

TWO ATTIC KYLIKES

Among the earliest finds of the Agora excavation are two cups, one red-figured, the other painted on a white ground, distinguished both by their intrinsic interest and by the circumstances of their discovery.¹ Let us look first at the red-figured kylix (Figs. 1–4).² Though mended from many fragments and lacking besides smaller bits the upper portions of four out of the seven figures of the exterior, it still preserves the essentials of its three closely related scenes. Within (Fig. 1), a young soldier, in profile to the right, pours a libation at an elaborate palmette-topped altar. His eye is drawn in full with the pupil set so far back that his glance seems to fall over his shoulder and not upon his outstretched offering. He wears, in addition to short chiton and corselet, an himation with bordered ends, folded scarf-wise. Greaves, crested helmet, spear, and a shield which rests against the medallion edge behind him, complete his equipment. Framing the scene is a border of maeanders broken by alternating cross squares and saltire crosses. The outlines, here as on the outside of the cup, are drawn with fine relief contours;³ dilute glaze is used sparingly for details.⁴ A meaningless inscription, $\Lambda\Lambda\Xi$, once painted over the hard black glaze, now shows faintly grey against the lustrous ground, like the smoke which rises from the altar.

On the exterior, two reserved stripes run round the cup beneath the scenes.⁵ Below, the curve of the foot is broken only by a shallow step near the outer edge of the base (Fig. 3). The resting surface, narrow and thin, is marked off on the under side by the first of the concentric bands which decorate the unglazed clay (Fig. 2).

¹ In this study, my debt to Professor J. D. Beazley is apparent. I wish also to thank Professor George Oikonomos for the facilities afforded me for examining the white-ground cups in the National Museum in Athens. To Mrs. Edith Hall Dohan and to Professor George H. Chase I am indebted for kind and helpful criticism; to Miss Virginia Grace for a careful re-examination of the white-ground cup in the Agora; and to Dr. Homer A. Thompson for his kindness in going over the evidence from the excavation.

² Inv. 393—P 42.

Height 0.098 m., diameter of base 0.089 m., diameter of medallion 0.128 m., estimated diameter at lip 0.235 m.

³ Hair and beard outlines, on the exterior, are reserved.

⁴ For interior modeling, for the stains on the altars, and their decoration, for the ankle bands, for one of the straps of the shield; on the exterior for the folds of the chiton of the seated figure, for his phiale and the wine that pours from it. Of the painted plectrum cord, the wine pouring from the oinochoe, and the tasseled cord which tied the hair of the bearded standing figure, only the shadow remains.

⁵ Reserved also are the insides of the handles, the handle-spaces to the rim, the outer edge of the foot, and a line at the top of the shallow step.

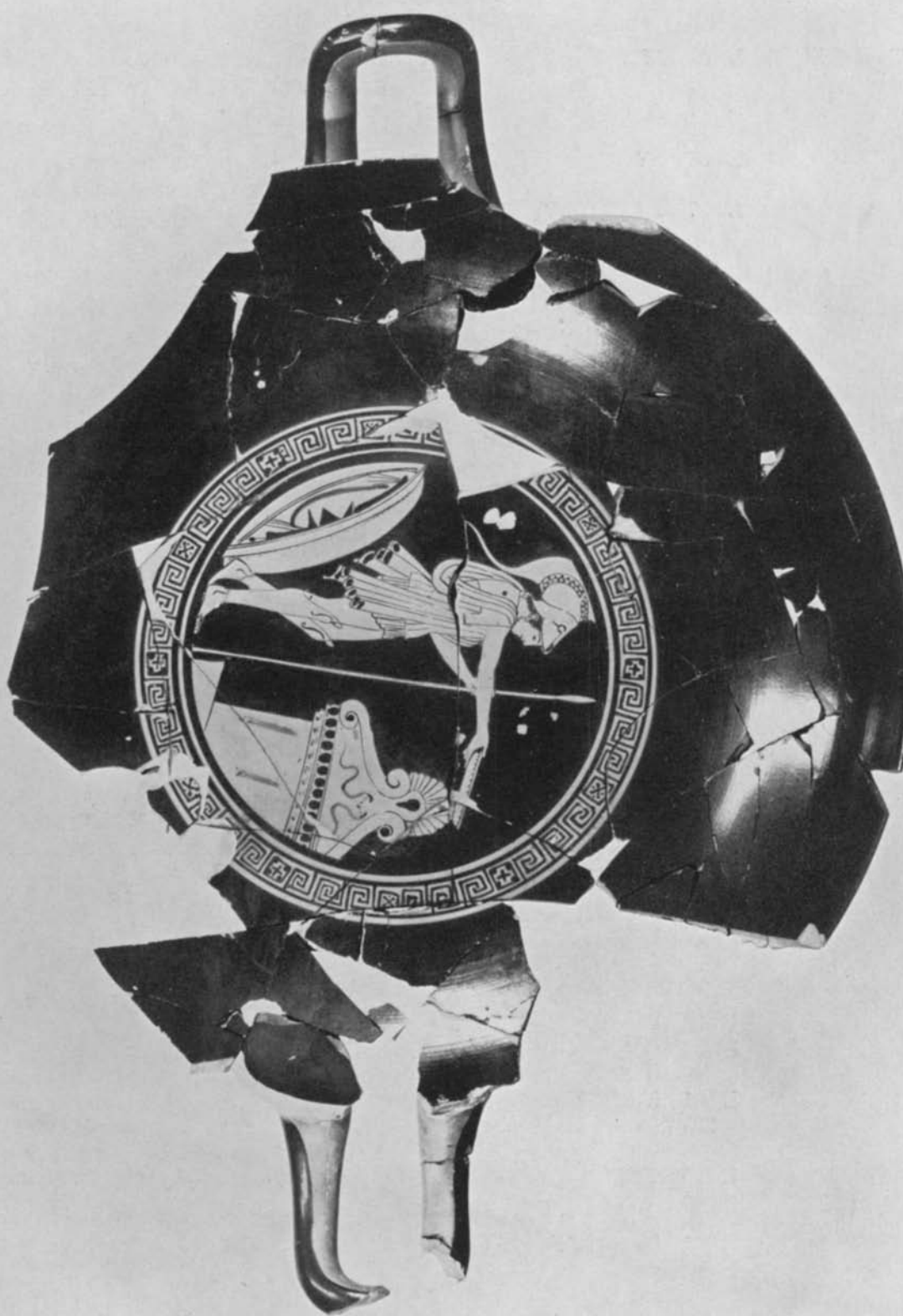


Fig. 1

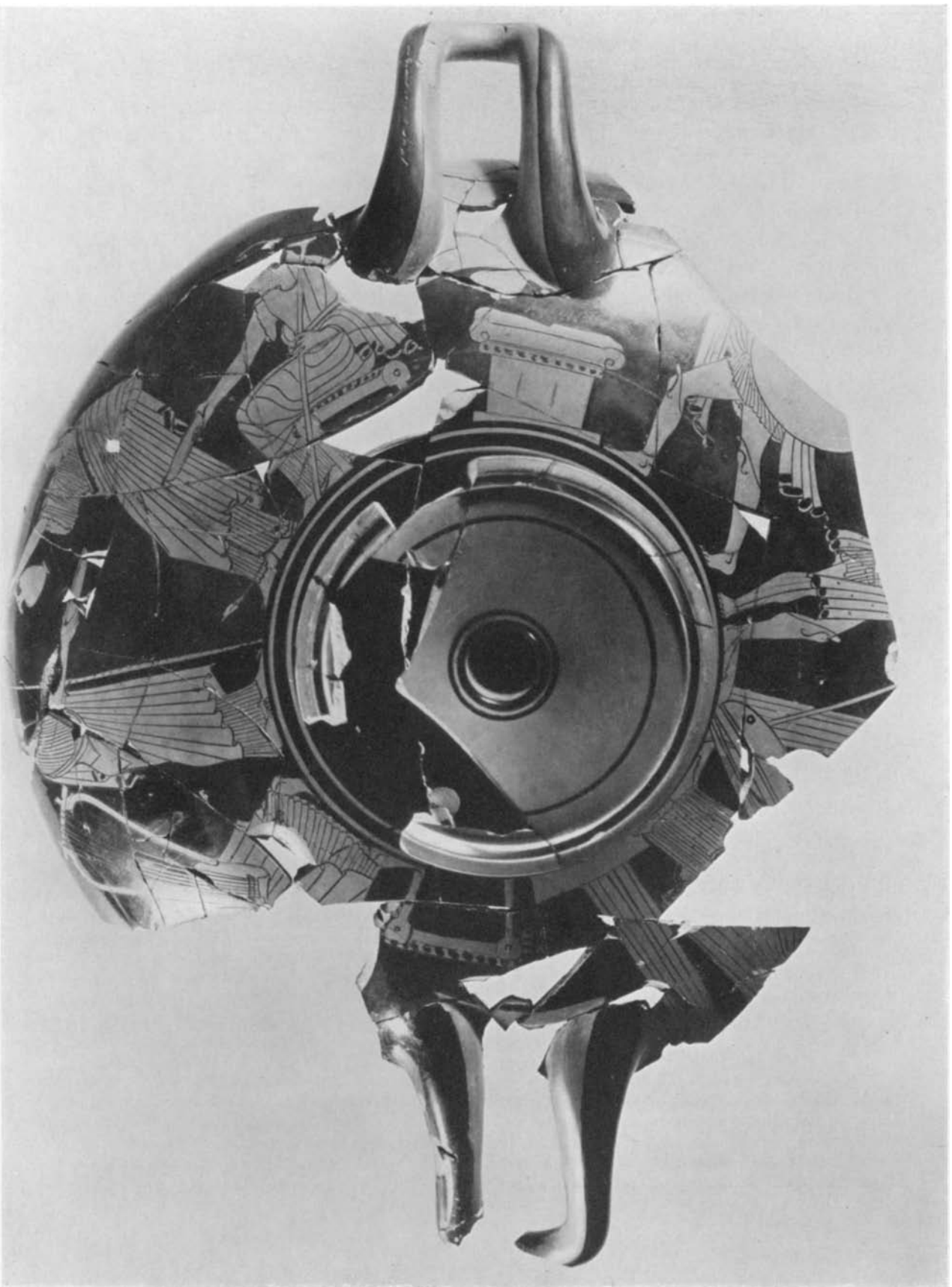


Fig. 2

The action is separated into two scenes by a flat-topped altar beneath one handle and by a stool beneath the other. Of the first of these scenes (Fig. 2), only the lower parts of the figures, two soldiers clad like the one on the medallion and a third personage in long chiton and bordered himation, probably a woman, are preserved. One warrior strides left toward the handle-space with a shield on his left arm and his right arm upraised. He seems ready for battle, or for the preliminary sacrifice. Not so the second soldier who occupies the centre of the scene. He turns to the right toward the woman who stands before two fluted columns. From the

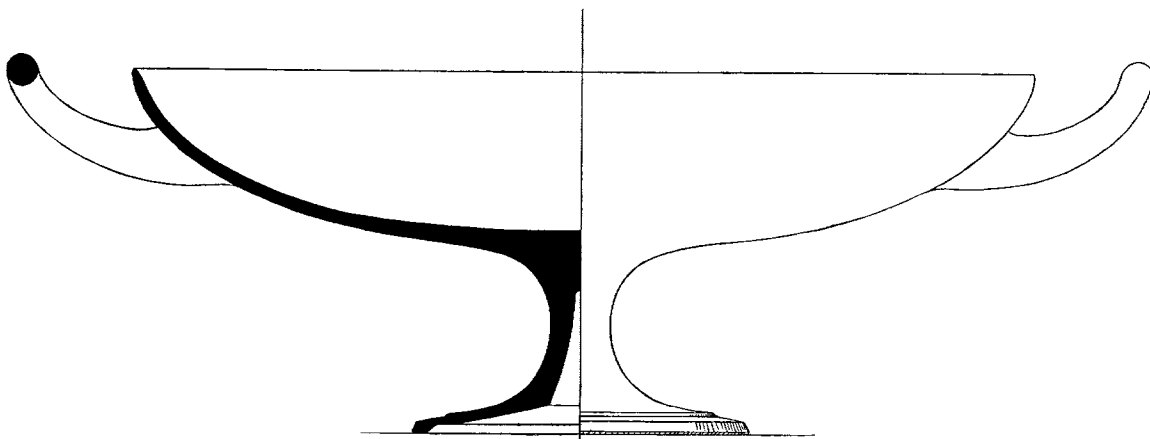


Fig. 3. Profile of Red-figured Cup

building thus indicated she has brought his shield. It, together with the butt of the spear on which he leans, rests on the ground beside her, in front of the column which separates the two figures. Before long this soldier too will be fully armed and on his way.

On the other side of the cup (Fig. 4) four persons, all wearing long chitons and himatia, are gathered together to pour a libation. The upper part of the left-hand figure who turns away, lyre in hand, toward the stool beneath the handle, is missing, as is part of the head of the seated figure at the extreme right, but otherwise the scene is well preserved. Toward the centre, a bearded man, facing right, holds in his left hand a striped lotus-tipped staff and in his right a phiale. Facing him, and filling this phiale from her oinochoe, is a girl with her hair in a sakkos. Behind her, seated on a stool with a striped cushion, a man with short-clipped beard and bald forehead stretches out a phiale from which wine pours to the ground. A cross-topped staff held in his left hand rests against his shoulder. Over his head is a Λ -like character similar to those on the interior.

What is the subject which these three scenes unite to emphasize? Surely it is a familiar one, that of preparation for battle. The young men on the outside of the cup

are arming, while their elders send up prayers for success. On the medallion one of their number, already fully equipped, offers his own petition. The idea of libation before departure may not seem remarkable. But it is here expressed in a somewhat unusual way. Instead of a group of family and friends gathering round the soldier or the traveler,¹ we find a definite distinction between practical and ceremonial preparations. This division suggests that our painter took his models from two quite separate sources.

In one scene, indeed, the well-known series of arming cups finds a faint but precise reflection.² For the group pouring a libation it is difficult, however, to find any such firm tradition of cup-painting.³ The prototypes of these monumental figures appear rather in the pot-painters' repertory of celestial libation scenes.⁴ Whether our artist wished to suggest that the gods themselves were making offerings for the destruction of the Persians, or whether with traditional material he is merely representing the elders and betters of the young warrior on the medallion as joining their wishes to his, is

¹ Contrast the scenes of departure on Duris' cups, J. D. Beazley, *Attische Vasenmaler des Rotfigurigen Stils*, Tübingen, 1925 [*Att. V.*], p. 204, 60 and 67; also the arrival on the Brygos painter's cup in Corneto, *Att. V.*, p. 176, 10 (*Mon. Ined.*, 11, Pl. 33). Attributions quoted here are, unless otherwise stated, those of *Attische Vasenmaler*.

² The composition of the group to the right recalls that on Duris' arming cup in Vienna, *Att. V.*, p. 200, 9 (E. Pfuhl, *Malerei und Zeichnung der Griechen*, Munich, 1923, Fig. 455). We may also note here the use of a shield seen at an angle and leaning against the edge of the medallion. In attempting, however, to recapture something of the original impression which our cup must have made, later and less pretentious members of the series, such as the Foundry painter's Harvard cup, *Att. V.*, p. 187, 8 (*Fogg Art Museum Handbook*, Cambridge, 1931, p. 16) are more helpful.

³ Cf. *Att. V.*, p. 184, III, 2 (Gerhard, *Trinkschalen und Gefäße*, Berlin, 1848, I, Pl. D).

⁴ These compositions, rooted in black-figured painting, are of so frequent occurrence that a few examples of scenes and related figures may suffice:

Triptolemos painter, *Att. V.*, p. 153, 10 (*Corpus Vasorum* [*C. V.*], Louvre 2, III 1c, Pl. 20, 6);

Berlin painter, Beazley, *Der Berliner Maler*, Berlin, 1930, no. 38 (*C. V.*, Oxford 1, III I, Pl. 15, 4), and no. 103, Pl. 24, 2;

Providence painter, *Att. V.*, p. 132, 1 (Lenormant and De Witte, *Elite des Monuments Céramographiques*, Paris, 1844-1861, II, 2, Pl. 13); *Att. V.*, p. 133, 12 (*C. V.*, Oxford 1, III I, Pl. 17, 4); and *C. V.*, Poland 1, III 1c, Pl. 21, 1 and 2.

A comparison of four versions from one hand may be made in pieces attributed to the Argos painter: *Att. V.*, p. 111, 3 (*C. V.*, Oxford 1, III I, Pl. 25, 3, there dated about 490-480); p. 111, 4 and 5 (*Archäologische Zeitung*, 1875, Pl. 10); p. 111, 6 (*C. V.*, Louvre 6, III 1c, Pl. 49, 4, 5). On the Oxford fragment no attributes of divinity or royalty appear, but part of an inscription indicates that the scene may have included Apollo. Comparison with the cup from the Agora suggests that the bit of a narrow band which shows next the break, at the right edge of the fragment, may be part of Apollo's lyre. On the earlier pelikai from Cervetri (*Att. V.*, 4 and 5) inscriptions and attributes leave us in no doubt as to the identity of the personages, Zeus, Poseidon and Nike. From similar material the painter of the cup from the Agora can have had little difficulty in assembling his scene.

In the late archaic and classical styles the use of such groups on the exterior of cups becomes much more common than it is at the time of our cup. Cf. School of Makron, *Att. V.*, p. 223, 20 (C. H. Smith, *Catalogue of Greek and Etruscan Vases in the British Museum*, III, London, 1896, Pl. 5); British Museum 1920. 2-16. 4; Enaion painter, *Att. V.*, p. 357, 20 (De Ridder, *Catalogue des Vases Peints de la Bibliothèque Nationale*, Paris, 1902, no. 817, Pl. 23 and pp. 481, 483); the Calliope painter's scenes are related, cf. *C. V.*, Oxford 1, III I, Pl. 11, 3 and 4.

uncertain. The lyre is somewhat out of place in a human libation scene;¹ but the right-hand figure, with clipped beard and plain staff, would hardly be at home on Olympus. The simpler interpretation seems adequate. Our Athenian soldiers' family reenacts a scene in which Nike once ministered to Zeus, Poseidon and Apollo.

When we look from our painter's subject to his style we see again his dependence upon his contemporaries. The superb technique in which he was trained could not give grace to the wooden drapery of the figures in the libation scene, or keep him from so unfortunate an anatomical incident as the left hand of the wine-pourer. His interest for us rests in great measure on the influences under which he came, and on his eclectic collection of scenes, details, and time-saving tricks.

By far the most important influence is that of the Brygos painter.² From this master he borrowed the pose of the left-hand figure in the arming scene,³ the dress of the warriors,⁴ the pose, perhaps, of the seated figure,⁵ the type of bearded male head,⁶ and of female head.⁷ From one of the Brygos painter's close followers came, it may be, both the subject and the composition of the scene on the medallion.⁸ We may add to

¹ It serves, however, the decorative purpose of filling the surface of the cup where it spreads sharply at the upward curve, and thus provides the only clear trace of cup-painting tradition which the composition of the scene affords. Its presence seems sufficiently accounted for by this ornamental function, and by the painter's dependence on his models. The latter consideration might also apply to the lotus-tipped staff often interpreted as an emblem of royalty, which the standing bearded figure here carries.

² The connection with the school of the Brygos painter, suggested by Miss Gisela M. A. Richter, is confirmed "in a wishful sense" by Professor Beazley. See below, p. 222, note 5.

³ Cf. Akamas on the Iliupersis cup, *Att. V.*, p. 176, 3 (Pfuhl, *op. cit.*, Fig. 420).

⁴ Cf. *Att. V.*, p. 177, 17 (Gerhard, *Auserlesene Vasenbilder*, Berlin, 1858, IV, 269). The boy who bends to put on his greaves wears the bordered cloak folded scarf-wise over his armor.

⁵ Compare both the interior and exterior of the cup in Corneto (p. 220, note 1, above). The many similar medallions where a girl pours wine for a soldier or an old man have an origin akin to that of our scene of libation. On Duris' cup in Berlin, *Att. V.*, p. 200, 15 (Hoppin, *A Handbook of Attic Red-Figured Vases*, Cambridge, 1919, I, p. 211). Nike herself officiates.

⁶ Compare and contrast the drawing of beard and moustache, eyes, ears and nostrils on two cups by the Brygos painter from the Akropolis: the running archer on the fragmentary Herakles cup, *Att. V.*, p. 176, 11 (Graef and Langlotz, *Die antiken Vasen von der Akropolis zu Athen*, Berlin, 1929, II [*Vasen Akrop.*] no. 288, Pl. 16), and Odysseus on the Circe cup, *Att. V.*, p. 176, 4 (*Vasen Akrop.*, no. 293, Pl. 17). The first of these cups is dated, in the Acropolis publication, during the first decade of the century, the second among the later works of the master, about 480.

⁷ The head of the girl on the cup from the Agora might have been copied from that of a maenad on a cup fragment in Castle Ashby, *Att. V.*, p. 177, 14 (*B. S. R.*, XI, 1929, Beazley, "Notes on the Vases in Castle Ashby," no. 28, Pl. X, 3 and 4, dated about 490-480).

⁸ As compared with the number of non-military libation scenes on the medallions of cups, sacrificing warriors are rare. Duris used one on a cup in the Louvre (*Att. V.*, p. 205, 69), but only the lower part of the scene remains. From the Brygos painter's circle we may compare two cups by the Paris Gigantomachy painter, *Att. V.*, p. 190, 11 and p. 192, 53; and another given to a close follower of the Brygos painter, *Att. V.*, p. 183, 5. The last-named is described (Stephani, *Die Vasen-Sammlung der Kaiserlichen Eremitage*, St. Petersburg, 1869, I, p. 355, no. 657) as showing a bearded warrior, fully armed, with shield on left arm and spear in right hand, facing left toward a flaming altar. Compositions such as that of the Foundry painter on his cup in Boston, *Att. V.*, p. 187, 10 (Caskey, *Attic Vase Paintings in the Museum of Fine Arts*, Boston, 1931 [*Vases in Boston*], no. 31, Pl. XI) seem also not far removed.

the list of Brygan characteristics the use of dilute glaze for chiton folds, the dotted garments, the himatia bordered at the ends, and the treatment of greaves and ankle-bands.

The drapery, further, shows two shortcuts employed by the Brygos painter. On the palaestra skyphos in Boston,¹ the folds of an himation, wound tight round the bent left arm, are indicated simply by lines drawn round the arm itself, without any very definite connection with the garment. In the case of the wine-pourer on the cup from the Agora the effect of this same treatment is exaggerated by the use of three such lines instead of two and by the angular treatment of the rest of the drapery. The second shortcut consists in rendering the pull of the himation across the hips by superimposed V-shaped strokes. This method, used for our standing bearded figure, appears clearly on the Brygos painter's skyphos in Vienna² and on his cup in Corneto. Another device, that of drawing the female breast with the upper line concave,³ also well illustrated by the last-named cup, is reflected in the figure of our wine-pourer.

A simple stool similar to ours occurs occasionally in the Brygos painter's work.⁴ To find a stool beneath one handle and an altar beneath the other we must, however, look to a late reflection of his style, a cup in the Stroganoff collection,⁵ which also bears a version of our scene of libation. Thoroughly in the spirit of Brygos' workshop is another detail, the variation in the motif used to break the maeander circle. Beside the cross square, saltire squares and checkerboards are sufficiently familiar on cups contemporary with ours. The particular combination used by the painter of the cup

¹ *Att. V.*, p. 180, 69 (*Vases in Boston*, no. 18, Pl. 7).

² *Att. V.*, p. 180, 67 (FR, Pl. 84 and II, 122); see also the figure of Dionysus on the rhyton in Goluchow, J. D. Beazley, *Red Figure Vases in Poland*, Oxford, 1928 [*Vases in Poland*], Pl. 11, 2. A number of cups more or less close to ours in manner and date show how eagerly the Brygos painter's followers and associates adopted this method of rendering drapery folds. Cf. the cup from Brygos' shop, now in Frankfurt, *Att. V.*, p. 185 (Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, Frankfurt, 1923, P. 31 b); the cup with the disputed signature of Duris, *Att. V.*, the Triptolemos painter, p. 153, 15 (Pfuhl, *op. cit.*, Fig. 465); and in particular the Dokimasia cup, *Att. V.*, p. 193, 1 (von Lücken, *Griechische Vasenbilder*, Berlin, 1921, Pl. 90, 2 and 45-46), and a cup in New York with komos scenes, *Att. V.*, Manner of the Brygos painter, p. 183, 3. In addition to similarities of drapery, the lyre on the last-named cup is, though an ordinary type, unusually close in its details to that on the cup from the Agora. We should note that with this New York cup Professor Beazley (*Att. V.*, p. 183) associates the Petrograd piece, referred to above, showing a warrior at an altar.

³ Seen in its most exaggerated form on the maenads of the cup in the Cabinet des Medailles, *Att. V.*, p. 177, 13 (Pfuhl, *op. cit.*, Fig. 430).

⁴ Cf. the stool of the central seated figure on the reverse of the skyphos in Vienna. On this vase also we find the snakes of our altar appearing as part of the decoration of Achilles' couch. Cf. also the Brygan cup in Oxford, *Att. V.*, p. 473 (*C. V.*, Oxford 1, III 1, Pl. 2, 6). The latter, dated at about 480, in general recalls the Agora piece.

⁵ Pollak and Muñoz, *Pieces de choix de la collection du comte Gregoire Stroganoff*, Rome, 1912, I, Pl. 37-38. I am indebted to Professor Beazley for suggesting this comparison and for sending me photographs of a fragment which he associates with this cup (Adria B 608). The mouth, double chin and clipped beard of the old man on the latter piece recall the cup from the Agora. On the Stroganoff cup, the composition of the medallion suggests ours, and both sides of the exterior show versions of a libation scene which reflects similar originals; moreover the Brygan influence is still clear, especially in the girls' heads, which recall the Corneto cup, though at one remove further than the Agora piece.

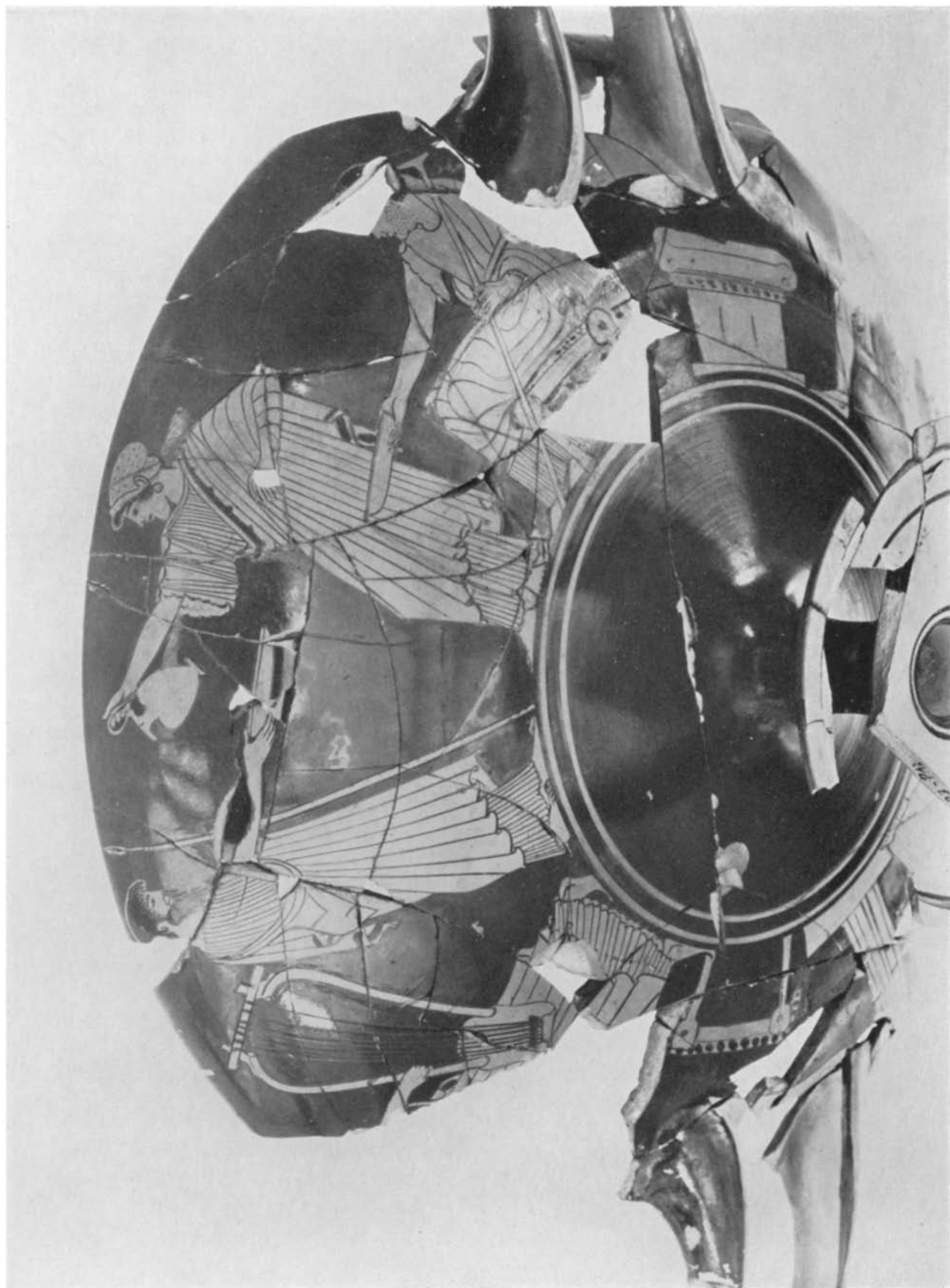


Fig. 4

from the Agora, a cross square alternating with a saltire square, seems rare on cups, though it does occur on lekythoi.¹

Most of the parallels which we can cite for the details of our cup, whether in pieces painted by the Brygos painter, or by his followers, come from cups datable in the vicinity of 480, or shortly before.² Enumeration of other influences which it shows, or of elements common to the general vase-painting repertory which it reflects, serves to strengthen its connection with the painters working at this time. The elaborate altar of the interior, for instance, can best be compared with one on a lekythos attributed to the Tithonos painter.³ The young soldier standing before it has kept the Brygan profile, but his rather untidy hair recalls the two warriors on the interior of the Kleophrades painter's arming cup⁴ and his general aspect is not unlike that of the boy who stands behind the horses on the outside of the same piece. Closer, however, is the head of a boy who bends to put on his greaves on a charming white-ground lekythos by the Bowdoin painter.⁵

Despite such connections as these, our artist's main dependence on the Brygos painter in his later phase is so clear that we might be tempted to think that the master himself in a hasty moment put together this competent pastiche. But technicalities alone, however numerous, do not bring conviction. We must be content to assign our cup to a hitherto undifferentiated follower of the Brygos painter, active in the years just before Salamis, probably a painter of pots as well as of cups, and at all events a pioneer in the transference of a traditional libation group to the cup-painters' repertory.

The white-ground kylix⁶ (Fig. 5) is more puzzling, and more rewarding. Its profile (Fig. 6) shows an offset lip and heavy foot. The hard black glaze which covers the exterior⁷ continues within for the width of the lip, forming a frame for the simple scene inside. About a quarter of the rim remains; the medallion, defined by a single circle of glaze, is nearly complete. Between the rim and this circle appears an inscription,

¹ *Att. V.*, p. 474, Paris Gigantomachy painter (*Vases in Boston*, no. 30, Pl. 10 and p. 26, dated about 480); New York, Metropolitan Museum 25. 189. 1; Oxford 1911. 630 (*C. V.* 1, III I, Pl. 19, 6, dated about 490–480); Oxford 313 (*C. V.* 1, III I, Pl. 33, 4, similarly dated). Cf. also *Att. V.*, p. 196, 22 (J. D. Beazley, *Attic Red-Figured Vases in American Museums*, Cambridge, 1918, p. 109, Fig. 68), and variants such as those used by the Dionokles painter.

² In particular compare the Corneto cup (p. 220, note 1, above) and the Castle Ashby fragment (p. 221, note 7. It seems, further, as if both the peculiarities of drapery treatment here noted were, in the form in which we find them, relatively short-lived (p. 222, note 2).

³ *Att. V.*, p. 129, 11 (*C. V.*, Oxford 1, III I, Pl. 34, 2, there dated about 490–480).

⁴ *Att. V.*, p. 76, 71 (*Vasen Akrop.*, no. 336, Pl. 24 and 25, and, for the question of date, p. 31).

⁵ *Att. V.*, p. 141, 67 (Fairbanks, *Athenian White Lekythoi*, New York, 1907, I, p. 49, Fig. 22, and cf. *J. H. S.*, XVI, 1896, Bosanquet, p. 173, note).

⁶ Inv. 393–P 43.

Height 0.084 m., estimated diameter 0.17 m., diameter of medallion 0.118 m., diameter of base 0.07 m., height of rim 0.021 m.

⁷ Two lines scratched through the glaze set off the ring round the base of the stem. The upper, concave, portion of the outer edge of the foot is reserved, as is the resting surface and the interior of the stem, the handle-space and the inside of the handle.



Fig. 5

[.]ΑΙΝΟΣ Κ[ΑΥΟΣ], painted in black glaze. Within stands a boy tuning a large lyre. He is facing to the right, and is wrapped in an himation which leaves his right shoulder and arm free. The back of his neck and head, and parts of both his feet are missing. The hare who sits before him, right paw upraised, lacks parts of his back and ears, his belly and hind-paws.

At its best the ground is hard as enamel, a clear white, roughened, yellowed and worn grey on the lower part of the medallion. The middle of the himation has suffered, but its dull brownish red, with the folds added in black, is well preserved above and below. The simple fillet is white. No other color is used save that of the glaze paint which is diluted to a deep cream color for the wash underlying the hare's brown fur. The outlines of the animal are likewise brown, but his whiskers, like the strings of the lyre, were drawn in a very pale dilute glaze. The preliminary sketch, of which traces remain behind the boy's right foot, was done with a dry point, as were the interior flesh markings. Otherwise all the drawing is an even black outline fading but rarely (in the boy's upper eyelid, in the plectrum cord and on part of the enclosing circle) to a golden brown. Sometimes, as on the boy's right arm, so full a brush was used that the glaze stands out from the background. Again, on the plectrum cord or the boy's left ankle, the bristles seem to have separated making a double line which, in the photograph at least, is misleadingly like a relief contour.¹ There are however no relief lines on this cup.

As for the subject, it is, in its elements, perhaps the commonest we could name. Yet out of the multitude of Attic musicians only a few are engaged in adjusting their lyre strings.² The boy listens intently to the notes which he strikes with his left hand, while with his right he tightens the pegs at the cross-piece. His dress is formally traditional;³ his manner that of the serious musician, not the merryman. We may compare him with Iphikles on the Pistoxenos painter's skyphos.⁴

¹ A similar divided line may be seen on other white-ground cups without relief contours. Compare the warriors on the fragmentary cup in Boston, *A. J. A.*, XIX, 1915, Swindler, p. 410, Fig. 5.

² A fragment in Bryn Mawr, "in the Epictetan manner," seems to come from a similar subject (*A. J. A.*, XX, 1916, Swindler, pp. 338 and 340).

On a white-ground cup from the Acropolis a youth tuning a lyre stands at the foot of a couch on which reclines an older man (*Vasen Akrop.*, no. 445, Pl. 37 and p. 40, given to the circle of the Chicago painter, 460 to 450).

Cf. also British Museum E 132; and the girl tuning her cithara on the white cup in the Louvre (*Mon. Piot*, II, 1895, Pl. V).

³ From the figure of Sappho, incised on a black ground on the hydria in Goluchow (*C. V.*, Poland 1, III He, Pl. 16, 3 a and 3 b) to the London cup mentioned above the musician's manner of wearing the himation remains essentially unchanged. Compare with our figure that of the boy with a lyre on the Brygos painter's symposium cup in London, *Att. V.*, p. 177, 18 (Hartwig, *Die griechischen Meisterschalen*, Berlin, 1893, Pl. 34); also the standing flute-player on a cup by Makron, *Att. V.*, p. 217, 88 (Hoppin, *op. cit.*, II, 59).

⁴ *Att. V.*, p. 259, 1 (Pfuhl, *op. cit.*, Fig. 471). Makron's cups provide many examples of tranquil musicians. See *Att. V.*, p. 211, 4; p. 215, 57; p. 216, 87; p. 217, 91, with references to illustrations. The lyre on no. 87 recalls ours. Compare also Duris' school cup, *Att. V.*, p. 203, 41; and a hydria by the Triptolemos painter, *Att. V.*, p. 152, 7 (*C. V.*, Oxford 1, III I, Pl. 31, 3-4, dated at about 480).

Combined with this serenity is a remarkable animation. The use of the circular frame as ground line helps to give elasticity to a standing pose, and as the boy leans back slightly to balance the large lyre the sweep of his right arm is implicit with vitality. Even the broad-eared hare is alive, waiting, it seems, for the music. We need not emphasize the skill and the feeling necessary to create so highly sophisticated a simplicity as that of the cup from the Agora. Its success owes little to novelty, less to action. Enhanced by the restrained use of color on a white ground, the composition achieves a perfect rendering of rhythm in repose.

In the series of vases among which this cup must find a place the most familiar examples are not of its technique. Earlier white-ground work tends to keep the clarity of a relief contour;¹ later painters develop the possibilities of the dilute glaze medium. Our cup stands midway between the two groups. Place it for a moment beside the cup showing Orpheus and his Thracian antagonist.² How sharp a contrast between the dark uniform outlines of the one, and the restless variation of tone in the other!

Among the fragments found on the Acropolis there are, however, a few painted in an intermediate method similar to that of the cup from the Agora. One of these,³ a cup with red-figured exterior, shows within a single monumental figure, Athena pouring a libation. The brush outlines of hand and arm range from black to brown. An associated piece,⁴ with the outlines consistently black, shows part of an advancing warrior. In the third example, Herakles attacking an enemy,⁵ the black outlines are fading to gold. Of these cups, the first and last can be assigned to the vicinity of 490, and show a close association with the work of the Panaitios painter.⁶ Such evidence of the use of a brush technique at the height of ripe archaic painting prevents us from considering the method as indicative of lateness in date. It seems as if we have to deal with two

¹ As the Brygos painter's maenad, *Att. V.*, p. 176, 12 (FR., Pl. 49), or the London oinochoe with a spinning woman, *Att. V.*, p. 188, 7 (British Museum, *Guide to the Exhibition Illustrating Greek and Roman Life*, London, 1920, p. 143, Fig. 171), the latter placed by Professor Beazley at about 485 to 480.

² *Att. V.*, p. 260, 5 (*Vasen Akrop.*, no. 439, Pl. 35 and 36).

³ *Att. V.*, p. 170, 58 (*Vasen Akrop.*, no. 434, Pl. 33 and 35, and p. 39). The two shades of red, common in later white-ground work (*Vases in Poland*, p. 13) here make an early appearance.

⁴ *Vasen Akrop.*, no. 435, Pl. 32.

⁵ *Vasen Akrop.*, no. 432, Pl. 33 and p. 38.

⁶ A date toward the end of the first decade of the century is suggested, in the Acropolis publication, for the Athena cup, there tentatively attributed to Makron. By Beazley it is given to the Panaitios painter. If we accept the latter attribution, the divergence in style from the Panaitios painter's earlier white-ground pieces (*Att. V.*, p. 166, 1 and 2; *Arch. Delt.*, IX, 1924-25, Papaspyridi, Pl. I and Fig. 14, p. 16) may be accounted for not only by the later date of the Athena, but by the adoption of a different technique.

The head on the red-figured exterior of this Athena cup bears a strong resemblance to that of Herakles on the white cup mentioned above, a piece which again brings us close to the same master: it is attributed in the Acropolis publication to the painter of "Hartwig 49," a cup which has also been included in the works of the Panaitios painter (*Att. V.*, p. 169, 49).

There seems small reason to separate the members of this group, to which we may add a fourth, a fragmentary white cup in the Louvre (*Mon. Piot.*, II, 1895, Pottier, p. 53), again representing Herakles, and apparently from the same hand as the Acropolis cup on which he also appears.

separate but contemporary white-ground traditions. The one, that of relief contours, reaches its climax first, in works such as the Brygos painter's maenad.¹ Our Acropolis examples, however, show us the other technique in use at a date at least as early. Whether from the hand of the Panaitios painter or a close associate, they certainly suggest a connection with the workshop of Euphronios. It seems possible that it was under his auspices that the brush method was revived and carried on, for its first elaborate development appears in cups from the same workshop, the white cups attributed to the Pistoxenos painter.²

This master's work provides us with the lower limit for the dating of the cup from the Agora. We need only compare the hair of his Orpheus or of the seated boy in Berlin³ with the black locks of the lyre-tuner to feel the restraint and severity of the new piece. And we see that the profile type of the Orpheus cup, though extremely close to that of the lyre-tuner, also shows a considerable advance, especially apparent in the treatment of the eyes.⁴ The eye of the boy from the Agora, though it does indeed achieve something of a profile look,⁵ is actually drawn full face, with the inner angle closed.⁶ If the Orpheus cup was made not long after the striking of the Damareteion in 479 or 478,⁷ it is difficult to believe that the lyre-tuner could have been painted later than the time of Salamis.

A fragment from the Acropolis⁸ which we can with some certainty assign to the potter of the cup from the Agora gives us tantalizingly little information. It preserves on a slightly larger scale the same profile of the lip which we see in Fig. 6. Nothing remains of the foot, but the treatment of exterior, handle, and rim glazed round the

¹ The method lived on for a long time, especially among lekythoi. Cf. Fairbanks, *op. cit.*, Class III, and Athens, National Museum, the oinochoe no. 2186 and the cup no. 2187.

² Followers of the Pistoxenos painter sometimes used relief contours, as *Att. V.*, p. 261, 3, below (*Vasen Akrop.*, no. 589, Pl. 45); but the method does not appear, save to give substance and contrast to details, on the white-ground work attributable to this artist himself.

³ *Att. V.*, p. 259, 4 (Pfuhl, *op. cit.*, Fig. 415). For the origins of this treatment of hair against a white ground compare Triton on the Panaitios painter's Eleusis fragment, *Att. V.*, p. 166, 1.

⁴ We must, however, note that the methods of drawing the eye found on vases attributed to the Pistoxenos painter are extremely varied. On the double disk in Athens (*Att. V.*, p. 259, 2) Thetis has an eye drawn full face, whereas the other figures show the well-developed profile.

⁵ This effect may be more complete than the artist could have expected. In part at least it is due to the light color of the line used for the upper eye-lid. That there was some uncertainty in the diluting of the glaze seems probable; the lyre strings and the hare's whiskers are now almost invisible.

⁶ For a related type cf. the exquisite head on a red-figured fragment in Munich, given by Langlotz to the Perugia painter (Langlotz, *Griechische Vasenbilder*, Heidelberg, 1922, Fig. 45 and p. 14). We may also compare the types on Makron's vases, as *Att. V.*, p. 211, 3; p. 216, 83; p. 217, 91. Cups such as the last two also provide parallels for the method used by our painter for indicating the hare's fur. Few of these lanky creatures bear, however, any other relation to our plump court-yard pet. Nearest, perhaps, is the hare held by a boy on no. 83, and the one being led on a leash on Makron's cup in Paris, *Att. V.*, p. 214, 50 (Hoppin, *op. cit.*, II, p. 71).

⁷ Langlotz, *Zur Zeitbestimmung der strenggroßfigurigen Vasenmalerei und der gleichzeitigen Plastik*, Leipzig, 1920, pp. 100 ff. Compare Jacobsthal, *Ornamente griechischer Vasen*, Berlin, 1927, p. 129.

⁸ *Vasen Akrop.*, no. 430; estimated diameter 0.16 m.; height of rim 0.038 m.

inside¹ is identical. The texture of the white ground interior is similar, and so is the outline of glaze surrounding what remains of the medallion, which shows us only a small bit from the top of a helmet, drawn in dark brown glaze.

No more helpful is the inscription round the margin of our cup. For its spacing and arrangement we may compare the earlier Athena cup, but we know of no Attic name of six letters of which the last five read ΠΙΝΟΣ, nor is there any reason, from the state of the cup's preservation, to assume that more than one letter is missing.²

If we wish to associate the Agora lyre-tuner with any known painter at work just before Salamis, we must turn from the question of technique, from the silent inscription, back to the boy himself. His simplicity and directness suggest the reaction of a young

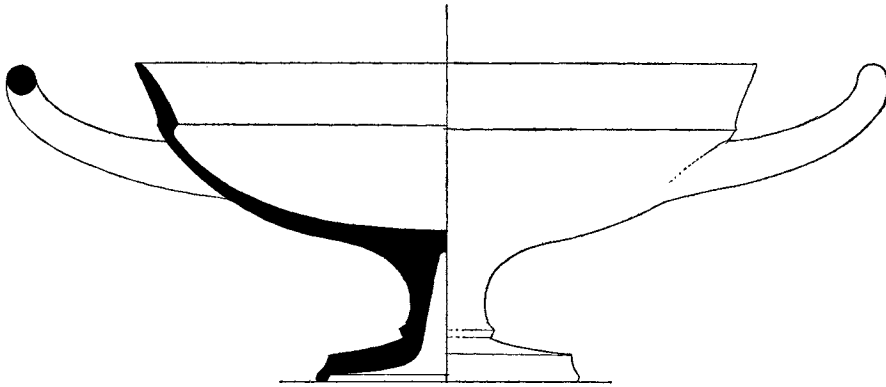


Fig. 6. Profile of White-ground Cup

man against the complexities of ripe archaic painting, the preparation, indeed, for a newer style. It is among the masterpieces of the early classical period that we must look for other work from this hand. The white cups of the Pisto Xenos painter provide one possible comparison. The rhythmic pose and spirited dignity of Apollo on the Penthesilea painter's Tityos cup, as well as the drawing of the back, arm and hair of the same figure, suggest another.³ As the earliest known work of such a master our cup would be understandable; but either attribution meets with difficulties, and it can

¹ This method of framing the interior seems rare in later white-ground cups. It recalls rather the method used on white-ground plates such as *Akrop. Vasen*, nos. 425 and 427, Pl. 32. We find it further on the Herakles cup mentioned above, and on a small fragment showing the back of a chair, *Akrop. Vasen*, no. 429, Pl. 32. Cf. also the exterior of the Gotha cup, Jacobsthal, *op. cit.*, Pl. 69.

² As an addition to the list of kalos-names we might suggest Φρῦνος, though this implies the substitution of *iota* for *upsilon*. Cf. the name of Euryptolemos, spelt ΕΥΡΙΠΤΥΕΜΟΣ on the cup in Florence attributed to Apollodoros (Klein, *Die griechischen Vasen mit Lieblingsinschriften*, Leipzig, 1898, p. 105, 2; and see Kretschmer, *Die griechischen Vaseninschriften*, Gütersloh, 1894, 97). If a similar error can be supposed, our Phrynos might be he of the tribe Erechtheis who fell in battle in 459/8 (IG² I, 929).

³ *Att. V.*, p. 272, 2 (Pfuhl, *op. cit.*, Fig. 502); and compare also the white-ground double disk in New York (*Bulletin of the Metropolitan Museum of Art*, XXIII, 12, 1928, Richter, pp. 304, 305).

hardly be that all the personalities of Euphronios' workshop are yet known to us. Our cup may be the work of some young painter who did not return from Salamis.

Fortunately we are not dependent, for the dating of these cups, on internal evidence alone. We cannot take leave of them without considering what were the circumstances of their finding.

When the foundations of the Royal Stoa were being uncovered, in June, 1931, there was cleared a small pit, dug in Byzantine times down through a white clay layer which had served as flooring for the building. The first pick strokes through the bottom of this pit revealed a complete change in the character of the fill. Dense and black, showing signs of burning, it yielded first a fragment from the rim of the red-figured cup and in quick succession the greater part of the cup and many pieces of its white-ground companion. Further excavation beneath the clay flooring immediately to the west brought to light, in March, 1933, a few additional fragments of the Brygān cup and a large portion of the white-ground piece.¹ Found coated with ashes, at the bottom of the burned layer, and themselves bearing unmistakable signs of burning, there can be no doubt that the cups were included in a conflagration which destroyed the precursor of the present Royal Stoa.²

Among the black-figured and black-glazed fragments from this stratum are many which recall the wares found in other parts of the Agora in conjunction with red-figured pottery of the second decade of the century. Of four sherds with traces of red-figured decoration found in the burned layer, one, with the finger-tips of an outstretched hand, bears the inscription $\text{A}\nu\text{KME}[\text{ON}]\text{K}\alpha\upsilon\text{O}[\Sigma]$, and thus again suggests a possible connection with the Brygos painter.³ Nothing in the burned layer implies that the fire which caused it was later than the Persian destruction of 479.

The evidence of the excavation, then, gives the year 480 as a *terminus ante quem* for the making of the two cups. Though at first glance both cups may seem to belong to a slightly later date, detailed examination shows that they need not be so considered.

¹ The top part of the medallion is clearly distinguishable by reason of its better preservation from the pieces earlier found, which seem to have suffered by reason of the late pit immediately above them.

² Three trial trenches, dug in various parts of the Stoa, showed the existence of the burned layer beneath a large portion of the building. For this evidence I am indebted to Dr. Thompson, who has kindly shared with me his conclusions as to the date of the burning of the earlier building, on whose hard dirt floor, itself heavily fire-stained and buried by the full depth of burned matter, the fragments of our cups were found.

³ Cf. the lekythos with this inscription, *Att. V.*, p. 182, 93 (*J.H.S.*, XIX, 1899, Dickson, p. 203). The new fragment comes from a thin-walled pot with both vertical and horizontal curve, unglazed inside. The inscription, in two lines written vertically, is painted in thick white.