

CORPUS VASORUM ANTIQUORUM

POLAND FASCICULE 11

CRACOW FASCICULE 1

JAGIELLONIAN UNIVERSITY INSTITUTE OF ARCHAEOLOGY 1

JAGIELLONIAN UNIVERSITY MUSEUM

UNION ACADÉMIQUE INTERNATIONALE

CORPUS VASORUM ANTIQUORUM

POLAND

CRACOW

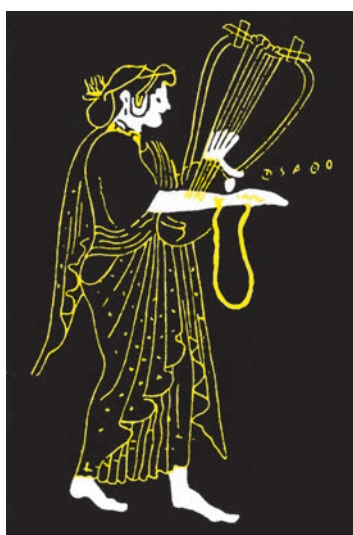
FASCICULE 1

JAGIELLONIAN UNIVERSITY INSTITUTE OF ARCHAEOLOGY 1

JAGIELLONIAN UNIVERSITY MUSEUM

EWDOKSIA PAPUCI-WŁADYKA

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To the Memory
of
Professor
MARIA LUDWIKA BERNHARD

PREFACE

Corpus Vasorum Antiquorum has a long established tradition in Poland. The first three volumes were published before World War II, in the years 1931-1936, and elaborated primarily by Kazimierz Bulas and, to a lesser extent, by Edmund Bulanda, who took part in the project mostly in the capacity of the series editor. These volumes were published by the Polish Academy of Arts and Sciences (Polska Akademia Umiejętności – PAU) in Cracow, under auspices of the Union Académique Internationale (UAI). They included not only the most prominent and most valuable collections, such as the famous Gołuchów collection of the Czartoryski family (volume 1), or the Cracow collection in the Princes Czartoryski Museum, but also smaller collections of the Jagiellonian University (JU) and the National Museum in Cracow (volume 2), and finally other small collections in Wilanów, Poznań, Warsaw, Vilnius, Łańcut and many other places (volume 3).

After WWII, under the communist regime in Poland, CVA was revived, but instead of PAU, which had been closed down, the publisher became the Polish Academy of Sciences (Polska Akademia Nauk – PAN), which had just been established by the new government. The author of the consecutive volumes, comprising the collection of the National Museum in Warsaw (*CVA Varsovie, Musée National* 1-6, *Pologne* 4-9, 1960-1976), was Maria Ludwika Bernhard (1908-1998), distinguished Polish archaeologist and ancient art historian, specialising in Greek vase painting. After the downfall of the communist regime in Poland in 1989, PAU was restored and has become CVA publisher again since 1991, with the last volume in the Polish series so far (*CVA Varsovie, Musée National* 7, *Pologne* 10), again by Bernhard.

PAU authorities, supported by professor Bernhard, had considered re-edition of the pre-war volumes for some time already. After more than 70 years after the publication of the first of these volumes the research circumstances are different, the rules concerning the elaboration have changed, the description and analysis of the objects is more thorough than before, and the technical opportunities are also different now that the digital editions are available. From the very beginning the main advocate of the new edition of the pre-war volumes has been professor Janusz K. Kozłowski, the current director of the PAU Class II of History and Philosophy, and since 2010 also the President of the UAI. The initiative received support from the International CVA Committee within the UAI, which resulted in establishing the new Polish National CVA Committee, affiliated to PAU, to carry out the project, with the author of this volume as its Director and the editor of the whole series.

The publisher had decided that new fascicles would be numbered as consecutive volumes of Polish CVAs. As it has already been mentioned, ten volumes have appeared until present, therefore the current volume was given no. 11.

The Committee then agreed that the Cracow collections should be prepared first. In Cracow we have three main collections of ancient vases: the Czartoryski Foundation collection stored at the Princes Czartoryski Museum, the University collection, and that of the National and Archaeological Museums. It was decided that the first to be elaborated would be the University collection, which contains numerous vases stored at the JU Institute of Archaeology (over 250 objects), and four vases from the JU Museum. During the work on the first volume

of the new series of Polish volumes of *CVA* it turned out that a monograph including all vases from the University collection would be too large for one volume, therefore the collection was divided into two parts. The current first volume contains all vases with painted decoration from the Institute of Archaeology and all vases from the Museum. The remaining vases from the collection of the Institute of Archaeology will be included in next volume (*CVA Cracow 2, Poland 12*, in preparation by the present author).

The next volume of the new series, which is already being prepared by Dorota Gorzelany PhD, curator at the National Museum in Cracow, will include the Czartoryski Foundation collection (this will be the *CVA Cracow 3, Poland 13*). The Gołuchów collection will be published in two parts. The main body of the collection, kept in Warsaw National Museum, will be published by the current author (*CVA Poland 14*), while the smaller part, exhibited in the Gołuchów castle (nowadays a branch of the National Museum in Poznań) will be elaborated by the curators of the Gallery of Ancient Art of this Museum (*CVA Poland 15*). Following these volumes the remaining pre-war collections will be published.

Polish Academy of Arts and Sciences

Cracow, December 2011

CONTENTS

INTRODUCTION
ABBREVIATIONS

JAGIELLONIAN UNIVERSITY INSTITUTE OF ARCHAEOLOGY

	PLATE	PAGE
EAST GREEK FAIENCE	1	23
IONIAN OR EAST GREEK	2	25
CORINTHIAN		
Early Corinthian	3-6	28
Middle Corinthian	7-13	33
Late Corinthian	14-21	39
LACONIAN	22	49
ETRUSCO-CORINTHIAN	23-25	51
ATHENIAN BLACK FIGURE	26-56	55
BOEOTIAN BLACK FIGURE	57-60	103
ETRUSCAN BLACK FIGURE	61-62	111
ATHENIAN RED FIGURE AND WHITE GROUND		
Late Archaic	63	114
Early Classical	64-70: 1-3	117
Ripe Classical	70: 4-83	126
Late Classical	84-96	142
LUCANIAN RED FIGURE	97-98	165
APULIAN RED FIGURE	99-110	168
CAMPANIAN RED FIGURE	111-114	181
SICILIAN RED FIGURE	115	187
APULIAN GNATHIA	116-117	189
ITALIAN OR ETRUSCAN OVERPAINTED WARES	118-119	193

JAGIELLONIAN UNIVERSITY MUSEUM

ATHENIAN RED FIGURE	Pl. 120	199
APULIAN GNATHIA	Pl. 121	201
APULIAN OR CAMPANIAN BLACK GLAZE	Pl. 122	204
HELLENISTIC WEST SLOPE TYPE	Pl. 123	206
INDEX OF INVENTORY NUMBERS		209
INDEX OF PAINTERS, WORKSHOPS, STYLISTIC GROUPS AND CLASSES		211
INDEX OF GRAFFITI		213
INDEX OF PRINCIPAL SUBJECTS		215
LIST OF FIGURES		216

INTRODUCTION

*CVAs take a lot longer than expected.*¹

The works on the new series of Polish CVA edition began some years ago², but for various reasons their pace has not been as fast as we would have wished for (the motto chosen for this volume epitomises it perfectly).

The collection of the Institute of Archaeology of the Jagiellonian University (JU) consist mostly of objects collected by the former JU Archaeological Cabinet, which was opened in 1867, thanks to the efforts of archaeology professor and rector of our university, Józef Łepkowski. This collection, which supported the activities of the first Chair of Classical Archaeology in Poland, established in 1897 at the JU in Cracow, and directed by Piotr Bieńkowski, consists of original objects belonging to various Mediterranean cultures (currently over 700 objects) and plaster casts (over 100 works). The most numerous among the original artefacts belong to the so-called small finds and material culture objects, such as ceramic vessels (which are presented in the current publication), lamps, terracotta figurines, bronzes, coins, glass etc. The main group of these belongs to the vast expanse of Classical culture: Greece, Italy, Cyprus, Asia Minor, North Africa, Black Sea coast, and are dated from the Bronze Age to Late Antiquity. A smaller group consists of artefacts from Egypt and the Near East (one object from Mesopotamia). Many of these objects have considerable scientific and artistic value, they are also of extreme educational significance, and contribute to the history of Polish culture. This collection was created mainly by donations and is a testimony to the generosity of our citizens, who presented numerous gifts to the oldest Polish university, in particular in the first years after the Cabinet was established. Among the donors we encounter representatives of aristocracy, such as Władysław Czartoryski (who presented 115 vases in 1872), wealthy gentry, as for instance Stanisław Larysz-Niedzielski, high military commanders, who were forced by fate to live their lives away from their fatherland, as general Karol Stahel, well known artists, as Jan Matejko, Polish writers and intellectuals from all over the world, and last but not least professors of our University, such as Kazimierz Bulas. It is worth mentioning that during the Partitions of the Polish-Lithuanian Commonwealth, when Poland lost its political independence (1795-1918), such donations were perceived as expression of patriotic feelings, because they enriched Poland's cultural heritage (on the history of the Cabinet, its benefactors and collection see *Egipt, Grecja, Italia...* 2007 and Śliwa 2011).

During all the years since the establishment of the Archaeological Cabinet, when the collection suffered varied fates and kept changing its name, the vases, as well as other artefacts, were rarely exhibited. Only for a short time (1887-1921) was the collection given a proper space, and was displayed in the main building of the University, the *Collegium Novum*. In the years that followed it was hardly accessible even for researchers and archaeology students, due to accommodation difficulties. Unfortunately, such circumstances continued also after WW II. In

¹ Michael Turner, *Bryn Mawr Classical Review* online 2005.08.30.

² Cf. E. Papuci-Władyka, *Corpus Vasorum Antiquorum*: new edition of Polish volumes 1931-1936, SAAC 12 (2008) 105-110.

1957/58 the artefacts were moved to the Museum of the Jagiellonian University, stored in the oldest university building *Collegium Maius*, and listed in a separate museum inventory as a deposit.³ They were accessible only for scholars and students for educational purposes. In 1998 the collection, including the vases, had to be moved from its storage, therefore it was packed and placed in the cramped *Collegium Minus*, where the Institute of Archaeology of the JU is located. The directors of the Institute, as well as professor Joachim Śliwa and the current author keep making efforts to provide a proper place for display and storage of the collection, and we hope that these efforts will eventually be successful.

As was stated above, the artefacts from our collection, including the vases, were rarely presented to wide public. In 1999, on the occasion of 73rd session of the UAI in Cracow, the exhibition ANTIQUARIUM CRACOVIENSE was organized on the premises of the Princes Czartoryski Museum. 30 best works of Greek vase painting from our collection were then exhibited (cf. Papuci-Władyka 1999). The exposition gave the opportunity to perform conservation of the artefacts, which was carried out by Anna Pusoska (1998) from the Conservation Services of the National Museum in Cracow⁴. A selection of the most interesting and most valuable objects, including several vases, was presented at the exhibition “Treasures of the Jagiellonian University”, which took place at the end of the same year, and was organised to celebrate the 600th anniversary of the renovation of our University⁵. Several objects were also shown during a one-day exhibition in the Institute of Archaeology in summer 2002 (as part of the Festival of Bracka and Gołębia streets in Cracow). In autumn 2003 several artefacts, including two Greek vases, were presented at the exhibition in the Reduta shopping mall in Warsaw, and in 2005 at the exhibition “Maecenates of Polish Science – six centuries of citizens’ generosity towards the University of Cracow”, which was prepared by the JU Archive for the exposition room of the Jagiellonian Library (cf. J. Śliwa, in *Egipt, Grecja, Italia...* 2007, 18-19). The year 2009 was also favourable for the presentation of some of our vases, which illustrated the exhibition in the Silesian Museum in Katowice: “The Magic of Wine”⁶.

Ceramic vases make up the most numerous and most important part of the collection of Classical antiquities belonging to our Institute. The most valuable set of objects within this group are Cypriot and Greek vases, but vases from other territories and cultures are also represented; there are specimens of Punic and Etruscan pottery, as well as Hellenistic and Roman wares from unspecified centres. As stated in the *Preface*, the current first volume contains all vases with painted decoration (93 objects). Among these are three Eastern Greek vases, 19 orientalising Corinthian, one Laconian, three Etrusco-Corinthian, 24 Attic black figure, four Boeotian black figure, one Etruscan black figure, 20 Athenian red figure and one Athenian white ground, 12 Italian red figure (one Lucanian, nine Apulian, two Campanian), one Sicilian red figure, two Apulian Gnathia, and two vases of the Gnathia type or Italian overpainted.

After the publication of the second volume of *CVA* (Bulas 1935) these vases were subject of scholarly elaborations, among which the most important is the catalogue edited by

³ At that time the inventory numbers of the objects were preceded by “10.”, see the *Katalog* mentioned below in note 7.

⁴ They were vases here nos. 7, 12, 27, 29, 32-33, 37, 40, 55-58, 61-63, 70-74, 77, 84, 88-89.

⁵ Cf. M. Fabiański (ed.), *Treasures of the Jagiellonian University*, Kraków 2000, 160-161, inv. 345, 190, 216, 218, 329, 330, 331, 220, here nos. 27, 37, 56, 58, 61, 66, 71, 72 (other objects from our collection: *ibid.*, 151-155).

⁶ Cf. L. Jodliński (ed.), *Magia Wina. Od pędu winorośli po napój bogów*, katalog wystawy [*The Magic of Wine. From the vine shoot to the nectar of gods*, exhibition catalogue], Muzeum Śląskie, Katowice 2009, cat. 3, 6, 7, 8, 9, 13, 14, 17, 26, 29 (vases cat. nos. 1, 10, 11, 18, 22 exhibited in Katowice will be included in the second volume of *CVA*, devoted to the University collection).

M.L. Bernhard, and covering almost the whole collection, pottery included⁷. For a major part these are artefacts without determined provenience, only in some cases we know the place of their origin. This applies to the following vases: nos. 11, 42, 46-47 and 69 can originate from Turkey; nos. 39, 40 and 48 could be from Athens (?); no. 50 probably from Olbia Pontica; no. 66 from Athens; no. 75 from the Black Sea – probably Olbia Pontica area; no. 76 was purchased in Theodosia (Crimea) and no. 88 in Naples in 1872. Moreover, Beazley (*ARV*² 1154.32) suggests that the Dinos Painter crater no. 61 originates from Naples, but despite all efforts the present author was unable to confirm this piece of information: it is absent from the old inventories of our collection, therefore it is not clear how Beazley came across it, and if it is not erroneous. Since the publication of the vases in *CVA* (Bulas 1935) until now, due to various unfavourable circumstances, first and foremost the turmoil of the WW II, some of the artefacts were unfortunately lost⁸.

The aforementioned four vases from the Museum of the Jagiellonian University were included in the present volume, even though one of them is a black glazed vase and therefore should be considered in the second volume; however, in order not to separate a single object from the meagre collection of the ancient vases in the Museum, it was decided to make an exception and present it here. These vases do not have a specified provenience; two of them (nos. 94 and 97) were purchased for the collection, the remaining two possibly belonged to the Pusłowski family collection, but there is no written evidence for that. In 2000 three vases (nos. 94, 95, 97) underwent conservation by A. Pusoska.

The reader of this volume deserves some explanations concerning its technical details. As far as names of towns in Poland are concerned, these are given in their original form (e.g. Poznań, Gołuchów etc.), with the exception of the well established English ones (such as Warsaw and Cracow). The arrangement of entries in the catalogue is clear; for more clarity continuous numbering was introduced, and these entry numbers are given in references to vases, instead of inventories. Catalogue entries contain standard *CVA* data. After the current inventory number the catalogue lists former inventory numbers in parentheses, arranged from the latest to the earliest one (e.g. inv. 304 (1142; 192) means that the vase is currently kept under inv. 304, while it was given number 1142 in the new inventory of the Cabinet, and in the oldest inventory it was listed as no. 192). It was not always possible to determine the complex fates of some of the artefacts, despite long-lasting research in this matter (see *Egipt, Grecja, Italia... 2007, passim*); in certain cases it would require separate study, as contradictory data concerning the provenience of a given artefact may show (a fine example is vase no. 66, the lekythos of the Achilles Painter). All measures are given in centimetres. Abbreviation “D.” is for the maximum body diameter, other diameters are additionally described, e.g. “D. of foot”. Clay colour readings are given according to Munsell scale (1994), but in cases where the macroscopic (“visible”) colour was different from the reading, first the intuitive colour is given, as seen by the naked eye, and then in parentheses the description of the colour of clay according to Munsell code.

⁷ M. L. Bernhard (ed.), *Zabytki archeologiczne Zakładu Archeologii Śródziemnomorskiej Uniwersytetu Jagiellońskiego, Katalog*, Warszawa-Kraków 1976, which is very short, with poor figures, does not include illustrations of all objects, and is now outdated.

⁸ These are the following vases: 1. Attic geometric oinochoe (Bulas 1935, pl. 6[79]6); 2. Attic black figure oinochoe (Bulas 1935, pl. 7[80]1; *ABV* 438.2 Group of Rhodes 13485); 3. Attic black figure amphora (Bulas 1935, pl. 7[80]4; *ABV* 603.63, Red Line Painter); 4. Attic black figure kylix (Bulas 1935, pl. 8[81]7); 5. Attic black figure white ground pattern lekythos (Bulas 1935, pl. 11[84]2; 7); 6. Attic black figure white ground pattern (palmette) lekythos (Bulas 1935, pl. 11[84]3); 7. Apulian red figure column crater (Bulas 1935, pl. 14[87]1; *RVAp* II, 811 chpt. 25 The Cracow Painter); 8. Apulian Gnathia skyphos (Bulas 1935, pl. 14[87]6; 9. Italo-Corinthian pointed aryballos (Bulas 1935, pl. 5[78]8; Papuci-Władyka 1989, no.122, pl. XL).

Drawings of the profiles of almost all vases were made, which nowadays has become a standard; they were inserted in the text, so that the reader can see the vase in question (even though the juxtaposition of all the drawings at the end of the text could allow for comparisons of the vases). Also as many photographs of artefacts as possible are included. Recent *CVA* volumes have introduced colour photographs of all published vessels (cf. e.g. *CVA Australia* 1, 2008), but since including colour illustrations in the printed version would increase dramatically the costs of the publication, only the most valuable vases are reproduced in colour, and the current volume is accompanied by a digital disc containing all photographs in colour, so that the readers, and in particular researchers, could access full documentation of the published vessels. In citations of *CVA* volumes full data are given, i.e. after the number of the collection volume also the number of the country volume is quoted in brackets, while the names of authors and publication years are given in parentheses. This novelty was introduced because the author of this volume believes that such information is essential nowadays; e.g. “see also: bell krater Mainz, University 178, *CVA* 3 [Germany 63], pl. 9, dated ca. 350, Group G (E. Böhr 1993)”. In referencing *CVA*, in order not to repeat information, the rule was adopted to cite the location where the vase in question is kept, without quoting the collection in the *CVA* title again, e.g. “alabastra Gela – one object without number and G. 128, G. 54 *CVA* 1 [Italy 52], pl. 19:1-3” reads: ...*CVA Gela* 1 [Italy 52]... etc. Beazley catalogues are cited as in *Para* and *Add*² as well as in the Beazley Archive: *ARV* page, then dot and number, e.g. *ARV* 333.2. Beazley Archive database online is referenced according to www.beazley.ox.ac.uk. In referencing the books of Trendall and Cambitoglou, the particular Volume or Supplement details are followed by page number, chapter and catalogue numbers, and, if applicable, image details; thus *RVAp* II, 504, 18/84. The *Lexicon Iconographicum Mythologiae Classicae (LIMC)* is referenced by volume with year of publication, subject, page or number of illustration and author of the entry in parentheses; thus *LIMC* II (1984) *s.v.* Apollon, 229 (V. Lambrinoudakis). “*Op. cit.*” is used to reference publications that appear in the analysis of a given vase, and whose bibliographical data are given in full within the same analysis only once, when cited for the first time. If the same reference is quoted for another vase, it is again cited in full (unless it is listed in *Abbreviations*). For technical reasons the bibliographic references in this volume do not go beyond the year 2009; with very rare exceptions it was impossible to include later literature.

Acknowledgments

The current volume could not come into being without the help of a large number of people, to whom the present author would like to express her gratitude. Special thanks for assistance and patience in waiting for this work to be finished are due to professor Janusz K. Kozłowski, whose determination and encouragement were crucial for the endeavour. My thanks should also go to the secretary general of the PAU, professor Jerzy Wyrozumski. Numerous sojourns in Athens, and the research done in the libraries of the American School of Classical Studies, École Française d’Athènes and Deutsches Archäologisches Institut, as well as in Thessaloniki, in the library of the Institute of Archaeology of the Aristotle University, were possible thanks to the scholarship of the Lanckoronski Foundation and the funds of the Faculty of History and the Institute of Archaeology of the Jagiellonian University, therefore I owe my gratitude to the Faculty deans and Institute directors.

Words of thankfulness should also go to, professor Janusz A. Ostrowski, former Chair of Classical Archaeology of the JU Institute of Archaeology, Wojciech Machowski PhD for and eagerly given help, my student Edyta Knapik, my doctoral students: Agata Dobosz, Marta Korczyńska-Zdąbłarz and Łukasz Misk as well as Agnieszka Fulińska PhD, whom I thank for the translation of the text.

Special gratitude is due to Urszula Socha, the author of drawings of all the vases as well as the computer elaboration of all photographs, and to Paweł Gąsior, Katarzyna Mirczak and Jakub Śliwa who are the authors of photographs, as well as to Anna Pusoska, who performed the conservation work on some of the vases.

The former director of the Jagiellonian University Museum, professor Stanisław Waltoś, should receive my thanks for allowing me to research and publish the vases from the Museum's collection, and I also thank the members of the Museum's staff, Włodzimierz Kisza, Andrzej Laska, Beata Frontczak and Jolanta Pollesch, for their kind help, and Grzegorz Zygier for providing photographs of these vases.

In Greece I was met many times with wonderful hospitality and great help from my mother, Andromache Papoutsi, my cousin Theodora Kallipoliti, as well as from my friend Georgia Kokkorou-Aletras. I also express my gratitude to Stella Drougou, Martine Denoyelle, Beatrice Detournay, Chrysanthi Kallini, Viktoria Georgopoulou, Anne Destrooper-Georgiades, Anna Lemou, Christa Schauer, Michalis Tiverios, Susan Rotroff, Martin Benz, Jackie Westwood-Demetriades and numerous other people, whom I am unable to list in this short introduction.

It goes without saying that the most cordial thanks should go to my family: first and foremost my husband Marek, our son Patryk, and all the rest of the family, without whose encouragement, reassurance, patience, dedication and help this volume would never take the present shape.

Ewdoksia Papuci-Władyka

Kraków and Wola Filipowska, December 2011

ABBREVIATIONS

Journals and series abbreviations follow those used in the *Archäologischer Anzeiger*.

Additionally, the following abbreviations have been used:

- ABV* – J. D. Beazley, *Attic Black-Figure Vase Painters* (Oxford 1956)
- Add²* – T. H. Carpenter, *Beazley Addenda: Additional References to ABV, ARV² and Paralipomena* (2nd ed., Oxford 1989)
- Agora XII* – B. A. Sparkes and L. Talcott, *The Athenian Agora XII, Black and Plain Pottery of the 6th, 5th and 4th centuries BC* (Princeton 1970)
- Agora XXIII* – M. B. Moore and M. Z. Pease-Philippides, *The Athenian Agora XXIII, Attic Black-Figured Pottery* (Princeton 1986)
- Agora XXIX* – S. I. Rotroff, *The Athenian Agora XXIX, Hellenistic Pottery, Athenian and Imported Wheelmade Table Ware and Related Material* (Princeton 1997)
- Agora XXX* – M. B. Moore, *The Athenian Agora XXX, Athenian Red-Figured and White-Ground Pottery* (Princeton 1997)
- Amyx 1988* – D. A. Amyx, *Corinthian Vase-Painting of the Archaic Period* (Berkeley 1988)
- ARV* – J. D. Beazley, *Attic Red-figure Vase-painters* (Oxford 1942)
- ARV²* – J. D. Beazley, *Attic Red-figure Vase-painters* (2nd ed., Oxford 1963)
- APPI 1997* – J. H. Oakley, W. D. E. Coulson, O. Palagia (eds.), *Athenian Potters and Painters, The Conference Proceedings* (Oxbow Monographs 67, Oxford 1997)
- APP II 2009* – J. H. Oakley, O. Palagia (eds.), *Athenian Potters and Painters II* (Oxford 2009)
- Beazley 1928* – J. D. Beazley, *Greek Vases in Poland* (Oxford 1928)
- Bernhard 1976* – M. L. Bernhard, „Zabytki etruskie” and „Zabytki greckie i rzymskie. Ceramika”, in M. L. Bernhard (ed.), *Zabytki archeologiczne Zakładu Archeologii Śródziemnomorskiej Uniwersytetu Jagiellońskiego* (Warszawa–Kraków 1976), nos. 197-203, 301-471, figs. 33, 59-96
- Bieńkowski 1917* – P. Bieńkowski, O lecytach greckich w zbiorach krakowskich, *Sprawozdania Komisji Historji Sztuki X* (1917), 1-30 and 143-150
- Boardman 1974* – J. Boardman, *Athenian Black Figure Vases: a handbook* (London 1974)
- Boardman 1975* – J. Boardman, *Athenian Red Figure Vases, The Archaic Period: a handbook* (London 1975)
- Boardman 1989* – J. Boardman, *Athenian Red Figure Vases, The Classical Period: a handbook* (London 1989)
- Bulas 1935* – K. Bulas, *CVA Collections de Cracovie* [Pologne 2], 29-53, pls. 1[74]-16[89], E. Bulanda (ed.) (Warsaw, Cracow 1935)
- Corinth VII, 5* – M. Risser, *Corinth VII, 5, Corinthian Conventionalizing Pottery* (Princeton, New Jersey 2001)
- Corinth XIII* – C. W. Blegen, H. Palmer, R. S. Young, *Corinth XIII, The North Cemetery*, (Princeton 1964)
- Corinth XV, 3* – A. N. Stillwell and J. L. Benson, *Corinth XV, 3, The Potters' Quarter: The Pottery* (Princeton 1984)
- CVA* – *Corpus Vasorum Antiquorum*
- EAA* – *Enciclopedia dell' arte antica, classica e orientale* (Rome 1958–)
- Délos* – *Exploration archéologique de Délos*
- Egipt, Grecja, Italia...* 2007 – J. Śliwa (ed.), *Egipt, Grecja, Italia... Zabytki starożytne z dawnej kolekcji Gabinetu Archeologicznego Uniwersytetu Jagiellońskiego* (Kraków 2007)
- FdD* – *Fouilles de Delphes*
- Haspels 1936* – C. H. E. Haspels, *Athenian Black-figured Lekythoi* (Paris 1936)

- Ivanov 1963 – T. Ivanov, Keramika, in I. Venedikov *et al.*, *Apolonia. Raskopki u nekropola na Apolonia pres 1947-1949 g.* (Sofia 1963), 66-273
- Kerameikos IX* – U. Knigge, *Kerameikos IX. Die Südhügel* (Berlin 1976)
- Kurtz 1975 – D. C. Kurtz, *Athenian White Lekythoi. Patterns and Painters* (Oxford 1975)
- Langlotz 1932 – E. Langlotz, *Griechische Vasen in Würzburg* (Munich 1932)
- Laurens 1974 – A.-F. Laurens, *Céramique corinthienne et étrusco-corinthienne*, Société Archéologique de Montpellier, Catalogue des collections 1 (Montpellier 1974)
- LCS* – A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily* (Oxford 1967)
- LCS Suppl. I* – A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily, First Supplement*, (*BICS Suppl.* 26, London 1970)
- LCS Suppl. II* – A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily, Second Supplement* (*BICS Suppl.* 31, London 1973)
- LCS Suppl. III* – A. D. Trendall, *The Red-figured Vases of Lucania, Campania and Sicily, Third Supplement* (consolidated), (*BICS Suppl.* 41, London 1983)
- LIMC* – *Lexicon Iconographicum Mythologiae Classicae*
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- MIA* – *Materialy i issledovania po archeologii SSSR*
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- Payne 1931 – H. A. Payne, *Necrocorinthia. A Study of Corinthian Art in the Archaic Period* (Oxford 1931)
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- RVAp Suppl. II* – A. D. Trendall and A. Cambitoglou, *Second Supplement to the The Red-figured Vases of Apulia, Part I: Chapters 1-20, BICS Suppl. 60* (London 1991); *Part II: Chapters 21-30, BICS Suppl. 60* (London 1992); *Part III: Postscript, Appendix 1 – Vases from Canosa, Appendix 2 – Vases from recent or forthcoming auction sales, BICS Suppl. 60* (London 1992)
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Other abbreviations used:

- D. – diameter
 H. – height
 Inv. – inventory number
 W. – width

**JAGIELLONIAN UNIVERSITY
INSTITUTE OF ARCHAEOLOGY**

EAST GREEK FAIENCE

1. PLATE 1

FIGURE 1

ROUND ARYBALLOS

INV. 141 (1108, 158).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 1[74]2; J. Śliwa, in M. L. Bernhard (ed.), *Zabytki archeologiczne Zakładu Archeologii Śródziemnomorskiej Uniwersytetu Jagiellońskiego* (Warszawa–Kraków 1976) no. 34.

DIMENSIONS AND CONDITION H. 6.6; D. 5.9; D. of lip ca. 3.2. Edge of lip damaged; white deposits in some places.

TECHNICAL FEATURES Faience (glazed clay), surface pale yellow 2,5Y 8/3, glaze pale yellow 2,5Y 7/3-7/4. Decoration: relief and painted with brownish red paint.

DESCRIPTION Round aryballos with regular globular body, very thin and short neck, broad disc lip with slightly concave upper surface and high rim; broad vertical handle adhering to the lip, and attached to the shoulder. Orifice very narrow and not centred within the circular lip.

Glazed: whole vessel, except neck and its transition to body, as well as the inside of the mouth and underside of vessel. Body covered with interlocking diamonds or lozenge pattern in relief. Painted decoration: brown circle emphasizing upper edge of lip; on shoulders six rays in the shape of lancet leaves.

CLASSIFICATION AND DATE Egyptian faience [K. Bulas; J. Śliwa]. East Greek faience. Spherical aryballoi Group I b in Webb's classification. Ca. 575-550 BC [E. Papuci-Władyka].

COMMENTS Bulas believed the vase to be Egyptian, from the Saite period, XXVI dynasty, likewise J. Śliwa, but it was not supported by any references for comparison (see bibliography above) the present author maintains that it is east Greek faience, cf. W. Webb, *Archaic Greek*

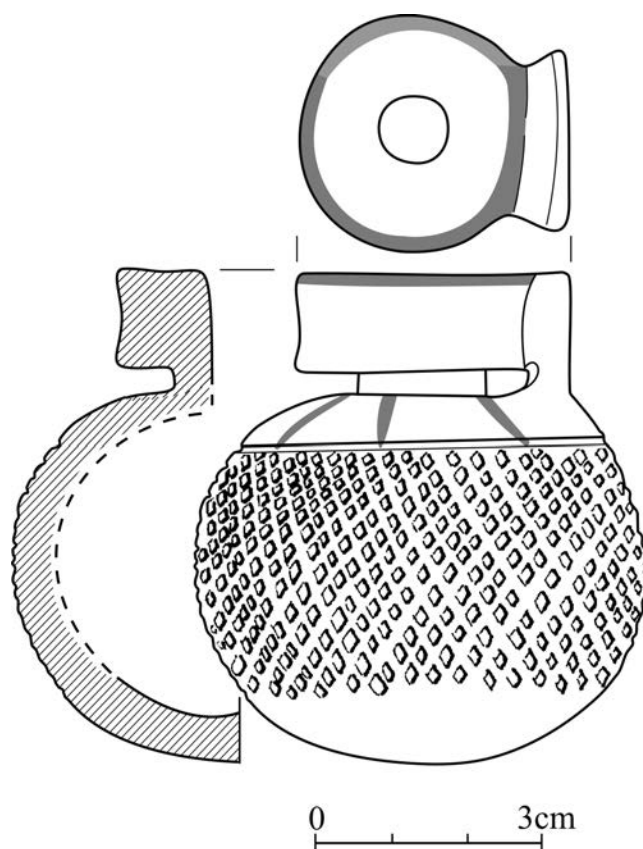


Fig. 1. Round aryballos 141

Faience (Warminster 1978, 108-114; production of faience aryballoi (which are derived, contrariwise from what Payne (1931, 287) believed, from the Corinthian globular aryballoi) began, according to Webb in the second half of the 6th century BC. Production of Greek faience ends in general ca. 500 BC. These globular perfume and oil vessels were very popular in antiquity, especially in eastern Greece; for examples of aryballoi with lozenge patterns ranging from carefully executed high relief to more simple incised cross-hatching, see Webb, *op. cit.*, 109-110, 112, nos. 704-705, 707, 709, 737, pl. XVII). In her introduction to chapter 8, Webb (*op. cit.*, 108-109) points out that “while the pattern of interlocking diamonds in relief could be highly decorative, it provided in practical terms a surface that was able to be more securely grasped”. In general see also R. M. Cook and P. Dupont, *East Greek Pottery* (London and New York 1998) 140-141.

The Cracow aryballos belongs to the basic group I with diamonds on body, subgroup b with small

diamonds, see Webb, *op. cit.*, 109: Group I b; some of these vases have shoulders unglazed, cf. e.g. *ibid.*, no. 707. Other close analogies: object very much like the ours in shape and with small diamonds – Basel BS 21.317 *CVA Basel* 1 [Schweiz 4], II D, pl. 19: 2, Rhodian, first half of the 6th century BC (J.-P. Descoedres 1981, with extensive bibliography); very similar in shape (only lip damaged, shorter) and analogous in decoration from Athens – Copenhagen 271 *CVA* 2 [Denmark 2], II & III, pl. 80: 12 (C. Blinkenberg and K. F. Johansen 1928); Heidelberg 14 and 15 (from Tanagra) *CVA* 1 [Germany 10], pl. 4: 2 and 3: classified within the group “Melisches

und weitere östliche Gattungen”, and dated to 650-550 (K. Schauenburg 1954). Similar is also an example from Taranto: F. G. Lo Porto, *ASAtene* 37-38 (1959-1960), 202ff. Taranto complesso N. 85 nos. 14-15, fig. 180 g and p, ca. 580 BC, Greco-oriental workshop (probably Rhodes), contemporary to a workshop in Egypt, possibly in Naukratis (*ibid.*, 207). On faience aryballoi from western part of the Mediterranean see A.J. Domínguez, C. Sánchez, *Greek Pottery from the Iberian Peninsula, Archaic and Classical Periods*, (G. R. Tsetschladze ed., Leiden 2001,) fig. 55 no. 1 (five such aryballoi, dated generally to the 6th century BC).

IONIAN OR EAST GREEK

2. PLATE 2:1-4

PERFUME POT IN THE SHAPE OF COCKLE-SHELL

INV. 157 (1103; 153).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 4[77]8; Bernhard 1976, no. 324; Papuci-Władyka 1989, 9 note 9 (mentioned).

DIMENSIONS AND CONDITION H. 7; D. 6; D. of lip 2.4. Decoration partly worn off.

TECHNICAL FEATURES Pale yellow fabric (2,5Y 7/3) (it is not possible to determine clay composition without break). Yellowish slip (2,5Y 8/3). Applied black (now altered to brown – 7,5Y 2,5/1) and dark yellowish brown – 10YR 4/4 (originally probably red?) paint.

DESCRIPTION Small figural vessel, body in the shape of the bivalve shell; the juncture of both parts of the shell forms a convex “seam” or “crest”. A circular, disc lip on short, narrow neck is attached high to the shell, “astride the seam”. Lip and neck probably turned and attached, no traces of handle.

On upper surface of the lip, around a small mouth, four groups of four crosswise brown lines, between them black blobs used to be, judging by the traces. Lip edge was painted black (preserved traces). Joining of the shell black, on the remaining surface several slanted black and brown bands, alternating.

CLASSIFICATION AND DATE Ionian or East Greek (Rhodian?) production. Late 7th-first half of 6th century BC.

COMMENTS Bulas believed the vessel to be Archaic Greek; Bernhard attributed it to the Corinthian workshops, while the present author suggested many years ago that it is of Rhodian produce (see bibliography above).

Figural shell-shaped vases decorated with alternating black and red bands were described by J. Ducat (*Les vases plastiques rhodiens archaïques en terre cuite*, Paris 1966, 140-141), who put together seven specimens that he believed to be Rhodian, and dated them to the last years of the 7th-first half of the 6th century BC. Some scholars maintain that figural vases (called plastic vases in earlier literature), that is figurines or other objects adopted for use as flasks, belong to the class of figurines, and should not be treated with vessels, e.g. R. M. Cook and P. Dupont, *East Greek Pottery* (London and New York 1998), 139 and note 5 (on figural vases in general see Ducat, *op. cit.*; R. A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities, British Museum* (London 1954-1959) I, 43-60 and especially vol. II).

Closest analogy for our vase is a fragmentarily preserved vessel from Delos: Ch. Dugas, *Les vases orientalisants de style non mélien, Délos XVII* (Paris 1935), 69 no. 67, pl. XLIX, B (made of hard brown clay with black and purple decoration, described as “vase rhodo-ionien” = Ducat, *op. cit.*, no. 7). See also vase from Camiros (Papatislures cemetery) in the British Museum A 1159 (Ducat, *op. cit.* no. 2, pl. XXI, 2), but the Cracow vase is not exactly the same as the one illustrated in Ducat – our vessel seems to be a second or even third impression from a mould: smaller, and not so carefully made. Similar (but not identical) vases: Oxford, Ashmolean 1879.135 (from Camiros) and 1901.701 (purchased in Smyrna) CVA 2 [Great Britain 9], II D, pl. VIII: 7 and 8, described as perfume-pot in the shape of cockle-shell, (E. R. Price 1931), (= Ducat, *op. cit.*, 140, nos. 3 and 4).

See also similar (but not identical: higher neck and handle like in aryballoi) vase from Cyrene: G. P. Schaus, *The Extramural Sanctuary of Demeter and Persephone at Cyrene. Libya, Final Reports II: The East Greek, Island, and Laconian Pottery* (Philadelphia 1985), 54 nos. 289-290, pl. 17 classified in group “East Greek Pottery: Wild Goat and Banded decoration” and dated to 600-

575 BC (hard fine clay Munsell 7,5YR 6.5/5), with parallels. On objects from Italy see the atypical vases, all glazed, from Gravisca: S. Boldrini, *Le ceramiche ioniche, Gravisca – Scavi nel santuario greco 4* (Bari 1994), 24, 34, 46 no. 18 (inv. 75/17661, 75/17659) classified as “Gruppo C (Argilla 5 YR 7/4-7/6)” and dated to ca. 600 BC (with analogies: one probably from Etruria, the other from Tharros).

The type in question was also produced in Attica in the 5th century BC, cf. Dugas, *op. cit.*, 57 note

7; J. C. Hoppin, *A Handbook of Attic Red Figured Vases II* (Cambridge-London 1919), 358-359 (with illustration) cites a vase composed of three shells of the same kind, signed by the Athenian potter Phintias; a similar vase P. V. C. Baur, *Catalogue of Rebecca Darlington Stoddard Collection of Greek and Italian Vases in Yale University* (Yale 1922), 113 no. 172 fig. 39, described as “Lecythus in form of three mussel-shells, perhaps under Boeotian influence, probably fifth century B.C.”.

3. PLATE 2: 5

FIGURE 2

ALABASTRON WITH FOOT

INV. 158 (1151; 201).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 4[77]9; Bernhard 1976, no. 201.

DIMENSIONS AND CONDITION H. 8.2; D. 4.5; D. of lip 2.6; D. of foot 2.5. Intact, small chips on lip, glaze partly abraded.

TECHNICAL FEATURES Fine, hard clay 10YR 4/1-3/1 dark gray-very dark gray, with a large quantity of small particles of mica. Black, lustrous glaze. Surface not burnished.

DESCRIPTION Small alabastron with disc lip, very narrow neck, elongated ovoid body, ring foot with broad base; on the underside centrally a small omphalos.

Decoration: edge of lip and its upper surface unevenly and only partly glazed; lower surface of lip unglazed; the remaining vessel glazed, except lower part of body and foot; underside not glazed.

On lip three incised concentric circles, on transition from neck to shoulders slight plastic ring, on body just above the middle of height three incised grooves: the middle one filled with red paint, the remaining with white paint.

CLASSIFICATION AND DATE East Greek or Ionian “bucchero”. 600-570 BC.

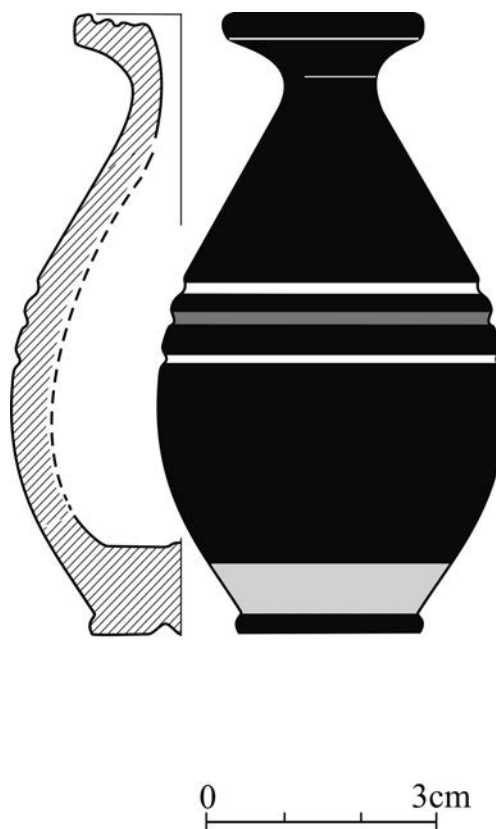


Fig. 2. Alabastron with foot 158

COMMENTS Bulas correctly described the vase as Greek “bucchero”, while Bernhard believed it to be an Italo-Etruscan produce (see bibliography above). On Greek “bucchero” see: J. Boardman and J. Hayes, *Excavations at Tocra 1963-1965, The Archaic Deposits I* (London 1966), 65 “bucchero fusiform alabastra” note 2 and 4 (where other East Greek examples are cited); J. Boardman and J. Hayes, *Excavations at Tocra 1963-1965 II* (London 1973), 28 note 1, pl. 17 no. 2058 – Hayes believed that the centre of production of these vases was in

Ephesus or in Miletus; G. P. Schaus, *The Extramural Sanctuary of Demeter and Persephone at Cyrene. Libya, Final Reports II: The East Greek, Island, and Laconian Pottery* (Philadelphia 1985), 73: East Greek; S. Boldrini, *Le ceramiche ioniche, Gravisca – Scavi nel santuario greco 4* (Bari 1994), 75-6 and note 14 (with many examples cited), describes this category as “Bucchero ‘ionico’”, and observes that the production of this category of vessels was usually attributed to Rhodes and Samos, or more generally to southern Ionia; R. M. Cook and P. Dupont, *East Greek Pottery* (London and New York 1998), 136-137, describe the group of vases in question as “Rhodian Bucchero”, because it was believed formerly that such produce originated from Rhodes, which was considered a strong centre of pottery production in East Greece. It is a small group of products, similar to “Aeolian Grey ware” (cf. Cook and Dupont, *op. cit.*, 135-136), but separate from it, with darker surface; it was produced in the southern part of the East Greek region (*ibid.*, 136, based on distribution).

Fusiform alabastra with and without foot, i.e. in the first case such as our object, were one of the basic shapes in this category of vases; the alabastra usually have lines incised sparsely round the body and burnished surface (although there are many specimens without burnish, like the ours and the Tocra ones see below). This not too numerous category of vases flourished in the end of the 7th century and in the early 6th century BC, i.e. contemporary with the early and

middle Corinthian period (625-575 BC, Cook and Dupont, *op. cit.*, 137), but there are also specimens dated to 580-540 BC, for instance the ones uncovered in Cyrene (Schaus, *op. cit.*).

Analogies: from Tocra an object similar to our vase, without burnish – Boardman and Hayes, *Excavations at Tocra... I*, 69 no. 830, pl. 48; from Gravisca – Boldrini, *op. cit.*, 78 no. 141 dated to late 7th-first half of 6th century BC; from Cyrene – Schaus, *op. cit.*, 74 no. 455, pl. 27, described as “perfume pot” and dated to 580-540 BC. Similar are also: from Sindos – *Σίνδος. Κατάλογος της εκθέσεως* (Athens 1985), 262f., no. 423, dated 580-560 BC (with further bibliography and other examples; M. Tiverios believed that among the centres of production of this category, Samos and Rhodes played an important role, especially Ialysos, where probably the cited Sindos object was made); from Samos in Kassel S 46 – P. Gercke and W. Löwe (eds.), *Samos, die Kasseler Grabung 1894 in der Nekropole der archaischen Stadt von Johannes Boehlau und E. Habich* (Kataloge der St. M. Kassel no. 24, Kassel 1996), 67 no. 45,38, dated to mid-6th century BC (= J. Boehlau, *Aus ionischen und itali-schen Nekropolen. Ausgrabungen und Untersuchungen zur nachmykenischen Kunst* (Leipzig 1898), 46 no. 10, taf. IX: 7 called „Lekythos”; E. Walter-Karydi, *Samos VI: 1, Samische Gefässe des 6. Jahrhunderts v. Chr.* (Bonn 1973), 126, no. 288; *CVA Kassel 2* [Germany 38], pl. 54: 1, inv. S 46; called Samian “Lekythos” and dated to mid-6th century BC (R. Lullies 1975)).

CORINTHIAN

Early Corinthian (EC)

4. PLATES 3: 1-2, 4: 3

FIGURE 3

ALABASTRON

INV. 174 (1118; 168).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 5[78]10;
Papuci-Władyka 1989, no. 19, pl. IV.

DIMENSIONS AND CONDITION H. 8.5;
D. 4.5; D. of lip 3.0. Glued together, small part
of lip and body missing, decoration worn off in
places. Some deposits on neck and handle.

TECHNICAL FEATURES Buff clay 10YR 8/3-
7/3 (very pale brown), fired more yellow 10YR
7/6. Black to light brown paint.

DESCRIPTION Small, rather slender alabastron. Broad lip with moderate incline to the orifice, narrow neck, thick lug handle, small ovoid body, slightly flattened base with central depression.

Lip top, three bands (middle one broader than the rest); lip side, band; on the handle, traces of three horizontal strips; tongues around the neck. On the body, three bands, five to six rows of dots irregularly painted, three bands, five to six rows of dots, three bands. Three bands around the bottom depression, which probably was painted.

CLASSIFICATION AND DATE Linear Style, Payne's Group C II. Early Corinthian, end of 7th-beginning of 6th century BC.

COMMENTS For shape in general see: Kanowski 1984, 14-15 (with references); Amyx 1988, 437-439.

Our alabastron is a version of vase illustrated in Payne's 1931, fig. 121 bis, 284 Group C II: with linear patterns, no. 377; on Linear Style see also: *Corinth* XV, 3, 269ff., pls. 63ff. and

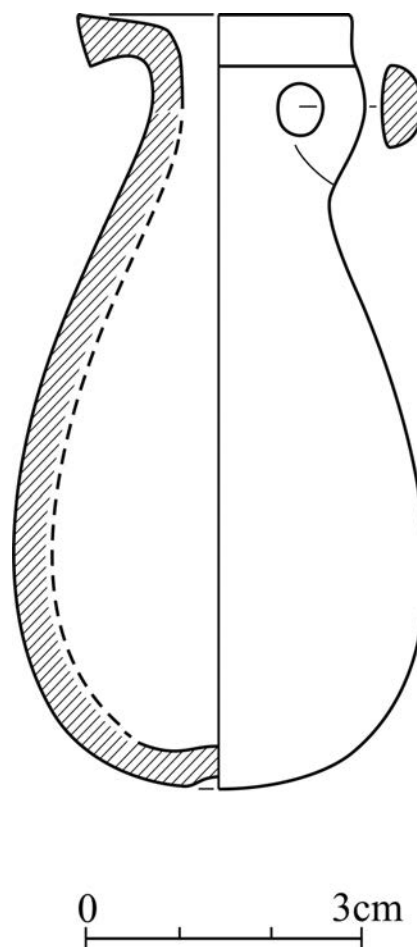


Fig. 3. Alabastron 174

esp. p. 285 (bottom) on band-and-dot alabastra found in Potters' Quarter in Corinth.

Similar examples in shape and decoration: *Corinth* XV, 3, pl. 63: 1556, EC (with many parallels cited); Gela – one object without number and G. 128, G. 54 CVA 1 [Italy 52], pl. 19:1-3 (with many parallels) last quarter of the 7th-beginning of 6th century BC (M. Cristofani Martelli 1972); Grosseto 1607 CVA 2 [Italy 63], pl. 45: 1 (E. Mangani 1986); Heidelberg 70, CVA 1 [Germany 10], pl. 9: 11, end of the 7th-beginning of the 6th century (K. Schauenburg 1954); similar but the Cracow vase has more rows of dots and different number of bands: Stockholm NM ant.188 CVA 1 [Sweden 2], pl. 3: 6, dated to EC: about 625-600 BC (M. Blomberg and M. von Heiland 1983).

5. PLATES 3: 3-4, 4: 4**FIGURE 4****ALABASTRON**

INV. 176 (1104; 154).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 5[78]12; Bernhard 1976, no. 304; Papuci-Władyka 1989, no. 21, pl. IV.

DIMENSIONS AND CONDITION H. 7.5; D. 4.5; D. of lip 3.4. Intact but decoration very worn off, on one side of vase only its negative preserved; white deposit in the mouth, on the lower part of body and on the underside.

TECHNICAL FEATURES Yellowish clay: 2,5Y 8/3-7/3 (pale yellow). Black to brownish-red paint.

DESCRIPTION Small alabastron, squatter than the previous one. Broad lip with moderate incline to the mouth; lip edge widening down; narrow neck separated from body with shallow groove; thick lug handle; small ovoid body; slightly flattened base without central depression.

On lip two bands; lip side, band; on handle, vertical band; on neck, tongues to the groove. On body, three groups of three stripes, separated by two groups with two rows of dots. On bottom, two concentric circles.

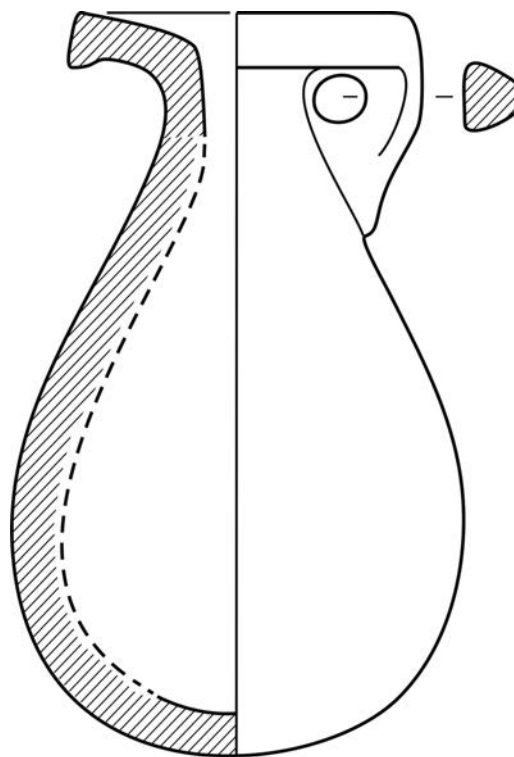
CLASSIFICATION AND DATE Linear Style, Payne's Group C II. Early Corinthian, end of 7th-beginning of 6th century BC.

Fig. 4. Alabastron 176

COMMENTS Shape: cf. pl. 3: 1-2. Decoration is a variant of the previous one. Similar shape but body narrower in the lower part: Kassel T. 20 CVA 1 [Germany 35], pl. 8: 10, beginning of the 6th century (R. Lullies 1972). See also other variants of similar decoration (three bands with two rows of dots each): *Corinth* XV, 3, pl. 63: 1558 (four zones of dots, two rows in each, EC).**6. PLATE 4: 1-2****FIGURE 5****ALABASTRON**

INV. 175 (684).

PROVENIENCE Unknown.

SOURCE Given by M. Bodeńska, 1931.

BIBLIOGRAPHY Bulas 1935, pl. 5[78]7; Bernhard 1976, no. 200; Papuci-Władyka 1989, no. 22, pl. III.

DIMENSIONS AND CONDITION H. 7.5; D. 4.5; D. of lip 3.2. Intact, small chip on edge of lip, several cracks, decoration heavily worn off, in fact negative of decoration is preserved. Rough surface, dirty.

TECHNICAL FEATURES Buff clay 10YR 7/3 (very pale brown), in chips large white particles visible. Blackish-brown paint.

DESCRIPTION Small alabastron with fairly broad neck and smallish handle.

On lip, traces of concentric circles. Edge of lip, traces of painted lines. On handle, three

horizontal bars. On neck, traces of tongues. Body decorated with steadily distributed eight stripes. On underside, a large dot in the middle, surrounded by an outlying circle.

CLASSIFICATION AND DATE Linear Style, variant of Payne's Group C I. Early Corinthian, beginning of the 6th century BC.

COMMENTS This vase has been formerly classified by the present author with the Italo-Corinthian pottery, yet as a result of another analysis of the object, it should be rather recognized it as the product of Corinthian workshops. Such attribution is based on analysis of clay, which is typical for Corinth, very pale and similar to the two previous specimens.

Shape: see pl. 3. Alabastron with linear decoration (see two previous entries), but without dots; it is a variant of type: Payne 1931, 283-4, fig. 121 B, no. 376 A, group C I. Analogous: P. F. Perdrizet, *FdD* V, 1, *Monuments figurés. Petits bronzes, terres cuites, antiquités diverses* (Paris 1908), figs. 612-613; Ch. Dugas, *Délos X, Les vases de l'Héraion* (Paris 1928), pl. 29, no. 375-377; E. Boucher, *Cah. Byrsa* 3 (1953), pl. 4: 39; G. Lo Porto, *ASAtene* 37-38 (1959-1960), 56-7, fig. 40 b (Taranto, complesso N. 29); E. Gjerstad *et al.*, *Greek Geometric and Archaic Pottery Found in Cyprus, (Acta Instituti Atheniensis Regni Sueciae, Serie 4, Vol. 26, Stockholm 1977)*, 40, no. 351, pl. 25; also in the Potters' Quarter in Corinth a similar alabastron without dots was found, see *Corinth XV*, 3, 285 (bottom of page) under heading: "Band-and-dot Alabastra" and note 1; see also very good analogies: two alabastra from Gela – one object without number and G.57 CVA 1 [Italia 52], III C, pl. 18: 1, 2 dated to the last quarter of the 7th and beginning of the 6th century BC, variant of group C I (M. Cristofani Martelli 1972 with a long list of analogies);

7. PLATE 5

ROUND ARYBALLOS

INV. 333.

PROVENIENCE Unknown.

SOURCE Unknown.

FIGURE 6

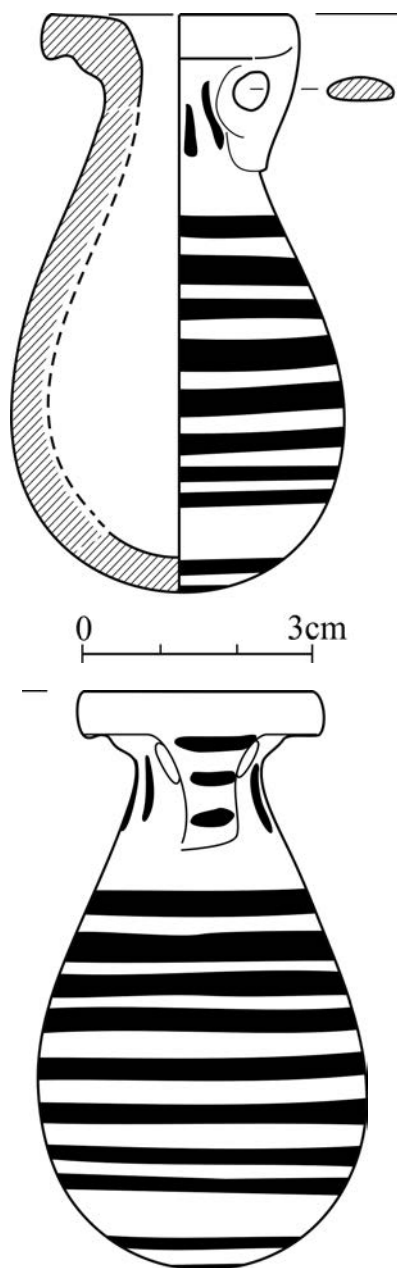


Fig. 5. Alabastron 175

another example without dots, but slimmer than ours: Kassel T. 23, CVA 1 [Germany 35], pl. 8: 9, early 6th century (R. Lullies, 1972).

BIBLIOGRAPHY Papuci-Władyka 1989, no. 27, pl. VIII; Neeft 1991, 36, no. A-2 bis; Papuci-Władyka 2007, 205, 214.

DIMENSIONS AND CONDITION H. 6.0; D. 5.9; D. of lip 3.7. Glued, part of lip and part of body missing (restored); decoration partly worn off.

TECHNICAL FEATURES Pale yellow-yellow clay 2,5Y7/4-7/6. Blackish brown paint, where

better preserved – lustrous. Incisions. Added red – currently turned purple.

DESCRIPTION Round aryballos with slightly flattened body.

Lip, traces of circles: one narrow and one broader circle, and around orifice inside well preserved black circle. Lip, remains of large dots. Handle, three horizontal bars. On the shoulder, tongues, below, two lines. On the body, frieze of padded dancers – komasts. Below, four concentric circles; in the middle of underside, small circular depression. On the bottom, circles.

Frieze of four dancers to right: three figures preserved and fragment of head and left palm of the fourth person. Clad in close-fitting short-sleeved tunics. Dancers are shown in characteristic pose, as if almost squatting: legs joined, protruding buttocks, torso en face, short and broad neck, head in profile, left hand extended before the figure, bent in elbow, right hand extended back, bent in elbow, with a large palm turned down. In the frieze's background incised blobs and small and big rosettes.

Incisions quite numerous and quite carefully executed in the dancers figures and in the filling ornaments. One straight horizontal stroke for the mouth; irregular circle with two short lines depicts the eye; over forehead, a line (headband?); one straight oblique line dividing hair and neck; two arcs for the garments' short sleeves; two sets of double lines forming the belt and lower border of garment; line divides legs. On small rosettes, short intersecting lines, forming a horizontal X, on bigger rosettes several intersecting lines. Added red: on the dancers' tunics.

CLASSIFICATION AND DATE The Bestum Painter. Early Corinthian, late phase, ca. 600-590 BC [E. Papuci-Władyka].

COMMENTS On aryballos in general: Kanowski 1984, 26-29 (with literature); on round aryballos: Amyx 1988, 440-443.

The Bestum Painter used to specialize in decorating the round aryballoi with representations of *kômoi*. This painter belongs to the so-called Wellcome Sequence together with Wellcome

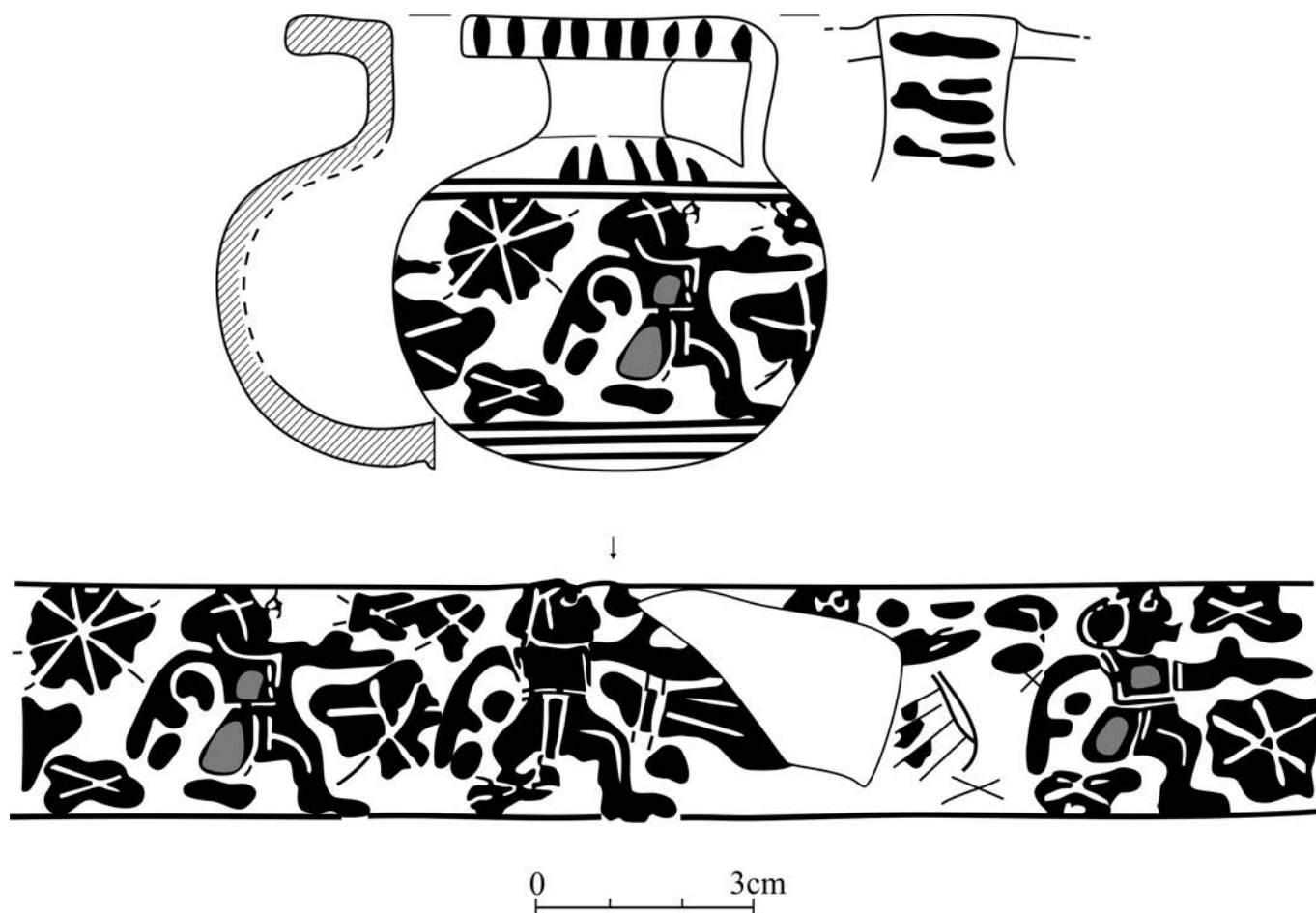


Fig. 6. Round aryballos 333

Painter and his workshop, Altenburg Painter and others. Initially Seeberg (below) attributed 11 vases to the Bestum Painter; however, on Amyx list (1988, 105) only 10 vases were attributed to the painter himself (without the Cracow one) and four described as related to the Bestum Painter. Our vase would be, therefore, the eleventh vase attributed to this artist. Recently a new, twelfth vase (fragmentarily preserved) was attributed to him: St. Petersburg B.89-61 (from Berezan, field no. Ber. 89-235)

8. PLATE 6

FIGURE 7

SKYPHOS (KOTYLE)

INV. 168 (1136; 186).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 5[78]2; Bernhard 1976, no. 313; Papuci-Władyka 1989, no. 37, pl. XI.

DIMENSIONS AND CONDITION H. 4; D. 6; D. of lip 5.5; D. of foot 3.2. The paint is now almost completely worn off. Glued together, lip slightly jagged.

TECHNICAL FEATURES Pale yellow clay 2,5Y 7/3. Once black paint, now light brown – greenish and in places even reddish. Silhouette technique, without incisions.

DESCRIPTION Miniature vase, askew, uneven height. Small, rather deep body, wide at lip, with slightly convex sides (especially in the upper part) and two large, horizontal handles, below lip; heavy, large, incision-separated ring foot, with slanting inner edge; low raised disc on underside.

Inside, painted. Outside, a band at the lip; between handles, on each side two groups of five vertical zigzags (one on the left shorter, and four longer in each group, some almost straight). Traces of lengthwise stripes on handles. On body, two bands above and below the frieze, which has three schematically painted clumsy

CVA State Hermitage 7 [Russia14], pl. 17: 1, dated EC, later stage (A. Bukina 2008).

On Bestum Painter: A. Seeberg, *Corinthian Kômos Vases* (London 1971), 59 and Catalogue; Gela, Naional Museum Coll. Navarra G 19 CVA 1 [Italy 52], pl. 27: 1-3 (M. Cristofani Martelli 1972); Amyx 1988, 104-105; on padded dancers: Seeberg, *op. cit.*; G. M. Hedreen, *Silens in Attic Black Figure Vase-Painting: myth and performance* (Ann Arbor 1992), 130-135.

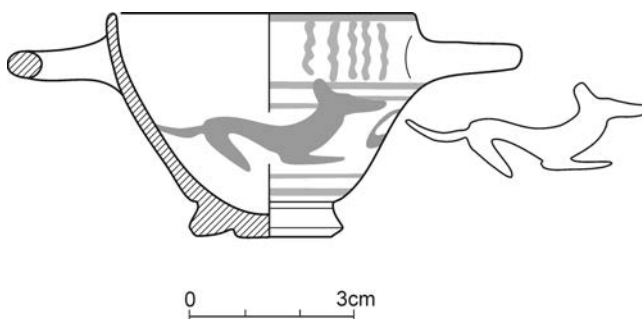


Fig. 7. Skyphos 168

dogs running to right, made in silhouette technique. The frieze overlaps dividing lines above. External of foot painted. On the bottom, circles, stains of glaze on disc. The vase is rather negligently made.

CLASSIFICATION AND DATE Silhouette Style. Early to Middle Corinthian. Late 7th to ca. 570 BC or later.

COMMENTS On shape generally see: Amyx 1988, 457-459; this scholar uses the name “kotyle” and not “skyphos”, as for instance Palmer (in *Corinth XIII*, passim), the present author will, however, stick to the latter name, like Palmer; on differences between skyphos and kotyle see also *Agora XII*, 81 note 1; E. G. Pemberton, *Corinth XVIII*, 1. *The Sanctuary of Demeter and Kore. The Greek Pottery*, Princeton, New Jersey 1989, 26; Kanowski 1984, 136-139; *Corinth VII*, 5, 54; S. Batino, *Lo skyphos attico dall'iconografia alla funzione* (Napoli 2002), 19ff.: “skyphos/kotyle: la documentazione epigrafica e letteraria”. For miniature skyphoi see pl. 21.

The vase represents the “running dog style”, developed principally in the Protocorinthian pe-

riod, which survived, however, down to MC; cf. R. J. Hopper, *BSA* 44 (1949), 186; J. K. Brock, *BSA* 44 (1949), 51, no. 11, pl. 18; J. Boardman and J. Hayes, *Excavations at Tocra 1963-1965, The Archaic Deposits I* (London 1966), 21, nos. 341-350, pl. 25. In silhouette technique not only dogs were painted but also other topics; on this technique, which is continuation of a Geometric technique as opposed to black figure, see: *Corinth XV*, 3, 226, pl. 52ff.

Skyphoi with friezes of running dogs, similar to our vase, were very popular, but no analogous dogs were found; the closest are three dogs on a kotyle frieze: Stockholm NM ant. 2189 CVA 1 [Sweden 2], pl. 2: 7, fig. 16. dated 650-600 BC (M. Blomberg and M. von Heland 1983). At base usually rays, as in the cited example from Stock-

holm and many others (see e.g. *Corinth XV*, 3, pl. 53: 1266 EC, 1278 MC); sometimes, however, the lower body is decorated by band as in our vase, cf. e.g. *Corinth XV*, 3, pl. 53: 1268 (running dogs, bird, double circumferential line above foot). On five zigzags group between handles see e.g. *ibid.*, pl. 52: 1263 (groups of five vertical zigzags at lip edge, EC). See also the same topic and decoration arrangement: three vases in Gela, one without number and G.89 G.91 CVA 2 [Italy 53], pl. 28: 1-3, kotyliskoi without rays but with stripes at base, dated probably to EC (with numerous analogies cited, M. Cristofani Martelli 1973). For similar heavy foot see: *Corinth XV*, 3, pl. 52: 1262 (EC), and for disc on underside: *ibid.*, pl. 53: 1278 (MC); E. G. Pemberton, *Corinth XVIII*, 1, *op. cit.*, 27 fig. 6 no. 22 and p. 82 (LC kotyle with inner disc).

Middle Corinthian (MC)

9. PLATE 7

FIGURE 8

ROUND ARYBALLOS

INV. 166 (1106; 156).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 4[77]17; Bernhard 1976, no. 315; Papuci-Władyka 1989, no. 42, pl. XI.

DIMENSIONS AND CONDITION H. 5.5; D. 6; D. of lip 4. Intact, only the decoration almost entirely worn off.

TECHNICAL FEATURES Pale yellow to yellow clay 2,5Y 7/3-7/4. Blackish brown paint (traces only). Incisions.

DESCRIPTION Round aryballos, body slightly flattened, large lip concave on both sides with flaring up lip; shoulders not too flat.

On lip, series of tongues between concentric circles. In the middle of lip edge, series of small

fine dots. Handle edges painted, these lines pass onto body. On shoulder, traces of short tongues. On body, remains of the representation of a siren to the right with the head turned to the left and spread wings; short paws with excessively elongated claws; the scene is unnaturally "stretched" horizontally. On the bottom whirling bows (five) clockwise inside of two concentric bands. No filling ornaments (accidental paint stain on the back of body, beneath the handle).

CLASSIFICATION AND DATE Lion Group, shape B 2. Middle Corinthian, early phase, 590-580 BC [E. Papuci-Władyka].

COMMENTS On shape: Amyx 1988, 440ff.

The Cracow object corresponds with group D of EC aryballoi in Payne's classification, cf. Payne 1931, 289, fig. 125 (Lion Group, shape B2); on Lion Group: J. L. Benson, *Geschichte der korinthischen Vasen* (Basel 1953), 31f., lists 38 and 39; Amyx 1988, 118ff., pl. 50: 1-4 "the Group is determined in large part by the shape and syn-

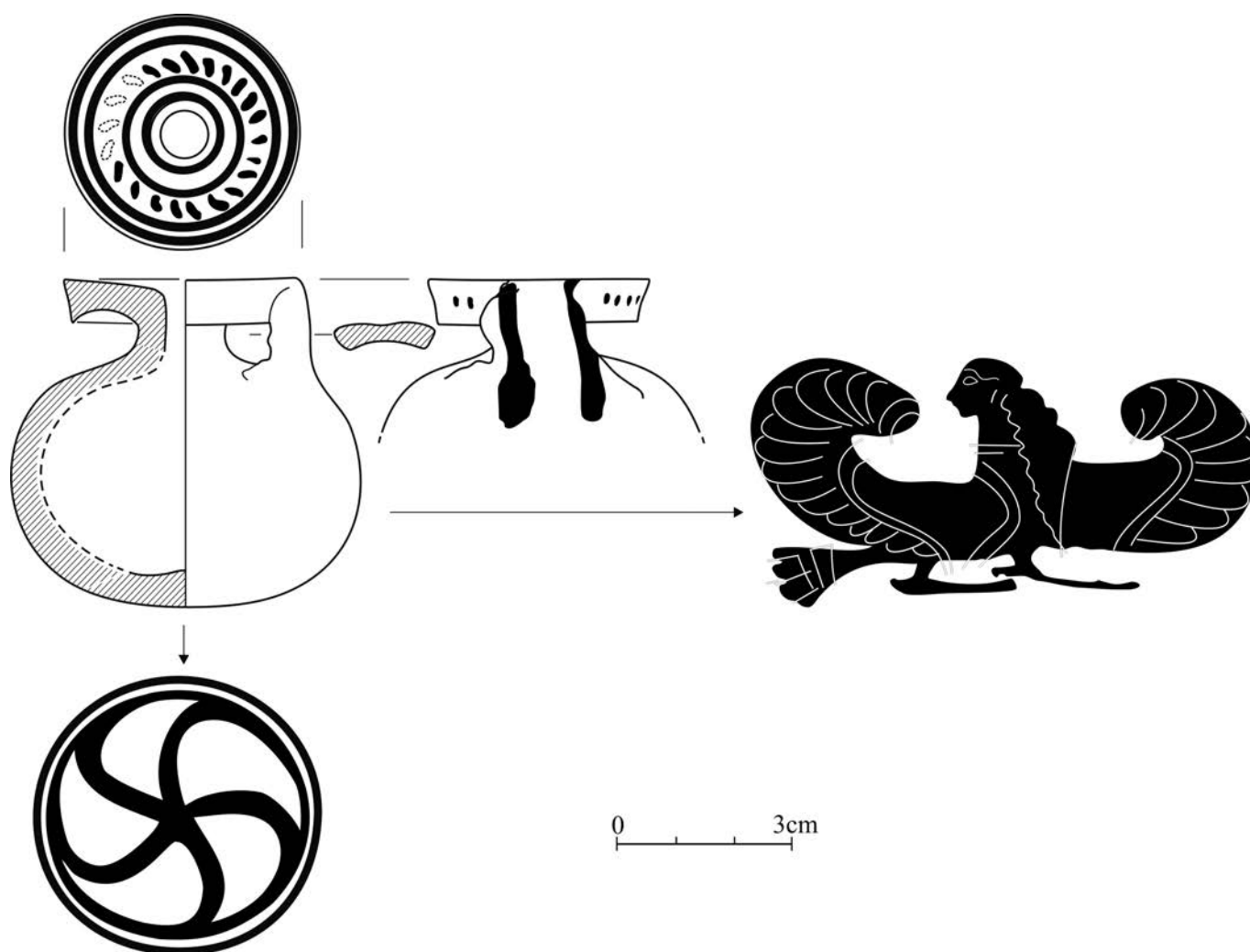


Fig. 8. Round aryballos 166

tax of the vases assigned to it”, which is exactly as in our vase.

The Lion Group is dated mainly to EC, but already Payne (1931, 289) observed that some of the vases are MC (cf. Amyx 1988, 118). In the

case of our vase, the shape and proportions of the lip – which is very big and concave – are characteristic for the MC period according to Benson’s observations (J. L. Benson, *AJA* 68 (1964), 169); this fact allow us to date our object to this period, early phase.

10. PLATE 8

FIGURE 9

ROUND ARYBALLOS

INV. 165 (1125; 175).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 4[77]16; Bernhard 1976, no. 317; Papuci-Władyka 1989, no. 44, pl. XI.

DIMENSIONS AND CONDITION H. 6.5; D. 7; D. of lip 4.7. Intact, only lip slightly jagged, decoration partly worn off.

TECHNICAL FEATURES Yellow clay 10YR 8/4-7/4 (very pale brown), clean. Black, semi-lustrous paint, partly brick-red as a result of misfiring. Applied red. Incisions.

DESCRIPTION Round aryballos with a slightly flattened body and large lip with its upper surface and lip concave. On top of lip, two concentric circles, tiny tongues, three concentric circles; on edge of lip, an uneven row of tiny

dots. On shoulder, below neck, short tongues, with no dividing line above the picture. On back of the handle, vertical stripe along either edge. At base, two lines, wider band, two bands round the centre.

Decoration on front only: small palmette and three big lotus flowers crosswise, connected by a small circle in the centre. Between those in the upper part two leaves and in the lower two lotus buds connected with lotus flowers. One small incised rosette flanks the main decoration from each side at the lower part of body. Back of body left plain.

Inner details of ornament incised. Traces of red: on central circle, on each second petal of the palmette and lotus flowers, on "hearts" of lotus flowers and buds.

CLASSIFICATION AND DATE Lion Group: florals, shape B 2. Middle Corinthian. 590-580 BC [E. Papuci-Władyka].

COMMENTS Belongs to the same group as the previous vase pl. 7, but with floral decoration. The vase has decoration typical for this group, only at base instead of whirligig (cf. pl. 7) has concentric circles, cf. Payne 1931, 288, no. 553f.; Amyx 1988, 124-125, pl. 50: 5-6: similar shape and decoration's arrangement. Large lotus flowers resemble lotuses of Chimera Group, cf. Amyx, *ibid.* 174: Florals, pl. 65: 3a (MC).

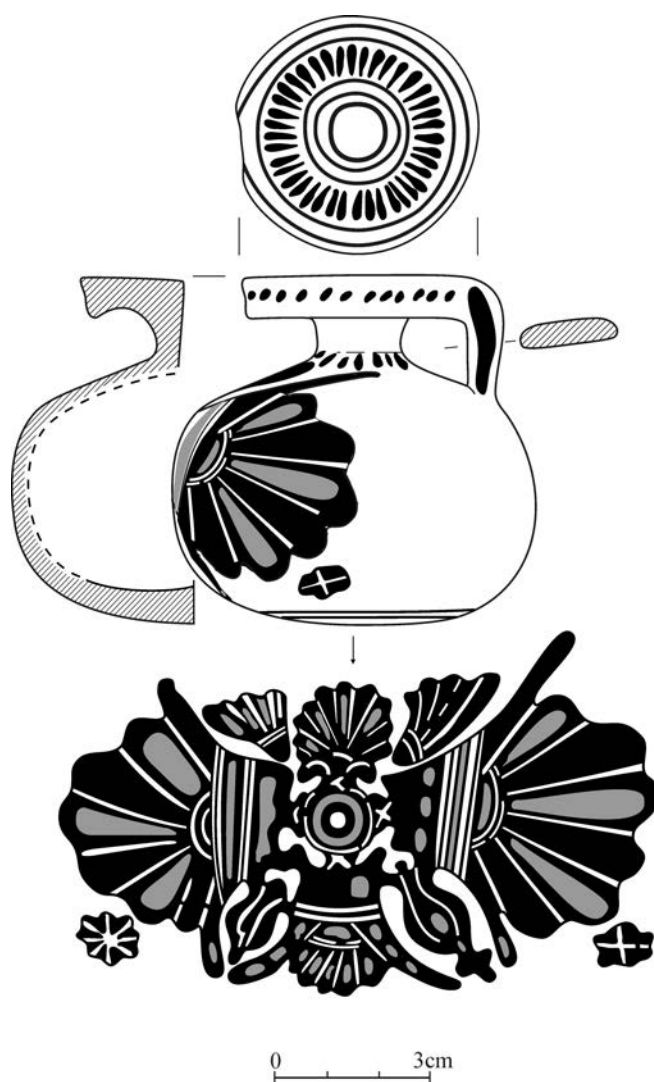


Fig. 9. Round aryballos 165

11. PLATE 9

FIGURE 10

ROUND ARYBALLOS

INV. 164 (643).

PROVENIENCE Unknown (Turkey?).

SOURCE Purchased from the collection of painter S. Chlebowski, 1925 (cf. J. Śliwa, in *Egipt, Grecja, Italia...* 2007, 266).

BIBLIOGRAPHY Bulas 1935, pl. 4[77]15; Bernhard 1976, no. 316; Papuci-Władyka 1989, no. 47, pl. XVI.

DIMENSIONS AND CONDITION H. 6; D. 6; D. of lip 3.7. Glued together, small chips; part-

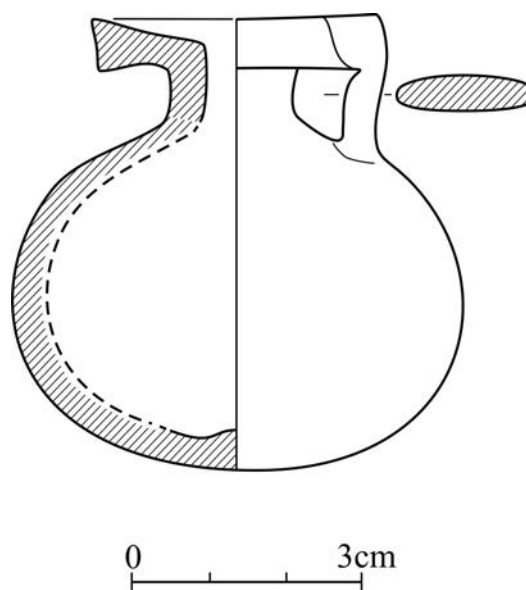


Fig. 10. Round aryballos 164

ly damaged, decoration worn off in several places.

TECHNICAL FEATURES Buff clay 10YR 8/4-8/6 (very pale brown to yellow). Black to light brown, semi-lustrous paint. Applied red. Incisions.

DESCRIPTION Round aryballos with slightly depressed body and large lip with slightly concave upper surface.

On the upper surface of lip, four concentric circles of different width. Lip edge unevenly painted. On the shoulders, short tongues. Below, two lines. On the frontal body, four warriors to right behind big shields. All wear helmets and the first one on the right has a spear behind his head. Helmets and eyes marked by incisions. Inner fields of the shields marked by incision with added red; on the shields-edges white dots. In the background dot rosettes: three between heads and three between legs of the warriors. Below, three lines. On underside around the centre two circles of paint.

CLASSIFICATION AND DATE Warrior aryballoi of group b. Middle Corinthian, 590-580 BC [E. Papuci-Władyka].

COMMENTS The aryballoi with the motif of marching warriors appeared in EC and had enjoyed popularity during the first 30 years of the 6th century BC, displaying more and more

schematization and degeneration of the drawing technique. On warrior aryballoi in general see: P. N. Ure, *Aryballoi and Figurines from Rhitsona in Boeotia* (Cambridge 1934), 23 and 38-9, IV.VI.b and 97-99 (list Appendix IV.VI); J.-J. Maffre, *BCH* 95 (1971), 630 note 20 (and 326 notes 10-13 concerning this motif on other vase types); *CVA Gela* 1 [Italy 52], text p. 26-27 to pl. 42: 1-5 (M. Cristofani Martelli 1972); Amyx 1988, 442 and 443 note 25: Amyx stresses that schematic representations of hoplites with peculiar filling ornament, of which our vase is a fine example, do not originate in style from the EC Warrior Group, and adds: "for their roots we should look rather to the Scale-Pattern Group [on which see our pyxis pl. 12: 3-4 and 13 – EPW], and in particular to the vases by the Warrior Frieze Painter" (Amyx 1988, 154-156, 313, pl. 61: 1).

The decoration scheme of the Cracow vase follows that of the MC warrior aryballoi found in North Cemetery of Corinth, cf. H. Palmer in *Corinth* XIII, 113; close analogies *ibid.*, 175f grave 147-11-12, pl. 21 dated "late Middle Corinthian" (line not dots on the edge of lip), *ibid.* 194f grave 182-5 and 182-6, pl. 28, dated "late first or early second quarter of sixth century" (white dots around shield). See also *CVA Gela op. cit.*, where the shape is squatter; Papuci-Władyka 1989, nos. 45-6 (Płock Diocesan Museum without number and Warsaw 198031).

12. PLATES 10, 11, 12: 1-2

FIGURE 11

NECK AMPHORA

INV. 215 (1054; 104).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 5[78]5; R. J. Hopper, *BSA* 44 (1949), 248, 2; Bernhard 1976, no. 310; Papuci-Władyka 1989, no. 67, pl. XXV.

DIMENSIONS AND CONDITION H. 19.5; D. 15.0; D. of lip at top 8.2; D. of foot 8.6. Glued together, deposits on underside; small chips on lip and body (restored).

TECHNICAL FEATURES Pale yellow clay 2,5YR 7/3-7/4. Blackish-brown paint. Red applied for details. Incisions.

DESCRIPTION Neck amphora with echinus flaring foot, clearly offset from underside, with broad resting surface; flat underside of vase. Body bulging in its upper part, tapering down; flat shoulders slightly flaring neck ends with a somewhat concave lip; two band handles from below lip to the shoulders.

Traces of paint inside and outside of lip, inside handles and around their attachments; on the outside of handles, horizontal bars; a vertical stripe runs through the middle of the neck, on its both sides. At the neck's base a black stripe. On shoulder, bar ornament: two incised lines with paint in between, separated by reserved

panels, emphasized by incised lines filled with paint. Below: two stripes, an animal frieze within a broad black band bordered with red stripes. In the lower part of body elongated rays up to 1/3 of its height. Outer surface of foot painted, its resting surface unpainted, traces of a stripe on the inner foot surface; underside not decorated.

In the frieze six animals: lion to the right shown in profile, opposite a panther turning its head back (trapezoid snout *en face*), bull to the right (shown in profile, with its small head lowered and horns extended in attacking stance); in front of it ram (?) in profile, curved horns marked with incised line, but body as in the panther and a long curled tail; grazing deer to right (horns, short tail) and bird (swan? goose?) with a thick neck and big eye with a dot in its middle, with reposed wings going in the same direction. The animals are painted both clumsily and negligently; they are very elongated and have unnaturally short and thin legs.

In the background, shaded rosette of a very irregular shape, rosettes with a circle in centre, numerous dots, especially above the animals.

Applied red: best preserved on goat: its neck, shoulder blade, underbelly and hind part; on bird: three large dots on neck, on wing; on ram's underbelly and hind quarters; on other animals traces only. Incisions are hurried and slapdash.

CLASSIFICATION AND DATE Unattributed. Middle Corinthian, late phase, ca. 580-570 BC.

COMMENTS Neck amphora type A (early). On shape (which in Corinth appears in the EC period): Payne 1931, 300 (nos. 769-775A), 316 (nos. 1142-1149), 325 (no. 1383); as stated by Amyx (1988, 494f.): amphorae of this type are more common in the MC period than one might assume from Payne's catalogue (*ibid.*), they are the favourite shape of the Dodwell Painter and his school: the Painter of Athens 931, the Geladakis Painter and such artists as the Amper-sand Painter.

The described vase represents rather mediocre style: it is quite negligently made, animals are painted carelessly, for instance it is not always possible to establish what animal was supposed to be represented (e.g. the ram?), their figures are excessively elongated with very thin middle

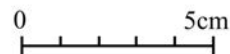
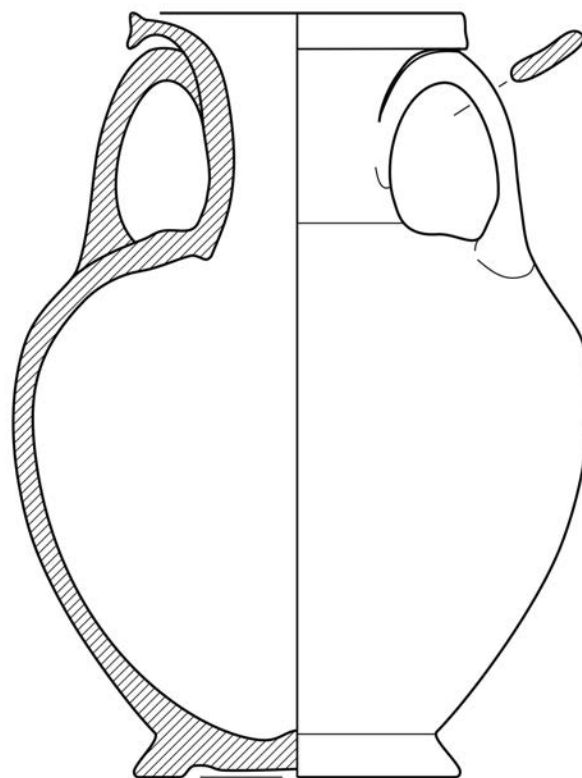


Fig. 11. Neck amphora 215

parts of bodies, their legs are mostly too thin, etc. The closest analogy to the Cracow object with regard to the shape and the disposition of decoration is an amphora in Gela, National Museum Col. Navarra G. 85, CVA 2 [Italy 53], pl. 18: 1-8, dated 580-570 BC (M. Cristofani Martelli, 1973; unattributed and not mentioned by Amyx 1988 or Neeft 1991), bearing also shaded rosettes and dashed rosettes with a separated stripe with a zigzag in the middle; some details of the animals are also similar, for instance very thin legs, especially in the case of panthers, thinner middle part of the body. Such similarities do not imply, however, that the Cracow amphora was painted by the same artist who decorated the Gela vase; it points rather at the development phase – late MC period – than a particular painter's style. On shaded rosettes see Martelli *CVA Gela 2, loc. cit.*; they are characteristic for the Patras Painter (on whom see: Amyx 1988, 185-189, 318, 345; Neeft 1991, 53-54), but also for other artists of this time, e.g. the Painter of Athens 931 (Amyx 1988, 211f., pl. 88).

13. PLATES 12: 3-4, 13 FIGURE 12

**CONVEX PYXIS
WITHOUT HANDLES**

INV. 178 (1251; 297).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872

BIBLIOGRAPHY Bulas 1935, pl. 5[78]4; Bernhard 1976, no. 311; Amyx 1988, 157f., no. 25; Papuci-Władyka 1989, no. 53, pl. XIX; Neeft 1991, 118.

DIMENSIONS AND CONDITION H. 10; max. D. of body 12.5; D. of lip 9.2; D. of mouth 7.2. Intact, only a small part of lip missing, some chips, decoration worn off in places.

TECHNICAL FEATURES Light yellow clay with red shade 10YR 7/3 (very pale brown). Paint reddish brown to orange due to misfiring; two stains of paint inside vase. Incisions. Red applied for details (traces only).

DESCRIPTION Squat convex-sided pyxis without handles. Flattened globular body with maximum diameter above the middle of the body height; no neck, small lip out-turned, with slanting upper surface; short ring foot, hardly offset from the underside; underside wavy – uneven.

On lip, band, on edge of lip and just beneath: bands. On the body, an animal frieze showing a deer between the panthers, and a boar. Deer with antlers left, grazing (quite massive body, short curved tail, underbelly and shoulder marked with lines, lines also on the belly and hind quarters; eye shown as a big circle, above it several short horizontal lines; ear crescent shaped). Deer flanked by panthers en face, turned towards it, with tails curved so that they form a semicircle over a rosette; both panthers have elongated bodies on rather short legs; eyes show as circles on muzzles, crescent ears, wavy line on foreheads, noses marked by vertical lines with whiskers to the sides; on muzzle cheeks – long hair. Boar turned left, with tall hind legs and much shorter front legs.

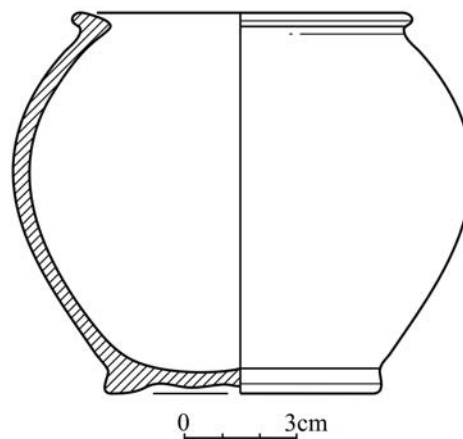


Fig. 12. Convex pyxis 178

In the background, incised rosettes (one “scaly” above the panther to left), paint stains and dots. The frieze is enclosed from above by two and from below by one alternate-dot bands. Transition of body to foot and outer surface of foot painted; on underside of foot and vase concentric circles. Incisions hasty and careless. Traces of applied red on the animals’ torsos.

CLASSIFICATION AND DATE Scale Pattern Group, unattributed. Middle Corinthian. 580-570 BC. [D. A. Amyx].

COMMENTS The vase represents type B of pyxides with convex walls which appeared in the MC period and were extremely popular in the MC and LC periods, see Payne 1931, 307 (nos. 895-904), 322f. (nos. 1318-1328), 331f. (nos. 1490-1500A); Amyx 1988, 448f.; *Corinth* VII, 5, 39. Shape analogy: Palmer in *Corinth* XIII, 180f., grave 156-11 (inv. T 1719) dated: “Full Middle Corinthian”; *ibid.*, 185, pl. 20, gr. 157-v (inv. T1591), pl. 23, dated to ca. 580-570 (*ibid.*, 181).

The pyxis was dated by the present author (see bibliography above) to the MC period; Amyx (1988, 157f.) places it within the Scale-Pattern Group: Unattributed Vases. Scale Pattern Group is characterized by frequent use of scale ornament and a specific type of rosettes with incised lines, described by Amyx as “inside-out incisions” (petals shown by incised arcs opening outward toward the edge); he writes, however: “but neither of these traits is exclusively the property of the Group, nor does the presence of either necessarily bring a vase into the

Group” (*op. cit.*, 149). Our vase has neither the scale ornament, nor the characteristic rosettes, but stylistically belongs to the group because of the specific way of showing animals’ shoulders and muzzle details, e.g. ears. The Group was active in the MC period and probably in LC, and it comprised painters who decorated vases with figural motifs (The Scale Painter, The Hermitage Painter, The Pushkin Painter, The Warrior Frieze Painter and others), but many vases, like our object, remains unattributed to any particular artist. On the group see Amyx

1988, 149ff., esp. 157f.: unattributed (in this group Amyx included 5 vases nos. 21-25). On panthers in general see: Payne 1931, 70; Amyx 1988, 663; A. Fermum, *Der Panther in der früh-griechischen Vasenmalerei, seine Herkunft und Entwicklung* (1977) (*non vidi*, cf. P. Connor, J. Burke, *A Catalogue of Greek Vases in the collection of The University of Melbourne at Ian Potter Museum of Art* (Melbourne 2000), 72 no. 24). On alternate-dot bands or “dicing”, as it is called by Amyx, see e.g. Amyx 1988, pls. 58: 2 and 61: 2.

Late Corinthian II (LC II)

14. PLATE 14

FIGURE 13

CONVEX PYXIS WITH HANDLES

INV. 169 (1243; 289).

PROVENIENCE Unknown

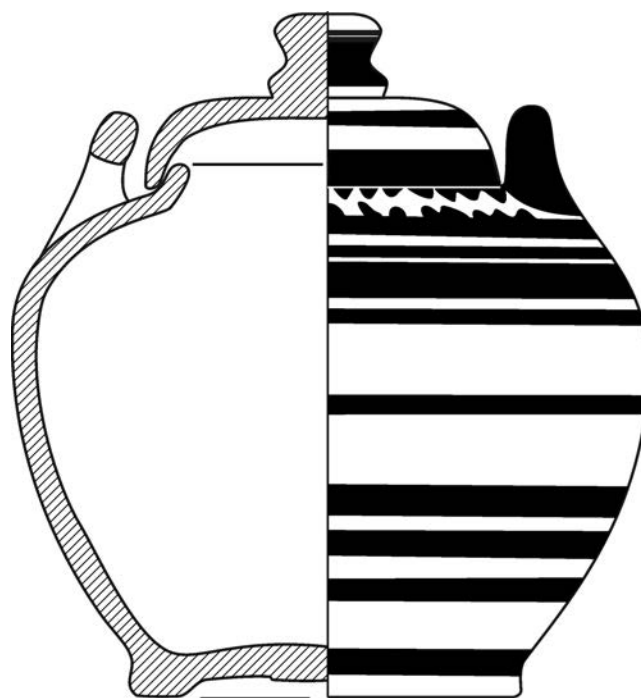
SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 5[78]3; Bernhard 1976, no. 312; Papuci-Władyka 1989, no. 86, pl. XXXI.

DIMENSIONS AND CONDITION H. 7; H. with lid 9.2; D. 8.5; D. of lip 3.8; D. of foot 5.3; H. of lid 2.2; D. of lid 4.7. Pyxis itself intact. About one third of lid missing, the rest glued together; decoration partly worn off.

TECHNICAL FEATURES Pale yellow clay 2,5Y 7/3, very smooth; the clay of the lid is reddish yellow ca. 7,5YR 7/4-7/6. Black, in some places blackish-brown paint. Traces of added red. Surface smooth, without slip. Traces of turning in the lower part of body.

DESCRIPTION Small convex-sided pyxis with upright handles and vertical rim slightly in-turned; sloping shoulders, two vertical loop handles, round in section. Round body, slightly flattened, maximum diameter of body quite high, just beneath shoulder and handle attachments. Ring foot.



0 3cm

Fig. 13. Convex pyxis 169

Decoration: lip painted on the outside and partly on the inside. On shoulder band of alternating fuzzy dots between stripes; beneath a broader band with applied red, between narrower stripes; in the middle of body narrow stripe, and beneath three bands of equal width, evenly distanced. On transition of body to foot,

a band partly overlying foot surface. Foot and underside reserved.

Lid in the shape of flattened hemisphere with a round knob shaped, two degree lug, decorated only on the outside with stripes; on some of them added red.

CLASSIFICATION AND DATE White Style. Late Corinthian II, 550-500 BC.

COMMENTS For the development of the shape, which was described by Payne as “convex-sided, with cylindrical handles”, and which appeared suddenly in the MC period to retain its popularity for a long time, see Payne 1931, 307 (nos. 895-904, fig. 124), 322f. (nos. 1318-1328), 331f. (nos. 1490-1500A); Amyx 1988, 448f.; *Corinth* VII, 5, 43-4.

The pyxis, despite the fact that it has no slip, can be classified within the so-called “White Style” and corresponds with the group of pyxides dated by Payne (below) to Late Corinthian I. However, P. and A. Ure suggest lower dating of this group of vessels, basing on the

Rhithsona finds (below). For the White Style decoration on pyxides, see Payne 1931, 323, nos. 1325-1327, fig. 164 (LC I) and 331 no. 1490 (LC II); Amyx 1988, 449-450.

Similar examples: Reading 87.35/14 CVA 1 [Great Britain 12], pl. 6:12 (designed as “stamnos-pyxis”, P. and A. Ure, 1954); Copenhagen ABC 1040 (from Corinth) CVA 2 [Denmark 2], pl. 84: 8 (C. Blinkenberg and K. F. Johansen 1928); Mainz, Universität 79 CVA 1 [Germany 15], pl. 31: 1-2 (“stamnospyxis”, R. Hampe and E. Simon 1959); Ure 1927, pl. 12: 126.82 (floral decoration); E. Boucher, *CahByrsa* 3 (1953), 24, pl. 10: 71 (dots on shoulders, floral decoration on body); similar shape (more rounded) and main elements of decoration: National Board of Antiquities, Helsinki 7826:7 (The Antell Collection) CVA *Finland* 1, pl. 13:4, fig. 28, LC II 550-500 (H. Parko 2003).

On White Style see also exaleiptron pl. 16 (on other Corinthian vases in this style from Polish collections see: Papuci-Władyka 1989, nos. 88, 94-98).

15. PLATE 15: 1-3

FIGURE 14

POWDER PYXIS

INV. 170 (1109; 159).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 5[78]6; R. J. Hopper, *BSA* 44 (1949), 217; Bernhard 1976, no. 309; Papuci-Władyka 1989, no. 89, pl. XXXI.

DIMENSIONS AND CONDITION H. 5.5; max. D. of upper part 7.5. Intact, small chips and surface damage, decoration heavily worn off.

TECHNICAL FEATURES Buff, very clean and smooth clay 10YR 8/3-7/3 (very pale brown). Brown paint, dark yellow in some places.

DESCRIPTION Powder pyxis with one part entering the other. Lid: drum-shaped with high vertical sides; slightly convex upper surface and a flange protruding beyond the wall line,

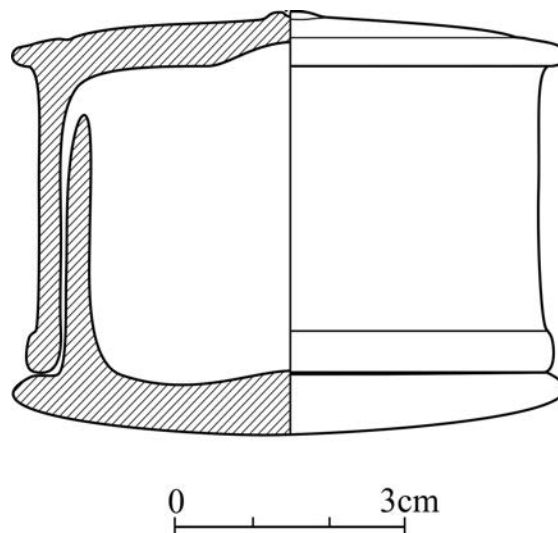


Fig. 14. Powder pyxis 170

with a groove on its upper surface; in the centre small protuberance-boss, concave in the middle; by the lower edge, a ring. Box: thin walls, cylindrical, broadening down, base in shape of a protruding flange, convex underside.

Decoration. Lid: around the top surface, band on flange, double-dotted band (?), line, next, a

band of stepped triangles with teardrops between; line, band, line, band, line, band onto boss; on the walls in the central wide band an ornament of dark and light rectangles, flanked by lines and stripes of paint; lower moulding painted; interior unpainted. Box: on the outside of walls, traces of bands at the top and bottom; flange painted, traces of painting visible on the underside; interior: traces of a band at the top, and also on the transition of walls into bottom, on the bottom centrally, a circle.

CLASSIFICATION AND DATE Late Corinthian II. Second half of 6th century BC or later.

COMMENTS For shape see: Payne 1931, 273 no. 56, 293-294, fig. 131, no. 762, 333, fig. 177,

nos. 1510-1512; R. J. Hopper, *BSA* 44 (1949), 216f.; T. J. Dunbabin in *Perachora* 2, 187-191, esp. 189-191: linear decoration; Palmer in *Corinth* XIII, 116; M. Cristofani Martelli (1973) in *CVA Gela* 2 [Italy 53], 12 text to pl. 21: 5; Amyx 1988, 456; *Corinth* VII, 5, 49.

Analogies: Munich 336 J. Sieveking and R. Hackl, *Die königliche Vasensammlung zu München* I, *Die älteren nichtattischen Vasen* (Munich 1912), pl. 12: 336 (= Payne 1931, no. 1510) – analogical shape; Ure 1927, pl. 12: 112.31 (= Payne 1931, no. 1512); Gela G 269 *CVA op.cit.*, pl. 22: 1-3, LC II 550-500; *Corinth* XV, 3, 203f., no. 1090 (KP 131), pl. 47; Montpellier 19 (SA 200) Laurens 1974, 60, no. 16 – similar shape and central band.

16. PLATES 15: 4-5, 16: 1-2

FIGURE 15

EXALEIPTRON

INV. 159 (1249; 295).

PROVENIENCE Unknown

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 4[77]10; Bernhard 1976, no. 322; Papuci-Władyka 1989, no. 96, pls. XXXIV-XXXV.

DIMENSIONS AND CONDITION H. 5.5; max. D. of body 14.4; D. with handle 17; D. of lip 8.4; D. of foot 10.8. Intact, only a crack on body, small chips, decoration partly worn off.

TECHNICAL FEATURES Pale yellow clay 2,5Y 7/3-7/4. Blackish-brown paint. Red applied.

DESCRIPTION Big exaleiptron with low, ring-shaped molded foot, a body of an ellipse cross-section, straight vertical lip inward, omega-shaped handle flat in section.

Lower half of interior and outer half of floor black, centre of floor reserved with a small red circle in the middle and two red circles at some distance. On the inverted lip, a red stripe, bordered by black lines; above, around orifice two lines; on transition of shoulders into body: black double-dotted band, bordered by two red lines. On han-

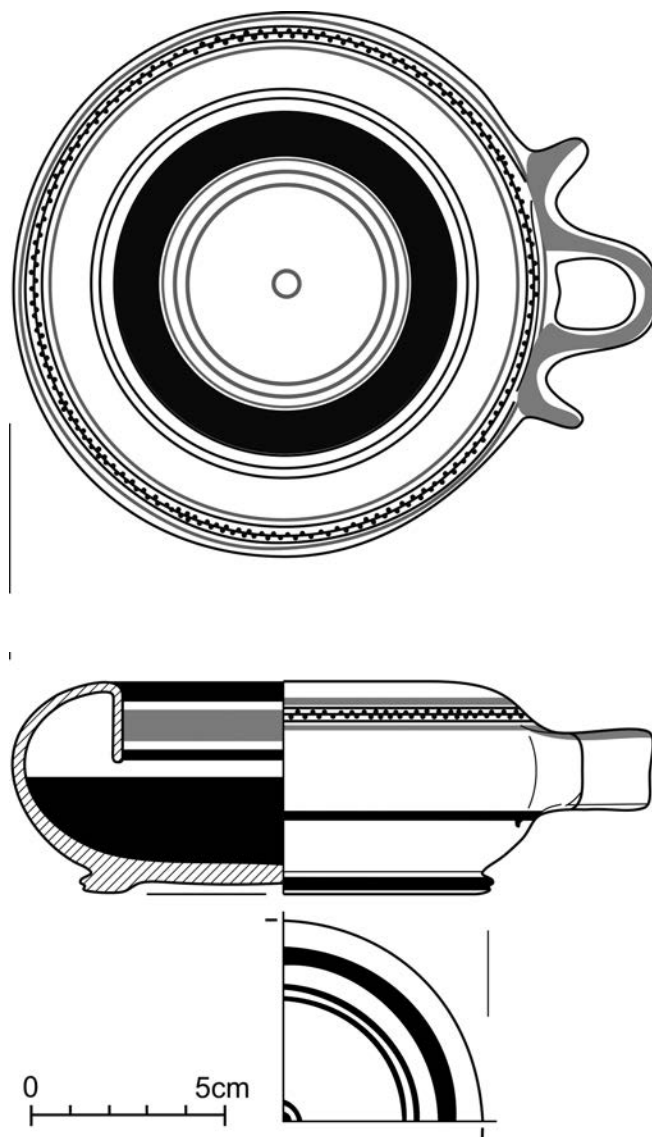


Fig. 15. Exaleiptron 159

dle edges from up and down bands of paint (fired red). Just beneath handle, strip. Outer and inner foot surface painted dark (only resting surface reserved). On the bottom two circles close to foot and two small circles around the middle.

CLASSIFICATION AND DATE White Style. Late Corinthian II, 550-500 BC.

COMMENTS This shape (otherwise: *kothon*) appeared in the Transitional Period, but became very popular after 550 BC and was produced in Corinth until late 4th century BC: for the development of the shape and the decoration of the Corinthian exaleiptron, see Amyx 1988, 470-474 with literature, add I. Scheibler, *AA* 1968, 389-397 (not taken into account by Amyx); *Corinth* VII, 5, 97; on exaleiptra in general see also Kanowski 1984, 33-34, 56ff.

The Cracow vase does not have slip but its decoration arrangement corresponds with the decoration of White Style vases, in which the vessels generally have white/cream slip and decoration painted on it with dark colour (on exaleiptra without slip in White Style see e.g. three

examples Stockholm NM 1975:8, NM ant. 383, NM ant. 1342 CVA 1 [Sweden 2], pl. 23: 8-10, M. Blomberg and M. von Heland 1983). The decorative scheme of our vase is a common one for exaleiptra in the White Style: Payne 1931, 335, fig. 183. According to T. J. Dunbabin (*Perachora* 2, 133), vases in the White Style cannot be more exactly dated on stylistic grounds. Exaleiptra of the White Style are usually dated to the LC II period (550-500 BC), but Amyx (1988, 473 note 106) argues that their production must have started already during the LC I (570-550 BC).

Analogies: Warsaw MNW 138009 from Cumae CVA *Pologne* 3, pl. 2[98]4 (= Papuci-Władyka 1989, no. 94); Poznań, National Museum MNP A 8 from Bari, CVA *Pologne* 3, pl. 3[119], 6 (= J. Kubczak (ed.), *Zbiory starożytności Muzeum Narodowego w Poznaniu, Katalog wystawy* (Poznań 1983), cat. 78, fig. 32, dated to 550-500 BC; Papuci-Władyka 1989, no. 95); Tübingen S./12 2456 CVA 1 [Germany 36], pl. 36:6 fig. 30, 550-500 BC (K. Wallenstein 1973): similar shape but in our object profiled foot, and similar decoration (cream slip, White Style).

Late Corinthian III (LC III)

17. PLATE 16: 3-4

FIGURE 16

LEKYTHOS

INV. 274 (1155; 205).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 15[88]14 ("oinochoe", "vase vernissé grec"); Bernhard 1976, no. 421 (oinochoe, Campanian).

DIMENSIONS AND CONDITION H. 9; D. 4.5; D. of lip 2.8; D. of foot 3.3. Intact; small chip in foot, decoration partly worn off, small deposits in some places.

TECHNICAL FEATURES Yellowish clay with slight grey hue ca. 10YR 7/3-7/4 (very pale brown), fine-grained, pure. Black paint, originally lustrous, now almost completely worn off.

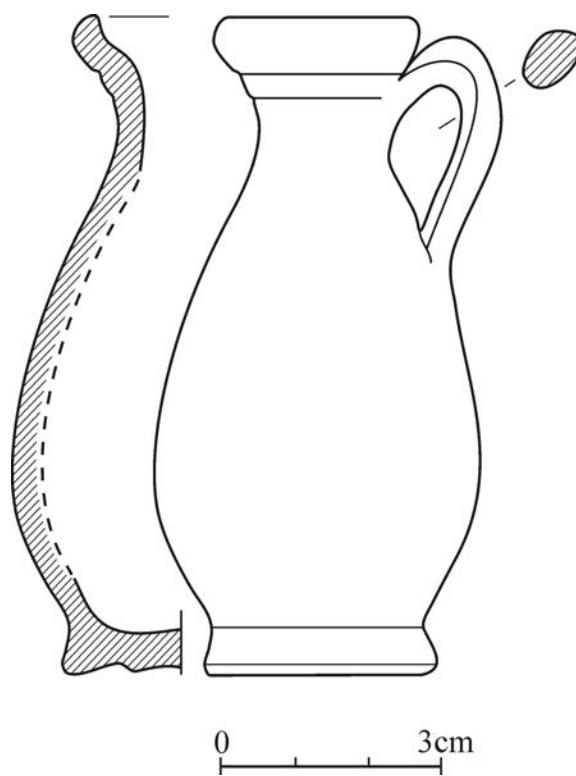


Fig. 16. Lekythos 274

DESCRIPTION Small, slender lekythos. Echinus lip, short neck with plastic ring in the centre, band handle oval in section, narrow convex body with sloping shoulder, flaring foot with bevelled edge.

Inside of mouth and outside painted black, except the underside.

CLASSIFICATION AND DATE Corinthian imitation of Attic Black Deianeira class lekythoi. Late 6th-first quarter of the 5th century BC.

COMMENTS Clay of which the vase in question is made is typical for Corinthian produce, and can be compared to the clay of our alabastra 4 and 6 or oinochoai 18 and 20, which makes the case for attributing it to a Corinthian workshop. Lekythoi of this type as the one in question are derivatives of the type found in the Athenian Agora, cf. *Agora* XII, 151 nos. 1097-1099, pl. 38, fig. 11: Black Deianeira class (cf. Haspels 1936, 4ff.); this type comprises two variants, our vase belongs to the first one. The shape with elongated oval body is the earliest shape of Attic lekythos and was derived from the Corinthian alabastron, to be in turn borrowed back by Corinth; as noted by B. Sparkes, the shape is not common in black glazed version and does not last in Agora beyond the middle years of the 6th century (*Agora* XII, 151 note 4). On the

Deianeira lekythos shape and its probable Attic origin see Payne 1931, 191-194, 324-325, figs. 167-170, nos. 1361-1378, pl. 38: 6-7; Haspels 1936, 1-6. In the North Cemetery of Corinth this type appears before mid-6th century and is present for ca. 100 years; it is the "Black-glazed lekythoi" type in Palmer's classification, *Corinth* XIII, 115, pl. 32, 34, 35; they differ from the Attic form in the shallower lip and the more widely splayed foot; for the 5th century examples see *ibid.*, 140 fig. 15 (Black-glazed lekythoi of Archaic type), pls. 37, 39, 40, 42, 50.

Analogies: similarly elongated profile in lekythos Payne 1931, 325 (group C: tapering), no. 1378 fig. 170 (= Munich 345, J. Sieveking, R. Hackl, *Die königliche Vasensammlung zu München I, Die älteren nichtattischen Vasen* (Munich 1912), 30 fig. 43), black with red horizontal bands, LC I; similar objects in the North necropolis of Corinth: grave 258-3, *Corinth* XIII, pl. 34, p. 214: end of the 6th century BC; the same dimensions and proportions as our vase in two lekythoi from grave 277, nos. 4 and 5, *ibid.*, pl. 37, p. 222: about 490-480 BC; good analogy in Montpellier 326 (SA 348): Laurens 1974, 143, no. 84 dated to the beginning of the 5th century BC; also analogous to our object is lekythos Stockholm 1271, CVA 1 [Sweden 2], pl. 23: 2, fig. 109 (500-475 BC) (M. Blomberg and M. von Heland 1983).

18. PLATE 17

FIGURE 17

OINOCHOE, GLOBULAR

INV. 160 (1252; 298).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 4[77]11; Bernhard 1976, no. 321; Papuci-Władyka 1989, no. 105, pl. XXXVI.

DIMENSIONS AND CONDITION H. without handle 11.5; H. with handle 13.5; D. 12.5; D. of foot 8.2. Intact, small abrasions on surface, whitish deposits in many places, also on lid.

TECHNICAL FEATURES Yellowish clay with slight brown hue 10YR 7/3-7/4 (very pale brown). Black glaze, semi-lustrous, in some places turning brownish-red (especially on lip, neck and lower part of body). Additions in white and red. Incisions. Clay of lid yellow-grey 2,7 YR 6/2 (light brownish grey).

DESCRIPTION Globular oinochoe with wide squat rounded body, fairly flat shoulder, rather thin short neck separated from shoulder by plastic ring, a trefoil lip and small lid repeating the shape of the lip. Foot small, conical, not offset from underside which is slightly concave. High looped band handle, oval in section, somewhat concave along the centre.

The entire vase is glazed except outer surface of foot and underside; lip in the front, lower part

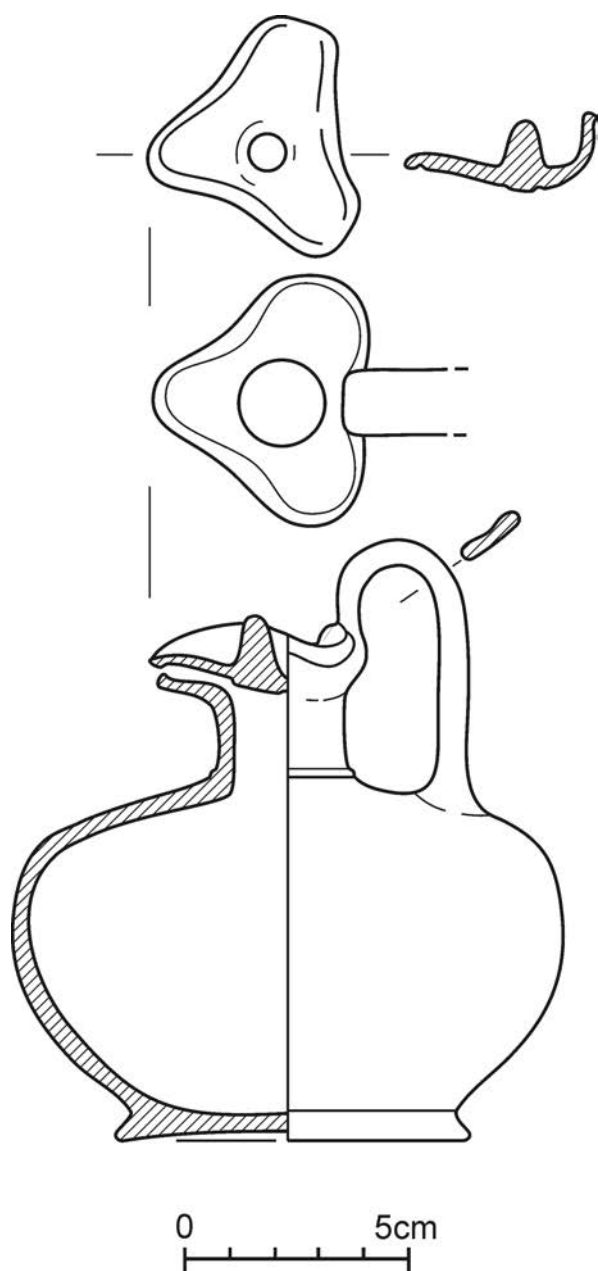


Fig. 17. Oinochoe 160

19. PLATE 18**FIGURE 18****OINOCHOE, GLOBULAR**

INV. 163 (301; 1256).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 4[77]14; Bernhard 1976, no. 318; Papuci-Władyka 1989, no. 104.

of neck and band around its base painted very unevenly, in parts either not touched with glaze or very thinly painted – glaze fired red. On the shoulders, equally distributed, double wavy incised lines (14 pairs of two lines). Below, three white lines alternating with two red (wrrwrw). On the lower body, a red stripe. On outer surface of foot traces of red stripe.

Lid painted on both sides with glaze which fired brownish black.

CLASSIFICATION AND DATE Globular oinochoe shape IV. Late Corinthian III, ca. 460-450 BC.

COMMENTS In general, the oinochoe in question represents a shape borrowed from Athens, for Corinth described as “Oinochoe shape IV: globular”, cf. Amyx 1988, 484-485; see also Payne 1931, 337, no. 1552A, fig. 193. Our vase represents the group of large oinochoai in Palmer’s classification in *Corinth XIII*, 130-132, fig. 14: large trefoil, pl. 92; Palmer (*ibid.* 132) suggests that oinochoai with a more elaborate decoration system like ours (lines arranged as wrrwrw) can be produce of one workshop. Such oinochoai used to be the most popular grave gift in the 5th century BC in Corinth. Similar are: *Corinth XIII*, 245, grave 341-6 (T 637), pl. 51 dated: “mid-fifth century or slightly earlier”; *ibid.*, 236, grave 323-3 (T 1568), pl. 47, dated to ca. 460-450 BC; *ibid.*, 228-29, gr. 297-2 (T 2805), pl. 42, dated around 475-465, the last object has a lid, but our vessel is more squat and probably a little later; Laurens 1974, 127f., nos. 68-69 (inv. 15 (SA 396) and 396 (SA 395)).

DIMENSIONS AND CONDITION H. 9.8, with handle 12.5; D. 10; D. of lip 5.2; D. of foot 7. Intact, only a small chip on lip; glaze abraded and white deposits in many places.

TECHNICAL FEATURES Clay yellow with greyish hue 10R 7/3 (very pale brown). Glaze black with metallic lustre, only in places brown. Red applied.

DESCRIPTION Small jug with a globular flattened body and slightly sloping shoulders; deep round lip, small and sharply concave in profile. Neck: short, with a moulded ring at its base;

on the outside in the middle of the lip height, a shallow groove. Low, broad, ring foot, separated from body by ring, hardly offset from the bottom; underside slightly convex. High looped band handle, slightly concave.

Whole vase glazed (also inside of lip), only the underside of foot and vase reserved. The outer surface of the foot: red. On the edge of lip: traces of red and white lines? Two red lines on the shoulder-into-body transition, bordered by white lines (traces only) and two red lines on the lower body. No traces of decoration on shoulder.

CLASSIFICATION AND DATE Globular oinochoe shape IV, round-mouthed. Related to MU-PI series. Late Corinthian III, first quarter of the 5th century BC [E. Papuci-Władyka].

COMMENTS On shape see previous entry, pl. 17. Black glazed oinochoai with rounded mouth, globular body and high protruding lip, are characteristic for LC period (Payne 1931, 337 no. 1552B, fig. 194: globular black oinochoai, type B; see also J. R. Hopper, *BSA* 44 (1949), 236-237). They are a variant of small trefoil jugs (as oinochoe 18, described above, pl. 17), which were very popular as grave gifts in Corinth and Athens, but are very rarely encountered in contexts other than funerary. The earliest specimens are dated to mid-6th century and were produced for the following hundred years. A detailed typology was compiled by Palmer according to the finds from the North Cemetery in Corinth: *Corinth* XIII, 112, 134-136, esp. 131 fig. 14, pl. 92; our jug represents Type A, Group I. On MU-PI series with decorated shoulders (for instance panthers or palmettes) see Amyx 1988, 485: “decorated examples of this type, usually decorated on the shoulder with a small design painted in white upon the black glaze, have a continuous run from the late sixth to the last quarter of the fifth century B.C.”.

The Cracow vase, even though undecorated on shoulders, is identical with objects from

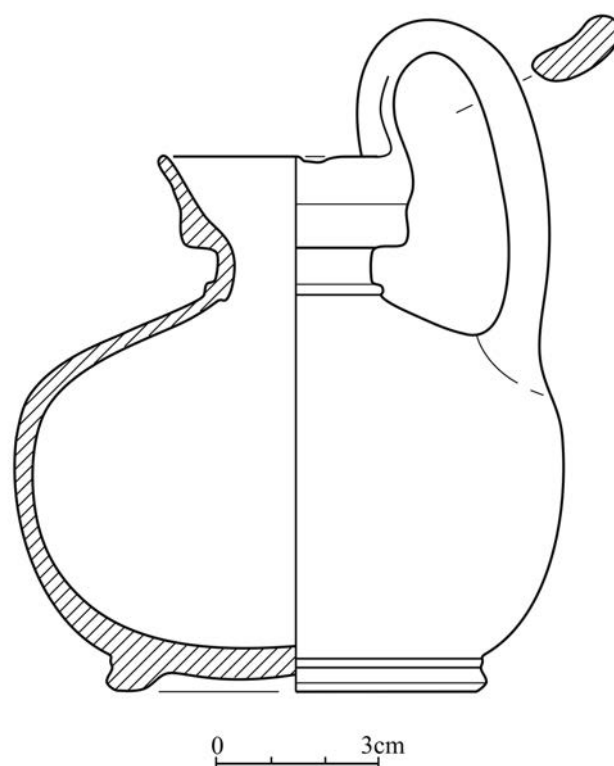


Fig. 18. Oinochoe 163

MU-PI series, e.g. oinochoe Montpellier 151 (SA 232) Laurens 1974, 128f., no. 71 (with traces of red but white disappeared), included by Amyx (1988, 274, cat. 7) in this series. Other analogies for our vase: Montpellier 152 (SA 231), Laurens 1974, no. 70; *Corinth* XIII, 215, gr. 261-2 (T 2862), pl. 34, dated to early 5th century; *ibid.* 216, gr. 262-2 (T 3165), pl. 36, dated to early 5th century; *ibid.* 221, gr. 276-2 (T 2211), pl. 39, dated to ca. 485-475; G. Zampieri, *Ceramica greca, etrusca e italiota del Museo Civico di Padova*, I, (Collezione musei archeologici del Veneto, Rome 1991), 57 no. 6 (same type, second half of the 6th century, with many parallels); see also specimen with less flattened body: Moscow II 1b 25 *CVA State Pushkin Museum* 7 [Russia 7], pl. 32: 6-7, lotus flower and tendrils on shoulder, middle to second half of the 6th century BC (N. Sidorowa 2004).

20. PLATE 19**FIGURE 19****OINOCHOE, GLOBULAR**

INV. 272 (1133; 183).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 15[88]7; Bernhard 1976, no. 323; Papuci-Władyka 1989, no. 107, pl. XXXVII.

DIMENSIONS AND CONDITION H. 10.5; D. 9.5; D. of lip 4.7; D. of foot 5.5. Glaze abraded in some places. Deposits on surface; stains on reserved surface.

TECHNICAL FEATURES Light yellow clay 10YR 8/4-7/4 (very pale brown). Black-brownish, matt glaze 2,5Y 2,5/1.

DESCRIPTION Large oinochoe with globular body, only slightly flattened. Lip round, flaring, strongly offset and concave inside; a neck narrowing slightly downwards and slightly offset at its base. Broad base with a small, conical foot, not offset from underside which is almost completely flat. Band handle not transgressing the lip's level, from rim to shoulder.

The whole jug (also lip and mouth inside) is glazed, except the lower body, foot and underside. On upper body deep ribs, causing this part of the body resemble a melon.

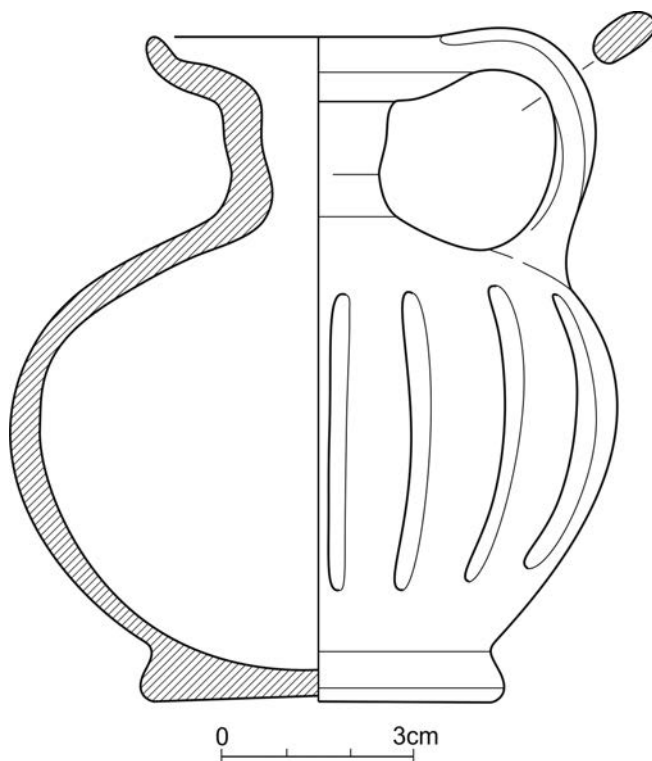
CLASSIFICATION AND DATE Globular, round-mouthed oinochoe Type C: Ribbed. Late Corinthian III, late 5th century BC.

Fig. 19. Oinochoe 272

COMMENTS For globular oinochoai shape IV see two previous ones pls. 17-18. For the type see Palmer's classification in *Corinth XIII*, 131 fig. 14 and 138: Round-mouthed, Type C, Ribbed. For similar examples see: *ibid.*, 275, pl. 67: 427-9 (T 3107) dated to late 5th century BC; E. G. Pemberton, *Hesperia* 39 (1970), 300-301 no. 142 inv. C-64-266, pl. 75: late third or early fourth quarter of the 5th century (imitation blisterware oinochoe); Stockholm NM ant. 378 CVA 1 [Sweden 2], pl. 26: 1, fig. 128 dated to late 5th century BC (M. Blomberg and M. von Heland 1983); Moscow Pushkin State Museum II 1b 550 (n. 7) CVA 7 [Russia 7], pl. 34: 4, late 5th century BC (N. Sidorova 2004).**21. PLATE 20****FIGURE 20****OINOCHOE, CONVEX,
BROAD-BOTTOMED**

INV. 180 (1137; 187).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 5[78]13; Bernhard 1976, no. 303; Papuci-Władyka 1989, no. 111, pl. XXXVII.

DIMENSIONS AND CONDITION H. without handle 6; H. with handle 8.5; D. 5.5; D. of foot 4.1. Intact, deposits and stains in many places on surface; decoration partly worn off.

TECHNICAL FEATURES Dark yellow-reddish fabric 7,5YR 8/6 (reddish yellow). Blackish-brown to orange glaze 2,5YR 2,5/1 - 3/3 - 6/8

(reddish black to dark reddish brown to light red). Direct red.

DESCRIPTION Small jug with a false foot (flat bottom) and body having the shape of a flattened sphere. Neck narrow and high with a trefoil mouth. High loop band handle, slightly concave alongside in the centre.

The neck, lip and mouth (also inside) and handle (but ca. 0.5 cm above its base) are glazed. Shoulder reserved with thin line around the neck's base. From this line radiating tongues with paint blobs at tips. Below the handle root, two red stripes directly on clay. Below, two broad bands, unevenly painted, separated by reserved area at the middle of the body with two stripes. Lower body and underside reserved, only in one place trickle of glaze.

CLASSIFICATION AND DATE Late Corinthian III. 4th century BC.

COMMENTS Derives from oinochoe Payne 1931, 337 type D: High-necked, fig. 192, no. 1549 B – British Museum A 520 (LC II); see *Corinth* VII, 5, 108. Jugs of this type were popular from the end of the 5th and in the 4th century, see M. Z. Pease, *Hesperia* 6 (1937), 284-285 nos. 89-93, type B, fig. 20 (late 5th century BC BC); C. Roebuck, *Corinth* XIV, *The Asklepieion and Lerna* (Princeton 1951), 133f. no. 32 pl. 49 probably later than 420 BC; E. G. Pemberton, *Hesperia* 39 (1970), 278-282: oinochoe with trefoil mouth, variety with convex walls, nos. 26-32, 285, pl. 69: 26-32 Vryssoula Classical deposit – ca. 450-415/410 BC; Warsaw, National Museum 198030: Papuci-Władyska 1989, no. 110, pl. XXXVI (late 5th century BC); Glasgow, Hunterian Museum D 200 and D 201 CVA [Great Britain 18], pl. 7: 7-8, dated to late 6th or

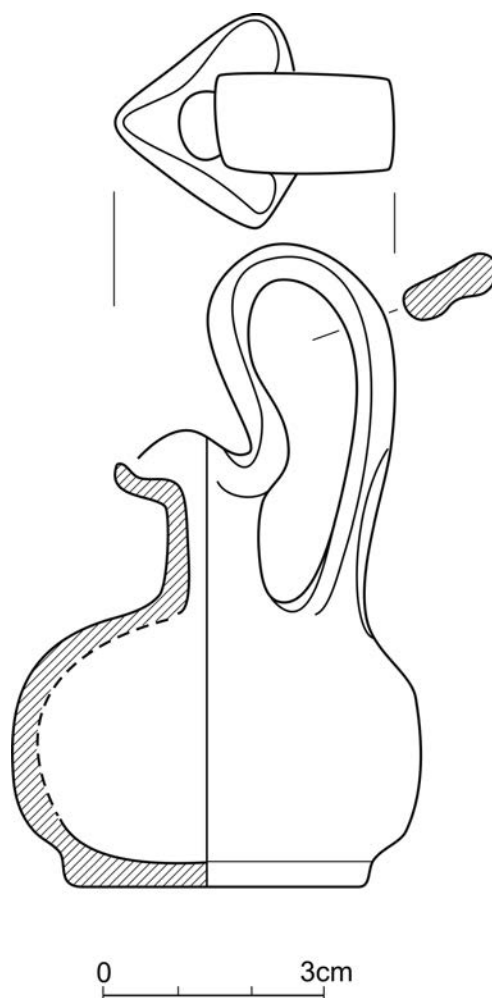


Fig. 20. Oinochoe 180

early 5th century BC (E. Moignard 1997). Our object is later than the ones listed above, and has good analogies in small jugs found in the Agora of Corinth, cf. C. K. Williams, II, *Hesperia* 39 (1970), 5, no. 4, pl. 1a centre (C-69-133 = *Corinth* VII, 5, no. 460, pl. 47 dated to “probably the first half or middle of the 4th century”) and pl. 1: a right (C-40-17 = *Corinth* VII, 5, 11, no. 464, pl. 28, dated to the second half of the 4th century or even later).

22. PLATE 21

FIGURE 21

SKYPHOS, MINIATURE

INV. 167 (694).

PROVENIENCE Unknown.

SOURCE Given by M. Bodeńska 1931.

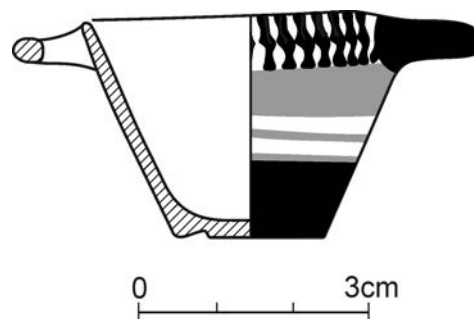


Fig. 21. Miniature skyphos 167

BIBLIOGRAPHY Bulas 1935, pl. 5[78]1; Bernhard 1976, no. 314; Papuci-Władyka 1989, no. 91, pl. XXXVI.

DIMENSIONS AND CONDITION H. 3; D. of lip 3.8; D. with handles 6; D. of base 2.1. Surface effaced. Deposits in many places on the surface.

TECHNICAL FEATURES Light pinkish yellow clay (7,5YR 8/4). Blackish brown and red mat paint.

DESCRIPTION Miniature, rather crude vase. Conical body, flat base without marked foot, on bottom groove and flat disc. Rather large, round in section handles attached just below the lip.

The body inside is painted black. Between handles, continuous zigzag at rim. Traces of paint on handles. Below, two wide bands: red applied directly on clay and black; they are separated from each other by a narrow horizontal stripe of red paint applied directly on clay. On the underside, two black circles around the disc.

CLASSIFICATION AND DATE Late Corinthian II-III. Late 6th to mid-5th centuries BC.

COMMENTS On shape generally see pl. 6. The vase represents “Standard Late Corinthian II type”, cf. Palmer in *Corinth* XIII, 123 under heading: “pattern skyphoi”; for Corinthian miniature vases generally see: *Corinth* XV, 3, 309, and for miniature kotylai *ibid.*, 310ff., pl. 67. The skyphoi (kotylai) with linear decoration widespread particularly after 550 BC and were to be reproduced for a long time since. These vases’ bodies used then to be decorated with bands, which completely supplant the rays on the lower body. Such skyphoi had very long tradition, for instance in Olynthus skyphoi in

this style were found, but made of local clay and dated to the first half of the 4th century BC, cf. *Olynthus* XIII, 301, no. 558, pl. 102 (“Corinthian in style except for clay”).

The best analogy for our object is a vase from Glasgow Hunterian Museum D 192, identical in shape and similar in decoration: *CVA* [Great Britain 18], pl. 7: 9 dated to LC II, late 6th century BC (E. Moignard 1997). Other analogies: Palmer in *Corinth* XIII, 123, 242, nos. 334-1 (T1806) and 2 (T1809 with buds at rim), pl. 49, dated to 455-445 BC; J. Boardman and J. Hayes, *Excavations at Tocra 1963-1965, The Archaic Deposits I* (London 1966), p. 40, nos. 424-425: type 4; University of Helsinki, Department of Art History 56 (Chr. H. Eriksson Collection) *CVA Finland* 1, pl. 14: 4-5, dated 500-450 BC (H. Parko 2003); *Kerameikos* IX, 184, gr. E 76-3, pl. 93: 3, 450/440 B.C.; fragmentary vase from Moscow Pushkin State Museum M-1220, *CVA* 7 [Russia 7], pl. 32: 3 from Mt. Mithridates in Pantikapaion (but it has small ring foot) named kotyle and dated to second half of 6th or early 5th century BC (N. Sidorova 2004).

For crude zigzag see skyphos *Corinth* KV 620 *Corinth* XV, 3, 310 pl. 67, no. 1688, from deposit 78 Terracotta Factory, dated to the 5th century BC (*ibid.*, 212); similar are also other skyphoi KV1155 and KV1154 coming from this deposit, *ibid.*, 311, pl. 67 nos. 1713-1714 and 1718 (no information about deposit), and 1719 (from Terracotta Factory, Well 3); *Corinth* VII, 5, 70, nos. 208 (CP-2145), 211(KV-764), pl. 14 (miniature skyphoi); on miniature Corinthian vases as offerings at sanctuaries see T. J. Dunbabin in *Perachora* 2, 290-291.

LACONIAN

23. PLATE 22

FIGURE 22

ROUND ARYBALLOS

INV. 162 (1143; 193).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 4[77]13 (Corinthian); Bernhard 1976, no. 319 (Corinthian); E. Papuci-Władyka in *Zeszyty Naukowe Uniwersytetu Jagiellońskiego, Prace Archeologiczne* 29 (1980), no. 27 (Laconian).

DIMENSIONS AND CONDITION H. 7.2; D. of body 6.4; D. of lip 4.1. State of preservation good but with small chips and additional decoration worn off.

TECHNICAL FEATURES Light red clay 2,5YR 6/6-6/8 with inclusions, rather heavy. Blackish brown semi-lustrous glaze. Red and white applied on glaze.

DESCRIPTION A round aryballos with globular body, small narrow neck with plastic protrusion, broad, slightly concave lip and small mouth; edge of lip bevelled, with slight overhang; vertical strap wide handle from edge of lip to body.

The vase is wholly covered by glaze with the exception of the lip's underneath and part of neck. At top of lip, black stripe, broad red band and black stripe around the mouth. Below the base of the handle, traces of white line. Two white lines border a narrow red band running on the body's maximum diameter.

CLASSIFICATION AND DATE Laconian. Shefton's type B; globular aryballoi group Ab of Stibbe. 590-570 BC.

COMMENTS The vase belongs to the group of round aryballoi distinguished by Payne, originated from Laconia, which imitate the Corinthian originals, cf. Payne 1931, 294, fig. 90; for Laconian aryballoi generally see B. B. Shefton

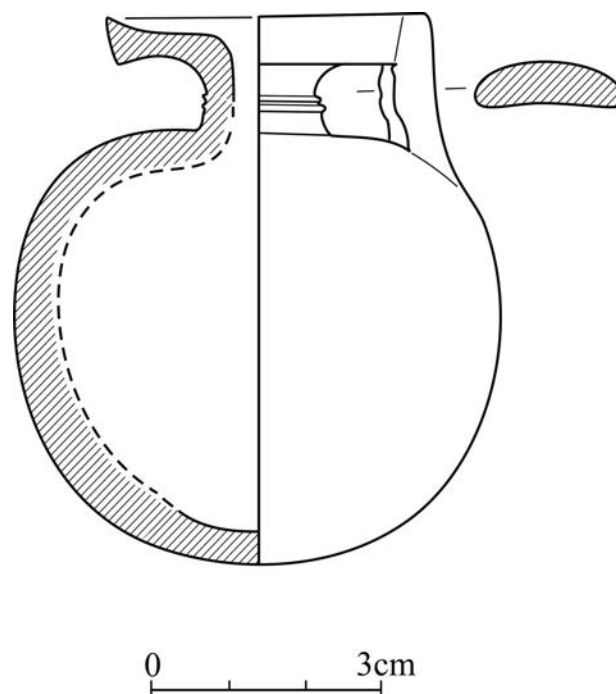


Fig. 22. Round aryballos 162

in *Perachora* 2, 382-385, nos. 4105-4112, pl. 160: our object belongs to Type B in Shefton's classification, *op. cit.*, 383; C. M. Stibbe, *Laconian Oil Flasks and other Closed Shapes. Laconian Black-glazed pottery*, Part 3 (Amsterdam 2000), 19ff. "pouring vessels: aryballoi". Similar vases: Munich 821 J. Sieveking and R. Hackl, *Die königliche Vasensammlung zu München I, Die älteren nichtattischen Vase* (Munich 1912), 22, no. 293 (attributed by the authors to the Italo-Corinthian pottery, while Payne (1931, 204 note 2) maintains that the aryballos from Munich was made in Laconia); G. F. Lo Porto, *ASAtene* 37-38 (1959-1960), 134 Taranto, complesso N. 66, Fig. 111: i, *ibid.* 141 no. 13 (580-570 BC, but with flat bottom), *ibid.* 145f., fig. 121: c, complesso N. 68 no. 3 (ca. 580 BC, very good analogy), *ibid.* complesso N. 79 nos. 20-21, fig. 153: l (580-570 BC); J. Boardman and J. Hayes, *Excavations at Tocra 1963-1965, The Archaic Deposits I* (London 1966), 88, nos. 977-979, pl. 67; G. P. Schaus, *The Extramural Sanctuary of Demeter and Persephone at Cyrene. Libya, Final Reports, II: The East Greek, Island, and Laconian Pottery* (Philadelphia 1985), 23f.: Black-

glazed aryballoi, nos. 74-81, pl. 5 (all dated to 600-550 BC, best analogy is no. 74); *Veder Greco. Le necropoli di Agrigento. Mostra Internazionale, Agrigento, 2 maggio-31 luglio 1988* (Rome 1988), 273 tomba 35 no. 2, AG. 22126,

“inizi secondo quarto del VI secolo a. C.”; Stibbe, *op. cit.*, 26, figs. 3-5: globular aryballoi with purple band between white lines (Group A), subgroup Ab dated by Middle Corinthian context to ca. 590-570 BC.

ETRUSCO-CORINTHIAN

24. PLATE 23

FIGURE 23

POINTED ARYBALLOS

INV. 171 (1115; 165).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 5[78]9; Bernhard 1976, no. 308; Papuci-Władyka 1989, no. 121, pl. XL.

DIMENSIONS AND CONDITION H. 9.5; D. 5.5; D. of mouth 4.1; D. of foot 1.7. Intact, except for some chips. Calcareous crust in places.

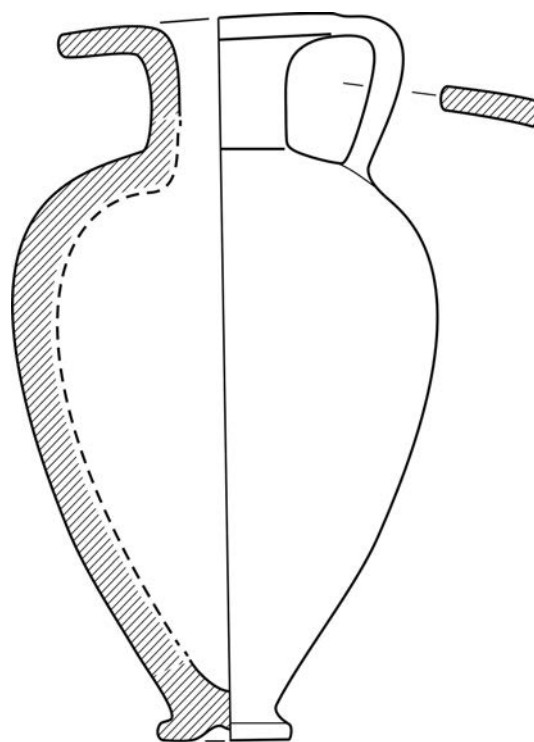
TECHNICAL FEATURES Dark yellow pinkish clay 7,5YR 7/4-7/6 (pink to reddish yellow) with inclusions. Blackish brown paint. Additions in maroon red 10R 4/4 (red).

DESCRIPTION Pointed aryballos. High-bellied ovoid-piriform body, with rounded shoulder. Flat broad discoid lip with almost vertical edge. Slanting strap handle from rim to shoulder. Small ring foot, not separated from underside, only in the middle circular cavity with small omphalos.

Inside mouth, red stripe, on lip around the mouth, red circle unevenly painted, partly overlapping the rim. On the handle, three horizontal bars. On the neck's base, a stripe, from which tongues of various size radiate; then, a line below the lower handle root. On the upper body, three broad bands (central parts in added purple). Below, a broad reserved band with an irregular stripe of paint running through its middle section. The lowest body and the external foot: unevenly glazed.

CLASSIFICATION AND DATE Imitation of Late Protocorinthian Subgeometric style. End of the 7th-first half of the 6th century BC.

COMMENTS The vase in question was previously classified by the author of this study with Italo-Corinthian pottery, however, further analysis shows that it is an Etruscan imitation.



0 3cm

Fig. 23. Pointed aryballos 171

It belongs to a large series of Etrusco-Corinthian small vases for perfumed oils in linear style and piriform shape, imitating subgeometric Corinthian models produced in Corinth from the Late Protocorinthian to the Early Corinthian period (Payne 1931, 286, type B 3, no. 479A; on shape: Payne 1931, 31; Amyx 1988, 437). Etrusco-Corinthian aryballoi were widespread in southern Etruria, the Faliscan territories, Latium and Campania. On Corinthian models see e.g. *CVA Gela 1* [Italy 52], pl. 9: 1 (M. Cristofani-Martelli 1972).

Analogies: Leipzig T 45, *CVA 1* [Germany 14], III C, pl. 22: 4 (W. Müller 1959); similar but slenderer and with two lines in the lower part of body: J. W. Hayes, *Greek and Greek style Painted and Plain Pottery in the Royal Ontario Museum* (Toronto 1992), no. 100: end of the 7th century BC; similar but slenderer and decoration differs in details: A. Cherici, *Ceramica etrusca della Collezione Poggiali di Firenze* (Rome 1988), 123f., no. 112, pl. LXX c, (inv. CP 138), dated to

the end of the 7th century; similar but with ring foot and with different BC decoration, also rays in the lower part of body: Faenza 659, G. Sassatelli (ed.), *Le ceramiche greche ed etrusche*, (Museo Internazionale delle Ceramiche in Faenza 1993), no. 60, dated to the last quarter of the

7th-mid-6th century BC; similar but not identical in shape and decoration (our object is broader in the upper part of body): Moscow State Pushkin Museum II 1b 34 CVA 7 [Russia 7], pl. 44: 6, end of the 7th-beginning of the 6th centuries BC (N. Sidorova 2004).

25. PLATE 24

FIGURE 24

ALABASTRON

INV. 173 (1120; 170).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 5[78]11; Bernhard 1976, no. 305; Papuci-Władyka 1989, no. 130, pl. XLI.

DIMENSIONS AND CONDITION H. 11.0; D. 6.5; D. of lip 3.5. Intact except for a small chipping on lip, surface stained in many places.

TECHNICAL FEATURES Yellowish brown clay 7,5YR 7/4-6/4 (pink to light brown) with inclusions and mica. Blackish brown paint. Added red 10R 4/6-4/8.

DESCRIPTION Elongated ovoid-piriform body with maximum diameter located low (ca. 1/3 height from bottom), slightly flattened from underside, with small cavity at centre; neck narrow and rather short, broadening towards the top; discoid lip inclined slightly inwards, rim almost vertical; small pierced lug-handle right under lip.

Mouth painted inside. On lip, a broad circle with added purple; another circle on the outer edge. On shoulder, big tongues going below the lower handle root line. On body, a zone with eight rows of dots unevenly done bound at top and bottom by a broad band, in the upper band the purple is applied in the upper half, the lower one – with added purple in the middle. Lower body and bottom plain.

CLASSIFICATION AND DATE Late 7th-first half of 6th century BC.

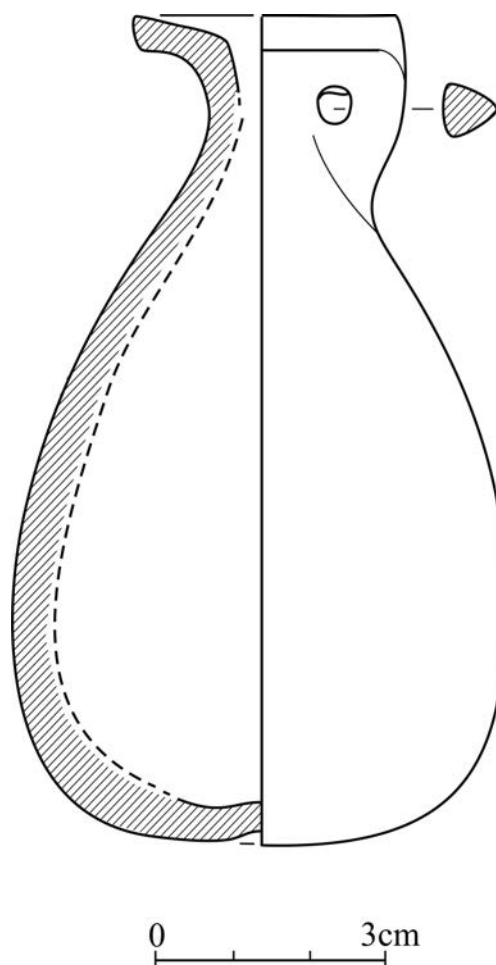


Fig. 24. Alabastron 173

COMMENTS Alabastra with dots and bands inspired by Corinthian prototypes of EC period and the beginning of MC period (on Corinthian prototypes see Payne 1931, 284 type C I, no. 377, fig. 121bis) are the most widespread form among Etrusco-Corinthian produce in linear style; they were very popular in Etruria, the Faliscan territory, Latium and Campania. On dating of this type of alabastra, production centres and exportation see: J. Gy. Szilágyi (1981) in *CVA Budapest 1* [Hungary 1], text to pl. 12: 1; M. Cristofani Martelli (1972) in *CVA Gela 1* [Italia 52], pl. 18: 3-7, with analogies;

Perachora 2, nos. 1549-1550; *Corinth* XV, 3, pl. 63, nos. 1549-1555; M. Cristofani-Martelli in *CVA Gela* 2 [Italia 53], pl. 18: 3-6 (1973); M. Blomberg et al. 1983 in *CVA Stockholm* 1 [Sweden 2], pl. 3: 5 fig. 22 from Cerveteri, Monte Abatone grave 282; on Corinthian prototypes in our collection see pl. 3.

Among numerous analogies see e.g. very similar vase from Nantes, Dobrée Museum, cf. M.-H. Santrot et al., *Vases en voyage de la Grèce en Etrurie* (Paris, Nantes 2004), 86 no. 56, Etrusco-Corinthian, dated ca. 625-575 BC; see also: C. B. R. Butchard and R. M. Cook, *BSR* 17 (1949), 1, no. 4, pl. 1b; Bourges D.863.1.19 and 865.34.1 *CVA Tours and Bourges* [France 30], IVBc, pl. 17: 10-11 and 13 (P. Rouillard 1980); Tours 863.2.49 *CVA ibid.*, IV Bc, pl. 18: 12; Laurens 1974, 140, no. 193; Rennes D.863.1.16 *CVA* [France 29], pl. 33:6 (A. Laurence and O. Touchefeu 1979); Mainz, Zentralmuseum O.11024 *CVA* 1 [Germany 42], pl.

24,12 (Büsing-Kolbe 1977); Würzburg HA 277 = L765a *CVA* 3 [Germany 51], pl. 18:3 (I. Wehgartner 1983); Glasgow, Hunterian Museum D 1981.43 *CVA* [Great Britain 18], pl. 51:2 (slender, dated 600-550) (E. Moignard 1997); similar but less squat body: E. Suolahti collection without no. *CVA Finland* 1, pl. 67: 6, fig. 182, Italo-Corinthian, late 7th or first half of the 6th century BC (H. Parko 2003); similar but slender body and more dots: J. W. Hayes, *Greek and Greek-Style Painted and Plain Pottery in the Royal Ontario Museum* (Toronto 1992), no. 107, Etrusco-Corinthian, early 6th century BC; similar but only two rows of dots separated by lines and bordered by bands: Faenza 27049, G. Sassatelli (ed.), *Le ceramiche greche ed etrusche*, (Museo Internazionale delle Ceramiche in Faenza 1993), no. 65, dated to the last quarter of the 7th-second quarter of the 6th century; Moscow State Pushkin Museum II Ib 473 (no. 3262) *CVA* 7 [Russia 7], pl. 42: 5, end of the 7th-first half of 6th century BC (N. Sidorova 2004).

26. PLATE 25

FIGURE 25

ALABASTRON

1INV. 177 (1116; 166).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 5[78] 14; Bernhard 1976, no. 199; Papuci-Władyka 1989, no. 134, pl. XLI.

DIMENSIONS AND CONDITION H. 6.0; D. 3.5; D. of lip 2.6. Part of lip missing. On neck and below handle, deposits; on the front on shoulder surface crumpled; decoration partly worn off.

TECHNICAL FEATURES Reddish yellow clay 7,5YR 6/6 with greyish core. Brownish paint partially fired orange red. Added red 2,5 YR 4/8.

DESCRIPTION Small alabastron. Lip with flat top; piriform body with a slightly flattened bottom; short funnel-shaped neck with two raised collars (rings), the lower one more solid;

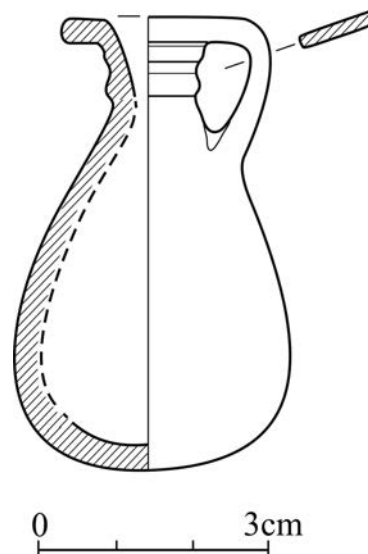


Fig. 25. Alabastron 177

broad ribbon handle clearly distinguished and remote from the neck.

On lip, two circles (of which, one around the mouth). The rim of lip painted brown, except of lower edge. On handle, one narrow and two broad horizontal stripes; one edge of handle painted. On shoulder, long narrow tongues

radiating from a band at the base of the lower collar. On body, two series of large dots (in places unevenly painted), parted by three lines, bordered from above and below by broader bands with added red in the middle. Underside not decorated.

CLASSIFICATION AND DATE End of 7th-first half of 6th century BC.

COMMENTS The described alabastron is similar to the previous one, and imitates type C of Corinthian alabastra “with linear pattern” and “Band and Dot Decoration”, cf. pl. 24. Such vases are very common; a very good analogy, only with two lines between dots instead of three as in our case: J. Chamay, F. Cottier, *Flaneries archéologiques. La collection d'un amateur (Hellas et Roma IX*, Geneve 1998), cat. 43.7, “italo-corinthien”, 6th century BC. On rings on neck and strap handle see Würzburg H4075=L766 CVA 3 [Germany 51], pl. 18: 4 described as “Korinthisierend” and dated to the end of the 7th/first half of the 6th century BC (I. Wehgartner 1983); Rennes 863.1.13 CVA [France 29], pl. 33:2 (with further examples and considerations about dating, A. Laurence and O. Touchefeu 1979). For the raised collar at neck see: Budapest CVA 1 [Hungary 1], III C, 40f. to the

pl. 11: 4-6 and pl. 12: 7, alabastron with body decorated with bands only (J. G. Szilágyi 1981); E. Suolahti coll. without no. CVA *Finland* 1, pl. 68: 1, fig. 185, dated to the first half of the 6th century BC (H. Parko 2003), which represents the same type in general, but body decoration is slightly different.

From among numerous analogies see also e.g. C. B. R. Butchard and R. M. Cook, *BSR* 17 (1949), 1, pl. 1a, no. 6; Tours 863.2.52 CVA [France 30], pl. 18:10 (P. Rouillard 1980); Limoges 78-54 CVA [France 24], pl. 19:7 (O. Touchefeu-Meynier 1969); Louvre E58, 60-61, 62-64, 65-7, 69-70 CVA 9 [France 14], IIICb, pl. 2,10-20 (N. Plaoutine 1938); Laurens 1974, 195, no. 143; similar with ring and strap handle: Mannheim 160, CVA 1 [Germany 13], pl. 40: 6 (A. Greifenhagen 1958); similar shape and many common decorative elements: A. Cherici, *Ceramica etrusca della collezione Poggiali di Firenze* (Rome 1988), 120 no. 108, pl. LXIX:e, dated to the end of the 7th-first half of the 6th century BC (with further examples); similar, but our object is squatter and slightly differently decorated: M. Bonghi Jovino (ed.), *Gli Etruschi di Tarquinia* (Modena 1986), 286 la necropoli dei Monterozzi Tomba 6118, no. 721, fig. 285, 281: complex dated to the last quarter of the 7th century BC.

ATHENIAN BLACK FIGURE

27. PLATES 26-29

FIGURE 26

NECK AMPHORA

INV. 190 (670).

PROVENIENCE Unknown.

SOURCE Gift of the Jagiellonian University Geological Specimens Cabinet, 1926.

BIBLIOGRAPHY Bulas 1935, pl. 7[80]5 a-b (published as gift of W. Czartoryski); *ABV* 602.40; Bernhard 1976, no. 343, fig. 76; *Treasures of the Jagiellonian University* (Kraków 2000), 160 (E. Papuci-Władyka); Papuci-Władyka 2007, 206, pl. 35 (colour).

DIMENSIONS AND CONDITION H. 25.6; D. 16.0; D. of lip ca. 14.0; D. of foot 9.0 (D. of resting surface 8.4); H. of figural decoration 10.7. Vessel glued from many fragments, pieces of lip and neck missing, as well as almost whole handle and a big part of the vessel's A side, which was restored; initially part of the decoration on the restored parts was repainted; later, after conservation, the repainted parts were removed and the missing parts were filled in with plaster coloured in clay hue. Decoration worn off in places.

TECHNICAL FEATURES Reddish yellow to yellowish red clay 5YR 6/6-5/6. Black, glossy, glaze, on B side worse preserved, not so lustrous. Accessory colours red and white. Incisions.

DESCRIPTION Neck amphora type 2a with tripartite handles. Clearly offset flaring lip, wide, with small step outside and deeper inside and flat horizontal edge; neck broad, slightly broadening upwards; plastic ring at the junction of neck and shoulder; triple-roll handles; body piriform, strongly narrowing at the bottom; fillet between body and foot; torus foot.

Glazed: Lip (except the top which is reserved); upper part of neck inside the vessel, down to 5.8 cm; handles on the outside; upper surface and edge of foot, except a reserved band at the bottom. Underside plain, with turning marks.

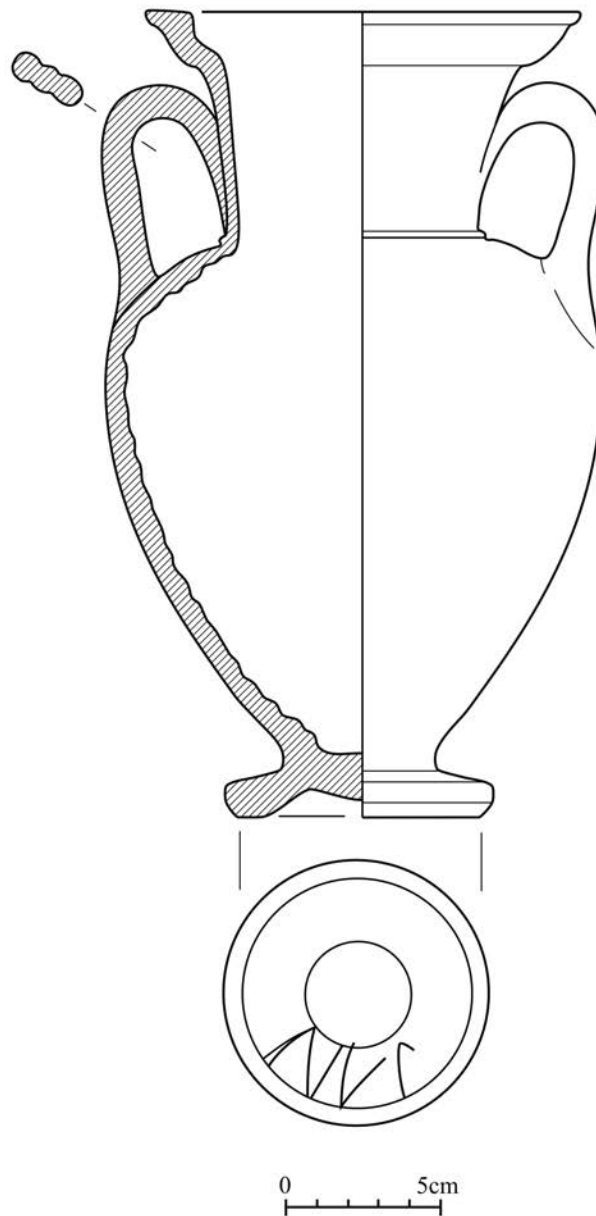


Fig. 26. Neck amphora 190

Neck: Ornament between black lines (the lower one runs above the ring, in places overlapping it; the line does not continue under handle). A – partly preserved four elements of double palmettes ornament, inside arches and separated in the middle by chain of circles; between lower palmettes elongated lotus buds. B – three palmettes (partly preserved), the central one pointing upwards, the side ones downwards, connected by a wavy line; in the background

one black dot on each side of the central leaf of palmette.

Shoulder: Simplified tongue pattern, in fact rays-short lines (on side A Athena's helmet overlaps the spot where the tongues should be).

Body: A – Athena on a quadriga right (scene fragmentarily preserved). Athena in a chiton and an Attic helmet with high plume drives a quadriga galloping right; in her right hand holds almost horizontally a spear, shown as a glaze line, and reins; left hand is only partly visible (the rest is behind the horse's head). Lines of glaze mark ear, beautiful brow ridge above the eye, and lips; almond-shaped eye is emphasized with incised line, inside white with a reserved (red) rounded pupil with black dot in the middle; long hair falls on the back, one lock runs alongside the neck and onto the breast; at the base of the neck a necklace marked with incised line. The helmet proper separated from plume by a row of dots between incised lines. Horses rendered pretty well, two middle ones with heads turned towards each other. Hoofs of the second horse from the left painted in white. At the base of the necks of all horses, two incised lines (harness?), beneath the second line, white dots. The silhouette of the first horse from the right overlaps palmettes of the ornament under the handles.

B – Woman sitting in front of a house and man standing. On the left a woman dressed in a chiton and himation, with a diadem on her hair, seated on a throne (*θρόνος*) with high straight back (without finial) and slightly curving legs ending in lion's paws (?) turned outward; she is turned to the right, slightly leaning forward. Hair in a tight mass, with one lock falling over the himation and emphasized by a double incised line; ear marked by a line of glaze; eye almond-shaped without indicated pupil, above it arched brow, below small lips. Arms with unnaturally elongated palms, in the left hand (only the palm visible from under the garment), lifted towards the face, she holds a flower, as if she was about to smell it; the right hand, outstretched above the knees, also holds a flower; feet bare. In front of the woman on the right, facing her, stands a bearded man wrapped in a himation, leaning with his right hand on a stick, left hand under the cloak, body weight on the left leg, right leg

bent in the knee, stepping back, touching the ground with the toes. The man's head is shown in profile; longish hair covers the neck, over the forehead is marked with short lines; eye rendered as a circle with two short lines on its sides; lips rendered as two short lines; ear as two concentric circles; beard encircled with a line. The scene takes place in front of a very schematically rendered building. Between the figures, a Ionic column visible (capital in white, volutes in incised line) and part of the entablature, which is Doric with triglyphs. In the background of the scene grapevine branches with small dots representing leaves, and in places big white dots and elongated glaze patches – fruits?

On the lower part of the body, below the scenes: a lotus (?) buds frieze, connected by arches and bordered at the top and bottom by double red lines and than a reserved band with the rays (23 preserved) above the base.

Around and beneath the handles: floral ornament with tendrils from which spring three lotus buds (the central one bigger and turned downwards) with one central dot, and than four five-leaf palmettes. Figures from both figural scenes overlap the palmettes, so some of them retained a smaller number of leaves.

Red: Fillet between body and foot.

Red lines: Two lines above and below the bud frieze.

White: A – Face, neck and hands of the goddess, dots at the base of the plume; hooves of the second horse from the left; dots at the neck bases of all horses. B – Woman: face, ear, neck, hands and feet, diadem; column capital and triglyphs; dots on branches.

Incisions: Quite rich and well executed; only in some places the lines miss the figures' outlines. Details of the figures' faces, folds of garments; on the throne the seat marked with incised lines, as well as pegs joining the seat with the legs, on which vertical lines; details of the horse muzzles and harnesses, outlines of some of the horses' legs.

Graffito (not noted previously): On the underside of foot on A: NV1 (NV and right after it 1).

CLASSIFICATION AND DATE The Red Line Painter. Ca 500-490 BC [J. D. Beazley].

COMMENTS The amphora in question represents the neck amphora 2a type, for shape and variations of the neck amphorae see: Richter and Milne 1935, 3-4, fig. 13 (Type II); Boardman 1974, 185-186; *Agora* XII, 47-48 (for black glaze); Kanowski 1984, 18-24 (with literature); *Agora* XXIII, 9-12; A. A. Lemos (2007), *CVA Rhodes* 1 [Greece 10], 45 (further literature). For similar shape see: amphora of the Red Line Painter New York, Metropolitan Museum of Art X.21.17, *CVA* 4 [USA 16], pl. 46, 9-12, (M. B. Moore and D. von Bothmer 1976).

J. D. Beazley (*op. cit.*) attributed the vase to the Red Line Painter. This artist received his name because sometimes he painted the lines bordering the fields from below in red (instead of customary black). This painter, as well as his circle, decorated first of all small and big neck-amphorae, although other shapes are also encountered, such as pelike, oinochoe, hydria, kalpis and lekythos. His favourite subject were Dionysiac scenes, but he also painted other topics, as testified by our amphora. He was active during the last stage of Attic black figure painting, in the last decade of the 6th and the first decades of the 5th century BC. According to E. J. Holmberg (*The Red Line Painter and the Workshop of the Acheloos Painter*, *Jonsared* 1990, 56 and 72f.) Red Line Painter educated in the workshop of the Acheloos Painter, and many vessels attributed to him by J. D. Beazley are in fact products of his workshop, because the artist's better and larger in size works were not preserved.

Concerning the painter: J. D. Beazley and F. Magi, *La raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco* I (Vatican 1939), 36-37; *ABV* 358, 426 no. 19, 600-605, 710; S. Stucchi s.v. Linee Rosse, Pittore di, *EAA* IV (Roma 1963), 644; *Para* 161, 299, 300-302, 520; *Add²* 103, 141-142; J. M. Charlton, *JHS* 78 (1958), 19-22; Boardman 1974, 150; E. J. Holmberg, *OpRom* XVI 1987, 59-90; *id.*, *OpRom* XVII, 1989, 61-76; *id.*, *The Red Line...*, *op. cit.* (with review by M. Pipili, *OpAth* 21 (1996), 223-224); *CVA Amsterdam, Allard Pierson Museum, University of Amsterdam* 5 [Netherlands 11], pl. 257:1-3 (O. E. Borgers and H. A. G. Brijder 2007).

The Cracow amphora, a small, perfunctorily decorated vessel, is a typical product of Red

Line Painter. A very similar amphora, with an almost identical scene on side B (but the quadriga is driven by a woman without a helmet, height 26.8) was found in the Agora, inv. no. 209 P 23200 (*Hesperia* 23 (1954), 51, pl. 15j; *Para*, 302; *Add²* 142; *Agora* XXIII, 128f, no. 209, pl. 24), compared with the Manner of the Red Line Painter and dated to the first quarter of the 5th century BC. However, Holmberg maintains that the woman is Athena (and the side she is represented on is the side A of the vessel), and classifies the vessel among the earliest works of the painter himself, i.e. those dated to ca. 510-500 BC (Holmberg, *The Red Line...* 1990, 31f., figs. 21-23, note 18). The Agora amphora is better executed than the Cracow vase, which applies both to the main ornament, and the additional decoration; also both figure fields lack the usual branches in the background. Our vase can be classified as belonging to the second group of the painter's works according to Holmberg (*The Red Line...* 1990, 59-60), that is the vessels that are decorated with the palmette-lotus chain above the figure-field on side A and the pattern with upside-down palmettes above the figure-field on side B. It is known that the pattern with three palmettes appears first ca. 500 BC, which means that our vase can be dated just after this year.

Athena in full armour on a quadriga, painted similarly to our vase, can also be found on a neck amphora by Red Line Painter, from Utrecht Archäologisches Institut 21 (*ABV* 602.39; cf. Holmberg *OpRom*, *op. cit.*, 72, figs. 34-35). Athena driving a quadriga also appears on the works of other painters active at the time of production of our vase, cf. for instance a very similar in shape and ornament scheme amphora from the Faina collection, Orvieto inv. 2681 M. R. Wójcik, *Museo Claudio Faina di Orvieto. Ceramica attica a figure nere* (Milano, Perugia 1989), 252-254 no. 126, The Painter of Munich 1519, end of the 6th-beginning of the 5th century BC; Vatican 349 from Vulci C. Albizzati, *Vasi antichi dipinti del Vaticano* (Vatican 1924-1929), pl. 44, on side A goddess (Athena?) in a chariot wheeling round (= *ABV* 305.14 The Swing Painter); Albizzati, *op. cit.*, pl. 58:399 (= *ABV* 395.7 Near the Painter of Munich 1519) and pl. 58:400.

Subject resembling our side B can be found on the olpe Louvre F 326: the woman sits on the

right, and on the left a man stands with a dog, column and part of Doric entablature, branches in the background (ABV 605.82; *Para* 301, 82, cf. Holmberg, *OpRom...*, *op. cit.* 82 no. 21, fig. 82, who believes that it is not a work of the painter itself, but C. Fournier-Christol (*Catalogue des olpés attiques du Louvre, de 550 à 480 environs* (Paris 1990), nos. 87 pl. 50 and 53) places it among the works of Red Line Painter, Class of Red-Line Olpai, and dates it to 500-490 BC).

A similar female head, with similarly rendered architecture (Ionian capital and Doric triglyph in white) is on a pelike fragment from the Moscow Pushkin Museum of Fine Arts M-71 West gal./2n.335 CVA 1 [Russia 1], pl. 19: 3, The group of the Red-Line Painter's pelikai, about 500 BC (N. Sidorova and O. Tugusheva 1996). A similarly rendered figure of a bearded man leaning on a staff (but turned right, standing behind a woman at a well) and similarly painted Doric entablature (but triglyphs rendered by two white lines instead of three, as in our case) and a column with Ionian capital on side A of a pelike from Naples, *Raccolta Cumana* 86363 CVA 5 [Italy 69], pl. 43: 1-2, fig. 10, attributed to Red Line Painter, dated to the end of 6th century BC (N.V. Mele 1995) (nb. Holmberg, *OpRom...*, *op. cit.* 82 no. 19, figs. 79-80, classifies this vase as one not painted by the painter itself).

Ornament on neck as on our side A and the figure sitting (in this case on a stool: Dionysos with a kantharos, and a dancing maenad in front of him), as well as palmettes on both sides of the field: Mannheim 40, CVA 1 [Germany 13], pl. 16: 5-7 Red Line Painter, ca. 500 BC (A. Greifenhagen 1958) (= ABV 603.51).

For the throne see: G. M. A. Richter, *The Furniture of the Greeks, Etruscans and Romans* (London 1966), 13ff., esp. 15-16 (throne with animal feet in archaic period), fig. 40 (woman seated) and 51 (woman seated with a flower).

Concerning the graffito see A. W. Johnston, *Trademarks on Greek Vases* (Warminster 1979), section Type 9F ii: NV appears either alone (subtype i), or in immediate association with numerals (subtype ii); our graffito belongs to the second subtype. An almost identical graffito is found on a neck amphora in Würzburg, dated to 510-500 BC (Johnston, *op. cit.* Type 9F 32); see also graffito with a simple "one" 1: *ibid.* type 9F 31, fig. 12f – neck amphora Munich 1512, dated 515-505 BC; similar graffito of the Red Line Painter: *ibid.*, 9F 2 (subtype i) – neck amphora, New York MMA X 21.17, CVA 4, 57 (cited above); and in this painter's manner: Johnston, *op. cit.*, 9F 29 (subtype ii), oinochoe London B 493, ABV 606.18.; for commentary see Johnston, *op. cit.*, 226.

28. PLATE 30

FIGURE 27

NECK AMPHORA

INV. 221 (1254; 299).

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 8[81]8; Bernhard 1976, no. 336.

DIMENSIONS AND CONDITION H. 26.5; H. of lip 2.0; D. 20.0; D. of lip 14.0; D. of foot 10.8. Glued from fragments in the lower half of body, chips (larger on side B) replaced with plaster. Remaining part preserved well, glaze and other colours preserved rather well.

TECHNICAL FEATURES Red clay 2,5YR 5/8. Black glaze, brown-black in places, lustrous.

White and purple applied, and also direct red paint. Incisions.

DESCRIPTION Neck amphora, with tripartite handles. Echinus lip, slight groove under the lip; neck broad, short, slightly narrower in the middle, with a ridge of 1.2 cm from the top; plastic ring separating neck from body, but only beneath the metopes, not beneath the handles. Triple handles attached from the transition of shoulder to body up to the middle of the neck, and extended to its bottom; the grooves of the tripartite handles well perceptible and on the outside stopping a little before the lower handle-roots. Globular body with maximum diameter high, narrow at the bottom; thick plastic ring separating the body from the foot. Foot broad, slightly conical, with profiled edge: deep groove in the upper part of the edge; separated from the underside of the body by a shallow groove.

Glazed: whole vessel, also neck inside, down to 5.8 cm; reserved only: neck outside, lower part of handles, lowest part of edge of foot, inside of foot and underside of vase; plastic ring separating body from foot reserved and painted red.

Neck: on both sides, double circumscribed palmettes frieze (each consisting of seven short leaves and a large heart), closed by arches and divided by kind of elongated rays or darts (probably simplified lotus buds which usually appear together with palmettes). On A 11 elements: six double palmettes and five double darts, on B the same. Rows of palmettes divided by Os chain.

Red: hearts of palmettes; red line below the plastic ring separating neck from body; red on plastic ring between body and foot.

White: small dots (on glaze) in the arches separating palmette hearts; large dot (directly on clay) inside each O.

Incisions: short lines separating palmette leaves double arches separate hearts; each O outlined by incised circle and connected by a double short line with the next one. Execution not too careful: palmettes shifted in relation to vertical axis, some of them bigger, some smaller, circles in the chain of various sizes, etc.

CLASSIFICATION AND DATE Black-bodied neck amphora with decoration on neck only. Unattributed. Ca. 530-500 BC.

COMMENTS For shape generally see the previous vase: pls. 26-29. Our amphora is close to the group of black-bodied neck amphorae with decoration on the neck only, but apart from this decoration they usually also have tongues on shoulders and rays in the lower part of the body. The vessel in question does not have direct analogy and remains unattributed. For similar, but not identical in shape and decoration amphorae, but our specimen is squatter and much broader in the upper part and without tongues and rays, see: *CVA Capua, Mus. Campano 2* [Italy 23], III H, pl. 7: 2 without inv. no. and without date (P. Mingazzini 1954); Rhodes 13467 (from Camiros) *CVA 1* [Greece 10], pl. 44, dated 520-500 BC (A. A. Lemos 2007) (= *Cl. Rh.* IV, 202, gr. C II (251), 1, fig. 216 upper row). For similar shape see also: New York,

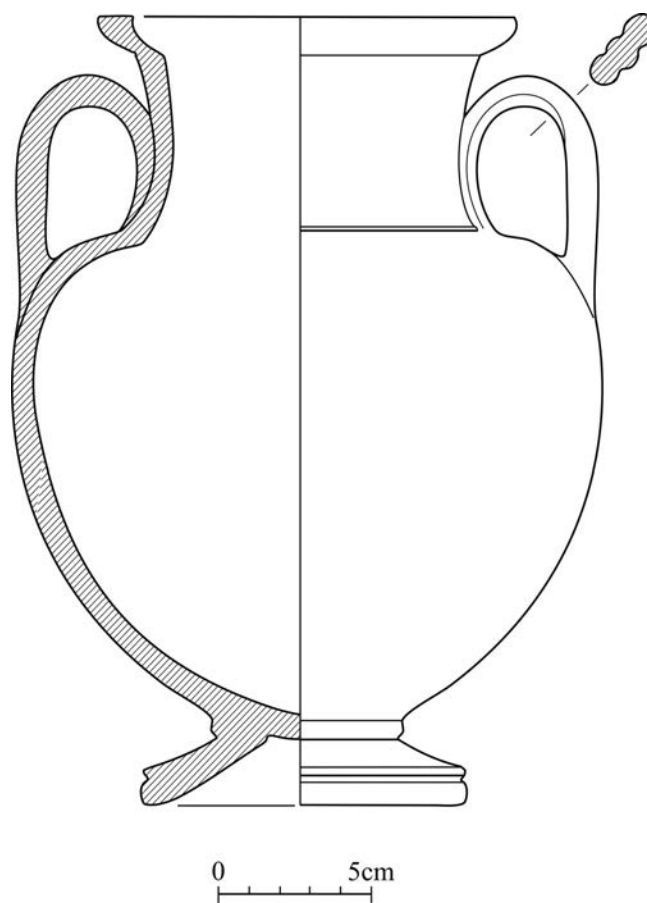


Fig. 27. Neck amphora 221

Metropolitan Museum of Art 96.9.1 (G.R.548) *CVA New York 4* [USA 16], pl. 41: 3-4, tongues and decoration in metope on shoulders, as well as rays at the bottom of body, not far from Antimenos Painter 520-510 BC (M. B. Moore and D. von Bothmer 1976).

The ornament on the neck of our amphora is a simplified version of the lotuses and palmettes chain, for this motif and its evolution through the 6th century see Boardman 1974, 203. For circumscribed palmettes: Haspels 1936, 185.

For other similar but not identical black-bodied amphorae with palmettes see: P. Mingazzini, *I vasi della collezione Augusto Castellani* (Rome 1930), 266 no. 501 and 502, pl. LXXIX, 1, 3 (without date); Rhodes 12489 from Camiros *CVA Rhodes, op. cit.*, pl. 42, 525-500 BC (with lid); Syracuse, Mus. Arch. Reg. 21928 from Gela: Panvini and Giudice 2003, pD60, 525-500 BC; Ashmolean Museum, Oxford 1927.2115 *CVA 2* [Great Britain 9], III H, pl. 4: 4, p. 98 dated to mid-6th century BC (J. D. Beazley 1931, who remarks on

this black-bodied amphora: “Neck-amphorae with decoration on the neck only are not uncommon, but this is the only amphora of the kind”). On black-bodied amphorae of Panthenaic shape

with palmettes on neck, see e.g. The Cleveland Museum of Art 23.644 CVA 1 [USA 15], pl. 9: 3 (but tongues on shoulder, rays above foot), last quarter of the 6th century BC (C. Boulter 1971).

29. PLATES 31-32

FIGURE 28

OINOCHOE, SHAPE 3 – CHOUS

INV. 188 (1259; 304).

PROVENIENCE Unknown.

SOURCE Donation of W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 7[80]2; *ABV*, 436.7; Bernhard 1976, no. 348, ill. 78; A. J. Clark, *Attic Black-Figured Olpai and Oinochoai* (Diss. New York University 1992), 376 no. 846, 409-10.

DIMENSIONS AND CONDITION H. 18.0; H. with handle 18.5; D. 14.5, D. of foot 10.5. State of preservation good, two fragments of rim restored; handle glued; at the junction of handle and body, as well as handle and lip edge chips secondarily restored and painted broad in black. White deposit on the underside.

TECHNICAL FEATURES Reddish yellow clay 5YR 6/6. Glaze black, glossy, partly applied thinly, misfired to red in places. Turning lines visible. Accessory colours: purple red (10R 3/6 dark red) and white. Incisions.

DESCRIPTION Oinochoe shape 3: chous. Squat oinochoe with bulging body, broad in the lower part, heavily proportioned. Trefoil narrow lip with clearly setoff narrow edge. Narrow, short neck joins body gently, forming S-shaped profile of the vessel. Flat strap handle oval in section overlaps the lip. Torus foot short, broad, clearly offset, with quite broad resting surface. Underside slightly convex.

Glazed: whole vessel (also inside mouth and neck down to 5.0 cm); reserved: decoration in the metope in the body front, resting surface of foot (although glaze partly covers it), foot inside and underside of body.

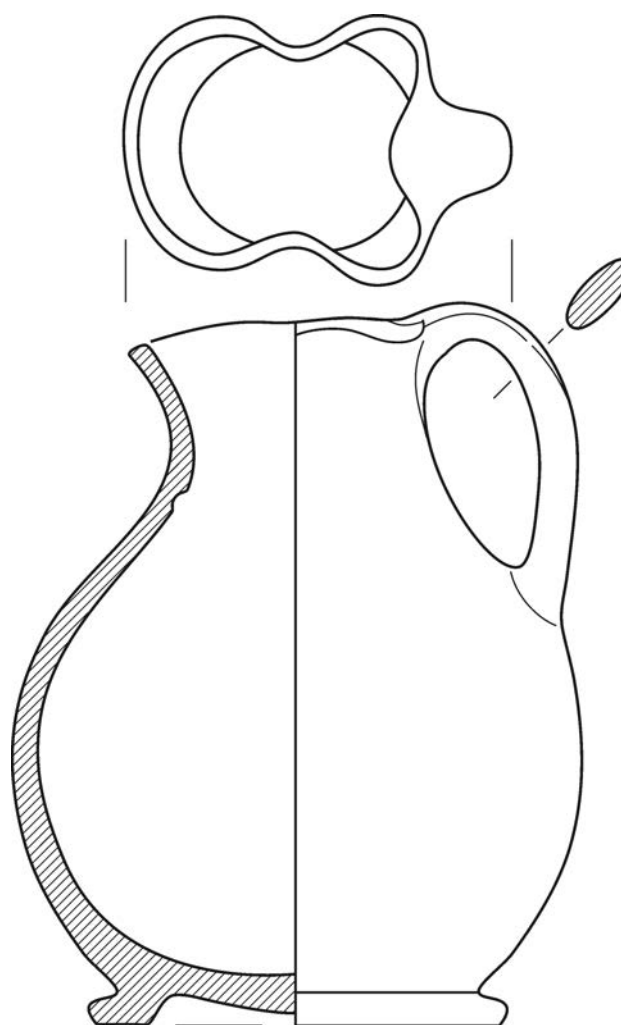


Fig. 28. Oinochoe (chous) 188

Body: on front side of the body figural decoration in a not too regular (trapezoidal) metope, separated with uneven black lines.

Metope, shoulder: two rows of dots between lines raising to the right.

Maenad and silen dancing. Both figures turned back to back, moving away from each other but with heads turned towards each other. Mae-

nad turned left is dressed in a chiton-like robe, in both hands holds probably *crotales*; on the head turned right has a band (wreath?) indicated by double incised lines; locks of hair visible under the band, rendered as wavy line, at the back pinned up in a bun; a heavy nose and small lips just beneath the nose draw attention; pupil represented by a small glaze circle, remaining face details indicated by incised lines. Silen turned to the right but with his head turned to the right; naked, bearded, ithyphallic, on his head an oriental headdress – pilos, whose pointed ends can be seen over the beard and the torso; details of face and beard rendered schematically by several incised lines; right arm with bent elbow close to waist; big protruding tail touches the maenad's left leg; probably also holds *crotales* in the raised left hand. Movements of hands of both figures suggest a Dionysiac dance.

Red: band on the maenad's head, two dots on her robe on the breast, one by the right hand; frontal part of silen's pilos falling on his face and beard; rim edge in the front (traces only).

Red lines: beneath metope two purple lines around the vessel.

White: maenad's naked body parts: face, neck, hands, legs.

Incisions: deep, decisive lines, applied economically and not too carefully. Maenad: band indicated by a double line; short line indicating the brow, upper eyelid with an arching line, lower – with a straight line; lips with a short line; double line on the neck – a necklace?; double arched lines beneath neckline and in the waist (a belt?), rims of sleeves emphasized by arched lines; two almost vertical lines on torso and similar alongside the robe from waist down, lower rim of the robe also emphasized. Silen: on his face only an eye indicated as an irregular circle; outline of hair protruding from under the cap, outlined beard and its hair rendered in short lines in the lower part; outline of cap and hair protruding from under it; breast lobes indicated by a wavy line, the muscle of right forearm and outline of right hand shown at the waist; belly outline, genitals, right thigh, knee details, calf muscles.

CLASSIFICATION AND DATE Class of Vatican G 50 [E. Papuci-Władyka]. The Painter of Brussels R 236 [J. D. Beazley]. Ca. 490 BC.

COMMENTS On the shape of chous generally see: *Agora XII*, 60-63; G. Van Hoorn, *Choes and Anthesteria* (Leyden 1951), *passim*; J. R. Green, *AA* 1970, 484; J. D. Beazley, *BSA* 66 (1971), 189-228; J. R. Green, *BICS* 19 (1972), 1-16, esp. 6f., pl. I d; U. Knigge, *AM* 90 (1975), 130f.; A. Lezzi-Hafter, *Der Schuwalow-Maler* (Mainz 1976), 13-15; *ARV²* XLIX-L; Kanowski 1984, 108 no. 7, 109-111; A.-F. Laurens, *Catalogue des Collections II. Céramique attique et apparentée*, (Société Archéologique de Montpellier, Montpellier 1984) no. 121 (about practical use); R. Hamilton, *Choes and Anthesteria. Athenian Iconography and Ritual* (Ann Arbor) 1992; Clark, *op. cit.*, 391-400; *Agora XXX*, 41-42; P. Valavanis, *CVA Marathon Museum* 1 [Greece 7], text to pl. 34: 1-2 (2001; with other literature). Choes with black figure decoration are rare at the beginning of the 5th century BC, and will become popular in the first quarter of the same century (Laurens, *op. cit.* 93).

As far as shape is concerned the vase should be, in the present author's opinion, included in Class of Vatican G 50, and the painting was made, as Beazley established, by the Painter of of Brussels R 236. The name-piece for Class of Vatican is G 50 Rome, Museo Gregoriano Etrusco (Guglielmi Collection C 14): J. D. Beazley and F. Magi, *La raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco*, I (Vatican 1939), G 50, 48 pl. 18 no. 50 (= *ABV* 439.1; Van Hoorn, *op. cit.*, 179 no. 899, fig. 46) with representation of Dionysos and a maenad. Beazley (*ABV* 439) included 11 vases in Class of Vatican G 50 and wrote: "a single potter, one would say; and alike in style of drawing, especially nos. 1, 3-6, 8-9"; later: Beazley (*Para* 190-191) adds more vases – two choes and olpai to Class of Vatican G 50, writing that we can call them "Group of Vatican G 50"; they are connected with the Red Line Painter and what goes with him (on Red Line Painter see pls. 26-29).

On Painter of Brussels R 236, an artist of the later Dot-Ivy Workshop (cf. pls. 35-36) also closely linked to the Painter of London B 495 and the Painter of Würzburg 351, see: *ABV* 435-36, *Para* 184, 188; *Add²* 112; C. Fournier-Christol, *Catalogue des olpés attiques du Louvre, de 550 à 480 environs* (Paris 1990), 163, nos. 133-136 (this painter's olpai added to Beazley's list); Clark, *op. cit.*, 409-410, 718-719.

The best analogy for the Cracow vase, a vessel almost identical in both shape and decoration (only in the background of the figural scene grapevine branches), is a chous from Société Archéologique de Montpellier 195 (SA 53), Laurens, *op. cit.*, 91-93, no. 16, pl. XXII, fig. 8, attributed to the “Painter Vatican G 50” and dated to ca. 490 BC. Laurens (*op. cit.*, 93) uses the name “Painter Vatican G 50”, quoting Beazley, even though Beazley (see above) refers to the Group only, not a painter. Our chous and the Montpellier chous are taller than usual choes in the Group of Vatican G 50; the Montpellier chous, just as our vase, has dot-ivy in the upper part, flanked by vertical lines at the sides, while choes of Group of Vatican G 50 have the double net motif in the upper part. The topic of Dionysiac dance – a maenad dancing and a silen gesturing – is extremely popular in Class and Group of Vatican G 50 (cf. Clark, *op. cit.*, 409-410, nos. 589, 589 bis-ter, 591-2, 595, 598, 600, 602-3, 850 bis, 854, 863); see also: L. Campus, *Ceramica attica a figure nere. Piccoli vasi e vasi plastici*, (Materiali del Museo Archeologico Nazionale di Tarquinia 2, Rome 1981), 88f. no. 61, tav. 41b-42, maenad to the right, Class of Vatican G 50, 480-470 BC; M. C. C. Edgar, *Catalogue Général des antiquités égyptiennes du Musée de Caire. Greek Vases* (Cairo 1911), 25, no. 26195, pl. 10 two dancing maenads.

A very good analogy for the Cracow chous is also the aforementioned “name piece” from the Guglielmi collection in the Vatican (ABV 439.1), which must have been made by the same artist as our vessel and the Montpellier vase, that is Painter Brussels R 236. Very good analogies for our figures are a maenad and satyr moving away from Dionysos standing in

the middle on olpe Rhodes 13392 from Camiros, *CVA Rhodes* 1 [Italy 9], III H e, pl. 10:2 (G. Jacopi 1933) (= ABV 436.4 Painter of Brussels R 236). Excellent analogy for our silen: olpe fragment Louvre Cp 12701, Fournier-Christol, *op. cit.*, 112 no. 52, pl. 34, catalogue no. 136, Dot-ivy Class, Painter of Brussels R 236, 500-490 BC; for pilos see olpe Rhodes 13683 *CVA Rhodes* 1 [Greece10], pl. 68 (archer in the middle) of the same painter, 500-490 BC (A. A. Lemos 2007).

For silen representations on black figure vases see G. M. Hedreen, *Silens in Attic Black-figure Vase-painting. Myth and Performance* (Ann Arbor 1992), 125-153; G. M. Hedreen, *JHS* 114 (1994), 47-69 – this scholar maintains that male figures – as on our vase – should be described as silens and not satyrs, because this is how they are called on François vase, therefore at least for their representations in black figure pottery this name should be used; C. Isler-Kerényi, *Civilizing Violence. Satyrs on 6th-Century Greek Vases* (Göttingen 2004, with review of V. Sabetai, *Archaïognosia* 13 (2005) 277-281).

For the silen’s female companions G. M. Hedreen (*JHS* 114 (1994), 51) states that the female companions (dressed or naked) who do not have any Dionysiac attributes (tyrsos, *nebris* – fawn hide, snake, *pardalis* – leopard hide, etc.), are nymphs. However, in the case of the vase in question the woman holds *crotales* and is clearly performing a Dionysiac dance, therefore the present author believes she is a maenad. Concerning maenads in general see: S. Moraw, *Die Mänade in der attischen Vasenmalerei des 6. und 5. Jhs v. Chr.*, (Mainz 1998); P. Valavanis in *CVA Marathon Museum* 1 [Greece 7], 16 under pl. 1-3 (2001; with further literature);

30. PLATE 33: 1-5

FIGURE 29

OINOCHOE, SHAPE 3 – CHOUS

INV. 226 (1076, 126).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1936, pl. 8[81]10; Bernhard 1976, no. 356.

DIMENSIONS AND CONDITION H. 15.5; D. 11.5; D. of foot 8.8. State of preservation good, only small chips on foot, glaze slightly flaking on lip. Red colour abraded.

TECHNICAL FEATURES Light reddish brown clay 5YR 6/4. Black glaze, lustrous, excellent quality. Direct red paint.

DESCRIPTION Oinochoe shape 3 – chous, small. Trefoil lip, neck narrow and short, line of neck and lip straight, not concave, clear transition from neck to sloping shoulder; ribbon handle with broad upper attachment, overlapping the rim, and a convex rib alongside on the outer side; bulging body; short foot, conelike with a groove on its edge. On underside a convex rib and an incised groove around the centre.

Glazed: All vessel, except metope with decoration, underside of foot and vase.

Neck: On front side a rectangular, horizontally elongated metope with decoration in black: ivy twig bordered from above by ornament of semicircles with a dot, divided by short vertical lines, framed by two lines (simplified palmette motif?); from below ivy branch framed by ornament of small squares attached alternately to two lines: one from above and one from below (battlement pattern).

Red: Underside of foot and vessel reserved and painted in red; traces of red paint (?) also on metope.

CLASSIFICATION AND DATE Athenian (?). Late 5th-early 4th century BC.

COMMENTS On shape generally see pls. 31-32. The vase in question does not have exact analogy in Attic or Italian pottery. Clay is slightly different than standard Attic clay, more light brown, therefore Attic origin of this vessel is not certain. Italian workshops could be suggested by added red applied directly to the clay, in the painting of the metope and underside, although examples of such use of red colour can also be found in the Athenian Agora (cf. *Agora* XII, 19; it is, however, a rare procedure, limited to the 6th century BC). It is worth noting that our jug lacks the continuous line from rim to foot, which is customary in choes (see for instance a similar in proportions jug: K 332 Marathon Museum CVA 1 [Greece 7], pl. 34: 1-2, fig. 40, dated 425-400 B.C. (P. Valavanis 2001)), but neck is clearly cut off, even though not emphasized by plastic ring as in oinochoe shape 2 (e.g. *Agora* XII, pl. 5: 103).

For jugs similar in shape see Athenian Agora P 2086 *Agora* XII, 244 no. 118 fig. 2, pl. 6, 420-400 BC; P 23875 *ibid.*, no. 121 pl. 6, ca. 400

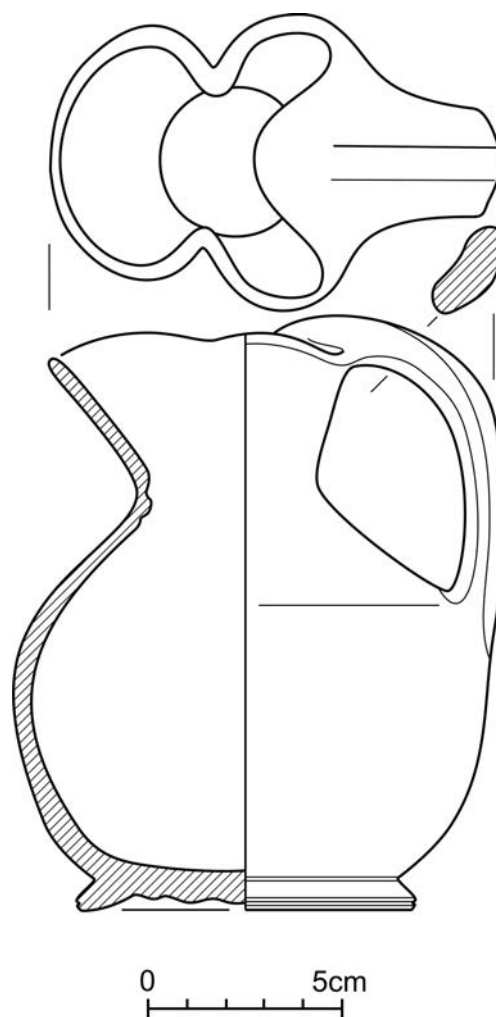


Fig. 29. Oinochoe (chous) 226

BC; P 23852 *ibid.*, no. 122 pl. 6, ca. 400-390 BC and miniature oinochoe P 2016, *ibid.*, no. 1370, pl. 45, dated to 5th century BC; squat jug with a shorter rim and not so tapering as ours: Athenian Agora P 10,999 P. Corbett, *Hesperia* 18 (1949), 321 cat. 32, pl. 86, late 5th century BC (from the chronologically close deposit as *Agora* XII, no. 118, above); see also Kerameikos jug: *Kerameikos* IX, pl. 112:3 (no. 3 from grave Gesandtengrab GS 2, dated to 433/432), but ours has a more developed shape, therefore is later.

Decoration analogous to our jug, i.e. the combination of simplified palmette frieze, ivy pattern and battlement pattern, was not found. The grapevine twig motif, painted in glaze on reserved surface is a common decorative pattern in black glazed vessels from the Athenian Agora (cf. *Agora* XII, 18); it can be found among the choes from the Agora, see for instance *Agora* XII, pl. 6, no. 111 (480-450 BC), no. 117 (420-

400 BC); see also kantharoi *ibid.*, pl. 27, nos. 642-643 (ivy wreath, ca. 420 BC); jug from Kerameikos, decorated in the upper part: *Kerameikos* IX, 184, gr. E 77-2 (grab b 5), pl. 93:3, dated to ca. 450 BC, but our chous has a higher rim and narrower neck.

For battlement pattern: cf. Kurtz 1975, fig. 5: n described as “Billet (reserved embattled-counter-embattled)”, Antiphon Group, see also the motif from lekythos *ibid.*, pl. 56: 2; pattern of “alternating” rectangles on alabastron Frankfurt am M. KH 574, *CVA* 2 [Germany 30], pl. 50: 8, white ground from the first half of the

5th century BC, Emporion Painter (K. Deppert 1968) (this pattern is not very common, but can be found in earlier and later periods, cf. for instance the framing pattern on Euphronios neck-pelike fragment: W. G. Moon, L. Berge, *Greek Vase-Painting in Midwestern Collections* (Chicago 1979), 136, no. 77: empty rectangles attached to a line alternately from above and from below, described as battlement pattern, ca. 510 BC; lekane fragments K 567+2436+A234 from Thebes: K. Braun, T. E. Haevernick, *Das Kabirenheiligtum bei Theben IV. Bemalte Keramik und Glas aus dem Kabirenheiligtum bei Theben* (Berlin 1981) 50, no. 169, pl. 18: 4, dated ca. 290 BC).

31. PLATES 33: 6, 34 FIGURE 30

OINOCHOE SHAPE 1, MINIATURE

INV. 222 (1126; 176).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 8[81]9; *ABV* 424.11; Bernhard 1976, no. 355; A. J. Clark, *Attic Black-Figured Olpai and Oinochoai*, (Diss. New York University 1992), 714 no. 1635.

DIMENSIONS AND CONDITION H. to handle 7.5; H. to lip 6.0; D.3.2; D. at foot 2.3. State of preservation very good, only a crack in the lower part of body, slightly above foot, small chips and glaze abraded in places.

TECHNICAL FEATURES Red clay 2,5YR 5/8. Black glaze with olive hue, lustrous. Executed not too carefully: glaze unevenly applied, decoration unevenly painted, handle lopsided.

DESCRIPTION Oinochoe shape 1, miniature: ovoid body; trefoil lip; short black neck glazed inside to a depth of 0.5 cm; handle almost square in section, elongated high above rim and turned towards it in the part above rim; body separated from foot by a convex torus; echinus foot, concave on underside, with an omphalos in the middle.

Whole vessel glazed (underside unevenly), only upper part of body and corresponding part of



Fig. 30. Oinochoe, miniature 222

handle reserved; this part of body decorated with a row of dots (or broad lines), and a simplified lotus buds pattern.

CLASSIFICATION AND DATE The Dubois Class and Group [J. D. Beazley]. Ca. 500-490 BC.

COMMENTS On the Dubois Class and Group (dated 500-480 BC) to which Beazley attributed twenty two vases of similar make and decoration see: *ABV* 423-424 and 697; *Para* 182; Kurtz 1975, 144 n. 13; Clark, *op. cit.*, 754-5, nos. 1625-1648 (added four vases to Beazley's list); A. A. Lemos (2007) *CVA Rhodes* 1 [Greece 10], 83 text to pl. 60:1-2.

The group comprises mostly miniature vessels, not exceeding 10 cm in height; decoration consists of a band of tongues or strokes on the shoulder, and one of the following patterns on body: hanging lotus buds, often with dots between the buds or the upper half of a palmette-lotus chain, and once – figures. Our vessel is decorated with a simplified pattern of hanging lotus buds (Bulas,

op. cit., called them “tongues”), and not an upward palmette-lotus frieze, as Clark has it (*op. cit.*, 714). Miniature vase from Cracow belongs therefore to a subgroup within Dubois Class, in which vessels are decorated with a simplified pattern of hanging lotus buds, but without dots between buds, cf. Clark, *op. cit.*, nos. 1625-1633; to the list of oinochoai with hanging lotus buds compiled by Clark we can add: Ure 1927, pl. 12: 121.34; *Kerameikos* IX, 100 gr. 45-3, pl. 48: 4 no. 3, ca. 490 BC.

On Attic miniature vases and their function: *Agora* XII, 185-186; *Agora* XXIX, 203, 208-210 (votives); on function of Dubois Class and Group oinochoai Clark, *op. cit.*, 755 (children's toys, grave goods for children, dedications, perhaps as substitutes for full-size vases); on Corinthian miniature vases see pl. 21; for Attic – pl. 86.

32. PLATES 35-36

FIGURE 31

OLPE (OINOCHOE SHAPE 5)

INV. 189 (1085; 135).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 7[80]3; *ABV* 447.8; Bernhard 1976, no. 349, fig. 79; C. Fournier-Christol, *Catalogue des olpés attiques du Louvre, de 550 à 480 environs* (Paris 1990), 55, note 245 (on subject); A. J. Clark, *Attic Black-Figured Olpai and Oinochoai* (Diss. New York University 1992), 123, no. 251, 166.

DIMENSIONS AND CONDITION H. to handle 21.0; H. to lip 19.8; D. of lip 10.2; D. 11.5; D. of foot 7.7. Intact, only small but numerous chips on surface, cracks; a small fragment of rim in the front missing (restored) as well as a small fragment of foot; crack to the left of handle and around it – scratch ca. 10 cm long, and by it three times two holes drilled through to secure this crack, for instance by (possibly lead) clamps, which fell off; in the process of recent conservation holes were restored (conservation by A. Pusoska 1998).

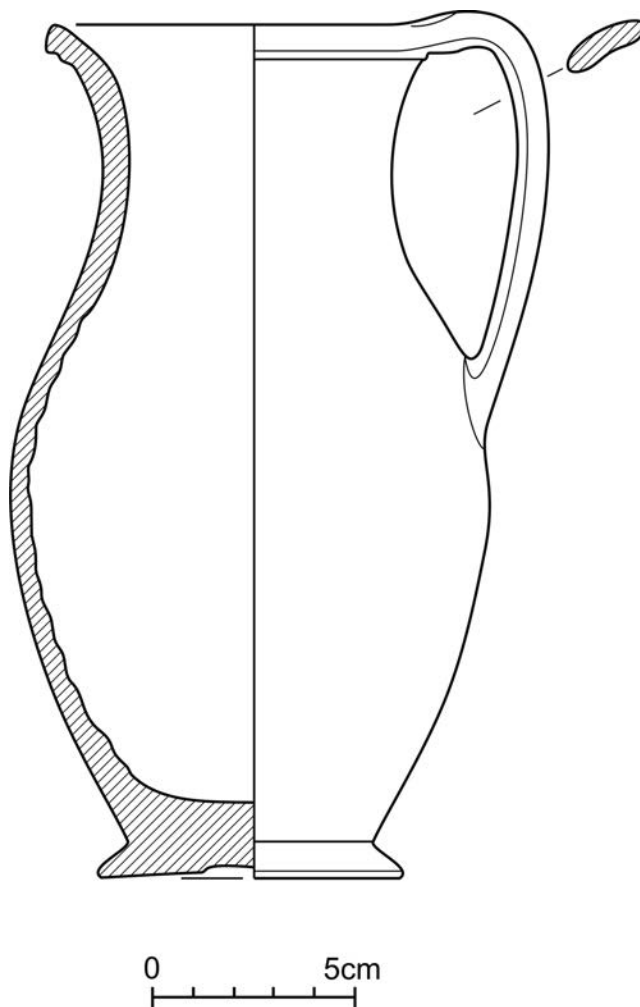


Fig. 31. Olpe 189

TECHNICAL FEATURES Light reddish brown-reddish yellow clay 5YR 6/4-6/6. Black, lustrous glaze. Additions in red (well preserved) and white (very badly preserved). Incisions.

DESCRIPTION Olpe with black mouth: round lip with two parallel, tiny grooves below; neck wide; vertical banded handle, slightly concave underside; globular, but slightly elongated body sitting on a flat, disc-shaped base; in the central part of the underside a concave circle and a tiny omphalos in its middle.

Glazed: Whole vessel (also inside neck down to 2.4 cm), except metope on the front of body, inner side of handle and above its upper attachment, rim of foot and its underside (here patches of glaze).

Shoulder: In the metope on the vessel's shoulder two rows of dots between lines rising to the right, the pattern lacks vertical alignment.

Body: Man with a spear leaving home, youth, and woman. From left to right: naked bearded man with short hair, with a garment over his right shoulder and arm (partly covered by the cloak), with a sword (?) in his left hand and a spear ? (slanting line alongside left leg, visible also behind the man's right shoulder) moves away to the left, but turns his head back. A youth with short hair, dressed in a himation, turned right, shown from the profile, in his right hand holding a spear. In front of him a woman with a band on her hair, dressed in a chiton and schematically indicated himation whose folds fall over the shoulder on both sides of the figure, moving away in a dance gait to the right, with her head turned back; torso shown en face, right arm held up, left bent in the elbow, hand on the waist.

Red: outer fold of the man's garment; outer folds of the youth's himation; band on the woman's hair.

Red line: metope framed from below with a red line that circles the whole vessel.

White: traces only on the woman's face and hands.

Incisions: Man: outline of hair and beard, face details, left hand over the torso, genitals, left thigh, garment folds. Youth: hair outline, face details (almond shaped eye), right shoulder, himation folds (straight lines), two parallel hori-

zontal lines on the lower rim of the himation. Woman: eye (acute angle), wavy line divides the hair from the neck, double lines on the neckline, short sleeves of the chiton and in the waist, torso outline on the sides, chiton folds from waist down (straight lines), wavy lines on the dropping himation.

CLASSIFICATION AND DATE Dot-Ivy Group and Class, oinochoai (olpai) with black mouth [J. D. Beazley], Dot-Ivy Painter [A. J. Clark]. Early 5th century BC.

COMMENTS Olpe is an ancient word applied to Beazley's oinochoe shape V, which has two subdivisions, A and B, see *ARV²* xlix-1; it was in use in Athens from late 7th century until about 480 BC; for the shape see Richter and Milne 1935, 18-20; *Agora* XII, 76-79; *Agora* XXIII, 39; Kanowski 1984, 108 no. 3, 109-111; Clark, *op. cit.*, 1-6; also literature cited by P. Valavanis (2001) in *CVA Marathon Museum* [Greece 7], 19 text accompanying pl. 6: 1-3 and by A. A. Lemos (2007) in *CVA Rhodes* 1 [Greece 10], 91.

The olpe from Cracow belongs to the group of rough olpai connected by the style of the drawing. It was called so by Beazley because of the ivy wreath, reduced to dots and line above the picture. Usually, the pattern consists of two rows of glaze dots, vertically aligned, separated by a glaze line, but in the case of our vessel there is no frame on the sides. Dot-Ivy Class consists of olpai of similar shape and pattern over the decoration; the style of these paintings can be varied and different from the style of Dot-Ivy Group vases. The vessels in question are dated to the end of the 6th and beginning of the 5th century BC. Subjects include *komoi*, Dionysiac scenes, warriors and Amazons.

On Group and Class: *ABV* 446-448, 698; *Para* 193-195; *Add²* 113-14; Fournier-Christol, *op. cit.*, 170-172, nos. 249-281 (supplements to Beazley's Dot-Ivy Group and Class list); Clark, *op. cit.*, 165-178, nos. 229-320; *CVA Amsterdam, Allard Pierson Museum, University of Amsterdam* 5 [Netherlands 11], pl. 281: 2-3 (O. E. Borgeers and H. A. G. Brijder 2007).

Beazley (*op. cit.*) included our vase in the Dot-Ivy Class and Group, while Clark (*op. cit.*, 166-7) specified a subclass of these vessels decorated by one painter: "Many belong to one subclass

of Dot-Ivy olpe similar in measurements and proportions and often by one artist, who may be called the Dot-Ivy Painter. The subclass consists of the olpai nos. 229-254” and included our vase in this subclass. Clark (*loc. cit.*) describes this artist’s style: “The main characteristics of his drawing style are: youths with short hair that sometimes curls up the nape of the neck, youths and satyrs with hands clasped across their torsos, and Dionysos’ very broad ivy wreath.”

Works of Dot-Ivy Painter are very numerous, closest to our olpe are vases with a similar arrangement of the figural scene and subject, and in the same style are for instance: Villa Giulia M 549 P. Mingazzini, *Vasi della Collezione Castellani I* (Rome 1930), pl. LXXXIII: 6 (= *ABV* 447.6; *Para* 193, 194; Clark, *op. cit.*, no. 229); Rhodes 13183, from Camiros (= *ABV* 447.10; *CVA Rhodes 1* [Greece 10], pl. 69: 1-2 (A. A. Lemos, 2007, attribution by Clark, *op. cit.* no.

231)); Warsaw 141869, fragmentarily preserved warriors leaving home, *CVA Warsaw 1* [Poland 4], pl. 44: 3 (M. L. Bernhard 1960) (= *Para* 193.6 bis; Clark, *op. cit.* 119 no. 230); fragment, from Lindos (in Istanbul) Ch. Blinkenberg, *Lindos: Fouilles de l’Acropole 1902-1914 I, Les petits objets* (Berlin 1931), pl. 128: 2636 (= *ABV* 447.9) – men with spears leaving home and woman, arrangement of figures as on our vase.

See also similar picture composition and similar style (but different subject: woman between two warriors), Hermitage B.1446, K. S. Gorbunova, *Chernofigurnye atticheskie vazy w Ermitazhe. Katalog* (Leningrad 1983), 133, no. 98, ca. 500-490, Dot-Ivy Group, but our olpe more slender (= Fournier-Christol, *op. cit.*, 172 no. 257). See also olpe fragment from Xanthos 3195 H. Metzger, *Fouilles de Xanthos IV: Les céramiques archaïques et classiques de l’Acropole lycienne* (Paris 1972), 116 no. 222, pl. 52.

33. PLATES 37-39

FIGURE 32

CUP, TYPE SUB-A

INV. 217 (1257; 302).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 6[79]7a-b; *ARV*² 640.103; Bernhard 1976, no. 337, fig. 73, 74.

DIMENSIONS AND CONDITION H. 7.3; D. of lip 17.5; W. with handles 23.5. Foot: H. 2.9; base D. 7.2; H. edge of foot 0.7. Bowl: H. 5.2. Tondo: D. of tondo 6.0; D. of medallion 5.3. State of preservation good. Intact, only decoration slightly worn off, chips, abrasions, moreover – in the case of one of the maenads lower part of

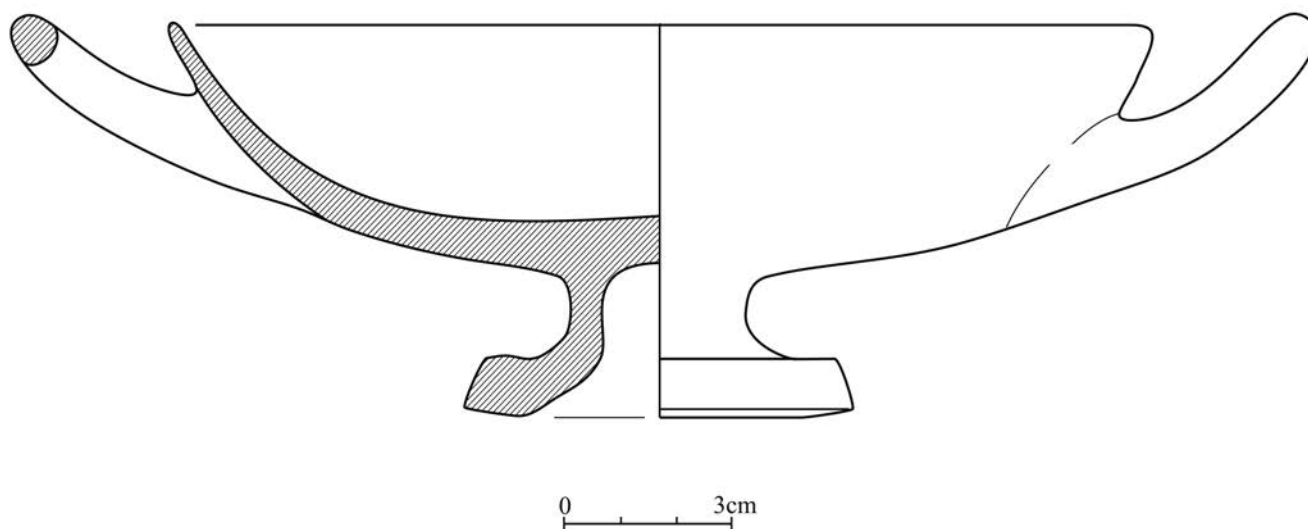


Fig. 32. Cup 217

the figure missing, and by the right leg of the youth in the tondo a surface chip. Glaze well preserved, additional red well preserved, white not so well.

TECHNICAL FEATURES Reddish yellow clay 5YR 6/6. Black glaze, lustrous, excellent quality. Additions in purple-red 10R 4/6 and white. Dilute glaze. Incisions.

DESCRIPTION Late cup; type sub-A: deep bowl on a short stem and foot with a broad base with a slanted edge; resting surface of foot slanted with the edge slightly turned upwards; underside cone-shaped; two horizontal round handles, bent upwards, attached in the middle of the body.

Glazed and reserved parts: Inside of the bowl glazed except central tondo with a medallion separated by a black circle, and the vessel's edge with a reserved uneven line; on the outside, a black line right beneath edge; between handles reserved band of figural decoration; below, ground-line in two dilute lines; then, negligently painted broader black band (on A close to right handle merges with another band); reserved narrower band; black band encircling lower part of body; stem, upper surface and inside of foot from underside glazed; edge of foot and its resting surface reserved, as well as the underside of bowl; handles glazed on their outer side, and reserved (unevenly) on the inner side.

Interior: inside the tondo, in the medallion a naked youth running right, with his head turned back and shown in right profile; hair short, big pointed nose, eye rendered as a reserved circle, short eyebrow; torso frontally; hands moved away from the body, bent in elbows, with palms visible at waist's level; himation over right arm (not visible with the exception of the palm). Legs in profile, right foot overlapping the band framing the tondo. Accidental glaze patch beneath left leg, by the band framing the tondo.

A – Dionysos seated with his *thiasos* dancing; maenad and silen behind him, maenad in front of him; all figures standing on half-bent legs. From left to right: Silen (1) naked, bearded, with pointed ears and a tail, moving left but the torso en face and head in right profile are unnaturally turned back; left leg forward, foot

not visible (merges with the black band around handle attachment), right leg back, bent in the knee; right arm moved away from the body, bent in the elbow, touching the waist (palm not visible), left hand thrust back. Maenad (2) partly preserved, turned left but her head turned back and shown in right profile, wearing a long chiton and himation hanging from both arms, band on the hair; right arm held up, bent in the elbow and covered with himation, left almost straight, stuck backwards; body weight on right leg put forward, left leg almost straight, thrown back: preserved fragment from the knee down, covered with a garment, and a foot overlapping Dionysos' robe. Dionysos (3), turned right, sits on a folding stool of the *diphros okladias* type; head bent down; the god has a long beard and hair fastened in a bun at the back of the head, on hair probably a band; his body wrapped in himation, legs pressed together, arms not visible, but left hand holds a horn; one of the cloak's tails drops behind the stool, himation folds spread radially below the horn-holding hand. Maenad (4) right with the head turned back, shown in left profile, clad in a long chiton and himation, with a fillet on her hair; arms held up in the shoulders, right hand bent in the elbow, with a fold of the himation hanging from it, visible part of forearm and palm, left hand (too short) stuck out, visible from under the himation from the elbow; body weight on left leg put forward, right leg slightly bent in the knee, behind.

B – Sitting Dionysos flanked by two silens moving away from him in a dance gait, but with heads turned towards him. From left to right: silen (5) almost identical as silen (1) on side A. Dionysos (6) represented similarly to side A (3), but with his head turned back and in a wreath of grapevine. Silen (7) – almost mirror reflection of silen (5), except his hands that are shown as in silen (1).

A and B: In the background of the figural scenes, on both sides grapevine branches with large clusters but without leaves. Beneath each handle an ivy leaf springs from the ground.

Red: On silens heads (wreaths?) and beards; maenads' fillets and arched band on the maenads' breasts (on (4) hardly visible); on wreath and band as well as beard of both Dionysos figures, on his himation strips alongside folds.

White: maenad (2) on face and left leg, also traces (?) on the neckline and right hand; maenad (4) on face and neck, on both hands and right leg protruding from below the garment.

Dilute glaze: two lines below figural decoration.

Incisions: incised modelling negligent, limited to a few lines. Interior: a small number of lines on the himation, eye indicated as a small circle, short line as the eyebrow, indicated buttock. A and B: all silens – hairline, pointed ears, eye as circle, short eyebrow above, beard outline; (1) and (5) emphasized breast lobes, buttocks and a line alongside left thigh; (7) outline of right thigh, genitals. Dionysos (3) and (6) – face details (eye, eyebrow), beard, himation folds in the part of the cloak hanging behind the figure, folds converging by the hand holding the horn, a line between the god and the stool; also: (3) – cloak outline on the god's back, horizontal line on the cloak's rim above feet; (6) – double line below neck, short lines on cloak below knees. Maenads – double arched lines on cloak folds hanging from the arms, in the centre of the chiton from waist down; also in (4) small lines by the hands and a wavy line at the chiton bottom rim by the right leg.

Execution hasty and careless, distorted proportions of figures, e.g. the sitting Dionysos is as tall as the standing figures, limbs too short and too thin, necks too short, etc.

CLASSIFICATION AND DATE The Leafless Group [J. D. Beazley]. 500-480 BC.

COMMENTS Cup type A was popular from ca. 530 BC when it ousted the Little Masters cups; our vase represents late type of these kylikes. On late kylikes of the sub-A type, see H. Bloesch, *Formen Attischer Schalen* (Bern 1940), 20-22; F. Villard, *REA* 48 (1946) 153-180, esp. 178-180; *Σινδος. Κατάλογος της εκθέσεως* (Athens 1985), 232, no. 373 (M. Tiverios); *Agora XXIII*, 66-67; Th. Cheliotis, *Thorikos* 7, 1971/72 (1978), 131-154, esp. 137-14; *CVA Marathon Museum* 1 [Greece 7], pls. 21-22 (P. Valavanis 2001). On kylikes in general see Kanowski 1984, 78-84 (with literature). Analogies to the shape of our kylix, but different painting style Athenian Agora P23199 and P2570 *Agora XXIII*, 67, pl. 113, nos. 1762 and 1769, dated to early 5th century BC, The Leafless Group; St Petersburg B.1409

(ex Campana, 1862) *CVA State Hermitage* 3 [Russia 10], pl. 55-56, fig. 40, Leafless Group 500-490 (A. Petrakova 2006).

Concerning Leafless Group see *ABV* 629, 632-653, 711-713, 716; *Para* 284, 310-314, 520. *Add²* 145-146. J. D. Beazley, *The Development of Attic Black-Figure* (Berkeley-Los Angeles-Oxford 1986, 2nd ed. rev. by D. von Bothmer and M. B. Moore), 67. The Leafless Group was “named for the stripped branches which appear in the field of many examples. They have Gorgonia or single figure tondos, and below their handles lurk dolphins, birds or leaves. Most, however, dispense with eyes and present a very repetition of Dionysiac scenes, generally of the slightest merit, but on the whole better than the similar but mainly later Haimonian cups” (Boardman 1974, 150-151); see also: Cheliotis *op. cit.*, 144-145; Valavanis, *op. cit.*

The shape and decoration schema of our specimen are related to the Leafless Group and not far from the Caylus Painter, but our vase remains unattributed; see e.g. cup Leiden, Rijksmuseum van Oudheden K. 94/9, 15, *CVA Leiden* 2 [Netherlands 4], pls. 62: 7-9 and 63: 3, Leafless Group, Caylus Painter (late), ca. 490-480 (M. F. Vos 1978); cup the Toledo Museum of Art 28.168, *CVA Toledo* 1 [USA 17], pl. 38: 3, 39: 2 and 40: a similar pose and silen's palms inside the bowl, although our youth runs in the opposite direction (C. Boulter and K. T. Luckner 1976); similar composition and some similarity to our vase in style and the silen's poses can be seen in type B kylix in the Museum of Fine Arts 76.234, *CVA Boston* 2 [USA 19], pl. 104, attributed by Bothmer to the Caylus Painter, ca. 480 BC (M. True 1978); god similar to our Dionysos (6) on bowl Tübingen Universität S./10 1286, *CVA* 3 [Germany 47], pl. 31: 3 (in the centre of the picture), Leafless Group, Caylus Painter, 490-480 BC (J. Burow 1980); for our Dionysos (3) and the silen's poses (different palms) bowl fragment in Heidelberg S 54, *CVA* 4 [Germany 31], pl. 165: 5, beginning of the 5th century BC Leafless Group (H. Gropengiesser 1970).

For the seated Dionysos, a pose very popular with vase painters in the late 6th and early 5th centuries BC: *LIMC* III (1986), *s.v.* Dionysos, 453-454, nos. 326, 328, 329, 331 (C. Gasparri); *CVA Munich* 12 [Germany 65], 41 text to pl. 30

(Ch. Koppermann 1993); E. Christopulu-Mortoja, *Darstellungen des Dionysos in der schwarzfigurigen Vasenmalerei* (Berlin 1964), 24, 93-96; C. Isler-Kerényi, *Civilizing Violence: Satyrs on 6th century Greek Vases* (Göttingen 2004 with review by V. Sabetai, *Archaiognosia* 13 (2005) 277-281).

The iconographical scheme of the seated Dionysos flanked by two silens, as on side B of our vase, starts in the 530s and is popular in the late 6th and early 5th centuries BC, with the god holding a kantahros or a drinking horn, as in our cup, see: *LIMC* III *op. cit.*, no. 327. For Dionysiac scenes with the god surrounded by his *thiasos* see: Christopulu-Mortoja, *op. cit.*, 24 and 93-96; M. W. Edwards, *JHS* 80 (1960), 78-87; A. Schöne, *Der Thiasos. Eine ikonographische Untersuchung über des Gefolge des Dionysos in der attischen Vasenmalerei des 6. Und 5. Jhr. v. Chr.* (Göteborg 1987), 89ff.; R. Carpenter, *Dionysian Imagery in Fifth Century Athens* (Oxford 1997), 38 and 76-97.

For the folding stool (*diphros okladias*) on which Dionysos is seated see G. M. A. Richter, *The Furniture of the Greeks and Romans* (London 1966), 43-46, her type I, fig. 240; for *diphros okladias*

as symbol of dignity see M. Iozzo, *La collezione Astarita nel Museo Gregoriano Etrusco. Parte II.1. Ceramica attica a figure nere* (Vatican 2002), 83, no. 89, note 4 (with bibliography).

On the interior: cup fragment P 12304, *Agora* XXIII, pl. 118: 1843, silhouette, 480-470 BC; similar running youth, but in opposite direction, on type A 1 kylix in Palermo NI 34444 R. Equizzi, *Palermo, San Martino delle Scale, la collezione archeologia. Storia della collezione e catalogo della ceramica* (Rome 2006), no. 66, pl. 18: 94, Leafless Group, end of the 6th-beginning of the 5th century BC; also similar pose of the youth but different style: Palermo, San Martino delle Scale 34444, Equizzi, *op. cit.*, 391, no. 66, pl. 18: 94, type A 1 bowl, Leafless Group, end of the 6th-beginning of the 5th century BC. (The same subject – running youth with a cloak over his arm – is encountered in other artistic circles of this period, e.g. kylix from Taranto 20330 (grave Via F. Crispi): *Catalogo del Museo Nazionale Archeologico di Taranto* I, 3: *Atleti e guerrieri. Tradizioni aristocratiche a Taranto tra VI e V sec. a. C.* (Catalogo della mostra, Taranto, Museo Nazionale Archeologico, 9 aprile 1994, Taranto 1997), 288 no. 81.12, Leagros Group).

34. PLATE 40

FIGURE 33

STEMLESS CUP

INV. 192 (1171; 221).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 6[79]8; Bernhard 1976, no. 341.

DIMENSIONS AND CONDITION H. 3.0; D. of lip 11.5; W. with handles 15.5; D. of foot 5.7; H. of bowl 2.5; H. of foot 0.5; D. of tondo 6.1; D. of medallion 5.6. Almost intact, only a lip fragment and one handle missing (restored,

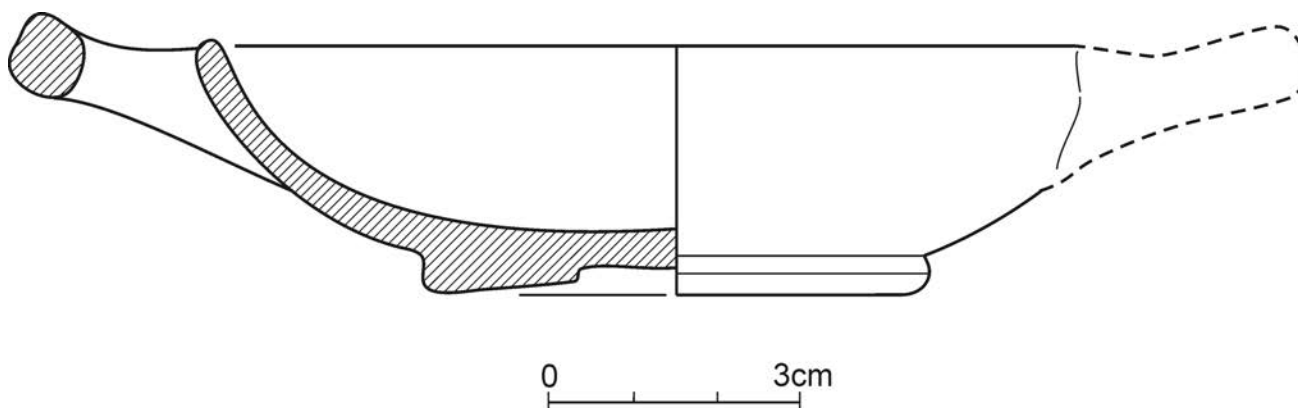


Fig. 33. Stemless cup 192

primitive attempt at masking the junction with some kind of dark red lacque); surface worn in places, chips, abrasions and scratches.

TECHNICAL FEATURES Reddish yellow clay 5YR 6/6. Black glaze with olive hue, on the outside lustrous, on the inside less lustrous. No additional colours. Dilute glaze. Incisions.

DESCRIPTION Shallow bowl with two horizontal handles just below rim edge and slightly upturned; foot short, disc-shaped with broad resting surface, sharply offset from the flat vessel's underside.

All vase glazed, reserved only: tondo with a decorated medallion inside, inner part of the handle and field between its attachments, band on the junction of body and foot, resting surface of foot and underside, where on junction of foot and underside – black band; in the centre of the underside, black dot circled in glaze.

In the middle of the vase's interior tondo with a medallion, encircled by ornament: double row of alternating dots, bordered by double lines of glaze (in places merging into one line). In the medallion (on the axis perpendicular to handles axis) a dog facing right is shown. The animal is quite stout, with his pointed muzzle open, as if for barking or howling; short ear not pointed, eye as a circle, long tail fancifully curled to the front; tall legs.

Dilute glaze: double lines surrounding the dot-ornament.

Incisions: scarce details of the dog's figure eye, ear, shoulder blade, two wavy lines on top of the neck (hair?).

Rendering not too careful, drawing not very successful, rather naive.

35. PLATE 41

FIGURE 34

CUP-SKYPHOS

INV. 182 (1238; 284).

PROVENIENCE Unknown.

CLASSIFICATION AND DATE. Unattributed. Ca. 500-480 BC or slightly later.

COMMENTS For shape, which was most popular in plain black glaze, and was common in the 5th and 4th centuries, see *Agora XII*, 98ff.; Kanowski 1984, 78 nos. 12 and 83.

For similar shape, but with bevelled foot which is characteristic for this type, see: Athenian Agora P 24589, *Agora XII*, no. 449, fig. 5, 500-480 BC; see also P 790, *ibid.*, no. 464 fig. 5, ca. 450 BC, but handles attached right by the rim and almost horizontal, and not upturned as in the vase in question.

Identical representation of a dog was not found, see slightly similar dog but with an athlete in the interior of an eye-kylix from Olynthus, Thessaloniki 8.2 *Olynthus V*, 73f., pl. 48, 25, from the end of the 6th century BC; dog on B side of a skyphos 25541 from Thebes CVA 1 [Greece 6], pl. 48: 1-4 and 63: 1-2, Chariot scene, Group of Rhodes 12264, about 510-500 BC (V. Sabetai 2001); bilingual cup with dog in tondo, but other style than our vessel: A. P. Kozloff (ed.), *Animals in Ancient Art from Leo Mildenberg Collection* (The Cleveland Museum of Art, Ohio 1981), 121f. no. 102, Group of Leipzig T 3599, ca. 525-520 BC; see also dog, but accompanied by a woman (described as “Artemis oder Hekate?”) on a black figure “runde Votivscheibe” Tübingen Universität S./10 1518 CVA 3 [Germany 47], pl. 34: 1, first quarter of the 5th century BC (J. Burow 1980). For dogs in general see D. Brewer, T. Clark and A. Phillips, *Dogs in Antiquity. The Origins of the Domestic Dog* (Warminster 2001); see also generally on animals (and dogs) in the Classical world, Kozloff, *op. cit.*, 79-82.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 5[78]16 (Boeotian); *ABV* 578.46 (Attic); Bernhard 1976, no. 330, fig. 70 (does not cite Beazley and classifies the vase as Boeotian); P. Hatzidakis, *Athenian Red-figure and Black-figure cup-skyphoi of the sixth and fifth centuries B.C. with particular reference to material from Phthiotis* (Diss. Univ. London 1984), 98-99, no. 300.

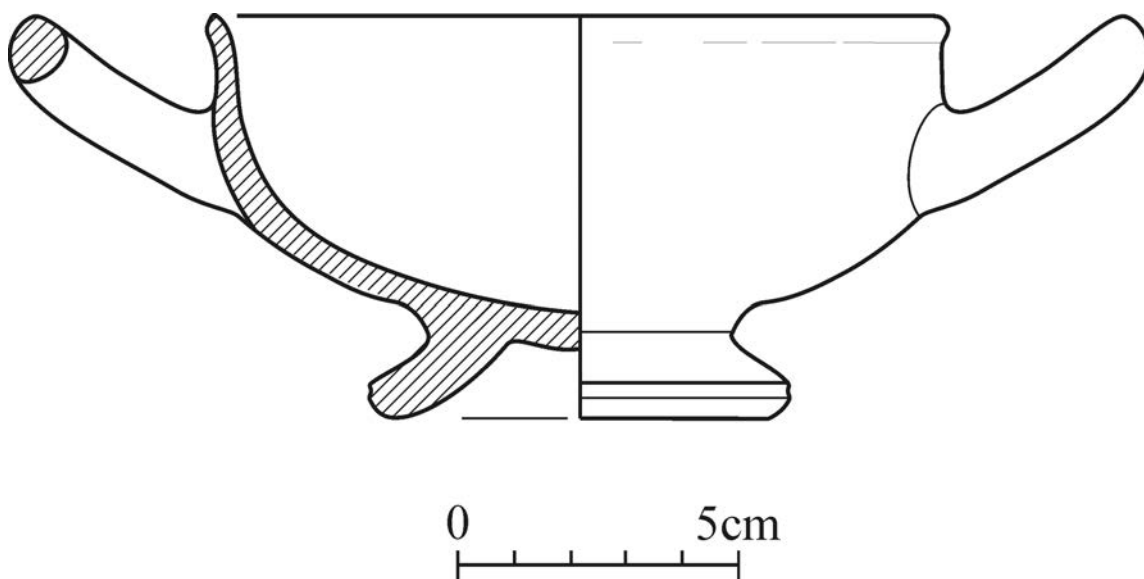


Fig. 34. Cup-skyphos 182

DIMENSIONS AND CONDITION H. 7.1; D. of lip 13.0; D. of body 13.4; W. with handles 20.5; H. of bowl 3.8. Foot: H. 1.6; D. 7.5. Intact, only some chips, surface abrasions, flaking glaze and white deposit, in particular in the area of handles and on foot and underside of the vase.

TECHNICAL FEATURES Light red clay 2,5YR 6/6. Glaze was intended as black but the attempt was unsuccessful, in places it is brown-olive, and on a major part of the vessel brownish red 10R 5/8-4/8. Silhouette technique without incisions.

DESCRIPTION Cup-skyphos: the bowl has a quite deep body tapering down; lip with clearly offset rim, not too high, cylindrical, slightly narrower in the middle of its height; two horizontal, canted handles round in section, attached just below lip; low, broad flaring foot with deep groove in its edge, at the inside clearly cut from the underside of vase.

Glazed: Whole vase is glazed, reserved only: narrow band by the edge inside the vessel, band between handles with figural decoration, inner surface of handles, resting surface of foot and underside of vase, where in the centre a dot within a circle is painted, as well as two dots (probably accidental drops of glaze).

Body: In the band between handles figural scenes, framed on both sides by upright palmettes. Below the figural decoration, a thin line of glaze around the whole vase. Palmettes broad, with 13 or 14 divided leaves, palmettes

hearts reserved, below schematic volutes. Palmettes linked to the handles by thin tendrils.

A and B – duel of two warriors (hoplites).

A – Warrior on the left (plumed helmet, shield in left hand, long spear in right hand) legs parted, turned right and attacks his enemy. The other warrior (armed likewise but the shield in right and spear in left hand) is also turned right, but his torso and head are turned back to the attacking enemy; legs parted but strongly bent in knees, looks as if he was just about to fall.

B – Very similar scene, but the warrior on the right falling, body weight on the bent right leg, with its knee almost on the ground, left leg back, and the attacker stomps on it with his right foot.

Drawing schematic and hasty; rendering careless, glaze applied unevenly (especially on the handles).

CLASSIFICATION AND DATE Łańcut Group, connected with late members of Haimon Group [J. D. Beazley]. 455-445 BC.

COMMENTS As far as shape goes our vase represents Ure's class R of skyphoi (see A. D. Ure, in Ure 1927, 71-72, pl. XXII: 139.40, 108.6), which were described by Beazley as "cup skyphoi, pinchbases" (*ABV* 565, 577).

Stylistically the vase belongs to the Łańcut Group (whose name piece is a skyphos from the former Potocki collection in Łańcut, *CVA Po-*

land 3, pl. 1[129]; *ABV* 576.5), a group of 5th century skyphoi decorated in silhouette (skyphoi of Hermogenian shape as well as cup-skyphoi of class K 2 and R – as our object), see Haspels 1936, 109 and 187; *ABV* 576-581; *Para* 289-290; *Add²* 138; *Agora* XXIII nos. 1540-1 (Haimon Group); M. Pipili (1993) *CVA Athens* 4 [Greece 4], 26 text to pl. 13; J. Boardman, *The History of Greek Vases* (London 2001), 160, note 31; B. B. Shefton, in *Céramique et peintures grecques. Modes d'emplois* (Actes du colloque international, École du Louvre, 26-27-28 avril 1995, Paris 1999), 463-479. On late skyphoi (and kylikes) of this type, dated between the middle of the 5th and the beginning of the 4th century see Musée Monographique d'Ullastret *CVA* 1 [Spain 5], 16 and pl. 10, originating from the oppidum in Ullastret (J. Maluquer de Motes y Nicolau, M. Picazo y Gurina, A. Martín y Ortega 1984).

Detailed classification of Ure's "cups of type R" was proposed by Hatzidakis (*op. cit., passim*), this is his Class AII and III. They are decorated with hastily executed figure scenes flanked by two upright palmettes in black figure technique. They are connected with the Haimon Painter. Most likely they were produced in his workshop and decorated by him and his followers mostly with stock themes of the Dionysiac corpus. Their production roughly covers the first three quarters of the 5th century BC and they were copied outside Attica by Boeotian workshops. In Hatzidakis classification our vase, together with several others, forms group AIIe of cup-skyphoi, decorated by one artist and dated according to two specimens from the northern necropolis of Corinth to the years 455-445 BC (Hatzidakis, *op. cit.*, 98, Group AIIe – nos 293-305). The dec-

orative subject, common for the whole group, is fight between two figures, shown in several variations, one of which is fight between two hoplites, or possibly a god and a giant; this is where our vase belongs, together with several others (*ibid.* nos. 296-300; other variations are: fight between a rider and a hoplite, between a hoplite and an Amazon, between Athena and a giant). Figures resembling fighting warriors from Cra-cow cup-skyphos (but without palmettes flanking fight scenes) can be found on a skyphos from Museo Nazionale di Napoli-Raccolta Cumana 86340 *CVA Napoli* 5 [Italy 69], pl. 77: 1-2, 79: 1 (Ure's Class O, dated to the beginning of the 5th century BC; N.V. Mele 1995).

It is likely that cup-skyphoi of type R were made mainly for export, since very few were found in Athens or even Attica. They were exported mainly to Boeotia, NE Peloponnese, Southern Italy and Sicily. Outside Athens cup-skyphoi were used as votive gifts but mainly for grave offerings. Most probably the cup-skyphoi of Class AII and III were made for funeral use, since about 73.6% of the surviving vases were found in graves. That is perhaps the reason why they were produced for such a long period and often are of inferior quality as compared to those of Class AI and Class B (Hatzidakis, *op. cit.*, 290-291). On exportation of the vases of Łańcut Group see also Shefton, *op. cit.* – the author advances a hypothesis that when the fully developed black figure vases prevailed in the main, centrally situated Greek centres, these hardly sophisticated vases as far as decoration goes were being sent to peripheral areas with less demanding markets, so they were possibly produced for.

36. PLATE 42

CUP-SKYPHOS

INV. 191 (1253; 323).

PROVENIENCE Unknown.

FIGURE 35

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY: Bulas 1935, pl. 7[80]7; *ABV* 566.618; Bernhard 1976, no. 354 (does not cite *ABV*); P. Hatzidakis, *Athenian Red-figure and Black-figure cup-skyphoi of the sixth and fifth centuries B.C. with particular reference to material from Phthiotis* (Diss. Univ. London 1984), 72 no. 156.

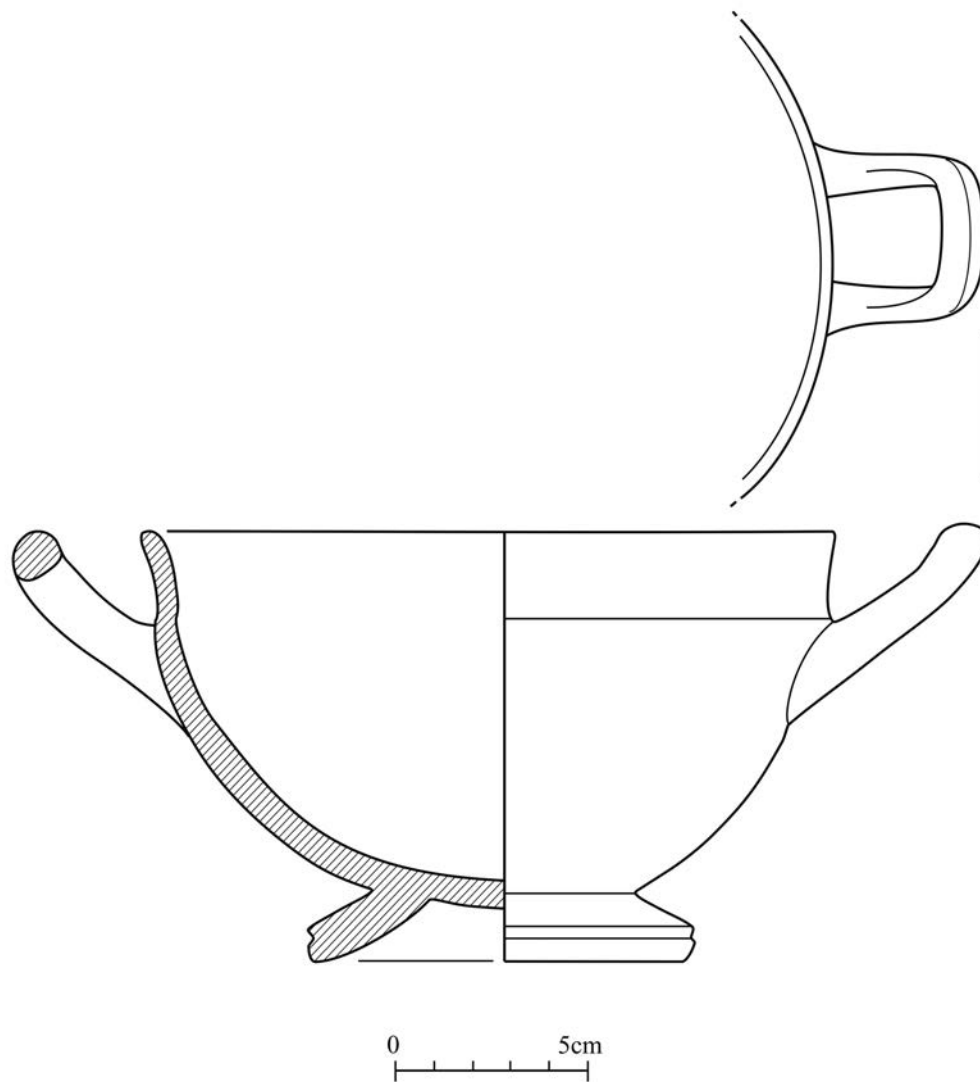


Fig. 35. Cup-skyphos 191

DIMENSIONS AND CONDITION H. 11.5; D. 17.0; D. of lip 18.5-19.0; W. with handles 26.5; H. of cup 7.8. Foot: H.1.6; D. 10.2. Intact, but surface damaged in many places and covered with whitish deposit; decoration partly worn off.

TECHNICAL FEATURES Reddish yellow clay 5YR 7/6-6/6. Black glaze, in places brown, with slight olive or reddish hue, hardly glossy, in places dull. No added colours. Incisions.

DESCRIPTION Cup-skyphos: lip almost vertical, separated from body by shallow groove; deep and broad bowl gently widening upwards; broad flaring foot with incised groove in the upper part of the edge, sharply divided from the vessel underside; two canted handles round in section, attached just below the transition from lip to body.

Glazed: inside, lip, handles on the outside, lower part of body, upper surface of foot, lower part of its edge, underside of foot. Reserved: line inside just below the lip's edge, decorated strip between handles, groove in the foot edge, resting surface of foot and underside of vessel, where in the middle a glaze dot and a circle around it are painted.

Body: A and B – Vessel decorated on both sides by almost identical scenes with three standing figures. Male dressed in himation and holding stick, between two standing women, dressed in long chiton and himation. Ground indicated by a black band around the vessel. Flanking both figural scenes large palmettes with 19-20 separate petals, with big reserved hearts and volutes at their bases. Fine tendrils depart from the palmettes towards handles.

Incisions: several lines to indicate dress folds of all the figures, a line or two on heads of some of the figures.

Decoration perfunctory, hasty and careless.

CLASSIFICATION AND DATE The Haimon Group [J. D. Beazley]. About 475-450 BC.

COMMENTS Vase represents Ure's class R of cups, on which see the previous entry, pl. 41. Palmettes, figural style and shape connect this cup-skyphos to the Haimon Group. Haimon Painter and his group represent late phase of black figure painting, they produced various, mostly small vases, such as amphorae, skyphoi, mastoi, kalpides and kylikes, but first of all numerous lekythoi (see below, pls. 49-51). The group was overshadowed by Class of Athens 581 and the Diosphos Painter workshop, connected with Beldam Painter. Despite monotonous and very simple decoration, often in silhouette, vases of Haimon Painter and his workshop were very popular and circulated widely in the Mediterranean and Black Sea area, as well as were imitated in the peripheries. On the Haimon Painter and his workshop see: Haspels 1936, 130-141; 241-249, 368; *ABV* 538-583, 705-708, 716; *Para* 269-287; *Add²* 133-137; Kurtz 1975, 150-153 and "Bell": 289-294; Boardman 1974, 149; *Agora* XXIII, 47, 59-61; M. Pipili (1993) *CVA Athens* 4 [Greece 4], 68-69; V. Sabetai (2001) *CVA Thebes* 1 [Greece 6], 73-74, pl. 67 and 68: 1-3; P. Valavanis (2001) *CVA Marathon Museum* 1 [Greece

7], pl. 40: 1-3; S. Borikovskaya and E. Arsenyeva (2006) *CVA The State Hermitage Museum*, St. Petersburg 4 [Russia 11], pl. 17; T. Mannack, *Haspels Addenda. Additional References to C. H. E. Haspels Attic Black-figured Lekythoi* (Oxford 2006), 10, 45-49.

Very similar in shape and painting style to our vase are the following vessels, together with other vases rightly considered by Hatzidakis (*op. cit.*, 67, nos. 151-158) to be produced by one workshop: St. Petersburg B 2772 K. S. Gorbunova, *Chernofigurnye atticheskie vazy v Ermitazhe* (Leningrad 1983), 176, no. 150 (Hermes and nymphs, Manner of the Haimon Painter, first quarter of the 5th century BC); Lecce 561 *CVA* 1 [Italy 4], pl. 148: 4 (P. Romanelli 1928); band-cup skyphos partly preserved Moscow Pushkin State Museum M-72 102/2 n. 280 *CVA* 1 [Russia 1], pl. 53: 4, Workshop of the Haimon Painter, first quarter of the 5th century BC (N. Sidorova and O. Tugusheva 1996).

Compare also: generally good analogy (although not identical) for shape and decoration composition, Joensuu Art Museum 1126, *CVA Finland* 1, pl. 23: 1a-b skyphos of Haimon Group, dated 490-450 BC (T. Tuukkanen 2003); very similar form but lip more flaring and handles longer while not so canted as in our vase: Hamburg 1917.1429 *CVA* 1 [Germany 41], pl. 47: 3-4 (Haimon Group, first quarter of the 5th century; E. Brümmer 1976).

37. PLATES 43-45

FIGURES 36-37

LEKYTHOS

INV. 345 (1242; 288).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bieńkowski 1917, 4ff., note 1, fig. 2 and 3; Bulas 1935, pl. 7[80]6 a-b; Haspels 1936, 207, no. 47 (Division IIc); Bernhard 1976, no. 342, fig. 75; A. Schnapp, *Le chasseur et la cité. Chasse et érotique dans la Grèce ancienne* (Paris 1997), 245 no. 171 (drawing of the scene),

495; *Treasures of the Jagiellonian University* (Kraków 2000), 160 (E. Papuci-Władyka); Papuci-Władyka 1999, 5, fig. 1; T. Mannack, *Haspels Addenda. Additional References to C. H. E. Haspels Attic Black-figured Lekythoi* (Oxford 2006), 22 Division IIc 207.47; Papuci-Władyka 2007, 206-207, pl. 36.

DIMENSIONS AND CONDITION H. 31; D. 12.5; H of lip 3.8; D. of lip 7.5; D. of foot 8.5. Intact, body and foot partly glued. On the gluing line numerous chips in body, restored with plaster; small restorations of foot.

TECHNICAL FEATURES Red clay 2,5YR 5/6-5/8. Black glaze, lustrous. Added red and white. Incisions.

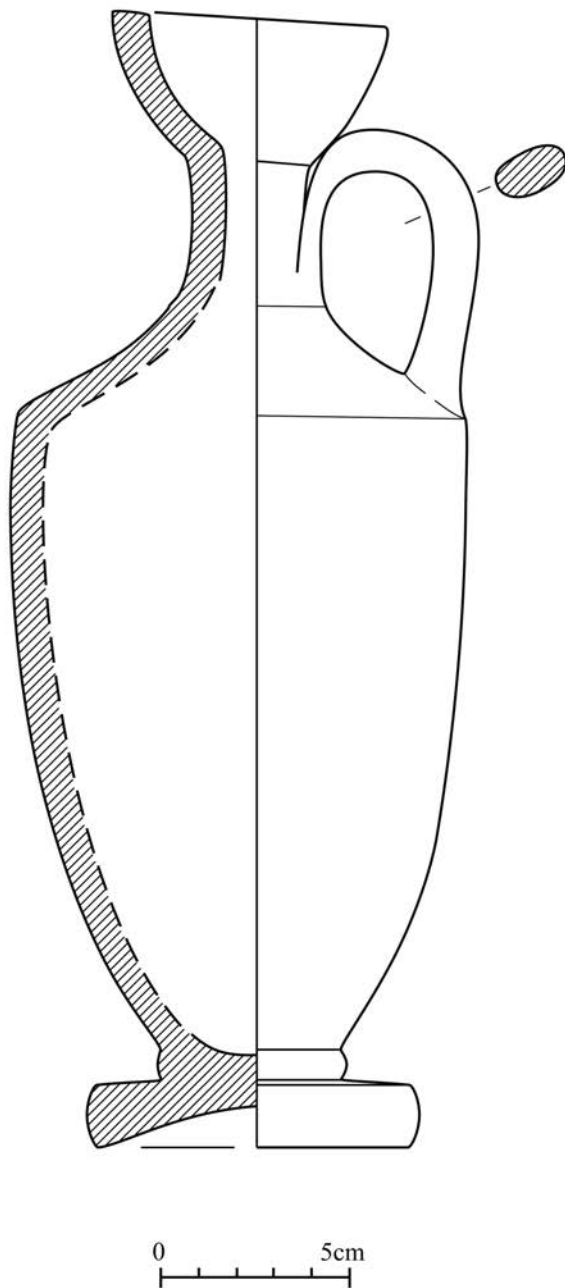


Fig. 36. Lekythos 345

DESCRIPTION Big shoulder lekythos: long, lopsided calyx-shaped lip widening to the horizontal reserved lip; lip glazed inside to a depth of 3.8 cm; slight groove below the lip; short neck separated with slight ridge from sloping shoulders; angular transition from shoulder to broad body, which tapers to torus foot; plastic ring between body and plain torus foot; concave underside.

Glazed: lip inside and outside, except upper surface, whole handle, lower part of body, ring and upper surface of foot.

Shoulder: red line above the ridge at base of neck, below, simple tongue pattern. On the front side of the vessel five palmettes (eight/nine separated leaves on volutes) flanked by two buds. In the middle, opposite the handle, group of three similar palmettes – the middle one downwards, the flanking ones slanting upwards, linked by tendrils; on the sides of the central palmette, two dots below and three above. Towards this central motif two more (smaller) palmettes converge, connected by tendrils to two large open lotus buds, hanging down, located by the handle; here also dots in the background.

Body: Uppermost part of body decorated with net pattern – double line of alternating merging dots, bordered from above by one, and from below, by two black lines; this ornament is painted only above the figural scene circling the vase.

On frontal part of body, departure for a hunt. The scene shows two riders on horses, between them a man on foot and two big dogs. This group walks to the right, leaving behind a schematically treated Doric column (symbolising a house?); two lines depart from the column – rose branches with which houses were decorated?

(From left to right:) Rider on horse (1) right, bearded, with a petasos on his head, clad in a Thracian himation (*zeira*), dot decorated, in his right hand, bent in elbow, holds two spears turned to the front, on his right shoulder large shield with offset edge, decorated with large dots; big pointed nose, eye portrayed as irregular, not entirely closed circle, below nose short line indicating lips, crescent ear; horse out of proportion, tall legs, head thin and elongated. To the left from the horse, by his front legs, hunting dog on tall legs with pointed muzzle open. Youth (no beard) on foot (2) walks right, left hand extended in front of him, slightly bent in elbow, with palm turned up, in right hand two spears leaning on shoulder, with points turned up and back; petasos hat on his head, from below it locks of hair stick on the brow, while remaining hair held in a bun above neck; over his shoulder and body, a dot decorated cloak hangs, which does not cover the lower part of the figure, below waist; sharp profile with pointed nose and pointed chin, eye shown as irregular circle with the outer corner indicated



Fig. 37. Lekythos 345, figural scene (after Bienkowski 1917)

by a line, crescent ear. Rider on horse (3) walks right, portrayed very similarly to (1); behind the horse's hind legs, a dog in the background, slightly smaller than the other one, and of different breed, with a pointed muzzle closed.

Decoration not too careful, upper part of the figural scene overlaps the decorative band framing it from above.

Red: (1) – band on the hat, beard, shield edge, dots on upper part of the cloak and red wavy stripe on the lower part; three dots on the horse's head alongside the line of the harness in the centre of the head and on reins; (2) – on hair locks under the hat, dots on himation; (3) – band on the hat, beard, band on the dropping part of cloak.

White: (1) – two large dots on shield, dots on the upper part of himation and wavy stripe on the rim of the dropping part of cloak; traces on the horse's (1) mane; (2) – on hat and white dots on himation; (3) – on shield as (1), two wavy stripes on dropping part of the cloak.

Incisions: outline of the riders' shields and their edges, hairline over the forehead and beard outline (1); eye (1) portrayed as a circle and lips as short line; outline of cloak, contour of right leg; horse (1) – offset of mane from neck and hair in the mane with short lines, ear, eye as a semicircle with a pupil inside, above it eyebrow; arched line divides the neck from breast, partly breast outline and partly front leg outline (dog behind

it), contour line of the hind quarters and upper line of tail; harness on the head and reins. (2) – two lines indicating the brim of the hat, ear, short lines in front of the ear and behind it – hair, eye as a circle; collarbones, phallus, right thigh, left shin, one line on calves, himation folds. (3) – eye as a circle and short line above it as eyebrow, lips with two lines, outline of beard, outline of *zeira*, contour of right leg; horse (3) – mane divided by a line from neck, two lines on crest, eye as a circle with a semicircle inside for a pupil, harness only on the head, two arched lines divide head from neck, one indicates breast, hind quarters, tail and hind legs (dog behind); some details on the dogs' heads and on the body of the rear dog.

CLASSIFICATION AND DATE The Gela Painter [C. H. E. Haspels]; Division IIa in Haspel's classification [E. Papuci-Władyka]. Ca. 505-500 BC.

COMMENTS The vase represents the so-called cylindrical shoulder lekythos (which is a more elegant version of shoulder lekythos) introduced ca. 530 BC, and is the early version of this type. On lekythos shape generally see: Richter and Milne 1935, 14-15; Haspels 1936, *passim*; Boardman 1974, 114-115, 147-149, 189-190; Kurtz 1975, 5-23, 77-81; Kanowski 1984, 94-99; A. A. Lemos (2007) *CVA Rhodes* 1 [Greece 10], 102 (with rich literature concerning name, shape, burial use, chronological classification and potting).

The Gela Painter was one of the most prolific painters specializing in decorating lekythoi (though he also decorated oinochoai and small neck amphorae, cf. i.e. oinochoe Amsterdam 3742, *CVA Amsterdam, Allard Pierson Museum, University of Amsterdam* 5 [Netherlands 11], pls. 278, 280.1, fig. 43, O. E. Borgers and H. A. G. Brijder 2007). He was active in Athens since ca. 510-505 until after 480 BC; he owes his name to a large number of lekythoi found in Gela and the neighbourhood of this Sicilian town. His paintings range in subject from mythological to everyday life scenes. On the painter: Haspels 1936, 78-86, 205-215; *ABV* 473-475, 699-700, 715; *Para* 214-216; *EAA* III (1960), s.v. Gela, Pittore di, 804-805 (S. Stucchi); J. M. Hemelrijk, *BABesch* 49 (1974), 117-158 (describes him as “boorish but amusing personality”); Kurtz 1975, 148f.; *Add²* 118-20; *Agora* XXIII, 46 (on shape of his lekythoi), 95, nos. 869-883; A. J. Clark, *Attic Black-Figured Olpai and Oinochoai* (Diss., New York 1992), 735-42; S. Baressi and S. Valastro, *Vasi attici figurati. Vasi sicelioti* (Le collezioni del Museo di Castello Ursino a Catania. I materiali archeologici I, Catania 2000), 30 no. 9; Borgers and Brijder *op. cit.*

One of the characteristic features of the Gela Painter style are palmettes painted in various configurations (sometimes with buds) on the lekythoi shoulders. Haspels (1936, 205-212) distinguishes eight variants of such decoration, described as Divisions. Haspels (cf. bibliography above) included our vase in Division IIc, in which: “on the shoulder five palmettes, but the buds have entirely disappeared”. However, decoration on the shoulders of our lekythos consists of five palmettes and two buds as in Division IIa (cf. Haspels 1936, 80, pl. 27: 1). Therefore our vase belongs to the earliest group of the painter’s lekythoi and should be dated to the end of the 6th century BC.

The subject of our vase was interpreted as departure for a hunt, the hunters set off, leaving behind a house, symbolised by the aforementioned Doric column (Schnapp, *op. cit.*, bibliography above). A twin vase seems to be a lekythos of the Gela Painter from a private collection (once on the antiquarian market in Basel, *ABV* 474.16bis and 700; *Para* 215; *Add²* 119; *MundM* 16, pl. 27 no. 109; P. Schmitt and A. Schnapp,

RA 1982, 60 fig. 2), dated to ca. 500 BC, where a return from a hunt is shown: the column is situated in front of the hunters, therefore they walk towards home; two hunters accompanied by a dog return with their game from the hunt, and before them walks a man on foot, very similar to the one from our vase (cf. Schnapp, *op. cit.*, 245 no. 172, drawing). Departure for a hunt is a popular topic at the end of the 6th century BC, for instance in the Leagros Group (cf. Schnapp, *op. cit.*, 494-5, nos. 167-168, 170), as well as the hunt itself (see e.g. lekythos Vienna Kunsthistorisches Museum 194; Haspels 1936, 216.3; *Cité des images. Religion et société en Grèce antique* (Lausanne, Paris 1984), fig. 103, Edinburgh Painter, ca. 500 BC). On hunt in Greece and generally in the antiquity, see D. Bingham Hull, *Hounds and Hunting in Ancient Greece* (Chicago 1964); J. K. Anderson, *Hunting in the Ancient World* (Berkeley-Los Angeles-London 1984), esp. 17-56; Schnapp, *op. cit.* For dogs see pl. 40: 1-3.

A very similar shape and shoulder ornament, but better executed: lekythos of Gela Painter Tübingen S./666 *CVA* 2 [Germany 47], pl. 46: 5-7, 49: 2, ca. 500 BC (J. Burow 1980); the decorative strip closing the scene from above very similar to ours, also the ring on the joint of foot and body on another lekythos of this painter in Tübingen 34. 5738, *CVA op. cit.*, pl. 46: 1-4, 500-490 BC; for net pattern see: fragment from Athenian Agora P 24106 *Agora* XXIII, no. 869 pl. 79. On *zeira* – coat of Thracian origin – see H. Cahn, *RA* 1973, 13 note 2. The Gela Painter showed warriors clad in *zeira* also on other lekythoi, e.g. lekythos from Taranto 52320 (contrada Ausonia grave): *Catalogo del Museo Nazionale Archeologico di Taranto* I, 3: *Atleti e guerrieri. Tradizioni aristocratiche a Taranto tra VI e V sec. A.C.* (Catalogo della mostra, Taranto, Museo Nazionale Archeologico, 9 aprile 1994, Taranto 1997), 310 no. 94.1, 500-475 BC (= Haspels 1936, 208, no. 50). Doric column on lekythoi of the Gela Painter: Athenian Agora P 24105 and P 14945 *Agora* XXIII, nos 870-871, pl. 79. Similarly shown dog on lekythos of the Gela Painter in State Hermitage St. Petersburg (from Nola): B. 149, K. S. Gorbunova, *Chernofigurnye atticheskie vazy v Ermitazhe, Katalog* (Leningrad 1983), 139f., no. 108 (palaestra scene), ca. 500-490 BC.

38. PLATE 46

FIGURES 38-39

LEKYTHOS

NV. 194 (1158; 208).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bieńkowski 1917, 12, no. 5, fig. 6; Bulas 1935, pl. 8[81]2; *ABV* 469.70; Bernhard 1976, no. 345.

DIMENSIONS AND CONDITION H. 13.8; H. of lip 1.1; D. 5.5; D. of lip 3.5; D. of foot 3.7. Intact, only small chips on foot; surface in places abraded, glaze chipped, white deposit on foot and handle and inside lip.

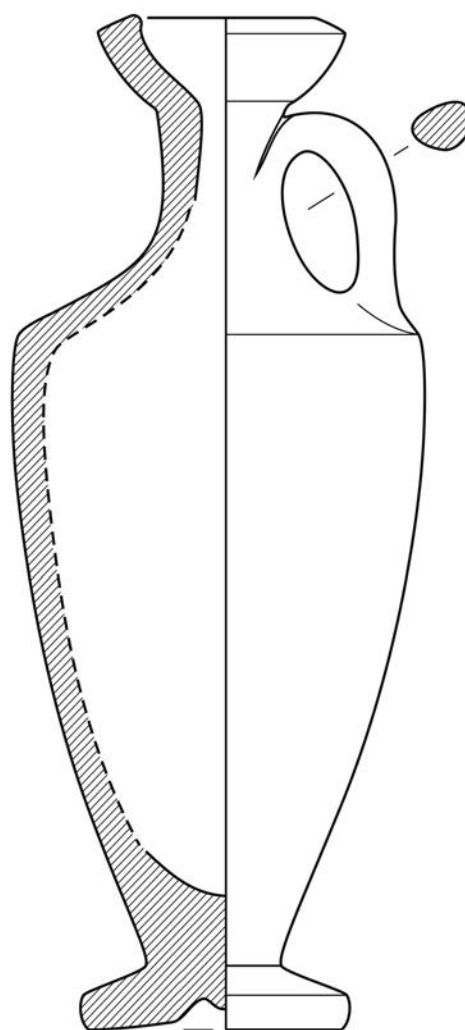
TECHNICAL FEATURES Reddish yellow clay 5YR 6/6-6/8. Black glaze, glossy. Additions in red. Incisions, rich and carefully made.

DESCRIPTION Shoulder lekythos: calyx-shaped lip widening sharply to the slightly bevelled rim; slight groove below the lip; neck not very tall, shoulder slightly sloping; body broad at top and strongly tapering down; small, almost ribbon handle, reserved inside; disc base, flat resting surface, recession underneath.

Glazed: The vase is reserved but for the lip outside and inside to the depth of 1.2 cm, the handle outside, the lower part of the body and the upper part of the base. Reserved line on the transition of body to foot.

Shoulder: Cock to the right flanked by two large heart-shaped ivy leaves with long stems springing out of the ground line. Cock negligently painted, has elongated body and small head.

Body: Two maenads and fawn at palm tree, grapevine. (From left:) Maenad dancing to the left but with her head turned back, towards the tree; is clad in a long chiton and himation, whose folds drop from both hands of the woman, on her hair *stephane*. In the centre of the scene palm with short leaves. Before the tree fawn right; the animal has oval body, long muzzle and too thin legs. In front of the fawn maenad (dressed like the one on the left) dancing right but with head turned back, and left hand extended



0 3cm

Fig. 38. Lekythos 194



0 3cm

Fig. 39. Lekythos 194, figural scene

towards the animal, right hand holds the cloak. In the background four branches of grapevine with tiny dots (leaves?) and large dots of various size (fruit?). All figures and the tree stand in mid-air, except of the right leg of maenad from left. Below quite thick ground line in glaze, reserved line and a broader strip of glaze.

Red: *Stephanae* of both maenads, strips in several places on their robes; on the fawn's neck between incised lines, on its body four large spots; spots by the tree trunk where branches grow (fruit?); cock: added paint scarce – on the cock's wings three slanting stripes on feathers.

Incisions: Maenads: wavy line separating hair from face, almond shaped eye, lips indicated with line, rims of chitons and folds of himatia, line alongside hand hidden under the himation, and outline of palm protruding from under the cloak. Fawn: ears, eye, muzzle, arched lines separating its head from neck, on neck two incised lines, indicated breast lobe, body outline from above and below, on the body small slanting lines. Palm: two incised circles on the lower part of the trunk.

CLASSIFICATION AND DATE The Cock Group [J. D. Beazley]. Ca. 500-490 BC.

COMMENTS On lekythos shape in general see pls. 43-45. Similar in shape are e.g. Mrs. B. Rydman collection, Kangasala, without no. *CVA Finland* 1, pl. 27: 1a-d, fig. 50 dated 510-490 BC (T. Tuukkanen 2003); St. Petersburg P.1904.27 *CVA State Hermitage* 4 [Russia 11], pl. 6: 1-3, fig. 6 from Mt. Mithridates in Pantikapaion, Cock Group, 510-490 (S. Borikovskaya and E. Arsenyeva 2006).

The Cock Group is a large category of lekythoi of similar shape, with a cock framed by single ivy leaves on the shoulder, while on body various subjects are painted, often fight, warrior leaving home, mythological scenes, etc. The group includes more than 200 vases decorated by various artists, and is generally dated to ca. 510-490/480 BC. On Cock Group see: Ure 1927, 52-54 (class N); Haspels 1936, 67-68; *ABV* 466-472, 699; *Para* 208-212, 519; *Add²* 117-118; Kurtz 1975, 145-146; *Agora* XXIII, 45-46, 95, nos. 837-863, pl. 78.

Dionysiac scenes in Cock Group are typical: Dionysos with satyrs or maenads, satyrs with

maenads, etc. (*ABV* 465-9.48-68). The Cracow vase scene can be a simplified version of a Dionysiac scene, the dancing women are undoubtedly maenads, but it is atypical and has no exact analogy. Similar scenes appear in other Athenian artistic circles of this time, cf. for instance fawn by a tree between women or maenads on black figure skyphos, Palermo Museo Arch. regionale 5524 (1459) (Beazley Archive 28514, cf. E. Paribeni *et. al.*, *La Collezione Casiccuni, Ceramica attica, ceramica etrusca, ceramica falisca* (Roma 1969), 23, fig. 14 (A)); on black figure lekythos from Athens, National Museum E1565, deer at tree, maenads, satyrs, Class of Athens 581 II (*Para* 241, Beazley Archive 361302). Style similar to our vase, at least for the figures' heads, can be found on Cock Group lekythos from Mannheim Cg 138 *CVA* 1 [Germany 13], pl. 19: 10-11, armed youth between two men in himatia, dated to 510-500 BC (A. Greifenhagen 1958). Generally the women's pose and incised arches on the lower rim of robe similar to white ground amphora: Hannover 1961,8 *CVA* 1 [Germany 34], pl. 16: 2, Dionysiac scene, ca. 500, Light-Make Class (A.-B. Follman 1971). Maenad portrayed similarly to ours on the right on amphora Villa Giulia M.503, P. Mingazzini, *I vasi della collezione Augusto Castellani* (Roma 1930), tav. LXXVIII, 3 (= *ABV* 600.1). The style of our painting resembles also decoration of lekythos U. Knigge, *AM* 81 (1966), 120 cat. 212, pl. 66: 3.3 (grave hS 215), two hoplites by the painter of the Class of Athens 581, dated ca. 490 BC.

Fawn does not appear often in Cock Group (cf. *ABV* 469.71), but can be found on other vases of the same period, e.g. on pelike Hermitage: B.1511 K. S. Gorbunova, *Chernofigurnye atticheskie vazy v Ermitazhe, Katalog* (Leningrad 1983), 196, no. 171, Painter of the Rhodes Pelike, ca. 490 BC; deer in Dionysiac context: on cylindrical lekythos Mrs. B. Rydman collection, Kangasala *CVA Finland*, *op. cit.*, pl. 34: 1.a-c (Apollo sitting with lyre, behind him deer, satyrs dancing, branches in the background, ca. 480-460). At first deer appears with Artemis, because this goddess often accompanies Apollo and Leto, then it is appropriated by Apollo, sometimes he is accompanied by Hermes or Dionysos (cf. G. Jurriaans-Helle, in H. A. G. Brijder, A. A. Drukker and C. W. Noeft (eds.),

Enthousiasmos, Essays on Greek and Related Pottery presented to J. M. Hemelrijk, Amsterdam 1986, 111-120).

Various painters active after 530, e.g. the Antimenos Painter, Priam Painter, Rycroft Painter and others, showed scenes taking place in landscape, using the palm motif (cf. E. J. Holmberg, *On the Rycroft Painter and other Athenian Black-figure Vase-painters with a Feeling for Nature*, Jonsered 1992, 8ff); the anonymous painter who is the author of our scene belongs to this group. On palm and deer in front of it, in context of Apollo and Artemis, see e.g. lekythos Agrigento AG. 22611, *Veder Greco. Le necropoli di Agrigento. Mostra Internazionale, Agrigento, 2 maggio-31 luglio 1988* (Rome 1988), 334 Tomba F/398 no. 1, end of the 6th-beginning of the 5th century BC (palm often appears in the context of Apollo, for instance neck amphora Hermitage B 1494 (St.24, B. 261) Gorbunova, *op. cit.*, 91, no. 64 (ABV 309.85); amphora in Hannover no. 753 (from Tarquinia): CVA 1 [Germany 34], pl. 12: 1 “aus dem Umkreis des Nikoxenos-Maler”, ca. 510 (A.-B. Folmann 1971)). Palm also appears in association with other animals, e.g. cow (amphora from Apollonia, Sozopol Museum inv. 1, M. Lazarov, *Antichna risuvana keramika v Blgaria* (Sofia 1990), 44 no. 9, first quarter of the 5th century BC; lekythos *Kerameikos* IX, 95 grave 34-3, pl. 48: 1(34,3) dated ca. 490 BC), horse (small amphora from the Hermitage B.1463: Gorbunova, *op. cit.*, 145f., no. 115 B: Athena and a horse bowing before her, behind the horse the palm, Diosphos Painter, ca. 490-480 BC). Palm in the background of a scene with warriors *Kerameikos* IX, 94, gr. 29, nos. 10-12 (three lekythoi with the same decoration, grave dated 490 BC). Palm appears sometimes on red figure lekythoi, e.g. lekythos Palermo 8715 (from Gela): Panvini and Giudice 2003, 354 I 102, (woman and palm, Nikon Painter dated 475-450 BC).

On palm in general see H. F. Miller, *The Iconography of the Palm in Greek Art. Significance and Symbolism* (University of California, Berkeley 1979); C. Sourvinou-Inwood, *BICS* 32 (1985), 125-146; M. Torelli, in F. Perusino and B. Gentili (eds.), *Le orse di Brauron. Un rituale di iniziazione femminile nel santuario di Artemide* (Pisa 2002), 139-151. On trees in Attic vase painting cf. L. Chazalon, in *AION Arch-*

StAnt 2 (1995), 103-131, esp. 121 f., 126 f., 129 (palm).

Similar large black dots described as berries in the background of the scene, and grapevine branches like on our vase can be found on lekythos from the Gela Painter workshop from Eridanos necropolis in Athens: B. Schlörb-Vierneisel, *AM* 81 (1966), 120 grave 212.2, fig. 66: 3, ca. 490 BC. On large black dots in the background see also: lekythos Frankfurt Li575, CVA 2 [Germany 30], pl. 50: 1-2, Heracles fighting a boar, two large dots between the tree branches, The Haimon Group, first quarter of the 5th century (K. Deppert 1968); Mannheim 5, CVA 1 [Germany 13], pl. 19: 3-5, three women dancing, large black dots in the backgrounds among grapevines, Class of Athen 581 II (A. Greifenhagen 1958); cylindrical lekythos in coll. A. Arseni, Heinävesi without no. CVA *Finland, op. cit.*, pl. 35: 1.a-c, “the painting might represent the theme called ‘Women in orchard shaking a tree’, the Haimon Group 475-450 B.C.”; lekythos Tübingen H./10 1235, CVA 3 [Germany 47], pl. 42: 9-11, Class of Athens 581 I, ca. 500 BC, in the scene of two women by a fountain described as possibly fruit (“Früchte”) (J. Burow 1980); black (and white) dots interpreted as fruit also on chimney lekythos *Kerameikos* IX, s. 117, grave 117-5 with women dancing (?), Haimon Group, dated 480-470. See also large white dots as fruit on a tree and two falling: chous Laon 37973 CVA 1 [France 20], pl. 10: 1-2, ca. 490, two women dancing, between them a tree with large white dots – fruit (J. de la Genière 1963, interprets the scene as possible fruit gathering: *karpologia*, cf. B. Neutsch, *RM* 1953-1954, 74 note 46).

For cocks in general see: H. Hoffmann, *RA* 1974, 195ff.; H. Bloesch et al., *Das Tier in der Antike* (Zurich 1974), no. 239, and J. Pollard, *Birds in Greek Life and Myth* (London 1977), 88-89; for the appearance of the poultry in early vase painting see: E. Grabow, in B. Schmaltz and M. Söldner (eds.), *Griechische Keramik im Kultruellen Kontext. Akten des Internationalen Vasen-Symposiums in Kiel vom 24. bis 28.09.2001* (Münster 2003), 140-141.

On ivy leaves springing from the ground see e.g. lekythoi of Cock Group Rhodes 12300 and 12333 CVA 1 [Greece 10], pl. 82, 1-7 (A. A. Lemos 2007).

39. PLATE 47

FIGURE 40

LEKYTHOS

INV. 205.

PROVENIENCE Athens? According to K. Bulas (see bibliography below) the vase was purchased on antiquarian market in Athens.

SOURCE Given by K. Bulas.

BIBLIOGRAPHY K. Bulas, *Dawna Sztuka*, vol. 1 (Lwów 1938), 25-26, 29, fig. 1; Papuci-Władyka 2007, 207, 215.

DIMENSIONS AND CONDITION H. 11.4; D. 5.2; D. of foot 3.8. Missing lip, part of neck and handle; surface in places damaged, abraded, several chips, white deposit and glue in the spots where neck and handle are broken.

TECHNICAL FEATURES Reddish yellow clay 5YR 7/6-6/6. Black, lustrous glaze. Additions in white, no traces of red. Scarce incisions.



Fig. 40. Lekythos 205

DESCRIPTION Cylindrical shoulder lekythos: neck not offset from gently sloping shoulder, sharp transition of shoulder to body. Body cylindrical in the upper part, tapering gently down. Disc base with slightly convex upper surface, flat resting surface with recession at the centre. The remains of the lower part of handle shows that it was of the ribbon type.

Glazed: Lower part of body, except for two reserved irregular bands, upper surface of foot; handle edges used to be glazed.

Shoulder: At the base of neck, short tongues, on the shoulder, longer tongues (but not beneath the handle).

Body: Sisyphos and Cerberus. The scene is framed by a double dot band on top and an uneven glaze line below. Scene located on the front side of body shows on the left schematically treated Doric column (?), before which a two-headed dog, Cerberus, stands. Cerberus, turned right: it's too large front part is out of proportion, and it has two heads with pointed closed muzzles, both turned to the front. Farther to the right a naked man, also to the right, Sisyphos. He stands astride, left leg bent in the knee leaning on the rock, right back. He holds a large oval object with both hands – the rock that he rolls onto the mountain, symbolically indicated with glaze as a tall thin rock. In the background grapevine branches with tiny leaves. Execution quite naive and incompetent (column capital, Cerberus, bad proportions – the rock is too small, etc.).

White: On rock and “mountain” slope on the man's side; white dot on branch between Sisyphos' legs; some dots in the ornament bordering the scene from above also white.

Incisions: On the man's head, right arm and leg; Cerberus' head separated from neck with incised line, eye and ear in both head emphasized with incised line.

CLASSIFICATION AND DATE The Class of Athens 581 II [E. Papuci-Władyka]. Unattributed. Ca 500-490 BC.

COMMENTS As far as shape is concerned our vase belongs to a very numerous lekythoi of Class of Athens 581, dated mostly to 500-490 BC. There are two variants within this class:

1) lekythoi with regular lotus-bud pattern on the shoulder (lotus buds connected by arches) and 2) mostly smaller vases with simpler shoulder decoration – rays. Our lekythos belongs to the second variation, it has tongues and (higher) rays on shoulder; it used to have a calyx-shaped lip (as can be seen on photo, see Bulas, *op. cit.*), characteristic for the lekythoi of the class in question. On Class of Athens 581 see: Haspels 1936, 93-94 and 224-5; *ABV* 487-506, 700-702, 716; *Para* 222-246, 519; *Add²* 122-126; Kurtz 1975, 81, 147; Boardman 1974, 161; *Agora XXIII*, 46-47, 214-239, pls. 80-85; M. R. Wójcik, *Museo Claudio Faina di Orvieto. Ceramica attica a figure nere* (Milano, Perugia 1989), 275; L. Parlama and N. Stampolidis (eds.), *Ancient City Beneath City. Antiquities from the Metropolitan Railway Excavations* (Athens 2001), no. 282 (with bibliography); V. Sabetai (2001) *CVA Thebes 1* [Greece 6], pl. 64: 1-3; T. J. Smith, *BSA* 98 (2003) nos. 24-31; T. Mannack, *Haspels Addenda. Additional References to C. H. E. Haspels Attic Black-figured Lekythoi* (Oxford 2006), 35.

Similar shape: Athenian Agora P 1303 and P 24514 *Agora XXIII*, no. 930, pl. 82, no. 1038, pl. 84 (both from early 5th century BC); Vibo Valentia, Museo Statale “Vito Capialdi” C 31 *CVA* [Italy 67], pl. 196: 3-4, fig. 31, Group Agora P 24381, first quarter of 5th century BC (M. de Cesare 1991). On the painting style see: lekythos of the same class and with painting of similar style (other topic: men with drinking horns): *Kerameikos IX*, 97f., grave 40-3, dated ca. 490 BC, pl. 22: 2-3 (40,3); *ibid.*, 174, grave E 19-1, pl. 87 (Heracles or Theseus fighting the bull, ca. 490 BC).

Bulas identified this scene as representation of Sisyphos in the underworld, and dated the lekythos to the end of the 6th-beginning of the 5th century BC. Our lekythos is not too sophisticated as far as style goes, but the subject is interesting and not often encountered in lekythoi. The closest analogy for topic and slightly similar style of the painting can be found on lekythos from a private collection in Münster (probably from Selinus): Sisyphos moves stone uphill to left, three-headed Cerberus to right, but with two heads facing in opposite direction, moreover Persephone appears here, sit-

ting on a porch, therefore within her palace, cf. M. Weberin U. Höckmann and A. Krup (eds.) *Festschrift für Frank Brommer* (Mainz 1977), 303-305, pl. 82 (= K. Stähler in: B. Korzus (ed.), *Griechische Vasen aus Westfälischen Sammlungen* (Münster 1984), 198-199 no. 77, dated ca. 500 BC; *LIMC* VII (1994) s.v. Sisyphos I, 784, no. 17, pl. 565, ca. 500-490 BC (J. H. Oakley) = *LIMC* VI (1992) s.v. Kerberos no. 24, pl. 13 (S. Woodford and J. Spier)). The representation of the underworld on a lekythos is not surprising, considering the fact that lekythoi were put into graves, but not many such scenes appear in Attic black figure painting.

On other representations of Sisyphos' punishment in the underworld on Attic black figure vases see *LIMC* VII *op. cit.*, nos. 5-16, 18-19; lekythos from Bucarest National History Museum 03331 *Para* 279, Beazley Archive 351915 (no illustration): Sisyphos with the rock (and draped figures, one with sceptre), attributed by Beazley to the Manner of Haimon Painter. Scene of Sisyphos' punishment was very popular in Attica in the period of 530-480/470 BC. Representation on our vase is typical: Sisyphos is naked, beardless, and pushes the rock, painted in white, uphill; Sisyphos is part of an underworld setting, and Persephone is the most common other figure (cf. *LIMC* VII *op. cit.*, 786). Our painting is simplified, there is no Persephone, who can be found for instance on the aforementioned lekythos from Münster. On Sisyphos see also lekythos of the same class: *Kerameikos* IX, 140 gr. 225 filling, pl. 36: 6, 9 (225, F), (grave dated 470-450, two men roll a large rock, the scene can be related to Sisyphos) and *ibid.*, 43, on the interpretation of the scene.

Two-headed Cerberus is very popular in Attic vase painting after mid-6th century BC, but is practically absent outside Attica; the dog is most often portrayed with a horselike mane, and a snaky tail (cf. *LIMC* VI *op. cit.*, nos. 11-19, both heads facing forward, p. 31), but these elements are absent from our vase. Two-headed Cerberus rarely appears in black figure scenes with Sisyphos and the rock; apart from our vase and the aforementioned Münster lekythos, see *LIMC* VII, *op. cit.*, nos. 7, 16, 18; also: lekythos Copenhagen without inv. no. CVA 3 [Denmark 3], III

H, pl. 112: 6 (= Haspels, *ABL*, 93, 223 no. 3; with Heracles and Athena, connected with the Marathon Painter); lekythos from Loeb collection 467 in Munich, J. Sieveking, *Bronzen, Terrakotten und Vasen der Sammlung Loeb*, (Munich 1930), pl. 44:3 (= *ABV* 379.267, Heracles and Cerberus, Leagros Group); hydria Hermitage B 2067 K. S. Gorbunova, *Chernofigurnye atticheskie vazy v Ermitazhe, Katalog*, (Leningrad 1983), 116 no. 84, where he is led by Heracles, Leagros Group, S Painter, 505-500 BC. Two-headed Cerberus painted as on our lekythos, that is with both heads turned to the front, appears with Hermes alone (simplified version of its abduction by Heracles), e.g. on five black figure lekythoi from the years 480-470: *LIMC* V (1990), s.v. Hermes no. 526 (G. Siebert). Two-headed Cerberus also appears often in scenes with Sisyphos and Heracles, e.g. *LIMC* VII, *op. cit.*, pl. 565, Sisyphos I, 18 (part) (= B. Cohen (ed.), *The Odyssey in Ancient Art. An Epic in Word and Image* (New York 1992), 100-101, no. 31 (parts) = H. A. Shapiro et al. (eds.), *Greek Vases in the San Antonio Museum of Art* (San Antonio 1995), 127 no. 63); black figure kalpis hydria from Winchester College 16 CVA [Great Britain 19], pl. 5: 3, unattributed, 510-490 (J. Falconer and T. Mannack 2002); on abduction of two-headed Cerberus by Heracles in Attic vases cf. *LIMC* V (1990), s.v. Herakles, nos. 2554-2568 (V. Smallwood). On our vase Cerberus turn both heads to the front, but sometimes a two-headed Cerberus turns one head left and the other right, as on lekythos from Münster (see also *LIMC* VI, *op. cit.*, Kerberos 22-23; neck-amfora of Kleophrades Painter (Epiktetos II): W. G. Moon and L. Berge, *Greek Vase-Painting in Midwestern Collections* (Chicago 1979), 138, no. 78, private property of G. H. Cone: Sisyphos and Hermes and two columns, without Persephone, ca. 500 (= *ABV* 405.19; *Para* 176.19). On Cerberus representation on a Class of Athens 581 II lekythos see Athens 553 *ABV* 499.37, Hermes and Cerberus (the drawing resembles the style of Gela Painter).

Rock rendered similarly to the ours on same class lekythos from Rhitsona in the Museum of Thebes 6138 (R.80.245): CVA 1 [Greece 6], pl. 66: 4-6, Heracles and the bull, about 500-490 (*ABV* 499.29) (V. Sabetai 2001).

40. PLATE 48

FIGURES 41-42

LEKYTHOS

INV. 204.

PROVENIENCE Athens? K. Bulas wrote (see bibliography below) that the vase was purchased on antiquarian market in Athens.

SOURCE Given by K. Bulas.

BIBLIOGRAPHY K. Bulas, *Dawna Sztuka*, vol. 1, Lwów 1938, 26-29, fig. 2.

DIMENSIONS AND CONDITION H. 19.8; D. 6.9; H. of lip 2.1; D. of lip 4.0; D. of foot 5.6. Glued: neck and rim; missing part of handle, chips, surface partly abraded.

TECHNICAL FEATURES Reddish yellow clay 5YR 6/6. Black glaze, in places turning brown, partly abraded. No added colours. Incisions.

DESCRIPTION Cylindrical shoulder lekythos: high calyx-shaped lip with bevelled rim; lip glazed inside to the depth of 2.2 cm; lip separated from neck by a groove; band handle, glazed outside and reserved inside; short neck; slightly sloping shoulder with angular transition to the body; cylindrical body narrowing sharply to the torus, two-stepped base; foot broad, slightly concave on bottom, with a recession in the middle.

Glazed: Lip inside and outside (but in one place glaze crosses to the lip edge), handle outside, lower part of body and upper part of foot; reserved, edge of foot and underside.

Shoulder: Two rows of smaller (at base of neck) and then, on shoulder – longer tongues (only in the front part of the vase, not under the handle).

Body: Two warriors by a fountain (Achilles ambushing Troilos?). Two uneven rows of dots with one line at the top and one at the bottom. Scene shows two bearded warriors sitting on rectangular seats (stones? rock?) by a fountain. Warrior on the left, turned right, has a crested helmet (partly preserved) on his head, and a chiton (or *chlaina*) over his shoulder; in extended left hand holds two spears resting on the ground; other arm, raised in shoulder and bent in elbow, keeps close to his waist. The

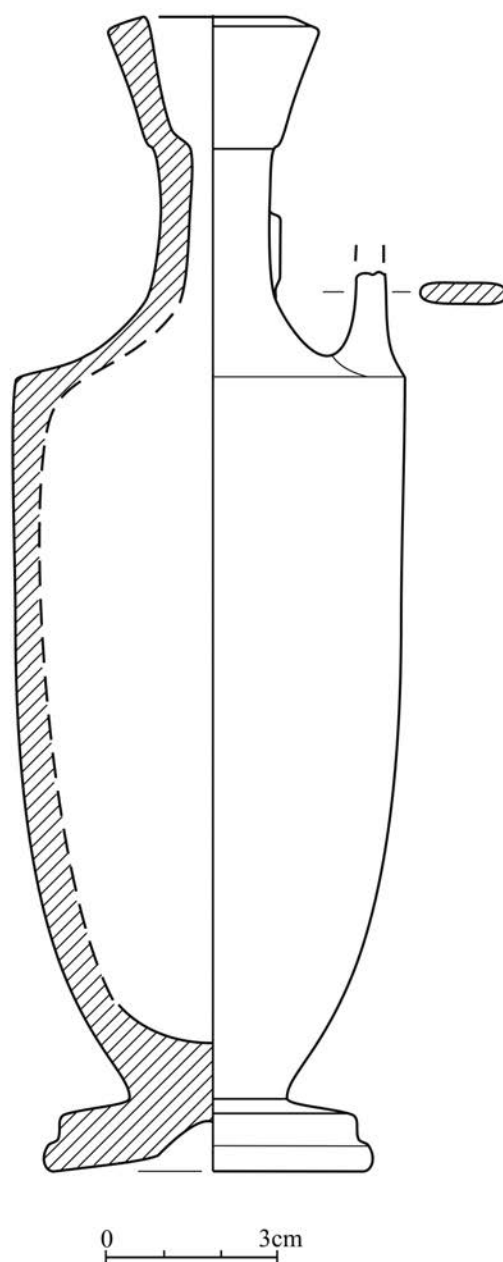


Fig. 41. Lekythos 204

other warrior also sits right, but with his head turned back. He has a crested helmet but of different type (probably Corinthian), cloak similarly draped, similar arrangement of arms and spears. In the centre is a rock fountain, on whose left side is a lion's head spout with water pouring out of it (lines of glaze). Two birds sit facing each other on the rock (they are hard to identify, most likely ravens). In the background branches with small dots. Below the scene line and a broader band of glaze, unevenly painted. Carelessly and quite incompetently painted.



Fig. 42. Lekythos 204, figural scene

Incisions: Details of the warriors' faces (eyes, beards) and their helmets, outlines of right hands of both warriors, himatia folds; on rock incised lines and a row of dots, outline, eye and ear of the lion head; lines on heads and tails of birds, also their wings are indicated with a single line.

CLASSIFICATION AND DATE Unattributed. Ca. 500-490 BC.

COMMENTS On lekythos shape in general see pls. 43-45. Similar shape to our vase has lekythos in Tübingen 7413 CVA 3 [Germany 47], pl. 49: 9-11, Haimon Group, 480-470 BC ("Achill und Aias beim Brettspiel", J. Burow 1980).

The scene possibly represents a simplified version of Achilles ambushing Troilos, in which Achilles is doubled for decorative reasons, and shown not as a hero hiding in the shrubbery but calmly seated. This interpretation is supported by the fact that both figures are turned left, while if it was intended as a representation of two warriors at the fountain, the man on the right should be turned towards the fountain. We deal here with the case in which the scheme of a scene invented to illustrate an epic episode lost its literary character and was transformed (and simplified) into a scenic topic (Bulas, *op. cit.*, 27, "Polyxene's fountain"). On the representations of Achilles ambushing Troilos and/or Polyxene in Greek vase painting see generally: K. Schauenburg, *JdI* 85 (1970), 46ff.; on black-

figure vases: *LIMC* I (1984), *s.v.* Achilles, nos. 206-250 (A. Kossatz-Deissmann) – in many cases the bird/birds sit on the fountain, while Achilles is never presented as seated (as on our vase), but always crouching and hiding in the shrubbery. Closest to the Cracow lekythos scene are the representations in which the fountain is shown as a rock with lion head, on which a bird sits, and there are trees in the background (on our vase – only branches), for instance *LIMC*, *op. cit.*, no. 224 (lekythos from Copenhagen Nat. Mus. 3629, Leagros Group, ca. 510 BC) and no. 235 (kylix in New York, Metr. Mus. 57.12.4, manner of Haimon Painter, *Para* 285, 490/480 (both illustrated); this subject becomes popular in the 7th and at the beginning of the 6th centuries BC (*LIMC*, *op. cit.*, 199-200).

No analogy for our lekythos was found, the style of the painting can be similar (in particular the shape of beard and face details) to the painting on lekythos Palermo, Collezione Mormino 408 CVA 1 [Italy 50], III H, pl. 11: 5-6, Dionysos and two silens, The Class of Athens 581, beginning of the 5th century BC (J. de la Genière 1971); see also somewhat similar style of painting in lekythos from Olynthus, Thessaloniki 349 (R 28), *Olynthus* V, pl. 49: 28, Apollo and women, all seated; *ABV* 496.168 The Class of Athens 581.

Fountain shown similarly to the Cracow lekythos, but one bird on its top: cylindrical lekythos Toledo 47.62, CVA 1 [USA 17], pl. 28:

2-5 (ambush of Troilos, Polyxene and Achilles at the fountain), Athena Painter, 500-490 BC (C. Boulter and K. T. Luckner 1976); on hydria British Museum B 324, CVA 6 [Great Britain 8], III He, pl. 84: 4, with the scene of Achilles ambushing Troilos, the Leagros Group (H. B. Walters 1931).

It is not impossible that the painter who decorated the Cracow lekythos, and who apparently did not understand the myths, was inspired by the subject of two warriors by a tumulus, present at the beginning of the 5th century BC, where the tumulus looks like the rock in the ambush scene, cf. for instance lekythos Palermo, Coll. Mormino 307 CVA 1 [Italy 50], III H, pl. 18: 1-3: two warriors sitting, between them tumulus (looking like the rock on our vase but without lion head), on which two ravens sit (Athena Painter, first quarter of the 5th century BC, J. de la Genière 1971), but the style of our painting is different; kotylos Naples, National Museum 81159 CVA 1 [Italy 20], III H, pl. 46: 1-2, two seated warriors by mound (omphalos) Theseus Painter, ca. 500-490 BC (A. Adriani 1950).

41. PLATE 49

FIGURES 43-44

LEKYTHOS

INV. 187 (1092, 142).

PROVENIENCE Unknown.

SOURCE According to Bulas (see below) the vase is a gift of W. Czartoryski, while in the old and new inventory it features as the donation of the Numismatic Cabinet of the Jagiellonian University.

BIBLIOGRAPHY Bienkowski 1917, 10, no. 4, fig. 5; Bulas 1935, pl. 6[79]9 a-b; *ABV*, 539.18; Bernhard 1976, no. 344; *CVA Pushkin State Museum* 1 [Russia 1], cited under pl. 39: 5-6 (N. Sidorova and O. Tugusheva 1996).

DIMENSIONS AND CONDITION H. 22.3; D. 9.0; D. of lip 6.0. Foot missing (the modern one is made of wood); lip, neck and handle glued, many chips and abrasions on surface, glaze par-

Rectangular seats on which our warriors sit appear in the scenes with gods and heroes, see e.g. neck amphora no. 56 from Sèvres CVA 1 [France 13], III He, pl. 15: 8-10 with Demeter and Kore sitting (M. Massoul, 1936; *ABV* 477 Edinburgh Painter); on such seats Achilles and Ajax sit in the dice game scenes, as on the famous amphora of Exekias in Vatican, Museo Gregoriano Etrusco 16757 (*ABV* 145.13; cf. e.g. Boardman 1974, fig. 100; H. Mommsen, in J. Christensen and T. Melander (eds.), *Proceedings of the 3rd Symposium on Greek and Related Pottery*, Copenhagen August 31-September 4 1987, (Copenhagen 1988), 445-453); *LIMC* III (1986) s.v. Dionysos, pl. 358, no. 506 Dionysos with Athena and Hermes, all on such seats (C. Gasparri); lekythos Naples 86347 CVA 5 [Italy 69], pl. 56: 1-3 from the end of 6th-beginning of 5th century BC, with a scene of gods seated on “pilastri con base a toro” (N.V. Mele 1995); skyphos Thebes 17093 (R.18.96) CVA 1 [Greece 6], pl. 14: 3, 15: 2 with Heracles and the lion, and seated Iolaos, white strips on seat, Boeotian (?) black figure, 500-490 BC (V. Sabetai 2001).

tially abraded, surface with stains, in particular under the handle on shoulder.

TECHNICAL FEATURES Clay reddish yellow 5YR 6/6. Glaze black, glossy. Added white and red (traces only). Incisions.

DESCRIPTION Shoulder cylindrical lekythos: calyx-shaped mouth with flat, horizontal rim, offset from the neck; neck short; handle small, ribbon with concave outside; body cylindrical, slightly tapered in the lower part.

Glazed: Lip inside (down to 3.0 cm) and outside, except the upper surface; handle from the outside and on the edges; lower part of body except reserved band.

Shoulder: At the base of the neck short tongues. On shoulders in the central part opposite the handle five palmettes and two lotus buds. In the middle – three palmettes, the central one downwards, the two flanking ones – upward, connected by a tendril; closer to the handle on both sides of the central motif, palmette turned towards the centre, connected by a tendril with

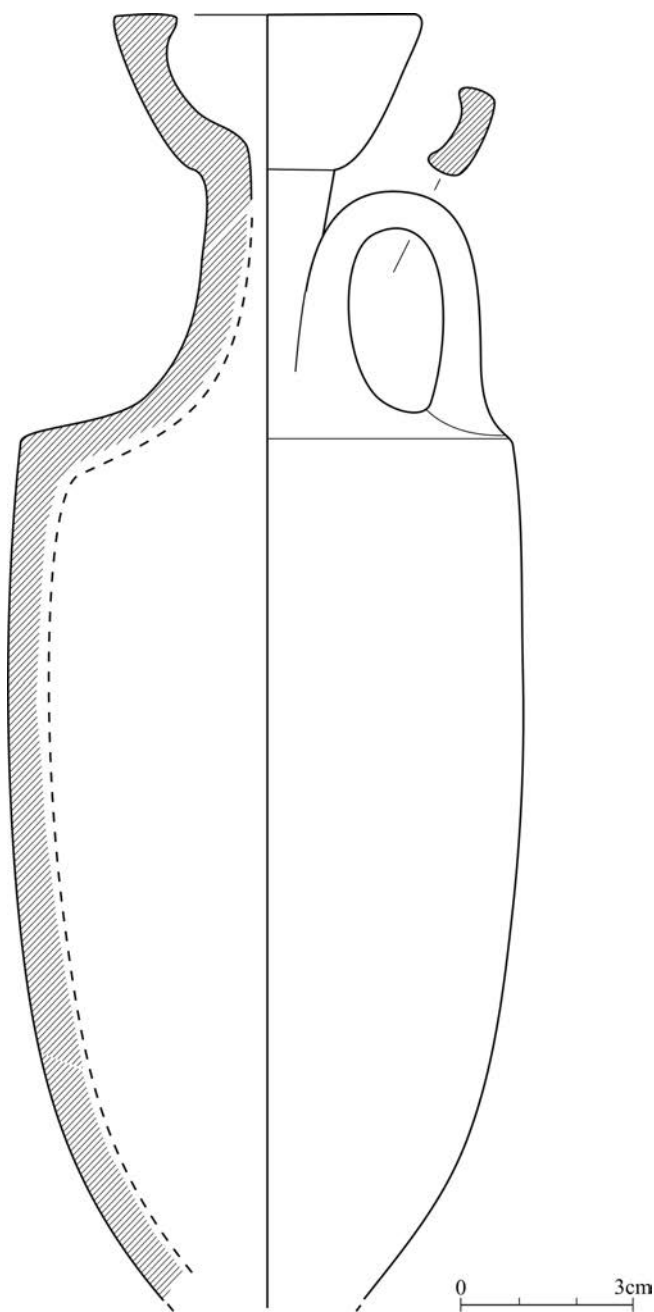


Fig. 43. Lekythos 187

a lotus bud downturned, and placed by the handle; four dots in the background between the palmettes.

Body: In the front part of the body chariot scene – departure of a Dionysiac *thiasos*. Above the picture, a double dot band between lines. Figural scene: in the foreground quadriga to the right. A woman turned right (Ariadne?) mounts the chariot with one leg, while the other leg can be seen on the ground, behind the chariot; she is dressed in a chiton and a himation, holds the reins and a long whip (?), her hair is fastened

together on the back of her head. Behind the horse team another woman can be seen, also turned right, who holds an ivy branch in her hand. In front of her bearded Dionysos dressed in himation and a low hat (which can also be a not too carefully rendered wreath) with his head turned back. A bearded silen runs to the right before the quadriga, turning his head, shown in left profile, towards the chariot; torso en face, arms bent in the elbows, joined hands shown by the waist, long coiled tail with its end between the silen's feet. Horses shown schematically. The aforementioned ivy continues over the figure of Dionysos, behind the horses and between them and the satyr. The figures stand on the ground, indicated by an irregular, thin, partly disappearing line of glaze.

Red: Traces (?) on the figures' clothes.

White: On the women's faces and on two dots between them (berries on the branch?).

Incision: Incised modelling rich and not very careless. Several lines for the facial features of the figures, numerous slanted and very numerous vertical folds of the clothes, outline of the silen's beard and right hand (here the lines do not converge with the hand outline painted in glaze), horses' harnesses.

CLASSIFICATION AND DATE The Haimon Group. Manner of the Haimon Painter [J. D. Beazley]. Early second quarter of the 5th century BC.

COMMENTS On lekythos shape in general see pls. 43-45.

On the painter and his group see above pl. 42. The works of the Haimon Painter and his group are on the primitive side and hastily painted, chariot scenes are a favourite topic on lekythoi of the Haimon Painter workshop; Beazley (*ABV* 539) describes the subject as follows: "Goddess mounting chariot, attended. Apollo and Dionysos are often present, and the goddess may sometimes be Ariadne or Semele, and sometimes Leto" (*ibid.*, nos. 1-120). On such scenes and their popularity see also: T. J. Smith, *BSA* 98 (2003) 359 no. 24.

A scene very similar to our vase on lekythos Stuttgart KAS 90 CVA 1 [Germany 26], pl. 24: 1-2, Haimon Painter ca. 480 BC (E. Kunze-



Fig. 44. Lekythos 187, figural scene

Götte 1965), in particular the silen running before the chariot with his head turned back. Similar style: lekythos *Kerameikos* IX, 115, gr. 105-1, “Gespannszene”, Haimon Group, 480/70 BC; lekythos from Gela Mus. Arch. Regionale, collection Navarra 40247: Panvini and Giudice 2003, 458 pF58, “scena di convito”, “Maniera di Pittore di Haimon, Classe di Atene 581, II”.

For other similar chariot scenes on lekythoi see: Glasgow, Hunterian Museum D 1981.22, *CVA* [Great Britain 18], pl. 24: 20-22, second quarter of the 5th century BC, Manner of the Haimon Painter (E. Moignard 1997); University of Helsinki, prof. Chr. H. Ericsson Collection 54 *CVA Finland* 1, pl. 31: 2a-c, The Haimon Group ca. 480-460 BC (T. Tuukkanen 2003); chimney lekythos from Catania 4096 (coll. Biscari): S. Baressi and S. Valastro, *Vasi attici figurati. Vasi sicelioti (Le collezioni del Museo di Castello Ursino a Catania I, materiali archeologici I, Catania 2000)*, no. 44 Manner of the

Haimon Painter, beginning of the 5th century BC, scene interpreted as Ariadne leaving in the presence of Dionysos. See also: slightly similar chariot scene in lekythos Edinburgh 1956.447 *CVA* 1 [Great Britain 16], pl. 15, 1-3, Manner of the Haimon Painter, second quarter of the 5th century (E. Moignard 1989); chimney lekythos Moscow, Pushkin Museum II 1b 554 *CVA* 1 [Russia 1], pl. 39: 2 and 6 (and not pl. 39: 5-6 as erroneously given; *n.b.* there are also other faults on this plate), workshop of the Haimon Painter, early second quarter of the 5th century BC (N. Sidorova and O. Tugusheva 1996).

Concerning Ariadne see recently: P. D. del Corral Corredoira, *Ariadna, esposa y amante de Dioniso. Estudio iconográfico de la cerámica ática* (Diss. Universidad de Santiago de Compostela, no date, ca. 2008). Concerning silen in general see pls. 32-32. See also other lekythoi in the manner of Haimon Painter, pls. 50-51 (below).

42. PLATE 50

FIGURE 45

LEKYTHOS

INV. 197 (642).

PROVENIENCE Unknown (probably Turkey).

SOURCE Purchased from the collection of painter S. Chlebowski, 1925 (cf. J. Śliwa, in *Egipt, Grecja, Italia...* 2007, 266).BIBLIOGRAPHY Bulas 1935, pl. 8[81]3; *ABV* 553.381; Bernhard 1976, no. 340.

DIMENSIONS AND CONDITION H. 11.8; D. 4.0; D. foot 3.2. Missing lip and part of neck, glued handle, surface worn in many places.

TECHNICAL FEATURES Reddish yellow clay 5YR 6/6-6/8. Black, glossy glaze, in places, especially in the lower part of body: brown. Added white – traces only. Incisions.

DESCRIPTION Cylindrical shoulder lekythos: neck tall, narrow; shoulder sloping; ribbon handle; sharp transition of shoulder into body; cylindrical body, only slightly tapering below the edge of the shoulder, while much narrower in the lower part of the body, almost forming a stem above foot; tall foot in two degrees.

Glazed: Outer side of handle; lower part of body (only one reserved band and two bands near the top); foot: upper surface and brown stripe in the upper part of lower step.

Shoulder: On transition of neck to shoulder – a series of short tongues, longer tongues below.

Body: Symposium. Above the scene, on transition of shoulder to body, black line; below, two rows of alternating dots, two unevenly painted lines. In the frontal part of body figural scene, cut across by the aforementioned two lines. Man in himation (whose rim drops below the *kline*) and hat (?) lying on a *kline*, turned right; on the edge of *kline* (on the left side) sits a cloaked woman with a lyre. The picture is flanked on both sides by a cloaked woman seated on lion-legged stool, turned towards the centre of the scene; the woman on the right holds her hands up. Beneath the picture a thin dilute line, on which the figures stand.

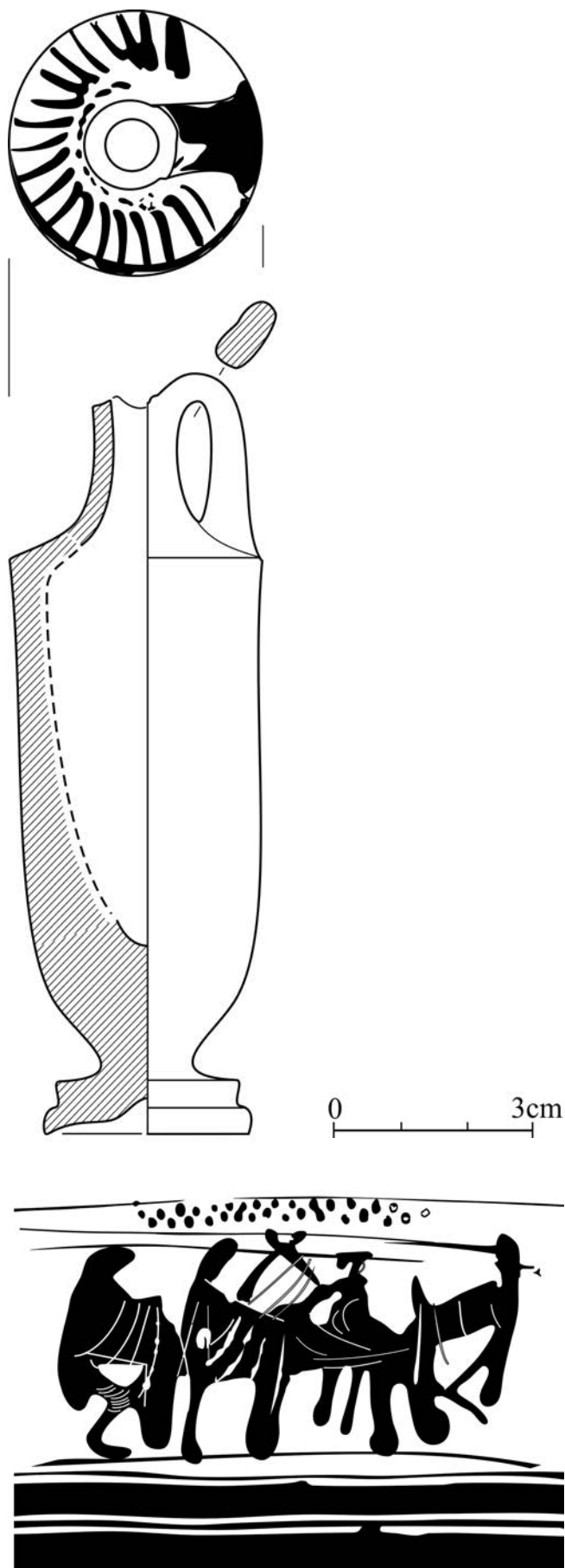


Fig. 45. Lekythos 197

White: Traces preserved in the area of face and hands of the figure with the lyre, on the head and by the head of the reclining figure, and on the dropping ends of his cloak; on the face of the woman to the left of the scene; on the face and hand protruding from under the cloak of the female figure to the right of the picture.

Incisions: hasty and negligent, some lines on garments and three strings of the lyre.

CLASSIFICATION AND DATE The Haimon Group, Manner of the Haimon Painter [J. D. Beazley]. The Cracow Lekythos Painter [E. Papuci-Władyka]. Early second quarter of 5th century BC.

COMMENTS On lekythos shape in general see pls. 43-45.

On the Haimon Painter and his workshop see pls. 42, 49, 51. Lekythoi in the manner of the Haimon Painter, depicting a symposium, are very popular, Beazley listed almost 50 (*ABV* 551-553, nos. 339-388), on p. 551 describes the theme as follows: "a male, usually a youth, reclining, and a woman seated facing him, often playing the lyre or the flute. The recliner is sometimes bearded, and is occasionally characterized as Dionysos. The group is often flanked by maenads on donkeys, at other times by seated women". These lekythoi were painted by various artists.

Our vase is decorated in very crude silhouette style with little incision. The artist who painted it certainly was not an individuality but his style is very characteristic, for instance the rounded dropping folds of the mantles, the sitting figure on the right as if bent back, oval faces devoid of details. A lekythos identical in subject, decoration arrangement and style is found in Gela, Mus. Arch. Reg., coll. Navarra 40202 (Ant. inv. 84), *CVA* 4 [Italy 56], pl. 33: 4, 9, 11-13 "Maniera del Pittore di Haimon", first quarter of the 5th century BC (F. Giudice 1979) (= Panvini and Giudice 2003, 455, pF50). Identical and very characteristic style also in the painting on the

lekythos from Vibo Valentia C 49 *CVA* [Italy 67], pl. 19: 1-2, fig. 35, first quarter of the 5th century BC, Manner of Haimon Painter (M. de Cesare 1991) with a symposium scene. Therefore these three lekythoi are in the opinion of the present author works of the same painter, who belonged to the Haimon Group; the present author suggests to give him the name of the Cracow Lekythos Painter.

Close to the style of our painter are: 1. chimney lekythos from Athenian Agora P 25518: *Agora* XXIII, no. 1221, pl. 87, Manner of the Haimon Painter, 480-460 BC; 2. Mainz Zentralmuseum O.7524, *CVA* 1 [Germany 42], pl. 34: 15-16, dated to first quarter of the 5th century BC, Manner of the Haimon Painter (A. Büsing-Kolbe 1977); 3. Palermo Coll. Mormino 122 *CVA* 1 [Italy 50], III H, pl. 16: 13-14 (J. de la Genière 1971).

A similar subject but different style can be found on another lekythos from Vibo Valentia C 22 *CVA op. cit.*, pl. 15: 1-2, fig. 28, first quarter of the 5th century BC, Manner of the Haimon Painter. The same topic in identical composition but more elaborate on lekythos Reading 29.XI.2 *CVA* 1 [Great Britain 12], III H, pl. 12: 9a-b, by the follower of the Haimon Painter, second quarter of the 5th century BC (P. N. Ure and A. D. Ure 1954; *ABV* 552.372). Woman sitting with a lyre on lekythos P 10327: C. C. Boulter, *Hesperia* 32 (1963), pl. 35 A 4, grave dated to 480-470 BC, The Haimon Group.

Regarding the symposium in general and reclining symposiasts, see e.g. J. M. Dentzer, *Le motif du banquet couché dans le proche orient et le monde grec de VIIe au IVe siècle av. J. C.* (Rome 1982); O. Murray (ed.), *Symptica. A Symposium on the Symposion* (Oxford 1990); M. Schmitt-Pantel, *La cité au banquet. Histoire du repas public dans les cites grecques* (Rome 1992); A. Schäfer, *Untersuchungen beim griechischen Symposion. Darbietungen, Spiele und Wettkämpfe vor homerischer bis in spätklassischer Zeit* (Mainz 1997).

LEKYTHOS

INV. 196 (690).

PROVENIENCE Unknown.

SOURCE Given by M. Bodeńska, 1931.

BIBLIOGRAPHY Bulas 1935, pl. 8[81]1; *ABV* 553.384; Bernhard 1976, no. 357.

DIMENSIONS AND CONDITION H. 10.6; D. max. 4.3; D. of foot 3.2. Missing lip, almost whole neck and handle, and small fragment of the upper part of body; surface damaged in many places, partly covered with deposits. Added colours almost completely disappeared.

TECHNICAL FEATURES Reddish-yellow clay 5YR 6/6. Black, not too lustrous glaze. Incisions. Added white – traces only.

DESCRIPTION Cylindrical lekythos: broadening neck passes into almost flat shoulder; band handle; very sharp transition of shoulders into body; slender body, the wall curves slightly in below the shoulder; high foot in two degrees.

Glazed: Outer side of handle; lower part of body, only a reserved line in the upper part; foot: upper surface and black line in the upper part of lower step; accidental spots of glaze on the underside.

Shoulder: At the junction of neck and shoulder, short tongues, below, longer tongues.

Body: Symposium. Just below the shoulder edge, double row of alternating black and white dots, bordered by a single band of glaze from above and a double band of glaze from below. Figural scene on the front size of body: a reclining man and standing woman with a lyre; the scene is flanked by seated women. Figures painted schematically. In the middle probably a bearded man (Dionysos?), reclining on a *kline*, turned right, wearing a himation, with a band? or wreath? on his hair; he turns his head right, towards another figure. On his left a woman stands, turned towards him, holding a four string lyre; she is dressed in a cloak and has a tall top-knot of hair. On the left female figure in himation, seated on a stool, turned to the right and extending her hands (under the cloak)

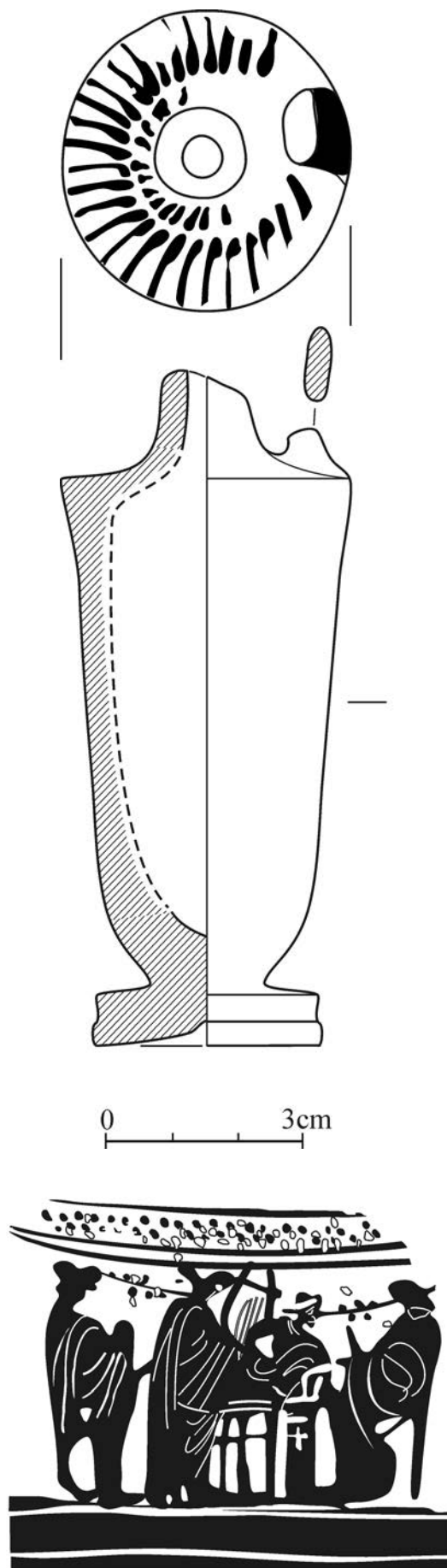


Fig. 46. Lekythos 196

towards the main figures; her hair tied high. On the right the scene is flanked by a female figure seated on a similar stool, dressed in a cloak, with raised hands, one of which is visible above the robe. A lion-legged table laden with food in front of the couch. Some debased vine-sprays in field. The picture is bordered from below by an uneven line of glaze, indicating the ground.

White: lower part of the robe of the woman with the lyre, her face and the lyre; band/wreath of the man; face of the woman sitting to the right (colour applied directly on clay?); table in front of the *kline*; fruit on branches, dots in the band above the picture and several dots in its background.

Incisions: himation folds, some face details, e.g. the man's eye and several lines on his torso; lyre strings; two horizontal lines probably indicate the table-top.

CLASSIFICATION AND DATE The Haimon Group. Manner of The Haimon Painter [J. D. Beazley]. 480-460 BC.

COMMENTS On the lekythos shape, lekythoi in general and lekythoi of the Haimon Group with banqueting scenes, see pls. 42, 49, 50. The

lekythos in question is more attenuated in the upper part of the body than the previous lekythos 197, therefore it is probably of slightly later date; similar shape with a distinct attenuation below shoulder can be found for instance in lekythos from the collection of Mrs. A. Lassila, Helsinki, without inv. no. *CVA Finland* 1, pl. 30: 2a-c., Haimon Group ca. 480-460 BC (but chariot scene) (T. Tuukkanen 2003).

Very similar in shape and painting style to the Cracow lekythos is lekythos from Gela, Mus. Arch. Reg., coll. Navarra 40201 (old no. 83), *CVA* 4, [Italy 56], pl. 34: 1-3, "Maniera del Pittore di Haimon", first quarter of the 5th century BC (F. Giudice 1979) (= Panvini and Giudice 2003, pF49), male figure, probably Dionysos, a figure with a lyre, but in front of the *kline*, a figure on a donkey, 500-475 BC. Similar scene: M. Almagro, *Las Necrópolis de Ampurias I: Las Necrópolis Griegas* (Barcelona 1953) 181f, no. 13, pl. 7,5 (= *ABV* 552.354). Identical arrangement of the figures as on our vase but more elaborate: chimney lekythos Hamburg 1959.301, *CVA* 1 [Germany 41], pl. 31: 12-14, first quarter of the 5th century BC (E. Brümmer 1983).

44. PLATE 52: 1

FIGURE 47

LEKYTHOS, BLACK-BODIED

INV. 206 (691).

PROVENIENCE Unknown.

SOURCE Given by M. Bodeńska, 1931.

BIBLIOGRAPHY Bulas 1935, pl. 11[84]11; Bernhard 1976, no. 381.

DIMENSIONS AND CONDITION Preserved H. 7.4; D. max. of body 3.8; D. of foot 2.2. Missing lip and part of neck and handle; numerous chips and abrasions, glaze abraded, whitish deposits, especially in the lower part of body and on foot.

TECHNICAL FEATURES Reddish yellow clay 5YR 6/6. Black glaze, in places with olive tinge,

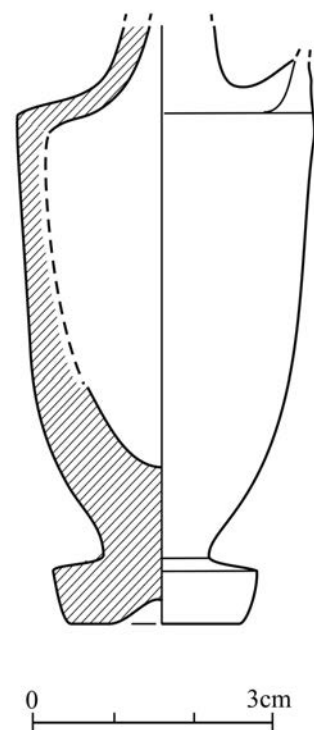


Fig. 47. Lekythos 206

and in places brown (especially decoration on shoulder), with metallic gloss. Wet-incised lines.

DESCRIPTION Small cylindrical shoulder lekythos: narrow neck; slightly sloping shoulder with angular transition to the body; body tapering down, forming almost a stem above foot; tall disc foot with edge tapering down. Preserved fragment of strap handle attached to shoulder, glazed on the outside.

Glazed: Body, upper surface of foot, outer side of handle. Reserved: Neck, shoulder, edge of foot and its underside.

Lower neck and shoulder: short tongues at neck's base and longer tongues below, around the shoulder. Body: glazed with reserved line below the transition of shoulder to body; in the central part of body two wet-incised reserved lines.

CLASSIFICATION AND DATE Cylindrical shoulder black-bodied lekythos. Second quarter of 5th century BC.

COMMENTS Our vase belongs to the type of so-called "Black-bodied lekythoi" (Kurtz 1975, 115ff.). They are similar to the lekythoi of the later collaborators of the Sappho and Diosphos Painters, which imitated the specimens with figural decoration, described as "Little-lion class"; they were also produced in other workshops (*ibid.*, 22). Characteristic of these lekythoi was the presence of ornament of palmettes or rays on the shoulders, and in some cases, meander in the upper part or zone of zigzags in the middle part of the body; sometimes they have simple painted or reserved lines on body, as in case of our vase. They are very numerous, dated from ca. 500 to the middle of the 5th century BC.

On these lekythoi in general see Haspels 1936, 107, 164, 186; *ABV* 515-516; Kurtz, *op. cit.*; Ivanov 1963, 83 no. 12 variant G, pl. 2 (with two meander zones).

Lekythoi as the one in question are classified either with black glazed pottery (e.g. in Corinth, in the North Cemetery material they are "Black-glazed class" in Palmer's typology, cf. *Corinth* XIII, 162-163), or with black figure pottery (see e.g. *CVA The State Hermitage 4* [Russia 11], pl. 31: 1-4, figs. 35-38, 500-450BC (S. Borikovskaya and E. Arsentyeva 2006).

Our vase represents the secondary shape according to Kurtz (1975, 22, 77, 115); it does not have an exact analogy, the most similar lekythoi: *Olynthus* XIII, pl. 31, 20, p. 72 (classified with black figure pottery, in the upper part of body, two red bands and one in the lower part, early 5th century BC, with further analogies); G. Zampieri, *Ceramica greca, etrusca e italiota del Museo Civico di Padova* I, (Collezione musei archeologici del Veneto, Rome 1991), no. 42 (inv. 1133), dated to the first half of the 5th century BC (with further analogies). There are numerous other similar but not identical specimens, compare e.g. Palermo, Col. Mormino 535 *CVA* 1, [Italia 50], III L, pl. 3:1 (classified as black glazed, two lines in the upper part and one in the lower part of the body, second quarter of the 5th century BC, J. de la Genière 1971); Karlsruhe B 1009, *CVA* 1 [Germany 7], pl. 34: 9 (body not decorated, first half of the 5th century BC, G. Hafner 1951); Stuttgart KAS 108 *CVA* 1 [Germany 26], pl. 25:7 (body not decorated, second quarter of the 5th century, E. Kunze-Götte 1965); Nantes 903-647 *CVA* [France 36], pl. 34:4 (first half of the 5th century, D. Frère 1997).

PATTERN LEKYTHOI

The lekythoi presented below belong to the group of vases described as pattern lekythoi (see: Kurtz 1975, 131-155); in accordance with Kurtz (*op. cit.*, 131, note 1), the term denotes lekythoi of Type II, “whose decoration is composed of patterns instead of figures”; see also

Palmer in *Corinth XIII*, 140 ff.; Ivanov 1963, 79-85, 373, pl. 1-2. These vases are most often decorated with upturned palmettes – palmette lekythoi: our 45-47 or with ivy branch – ivy lekythoi: our 48-50.

Palmette lekythoi

45. PLATE 52: 2-4

FIGURE 48

LEKYTHOS, FRAGMENTARY

INV. 195 (692).

PROVENIENCE Unknown.

SOURCE Given by M. Bodeńska, 1931.

BIBLIOGRAPHY Bulas 1935, pl. 8[81]5; Bernhard 1976, no. 339.

DIMENSIONS AND CONDITION H. 8.8; D. 3.8. Missing lip, almost all neck, handle and foot, decoration partly worn off.

TECHNICAL FEATURES Reddish yellow clay 5YR 6/6. Black glaze, turning brown and reddish brown (in the lower part of body). No traces of added white. Incisions.

DESCRIPTION Shoulder cylindrical lekythos: continuous contour from neck to shoulder; sloping shoulder; cylindrical slender body with slightly convex walls, tapering towards the foot.

Lower neck and shoulder: row of dots and tongues below.

Body: Opposite handle, palmette zone bordered by black line from above. In frieze: three upright seven-leaved palmettes, between them two upright tongues (lotus stalks?) carelessly painted, with a six-link chain of Os below, two beneath each palmette. In the lower part of the body, black glaze is interrupted by a narrow reserved stripe.



Fig. 48. Lekythos 195

Incisions: Details incised carelessly, palmette leaves incised, hearts of palmettes outlined by double incised lines.

CLASSIFICATION AND DATE Class of Athens 581. Ca. 490-480 BC [E. Papuci-Władyka].

COMMENTS The lekythos in question has narrow shoulder, passing gently into a slender body, and represents Palmer's group I of Attic palmette lekythoi, dated to the second and third decades of the 5th century BC (*Corinth* XIII, 141, fig. 15, 163-164). The most similar to the Cracow vase is lekythos Reading 11.x.2, CVA 1 [Great Britain 12], III H pl. 12: 11, dated 490-480 (P. N. Ure and A. D. Ure 1954), which has no trace of white dots round the hearts of the palmettes, as is the case of our vase. Analogous in shape and very similar in decoration are lekythoi: Nantes D 974-2-24 CVA 1 [France 36], pl. 21: 12, "Groupe I des lecythes de Maraton, classe Athènes 581, vers 480-470" (D. Frère 1997); Gela, Mus. Arch. Reg. coll. Navarra, 167/B:

Panvini and Giudice 2003, 445 pF18, Class of Athens 581, Palmer's group I, 490-480 BC; Milan 67 (C 179): G. S. Chiesa and F. Slavazzi (eds.), *Ceramiche attiche e magnogreche. Collezione Banca Intesa. Catalogo ragionato* (Milan 2006), no. 5 "Classe di Atene 581 (Bottega del Pittore di Haimon)", 490-480 BC (= CVA Milano Collezione H. A. 2 [Italy 51], pl. 4: 1). On Class of Athens 581 see pl. 47.

Compare also an earlier than ours example of a lekythos of shape not listed by Palmer: Toronto 933.69.1 CVA 1 [Canada 1], pl. 41: 3, ca. 500-470 BC (J. W. Hayes 1981). Later, since ca. 470-465 BC, numerous lekythoi "of the fully developed group iii from the Beldam Painter's shop" prevail, broad in shoulders and "attenuated" (Palmer in *Corinth* XIII, 164), see below, pls. 54: 3-4, 55-56.

46. PLATE 53

FIGURE 49

LEKYTHOS

INV. 198 (641).

PROVENIENCE Unknown (probably Turkey).

SOURCE Purchased from the collection of painter S. Chlebowski, 1925 (cf. J. Śliwa, in *Egipt, Grecja, Italia...* 2007, 266).

BIBLIOGRAPHY Bulas 1935, pl. 8[81]4; Bernhard 1976, no. 338.

DIMENSIONS AND CONDITION H. 11.0; W. of shoulder 3.9; H. of lip 0.9; D. of lip 2.5. State of preservation poor: missing foot, glued lip and handle, long crack from the handle to the body bottom, upper surface covered with hard to remove whitish calcareous deposits, parts without deposit quite abraded, including glaze.

TECHNICAL FEATURES Yellowish red clay 5YR 5/6. Black glaze. Added white – traces only. Incisions.

DESCRIPTION Cylindrical shoulder lekythos: short bevelled rim; short, rather broad neck; sloping shoulder; angular transition of shoulder to body; handle oval in section; cylindrical body, slightly tapering in the lowest part.

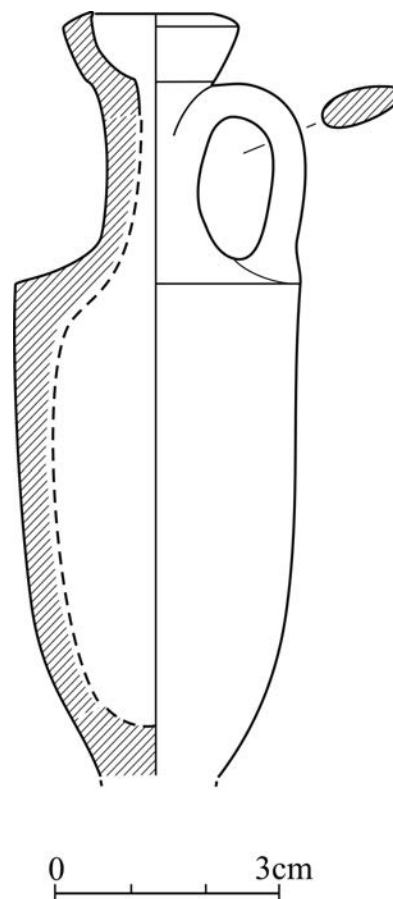


Fig. 49. Lekythos 198

Glazed: Rim, also its edge and inside down to 0.8 cm (in some places slightly deeper), outer side of handle; broad band in the lower part of body with reserved band in its upper part.

Shoulder: At neck base, ornament of short tongues and long tongues below. On the transition of shoulder into body, a glazed band.

Body: Chain of three fourteen-leaved palmettes with arches and four (? three preserved) lotus stalks; below chain of six circles, dotted at the middle, two beneath each palmette; the hearts of the palmettes are shown with double incised arches with row of dots inside.

White: Arches and dots in the middle of the circles and in the hearts of the palmettes.

CLASSIFICATION AND DATE Class of Athens 581. Second quarter of the 5th century BC. [E. Papuci-Władyka].

COMMENTS The vase belongs to the same category as the previous one, pl. 52: 1 but due to its shape must be dated slightly later than lekythos 195, because it has straighter shoulders and more cylindrical body. It belongs to Palmer's group II, *Corinth XIII*, 141ff. fig. 15.

The dotted arc is the feature of the Class of Athens 581 and of Haemonian palmettes (Kurtz 1975, 146). There is a great number of similar lekythoi, cf. e.g. Rhodes 5610 CVA 1 [Greece 10],

pl. 92: 5 with comments and analogies (A. A. Lemos 2007). For shape and decoration: Palermo, Coll. Mormino 586 CVA 1 [Italy 50], III H, pl. 20: 14, second quarter of 5th century BC (J. de la Genière 1971). See also for shape: Stockholm NM Ant 1128 CVA 2 [Sweden 4], pl. 24: 9, fig. 103, second quarter of the 5th century BC (M. Frisell 1995); Faenza 27059 G. Sassatelli (ed.), *Le ceramiche greche ed etrusche*, (Museo Internazionale delle Ceramiche in Faenza 1993), no. 99, Class of Athens 581 II, workshop of the Beldam Painter, second quarter of the 5th century BC; Gela, Mus. Arch. Reg., coll. Navarra 166/B: Panvini, Giudice 2003, pF26, Class Athens 581, Palmer's group II, 480-470 BC; A. J. Domínguez and C. Sánchez, *Greek Pottery from the Iberian Peninsula, Archaic and Classical Periods* (ed. G. R. Tsetschladze, Leiden 2001), 65, fig. 63: 4, from Ampurias, 490-460 BC (the authors publish 33 such vases and write that some of them may be the works of the Beldam Painter). This decoration with upright palmettes is usually attributed to the Beldam Painter and his workshop (see pls. 54-56). There is however such a huge quantity of these small vases that they must have been decorated by more than one workshop.

47. PLATES 54: 1-2, 56: 4

FIGURE 50

LEKYTHOS, WHITE GROUND

INV. 201 (640).

PROVENIENCE Unknown (probably Turkey).

SOURCE Purchased from the collection of painter S. Chlebowski, 1925 (cf. J. Śliwa, in *Egipt, Grecja, Italia...* 2007, 266).

BIBLIOGRAPHY Bulas 1935, pl. 11[84]4; Bernhard 1976, no. 387.

DIMENSIONS AND CONDITION H. 13.8; D. 5.5; D. of foot 3.8. Missing lip, part of neck and most of handle; missing part of body, the remaining part glued and partly restored (foot). The vessel was fire-burnt, hence its surface and decoration are damaged and distorted.

TECHNICAL FEATURES Pink to reddish yellow clay, with mica, ca. 5YR 7/4-7/6. Black

glaze but in places, especially on the body decoration, honey-brown. Applied creamy white slip 10YR 7/2-8/2 (very pale brown-light gray) on most of body, decoration on it. No traces of other additional colours, no incisions.

DESCRIPTION Shoulder cylindrical lekythos: narrow neck; sloping shoulder; sharp transition from shoulder to body, which is broad in the upper part, tapering regularly down, and in the lowest part distinctly narrower, forming kind of stem; torus base.

Shoulder: At the neck base, short tongues, and a row of longer tongues below.

Body: On upper white ground part: simple meander running right between double lines (the uppermost on transition between shoulder and body); network pattern; frieze of three upright palmettes in silhouette technique (9 or 10 unconnected leaves; hearts shown as glazed semicircles, no volutes at base) with lotus buds between them, bordered by lines; network pattern; line.

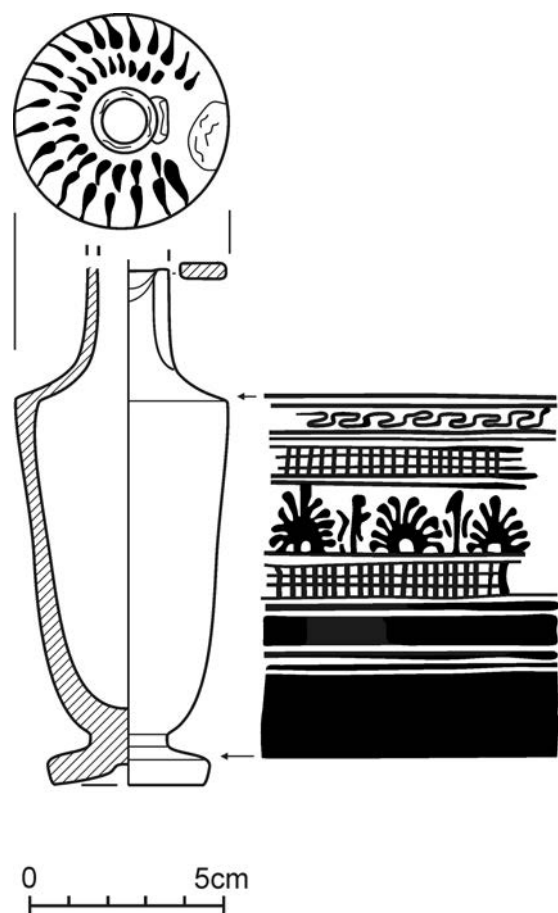


Fig. 50. Lekythos 201

The lower part of body is glazed, with traces of three white lines (directly on glaze), one at top just below the decoration, two in lower part; upper part of foot glazed.

CLASSIFICATION AND DATE The Class of Pattern Lekythoi with white ground only on the body. Unattributed. Ca. 460-450 BC.

COMMENTS The lekythos in question does not have an exact analogy; it is a combination of palmette and ivy lekythoi (see pls. 52: 2-4, 53, 54: 3-4, 55-56). Its shape can be compared to the Beldam Workshop lekythoi, cf. e.g. Hamburg 1917, 1438 CVA 1 [Germany 41], pl. 32: 8, Beldam Workshop, second quarter of the 5th century BC (E. Brümmer 1976); ivy lekythos Naples (Collezione Spinelli) 164182 CVA 6 [Italy 71], pl. 37: 1-4, Megera Workshop, "Fa parte della serie delle 'pattern lekythoi' uscite dalla cerchia del Pittore Beldam", second quarter of the 5th century BC (G. Q. Giglioli *et. al.* 2003); Stockholm NM 1956: 266 CVA 2 [Sweden 4], pl. 26: 2-3, fig. 114, middle of the 5th century BC with further parallels (M. Frisell 1995).

The arrangement of decoration is as in the ivy-lekythoi of the Beldam Workshop: double tongues on shoulder, meander in the upper part, main ornament between broad bands of network pattern, cf. e.g. Faenza 4698 G. Sassatelli (ed.), *Le ceramiche greche ed etrusche*, (Museo Internazionale delle Ceramiche in Faenza 1993), no. 138 Beldam Painter workshop, second quarter of the 5th century BC; Rhodes, Archaeological Museum II 23155, CVA 1 [Greece 10], pl. 93: 3,6, ivy lekythos of Beldam Workshop, ca. 460 BC (A. A. Lemos 2007).

Palmettes placed in the central part of the body as the main decorative ornament of pattern lekythoi are common, but they are different from the lekythos in question: their leaves connect and are indicated with incised lines, often encircled by arches and with details in added red and white (see above pls. 52-53, and numerous examples, e.g. CVA Rhodes 1, *op. cit.*, pl. 92: 5,6, 93: 1,2); sometimes also chain of double palmettes within network pattern was used (cf. e.g. Palmer in *Corinth XIII*, pl. 58, grave 363-5, p. 252f., dated to the third quarter of the 5th century, meander in the upper part of body; Frankfurt a. M. V 8 299 and 300, CVA 2 [Germany 30], pl. 50: 4-5, both from the first half of the 5th century, Beldam workshop, K. Deppert 1968; Stuttgart KAS 101 and 102, CVA 1 [Germany 26], pl. 25: 1-2, second quarter of the 5th century BC, Beldam Workshop, E. Kunze-Götte 1965); sometimes palmettes horizontally to the right (cf. e.g. lekythos similar in shape, with meander in the upper part and horizontal palmettes: Palmer in *Corinth XIII*, 242f., grave 336-6, pl. 49, dated to the middle of the 5th century or slightly earlier). However, all listed palmettes are different from the Cracow lekythos, which has palmettes in silhouette, without arc, and similar rather to the Haimon Group palmettes than anything else (see pls. 41-42). Relations existed between the workshops of the Haimon and Beldam painters (see Kurtz 1975, 153-154), therefore it is not impossible that our lekythos originated from one of them.

On meander see Kurtz 1975, fig. 4: a, "Key (simple meander) running right"; such meander in the upper part of body is very popular in lekythoi, cf. e.g. Ivanov 1963, pls. 2: 9,10,11, all dated to the second quarter of the 5th century BC.

Ivy lekythoi – white ground

48. PLATES 54: 3-4, 55: 1-2

FIGURE 51

LEKYTHOS, WHITE GROUND

INV. 203.

PROVENIENCE Unknown.

SOURCE Given by K. Bulas (possibly purchased by Bulas in Athens, like lekythoi 39 and 40).

BIBLIOGRAPHY Unpublished.

DIMENSIONS AND CONDITION H. 18.0; D. of shoulder 6.2; D. of lip 3.7; D. of foot 4.2. Intact but surface very worn, most of decoration abraded.

TECHNICAL FEATURES Reddish yellow clay 5YR 6/6, very pure, powdery. Black, lustrous glaze. Remains of white slip on body in the front part of the vase only (which possibly once covered the back part of body, too).

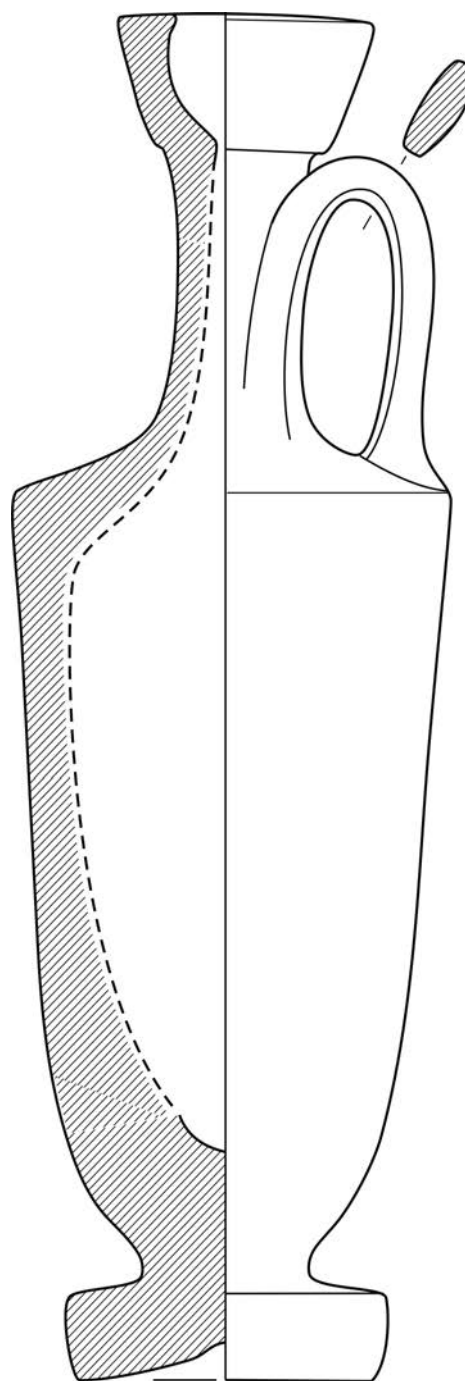
DESCRIPTION Cylindrical shoulder lekythos: calyx-shaped lip well offset, widening to the top with flat horizontal edge; narrow neck, sloping shoulder, transition of shoulder to body distinctly articulated; ribbon handle; cylindrical body, slightly tapering down, very narrow just above foot; thick disc base.

Glazed: Lip outside and inside (down to 2.2 cm), except its reserved horizontal edge (on the outside glaze crosses to neck); outer handle surface and its edges; lower part of body; upper surface of foot (in one spot at the vase's back crosses to foot edge).

Shoulder: At neck base, short tongues (only on the vase's front), below, longer tongues on whole shoulder (apart from under the handle).

Body: Decoration in the front part of body opposite the handle, on white slip: two (?) bands, network pattern, grapevine branch right, with alternating leaves and berries, below, network pattern and glaze line.

CLASSIFICATION AND DATE Beldam Workshop. Ca. 460-450 BC [E. Papuci-Władyka].



0 3cm

Fig. 51. Lekythos 203

COMMENTS The described lekythos belongs to the Class of Pattern Lekythoi with white ground on the body only and to the group of ivy-lekythoi, which were originally an Attic invention, produced e.g. in the Beldam Workshop. Of

all the motifs which appear on lekythoi, this of ivy-berry tendril seems to have been the most common in the second half of the 5th century (Kurtz 1975, 154, pl. 70: 6-8). Such lekythoi appear in Corinth together with the latest palmette lekythoi, that is ca. 450 BC and survive to early fourth quarter of the century; the model was imitated by the Corinthian painters at the end of the 5th century BC, after the Peloponnesian war broke out (Palmer in *Corinth* XIII, 164-165). On Beldam Workshop see Haspels 1936, 170-191, 266-269; 367; *ABV* 586-587, 709; *Para* 292-294; *Add*² 139; Kurtz 1975, 19, 131ff., 152-155, pl. 70: 6-7. The shape is known as BEL type, see Kurtz 1975, 84-87, pl. 18 (the Beldam Painter's name vase in Athens). Vases of this type, like palmette lekythoi were mass produc-

tion and are known from hundreds of specimens; scholars most often ascribe them to Beldam Workshop. However, due to their great number it is not possible that they were products of one workshop, which was stressed already by Kurtz (1975, 154: "Not all of these vases (i.e. ivy-berry lekythoi) can be related to the Beldam Workshop with any degree of certainty").

Compare for the shape: Stockholm MM 1956:268 (but with trochilus foot), *CVA* 2 [Sweden 4], pl. 27: 3, fig. 122, middle to third quarter of the 5th century BC (M. Frisell 1995); Leiden Str 5 *CVA* 3 [Netherlands 5], pl. 112: 9, white ground, mid-5th century BC (M. F. Vos 1983). For the decoration the next vase 49. Decoration on shoulders is simplified lotus chain, see: Kurtz 1975, fig. 2h, Beldam Painter.

49. PLATE 55: 3-4

FIGURE 52

LEKYTHOS, WHITE GROUND

INV. 202 (1157; 207).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872 (not certain; Bulas published the vase as Czartoryski's donation, but the old inventory contains no such information).

BIBLIOGRAPHY Bieńkowski 1917, 13 no. 6; Bulas 1935, pl. 11[84]1; *Olynthus* XIII, 73, mentioned under no. 24; Bernhard 1976, no. 388.

DIMENSIONS AND CONDITION H. 13.5; D. of shoulder 4.7; D. of lip (elliptical) 2.6×3.2; D. of base 3.7. State of preservation good, lip cracked in two places and crushed, probably while firing, hence elliptical shape; slip in most part poorly preserved, glaze in places abraded and flaking.

TECHNICAL FEATURES Reddish yellow clay 5YR 6/6. Black glaze, lustrous. Frieze on major part of body: yellowish-cream slip 10YR 8/1-8/2 (white to very pale brown). Wet-incised lines.

DESCRIPTION Cylindrical shoulder lekythos: calyx-shaped lip, well offset, widening to the top with flat, horizontal rim, concave inside; flat handle; long neck and slightly sloping shoulder;

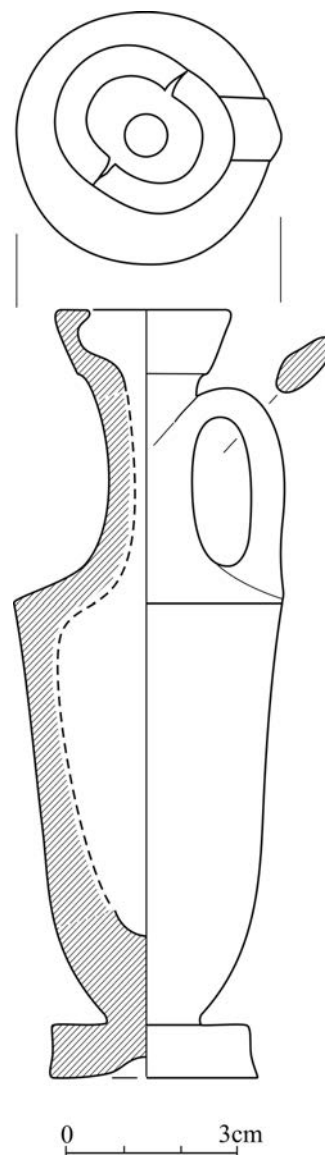


Fig. 52. Lekythos 202

angular transition from shoulder to the body; body with curves in slightly below the angle between shoulder and body, narrowing towards foot; thick disc-base with slightly concave edge.

Glazed: Lip outside and inside to the depth of 2.0 cm; outside of handle; lower part of body except for three reserved wet-incised lines; upper part of foot; line at the middle of base's edge.

Shoulder: At the neck's base row of short tongues, below, longer tongues (not beneath the handle).

Body: Reserved part of body covered with white slip, on which decoration is painted. At the shoulder-to-body transition, glazed line, below thicker line; network pattern; glazed line; then frieze: a chain of interchanging three antithetical ivy leaves and four dotted rosettes (berries) with curved stems springing from a glazed line in the middle; a glazed line; network pattern.

CLASSIFICATION AND DATE Beldam Workshop. Ca. 450-425 BC [E. Papuci-Władyka].

COMMENTS On shape, classification and decoration see the previous lekythos pls. 55: 3-4 and 56: 1-2; the body of this lekythos is more attenuated, so it can be dated later.

50. PLATE 56: 1-3

FIGURE 53

LEKYTHOS, WHITE GROUND

INV. 193 (1138; 188).

PROVENIENCE Olbia Pontica ? (Bulas gives such provenience but the information does not feature in the old inventory).

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bieńkowski 1917, 33, no. 21; Bulas 1935, pl. 8[81]6; Bernhard 1976, no. 350.

DIMENSIONS AND CONDITION Preserved H. 11.0; D. 4.5; D. of. foot 3.4. Missing lip, part of neck and handle, chip on foot; glaze and decoration partly worn.

TECHNICAL FEATURES Light red clay 2,5YR 6/8. Blackish-brown glaze, fired red in many places, streaky and quite lustrous. Pink slip ca. 7,5YR 8/4-7/4 on neck, shoulders and upper part of body.

Analogical shape and very similar decoration: lekythos Stockholm NM Ant. 940, CVA 2 [Sweden 4], pl. 26: 4-5, fig. 115, Beldam Workshop, shape BEL, middle to third quarter of the 5th century BC (M. Frisell 1995). Compare also: Reading 165 CVA 1 [Great Britain 12], III H, pl. 12: 8, mid-5th century (P. N. Ure and A. D. Ure 1954); *Olynthus* XIII, 73f., pl. 31: 24, first half of the 5th century BC; Glasgow, Hunterian Museum D 1964.10 CVA [Great Britain 18], pl. 25: 15, early 5th century BC, Beldam Workshop, Hunterian Museum nos. D 1981.30, D 1920.57, and Museum and Art Gallery, Kelvingrove 1903.70o, *ibid.* pl. 26: 1-3 (E. Moignard 1997); from Apolonia: Ivanov 1963, pl. 1: 3, variant B, third quarter of the 5th century BC; Warsaw 198046 and 143257 CVA 2 [Poland 5], pl. 52: 5-8, 11 (M. L. Bernhard 1963); Palmer in *Corinth* XIII, pl. 58: 364,8-10; Gela 211B CVA 4 [Italy 56], pl. 46,1b and 4, 475-450 BC (with extensive bibliography, F. Giudice 1979); Pushkin State Museum II 1b 448 CVA 1 [Russia 1], pl. 44: 4, Workshop of the Beldam Painter, second quarter of the 5th century BC (N. Sidorova and O. Tugusheva 1996).

DESCRIPTION Cylindrical shoulder lekythos: broad neck, shoulders gently sloping; sharp transition from shoulders to body, which is more "attenuated" in the upper part than in the previous lekythos and very narrow in the lower part; thick disc base with concave edge and recession in underside.

Glazed: Lower part of body (except for two wet-incised lines covered with slip) and upper part of foot; uneven line at the middle of base's edge.

Shoulder: At the neck's base, row of short and, below, on shoulder, longer tongues, all slantwise.

Body: Neck, shoulder and reserved part of body covered with slip, on which decoration is painted: one glazed line; network pattern; glazed line; then frieze: a chain of interchanging three antithetical ivy leaves and four dotted rosettes (berries) with curved stems springing from a glazed line in the middle; below, a glazed line.

CLASSIFICATION AND DATE Beldam Workshop. Ca. 450-425 BC [E. Papuci-Władyka].

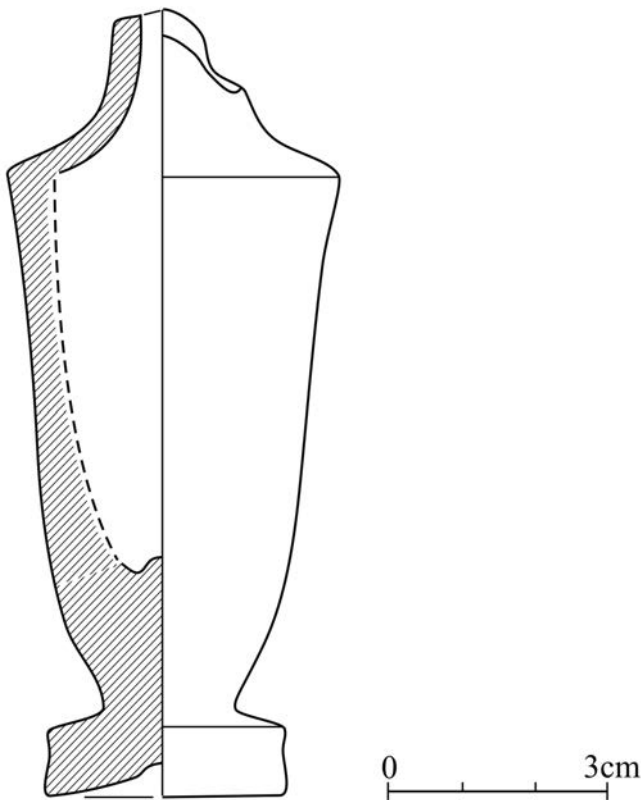


Fig. 53. Lekythos 193

COMMENTS Shape as lekythos pl. 55: 3-4, but more slender and attenuated, according to the development tendency of such lekythoi, observed by Palmer (*Corinth* XIII, 165), who wrote that “the vases show little change except that the lower body tends to become narrower, finally developing what almost approximates a stem”, which can be very well seen in our specimen. Decoration differs from the previous one by lacking network pattern in the lower part, and it is more careless. On shape, decoration and bibliography of Beldam Workshop see pls. 54: 3-4 and 55.

Compare for shape and decoration: Dublin, University College 475, *CVA* [Ireland 1], pl. 17: 11, dated to mid-5th century BC; lekythos from Apollonia: Ivanov 1963, pl. 2: 8, variant B, third quarter of the 5th century BC; Warsaw 199192 *CVA* 2 [Poland 5], pl. 52: 9-10 (M. L. Bernhard 1963). For decoration compare also: Toronto 920.68.19 *CVA* 1 [Canada 1], pl. 41: 14 dated to ca. 450-425 BC (J. W. Hayes 1981).

BOEOTIAN BLACK FIGURE

Black figure floral style

51. PLATE 57

FIGURE 53

DIMENSIONS AND CONDITION H. uneven from 7.8 to 8.2; D. 18.5; W. with handles 25.0; H. of body 4.0; D. of foot 8.7; H. of foot 2.5. State of preservation good, small number of chips, inside, a crack and slight deposit in places, on the foot underside thick layer of whitish residue.

CUP

INV. 183 (1263; 308).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 6[79]1a-b; Bernhard 1976, no. 329; P. Hatzidakis, *Athenian Red-figure and Black-figure cup-skyphoi of the sixth and fifth centuries B.C. with particular reference to material from Phthiotis* (Diss. Univ. London 1984), 105 no. 325.

TECHNICAL FEATURES Reddish yellow clay 5YR 7/6. Black glaze, slightly lustrous. Vessel lopsided, uneven in height, uneven bottom inside, with a shallow rounded cavity in the centre, of diameter 2.1.

DESCRIPTION Shallow broad bowl with offset lip and thickened edge of lip; on the transition from lip to body an offset; just below, two horizontal handles placed, turned slightly upward, in their middle part distinctly "squeezed" with

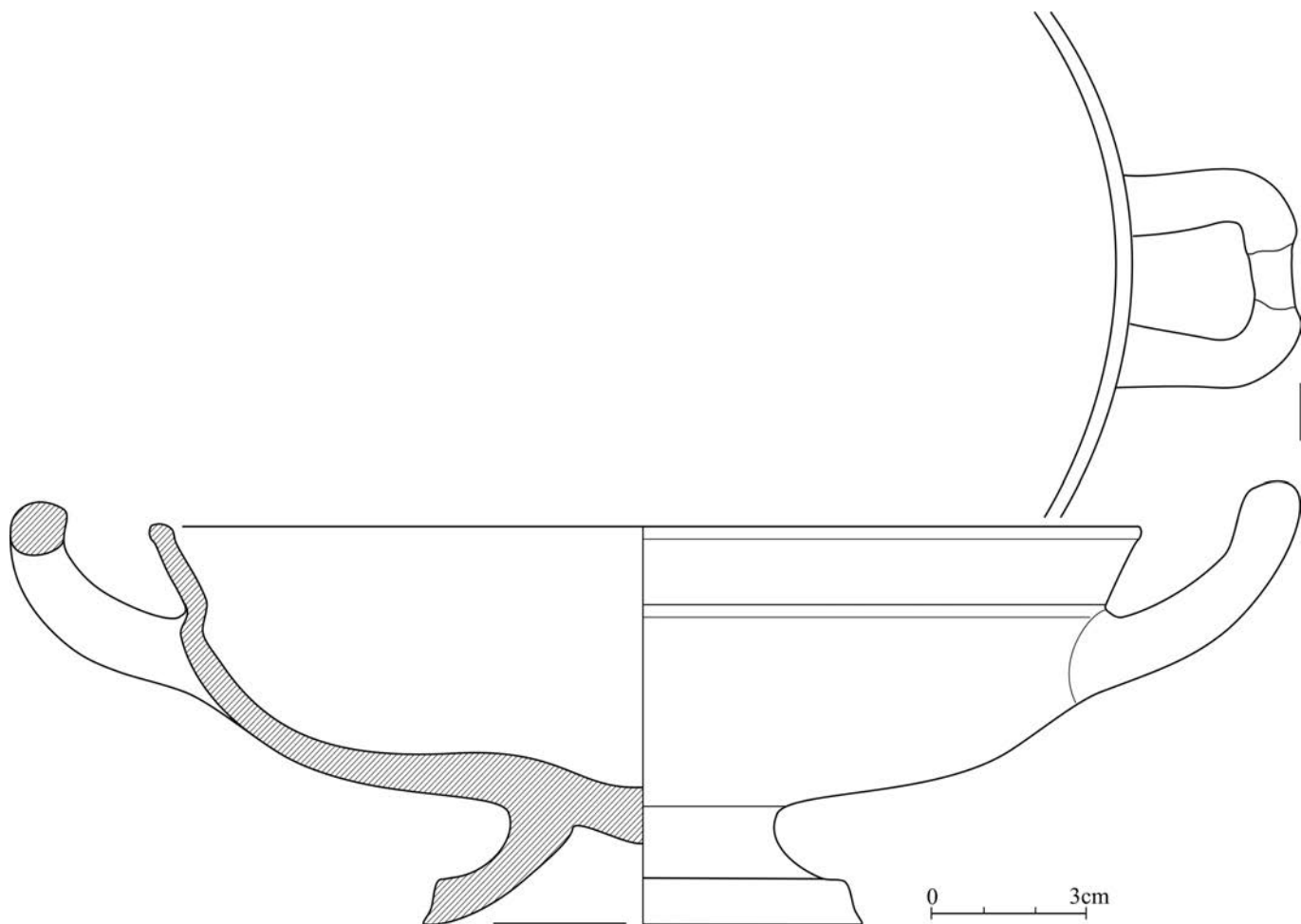


Fig. 54. Cup 183

fingers when clay was still wet; high and wide foot composed of broadening downwards stem and a broad flaring base.

Glazed: Inside of vessel, outside of handles and round their roots, lowest part of body and outside of foot (foot's edge partly without glaze). Underside of foot and vessel reserved.

Body: Decoration, similar on both vessel sides: floral elements between elongated palmettes placed horizontally by the handles and pointed inwards.

A – centrally, five ivy leaves to the right, of which three linked by a thin wavy tendril; side palmettes without separated hearts spring of handle roots, have volutes and nine thin leaves with thickened tips (the middle one very long), which are not linked.

B – centrally, smaller palmette vertically (with volute and seven leaves, central leaf longer than the others, no heart separated); side palmettes identical as on side A but with separated hearts.

Below, broad strip of glaze.

All decoration painted negligently and quite unevenly, by unsteady hand.

CLASSIFICATION AND DATE Black figure cup with floral decoration imitating Attic production. Ca. 420-400 BC.

COMMENTS Described vessel belongs to the group of "Atticising" Boeotian bowls (imitating Attic bowls), type: Ure 1927, 74-5 pl. XXI-II, from grave 139 dated ca. 430 BC; these are three bowls – nos. 40-42, that open the whole series of Boeotian Black-figure cups with floral decoration (*ibid.*, 75); our vessel differs from the Rhitsona ones by the floral motifs between

palmettes, while those have figural decoration; aforementioned three Rhitsona vases have cavity inside like our vessel. See also bowl Reading 29.V.2 CVA 1 [Great Britain 12], III G, pls. 18: 11a-b and pl. 17: 5 dated 430-420 BC (same hand as aforementioned three bowls from Rhitsona, P. N. and A. D. Ure 1954). As A. D. Ure notes (*JHS* 46 (1926), 62) Boeotian bowls from last quarter of the 5th century BC have a shallow depression inside, of the type observed also in our specimen, which allows to date it to this period.

Our vessel was taken into account in Hadzidakis classification (*op. cit.*, 102-103) and called cup-skyphos. According to that scholar Cracow vessel originates from the same workshop as other Boeotian vessels (*ibid.*, nos. 322-328, one illustrated: *ibid.*, pl. 24 no. 323); all belong to Hadzidakis Group AIIg (Imitations), these vases with purely floral ornament were produced from about mid-5th century BC in the same Boeotian workshop (but not in Rhitsona) that produced cup-skyphoi with figural decoration, but the majority of them are dated to the last two decades of the 5th century BC. These bowls were developed until the end of the 4th century BC, and their decoration was gradually simplified (Ure, *JHS loc.cit.*).

On Boeotian black figure Atticising style cf. P. N. Ure, Boeotian Pottery of the Geometric and Archaic Styles (Including developments and survivals of the V and IV centuries B.C.), in *Classification des céramiques antiques* 12 (Paris 1926), 15f.: II.B³-i.c. On Boeotian bowls with figural decoration: A. D. Ure, *JHS op. cit.*, 54-52, pls. II-IV; *ead.*, *Hesperia* 15 (1946), 27-37, pls. 1-8; *ead.*, *BSA* 41(1940-45), 22-28, pls. 6-10.

52. PLATE 58

FIGURE 55

CUP

INV. 181 (1091; 141).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 5[78]15; Bernhard 1976, no. 325.

DIMENSIONS AND CONDITION H. 5.2; D. 11.5; W. with handles 16.5; H. of body 4.0; H. of foot 1.5; D. of foot 5.9. State of preservation good, only abrasions of glaze, crack on foot underside, crack inside centrally; glaze mat, dull and covered with deposit in many places.

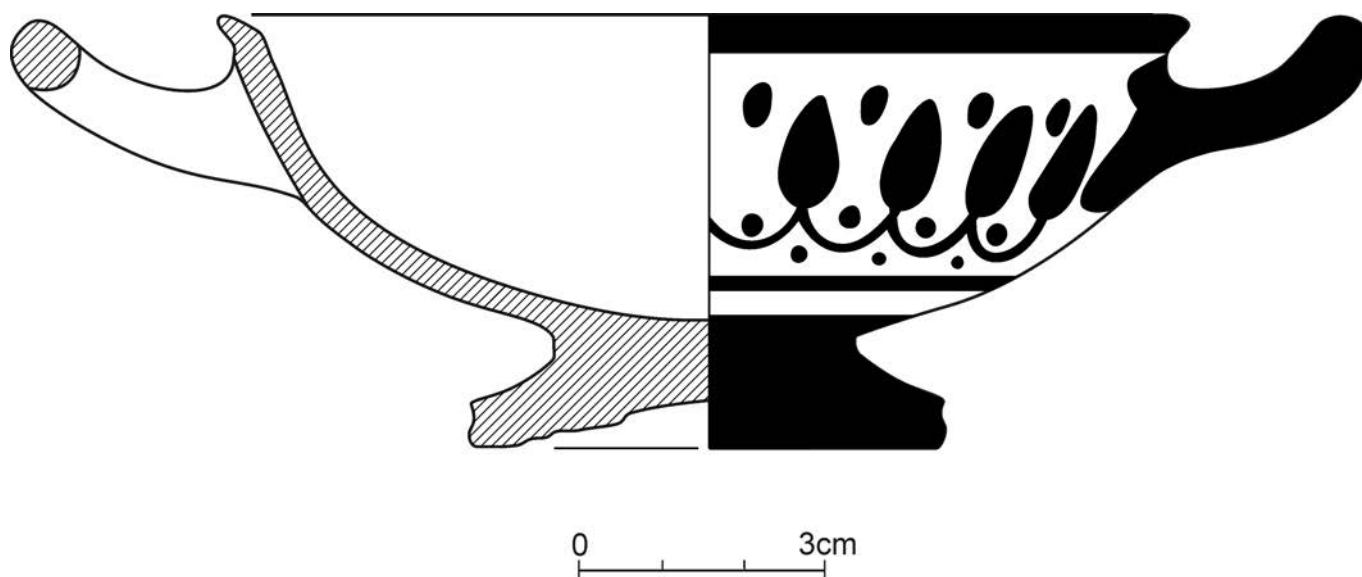


Fig. 55. Cup 181

TECHNICAL FEATURES Yellowish-brown clay 7,5YR 7/4-6/4 (pink to light brown). Black, matt glaze, only on foot more lustrous. Vessel turned crookedly.

DESCRIPTION Short bowl with shallow body; short distinctly separated and turned outwards rim; two horizontal handles attached just below rim and turned upwards; short, broad conical foot with profiled edge, linked to the body by a broad and short stem.

Glazed: Inside, edge of rim from outside, handles and their roots, lower part of body, outside and inside edge of foot. **Reserved:** resting surface of foot, vessel's bottom, apart from a black dot in the middle.

Body: A – large buds placed vertically, linked from below with arched lines and divided at top with large dots. Inside arches, smaller dots, even smaller also below arches, by the spots where they connect.

B – identical ornament of buds with arches but no dots inside the arches.

Beneath the handles, black crosses, one on each side. Black line below decoration. Decoration executed rather negligently.

CLASSIFICATION AND DATE Black-figure cup with floral decoration imitating Attic production. Ca. 420-400 BC.

COMMENTS The described vessel belongs to the same group of bowls as the previous one, pl. 58. It is deeper, and there is no central depression. Closest in terms of shape are bowls: Ure 1927, pl. XXV, 114.b.7, 114.b.8, 114.b.9, which can be “well earlier than 400 B.C.” (*ibid.*, 81); Reading 26.IV.2 CVA 1 [Great Britain 12], 1, pl. 17: 6 and 19: 1, dated ca. 420 BC (P. N. and A. D. Ure 1954). Buds connected by arches motif, but much less “degenerated” than on our vessel: Ure 1927, pl. XXV: 114.b.10, dated to the 4th century BC (*ibid.*, 81).

Black figure in silhouette

53. PLATE 59

FIGURE 56

STAMNOID PYXIS WITH LID

INV. 313 (1081; 131).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 14[87]9; Bernhard 1976, no. 333, fig. 72.

DIMENSIONS AND CONDITION H. 9.6; H. with lid 11.6; H. with handles 14.0; D. maxi-

mum of body 9.2; D. of lip 5.3; D. of foot 5.4. Lid: H. 2.7; D. 6.4. State of preservation good, only one handle glued, tiny, almost invisible chips and abrasions.

TECHNICAL FEATURES Clay of vessel and lid: reddish yellow 5YR 7/6. Black glaze, in places turning brown, matt. White applied. No incisions.

DESCRIPTION Vessel: Lip quite short, slightly offset, almost vertical with a rounded edge, gently passing to slightly sloping short shoulder. Body squat, broad at top part, thinning strongly towards bottom. Handles bifid, extended vertically upwards, attached at the transition from shoulder to body, at their top a conical knob;

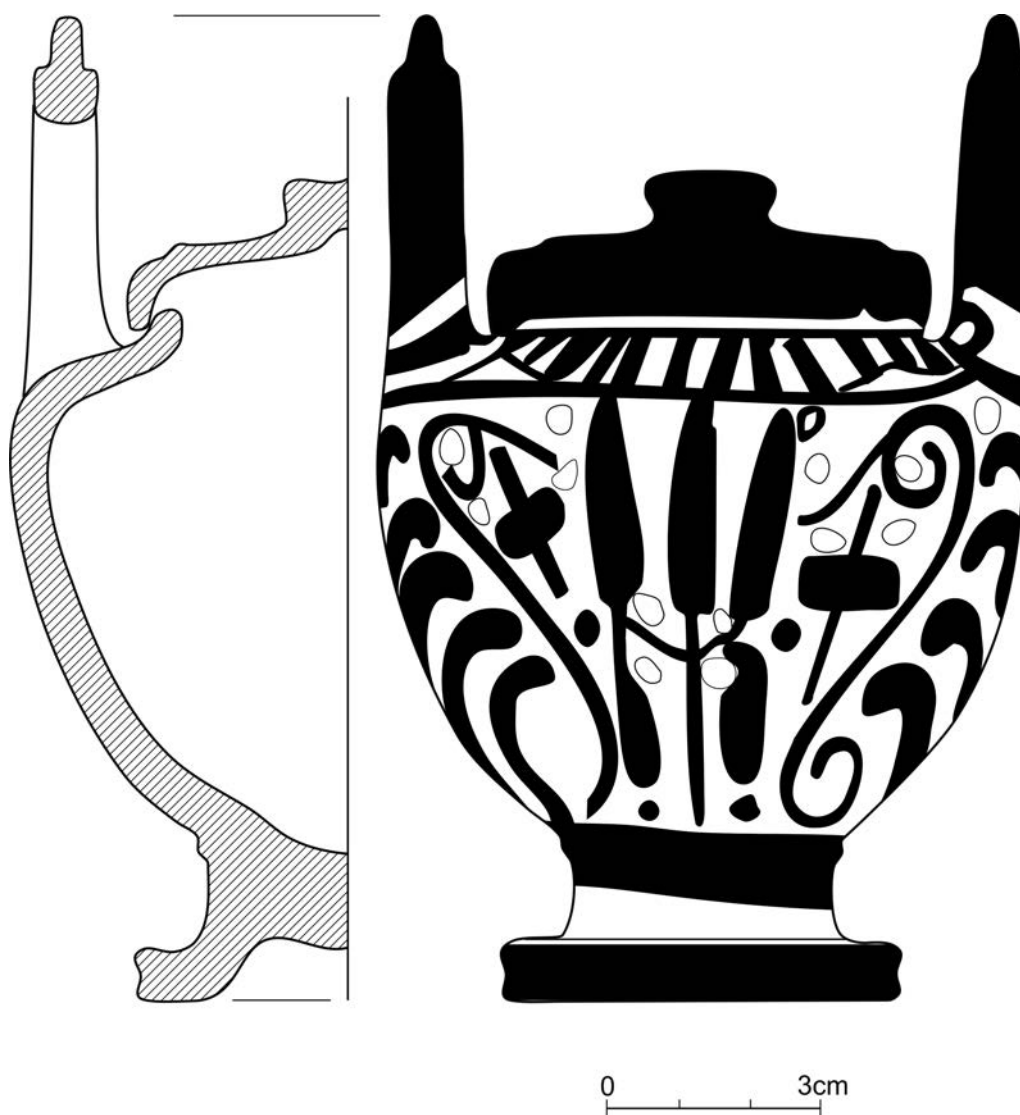


Fig. 56. Stamnoid pyxis 313

similar knobs on both sides of handle roots. Body separated with ring from quite high cylindrical stem passing into broad, ring foot with profiled edge. Resting surface of foot broad, underside of vessel slightly convex.

Glazed: Lip inside and outside; handles (but not in their lowest part); lowest part of body, ring and upper part of stem (uneven strip here); edge of foot.

Shoulder: row of lines (tongues?) from lip to the transition from shoulder to body. Handle roots outlined with uneven black circles.

Body: Identical floral decoration on both sides: in the centre, a larger flower (?) with three petals/buds pointing upwards and two downwards (all finished with dots on spike or dots by spike), by the stem four white dots; on sides, long stems turned towards central flower with one smaller flower (orchid) with four white dots and black dot at its "spike". Below handles, big, characterless, ill-drawn palmettes, without volutes; leaves separated from each other, springing directly from the arched line, probably symbolizing a heart; at the top one white dot on both sides of central leaf; white colour also at the base of the palmettes, in the heart.

Lid: Slightly conical upper surface separated by groove at the transition into an almost vertical rim; button-like, short knob. Outer surface glazed, but the edge glazed unevenly and not completely; inner surface without glaze.

CLASSIFICATION AND DATE Boeotia? Black figure in silhouette. First half of 4th century BC.

COMMENTS Classification and dating of the vessel are problematic. Bulas (*op. cit.*, above) considered this vessel a stamnos and placed it (together with lekane pl. 60) among Campanian pottery, but he wrote that this classification was hypothetical. Bernhard assigned the vase to Boeotian pottery, and defined its shape as lebes, without proposing its dating. The present author is inclined to see in it produce of a Boeotian workshop, but it is not easy to determine it. Colour of the clay corresponds to Munsell scale readings for Boeotian pottery, although clay cannot be a decisive criterion (regarding this problem see commentary to lekane pl. 60).

The vessel's shape is most often encountered in Boeotian pottery but is also present among Campanian vases (see below). It appears in black figure Boeotian pottery, where it is described as "stamnos-pyxis", cf. P. N. Ure, *Boeotian Pottery of the Geometric and Archaic Styles (Including developments and survivals of the V and IV centuries B.C.)*, in *Classification des céramiques antiques* 12 (Paris 1926), 17f.: II.B³-ii ("Late, from the later part of the fifth century to the end of the fourth, shape 8: body egg-shaped with vertical handles rising from the shoulder"). Similar, although not identical shape has the vessel Brussels A 78: A. D. Ure, *BSA* 41(1940-1945), 22, no. 7, pl. 7: 4, described as stamnos-pyxis (= *CVA Brussels* 3 [Belgium 3], III G, pl. 5: 6 a-b (F. Mayence and V. Verhoogen 1949). This shape was called by Beazley "nuptial lebes type 2" (*ARV* VIII; *ARV*² XLIX). In Athens it probably contained water for the bride's bath like *loutrophoros*, while small specimens (and miniature ones) probably served as funeral gifts (cf. *CVA Leiden* 4 [Netherlands 7], text p. 35 to pl. 193 by M. F. Vos 1991). There are no indications that vessels of this shape were used for wedding ceremonies in Boeotia, they were probably of everyday use, so a proper name according to A. D. Ure (*BSA* 41, *op. cit.*, 22 note 3) should read "pyxis in the shape of an Attic lebes gamikos type 2", she leaves the old name, however – i.e. stamnos-pyxis – for convenience and because it is shorter. For similar shape in Corinthian pottery see pl. 14.

Analogies for the shape and decoration of our vase among Boeotian pottery: Langlotz, 1932, pl. 220: 675 from the beginning of the 4th century BC: cut-off foot, moulded, high knob of the lid; Heidelberg 181 (much better decoration compared to our vessel) *CVA* 1 [Germany 10], pl. 28: 3-4, dated to the last 30 years of the 5th century BC, Thetis Group (K. Schauenburg 1954); Reading 46.V.1 (but higher, profiled foot and superb lid with moulded knob) *CVA* 1 [Great Britain 12], pl. 18: 4a-b dated: "second quarter of the fourth century?" (P. N. Ure and A. D. Ure 1954); Louvre CA 2550 *CVA* 17 [France 26], pl. 39: 1-5, A. Weiblinger (1974) dates it to the first half of the 4th century BC and gives Boeotian origin of the vase with a question mark (on high foot, slender, handles higher than in case of our vessel, without lid, described as stamnos-pyxis,

clay 5 YR 6/6-6/4, glaze “noir brun assez terne”); Tübingen 5618 (specimen much more carefully and finely executed, knobs on shoulder) CVA 1 [Germany 36], pl. 50: 1-4, fig. 48, described as “Deckelpyxis”, dated to the beginning of the 4th century BC, and attributed to Brantenghem workshop (K. Wallenstein 1973); similar vessel shape (different handles) and palmettes (particularly on lid) Boeotian stamnoid pyxis with lid in Glasgow, Hunterian Museum D 1981.33 CVA 4 [Great Britain 18], pl. 4: 1-2, dated to the 4th century BC (E. Moignard 1997).

Regarding palmettes see analogies on Boeotian vessels: bowl fragment Frankfurt am Main 2767 (palmettes with heart) CVA 4 [Germany 66], pl. 45: 7 (Liebieghaus), mid-4th century (S. Mayer-Emmerling and U. Vedder 1994); “tiefe Schüssel” Mannheim 134 CVA 1 [Germany 13], pl. 11: 5 (A. Greifenhagen 1958), end of the 5th-beginning of the 4th century BC; bowl Mannheim Cg 142 (from Boeotia) CVA *op. cit.*, pl. 12: 2, ca. 400 BC, palmettes with and without heart but much better painted than on our vase; kylix Athenian Agora P 3884 A. D. Ure, *Hesperia* 31(1962), 372, no. 7, pl. 111, dated “probably early fourth century” (palmette leaves not curled at their ends). Palmettes without hearts growing from ground on Boeotian askos Kiel, Kunsthalle, Antikensammlung B 100 CVA 1 [Germany 55], pl. 3: 5-6, end of the 5th-beginning of the 4th century BC (B. Freyer-Schauenburg 1988), but better executed.

For similar Attic pyxides see: Frankfurt a/Main Universität and Liebieghaus 1595, 1595b CVA [Germany 66], pl. 57: 11-12, “Kleine Lebes mit Deckel” (shape very similar to our vase, similar dimensions, with knobs on shoulders and without on handles, with high lid knob, Attic? black glaze, 4th century BC, but with analogies

in Italian pottery, S. Mayer-Emmerling and U. Vedder 1994); Robinson collection Baltimore without inv. no. CVA 3 [USA 7], III L, pl. 32: 3, Attic, late 5th or early 4th century BC, palmettes resembling Boeotian (D. M. Robinson 1938); Ashmolean Museum 1925.619 and 1925.72 CVA *Oxford* 1 [Great Britain 3], III I, pl. 47: 8 and 48: 18, the second with black figure palmettes, dated to late 4th century BC (J. D. Beazley 1927: “pyxis (nuptial lebes type B)”).

See also Euboean specimen from the last quarter of the 5th century BC: A. Oikonomou collection inv. 2762 A. K. Andreiomenou, *AE* 1974, 233, no. 12, pl. 70a (stamnos-pyxis decorated with palmettes, meander and triangles; the author had doubts and described the shape as Euboean but decoration points at Boeotian workshops).

Similar shape in pottery of south Italy, described as lebes gamikos: J.-P. Morel, *Céramique campanienne: Les formes* (Rome 1981), Form (F) 4431, the closest analogy to our vessel is *ibid.*, F 4431c1 (Sicily, second half of the 4th century BC); see also for instance red-figure vases from Bonn 122 i 123, CVA 3 [Germany 59], pl. 37: 1-4 (Zaandam Painter, ca. 370-360 BC) and 5-8 (Group of Dresden Amphora, ca. 360/350 BC, M. Söldner, 1990), these lebetes gamikoi have lids in similar shapes to our vase but with high knobs, and knobs close to handle roots, first of them (*ibid.*, pl. 37: 4) has also red-figure palmettes of separated leaves without heart, growing directly from ground like in case of our pyxis.

On decoration in silhouette technique cf. P. N. Ure, *Boeotian Pottery...*, 14: II.B³-i.a; see also next vase; for Corinthian silhouette technique without incisions see pl. 6; for Athenian black figure vases decorated in silhouette see pl. 41.

54. PLATE 60

FIGURE 57

LEKANE WITH LID

INV. 312 (1135; 185).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski.

BIBLIOGRAPHY Bulas 1935, pl. 14[87]8; Bernhard 1976, no 331.

DIMENSIONS AND CONDITION H. with lid 6.7. Lekane: D. of lip 7.5; D. 8.4; W. with handles 13.2; D. of foot 3.6. Lid: H. 3.7; D. 8.0; D. of knob 2.5. State of preservation good, only

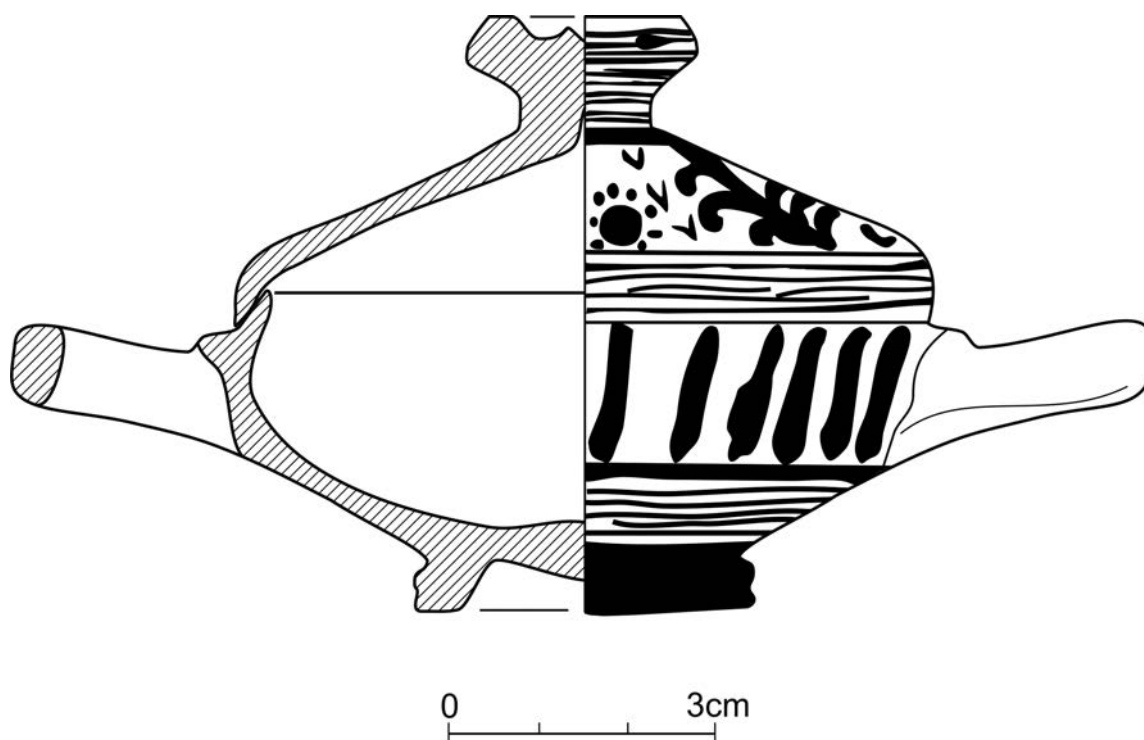


Fig. 57. Lekane 312

lid glued, inner surface cracked; white deposit in many places.

TECHNICAL FEATURES Pink to reddish yellow clay 5YR 7/4-7/6. Black, matt glaze, in places passing into brown.

DESCRIPTION Small lekane with lid. Vessel: short, vertical, tapering rim, slightly turned inwards. Between rim and body, ledge for lid. Body shallow, wide, distinctly bent below handles. Big strap handles (even too big in comparison to the vase's body), horizontal, slightly upturned. Foot short, flaring, with a slight groove on the edge, clearly offset on underside. Underside of vessel slightly convex.

Body: Between handles, ornament of thick vertical lines, also beneath handles. Below, strips of glaze of various width, executed unevenly and quite carelessly, also on the outer side of foot; on inner foot side, strips; on underside, small circle around central omphalos. Handles without decoration, only on one of them, on the lower side, accidental spot of glaze.

Lid: Conical with quite high edge, with high mushroom-shaped knob, profiled from the upper surface. On edge uneven strips, on upper surface four palmettes (negligently and uneven-

ly painted, growing directly from the ground, without volutes and hearts; three of them have four leaves on both sides of the central leaf, one has three leaves); flanked on both sides by a chevron motif and separated by dot-circles with a dotted centre, of which two have large and two small central dots. On knob strips of varied width.

CLASSIFICATION AND DATE Boeotia? Black figure in silhouette. 4th century BC?

COMMENTS The vessel was described by Bulas (*op. cit.*) as pyxis and attributed to Campanian workshops, while Bernhard (*op. cit.*) called it pyxis with lid and classified with Boeotian pottery, without proposing its dating. The present author believes that the vessel is probably Boeotian because of the clay hue; for clay colour of Boeotian vessels cf. G. S. Merker, *IEJ* 29 (1979), 160-170, pls. 22-23, the author on pp. 168f gives the following readings of clay hue according to Munsell code: 5YR 7/4, 5YR 6/8, 5YR 7/8; for the analysis of Boeotian vessels' clay, see *CVA Louvre* 17 [France 26], pls. 30-32 (A. Weiblinger 1974); the clay of Boeotian vessels often resembles Attic clay, cf. K. Kilinski II, *Boeotian Black Figure Vase Painting of the Archaic Period* (Mainz 1990), 2 note 10.

For shape (not identical) see: Reading 26.XII.24 CVA 1 [Great Britain 12], pl. 20: 6, dated to the 4th century (P. N. and A. D. Ure, 1954); K. Kilinski II, *op. cit.*, 57, pl. 5: 3; for the shape of the body: U. Heimberg, *Das Kabirenheiligtum bei Theben III. Die Keramik des Kabirions* (Berlin 1982), 131, pl. 10: 149 (“Ton ockerfarben”), 148 (“Ton hellrot”), dated to the 4th century BC and *ibid.*, 32ff. for lekanides in general.

Decoration: for dot-circles with a dotted centre see “tiefe Schüssel” Mannheim 134, CVA 1 [Germany 13], pl. 11: 5 (A. Greifenhagen 1958), end of the 5th/beginning of the 4th century BC (small central dot); A. D. Ure, *JHS* 46 (1926), 56 fig. 1b (Nauplia 122), fig. 2b (Athens CC 1117); dot-circles with a dotted centre and chevrons (both elements not exactly as on our vessel) on Boeotian bowl Oikonomou Collection 2716 A. K. Andreiomenou, *AE* 1974, 235 no. 14, end of the 5th century BC.

Decoration arrangement: large palmettes flanked by vertical rows of chevrons similar as on the outside of a Boeotian bowl Stockholm NMAnt.1304, CVA 2 [Sweden 4]), pl. 29: 9, end of the 5th century BC, classified within Boeotian Pattern Vases (M. Frisell 1995). Palmettes al-

ternately with dot-circles with a dotted centre on a lid of a Boeotian stamnoid pyxis Glasgow Hunterian Museum D 1981.33, CVA 1 [Great Britain 18], pl. 4: 2, dated to the 4th century BC (E. Moignard 1997). Palmettes in silhouette (although in different style from ours) on lid of pyxis Canellopoulos collection 763 J.-J. Maffre, *BCH* 99 (1975), no. 29, fig. 52 dated to the last quarter of the 5th century BC. (Chevrons and dot-circles with a dotted centre, as well as wavy lines in a belt between handles, have long tradition in Boeotian black-figure pottery, see e.g. dot-circles with a dotted centre on Boeotian Black-figure lekanai K. Kilinski II, *AJA* 81 (1977), 55-65, dated to the third quarter of the 6th century BC; “Orientalizing” lekane Canellopoulos coll. 1110, Maffre, *op. cit.*, 438ff. no. 9, fig. 9 and 12 dated to the third quarter of the 6th century BC – this lekane Canellopoulos inv. 1110 and lekane Canellopoulos collection 1829 from the same period, *ibid.* 443f., no. 10, figs. 15-16 have also small vertical lines in a belt between handles, like in the case of our vessel; see as well Kiel, Kunsthalle, Antikensammlung B 26 CVA 1 [Germany 55], pl. 2: 3, 540/530 BC Protome-Maler (B. Freyer-Schauenburg 1988)). On Boeotian black figure in silhouette see pl. 59.

ETRUSCAN BLACK FIGURE

55. PLATES 61-62

FIGURES 58-59

NECK AMPHORA WITH LID

INV. 307 (1241; 287).

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 12[85]7 a-c; Bernhard 1976, no. 202, fig. 33.

DIMENSIONS AND CONDITION H. 28.0; D. 16.5; H. of lip 2.0; D of lip 11.8; H. of foot 2.2; D. of foot 8.8. Intact, only lip partly restored.

TECHNICAL FEATURES Amphora: Clay difficult to assess: inside, lighter beige-red ca. 7,5 YR 7/4 (reddish yellow); on the underside, where there is no slip, fired to darker reddish yellow 5YR 6/6. All reserved parts: interior of lip, upper part of neck inside, and whole outer surface (except underside), covered with thin brownish-red slip 5YR 5/6. Black, dull glaze, turning brown, applied carelessly and too thinly, which results in slip being visible from beneath. Silhouette technique, no incisions. Added white (traces only).

Lid: Made of similar clay as the amphora, only slightly lighter, 7,5 YR 7/4 (reddish yellow), with large quantity of mica. Its outer part is covered in red slip, same as the amphora. Black, lustrous glaze, with slightly olive hue. Red figure decoration. White added.

DESCRIPTION Neck amphora. Echinus lip with horizontal rim and recession just below the edge. Neck separated with plastic rings from lip and from shoulder, cylindrical, slightly narrowing in the middle. Triple-roll loop handles, attached in the middle of neck and on shoulder. Ovoid body with maximum diameter high. On junction of body and foot, plastic ring. Torus foot.

Glazed: Outer part of lip, outer part of handles, upper surface of foot and plastic rings (unevenly).

Neck: On both sides palmettes (12 leaves on side A; 11 on side B), without hearts and

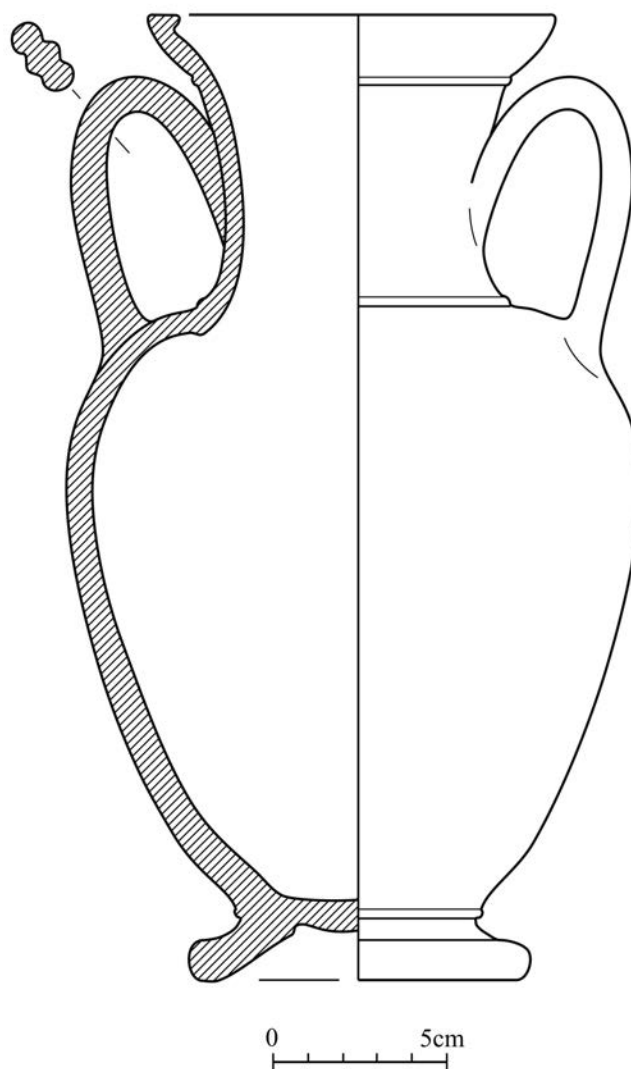


Fig. 58. Neck amphora 307

volutes; separated leaves grow from the base; bordered from the sides by elongated tongues.

Shoulder: Short tongues (except beneath handles).

Body: Below each handle large lotus bud downwards, from which grow two tendrils finished on both sides with large palmettes upwards. Palmettes have elongated leaves, separated from each other, empty hearts and spiral volutes. Tips of all palmette leaves thickened. Below, broad band of glaze within two lines; the upper one forms ground for figures. In the lower part of body rays (21).

A – Naked youth advancing in a dancing gait to the right, head turned back in left profile;

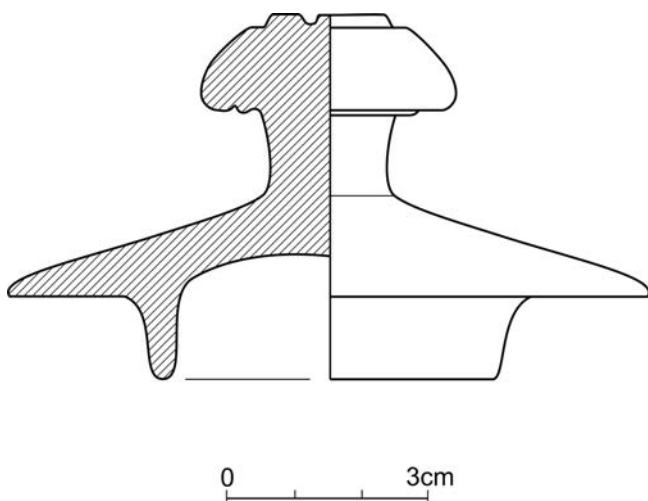


Fig. 59. Lid of amphora 307

short hair with thin headband, indicated eyebrow (?); torso en face, legs in profile. He looks at his right hand extended backwards, while the left hand is raised, bent in elbow and turned towards the head. The athlete has a sash on loins, and a ribbon over his shoulder, with its endings dropping down at his sides. The figure is stocky, with thick thighs and elongated palms and feet, characteristic for the Etruscan painting.

B – Youth dressed in a himation, which does not cover his right arm and hand, advancing to the left; head with short hair in left profile; left hand extended before him, slightly bent in elbow, with palm turned downwards; bare feet protrude from below the mantle.

White: Headband, ribbon and sash on side A, some folds of himation on side B.

Whole decoration quite crude.

Lid. Slightly slanting lid, with a high vertical projection on the underside; with mushroom-shaped knob on high stem with profiled upper part and small umbilicus on top.

Decoration of lid in red figure. Umbilicus on the top unpainted, around it black circle, then red circle; edge of knob and its stem, black; around the base of knob, two reserved circles. Upper surface of lid decorated with reserved (in the red colour of slip) laurel (or olive) branch to the right, with schematic leaves; at tip of each of them, white dot symbolising berries.

CLASSIFICATION AND DATE Black figure: “gruppi tardi”. Vulci? Close to Group of Munich

883 and Group of Vatican 265. Ca. 500-475 BC [E. Papuci-Władyka].

COMMENTS Bernhard (*op. cit.*) dated this vase to the 6th century BC. Closer analysis shows, however, that the vase must be later and belongs to the first quarter of the 5th century. The vase is similar to late Etruscan amphorae, described as “gruppi tardi”, cf. e.g. B. Ginge, *Vasi etruschi a figure nere* (Materiali del Museo Nazionale di Tarquinia XII, Rome 1987), pls. LVIII-LIX: 72-3, no. 35, dated to 500-475 BC. In Vulci in this period worked the famous Micali Painter, but also various artists grouped in such groups as Group of Munich 892, Munich 883 and Vatican 265. Their style is characterised by specific palmettes and spirals, as well as silhouetted figures: athletes, riders, warriors and symposiasts, less often gods and heroes. They took inspiration from late Attic black figure painting from the last quarter of the 6th century, such as the Leagros Group (for ways of using Attic motifs in Etruscan black figure vase painting see Ch. Scheffer, in H. A. G. Brijder (ed.), *Ancient Greek and Related Pottery*, Proceedings of the International Vase Symposium (Amsterdam 1984), 229-223).

The Cracow amphora remains unattributed, but it can be established that it is close to Group of Vatican 265 and Group of Munich 883. Similar shape, triple-roll handles and composition of decoration, some similarities in style (in particular rendering of the head and hands, but different palmettes and arrangement of mantle) are found on an amphora from Orvieto: Copenhagen Mus. Nat. 3837 CVA 5 [Denmark 5], IV B, pl. 217: 7, decorated on both sides with youth in himation (Chr. Blinkenberg and K. F. Johansen 1937), which according to S. J. Schwarz (*RM* 91 (1984), 66 ff., no. 2) belongs to the Group of Vatican 265. The representation of youth in himation with details in added white and in pose similar to side B of our vase, is found on amphora from the collection Faina no. 2726, cf. M. Cappelletti, *Museo Claudio Faina di Orvieto* (Perugia 1992), 109 no. 34 (in the 1888 catalogue no. 179), which was also classified by Schwarz (*ibid.*, 69 no. 5) to Group of Vatican 265 (*n.b.* it was not noticed by Cappelletti, *op. cit.*). Generally, our vase is also similar to amphora

Washington DC U. S. National Museum of Natural History 136416, Schwarz (*op. cit.*, 69 no. 8, pl. 41: 1,2), Circle of Vatican 265.

Identical shape and similar palmettes on neck and below handles on amphora Brussels R 270bis CVA 3 [Belgium 3], IV B, pl. 1[150]: 6a-c, without date, (F. Mayence and V. Verhoogen 1949), which was described by Schwarz, (*op. cit.*, 66 no. 27) as “closely related to the Group of Munich 883”. Analogous to our vase in certain aspects (shape, composition of decoration, palmettes on neck) is also amphora Munich 887, cf. J. Sieveking and R. Hackl, *Die königliche Vasensammlung zu München I, Die älteren nichtattischen Vasen* (Munich 1912), 119, pl. 38, which was placed by J. D. Beazley (*Etruscan Vase Painting* (Oxford 1947), 21) “not far from the Group Munich 883”, but which according to

Schwarz (*op. cit.*, 66), “is closely connected to both this group [i.e. Munich 883 – EPW] and that of Munich 892”.

On the motif of the dancing man see also amphora Altenburg 190 from Vulci, CVA 3 [Germany 19], pl. 131: 1-2 (side B), dated to end of the 6th and the 5th centuries BC (E. Bielefeld 1960); amphorae Munich 877 and 891, Sieveking and Hackl, *op. cit.*, pl. 38.

Combination of black figure (amphora) and red figure (lid) techniques is sometimes found in Etruscan pottery, even on the same vase, see e.g. lekane with palmette and geometric patterns decoration Coll. Castellani 50665 P. Mingazzini, *Catalogo dei vasi della collezione Augusto Castellani II* (Rome 1971), 217, pl. CCXIV, 2, 4, dated to the end of the 5th century BC.

ATHENIAN RED FIGURE AND WHITE GROUND

Late Archaic

56. PLATE 63

FIGURES 60-61

LEKYTHOS

INV. 218 (1087; 137).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bieńkowski 1917, 14-16, no. 9, fig. 7; Beazley 1928, 18f., note 2 and 79, addendum to p. 19; Bulas 1935, pl. 8[88]11; P. E. Arias, *s.v.* Palermo 4, Pittore di, *EAA* V (1963), 873 (mentioned); *ARV*² 311.11; M. L. Bernhard, *Zeszyty Naukowe Uniwersytetu Jagiellońskiego* 369, *Prace Archeologiczne* 19, Kraków 1974, 27-29 [republished with slight changes in: *Egipt, Grecja, Italia...* 2007, 236-239, pl. 50 (ed. J. Śliwa)]; Bernhard 1976, no. 346, il. 77; Kurtz 1975, 34 note 13 (mentioned); *Treasures of the Jagiellonian University* (Kraków 2000), 160 (E. Papuci-Władyka); S. Baressi and S. Valastro, *Vasi attici figurati. Vasi sicelioti (Le collezioni del Museo di Castello Ursino a Catania. I materiali archeologici I* (Catania 2000)), 80 no. 61 (mentioned); Papuci-Władyka 2007, 208-209.

DIMENSIONS AND CONDITION H. 19.5; D. max. of body 7.5; H. of lip 2.0; D. of lip 4.1; H. of foot 1.2; D. of foot 5.2. State of preservation good, only two small chips on foot, several others elsewhere, i.e. under Athena's chin, and also on the whole surface.

TECHNICAL FEATURES Reddish yellow clay 5YR 6/6-6/8. Black, lustrous glaze, on body beneath handle turning brown. Some details rendered in relief line. Scarce use of dilute glaze. Inscription in red dipinto, now almost invisible.

DESCRIPTION Cylindrical shoulder lekythos. Calyx lip with slightly offset rim with almost horizontal top; narrow neck, offset from mouth and shoulder; sloping shoulder; transition from shoulder to body very sharp; strap handle

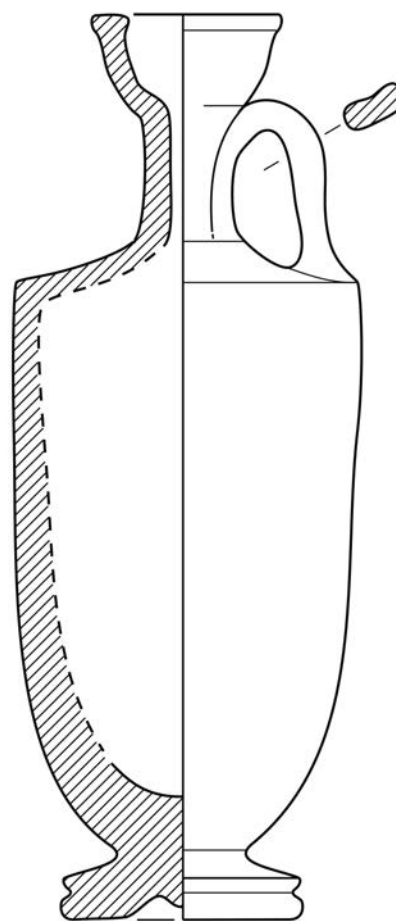


Fig. 60. Lekythos 218

attached to the lower base of neck, continues alongside the neck's height, and the other attachment is on the edge of shoulder; cylindrical body tapering to join the foot; low foot in two degrees, its resting surface broad; on underside of vase, in the centre, omphalos.

Lip: Top reserved, exterior and interior (to the depth of 1.9 cm) black; exterior of handle black.

Shoulder: By the base of neck, but not beneath handle, a row of bars, next five palmettes: three of them clustered above the figural scene; the central one (opposite handle) turned down and



Fig. 61. Lekythos 218, dipinto

joined by tendril with side palmettes turned upwards; between them dots; closer to handle, on both its sides one palmette turned upwards, from which grows a wavy tendril with two leaves. Palmette zone bordered by black line below, on transition from shoulder to body.

Body: In the uppermost part, reserved zone around body, on which on the front side of vase ornament (only above the figural scene): from left simple meander (three elements) flanked by broken stopped meander; above Athena's head: pairs of broken stopped meander alternating with dotted cross square. Meander zone bordered by thin black line above and below around the vase.

Figural scene: Athena (gigantomachy scene?). The goddess without helmet, dressed in chiton, himation and aegis (without gorgoneion) turned right attacks a non-represented enemy; she leans forward on parted legs, left leg thrust forward, right stays back. Her long hair (divided from background with a reserved line) falls on the shoulders, just behind the ear two locks in dilute glaze, dropping onto the aegis. Head decorated with a reserved *diadema*. Very large eye, pupil not emphasized, only marked as a bold stroke by the right corner of the eye; pointed nose, ear very ornamental: resembles an 8. The goddess attack the (not represented) enemy with a spear held in right hand and with the head of a snake from the aegis, held in the extended left hand. Folds of the himation below right hand form the typical swallow tail. Edges

of the aegis from top and bottom decorated with kymation between lines, and by the lower rim little spirals, probably symbolising snakes; on the aegis three rows of quite regularly arranged small dots in dilute glaze.

Proportions of the figure slightly distorted: head and torso too big in relation to the legs.

Relief line: many details, e.g. eye and eyebrow, face profile line, lips, ear, lines bordering kymation, snakes on the aegis, himation folds and its stepped rim, lower edge of the chiton, details of right foot.

Dilute glaze: dots on the aegis.

Inscription: To the right from the head KAAE dipinto in red (now hardly visible).

CLASSIFICATION AND DATE The Painter of Palermo 4 [J. D. Beazley]. Ca. 480-470 BC.

COMMENTS Form of the vase described as secondary shape, near PL see: *ARV² loc. cit.* and 675; Beazley grouped ten lekythoi of the painter (Nos. 1-10) as standard shape, while our vase represents "secondary shape"; Kurtz 1975, 81: PL.

The painting is the work of one of the anonymous artists, who was nicknamed the Painter of Palermo 4 (the name piece is the lekythos with this number from Palermo *ARV² 310.1*: Nike flying with greave and spear, see below). Not many of his vases are preserved, which makes the Cracow object the more valuable, since it is a very good example of the painter's style.

On the painter: Arias, *op. cit.*; *ARV² 310-311; Para 357-358; Add² 213*. The dating of the painter is very broad: Arias (*op. cit.*) dated him to 470-460 BC, Beazley listed him among late Archaic vase painters, while in F. A. G. Beck, *Album of Greek Education: The Greeks at School and at Play* (Sydney 1975), 40, no. 2, pl. 42: 224 (= *ARV² 1197.2a*) is illustrated a red figure lekythos from Nocera in Gela (with "Nike flying to altar, with sash"), perhaps the Painter of Palermo 4, which is dated to 450-420 BC (which seems a very late date). Several lekythoi of this Painter originating from Gela and kept in Palermo are dated to 500-475 BC (Panvini and Giudice 2003, 313 G 46-48). W. G. Moon and L. Berge (*Greek Vase-Painting in Midwestern*

Collections, Chicago 1979, 181, no. 102, 480-470 BC) suggest some connection between the Painter of Palermo 4 and the Bowdoin Painter workshop, although Beazley had not actually formed painter's oeuvre by detaching it from the Bowdoin Painter, as Arias (*op. cit.*) implies (see Beazley 1928, 18f. and 79, addendum to p. 19). The Painter of Palermo 4, even though he was active at the turn of the Archaic and Classical periods, stylistically belongs to the earlier, late Archaic phase of Athenian red figure painting.

The representation of Athena on our vase belongs to a gigantomachy scene: the goddess is probably attacking a giant, who was not shown on the painting. Athena in gigantomachy context was popular in Attic vase painting both in the Archaic (cf. *LIMC* II (1984), *s.v.* Athena, nos. 382-387), and the Classical periods (*ibid.* nos. 389-392, 394, P. Demargne). She is always active in the gigantomachy scenes, like on our vase, turned right and attacking a lying giant with a spear and snakes, as on the marble relief from the Acropolis (Acr. Mus. 120, end of the 6th century BC, *LIMC* II, *op. cit.* no. 124) or in the marble pediment of the Pisistratid Hekatompedon on the Akropolis (Acr. Mus. 631A, *LIMC* II, *op. cit.*, no. 125). Usually Athena with aegis, holding a snake in her hand, attacks with a spear held in the raised right hand (e.g. *LIMC* II, *op. cit.*, no. 387: kylix of the Brygos Painter, ca. 490 BC), but in the 5th century BC there are numerous representations on which the arm holding the spear is shown as on our vase, with the only difference that our Athena does not wear helmet, while she wears one on the cited vases: cf. e.g. *LIMC* II, *op. cit.*, no. 389; *LIMC* IV (1988) *s.v.* Gigantes, nos. 312, 318, 329, 335 (F. Vian and M. B. Moore), and fragment of lekythos from the Athenian Agora P 33584: J. McKesson Camp II, *Hesperia* 72 (2003), 251 fig. 11 (context dated to ca. mid-5th century BC). To conclude we can state that the type of Athena as on our vase: fighting on foot with one or more giants, was popular in the 6th century BC, and in particular from the 5th century BC (and remained popular until the Roman times, cf. *LIMC* IV, *op. cit.*, 256).

The Painter of Palermo 4 also painted Athena in a different pose than the one shown on our vase: holding a helmet in an outstretched hand,

on oinochoe London E 515 from Nola (*ARV*² 311.12 Restored = *Para* 213: N. Kunisch, *AM* 89 (1974), pl. 48: 3). On vases stylistically close to the Painter of Palermo 4 Athena is also present: Catania MC 4226, Athena with helmet in her right hand and a spear in the left hand (*ARV*² 311.4 "Near the Painter of Palermo 4"; *Para* 213; *Add*² 13 = Kunisch, *op. cit.*, pl. 41: 3 (note that in Kunisch article it is attributed to the Painter itself, *op. cit.* 93) = S. Baressi and S. Valastro, *op. cit.* 80, no. 61: Near the Palermo 4 Painter, 490-475 BC); Dunedin E 30.202, Athena seated (*ARV*² 311.3, secondary shape as our vase, cf. Kurtz 1975, 34 note 16: PL or near). On Athena's head see similarly rendered head and hair held with a band of a flying Nike on a lekythos by the Painter himself from New York MMA 41.162.88, ex Gallatin Collection (without no., from Sicily?) *CVA Fogg Museum and Gallatin Collection* [USA 8], III I, pl. 58: 2, dated ca. 480 BC (M. Z. Pease 1942) (= *ARV*², 310.2; Beck, *op. cit.*, 40 no. 5, pl. 42: 226); diademed head of Nike on the cited above lekythos Palermo, Mus. Arch. Reg. V 680, from Gela (*ARV*² 310.1; Panvini and Giudice 2003, no. G 46, dated to 500-475 BC), but these analogies show that our lekythos is a later and stylistically poorer work of the artist.

Identical decorative band with meander as on our vase on a lekythos of the Painter of Palermo 4 in Elvehjem Museum of Art, University of Wisconsin-Madison 1976.143, with the representation of Nike (shape BL), *Para* 358, 4 bis (= W. G. Moon and L. Berge, *op. cit.*).

Inscription – no analogy was found for Athena with dipinto *kale*; on Athena with inscriptions see e.g. black figure hydria London B 301 with graffito *Athenaia*: H. R. Immerwahr, *Attic Script. A Survey* (Oxford 1990), 57 no. 297, pl. 16:75 (Alkmene Painter, manner of Antimenes Painter, not earlier than 520 BC); *Athena(i)a kale* on a Black-figure krater Walters Art Gallery in Baltimore (Massarenti collection 48.30), cf. D. M. Robinson and E. J. Fluck, *A Study of the Greek Love-Names, including a Discussion of Paederasty and a Prosopographia* (Baltimore 1937), 88 no. 42A ("... representing Athena and Heracles in quadriga. The inscription here probably, however, refers to the goddess").

Early Classical

57. PLATES 64-67

COLUMN KRATER

INV. 262 (1102; 152;).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

FIGURE 62

BIBLIOGRAPHY Beazley 1928, 44 (Oinante Painter, but suggests that "Oinante painter is the Nausicaa painter at an earlier stage"); Bulas 1935, pl. 9[82]1-2; *ARV*², 1108.22; Bernhard 1976, no. 352, fig. 81; mentioned: *LIMC* III (1986), s.v. Dioskouroi, after no. 4 (A. Hermary); *Treasures of the Jagiellonian University* (Kraków 2000), 161 (E. Papuci-Władyka); E. Papuci-Władyka 1999, 6 fig. 2; T. Mannack, *The Late Mannerists in Athenian Vase-Painting*

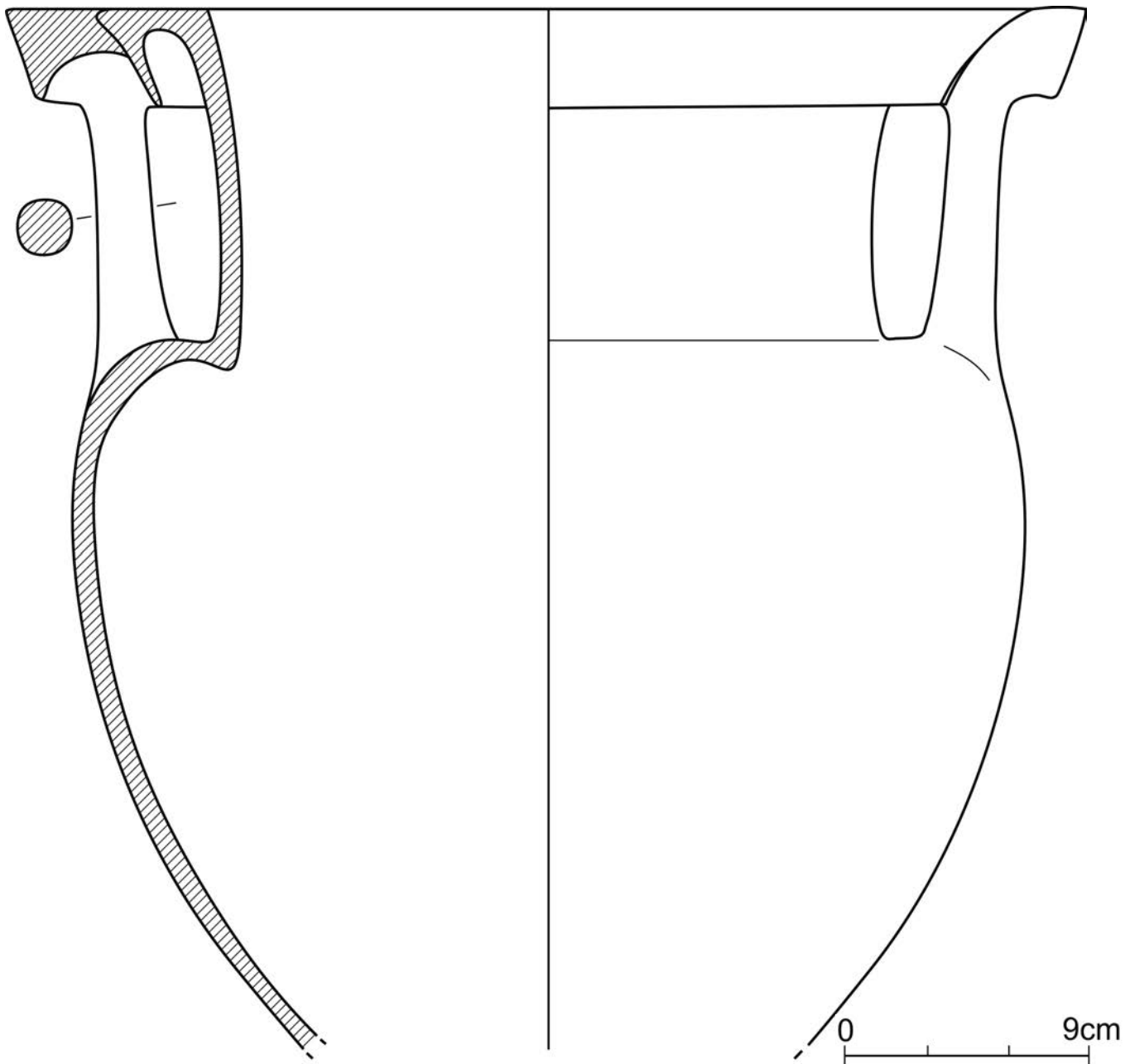


Fig. 62. Column krater 262

(Oxford 2002), 138 no. N. 22, 62 Fig. 7.1*b*, and *passim* (the author mistakenly gives the Czartoryski Museum in Cracow as the keeping place of the krater); M. H. da Rocha Pereira (ed.), *Vasos Gregos em Portugal* (exhibition catalogue Lisbon 2007), 96 under no. 20 (mentioned); Papuci-Władyka 2007, 210-211, pls. 38-39.

DIMENSIONS AND CONDITION H. 41.0; D. of lip 39.0; D. of mouth 30.0; D. of body 38.0. Glued, missing bottom and foot. Before conservation it could be seen that from bottom up an unstable crack in body ran, by this crack two pairs of holes were drilled, through which partially torn threads went; around the lower edge of body also drilled holes (four, regularly placed), which shows that the detached bottom had been similarly joined with the body, unfortunately without success; remaining part well preserved, only small chips and glaze abraded in some places. Inside on body white deposits on a large part of the vase; deposits on the outside were removed in course of conservation.

TECHNICAL FEATURES Light red clay 2,5YR 6/6, fired to yellowish red 5YR 5/6. Black glaze, in places with olive hue, lustrous, thin. Red line. No relief lines, nor preliminary sketch.

DESCRIPTION Large column krater. Wide mouth with rim turned out and down, and outside of the rim comparatively short and pointed. Neck broad and cylindrical. Round handles attached to the rim by handle plaques, their outer rim is pointed, similar to the shape of lip's profile. Angular transition of neck into short, almost straight shoulder. Squat body with maximum diameter high, tapering down.

Lip: On the top of the lip, a pendant dotted lotus-bud chain with intersecting arches; handle plaques separated by double lines from remaining decoration, adorned with lyre palmettes with black triangular hearts and eleven petals with rounded tips; two ivy leaves next to the scroll of the lyre are broad and have elongated tips. On the rim of the lip two uneven rows of black dots between three black lines.

Neck and shoulder: Neck glazed, except reserved panel on side A, decorated with the same ornament as the top of lip. Tongues on the shoulder, like the ornament that borders the panel from

top, but only above the figural scene, and not beneath handles. Handles glazed.

Body: Figural scenes in panels. Panels are bordered as follows: from above – the aforementioned tongues ornament; from below – a broad reserved band, which at the same time marks the ground for figures; on the sides – ornament of two uneven rows of black dots between three black lines (like on the lip rim). In the lower part of body, 53 rays, preserved to mid-height.

A – Two riders on horseback galloping to the right – the Dioskouroi? Each of them holds two spears, they are dressed in chitons and chlamydes, heads covered with petasoi. The youth from the right turns back towards his companion. His head is slightly leaning down, face shown in left profile, braided hair clipped at the neck, in front of the ear several straight strands dropping below the ear. Eye with dot pupil close to the open inner corner, both eyelids rendered with single line, above arching eyebrow, lips parted with lower lip downturned, chin full. Left hand holds reins (concealed) behind the horse's neck; right hand, extended to the back, holds the spears (their tips overlap tongue pattern on shoulder), shown in front of the horse's hind parts. He has striped boots to half-calf height. The chlamys is wrapped around the rider's body (chiton concealed beneath), and clipped below neck with circular fibula; its rim is decorated with a stepped black band.

Rider from the left: head shown in right profile, slightly leaning down; long hair kept in bun over the neck, in front of the ear strands as in the first rider. Chlamys clipped and decorated like in the first rider, drops on the back showing short, fine chiton, bound in the waist with a belt decorated with dots, finely pleated, long to mid-thigh. Eye shown as two slightly curved lines meeting at sharp angle, pupil rendered as strong black dot by the inner corner, upper lid not shown, eyebrow of the rider on the left – with a straight line, of the other – arched. Ears small, line of brow and nose almost straight, lips small, slightly parted, chin nicely drawn but not as massive as in the previous rider. Left hand holds reins behind the horse's neck, in the right hand spear, slanted; feet bare.

Horses rendered rather naively: tense, very long hind legs, while front legs slightly too short. Most details shown on the heads: eye, ear, teeth visible in the muzzle, tails and manes on tops of heads rendered with lines, mane alongside neck emphasized with a line, harness shown.

B – Woman with torches between two men. In the centre of the panel a woman stands frontally, with her head turned left, in her hands held away from the body holding burning torches; foot of right leg frontally, left foot turned right. Flames of both torches lean towards the woman's head. She is dressed in a finely pleated chiton and himation thrown over her left arm, on her head *kekryphalos* decorated with dots; from below the bonnet protrudes a lock of hair obscuring the ear. She is flanked by bearded men, turned towards her, with shoulder long hair, separated from the background by reserved line; lower part of hair in dilute glaze. Both men are wrapped in cloaks that constrains the upper torsos; the himation of the man to the right has a broad decorative band along the rim that is wrapped around left hand. Both hold staffs (sceptres?) in their left hands, while the right hands (with unnaturally elongated and separated fingers) are held almost with difficulty outside the cloaks in front of faces; it gives the impression of them greeting the woman. The man to the right from the woman keeps his feet frontally, the other – turned to the right, towards the woman.

Eyes of all the figures shown as a not too wide angle, with single line of upper lid. Eye of the man on the left very long and narrow, painted with a strong line.

Red: Reins between horses' muzzles and necks in added red (on glaze). Beneath the panels a red line painted on glaze around the vessel; above the rays a red line on clay.

CLASSIFICATION AND DATE The Nausicaa Painter (Polygnotos III) [J. D. Beazley]. Early phase of the Painter's oeuvre. Ca. 460-450 BC [T. Mannack].

COMMENTS On shape: Richter and Milne 1935, 6ff. fig. 48; *ARV*² XL; Kanowski 1984, 61 fig. 3, 67f. (with literature).

The mannerists in red figure Athenian vase painting were divided into three phases:

Earlier, Later and Latest. Myson was the founder of the Mannerists workshop, which was active for over a century. They decorated chiefly column kraters, hydriai and pelikai. Beazley (*ARV*² 562-588) named seven members of Earlier Mannerists: the Pig, Leningrad, Agrigento, Perseus, and Oinante Painters, the Painter of Louvre G 231, and London 95. The Nausicaa Painter (*ARV*² 1106-1110), a Later Mannerist with connection to the Oinante Painter, is the oldest member of Beazley's N.H. = Nausicaa and Hephaistos Group; the remaining painters of this Group are: Hephaistos, Preste, Duomo, Io Painters, and the Painters of Tarquinia 707, London E 488, and Oxford 529 (*ARV*² 1106; Mannack, *op. cit.*, *passim*). The Academy Painter and the Painter of Athens were among the Latest Mannerists (*ARV*² 1123-1125).

Later Mannerists had been previously classified together with Earlier Mannerists (Boardman 1975, 179-193), whose style and oeuvre was continued by them; their activity is dated from mid to third quarter of the 5th century BC. Like the other Mannerists the Nausicaa Painter was influenced by the Altamura and Niobid Painters (Mannack, *op. cit.*, 29). He signed one vessel as Polygnotos (London E 284, *ARV*² 1107,7; *Para* 452, *Add*² 330) and has been dubbed Polygnotos III in order to distinguish him from the two other vase-painters who used this name (Boardman 1989, 96-97).

On Nausicaa Painter style see: J. D. Beazley, *Attic Red-figured Vases in American Museums* (Cambridge 1918), 122; Beazley 1928, 44-46; *ARV*² 1106-1110; *Para* 451-452; *Add*² 329; R. T. Neer in *CVA Getty* 7 [USA 32], 1997, 11, text to pl. 336: 3 (with previous literature); Mannack, *op. cit.*, *passim* and esp. 24-30, 52-3, 61-62, 136-142, pls. 1, 3, 5, 15-19, 48, 57.

Column kraters of the Nausicaa Painter are rather homogenous. The outer rim of lip is either quite short and pointed, as in our vase, or elongated and rounded (cf. Mannack, *op. cit.*, 52). The shape of our krater is similar to krater from Ferrara, Museo Archeologico Nazionale 2800 (T 981), from Spina (*ARV*² 1108.19; *Para* 452; *Add*² 330; N. Alfieri, *Spina, Museo Archeologico Nazionale di Ferrara* 1 (Bologna 1979), 74, fig. 166; Mannack, *op. cit.* 53 N.19, fig. 6.28). A very good analogy for our vase is also a column krater in Portugal (no inv. no.), da Rocha Pereira, *op.*

cit.: on one side riders, almost identical to ours, on the other side – a woman with torches and men with sceptres, dated to 450-425 BC and attributed to Nausicaa Painter.

Riders on our krater can be the Dioskouroi. The Dioskouroi had been represented in vase painting since the Archaic period, and in the Classical period they are often accompanied by inscriptions, which allows for identification (*LIMC* III (1986), *s.v.* Dioskouroi, 2-4, A. Hermary, gathers vases with representations identified by inscriptions; one can add: bell krater fragments, Athens Agora P30011A-O, (A) horsemen, Dioskouroi named Kas[tor], Polydeukes, draped men, some with sceptres, cf. S. I. Rotroff and J. H. Oakley, *Debris from a Public Dining Place in the Athenian Agora, Hesperia Suppl.* 25 (Princeton 1992), fig. 4, pls. 14-15, no. 38 (= Beazley Archive 44683). Only since the end of the 5th century BC they are represented with proper attributes: pilos and star, which makes the identification certain (*LIMC*, *op. cit.*, 589). In the 5th century BC we encounter scenes with two riders, without inscriptions, among them our vase (*LIMC*, *op. cit.* 569 after no. 4). Such scenes can be interpreted as the Dioskouroi but without certainty.

On many Mannerist vases, including the Cracow krater of the Nausicaa Painter, young riders in petasoi, chlamydes and boots, riding right, are shown. Scenes with similar riders appear on vases of the Villa Giulia Painter, Persephone Painter, Polygnotos; the latter calls them Kastor and Polydeukes. One can, therefore, assume that the Mannerists also painted the Dioskouroi (Mannack, *op. cit.*, 88).

Scene on side B was believed by M. L. Bernhard (*op. cit.*) to possibly represent Hades with sceptre and Persephone with torches (the scholar did not propose interpretation of the second male figure), but it does not seem plausible. Among the representations of mythological women figures with torches are encountered e.g. on a fragmentarily preserved lekane lid from Berlin, which shows Kore's *anodos* and a woman with torches – Hekate, flanked by bearded men; this scene, however, has a clear mythological meaning: initiation in the Eleusinian mysteries (C. Bérard, *Anodoi. Essai sur l'imagerie des passages chthoniens* (Rome 1974), 99f. pl. 9,

fig. 31 – Bérard does not cite the inv. no.). In our painter, who repeated mechanically well known themes, the scene in question is probably devoid of deeper meaning. Woman with torches is often encountered in the Nausicaa Painter vases, e.g. N.19, N.23, N.8, N.14, and her dress is similar to the dress of a Danaid on N.38 and Eos on N.1 Mannack's (*op. cit.*, 136-140) catalogue. Men with sceptres are also commonly found: Mannack, *op. cit.*, 136-137: N.1, N.4, N.7, N.13, N.15. Hence it can be assumed that such scenes are purely decorative and need not be interpreted as mythological topics.

The way the mantles of both male figures on side B are rendered is characteristic for the vases of our painter and can be found both in male and female figures and was described by Mannack as follows: the painter shows "a figure wrapped in a himation which covers the neck. The arm on the side turned towards the observer is strongly flexed and shows through the cloth. The himation is stretched tightly between neck and wrist, and the hand emerges from the sling-like wrap" (Mannack, *op. cit.* 27, identifies four manners of rendering mantle-figures).

The way the himation's upper part is shown indicated early date of our vase, according to Mannack (*op. cit.*, 28) on early vases, the "sling" wrapped around the arm is usually shorter than on later vases. Detailed analysis of the rendering of mantles by the Nausicaa Painter allowed Mannack (*op. cit.*, 27) to precisely date the painter's vases; in the scholar's own words: "On early vases the fan-shaped pleats of the himation on frontally shown figures's left leg, and the cloth forms a few curved pleats over the right leg, later they only conceal the figure's left leg, and the cloth forms a few curved pleats over the right leg". The Cracow vase is an example for the earliest arrangement of pleats, just like pelike in St. Petersburg (State Hermitage B726 (St.1589) (1594), Mannack, *op. cit.*, 137 N.8, 27 fig. 8 woman with torches).

On striped boots and petasos see Iolaos (with Herakles and Athena) on neck amphora of Nausicaa Painter in Castle Ashby 52 from Etruria (*ARV*² 1107, no. 4; *CVA* [Great Britain 15], pl. 42, dated about 450 BC = Mannack, *op. cit.*, 136 N. 4, Bremen, Zimmermann) considered by Beazley an early work of the Painter.

Unnaturally elongated fingers of the right rider and of the male figures on side B, cf. the name piece (*ARV*² 1107.2; *Para* 452; Add 329; Mannack, *op. cit.*, 136 N.2) Munich, Antikensammlungen 2322 (J420), from Vulci: *CVA* 5 [Germany 20], pls. 213: 1-2, 214 (R. Lullies 1961), in particular the woman *ibid.*, pl. 214: 6 and another companion of Nausicaa *ibid.*, pl. 214: 5; bun at back of the head like our rider on the right: woman, *ibid.* pl. 214: 5.

Decoration on handle plaques is typical for Nausicaa Painter (Mannack, *op. cit.*, 62 fig. 7: 2 provides illustration of the palmette on handle plaque from our vase, but note that two dots above are missing from the drawing, see our pl. 68: 7); a very similar, but not identical, decoration of top of lip and handle plaques on column krater from Art Institute of Chicago 1889.16: W. G. Moon and L. Berge, *Greek Vase-Painting in Midwestern Collections* (Chicago 1979), no. 98, an undetermined Earlier Mannerist, ca. 460 BC.

58. PLATES 68, 69: 1-5

FIGURES 63-64

SKYPHOS

INV. 216 (1089, 139).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Beazley 1928, 36; Bulas 1935, pl. 8[81]13a-b; *ARV*² 804.67; Bernhard 1976, no. 351, fig. 80; E. Böhr, in *Amsterdam Congress of Classical Archaeology* (Amsterdam 1998), 78, note 18 (mentioned); *Treasures of the*

Jagiellonian University (Kraków 2000), 160 (E. Papuci-Władyka); S. Batino, *Lo "skyphos" attico dall'iconografia alla funzione* (Naples 2002), 331 no 133; Papuci-Władyka 2007, 209-210, pl. 37.

DIMENSIONS AND CONDITION H. 8.2; D. 10.8 (with handles 16.5); D. of foot 6.0. Intact but broken by the horizontal handle – the crack runs from the upper edge in a slight curve towards the lower body; foot in small part restored; foot, lower part of body, and a few spots on body repainted in added black. Glaze and decoration in places abraded, in particular the youth on side B, and handles.

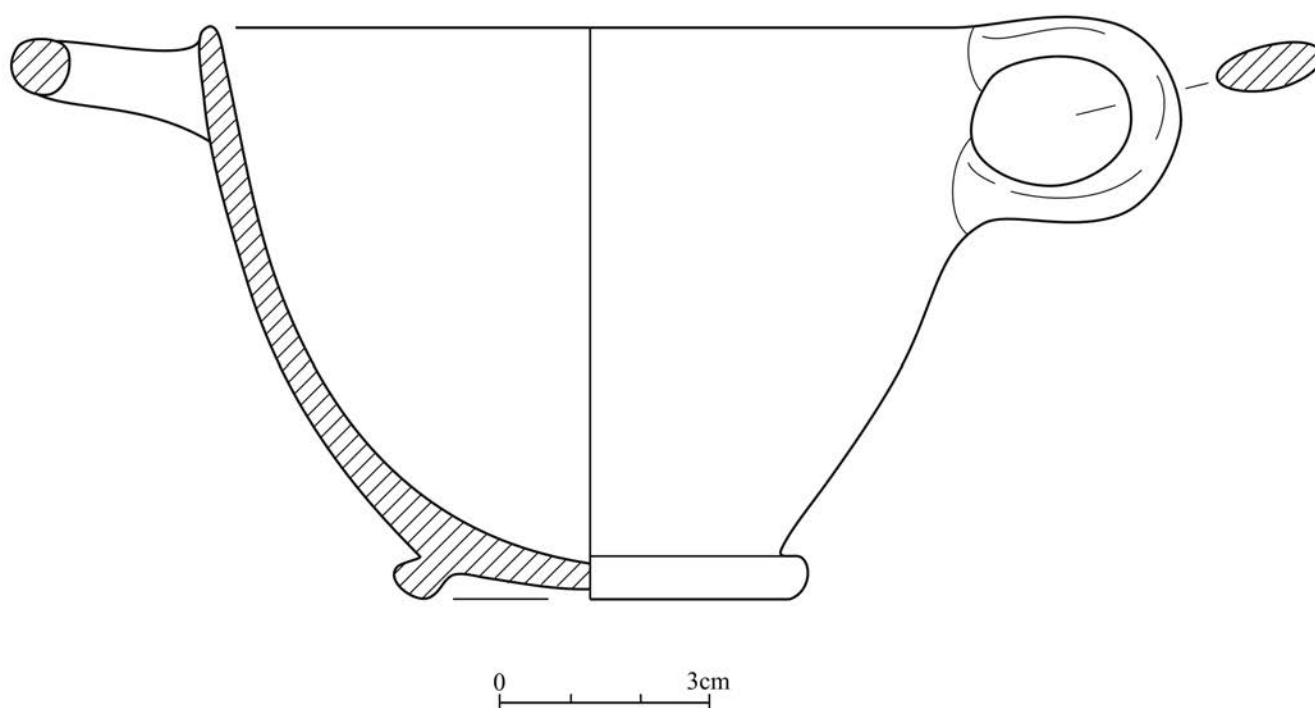


Fig. 63. Skyphos 216

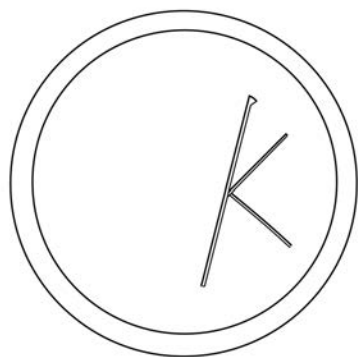


Fig. 64. Skyphos 216, graffito

TECHNICAL FEATURES Red clay 2,5YR 5/6. Black, lustrous glaze very well preserved inside. Unevenly applied glaze around handles: brighter semicircles; above the bird on A and by the cage, brighter spots; to the left from youth with bird, glaze fired brownish red; cage “splashed” with glaze. On underside traces of red wash. In some places preliminary sketch.

DESCRIPTION Attic skyphos, type B, small. One handle horizontal, with rounded section, the other handle vertical with oval section; rim rounded; walls slightly convex; ring foot slightly offset on inner side; underside of vase slightly convex.

Glazed: Whole vase, also inside, except resting surface of foot and underside of vase.

Body: Sides A and B – youth.

A – Youth in himation turned left holding a bird in his extended right hand. The mantle is wrapped around the body in a typical way, with right part of torso and arm uncovered. The left arm of the youth, bent in elbow, is partly wrapped in the cloak, palm visible; feet naked, both turned right, ankles visible. Hair shown as a patch of glaze, separated from background with a reserved line; profile marked with black line, eye open by the inner corner, both eyelids shown with single line but the lower one is thicker; pupil as a semicircle almost in the middle of the eye. The bird has a crooked beak as if it were a bird of prey; tail concealed with the youth’s hand, wings folded, feathers marked with lines. To the right, behind the ephebe, a hanging cage.

B – Similarly shown youth turned left holds in his right hand an undetermined object (bird? pebble? purse?), in his left hand, held close to

the mantle, an unidentified rounded object. Behind the youth, a hard to describe object resembling a chair/throne with backrest.

The scene is bordered from below by a reserved line around the vase.

In some places preliminary sketch visible, e.g. the hand of youth holding bird and around the bird, and profile of this youth.

Graffito (not recorded previously): on the underside between A and B on handle side, incised after firing: large K.

CLASSIFICATION AND DATE The follower of Douris. Recalls the Painter of Munich 2660 [J. D. Beazley]. 470-460 B.C.

COMMENTS Shape: red figure skyphoi appear in Attica ca. 500 BC, most objects are dated to the second and third quarter of the 5th century BC; they have either both handles horizontal (type A) or one horizontal, and the other vertical (type B as ours), the latter type is more common. Beazley (*ARV*² 982ff.) calls the Attic skyphos type B *glaux* because red figure skyphoi of this type often feature a single, frontal owl (e.g. Kiel L 59, CVA 1 [Germany 55], pl. 50: 1-3, third quarter of the 5th century BC (B. Freyer-Schauenburg, 1988)). He also suggests that the shape of the vase resembles the form of an owl, the vertical handle for head and the horizontal for tail, cf. J. D. Beazley and F. Magi, *La raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco* (Rome 1939), 87. In black glazed pottery such skyphoi are dated to ca. 500-450 BC (*Agora* XII, 86, nos. 360-363, pl. 17, fig. 4), B. Sparkes maintains that the name “glaux” in Beazley’s classification should be limited to the red figure skyphoi that feature an owl, and the present author shares this opinion. On the class of skyphoi type B see also: literature in CVA Kiel, *op. cit.*, pl. 50: 1-3; Kanowski 1984, 136 fig. 9, 137-139, esp. 138; Batino, *op. cit.*, 19; A. Steiner, *Reading Greek Vases* (Cambridge 2007), 47ff.

Analogy to the shape: skyphos with the same handles but narrower above foot than our vase, also attributed to Follower of Douris: Gotha Ahv. 55 CVA 2 [Germany 29], pl. 51: 1-2 and 50: 3-4 (details A and B), dated 480/70 BC, scene with Helen (E. Rhode 1968). Judging by the shape our vase must be slightly later, cf. e.g.

very similar skyphos type B from Nola in Berlin F 2593 (CVA 3 [Germany 22], pl. 141: 4) attributed to the Pan Painter and dated to ca. 460 BC (A. Greifenhagen 1962).

On Painter of Munich 2660 who prefers scenes of youths in conversation, see Beazley 1928, 36; *ARV*² 783-84; E. Paribeni, *s.v.* Monaco-coppa 2660, Pittore della, in *EAA* V (1963), 151f.

The youth resembles most closely the youth from name vase Munich 2660 *ARV*² 784.25 (= *EAA*, *op. cit.*, 152, fig. 196); also youths on painters kylix of from Chiusi, National Museum coll. Civica 1838, CVA 2 [Italy 60], pl. 21: 1-4, (= *ARV*² 784.17) ca. 460 BC (A. Rastrelli 1981). See also youths on kylix of the Painter of Munich 2660 Cambridge 32.11, CVA 2 [Great Britain 11], III I, pl. 24[503]3, 470-460 BC (W. Lamb 1936), the cuboid object beside the youths is described as stone seat. Similarly rendered youths, as far as pose and himation arrangement goes, on stemless cup New York Metropolitan Museum of Art 17.230.10, Painter of Munich 2660, 475-450 BC, school scenes (cf. F. A. G. Beck, *Album of Greek Education: The Greeks at School and Play* (Sydney 1975), pl. 11: 58, 60, while a seated youth (*ibid.*, pl. 11: 59) sits on a cuboid object but without the backrest which is present on our vase; on similar object see also skyphos Altenburg 268, CVA 2 [Germany 18], pl. 76: 2, Agathon Painter, ca. 470 BC (E. Bielefeld 1959).

Youth with cage: kylix London 1901.5-14.1, in the medallion inside – a youth sitting with a cage on his knees, inside the cave bird, the youth opens the cage, the Cage Painter, third decade of the 5th century BC (E. Paribeni, *s.v.* Cabbia, Pittore della, *EAA* III (1960), 753= *ARV*² 348.2 = *CVA London* 9 [Great Britain 17], pl. 20-1, fig. 6c, no. 16, dated to 485-480 BC (D. Williams 1993); note that the bird can be a “rock partridge”, as suggests E. Böhr, in *APP* I 1997, 120 note 4). On representations of women with birds held in both hands contemporary with our vase see fragment Getty Museum 86.AE.263, CVA 7 [USA 32], pl. 373: 3, Painter of the Yale Lekythos, ca. 470-460 BC (R. T. Neer 1997).

Scene with the cage is encountered in Douris himself: see open cage inside cup, once in collection Küsnacht, Hirschmann (D. Builtron-Oliver, *Douris. A Master of Athenian Red-*

Figured Vases (*Kerameus* 9, Mainz 1995), 78 no. 89, 24, pl. 59 no. 89, beside a youth sitting with a hare on his knees). On representations without cage: Böhr, *op. cit.* (above bibliography of vase). Cage from which a bird flew out: red figure kantharos Boston 95.61, *ARV*² 132 (= E. Vermeule, *AntK* 12 (1969), 12-13, No 11, pl. 9, Nikosthenes Painter). See also cage with bird in courting scene (?) on cup Bologna, Museo Civico Archeologico, 365: Beazley Archive 204530, *ARV*² 415.7, Painter of Athens 42, 500-450 BC; similar to our cage (but only lower part preserved): Beazley Archive 203733, fragment Athenian Agora P17531 – draped youth, bird cage, *ARV*² 355.50 Colmar Painter (= *Agora* XXX, no. 1418, 500-490 BC).

Bulas (*op. cit.*) argued that the bird on side A is a dove, while the youth on side B holds an unidentified object, possibly also a bird; Bernhard (*op. cit.*) suggests that both youths hold birds. The bird on side A does not appear to be a dove, for instance due to the crooked beak. The youth on side B can hold a purse, which might mean that one of the youths is buying the bird from the other? One could also consider that the bird is a love gift for the youth on side B? Cf. e.g. bird as a gift on red figure lekythos Kassel 676, K. Yfantidis (ed.), *Antike Gefässe, Eine Auswahl*, (Kassel 1990) (= Kataloge der Staatlichen Kunstsammlung Kassel nr. 16), 236-37, no. 166; on erotic symbols and gifts see G. Koch-Harnack, *Erotische Symbole* (Berlin 1989); *ead.*, *Knabenliebe und Tiergeschenke* (Berlin 1983); cf. also bird held in hand by Eros, probably a love gift or erotic symbol on Apulian red figure pelike University Museum Philadelphia, Pennsylvania L-64-515 CVA 1 [USA 22], pl. 11-12, fig. 2,4, perhaps about 320 BC. (J. R. Green 1986).

On birds in general see literature cited by E. Böhr in *APP* I, 120 note 1, in particular: J. Pollard, *Birds in Greek Life and Myth* (London 1977), for dove: *ibid.*, *passim*, in particular 56-58 (chapter Birds in the countryside); R. Lamberton and S. Rotroff, *Birds of the Athenian Agora* (Agora PB – 22, Princeton 1985); on bird names: D. B. Thompson, *A Glossary of Greek Birds* (London 1936, reprint Hildesheim 1966).

On pet birds in cages see comments in *CVA London* 9, *op. cit.*, 30; on bird catching see

E. Böhr, *AA* 1992, 573-83. On birds in 5th century BC domestic and other scenes see e.g. Beck, *op. cit.*, 49, 51 pl. 58; in musical scenes: *ibid.*, 57 no. 361a, pl. 72: 361a, Sicilian skyphoid pyxis, Basel, private, dated ca. 330 BC: “youth playing harp, woman listening and reading from scroll across her lap”, beside the woman (on a chest?) a bird resembling dove sits, looking at her. Other representations of birds on our vases, see pls. 46, 48, 71-75, 80, 121.

Graffito: both the placement on underside of foot and the incision after firing are typical (on graffiti on Greek vases in general see A. W. Johnston, *Trademarks on Greek Vases* (Warminster 1979), 5f.); in the Agora of Athens at least 1/3

of more than 3000 inscriptions published until 1976 were inscriptions containing one or two characters, incised on the undersides of small vases – they were most likely “marks of ownership” (cf. M. Lang, *The Athenian Agora XXI, Graffiti and Dipinti* (Princeton 1976), 1). Isolated *kappa* can be found both on black figure and red figure vases, see Johnston, *op. cit.*, 23, 184 Subsidiary list 7: vases with *kappa*, and *id.*, *Trademarks on Greek Vases. Addenda* (Chippenham 2006), 186-187 Subsidiary list 7; graffiti on Cracow skyphos was probably incised by the owner, so it is the owner’s mark; on comments on isolated marks see Johnston, *Trademarks...*, 39f., and *id.*, *Addenda...*, 27.

59. PLATES 69: 6, 70: 1-3 FIGURE 65

LEKYTHOS

INV. 199 (1167; 217).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bieńkowski 1917, 33-4; Bulas 1935, pl. 8[81]12; *ARV*² 700.8; *Para* 408; Bernhard 1976, no. 347.

DIMENSIONS AND CONDITION H. 10.2; D. 5.0; H. of lip 0.8; D. of lip 2.6; H. of foot 0.6; D. of foot at base 2.8. Intact but missing part of handle; several chips; glaze abraded in places.

TECHNICAL FEATURES Light red clay 2,5YR 7/8-6/6. Black glaze of good quality, lustrous.

DESCRIPTION Cylinder lekythos. Funnel lip not too high, with a protrusion by the inner edge. Neck high and narrow; flat shoulder with sharp transition to body; fairly thick body, wall tapers strongly towards a disc foot; upper surface of foot slanted, its edge tapering down.

Glazed: Lip on the outside and inside in the upper part, but its top surface reserved. Handle had been glazed, as a band of glaze on neck in the spot where it was touching, shows. Neck and shoulder unglazed, as are the edge and underside of foot.

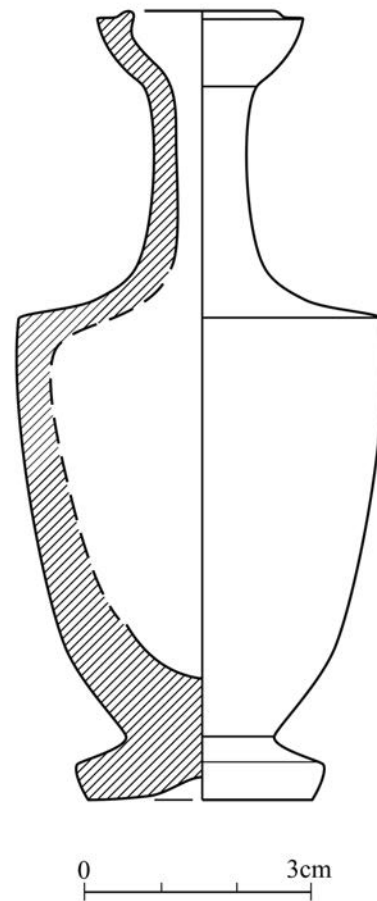


Fig. 65. Lekythos 199

Shoulder: row of tongues and row of short lines above them.

Body: On the upper part, only above the figural scene, reserved band with simple single meander running right between two lines. On the

front side of body youth in front of a (funerary?) stele or a pillar with base. Youth is wrapped in a himation with a broad black band in the lower part and folds shown by quite thin straight lines, regularly arranged, leaning on a staff (or stick), therefore leaning strongly to the front, buttocks emphasized beneath the fabric; mantle gathered on neck conceals neck and lower part of face. Face details not rendered. Hair shown as a black mass, separated from background by a reserved line, only above the brow. In front of the youth a pillar, stele or altar on a rectangular base. Below: scraped groove around the whole vase.

CLASSIFICATION AND DATE Manner of the Icarus Painter (within the Icarus-Seireniske Group) [J. D. Beazley]. Ca. 460-450 BC.

COMMENTS On shape in general see no. 37. Similar shape, but our lekythos slightly slenderer, cf. small lekythos Tübingen 5606, CVA 5 [Germany 54], pl. 42: 9-10 with a herm and palm, dated to mid 5th century, “Arts des Ikarus Maler” (J. Burow 1986).

On the Icarus Painter, whose activity is dated to ca. 475-450 BC see: ARV² 696-700, 1666f.; *Para* 407, *Add*² 280-281; Palermo, Mormino collection 31 and 177, see CVA 1 [Italy 50], III I, pls. 1: 1-2, 4:1 and III Y, pl. 5:1-2 (J. de la Genière 1971); J. M. Hemmelrjik, *BABesch* 51(1976), 93-95, figs. 1-12; Frankfurt Li 534, CVA 2 [Germany 30], pl. 80: 4 – lekythos of the Icarus Painter with an owl on an olive branch, dated ca. 450 BC (K. Deppert 1968; lekythos not included in *Add*); T. Mannack, *Haspels Addenda. Additional References to C. H. E. Haspels Attic Black-figured Lekythoi* (Oxford 2006), 72-73.

What catches the eye in the representation of the youth on our lekythos, is the lack of details of the face, which is characteristic for the group,

to which the Icarus Painter belongs, e.g. for the Seireniske Painter who does not indicate lips (Hemmelrjik, *op. cit.*, 94, cf. e.g. lekythos Alard Pierson Museum in Amsterdam 8887, with a woman without marked lips, *ibid.*, fig. 10); our painter went even farther in not marking any facial features, including the eye. A similar head of youth with sticking out buttocks, leaning on a staff on skyphos (type B) Berlin F 2593 from Nola, CVA 3 [Germany 22], pl. 141: 4, Pan Painter, ca. 460 BC. (A. Greifenhagen 1962).

Similar shape and ornament in the upper part of body: Athens NM 18877: ARV² 687.7 (= Hemmelrjik, *op. cit.*, fig. 9). Ornament of simple meander: Kurtz 1975, fig. 4:a; white ground lekythos Leipzig, Karl Marx University, Archaeological Institute T 429 ARV² 701.10 = F. A. G. Beck, *Album of Greek Education: The Greeks at School and Play* (Sydney 1975), 52 no. 14, pl. 62: 322, Manner of the Icarus Painter, 475-450 BC, woman playing ball near wool basket. Generally similar in shape and ornament, even though slenderer – lekythos from Campania Mannheim Cg 7 CVA 1 [Germany 13], pl. 32: 8 Seireniske Painter (“Arts des Ikarus Malers”), mid-5th century BC (A. Greifenhagen 1958). See also lekythos similar in shape Catania 4233 from the workshop of the Icarus Painter (?), 460-450 woman with a mirror: S. Baressi and S. Valastro, *Vasi attici figurati. Vasi sicelioti (Le collezioni del Museo di Castello Ursino a Catania. I materiali archeologici I)* (Catania 2000), 92, no. 72.

Similar pillar or altar inside the stemless cup from Nola in Leiden GNV 71 CVA 4 [Netherlands 7], pl. 182: 3 dated to 430-420 BC (near the pillar nude youth, M. F. Vos 1991). Similar pillar on base on skyphos Altenburg 286 CVA 2 [Germany 18], pl. 76: 3-4, dated ca. 460 BC (E. Bielefeld 1959). On stele or pillar see also here pl. 84.

Ripe Classical

60. PLATE 70: 4

60. FRAGMENT OF BIG CLOSED VESSEL

INV. 337 (676).

PROVENIENCE Unknown.

SOURCE Unknown (in old inventory hand note by Bulas: "Entered additionally to the inventory on June 18th, 1929 K. Bulas", but he does not provide provenience).

BIBLIOGRAPHY Bulas 1935, pl. 10[83]11; Bernhard 1976, no. 365.

DIMENSIONS AND CONDITION H. 13.0. Some deposit in many places on both sides.

TECHNICAL FEATURES Light red clay 2,5YR 6/6. Black glaze, lustrous, of very good quality, only on the outside.

DESCRIPTION Partly preserved two male figures, draped, facing each other. The figure on the right, turned left, was leaning on a stick; preserved: lower part of the man, with a himation, right foot without details, left foot with toes,

several straight lines mark the folds of himation. At the bottom, band: broken meander (two elements) to right alternating with cross square, with a dot in each corner, very irregular.

CLASSIFICATION AND DATE Unattributed. Ca. 450-425 BC.

COMMENTS Fragment of a large vessel (big diameter), most likely a closed one, judging by the lack of glaze on the inside of the shard.

M. L. Bernhard (*op. cit.*) dated the vase to the end of the 5th century BC, but the stiff folds of the men's mantles indicate an earlier date. A standing draped man with staff in hand is often represented from the Late Archaic period and throughout the 5th century BC as is the band of meander alternating with crosses, cf. e.g. on wall fragment of bell krater Moscow, Pushkin State Museum M-568 from Pantikapaion (Mt. Mithridates) CVA 4 [Russia 4], pl. 24: 5, ca. 450 BC, Group of Polygnotos (N. Sidorova 2001); on fragment of cup Braunschweig AT 505, CVA [Germany 4], pl. 19: 4, third quarter of the 5th century BC (A. Greifenhagen 1940); in the tondo of cup Adria I.G. 22279 F. Wiel-Marin, *La ceramica a figure rosse di Adria. La famiglia Bocchi e l'archeologia* (Padova 2005), 323 no. 1248, 440-430 "Pittore di Londra D 12".

61. PLATES 71-75

FIGURE 66

BELL KRATER

INV. 331 (1053; 103).

PROVENIENCE Naples? (Beazley in ARV² (below) gives the provenience from Naples and refers to "Bull 1862, 128" = probably according to abbreviations list *Bulletino Archeologico Italiano* = *Bulletino Archeologico Italiano n.s.* vol. 9 (Napoli 1862), but there is no mention of the krater in question in this volume, therefore the Naples provenience cannot be confirmed).

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Beazley 1928, 68 f. (no mention about the provenience of the vase from Naples); Bulas 1935, pl. 9[82] 2; J. D. Beazley, *Etruscan Vase Painting* (Oxford 1947), 36 (mentioned); ARV² 1154.32; Bernhard 1976, no. 358, fig. 83; R. Ginouvès, *Balanautikè. Recherches sur le bain dans l'antiquité grecque* (Paris 1962), 115; I. McPhee, *Attic Vase-Painters of the Late Fifth Century B.C.* (Diss. University of Cincinnati 1973), 1-50 (*passim*) and 6 no. 27; A. W. Johnston, *Trademarks on Greek Vases* (Warminster 1979), 49, 113, 202-3, type 18 C no. 72, fig. 6d [= A. W. Johnston, *Trademarks on Greek Vases, Addenda* (Chippenham 2006), 100 Type 18C, 72] (graffito); V. Paul-Zinserling, *Der Jena Maler und sein Kreis. Zur Ikonologie einer attischen Schalenwerkstatt um 400*

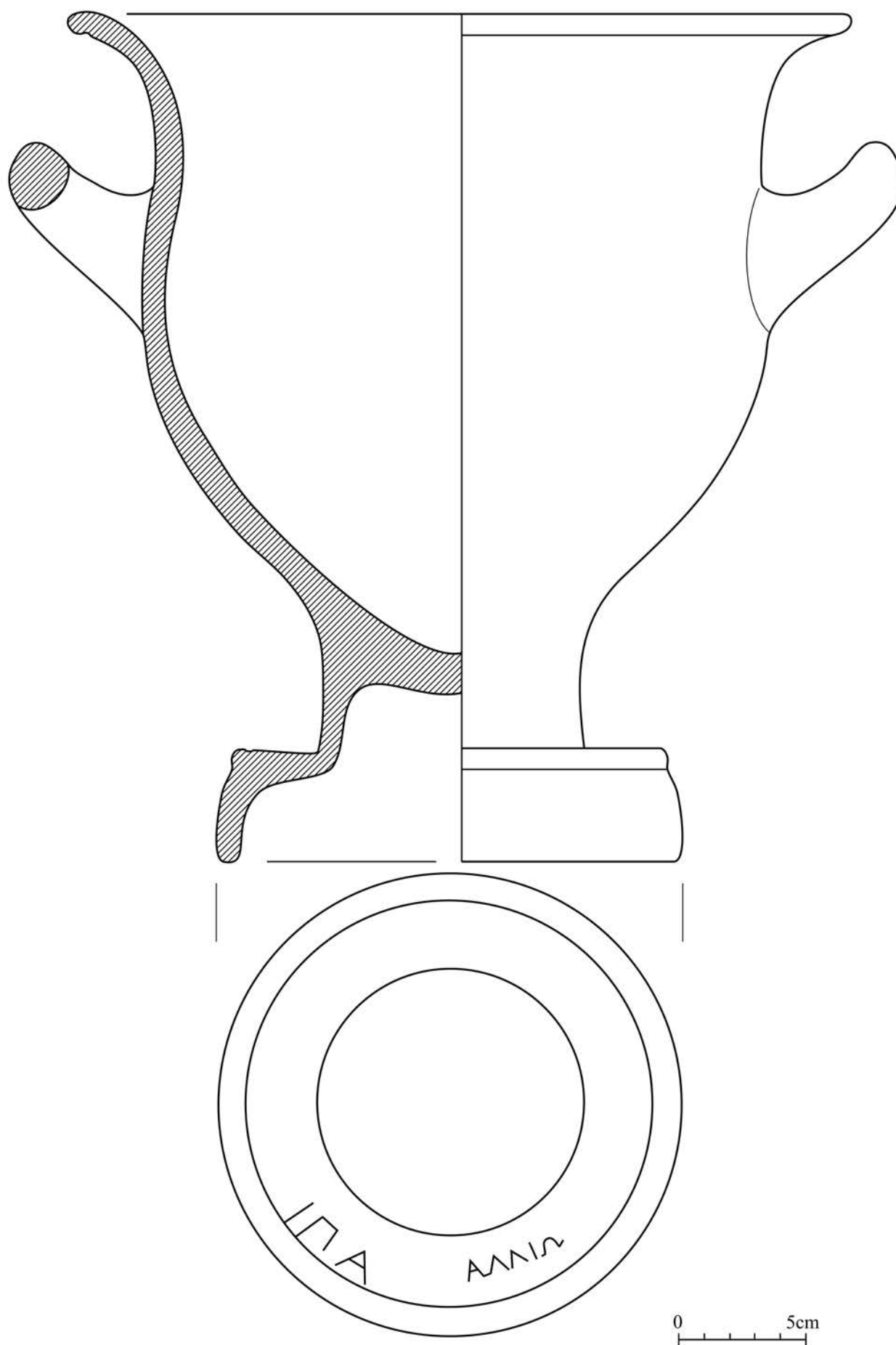


Fig. 66. Bell krater 331

v. Chr. (Mainz 1994), 114, note 1535, pl. 56: 4; S. B. Matheson, *Polygnotos and Vase Painting in Classical Athens* (Madison, WI. 1995), 387 D 34; Papuci-Władyka 1999, 6f., fig. 3; *Treasures of the Jagiellonian University* (Kraków 2000), 161 (E. Papuci-Władyka); E. Papuci-Władyka, *Sztuka starożytnej Grecji* (Warszawa-Kraków 2001), 268 fig. 201; Papuci-Władyka 2007, 211-212, pls. 40-41 (colour); R. Sutton, in *APP II* 2009, 273 fig. 10, 276 no. 3; E. Papuci-Władyka, in E. Dąbrowa, M. Dzielska and S. Sprawski (eds.), *Hortus Historiae. Księga pamiątkowa ku czci profesora Józefa Wolskiego w setną rocznicę urodzin* (Kraków 2010), 93-104 (colour illustrations).

DIMENSIONS AND CONDITION H. 33.0; D. of lip 34.5; D. of body 33.8; D. of foot 18.5. Glued – two cracks on body, along the gluing line chips, the largest one on the rim of lip from below; one chip on the lower edge of foot ring; deposits on part of the inner surface and outside were removed during recent conservation, A. Pusoska 1998. State of preservation very good, some chips, glaze somewhere slightly abraded; parts of decoration abraded.

TECHNICAL FEATURES Yellowish-red clay 5YR 5/6. Black glaze of good quality, lustrous. Added yellowish-white and red. Preliminary sketch; relief line. Dilute glaze.

DESCRIPTION Bell krater, quite squat. Lip flaring, below lip rim groove on the outside; squat body, tapering in the lower part into a short but broad stem that passes into foot at right angle; foot high, slightly broadening down, profiled in its upper part. Two handles with massive circular attachments, in their upper part bent and slightly leaning towards body; round in section.

Inside lip two reserved bands, one beneath the edge, the other separates lip from body. On the outside, the aforementioned groove, reserved. Below ornament: laurel wreath running to left, beneath reserved band. Handle attachments partly surrounded with egg pattern, above between them irregular reserved panels; unglazed are also inner, hardly visible parts of handles.

In the lower part of body on sides A and B, but only beneath pictures, decorative zone: broken and stopped meander, to left, alternating with

chequer square, blackened; on side A twice four meanders and once two, on side B twice four meanders and one single to the left interspersed with chequer. Stem is separated from foot by a reserved band; reserved also groove in the profile in the upper part of foot. Underside of foot and vase reserved.

Body: A – Nymph bathing, surprised by silens. Bath takes place in natural landscape: in the middle of the scene crouching nymph, bathing, shown in left profile, supported on toes. Her right hand touches the head, the left hand is also bent in elbow, with her palm turned down as if she were concealing her body. Hair in small locks with traces of added red; locks dropping over her neck and in the front of the face in dilute glaze. Face peaceful; some details, e.g. the profile, rendered in relief line: eye, face profile, fingers and toes, line along the back. Traces of preliminary sketch can be seen (above the nymph's back and head, around hands). Modelling: hair separated from background with thin and wavy reserved line; dot beneath nose; lips closed; finely painted eye: thick double line of the upper eyelid, to which in the middle the pupil is attached; short thin line of the lower lid, above beautifully drawn long curve of the eyebrow; partly shown outline of hands and left leg; visible left hip, breasts concealed; toes marked.

To the left an up from the nymph's head her rolled clothes, hung on (invisible) rock, from which water springs, represented as slanting red lines above the nymph and slightly to the left; these lines cross the hands of the silen standing behind the nymph, and the nymph's hair; one such line alongside the nymph's back, two between her hand and belly, and across her knee.

The nymph is being surprised by four bearded silens in dynamic poses, shown at various levels. All of them are bearded and have short but full tails, three of them are naked; on their heads wreaths: white-yellow band and – in frontal part – grapevine with flowers or berries (small balls) in added white and yellow over white, with leaves in glaze. The hair of the figures is separated from the background with reserved lines, and indicated by patches of black glaze with wavy edges and individual tresses worked in dilute brownish glaze.

Only one of the silens (1), first from the left and dancing, holds a tyrsos and has animal hide over his back, and knotted at the neck – its folds are visible on the figure's sides. To the left from the hide small tail. This silen is shown frontally, leaning on his left leg; right leg is turned aside, bent in the knee and lifted up in a dancing gesture. Head is shown in right profile and turned towards the remaining figures. Right hand is held up, straight; left hand holds the tyrsos over his head. Tyrsos is positioned almost horizontally: small cone with leaves in glaze and with white dots, beneath the staff three unattached leaves, beside them three white-and-yellow dots. Face profile with a retreated brow, eye painted like the nymph's, lips full. Relief line: face profile, eye with eyebrow, knot of the hide below chin, fingers of the hand holding the tyrsos. Dilute glaze: some hair locks, whiskers. Anatomy rendered in a small number of lines of glaze, quite thin.

Second silen from the left (2) is shown in composed pose, turned in three quarters towards the nymph, legs kept together, leans on the left leg, right leg slightly bent in knee and extended to the back, right hand covers the genitals, left hand ruffles the beard. Front of head bald, wreath rendered like in (1); long hair drops in straight strands over the neck; short and full tail. Relief line: fingers by the beard and eye.

Directly behind the nymph silen (3) again in a dancing pose: frontally, head in left profile turned towards the centre of the scene, straight hands thrust to the sides; he stands on tips of toes of the left foot, right leg pulled up. On forehead and eye red spot – probably a damage, on hair behind the ear and on neck red lines symbolising water; traces of such lines also over the silen's head. Modelling: collarbone, breast lobes and nipples, cross over navel shown as a dot, genitals (without erection), groin, left knee as curved line, right toes, hair of the tail.

The last of the silens (4) shown in left profile, leaning to the back, standing on bent right leg, while the left one is thrust to the front, straight; one hand ruffles the beard, the other, bent in elbow, kept by the torso; phallus in erection. By the calf of the leg on which he stands, preliminary sketch can be seen. Modelling: left collar-

bone, line in the middle of the torso, left breast, fingers, left hip, testicles line, arched line on knees, ankles and toes, hair of the tail. Details of face as previously but a horizontal line on the forehead marks a furrow. Relief line: fingers of both hands. Various levels on which the silens are positioned were rendered in lines of added red (as Bulas (*op. cit.*) reported, but now completely invisible).

The scene is set in landscape: below nymph two ducks painted on both sides of a small bush growing from ground. The duck on the left turns its head towards the nymph and drinks the flowing water; the other duck's head is turned towards the shrub.

B – Two youths and a boy in himatia. From the left: two youths tightly wrapped in mantles, turned right, necks and hands concealed; upper folds shown in arches or slanting, below, almost straight lines running down; big bare feet: the first of the youths with his right foot frontally and the left foot turned right; the other youth's feet are both turned right. The youths are turned towards an ephebe standing in front of them, holding a *stlengis* in his unconcealed left hand; his mantle is modelled similarly to the garments of the youths, feet bare, both facing left. The hair of all three figures is indicated by patches of black glaze, no wavy edges, only one short lock hanging; separated from the background with reserved line; eyes, eyebrow and lips indicated but with less care than on side A. Generally, drawing on side B is more schematic and careless than on side A, without relief line and added colour; by the head of the boy and alongside his right hand traces of preliminary sketch are seen.

Inscription: On foot underside on B two graffiti IIIA and ΑΑΛΙΩ, close to each other.

CLASSIFICATION AND DATE The Dinos Painter [J. D. Beazley]. Ca. 420-410 BC.

COMMENTS On shape in general see: Richter and Milne 1935, 6ff.; Kanowski 1984, 63f. (with literature). Cf. detailed remarks on the development of bell krater ca. 400 BC: C. Campenon, *La céramique attique à figures rouges autour de 400 avant J.-C.* (Paris 1994), 34ff., esp. 38-40, fig. 1: 5 (“à anses et pied convexe à rainure”); D. Breitfeld-von Eickstedt, in *APP I* 1997, 58-

59, Tabelle 2: 2.H.5Jh. Our vase represents the developed form of this vase type, although less developed than e.g. younger by ca. 10 years bell krater of the same painter Syracuse, Museo Archeologico Regionale 30747 (from Camarina) in *Pandora* 1995, 158-160 no. 20; *ARV*² 1153.17; *Add*² 336; *CVA* 1 [Italy 17], pls. 20-21, with scene of departure dated ca. 410-400 BC (P. E. Arias 1941).

On painter: J. D. Beazley, *Attische Vasen-maler des rotfigurigen Stils* (Tübingen 1925), 447-450; Beazley 1928, 68-69; *ARV* 789-792, 965; G. M. A. Richter, *Attic Red-figured Vases, a Survey* (New Haven 1958), 142, 143-144, 151, 157, fig.111; *ARV*², 1151-1158 and 1685; *Para* 457-458; *Add*² 336-337; *EAA* III (1960), s.v. Deinos, Pittore di, 23-24, fig. 28 (E. Paribeni); I. McPhee, *op. cit.*, 1-50, pll. 1-13, fig. 1; M. Halm-Tisserant, in *Ancient Greek and Related Pottery, Proceedings of the International Vase Symposium* (Amsterdam 1984), 188-9 fig. 5; J. H. Oakley, in *Ancient Greek and Related...*, 121 fig. 2; M. Robertson, *The Art of Vase-painting in Classical Athens* (Cambridge 1992), 242-246; M. Vickers, *Ancient Greek Pottery* (Ashmolean Museum Oxford 1999), 54-55 no. 41; A. Schöne, *Der Thiasos. Eine ikonographische Untersuchungen über des Gefolge des Dionysos in der attischen Vasen-malerei des 6. und 5. Jhs. v. Chr.* (SIMA Pocketbooks 55, Göteborg 1987), 44f., 63, 69, 75, 85, 151, 180f.; *Veder Greco. Le necropoli di Agrigento*. Mostra Internazionale, Agrigento, 2 maggio-31 luglio 1988 (Rome 1988), 224, no. 74 (column krater, Agrigento Mus. Reg. 4729, A. symposium, B satyr and two maenads, ca. 425-420 BC); Boardman 1989, 96, figs. 177-182; A. J. Paul, *Harvard University Art Museums Bulletin*, vol. 3, no. 2, Annual Report 1993-94 (Winter, 1994-1995), 60-67; Matheson, *op. cit.*, 147-161, 381-398 (catalogue: 52 vases attributed to the painter, 31 vases in Manner of the Dinos Painter, and five vases Near the Dinos Painter; the author informs that M. Mendonça prepares a dissertation about the Painter, but to the current knowledge of the present author this monograph has not been published yet); *Agora* XXX, 120-121; *Pandora* 1995, 158-160 no. 20, 363-8, no. 117 and 385-7 no. 124; R. Carpenter, *Dionysian Imagery in Fifth Century Athens*, Oxford 1997, *passim*, esp. 60-63, 80-84, 85-101; L. Beschi, in *Δ' Επιστημονική Συνάντηση για την Ελληνιστική Κεραμική, Μιτυλήνη Μάρτιος 1994*

(Athens 1997), 215-216, pl. 136a; O. Tzachou-Alexandri, *ADelt* 54 (1999) A' [2003], 103-114; *CVA Pushkin State Museum* 5 [Russia 5], pl. 5: 1 fragments from Phanagoria F-275 with Dionysiac scene (N. Sidorova and O. Tugusheva 2001); A. Shapiro, in Panvini and Giudice 2003, 229-238; *CVA Athens, Benaki Museum* [Greece 9], pls. 12-16 (V. Sabetai 2006); J. Oakley, *Hesperia* 76 (2007), 347-357; M. Tiverios, in R. Einicke *et al.* (eds), *Zurück zum Gegenstand. Festschrift für Andreas E. Furtwängler* 1 (Langenwiessbach 2009), 275-282. On vases of Dinos Painter in Italy and Sicily see: G. Giudice, *Il tornio, la nave, le terre lontane: ceramografi attici in Magna Grecia nellà seconda metà del V sec. a. C. Rote e vie di distribuzione* (Rome 2007), 289, notes 83-84.

Beazley classified the Dinos Painter in the high Classical period (450-420 BC), but the artist was truly active from ca. 430 to the last decade of the 5th century BC. He decorated large vases, there are no cups painted by him. The Dinos Painter was the depositary of the tradition of Polygnotos and he transmitted it to his followers, so that it passed into the next century (cf. McPhee, *op. cit.*, 1). The Dinos Painter painted not only gods, satyrs, maenads and mortals, but also liked to paint animals, including water birds, like on our vase. The style of the Dinos Painter is characterised by the inclination for dilute glaze, broken and wavy lines inside shapes; often straight lines end in curves. In a few cases he added markings around the abdomen in dilute glaze (cf. (1) and (3) on our vase). The artist, according to the late 5th century BC tendency, indicated almost all anatomical details and folds of garments in relief line. Relief contour is extensively used on large and important vases, on the other ones it is far more scarce; it is normally not to be found on reverse figure, as in our vase. The artist has inclination for too long fingers that softly hold objects; pupils of his eyes are shown as a dot or line attached to the upper eyelid. He was not overly fascinated with drapery. The Dinos Painter was not used to painting naked women, therefore they are not very well rendered, as is the case of our nymph, whose breasts are completely concealed, or Atalanta from the aforementioned krater Bologna 300 (*Pandora* 1995, 366 no. 117), whose breasts are painted, but whose torso below is masculine; as was observed already by

Beazley (1928, *loc. cit.*): “The whole figure of the Cracow nymph – hands as well as body and legs – finds an almost exact parallel in the squatting athlete on the Kodros painter’s cup in the British Museum” (E 83, from Vulci, *ARV*² 1270.19, *Add*² 356; Beazley Archive 217228 picture).

Seven more vases, apart from our krater, were classified in the late phase of the painter’s activity, i.e. ca. 420-410 BC (McPhee, *op. cit.*, 17). The painter’s drawing becomes even simpler and schematic in this phase, in comparison with his earlier works. Relief line in the late period is of uneven quality, anatomic details and folds of garments are more schematic, and painted with less sense. The nostril has been reduced to a dot, the rendering of hands and feet is radically careless. The differences in rendering silens are to the disadvantage of our vase, when compared with silens on earlier vases of the same painter, e.g. double-register calyx krater from Spina in Oxford, Ashmolean Museum 1937.983 dated to 430-420 BC (*ARV*² 1153.13; Oakley, in *Ancient Greek...*; Matheson, *op. cit.*, 150f. pl. 134: A-B; Vickers, *op. cit.*) or on dinos Berlin (name vase) (*ARV*² 1152.3; Matheson, *op. cit.*, 152f. pl. 135: A-D). These examples show that our figures are more careless and hastily painted.

The central figure of the main scene on side A is a crouching woman bathing, who was described as a nymph by Bulas (*op. cit.*) and Bernhard (*op. cit.*), while Beazley in 1928 wrote about nymph but later believed her an ordinary woman (see the bibliography of the object above). Her identification as a nymph is doubtless, which is indicated by the company of silens and the emphasis given to the landscape. The subject of a bathing naked woman/nymph had been present in Greek vase painting since the Archaic period. The topic of a nymph surprised by silens while bathing appeared in the second half of the 6th century BC; an excellent example is a Chalcidian cup with three crouching nymphs who bathe in a spring and are being observed by silens, dated to ca. 550-540 BC (cf. *LIMC* VIII (1997), *s.v.* Nymphaï, 896 no. 71, pl. 596, M. Halm-Tisserant and G. Siebert). It is surprising that on a Chalcidian vase, so chronologically distant, and on our krater the same compositional scheme is encountered: a naked nymph bathing, over her rolled clothes, flowing

water, she covers herself and her hair, like on the Cracow vase. It seems that the motif had existed in the high Archaic period and later in the Classical period, but not many vases with such composition are preserved. The painting on the Chalcidian vase is the earliest known representation of a naked nymph; her nakedness is connected with bathing but also with the presence of the silens; earlier representations of nymphs were schematic (*LIMC op. cit.*, 899). Nymphs appear in Athenian black figure vase painting (cf. G. M. Hedreen, *Silens in Attic Black-figure Vase-painting. Myth and Performance* (Ann Arbor 1992), 69, 71-72) much more frequently than it is usually believed; G. M. Hedreen (*JHS* 114 (1994), 51) observes that the silens’ companions (dressed or naked) who do not appear with Dionysiac attributes (tyrsos, snake, *nebris*, *pardalis* etc.) are nymphs (see no. 29). It can, therefore, be stated that nymphs in the company of silens appear in black figure vase painting, even if not frequently.

In red figure Attic painting nymphs are rare, analogy to our scene is found on lekythos in the manner of Meidais Painter: Berlin F 2707 (*ARV*² 1326.70; *CVA* 8 [Germany 62], pl. 47: 1-4, 48: 1-3, fig. 22, 4 (I. Wehgartner 1991); Ginouvès, *op. cit.*, pl. XXV:80; see also: V. Sabetai, in *APP* I 1997, 320, fig. 2, note 19) dated to 420/410 BC and decorated with the representation of a naked nymph bathing in open air, with emphasized landscape. Probably also a nymph appears inside the cup of special type Boston 03.815 from Seussula, Penteseia Painter (*ARV*² 887.145; *Para* 428; *Add* 302: *Annuario N.S.* 29-30 (1967-68), 344-45, figs. 16-17 (A, B)).

On women’s toilette scenes in open or at home see Ginouvès, *op. cit.*, 114 ff., 168, pl. XXV: 79 (pelike from Kerch, Crimea, in St. Petersburg, State Hermitage Museum, ST 1928, 1840.49, *ARV*² 1477.2, Painter of Athens 1472) and 80 (lekythos Berlin 2707, see above). Presence of satyrs and silens (as well as little erotes) in such scenes gives them “erotic” character; bathing is used as pretext for showing naked female body (Ginouvès, *op. cit.*, 117). See also naked crouching woman bathing, with Eros pouring water on pyxis New York, MMA 1972.118.148 (unattributed, ca. 430-420 BC), with narrative scene of nuptial preparations, analysed by Sabetai, in *APPI*, 319 ff. and note 20, where other examples

of crouching female figures are given; for list of kneeling bathers on Attic Pottery recently see Sutton, *op. cit.*, list pp. 276-277 nos. 1-21 (including our vase); for bath while crouching see also krater on antiquarian market in Paris (*ARV* 847.14; *ARV*² 1334.20), attributed to Nikias Painter; on bath at home: Ginouvès, *op. cit.*, 168. On naked crouching woman washing her hair: W. Real, *Studien zur Entwicklung der Vasenmalerei im ausgehenden 5. Jahrhundert v. Chr.* (Münster 1973), 48f. fig. 7b (fragment of chous from Taman, St. Petersburg Hermitage II 1872.15, *ARV*² 1249.16; *Para* 469 by the Eretria Painter). The pose of the crouching woman on our krater resembles crouching Aphrodite, cf. *LIMC* II (1984), *s.v.* Aphrodite, 101-102, nos. 987-993, pl. 96: Aphrodite, nos. 988, 990, 991 (A. Delivorrias *et al.*), but the interpretation is not always obvious (see e.g. bronze mirror, *ibid.* no. 994, with nymph or maenad).

Similar composition as on side A of our vase was imitated by painters influenced by the Dinos Painter, see e.g. (dressed) maenad surprised by satyrs (two on both sides of the female figure) on bell krater Vienna Kunsthistorisches Museum 1011 *CVA* 3 [Austria 3], pl. 117: 3, "Arts des Dinos-Maler", end of the 5th century BC (F. Eichler 1974).

The topic of women bathing is also present contemporary to our krater in Etruscan painting, cf. calyx krater Copenhagen 8179, *CVA* 5 [Denmark 5], pl. 220,1 (Chr. Blinkenberg, K. Friis Johansen 1937), here women not crouching but standing by a basin and surprised by silens (cf. Beazley, *Etruscan...*, *loc. cit.*)

For silens see similar silen (without wreath) on fragments of bell kraters by Dinos Pain-

ter from Phanagoria, Moscow Pushkin State Museum F-275 *CVA* 5 [Russia 5], pl. 5: 1, Dionysiac scene, dated to the last quarter of the 5th century BC (N. Sidorova and O. Tugusheva 2001); on head of (4) from our krater see head of youth *ibid.*, pl. 5: 2, fragment of bell krater II 1103 by the Dinos Painter.

For the fresh water bird see: J. Pollard, *Birds in Greek Life and Myth* (London 1977), 64ff., esp. 64-65: goose, 65-66: duck; similar bird on fragment of calyx krater from Al Mina (Matheson, *op. cit.*, DM 18); see also duck in the upper register of hydria Benaki Museum (*CVA*, Sabetai, *op. cit.*); on calyx krater from the University of Vienna 551c (*CVA* 1 [Germany 5], pl. 25: 4,5, H. Kenner 1942), Manner of Dinos Painter, dated to the end of the 5th century BC), another water bird appears – a swan, in a scene with satyr, Eros and woman; for literature on birds see also pls. 68-69.

Bushes at the bottom of the scene appear on the vases of the Painter himself, e.g. calyx krater Vienna Kunsthistorisches Museum 1024 *ARV*² 1152.8; *CVA* 33 [Austria 3], pl. 105: 1 (side B) (F. Eichler 1974); they are also encountered on vases of the painters working on manner of the Dinos Painter, e.g. bell krater Berlin 2641 from Agrigento: *ARV*² 1156.8; *Add* 337; *LIMC* II (1984) *s.v.* Apollon, no. 363(A)1, pl. 212.

Graffito: belongs to Type 18C, sub-group iv: "A single line across the whole foot, often broken into three constituent parts" in Johnston's classification (*op. cit.*, 111, 113); the author believes that graffito ΑΛΛΙΩ could as well be the beginning of a name (*ibid.* 49); (for painted inscriptions of Dinos Painter see: H. R. Immerwahr, *Attic Script. A Survey* (Oxford 1990), 112).

62. PLATES 76-77

FIGURE 67

KANTHAROID VASE

INV. 208 (1260; 305).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Beazley 1928, 70-71; Bulas 1935, pl. 10[83]6 a-b; J. D. Beazley, *JHS* 56 (1936), 93; *ARV*² 1362.10; A. Cambitoglou, *JHS* 74 (1954), 116 note 21 (mention concerning the shape of vase); Bernhard 1976, no. 362.

DIMENSIONS AND CONDITION H. 11.5; H. with handles 13.0; D. 10.5; D. of lip 8.7; D. of foot 8.5. State of preservation rather good, although the vase is glued and extensively repainted in black. Layer of deposit inside.

TECHNICAL FEATURES Clay invisible but fired light red 2,5 YR 6/8. Black glaze, lustrous with olive hue, in particular on both sides of the figure on side A, and around one of the handles; good quality, well fired. Red wash on the reserved areas. Relief lines.

DESCRIPTION Vase not very high, shape resembling kantharos. Globular to ovoid body. Short lip with straight rim inclined to the outside. On transition of lip to body, groove. Echinus short foot, on the underside, well offset; underside of vase convex. Handles too big for the vase size, double, strongly protruded and rounded high above lip, attached to lip and body just above its mid height; moulded satyr heads applied at the junction of each handle with the lip. Satyrs are bald on tops of heads, they have bushy eyebrows, thick whiskers and beards, snub noses and big ears.

Glazed: Whole vase, also inside, except the figural decoration.

Body: Side A and B: woman.

A – woman dressed in chiton and himation walks right, turning back, as if looking at the *phiale* which she holds in extended right hand. Hair in bun, but ribbons not shown. Left hand, bent in elbow, is concealed by the cloak. Feet visible from under the garment, left in profile, right frontally. Eye at right angle, but upper eyelid much longer than the lower one. A circle (earring?) in place where the ear should be.

B – similarly dressed woman stands left; in extended right hand holds a *phiale* over an altar. Left hand not indicated, completely concealed by the cloak. Too large feet visible from under the garment are sketched together and shown from profile. Eye with eyebrow, marked small lips, no earring. Altar rather short, consists of a short base, main rectangular trunk and slightly broader upper part in two steps.

Rendering of both figures is schematic, rather careless and hasty. Hair outline reserved. Beneath figures ground indicated by a broad reserved band, around the vase.

Red wash: traces on unglazed resting surface of foot and underside of vase.

Relief lines: fingers of both women, feet of woman on side B.

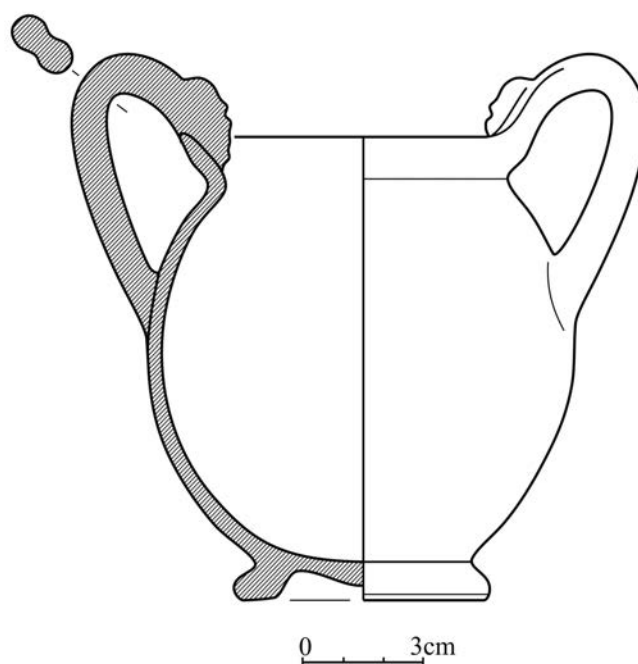


Fig. 67. Kantharoid vase 208

CLASSIFICATION AND DATE The Class and Group of Bonn 94 [J. D. Beazley]. End of 5th or early 4th century BC.

COMMENTS On Class and Group of Bonn 94 see: Beazley 1928, 70 and note 8; *ARV*² 1167-8, nos.119-125; 1360-1, nos. 1-29; 1361-2, nos. 1-10; *Para*, 484 nos. 22bis and 22ter; see also C. Campenon, *La céramique attique à figures rouges autour de 400 avant J.-C.* (Paris 1994), 63f., fig. 3: 1; *Agora XXX*, 128f., no. 964. Campenon (*op. cit.*, 64) observes that kantharoi disappear from the repertoire of the Athenian red figure pottery workshops in developed 4th century BC; it is possible that the produce was taken over by Apulian workshops, while in Athens the kantharos reappears since the second quarter of the 4th century BC, but in the category of black glaze vases, cf. *Agora XII*, 113).

Name of class and group from vase Bonn 94 CVA 1 [Germany 1], pl. 23: 7, dated to ca. 400 BC (A. Greifenhagen 1938) (= *ARV*² 1361.1 below, see also: W. Geominy, *Das Akademische Kunstmuseum der Universität Bonn unter der Direktion von Reinhard Kekule* (Amsterdam 1989), pl. 14 top (B)). Beazley included 31 vases of this particular shape under heading "Class of Bonn 94": they are small kantharoid vases with double handles, usually with a moulded satyr head, as in our vase, or head of a Negro on

junction of each handle with the lip. Seven of these were decorated by the Painter of Munich 2335 (*ARV*² 1361.1-7 and 1167-8 nos. 119-25), while 10 kantharoid vases were grouped by Beazley as a stylistically similar group, named Group of Bonn 94, with the remark that eight of them are undoubtedly works of one man (*ARV*² 1361-2.1-8), while the two remaining, including our vase, were probably also decorated by the same painter. Among the ten aforementioned kantharoi representations of women are found, but none of them holds a *phiale*, as in the case of our vase. Those kantharoi of which the provenance is known, all come from South Italy and not less than eleven have been found at Ruvo. There are also in existence some Italiote replicas, see *ARV*² 1361, nos. 1-2, middle of the page.

Our vase shows strong similarity to the vase Leiden I.1951/2,1 *ARV*² 1361.2 below; *CVA* 4

[Netherlands 7], pl. 185: 1-4 (M. Vos 1991), in particular the satyr heads resemble the Leiden kantharos satyr heads. This vase was placed by Vos among Attic vases and dated to the end of the 5th or beginning of the 4th centuries BC (see also A. Papanastasiou, *Relations between Red-figured and Black-glazed Vases in Athens of the 4th Century B.C.*, Oxford 2004), pl. 81). Like our vase the Leiden specimen has also red wash on the reserved areas. Hence our vase is an Attic work and was probably decorated by the same artist as the Leiden kantharos.

For the altar see: D. W. Rupp, in R. Etienne and M.-Th. Le Dinahet (eds.), *L'Espace sacrificiel dans les civilisations méditerranéennes de l'antiquité* (Actes du Colloque tenu à la Maison de l'Orient, Lyon 4-7 juin 1988, Paris 1991), 58 type VIII: Monolithic block and build altars with volute bolsters, fig. 4B: schematic.

63. PLATES 78, 79: 1-2 FIGURE 68

LEKYTHOS

INV. 219 (1059; 109).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bieńkowski 1917, 10 no. 12; Beazley 1928, 69f.; Bulas 1935, pl. 10[83]2; *ARV*² 1200.1; Bernhard 1976, no. 361; N. Sidorova (2001): *CVA Pushkin State Museum 4* [Russia 4], 36 under pl. 32: 3-4 (*n.b.* this author erroneously described the objects carried by the woman from Cracow lekythos as “casket and torch”, see below).

DIMENSIONS AND CONDITION H. 26.4; D. 8.5; H. of lip 2.8; D. of lip 4.7; H. of foot 1.8; D. of foot 5.4. Lip and handle glued, very few chips and abrasions of glaze on surface, otherwise state of preservation very good.

TECHNICAL FEATURES Red clay 2,5YR 5/6. Black glaze, lustrous, in places turning red: in the lower part of neck in front, on body below handle. Dilute glaze. No relief line.

DESCRIPTION Slender shoulder cylindrical lekythos of very regular proportions – standard shape. Calyx-shaped lip; rim of lip horizontal; slight groove below the lip and at neck's base; neck narrow; shoulders slightly sloping, angular transition into cylindrical body, which tapers in its lower part; strap handle; on transition from body to foot plastic ring; disc foot.

Glazed: Lip outside (except upper surface) and inside to the depth of 3.2 cm, neck and handle (only on the outside). Grooves separating neck reserved. Shoulder and zone of decoration on the front side of body just below the transition of shoulder into body reserved, as well as edge of foot and underside.

Shoulder: Five palmettes; three in the front – central one downwards, two on the sides upwards, joined with the central one by tendrils; two remaining closer to handle facing the space beneath handle, from their base a tendril runs towards neck.

Body: Just below the shoulder in the front of the vase: simplified broken meander, stopped, alternating with ornament similar to dotted cross squares.

On the front side of body figural scene: woman dressed in finely pleated chiton and himation

with broad folds runs to the right with her head turned back and left. In her extended left hand holds a very long alabastron and a sash (decorated with dots and what looks like tiny leaves, and on the lower rim with short vertical lines – tassels?); in her right hand, kept behind, she holds a box, towards which her head is turned. Head is shown in left profile; hair separated from background with reserved line, drawn in a bun at the head back and over the neck. Feet bare, right frontally, left turned right, like the whole figure. Eye rendered as sharp angle with a small pupil, above it two rather long converging lines represent the upper eyelid and eyebrow. Mouth small, with lower lip inflated downwards. Ground marked with reserved line.

Folds of garments rendered with lines of glaze of varied intensity; dilute glaze: folds of chiton on the right shoulder and arm, and in the lower part; decoration of the sash.

CLASSIFICATION AND DATE Near the Klügmann Painter [J. D. Beazley]. Ca. 430-420 BC.

COMMENTS For classification of lekythoi see pls. 43-45, 63.

The Klügmann Painter (named after the former owner of the lekythos once in Rome, no. 4 on Beazley's list) belongs to the painters of the Classical period, specializing in decoration of small vases. The artist painted representations of Artemis, the Amazons, Nike, but his favourite vases were lekythoi decorated with a walking or running, and sometimes also sitting woman (e.g. lekythos Compiègne 1037 from Athens: *ARV*² 1200.34 = *CVA* 1 [France 3], pl. 18: 5, 20: 3, woman sitting with an alabastron and box, in the background sash (M. Flot 1924)). On the painter cf.: *ARV*² 1198-1200; *Para* 462; *Add*², 343; L. Zoroğlu, *AA* 1999, 141-145; Sidorova, *op. cit.*

A very good analogy for our vase is lekythos Moscow II 1b 441 (Sidorova, *ibid.*), probably work of the same Klügmann Painter, ca. 440 BC: "woman walking r. looking back, in l. hand an unlit torch – a stick crossed with brush strokes". Sidorova (*ibid.*), believes that our lekythos could have been painted by the artist himself. Some details are rendered as on works of the painter himself, e.g. long profile with slightly snub nose, inflation of lower lip and strong recession

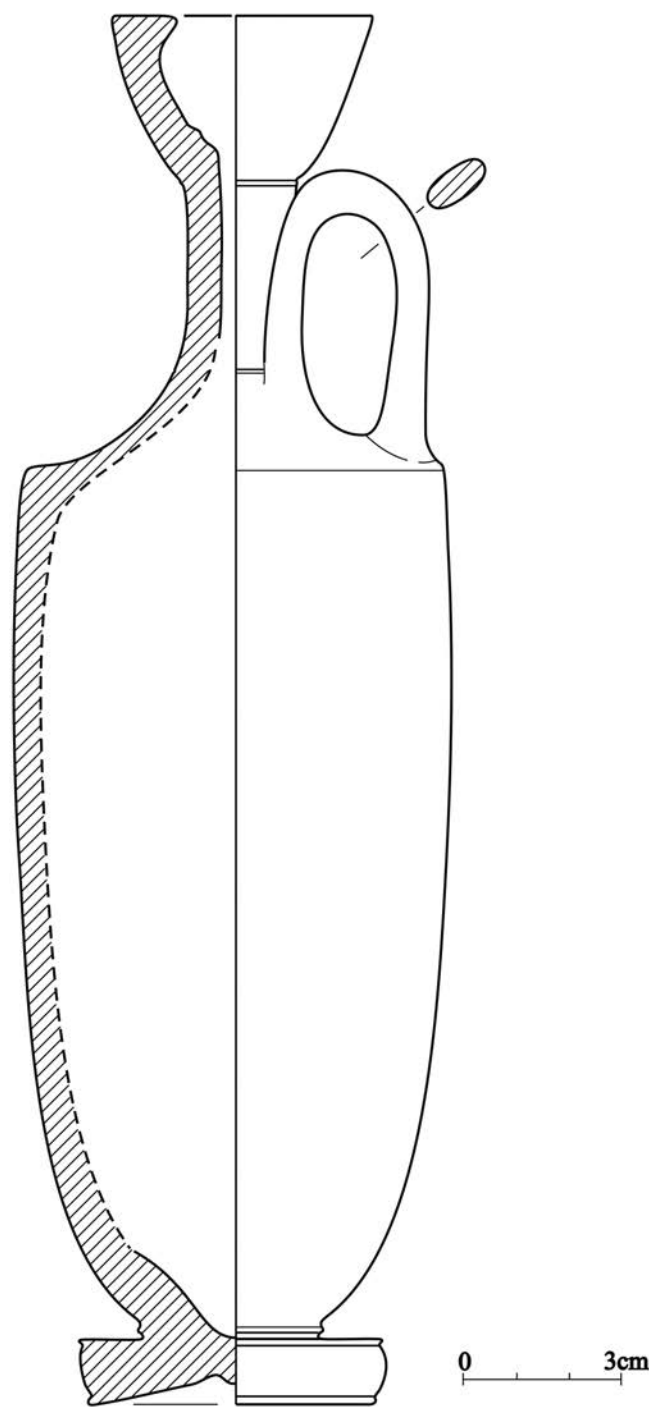


Fig. 68. Lekythos 219

below it, but there are differences in other details, e.g. the eye of our woman is slightly differently painted: pupil centrally, and not attached to the upper line as in Klügmann Painter (cf. e.g. the way the eye of Artemis is painted on the Painter's lekythos Athens 12780: *ARV*² 1198.2; K. Kourouniotes, *AEphem* 1907, 134f., fig. 5, 7; Zoroğlu, *op. cit.*, 142 fig. 5), so I think that the attribution of Beazley placing the Cracow lekythos near the painter should be maintained.

A good example of the same subject as in our vase in the oeuvre of Klügmann Painter is lekythos from antiquarian market Basel, Market, Münzen und Medaillen A.G., attributed to him by Beazley (*Para* 462.28Bis = Beazley Archive 276128 with photograph) with a woman with box, alabastron and sash suspended, as well as a rectangular object described as “block”. Similar rendering of head of the standing woman (with scroll) and ornament above on lekythos of Klügmann Painter Paris, Louvre CA 2220 (*ARV*² 1199.25; F. A. G. Beck, *Album of Greek Education: The Greeks at School and Play* (Sydney 1975), 57 no. 14, pl. 70: 356, dated to ca. 440-430 BC), but the painting on our lekythos is more carelessly rendered and more hastily executed, besides, our vase is slenderer, hence

it should be dated slightly later.

The Klügmann Painter active in 440-420 BC was influenced by the Achilles Painter, one of the leading artists of his time, see e.g. lekythos with running woman from Keratea in Copenhagen 5625: *CVA* 4 [Denemark 4], III I, pl. 164: 3 (Chr. Blinkenberg and K. F. Johansen 1931) attributed to manner of Achilles Painter by Beazley, *ARV*² 1003.18.

For boxes in Classical times see: F. Lissarrague, in *Pandora* 1995, 93ff. A very similar box is held by woman from skyphos Bonn, Akademisches Kunstmuseum 92a, *CVA* 1 [Germany 1], pl. 22: 4 (440-430 BC, “für den Stil vergleicht Beazley den Skyphos Louvre G 562”, A. Greifenhagen 1938).

64. PLATE 79: 3-4

FIGURE 69

PATTERN LEKYTHOS

INV. **200** (1166; 216).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bieńkowski 1917, 20 no. 13; Bulas 1935, pl. 10[83]10; Bernhard 1976, no. 364.

DIMENSIONS AND CONDITION H. 11.3; D. 4.0; H. of lip 1.0; H. of foot 0.8; D. of lip 2.6; D. of foot 2.7 (base). Glued, partly restored with plaster (white spots): part of shoulder, probably handle and foot (?); mouth of neck cemented, vase partly repainted: long and thin tongues.

TECHNICAL FEATURES Red clay 2,5YR 5/8 red. Black glaze, lustrous, in places with olive hue, especially on the vase's back. Added white.

DESCRIPTION Shoulder cylindrical lekythos. Calyx-shaped lip with slanting rim, neck rather wide, shoulder very flat, angular transition to body, body strongly tapered down.

Glazed: Whole lip, also inside (to 1.4 cm), outer part of handle and its edges, lower part of body. Reserved: neck, shoulders.

Shoulder: Longish tongues and above them, at the neck's base, traces of short lines.

Body: On front side of body two palmette friezes, separated by a broad band reserved and once covered with white slip (traces preserved) running around body in its middle. Each frieze consists of three whole and one partly painted palmettes (five or six separated leaves) enclosed in arches finished at the bottom with two volutes. Triangular fields between upper parts of palmettes reserved. Upper frieze flanked by reserved lines, below the lower frieze one such line. On the middle, band with white ground, between palmette friezes (only in the front part of the vase) simple single meander to right in glaze, between two black lines. Beneath decoration uneven reserved line runs around the vase.

CLASSIFICATION AND DATE Shoulder cylindrical lekythos with red figure florals. Ca. 450-425 BC.

COMMENTS Shape close to black figure lekythoi pls. 54-55, but shoulder more straight.

For pattern lekythoi see pls. 52-56. No good analogy for the described vase was found. Ornament on body is a simplified variant of palmette and lotus motif, cf. e.g. lekythos Copenhagen, Ny Carlsberg Glyptotek V. 26 (*ARV*² 219.14; Kurtz 1975, 123ff., pl. 66: 3, the Floral No-

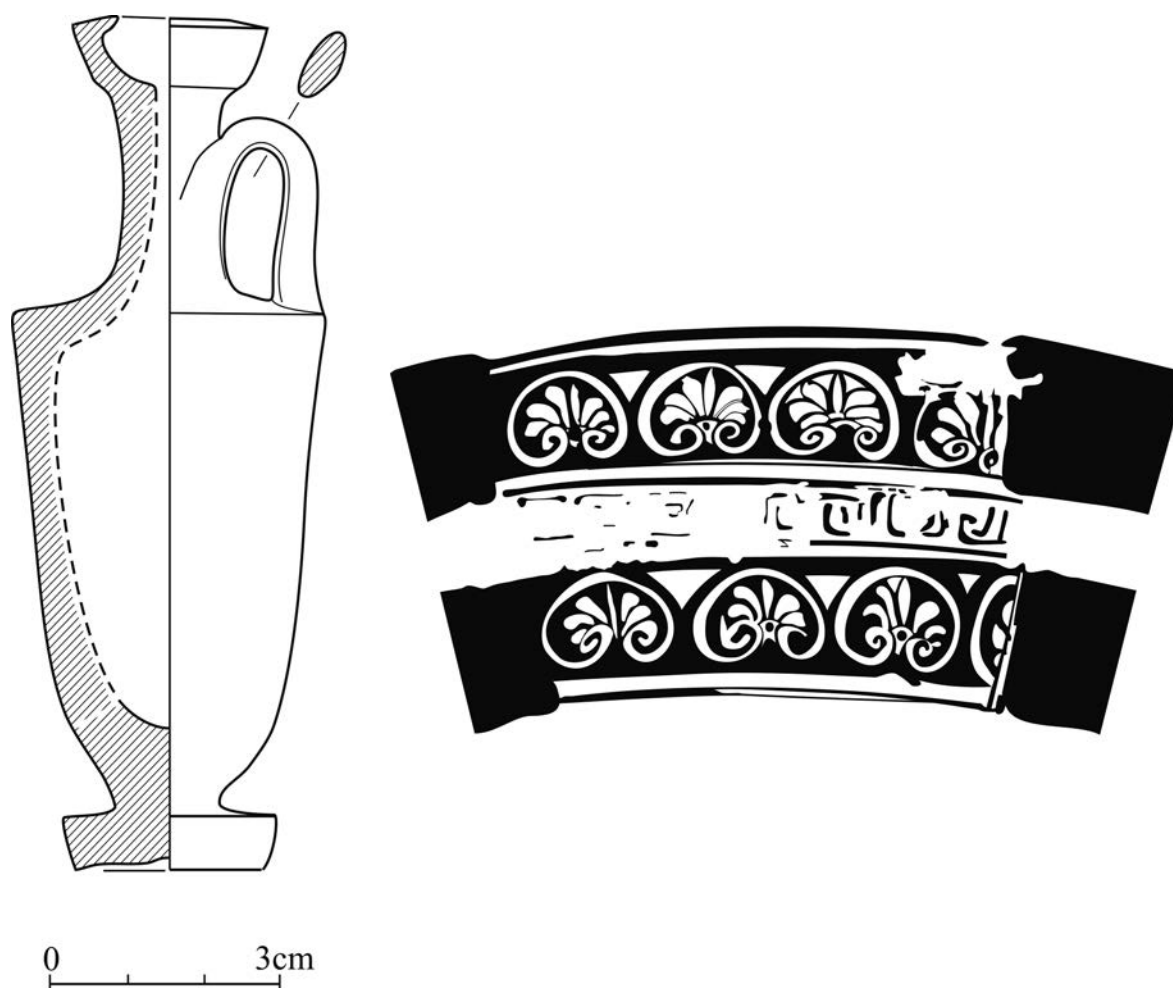


Fig. 69. Lekythos 200

lan Group, Black bodied Lekythoi – red figure workshops, dated to the first quarter of the 5th century BC); ornament on neck over the figural

scene on kalpis Gotha Ahv. 53 CVA 2 [Germany 29], pl. 55, ca. 450/440 BC, Christie Painter (E. Rhode, 1968).

65. PLATE 80

FIGURE 70

ASKOS

INV. 304 (1142; 192).

PROVENIENCE Unknown.

SOURCE Unknown.

BIBLIOGRAPHY Bulas 1935, pl. 10[83]7; Bernhard 1976, no. 363.

DIMENSIONS AND CONDITION H. with handle 7.0; H. of body 3.2; D. 9.0; D. of foot 8.0; D. of lip 3.5; H. of lip 3.3. Intact. Some calcare-

ous deposits on underside of vase and underside of lip, glaze slightly chipped in a few places.

TECHNICAL FEATURES Red clay 2,5YR 5/6. Black glaze, with metallic gloss.

DESCRIPTION Shallow askos with dome-shaped top. Funnel lip and very short ring foot, flat on underside, reserved. Body has a short lower part, broadening up, and convex top. Above it arched handle, semi-oval in section, attached to funnel lip.

Glazed: All vase, except underside.

Body: “Panter-swan” motif. On the upper surface of the reservoir on one side swan, on the other lying quadruped – panther?, both turned

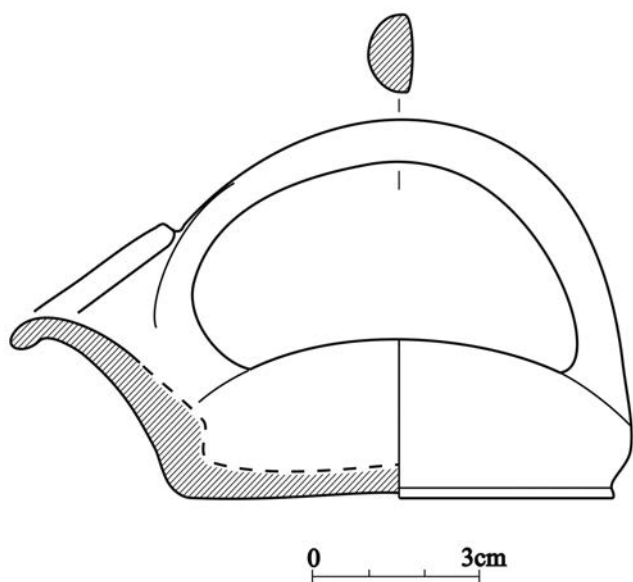


Fig. 70. Askos 304

towards lip; by the swan's beak, reserved circle with dot inside. Swans eye as a circle, on neck and alongside wing – dots; wing indicated by a line and divided into two parts by row of dots: the part closer to the neck and breasts dotted, the rear part has feathers marked by glaze lines. Panther: eye as circle with dot pupil and brow in form of a line above; neck separated from body by a row of dots; on the paw, in the middle of the thigh, line and dots above, claws shown. Beneath decoration uneven reserved line, but not below lip and handle. Dots delicate.

CLASSIFICATION AND DATE Unattributed. End of 5th-first quarter of 4th century BC.

COMMENTS On askoi in general see J. D. Beazley, *AJA* 35 (1921), 325-326; Richter and Milne 1935, 17ff.; *Olynthus* XIII, 1950, p. 257-258; U. Rudiger, *Askoi. Zur Entwicklung und Bedeutung einer Gefäßform* (Diss. Freiburg im Breisgau 1960); G. Bakalakis, *Anaskaphe Strymes* (Thessaloniki 1967), 103-104 (for the use); *Agora* XII, 157-160, fig. 11: 1174 (for the shape); H. Hoffmann, *Sexual and Asexual Pursuit. A Structural approach to Greek Vase Painting* (Royal Anthropological Institute of Great Britain and Ireland, Occasional Paper no. 34, London 1977), passim and 9 note 3 for general literature; L. Massei, *Gli askoi a figure rosse nei corredi funerari della necropoli di Spina* (Testi e documenti per lo studio dell'antichità LIX, 1978) (for the chronology of red figure askoi);

Kanowski 1984, 30 fig. 2, 31f. (on the content: "unguent vessels"); *CVA Leiden* 4 [Netherlands 7], pl. 195: 4-6 (M. F. Vos 1991, rejects Hoffmann's notion that askoi could serve as wine containers, arguing that their use for olive oil or perfumed oil is much more probable); C. Deslex, *Homo Faber* 1.1, (1997), 7-16, esp. 8 and fig. 3; A. Papanastasiou, *Relations between Red-figured and Black-glazed Vases in Athens of the 4th Century B.C.* (Oxford 2004), 22f., 78, 82-83.

Generally askoi are divided into two categories: 1) with broad body and arcued strap handle, 2) the so-called askos-guttus. The first category comprises "shallow" and "deep" askoi. Our askos belongs to the first variant of the first category = Class 1a according to Massei (*op. cit.*, XXX-II-XXXV); it also represents type D in H. Hoffmann's classification of decorative schemes (*op. cit.*, 1 fig. 1 and p. 3, par. 3.1.1. for type D).

For shape: P. Corbett, *Hesperia* 18 (1949), 317, pls. 84-85, with dog and deer, from well in Athenian Agora, late 5th century BC; Massei, *op. cit.*, (without inv. no.) cat. 146, Spina, Valle Pega T 669 C, pl. LXXIX, 2, dated to the first quarter of the 5th century BC (with panther); Leiden, Rijksmuseum van Oudheden, Kv B 171: *CVA*, *op. cit.*, pl. 195: 3-4, with swan and lion, dated: early 4th century BC; once Castle Ashby 79-80 *CVA* [Great Britain 15], pl. 53: 1-4 two askoi with two animals each, late 5th or early 4th century BC; Crimean Republican Museum of Local Lore KII-1055, A-21775, I. Vdovichenko, *Ancient Painted Vases from the Collections of the Crimean Museums* (Sonat 2003), 84 no. 31, dated ca. 400 BC, two dogs.

Images of quadrupeds on askoi are often ambiguous, so it is sometimes hard to assess what animal was painted. The scheme of representation on our vase is called "panther-swan" in literature, but similar beasts on askoi are also described as jaguars, leopards, lions and even dogs. It appears, therefore, that it is safe to say it is a catlike animal, conventionally called "panther", cf. Moscow Pushkin State Museum II 1b 417 and M-647, *CVA* 6 [Russia 6], pl. 57: 4-5 and 6-7 beginning and first quarter of the 4th century BC (O. Tugusheva 2003) (two panthers, one with head en face, the other in profile, with gaping muzzle, similar to what Massei

calls “a jaguar” – Massei, *op. cit.*, cat. 10, pl. III, 4 Ferrara inv. 20969 from Spina Vale Trebba T 256); see also: Moscow, the same museum M-1225, *CVA op. cit.*, pl. 59: 3 (swan with raised wings, end of the 5th-beginning of the 4th century BC) and II 1b 636, *ibid.*, pl. 59: 5-6 (bird – goose? with folded wings, first quarter of the 4th century BC), which, however, are painted in different style than our askos. Askoi decorated with “panther-swan” are very numerous, cf. examples gathered by Tugusheva: *CVA, op. cit.*, pl. 59: 3; Leiden K. 1947/8,8 *CVA op. cit.*, pls. 195: 3-4, 196: 5-6 swan–lion; see also askos

similar in shape with swan similar but not identical to the ours: Faenza 9579 Sassatelli G. (ed.), *Le ceramiche greche ed etrusche* (Museo Internazionale delle Ceramiche in Faenza 1993), no. 124, from Spina, belongs to type 1 Massei and has the “panther-swan” decoration, first quarter of the 4th century BC; quadruped similar to our “panther” on squat lekythos G. A. Tsvetaeva, *MIA* 56 (1957), 192 fig. 4: 8, end of the 5th-beginning of the 4th century BC.

On swans in the life of the Greeks see J. Pollard, *Birds in Greek Life and Myth* (London 1977), 64; on other birds see pls. 68-69.

White Ground

66. PLATES 81-83

FIGURES 71-72

CYLINDER LEKYTHOS

INV. 220 (14180; 1480; 545).

PROVENIENCE Athens. According to Bieńkowski (1917, 20) the vase was purchased by M. Sokołowski “at Lambros” in Athens in 1884 r. (where Sokołowski stayed with the painter J. Malczewski and count K. Lanckoroński during their journey to the East, see M. Sokołowski, in *Studia z dziejów cywilizacji* (Kraków 1889), 34-141, esp. 47-52; cf. J. A. Ostrowski, in *Egipt, Grecja, Italia...* 2007, 50-52).

SOURCE Note in the old inventory of the Jagiellonian University Archaeological Cabinet under no. 545: “purchased from the property of prof. M. Sokołowski R.I.P., 100 crowns, 1912” (the same piece of information is repeated by Bieńkowski, *op. cit.*). According to Bulas (1935, 44 to pl. 11[84]5) vase inv. 14180 belonged to the Museum of Art History and Archaeology of the Jagiellonian University. In the new inventory the vase appears with the old number “213/I UJ 968” as “donated by count Z. Czarnecki, 1884”. This piece of information is repeated by Bernhard (1976, 15), who identifies the donor as

Zygmunt Czarnecki, in his time a well known bibliophile, collector and numismatist. However, this version seem improbable, and according to Śliwa (2011, 368), it should be assumed that a mistake had been made, and Czarnecki donated another lekythos to our collection.

BIBLIOGRAPHY Bieńkowski 1917, 20-24, no. 14, fig. 12, pl. 1; Beazley 1828, 49; Bulas 1935, pl. 11[84]5; Beazley, *JHS* 56 (1936), 93 (rev. of Bulas); *ARV*² 1000.198; Bernhard 1976, 353, fig. 82; J. H. Oakley, *Achilles Painter* (Mainz 1997), 150 no. 267 (198), pl. 138A-B; Papuci-Władyka 1999, 7f. fig. 4; *Treasures of the Jagiellonian University* (Kraków 2000), 162 (E. Papuci-Władyka); E. Papuci-Władyka, in *Egipt, Grecja, Italia...*, 2007, 231-235, pl. 49 (colour).

DIMENSIONS AND CONDITION H. 30.8; D. 10.0; H. of lip 3.4; D. of lip 6.1; H. of foot 1.6; D. of foot 5.8. Glued from many fragments. In the course of recent conservation (A. Pusoska 1998) redundant part of neck, added probably by the 19th century antiquarian, was removed, and the 73 pieces were cleaned and glued anew. Surface abraded and damaged, in places, stains; colours partly disappeared, especially on the clothes of the figure to the left; drawing also partly damaged.

TECHNICAL FEATURES Clay once probably light red, burnt red-brown-grey 2,5YR 5/2-5/3 (weak red to reddish brown). Black glaze, lus-

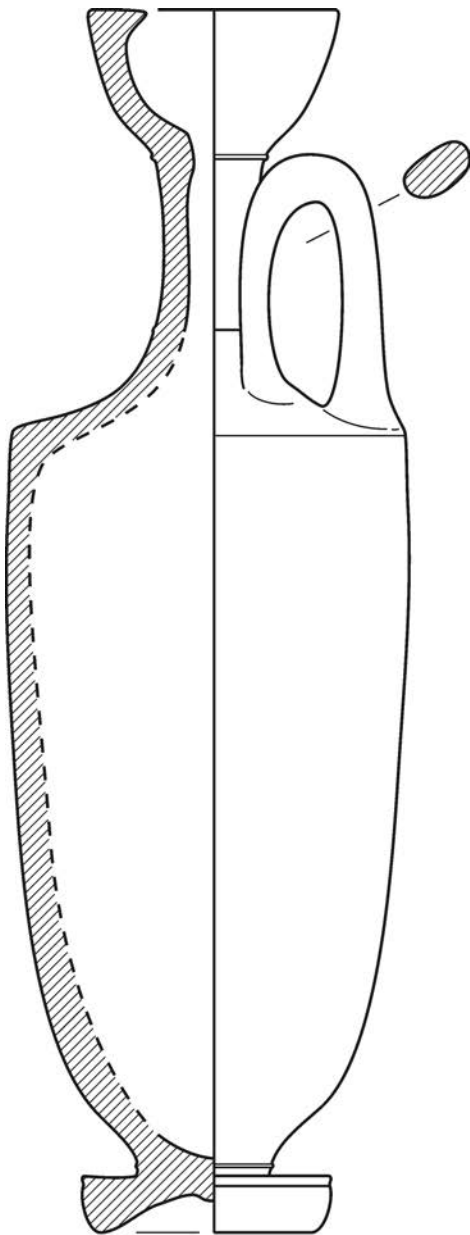


Fig. 71. Lekythos 220

trous, and dilute brown dull, in places altered. Cream slip: ivory with slightly sandy colour, and in placed pink hue (no equivalent in Munsell's charts). Outlines and folds of garments with dilute brown glaze. Decoration once multicoloured, now badly preserved: preserved garment of the woman on the right in brownish vermilion (ca. 7,5YR 5/4-5/6 brown to strong brown). The vase had a "false bottom" or "inner compartment" (traces); no traces of firing hole.



Fig. 72. Lekythos 220, decoration of shoulder

DESCRIPTION Cylindrical shoulder lekythos: high calyx lip with almost horizontal rim; narrow and rather short neck, separated by grooves; shoulder almost horizontal, with sharp angular transition to body; handle attached by the neck base, running up alongside its height, and is bent at its top, its lower attachment at the edge of shoulder; body cylindrical, tapering down, and through a short stem passes into foot; disk foot with slightly convex edge, conical on underside.

Glazed: Lip (except upper horizontal rim) and neck (also inside to 5.7 cm), whole handle, lower part of body and upper part of foot; edge of foot reserved. Shoulders and almost all body covered with bright slip, on which decoration is painted.

Shoulder: At the neck base egg pattern in black glaze between two lines. On shoulder three palmettes with tendrils in dilute dark brown glaze; middle palmette in front of handle, turned down, the two on the sides turned towards the handle; enclosing tendrils of central palmette terminate in two spirals with small spandrel buds; each palmette has five petals.

Body: Below the body-shoulder junction, between pairs of dark brown lines, sets of three simple meanders to right alternating with dotted saltire squares pendant; only to the right from the scene at the end of the band, single broken stopped meander to left. One black line on white ground below picture.

On the front side of body figural scene: two women carrying vessels. Both are young, very slender, tall and shapely. Hair rendered in dilute but dark brown (almost black) glaze, outline of the figures in lighter brown dilute glaze. Eye rendered as sharp angle, single line of upper eyelid. Woman on the left is turned right

and shown in profile, including legs. She wears a sleeveless chiton and a himation, which are almost invisible now; the anatomy of her body is, however, very well visible: it was painted before adding the colours of the garments. In her drooping left hand holds an alabastron without stripped decoration, outlined; in her extended right hand – decorated plemochoe with lid, outlined. The woman's head is slightly drooping down, profile clear, statue-like, painted with delicate line, hair pulled back in wavy strands and tied in a bun at the nape. She is barefoot, both feet in profile. Woman to the right stands frontally with her head turned to her companion, in left profile, delicately painted ear visible. Dressed like her companion, himation does not conceal right side of torso and shoulder. In her extended left hand, bent in elbow and protruding from under the mantle, she holds alabastron outlined and decorated in stripes; in her drooping right hand she must have also held an object, which is not preserved. Hair rendered and pinned up as in the case of her companion. Legs frontally, feet bare.

CLASSIFICATION AND DATE The Achilles Painter. Potter S. Ca. 445-435 BC (Middle II-III phase) [J. D. Beazley; J. H. Oakley].

COMMENTS Shape. According to Oakley (*op. cit.*, 73-75) lekythoi of the Achilles Painter were turned mostly by three potters, nicknamed by him A Potter, S Potter and P Potter; our vase is work of S Potter (*ibid.* 74-5 note 17, figs. 5-6: the underside of this potter is “characterized by an undulating line that arcs gently down from the central projection and then up to create a very thin and elongated S. For this reason I call him the S Potter.”); on false bottom, *ibid.* 73.

The Achilles Painter was one of the most prominent Greek vase painters; he was active ca. 460-425 BC and was an artist who is now known to have decorated more than three hundred vases in three techniques: black figure, red figure, and white ground; on the artist see: *ABV* 408-409, 696 (Panathenaic amphorae); *ARV²* 987-1004, 1677, and 1708; *Para*, 177, 345, 437-439, and 516; *Add*, 106 and 311-13; G. Dontas, *AntK* 16 (1973), 71ff.; C. Isler-Kerenyi, *AntK*, 9 *Beih.* 1973, 24 (on chronology); Kurtz 1975, 41-48, 50-52; J. H. Oakley, *The Phiale Painter* (Diss. Rutgers University, New Brunswick 1980), 197ff.; J. H.

Oakley, *The Phiale Painter* (*Kerameus* 8, Mainz 1990), 58-63; I. Wehrgartner, 129 *WPr.* (1985), 5ff.; *CVA Basel* 3 [Schweizerland 7], pls. 35: 1-3, 42: 1-2, 47: 1-2 and 47: 3-4 (V. Shlehoferova 1988); D. C. Kurtz, in J.-P. Descoedres (ed.), *Eoumousia, Ceramic and Iconographic Studies in Honour of Alexander Cambitoglou* (Mediterranean Archaeology, Suppl. 1, Sydney 1990), 107ff.; J. H. Oakley, *The Achilles...*, *passim*; J. H. Oakley, in S. Keay and S. Moser (eds.), *Greek Art in View: Essays in Honour of Brian Sparkes* (Oxford 2004), 63-77. On white ground recently: J. R. Mertens, in B. Cohen (ed.), *The Colors of Clay. Special Techniques in Athenian Vases* (Los Angeles 2006), 185-238.

The Achilles Painter is best known for his white ground lekythoi, which make up approximately half of his whole oeuvre. Moreover, one of the most popular motifs on such lekythoi is the subject of our vase: a scenes with two women, termed by Beazley “mistress and maid”. Bulas (*op. cit.*) interpreted the painting on our vase as two women in preparation for a visit at the tomb, but there is no indication thereof, and it may be just as well assumed that it is an everyday life scene, namely a toilette scene; preparation for a visit at the tomb scenes require the presence of a funerary basket, which is absent from our painting. Plemochoi were used by women for keeping jewellery and trinkets, while alabastra contained perfumed oils, therefore interpretation of this painting as everyday toilette scene seems accurate. The two women do not differ by age (hence they are not mother and daughter), or garments (therefore they cannot be interpreted as “mistress and maid”), and they are more probably sisters or simply two young women; on interpretation of such scenes see Oakley, *The Achilles...*, 61-64 and 69f., esp. 63f.: “the ‘mistress and maid’ scenes show a range of everyday situations with the variety in age and class of the women, and any attempt to explain them all – be it as weddings, funerary rites or depictions of the idealized dead – is misguided.”

Similar composition as on our lekythos see lekythos Athens MN 1823 from Eretria, *CVA* 1 [Greece 1], III Jc, pl. 7[39]1-2, 5: woman with plemochoe and woman with alabastron in drooping hand (K. Rhomaios and S. Papaspyridi 1930); *ARV²* 998.169 = Oakley, *op. cit.*, no. 229,

same date as our vase); woman with plemochoe: lekythos Athens MN 1821 from Eretria *CVA op. cit.*, pl. 7[39]: 3-4,6 (= *ARV*² 998.168, = Oakley, *op. cit.*, no. 231, same date, pl. 121C-D); woman in pose identical as ours on the left, with the same vessels (but in front of a stele): lekythos Ashmolean Museum Oxford 1896.41 (V.545) from Laurion *ARV*² 998.165 = Oakley, *op. cit.*, no. 225, 440-435 BC; identical plemochoe is held by a sitting woman on lekythos from Keratea in Attica, Copenhagen, National Museum of Denmark 5624 *CVA* 4 [Denmark 4], pls. 170: 6a-b and 170A (colour plate) (Chr. Blinkenberg and K. F. Johansen 1931); *ARV*² 997.150; Oakley, *op. cit.*, no. 203, 445-440 BC, pl. 108). On alabastra: H. E. Angermeier, *Das Alabastron* (Giessen 1936); Kanowski 1984, 16-17; on plemochoe F. Brommer, *AA* 95 (1980), 544-49; Kanowski 1984, 118 fig. 4, 119f. (with literature); both alabastron and plemochoe were particularly connected with women, meant to contain ointments, perfumes and female trinkets, they were objects associated with female fertility and decoration; as expensive gifts for deceased women were probably meant to give them joy, pleasure and comfort; plemochoi were customarily presented to the bride as nuptial gifts; to ancient viewers its presence would have called to mind the wedding ceremony, which was the

most important celebration in a woman's life; see *Pandora* 1995, 144, 148.

Type of palmettes on shoulder II A in Kurtz classification: 1975, 33-4, fig. 6, palmettes of Achilles Painter: *ibid.*, fig. 19-21; Oakley, *op. cit.*, 76; identical ornament on shoulder on lekythos Basel, Antikenmuseum und Sammlung Ludwig (ex Schweizer) BS 443 *CVA op. cit.*, pl. 54: 6 and pl. 47: 3-4 and 49: 3-4, late work 440/430 BC; Oakley, *op. cit.*, no. 291, dated to 435-430 BC.

Modern scholars in the field of Attic pottery believe the Achilles Painter to be one of the best Athenian artists, but according to a graffito on the underside of a pelike by this painter in Ashmolean Museum in Oxford, he was not held in particularly high esteem in antiquity (the graffito says that four objects were purchased for 3.5 obols, including a lekythos by Achilles Painter, which means that the vase was bought for 25 pence, as M. Vickers calculated, which was not an exorbitant price, cf. M. Vickers and D. W. J. Gill, *Artful Crafts: Ancient Greek Silverware and Pottery* (Oxford 1994), 87, figs. 4: 3-4; M. Vickers, *Ancient Greek Pottery* (Oxford 1999), no. 36; but see detailed comments on prices in A. W. Johnston, *Trademarks on Greek Vases. Addenda* (Chippenham 2006), 19ff.).

Late Classical

67. PLATE 84

FIGURE 73

PELIKE

INV. 732 (1083; 133).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 10[83]5 a-b; Beazley, *ARV*², 1477.4; *Para*, 496; *Add* 381; E. Papuci-Władyka, *Zeszyty Naukowe Uniwersytetu Jagiellońskiego, Prace Archeologiczne* 49 (Kraków 1991), 31-33.

DIMENSIONS AND CONDITION H. 18.0; D. 11.5; D. of lip 10.7; D. of foot 7.0. Intact. Dec-

oration slightly abraded and somewhere white deposits on figures, especially on side A. In the course of conservation vast repainting of the glazed layer with dull black paint was removed.

TECHNICAL FEATURES Reddish yellow clay 5YR 6/6. Black, lustrous glaze, slightly abraded on lip and turned brown in mouth.

DESCRIPTION Small pelike of poor proportions, with relatively small foot and broad lip. Flaring lip with overhanging rim. Strap handles. Spreading and rather narrow disc foot with moulding on edge.

Glazed: All vase, also mouth, except resting surface of foot and underside.

Body: Decoration very simple, hastily and carelessly done. Both scenes bordered from above

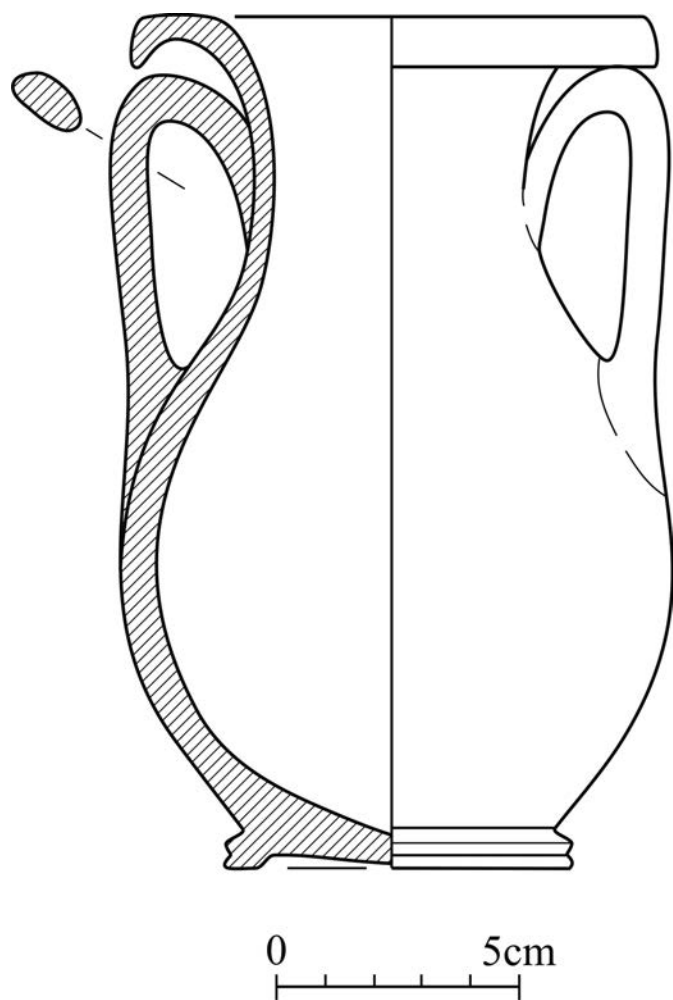


Fig. 73. Pelike 732

and below with not too long band of egg pattern, shorter above, longer below.

A – Two youths wrapped in mantles, facing each other. The figure to the left holds a discus decorated with an X and four dots. The youth to the right holds an aryballos (?) Heads in profile, hair as patches of glaze, separated from background with reserved line, large eye with pupil, above brow, dot beneath nose, mouth as a short line. Folds of himation were rendered with lines (very poorly preserved). Between the ephebes a pillar (altar? table?).

B – Youth in himation, almost identical with the youth to the left on A, facing right, holds an object similar to the one aforementioned – a discus with X. In front of him a similar pillar (stele?), on which an oval object resembling a ball lies.

CLASSIFICATION AND DATE The Painter of Athens 1472 [J. D. Beazley]. Ca. 350-325 BC.

COMMENTS On shape generally: Richter and Milne 1935, 4-5; Kanowski 1984, 112 fig. 4 (first half of the 5th century BC), 113-115 (with literature); E. D. Breitfeld-von Eickstedt, Beobachtungen zur Form und Entwicklung einer Vasengattung, in *APP I* 1997, 58-59 Tabelle 2: 1.H.4.Jh. Our vase represents variant d of pelike in classification of A. Papanastasiou, *Relations between Red-figured and Black-glazed Vases in Athens of the 4th Century B.C.* (Oxford 2004), 22f., pls. 11-23.

Beazley (*ARV²* 1477) attributed seven vases to the painter, as well as two vases probably painted by him (some of them – nos. 1, 2, 6 were attributed by Schefold 1934 to the Hetaira Painter or more likely – to Hetaira Workshop). According to Beazley some figures resemble the works of Marsyas Painter. On the painter: *ARV² loc. cit.*; *Para* 496; *Add* 381 (fragment Tübingen E 183 *ARV²* 1477.7 = *CVA* 4 [Germany 52], pl. 50, 51, fig. 39 dated ca. 340 Eleusinian mysteries (E. Bohr 1984); fragment Agora P 17 *ARV²* 1477.6 = *Agora* XXX, 216, pl. 56: 538, third quarter of the 4th century BC).

Our vase belongs to the modest works of the painter. Most similar shape: Athens, National Museum 1472 (name piece of the Painter *ARV* 1477.1; = Papanastasiou, *op. cit.*, cat. no. Pe 83, pl. 20: 2, 340-330 BC). For shape see also similar pelike Bruxelles Musées Royaux d'Arts et d'Histoire A 3900, R. Margos, in *Études d'archéologie grecque présentées le 16.III.1978 à Violette Verhoggen* (Brussels 1980), 31 fig. 6: 47, dated 350-325 BC, her Classe B, nos. 1-4, figs. 8-20, Group G. Very similar in shape and decoration is a pelike from Elounda (Crete): G. Touchais, *BCH* 110 (1986), 745f., fig.124, cist grave dated to the end of the 4th century, see *ArchDelt.* 33 (1978) [1985] Chron., 389f. Good analogy: I. B. Brashinskii, *Grecheskii keramicheskii import na Nizhnem Donu v V-III vv. do n. e.* (Leningrad 1980), 123, pl. XII, 146, second quarter-mid-4th century BC.

On discus see pl. 88. For the motif of a figure before a pillar which could be a *terma* (or *horos*) invested with religious or cultic significance see: oinochoe Benaki Museum 22517 *CVA* 1 [Greece 9], pl. 63: 1-3, related to F.B. Group, first quarter of the 4th century BC (V. Sabetai 2006, with literature); see also: pls. 97-98.

68. PLATE 85**PELIKE FRAGMENT**

INV. 346

PROVENIENCE Unknown.

SOURCE Unknown.

BIBLIOGRAPHY Unpublished.

DIMENSIONS AND CONDITION H. preserved 16.0; D. max. of body preserved 17.0. Handles glued from two fragments each, and attached to the preserved piece, the same for two fragments of lip. On lip and handles remains of modern black paint, which was probably used to mask the gluing.

TECHNICAL FEATURES Red clay 2,5YR 6/6-5/6, pure. Black, lustrous glaze, in places brown-red or red. Added white. Dilute glaze.

DESCRIPTION Upper part of pelike: preserved flaring upper part of neck, upper part of body, two strap, handles with ridge outside only.

Interior glazed. Egg pattern with dots in interstices above the pictures on A and B. Under each handle, vertical palmettes with dotted arched hearts. To the right from palmettes remains of floral ornament of pointed leaves.

Body: A – Gryphomachy. Amazon mounted on a horse rearing up, fighting a griffin. Upper part of the Amazon on cantering horse right, fighting a griffin attacking from the right. The Amazon is dressed in Eastern attire. Wears one-piece sleeved undergarment, decorated with dots, and sleeveless tunic (chiton) decorated on the bodice with a wide double thick black stripe echoing the shape of the neckline, from the lower stripe there extend downwards four short curved stripes (or hooks). On head shown in right profile an *alopekis* decorated with stripes. In her left hand she probably held the reins, in her retracted right hand she held the spear with which she attacked the griffin. Hair protruding from under the cap shown in double wavy line by the face, and by a single line at the neck; locks of hair visible also on the back, beneath *alopekis*. Face oval, forehead retracted,

long straight nose, half-open mouth, massive chin; pupil as a dot, slanted line above represents the upper eyelid, long arched line – the eyebrow. Partly preserved horse head on broad neck, mane short; ear visible, eye as a circle with brow above it; fragment of reins preserved.

To the right from the Amazon fragment of griffin that probably was shown in a typical pose: rearing on hind legs and leaning against the front legs on the horse. Preserved is hardly visible part of the griffin's head with two pointed ears rendered in added white and part of the wing, reserved; feathers painted as thin and thick glaze lines.

B – Two himation-clad youths in conversation facing each other. Half of the torso preserved of the figure on the left, probably holding a tympanum or discus, preserved fragmentarily as a semicircle with a broad stripe of black glaze by the edge. Of the other figure only head is visible. Hair of both figures shown as a thick patch of glaze, separated from the background with a reserved line. Both figures with indicated facial features: clear profile, retracted forehead, pointed nose; eye rendered as two lines: the lower one short, the upper one longer, lines do not converge in the outer corner, between them dot – pupil, above – strong long line indicating eyebrow. Both youths agape, the one to the left has a black dot by the lips. Folds of the himation are conveyed with long glazed lines spreading out from the shoulder, the folds of cloth gathered at the neck of the youth on the left are worked in a broad stripe of glaze.

White: Head and ears of the griffin (remains).

Dilute glaze: Amazon's hair, rim of tunic, lines on griffin's wing.

CLASSIFICATION AND DATE Kerch Style, Group G. Ca. 340-330 BC [E. Papuci-Władyka].

COMMENTS On shape generally see pl. 84. Shape: neck and handles on our pelike are not very high, which suggests that its shape is not very developed, which in turn points at the date ca. 340-330, as e.g. I. V. Shtal', *Svod mitho-epicheskikh siuzhetov antichnoi vazovoi rospisi po muzeiam rossiiskoi federatsii i stran SNG (peliki, IV v. do n.e., kerchenskiĭ stil')* (Moscow 2000), no 55: Griffin Painter, 340-330. Our

vase represents variant d of pelike in A. Papanastasiou classification: *Relations between Red-figured and Black-glazed Vases in Athens of the 4th Century B.C.* (Oxford 2004), 22f., pls. 11-23, the closest in shape (and Amazon's attire) cat. Pe 52, pl. 15,2: Genève Musée d'Art et Histoire I 680, Group G, 350-330 BC.

Decoration of our vase – subject, composition, arrangement of figures, big dots on the garments etc. – is very typical for pelikai of the 4th century BC, decorated with scenes of gryphomachy, termed together as Group G – Workshop of the Griffin Painter. Diagnostic features of Group G are the dotted garments of the Orientals, the spirals and double hem-line of their tunic, the galloping horse and the pair of youths on side B (cf. Boardman 1989, fig. 408). Repetition of the same compositional scheme on numerous vases of Group G, only incidentally with small changes, allows for the assumption that the vases were made by a small group of vase painters who used the same models (cf. *CVA Pushkin State Museum 6* [Russia 6], 18 under pl. 7, O. Tugusheva 2003). The Group's activity is dated to ca. mid and third quarter of the 4th century BC (ARV² 1406).

On Kerch style see: K. Schefold, *Kertscher Vasen* (Berlin 1930); Schefold 1934; J. Boháč, *Kerčké vázy, se zřetelem k památkám v československých sbírkách* (Prague 1958); Boardman 1989, 190-194; Stahl', *op. cit.*, *passim*; K. Lapatin, in B. Cohen (ed.), *The Colors of Clay. Special Techniques in Athenian Vases* (Los Angeles 2006), 318-341; A. E. Petrakova, in A. A. Trofimova (ed.), *Greeks on the Black Sea: Ancient Art from the Hermitage* (Los Angeles 2007), 36-39.

On Group G see: Schefold 1934, 159 (Workshop of the Griffin Painter); ARV² 1462-1471 and 1694-1695; *Para* 494-495; *Add* 380; R. Margos, Une péliké attique à figures rouges du IV^e siècle avant J.-C., in *Etudes d'archéologie grecque présentées le 16.III.1978 à Violette Verhogen* (Brussels 1980), 25-48, esp. 34-39; M. Robertson, *The Art of Vase-painting in Classical Athens* (Cambridge 1992), 274; Boardman 1989, 193; for imports of Group G (including pelikai) in the western part of the Mediterranean: F. Curti, in *Spina in Valle Trebba. Atti del Convegno (Ferrara, 15 ottobre 1992)* (Ferrara 1993),

140 (see also examples of Spina analogies to our pelike, cited below); M. Landolfi, in B. Sabatini (ed.), *La céramique attique du IV^e siècle en Méditerranée occidentale, Actes du colloque international organisé par le Centre Camille Julian, Arles, 7-9 décembre 1995* (Naples 2000), 85-89. Some scholars have criticised the chronological system proposed by Schefold (1934), see in particular: M. M. Kobylina, 19 (1951), 136ff., 151, mainly: 164-165; Margos, *op. cit.*, 33-34; Papanastasiou, *op. cit.*, 12, note 7.

On Kerch style pelikai see also K. Schefold, *Greek Vases in the Getty 2* (Occasional Papers on Antiquities, vol. 2, Malibu 1985), 119-126; K. V. Petrenko, in *Antichnye koleksii iz raskopok Severnogo Prichernomor'á* (Moskva 1994), 126-136 (our pelike belongs to group I.4.5 in Petrenko's classification, i.e. pelikai included in Group G whose subject is the fight of "Amazon" or "Arimasp" on horseback with a griffin/griffins); Shtal', *op. cit.*, *passim* (Shtal' takes into consideration the findings of Petrenko, *op. cit.*).

The rider (Amazon or Arimasp) fighting a griffin is one of the most widespread subjects in the decoration of red figure pelikai and this applies in particular to works of the Group G (ARV² 1462-1471). Similar compositional scheme as on our vase can be found on many pelikai, cf. e.g. M. Cramer, *Griechische Altertümer südrussischen Fundorts aus dem Besitze des Herrn A. Vogell, Karlsruhe* (Karlsruhe 1908), pl. III: 26, p. 16, no. 124; Altenburg 318 CVA 2 [Germany 18], pl. 53: 3 dated to the third quarter of the 4th century BC (E. Bielefeld 1959), but different style; Collection R.O. no inv. *CVA Japan 1*, pl. 15: 3-4, pelike probably of Group G, mid 4th century BC (A. Mizuta 1981); Moscow Pushkin State Museum of Fine Arts No. II 1b 1406, CVA *op. cit.*, pl. 11: 1-4, Group G, third quarter of the 4th century BC.

The same compositional scheme appears in scenes of an Arimasp on horseback fighting a griffin, see e.g. pelike Shtal', *op. cit.*, nos. 53, 55, 56, 57, 58, 60 (on all of them rider with long hair in *alopekis*, very similar to our Amazon, but interpreted as Arimasp, all belong to Group G); several pelikai of Group G, dated to the third quarter of the 4th century BC, Moscow Pushkin State Museum II 1b 205, II 1b 1378,

and II 1b 548, *CVA op. cit.*, pls. 7-9: Arimaspoi on horseback (without *alopekis*, short hair, remaining garments as in our vase) and griffins. Since both the compositional scheme and the attire of the figure, as well as many other details are identical, interpretation of the figure fighting the griffin is problematic, cf. *LIMC I* (1981), *s.v.* Amazones, nos. 565-569, p. 623 part F. "Amazones contre griffons" (P. Devambez and A. Kaufmann-Samaras); see also: *LIMC VIII* (1997), *s.v.* Arimaspoi, 534 and nos. 36-38 (X. Gorbunova): representations of Amazons and Arimaspoi are often confused and it is sometimes difficult to assess which of the two is portrayed (e.g. *ibid.*, 534 no. 39: rider in garments similar to ours, described by the author as either Arimaspo or Amazon, therefore the problem of identification is still valid, as has been stated in *LIMC I op. cit.*). Most of the representations of the Arimaspoi are indeed adapted scenes from the Amazonomachy and the Gigantomachy. On gryphomachy on vases see also Metzger 1951, 327-332, 410-411, 417-419; K. Schefold, *RA* 1982, 249-262; Robertson, *op. cit.*, 274-275; for discussion on identity and meaning of the Oriental figures in art of the 4th century BC see also V. Paul-Zinserling, *Der Jena-Maler und sein Kreis* (Mainz 1994), 106-112, esp. 111-112.

Meaning of the scenes of gryphomachy: see *LIMC I op. cit.*, esp. 652, author of the commen-

tary, P. Devambez, observes that the connection of Amazons and griffins in the 4th century BC is purely decorative: "N'attribuons non plus d'autre intention que décorative à l'association tardive d'Amazones et de griffons"; however, see Shtal's (*op. cit.*, 12-15) opinion on deep symbolic meaning of these representations, which she interprets as fighting of the dead with the living and emphasizes that most of the pelikai were found in graves; on the use of pelikai in funerary rites see literature cited by V. Sabetai (2001), *CVA Thebes Archaeological Museum 1* [Greece 6], 93 to pl. 87 (pelike Group G with Amazonomachy), and Papanastasiou, *op. cit.*, 12 note 2.

Griffin on our vase was a griffin with the head of a bird of prey (which is indicated by pointed ears); such griffin appears on all analogies to our pelike cited above; for griffins with the heads of the birds of prey see also mug pl. 107: 3, 108; for griffins with heads of lions see krater pls. 91-93.

Palmette beneath handle, similar to ours, on pelike Prague National Museum 1056: J. Boháč, *op. cit.*, fig. 47, ca. 360-350 BC, Group G; below handles on our vessel was probably an ornament of antithetic palmettes, like on numerous pelikai with gryphomachy, e.g. Shtal', *op. cit.*, no. 54 – Odessa, Archaeological Museum 21539, and *ibid.*, no. 55 – Kerch, State Museum of Local History 9; Thebes Archaeological Museum 470a (from Akraiphnion), *CVA op. cit.*, pl. 87: 3.

69. PLATE 86

FIGURE 74

HYDRIA, Miniature: HYDRISKE

INV. 241 (639).

PROVENIENCE Unknown (probably Turkey?).

SOURCE Purchased from the legacy of painter S. Chlebowski, 1925 (cf. J. Śliwa, in: *Egipt, Grecja, Italia...* 2007, 266).

BIBLIOGRAPHY Bulas 1935, pl. 10[83]9; Bernhard 1976, no. 368.

DIMENSIONS AND CONDITION H. 9.5; D. 5.8 (with handles 6.8); D. of lip 3.9; D. of foot

3.3. Missing parts of lip and foot; calcareous deposits, in particular in the lower part of body and on the underside of lip. Numerous chips on surface, in places white deposits.

TECHNICAL FEATURES Light red clay 2,5YR 6/6. Black glaze, in places fired red, lustrous.

DESCRIPTION Miniature hydria with thick walls; flaring lip with moulded rim; rather high and broad neck; strap vertical handle and two tiny horizontal handles, bent and attached to body in its upper part; tours foot with moulded rim.

Glazed: Whole vase (except underside of foot).

Body: Decorated only the front part: palmette of 13 leaves within an arcade broken at top, but main leaf of the palmette does not touch

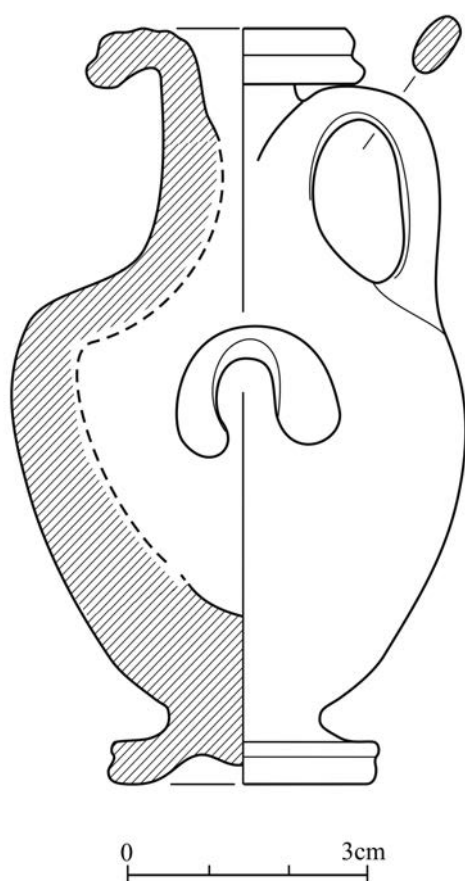


Fig. 74. Hydriske 241

the arch; heart of the palmette triangular with a black dot inside; between the palmette's heart and its leaf broad black stripe; beneath palmette reserved line. To the right from palmette two small leaves, but nothing to the left.

CLASSIFICATION AND DATE Unattributed. Ca. 375 BC.

COMMENTS On shape generally: Richter and Milne 1935, 11-12; E. Diehl, *Die Hydria, Formgeschichte und Verwendung im Kult des Alter-tums* (Mainz 1964); Kanowski 1984, 38-42; E. D. Breitfeld-von Eickstedt, in *APP I* 1997, 58-59 Tabelle 2: 1.H.4.Jh.; on miniature

hydriae: A. Papanastasiou, *Relations between Red-figured and Black-glazed Vases in Athens of the 4th Century B.C.* (Oxford 2004), 50 ff., 50 note 6. The shape of our hydria is slightly more developed than miniature hydria Benaki Museum 22509, dated to the first quarter of the 4th century BC: *CVA [Greece 9]*, pl. 19: 9-10, fig. 11 (M. Sabetai 2006), but less developed than hydria Benaki 22512, *ibid.*, pl. 19: 3, 6 fig. 9, dated to the second quarter of the 4th century, so our hydria can be dated to ca. 375 BC; for shape see also earlier and later examples: black glaze Thessaloniki 31.226 and 38.167, *Olynthus XIII*, 203, 205 nos. 248-249, pls. 144-145, dated to early fourth century; Würzburg H 4271: Langlotz 1932, pl. 254 no. 952, dated to mid-4th centuries BC (= Papanastasiou, *op. cit.*, 55 cat. Hyd. 89 gives lowered dating to the third quarter of the 4th century, after Zimmermann); Frankfurt, Liebieghaus 1586, *CVA 4 [Germany 66]*, pl. 56: 5-7, end of the 5th-beginning of the 4th century BC (S. Mayer-Emmerling and U. Vedder 1994) (= Papanastasiou, *op. cit.*, 55 cat. Hyd.79, pl. 65: 2). On miniature hydriae with palmette in general see Sabetai, *CVA, op. cit.*, pl. 19: 9-10, with further examples and *ibid.*, text to pl. 19: 1 on hydriskai in general.

Palmette on the Cracow hydriske shows similarity with palmettes decorating squat lekythoi from the second quarter of the 4th century BC. It represents type 5 in Robinson's classification of palmettes on squat lekythoi (*Olynthus XIII*, 147-148: "the reserved line border is broken at top but not pierced by the central leaf of the palmette"). According to the classification of palmettes on squat lekythoi from Apollonia palmette within arcade – as in our hydriske – appears since variant C, dated generally to the second quarter of the 4th century BC, see: Ivanov 1963, 106-108, nos. 70-81.

70. PLATE 87

FIGURE 75

SOURCE Donated by W. Czartoryski, 1872.

OINOCHOE SHAPE 2

BIBLIOGRAPHY Bulas 1935, pl. 12[85],10; J. D. Beazley, *JHS* 56 (1936), 93 (rev. of Bulas); *ARV*² 1487.89; Bernhard 1976, no. 359; Papuci-Władyka 2007, 213, pl. 44 (colour).

INV. 209 (1082; 132).

DIMENSIONS AND CONDITION H. 16.5 (with handle 17.5); D. 10.0; D. of foot 6.0. Intact, only

PROVENIENCE Unknown.

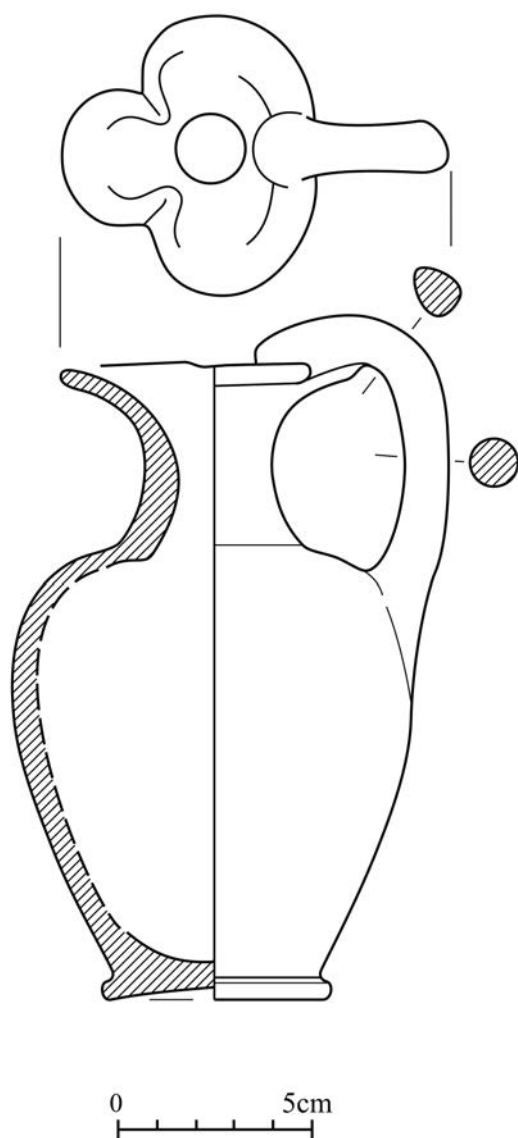


Fig. 75. Oinochoe 209

cracks around handle attachments, remains of silt on decorated surface and inside lip, many small chips of the outer surface; glaze partly abraded.

TECHNICAL FEATURES Light orange clay 5YR 7/6-6/6 (reddish yellow). Black glaze, on major part of vase turning brown and red.

DESCRIPTION. Trefoil oinochoe, shape 2. Slender vase, large trefoil lip spreading, rim not emphasized; neck tapering in the middle; ovoid body; large handle reaching above lip level; narrow ring foot, not offset from the underside; underside concave.

Whole vase glazed, also mouth inside to 3.5 cm, except underside. On shoulder in the front part, ornament of waves right.

Body: On front of body group of three persons: athlete with discus and aryballos and two man. Centrally naked athlete of corpulent physique with sticking out buttocks in profile right, in extended right hand holding a discus decorated with an X and four dots. Below visible left hand of the youth, beneath which a globular object, probably a large aryballos, but there is no string. On both sides of the athlete youths wrapped in himatia, facing him.

Outline of hair of all figures reserved, eye rendered as a line, eyebrow above, all figures have a black dot on cheeks by the mouths. Folds of the himatia gathered at the neck rendered with thick line, similarly thick lines on rims of the mantles below, remaining folds in schematic lines; feet of the figures merge with the mantles.

Below the scene glazed line and reserved stripe. Painting careless, details limited to a few hastily painted lines.

CLASSIFICATION AND DATE The Fat Boy Group (The F.B. Group) [J. D. Beazley]. Cracow Fat Boy Painter (= Cracow F.B.P.) [E. Papuci-Władyka]. Ca. 375-350 BC.

COMMENTS On shape: Richter and Milne 1935, 18ff.; J. R. Green, *BICS* 19 (1972), 1-16, Pl. I b, esp. 6; Kanowski 1984, 108-111 (with literature); on development and prevalence of oinochoe type 2 (and other oinochoe types) ca. 400 BC and later see C. Campenon, *La céramique attique à figures rouges autour de 400 avant J.-C.* (Paris 1994), 45-61, fig. 2: 2, esp. 56f. (for oinochoai of the F.B. Group), she remarks (*op. cit.* 52ff.) that in the 4th century BC many types of oinochoai that had been produced earlier disappear, and the Kerameikos potters focus on the production of easier forms: shape 2 and 3; A. Papanastasiou, *Relations between Red-figured and Black-glazed Vases in Athens of the 4th Century B.C.* (Oxford 2004), 38 (our oinochoe represents variation b in her classification): in red figure pottery oinochoe type 2 is very popular since the third quarter of the 5th century till mid-4th century, and many of them were produced by Fat Boy Group painters.

Bulas (*op. cit.*) believed the oinochoe in question to be of Italian make in Athenian red figure style, while J. D. Beazley (*JHS*, *op. cit.*) described it as an Attic vase, belonging to the

Fat Boy Group. Type of naked athlete with short legs and fat thighs is encountered on many vases of this group, which owes him its name; for Fat Boy Group see *ARV*² 1484-1495; *Para* 497-498; *Add*² 382.

The output of the workshop is large and consists mainly of oinochoai and secondarily of skyphoi Type A (on which see e.g. V. Sabetai (2006), *CVA Athens, Benaki Museum* [Greece 9], text to plate 62). Oinochoe is the favourite form of Fat Boy Group, Beazley attributed to the Group 200 vases, and if related groups are added (*ARV*² 1492-94), it gives close to 250 vases of this shape, which is an excellent illustration of the change in specialization of the Athenian workshops after ca. 400 BC. The producers of oinochoai preferred quantity over quality, they also gave up other forms of oinochoe in favour of type 2; jugs of this type, according to the estimates of Campenon (*op. cit.*, 57) make up 95% of oinochoai produced in the period 400-350 BC. Despite their poorer quality they were produced mainly for exportation (Green, *op. cit.*, 6, n. 39; Campenon, *op. cit.*, 57, n. 57). Their number is indeed perplexing; for instance in Spina ca. 150 vases of this category were found in graves (N. Alfieri, *Spina, Museo Archeologico Nazionale di Ferrara* 1 (Bologna 1979), 113, nos. 286-290).

Dating of the group is broad, covering the first half of the 4th century BC, but our vase belongs to the second quarter of this century. Decoration is schematic and repeated on numerous vases; in stereotypical palaestra scenes many objects appear in the background, such as pillars, halters, discs, and very often unidentifiable objects; the quality of glaze and its application deteriorate, as well as the very turning of the vase: “by the early fourth century, the shape is spoiled: one has only to recall the F.B. Group to be reminded of the lack of proportions that characterized the shape then. The jug is more slender in body and neck, the trefoil mouth more spreading; the foot has been narrowed and made higher”, as Sparkes and Talcott (*Agora* XII, 60) formulated it, and Campenon (*op. cit.*, 56) adds that the edge of lip is less clearly profiled than before.

The Fat Boy Group contains numerous vases similar in their careless and schematic painting, but stylistically not identical, therefore

certainly decorated by various artists. This fact was noted by Beazley himself, already in the first edition of his fundamental work (*ARV* 888-89) and in the second he noted: “Fat Boy Painter, but there are a good many hands” (*ARV*² 1484); for the stylistic relationship of the F.B. Group with other painters of the second quarter of the 4th century see P. Cabrera and P. Rouillard, in P. Rouillard and A. Verbanck-Piérard (eds.), *Le vase grec et ses destins* (Munich 2003) 90-98, esp. 95.

Our vase has a very good analogy in the oinochoe uncovered during the works in the Sozopol marina in 1928, now in the Archaeological Museum in Sofia 4496, see: Ivanov 1963, 151f. under no. 280, fig. 64, dated to the second quarter or slightly before mid 4th century BC, *Para* 498). This vase has shape identical to our oinochoe, identical decoration on shoulder and very similar decoration on body, only there is no aryballos by the naked fat youth, but he holds a discus-like object similar to ours, with an X and dots, described by Ivanov as tympanum (*ibid.*, 151f. note 2). Similar decoration of shoulder and upper body have two fragmentarily preserved (only the upper parts of vases) oinochoai from Apolonia, published by Ivanov (*op. cit.*, 151f. no. 280 (without illustration), compared with Sofia 4496 and *ibid.* no. 281 fig. 65 (both of them found in cemetery of Apolonia in 1949 trench II, complex 2 and dated as the vase 4496 in Sofia). Both preserved in whole vases i.e. Cracow 209 and Sofia 4496, as well as fragments of oinochoai from Apolonia nos. 280-1 were painted by the same artist, whom I proposes to call Cracow Fat Boy Painter (= Cracow F.B.P.). Probably the same painter made also oinochoe from Spina, Ferrara T. 335B VP (inv. 9838 *Add*² 1486.73 or 74) with identical scene as in Cracow vase (only a smaller aryballos), and in very similar style, cf. Alfieri, *op. cit.*, 113 no. 287, Fat Boy Group, first half of the 4th century BC.

The same disc-shaped object as on our vase in a similar scene of conversation appears on oinochoe of the Fat Boy Group from Nantes (Italian provenience) beneath the left hand of a naked athlete standing between two dressed youths, and is described as “un disque réservé est décoré d’une croix pointée [?]”, Dobrée Museum, (ex Campana), deposit of the Musée du Louvre,

1863, inv. D 863.1.78, cf. M.-H. Santrot *et al.*, *Vases en voyage de la Grèce en Etrurie* (Paris, Nantes 2004), 110f. no. 89, 212 – drawing of the profile (note that dated here to 410-380 BC, therefore differently than the text, which gives the date 400-375 BC), but the vase was painted by a different painter than our oinochoe. On the discus see also e.g. fragment of stemless cup Agora P 23138 *Agora XXX*, 311, pl. 126: 1357 (= *ARV*² 1521.45), with the athlete holding a discus with X and dots (the Q Painter, mid-4th century BC).

Aryballos in the background appears often on oinochoai of the Fat Boy Group, e.g. Sèvres

1495,3 from Melos *CVA* [France 13], pl. 21: 7 (M. Massoul 1936); Vienna Matsch collection V 299 *CVA* 1 [Germany 5], pl. 8: 6 (H. Kenner 1942) – this oinochoe is generally similar to the Cracow vase but was decorated by a different painter; Athenian Agora P 14958 *Agora XXX*, 230, no. 609, pls. 65-66, dated to the second quarter of the 4th century BC (= *ARV*² 1487.94); see also aryballoi (no string) on pl. 94, but much smaller than the one on the oinochoe in question.

Cf. also oinochoe from the Jagiellonian University Museum painted by another artist from the Fat Boy Group, pl. 120.

71. PLATES 88-90

FIGURE 76

BELL KRATER

INV. 330 (1075, 125).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 13[86]2; J. D. Beazley, *JHS* 56 (1936), 93; Bernhard 1976, no. 401; Papuci-Władyka 2007, 213, pl. 42 (colour).

DIMENSIONS AND CONDITION H. 33.3; D. of lip 30.5; D. of body 22.8; D. of foot 13.7. Glued: four fragments glued in on the lip, one on the foot, otherwise state of preservation very good, only small chips and some abrasions of the surface. Added white mostly disappeared.

TECHNICAL FEATURES Reddish-yellow to yellowish red clay 5YR 6/6-5/6, pure with small amount of mica. Black glaze, half-dull, of good quality, in places fired to reddish brown. Added white and yellowish-white; added white preserved only partially, in many places (in particular the horse on the left) turned to pale greyish 2,5YR 7/2-6/2 (light grey to light brownish grey). Dilute glaze. No relief lines.

DESCRIPTION Bell krater, much more slender than 61. Lip strongly out-turned with slightly rounded edge, offset on the outside and inside with a groove. Horizontal handles attached at

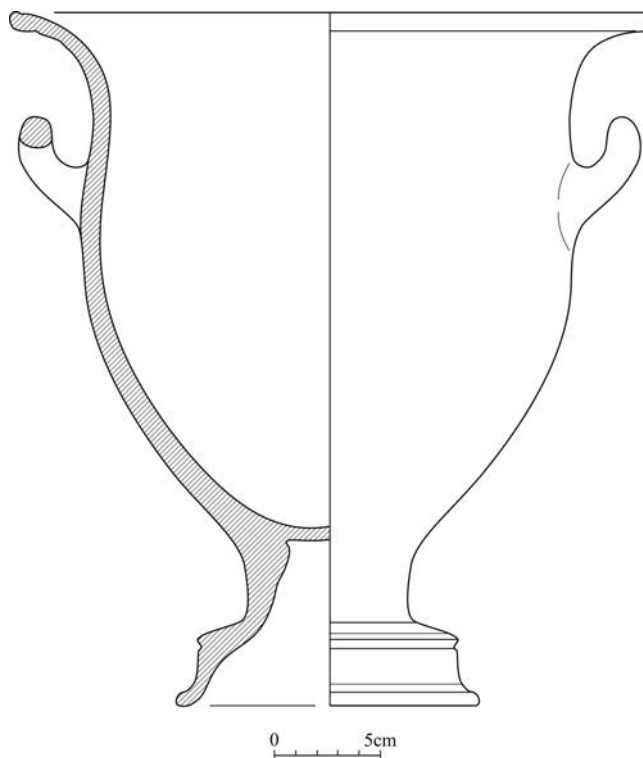


Fig. 76. Bell krater 330

the upper part of body and slanting upwards, circular in section. Body with slightly convex walls, narrowing a little above handles. Stem quite high, foot high with groove in the upper part, flaring down, with rounded edge.

Glazed: Inside.

Reserved: Band on the transition of lip to body and the lowest part at the bottom; lip edge; irregular bands around handle attachments and irregular band connecting both attachment

points of both handles; band just below the upper edge of foot and underside of foot and underside of vase (but the glaze overlaps irregularly the resting surface of foot). Delicate incised lines on the transition from stem to foot and between the vertical part of foot and its underside.

On edge of lip elongated tongue ornament, below, broad laurel wreath with elongated leaves to the left, bordered from below and above (but not over handles) with carelessly painted lines. Figural scenes on both sides separated from the lower part of body by a band of broken, stopped meander to left, alternating with dotted saltire rectangles. Beneath handles palmettes (one with 14, the other with 13 petals) with elongated central leaf; side petals separated from each other, with tips cut down diagonally; on the sides of the palmettes one additional leaf.

Body: A – Two young riders galloping to the right. Youth on the left almost naked, but with a chlamys flowing behind, fastened at the neck with a circular clasp, rides a white horse, holding reins in his left hand, while the right hand is extended to the back as if he pointed at something which draws the attention of the second rider. Hair in dilute glaze, rendered as curls on reserved background; on his hair a wreath painted in white, with white dots preserving traces of yellow paint. Sharp face profile, with pointed nose, very big eye in black glaze: right angle with long upper line, short and strong lower eyelid, pupil as a short line; eyebrow long and strong. The mount keeps two legs on the ground, and the front two ones in the air, galloping; it is painted in white with yellow details: line separating the mane and its hair (crosswise lines) as well as tail, head details (eye as a circle with a smaller circle for the pupil, eyebrow, muzzle details, nostrils, top of head), separation of cheek from neck; line between front legs and breast, thigh separated from hind leg, hair above the hooves.

The other rider also heads to the right, but turns his head back towards his companion; he is almost naked, with only a mantle wrapped around his left hand and floating behind his back; holds reins (?) in his left hand, partly concealed (hidden behind the mantle and the horse's neck), and holds his right hand, bent in the elbow, at the face; very characteristic way of

rendering fingers: bent (as if cut) with two dots. His horse keeps only one leg on the ground, the remaining three are in the air; reins once white, now turned gray. Details of hair, wreath and face as in the first rider.

Between the riders, over the white horse's head, "hanged" from the line bordering the scene from above, and only partly visible "wreath" (or tympanum?) – half-circular reserved band of uneven width, with dots in glaze. Terrain details: bush, rocks?

The painting is relatively careful; drawing of the horses unskilful and quite naive (in particular the heads); they are too small when compared to the riders; decoration on side A not very well arranged: does not fit in the decorative field and overlaps the ornamental elements beneath the handles.

B – Three men wrapped in mantles; two of them turned right, the third one to the left, towards them. Very schematic and careless painting. Figures tall with small heads rendered as irregular reserved patches, inside also irregular patches of black glaze to show the hair; no face details. Carelessly, hastily rendered mantle folds (some in dilute glaze), at the top characteristic lines marking the folds: piled up, slanted, almost parallel.

White: The horse of the left rider; the wreaths and dots; the reins of the right rider.

Yellow: details of the horse: line separating the mane and its hair (crosswise lines) as well as tail, head details (eye as a circle with a smaller circle for the pupil, eyebrow, muzzle details, nostrils, top of head), separation of cheek from neck; line between front legs and breast, thigh separated from hind leg, hair above the hooves; on dots of wreaths.

Dilute glaze: hair, anatomical details, garment folds.

CLASSIFICATION AND DATE Unattributed. End of 5th-first quarter of 4th century BC.

COMMENTS Bulas (*op. cit.*) classified the vase as: "italiote du style attique à figures rouges", but in Beazley's opinion (*op. cit.*) it has to be Attic. Bernhard (*op. cit.*) did not know Beazley's opinion, and regarded the crater as Apulian, from ca. 325 BC. The present author has no

doubt that the vase is Attic: Attic is undoubtedly the clay, technique and style.

On bell krater in general see pl. 71-75; on 4th century BC bell kraters: Schefold 1934, 138; C. Campenon, *La céramique attique à figures rouges autour de 400 avant J.-C.* (Paris 1994), 34ff., esp. 38-40, fig. 1: 6 (“à anses et pied mouluré”). The closest shape to ours: krater Wien Kunsthistorisches Museum 1129 CVA 3 [Austria 3], pl. 126: 3-5, attributed by Beazley to The Painter of the Oxford Gryphomachy, first quarter of the 4th century BC (F. Eichler 1974).

The topic of riders on horses appears in red figure Attic pottery of the 4th century BC in the agonistic scenes, cf. Metzger 1951, 358-359, nos. 29-31, pl. XLVII: three vases with riders in chlamydes, under a common heading “Cours des cavaliers aux Panathénées”; see also riders on white horses on fragments of krater Tübingen S./10 1659 CVA 4 [Germany 52], pl. 30: 7-8, second quarter of the 4th century BC; agonistic scene (E. Böhr 1984). The representation of our galloping, almost naked riders is also reminiscent of the Panathenaic frieze of the Parthenon; the best analogies are found on the N side of the frieze: we may say that our rider on the white horse is a mirror reflection of rider N 102, while our second rider is a mirror reflection of N 89 from the Parthenon frieze, cf. J. Neils, *The Parthenon Frieze* (Cambridge 2001, numbering of figures according to the drawing of the frieze in Neils’ book, additional plate at the end of the book); see also other similar riders figures: part S, block III, figure 8 with a *chlamys* fastened at the neck (*ibid.*, 98, figs. 69 and 78), in the same S part of the frieze figure 13, on the W side figure 2 (this block is often illustrated, e.g. on Neils’ book cover). On the frieze part with the cavalcade even the important figures are generally naked, i.e. often clad only in open *chlamydes* like our riders (*ibid.*, 128); as in our painting the horses are too small compared to riders (*ibid.*, 115), poses of our horses are also reminiscent of the Parthenon frieze, which Neils (*ibid.*, 116) describes as follows: “with one or both rear legs bent, bringing the buttocks to the ground and the front legs lifted into the air”; on the influence of the frieze on Athenian vase painting of the late 5th century BC see Neils, *op. cit.*, 204-213. Of course there is no way our painting could

be described as high value; it was made by an averagely talented artist, one of many of his kind that were active at the end of the 5th and the beginning of the 4th centuries BC. The motif of naked riders is present during the whole Classical period, see e.g. column krater II 16 1074 Pushkin State Museum, Moscow: N. A. Sidorova, O. V. Tugusheva and V. S. Zabelina, *Antique Painted Pottery in the Pushkin State Museum of Fine Arts* (Moscow 1985 [in Russian]), pl. 36, Alkimachos Painter, 475-470 BC; on the riders motif see also our krater of the Nausicaa Painter, pls. 64-67.

Similar in style scene: fragmentarily preserved white horse with rider (and a running man) on fragment 38.593 *Olynthus* XIII, 184 no. 203 K, pl. 124: 5 (not dated); the head of our rider on the left resembles the head from the fragment Athenian Agora P 18818 *Agora* XXX, 207 no. 443, pl. 52, perhaps Meleager Painter, first quarter of the 4th century; similar pose as of our rider on white horse: E. M. W. Tillyard, *The Hope Vases* (Cambridge 1923), 102, pl. 27 no. 170: kylix from the end of the 5th century BC (the rider wears a *chlamys*, and rides a horse to the right, pointing with his hand to the back).

Similarly fastened *chlamys* like in our rider on the white horse: *chlamys* of Hermes on the calyx krater Baltimore, Walters Art. Gallery 48.261 CVA 1 [USA 28], pl. 21: 4 (Nike on a quadriga, one horse white), 390-380 BC, Painter of London F 1 (J. H. Oakley 1992); *chlamys* of Hermes on bell krater fragment (in the apotheosis of Heracles scene) from Pnyx inv. P171: L. Talcott, B. Philippaki, *Figured Pottery, in Small Objects from the Pnyx: II, Hesperia Suppl. X* (1956), 57 no. 255, pl. 24, according to Beazley: recalling the Painter London F 64, dated to the first quarter of the 4th century BC; column krater Vienna, Kunsthistorisches Museum 733 CVA 2 [Austria 2], pl. 96: 3, Meleager Painter, ca. 400 BC (F. Eichler 1959); *chlamys* of Hermes (?) on squat aryballos University College Dublin inv. 137, CVA *Ireland* 1, pl. 31: 14-16, dated: about 400-375 BC (A. W. Johnston and C. Souyoudzoglou-Haywood 2000); similarly fastened *chlamys*: Iolaos on oinochoe St. Petersburg B 4257: K. Schefold, *Kertcher Vasen (Bilder griechischer Vasen* 3, Berlin 1930), 9, 12, pl. 5a (scene of the fight of Heracles and Iolaos with the hydra),

dated to ca. 375 (= Schefold 1934, 37 No. 324).

The band of meander alternating with chequers or dotted crosses is common for the bell kraters of the end of the 5th or beginning of the 4th centuries BC, cf. *CVA Pushkin State Museum* 5 [Russia 5], pl. 6: 5 (N. Sidorova and O. Tugusheva 2001); similar motif stopping the meander on a fragment of bell krater from Olynthus 34.279, *Olynthus* XIII, 86, pl. 39, 30E (dotted diagonals, first half of the 4th century BC).

“Wreath” suspended in the background, cf. bell krater Leiden I. 1956/8, 3, *CVA* 3 [Netherlands 5], pl. 149: 1-3, on side A above the fourth figure half of a “wreath” with white dots on krater of the Meleager Painter from the beginning of the 4th century BC (M.Vos 1983).

72. PLATES 91-93

FIGURE 77

BELL KRATER

INV. 329 (1079; 129).

PROVENIENCE Unknown.

SOURCE Gift of W. Czartoryski, 1872.

BIBLIOGRAPHY Beazley 1928, 69; Bulas 1935, pl. 10[83]1; Bernhard 1976, no. 369, fig. 84; Ch. Delplace, *Le griffon de l'archaïsme à l'époque impériale. Étude iconographique et essai d'interprétation symbolique* (Brussels and Rome 1980), 138 n. 605 (mentioned); *Treasures of the Jagiellonian University* (Kraków 2000), 161 (E. Papuci-Władyka); Papuci-Władyka 2007, 213, pl. 43.

DIMENSIONS AND CONDITION H. 33.3; D. of lip 31.0; D. of body 20.5; D. of foot 13.0. Glued in the upper part: lip broken into four large pieces, which were joined with the body by metal clasps driven by four sets of holes; the smallest fragment is glued, the remaining four are kept in place only by the clasps secured in the attachment spots by plaster and glue mass. Due to these restorations, decoration is badly damaged – in particular on side A on the level of the figures' heads (where the vase was broken); otherwise state of preservation generally

For rocks on the ground see e.g. pelike Portuguese Ethnological Museum, The University of Lisbon (from Alcácer do Sal, no number): M. H. da Rocha Pereira, *Greek Vases in Portugal* (Coimbra 1962), pl. XL-XLI, first half of the 4th century BC, Dionysiac scene; bell krater Syracuse 22662 *CVA* 1 [Italy 17], III I, pl. 22 [836]3 (P. Arias 1941) (= Beazley Archive 14131, unattributed); bell krater Moscow Pushkin State Museum II 1b 1389 *CVA* 5, *op. cit.*, pl. 14 and 15, Black-Tyrsus Painter, 360-340 BC.

Similar palmette on bell krater Vienna, Kunsthistorisches Museum 1151 *CVA* 3 [Austria 3], pl. 124: 5, Dionysiac scene: maenad surprised by three satyrs, first quarter of the 4th century BC (F. Eichler, 1974) (= Beazley Archive 575, unattributed).

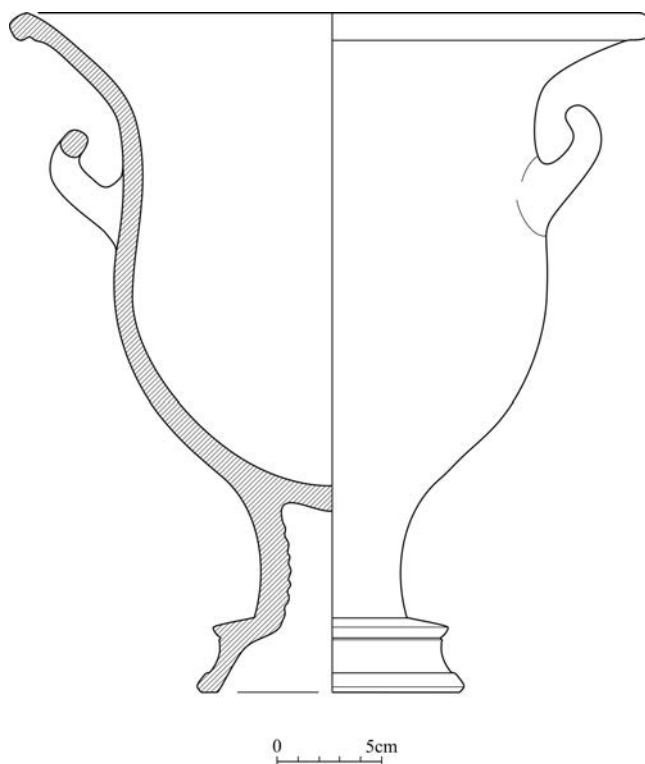


Fig. 77. Bell krater 329

good, but painting abraded, especially Dionysos' head (partly) and silen's head (badly), so that details are in places indistinct. Surface used to be partly covered in remains of hardened deposits, which were removed during conservation.

TECHNICAL FEATURES Orange clay 5YR 6/6 (reddish yellow). Black glaze with olive hue

(10YR 2/1), unevenly applied, in places turning red: on stem and below one handle, large spots inside; lustrous. Added white (5Y 8/1), directly on clay (griffin), partly abraded, and yellow (gold?) for the griffin details. Dilute glaze in various intensity on side A.

DESCRIPTION Bell krater slenderer than pl. 71; calyx-shaped lip is opening sharply outwards; the small handles are curving upwards and are “covered” by the spread of mouth; body strongly tapering in the lower part; profiled foot with high stem.

Glazed: interior and most of exterior.

Reserved: borders by the outer side of handle attachments, broader strips between the attachments; narrow strips on the transition of stem to foot, profiled protrusion of stem, its lower edge and thin incised line just above it, also underside of foot and bottom.

Beneath lip, around, laurel twig with large elongated leaves to the left; below, uneven reserved line. Figural scenes on both sides. Beneath scenes black line symbolising ground, on which the action takes place, and even lower (but only beneath the scenes) six elements of broken meander, stopped, to the left, broken by one rectangle with “lying” cross and chevrons with dots (on side A rectangle in the middle, on side B – placed non-symmetrically, after four elements of meander from the left). No ornaments below handles.

Body: A – Dionysiac scene: Dionysos riding a winged and horned feline (“lion-griffin”), silen and maenad. In the centre naked Dionysos rides the beast not astride, but on its right side, so the griffin dominates the foreground, and the god is only partly visible, obscured by the right wing of the griffin. The god’s head is shown in right profile, hair curled under a cap (?) with two “small horns” on its top; torso *en face*; right hand raised, bent in elbow, with fingers turned towards the head; left hand hidden (behind the griffin’s neck); both legs hanging behind the griffin. High brow, pointed nose, smallish chin, slightly pointed; drawing of the eye partly destroyed; lips parted, and in the corner of the mouth dot of glaze. Anatomic details (neck muscles, collarbone, torso details, right hand fingers) in thin glaze lines.

Griffin in white, with the body and head of a feline (lion?) and large, spread wings of an eagle (tips turned outwards), advances right, lifting left front leg; on its head top three projections with rounded ends: ears and a horn (?) or three horns (?); at the back of the head and along the neck wavy line indicating the mane; details of modelling in added yellow.

In front of Dionysos a bearded silen, leaning strongly to the right, with his head turned back, shown in left profile; body weight rests on the extended left leg, bent in the knee, right leg extended to the back, straight; the out of proportion elongated torso shown frontally; around the hip a fragment of tail visible, partly obscured by the griffin’s wing. He holds a smallish oval object – a tympanum? – in his raised and extended to the back right hand (the object is now hardly discernible, but Bulas, *op. cit.*, had no doubts). The silen’s face is destroyed by the glued crack. Anatomic details indicated by several thin glaze lines: line at the base of the neck, collarbones, breast lobes, fingers, belly details and genitalia, tail hair.

On the left side of the painting, behind the griffin, a maenad walks away from Dionysos in dancing gait, but her face is turned towards him, and slightly leaning forward. She is dressed in a chiton pinned up on the shoulder and bound in waist; lower edge decorated with two black stripes rendered with broad and strong glaze lines. Shown in right profile with high brow, pointed nose and chin; eye as acute angle: lower eyelid barely indicated, upper eyelid marked with two arching lines, pupil as a broader slanting line which closes the eye angle; above the eye long and thin, strongly arching eyebrow line; black dot in the corner of the mouth; hair pinned up in a bun on the top of head, one lock falls over the ear. In her dropped left hand she holds a tympanum, right hand raised up, bent in the elbow, with fingers held upward (rendered in thin glaze lines); two bracelets on each wrist. Tympanum decorated with band of glaze close to the rim, and with a multi-radiate star in black glaze in the middle. Chiton folds in thin glaze lines. Bare feet actually merge with the garment rim.

B – Three men wrapped in cloaks. The two on the left turned right, their hands invisible, the

third one turned left, extending his right hand towards them. Very careless and schematic painting. Characteristic thick double lines at the lower rims of cloaks: two vertical and two horizontal; folds of cloaks piled up on the necks, as if they were partly covering the backs of heads; characteristic feature: on the heap of cloak folds on the neck one thicker and short, almost vertical line (garment rim?), from which the folds painted in thinner lines of glaze fork off, down and in a radiant pattern; remaining himatia folds treated schematically with a few lines. Details of heads hastily painted: hair indicated with irregular glaze patches with a broad reserved band around; eyes shown as a dot of glaze with the eyebrow as a short line above, or as a circle.

White: (A) Lion-griffin.

Yellow (gold): (A) Partly the outline of griffin and details of its modelling: eye as a circle with a pupil as a dot inside, indicated muzzle and nostrils, mane, outline of head and necks, feathers on wings and dots along the outer wing edges; indicated hind parts and underbelly, and details of paws.

Dilute glaze of various intensity: hair of all three figures and silen's beard on A.

CLASSIFICATION AND DATE Unattributed.
Ca. 380-370 BC.

COMMENTS For shape see pls. 71-75 and 88-89; the described vase is the slenderest of our three bell kraters and therefore is chronologically the latest.

Beazley (*op. cit.*) determined the production time of the krater for just before the development of the Kerch style, Bulas (*op. cit.*) included the vase among Attic red figure of the late style, and Bernhard (*op. cit.*) mentioned the Kerch style and dated the vase to ca. 330. The painting on the Cracow krater is very quiet and seems to be related to the traditions of the end of the 5th and beginning of the 4th centuries BC, rather than the rich and crowded Kerch style. Stylistically similar painting on a fragment of red figure vase from Olynthus in Thessaloniki 38.596, *Olynthus* XIII, 185 no. 203N, pl. 121: 203N (not dated, unattributed): part of a male figure in added white, beside it fragment of the hind part of a beast, resembling the hind legs of

our griffin, and fragment of garment of a figure walking to the left, as our maenad.

Representation of Dionysos riding a "lion-griffin" is not frequent (more often the griffin has the head of a bird of prey, i.e. an eagle; see commentary on the griffin below). The earliest vase known to the present author is from the beginning of the 4th century BC: bell krater from Olynthus, Thessaloniki Archaeological Museum 8.74, where Dionysos appears on a winged griffin in the company of the Dionysiac thiasos; the strong similarity of the satyr on the Cracow vase to the satyr by the handle of Olynthus krater should be noted; Robinson (*Olynthus* V, 120-123, no. 142, pls. 86-87) described the beast as a winged panther; Metzger (1951, 170 no. 24 pl. XXIV: 3) suggests that it can be Dionysos on a winged panther, as Robinson maintained, or Apollo on a griffin, as Beazley had suggested, dating the vase to the beginning of the 4th century (Metzger does not cite any publication by Beazley); however, Delplace (*op. cit.*, 138 n. 607, fig. 149) considers the beast to be a griffin ridden by Dionysos, rather than a panther, and attributes the vase to the Filottrano Painter; Beazley Archive 16222, without attribution and image; the present author believes that it is a griffin with feline head, as the preserved muzzle indicates: it is not pointed but rounded, therefore the beast should be considered a "lion-griffin".

Slightly later is the hydria from Emporion in Barcelona 606 (old 34) with Dionysos on a "lion-griffin" in the company of satyrs, maenads and Heracles: A. Frieckenhaus, *Anuari* 1908, 237f., figure on the winged griffin interpreted as Apollo, no. 150, fig. 58 and 60 – drawing sketch of the decoration; Schefold 1934, 17 no. 141, Dionysos on "Löwengreif", 380-370 BC (*ibid.*, 138); A. García y Belido, *Hispania graeca* (Barcelona 1948) II, no. 131, pl. CVII; Metzger 1951, 140 no. 61 Dionysos; *CVA Barcelona* 1 [Spain 3], III i, pl. 35, 1a-b and 36, 1a-b, on the main figure: "on pourrait penser aussi, en raison du satyre, à Dionysos chevauchant une sorte de panthère ailé" (P. Bosch i Gimpera and J. Serra i Ràfols 1951/7); G. Trias de Arribas, *Cerámicas griegas de la Península Ibérica* (Valencia 1967), 186-7, no. 592, pl. CVI: Kerch style, second quarter of the 4th century; J. Barbera and E. Sanmarti,

Arte Griega en España (Barcelona 1987), 131, fig. 169 (part); Beazley Archive 9337: Dionysos (?) riding a griffin. On the Barcelona hydria the arrangement of the Dionysos figure is identical with our vase, with his right hand raised and fingers bent, also the way he rides the griffin, which has two “locks” on the back of his head, just like our beast, but the style is different than in our vase. For lion-griffin see also: pelike from the Yalta Museum of Local History KII 498 A₁-23 (old 2568): Beazley Archive 230403, photo of side B, Painter of Lion-Griffin; I.V. Shtal', *Svod mitho-epicheskikh siuzhetov antichnoi vazovoi rospisii po muzeiam rossiiskoi federatsii i stran SNG (peliki, IV v. do n.e., kerchenskii stil')* (Moskva 2000), no. 38, photo on p. 138 a-c: A, B and detail, p. 108: two Arimasps fighting with griffin, Lion-headed griffin Painter, 380-370 BC.

Identical composition, i.e. Dionysos on a griffin between a maenad and a satyr or the god with a greater number of persons from the Dionysiac *thiasos* (cf. Delplace, *op. cit.*, 138 notes 605 and 607):

– Bell krater Ferrara, Museo Nazionale di Spina T⁵¹⁵ C VP, from Spina: ARV² 1694.9 bis: A. Dionysos on griffin, with maenad and satyr; B. three youths, Filotrano Painter; Beazley Archive 275569 (no image).

– Bell krater Ferrara Mus. Arch. T758 VT (inv. 2395), from Spina, ARV² 1469.146: Oriental (Arimasp) riding a griffin with a woman and a satyr, Group G; Add² 380; N. Alfieri, *Spina, Museo Archeologico Nazionale di Ferrara 1* (Bologna 1979), 112 fig. 285 (A): rider in an oriental attire (Dionysos?) on a winged griffin with eagle head, before him a woman (maenad?), behind him a satyr, ca. mid 4th century BC, Group G; Beazley Archive 230355 (no image).

– Fragment of bell krater Agora P 19286, ARV² 1453.10 = *Agora XXX*, 215 no. 524, ca. 350 Filotrano Painter; Beazley Archive 218233.

Dionysos on a winged griffin appears also in a composition with the god following a maenad who runs before him, cf. Delplace, *op. cit.*, 138 note 606; see also: bell krater Mainz, University 178, CVA 3, [Germany 63], pl. 9, dated ca. 350, Group G (E. Böhr 1993) and pelike Leningrad St. 2075. KAB.9 (Schefold 1934, 142, no. 404, dated 340-330 BC); on Dionysos (or Apollo) on

griffin (in Greek or barbarian attire) pursuing a woman see Shtal', *op. cit.*, nos. 1-9 (the topic interpreted here as the sacred marriage in an afterlife context, cf. esp. *ibid.*, 8-12).

The griffin is attested in the Classical period as a beast ridden by Apollo (see *LIMC* II (1984) s.v. Apollon, 229.V. Lambrinoudakis), but in the Late Classical period the god is transformed into his half-brother Dionysos, who was present also in the cult at Delphi (G. Roux, *Delphi. Orakel und Kultstätten* (Munich 1971) 161 n. 308); on Dionysos on a griffin see *LIMC* III (1986) s.v. Dionysos, 461, nos. 439-440 (C. Gasparri); on the meaning of the Dionysos representations in the 4th century BC cf. C. Isler-Kerényi, in *Antidoron, Festschrift für Jürgen Thimme* (Karlsruhe 1983) 95ff.; Shtal', *op. cit.* On the griffin in Classical and Hellenistic art cf. *LIMC* VIII (1997), s.v. Gryps, 609-611 (M. Leventopoulou). The griffin appears rarely in the pottery of the 5th century BC, it reappears at the end of this century, and becomes very popular in the second half of the 4th century BC; cf. Delplace, *op. cit.*, 222ff.; on griffins in red figure in general see *ibid.*, 124-145.

Our griffin with the lion body, with the head resembling the felines and with horns, should be called “lion-griffin” or “winged, horned feline” in order to distinguish it from the griffin with eagle head (or a predatory bird's head in general), usually described as “eagle-griffin” (Delplace, *op. cit.*, 2 type 2), or simply “griffin”. Such griffin type, as represented by our painting, i.e. the first type in Delplace classification, is much rarer than the second type (on which see also fragment of pelike pl. 85, above, and Apulian oinochoe pl. 107). The conventional name “lion-griffin” is used both for the beasts with feline heads that do have horns (bull horns or straight horns as in our case) on their heads, or are unhorned; they may have wings rendered in an “archaic” manner: coiled inwardly towards the animal's head, or extended outwards, as in our case; often they are not lions but animals resembling panthers (cf. the aforementioned krater from Olynthus, Thessaloniki 8.74, see also below for representations of Dionysos on a panther), they are male but have no mane. It is required to introduce other terminology in order to describe the variants within the general

and conventional term of “lion-griffin” (as was correctly suggested by M. Vickers (*RA* 1985, 11) and R. Hannah (in J.-P. Descoeudres (ed.), *Eumousia, Ceramic and Iconographic Studies in Honour of Alexander Cambitoglou* (Sydney 1990), 241 and note 6; see also *ibid.* 245 the remarks on the meaning of this creatures: “lion-griffin can be seen as an integral part of the message about rebirth after death”); on griffins with lion heads and horn or horns in vase painting of the Classical period see also Delplace, *op. cit.*, 145.

Close to the representation on our krater are the images of Dionysos on a panther: winged (see above) or wingless (usually painted in white): – a very good analogy to the arrangement of our scene is the painting on a calyx krater Ferrara 4251 (from Spina, Valle Pega tomb T.65A), presenting Dionysos on a panther in the middle, a satyr to his right, in a pose very similar to that of our sylen, to his left a dancing maenad and another satyr, cf. L. Massei, *Gli askoi a figure rosse nei corredi funerari della necropoli di Spina* (Testi e documenti per lo studio dell’antichità LIX, Milano 1978), 298 no. 1, pl. LXXI: 2-3, LXXII: 2-3, Meleager Painter, ca. 390-380 BC; Beazley Archive 17613 (no image), attribution to the Painter of London F 64, cf. F. Berti and P. G.

Guzzo (eds.), *Spina, Storia di una città tra Greci ed Etruschi* (Ferrara 1993), 295, fig. 341 (A); K. Kathariou, *To εργαστήριο του Ζογράφου του Μελεάγρου και η εποχή του. Παρατηρήσεις στην αττική κεραμική του πρώτου τετάρτου του 4ου αι. π.Χ.* (Thessaloniki 2002), 262 LON 2, close to Painter of London F 64 (attribution by Curti), 119 note 180 and 120 note 203;

– calyx krater Paris, Musée du Louvre CA4515 (ex le Clerq coll. no. 94), *ARV*² 1694; *Add*² 379, A: Dionysos riding the panther with a maenad and a young satyr, B: three youths; Beazley Archive 275573, Filottrano Painter, dated 425-375 (cf. also *LIMC* III (1986), s.v. Dionysos, 467, pl. 359, no. 521, where the vase is confused by C. Gasparri with Paris, Louvre CA4516, *ARV*², 1457.12, Beazley Archive 218284 = ex Le Clerq coll. no. 93);

– fragmentarily preserved bell krater Ferrara 25269 (T.765 VT from Spina), on side A Dionysos on a panther among dancing maenads and a satyr, very similar to our sylen (Ferrara Painter T 463, ca. 350 BC, Alfieri, *op. cit.* 111, fig. 278);

– pelike London, British Museum E 429 (= Beazley Archive 9018008);

– bell krater Paris, Louvre, G 511, Beazley Archive 260158, Black Tyrsus Painter.

73. PLATE 94

FIGURE 78

STEMLESS CUP

INV. 211 (1084; 134).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Beazley 1928, 71; Bulas 1935, pl. 10[83]4 a-b; A.D. Ure, *JHS* 64 (1944), 74 no. 35; *ARV*² 1520.39; Bernhard 1976, no. 370; V. Paul-Zinserling, *Der Jena-Maler und sein Kreis. Zur Ikonologie einer attischen Schalenwerkstatt um 400 v. Chr.* (Mainz 1994), 59 n. 734 (mentioned); K. Kathariou, *To εργαστήριο του Ζογράφου του Μελεάγρου και η εποχή του. Παρατηρήσεις στην αττική κεραμική του πρώτου*

τετάρτου του 4ου αι. π.Χ. (Θεσσαλονίκη 2002), 258 no. JEN 153 (mentioned; *n.b.* erroneously cites CVA Poland 1 instead of 2).

DIMENSIONS AND CONDITION H. 6.7 (with handles 7.1); D. 12.7 (with handles 19.0); D. of foot 7.2. Intact, handles glued; glaze abraded in many places, in particular on handles and beneath lip, some chips. Additional colours partly disappeared.

TECHNICAL FEATURES Light red clay 2,5YR 6/6. Black glaze but due to misfiring in places red or brown, lustrous, in some places carelessly applied. Decoration inside: white applied on glaze and red on reserved areas, now only traces remaining; impressed and incised elements.

DESCRIPTION Deep bowl with convex sides, strongly concave lip with thickened rim; the

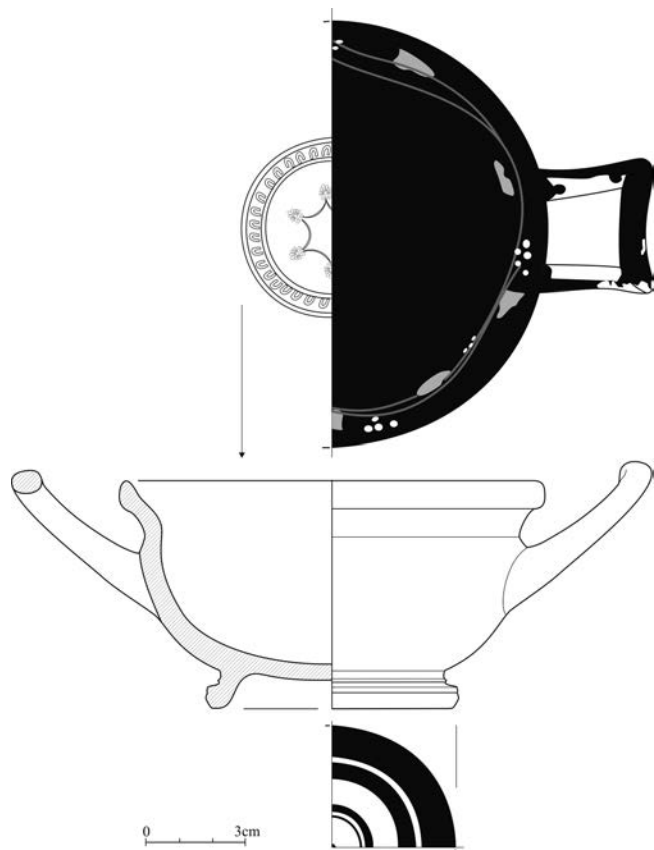


Fig. 78. Stemless cup 211

handles are attached below the lip and curl up just above the level of the rim. Foot composed of two parts: upper member or neck and broader lower member; the latter is divided into two parts by a horizontal groove, which is placed a little above the middle, forming a large rounded lower section and a narrow sharp upper one.

Whole vase glazed, except for the underside, where glazed central dot, circle and band, and another band are placed.

Interior: Round the inside of the rim a garland of ivy, the stems and berries (dotted rosettes) painted white, the leaves reserved and painted red. In the centre of the bottom impressed decoration: six small palmettes with thickly packed leaves with volutes at their bases, connected with arches which do not overlap; this ornament is bordered with a stripe of egg pattern placed between two incised circles.

Exterior: Similar figural scenes on both sides: a woman with an aryballos and a youth. A – From the left: dressed woman in profile, standing and resting her left foot on an elevation,

extending both hands towards the ephebe standing in front of her; below her left hand a rather large aryballos; hair divided from background with a reserved line, done up in a smallish bun over the neck. The ephebe naked, in left profile, turned toward the woman, his hands bent in elbows and extended. B – Identical scene, only the aryballos slightly larger.

Below each handle, an upright palmette on volutes (12 petals, the middle one much larger than the remaining ones, circular heart); beyond the handle-root to either side, an enclosed similar palmette. All figures overlap the palmettes. Drawing schematic, careless and hasty.

CLASSIFICATION AND DATE The Q Painter [J. D. Beazley]. Ca. 400-375 BC.

COMMENTS The shape represents the stemless cup, see *ARV*² LI; this shape corresponds with similar bowls produced also in black glaze version: it is cup-skyphos, heavy-walled, cf. *Agora XII*, 111f., no. 621, fig. 6, pl. 27, 55. This shape appeared in red figure pottery before the end of the 5th century, and gained huge, even if ephemeral, popularity in the first quarter of the following century BC, when it was produced first of all in the workshops of the Jena Painter and the related to him Q Painter, and also in the circle of the Meleager Painter (see C. Campenon, *La céramique attique à figures rouges autour de 400 avant J.-C.* (Paris 1994), 70f., figs. 3, 7 (type 1), pl. 10, 1; V. Paul-Zinserling, *op. cit.*; K. Kathariou, *op. cit.*; F. Curti, *La Bottega del Pittore di Meleagro* (Rome 2001)).

Stemless cups produced by the Q Painter were very uniform in shape and decoration, apparently being serial produce, therefore decorated hastily and quite negligently, which can be seen both in red figure decoration and in schematic motifs impressed on the bottom. Characteristic is the combination of various decoration types, which is very well illustrated by our vase (red figure technique, black glaze with impressed ornaments, painting on glaze), which probably increased the sale of such vases (cf. A. D. Ure, *JHS* 56 (1936), 205; A. Papanastasiou, *Relations between Red-figured and Black-glazed Vases in Athens of the 4th Century B.C.* (Oxford 2004), 61, 64f. nos. Ky. 44-54, red figure). On the Q Painter see A. D. Ure, *JHS* 64 (1944), 70-75;

ARV² 1518-1521; *Para* 500; *Add²* 384; Kathariou, *op. cit.*, *passim*, esp. 24-27, 29, 176; Boardman 1989, 170; M. Robertson, *The Art of Vase-painting in Classical Athens* (Cambridge 1992), 270-271 (he suggested that the Q Painter might be the late phase of the Jena Painter, on whom see Paul-Zinserling, *op. cit.*; *Agora* XXX, 132; K. Kathariou, in *APP* II, 63-72). One should note the very broad dating of the Q Painter's activity: from the beginning to the middle of the 4th century BC, see for instance C. Dubosse (1998) in *CVA Ensérune 2* [France 37], pl. 24: 12 and 31: 1-3, dated to ca. 400-375 BC; N. Sidorova and O. Tugusheva (2001) in *CVA Pushkin Museum, Moscow 5* [Russia 5], pl. 26, 35: 2-6, 36, 37, 400-375 BC; G. Sassatelli (ed.), *Le ceramiche greche ed etrusche* (Museo Internazionale delle Ceramiche in Faenza, 1993), no. 127: kylix Faenza 9571 (from Spina) dated to 360-350 BC.

Topic as on our vase, i.e. the representation of a woman holding an aryballos and of an athlete, can be found on several vases by the same painter (cf. Ure, *JHS* 44, nos. 36-38): 1/ Ruvo, Jatta Museum 460 ARV² 1520.42; Beazley Archive 231101 (no images); 2/ Naples, National Museum H 2599 ARV² 1520.40; Beazley Archive 231099 (no images); 3/ Altenburg, Lindenu Museum 241 ARV² 1520.41; Beazley Archive 231100; *CVA Altenburg 2* [Germany 18], pl. 72: 6, 9, beginning of the 4th century BC (E. Bielefeld 1959) A – woman standing with an aryballos in her hand and athlete; B – athlete with a discus (?), woman in chiton standing.

A trait characteristic for this painter: figures overlapping the bordering palmettes, is present on our vase; see also aforementioned bowls Altenburg and Bonn and bowl of the Q Painter Bonn 1651 *CVA* 1 [Germany 1], pl. 11: 7 (A. Greifenhagen 1938), ARV² 1520.38 (A – Eros and woman, B – athlete and woman, without aryballos, Beazley Archive 231097), which also presents an excellent analogy for our vase in terms of shape and arrangement of figures: identical woman and very similar youth, figures overlapping palmettes, inside decorated as in our vase.

For other good analogies for our ephebes on vessels by the Q Painter see: fragment of cup-skyphos with heavily offset lip from Phanagoria (no number): C. Morgan, *A Catalogue of Attic*

Pottery in the Collection of the Taman Museum, (Taman Antiquity 2), G. Tsetskhladze (ed.) (St. Petersburg 1999), 70 no. 164, pl. 67a-b, fig. IV, head of a youth, on lip interior wreath of ivy (reserved leaves) with white berries, dated to the first/early second quarter of the 4th century BC; a partly preserved figure of a naked boy on a wall fragment of cup-skyphos Bakhchisaray Historical and Cultural Museum-Reserve KII-6095/209: I. Vdovichenko, *Ancient Painted Vases from the Collections of the Crimean Museums* (Sonat 2003), 99 no. 74 (late first-early second quarter of the 4th century BC), and cup-skyphos without handles KII-192, A-1116, *ibid.* no. 112 (second quarter of the 4th century BC).

Analogy to palmettes and egg pattern: Altenburg 242, ARV² 1520.32, Beazley Archive 231091, *CVA ibid.*, pl. 72: 3,5,8 (although our palmettes are more carefully and better painted); similar impressed ornament inside and similar shape: Kassel T. 490 from Olbia (ex Vogell collection) *CVA* 1 [Germany 35], pl. 38: 3-4, 39: 3, fig. 17, early 4th century BC (R. Lullies 1972) (= Ure, *JHS* 64, no. 23; ARV² 1520.31; Beazley Archive 231090); on impressed palmettes in general see: Ure, *JHS* 64, 67-78; P. E. Corbett, *Hesperia* 18 (1949) 298-351; *id.* *Hesperia* 24 (1955) 172-186; *Agora* XII, 22-30.

On the ivy garland round the inside on numerous other vases of this painter see e.g.: Warsaw National Museum 198518 *CVA* 3 [Poland 6], pl. 9, attributed to the painter but undated (M. L. Bernhard 1964) (= ARV² 1520.24; Beazley Archive 231083; Paul-Zinserling, *op. cit.*, 57 no. 8, Gruppe 6, Taf. 36,1 QP); Harrow 1864.81 *CVA* [Great Britain 21], pl. 28: 1-3, early 4th century BC (J. Gaunt, collaboration T. Mannack 2005). Such garlands are also present in the oeuvre of other painters active in the first half of the 4th century BC, see e.g. fragment of cup-skyphos M-66 n. 196 *CVA Pushkin op. cit.*, pl. 33: 1-2, Jena Workshop beginning of the 4th century BC; fragment of a stemless cup in Moscow Yu I-90 n. 3, *ibid.*, pl. 28: 4-5: close to the Group of Vienna 116, second quarter of the 4th century BC; stemless cup, fragment, *Agora* P 14956, *Agora* XXX, 311, pl. 126: 1353, near the stemless cups of the Group of Vienna 116, second quarter of the 4th century; cup-skyphos: A. J. Domínguez, C. Sánchez, *Greek Pottery from the Iberian Pen-*

insula, G. Tsetschladze (ed.) (Leiden 2001), 258 no. 435 fig. 159 (top: leftward ivy) first quarter of the 4th century BC. According to J. Boardman (*Greek Art*, London 1989, fig. 177: interior

of a cup by Meleager Painter, early 4th century BC): “the wine wreath round the scene would appear to settle over the level of the wine when the cup is used”.

74. PLATE 95

FIGURE 79

SMALL PLATE

INV. 207 (1170; 220).

PROVENIENCE Unknown.

SOURCE Unknown.

BIBLIOGRAPHY Beazley 1928, 71; Bulas 1935, pl. 10[83]3; Bernhard 1976, no. 360.

DIMENSIONS AND CONDITION H.1.5; D. 12.2; D. of foot 4.6. Intact, only small chips in three places by the edge, restored; chips in many places on the inside and the outside.

TECHNICAL FEATURES Light red clay 2,5YR 6/6. Black glaze, slightly lustrous. Some details in dilute glaze. Scarce use of relief line.

DESCRIPTION Small, low plate with slightly raised and rounded edge; low ring foot, quite broad.

Reserved: vase edge; inside: tondo with figural decoration and the ground on which the figure stands; outside: narrow band on the transition of body to foot, resting surface of foot and underside, where two small concentric circles are painted around a dot in the centre (inner circle overlaps the dot in one place).

Interior. Tondo of diameter 10.1, bordered by a reserved circle. In the tondo figure of a youth

to the left, wrapped in an ample, folded himation; the mantle does not cover the right shoulder and right arm, which is extended to the front and to the left, holding a staff that rests on the ground; left hand obscured by the garment. The head of the youth in profile, torso en face, right foot turned left, left foot (toes indicated) frontally. Hair mass in a large patch of glaze, hair contour reserved; wreath on the head, below strands of hair in dilute glaze; large nose, retracted chin, eye as an acute angle with indicated pupil; eyebrow as a long line. Below the picture, a small reserved exergue.

Dilute glaze: wreath, pupil of the eye, lips, outline of hand, partly folds of the himation at the top and its lower rim by the left leg. Relief line: hand holding the staff, right toes.

CLASSIFICATION AND DATE Unattributed. End of the 5th-first quarter of the 4th century BC.

COMMENTS The shape of the described vase is very rare in the 5th and 4th centuries BC; in Attic pottery this shape is common only in the 6th century BC (Richter and Milne 1935, 31-32, fig. 191; *ARV*² LI; see also e.g. flat plate with edge dropping outside, on a stem with widening base (ex Canino): O. Rossbach, *RM* 3 (1888), pl. 1, red figure, ripe archaic; plate without foot with edge rolled inside: Berlin F 2313, *CVA* 3 [Germany 22], pl. 135: 4-5, fig. 7, Oltos, ca. 520-510 BC (Athena with an owl in her hand) (A. Greifenhagen 1962)).

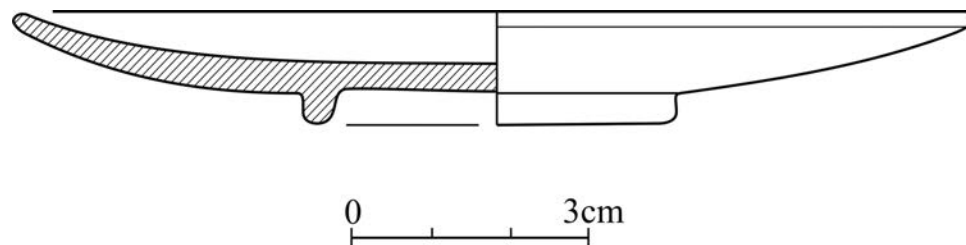


Fig. 79. Small plate 207

Beazley (*op. cit.*) describes the youth as Fat Boy style. Bernhard (*op. cit.*) dated the vase to ca. 470 BC, which seems to be much too early a date, if we take into account the rendering of the youth's figure and the shape of the eye, which explicitly points at a date after mid-5th century BC. The eye of our youth is shown as an acute angle with a dot for the pupil inside, above it two lines (similarly rendered as for instance in the woman from the Klügmann Painter lekythos, cf. pls. 78-79).

The figures of youths with staffs, wrapped in himatia, became popular in the Classical period in the 5th century BC (see e.g. pelike Mainz ZM O.15418, CVA 1 [Germany 42], pl. 39: 3 side B, unattributed, ca. 420 (A. Büsing-Kolbe 1977); pelike Munich 2358: CVA 2 [Germany 6], pl. 79: 4, ca. 430, boy without staff ("Werkstatt der Frauenbadmaleers", R. Lullies 1944), Painter of Munich 2358, Beazley Archive 215137; similar in pose and dress boy on pelike Vienna, Kunsthistorisches Museum 813 ARV² 1265.7, CVA 2 [Austria 2], pl. 79: 3-4 (F. Eichler 1959) (= Beazley Archive 217171, Disney Painter, second half of the 5th century BC), but the style of our vase is different.

Such representations are particularly common in the 4th century BC, see e.g. similarly shown

youth – the general pose, not the style – on skyphos from Olynthus, Thessaloniki 171 *Olynthus* V, 130, pl. 97,152: athlete and his young trainer with a staff, not dated; neck of pelike from Olynthus Thessaloniki 8.90 *Olynthus* V, 132, pl. 102: 159, early 4th century BC.

The youth's pose is quite common, but the arrangement of feet: one in profile, the other frontally, is not often encountered, see fragment of bell krater Pushkin State Museum M-79 V/6 pit. n. 868: CVA 5 [Russia 5], pl. 6: 5, end of the 5th or beginning of the 4th centuries BC (N. Sidorova and O. Tuguscheva 2001, with further examples). The tondos formed with a simple reserved line and reserved exergue beneath the figure are found already in the 5th century BC, see e.g. the inside of the Attic red figure stemless cup N.Y. 17.230.10, the Painter of Munich 2660, 475-450 BC (ARV² 784.25; F. A. G. Beck, *Album of Greek Education: The Greeks at School and Play* (Sydney 1975), 19 no. 38, pl. 11: 58: "schoolboy with tablets", youth in himation to the left, on a reserved field just like ours, although separated from the line bordering the tondo with a thin black line of glaze); simple reserved line for the tondo: the interior of the stemless cup from Nola in Leiden GNV 71 CVA 4 [Netherlands 7], pl. 182: 3 dated to 430-420 BC (M. F. Vos 1991).

75. PLATE 96: 1-4

FIGURE 80

SQUAT LEKYTHOS

INV. 179 (6129, 435).

PROVENIENCE Black Sea (most probably Varvarovka near Nikolaevo (?), the region of ancient Olbia).

SOURCE Gift of "baron K. Stahel" (which indicates Black Sea provenience, since he was active as collector there; on the donor see J. Śliwa, in *Egipt, Grecja, Italia...* 2007, 268-271, on lekythos: 271 n. 7).

BIBLIOGRAPHY Bulas 1935, pl. 10[83]12; Bernhard 1976, no. 367.

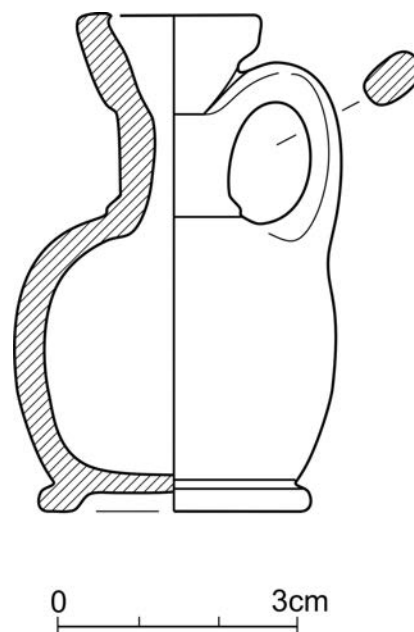


Fig. 80. Squat lekythos 179

DIMENSIONS AND CONDITION H. 6.2; D. 4.0; D. of lip 2.3; D. of foot 3.2. Glued, missing small fragments of lip, body (partly restored with plaster), foot and underside. Decoration almost invisible, glaze and surface abraded and damaged in many places.

TECHNICAL FEATURES Red clay 2,5YR 5/6-5/8. Black glaze, in places reddish brown, half-lustrous. Underside of foot and vase painted in dark red.

DESCRIPTION Small lekythos with funnel lip with an indentation inside, narrow neck, clearly offset, body in the shape of slightly flattened globe, ring foot, strap handle removed far from neck.

Whole vase glazed, except for the front side of body, resting surface of foot and underside of vase. On the front side of body, opposite the handle, barely preserved short palmette with joined (?) leaves, with slightly scalloped reserved line as a border around; no decoration on the sides.

CLASSIFICATION AND DATE Palmette lekythos. Beginning of 4th century BC.

COMMENTS Production of squat lekythoi started around mid 5th century BC, and from ca. 430 BC they became increasingly popular, replacing the cylindrical lekythoi (which disappeared at the end of the 5th century BC) in their function of grave gifts; particularly popular were the lekythoi with palmettes and black glazed (C. Campenon, *La céramique attique à figures rouges autour de 400 avant J.-C.* (Paris 1994), 86 note 13; see also Kurtz 1975, 74; squat lekythoi will be replaced ca. 350 BC by alabaster, and later, by the last quarter of the 4th century BC, by unguentaria). First squat lekythoi decorated with faint-shaped palmette appear in the last quarter of the 5th century BC, and are usually dated to the first and second quarters of the 4th century BC. Lekythoi with palmettes are present in all the Mediterranean, and since the value of their decoration is low, the reason for their purchase must have been their content (perfumes?) rather than their artistic value.

On the shape of squat lekythoi see Schefold 1934, 139f.; Richter and Milne 1935, 14; *Agora* XII, 153f., nos. 1129-1132, pl. 38; W. Rudolph, *Die*

Bauchlekythos. Ein Beitrag zur formgeschichte der attischen Keramik des 5. Jahrhunderts v. Chr. (Bloomington, Indiana 1971); I. McPhee, *BSA* 74 (1979), 159-162 (squat lekythoi from North-Western Greece, 4th century BC); Kanowski 1984, 97.

On squat lekythoi with palmettes in general see *Olynthus* V, pls.142: 435; 143: 432-435; 144: 448; *Olynthus* XIII, 146-158, pls. 103-106; S. I. Kaposhina, *MIA* 69 (1959), 125 and 128, fig. 23 (Bosphore); *Corinth* XIII, 307, pl. 73, D 28f.; Ivanov 1963, 104-116, nos. 68-132, pls. 49-50; A. Kottaridou, *AErgoMak* 5 (1991), 25 and 29, fig. 1 (Vergina); L. Parlama and N. Stampedoulidis, *Athens. The city beneath the City* (Athens 2001), 371 note 412; O. E. Buravchuk, *Krasnofigurnye ariballicheskie lekify iz sobraniia Odesskogo arkheologicheskogo muzeia*, in A. A. Maslennikov and N. A. Gavryliuk (eds), *Antichnyi mir i varvary na iugie Rossii i Ukrainy: Olvia, Skifia, Bospor* (Moskva-Kiev-Zaporoz'e 2007), 36-59, fig. VII, X (even though the publication makes available almost one hundred little known or completely unknown red figure lekythoi with figural and palmette decoration from the Odessa Museum collection, its scholarly value is doubtful). On squat lekythoi: with palmette decoration and black glazed from the 4th century BC see A. Papanastasiou, *Relations between Red-figured and Black-glazed Vases in Athens of the 4th Century B.C.* (Oxford 2004), 83ff.; on red figure squat lekythoi with figural decoration see Campenon, *op. cit.*, 85ff., esp. 88-90, fig. 1: 8.

For shape, our vase represents Rudolph's (*op. cit.*) class XIII.E; the palmette belongs to type 1 in Robinson's classification (*Olynthus* XIII, 147: "with scalloped reserved lines as a border around the palmette"); compare analogical shape, although body taller, Stuttgart KAS 127 CVA 1 [Germany 26], pl. 31: 4 (decorated with "liegende Katze"), dated to ca. 400 BC (E. Kunze-Götte 1965); very similar in shape and decoration are: *Olynthus* XIII, no. 109, pl. 105 and no. 101, pl. 109, both dated to the first quarter of the 4th century BC and with palmettes of the first type; M. Almagro, *Las Necrópolis de Ampurias I, Introducción y necrópolis griegas* (Barcelona 1953), 58 no. 45, 375-325 BC, Inhumación Martí,

grave no. 20, pl. III, 7; G. Trias de Arribas, *Cerámicas griegas de la península ibérica* (Valencia 1967), 195, no. 632 pl. CXIII: 2, dated to 4th century BC; *CVA Musée d'Eivissa* 1 [Spain 6], pl. 4: 4, 7, 10, ca. 400-350 B.C. (Fernández y Gómez, De Motes y Nicolau, Picazo y Gurina

1987); G. M. Fabrini, *Numana: vasi attici da collezioni* (Roma 1984), no. 101, tav. LXIIb, first quarter of the 4th century BC (palmette of the first type); Pushkin State Museum Moscow II 1b 1179 CVA 6 [Russia 6], pl. 50: 2,6 beginning of the 4th century BC (O. Tuguscheva 2003).

76. PLATE 96: 5-6

FIGURE 81

SQUAT LEKYTHOS

INV. 240 (18785, 556).

PROVENIENCE Crimea. Purchased in Theodosia in 1917.

SOURCE Given by rev. T. Kruszyński in 1918 (on the donor see J. Śliwa, in *Egipt, Grecja, Italia...* 2007, 278-9).

BIBLIOGRAPHY Bulas 1935, pl. 10[83]8; *Olynthus* XIII, 147 (mentioned, included by Robinson in the second type) and 150; Bernhard 1976, no. 366; Śliwa (*op. cit.*, above).

DIMENSIONS AND CONDITION H. 6.5; D. 4.5; D. of foot 3.2. Missing fragment of neck, lip and almost whole handle; surface damaged, partly covered in whitish deposits, mostly on the underside of foot and on neck.

TECHNICAL FEATURES Beige clay 5YR 6/4-6/6 (light reddish brown to reddish yellow). Black glaze, lustrous, partly abraded, especially on the right side of the decoration.

DESCRIPTION Neck offset from body, ovoid body, oblique shoulder, tall torus foot, offset on the underside.

Whole vase glazed, except for the edge of foot and the underside, but the glaze partially overlaps these parts.

On the front part of body reserved palmette with 13 separated petals, without bordering line; to the right from the palmette what looks like three triangular petals, to the left from the palmette only traces of a similar element preserved: half arch, the topmost petal reaches the neck base, next to it lower petal, the third and

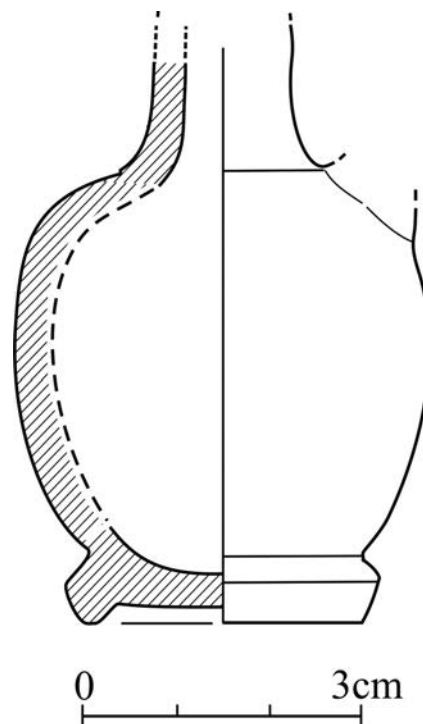


Fig. 81. Squat lekythos 240

smallest petal that would correspond to the one on the right side is missing. Below the palmette reserved line.

CLASSIFICATION AND DATE Palmette squat lekythos. Ca. 375-350 BC.

COMMENTS On shape and this type of lekythoi in general see pl. 96: 1-4. The Cracow lekythos was classified by Robinson (*op. cit.*) to the second type of lekythoi whose decoration has "plain reserved line as border, pierced by central leaf of the palmette". However, on our vase the palmette is not bordered by arch, therefore this classification cannot be maintained; the described lekythos does not belong to any palmette type proposed by Robinson. Decoration of our lekythos represents the variant close to variants A or B set down for the lekythoi with palmette in Apollonia; i.e. the leaves of the

palmette are slightly rolled out, rounded, the palmette is not bordered by a reserved line, on the sides of the palmette a triangular field may appear (in our case there are the “petals”), the palmette’s heart is indicated by two arches with a dot in the middle, cf.: Ivanov 1963, 106, nos. 68-69, pl. 49, dated to the second quarter of the 4th century BC – variant A, and ca. middle of the 4th century BC – variant B.

Analogy to the shape of our vase: aryballos Apollonia, Ivanov 1963, 102, no. 56, pl. 45: 56, mid 4th century BC (with figural scene). Compare also for shape and decoration: Reading 14.IX.105 CVA 1 [Great Britain 12], pl. 28: 5, dated to the 4th century (P. Ure and A. Ure 1954); G. Trias de Arribas, *Cerámicas griegas de la península ibérica* (Valencia 1967), 194, pl. CXII: 4, from Ampurias, dated generally to the 4th century BC; Warsaw 147482 CVA 3 [Poland 6], pl. 44:

10, dated to the beginning of the 4th century BC (M. L. Bernhard 1964); Stuttgart KAS 148 CVA 1 [Germany 26], pl. 31: 10, dated to the first half of the 4th century BC (E. Kunze-Götte 1965); many such lekythoi are kept in the Museum of Eivissa, cf. CVA 1 [Spain 6], pl. 3-4, all of them dated to the first half of the 4th century BC, the most similar in shape: 3611 *ibid.*, pl. 3: 6 and 1616 *ibid.* pl. 4: 3, while the most similar in decoration: 393 *ibid.*, pls. 4: 4 (Fernández y Gómez, De Motes y Nicolau and Picazo y Gurina 1987); analogical shape (but different palmette): Faenza 9575 G. Sassatelli (ed.), *Le ceramiche greche ed etrusche* (Museo Internazionale delle Ceramiche in Faenza, 1993), no. 125, first half of the 4th century; Glasgow D 184 CVA, [Great Britain 18], pl. 30: 14, 4th century BC (E. Moignard 1997); Moscow, Pushkin State Museum F-1285 CVA 6 [Russia 6], pl. 51: 6,10, first quarter of the 4th century BC (O. Tuguscheva 2003).

LUCANIAN RED FIGURE

77. PLATES 97-98

FIGURE 82

TECHNICAL FEATURES Clay light red 2,5YR 6/8-5/8 with small amount of mica, very pure. Black lustrous glaze. Relief line. Dilute glaze. No added colour.

SKYPHOS

INV. 212 (1236; 557).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl.12[85]9 a-b; Beazley, JHS 56 (1936), 93 ("is typically Italiote"); Bernhard 1976, no. 394, il. 86 (circle of Cyclops Painter); Papuci-Władyka 2007, 215-216.

DIMENSIONS AND CONDITION H. 18.7; D. 21.5; W. with handles 32.0; D. of foot 13.8. Well preserved but glued of many parts, very small chips.

DESCRIPTION Large skyphos with slightly convex walls and a massive ring foot. Two horizontal handles, circular in section, right below lip.

Reserved: resting surface of foot, vase underside, except two concentric circles in the middle, and a broader circle some distance from them.

The vase is decorated on both sides with one figure. Below handle, two superposed palmette-fans with side scrolls and florals. Below figural decoration, two reserved lines around the vase.

A – Woman standing, holding a mirror. She is dressed in a sleeveless chiton, bound in the waist, down the front of the chiton a double stripe;

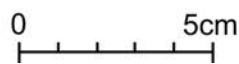
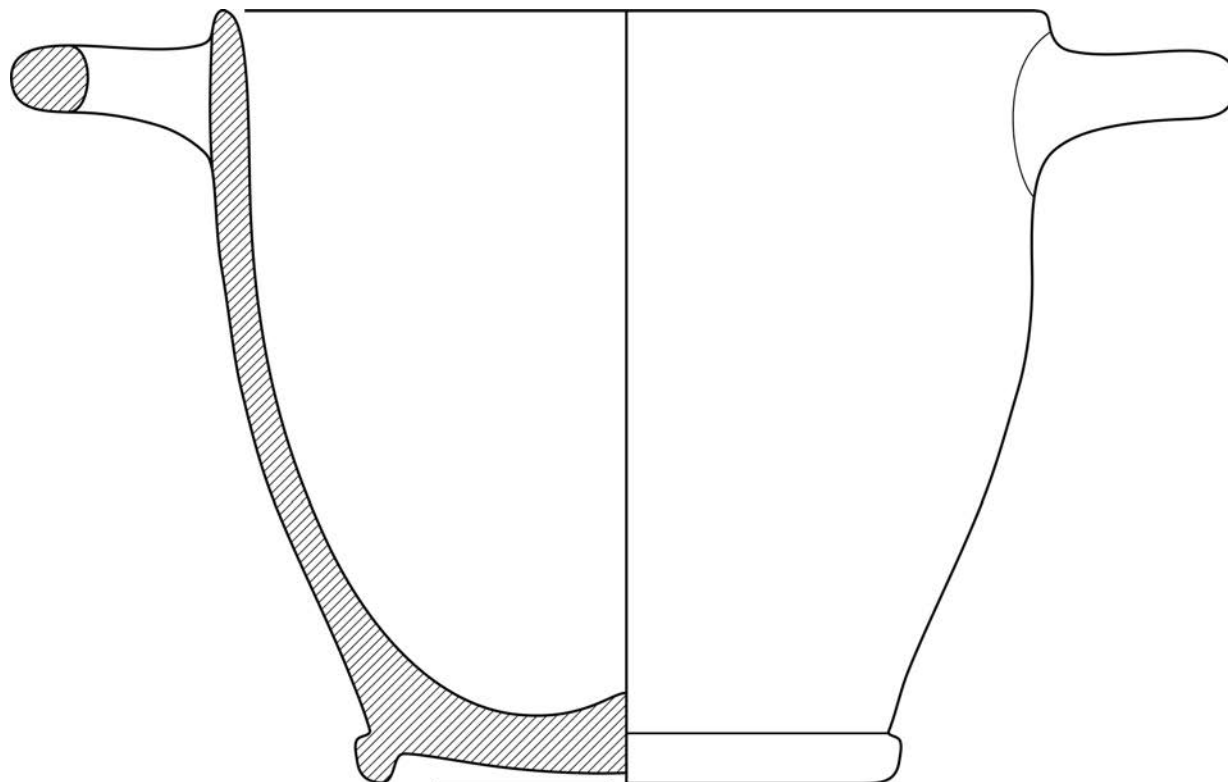


Fig. 82. Skyphos 212

on feet slippers. She is turned right, shown in three quarters, body weight rests on the right leg, left leg slightly thrust forward, slightly bent in the knee; in her extended left hand the woman holds a mirror, right hand rests on the hip. Head in right profile; hair separated from the background by an irregular reserved band, hair bound in a bun high above the neck, held from below by a decorated *opisthosphendone*, covering the ears; necklace rendered in black dots; carefully rendered face details: eye with a large pupil, upper eyelid, beautifully curving thin eyebrow, nostrils rendered as a dot, pointed nose, lips rendered with one line, protruding chin. In front of the woman a low perpendicular altar (pillar? stool?).

B – Eros. Naked standing god, in three quarters to the left, body weight on the right leg, left leg bent in the knee, put back, strong flexing of the hips; on his feet sandals. Head slightly dropping, arms bent upwards in the elbows, holding gracefully a taenia. Long wings coiled, with feathers rendered. Behind the god an altar similar to side A.

Relief line: outline of the figure of Eros – shoulder and arm, his fingers and outline of the taenia in his right hand, outline of the *taenia* over his body and left hand, outlines of wing feathers below left hand; the woman's fingers, lower part of the garment above the belt.

Dilute glaze: locks of hair of both figures, shown against the reserved band separating the hair mass from the background; back part of the woman's headband; part of her garment folds in the lower part.

Carefully made, high quality painting.

CLASSIFICATION AND DATE Lucanian. Parasol Painter [M. Denoyelle]. Ca. 390-380 BC.

COMMENTS Bulas (*op. cit.*) described the vase as Italian in Attic red figure style, Beazley (*op. cit.*) identified it rightly as Italian. The shape of our vase is skyphos of Attic type. Bernhard (*op. cit.*) believed the vase to be Lucanian, from the circle of Cyclops Painter and dated it to ca. 380 BC. The scholar compared the Cracow skyphos to a vase she published: Warsaw 198505 CVA 4 [Poland 7], pl. 2: 1-3 (M. L. Bernhard 1967), attributed to Cyclops Painter by A. D. Tren-

dall (in *Atti Magna Graecia*, N.S. 3 (1960), 85-92, no. 15, pl. 21b; LCS 29/102). The Warsaw vase is indeed a very good analogy for the shape of our vessel (although the Cracow skyphos is slightly slenderer), as well as its composition and decoration arrangement, also floral motifs are similar, unlike the painting style, which is completely different. Another excellent analogy for the shape and composition of decoration and floral ornaments and their arrangement – but different style – is skyphos Milano Banca Intesa 652 (C 449): G. S. Chiesa and F. Slavazzi (eds.), *Ceramiche attiche e magnogreche. Collezione Banca Intesa. Catalogo ragionato* (Milan 2006), 173 no. 66, Lucanian workshop, 400-380 BC (but M. Castoldi, the author of catalogue entry, notes that this specimen is disputable, because on the one hand it resembles Group Schwerin, which belongs to the Intermediate Group, on the other hand it is very much Attic).

According to M. Denoyelle (electronic communication) our skyphos can be attributed to the Parasol Painter (I am greatly indebted to M. Denoyelle for the help and attribution of our object). This artist was defined by Trendall (*RVAp* I, 22-23) as an Apulian painter, but Denoyelle changed this classification and stated that he was rather a Metapontian, therefore Lucanian, artist (*CVA Louvre* 25 [France 38], 38-39 with list of his works added to the Trendall's list, 1998). M. Denoyelle describes his style as follows: "... le style très personnel se lit dans le traitement des têtes de trios quarts, des anatomies masculines et des mains au dessin sec et aux proportions exagérées"; the skyphos, especially of small size, is one of his favourite shapes. She pointed out the resemblance of the head of our Eros with the heads of youths in the large skyphos Louvre CA 3291 (*CVA op. cit.*, pl. 27: 4) attributed to the Parasol Painter and dated to ca. 390 BC. Other comparanda provided by Denoyelle – skyphoi of Corinthian type: Naples 81970 with similar Eros (*CVA, op. cit.*, 39 list no. 5); Metaponto 297048 from Pisticci, Cimitero T.2 (*ibid.*, no. 6) with similar woman; Metaponto, no number, from Pisticci, S. Maria del Casale T.1 (*ibid.*, no. 7) with similar woman with a mirror. See also M. Denoyelle, in M. Denoyelle *et al.* (eds.), *La céramique apulienne: Bilans et perspectives, Actes de table ronde 2000* (Naples

2005), 106-107 and for the Lucanian pottery in general recently: M. Denoyelle and M. Iozzo, *La céramique grecque d'Italie méridionale et de Sicile. Productions coloniales et apparentées du VIII^e au III^e siècle av. J.-C.* (Paris 2009), 97-118.

Our Eros is shown as a male figure (as he is represented on Apulian vases in the first phase of this painting, while since middle Apulian period he becomes an androgynic figure, see below pls. 99-102). The scene on our skyphos is generic, not a cult one; on Eros holding a sash on Italian vases see *LIMC* III (1986), s.v. Eros, 894 no. 515 (various vases) and p. 939f., commentary by H. Cassimatis, who believes that scenes as the one on our vase are generic and devoid of deeper meaning. On cult of Eros and the meaning of his presence in Italian pottery in general, see: W. D. Albert, *Darstellungen des Eros in Unteritalien* (Amsterdam 1979); H. Döhl, *Der Eros des Lysipp. Frühhellenistische Erosen* (Diss. Univ. Göttingen 1968), 108-115; G. Schneider-Herrmann, *BABesch*, 45 (1970), 86-117; K. Schauenburg, *Antike Welt*, 7/3 (1976), 39-52 and 7/4 (1976), 28-35; S. Fasce, *Eros. La figura e il culto* (Genova 1977); *LIMC* III *op. cit.*, nos. 556-

575 (H. Cassimatis); H. Cassimatis, *BABesch* 62 (1987), 75-84; M. Bentz and F. Rumscheid (1989) *CVA Göttingen* 1 [Germany 58], 17; M. Schmidt, in C. Bérard, C. Bron and A. Pomar (eds.), *Images et société en Grèce ancienne: iconographie comme method d'analyse*. Actes du colloque international Lausanne 1984, (Lausanne 1987), 155-167; H. Cassimatis, *La collection des vases italiotes du musée des Beaux-Arts de Lyon* (Lyon 1999), no. 12: oinochoe L 631; C. Isler-Kerényi, in: G. S. Chiesa and E. A. Arslan (eds.), *Mitti greci. Archeologia e pittura della Magna Grecia al collezionismo*, catalogo della mostra Milano 2004-2005, (Milano 2004), 244-248; H. Cassimatis, in P. Jacquet-Rimassa (ed.), *Voyages en Antiquité. Mélanges offerts à Hélène Guiraud*, (*Pallas* 76, Toulouse 2008).

On pillar-altar in Italian pottery, but in different context than on our vase (with epebes), see H. Cassimatis, in R. Etienne and M.-Th. Le Dinahet (eds.), (*L'Espace sacrificiel dans les civilisations méditerranéennes de l'antiquité* (Actes du Colloque tenu à la Maison de l'Orient, Lyon 4-7 juin 1988), Paris 1991), 40-41, pl. VIIc.

APULIAN RED FIGURE

78. PLATES 99-102

LARGE AMPHORA FRAGMENT

INV. 343 (677a+677b)

PROVENIENCE Unknown.

SOURCE Entered to the inventory by K. Bulas, June 18th 1929.

BIBLIOGRAPHY Bulas 1935, pl. 13[86]3 a-c; Bernhard 1976, no. 400; *RVAp* II, 504, 18/84 The Darius-Underworld Circle; Papuci-Władyka 2007, 217.

DIMENSIONS AND CONDITION Preserved large fragment of body: a) glued from many parts and restored with plaster; H. 32.0; D. maximum ca. 32.0-34.0 and b) one fragment H. 9.5 does not glue. Surface abraded and damaged in many places, chips; some colours partly strongly abraded, so it is difficult to establish where there was only white, and where yellow over white.

TECHNICAL FEATURES Clay: a/ red 2,5 YR 5/6; b/ reddish yellow to yellowish red 5YR 6/6-5/6 with inclusions. Glaze black, lustrous, applied only to the outside. Added white and yellow – extensive use. Dilute glaze (very little). No traces of preliminary sketch. No relief line.

DESCRIPTION Fragment of a large amphora. On both sides of the vase must have been scenes featuring numerous figures, separated by a rich, partly preserved ornament below the handles. Preserved large part of one side of decoration of side A (fragments a+b) and much less from the side B (also on fragment a).

A – Naiskos scene. Fragment a): In the naiskos preserved only part of a woman's figure (the deceased?), from mid torso down, shown from behind (outline of buttocks under the garment visible), striding to the left and receding; she is dressed in a long chiton (?) bound in the waist, on her sides streaming folds of mantle or wrap (on the left long below the knee, on the right – shorter, reaching just below the hip), which she wore on the shoulders (?); left leg straight, right

bent in the knee, feet in slippers, left foot turned to the left touches the naiskos base, right shown from behind, toes touching the ground, visible raised heel.

Naiskos partly preserved in form of a reserved pillar, whose inner half is left reserved, while the other half, slightly widening downwards, was painted white, and the column's base is indicated by two crosswise lines. The pillar stands on a solid cuboid base, widening downward, and decorated in the middle by a wide reserved band bordered from above and below by stripes of glaze; on reserved band glaze circles with rosettes inside; between rosettes above and below three dots.

Outside the naiskos to the right decoration was arranged in two registers; ground is marked by a row of dots. In the lower register a woman with large breasts, in a sleeveless chiton, sitting on a bag (bound and decorated with two wavy stripes), to the right, but turning her torso and head to the left, towards the naiskos. Head in left profile: almost straight line of forehead and nose, nose slightly bulbous, nostrils indicated with short line, small mouth painted with two downturned lines, eye small (badly preserved), above it a massive eyebrow marked by a thick line. In her right hand, extended towards the naiskos, she holds a mirror, in the left hand – a cist decorated with lines and meander. Her hair is caught in a *sphendone* and gathered in a bun at the back with ribbons attached. On her feet slippers. The woman has rich jewellery: an earring, double necklace of white pearls, two bracelets on each forearm. Below the bag and her feet – ground shown by a double row of dots.

In the upper register two figures: a woman and a youth. The woman turned right, in a vivid pose, as if running; preserved legs in slippers, and fragment of garment. Towards her are turned two bare feet that probably used to belong to the youth sitting on a rock on his mantle, and leaning on his left hand; the left hand of this figure and part of his garment are preserved on a separate, non-joining fragment of the vase b), whose major part is taken by a palmette ornament.

Below the naiskos base a row of dots, flowers growing from the ground, a ball and an alabastron; between and below these objects as well as beneath the sitting woman – dots. From below the scene is bordered by meanders to the left, interspersed with quartered squares with smaller hollow squares in the four sections.

B – Eros crowning a woman bending forward over raised foot (remaining parts missing). Much smaller part of the scene is preserved, showing only one female figure, turned to the right and leaning strongly forward, with left foot probably resting on a rock (?), clad in an unbound chiton and a cloak with dot-stripe border; hair held by *sphendone* and bound in a bun in the back; profile and face details similar to the woman with mirror; a wavy ribbon falls down from the locks over the forehead. Above the woman a small Eros to the right and putting a wreath on her head. Eros is androgynic, naked, on his head *sphendone*, from under which locks of hair protrude over the forehead, and form a bun on the top of the head. Large wings with details shown. On forearms two and on right leg four bracelets; feet in slippers. In the background behind the woman, fillet with dots on its end, from which hang thin zigzag ribbons.

Scenes on A and B were divided by elaborate floral ornaments, which probably were placed below the handles. One of these ornaments is partly preserved (on a and b), which consisted of enclosed palmette-fan and two half-palmettes and tendrils on its sides, upwards; above the half-palmette on the left partly preserved half-palmette downwards, belonging to the upper part of the motif.

White: A – pillar, stripes on the base and rosette of the naiskos, three-dot clusters between rosettes; *sphendone* decoration, bracelets and pearls, ribbon in the hair, upper part of the alabastron; some dots marking the ground. B – decoration of the *sphendone* and Eros' bracelets, wreath leaves; the woman's *sphendone*, her pearls and bracelets, dots on the ends of the ribbon.

Yellow: A – mirror, cist decoration, all slippers; flower, lower part of the alabastron and ball. B – Eros' wings, ribbons of the fillet. A and B – palmette and half-palmette hearts decorated in yellow, dots at tips of palmette and flower leaves, dots marking the ground.

Dilute glaze: some garment folds, strands of hair, wavy ribbon in the hair of the woman on side B.

CLASSIFICATION AND DATE The Darius Painter [A. D. Trendall and A. Cambitoglou]. Ca. 330-325 BC.

COMMENTS Our vase was classified by Trendall and Cambitoglou (*RVAp* II, 503ff.) together with other fragments, which are according to these authors “attributable to the Darius Painter himself or else to be exceedingly close to him in style”. It belongs to the second, mature phase of this painter, which begins with the famous volute krater Naples 3253 with the representation of Darius (*ibid.*, 495 no. 18/38), and which is dated to ca. 330 BC (*ibid.*, 486, 492ff.). After a thorough analysis of our vase the present author does not doubt that it is the work of the Darius Painter himself.

The Darius Painter, one of the greatest late Apulian artists, was active in ca. 340-320 BC, and his workshop could have been in Canosa. He is known mostly for splendid compositions featuring numerous figures on large vessels, with topics inspired by mythology and theatre (first of all the tragedies of Euripides), but he also decorated vases with other subjects, e.g. the pelikai with wedding preparations scenes. Funeral scenes, as on our amphora, were for him secondary (*ibid.*, 485). On Darius Painter see: *RVAp* II, 473ff., esp. 482ff. with bibliography (and *ibid.*, pp. 487-508 vases in his manner), pls. 173-181; *RVAp Suppl.* I, 68ff., esp. 73Ff; *RVAp Suppl.* II 137ff., esp. 145ff.; A. Cambitoglou, Ch. Aellen and J. Chamay, *Le peintre de Darius et son milieu. Vases grecs d'Italie meridionale (Hellas et Roma IV, 1986), passim*; Trendall 1989, 89ff., fig. 201-206. On Apulian pottery in general recently see: M. Denoyelle et al. (eds.), *La céramique apulienne: Bilans et perspectives*, Actes de table ronde 2000 (Naples 2005) and especially extensive bibliography of Apulian pottery from 1960 by E. Lippolis (*ibid.*, 231-256); M. Denoyelle and M. Iozzo, *La céramique grecque d'Italie meridionale et de Sicile. Productions coloniales et apparentées du VIII^e au III^e siècle av. J.-C.* (Paris 2009), 119-164.

It seems that on the Cracow vase the naiskos was very narrow, and the female figure was the only one placed inside, therefore she must be

the deceased. On the figure of the deceased inside a naiskos see side B of volute krater Swiss private collection *RVAp* II, 496, no. 18/41, pl. 177: b, with a naiskos, in which the deceased man stands, with figural scenes in two registers beside (A: departure of Amphiaraios, dated ca. 330 BC, *ibid.* 492), including to the right of the naiskos, and in the upper register, a woman with a cist seated similarly to our woman, but with her legs crossed; also compare our leaning woman from side B with the maenad leaning towards Dionysos on the neck of the Swiss volute krater. On the bag, on which the woman with the cist sits on the Cracow amphora, see similar stuffed bag on the aforementioned name-piece Naples 3253 (*ibid.*, pl. 176: 1 (photo in the middle), where beneath Darius' throne stands a Persian turned left towards the table, holding a loaded bag, bound and decorated with stripes; see also the "travel pack" by the seated woman in the upper register on pelike J. P. Getty Museum 87.AE.23: *RVAp Suppl.* II, no. 18/69a (= CVA 4 [USA 27], pl. 198, triumph of Andromeda, by the Darius Painter, dated ca. 330 BC (M. R. Jentoft-Nilsen in collaboration with A. D. Trendall 1991)). For the naiskoi and naiskos scenes see: P. Mingazzini, *Catalogo dei vasi della collezione Augusto Castellani II* (Rome 1971), 364 ff.; *RVAp* I, 186-188; *RVAp* II, 455-456; H. Lohmann, *Grabmäler auf unteritalischen Vasen* (Berlin 1979), 52-54; M. Schmidt, in Mayo and Hamma 1982, 24-25; A. Pontrandolfo, G. Prisco, E. Mugione and F. Lafage, in *Annali, sezione di Archeologia e Storia Antica*, X (Atti di Colloquio Internazionale di Capri, Napoli 1988), 191-198; Trendall 1989, 266-7.

On the leaning woman on side B see similar woman on bell krater Palermo NI 2242: R. Equizzi, *Palermo, San Martino delle Scale la collezione archeologica. Storia della collezione e catalogo della ceramica* (Roma 2006), no. 167 pl. XLVIII, workshop of the Darius and the Underworld Painters, 340-330 BC; similar but turned

left on "Apulische Schüssel mit Griffplatten" (without inv. no.): K. Stähler, *Eine Sammlung griechischer Vasen. Die Sammlung D. J. in Ostwestfalen* (Münster 1983), 60ff., no. 36, pl. 48b, circle of the Darius Painter, ca. 330-320 BC; see also: *RVAp* II, pl. 182, no. 2 Manner of the Darius Painter. Mirror held by the woman by the aedicule as the mirror on squat lekythos Heidelberg U 15 CVA 2 [Germany 23], pl. 77: 4 from the workshop of the Darius Painter, dated ca. 330 BC (M. Schmidt 1963); on mirrors, fans and umbrellas as luxury objects in Apulian paintings see H. Frielinghaus, *Einheimische in der apulischen Vasenmalerei* (Berlin 1995) 143f.

Eros on Apulian vases is generally shown in the first phase of Apulian painting as a male figure (as in early Lucanian painting, cf. here skyphos pls. 97-98), while later, starting with middle Apulian period, he becomes an androgynic figure like on the Cracow vase. Similarly represented Eros with a female haircut, flying to the right (over a woman seated on a throne, who is accompanied by a young man and a servant) on pelike Paris Cabinet des Médailles 905 *RVAp* II, 18/32, pl. 175: 3 (nb. on the reverse side of this pelike a scene with a woman standing right and a sitting naked man turned towards her, which shows how a similar couple could look on our vase above the seated woman with the cist); similar Eros also on fragment Maplewood, Noble collection *RVAp* II 18/89, pl. 181: 4 judgement of Paris.

Alabastron beneath the main scene on sides A and B of pelike J. P. Getty Museum 87.AE.23 CVA 4, *op. cit.* On alabastron see K. Schauenburg, *JdI* 87 (1978), 258-298; see also, pl. 104.

Similar motif but different style: similar standing deceased person in *aedicula* – the same arrangement of legs and right hand (holding a strigil) on fragment of large amphora Altenburg (without no.), CVA 3 [Germany 19], pl. 96: 1, dated to ca. 325 BC (E. Bielefeld 1960).

79. PLATE 103: 1**LARGE CLOSED VESSEL
FRAGMENT (AMPHORA?)**

INV. 338 (678).

PROVENIENCE Unknown.

SOURCE Entered to the inventory by K. Bulas, June 18th 1929.

BIBLIOGRAPHY Bulas 1935, pl. 13[86]5; Bernhard 1976, no. 398.

DIMENSIONS AND CONDITION H. 9. Two fragments of body glued together.

TECHNICAL FEATURES Reddish brown to yellowish red clay 5YR 5/4-5/6. Glaze black, only on the outer side of the shard, inside unglazed. Added white and yellow.

80. PLATE 103: 2**FRAGMENT OF A LARGE
VESSEL (AMPHORA?)**

INV. 339 (681)

PROVENIENCE Unknown.

SOURCE Entered to the inventory by K. Bulas, June 18th 1929.

BIBLIOGRAPHY Bulas 1935, pl. 13[86]4; Bernhard 1976, no. 399.

DIMENSIONS AND CONDITION H. 7.5. Preserved small fragment of vase in quite good condition.

TECHNICAL FEATURES Dark yellowish-red clay 5YR 5/6-5/8. Black glaze. Additions in yellow (partly faded).

DESCRIPTION Preserved part of a sitting naked youth to the right (visible fragments of thighs and genitals), putting his left leg on an elevation; left hand, wrapped in a garment (chlamis?), holds a large wreath; by the right thigh a small fragment of a cloak (on which he sat?). Wreath painted carefully in yellow; its

DESCRIPTION Preserved fragments belonged to a large closed vessel, probably an amphora. Fragments of two half-palmettes and of a volute below the right half-palmette were preserved, as well as (to the right from these) fragment of another palmette with part of an enclosed volute. Beneath this ornament a meander frieze: broken meander and square fields divided with a cross into four squares (three preserved), each with a dot inside. Added: yellow on the hearts of the palmettes; white: dots on volutes and dot on the triangle between volutes.

CLASSIFICATION AND DATE Darius Painter circle? Ca. 325 BC [E. Papuci-Władyka].

COMMENTS Ornament very similar to ornaments by the Darius Painter: cf. vase 343, where, however, four small empty squares are inside the squares instead of dots. On Darius Painter and his circle see pls. 99-102.

leaves converge in the centre, where a dot is also painted in yellow. To the right from the youth fragment visible of probably thigh and knee of a figure (female?) wrapped in a garment, turned towards him; below the woman's knee three white dots – it could be a dot line that ran below the leg of the sitting youth (?).

CLASSIFICATION AND DATE Darius Painter circle? Ca. 340-325 BC [E. Papuci-Władyka].

COMMENTS The painting's style is very close to the Darius Painter, see similarly coiled robe and similarly drawn genitals in the standing youth, leaning with his left hand on his right leg on lebes gamikos fragment Tübingen 28.5440 CVA 7 [Germany 69], pl. 5: 2, attributed by M. Schmidt to the workshop of the Darius Painter and dated to 340/30 BC (B. Rückert 1997); similar wreath: A. Cambitoglou, Ch. Aellen and J. Chamay, *Le peintre de Darius et son milieu. Vases grecs d'Italie meridionale (Hellas et Roma IV, 1986)*, 166, Eros holding a wreath on a fragment of krater with a maenad and Eros, 345/340 BC. Similar phallus: skyphos Rennes D.08.3.5. CVA [France 29], pl. 36, 1-3, man standing to the right, workshop of the Darius Painter, ca. 330 (A.-F. Laurens and O. Touchefeu 1979). On Darius Painter and his circle see pls. 99-102.

81. PLATE 104**FRAGMENT OF CLOSED VASE**INV. **340** (680).

PROVENIENCE Unknown.

SOURCE Entered to the inventory by K. Bulas, June 18th 1929.

BIBLIOGRAPHY Bulas 1935, pl. 13[86]6; Bernhard 1976, no. 397.

DIMENSIONS AND CONDITION H. 0.17. Three fragments glued together.

TECHNICAL FEATURES Red clay 2,5YR 5/8. Black glaze, lustrous with metallic gloss, only on the outside. Added white and yellow. Relief line.

DESCRIPTION Preserved part of a larger scene, probably centred around a naiskos, of which part of a pillar remains (on its left reserved band, then pillar in white, on the right shaded with yellow). A naked running youth approaches it (legs only partly preserved). The youth wears a thick yellow head-band with a row of single dots along its top edge. Head shown in left profile, hair separated from the background with uneven reserved line; strong indentation on the transition from the forehead to nose; eye shown as a sharp angle, pupil as a small dot by the longer upper line, above which a long eyebrow; lips slightly parted, lower lip curled; ear covered with hair. In his right hand a large alabastron, while the left (invisible), wrapped in the garment, holds a branch; the robe is blown backwards; its rim shown in wavy lines. Between the youth's thigh and the pillar of the naiskos fragment of a rosette (?) in yellow. To the right from the cloak preserved fragment of a floral ornament (?). Above the youth visible fragment of a garment and a clad (?) foot of a figure (female?) from the upper register, below it row of dots.

White and yellow (over white): Alabastron – upper part in white, but on the lip and at its neck's base yellow stripe, lower part in yellow; yellow: the youth's headband and the row of dots above it, *thyrsos*; rosette; row of dots below the female figure.

Relief line: some parts of the figure's outline, right thumb, eye.

CLASSIFICATION ADN DATE The Darius Painter and Underworld Painter circle. Ca. 330-320 BC [E. Papuci-Władyka].

COMMENTS On our vase a scene with naiskos was painted; figures were placed by the naiskos in two registers. Stylistically the painting of the fragment in question resembles the works of the Darius and Underworld Painters, cf. e.g. similarly shaped torso and garment of the youth on hydria Pulsano, coll. Guarini 25 (from Gravina di Puglia, Bari): *RVAp* II 533 no. 19/56a, pl. 207, 3 (= B. Fedele, L. Todisco, C. Santoro, C. A. M. Laganara, S. Pansini, *Antichità della collezione Guarini* (Galatina 1984), 88 no. 42, pl. 105: 1 = Trendall 1989, fig. 213 Darius-Underworld Group); the robe of the youth on the amphora of Apulian Panathenaic type Boston 1991.437 (Collection of Shelby White and Leon Levy and Gift of the Jerome Levy Foundation), Darius Painter ca. 340-330: J. Padgett *et al.*, *Vase-Painting in Italy. Red-figured and Related Works in the Museum of Fine Arts* (Boston 1993), 117 no. 42 (in lower register on the left); patera (without inv. no.): K. Stähler, *Eine Sammlung griechischer Vasen. Die Sammlung D. J. in Ostwestfalen* (Münster 1983), 60ff., Taf. 48a, from the Darius Painter circle, 330-320 BC.

Youth with an alabastron is a topic encountered in Apulian painting, cf. similar to ours pose of the youth with alabastron turned to the naiskos with armour inside on Panathenaic amphora Milano Coll. "H.A." CVA 1 [Italy 49], IV D, pl. 32: 4, third quarter of the 4th century BC (= *RVAp* I, Chapt. 12/ 331 no. 126, The "H.A." Painter; = G. S. Chiesa and F. Slavazzi (eds.), *Ceramiche attiche e magnogreche. Collezione Banca Intesa. Catalogo ragionato* (Milan 2006), no. 118, dated here to 370-350 BC, Gruppo dei Nasi Camusi, Pittore H.A., author of note: D. Benedetti), but our vessel represent a different style; the same motif on fragmentarily preserved patera Mainz ZM O.12947, CVA 2 [Germany 43], pl. 8, "post-Darian and looks to belong to the area of the Patera and Ganymede Painters" (Trendall), last quarter of the 4th century BC (A. Büsing-Kolbe 1978). On alabastron see also pls. 99-102.

82. PLATE 105

FRAGMENT OF A LARGE AMPHORA

INV. 341 (679).

PROVENIENCE Unknown.

SOURCE Entered to the inventory by K. Bulas, June 18th 1929.

BIBLIOGRAPHY Bulas 1935, pl. 13[86]7; Bernhard 1976, no. 396.

DIMENSIONS AND CONDITION H. 23.5. Four glued fragments; small chips, decoration well preserved.

TECHNICAL FEATURES Light red clay 2,5YR 6/8-5/8. Black glaze, lustrous. Added white, whitish-yellow and yellow. Relief line.

DESCRIPTION Fragment of a large closed vessel (glaze on the outside, inside unglazed), probably an amphora.

Body: Naiskos scene. On the remaining fragment visible part of the scene with two figures preserved only in the lower part. In the middle pillar and left part of the naiskos base, and inside it the figure of a fragmentarily preserved naked youth turned right, shown in white with a white robe reaching his knee in the background. The youth rests on his right leg, while the left one, bent in the knee, is extended to the back. Visible fragment of the right hand, bent in the elbow, and raised up; the left hand was dropped and probably slightly extended. By the left heel three dots.

The naiskos consists of fragmentarily preserved white column in the front (which has two red crosswise stripes), next is black line and reserved column or pilar in back.

To the left from the naiskos a partly preserved female figure turned towards it. She is dressed in a richly folded garment, bound high at the breasts; from the belt, on which two dots are visible, two ends hang; on the left visible fragment of her left hand around the elbow (the hand was probably raised) and hanging part of the cloak. Feet clad, right shown frontally, by

the ankle two dots, left turned right, towards the naiskos. Between the naiskos and the woman, reserved space, oval in shape. Beneath the woman ground line is indicated with a series of dots. Below fragment of a flower and tendrils.

White: The youth and his garment, dots on the woman's belt, column and details on the naiskos base, dots as ground line.

Yellow: the outline of the male figure and his garments are rendered in a strong yellow line, inside the contour detail of the figure and garment folds also in yellow, but with a more delicate line; dots by the youth's heel; shoes and two dots by the ankle of the woman's right leg; two crosswise lines by the bottom of the white naiskos column (base?); heart of the flower and dot at the end of the tendril.

CLASSIFICATION AND DATE Close to The Helmet Painter? Ca. 320-310 BC [E. Papuci-Władyka].

COMMENTS Our vessel was large and on one side most likely had a typical naiskos scene: the deceased in the naiskos alone or accompanied by other persons, by the shrine figures, cf. e.g. very good analogy to the scene arrangement and figures' poses, which allows to imagine how the Cracow scene could have looked, on volute krater Belgian Private Collection (M. Xavier Strick), *RVAp* Suppl. II, part II, 326.23a, pl. 88: 1, The Helmet Painter, dated ca. 315-310 (within The Capodimonte-Helmet Group, followers of the Patera and Baltimore Painters, who were active ca. 340-320, see Trendall 1989, 270-271, chronological table), where by the left pillar of the naiskos a youth with a cloak in the background, turned right towards a sitting youth, while to the left from the naiskos a woman in a diadem holding patera (similar woman on the other side of the naiskos); the woman to the left of the naiskos has as ample robes as the woman on the Cracow fragment.

On our vase the figure in the naiskos is the deceased, because on Apulian vases added white for human figures was employed almost exclusively to the deceased: they could be (rarely) sculptures and in particular figures in funeral naiskoi, hence they differed from the surrounding living persons; on the use of colour on south Italian vases see J. M. Padgett *et al.*, *Vase Paint-*

ing in Italy. Red Figured and Related Works in the Museum of Fine Arts (Boston 1993), 18-19; on Apulian vase technique see also J. V. Noble, in Mayo and Hamma 1982, 37-47. On naiskoi scenes in general see above pls. 99-102.

On reserved space between woman and naiskos see e.g. reverse of column krater Glasgow 1690 (ex Burrell coll. 19/46), The Group of Bologna

572 *RVAp* II, 750 no. 23/207, pl. 278: 4 (in the chapter The Patera Painter and Associates): two youths leaning on staffs, two such reserved patches, one between the staffs, the other between the staff and the youth on the left; amphora Milan "H. A." collection 341 *CVA* 1 [Italy 49], IV D, pl. 35 (G. Sena Chiesa 1971) The Group of Bologna 572, *RVAp* II, 750 no. 23/210, reserved spaces on the reverse between the youths.

83. PLATE 106: 1

CLOSED VASE FRAGMENT

INV. 344 (702)

PROVENIENCE Unknown.

SOURCE Given by B. Meleniewski, 1934.

BIBLIOGRAPHY Unpublished.

DIMENSIONS AND CONDITION H. 9.3. D. estimated ca. 14.0-16.0. Well preserved lower fragment of body, glued from several parts; whitish deposits on almost whole surface; the vase appears as burnt out.

TECHNICAL FEATURES Very pale brownish-grey 10YR 7/2-7/3, fine, with some inclusions.

Black glaze, half-lustrous, only on the outside. No added colours.

DESCRIPTION Quite large closed vessel with thin walls – oinochoe? pelike? Lower part of body: preserved almost whole palmette consisting of 13 leaves (without volutes, heart in form of semicircle, leaves separated) enclosed in an arch, which probably was placed on the vase's side; to the left of it floral ornament – scroll. Below: black line framing the decoration from below, wave ornament to the left, wide band of glaze.

CLASSIFICATION AND DATE Apulia? Second half of 4th century BC.

COMMENTS Decoration of the described fragment resembles Apulian floral motifs, cf. e.g. hydria pl. 106: 2-3 and 107: 1-2.

84. PLATES 106: 2-3, 107: 1-2, 108: 5 FIGURE 83

HYDRIA

INV. 309 (1056; 106).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 14[87]4; Bernhard 1976, no. 395, fig. 87.

DIMENSIONS AND CONDITION H. 16.7; D. 10.0; D. of lip 7.3; D. of foot 6.0. State of preservation good, only numerous small chips of the outer, decorative layer.

TECHNICAL FEATURES Clay yellow 10YR 8/4-7/4 (very pale brown), but the surface is much darker, because, all reserved surfaces are reddened: ca. 5YR 5/6 (yellowish red), but stem and upper surface of foot in more intensive red 2,5YR 5/6. Added white and yellow. No relief line or preliminary sketch.

DESCRIPTION Smallish hydria. Broad lip with slightly concave upper surface and profiled edge; neck narrow, almost flat shoulder passes into bulging body; high stem, widening two step foot. Vertical handle, circular in section, attached at the top of neck below lip, and on the transition of shoulder to body. Two small thin handles, circular in section, turned upwards.

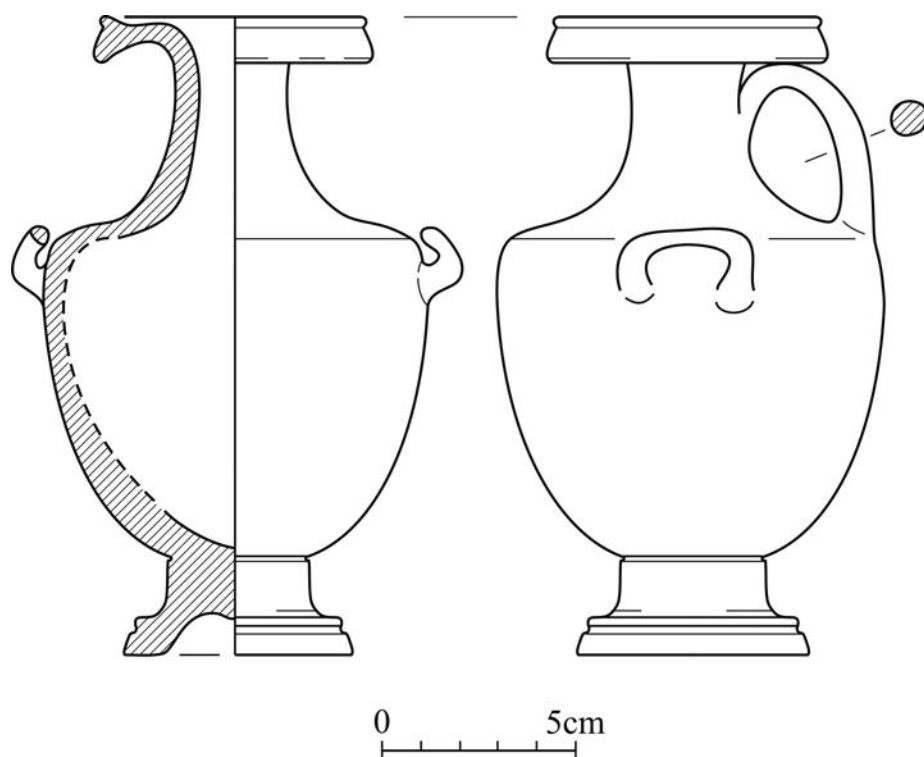


Fig. 83. Hydria 309

Glazed: Inside of lip and neck down to ca. 4.0 cm, outer surface of lip, upper part of neck, handles, foot edge (unevenly). Between the handle bases uneven reserved panels. Stem painted in red, its edge glazed. Resting surface of foot also painted very thinly in red. Inside of foot and vase underside reserved.

Neck and shoulder: from mid neck down and through the shoulder vertical stripes (tongues?), framed from above and below by glaze lines.

Body: on the frontal side female head in left profile. Doughy face, neck very thick, chin small and full; eye big, shown as sharp angle, pupil rendered as dot attached to the upper line, above upper eyelid indicated by a long slanting line; eyebrow in a thicker line above the eye; nostrils as a dot, lips barely indicated, visible as a dot. Hair almost completely covered with a patterned *sakkos*, decorated with patterns (dots, dot rosettes and kind of hollow circles), and on the top of the head forming kind of a bow made of two parts; over the forehead from under the cap protruding locks of hair, visible only over the ear. *Sakkos* is decorated in the front, above the forehead, with a pearl diadem, which connects with the earring visible despite the lock of hair covering the ear. On the woman's

neck double string of pearls. On both sides of the head (by the horizontal side handles) rosette with a dot inside and dots at the tips of the petals. In the rear part of body a large palmette (semi-circle in the heart) with expanding tendrils, which form beneath the side handles kind of frame for the described female head. Body decoration framed from below with a line and wave ornament beneath, underlined with two lines, then a band of glaze.

White: outline of the *sakkos* "bows", pearls on the neck; dots on the rosettes.

Yellow: diadem and earring.

Decoration rather neglectful.

CLASSIFICATION AND DATE Unattributed. Ca. 330-300 BC.

COMMENTS On shape generally see: *hydriksis* pl. 86.

The female head decorative motif is very popular in not only Apulian but generally south Italian vase painting. Female heads in profile appear in Apulian painting in the second quarter of the 4th century BC, on the vases of the Iliupersis Painter and his circle, as additional decoration on the necks of volute kraters, but they become

very frequent only in mid 4th century BC (*RVAp* II, 647ff.). Their popularity is attested by the fact that – as Trendall and Cambitoglou (*ibid.*, p. V) observe – “around the half of ca. 6000 vases included in this volume feature the female head”. It was not possible to find an identical female head, therefore our vessel remains unattributed. The drawing on our vase is similar to the female heads of The Group of the Temple Hydria, especially on the volute krater Palermo (without no.) *RVAp* II, 784-786 no. 24/265, pl. 291: 3; slightly similar head also on pelike Braunschweig 311 *CVA* [Germany 4], pl. 39: 7, 2, dated mid-4th century BC (A. Greifenhagen 1940); on lekythos Heidelberg U 17 *CVA* 2 [Germany 23], pl. 77: 2 (M. Schmidt 1963).

On shape and motif see also: Wintenthur 314 (352) *CVA Ost Ticino* [Schweiz 5], pl. 24[226]10, but lip plain, not profiled, as in our hydria, dated ca. 330-300 BC, female head in a different style (I. R. Metzger, M. Carrara Rossi and H. Bloesch 1979); Altenburg 314 *CVA* 3 [Germany 19], pl. 100: 3,6,9, from the end of the 4th century (E. Bielefeld 1960); Mainz ZM O.12455, *CVA* 2 [Germany 43], pl. 7: 5, Group of Madrid 11215, minor work, last quarter of the 4th century BC (A. Büsing-Kolbe 1978); three vases from Karlsruhe 140, 308, 158 *CVA* 2 [Germany 8], pl. 68: 4-6 not dated (G. Hafner 1952).

The female head has a richly decorated *sakkos* (on the difference between *sakkos* and *kekryphalos*: E. L. Catti, *La ceramica “Di Gnathia” al Museo Nazionale Jatta di Ruvo di Puglia (Antenor Quaderni* 11, Padova 2008), 231. Such decorated *sakkoi* appear frequently in Apulian painting, see e.g. The Monopoli Group, *ARVp* II, 708, pls. 262-263 (in chapter 22: The Darius-Underworld Circle – “Head” vases): in particular cup-skyphos British Museum 1814.7-14.351 (= old cat. 1646) *RVAp* II, no. 22/692, pl. 262: 4), where similar hollow circles on *sakkos*.

The cap of our woman is finished in a kind of bow, cf.: plate Kassel T 460 *CVA* 2 [Germany 38], Taf. 81: 1; patera Göttingen F 41 *CVA* 1 [Germany 58], pl. 21[2854]3-4, attributed to Meo-Evoli Painter, dated to 330-300 BC (M. Bentz and F. Rumscheid 1989); two jugs Stuttgart KAS 174 and 175 *CVA* 1 [Germany 26], pl. 53: 2 and 4 (E. Kunze-Göte 1965), belonging to the Kantharos Group, but at the

ends of the *sakkos* on top of the head a dot, which is missing from our painting; V. Heenes, *Die Vasen der Sammlung des Grafen Franz I. Von Erbach zu Erbach (PELEUS* 3 Mannheim and Bodenheim 1998), 70 No. 78, pl. 24: 1-2 [nb. on the plate erroneously given cat. no. 79 instead of 78], column krater, on both sides female head, “Maler des Kopenhagener Kopfes (Trendall), um 320/310 v. Chr.” (= *RVAp* II 951, no. 320); patera Karlsruhe B 227 *CVA* 2, *op. cit.*, pl. 73: 8.

As for the meaning of the female head motif on Apulian (and more broadly: south Italian and Sicilian) vases, the opinion expressed by Trendall and Cambitoglou (*RVAp* II, 647) that their interpretation “raises a question to which no definite answer has yet been found” is still valid. It is particularly difficult in such cases as our vase, where the head is represented alone. According to F. Rumscheid (*CVA Göttingen, op. cit.*, 15-16), the lack of attributes and frequency of the motif allow for the conclusion that the meaning of such heads was obvious. The most popular explanations are connected with chthonic goddesses such as Demeter or Persephone/Kore (see P. M. Lehnert, *Female Heads on Greek, South Italian, and Sicilian Vases from the Sixth to the Third Century B.C. as Representations of Persephone/Kore*, Diss, Michigan 1978) or Aphrodite. The representations of female heads on south Italian vases originate probably from similar Athenian images on Kerch style vases. K. Schefold (1934, 148) maintained that all such representations are images of deities, although he observed that usually it is hard to establish whether the goddess of the underworld would be regarded in each particular case as Aphrodite, chthonic Artemis, Kore, Pandora or the Great Goddess. In the case of our vessel it is hard to say anything more; it is not known if it was put in a grave, if it was connected with a deceased person, which may mean that we deal with a generic head image. More on the interpretation of the images of female heads on south Italian vases see Rumscheid (*CVA Göttingen, op. cit.*); Trendall 1989, 92-93, who writes: “Most of the female heads, however, have nothing to distinguish them and had probably lost any particular significance; there is a considerable variety in their treatment, in both hair-style and head-gear”.

85. PLATES 107: 3 and 108 FIGURE 84

OINOCHOE shape 8 B (MUG)

INV. 308 (1255; 300).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 14[87]3; Bernhard 1976, no. 404, fig. 90; Ch. Delplace, *Le griffon de l'archaïsme à l'époque impériale. Étude iconographique et essai d'interprétation symbolique* (Brussels and Rome 1980), 143 note 632 (mentioned); Papuci-Władyka 2007, 216, pl. 45 (color).

DIMENSIONS AND CONDITION H. 13.2; D. 11.5; D. of lip 10.7; D. of foot 8.2. Intact, only three chips on the lip edge, and one on the foot edge (restored); glued fragment of lip ca. 5 cm long; crackings on the outer surface, small chips of outer decorative layer.

TECHNICAL FEATURES Light, beige-red clay, 7,5YR 6/4-6/6 (light brown to reddish yellow). Brownish black glaze with olive hue, in parts fired to brownish red (10YR 8/1-8/3, 5YR 5/8). Added white and yellow. All reserved surfaces, except the underside, reddened (5YR 5/6 yellowish red), lower surface of lip and foot have more intensive red wash (2,5YR 4/6 red).

DESCRIPTION Oinochoe shape 8 B – mug. Flaring round lip with rounded edge; wide short neck clearly offset; body narrowing down, with undercut; short wide stem, ring low foot with profiled edge. Double handle, in its upper part the rollers part and are separately attached to the lip.

Glazed: Inside of vase and lip (down to 2.0 cm from the edge), handle and foot on outside and inside.

Neck: Wave ornament right.

Body: Eagle-griffin running left. Head of an “eagle”, rather short front paws, wings raised with indicated feathers, long lion tail, whose lower part between hind paws. Beneath handle palmette of 15 leaves enclosed in an arch, tendrils at the sides. At the body bottom, below

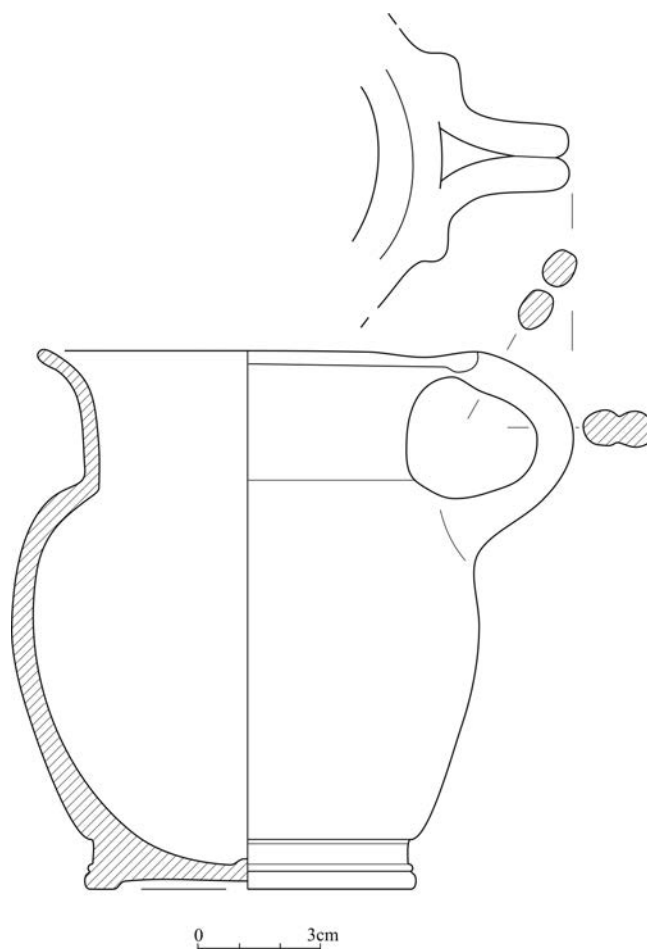


Fig. 84. Oinochoe 308

decoration, uneven reserved stripe with wave ornament left. On the vase underside two concentric thin glaze circles.

White: along the wing edge, row of dots on wing feathers; white stripe on underbelly.

Yellow (white with yellow over): on the beak; row of dots on the black stripe separating the wing edge from the feathers, paw tips and along the tail; in the heart of the palmette; dots on tendrils.

CLASSIFICATION AND DATE Unattributed. Last quarter of 4th century BC.

COMMENTS For the shape generally see: Beazley 1928, 59-60; Richter and Milne 1935, 18ff.; ARV² L: shape 8B; *Agora XII*, 70-76; R. J. Green, *BICS* 19 (1972), 1-16, esp. 8, pl. II a; Kanowski 1983, 108-111, fig. 4; K. Schauenburg, *Boreas* 6 (1983), 95-104; E. L. Catti, *La ceramica „Di Gnathia“ al Museo Nazionale Jatta di Ruvo di Puglia. Ipotesi di ricostituzione* (*Antenor Quaderni* 11, Padova 2008), 268 pl. II: mug

type B of Green. Very good analogy for our mug shape: H. Froning, *Griechische und italienische Vasen* (Museum Folkwang Essen 1982), 236f., no. 97 (inv. RE 63) with androgynic Eros flying left, dated 320-300 BC (with further reference on the shape, *ibid.* 239). Good analogy for the shape (handle without knot), but our mug is higher, and for the subject – “griffin left”, but in our case legs are not raised so much, on mug Toledo 81.8 CVA 2 [USA 20], pl. 106, last quarter of the 4th century BC, a minor work from the circle of the Patera and Baltimore Painters (C. G. Boulter and K. L. Luckner 1984), but the drawing on our vase is different in style; very similar shape and identical handle, but our mug is higher: Copenhagen 4813 (purchased in Rome) CVA 6 [Denmark 6], pl. 265: 2a-b, Chimera and Pegasus, different style, without date (K. F. Johansen 1938); see also: Milan Civico Museo Archeologico 219, CVA 1 [Italy 31], IV D, pl. 9: 5-6, last quarter of the 4th century BC, Eros and palmettes (G. Belloni 1959); Paris, Musée Rodin 547 CVA [France 16], pl. 35: 7 and 9 (N. Plautine and J. Roger 1945), but our vase is squatter; Como, Civico Museo Archeologico “Giovio” C. 67 CVA 1 [Italy 47], IV D, pl. 11: 1a-c,

last decades of the 4th century BC, but our oinochoe is broader, more bulging, without “knot” on the handle (F. P. Porten Palange 1970); Capua, Museo Campano 228 CVA 4 [Italy 44], IV D, pl. 1: 6a-c, but with a “knot” on the handle, panthera and sphinx facing each other, but style different from our painting (P. Mingazzini 1969).

On eagle-griffin see Athenian krater with griffin pls. 91-93; Delplace (*op. cit.*) described our griffin as “Cretan style griffin” (cf. beautiful example of such griffin on vase in Naples Museo Nazionale: Delplace, *op. cit.*, 143 and figs. 162-163); eagle-griffins appear also in Apulian vase painting on necks of large kraters, e.g. on volute krater British Museum 1931.5-11.1, two antithetical griffins with floral ornament between them, A. D. Trendall, *South Italian Vase Painting* (The British Museum 1966), pl. 8 (= Trendall 1989, fig. 148). See also eagle-griffin on Campanian squat lekythos Würzburg H 4203 CVA 4 [Germany 71], pl. 41: 6-9, fig. 10: 2, “Werkstatt des Danaiden-Malers, 330-320 v. Chr.” with further reference (G. Günter 1999).

On Apulian mugs, but with decoration of female heads or Nike, see: A. Cambitoglou, *JHS* 74 (1954), 116 (The Kantharos Group), figs. 6-7.

86. PLATES 109-110

FIGURE 85

STEMMED RHYTON – COW-HEAD

INV. 214 (1080; 130).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 13[86]8; Bernhard 1976, no. 403, fig. 89; H. Hoffmann, *Attic Red-Figured Rhyta* (Mainz 1962), 43 note 82 (mentioned); H. Hoffmann, *Tarentine Rhyta* (Mainz 1966), 20, no. 67 A 2 bis; Papuci-Władyka 2007, 216, pl. 46.

DIMENSIONS AND CONDITION H. 17.0; D. of rim 9.0. In course of conservation (A. Pusoska, 1998) it turned out that the vase is glued

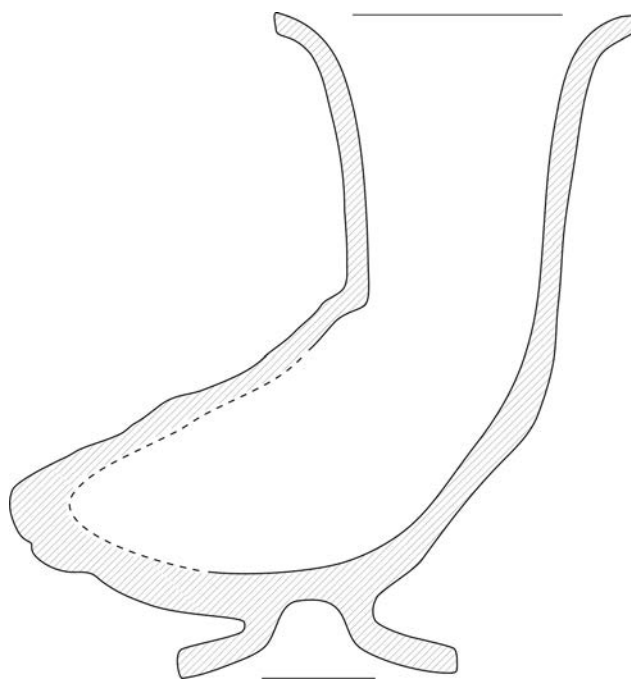


Fig. 85. Stemmed rhyton – cow-head 214

and partly restored with plaster; ear and horn by the ear (original) are glued, original foot is glued and plaster restored on the joining, on the foot axis remains circular hole (D. 0.6); missing small fragment of the other horn and ear below; upper part of the male figure is counterfeit, except for one ovolo in the egg pattern and the man's (?) hair; small restoration of lip also to the left from the column capital. The animal head preserved very well; on rear lower part of the bowl numerous chips and flaking of glaze.

TECHNICAL FEATURES Light red-beige clay, 7,5YR 7/4-6/4 (pink to light brown). Black lustrous glaze with slight olive hue. Added yellow. Reserved parts reddened 2,5YR 6/6, except of the underside. Plastic animal head, mould-made, rear lower part formed manually, upper turned and joined.

DESCRIPTION Stemmed rhyton. Cow-head shown very realistically. Low stem going to broad discoid foot with vertical edge. High bowl with flaring canted rim joined at an obtuse angle to the animal head. Lateral ring-handle.

Animal head reserved and painted in red. Remaining part glazed (also inside, down to ca. 6.5 cm), except for edge and underside of foot, as well as frontal part of bowl, where the figural decoration, being partly modern reconstruction (see pl. 109: 2-3), is placed: naked youth with strongly parted legs moving to the left; in his bent right hand holding a *phiale* with fruit (eggs?), in his dropping left hand – a tympanum, by which two wavy ribbons finished in three dots on both sides; to the left, an upright branch of laurel and an Ionian column. Ground marked with dots, below a reserved line and egg pattern with dots between ovola; similar egg pattern decorates the lip edge above figural decoration.

White and yellow: fruit (?) in the *phiale*, dots on the laurel branch, dots beneath the youth, ribbons by the tympanum, ovola on the lip edge.

CLASSIFICATION AND DATE Taranto. Main Group of rhyta, Cow-Head A, Coroplast Beta, bowl Shape II. 325-300 BC [H. Hoffmann].

COMMENTS On rhyta from Taranto see Hoffmann, *Tarentine...*, esp. 105-108; *id.*, in A. Cambitoglou (ed.), *Studies in Honour of Arthur Dale Trendall* (Sydney 1979), 93-95. The scholar dis-

tinguished two groups: “Early Group”, the bulk production of which dates from the decades 350-330 BC and the “Main Group”; the earliest rhyta of this group are contemporary with the works of the Darius Painter (on whom see above, pls. 99-102), while the last specimens belong to the end of the 4th century BC (Hoffmann, *Tarentine...*, 106). Cracow rhyton was classified in the Main Group; in this group the inside of lip is glazed down to ca. 1 cm below the edge, while in our vase it is over 6 cm. Hoffmann distinguished also coroplasts (denoted with Greek characters alpha, beta, etc.) and potters who specialized in such production. Rhyta in the shape of animal heads, such as horses, cows, goats, rams, sheep and deer, can with great certainty be attributed to the Coroplast Beta. Hoffmann values the abilities of this coroplast very much: “These are among the most engaging animal portraits in Tarentine art. The coroplast’s great skill is displayed to advantage in his rendering of animal’s eyes. These are mobile and lifelike and are set in realistically bulging sockets under arching brows ... Coroplast Beta is unquestionably one of the leading sculptors of his age; the degree of zoological naturalism documented by his various works does not reappear in European art until the early sixteenth century.” (*ibid.*, 107). The shape of the bowl and lip was divided by Hoffmann into three types; our vase belongs to the second type: “bowl Shape II, with canted rim, which is a rare type” (*ibid.*, 2 and pl. 33: 3 (no. 485), pl. 32: 1 (no. 486). Such rhyta were connected with the cult of the dead and served as grave gifts, not as drinking vessels, which is confirmed e.g. by the lack of spout, which is present in the metal models (*ibid.* 111; see also: H. Hoffmann, *Sotades. Symbols of Immortality on Greek Vases* (Oxford 1997), 6ff.).

The closest analogies to our animal head: two examples from Compiègne but not stemmed, without nos. CVA [France 3], Vc, pl. 18, 12 and 14 (M. Flot 1924 = Hoffmann, *Tarentine...*, 25 nos. 121-122). Stemmed rhyta are not very popular; on Apulian rhyta see Compiègne 896 (ex Rolls, Durand, Beugnot): CVA, *op. cit.*, pl. 18, 17 (= Hoffmann, *Tarentine...*, 71 no. 430 (lion head); Lecce 1330 (Gnathia style): P. Romanelli and M. Bernardini, *Il Museo Castromediano di Lecce* (Rome 1932), fig. on p. 76 (= Hoffmann,

Tarentine..., 87 no. 518, bull-head, two handled with stand on one); on Attic stemmed rhyton in the shape of a bull's head: Hoffmann, *Attic...*, 42 no. 114, pl. XIX, 3-4.

On painted scenes, which usually are not mythological but generic, cf. Hoffmann, *Tarentine...*, 114. Our representation is of such generic type,

cf. Providence, Museum of Rhode Island School of Design acc. no. 26.166 CVA 1 [USA 2], IV D b, pl. 28: 3 – Apulian rhyton in the shape of a bull's head (not stemmed, bull's head glazed), with similar bowl, on which a youth – satyr with *thyrsos* and tympanum in a pose similar to our youth but turned otherwise (S. B. Luce 1933) (= Hoffmann, *Tarentine...*, 16 no. 47, pl. 12: 1-2).

CAMPANIAN RED FIGURE

87. PLATES 111-112

FIGURE 86

NECK AMPHORA

INV. 213 (12511, 522).

PROVENIENCE Unknown.

SOURCE Given by B. Wołodkowicz, 1897.

BIBLIOGRAPHY Beazley 1928, 77; Bulas 1935, pl. 13[86]1 a-b; Beazley, *JHS* 56 (1936), 93: "perhaps Campanian-barbarous"; Bernhard 1976, no. 332, fig. 71: Boeotian.

DIMENSIONS AND CONDITION H. 25.5; D. 12.0; D. of rim 9.8; D. of foot 7.2. State of preservation good, chip on lip restored with plaster, handles glued; numerous small chips of the decorative layer.

TECHNICAL FEATURES Light beige clay 7,5YR 8/4-8/6 (pink to reddish yellow). Black, lustrous glaze of good quality. No relief line or added colours. Reddened: underside of foot and underside of vase.

DESCRIPTION Neck amphora resembling Nolan amphora. Lip flaring with broken profile line with horizontal upper surface; slight groove between lip and neck; cylindrical neck with slightly concave sides, separated from the shoulder by a plastic ring. Handles twisted, quite moved away from the neck. Body elongated, ovoid, tapering towards the bottom. Two stepped foot: upper part lower and narrower in the form of a convex ring; lower part solid and in torus shape; on the underside foot clearly separated from convex bottom.

Glazed: all vessel (also lip and neck inside), reserved only a stripe at the lower edge of foot, the underside of foot and vessel.

Shoulder: Right below the neck base ornament of uneven rectangles, in almost every one of them a black dot at top and at bottom (tongue ornament?).

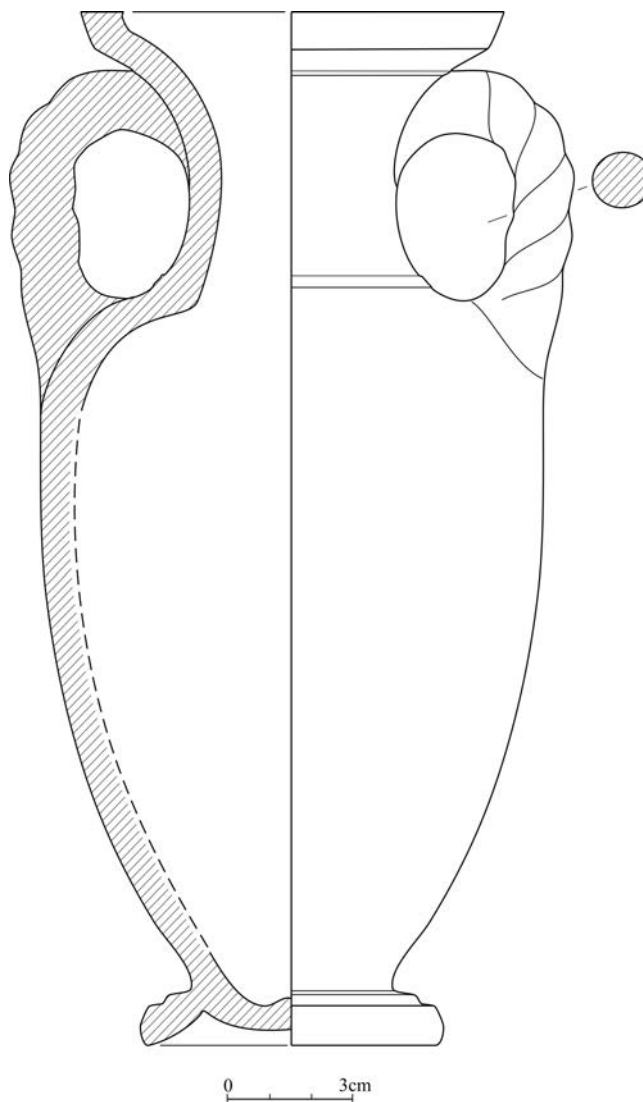


Fig. 86. Neck amphora 213

Body: A – Man and woman. From the left a woman turned to the right, clad in a chiton (only neckline visible) and himation which covers her completely; hands unseen, wrapped in the cloak; on her head *sakkos*, whose edge is rendered in thick wavy line of glaze; from under the cap an ear protrudes; bare feet turned to the right. Face details: eye rendered in sharp angle, pupil as a large dot in the middle, indicated eyelashes and above all this thin line of upper eyelid and eyebrow; lips not marked. Folds of the himation shown in schematic straight and slanted lines, without imaginativeness. In front of the woman a bearded man in himation

facing her, and extending his right hand towards her in an inviting gesture; his torso shown en face, head in profile, legs up to knees blocked out by a large rock. Hair and beard separated from the background with reserved line; eye as a sharp angle, pupil in the middle, marked eyelashes and a thin line of eyebrow above; small open mouth. Folds of the himation indicated by thin lines of glaze.

B – Two women facing each other and extending hands in a gesture interpreted nowadays as the greeting. They are differently dressed. The woman on the left probably wears a peplos (thick folds, decoration) and over it a short cloak; on her head *sakkos* (decorated in arched lines and with an apex on top of the head); some hair visible from under the *sakkos*, ear uncovered, face details as in the woman on side A. Hands unnaturally short: the right one dropped freely along the body, the left one extended towards the other woman, wrapped in cloak so that only the palm is visible; bare feet shown in right profile. Below the hand the cloak is decorated with a black stripe, lower part of the peplos protruding from under the cloak decorated with wavy thicker line of glaze forming the shape close to the Greek character Π. The woman on the right is dressed in a chiton (finely folded, which can be seen at its lower rim, protruding from under the cloak) and himation, longer than the cloak of the woman on the left. Her head resembles that of the other woman, but the *sakkos* is not decorated; hands also unnaturally short, the right one extended towards the other woman, the left one dropped, slightly moved back; bare feet to the left. Between the two women used to be a water bird, now completely worn off (Bulas *op. cit.* wrote: “quelque oiseau aquatique, cigogne ou héron, et une couronne, tout deux peints probablement en blanc qui n’a laissé que de traces sur le vernis”).

At the bottom of the body, beneath the figural decoration, a broad reserved band and two lines of glaze over it.

Dilute glaze: A – hair on top of the head and in the beard of the man; lines on the rock; B – zigzag on the lower rim of the garment of the woman turned to the right.

Style rather primitive and naive.

CLASSIFICATION AND DATE Campanian. The Owl-Pillar Group [J. D. Beazley]. The Painter of Cracow Amphora, ca. 440 BC [E. Papuci-Władyka].

COMMENTS The described vase was classified by Beazley (1928, 77) as barbarous-looking Campanian and placed within the Owl-Pillar Group. Bulas (*op. cit.*) classified it in the group of Attic style Italian vases, while Bernhard (*op. cit.*, does not cite other works by Beazley apart the 1928), included the amphora among Boeotian vases and dates it ca. the beginning of the 5th century, without however any argumentation or analogy to support such classification.

The Owl-Pillar Group includes some 60 vases, mostly Nolan amphorae, decorated in barbarous-looking red figure style, which imitates contemporary Athenian vases of the second and third quarters of the 5th century BC; they were probably produce of local Campanian workshops. Beazley (1928, 77) was the first to suggest the existence of this group, when writing about the Cracow amphora – he commented on the undisciplined, sometimes marvellously crude style of this vases, and he concluded that they were “made by barbarians, probably somewhere in Campania”; he published further notes in 1929 (*BSR* 11, 29), when he described the Castle Ashby amphora (see below). Beazley elaborated on the group once more, giving the extended list of vases (*JHS* 63 (1943) 66-69), without, however, including the Cracow vessel. R. M. Cook (*Greek Painted Pottery* (London 1960) 193) calls them of “good peasant craftsmanship” and suggests that they were “a first venture” of “a few craftsmen, presumably immigrants from Athens”. B. B. Sfefton (in review of Cook: *JHS* 85 (1965), 259) links the Group to the contemporary Etruscan pottery. Trendall supports the local origin of the fabric; however because of the lack of stylistic and iconographic connections between this early ware and the fourth-century Campanian schools, he lists the Owl-Pillar Group only in the appendix to *LCS* (Appendix I, 168-198). See also *LCS Suppl.* I, 119; *LCS Suppl.* II, 267; T. Hadzisteliou-Price, *ArchEphem* 1974, 168-198 puts forth an argument in favour of viewing the group “as a tail of the black-figure Campanian”; in *LCS Suppl.* III, 309 Trendall writes that it is “a group of

semi-barbarous Campanian imitations of Attic red-figure, especially Nolan amphorae of the second and third quarters of the fifth century B.C. ... From the known proveniences they were of Campanian origin, but not the work of colonial Greeks ... in some way they seemed more akin to Etruscan"; see also Trendall 1989, 30 and R. Hurschmann (2003) *CVA Dresden 1* [Germany 74], 63 to pl. 36: 1-2, 4-7 (with further literature). On Nolan amphorae with twisted handles in Owl-Pillar Group see: *LCS, op. cit.*, nos. 30, 33, 34, 41, 42 and Hadzisteliou-Price, *op. cit.*, pls. 49 a-b and 51 a-b.

An excellent analogy for the Cracow amphora is the aforementioned very similar amphora ex Castle Ashby from Nola *CVA* [Great Britain 15], pl. 55: 4,5, (no. 92) dated to the second half of the 5th century BC, and described by the authors of *CVA*, J. Boardman and M. Robertson (1979) as probably Campanian (= *LCS*, Appendix I, *op. cit.*, no. 50; sold on the auction Christie's London, *The Castle Ashby Vases*, 2 July 1980, lot 19; currently in the J. P. Getty Museum 82.AE.128 *CVA* 4 [USA 27], pl. 220, dated to the early 5th century BC by M. R. Jentoft-Nilsen in collaboration with A. D. Trendall (1991), group regarded here as originating from Campanian black figure pottery, as suggested by Hadzisteliou-Price).

Thorough analysis of both amphorae, i.e. the Cracow and ex Ashby vases, proved that both vessels were made by the same artist, but ours is more carefully elaborated and has more details, slenderer figures, while ex Ashby seems more simplified. Both amphorae are very similar in shape, with handles strongly moved away from the neck (although the ex Ashby handles are not twisted); also the style of both paintings is very akin: analogous rendering of the bearded man's head, heads of the women, in particular of the woman on the left on side B of our vase, feet of the figures and zigzag ornament on the garments.

A very similar amphora with twisted handles (but ours is slenderer and has different foot), but better in execution appeared on antiquarian market at Christies (sold 13 May 2003: http://www.christies.com/LotFinder/lot_details.aspx?intObjectID=4088339; earlier sold: *Münzen und Medaillen*, Auktion XVI, Basel,

30 June 1956, No. 153), was classified as Owl-Pillar Group, dated to ca. 440 BC, and compared to ex Ashby.

The three amphorae, i.e. the Cracow vase, ex Ashby and Christies are works of the same artist, whom the present author suggests to call the Cracow Amphora Painter. He was not an excellent artist, as all painters of the Owl-Pillar Group, his treatment of the drawing is rather naive, he for instance could not render properly folds of garments, or proportions, which shows in the too short hands, but he painted the heads well, with eyes as sharp angles with a dot for the pupil and with marked eyelashes.

The Cracow Amphora Painter is not, however, identical with any of the artists, whom Hadzisteliou-Price named with characters B to E (*op. cit.*, *passim*), but his style is very close to the painter who decorated the amphora from Chicago, and whom Hadzisteliou-Price (*op. cit.*, pls. 44-46 and 48a: University of Chicago inv. 3) described as the master; within the Owl-Pillar Group our painter represents high quality. It is possible to indicate numerous similarities between the painting on our amphora to the vases of the painter of the Chicago amphora, cf. e.g. the woman on the left on side B of our amphora and the woman on the left on side A of the Chicago amphora (*ibid.*, pls. 45a, 46a); the head of the same woman on our amphora shows similarity to the head of a child on side B of the Nolan amphora Marseilles 2869 (= *LCS*, Appendix I, no. 5; Hadzisteliou-Price, *op. cit.*, pl. 47b), which is believed by the scholar to be work of the painter of the Chicago amphora (list of painters: *ibid.*, 195); ornament, which on our amphora is placed at the neck base can be found on Nolan amphora with twisted handles, Amsterdam, Allard Pierson Museum 3404 (= *LCS*, *op. cit.*, no. 30; Hadzisteliou-Price, *op. cit.*, pl. 49a-b), which is believed by the Greek scholar to be work of the master; identical male head on amphora without twisted handles Paris, Rodin 911: *CVA* [France 16], pl. 39, 2-3 (N. Plaoutine and J. Roger 1945) (= *LCS*, *op. cit.*, no. 27; Hadzisteliou-Price, *op. cit.*, 180 maintains that the vase Rodin 911 was made by the same painter as the Chicago amphora). Therefore the vase of the Cracow Amphora Painter shows many similarities to the vessels of the artist who deco-

rated the Chicago amphora, but his drawing is stiffer and more simplified when compared to the “master”; it might be the master himself in a later phase of his career?, which, however, requires further research.

The dating of the Cracow vase proposed by Bernhard (above) is too early, for instance be-

cause of the described above way of rendering of the eye. Such eye appears in Attic pottery only in the ripe Classical style pottery. Our vase imitates Athenian pottery, hence the close to proper rendering of the eye cannot appear on it earlier. This, as well as the dating of the aforementioned analogies, allows the present author to propose the dating to ca. 440 BC or slightly later.

88. PLATES 113-114

FIGURE 87

NECK AMPHORA

INV. 336 (521, 12510).

PROVENIENCE Purchased in Naples, 1872.

SOURCE Until recently the vase was believed to be given by B. Wołodkowicz, 1897 (who also donated the described above amphora pls. 112-113). However, J. Śliwa maintains that the vase belonged to the collection of S. Larysz-Niedzielski and was included into to the University collection probably only ca. 1950 (cf. J. Śliwa, *Rocznik Biblioteki Naukowej PAU i PAN w Krakowie* 52 (2006), 439 no. 4, fig. 3; J. Śliwa, in: *Egipt, Grecja, Italia...* 2007, 105, no. 130, pl. 12; *n.b.* in both publications wrong inv. no. 335 instead of 336).

BIBLIOGRAPHY M. L. Bernhard, *Greckie malarstwo wazowe* (Wrocław 1966), 76 fig. 286 (side A), (wrong inv. no. as 10.335, should be 336); Bernhard 1976, no. 402, fig. 88 (detail of B; attribution to LNO Painter after Trendall and Cambitoglou); *LCS Suppl.* I, 84, part 4/290 a, pl. XXI, 1; *LCS Suppl.* III, 237; M. L. Bernhard, *Sztuka grecka IV w. p.n.e.* (2nd ed. Warszawa 1992), 555, fig. 384 (here wrongly attributed to the Ixion Painter); Papuci-Władyka 1999, 9 fig. 5; Papuci-Władyka 2007, 217; J. Śliwa (above).

DIMENSIONS AND CONDITION H. 46.7 (H. with false foot 53.5); D. 21.0; D. of lip 15.5. Missing original foot (wooden replacement foot is attached to the amphora); lower part of body glued and cracks running from the brake line; this part of body is repainted black; in the upper part the vase shows traces of waxing; on the

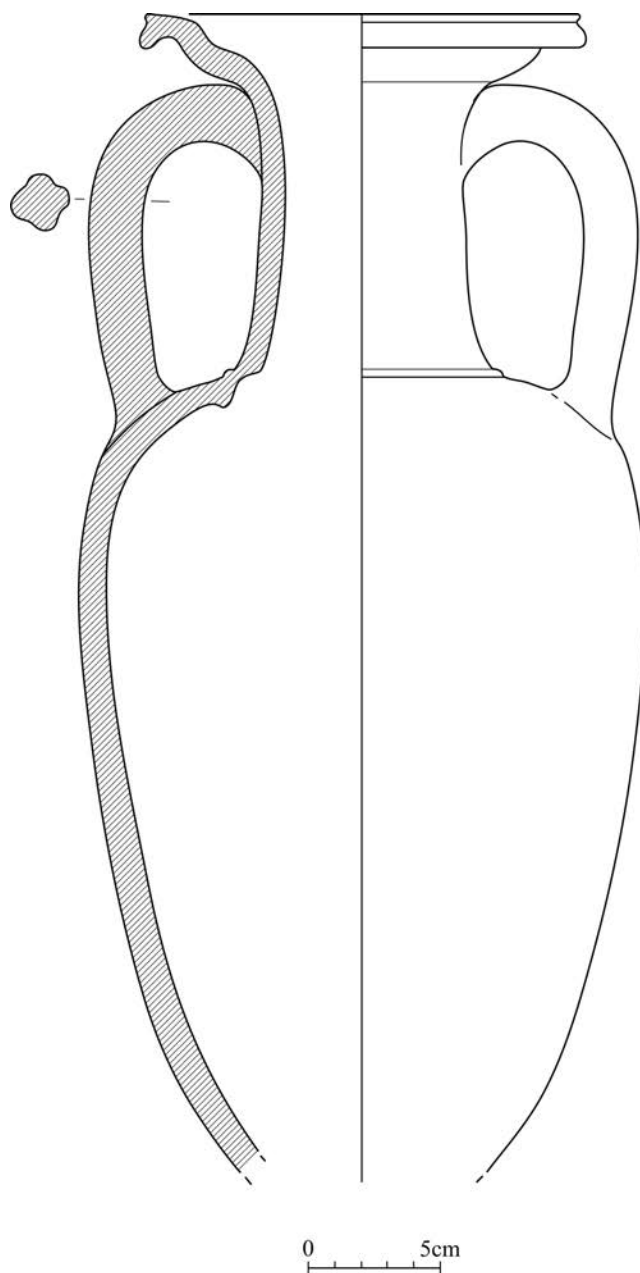


Fig. 87. Neck amphora 336

lip edge, from below, two chips ca. 2-3 cm long, restored; apart from this state of preservation good, only added white in places worn.

TECHNICAL FEATURES Reddish yellow clay, ca. 5YR 6/6, with particles, brownish black glaze. Added white and yellow.

DESCRIPTION Slender neck amphora. Broad clearly offset, strongly flaring funnel lip with almost flat upper surface and downturned profiled edge; relatively short and narrow neck with plastic ring at its base; short slanting shoulder; elongated ovoid body, strongly tapering downwards; massive handles attached beneath lip and on transition from shoulder to body, with several grooves alongside.

Glazed: Profiled edge of lip from outside (but not from below), inside of lip and upper part of neck inside, external side of handles, broad band in the lower part of body.

Lip: On flat reserved upper edge of lip crosswise red lines, badly preserved.

Neck: On both sides in separated elongated metope additionally framed by a line, palmette of 14 petals, in its heart black dot, on both sides of central leaf, small triangular leaf; in the upper corners of the metope half-palmettes of three leaves (or a simplified lotus bud?).

Shoulder: Broad black band (not beneath handles) and inside laurel twig left; between leaves dots painted in white and yellow.

Body: Figural scenes framed from above with reserved line, and from below by a stripe and wave ornament left. Beneath handles on both sides sophisticated ornament of three spirals/volutes one over another, and kind of flower-palmettes on its sides. Up, on the sides of this ornament, beneath one handle rosette (four petal flower with dot painted in white and yellow in the heart, rims of petals outlined with the same colour), and beneath the rosette on the left small rectangle with a flower (?) inside, painted in white and yellow; beneath the other handle – on top on the left rosette-flower (rendered as above), and to the right small rectangle identical to the one described before.

A – Three standing women. The woman in the middle half naked, frontally, but with her head turned left, legs crossed, left over right; on her head cap decorated with lines, from which protrude locks of hair and bun over the neck; straight profile of forehead and nose, retracted

chin. She wears a himation, which covers only her hips, legs and left arm. Hands spread and slightly raised – in the right hand mirror, in the left hand *thyrsos*. On foot, visible over the garment, slippers. The woman on the left is shown frontally but with the head turned towards the central figure, right foot frontally, left turned right, towards the central figure. She is dressed in a chiton fastened on her right arm with a circular fibula/broche, bound in the waist; its folds rendered in lines of glaze; from the left arm to waist slanting row of white dots (only partly preserved); hands moved away from the body downwards, in the right hand *thyrsos* (decorated with a ribbon with hanging endings, bound beneath the pine), in the left hand a grape bunch with a tendril (?). The head was probably shown as in the case of the woman in the middle, but details are not preserved. The woman on the right stands in a similar pose, and is similarly dressed as the woman on the left; she holds a *taenia* in her hands, which crosses the chiton at waist, and its ends drop down; in her left hand also a small bucket (*situla*?); from the binding of her bun drops a ribbon.

By the legs of the woman in centre to the left a tree, whose boughs reach her left elbow, on the left a smaller bush. Above her head a dot rosette: a big dot in the middle, encircled by smaller dots; between the woman's head and the objects that she holds, from the line over the scene hang kind of a dot garlands with a crosswise line at the bottom. Between the figures and the band framing the scene from below grass (?) rendered in arched lines. To the left from the woman on the left a small rosette: patch of glaze crossed with glaze (no added colours).

B – Tomb cult scene. Two youths in profile, standing on both sides of a grave stele and turned towards it. Figures wrapped in himatia; hands covered, foot merge with cloaks. Their hair is separated from the background with a reserved line, and held by white headbands-diadems with a protruding element above the foreheads; details of faces indicated with glaze: eye with a small dot for pupil, above it short straight eyebrow, dot beneath the nose, short line for mouth, below it dot. High rectangular stele painted in white stands on a base, and is bound in the middle with a *taenia*, whose end-

ings hang on both sides; it is at the height of the youths' hands, which are extended towards it but covered with cloaks; details on the stele in yellow: in the upper part two bands of larger and smaller v-shaped ornaments (chevrons), at the bottom, just above the transition to base, two lines; at the top of the stele in the centre a large aryballos, and on the sides offerings; on the base, on both sides – smaller aryballoi. On both sides of the youths' heads – four petal flower-rosettes.

Additional colours applied extensively: White (directly on clay): A – uncovered parts of the women's bodies; B – stele with the base; the men's diadems (on glaze). Yellow (yellow over white): A – details of the faces, caps and hair of the women, mirror, shoes, grape, bucket, *thyrsos*, *taenia*, ribbons, aforementioned dots, tree and bush, grass; B – decoration of the stele, *taeniae*, aryballoi and offerings; on both sides of the vase: dots in the centre of rosettes and outlines of their petals, aforementioned rectangles with flowers, dots by the laurel leaves.

CLASSIFICATION AND DATE Campania, Cumae workshop CA, LNO Painter, 350-340 BC [A. D. Trendall].

COMMENTS On shape: Trendall 1989, 9f.; the described amphora is the produce of one of Cumae workshops, in south Italian Campania. The Campanian workshops in Capua and Cumae launched the production of red figure vases ca. mid 4th century BC and were active beside the earlier established ateliers of Lucania, Apulia, Sicily and Paestum. One of the earliest workshops in Cumae belonged to the so-called Painter CA (Cumae A), whose closest collaborators were the Fuscillo Painter and the LNO Painter (his nickname was formed from the names of Lausanne and Nostell, i.e. the places where his vases are kept). The latter is the author of the Cracow vase decoration. It is one

of the few preserved vases of this artist, very characteristic for his style. On the LNO Painter closely connected with Painters New York GR 1000, CA and Boston Ready see *LCS*, 479-483; *LCS Suppl.* I, 84-85; *LCS Suppl.* II, 235-236; *LCS Suppl.* III, 227-229; 309-310; Trendall 1989, 169. On Campanian pottery in general recently see: M. Denoyelle and M. Iozzo, *La céramique grecque d'Italie méridionale et de Sicile. Productions coloniales et apparentées du VI-II^e au III^e siècle av. J.-C.* (Paris 2009), 195-202.

The LNO Painter, similarly as the Painter New York GR 1000, both being the followers of the Painter CA, often painted scenes at grave stelai, as on our vase; cf. e.g. a tomb cult scene reminiscent of the ours with offerings on the stele (side A, but by the stele a Samnite warrior and a woman) and identical images of men (on side B) on bail-amphora Agrigento R 199 (ex Giudice 203) *CVA* 2 [Italy 72], pl. 41, fig. 33, attributed to the LNO Painter and dated to 350-325 BC (M. de Cesare 2005, with references for the interpretation of the scene of the offerings by the stele). Cf. also two vases of the LNO Painter analogous in shape to the ours amphora: Liefkes collection, Hague (but with well preserved foot, therefore giving good idea of how the foot of our amphora may have looked like) *LCS* 4/291; G. Schneider-Herrmann, *The Samnites of the Fourth Century BC as depicted on Campanian Vases and in other sources* (ed. E. Herring, *BICS Suppl.* 61, 2 London 1996), 32, 69, 79, 104, 118f, XXII, pl. 4 and hydria Budapest T 763 *LCS* 4/289; Schneider-Herrmann, *op. cit.*, pl. 3. For possible look of the foot of the Cracow vase see also amphora Nantes, Dobrée Museum 56.6258: M.-H. Santrot *et al.*, *Vases en voyage de la Grèce en Etrurie* (Paris, Nantes 2004), 214 no. 176, date: 350-320 BC ("Cumae, Peintre de la Libation", H.-M. Santrot).

SICILIAN RED FIGURE

89. PLATE 115

FIGURE 88

OLPE

INV. 210 (1258; 303).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 14[87]2; *LCS* 649, 5/425; Bernhard 1976, no. 435, fig. 94; Papuci-Władyka 2007, 217, pl. 47.

DIMENSIONS AND CONDITION H. 19.5; D. 11; D. of lip 8.8; D. of foot 8.0. State of preservation good; small chips, deposits on underside.

TECHNICAL FEATURES Reddish yellow clay 5YR 6/6. Black-brown-orange glaze; some glaze dripped accidentally on the right side of the palmette beneath the handle. Added white and yellow.

DESCRIPTION Slender olpe. Broad, downturned lip with profiled edge; neck broad and almost as high as the body, passes very gently into very short shoulder; body with almost straight (not convex) walls, tapering downwards; strap handle decorated from the outside and inside with a rib; very short ring foot with a groove on the edge; flat underside.

Glazed: Lip on both sides (inside down to 1.5 cm), upper part of the neck and handle, lower part of the body and outside of foot. Reserved: underside of foot and vessel.

Neck and shoulder: In the lower part of neck line of glaze, and below, elongated vertical tongues reaching the shoulder.

Body: On the front side figural decoration – two female heads in profile, facing each other. Hair at the back separated from the background with a reserved line, on the hair over the forehead *kekryphaloi* (in the woman on the left endings of the cap hanging over the neck, in the other woman not indicated); the back hair is patterned with dot-clusters, at the front locks of

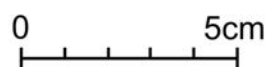
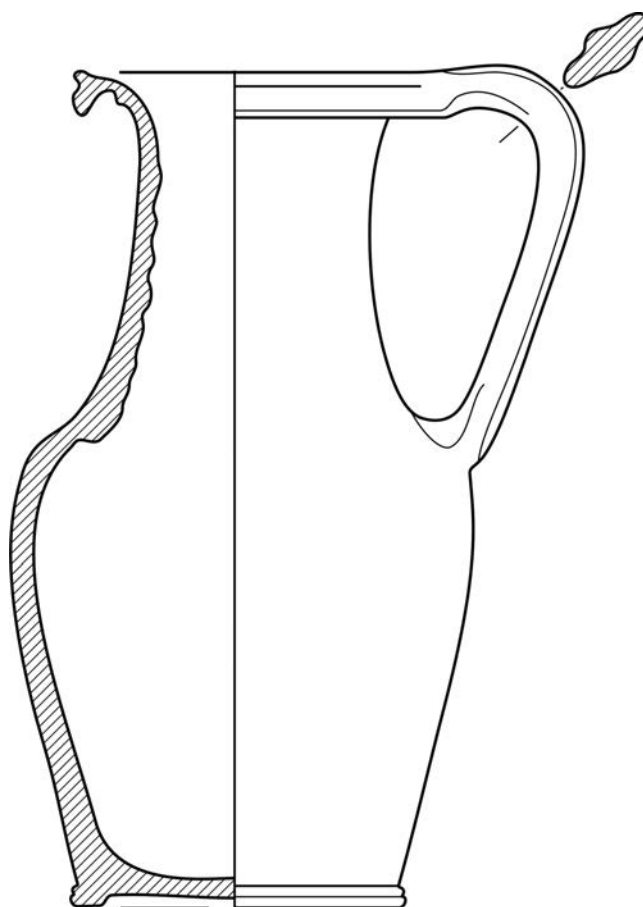


Fig. 88. Olpe 210

hair protrude from under the *kekryphalos*, covering the ears, decorated with radiate *stephane*; over the ear a bunch of tightly curled hair, and a spiral ear-ring. Facial features delicate, details rendered in very few lines; eye shown as follows: lower eyelid as a short line, above a long line, to which the pupil as a small dot is attached, above it another long line for the upper eyelid, and yet above it – the eyebrow; beneath the nose two dots for nostrils; closed mouth marked by a short line, lower lip slightly pouted. The women wear pearl necklaces rendered with white dots.

Between the heads stylised floral motif, extending up, above it, on the compositional axis, a kind

of chain hangs. On the other side of the vase, beneath the handle, fan-palmette of 16 leaves, heart indicated by two arches, without volutes. To the left from it, where there was some space left, single tall leaf and half-lotus (?), and below it semicircular wave-like scroll; between this ornament and the woman's neck irregular "flower-rosette"; on the other side of the palmette single tall leaf.

White: Dots (ornaments?) in the hair, in the lower part of the floral ornament between the women, the chain hanging above it; heart of half-lotus, edge of the wave-like scroll; edge of the "flower-rosette".

Yellow (white over yellow): *Kekryphaloi*, diadems, top of the central floral, pearls in the necklaces.

CLASSIFICATION AND DATE The Paternò Group within large Etna Group, "ornate" class. End of the 4th century BC [A. D. Trendall].

COMMENTS On shape: Beazley's oinochoe type 5 A (olpe) ARV² 1; E. L. Catti, *La ceramica "Di Gnathia" al Museo Nazionale Jatta di Ruvo di Puglia. Ipotesi di ricostituzionalizzazione (Antenor Quaderni 11, Padova 2008), 267, pl. I.*

Sicilian vases appear in the third quarter of the 4th century BC (and are most popular after 330), and are divided by Trendall (*LCS*) into three large groups: I. Lentini-Manfria and Borelli Group; II. Etna Group (within it Centuripe, Adriano, Paternò and others); III. Lipari. On Sicilian vases in general recently see: M. Denoyelle and M. Iozzo, *La céramique grecque d'Italie méridionale et de Sicile. Productions coloniales et apparentées du VIII^e au III^e siècle av. J.-C.* (Paris 2009), 165-180.

Within the Etna Group exists a large group of vases (ca. 150 specimens) decorated with female heads; within it two classes are distinguished: one of them is the "plain" class, with no added colours, the other is the "ornate" class, which is more decorative, and our olpe belongs here (Trendall 1989, 239). On Etna Group see *LCS*, 626ff., on vases with heads *ibid.*, 638; on Paternò Group *ibid.*, 648-49, pls. 251: 9 and 252: 10, 12. This small group of vessels, named after the finding place of one of the vases (*ibid.*, no. 422) consists of five round-skyphoid pyxides and two olpai (including the Cracow one), as well as several works by The Painter of Cambridge 253. On the meaning of woman head motif in south Italy painting see pls. 106: 2-3, 107: 1-2.

APULIAN GNATHIA

90. PLATE 116

FIGURE 89

OINOCHOE (SHAPE 3 – CHOUS)

INV. 237 (1086; 136).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 14[87]5; Bernhard 1976, no. 406; Papuci-Władyka 2007, 217.

DIMENSIONS AND CONDITION H. 23.0; D. 14.0, D. of foot 8.2. Intact, few chips, especially on the lip and in the lower part of body; some restorations; deposits inside and on the underside, as well as on the upper surface of foot. Added colour almost completely faded. The old number 1086 written twice in red paint, once inside the lip by the handle, and once on the neck, to the left from the ornament.

TECHNICAL FEATURES Pale brownish-grey clay 10YR 8/3-6/2-6/3. Black glaze, semi-lustrous. Added colours: yellow (yellow over white = "gold"), red. Incisions. Some of the reserved parts strongly reddened. Clear traces of turning.

DESCRIPTION Oinochoe shape 3: chous, rather squat. Flaring trefoil lip with points at sides and knob at rear forming inner end of handle; edge of lip narrow and rounded. Rather broad and widening downwards neck, ovoid body. Broad strap handle with a rib alongside on the outer and inner surface, ending in a pointed bulge over the lip. Groove on transition from body to foot. Ring foot with upper surface almost flat, edge cut diagonally downwards, barely separated from the underside; underside of vase flat.

Glazed: The body is entirely black-glazed (also inside of mouth to the depth of ca. 6.0 cm), except for a reserved band above the foot and upper part of foot which are strongly reddened. Resting surface of foot and vase underside reserved.

Neck: In the lower part, a band of ornamentation in three friezes, one above another, sepa-

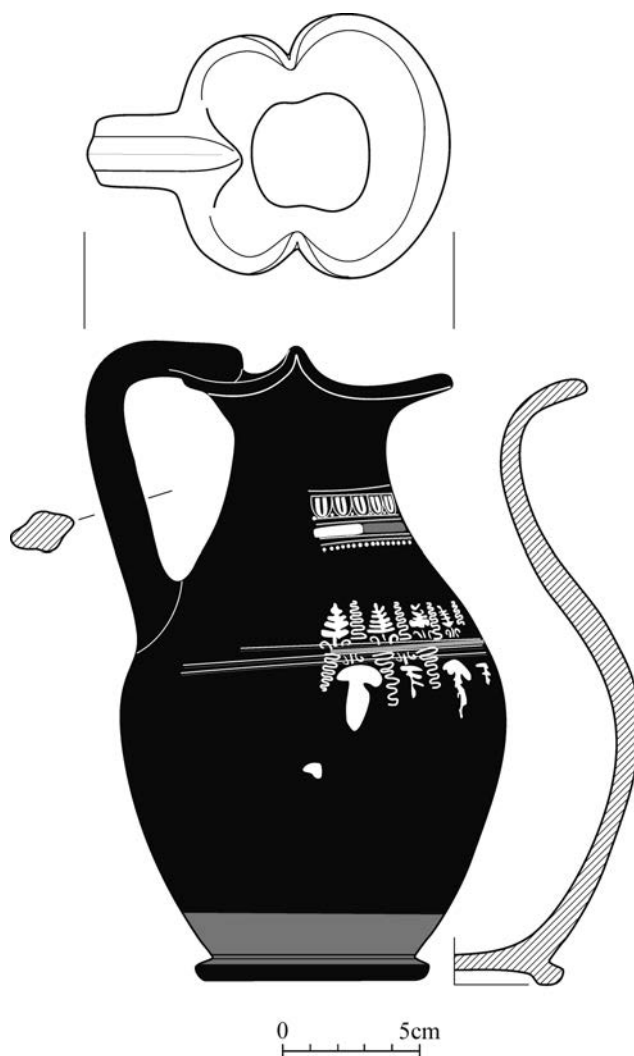


Fig. 89. Oinochoe 237

rated by double uneven incised lines (from top): 1. white-yellow ovolo with incised outline, between the ovola yellow dots; 2. band of alternating white and red elongated rectangles; 3. row of white (?) dots (traces only).

Body: In the upper part of body branch of the vine: in the middle stem, straight (not wavy), indicated with three incised lines, and between top lines – red stripe. On both sides of stem – at the top: yellow leaves and tendrils upwards, at the bottom: alternating grape-clusters and leaves with tendrils between. Below the decoration small white leaf and traces of white dots?

CLASSIFICATION AND DATE Apulian Gnathia. Taranto or near. Sidewinder Group,

Middle Gnathia, ca. 330 BC or soon after [E. Papuci-Władyka].

COMMENTS On Gnathia pottery in general see: L. Forti, *La ceramica di Gnathia* (Naples 1965); J. R. Green, *Gnathia Pottery in the Akademisches Kunstmuseum, Bonn* (Mainz 1976); J. R. Green, *Gnathia and Other Overpainted Wares of Italy and Sicily: A Survey*, in *Céramiques hellénistiques et romaines III* (Paris 2001), 57-103 (with bibliography); see also: A. D. Trendall, in *EAA Suppl.* 1971-1994 I, s.v. Gnathia, *Ceramica di* (Rome 1994), 296; F. Curti, *La céramique de Gnathia du Musée d'Arts et d'Histoire de Genève* (Genève 1998); Z. Kotitsa, *Hellenistische Keramik im Martin von Wagner Museum der Universität Würzburg* (Würzburg 1998), 57-8; E. Lanza, *Ceramica di Gnathia al Museo di Antichità di Torino*, (SAP Società Archeologica s.r.l. 2005), esp. 21-27: on the problems of studying Gnathia pottery and its chronology; J. Gy. Szilágyi (2007) in *CVA Budapest 2* [Hungary 2], 85-6 (useful comments with further bibliography); E. L. Catti, *La ceramica "Di Gnathia" al Museo Nazionale Jatta di Ruvo di Puglia. Ipotesi di ricostituzionalizzazione* (*Antenor Quaderni* 11, Padova 2008); M. Denoyelle and M. Iozzo, *La céramique grecque d'Italie méridionale et de Sicile. Productions coloniales et apparentées du VIII^e au III^e siècle av. J.-C.* (Paris 2009), 207-211. On the relationship between Gnathia and West Slope see A. Alexandropoulou, *Gnathia und Westabhangkeramik. Eine vergleichende Betrachtung* (Münster 2002).

On the shape see: Forti, *op. cit.*, 71-72; Catti, *op. cit.*, 267 pl. I. Our oinochoe belongs to the very numerous group of jugs described by J. R. Green as the Sidewinder Group (see below), which represents the vine-decorated vases of Dunedin Group (this is a series of vases, mostly oinochoai but also some skyphoi, decorated

with vine); they are known as the Sidewinder Group since many of them have winding tendrils between the main red stem and the leaves and grape bunches on the lower side; it is characteristic for the grape bunches to have a rather baggy or trilobate appearance. The arrangement of the decoration may vary as far as the hanging elements are concerned, as well as the shape of grape-clusters and leaves, and in particular the way they are attached to the stem; some jugs have three white dots or groups of three dots on the body below decoration. On Sidewinder Group see J. R. Green, *BICS* 15 (1968), 18; *id.*, *Gnathia Pottery...*, 9; *id.*, in *The J. P. Getty Museum, Greek Vases 3* (Malibu 1986), 135f. figs. 28-29; *id.*, *Gnathia and Other...*, 59, fig. 10.

Analogies: similar shape and similar (but not identical) decoration on oinochoe The University Museum Philadelphia, Pennsylvania M4005 CVA 1 [USA 22], pl. 32: 5-6, figs. 5-6, J. R. Green (1986) wrote that "the date should be ca. 330 B.C. or soon after" and "the vase seem to relate to the early phase of the Sidewinder Group"; Geneva 14948 Curti, *op. cit.*, 39 no. 19, pl. 7, dated to ca. 330-310 BC; cf. also several very close but not identical jugs in Geneva, ascribed to the Sidewinder Group: *ibid.*, nos. 13, 20, 21, 23, 24; very similar jug, but ours is more bulging and has more space between neck and body decoration: Edinburgh 1872.23.28 CVA [Great Britain 16], pl. 50: 4-5 Middle Gnathian, ca. 350, Sidewinder Group (E. Moignard 1989); similar to our vase as far as shape and decoration is concerned jug Museo del teatro Romano di Verona 185 CVA [Italy 34], IV D, pl. 18: 2, dated to the end of the 4th century BC (G. Riccioni 1961); similar arrangement of decoration: oinochoe Moscow, Pushkin State Museum II 1b 609: CVA 2 [Russia 2], pl. 41: 1 (O. Tugusheva 1997), not classified.

91. PLATE 117

FIGURE 90

EPICHYSIS

INV. 311 (1088; 138).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 14[87]7; Bernhard 1976, No. 408; K. Stähler, *Eine Sammlung griechischer Vasen. Die Sammlung D. J. in Ostwestfalen* (Münster 1983), 71 no. 44; Papuci-Władyka 2007, 218, pl. 48 (colour).

DIMENSIONS AND CONDITION H. to lip 13.8; H. with handle 15.5; D. of upper flange 9.2; D. of base (lower flange) 8.8. Preserved in good state, but part of the lower flange missing, partly restored with plaster and painted, small chips, glaze partly abraded.

TECHNICAL FEATURES Pinkish-yellow clay ca. 7,5YR 8/4-8/6. Black glaze with olive hue, not too lustrous. Reserved parts covered with light reddish brown to reddish yellow wash ca. 5YR 6/4-6/6 (but the underside washed only partly). The decoration combines added white, yellow (or rather yellow-over-white = "gold") and red with incision. Clear traces of turning.

DESCRIPTION Small jug with wide, reel-shaped body with slightly concave sides and flat flanges at top and bottom, separated by narrow incised grooves; lower flange makes also for the base, which is slightly concave on the underside. Wide and low domed shoulder. Neck high, pipe-like, slightly widening upwards; in the lower part slightly offset from the body, passing into an oblique troughlike spout with small flange below the lip. Angular high-swung handle, from rim at rear to shoulder, with small mouldmade lion head masks flanking upper attachment.

Glazed: Entire vase, also inside mouth (not too deep, down to ca. 1.5 cm), except for the upper part of body (unevenly), underside of the upper flange, band on the transition of the body into the lower flange, and vase underside.

Decoration painted on glaze: on the front side opposite the handle series of elongated yellow

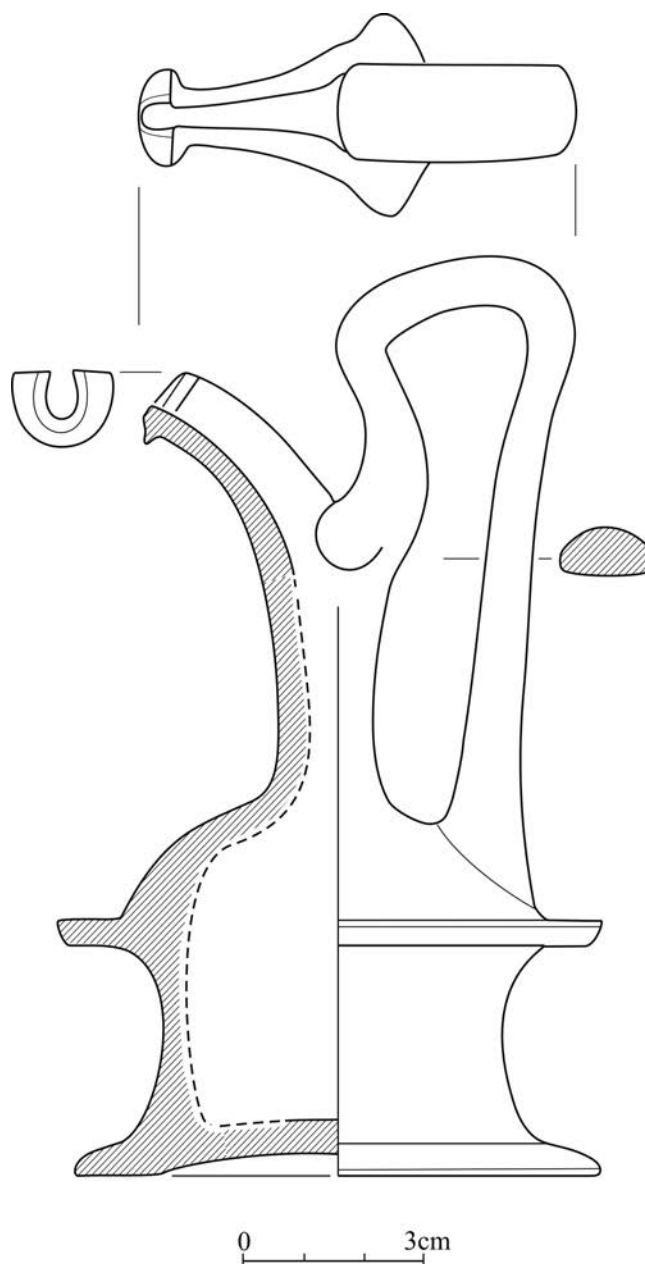


Fig. 90. Epichysis 311

tongues; neck separated from shoulder by a row of yellow dots painted at its base. On shoulder dotted laurel wreath, the stem painted, meeting at a rosette in the centre: laurel leaves alternately red and yellow (some of them shaded), white dots; rosette with six leaves, painted in their central part in red with yellow outlines. On the upper flange from top: egg pattern with white elements, outlined by incised line and separated by a row of white dots.

CLASSIFICATION AND DATE Apulian Gnathia. Late Gnathia, close to The Laurel Spray Group? End of 4th century BC [E. Papuci-Władyka].

COMMENTS Even though the beak-shaped lip of the epichysis is similar to oinochoe type 6 (therefore a wine jug), epichysis did not serve for storage of wine but olive oil, like the lekythos; the shape is particularly common in the years following ca. 330 BC, but it dies out near the end of the century, as do most of the smaller oil-vessels; on the epichysis in general see: J. D. Beazley, *Etruscan Vase Painting* (Oxford 1947), 156; J.-P. Morel, *Céramique campanienne: Les forms* (Rome 1981), pl. 190, F 5772; J. R. Green, in *The J. P. Getty Museum, Greek Vases 3* (Malibu 1986), 117-121, figs. 4-7; E. L. Catti, *La ceramica "Di Gnathia" al Museo Nazionale Jatta di Ruvo di Puglia. Ipotesi di ricostituzionalizzazione* (*Antenor Quaderni* 11, Padova 2008, 268 pl. II. On Gnathia pottery in general see previous entry, pl. 116.

Our vessel can be probably classified in the Laurel Spray Group; the motif of a white dotted laurel wreath, the stem painted, meeting at a rosette in the centre had been popular as early as in the middle phase of Gnathia pottery, when it appears in experimental form e.g. on vases of the Painter of Lecce 1075 (pupil of the Rose Painter): pelike Bonn 1202, R. J. Green, *Gnathia Pottery in the Akademisches Kunstmuseum, Bonn* (Mainz 1976), 7 no. 8, pl. 8b, ca.

340 BC. Similar in shape and decoration to our vase is specimen J. W. Hayes, *Greek and Italian Black Gloss Wares and Related Wares in the Royal Ontario Museum* (Toronto 1984), 146-147, no. 242, Middle Gnathia, possibly Laurel Spray Group, dated 340-320 BC, but our object has less careful and more simplified decoration, therefore it seems that it must be later.

See also: identical shape but slightly shorter neck: V. Heenes, *Die Vasen der Sammlung des Grafen Franz I. Von Erbach zu Erbach (PELEUS 3 Mannheim and Bodenheim 1998)*, 73f. no. 98, pl. 30: 2-3, end of the 4th century BC. Similar converging laurel wreath on epichysis, but our rosette different: Moscow, Pushkin State Museum II 1b 488 (n.3509/1) CVA 2 [Russia 2], pl. 41: 2 dated ca. 320 BC, without classification (O. Tugusheva 1997). A generally similar epichysis: Stähler, *op. cit.*, 71, no. 44, pl. 53: a-b, dated ca. 300 BC. The same motif on shoulder: Fiesole Coll. Constantini (without number) CVA 2 [Italy 58], pl. 30: 7-8, dated to ca. 330-320 BC (G. Camporeale and V. Saladino 1980). The same motif on shoulder and upper flange: New York, The Metropolitan Museum of Art 1969, 69.11.69: Green, *Some Gnathia...*, fig. 6. Similar decoration of the upper part of the vase: Mayo and Hamma 1982, cat. 131 dated to ca. 325 BC.

ITALIAN OR ETRUSCAN OVERPAINTED WARES

92. PLATE 118

FIGURE 91

OINOCHOE

INV. 251 (1061; 111).

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 14[87]10; Bernhard 1976, no. 409, fig. 92.

DIMENSIONS AND CONDITION H. to rim 27.8; H. with handle 33.0; D. 8.0; D. of foot 8.2. Glued from fragments, partly restored (on lip, handle and body), chips. Decoration changed colour.

TECHNICAL FEATURES Light brown clay 7,5YR 5/4-5/6 with inclusions. Black, semi-lustrous glaze. Added colour (now much changed): probably white? (now almost completely invisible), yellow and reddish brown 5YR 5/4 (clay?).

DESCRIPTION Oinochoe with trefoil lip, very slender. Large lip with narrow edge, much narrower in the spot where the front leaf joins the two others. Narrow pipelike neck, almost as tall as the body, separated from shoulder by incised groove. Handle with ridge down outer surface. Two deep incised grooves separate slanting shoulder from body. Ovoid, elongated body, strongly tapering down, separated from foot by a concave (but not incised) groove. Foot of flattened bell-shaped form, with groove on the edge; on the underside gentle groove.

Glazed: Whole vase, also inside of mouth (down to ca. 6-7 cm) and the underside. Incised grooves on the transitions of neck to shoulder and shoulder to body, reserved; other grooves filled with glaze.

Decoration painted on glaze. On the front side of neck, in the centre, a palmette (9 separated leaves, without heart or volutes) in reddish brown. On shoulder decoration originally in yellow (berries in white?): ivy-scroll to right with



Fig. 91. Oinochoe 251

leaves and dot-rosette berries. Beneath the lower handle root (not exactly on its axis, but moved slightly to the right) incised kind of twig with five sets of leaves upward (made before firing and covered in glaze). Body almost entirely covered in thin vertical incised grooves (not all of them reach the bottom of the body).

CLASSIFICATION AND DATE Campanian?
First half of 3rd century BC.

COMMENTS Our vase represents the developed form of oinochoe Beazley shape 1, cf. ARV² L; A. D. Trendall, *South Italian Vase Painting* (The British Museum 1966), fig. 2 no. 17 (although there are also similarities to oinochoe type X, cf. E. L. Catti, *La ceramica "Di Gnathia" al Museo Nazionale Jatta di Ruvo di Puglia*, (*Antenor Quaderni* 11, Padova 2008), 268 pl. II – oinochoe form X: handle extended high and curved, but lip with beak, not trefoil). For slightly similar but not identical examples see e.g. oinochoe from Canosa in Edinburgh 1972.23.13 CVA [Great Britain 16], pl. 51: 1-3, from Canosa workshop, 4th-3rd centuries BC (E. Moignard 1989); similar but not as slender oinochoe (plain – without decoration and slip), of local south Italian production: G. S. Chiesa and F. Slavazzi (eds.), *Ceramiche attiche e magno-greche. Collezione Banca Intesa. Catalogo ragionato* (Milan 2006), no. 52 inv. 263 (C 1), dated 320-300 BC. See also comments on slender oinochoe in Apulian Gnathia: J. Gy. Szilágyi, *CVA Budapest 2* [Hungary 2], 95-6 to pl. 37, 1-3.

Bulas (*op. cit.*) called this vase *prochoos* and classified it as black glazed Campanian (“campanien à couverte noire”), while Bernhard (*op. cit.*) classified it within Gnathia style and dated to the 3rd century BC. Classification of our oinochoe is difficult, but thorough analysis does not allow to include it in Apulian Gnathia pottery. It seems that the vase should be deemed Campanian, which is indicated by clay and glaze quality; clay of Campanian vases can be brown (see e.g. Campanian stemless cup Malibu, Getty Museum 76.AE.50, J. R. Green, in *The J. P. Getty Museum, Greek Vases 3* (Malibu 1986), 134 fig. 27a-b, 135, Laurel Spray Group, “made of a pale brown clay”). Our vase is entirely washed in glaze, and J. R. Green, *Gnathia Pottery in the Akademisches Kunstmuseum, Bonn* (Mainz 1976), 16, observed: “Typical of some Campa-

nian (and Etruscan) groups is the way that the glaze is washed all over the exterior surface and over the underside too”.

The ornament of delicately painted ivy-scroll, which decorates the shoulder of the vase in question, is characteristic for Campanian vases with overpainted decoration, but a standard Campanian type has incised stem, white painted leaves and three-dot fruits (see e.g. lekythos Bonn 156, Green, *Gnathia Pottery...*, 16 no. 35, pl. 31b; stemless cup Naples 106 J. R. Green, *Gnathia nad Other Overpainted Wares of Italy and Sicily: A Survey*, in *Céramiques hellénistiques et romaines III* (Paris 2001), 67, fig. 34), while there is no incised line on our vase (our ivy scroll is rather reminiscent of its elaboration on Attic West Slope vases; on the relation between Gnathia and West Slope see A. Alexandropoulou, *Gnathia- und Westabhangkeramik. Eine vergleichende Betrachtung*, Münster 2002). It should also be noted that similar ivy scrolls and palmettes, as on the Cracow jug, are found on vases from Paestum with overpainted decoration, e.g. skyphos Bonn 2046: Green, *Gnathia Pottery...*, 15 no. 33, pl. 31a (ivy-scroll); neck-pelike Bonn 3040 and oinochoe London 1716 (T 590): Green, *Gnathia and Other Overpainted...*, 66 figs. 27-28 (palmettes).

Our vase should be dated to the 3rd century BC, which is indicated not only by the very slender shape, but also by the canelures, which appear in Gnathia pottery ca. 320 BC, but become popular at the end of the 4th century BC, cf. e.g. very thin ribs, similar to our vase, and foot shape of hydria Mainz O.36252 CVA 2 [Germany 43], pl. 23, dated to the first three decades of the 3rd century (A. Büsing-Kolbe 1978); fine ribs on *prochoos* from Marsala-Lilybaeum in Heidelberg U 66 CVA 2 [Germany 23], pl. 88: 5, Sicilian, 3rd century BC, has reserved lowest part of body and foot (M. Schmidt 1963). For general comments on ribbed Gnathia vessels, see T. B. L. Webster, *BICS* 15 (1968), 23ff.; Green, *Gnathia Pottery ...*, 10ff.; see also pelike pl. 121.

93. PLATE 119

FIGURE 92

PHIALE MESOMPHALOS

INV. 306 (1172, 222).

PROVENIENCE Unknown.

SOURCE Given by W. Czartoryski, 1872.

BIBLIOGRAPHY Bulas 1935, pl. 12[85]1; Bernhard 1976, no. 405.

DIMENSIONS AND CONDITION H. 3.5-3.7; D. 13.5; D. of omphalos 3.2. State of preservation good, only glaze partly flaked and decoration abraded in places.

TECHNICAL FEATURES Reddish yellow clay 5YR 7/6-7/8, with inclusions – large white particles causing glaze chippings and mica. Black glaze, slightly lustrous. Decoration in yellow over white and red. No incisions.

DESCRIPTION Shallow bowl with slightly offset, parted lip with rim bevelled from inside; inside, in the centre, smallish convex round omphalos, hollow underneath.

Vase glazed on the inside and on the upper part of the outside.

Inside decoration painted on glaze: around the omphalos, encircled by a white line, three bands of ornament, separated with red stripes: 1. series of short white lines radially – simplified tongue ornament; 2. and 3. alternating red and yellow ivy leaves; they are not connected to the separating red line, so it cannot be called a scroll; 4. double row of “alternating” yellow dots, offset away from one another.

CLASSIFICATION AND DATE Italian? Etruscan? overpainted ware. End of 4th-first half of 3rd century BC?

COMMENTS For shape of *phiale* in general see: A. Lushey, *Die Phiale* (Bleicherode am Harz 1939), esp. 147-155 – clay phialai; J. D. Beazley, *Etruscan Vase-Painting* (Oxford 1947), 109; H. Gericke, *Gefäßdarstellungen auf griechischen Vasen* (Berlin 1970), 27ff.; *Agora XII*, 105-106, fig. 6, pl. 23 (our bowl represents the developed type, as no. 526: deeply fluted bowl with outturned rim from the 4th century BC); J.-P. Morel, *Céramique campanienne: Les forms* (Rome 1981), F 2170: vases apodes; Kanowski 1984, 116ff.; on the use of *phiale* see C. Cardon, *GettyMusJ* 6-7 (1978-1979), 133 note 10; on the meaning of *phiale* in religious rituals: H. Hoffmann, *Sotades. The Symbols of Immortality on Greek Vases* (Oxford 1997), 1, 5, 9, 45, 169-170 U 1-2.

As far as shape is concerned our bowl can be described as form F 2170 in Morel's classification (*op. cit.*, 143-145), but it does not have an exact analogy among the bowls gathered by this scholar; our vase has the lip slightly outturned, in which it differs from other vessels; for the closest specimens see Morel, *op. cit.*, 144, F 2173a1: “Production de l'Etrurie septentrionale d'une part, et d'autre part confins campanolatiens, et en particulier céramique de Calès”, dated to ca. mid-3rd century BC and *ibid.*, 145, F 2175a1: “de Tarquinia ... production locale ou regional”, dated probably to the first half of the 3rd century BC. Similar in shape but not identical vases are: glass *phiale* Berlin Antiquarium G.I. 2126 Lushey, *op. cit.*, 125ff. and 163, fig. 40, Group B 16, dated to the second half of the 4th century BC, but our *phiale* has gentler profile of

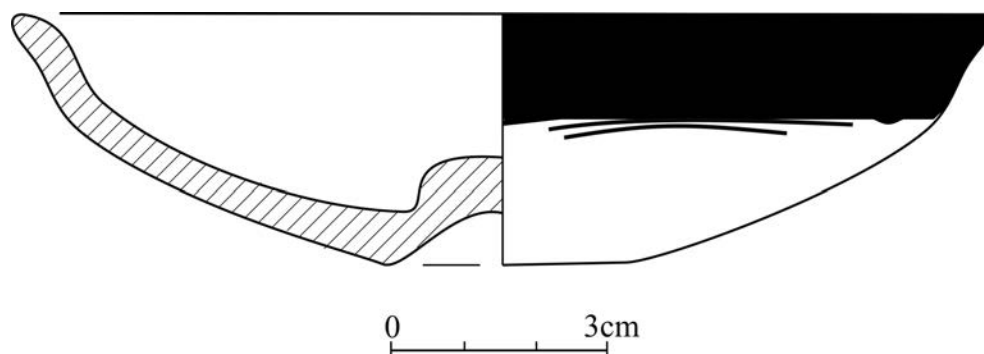


Fig. 92. Phiale mesomphalos 306

body and a taller omphalos, and it seems later; clay plain *phiale* from Corinth E. G. Pemberton, *Corinth XVIII*, 1, *The Sanctuary of Demeter and Kore. The Greek Pottery* (Princeton NJ 1989), 32 fig. 9, pl. 19, dated to the “later 3rd century” (Group 9), but our vase has more clearly indicated omphalos, therefore it seems earlier.

Bulas (*op. cit.*) classified the Cracow *phiale* among Hellenistic vases with decoration painted on black glaze, while Bernhard (*op. cit.*) believed it to belong to Gnathia pottery. The Cracow *phiale* does not belong to the group of Apulian Gnathia pottery; no similar vessel could be found in this category. Overpainted phialai can be found, however, in other groups of pottery, cf. e.g. the Etruscan *phiale* “sovradipinta”, but without outturned lip, as in our case: G. Pianu, *Ceramiche etrusche sovradipinte* (Materiali del Museo Archeologico Nazionale di Tarquinia 3, Rome 1982), 82, no. 146, pl. LXXI, b-c, dated to the second half of the 4th century BC, “la pasta é rosato-chiara”, star on the omphalos, floral motifs around, but different from our vase; Etruscan or Faliscan *phiale* with tongue ornament around the omphalos, without outturned lip: Würzburg H 1640 = L 888 CVA 3 [Germany 51], pl. 52: 5-6, dated 350/300 BC (A. Werhgartner 1983) (= Lushey,

op. cit., 148, no. 14/2: south Italian; Beazley, *op. cit.*, 185: Etruscan); phialai with omphalos but without outturned lip like in our case, and with overpainted decoration, but finer than on the Cracow vase, are also found in Paestum, see: A. Pontrandolfo and A. Rouveret, *Le tombe dipinte di Paestum* (Modena 1992), 323, necropolis Andriuolo 1969, grave 24:3, dated to ca. 350 BC, and *phiale* from Gaudio necropolis: *ibid.*, 385f., grave 3/1972 no. 6, dated ca. 360/350 BC.

Ornament of white tongues on the bottom of the *phiale* around the omphalos, i.e. like in the case of our bowl, can be found as early as in the Archaic period, particularly in the Six technique, cf. e.g. Ch. Dugas, *Délos X, Les vases de l'Héraion* (Paris 1928), pl. LII, 167f. no. 641; *Cl. Rh.* IV, 86 grave XVII,3 and 92, fig. 73, and *ibid.*, 184, grave LXXXIX,4, pl. III; in the Classical period there are phialai with red figure decoration, where around the omphalos the Doric kimation is painted, see e.g. Berlin F 2310 CVA 3 [Germany 22], pl. 135: 1-3, fig. 6, the Telephos Painter, ca. 460 (A. Greifenhagen 1962); for later examples see also Ch. Picard, *BCH* 35 (1911), 177ff., esp. 190 ff., pl. VII no. 97; *id.*, *RA* 1913 (4^{ème} serie, vol. 22), II, 185ff.; E. Pfuhl, *Malerei Und Zeichnung der Griechen* (Munich 1923), 334-335, Abb. 310.

JAGIELLONIAN UNIVERSITY MUSEUM

ATTIC RED FIGURE

94. PLATE 120

FIGURE 93

OINOCHOE

INV. MUJ 7329.

PROVENIENCE According to the information on the Museum inventory card probably from excavations in Crimea (see A. Laska, *SAAC* 2 (1992), 61 note 4).

SOURCE Purchased in “Desa” antiquarian shop in 1956 (for the cost of then PLN 1000, which was at that time the equivalent to about two average salaries).

BIBLIOGRAPHY E. Papuci-Władyka, *SAAC* 2 (1992), 49-51, fig. 1-3.

DIMENSIONS AND CONDITION H. 17.0; D. 9.8; D. of foot 5.5. Glued from numerous fragments: missing the great part of lip and small part of foot, restored (A. Pusoska, 2004), many chips, abrasions and small damages to the surface.

TECHNICAL FEATURES Brick-red pure clay 5YR 6/6-5/6 (reddish yellow – yellowish red). Black semi-lustrous glaze, has turned to red on one side.

DESCRIPTION Oinochoe type 2. Trefoil broad lip with rounded edge, neck high clearly cut from shoulders, ovoid body narrowing down, and low, disc base slightly concave at centre; round handle whose upper attachment overlaps lip rim.

Glazed: inside down to 2.5cm, and whole vase on the outside, except for shoulder, a band beneath figural decoration and underside.

Shoulder: from the junction with the neck to the end of shoulder a tongue pattern.

Body: On the frontal part of the vase figural representation, back part without decoration. The figural scene is bordered at the bottom by a schematically painted egg-pattern.

A boy between two youths. In the middle fat naked boy to the right, between two youths

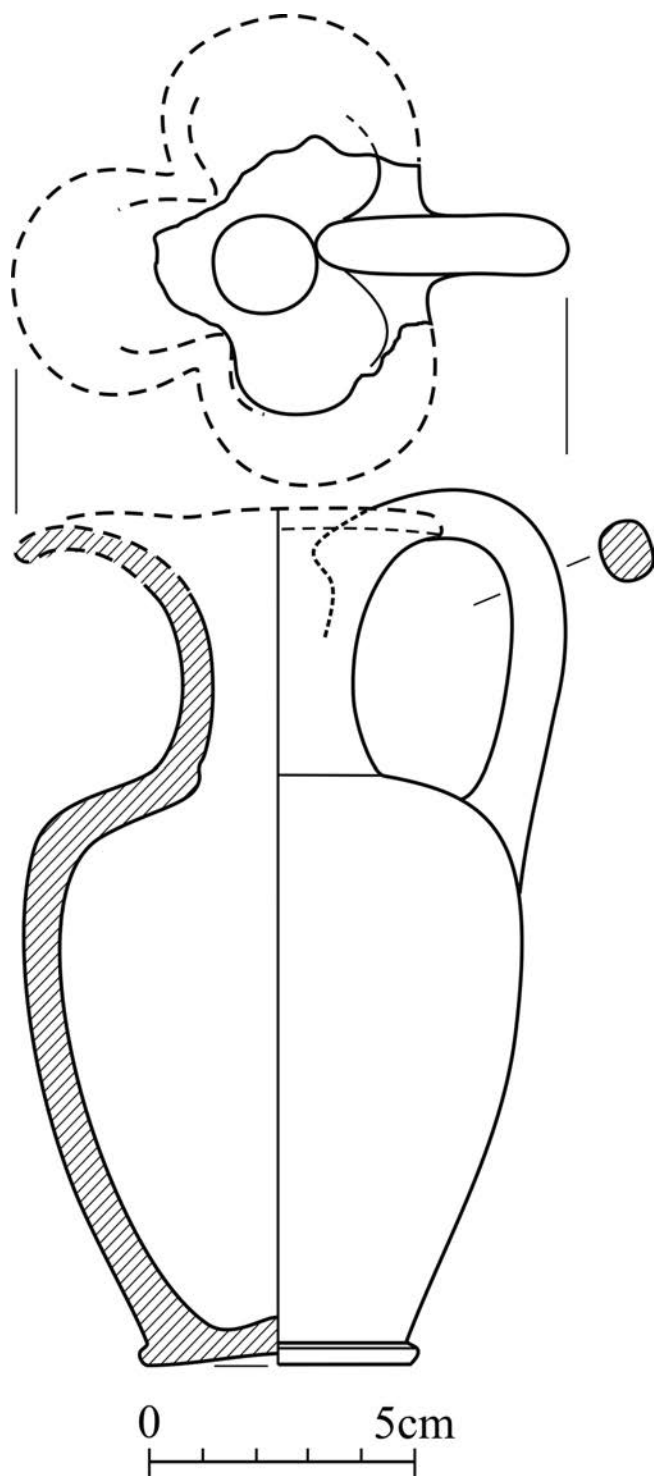


Fig. 93. Oinochoe MUJ 7329

turned towards him, dressed in himatia. The boy extends both hands before him, in the right hand holds a strigil, the left one has its fingers rendered schematically. His figure is out of proportion: relatively large head with pointed nose, short, rather fat neck, unnaturally short arms,

also short torso; fat buttocks and strong thighs, badly shaped and unnaturally large feet. Eye as a small dot with arched line of the upper lid and eyebrow painted above as a slanted line. The youth to the left from the boy is wrapped tightly in a cloak with broad decorated stripe at the lower rim. He extends one of his hands before him, holding a circular object in it, possibly a discus; the other hand covered. The other youth is also wrapped tightly in a cloak, so that his hands are covered; the himation has broad decorated stripes at the lower and upper edges. The eyes of both youths are rendered as in the boy, but the upper lids are not marked.

Very scarce modelling, limited to several hastily and negligently made glaze lines in various intensity.

CLASSIFICATION AND DATE The Fat Boy (F.B.) Group, The Jagiellonian University Painter. Ca. 375-350 BC [E. Papuci-Władyka].

COMMENTS The oinochoe in question is almost identical in shape with the oinochoe pl. 87, but its shoulder is more rounded; it represents Beazley's type 2 and belongs to the large Fat Boy (F.B.) Group, within which numerous artists worked; for shape and F.B. Group see, pl. 87.

Identical in shape and decoration is the oinochoe Musée Monographique d'Ullastret 50506 CVA 1 [Spain 5], pl. 44: 2, attributed to F.B. Group and dated to the first half of the 4th century BC (J. Maluquer de Motes y Nicolau, M. Picazo y Gurina and A. Martín y Ortega 1984). Many details point at it: identical composition and arrangement of decoration, body proportions and body built of the naked boy in the middle, proportions of his hands, modelling of his figure, the way he holds the strigil; the same objects: the discus and strigil, rendered in the same way; the rendering of the himatia of the men on the right of the scene: at the upper edge of the mantle a thick line and below first straight slanted lines, beneath them – short arched lines, at the bottom a thick line marks the edge of the himation; identical men on the left of the scene: the way their heads are painted, the separation of neck by a line of glaze, identical arrangement

of himation folds from neck down to the decorative strip at the lower edge of the himation, and below two large dots. I propose to name the artist who painted both the vases, i.e. the Cracow and the Ullastret ones, the Jagiellonian University Painter.

Four more very similar in style oinochoai possibly are also the works of the Jagiellonian University Painter:

– from Spina, Ferrara T. 136A VP (inv. 5085) N. Alfieri, *Spina, Museo Archeologico Nazionale di Ferrara* 1 (Bologna 1979), no. 286, attributed to the F.B. Group, dated to the first half of the 4th century (two aryballoi in the background of the figural scene);

– Warsaw National Museum 147215 (ex Branicki Wilanów collection) *CVA Poland* 3, pl. 2[114]1 E. Bulanda and K. Bulas (1936) (=ARV² 1487.88; Papuci-Władyka, *op. cit.*, 49f. note 4); was classified by the CVA authors, to Apulian pottery, but Beazley (in the CVA review: *JHS* 56 (1936), 254) rightly described the vase as Attic; the proportions of the vessel, the tongues on the shoulder, egg pattern beneath the figural scene, the composition of the latter and the rendering of figures, are very similar to the MUJ vase, although the fat boy holds a discus with a black arched line, like the cloaked youth behind him; the cloaked youth standing in front of the naked boy has his hands covered by the himation;

– from Apolonia in Sofia Archaeological Museum 7172 ARV² 1487.98; *Para* 497; T. Ivanov, *Keramika ot nekropole na Apoloniya* (Sofia 1948), 34, fig. 32; Ivanov 1963, 151 under no. 277, fig. 78: 7172; M. Lazarov, *Antichna risuvana keramika v Blgaria* (Sofia 1990), no. 40, dated to the first quarter of the 4th century BC); this object is a good analogy for the Wilanów jug – as was correctly noted already by Beazley; – from Apolonia (without no.) Ivanov 1963, 151 no. 277, pl. 78: 277, dated to the second quarter of the 4th century BC, showing a naked boy with a discus (the object is described by Ivanov as an ellipsoid tympanum) between two youths in himatia, with the one on the left holding a similar discus; this vase is very similar to the mentioned above oinochoe Sofia 7172.

APULIAN GNATHIA

95. PLATE 121

FIGURE 94

PELIKE

INV. MUJ 7311.

PROVENIENCE Unknown.

SOURCE Probably from the collection of F. Xawery Pusłowski, but this is not confirmed in written documents, see A. Laska, *SAAC* 2 (1992), 60-61.

BIBLIOGRAPHY E. Papuci-Władyka, *SAAC* 2 (1992), 52-53, fig. 4.

DIMENSIONS AND CONDITION H. 23.0; D. of lip 10.0; D. 12.4; D. of foot 7.8. One handle missing (restored A. Pusoska, 2004), small chips on surface, body glued together.

TECHNICAL FEATURES Reddish yellow clay 7,5 YR 7/6-6/6. Black, semi-lustrous glaze with olive shade. Additions in white, whitish-yellow (= "gold") and maroon-red. Incisions.

DESCRIPTION Slender pelike. Broad lip, strongly outturned with the edge bevelled down; very high neck (equal in height to the body), broad at the bottom, strongly tapering at the top; short slanting shoulder. Two slender handles (one preserved); the preserved handle from below rim to upper shoulders is strap-like and has a protuberant roll along its axis outside. Bulbous body with maximum diameter placed high. Low stemmed foot with two-stepped splayed base; flat resting surface and conically hollowed interior; underside of vase convex with tiny knob-omphalos at the centre.

The whole vessel is glazed, also the inside of mouth to the depth of 4.5-5.5 cm, except uneven

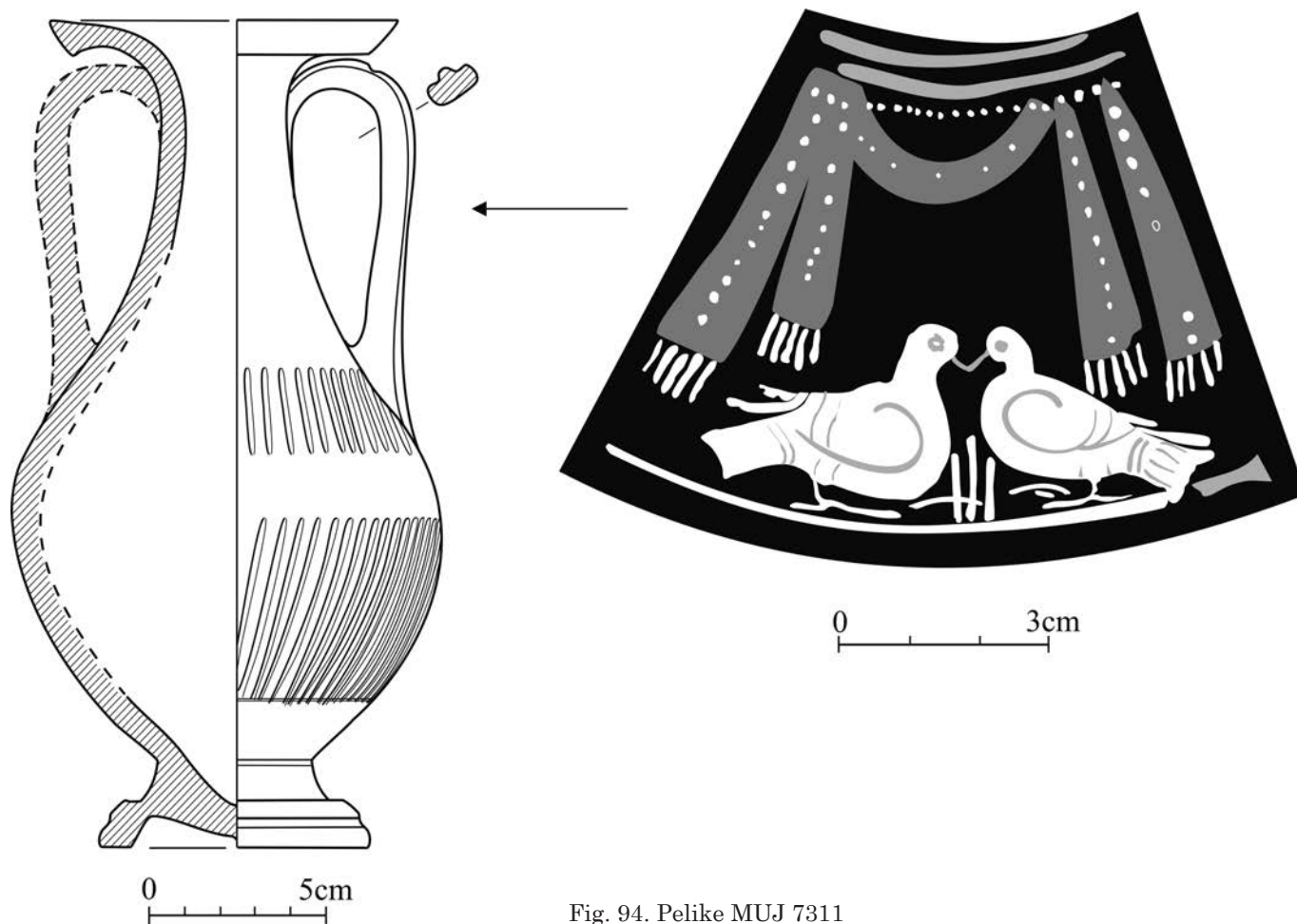


Fig. 94. Pelike MUJ 7311

narrow band between body and foot, and stem and upper surface of foot which were reserved; black glaze on foot-mouldings; underside of foot and vase glazed.

On neck painted decoration, on shoulder and body two bands with vertical ribs, separated by a strip of painted decoration. Ribs on shoulder, but not below handles; the strip is bordered from above and below by grooves, inside them yellow lines. On body a broader band of ribs, reaching the lower glaze edge, and bordered on both sides by a groove (but the yellow line only at the top). Grooves in both bands are rather deep and rounded at the top. Yellow inverted palmette at handle root.

A – Neck: at top, inflected vertical strokes bordered on both sides by double lines, all in yellow; below a panel with figural decoration. The panel is bordered from above by a horizontal row of white dots, and on the sides by red sashes with rows of white dots in the middle, and white fringes at the bottom; inside this field a similar red sash, hung like a garland, and forming the Greek character Π (white dots, white fringes). Beneath the sash two white doves with folded wings, facing and touching each other's beaks. On the heads of both birds traces of yellow paint around the eye; wings indicated with yellow line. Between the birds three vertical lines, probably representing grass.

In the narrow strip between the ribs thick slanting yellowish lines to the right. Row of yellow oblique blobs to the right on upper foot-moulding.

B – Decoration significantly simplified. At the top of neck ornament as on side A; below, within the panel, only at the top elements arched as in a garland: first the “curled rope” ornament, and below uneven vertical or slanting lines; all these elements of decoration in yellow. In the band between ribs “curled rope” ornament similar to the one on the neck. On foot, decoration as on side A.

CLASSIFICATION AND DATE Apulian Gnathia, Taranto or near. Related to Alexandria Group. About 300 BC or slightly later [E. Papuci-Władyka].

COMMENTS On the shape in general see L. Forti, *La ceramica di Gnathia* (Naples 1965),

71-72; H. Döhl, *Der Eros des Lysipp* (Diss. Göttingen 1968), 112 ff. on Gnathia pelikai classification; E. L. Catti, *La ceramica “Di Gnathia” al Museo Nazionale Jatta di Ruvo di Puglia (Antenor Quaderni 11, Padova 2008)*, 268 tav. II: “pelike tipo B Green”. Pelikai with two bands of ribs broken by the decorated band are very popular in the last phase of Gnathia production, see Webster, *BICS* 15 (1968), 23-24; on ribs in Gnathia pottery in general see 92, pl. 118.

Analogies to the shape: pelike Würzburg H 4795 Z. Kotitsa, *Hellenistische Keramik im Martin von Wagner Museum der Universität Würzburg* (Würzburg 1998), 67 no. 56, Apulian, ca. 300 BC; similar shape, but our vase slenderer, with bottom lowered inside and canelures broken by a band: A. Hoffmann, *Grabritual und Gesellschaft. Gefäßformen, Bildthemen und Funktionen unteritalisch-rotfiguriger Keramik aus Nekropole von Tarent (Internationale Archäologie Band 76, Rahden/Westf. 2002)*, 29, 59, “type 311/25 phase B 2: 300-275”, Taf. 71; Wilanów Palace Wil. 5332 *CVA Poland* 3, Wilanów, pl. 3[115]2 (E. Bulanda and K. Bulas, 1936), see: W. Dobrowolski (*Wazy greckie Stanisława Kostki Potockiego* (Warsaw 2007), 15 and 57 note 14), who excluded this vase from the former St. K. Potocki collection, dated it. ca. 300 BC and placed close to the Group of Zurich 2692; pelike Edinburgh 1872.23.27 from Egnazia, with similar arrangement of decoration, Alexandria Group: *CVA Edinburgh* [Great Britain 16], pl. 49, 5-6 (E. Moignard 1989; = J. R. Green, *AA* 1977, 559, fig. 13 on p. 561).

On Apulian Gnathia in general see, pl. 116. No very close analogy to our vase was found, but the vessel shows general resemblance to the Alexandria Group. Similar decoration arrangement and similar doves with folded wings (which are far less common than the same birds with open wings) can be found on several vases of the Alexandria Group: oinochoe Philadelphia, University Museum 50-1-107 *CVA* 1 [USA 22], pl. 33: 6-7-8 dated perhaps ca. 280 (J. R. Green 1986); oinochoe Taranto (no number) *CVA* 3 [Italy 35], IV D, pl. 22[1600]1 (C. Drago 1962); fragment of a ring-handled kantharos, from Memphis, London University College: R. J. Green, *AA* 1977, 561 fig. 14; pelike Edinburgh, Royal Scottish Museum 1872.23.27 (said to be from

Egnazia), *ibid.*, fig. 13 (our pelike is younger, more slender, with straight handles); pelike Bologna 706 CVA 3 [Italy 12], IV D s, pl. 1: 30, (L. Laurenzi 1936); skyphos in St. Petersburg B.1208 CVA *State Hermitage* 6 [Russia 13], pl. 33: 1-2, 300-270 BC (E. Ananich 2008). See also two doves with folded wings facing each other on oinochoe Museo Nazionale in Taranto (without inv. no.), Forti, *op. cit.*, pl. XXVI: d.

On the Alexandria Group vases that were produced in Taranto or nearby see J. R. Green, *Gnathia Pottery in the Akademisches Kunstmuseum, Bonn* (Mainz 1976), 12f.; *id.*, *BICS* 23 (1976), 97f.; *id.*, *AA* 1977, 556f., 559; *id.*, in A. Cambitoglou (eds.), *Studies in Honour of A. D. Trendall* (Sydney 1979), 83-88 note 5; *id.*, in Mayo and Hamma 1982, 256f.; *id.*, in E. Böhr and W. Martini (eds.), *Studien zur Mythologie und Vasenmalerei. Festschrift für K. Schauenburg* (Mainz 1986), 183; *id.*, in *Trade Contact*

and the Movement of People in the Eastern Mediterranean. Studies in Honour of J. B. Hennessy (Mainz 1995); *id.*, in *Céramiques hellénistiques et romaines III* (Paris 2001), 61 fig. 14, 70-72.

On doves see A. Alexandropoulou, *Gnathia- und Westabhangkeramik. Eine vergleichende Betrachtung* (Münster 2002), 108-109.

On draped sash see also: oinochoe “da Francavilla Fontana [Brindisi], Tomba rinvenuta in via San Francesco” CVA *Taranto* 1 [Italy 15], IV D, pl. 2[756]5 (C. Drago, 1940); oinochoe University College Dublin 173 CVA *Ireland* 1, pl. 39: 8-10 (ex Hope coll.), end of the 4th century BC (A. W. Johnston and C. Souyoudzoglou-Haywood 2000); similar *taenia* also forming the II shape but decorated with a zigzag on red figure Apulian dinos in Ruvo di Puglia, Museo Nazionale Jatta 36254 *RVAp* I, 200/67, Iliupersis Painter.

APULIAN OR CAMPANIAN BLACK GLAZE

96. PLATE 122

FIGURE 95

GUTTUS

INV. MUJ 7312.

PROVENIENCE Unknown.

SOURCE Probably from the F. K. Pusłowski collection, but this information is not confirmed, even though the japan seal on the bottom indicates that the vase could have been purchased in Italy before 1861, cf. A. Laska, *SAAC* 2 (1992), 61.

BIBLIOGRAPHY E. Papuci-Władyka, *SAAC* 2 (1992), 54-55, figs. 5-6.

DIMENSIONS AND CONDITION H. from base to top of handle 9.0; H. to top of spout 10.1; H. of body with relief 5.7; H. of foot 1.1; D. of body 10.5; D. of reservoir 5.0; D. of foot 6.8; D. of medallion 8.0; D. of inside of medallion 5.8; D. of lip 4.2. Intact, small chips. On the bottom "24.00" written in ink.

TECHNICAL FEATURES Light brown to reddish yellow clay (visible only on the underside) 7,5YR 6/4-6/6, smooth, pure. Black glaze, only

in one place brown, lustrous. Body turned, on the underside clear marks of turning around the central, slightly convex part. Medallion mouldmade and attached to the body; lip and handle made separately and also attached.

DESCRIPTION Guttus with a shallow, rounded body in the shape of a strongly flattened sphere with flattish closed top; base fairly wide, ring foot without moulding; underside convex at the centre. Medallion in shallow relief at centre of top, surrounded by concavity. Loop handle on shoulder; on the side of the shoulder, at right angle to it, a long spout with trumpet-like mouth, outturned, set at oblique angle to the surface of the reservoir. Vertical fluting on body, ribs rather deep but thin, continuous (obscured by spout and handle), absent only from the lowest part of body. Medallion: gorgoneion frontally, Gorgon's mask with gaping mouth and protruding tongue; hair parted over the brow falls in thick wavy locks on both sides, covering the ears, some locks, in particular the two just over the brow, resemble snakes; face rounded, full cheeks, eyes marked with plastic lines. Made in a good, not much used mould, rather carefully.

Whole vase glazed (also inside the lip), except for the inside of foot and underside, but glaze applied unevenly on foot, in one place covers the

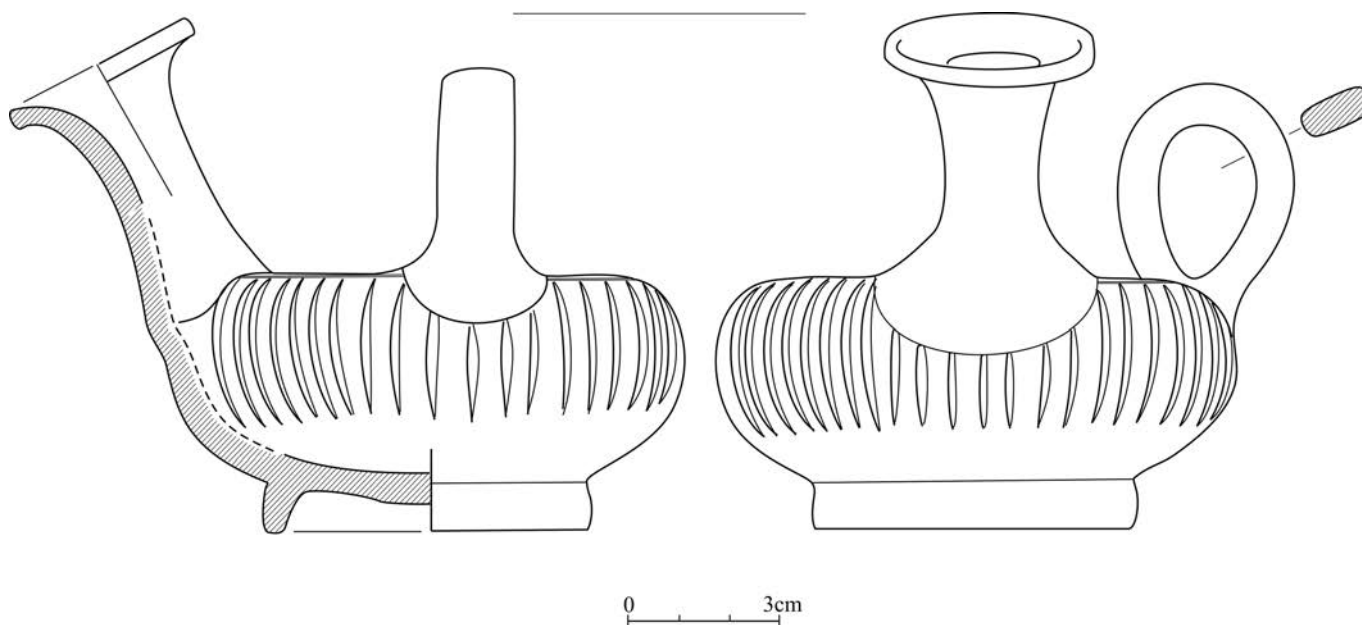


Fig. 95. Guttus MUJ 7312

inner side of foot, two accidental spots of glaze also on the vessel underside.

CLASSIFICATION AND DATE Apulia or Campania. Second half of 4th century BC.

COMMENTS The vase in question was once included by the present author to Calen pottery, because this term had been used in the past to describe the whole Italian relief production (cf. R. Pagenstecher, *Die kalenische Reliefkeramik, JdI, Ergänzungsheft 8*, Berlin 1909). However, J. P. Morel (*Céramique campanienne: Les formes* (Rome 1981), 46) rightly describes as Calenian pottery only „une céramique fine, décorée de reliefs d'applique ou de reliefs au repoussé, fabriquée à Calen vers la deuxième moitié du III^{èmes}. et le commencement du II s.”; see also *id.*, s.v. Calen vasi, *EAA Suppl. 2*, 1970-1994, vol. I (Rome 1994), 817-8) so our guttus should be excluded from this pottery category.

On gutti in general see Pagenstecher, *op. cit.*; M.-O. Jentel, *Les gutti et les askoi à reliefs étrusques et apuliens. Essai de classification et de typologie* (Leiden 1976); Z. Kotitsa, *Hellenistische Keramik im Martin von Wagner Museum der Universität Würzburg* (Würzburg 1998), 93-94; J. Gy. Szilágyi (2007) in *CVA Budapest 2* [Hungary 2], 71.

Our guttus can be classified as Morel's form F 8141 (*Céramique...*, *op. cit.*, 422), the closest analogy is specimen F 8141d2 from Ruvo di Puglia, dated to the “III s. ou deuxième moitié di

IV s.”; very close in form are also: Capua Museo Campano 7970 CVA 3 [Italy 29], pl. 11, 7 and 14, 1, with a female head in the medallion (but stepped lip and double-roll handle) (P. Mizgazzini 1958); L. Merzagora, *I vasi a vernice nera della collezione H. A. di Milano* (Milan 1971), 20 no. 103, pl. XXXVI, LXVIII, Italian, 3rd century BC, with Gorgon head in the medallion (but from a different mould than our head).

No analogous gorgoneion was found among the ones known to the present author. On medallions with gorgoneia in general see: Pagenstecher, *op. cit.*, 113-115, no. 266, p. 126, Abb. 48 Taf. 25 (97 specimens, none of the illustrated examples makes the analogy for our gorgoneion); Jentel, *op. cit.*, 420ff.; F. Gilotta, *Gutti e askoi a rilievo italoti ed etruschi. Teste isolate* (*Studia Archaeologica* 36, Rome 1985), 9-34, tav. 1-7. See also similar artefacts with gorgoneia: *CVA Napoli Museo Nazionale 2* [Italy 22], IV E, pl. 26: 6 and 40: 1 (A. Rocco 1953) – similar arrangement of hair over the brow, but from a different mould; *CVA Fiesole Coll. Constantini 2* [Italy 58], pl. 39: 5-6, probably Apulian, second half of the 4th century BC (G. Camporeale and V. Saladino 1980).

Gorgoneion characterised by the tongue protruding from the open mouth and hair resembling snakes is a variant of the so-called “beautiful type”, cf. J. Floren, *Studien zur Typologie des Gorgoneion* (Münster 1977), *passim*, esp. 203-204; *LIMC IV* (1988), s. v. *Gorgo, Gorgones*, esp. 296ff. nos. 107-121a, 327f. (I. Krauskopf).

HELLENISTIC WEST SLOPE TYPE

97. PLATE 123

FIGURE 96

NECK AMPHORA

INV. MUJ 7330.

PROVENIENCE Unknown.

SOURCE Unknown; vase entered in the Museum register with no. 213/I in 1950, and in the same year it was glued by Piwowarski, see A. Laska, *SAAC* 2 (1992), 60-61. On foot “744 нн [or ин] 292” written in black ink – probably characters in Cyrillic, the vase may have originated from the Black Sea area.

BIBLIOGRAPHY E. Papuci-Władyka, *SAAC* 2 (1992), 55-57, fig. 7

DIMENSIONS AND CONDITION H. 18.3; D. of lip 14.8; D. 16.5; D. of foot 13.2. Intact, except small part of foot missing (restored); some chips, glaze worn off in many places.

TECHNICAL FEATURES Light red clay 2,5YR 6/6-5/6, quite pure with small amount of mica and white inclusions. Black mat glaze. Additions in white and red (dilute clay) “in barbotine”. Incisions.

DESCRIPTION Squat amphora. Two-stepped lip with broad, flat, horizontal edge; on the inside separated from the neck with a plastic ring, on the outside with an incised reserved groove. Distinctly separated high cylindrical neck slightly narrowing in the middle, separated from the convex shoulder with an incised reserved groove. Two strap handles from below rim to shoulder, provided with rotelle at lower roots. Two grooves separate shoulder from body (but not beneath handles). Body tapering down, covered in regular, carefully made ribs, closed from below with an incised line, not reserved. Broad foot, broadening down, profiled and with an incised (not reserved) groove in the middle of the upper surface. Beneath lower roots of handles palmettes turned down, made before firing and not reserved.

Whole vase glazed, also inside, only underside of foot reserved, but glaze on the upper surface of foot covers it unevenly. The neck is adorned on both sides by similar ornament described usually as a necklace: white band hanging as a garland with single ties at ends, and below, colour clay pendants by incised angular zigzag. On shoulder, pseudo egg and dart pattern: incised eggs with white spots inside and red spots or blobs outside between eggs. Rotelle white.

CLASSIFICATION AND DATE West Slope type, Asia Minor or local Black Sea production? Late 2nd to early 1st centuries BC.

COMMENTS West Slope pottery, which has been known in scholarship for over a hundred years, was originally produced in Greece proper, with Athens as the most important centre of its production since the first quarter of the 3rd century BC. These vases quickly gained great popularity and began to be produced also elsewhere, e.g. in Asia Minor (Pergamon) and in an unknown centre located probably in southern Levant, which produced vessels described conventionally as the Ivy Platter group (see S. I. Rotroff, in F. Blondé, P. Ballet and J.-F. Salles (eds.), *Production et diffusion en Méditerranée orientale (Chypre, Égypte et côte syro-palestiniennne)* (Lyon 2002), 97-99 with previous literature; in the present author opinion it is better to describe the Athenian production as true “West Slope”, and the production of other centres as “West Slope type” ware, see E. Papuci-Władyka, *Archaiognosia* 9 (1998), 359-361, 375f.).

As stated by S. I. Rotroff (*Agora* XXIX, 120), the shape of West Slope amphora is a creation of the Hellenistic period and appears in three main varieties: the Gnathian, with biconical body and strap handles, the amphorae of Asia Minor and Black Sea, with ribbed body, molded rim, and strap handles, and the Attic version with plain body and rim and twisted rope handles. Our amphora represents the second variety. Amphorae of this type were found, besides Athenian amphorae, at sites in the eastern Mediterranean and on the Black Sea coast, and they are usually described as “Pergamenian”

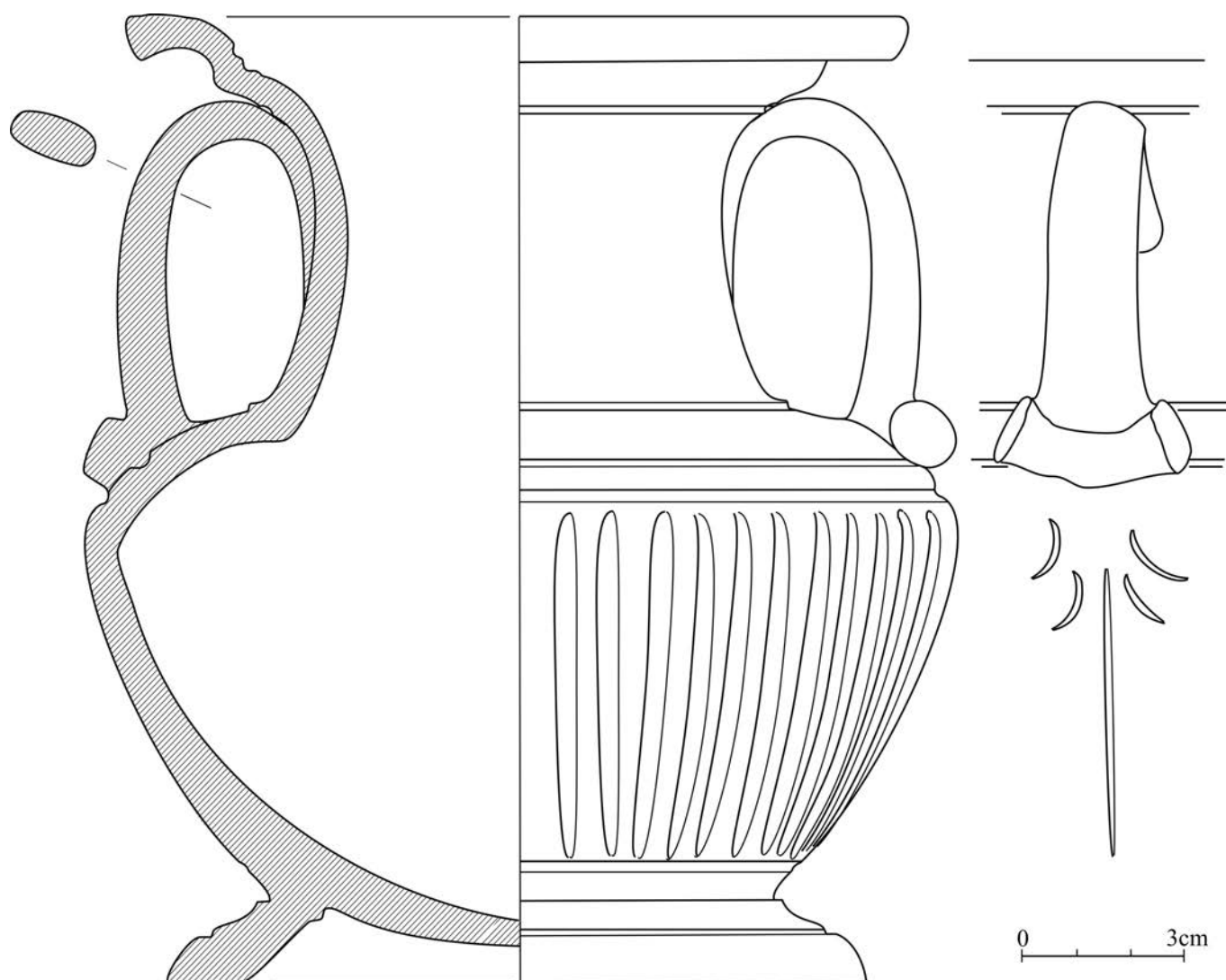


Fig. 96. Neck amphora MUJ 7330

or Asia Minor productions. The Black Sea finds were thoroughly analysed by V. Lungu (*Pontica* 33-34 (2000-2001), 261ff.), who put forward an interesting hypothesis that the prototype of such amphorae may have originated in Alexandria and been based on metal models, later to be imitated in various Asia Minor and Black Sea workshops (*op. cit.*, 268: "l'amphore *West-Slope* du type alexandrin avec ses versions pontique, pergaménienne ou microasiatique se retrouve dans les villes du Nord que de l'Ouest du Pont").

When publishing the Cracow vase in 1992 (bibliography above) the present author classified it as Asia Minor product from a Pergamene workshop. Closer analysis, however, and the comparison with similar unpublished amphorae kept in the storerooms of the Odessa Archaeological Museum, as well as other Ukrainian museums

on the Black Sea coast, and also recent scholarship, including the studies cited above and below, show clearly that the Greek colonies on the Black Sea coast produced local imitations of such vessels. Therefore it is not impossible that the amphora in question was produced in the Pontic area.

General analogies for the shape of our amphora can be found in the Pergamon vases (D 70), as well as in Heidelberg and Corinth, cf. J. Schäffer, *Hellenistische Keramik aus Pergamon (Pergamenische Forschungen 2, Berlin 1968)*, 50, pl. 18 and figs. 2, 3, 4; see also amphorae from Pantikapaion T. N. Knipovich, *SovA* 11 (1949), 273, figs.1-2 and Săpăturei necropolis in Histria dated to the mid-2nd century BC and considered as Asia Minor product (P. Alexandrescu, in E. Condurachi (ed.) *Histria II* (Bucarest 1966), 194, grave XXXVII, no. 7, pls.

95-96 = J.-P. Morel, *Céramique campanienne: Les forms* (Rome 1981), 275, F 3632a1, pl. 107); the dating of the last amphora was corrected to 100-86 BC by Lungu, *op. cit.*, 272 cat. 2).

A very good analogy for the shape and decoration, but our amphora has simplified decoration on shoulder: Mainz ZM O.4177 (ex Vogell collection; from southern Russia) CVA 2 [Germany 43], pl. 36: 5-6, with dolphins and palmettes on shoulder, dated to the end of the 2nd-beginning of the 1st centuries BC, and described as a Black Sea workshop produce (A. Büsing-Kolbe 1978 with further bibliography); see also two more West Slope amphorae of local Pontic workshops in Mainz: O.2273 (from Olbia) and O.4178 (ex Vogell collection from southern Russia i.e. Ukraine nowadays) CVA 2, *op. cit.*, pl. 36: 7 and 8-9; for shape see also the amphora from Olbia: E. Belin de Ballu, *OLBIA. Cité antique du littoral nord de la Mer Noire* (Leiden 1972) 18-19, pl. XXXIX: 3 (local produce). For shape and decoration – the amphora in Warsaw MNW 148489 (bought from J. Chmielowski collection in 1955): E. Papuci-Władyka, *SAAC* 5 (1992), 39-43, which can also be a Black Sea produce. However, the Cracow amphora differs from all

mentioned vessels in having egg and dart pattern on the shoulder and not a floral runner of a grapevine twig or dolphins. For ornament on the neck of our amphora see fragment from Histria (excavations Lambrino), Lungu, *op. cit.*, 274 no. 6 pl. III dated to the end of the 2nd and the beginning of the 1st centuries BC; as stated by Lungu (*op. cit.* 261 note 49) angular incised zigzag, such as the one that appears on our vessel, is characteristic for Pontic workshops.

On import and production of West Slope pottery in the Black Sea area in general see also: M. Parovich-Peshikan, *Nekropol' Olvii ellinisticheskogo vremeni* (Kiev 1974), 123-126, fig. 100: 1-3 Pergamenian, 5-6 Attic, 214 (but this vases are here denoted as “pelikai” and of “Gnathia style”); J. Bouzek, *Studies of Greek Pottery in the Black Sea Area* (Prague 1990), 54-56; *id.*, in *Pont Euxine et Polis, Hommage à O. Lordkipanidze et P. Lévêque* (Besançon 2005), 68; A. Bozhkova, *Archaeologia Bulgarica* 1.2 (1997), 8-16; Lungu, *op. cit.* 253-281; Rotroff, *op. cit.* 2002, esp. 99, 100, 104, 106; L. M. Højberg Bjerg, in N. A. Lejpunskaja *et al.* (eds.), *The Lower City of Olbia (Sector NGS) in the 6th Century BC to the 4th Century AD* (Aarhus 2010), 197-200.

INDEX OF INVENTORY NUMBERS

JAGIELLONIAN UNIVERSITY INSTITUTE OF ARCHAEOLOGY

INVENTORY NUMBER	CVA PLATE NUMBER	CVA ENTRY NUMBER	CONCORDANCE with Bulas 1935 plates
141	1: 1-2	1	1[74]2
157	2: 1-4	2	4[77]8
158	2: 5	3	4[77]9
159	15: 4-5, 16: 1-2	16	4[77]10
160	17	18	4[77]11
162	22	23	4[77]13
163	18	19	4[77]14
164	9	11	4[77]15
165	8	10	4[77]16
166	7	9	4[77]17
167	21	22	5[78]1
168	6	8	5[78]2
169	14	14	5[78]3
170	15: 1-3	15	5[78]6
171	23	24	5[78]9
173	24	25	5[78]11
174	3: 1-2, 4: 3	4	5[78]10
175	4: 1-2	6	5[78]7
176	3: 3-4, 4: 4	5	5[78]12
177	25	26	5[78]14
178	12: 3-4, 13	13	5[78]4
179	96: 1-4	75	10[83]12
180	20	21	5[78]13
181	58	52	5[78]15
182	41	35	5[78]16
183	57	51	6[79]1a-b
187	49	41	6[79]9a-b
188	31-32	29	7[80]2
189	35-36	32	7[80]3
190	26-29	27	7[80]5a-b
191	42	36	7[80]7
192	40: 1-3	34	6[79]8
193	56: 1-3	50	8[81]6
194	46	38	8[81]2
195	52: 2-4	45	8[81]5
196	51	43	8[81]1
197	50	42	8[81]3
198	53	46	8[81]4
199	69: 6, 70: 1-3	59	8[81]12
200	79: 3-4	64	10[83]10
201	54: 1-2, 56: 4	47	11[84]4
202	55: 3-4	49	11[84]1
203	54: 3-4, 55:1-2	48	—
204	48	40	—

205	47	39	—
206	52: 1	44	11[84]11
207	95	74	10[83]3
208	76-77	62	10[83]6a-b
209	87	70	12[85]10
210	115	89	14[87]2
211	94	73	10[83]4a-b
212	97-98	77	12[85]9a-b
213	111-112	87	13[86]1a-b
214	109-110	86	13[86]8
215	10-11, 12:1-2	12	5[78]5
216	68, 69: 1-5	58	8[81]13a-b
217	37-39	33	6[79]7a-b
218	63	56	8[88]11
219	78, 79:1-2	63	10[83]2
220	81-83	66	11[84]5
221	30	28	8[81]8
222	33: 6, 34	31	8[81]9
226	33: 1-5	30	8[81]10
237	116	90	14[87]5
240	96: 5-6	76	10[83]8
241	86	69	10[83]9
251	118	92	14[87]10
262	64-67	57	9[82]1-2
272	19	20	15[88]7
274	16: 3-4	17	15[88]14
304	80	65	10[83]7
306	119	93	12[85]1
307	61-62	55	12[85]7a-c
308	107: 3, 108	85	14[87]3
309	106: 2-3, 107: 1-2, 108: 5	84	14[87]4
311	117	91	14[87]7
312	60	54	14[87]8
313	59	53	14[87]9
329	91-93	72	10[83]1
330	88-90	71	13[86]2
331	71-75	61	9[82], 2
333	5	7	—
336	113-114	88	—
337	70: 4	60	10[83]11
338	103: 1	79	13[86]5
339	103: 2	80	13[86]4
340	104	81	13[86]6
341	105	82	13[86]7
343	99-102	78	13[86]3a-c
344	106: 1	83	—
345	43-45	37	7[80]6 a-b
346	85	68	—
732	84	67	10[83]5 a-b

JAGIELLONIAN UNIVERSITY MUSEUM

7311	121	95	—
7312	122	96	—
7329	120	94	—
7330	123	97	—

INDEX OF PAINTERS, WORKSHOPS, STYLISTIC GROUPS AND CLASSES

	CVA PLATE NUMBER	CVA ENTRY NUMBER
Corinthian		
Bestum Painter	5	7
Deianeira Class lekythoi (Corinthian imitation)	16: 3-4	17
Linear Style	3, 4	4, 5
Lion Group	7, 8	9, 10
MU-PI series, related to	18	19
“Running dog style”	6	8
Scale Pattern Group	12: 3-4 & 13	13
Silhouette Style/Technique	6	8
White Style	14, 15: 3-4 & 16: 1-2	14, 16
Warrior aryballoi, group b	9	11
Athenian		
Achilles Painter	81-83	66
Athens 1472, Painter of	84	67
Athens 581, Class of	47, 52: 2-4, 53	39, 45, 46
Beldam Workshop	54: 3-4 & 55: 1-2, 55: 3-4, 56: 1-3	48 49, 50
Bonn 94, The Class and Group	76-77	62
Brussels R 236, Painter of	31-32	29
Cock Group	46	38
Cracow Fat Boy Painter	87	70
Cracow Lekythos Painter	50	42
Dot-Ivy Group, Painter and Class	35-36	32
Dinos Painter	71-75	61
Douris (the follower of)	68 & 69: 1-5	58
Dubois Class and Group	33: 6 & 34	31
Fat Boy Group	87, 120	70, 94
G Group	85	68
Gela Painter	43-45	37
Haimon Group	42, 49, 50, 51	36, 41, 42, 43
Haimon Painter, manner of	49, 50, 51	41, 42, 43
Icarus Painter, manner of	69: 6 & 70: 1-3	59
Jagiellonian University Painter	120	94
Klügmann Painter, near the	78 & 79: 1-2	63
Leafless Group	37-39	33
Łańcut [Lancut] Group	41	35

Munich 2660, recalls the Painter of Nausicaa Painter (Polygnotos III)	68 & 69: 1-5 64-67	58 57
Palermo 4, Painter of	63	56
Q Painter	94	73
R (Ure's Class of skyphoi)	41, 42	35, 36
Red Line Painter	26-29	27
Silhouette Style/Technique	41	35
Vatican G 50, Class of	31-32	29

Boeotian

Floral Style	57, 58	51, 52
Silhouette Style/Technique	59, 60	53, 54

Etruscan

Group of Munich 883, close to	61- 62	55
Group of Vatican 265, close to	61-62	55

South Italian and Sicilian

Alexandria Group, related to	121	95
CA (Cumae A) workshop	113-114	88
Cracow Amphora Painter	111-112	87
Darius Painter	92-102	78
Darius Painter circle?	103: 1, 103: 2	79, 80
Darius and Underworld Painters circle	104	81
Etna Group	115	89
Gnathia Style, Apulian	116; 117	90, 91
Helmet Painter, close to ?	105	82
Laurel Spray Group ?	117	91
LNO Painter	113-114	88
Owl-Pillar Group	111-112	87
Parasol Painter	97-98	77
Paternò Group	115	89
Sidewinder Group	116	90
Tarentine rhyta, Main Group of	109-110	86

INDEX OF PRINCIPAL SUBJECTS, MOTIFS AND PATTERNS

References to CVA plates

Achilles ambushing Troilos (?) 48
Alabastron, representation of: 81-83, 99-102, 104
Alopekis 85
Altar 69: 7 & 70: 1-3, 76-77, 84, 97-98
Amazon 85
Animal frieze 10-11, 12: 1-2, 12: 3-4, 13
Ariadne (?) 49
Aryballos, representation of: 84, 87, 94; on tomb stele 113-114
Arimasp (?) 85
Athena: on quadriga 26-29; in Gigantomachy (?) 63
Athlete/boy: naked 94; naked with discus and aryballos 87; naked with strigil 120
Bag 99-102
Ball 84, 99-102
Banquet scene: see symposium
Bath in natural landscape 71-75
Battlement pattern 33: 1-5
Bird/birds 10-11 & 12: 1-2, 68 & 69: 1-5; see also water-birds
Boar 12: 3-4 & 13
Boy: in himation with strigil 71-75; see also athlete, youth
Bud 58
Bull 10-11 & 12: 1-2
Cage, hanging 68 & 69: 1-5
Cerberus, two-headed 47
Chariot scene 49
Chevron 60, 91-93, 113-114
Cista 99-102
Cock 46
Cockle-shell 2: 1-4
Column: Doric 47 ?, 43-45; Ionian 27-29
Cow-head 109-110
Cross 58
Crotales 31-32
Dancers: padded 5, see also komasts
Deer 10-11 & 12: 1-2, 12: 3-4 & 13
Departure on chariot 49
Diadem 113-114, 115
Diamonds pattern 1
Dionysiac dance 31-32
Dionysiac thiasos: with Dionysos 37-39; departure of 49
Dionysos: as banqueter (?) 51; riding lion-griffin 91-93; seated, with horn 37-39; standing 49
Dioskouroi (?) 64-67
Diphros okladias, see stool
Discus 84; 120
Dog/Dogs: running 6; standing: 40, 43-45
Dove 121, see also bird
Dots 3:1-2; 3:3-4; 24; 25; 33:6 and 34; 99-102; 104; 105
Ephebe: see athlete, boy
Eros: standing with taenia 97-98; androgynic crowning a woman 99-102
Fawn 46
Fight 40

Flower/Flowers 26-29 (held by woman), 59, 99-102
 Fountain
 Fruit/fruits 27-29 ?, 46 ?, 5, 109-110
 Gigantomachy (?) 63
 Griffin 85; with lion head 91-93; with eagle head 107: 3 & 108
 Grapevine branch: 37-39; 46; 47; 71-75; with grape-clusters 116
 Gryphomachy 85
 Goose (?) 10-11 & 12: 1-2
 Gorgoneion 122
 Head, female 106: 2-3 & 107: 1-2; 115
 Helmet 9, 48
 Hoplite 9
 Horn, drinking 37-39
 House (?) 26-29
 Hunt, departure for 43-45
 Ivy 33: 1-5, 54: 3-4 & 55: 1-2, 55: 3-4, 56: 1-3, 94, 118
 Ivy leaves 37-39, 46, 57, 119
 Kekryphalos 64-67, 115
 Komasts/Komoi 5
 Laurel wreath 117
 Lion 10-11 & 12: 1-2
 Lotus: bud 8, 33: 6 & 34, 11-112 (?); flower 8; stalk 52: 2-4, 53
 Maenad 31-32, 37-39, 46, 91-93
 Man/Men: banqueting 50; 51; bearded in himation and staffs (sceptres?) 64-67; bearded in himation 111-112;
 in himation/himatia 61, 88-90, 91-93; leaving home 35-36; naked dancing 61; standing with spear 35-
 36, 45-47; standing, draped with staff/stick 26-29, 42, 70: 4
 Meander 54: 1-2, 63, 69: 6 & 70: 1-3, 70: 4, 71-75, 78 & 79: 1-2, 79: 3-4, 81-83, 99-102
 Mirror 97-98, 99-102, 113-114
 Necklace 27-29, 31-32, 107, 115, 123
 Naiskos 99-102, 104, 105
 Network pattern 54: 1-2, 54: 3-4 & 55: 1-2, 55: 3-4, 56: 1-3
 Nymph bathing 71-75
 Opistosphendone 97-98
 Orchid (?) 59
 Padded dancers 5; see komasts
 Palm tree 46
 Palmette/Palmettes 8, 26-29, 30, 52: 1, 52: 2-4, 53, 54: 1-2, 57, 59, 60, 61-62, 79: 3-4, 86, 94, 96, 99-102, 103: 1,
 106: 1, 106: 2-3 & 107: 1-2, 107: 3 & 108, 118, 121, 123
 Panther 10-11 & 12: 1-2, 12: 3-4 & 13, 80 ?
 Petasos 43-45
 Pillar 69: 6 & 70: 1-3, 84, 97-98
 Pilos 31-32
 Plemochoe 81-83
 Quadriga 26-29, 49
 Ram (?) 10-11 & 12: 1-2
 Rays 1, 10-12, 26-29, 61, 64-67
 Ribbon 61-62, 109-110, 111-112, 121
 Ribbs 19, 118, 121
 Rider/Riders 43-45, 64-67, 88-90
 Rosette/Rosettes 5, 8, 9, 10-11 & 12: 1-2, 12: 3-4 & 13, 99-102, 104, 106: 2-3 & 107: 1-2, 113-114, 117
 Sakkos 106: 2-3 & 107: 1-2, 111-112, 113-114
 Sash: see ribbon
 Satyr head, moulded 76-77
 Shield 9, 41, 43-45
 Silen/Silens: with maenad 31-32; in chariot scene 49; surprising bathing nymph 71-75; with Dionysos and
 maenad 37-39; 91-93
 Siren 7
 Sisypheos 47
 Spear 9, 35-36, 40: 4 & 41, 43-45, 48, 63, 64-67, 85
 Sphendone 99-102
 Stele 69: 6 & 70: 1-3, 84; see also pillar

- Stephane 46
 Stlengis see strigil
 Stool: 50, 51, 97-98; diphros okladias 37-39
 Strigil 71-75, 120
 Swan 10-11 & 12: 1-2, 80
 Symposium 50, 51
 Taenia 97-98, 113-114, 121
 Thiasos, see Dionysiac thiasos
 Throne 27-29
 Tomb cult scene 113-114
 Tomb offerings 113-114
 Tongues 3, 4, 5, 8, 9, 20, 23-25, 26-29, 43-45, 47-56, 61, 63, 64-67, 69: 6 & 70, 79: 3-4
 Triangles, stepped 15: 1-3
 Tympanum 91-93, 109-110
 Warrior/warriors: frieze of 9; duel of 40; by a fountain 48
 Water-birds 71-75, 111-112
 Woman: in naiskos 99-102; seated 50; sitting holding flower 26-29; sitting on a bag with mirror and cista 99-102; standing 35-36, 50, 51, 99-102, 103: 2, 104, 105, 111-112; with lyre 50, 51; with torches 64-67; with phiale 76-77; with alabastron and sash 78 & 79: 1-2; with alabastron and plemochoe 81-83; with aryballos 94; with mirror 97-98; with mirror and thyrsus 113-114; with thyrsus and grape bunch 113-114; with taenia and situla (?) 113-114
 Wreath 31-32 ?, 37-39, 49 ?, 51 ?, 71-75, 88-90, 95, 99-102, 103: 2
 Youth/Youths: 35-36; in conversation 84, 85; naked 94; in himation 61-62, 87, 95; in himation holding a bird 68 and 69: 1-5; in himation holding bird? pebble? purse? 68 and 69: 1-5; in himation leaning on a staff (or stick) in front of stele (pillar?) 69: 6 & 70: 1-3; naked dancing 61-62; naked sitting with wreath 103: 2; naked running with alabastron and branch 104; naked standing in naiskos 105; sitting 99-102; standing by tomb stele 113-114; with aryballos 84; with dycus 84; with discus ? 120; with tympanum and phiale 109-110
 Zeira 43-45
 Zigzag 6, 21, 123

INDEX OF GRAFFITI AND DIPINTI

Graffiti

- NV1 26-29
 K 68 & 69:1-5
 ΠΙΑ and ΑΛΛΙΩ 71-75

Dipinto

- ΚΑΛΕ 63

LIST OF FIGURES

1. Round aryballos 141
2. Alabastron with foot 158
3. Alabastron 174
4. Alabastron 176
5. Alabastron 175
6. Round aryballos 333
7. Skyphos 168
8. Round aryballos 166
9. Round aryballos 165
10. Round aryballos 164
11. Neck amphora 215
12. Convex pyxis 178
13. Convex pyxis 169
14. Powder pyxis 170
15. Exaleiptron 159
16. Lekythos 274
17. Oinochoe 160
18. Oinochoe 163
19. Oinochoe 272
20. Oinochoe 180
21. Miniature skyphos 167
22. Round aryballos 162
23. Pointed aryballos 171
24. Alabastron 173
25. Alabastron 177
26. Neck amphora 190
27. Neck amphora 221
28. Oinochoe (chous) 188
29. Oinochoe (chous) 226
30. Oinochoe, miniature 222
31. Olpe 189
32. Cup 217
33. Stemless cup 192
34. Cup-skyphos 182
35. Cup-skyphos 191
36. Lekythos 345
37. Lekythos 345, figural scene
38. Lekythos 194
39. Lekythos 194, figural scene
40. Lekythos 205
41. Lekythos 204
42. Lekythos 204, figural scene
43. Lekythos 187
44. Lekythos 187, figural scene
45. Lekythos 197
46. Lekythos 196
47. Lekythos 206
48. Lekythos 195
49. Lekythos 198
50. Lekythos 201
51. Lekythos 203
52. Lekythos 202
53. Lekythos 193
54. Cup 183
55. Cup 181
56. Stamnoid pyxis 313
57. Lekane 312
58. Neck amphora 307
59. Lid of amphora 307
60. Lekythos 218
61. Lekythos 218, dipinto
62. Column krater 262
63. Skyphos 216
64. Skyphos 216, graffito
65. Lekythos 199
66. Bell krater 331
67. Kantharoid vase 208
68. Lekythos 219
69. Lekythos 200
70. Askos 304
71. Lekythos 220
72. Lekythos 220, decoration of shoulder
73. Pelike 732
74. Hydriske 241
75. Oinochoe 209
76. Bell krater 330
77. Bell krater 329
78. Stemless cup 211
79. Small plate 207
80. Squat lekythos 179
81. Squat lekythos 240
82. Skyphos 212
83. Hydria 309
84. Oinochoe 308
85. Stemmed ryton – cow-head 214
86. Neck amphora 213
87. Neck amphora 336
88. Olpe 210
89. Oinochoe 237
90. Epichysis 311
91. Oinochoe 251
92. Phiale mesomphalos 306
93. Oinochoe MUJ 7329
94. Pelike MUJ 7311
95. Guttus MUJ 7312
96. Neck amphora MUJ 7330



1.

141



2.

141



1.

157



2.

157



3.

157



4.

157



5.

158

IONIAN OR EAST GREEK



1.

174



2.

174



3.

176



4.

176

EARLY CORINTHIAN

POLAND 465



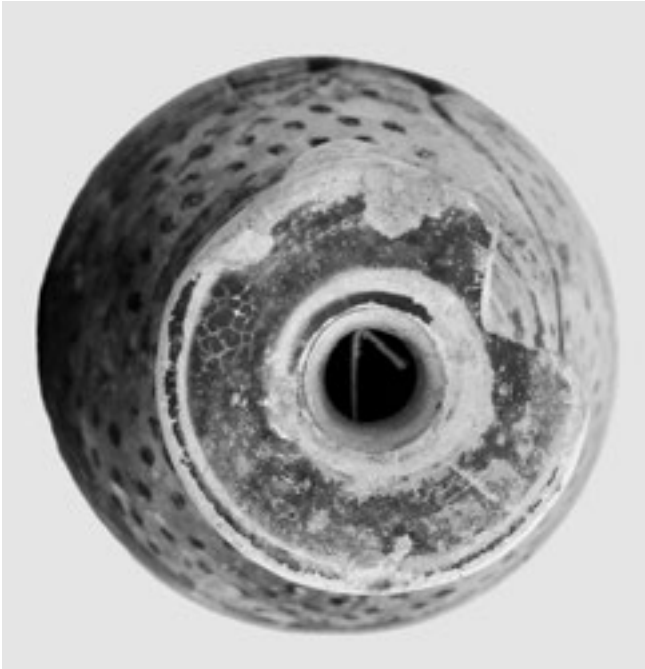
1.

175



2.

175



3.

174



4.

176



1.

333



2.

333

EARLY CORINTHIAN

POLAND 467



168

2.



168

4.



168

1.



168

3.



166

2.



166

4.



166

1.



166

3.



165

2.



165

4.



165

1.



165

3.



1.

164



2.

164



3.

164



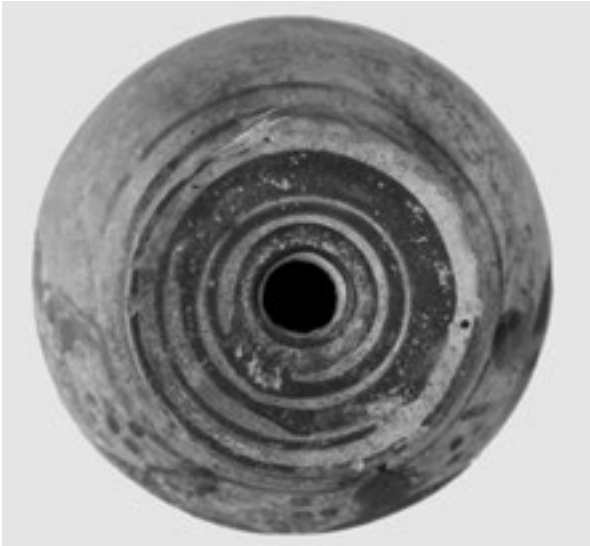
4.

164



5.

164



6.

164



1.

215



2.

215



3.

215



4.

215



215

2.



215

4.



215

1.



215

3.



215

2.



178

4.



215

1.



178

3.



1.

178



2.

178



3.

178



4.

178



5.

178



1.

169



2.

169



3.

169



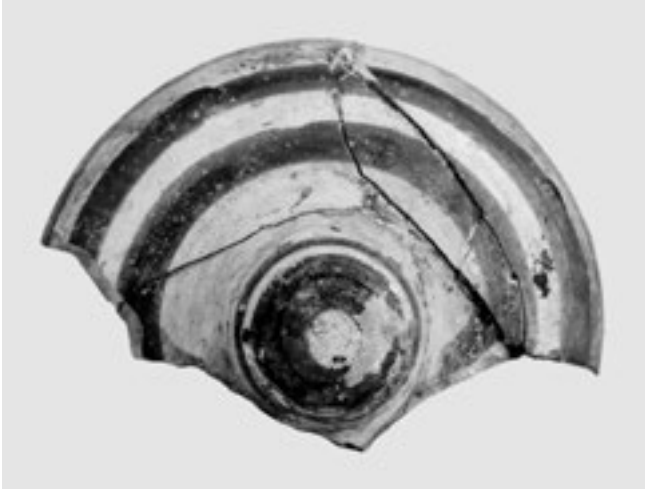
4.

169



5.

169



6.

169



1.

170



2.

170



3.

170



4.

159



5.

159



1.

159



2.

159



3.

274



4.

274



1.

160



2.

160



3.

160



4.

160



1.

163



2.

163



3.

163



4.

163



1.

272



2.

272



3.

272



1.

180



2.

180



3.

180



4.

180



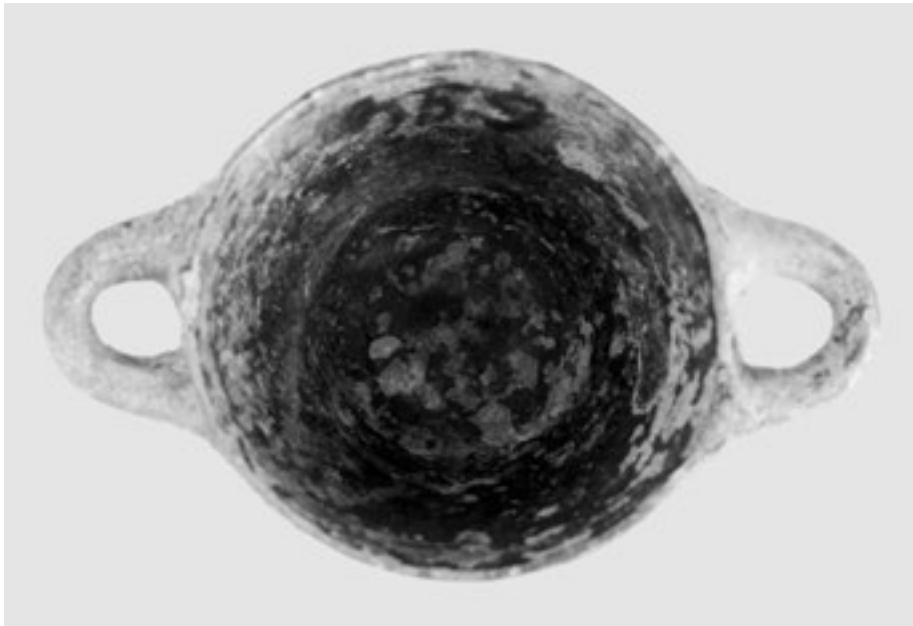
1.

167



2.

167



3.

167

LATE CORINTHIAN III

POLAND 483



1.

162



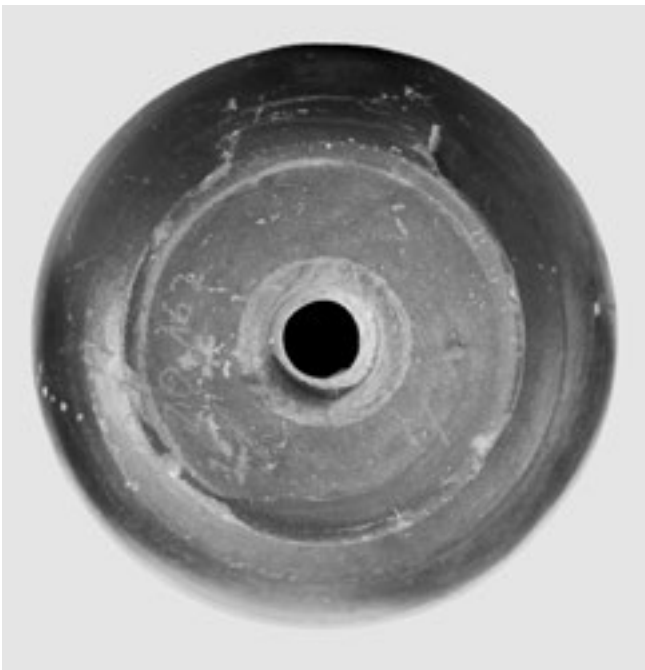
2.

162



3.

162



4.

162



1.

171



2.

171



3.

171



4.

171



1.

173



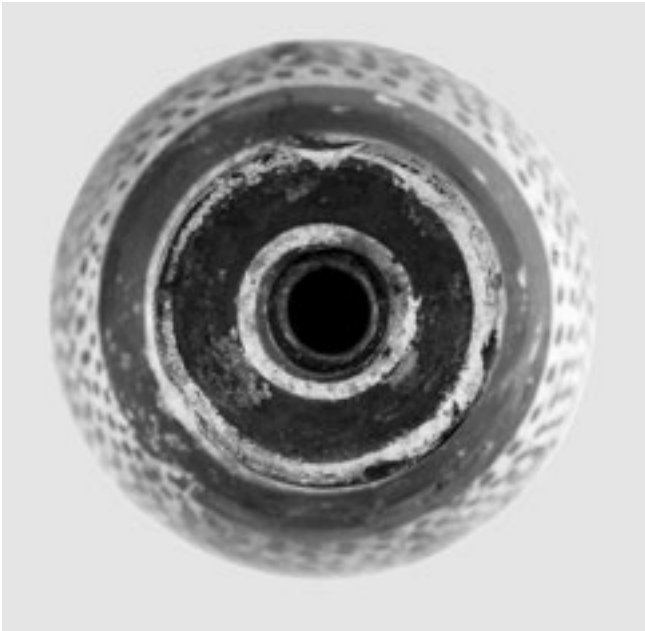
2.

173



3.

173



4.

173



1.

177



2.

177



3.

177

ETRUSCO-CORINTHIAN

POLAND 487





ATHENIAN BLACK FIGURE



1.

190



2.

190



3.

190



190



190



190 2.



190 4.

1.

3.



1.

221



2.

221



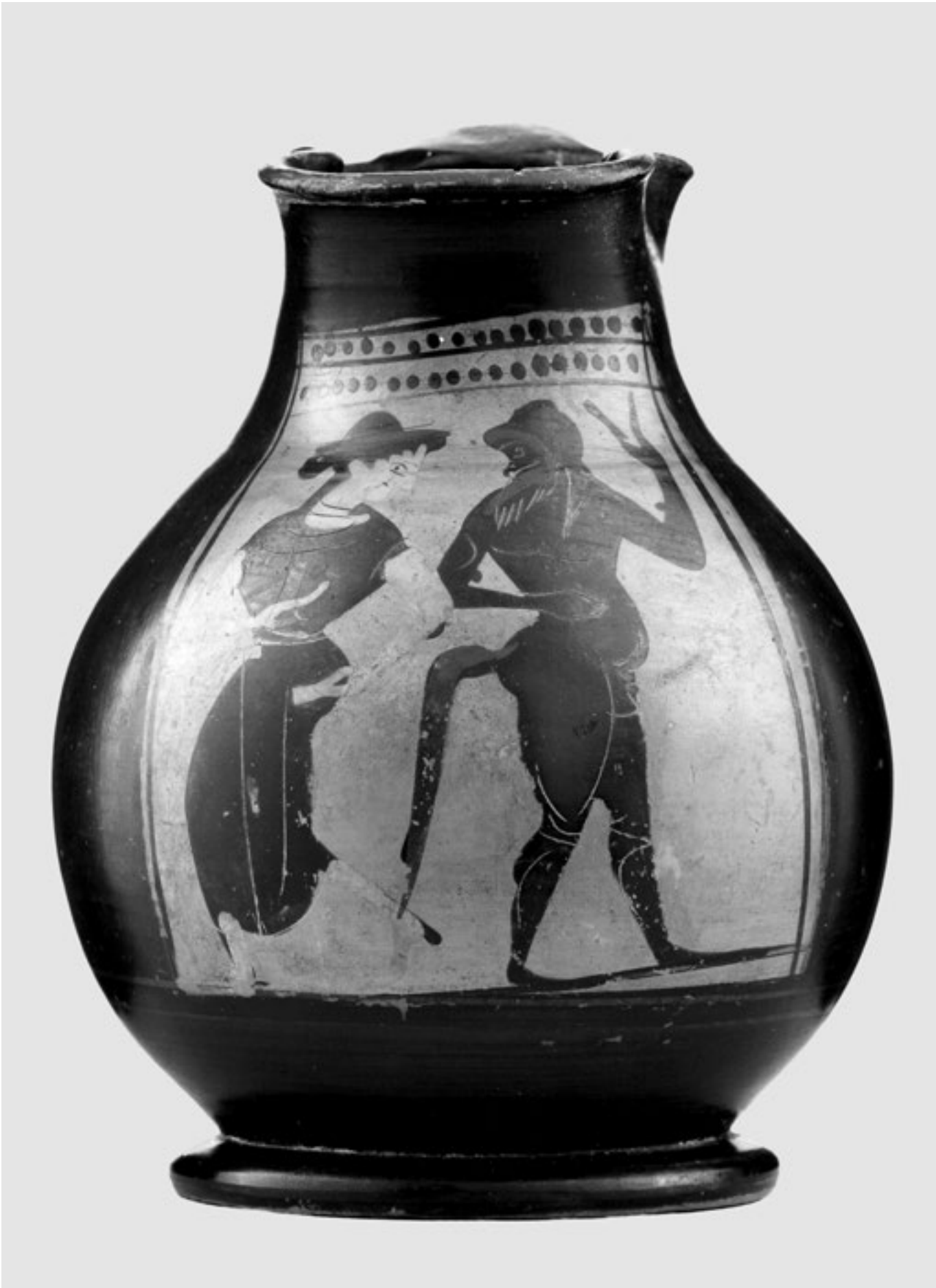
3.

221



4.

221



188

ATHENIAN BLACK FIGURE

POLAND 493



188

2.



188

4.



188

1.



188

3.



1.

226



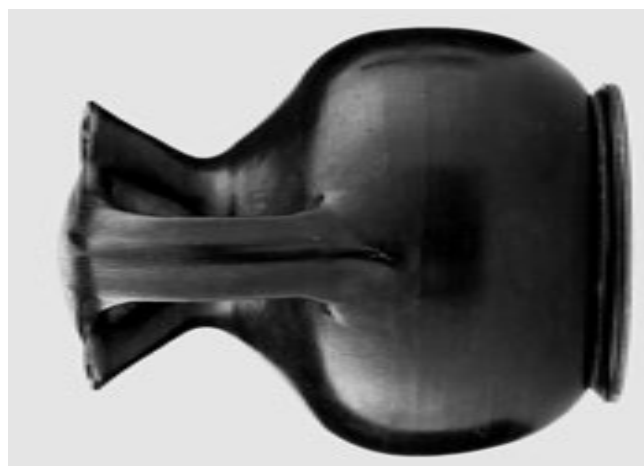
2.

226



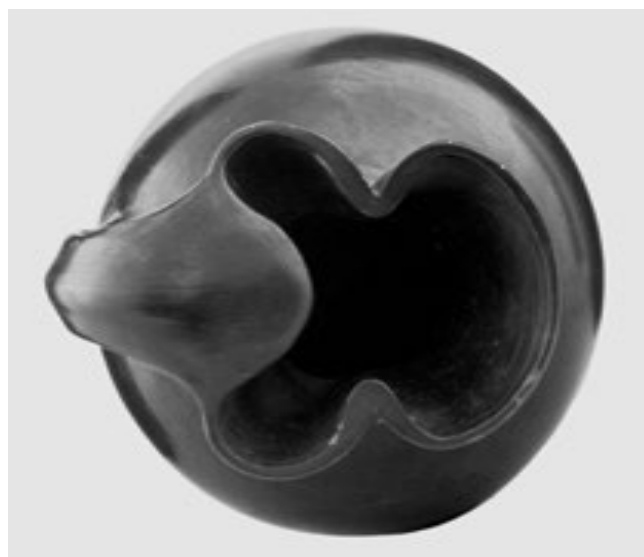
3.

226



4.

226



5.

226



6.

222



1.

222



2.

222



3.

222



4.

222



189

2.



189

1.



1.

189



2.

189



3.

189



4.

189



1.

217



2.

217



1.

217



2.

217



217

2.



217

4.



217

1.



217

3.



1.

192



3.

192



2.

192



4.

182



1.

182



2.

182



3.

182



4.

182



1.

191



2.

191



3.

191



4.

192

ATHENIAN BLACK FIGURE



345

ATHENIAN BLACK FIGURE

POLAND 505



1.

345



2.

345



345



345



345



345

5.



345

3.

1.



1.

194



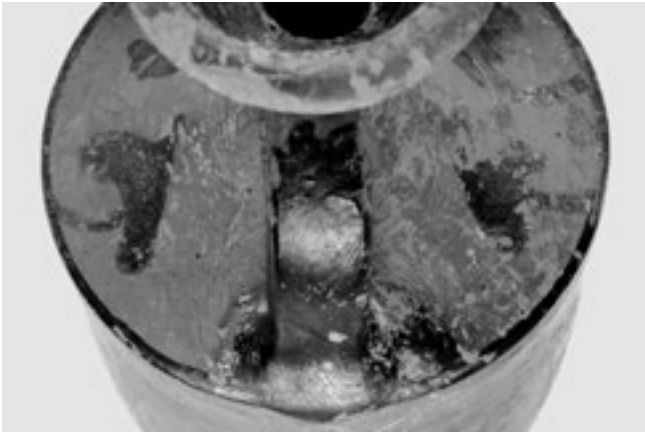
2.

194



3.

194



4.

194



1.

205



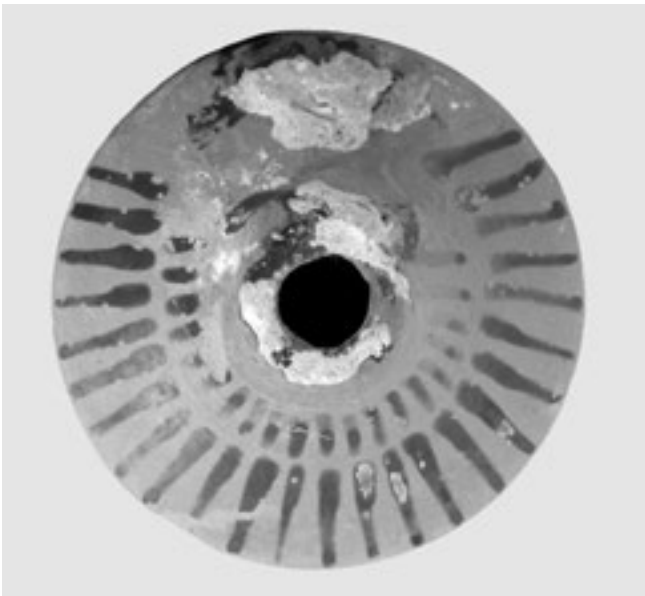
2.

205



3.

205



4.

205



1. 204



2. 204



3. 204



4. 204



5. 204



6. 204



1.

187



2.

187



3.

187



4.

187



5.

187



6.

187



1.

197



2.

197



3.

197



4.

197



5.

197



1.

196



2.

196



3.

196



4.

196



1. 206



2. 195



3. 195



4. 195

ATHENIAN BLACK FIGURE



1.

198



2.

198



3.

198



4.

198



1. 201



2. 201



3. 203



4. 203

ATHENIAN BLACK FIGURE



1. 203



2. 203



3. 202



4. 202

ATHENIAN BLACK FIGURE



1.

193



2.

193



3.

193



4.

201



1. 183



2. 183



3. 183



4. 183



5. 183

BOEOTIAN BLACK FIGURE – FLORAL STYLE



1. 181



2. 181



3. 181



4. 181



5. 181

BOEOTIAN BLACK FIGURE – FLORAL STYLE



313

3.



313

2.



313

1.



313

5.



313

4.



1.

312



2.

312



3.

312



4.

312



5.

312



1.

307



2.

307



3.

307



4.

307



1.

307



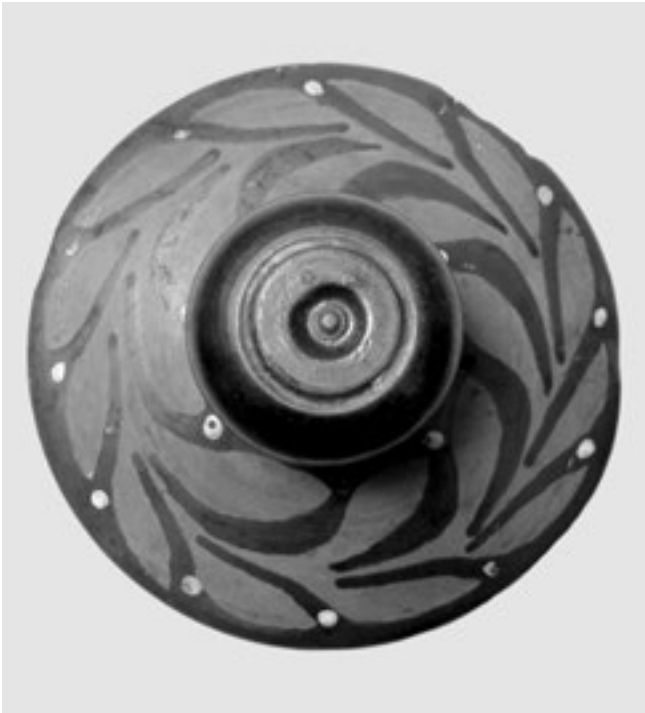
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307



3.

307



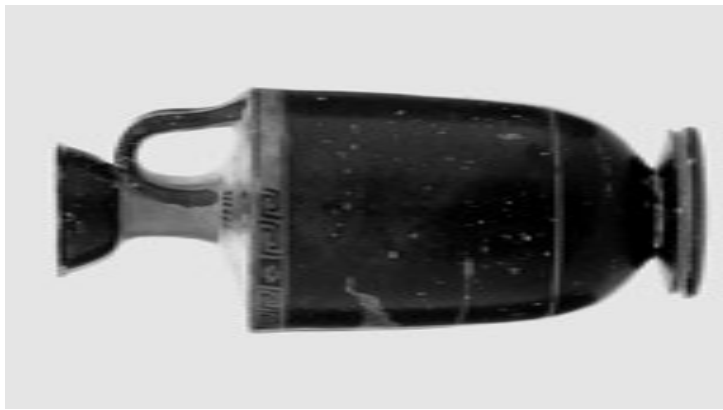
4.

307



218

4.



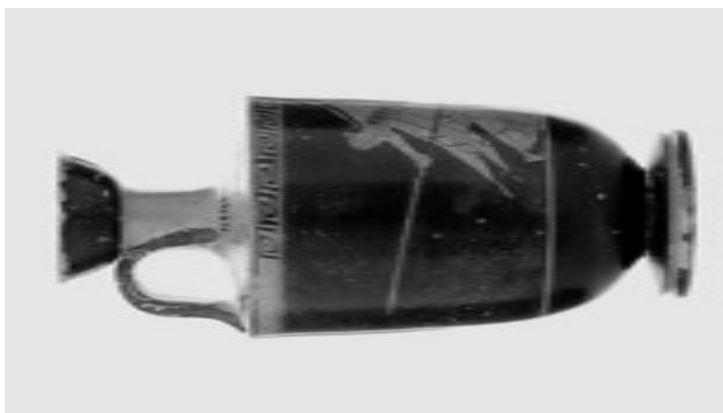
218

3.



218

2.



218

1.



218

6.



218

5.



262



262



1.

262



2.

262



3.

262



4.

262

ATHENIAN RED FIGURE



1.

262



2.

262



3.

262



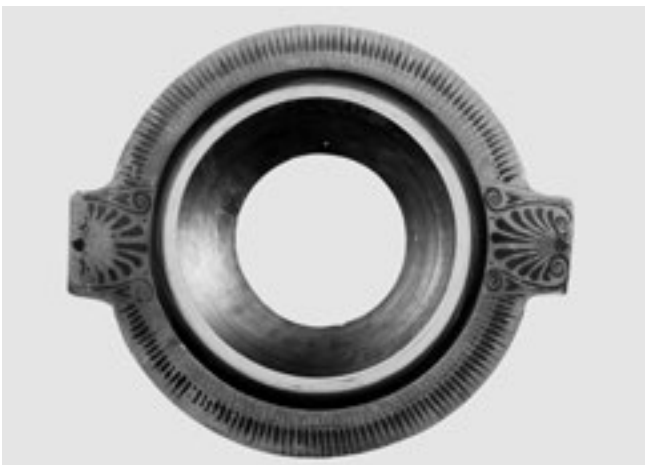
4.

262



5.

262



6.

262



7.

262

ATHENIAN RED FIGURE



1.

216



2.

216



1.

216



2.

216



3.

216



4.

216



5.

216



6.

199



1.

199



2.

199



3.

199



4.

337

ATHENIAN RED FIGURE



331

ATHENIAN RED FIGURE

POLAND 533



331



1.

331



2.

331



3.

331



4.

331



1. 331



2. 331



3. 331



4. 331

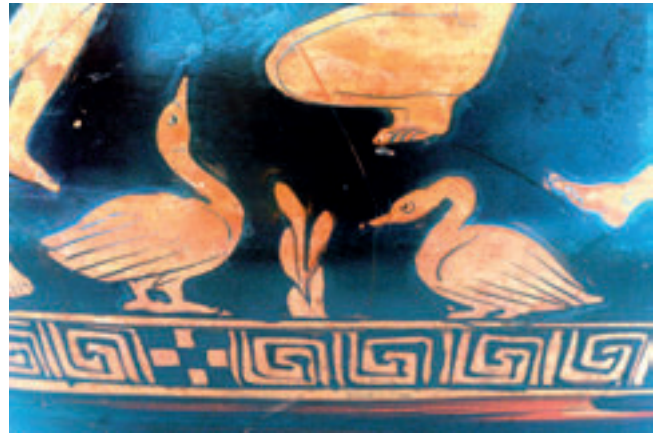


5. 331



1.

331



2.

331



3.

331



5.

331



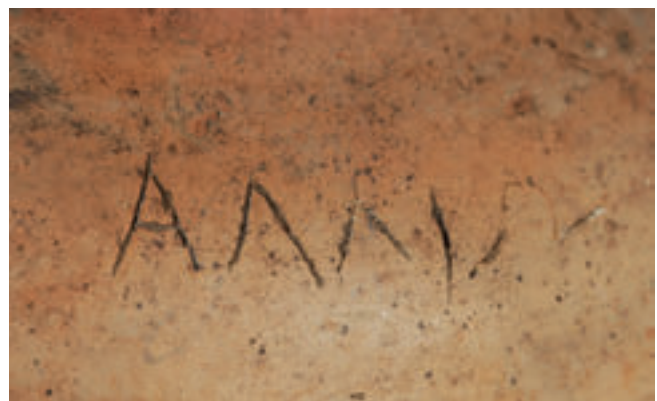
4.

331



6.

331



7.

331



1.

208



2.

208



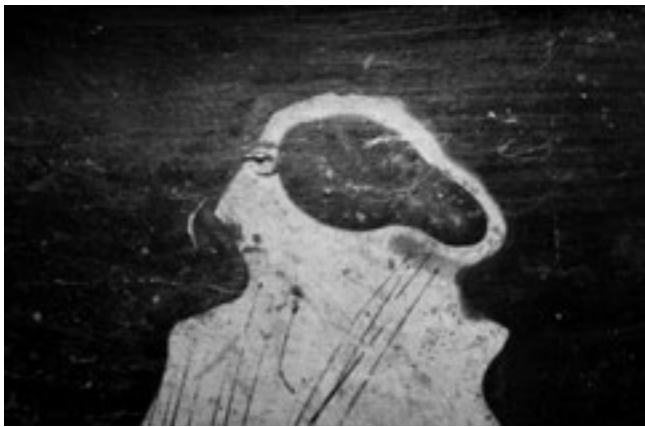
1.

208



2.

208



3.

208



4.

208



5.

208



6.

208

ATHENIAN RED FIGURE



1. 219



2. 219



3. 219



4. 219



1. 219



2. 219



3. 200



4. 200



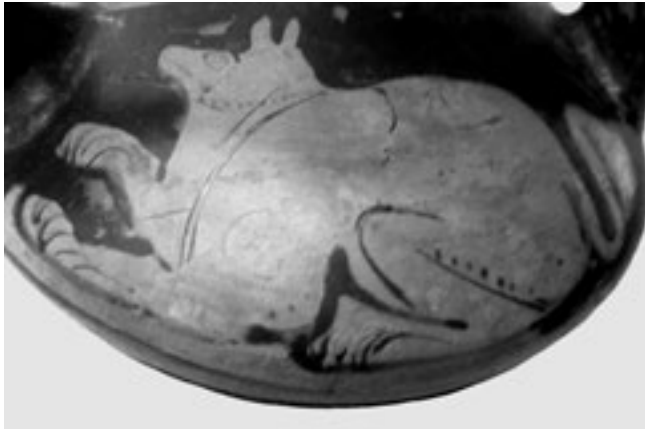
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304



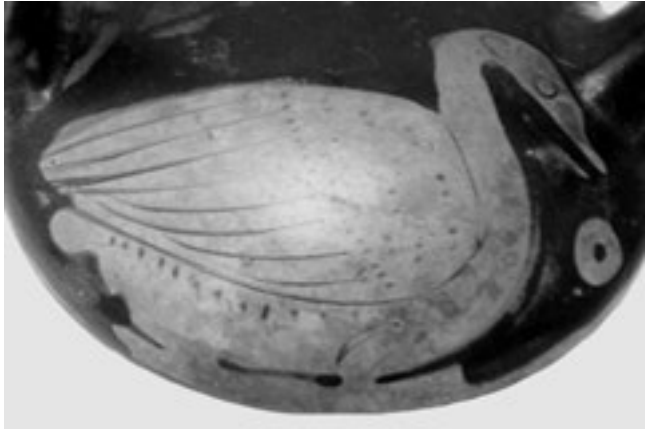
2.

304



3.

304



4.

304



220

ATHENIAN WHITE GROUND

POLAND 543



1. 220



2. 220



3. 220



4. 220



5. 220



1.

220



2.

220



3.

220



4.

220



1.

732



2.

732



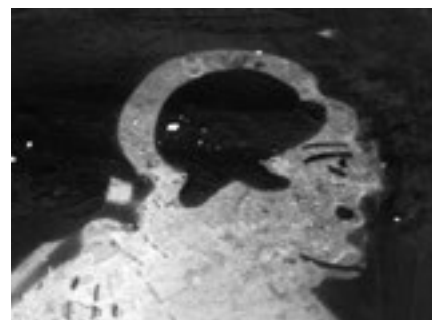
4.

732



3.

732



5.

732



1.

346



2.

346



3.

346



4.

346



5.

346



6.

346



1.

241



2.

241



3.

241



4.

241



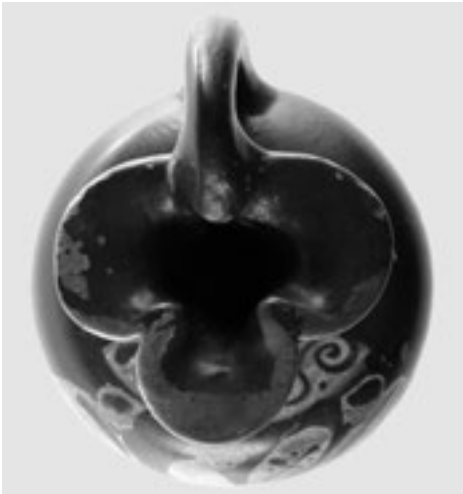
1.

209



2.

209



3.

209



4.

209



5.

209





1.

330



2.

330



3.

330



4.

330



1.

330



2.

330



329

ATHENIAN RED FIGURE

POLAND 553



1.

329



2.

329



3.

329



4.

329



1.

329



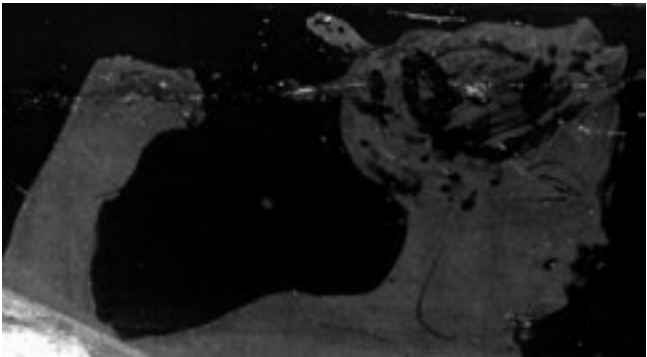
2.

329



3.

329



4.

329



5.

329



6.

329



1. 211



2. 211



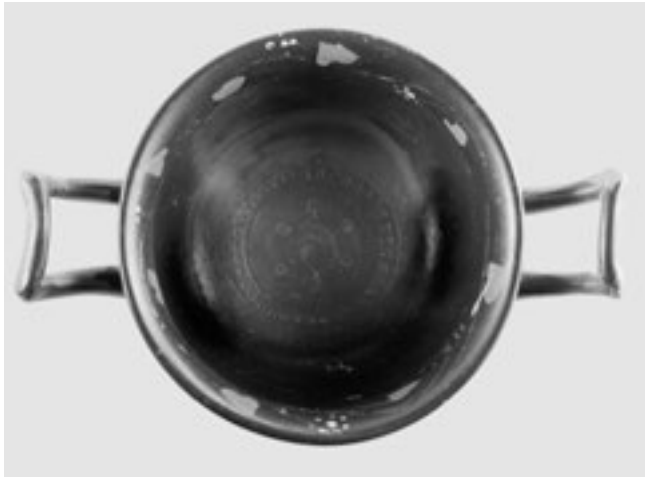
3. 211



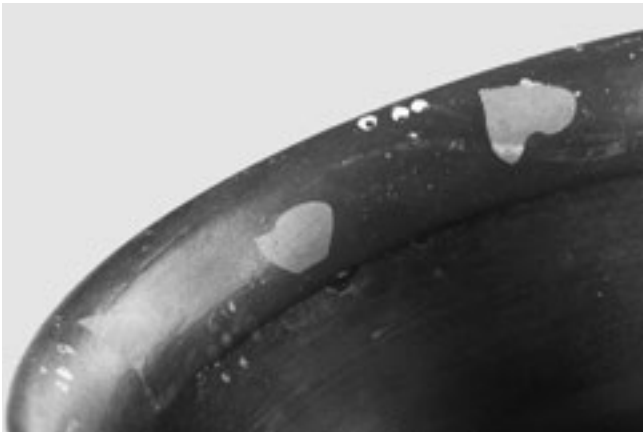
4. 211



5. 211



6. 211



7. 211



8. 211



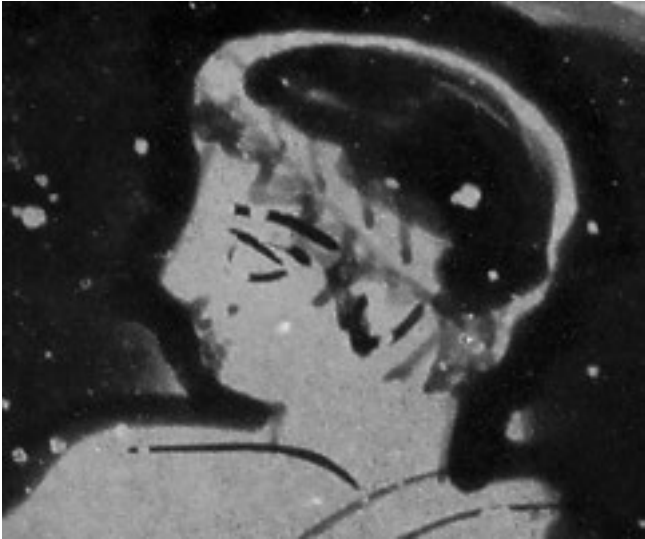
1.

207



2.

207



3.

207



4.

207



3. 179



6. 240



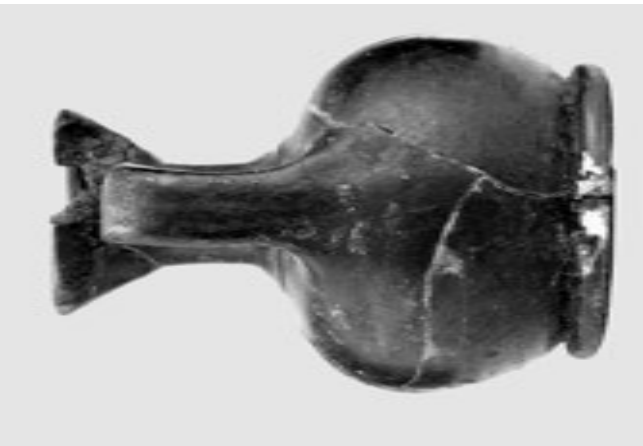
2. 179



5. 240



1. 179



4. 179



1.

307



2.

307



1.

307



2.

307



3.

307



4.

307



5.

307



343

APULIAN RED FIGURE

POLAND 561





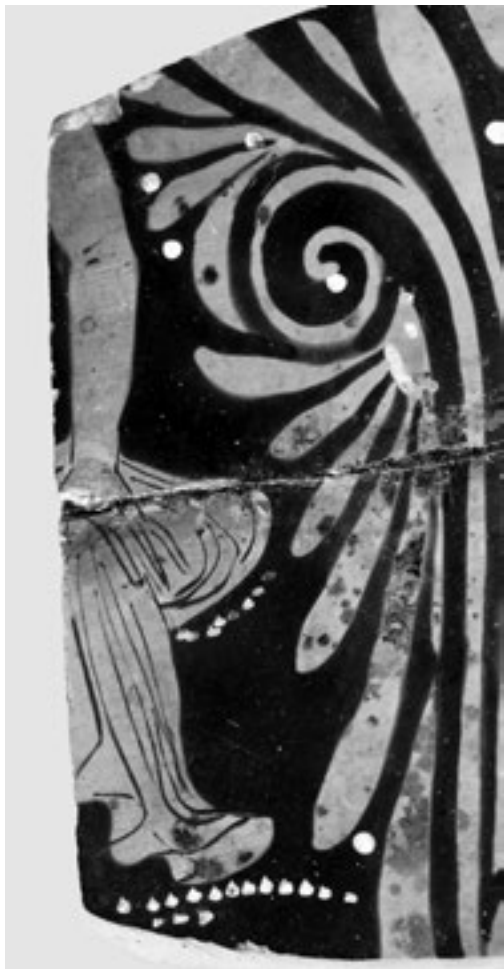
1.

343



2.

343



3.

343



4.

343



5.

343



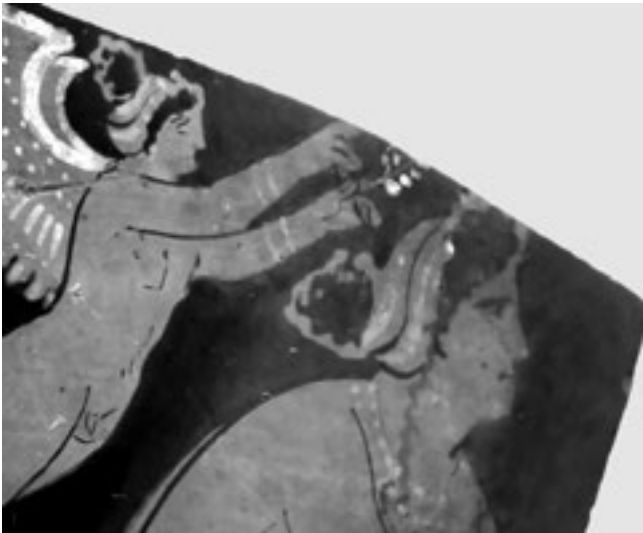
1. 343



2. 343



3. 343



4. 343



1.

338



2.

339



1.

340



2.

340

APULIAN RED FIGURE



1.

341



2.

341



3.

341



4.

341



1.

344



2.

309



3.

309



1.

309



2.

309



3.

308

APULIAN RED FIGURE



1.

308



2.

308



3.

308



4.

308



5.

309



1.

214



2.

214



3.

214

APULIAN RED FIGURE

POLAND 571



1.

214



2.

214



1.

213



2.

213



3.

213



4.

213

CAMPANIAN RED FIGURE

POLAND 573



213

2.



213

4.



213

1.



213

3.



1.

336



2.

336



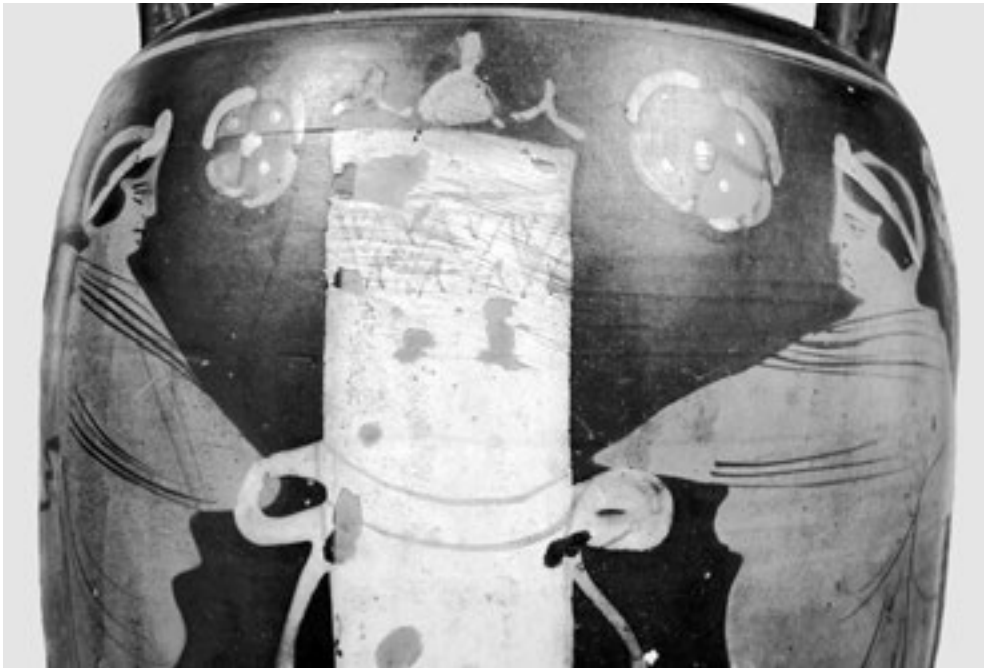
3.

336



4.

336



1.

336



2.

336



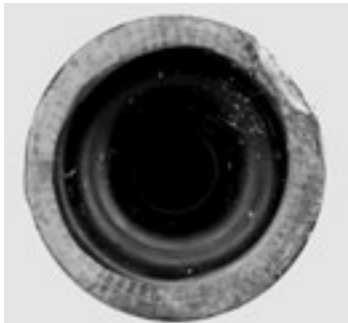
4.

336



3.

336



5.

336

CAMPANIAN RED FIGURE



1.

210



2.

210



3.

210



4.

210



1.

237



2.

237



3.

237



4.

237



1.

311



2.

311



3.

311



4.

311



1. 251



2. 251



3. 251



4. 251



5. 251



1.

306



2.

306



3.

306

ITALIAN(?) ETRUSCAN(?) OVERPAINTED WARE



1.

7329



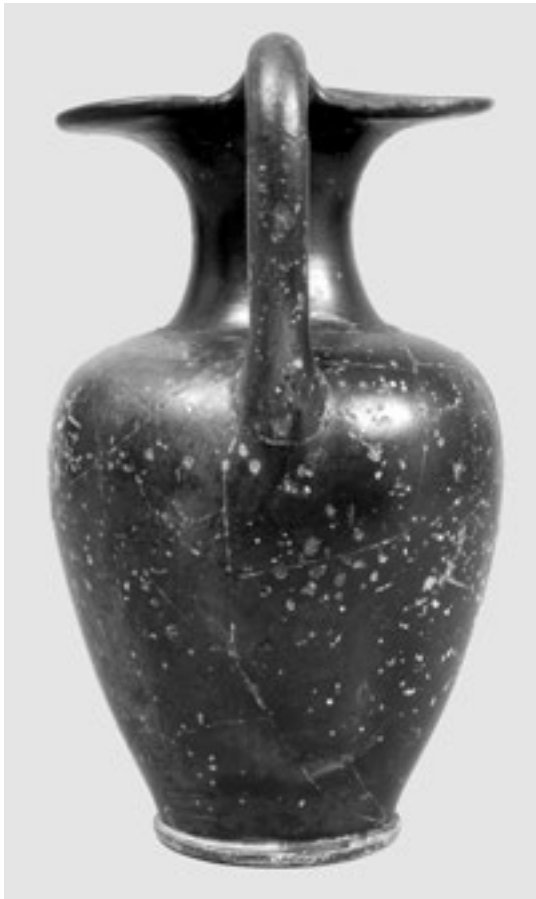
2.

7329



3.

7329



4.

7329

ATHENIAN RED FIGURE



1. 7311



2. 7311



3. 7311



4. 7311



1.

7312



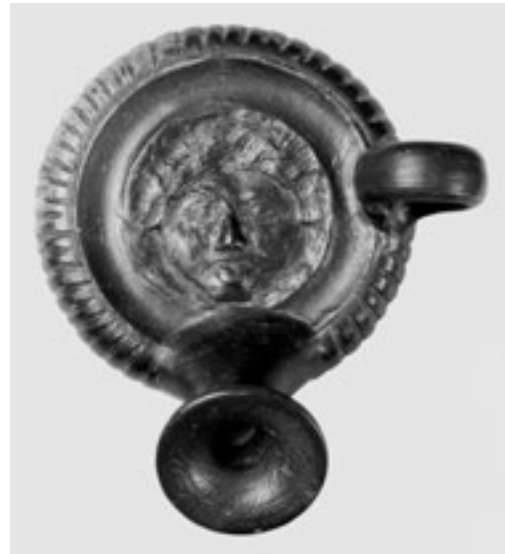
2.

7312



3.

7312



4.

7312



5.

7312



6.

7312



1.

7330



2.

7330



3.

7330



4.

7330

