height 18.5 cm., width 4.2 cm., thickness .9 cm.*

Polychrome wooden fragment, perhaps from a coffin or canopic chest, with a carefully painted representation of Horus wearing a double crown, a *was*-scepter in his right hand. The god's face is rendered in gilded gesso with details in relief. Reddish-brown is used for flesh tones, white and light blue for the tunic and kilt. His striding/standing pose is conventional, but a funerary context might suggest that the god is participating in the processional journey of the deceased to final judgment.

*Bibliography:* Unpublished. Cf. the papyrus vignette in Quirke and Spencer (above, no. 96) 170f fig. 130; see Patch (above, no. 92) 80f no. 63 for modern

grave-robbers' practice—this seems to be an example—of breaking up the wooden case into salable fragments to maximize profits.

*Bibliography* : Unpublished.

### 103. Wooden Figure of a Nude Female

PLATE 35

DCC 1974.14 (Gift of William Bergh)

*Late Period, or perhaps Ptolemaic (664–332 or later)*

*Height 14 cm., width 4 cm., depth 3 cm.*

A familiar type found also in ivory, limestone, and faïence examples. Their conventional nudity and frequent erotic tattoos led earlier scholars to conclude that these were intended as concubine figures, with feet broken off to prevent escape from the masters whose pleasure they were meant to promote in the afterlife. But without excluding a general association with fertility, Bianchi (see below) points out that these images appear in burials of females also, and that their function probably depended on individual contexts.

*Bibliography*: Unpublished. Cf. for a similar figure Muscarella, ed. (cited in no. 28 above) no. 170 (ivory, twelfth Dynasty, 10.4 cm.). See the discussions by J. Bourriau, *Pharaohs and Mortals: Egyptian Art in the Middle Kingdom* (Cambridge 1988) 124f no. 118, and R. S. Bianchi in *Ancient Egyptian Art in the Brooklyn Museum* (New York 1989) no. 26.

### 104. Bronze Horn

PLATE 40

DCC 1974.9 (Gift of William Bergh)

*Late Ptolemaic (332–30)*

*Length 11.6 cm., width 4.5 cm., thickness 2 cm.*

A bronze horn from a composite crown of Osiris, as depicted in no. 105 below.

*Bibliography*: Unpublished.

### 105. Textile Fragment

PLATE 37

DCC 1974.38 (Gift of William Bergh)

*Roman Period (after 30)*

*Height 31 cm., width 33.5 cm.*

Rectangular fragment of a painted linen mummy shroud, depicting the upper part of the head of Osiris wearing a double crown. The god's face is outlined in red; the crown is striped with a light reddish-brown and gray-blue, and the other details are in black. Wrapped in such a shroud, the identity of the deceased was merged with that of Osiris, who was god not only of the Underworld but also of resurrection after death.

*Bibliography*: Unpublished.

## *Ancient Glass and Jewelry*

SINCE ITS INVENTION towards the end of the 17th century, glass has exerted a special fascination upon both craftsmen and collectors. From an early stage craftsmen explored the possibilities of color and shape in the original medium of core-made glass with a fantasy and expertise that often transcends its limitations (for characteristic work see no. 106 below; bolder experiments involve molded shapes and the use of the millefiori technique). With the invention of blown glass towards the beginning of the Christian era, technical horizons are greatly expanded, and production is no longer limited to those areas—such as Egypt and Syria—with a plentiful local supply of sand to supply the necessary silica and calcium carbonate: manufacture of glass is extended to Italy and as far north as the area of Cologne. Even the ordinary domestic ware produced by this technical innovation held great fascination for Pompeian painters, who were fond of (and quite adept at) capturing its three-dimensional highlights in their own two. And the excitement aroused by the new technology may explain the story in Petronius' *Satyricon* (51.1) of an unnamed emperor who executed the inventor of an unbreakable glass—or rather, a flexible variety: dents could be hammered out—lest gold and silver lose their value (the story is elaborated in Pliny's *Natural History* 36.195, with the wicked Tiberius as the culprit; cf. Dio Cassius 57.21). Their successors cultivated the art of combining glass and etched gold leaf to produce in miniature some of the most exquisite portraits that have survived from antiquity. Modern collectors tend to appreciate ancient examples largely for the quite accidental property of iridescence that results from chemical action on the surface of glass preserved in damp soil; modern craftsmen since Loetz and Tiffany have explored every means of reproducing these effects artificially. Apart from certain major types and styles of manufacture in certain general areas in relatively broad time periods, the ancient craft remains largely an anonymous one: signatures are rare, dating and attribution fall short of the relative precision possible for students of vase-painting and sculpture, and provenance remains difficult to establish. Still, even modest examples help to complete our picture of trends in taste and technical innovation preserved in these fragile accessories of the daily life of Greeks and Romans and their neighbors.

### 106. Core-formed Amphoriskos

PLATE 35

DCC 1975.6 (Gift of Mr and Mrs Frederick von Canon)

*Egypt, fifth/fourth century*

*Height 7.5 cm., diameter 5 cm.*

*Some surface abrasion.*

Before the introduction of blown glass, small vessels were cast or formed in a mold or around a core of clay or dung attached to a rod. This small two-handled jug—perhaps meant to hold perfume—was made from opaque blue glass wrapped around such a core; threads of yellow and turquoise blue were trailed and combed onto the shoulder and body, then rolled on a flat surface (a

process called marvering) to fix and smooth the surface; finally, handles and a button foot were added. Close parallels to this example can be found from the mid-seventh century onward, and are associated especially with Egypt.

*Bibliography:* Unpublished. The fullest survey of marvered forms is that of D. F. Grose, *The Toledo Museum of Art: Early Ancient Glass* (New York 1989) 93–174. See also F. Neuburg, *Glass in Antiquity* (London 1949) pl. 7; J. D. Cooney, *Catalogue of Egyptian Antiquities in the British Museum*, IV. *Glass* (London 1976) 102 no. 1065; and Patch (above, no. 92) 87f no. 71.

#### 107. Glass Bottle

PLATE 39

DCC 1964.23 (Gift of George Allen)  
*Samothrace, first half first century A. D.*  
*Height 6.4 cm., diameter 3.5 cm.*

Teal blue bottle; part of rim rolled in, rest flaring. Probably from a child's tomb.

*Bibliography:* Unpublished. See E. B. Dusenbery, "Ancient Glass from the Cemeteries of Samothrace," *Journal of Glass Studies* 9 (1967) 34–49, esp. 41f.

#### 108. Bracelet

PLATE 38

DCC 1975.3 (Gift of Mr and Mrs Frederick von Canon)  
*Egypt (probably Akhmim), late first century B.C./early first A.D.*  
*Diameter varies from 6.5 cm. to 6.1 cm.*

Turquoise blue glass marvered with twisted threads of yellow, dark blue, white, and orange.

*Bibliography:* Unpublished. Compare the bangle in Cooney (cited in no. 106 above) 162 no. 1862.

#### 109. Flask

PLATE 39

DCC 1974.3 (Gift of Mrs Eleanor Ussher Baker)  
*Mesopotamia (Bismaya), first/second century A.D.*  
*Height 6 cm., diameter 5.8 cm.*

Small amber flask with slight iridescence.

*Bibliography:* Unpublished.

#### 110. Bracelet

PLATE 38

DCC 1966.3  
*Syria, first/second century A.D.*  
*Diameter 6.9 cm., width .6 cm.*

Light greenish-blue with mottled iridescence.

*Bibliography:* Unpublished.



**111. Standing Unguentarium**

PLATE 39

DCC 1975.5 (Gift of Mr and Mrs Frederick von Canon)

*Roman, mid-first/second century A.D.**Height 13.5 cm., maximum diameter 5.9 cm.*

Light-blue glass with silver-green iridescence; rim folded outward, horizontally, downward, and upward; bottom slightly concave.

*Bibliography:* Unpublished. Compare C. Isings, *Roman Glass in Limburg* (Groningen 1971) fig.1 no. 12.

**112. Marbled Flask**

PLATE 38

DCC 1975.8

*Alexandria, first/second century A.D.**Height 8.8 cm., diameter 4.5 cm.**Evidence of a prior attempt at restoration.*

Purple glass with white threads twisted diagonally; rim pulled out and flattened over the top; slight indentation at shoulder.

*Bibliography:* See Cooney (cited in no. 106 above) 162; S. A. Auth, *Ancient Glass at the Newark Museum* (Newark 1976) 196 no. 313.

**113. Flagon**

PLATE 38

DCC 1975.9 (Gift of Mr and Mrs Frederick von Canon)

*Phoenicia (Sidon), first/second century A.D.**Height 7.6 cm., diameter 4 cm.**Badly weathered.*

Opaque mold-blown white glass with relief of amphoras and a satyr mask set in architectural niches bounded by Doric columns, with arches above and swags with dots or faces beneath.

*Bibliography:* Unpublished. Perhaps from the same mold as the flask in the Eliahu Dobkin collection in Jerusalem: see *Journal of Glass Studies* 4 (1962) 140 fig. 7; cf. Neuburg (above, no. 106) pl. 27 no. 86; Auth (no. 112) 199 no. 328.

**114. Unguentarium**

PLATE 39

DCC 73.4 (Gift of the Estate of Professor William M. Blackburn)

*Palestine, first/second A. D.**Height 15.9 cm., diameter 3.5**Some dulling and white weathering.*

Aqua-colored glass with lip pulled up and out, flattened; conical kick in bottom, which narrows at middle with constriction at base.

*Bibliography:* Unpublished. See Neuburg (no. 106) pl. 23 no. 13; Auth 114 no. 137.

**115. Flask**

PLATE 38

DCC 1964.25

*Samothrace or Cyprus, first-third centuries A. D.**Height 8.5 cm., diameter 6 cm.*

Brownish amber, with blue, green, and yellow iridescence covering the bulbous base in a spiral pattern. Rim pulled out, up, and flattened. Base slightly concave.

*Bibliography:* Unpublished. See *Journal of Glass Studies* 9 (1967) 42 fig. 24 (second quarter, first century A.D.).

**116. Glass Plate**

PLATE 40

DCC 1973.3

*Egypt, perhaps Alexandria, second/third century A. D.**Diameter at rim 20 cm., at base 9 cm.**Intact.*

"Colorless" (pale-yellow-green) glass plate with bubbles; omphalos center.

*Bibliography:* Charles Ede, Ltd., *Roman Glass* 63 (London 1973) no. 63. Cf. Isings (no. 111 above) 78 no. 138; see also Auth (no. 112) 96 no. 104, comparing sets of glass dinner plates from Pompeii and Herculaneum.

**117. Unguentarium**

PLATE 39

DCC 1975.11

*Palestine, second/third century A. D.**Height 13.9 cm., diameter 2.5**Intact*

Clear pale bluish-green glass; rim rolled out and tucked under; two constrictions at base.

*Bibliography:* Unpublished. Cf. S. Matheson, *Ancient Glass in the Yale Art Gallery* (New Haven 1980) 66 no. 169.

**118. Gold Earrings**

PLATE 38

DCC 1978.2

*Roman, third century A.D.**Lozenges 2.5 cm. long, .9 cm. wide.*

*Note that only one member of this 'pair' preserves the granulation found on the other.*

Flattened hoops and gold lozenges set with green glass.

*Bibliography:* Charles Ede, Ltd., *Antiquities* 109 (London 1970) no. 32.

**119. Iridescent Glass Bottle**

PLATE 39

DCC 1964.22

*Palestine (probably Jerusalem), third/fourth century A.D.**Height 6.8 cm., diameter 5.3*

Pale green-yellow bottle with nine round indentations; squat shape with unpronounced base; flaring molded lip.

*Bibliography:* Unpublished. For a similar example from Askalon see F. Neuburg, *Ancient Glass*, tr. M. Bullock and A. Jaffa (London 1962) 67 fig. 59.

**120. Double Cosmetic Tube**

PLATE 39

DCC 1966.5 (Gift of Douglas M. Knight)

*Palestine, third/fourth century A.D.**Height 10.5 cm., width 5.6 cm., depth 2.8 cm.**Intact.*

Green with blue handles.

*Bibliography:* Unpublished. Similar to the example in F. Neuburg, *Ancient Glass* (no. 119 above) fig. 29, and *Glass in Antiquity* (no. 106) pl. XIX fig. 68; cf. Auth (no. 112 above) 224 nos. 482 and 483.

**121. Flask**

PLATE 38

DCC 1975.1 (Gift of Mr and Mrs Frederick von Canon)

*Syria, late third/fourth century A.D.**Height 13 cm., diameter 10 cm.**Intact.*

Light green flask with gold iridescence; straight lip, neck with protruding ridge, slight conical kick in base.

*Bibliography:* Unpublished. For the shape cf. Matheson (no. 117 above) 116 nos. 307-08 (fourth/fifth century A.D., eastern Mediterranean).

**122. Jar with Flaring Rim**

PLATE 38

DCC 1975.2 (Gift of Mr and Mrs Frederick von Canon)

*Syria, late third/fourth century A.D.**Height 10 cm., diameter 10 cm.**Flaw inside neck.*

Amber glass bowl with purple-green iridescence; in-folded lip, irregular bubble body.

*Bibliography:* Unpublished.

**123. Jug**

PLATE 39

DCC 1970.2

*Syria or Palestine, third/fourth century A.D.*

*Height 18.7 cm., diameter at lip 7 cm., at base 6 cm., maximum diameter 10.8 cm.  
Portion of lip broken.*

Light green pitcher with ring foot, conical body, slim neck with supporting ring at base, wide "celery" ribbed handle.

*Bibliography:* Unpublished.

#### 124. Double Cosmetic Tube

PLATE 39

DCC 1975.4 (Gift of Mr and Mrs Frederick von Canon)

*Palestine, late third/fourth century A.D.*

*Length 10.5 cm.*

Light green glass, bubbles at base; band of zigzag shoulder threads, thirteen horizontal threads on either lobe.

*Bibliography:* Unpublished. Cf. Neuburg (no. 106) pl. 19, fig. 65; Auth (no. 112) 225 no. 486.

#### 125. Flat-bottomed Pitcher

PLATE 39

DCC 1975.10 (Gift of Mr and Mrs Frederick von Canon)

*Syria, late third/fourth century A.D.*

*Height 14.2 cm., diameter 9 cm.*

Amber glass with greenish iridescence; neck decorated with double threaded support, ring at shoulder; diagonal striations on belly.

*Bibliography :* Unpublished.

#### 126. Bracelet

PLATE 38

DCC 1966.4

*Palestine, fourth/fifth century A.D.*

*Diameter 5.7 cm., width 1 cm.*

Amethyst glass with encrusted iridescence.

*Bibliography:* Unpublished.

#### 127. Glass Inkwell

PLATE 38

DCC 1975.7 (Gift of Mr and Mrs Frederick von Canon)

*Syria, fifth-seventh century A.D.*

*Height 5 cm., diameter 5.5 cm.*

*Modern restoration with paint and plaster.*

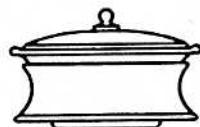
Lead-colored glass with combed threads of brown, red, and white.

*Bibliography :* Unpublished.

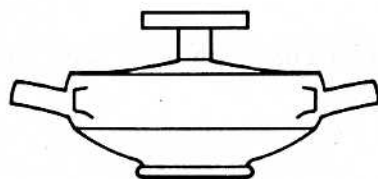


## Shapes and Names of Greek Pottery

(drawings after A. J. Heisserer, ed., *Classical Antiquities ... of the Stovall Museum of Science and History* (Norman [Oklahoma] 1980) 152f)



Pyxis



Lekanis



Aryballos



Alabastron



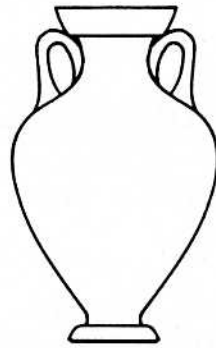
Squat Lekythos



Lekythos



Neck Amphora



Amphora (Panathenaic)



Pelike



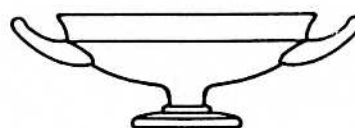
Hydria (Kalpis)



Oinochoe



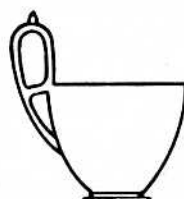
Oinochoe (Chous)



Kylix



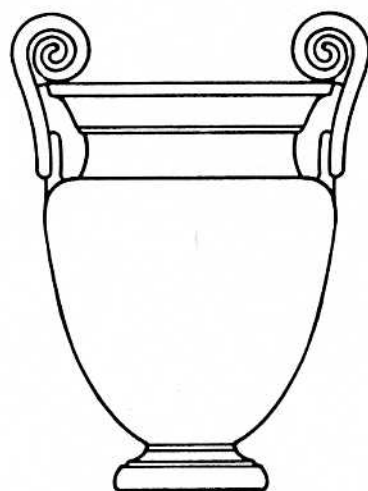
Skyphos



Kyathos



Kantharos



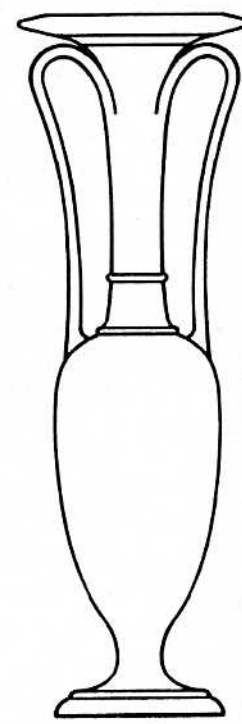
Volute Krater



Column Krater



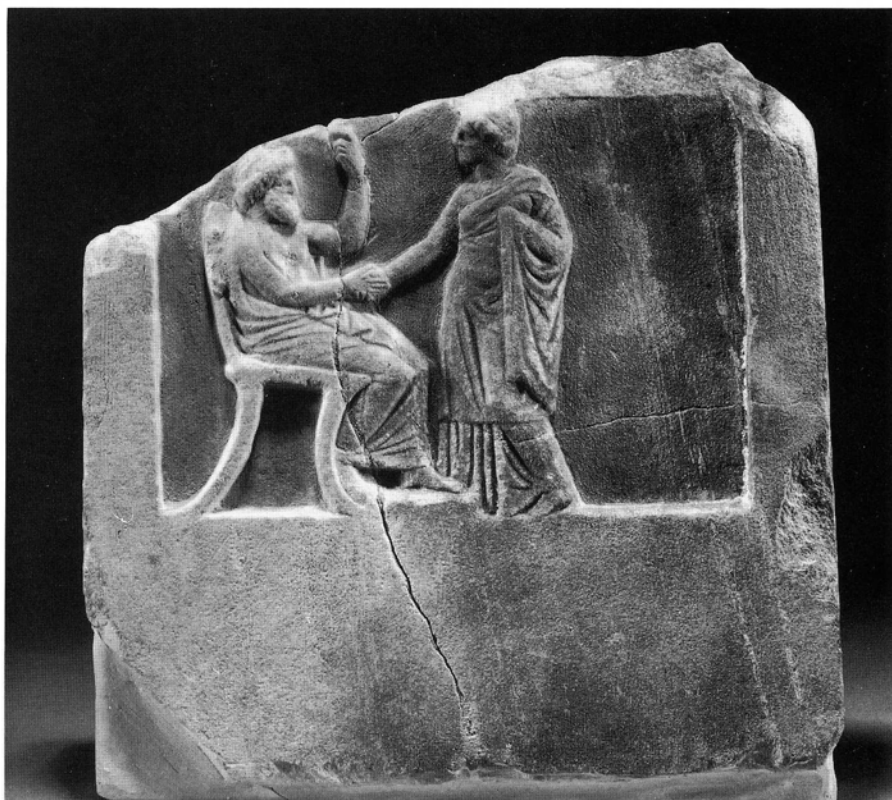
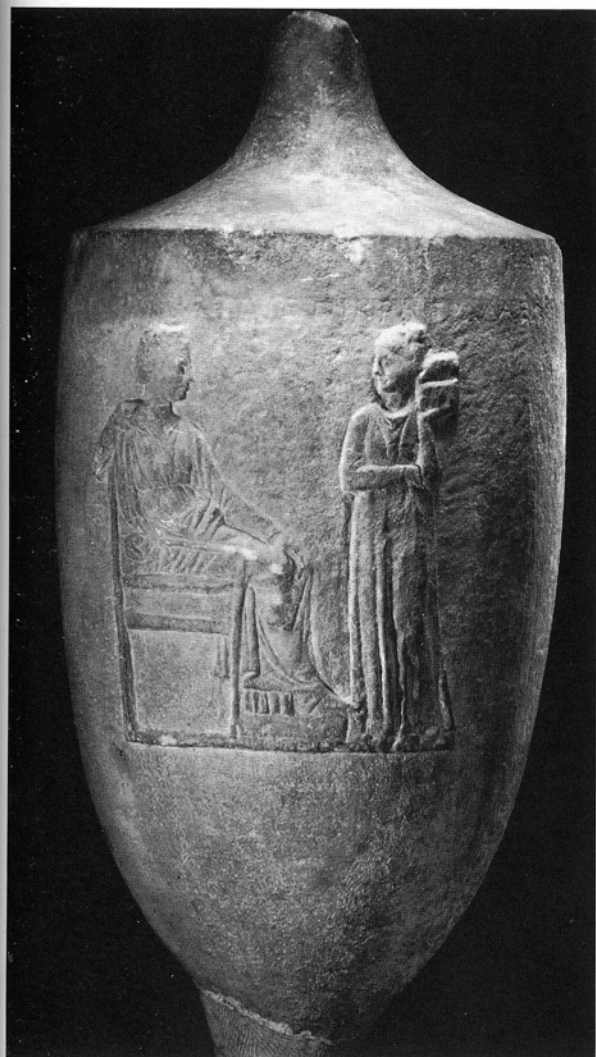
Calyx Krater



Loutrophoros

Catalogue Number 1 2

3





6a, b  
c, d



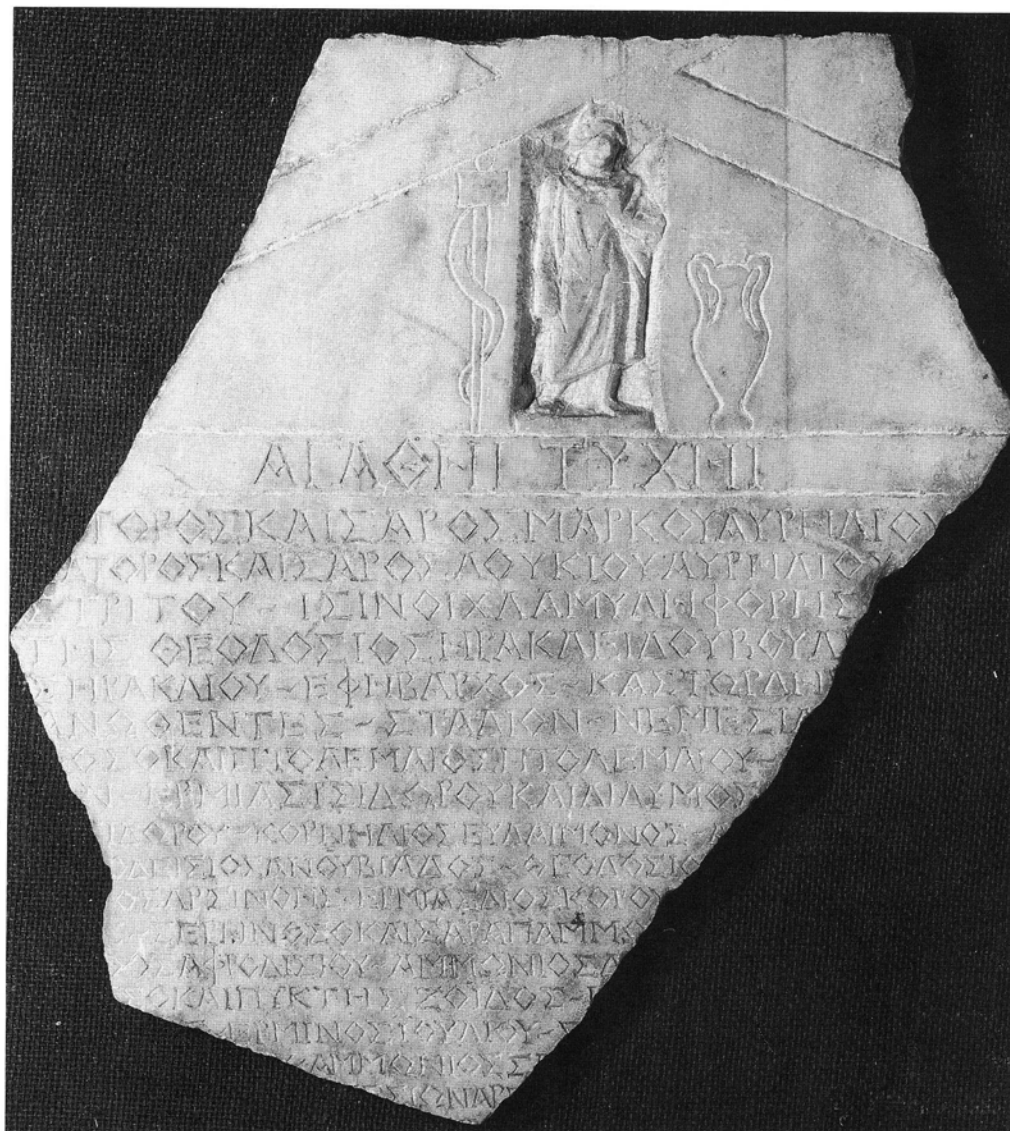


4 7

5 8





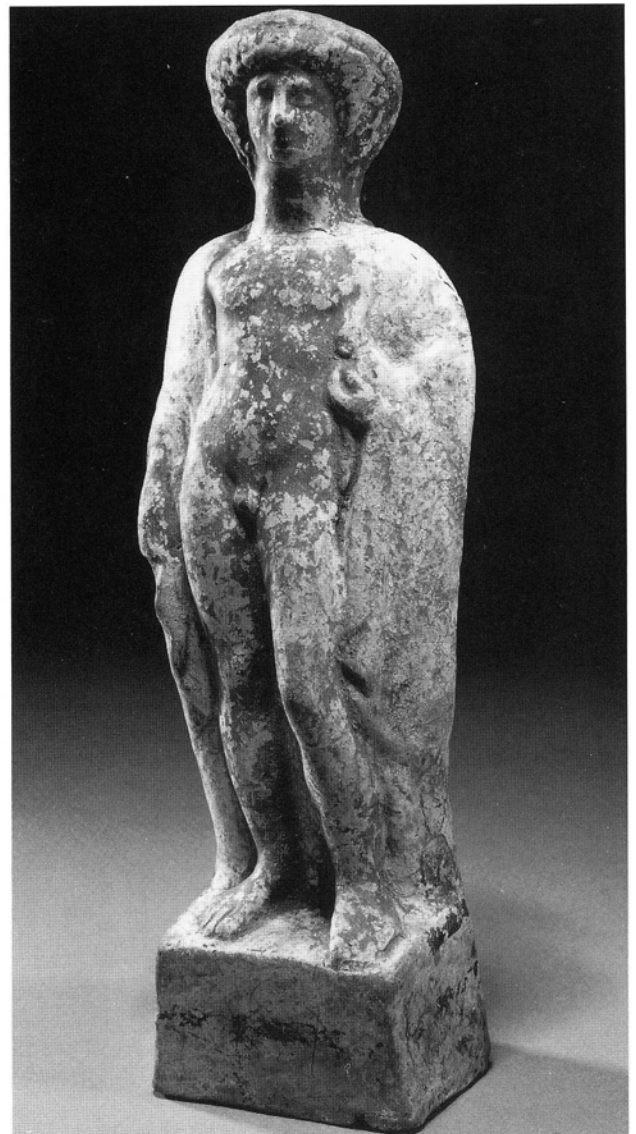
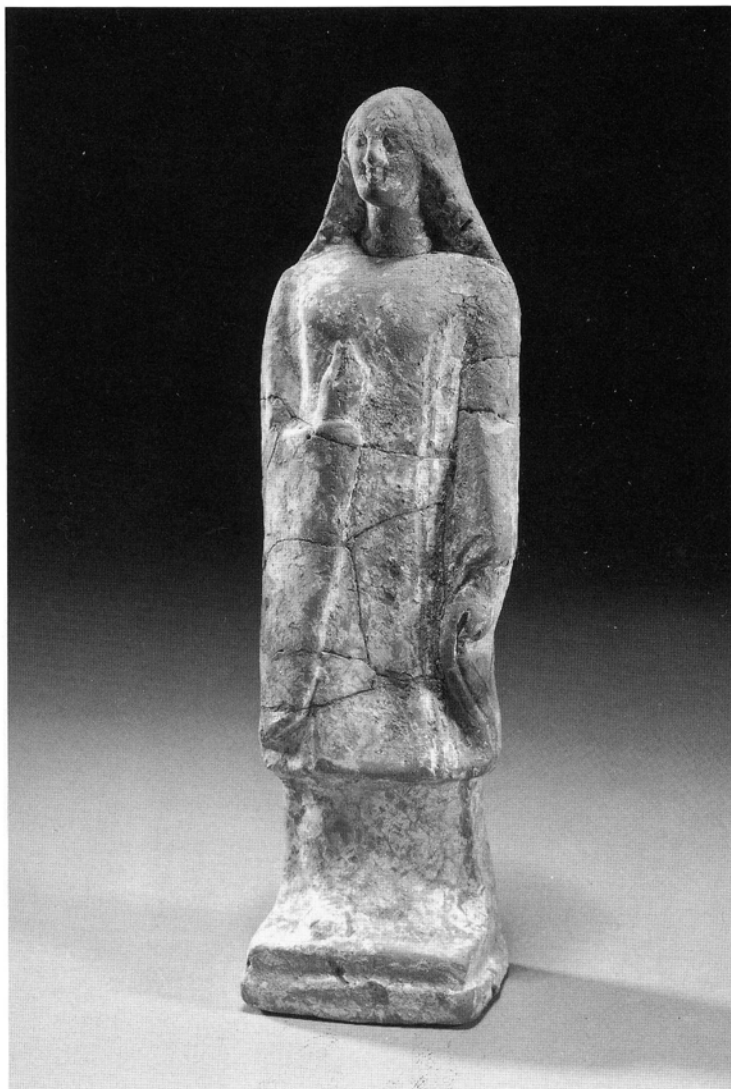
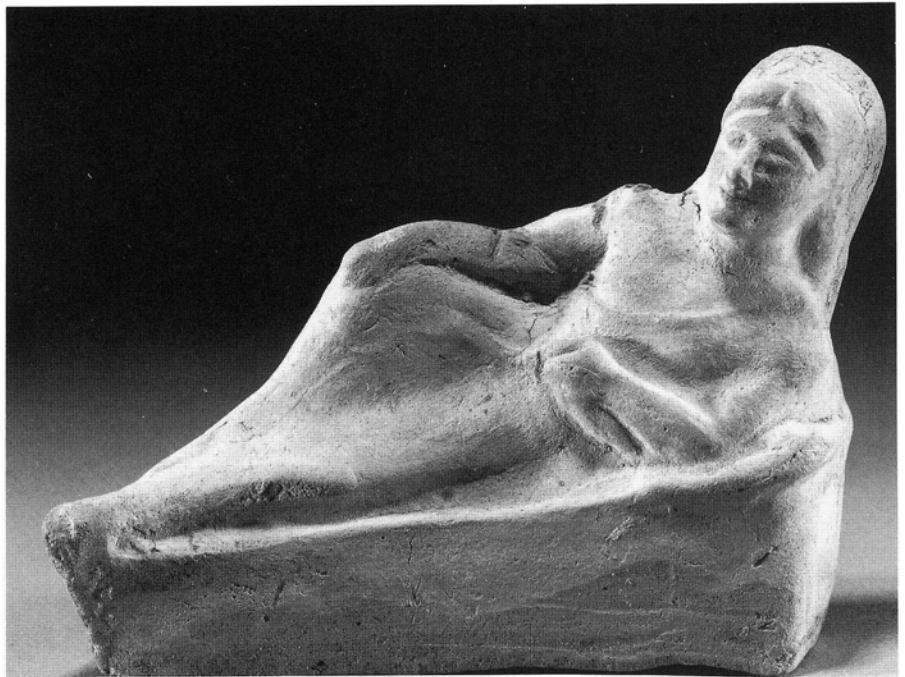
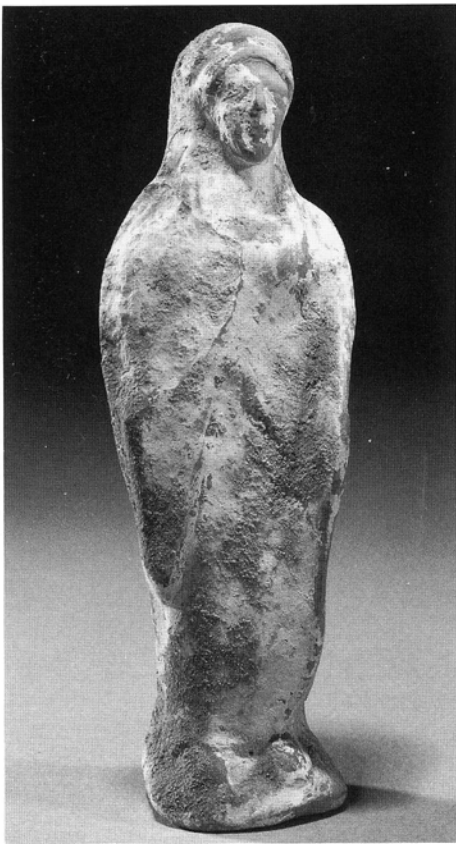


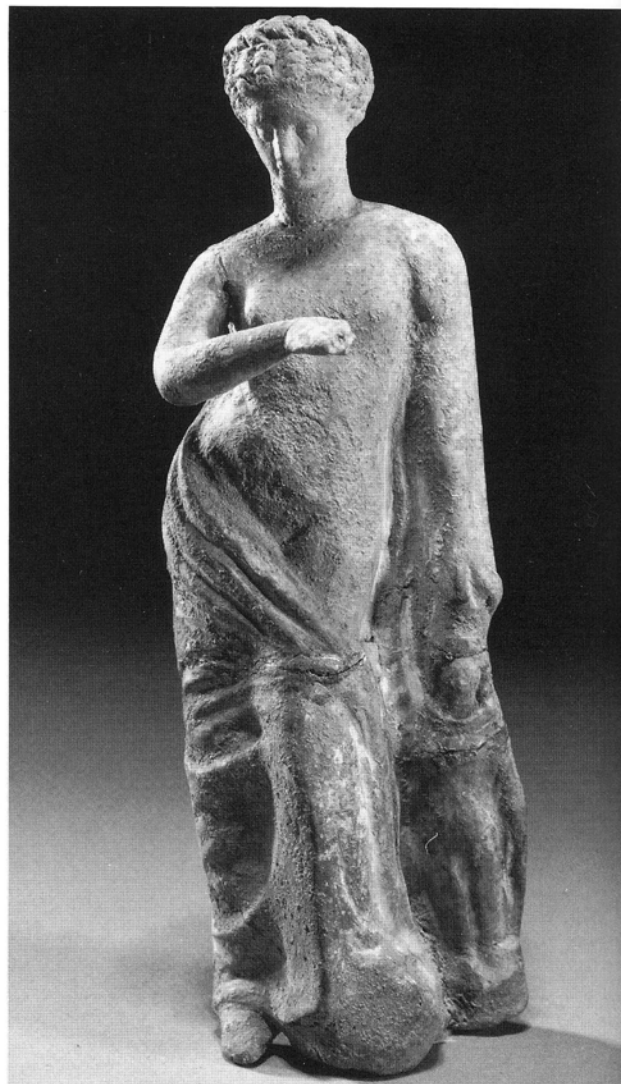
9

10



11 12  
13 14





15 18  
17 16







20 21  
19 22

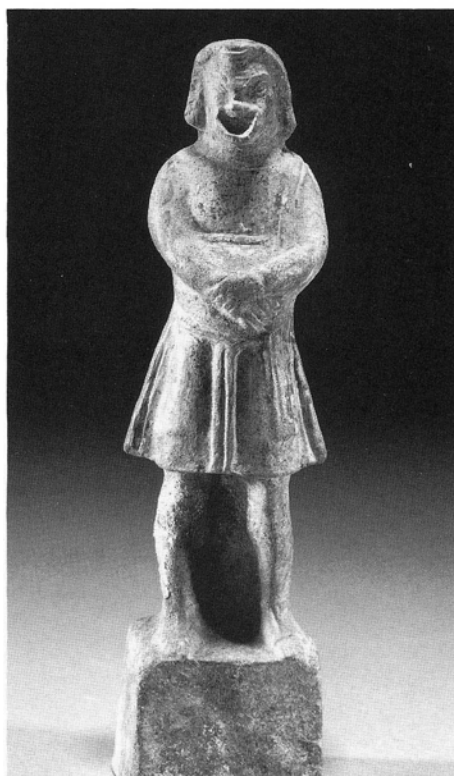
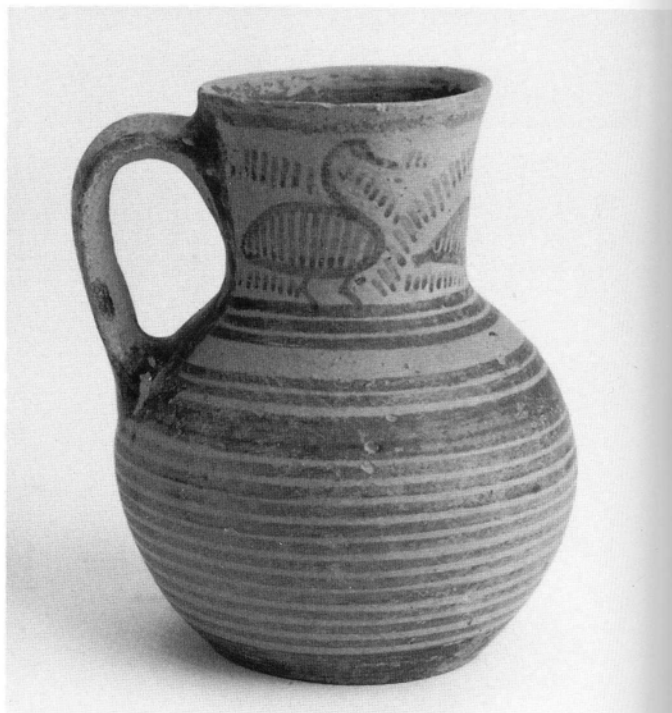




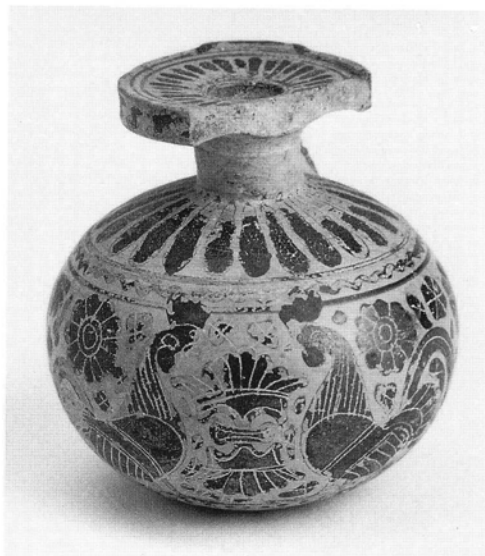
PLATE 8

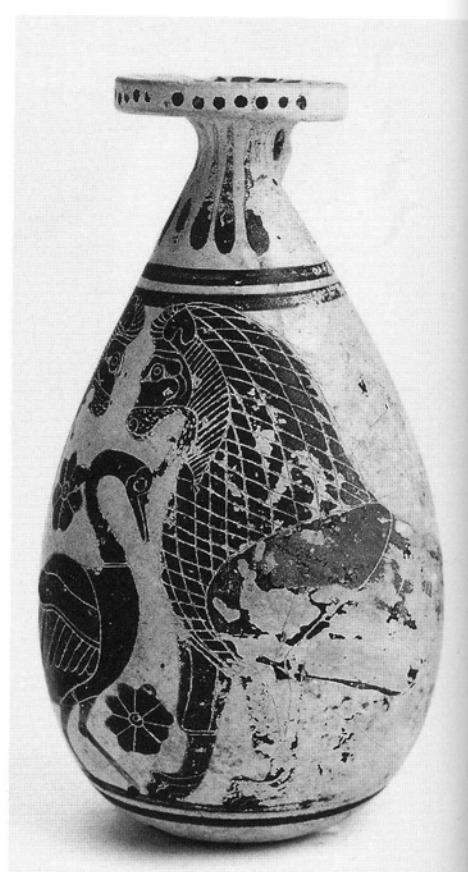
23 25a

25b 24

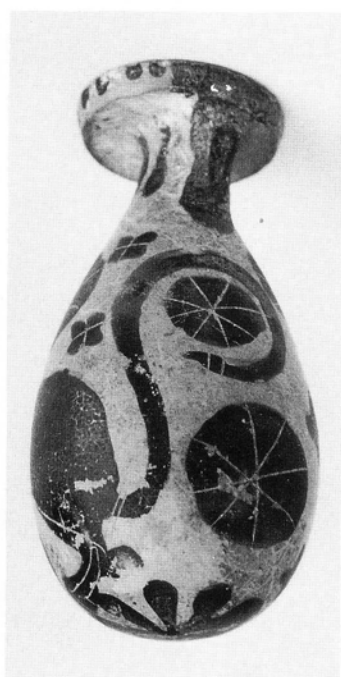
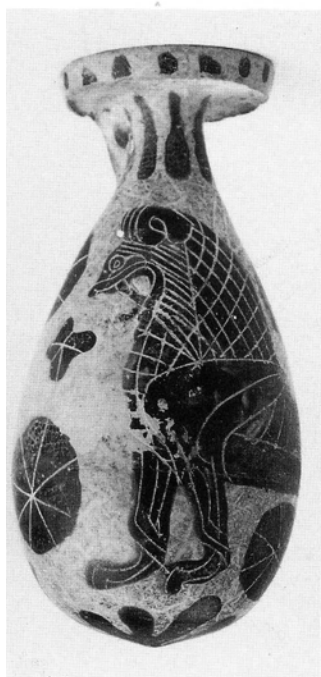


26 28a,  
b,  
27 c

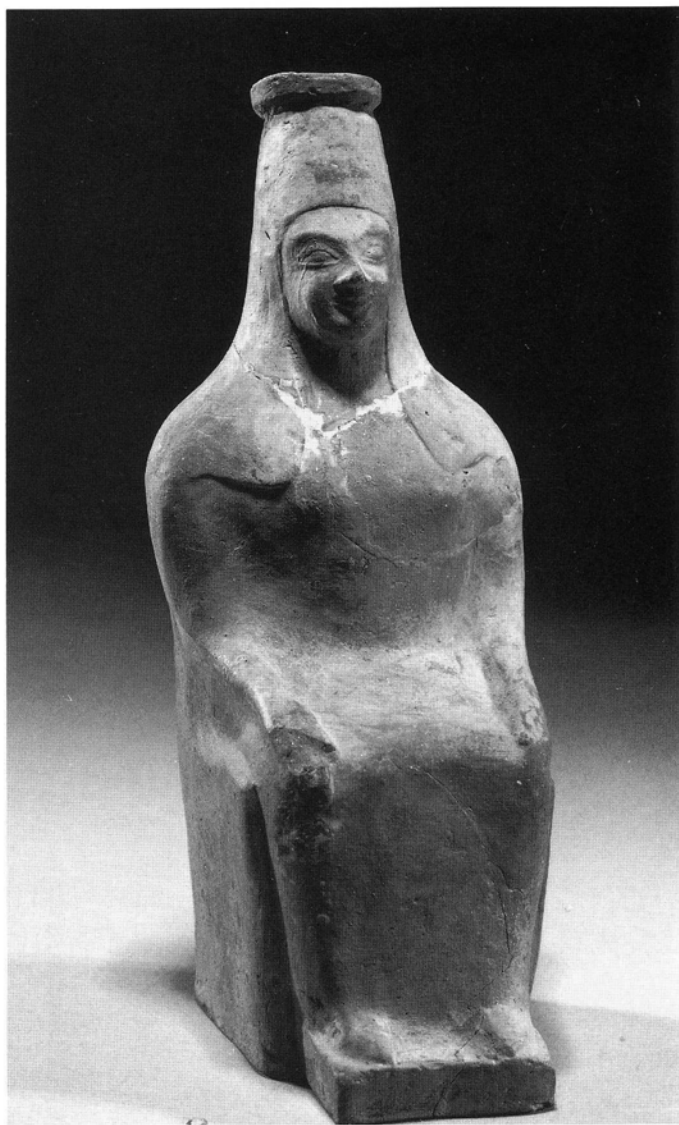




29a, b, c  
30a, b 31

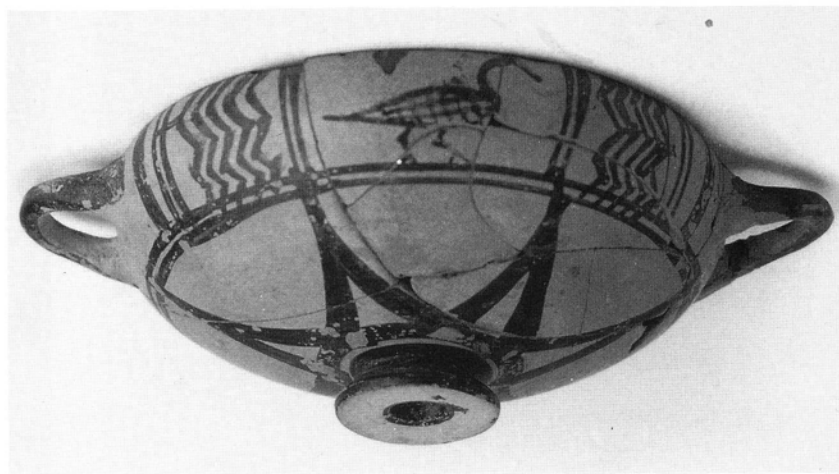






33a 34

33b 32

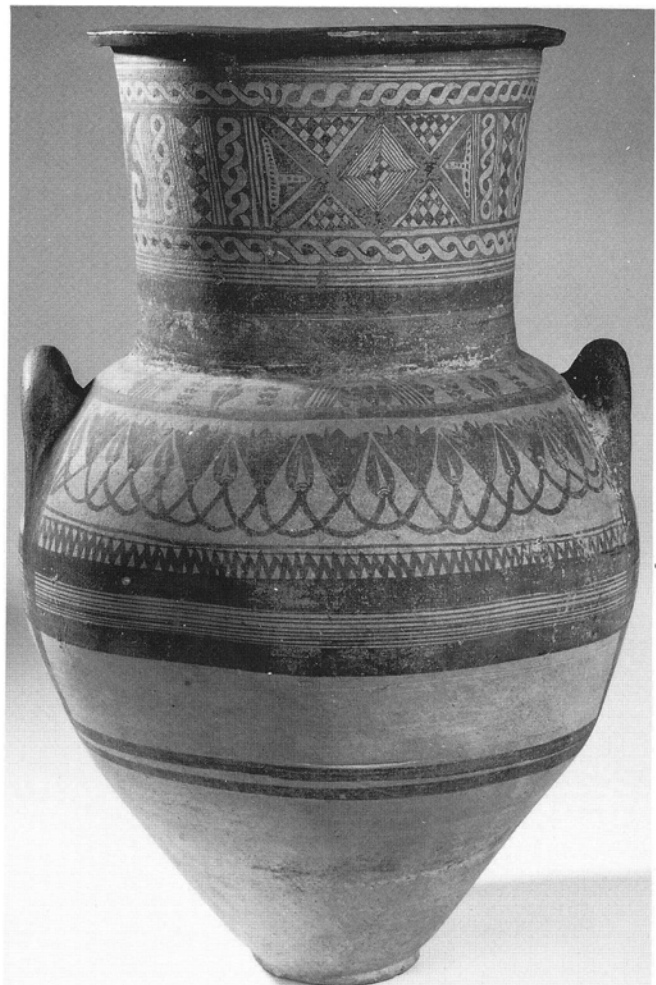
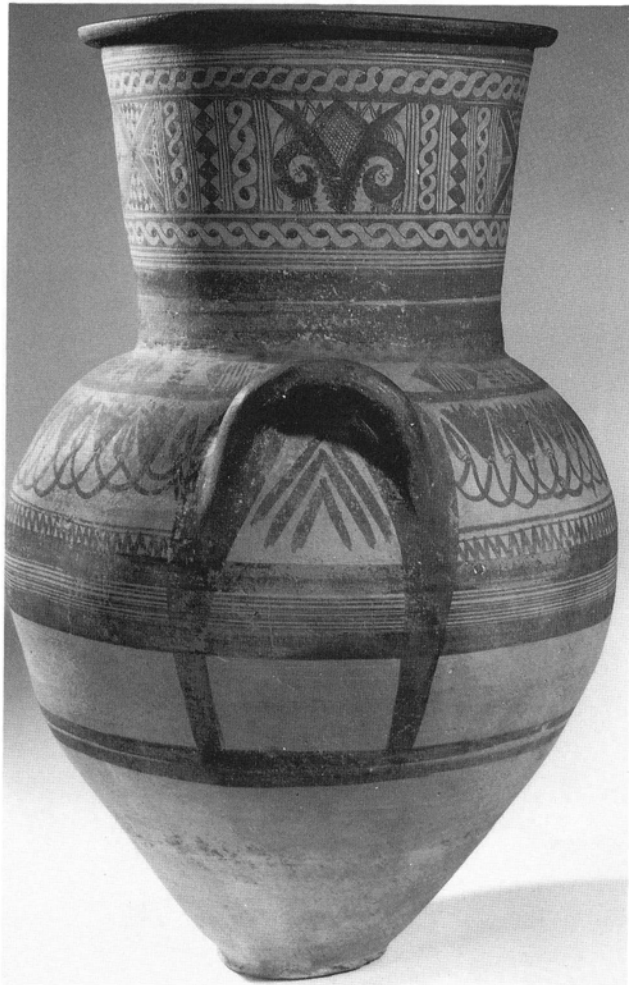
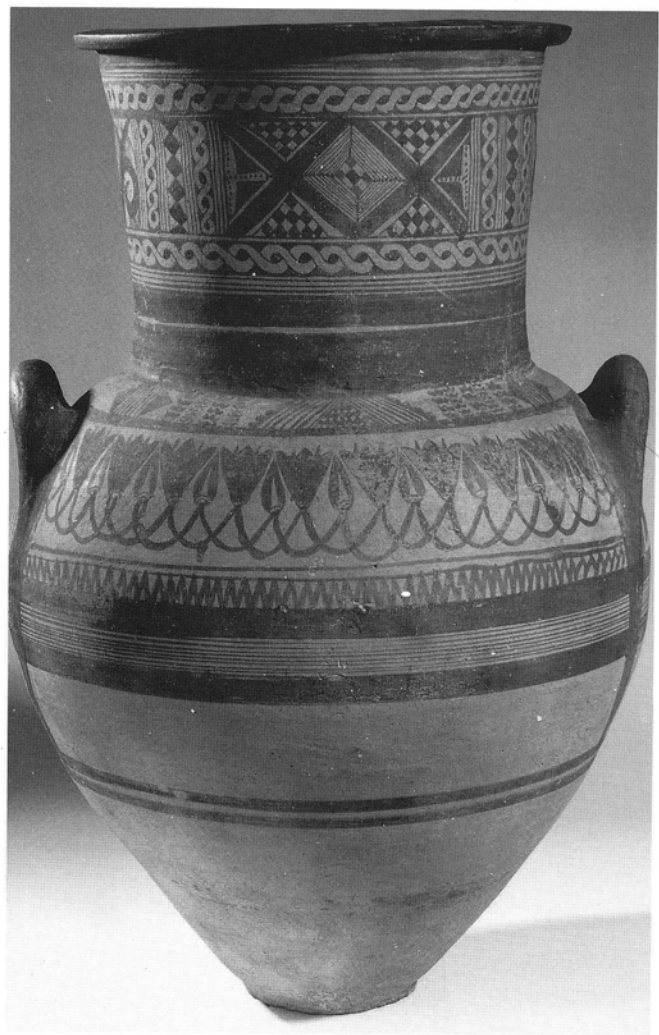






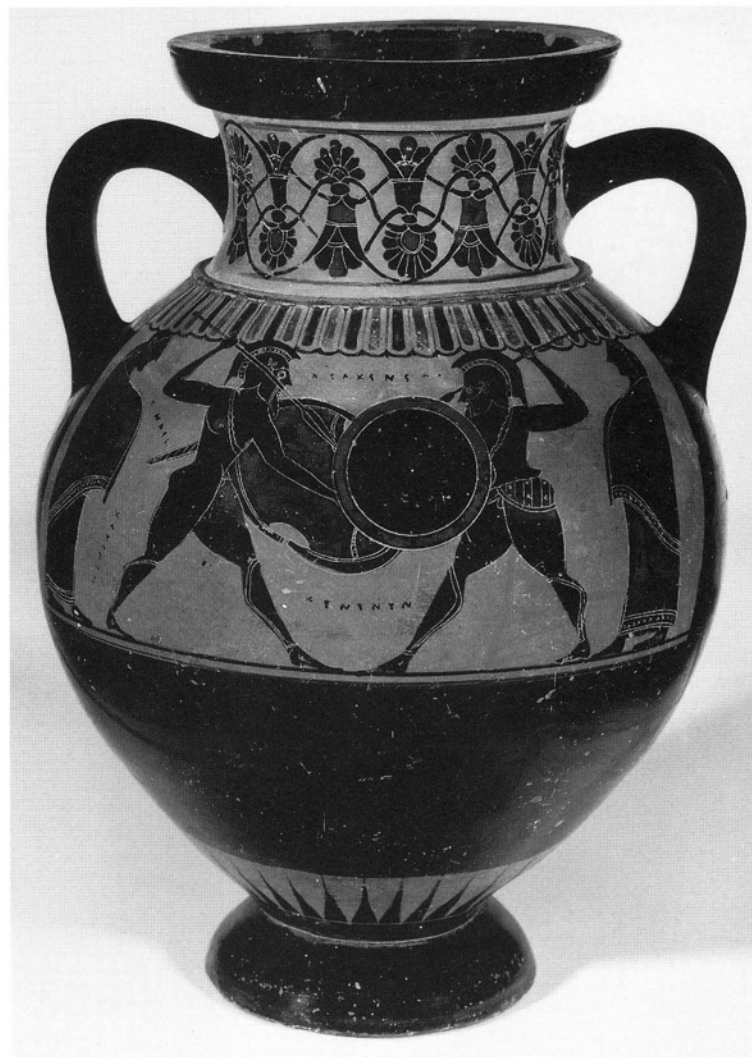
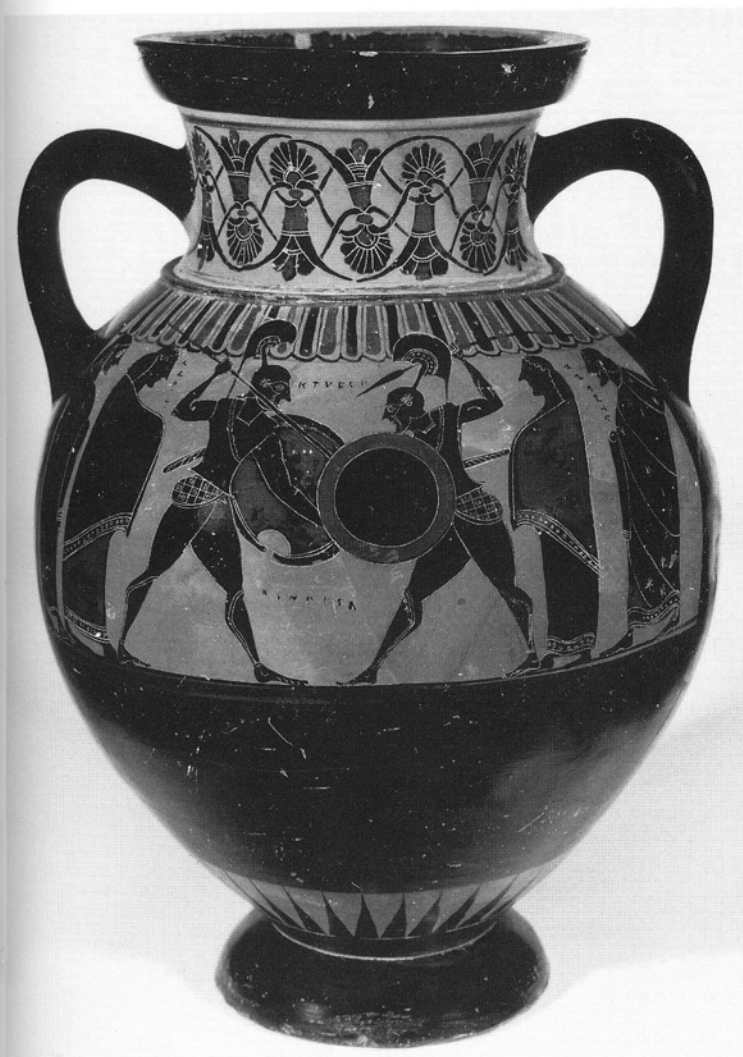
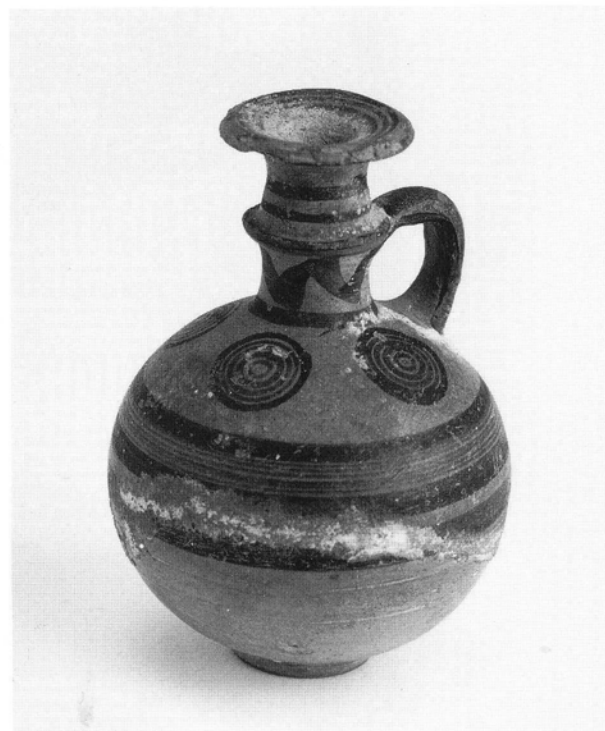
35 36a

36b, c



38 37  
39a, b

PLATE 13





40  
41a  
41b







42  
43a  
43b



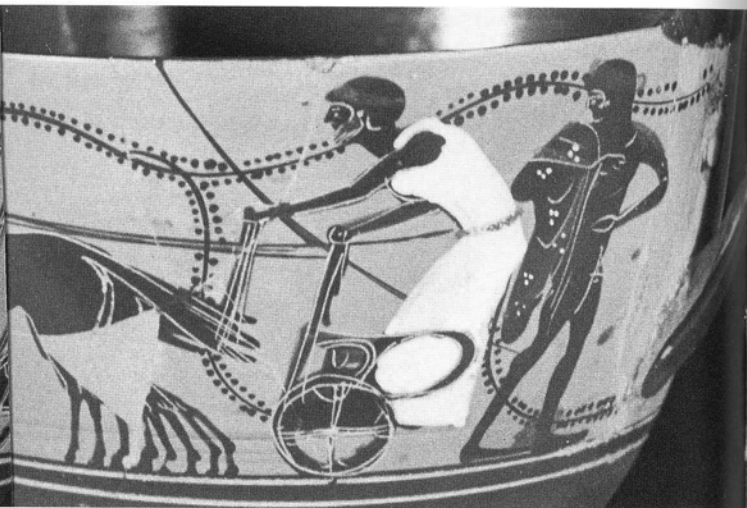
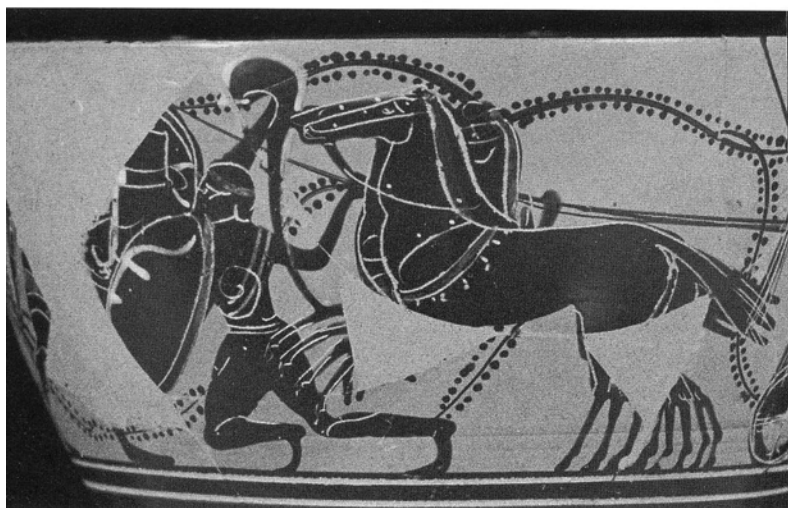
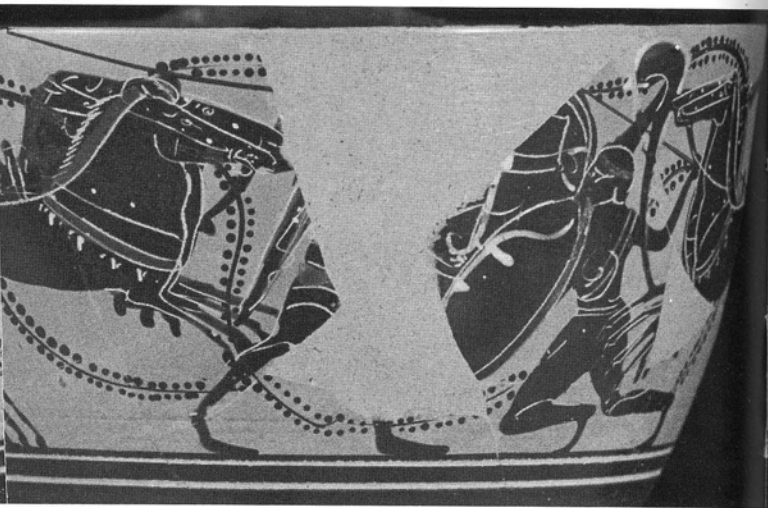
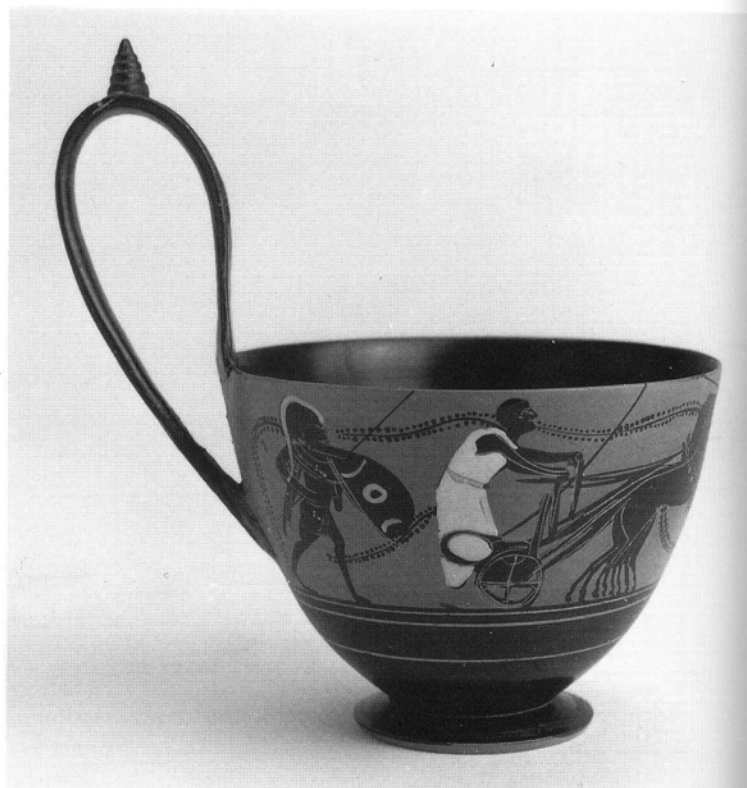
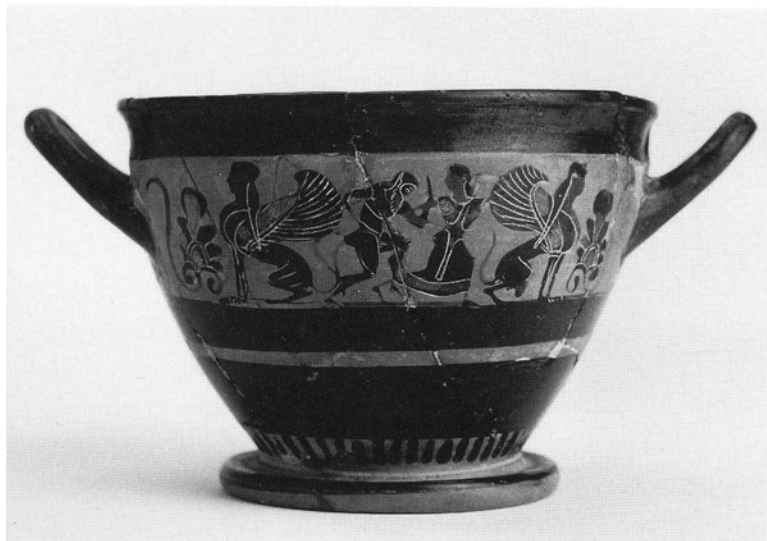


PLATE 16

44 45a

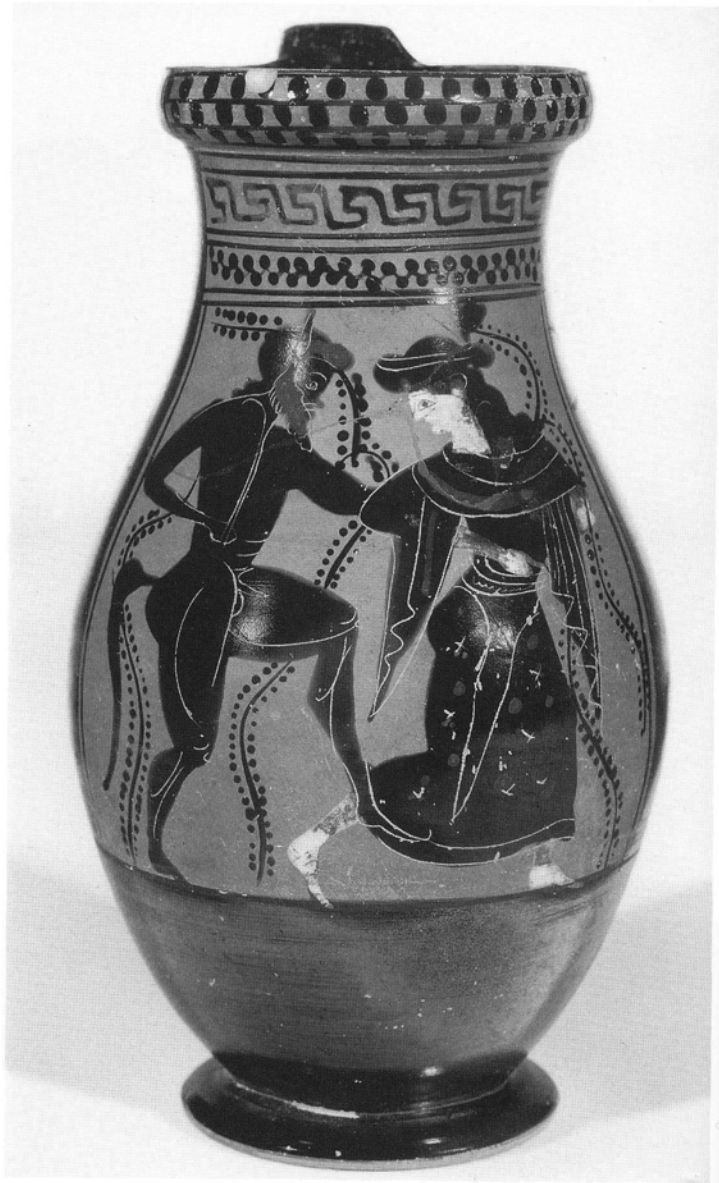
45b, c

45d, e

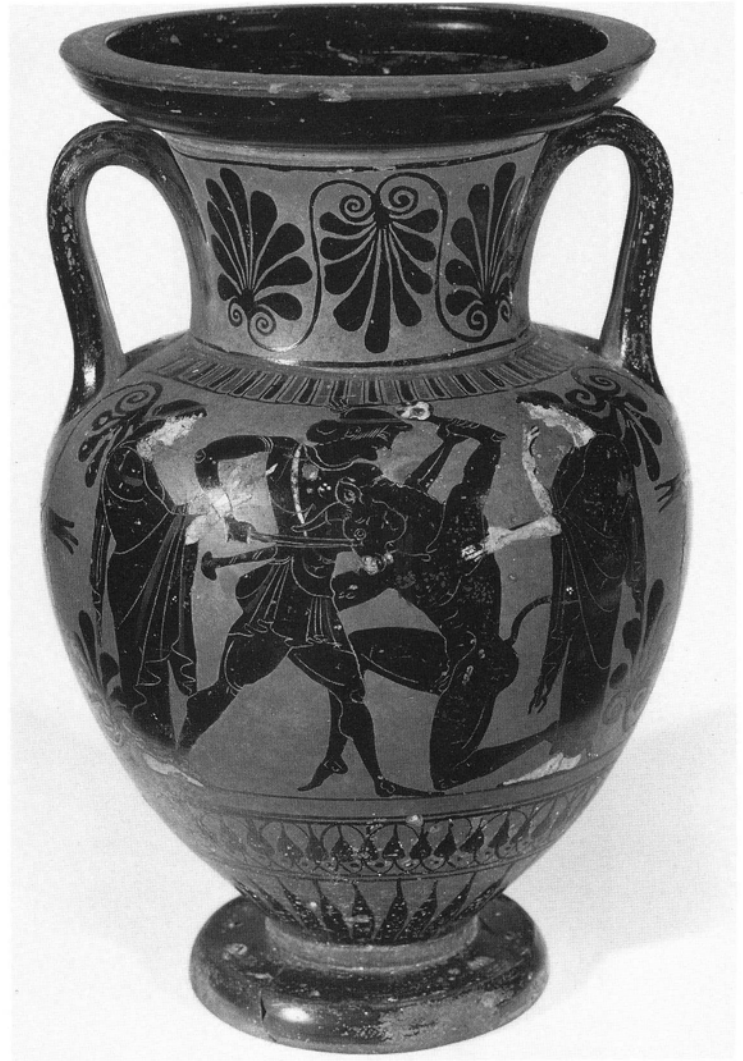
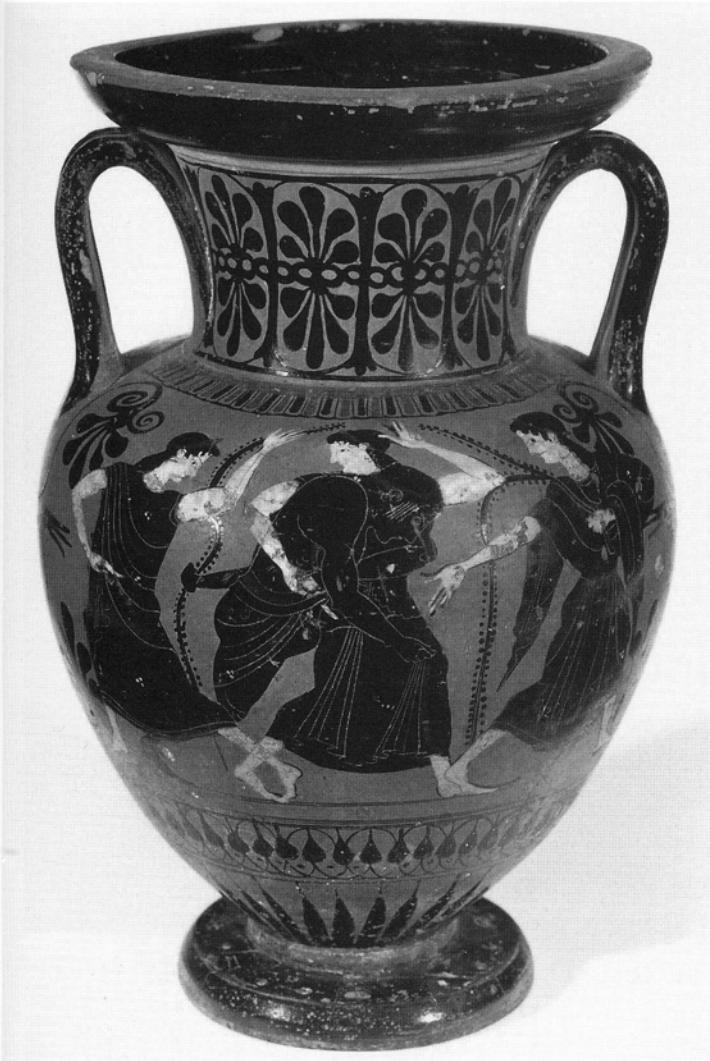




46 49  
52a, b

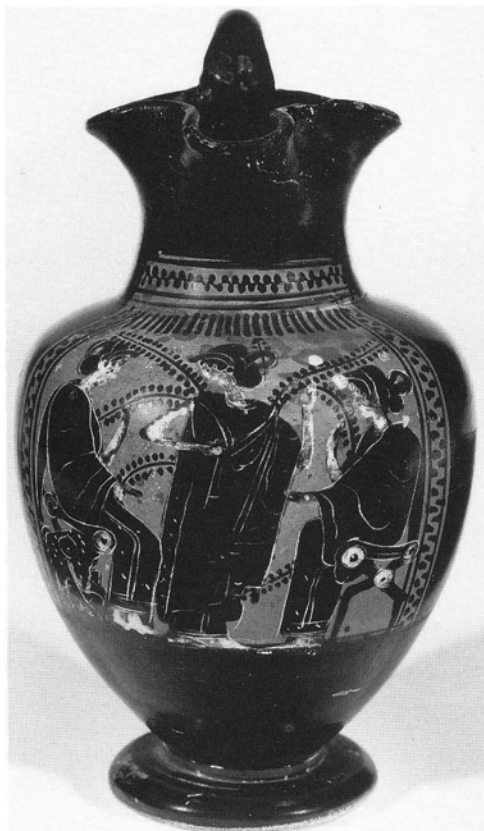




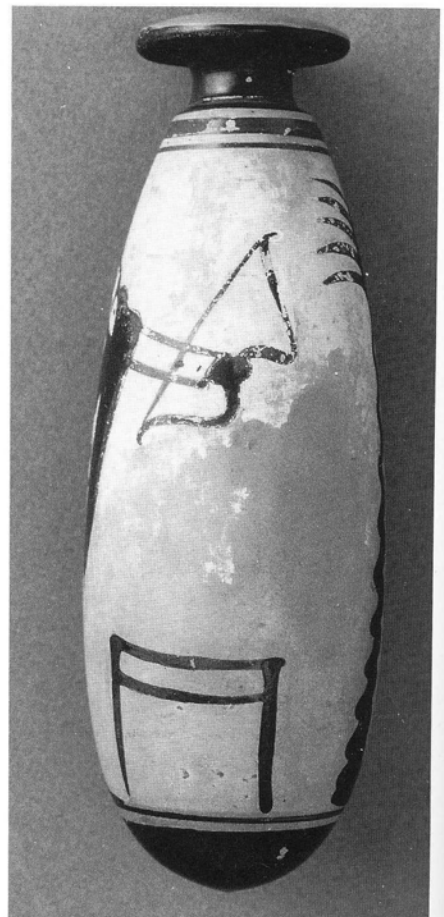


48a, b

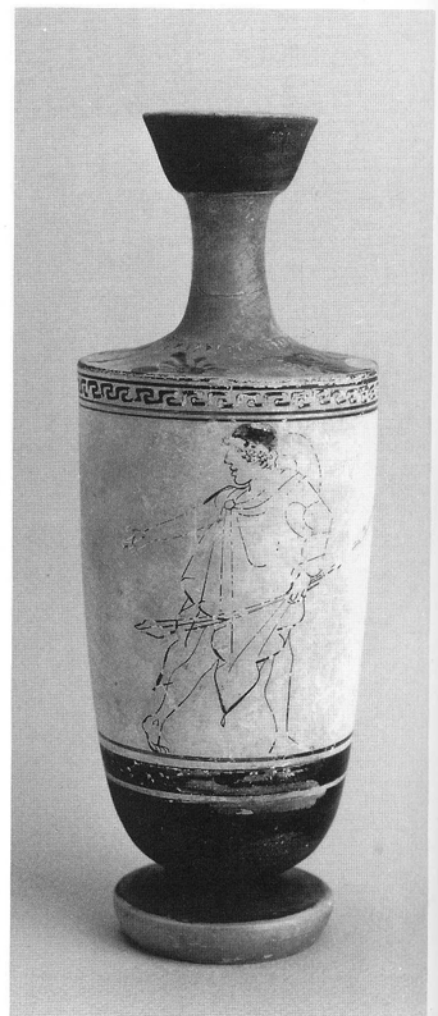
50 51

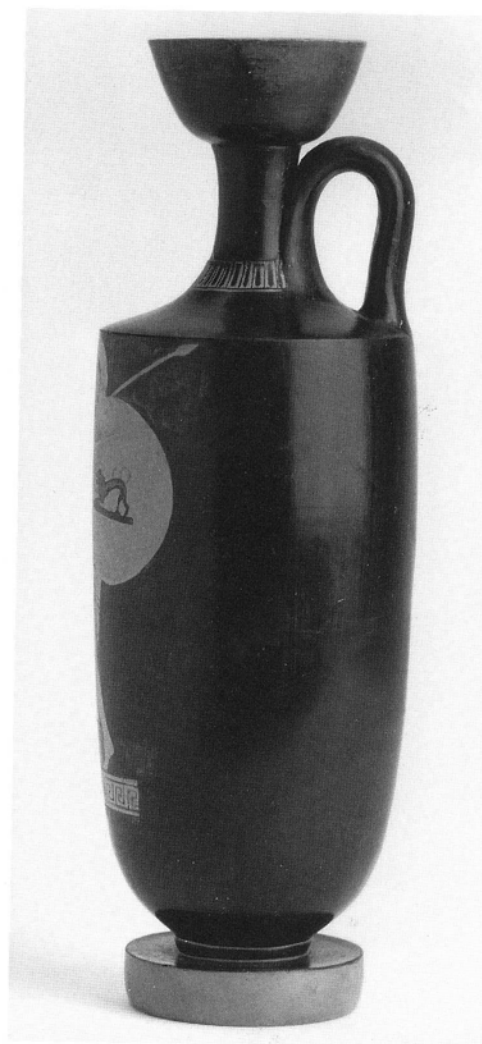






55a, b, c  
53 54 56





57a, b  
59a, b

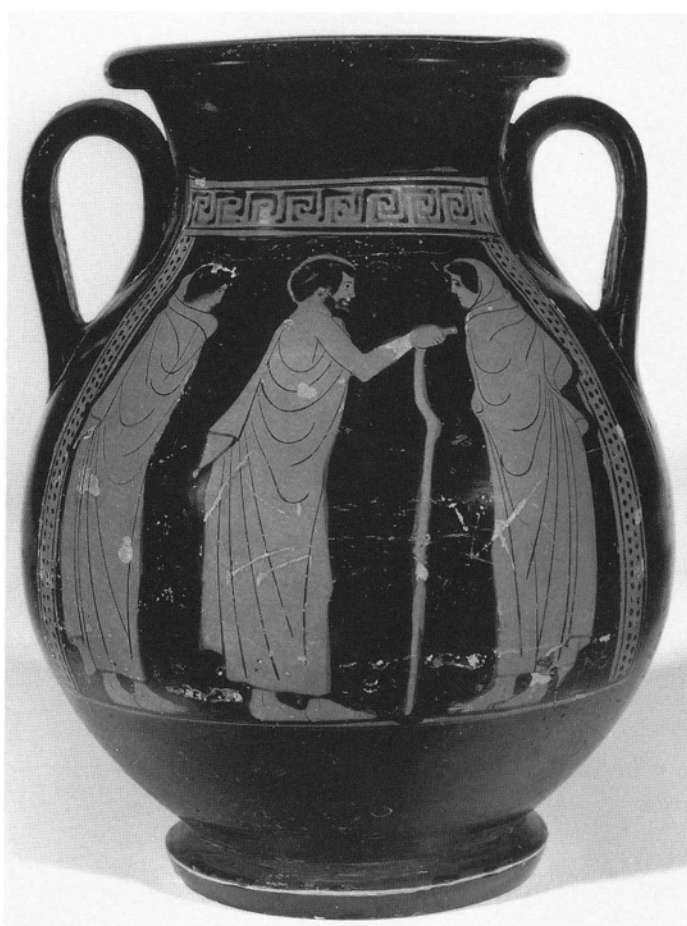
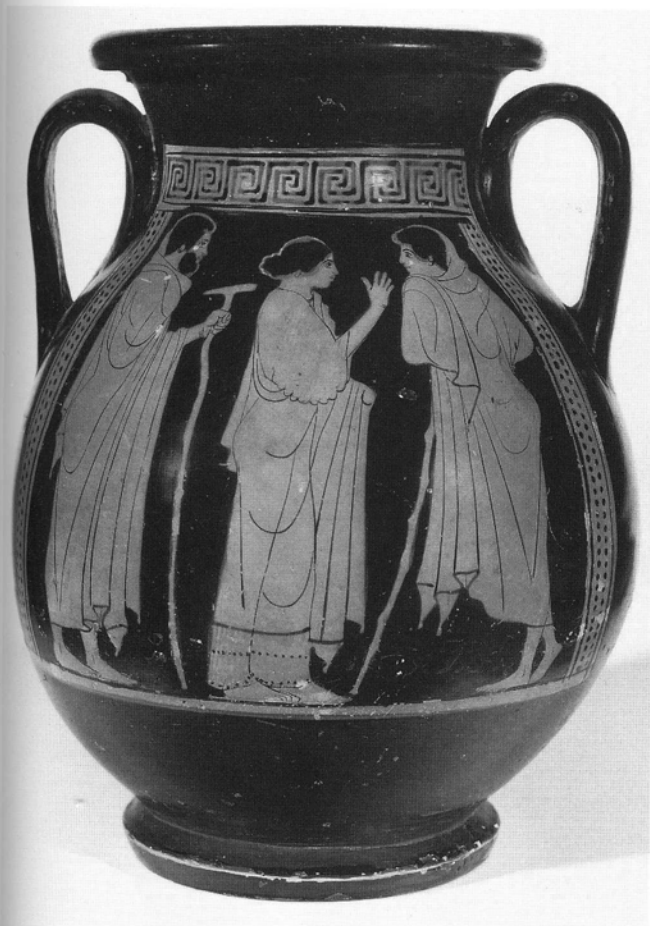




58 62  
60b, a

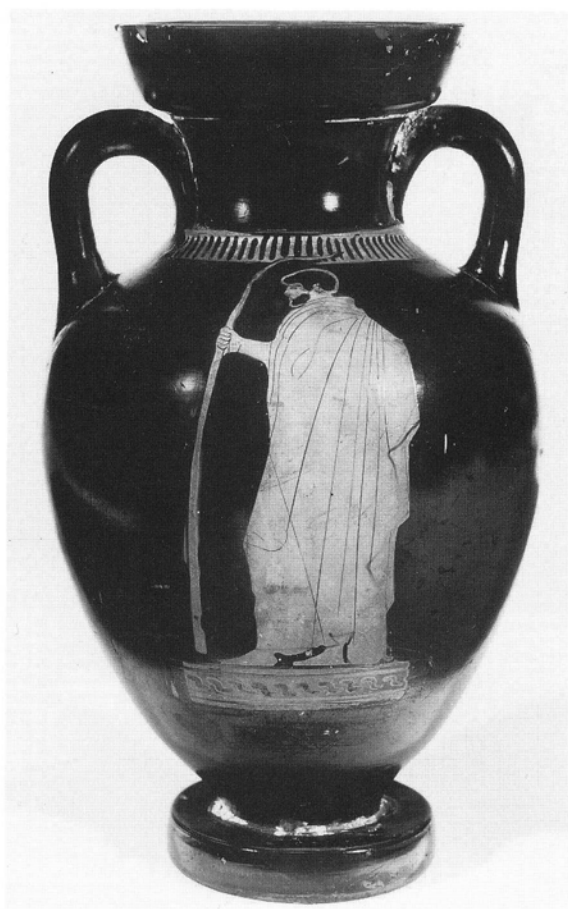






61a, b

64a, b







63 (A)

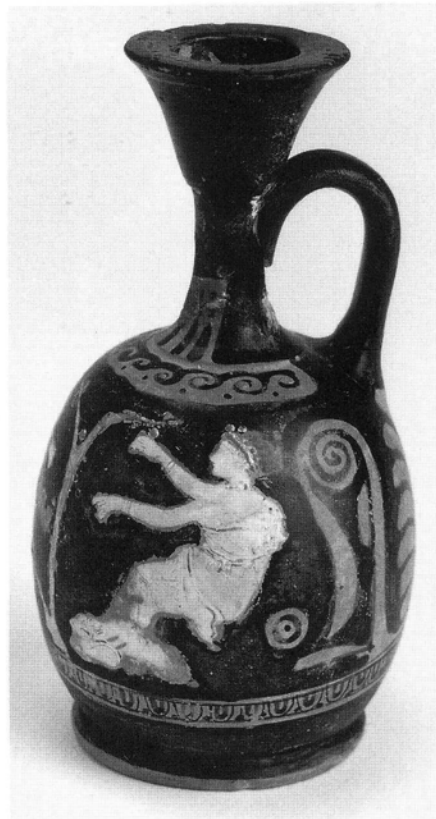
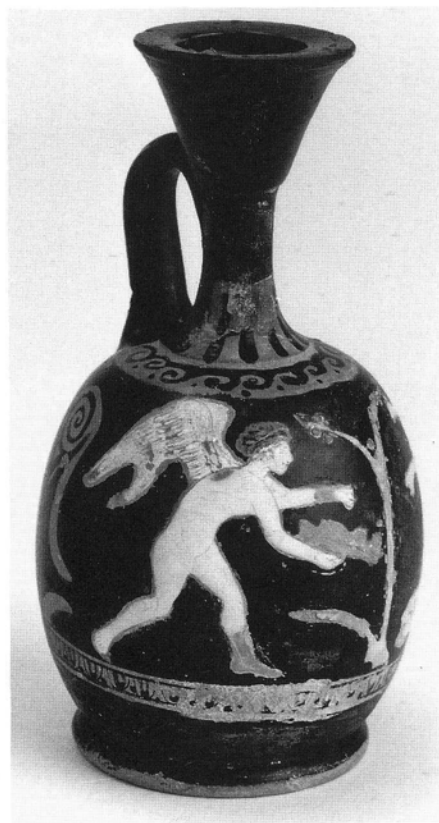


63 (B)



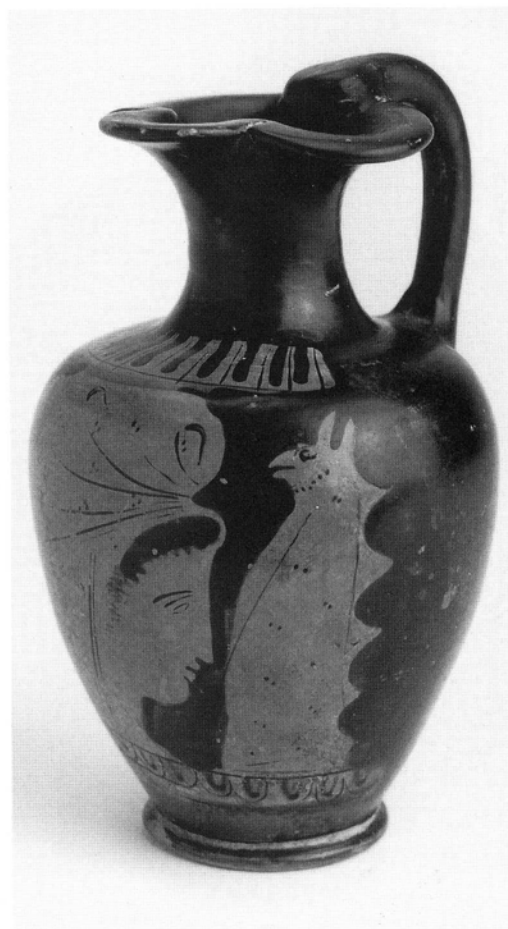
63 (A, detail)





65a, b

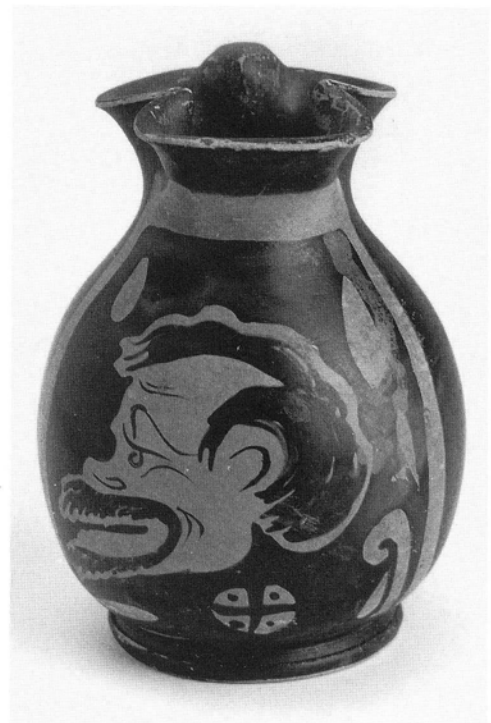
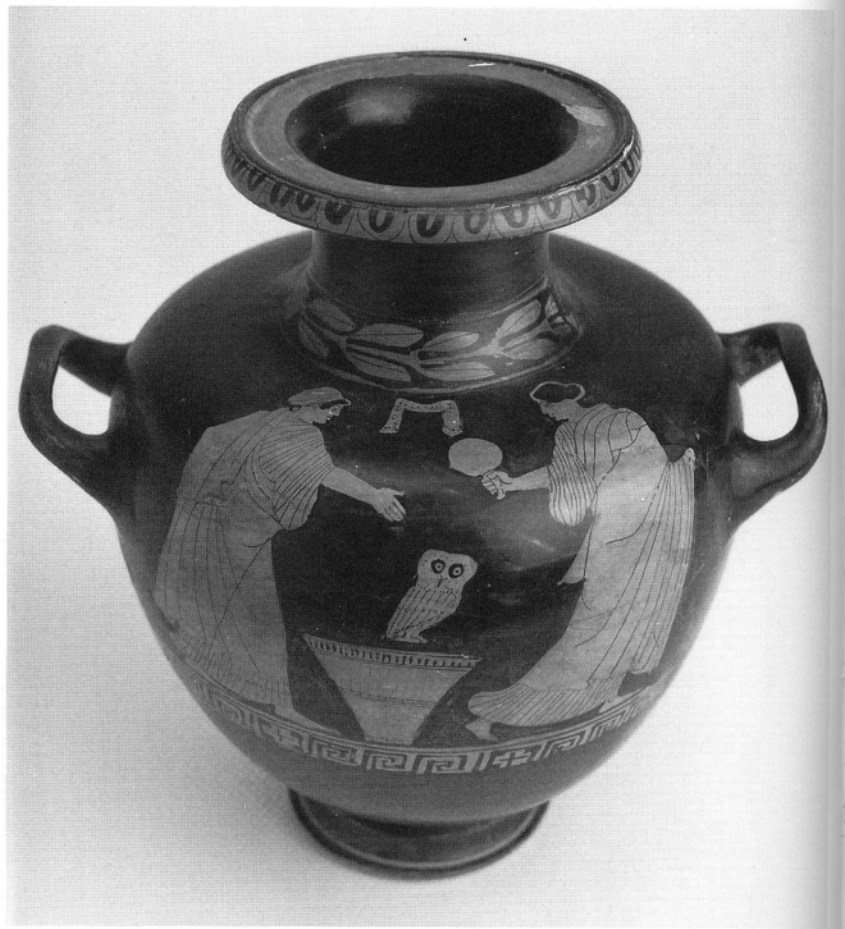
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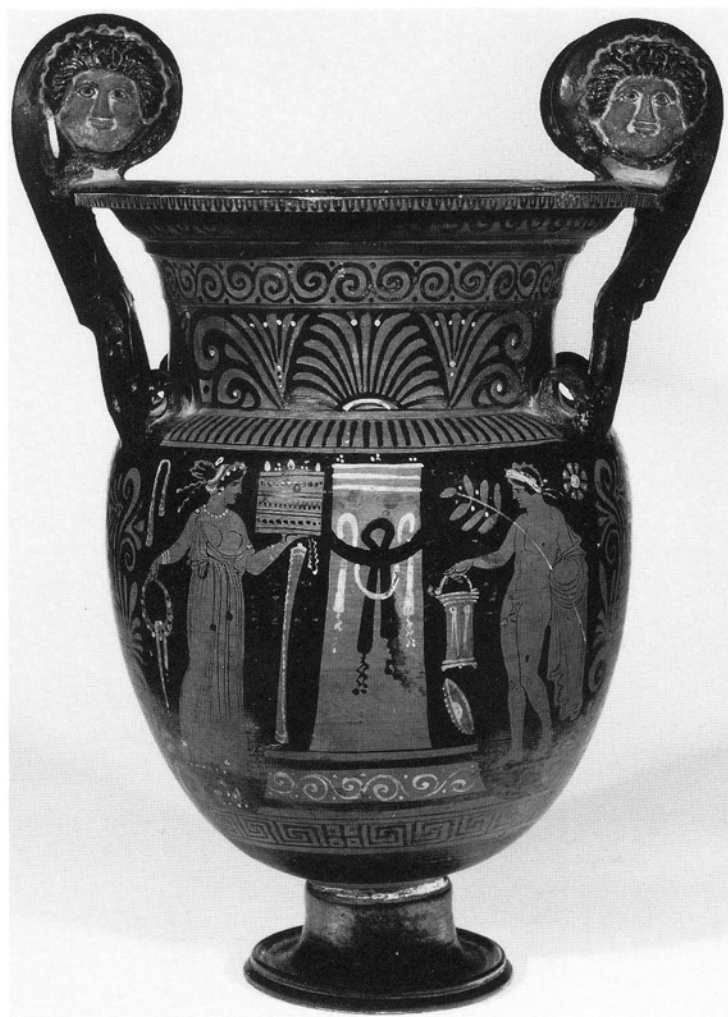




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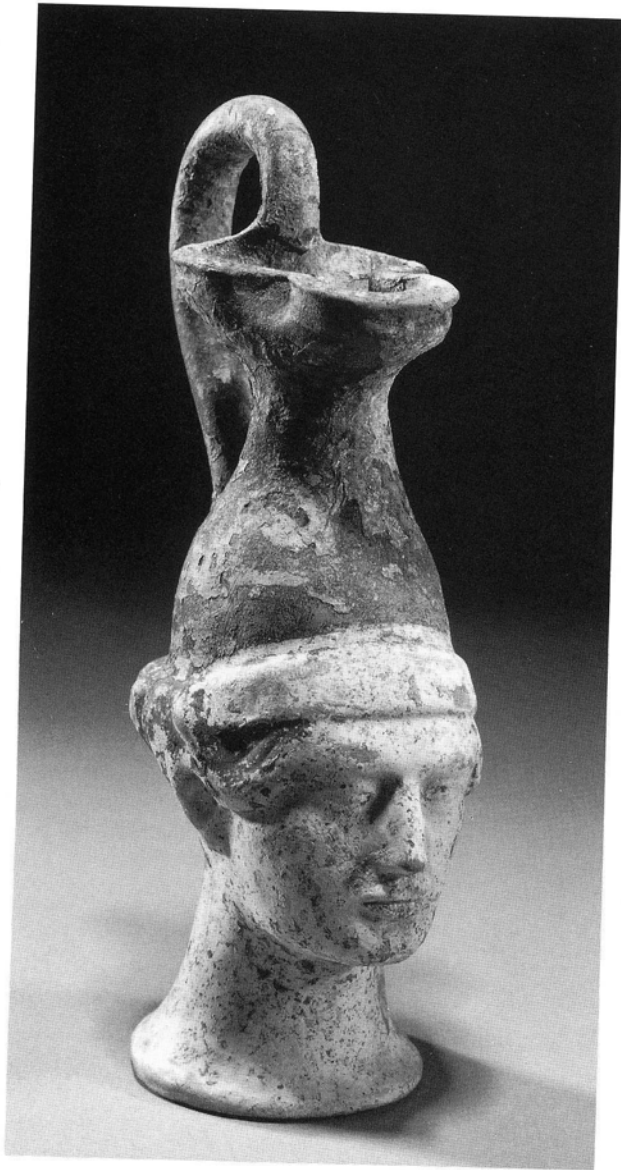
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71a, b  
74

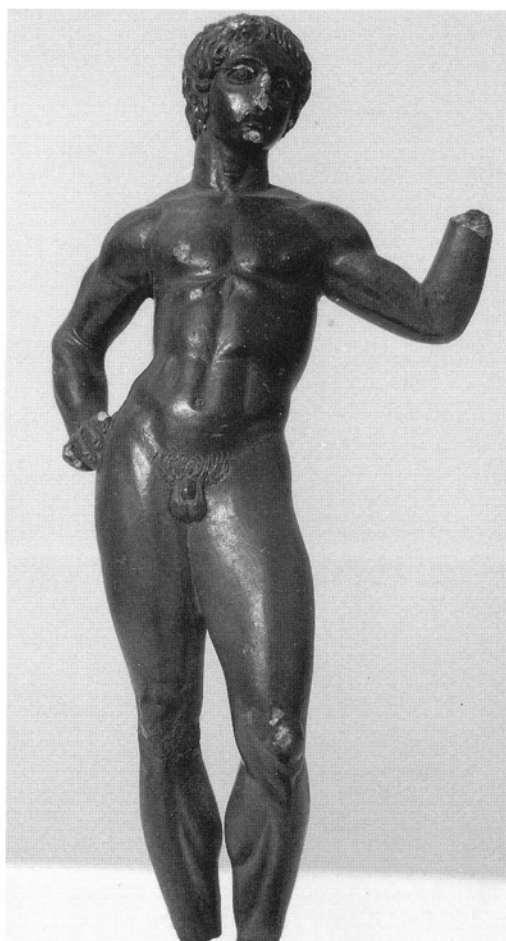




75 76  
73

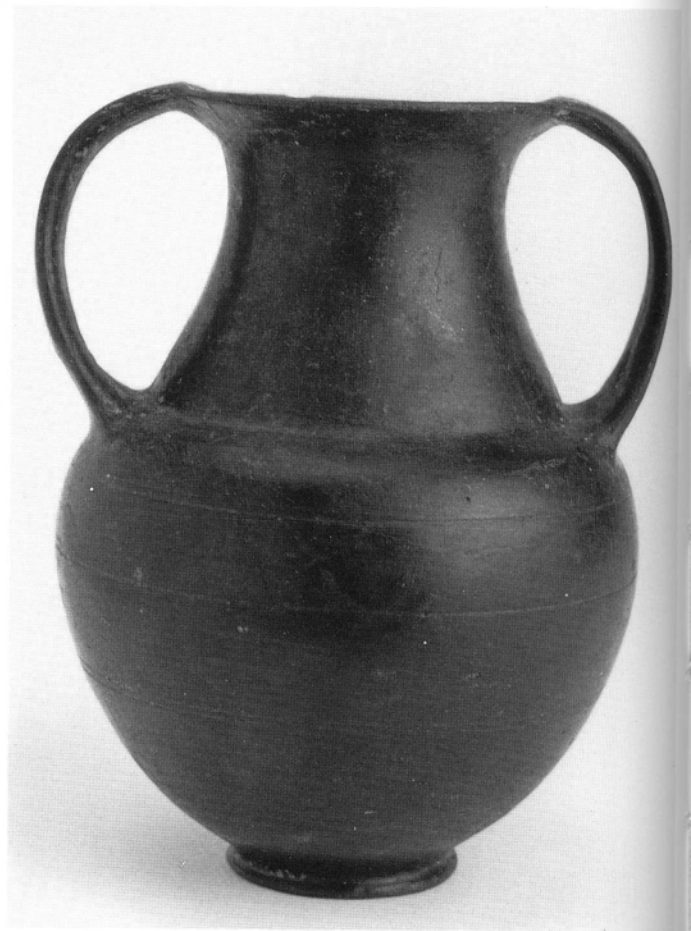






77 78a,  
83 b



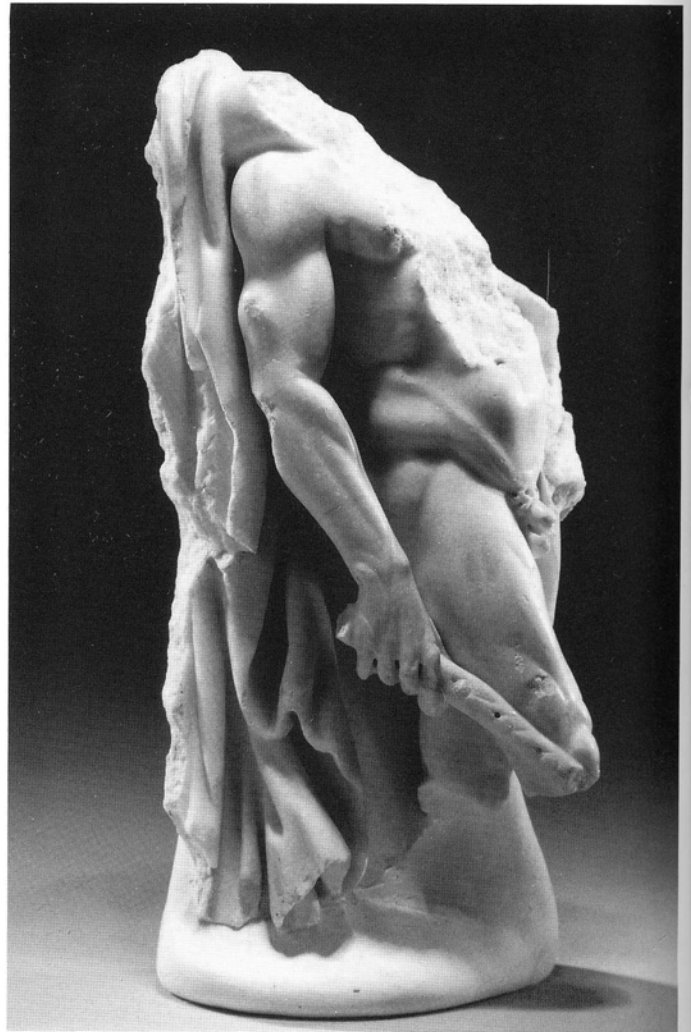


86 85

90 84







87 88

89





102 103 91 106  
92 93 94

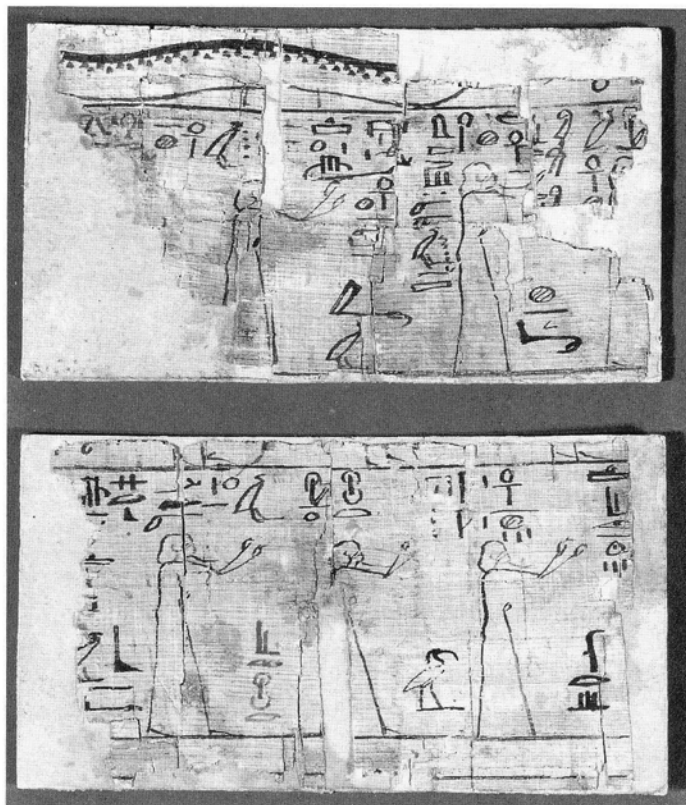






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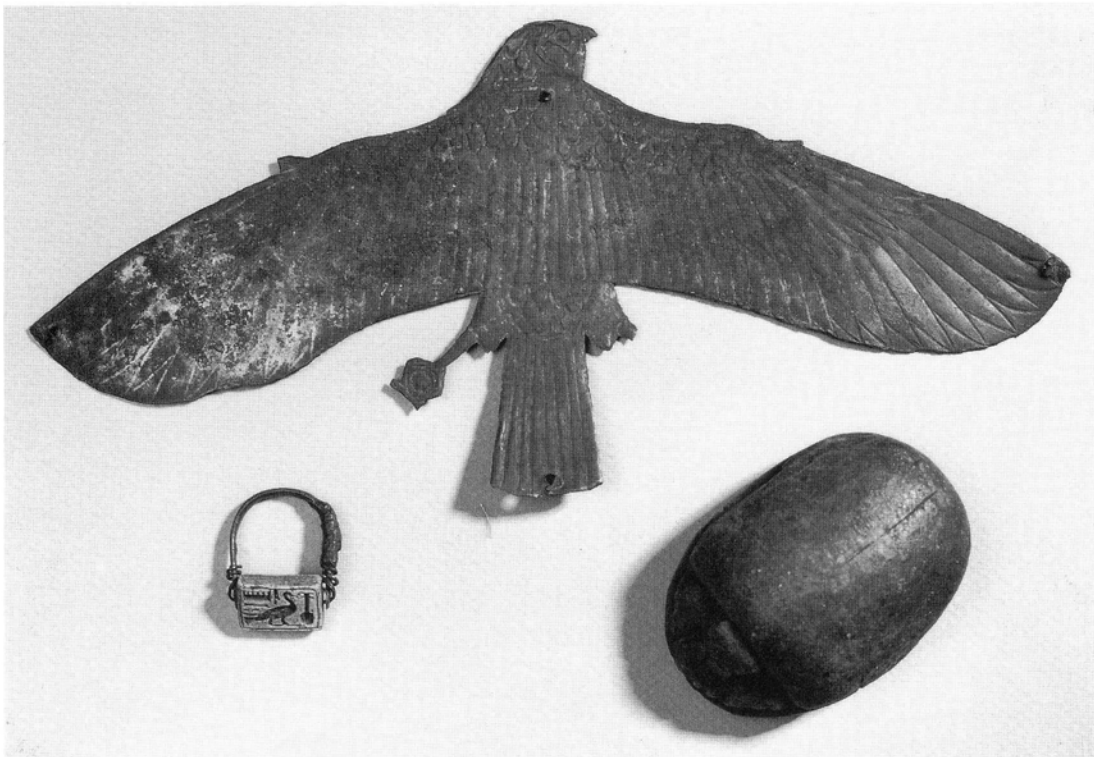
99-100





105

98 96 101





112 127 113  
118 126 110 108

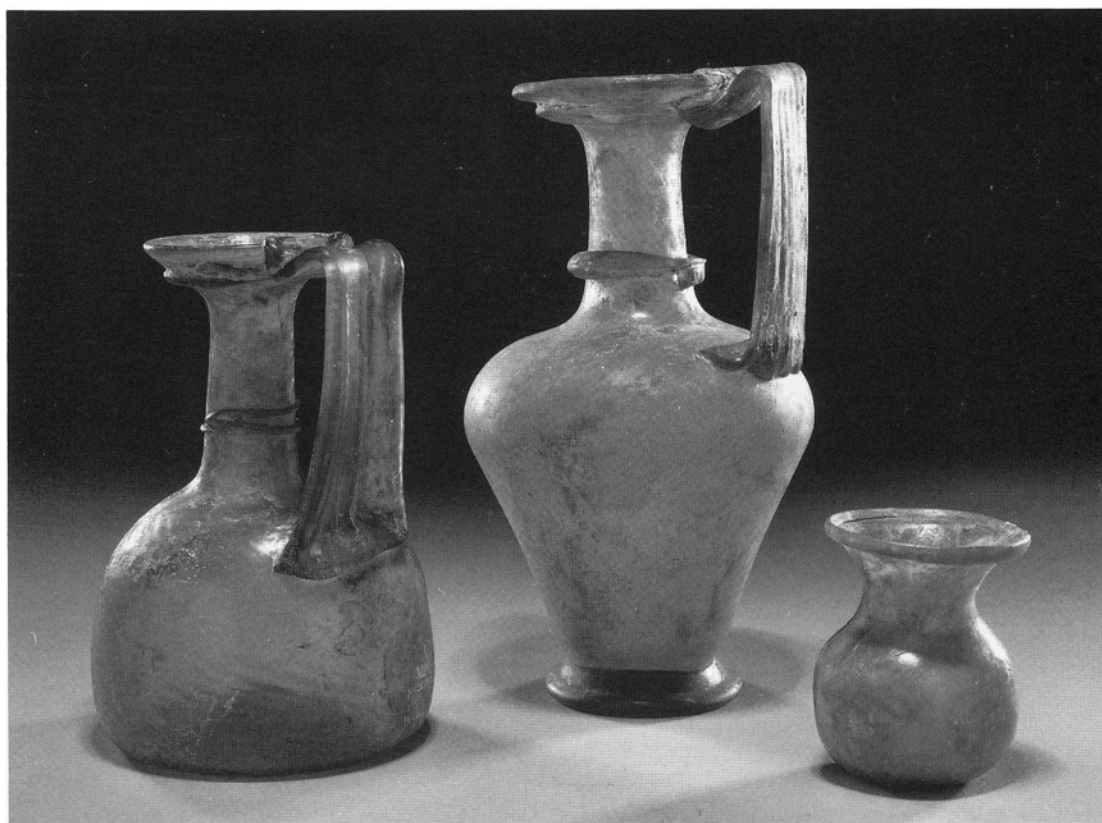
122 121 115





109 117 107 114 111  
124 120

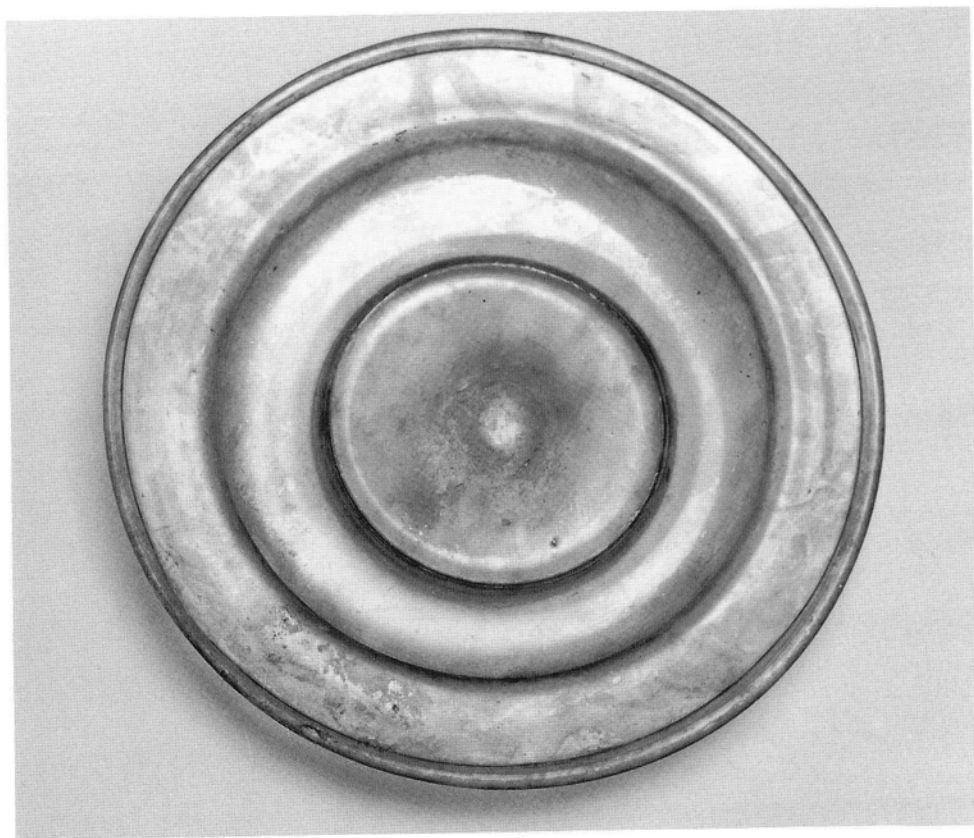
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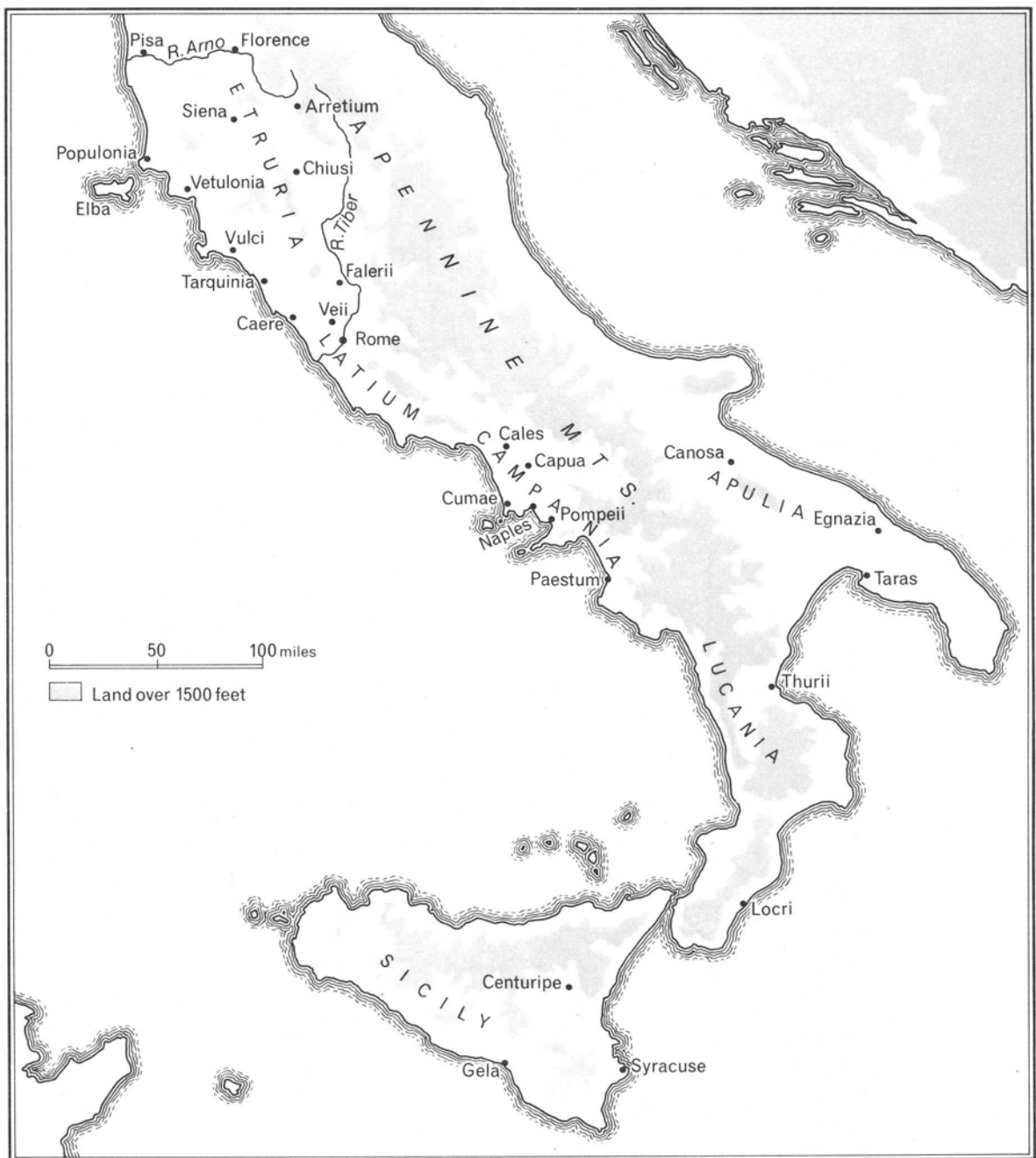


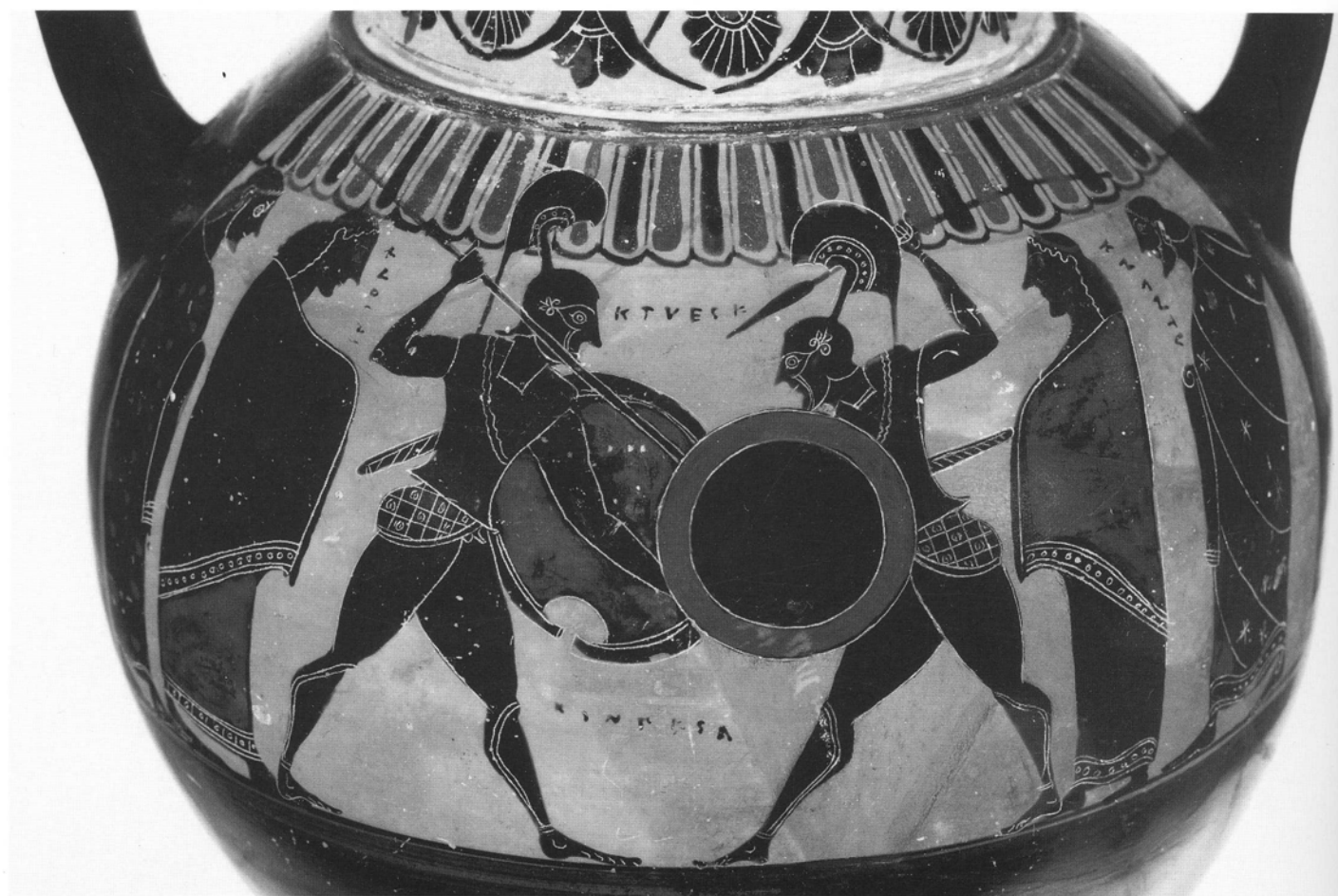




97  
104  
116







*Attic Black-figure Neck Amphora, near the Tyrrhenian Group, 675-650  
(Side A), Catalogue number 39.*

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