

A STAND SIGNED BY EUTHYMIDES

On one of several fragments from a large red-figured stand (Fig. 1) found in the Agora in 1935,¹ the signature *Εὐθυμίδης ὁ Πολίω* may with certainty be restored.²

The principal fragment preserves the head of Apollo, magnificently wreathed in red and white; his shoulder with a bit of chiton and himation; and much of his large lyre. To the left above is the end of the signature,]ΓΟΛΙΩ. Here (as on both his Munich amphorae with arming scenes and on his Turin psykter), the painter has set himself down as the son of the "grey-haired one." A bit of a second inscription, the single letter Ο, can be seen at the lower right corner of the fragment which preserves the mid-part of the god's figure; most probably Apollo's name was written beside him.³

To the right stands Artemis, her left hand holding up her skirt. She faces towards the musician; behind her is the sacred palm⁴ whose spreading branches overshadow her

¹ Agora Inv. P 4683. Nine fragments, found scattered through a terrace filling of the early fifth century, at the foot of the southeast slope of the Kolonos Agoraios.

Height of largest fragment, 0.11 m.; diameter at edge of rim estimated at 0.29 m.; full height estimated at about 0.40 m. Purple red for inscriptions, flower sprays, leaves of wreath, lyre-keys and plectron string; white for the berries of the wreath, black relief lines as strings for the lyre; brown for the fold-lines of the chitons, for the iris of the eye, and for the inner drawing. Relief contours throughout, save on part of the border and around the hair; the bunch of curls incised. The rim is reserved above; inside the vase, bands of glaze alternate with reserved bands; near the top the bands are narrow and the glaze a shiny black; lower down they are wider, and the glaze rougher.

In studying this vase I have been continually indebted to Professor J. D. Beazley. For criticism and suggestions I wish also to thank Mr. L. D. Caskey, Professor H. R. W. Smith, and Dr. Hans Diepolder. To Mr. Eugene Vanderpool I owe my acquaintance with the stands in Eleusis, Figures 5 and 6, whose publication Professor K. Kourouniotes has generously made possible. I have further to thank Professor Camillo Praschniker for permission to include a photograph, Figure 4, of an amphora in the Vienna University collection.

² The new vase adds a seventh to the six signatures of Euthymides already known:

Munich 2307: A. Furtwängler and K. Reichhold, *Griechische Vasenmalerei*, Berlin, 1904-1932, [F. R.], pl. 14; J. D. Beazley, *Attische Vasenmaler des rotfigurigen Stils*, Tübingen, 1925, [Att. V.], p. 63, 1.

Munich 2308: F. R., pl. 81; *Att. V.*, p. 63, 4.

Turin: *J. H. S.*, XXXV (1915), pls. 5, 6; *Att. V.*, p. 64, 9.

Bonn: J. C. Hoppin, *Euthymides and His Fellows*, Cambridge, Mass., 1917, [Hoppin], pl. 6; *Att. V.*, p. 64, 12.

Formerly Adria: R. Schöne, *Le Antichità del Museo Bocchi di Adria*, Rome, 1878, pl. 4, 2; *Att. V.*, p. 64, 14.

Rome, Villa Giulia (other fragments in Florence and in Boston): J. D. Beazley, *Campana Fragments in Florence*, Oxford, 1933, [C. F.], pl. 7, 2-3; pl. Y, 23-24.

³ The god's name appears in this position, written lengthwise of the pot, on a related amphora in Vienna; see below, p. 64, note 1, and Figure 4. Euthymides, whose love of inscriptions has often been noted, may well, likewise, have labelled an unmistakable figure.

⁴ No attempt is made to render any of the natural details of the tree; the palm shows the stylized version most usual in archaic red figure (Paul Jacobsthal, *Ornamente griechischer Vasen*, Berlin, 1927, pp. 99-101).

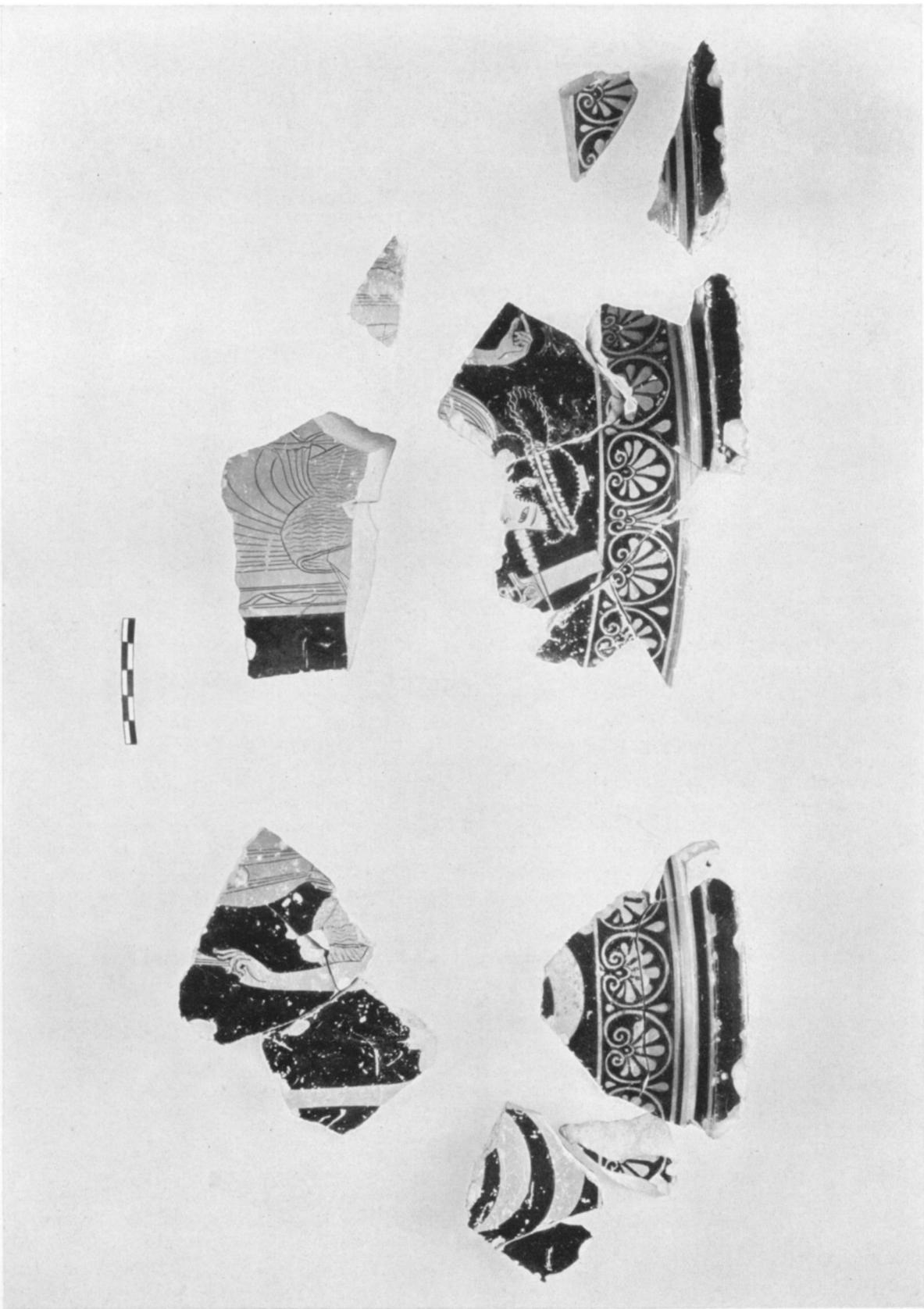


Fig. 1. Agora P 4683

shoulder. Between her arm and the trunk of the tree is part of a third inscription, KA[λός. Of the figure to the left there is preserved, behind Apollo's head, a raised left hand holding a flower spray. A small non-joining fragment should also belong to this figure. On it we can distinguish the lower line of the left breast, the folds of an himation worn scarf-wise over the shoulder, and the lower line of the upper arm, outstretched, with folds of the sleeve falling over it.¹ One more figure would have filled out the circle of the vase, but of it no fragments have been found. Conjecture might possibly supply Ares, whom Psiax² represents in a similar concert scene³ or, perhaps better, a messenger such as Iris. Her spread of wing (compare Fig. 5) would suit the available space; nor would her association with the Delian palm⁴ be inappropriate.

The palmette border which appears above these figures is by no means rare;⁵ the single interpolated lotus is, however, odd and agreeably ingenious. From the manner in which its right side is squeezed in we may believe that it was not part of the original plan, but that it served as an expedient when the spacing of the palmettes did not come out evenly. Yet we need not imagine that the painter much regretted the necessity for punctuating his border here over the head of the principal figure.⁶ The lotus provides something of an exclamation point. It does not altogether replace the proud inscription, but at least it invites us to linger over Euthymides' Apollo.

That the Agora stand belongs to the time of Euthymides' Munich masterpiece with Theseus carrying off Korone (note 1, below) any comparison of the head of Apollo (Fig. 2) with the head of Theseus will suggest. The meditative god lacks the abounding vitality

¹ For a similar arrangement compare Antiope on the reverse of Euthymides' amphora with the rape of Korone, Munich 2309: F. R., pl. 33; *Att. V.*, p. 63, 3.

² G. M. A. Richter, "The Menon Painter = Psiax," *A. J. A.*, XXXVIII (1934), pp. 547-554.

³ Madrid: *Corpus Vasorum Antiquorum* [C.V.A], Madrid 1, III He, pl. 23, 1 and pl. 24; *Att. V.*, p. 9, 3. The composition on this vase and that on the same painter's amphora in Philadelphia (*Philadelphia Museum Journal*, 1914, V, pp. 32, 33; *Att. V.*, p. 9, 4) provide good comparisons with the vases illustrated here. The connection between this painter and Euthymides was pointed out by Hoppin (p. 37) and is emphasized by H. R. W. Smith, *New Aspects of the Menon Painter*, Berkeley, 1929, pp. 54, 55.

⁴ In the Homeric Hymn to Delian Apollo, ll. 102 ff., Iris is sent to summon Eilithyia to Leto's assistance.

⁵ Hoppin, p. 9, 1 (b). In Euthymides' work the pattern appears on the Bonn hydria and the Munich Theseus amphora. Related ornament, with similar irregularities of execution, appears on both of the signed Munich amphorae. On Munich 2308 an abbreviated lotus alternates regularly with pointed palmettes.

The spindly lotus of our ornament, springing from no proper calyx, reflects a tendency towards a loosening up of the elements of the motif, which appears at about the time of transition from black-figure to red-figure painting: Jacobsthal, *op. cit.*, p. 166 ff.; cp. pl. 88 c, where a straight-based lotus comparable with ours appears on the same vase as a blossom of the more persistent full-calyxed type.

⁶ There is a fair possibility that the lotus was deliberate. No evidence of erasure can be seen at the point where the frames of the adjoining palmettes are attached to the volutes serving as calyx for the lotus. It is difficult to see how something of the sort could have been avoided, if the artist had drawn the full curve of the palmette frame without planning for this junction.

We may, moreover, reasonably enquire why if the painter had not intended the lotus he would have begun his pattern over the head of the principal figure, at the very point where the chances of not coming out even might have proved most disastrous. His vase is without handles and has no obvious distinction between front and back. An eye to careless housemaids, and a desire to point out to all beholders that here indeed is the centre of the picture, might seem sufficient reasons for the presence of the flower.



Fig. 2. Agora P 4683: Detail (actual size)

of the hero, but the drawing is no less sensitive and no less superb. Apollo's gaze is singularly softened by the use of a brown wash over the iris of the eye. The outline of his hair is reserved, save for an incised bunch of curls projecting at the back. On the Theseus vase incision is rather the rule.¹ The reserved outline cannot, however, in the work of our painter be considered as indicative of a late date, for it occurs on the signed hydria in Bonn, where he praises the fair Megakles.² To the same time as this hydria, the years between 510 and 505, the Munich amphorae belong.³

Apollo's drapery shows no departure from the Euthymidean canon as seen on the Theseus amphora, though the proportion of black fold-lines to brown is somewhat higher. On the skirt of the figure to the right, whom we call Artemis, we remark not the fine radiating folds seen on the dresses of Antiope and her fleeing companions, but a more rigid arrangement, suitable to a standing figure, a treatment with which we may compare Hecuba's skirt and Hector's chiton on the Munich amphora which shows Hector arming. For the hand of Artemis, Helen's right hand and Antiope's left, again from the Theseus amphora, will supply line for line comparisons. The contrast in the treatment of drapery and details which our fragments provide with Euthymides' later chariot amphora in the Louvre⁴ serves to emphasize their relationship to the vases of the painter's middle period, and especially to the Munich amphorae.

Among many contemporary renderings of the scene on our stand one of the most useful for the reconstruction of its composition appears on an amphora in London⁵ (Fig. 3) painted by an unnamed follower of Euthymides. The arrangement of the figures on the Agora vase seems to have been very close to that of the Apollo, Artemis and Leto of this amphora. Another version appears on a fragmentary amphora in the Vienna University collection, the masterpiece of the painter of the London amphorae,⁶ an imitator

¹ Euthymides seems to use the reserved hair-outline sometimes from choice, sometimes from necessity. On the new fragments, the arm of the lyre, against which Apollo's head in part appears, may have influenced the technique of the outline. We may compare the head of Korone on the Munich Theseus amphora. Imitators were not always so logical and might cling to the less troublesome incision; compare Figure 3. It is worth noting that on Psiax's Madrid amphora (p. 61, note 3) Apollo's curls are painted against a reserved background.

² For Megakles' chronology, see E. Buschor, *Griechische Vasenmalerei*, Munich, 1925, pp. 148, 149, and H. R. W. Smith, *op. cit.*, p. 54.

³ E. Langlotz, *Zur Zeitbestimmung der strengrotfigurigen Vasenmalerei*, Leipzig, 1920, pp. 61, 62.

⁴ G 44: Hoppin, pls. 15, 16 and p. 61, fig. 6; *Att. V.*, p. 63, 2; Langlotz, *loc. cit.*

⁵ British Museum E 256: Hoppin, pl. 9; there assigned to Euthymides, but see Beazley's review, *J.H.S.*, XXXVII (1917), p. 235. The new photograph, used here by permission of the Trustees of the British Museum, has been provided by Mr. E. J. Forsdyke.

⁶ *Att. V.*, p. 65, 1-3, and p. 468; *C. F.*, p. 33, 7. Besides the Eleusis fragment, here Figure 5, Mr. Beazley's unpublished list, which he kindly allows me to cite, now includes two black-figured amphorae, one in Bologna (A. Zannoni, *Gli Scavi della Certosa di Bologna*, Bologna, 1879, pl. 8; *C.V.A.*, Bologna 2, III He, pl. 8, 4-5), and another in Agrigento: A, Athena mounting a chariot; behind the horses, Apollo and Artemis; B, Apollo between Artemis and Athena. This vase I know from a photograph taken by Miss Emilie Haspels, who made the attribution, and sent to me by Mr. Beazley.

The amphorae in Vienna, Bologna and Agrigento, and one of those in London (B.M. E 254: Hoppin, pl. 7), all carry concert scenes.

of Euthymides who worked in both black- and red-figure. Figure 4 gives a detail from this vase,¹ showing the head of Leto, and part of the figure of Apollo. This amphora is a much more accomplished piece than that in London; we shall find on it no such ineptitudes as the hand and skirt of Artemis on the latter. But a glance at the



Fig. 3. British Museum E 256

drapery of the new Apollo suggests how relative is this excellence. No comparison could better serve to illuminate the freshness and animation, the crisp assurance and the spirit of Euthymides' draughtsmanship.

¹ *Att. V.*, p. 468, and *C.F.*, *loc. cit.*, where two fragments of the same vase are noted as in Freiburg.

Over against the red-figure Leto of the Vienna amphora we may set a black-figure Iris,¹ Figure 5, attributed by Professor Beazley to the same painter. This delightful fragment comes, like the Agora pieces, from a large stand, and shows us that not Euthymides only, but at least one other member of his immediate circle, decorated a



Fig. 4. Vienna, University. Fragmentary Amphora: Detail (slightly reduced)

vase of just the same shape as his. The form is not a common one in archaic or classical red-figure; of related pieces² known, no one is preserved complete. We may,

¹ Eleusis Inv. 1223. Height preserved, 0.22 m. White for the flesh; red for the wreath, the wand, and the borders of hair-band and himation. The fold lines are incised lightly for the chiton, more heavily for the himation. Inside, at the top, two glazed bands; below, unglazed.

² Athens, National Museum, Acropolis Collection: B. Graef and E. Langlotz, *Die antiken Vasen aus der Akropolis zu Athen*, Berlin, 1933, II, 675, pl. 52; J. D. Beazley, *Der Pan-Maler*, Berlin, 1931, 83, pl. 28, 3. Beazley's suggestion that the fragment comes from a stand seems preferable to Langlotz's view that it might have belonged to an incense-burner. Our vase has, however, no trace of any such openings in the wall as those which characterize this fragment.

Cambridge, Fitzwilliam Museum: *C. V. A.*, Cambridge, III Id, pl. 38; *Att. V.*, p. 352, 41, the Villa Giulia painter. The Hague, Scheurleer Collection: *C. V. A.*, The Hague 2, III Id, pl. 4, 4; *Att. V.*, p. 421, 22, the Kleophon painter.

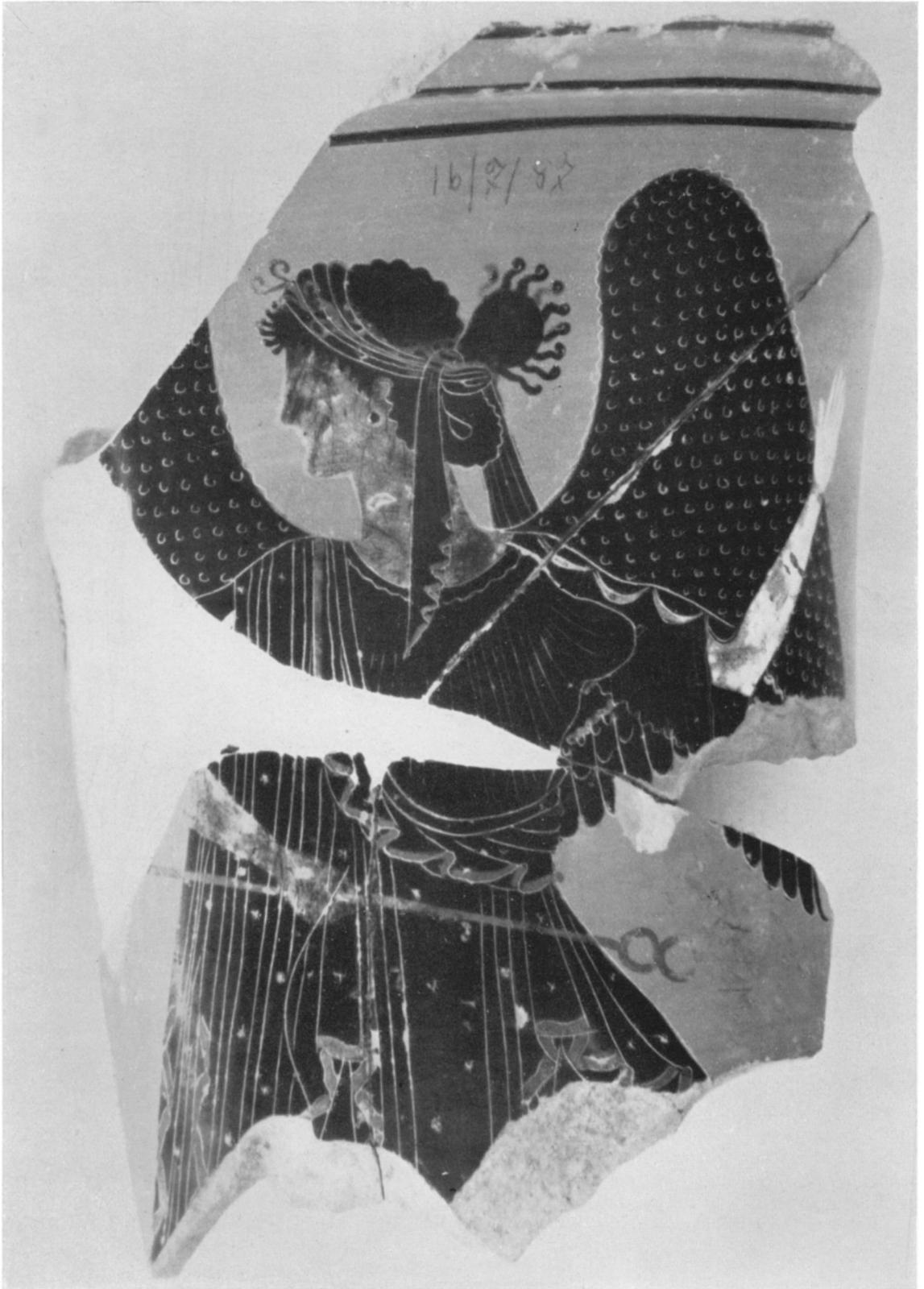


Fig. 5. Eleusis 1223 (actual size)

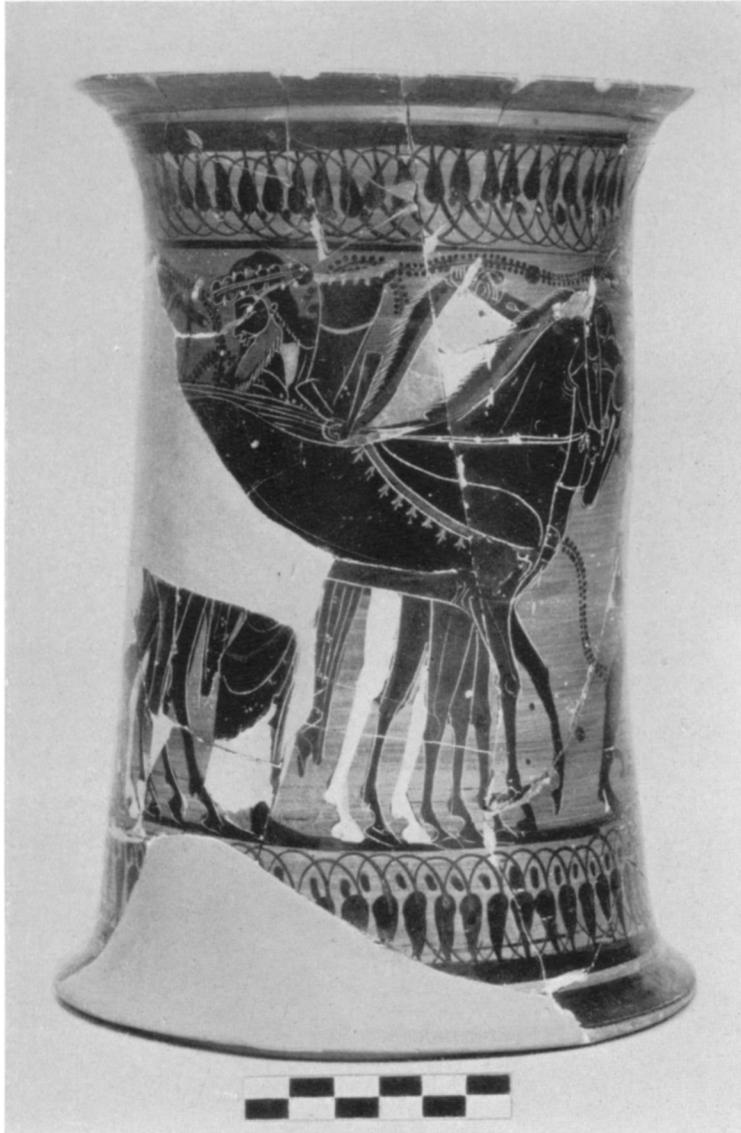


Fig. 6. Eleusis 1244

however, compare other black-figured stands one of which,¹ found like the Iris fragment at Eleusis, is illustrated in Figure 6. On this vase, upper and lower rims narrow to a

¹ Eleusis Inv. 1244. Height, 0.22 m.; diameter at rim 0.155 m. Artemis mounting a chariot; behind her, a man with a spear; behind the horses, Apollo with his lyre; and Dionysos; Hermes leads the way. Red and white freely used.

Eleusis Inv. 1243 is another stand of the same shape decorated with a similar subject. For the provenience of these vases see K. Kourouniotes, "Das eleusinische Heiligtum," *Archiv für Religionswissenschaft*, XXXII, p. 71.

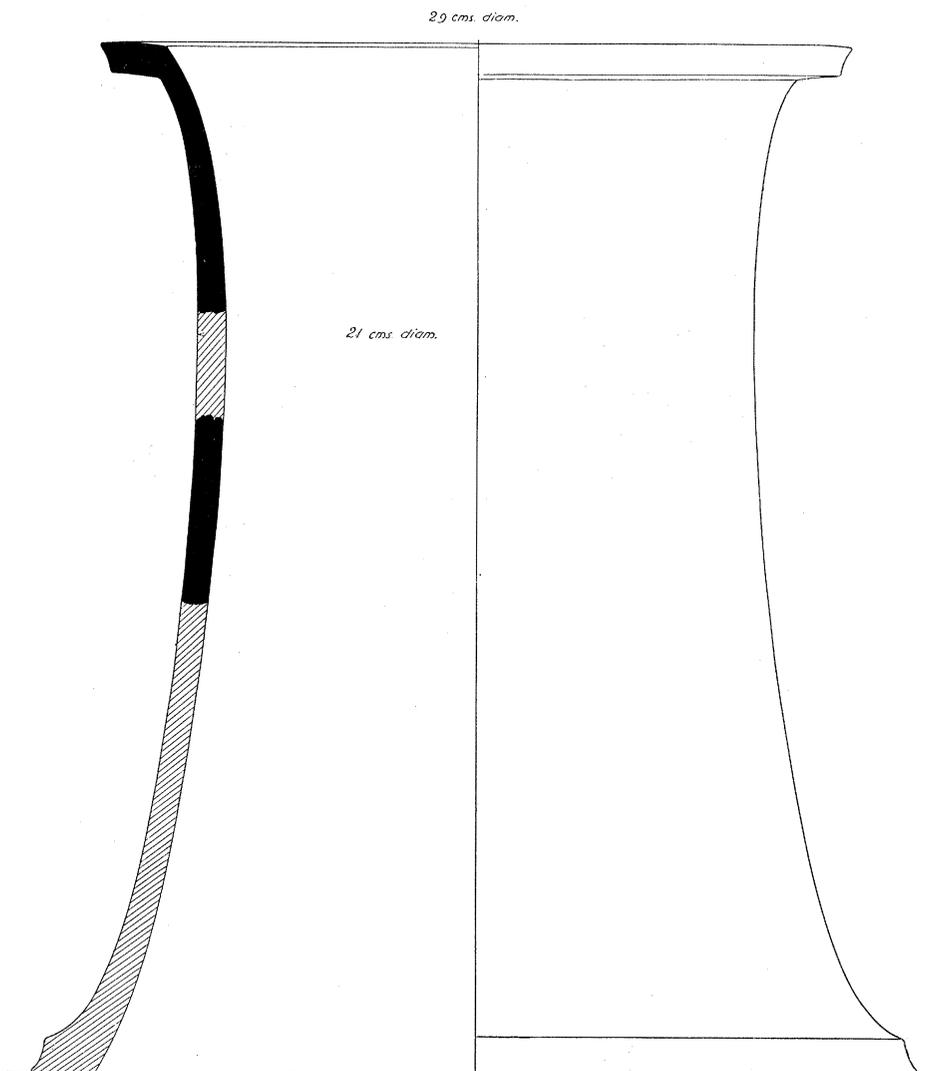


Fig. 7. Agora P 4683: Restored Profile (one-third actual size)

sharp edge. It may be that the Agora stand also had both rims alike, but the vertical face of its upper rim suggests an alternative and in the drawing of the restored profile given in Figure 7 a somewhat more substantial basis is suggested, on the analogy of squatter black-figured stands, in Frankfort and in Toronto.¹

We should also compare Athens, National Museum, Inv. 501, from Eleusis: *C.V.A.*, Athens 1, III Hg, pl. 5, 1-2, a small black-figured stand on which appear Demeter, Kore and attendants. The prevalence of tall, polos-shaped stands at Eleusis strengthens the possibility, already suggested in connection with the vase last named, that the shape had a special significance in the worship of the two goddesses.

¹ Frankfort: A. Furtwängler, *Kleine Schriften*, II, Munich, 1913, p. 122; Hans Schaal, *Griechische Vasen aus Frankfurter Sammlungen*, Frankfort, 1923, pl. 24.

The tranquil scene of the new vase is remote from those in which Euthymides achieved his most personal and most original successes. Here we have no Theseus, carrying off Korone, no komasts, no discus-throwers or wrestlers, not even the action provided by an arming scene, and nothing certainly of those "pioneer-studies of movement"¹ by which Euthymides most strongly influenced the next generation of vase-painters. Our vase is separately significant. By providing Euthymides' version of a thoroughly formal and traditional scene it sets the painter clearly forth in relation both to predecessors and to contemporaries, and enables us to trace an artistic sequence remarkably precise.

Toronto: D. M. Robinson, C. G. Harcum and J. H. Iliffe, *A Catalogue of the Greek Vases in the Royal Ontario Museum of Archaeology*, Toronto, 1930, pl. 27, 284.

I am indebted to Mr. Beazley for calling my attention to the stands of this type.

¹ J. D. Beazley, *Greek Vases in Poland*, Oxford, 1928, pp. 14, 15.

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