

## SOME CHAIRIAS CUPS IN THE ATHENIAN AGORA

(PLATES 32-33)

THE fragment of a red-figured cup, a), Plate 32, found in the season of 1953 in the filling of a well near the southwest corner of the Athenian Agora, was illustrated in the annual report for that year (*Hesperia*, XXIII, 1954, pl. 15, e). It is republished here for the sake of comparison with some other cups (Pls. 32-33; Fig. 1) found in the opposite corner of the market place in the succeeding season, in still another well, the well beneath the gutter of the Stoa of Attalos, described above, pp. 62-66.

One of the first red-figured pieces to come from this new well is b), Plate 32. (For descriptions of this and the following pieces, see below, pp. 74-75).<sup>1</sup> The similarities between the figure of the naked hetaira, kneeling beside her courtyard altar and offering a fragrant wreath to the flames in honor of Aphrodite or another, and the figure of the woman bending over her bath tub are so great as to suggest not only the same hand but the same model. The thinly proportioned arms, which contrast with the ample curves of the body, are the same in both; the same also is the exaggeratedly long nose with its overhanging tip. On the next piece, c), Plate 33, the tight, rigidly wrapped sakkos seen on the girl at the altar appears on quite a different figure, but the ears are oddly applied in the same way and the same great disk earrings are worn. This is a different girl, snub-nosed, and gentler than her sisters. Her thyrsus proclaims her a maenad, but she is perhaps no more than an hetaira in fancy dress. A small fragment of a cup from the Acropolis (B. Graef and E. Langlotz, *Antiken Vasen von der Akropolis zu Athen*, II, Berlin, 1929, pl. 13, no. 233) may be compared for the arrangement of the chiton edge, with each fold precisely scalloped in the same way. The fourth piece, d), Plate 33, shows by contrast a young man, bent almost double over his lyre. His pose has the same insecurity of balance that

<sup>1</sup> Many of the observations noted here are Barbara Philippaki's; in particular, she suggested the association with the Acropolis fragment noted below, and was the first to point out the distinctive character of the letter forms on these cups. She and I are alike indebted to Aliki Bikaki for her meticulous transcriptions, reproduced on Figure 1.

Sir John Beazley, in *Paralipomena*, pp. 2289-2291, assigns the pieces figured here as a), b) and d) to the painter of Agora P 24102 and adds the cup fragment with a woman's head in profile, Agora P 23146, *Hesperia*, XXIII, 1954, pl. 15, f. By letter (January 28, 1955) he suggests that the maenad cup, here c), and the Acropolis fragment which goes with it, should for the present be kept separate from the work both of this painter and of the Chairias painter (*A.R.V.*, p. 88).

can be seen on the hetaira at the altar; his remarkably long nose recalls that of the woman on the cups a) and b), the feet are like those of the girl on c), and the awkward arm is even less convincing than the others we have seen. A small fragment

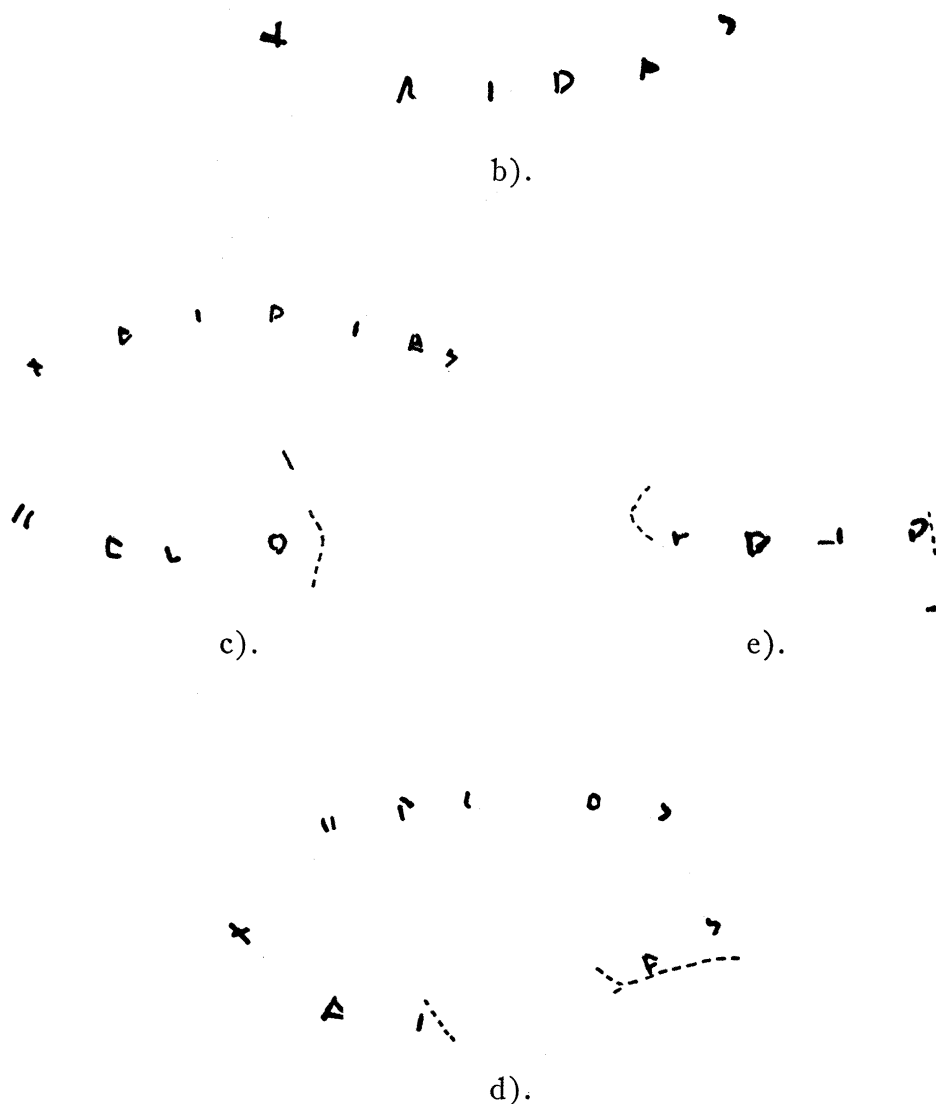


FIG. 1

of a fifth cup, e), Plate 33, seems, so far as it is preserved, to come from a near-replica of the lyre-player's figure. The double-bordered zigzag fall of the cloak worn by these komasts is similar to that of the maenad's short himation. Students of style

may recognize other likenesses between these pieces, but the connections noted here are perhaps sufficient to suggest that all five cups are closely related.

Another association may also be noted, and that consists of the inscriptions which appear in the medallions of four out of the five. On the cup with the girl at the tub, a), no inscription is preserved; each of the others bears a kalos-name as follows: b) *Χαιρας*, c) *Χαιρίας καλό[ς]*, d) *Χαι[ρί]ας καλός*, e) *Χαιρ[ί]ας*. The kalos-name Chairias is used by Phintias and by others of his time (*A.R.V.*, p. 918; Chairias I). Its appearance here would be of no special interest were it not for the stylistic associations already noted between the cups illustrated and, as can be seen on Figure 1, the close similarities in letter forms, indeed in handwriting, between the four new pieces. One may call attention particularly to the *alphas*, *rhos* and *sigmas*. These same slovenly but characteristic letters appear, so far as one may judge from illustrations, on two cups assigned by Beazley to the Chairias painter and on a third assigned to his manner (*A.R.V.*, pp. 88-89).<sup>2</sup> Of the two attributed pieces each shows a lyre-player reclining. On both, the edging of the drapery-fall, the thin arms and bent-back wrists, the sideburns and the exaggerated profile all associate these pieces with the Agora version, the standing lyre-player of d), Plate 33.

Not all the cups noted can be by the same hand, but given the associations of style, vase-shapes and letter-forms a very close workshop connection may be established. And in the painter of Agora P 24102 (note 1, above) to whom four out of the five pieces shown here may be assigned, there appears a warm and direct personality, of some special interest in that he is one of the few painters of archaic red-figure to be represented by a substantial series of vases found in the Athenian Agora.

#### NOTES

a). Agora Inv. P 23165. Pl. 32.  
*Hesperia*, XXIII, 1954, pl. 15, e and p. 53.  
 I: Woman at lekane.

b). Agora Inv. P 24102. Pl. 32.  
 H. 0.085 m.; diam. 0.172 m. Mended from several pieces; a little of the rim and floor missing, and chips (woman's face). Offset rim (shape C); the shape of the Louvre Chairias

painter cup, MNB 2040, *A.R.V.*, p. 88, 1, is very close; similar, but the stem slightly shorter, Würzburg 498 (H. Bloesch, *Formen Attischer Schalen*, Bern, pl. 33, no. 4). I: Naked woman at altar; sakkos; wreath outstretched. Relief contour. Red for wreath, altar flames and inscription: *Χαιρας*. For the misspelling of the name, compare the cup once Siena, Chigi, now Havana, Lagunillas, *A.R.V.*, p. 919, top. The letter forms are close.

<sup>2</sup> For new photographs of these cups we are indebted to M. P. Devambez, Musée du Louvre, Paris; to Dr. C. H. E. Haspels and H. Groothand, Allard Pierson Stichting, Amsterdam; and to Dr. Elizabeth Rhode and Dr. W. Scheffler, Staatliche Museen zu Berlin and Schloss Celle; also, for a photograph of the Lagunillas cup (*A.R.V.*, p. 919, top) to Dr. Dietrich von Bothmer.

c). Agora Inv. P 24116. Pl. 33.

H. as restored *ca.* 0.07 m.; diam. 0.187 m. Mended from several pieces; fragments of floor and rim missing, and the foot, broken off just below the ring. Plain rim; for this rim with the disk foot and ring above compare Bloesch, *op. cit.*, pl. 33, no. 5. I: Maenad running right, looking back; chiton, himation, sakkos, earrings and necklace. Relief contour. Red for inscription: *Χαιρίας καλό[s]*.

d). Agora Inv. P 24115. Pl. 33.

H. 0.07 m.; diam. 0.175 m. Mended from several pieces; much of rim and wall missing, one handle, and chips. Shape B; slender stem,

the lightly profiled ridge on the surface of the foot is set off on either side by a scraped groove. Compare, for the shape, the cup in Athens signed by Phintias as maker, *A.R.V.*, p. 24, *a*; Bloesch, pl. 16, 2. I: Komast right, walking as he plays the lyre; wreath; short cloak over his left shoulder. Relief contour. Red for wreath, kollopes of lyre, plectrum-cord and inscription: *Χαι[ρί]ας καλός*.

e). Agora Inv. P 24315. Pl. 33.

Max. dim. 0.054 m. Small piece from the floor of a cup similar to the last. Part of the komast's back, right arm and cloak preserved, and of the inscription in red: *Χαιρ[ί]ας*. Relief contour.

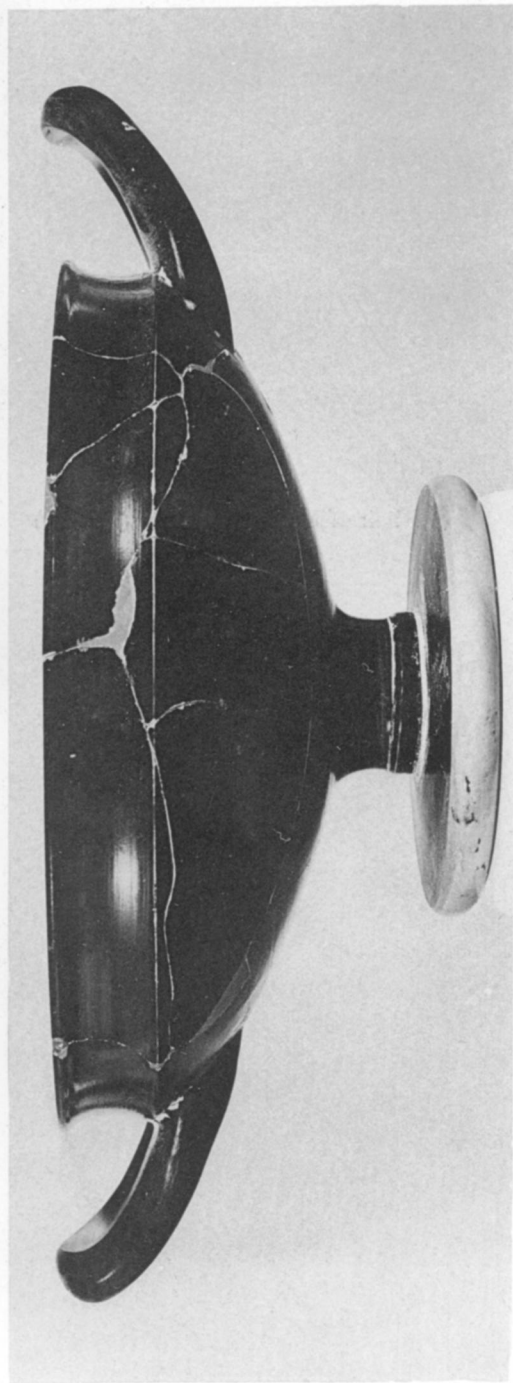
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a). Agora Inv. P 23165. 1:1

b).  
Agora Inv. P 24102.  
Medallion 1:1;  
Cup in Profile 2:3



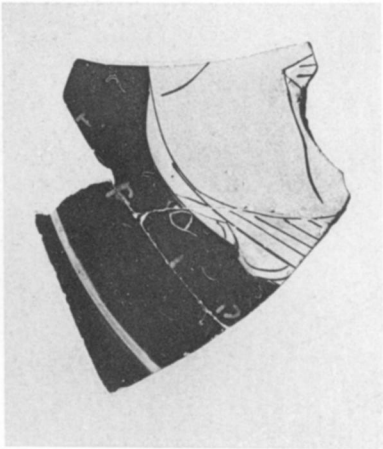
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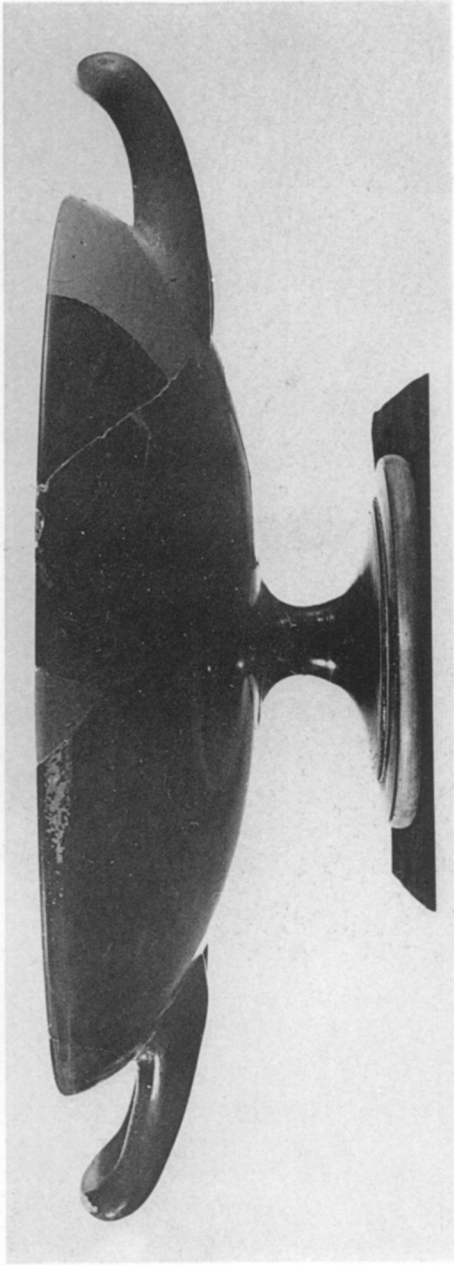
c). Agora Inv. P24116. 1:1



d). Agora Inv. P24115. Medallion 1:1; Cup in Profile 2:3



e). Agora Inv. P24315. 1:1



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