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CLASSICAL VASES IN THE COLLECTION OF THE MUSEUM, TEXAS TECH UNIVERSITY

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Although the scope and purpose of The Museum of Texas Tech University is not oriented to maintaining and developing a collection of classical or ancient art, The Museum collection nonetheless does contain several exemplary pieces of classical art. The pieces function well as teaching examples for students across the campus in such fields as ancient history and art history, anthropology, archaeology, and classical languages. The focus of this study is on the collection of classical vases in The Museum's holdings: an Etrusco-Corinthian alabastron, an Attic black-figure neck amphora, a black-figure lekythos, a South Italic fish plate, and an Etruscan kylix of the Sokra Group, which is held in custody by The Museum. In date, these pieces range from *ca.* 590 B.C. to 300 B.C.

The collection (except for the Etruscan kylix) was acquired in 1970 and, therefore, does not violate the antiquities moratorium agreed to by the United States Government and the Archaeological Institute of America in 1973. Although the exact provenance of each is not clear, certain suggestions are possible, based upon the artistic style of each piece. And although none of the five pieces under discussion is a major example, either in terms of individual size or in terms of contributions to the history of vase painting, they do represent superb examples for a teaching collection.

The vases are presented in a chronological sequence, beginning with the Etrusco-Corinthian alabastron dated *ca.* 590-570 B.C. It belongs to the end of an era known as the Orientalizing Period, a period of tremendous contact for Greece with the Near East and with Egypt that began in the late eighth century B.C. New artistic motifs entered the repertoire of the vase painters; new architectural ideas reached the Greek mainland; and new trade routes were developed that crisscrossed the Mediterranean. With the alabastron in Texas Tech's collection, we can examine in detail a particular aspect of this great movement in which the Orientalizing ideas were transformed by the artists of Corinth and then passed on through trade routes to Etruria where Etruscan artists modified the motifs even further. The vase is now assigned to the American Academy Painter. A discussion below will indicate that some scholars recently have identified this artist with the Pescia Romana Painter.

The Attic black-figure neck amphora, dated about 500 B.C. and assigned to the Dot Band Class, provides not only an example of Athenian pottery but also an opportunity to examine sports in antiquity. On the obverse is a scene of boxing under the watchful eye of judges; the reverse exhibits a scene of armed hoplites accompanied by judges or trainers. As will be discussed in depth below, armed hoplites by themselves could represent merely soldiers but their placement on a vase with trainers, judges, or both, and with boxers on the obverse suggests not simply a military exercise but one of the lesser known war games. A brief analysis of the better documented war games leads to the conclusion that the scene on this small amphora represents the start of the armed duel. The student of classical antiquity, furthermore, can be introduced to athletics in the Greek world at both the major and minor festivals. The vase formed the focal point of an exhibition organized by The Museum in 1983 when Texas Tech University hosted the VIIth United States Olympic Academy.

The third vase, a black-figure lekythos, is representative of burial customs among the Athenians. Dated *ca.* 490-480 B.C. and assigned to the Haimon Group, the lekythos is the typical vase found in funerary contexts. Such vases contained perfumed oil used in various rituals, including funeral rites, making the vase popular to place in the grave along with the body. The scene of a woman playing a lyre, accompanied by a dog and two female listeners, represents an ordinary, daily life activity. The work can,

with some charity, be described as sloppy and reminds us that not all vase painters were superb artists.

The fourth example, an Etruscan stemmed kylix dated *ca.* 375-350 B.C., offers an opportunity to examine both another type of ancient vase-painting technique (known as superposed painting) and another type of vase shape that was utilized. In the superposed technique, black glaze is applied to the entire surface of the vase and then opaque white paint is superposed over it. This differs markedly from the more common black-figure and red-figure techniques where portions of the surface are left in reserve, creating either a reserved background with the decoration in black or a decoration in reserve with the background black. The kylix functioned as a popular drinking cup used at banquets not only in the Etruscan world but also in the Greek and Roman world as well. Kylixes are found often in scenes of banqueting from Etruscan wall paintings.

The region of Campania in South Italy is the probable origin of the fish plate, dated *ca.* 350-300 B.C. Done in the red-figure technique, plates of this type were not only decorated with fish but more than likely were used to serve fish at meals. The fish depicted on such plates are edible and their variety provides hints as to the diet of the people of South Italy. Our example shows a sea perch, a sar, and a torpedo. The torpedo was so popular among artists of Campania that it is tempting to propose that it represents a gourmet food. The Texas Tech example finds its closest parallel in an example from the British Museum, which is part of a group of similar plates by the Robinson Painter.

ETRUSCO-CORINTHIAN ALABASTRON

One of the more intriguing episodes in the history of Greek art in general, and of vase painting in particular, concerns the introduction of motifs from the Near East into the repertoire of the Greek artists. Referred to as the Orientalizing Period, this began in the late eighth century B.C. and endured into the mid-sixth century B.C. when the Orientalizing motifs finally began to lose a measure of their great popularity.¹ (Superscript numbers in text refer to endnotes.) That the city of Corinth on the Greek mainland developed early into a major center of production of pottery employing the Orientalizing motifs has been amply documented.

The ware produced in Corinth was not intended merely for a local market but was exported widely throughout the entire

Mediterranean area. Its distinctive use of fantastic animals, frequently decorating vases in a series of registers, makes it easily identifiable and has provided much information about elusive trade routes. One of the principle regions into which Corinthian pottery was imported was Etruria in Italy.² Corinthian pottery, however, was not the only nor even the main source of the Etruscan Orientalizing style. Rather, it was the region of Phoenicia that provided the oriental stimulus for Etruria.³

Although the Etruscans produced pottery distinctly their own, for example the black bucchero ware, they also were inclined to copy shapes and motifs from the wares they imported. It is to their copies of Corinthian pottery that we attach the term Etrusco-Corinthian and place the beginning of this new product in the late seventh century. The artist known as the Bearded Sphinx Painter generally is regarded as the founder of the style.⁴ Even though this ware is arguably inferior, both technically and aesthetically, to Corinthian,⁵ some examples by particular artists do attain a level of quality superior to other examples.⁶ One such example is an alabastron in the collection of The Museum, Texas Tech University (Figs. 1-4).⁷

The alabastron is made of well-levigated buff-colored clay, in the traditional black-figure technique (although occasionally the glaze is applied too thinly, resulting in a streaked appearance). There is some added red (reddish-purple) and white. On top of the lip rim is a pattern of 19 radiant tongues; 33 small dots edge the rim itself; nine tongues are pendant below the rim on the neck. The radiant tongue pattern also appears on the base. Four large dots are placed on the outer surface of the small handle. A black band separates the neck zone from the main portion of the vase; a similar band demarcates the base from the central zone.

The main decoration consists of two seated heraldic lions with incised details to delineate the head and mane. Between them a large bird seems to alight upon a large, incised rosette of which every third petal is marked on the end with a large added reddish-purple dot. Four smaller rosettes are in the field between the bird and the lions, two in front of the bird and two behind it. The foreflank of the lions is accentuated with an incised double line forming a crescent; white dots are placed between the double lines and a wide brush-stroke of added reddish-purple borders the crescent along the upper outside edge (Fig. 3).

The tails of the lions gracefully arch away from each other and then curve back so that the ends almost touch. The ends of the



FIG. 1.—Etrusco-Corinthian alabastron, obverse.



FIG. 2.—Etrusco-Corinthian alabastron, reverse.



FIG. 3.—Etrusco-Corinthian alabastron, detail of the left lion.



FIG. 4.—Etrusco-Corinthian alabastron, detail of the head of the right lion.

tails are treated in such a manner as to resemble the head and beak of a bird, not the naturally occurring tuft. The field is filled with five medium-sized, incised rosettes; two small blobs incised with an "X" complete the filler motifs. Another bird hovers above the ends of the tails.

Studies of the category of Etrusco-Corinthian vase painting are fairly recent and while distinct hands are emerging, the names assigned by scholars to the painters have been subject to change.⁸ In order to assign our vase, it will be useful and necessary not only to discuss stylistic points of comparison but also to review these changes of identification as they relate to one particular hand.

The use of incised rosettes rather than dot-rosettes immediately puts the vase into a later date than the earliest examples of Etrusco-Corinthian ware.⁹ The incised rosettes correspond to the late Proto-Corinthian and Early Corinthian periods, *ca.* 625-550 B.C., and were the chief type used. Several painters stand out in this group.¹⁰

More distinctive of the artist is the use of white dots within the parallel lines used to demarcate the foreflanks of the lions (Fig. 3). This is a feature noted as a "conspicuous element" by Amyx on the so-called Warrior Alabastron in the British Museum.¹¹ The vase was assigned to the Warrior Painter, who is now known as the American Academy Painter.¹² Similar in use of the parallel line device is the work by the Bobuda Painter, described by Amyx as an artist "who weakly imitates the style of the American Academy Painter."¹³

The two birds found on the Texas Tech alabastron exhibit feather patterns distinct from each other but perhaps in a general way they can both be described as water fowl.¹⁴ The bird found between the two lions is shown facing toward our right. It has a moderately long, curved neck; its eye and beak are well defined. It stands on a large rosette with its chest puffed out; there are three horizontal pairs of short parallel lines adorning the breast. The shoulder area is marked by a large, pointed, pear-shaped pattern; the body is marked with a scale pattern and the tail ends with parallel lines placed horizontally. Added red appears on the body, wing, and tail. The smaller bird located above the tails of the lions resembles the larger one in regard to the well-defined head (especially the eye and beak) and the pointed, pear-shaped pattern to denote the shoulder. Its swelling breast is marked only by a wavy vertical line and a straight line curving along the contour

of the body. The tail region is marked by long parallel lines running diagonally and separating it from the wing, which is marked with looped lines placed horizontally. There is some added red on the wing, body, and tail of this bird as well. Even though the birds are obviously not intended to be the same creatures, they both resemble birds on other vases attributed to the American Academy Painter. This resemblance can be noted on the Warrior Vase,¹⁵ on an alabastron in Oxford where the bird's body is actually part of a siren's body,¹⁶ and on the name-vase of the American Academy Painter himself.¹⁷ A bird appearing on a kylix in the Villa Giulia Museum is also similar.¹⁸ The use of the pointed, pear-shaped device to delineate the shoulder is dimly echoed by the Bobuda Painter.

The treatment of the neck region and mane of the lions is also distinctive, providing us with our final point of reference. Both areas are indicated by incised lines: for the mane, the lines run vertically; on the neck itself, the parallel lines curve to suggest the contour of the neck. This is clearly not the treatment preferred by the Bobuda Painter.¹⁹ On the vases assigned to the American Academy Painter that I have seen, not all pieces have lions but the name-vase does and it shows the same configuration of the mane and neck as does the example at Texas Tech University.²⁰

It is evident that the alabastron in the collection of The Museum, Texas Tech University now can be added to the growing list of works assigned to the American Academy Painter, who flourished *ca.* 590-570 B.C.²¹ It has been demonstrated, too, that by this time the main center of production of Etrusco-Corinthian pottery was at Vulci where the American Academy Painter seems to have had his workshop, along with other artists whom Szilágyi puts into the Group of the American Academy.²²

In a recent study of the two principle techniques of Etrusco-Corinthian vase painting, namely polychrome and black-figure, Szilágyi expressed the opinion that all the vases attributed to the American Academy Painter should be regarded as part of the corpus of work produced by the Pescia Romana Painter.²³ Although the Pescia Romana Painter seems to have worked in the polychrome technique at the beginning of his career, in later years he shifted to the black-figure technique and changed, too, his preference for shapes, iconography, and even conventions of drawing.²⁴ According to Szilágyi, black-figure vases attributed to the American Academy Painter are to be considered as represent-

ing the later period of the Pescia Romana Painter's career.²⁵ In making this suggestion, Szilágyi followed a suggestion presented by Marina Martelli, who had proposed that some of the works assigned to the American Academy Painter must be now assigned to the black-figure phase of the Pescia Romana Painter.²⁶ Martelli observed that the Pescia Romana Painter, far from being a static artist, exhibited "an experimental attitude and an open approach."²⁷ This could account for the remarkable changes in his style in the later years of his productivity.²⁸

ATTIC NECK AMPHORA

The small Attic black-figure neck amphora in the collection of The Museum, Texas Tech University is dated *ca.* 500 B.C. and assigned to the Dot Band Class.²⁹ The scene on the obverse illustrates two boxers; on the reverse is depicted two fully armed hoplites.

The two boxers on the obverse are shown flanked by two older men (Fig. 5). They are identified as judges wearing long cloaks and holding staffs. The inscription running vertically between the two boxers, ΔΟΓΝ[Σ]ΕΙ, from *λογάω* can be translated as "this will settle the argument." Added white is used to accentuate details of anatomy, the boxing glove laces, and folds of drapery.

Two hoplites appear on the reverse, facing left; to either side are two cloaked figures holding staffs (Fig. 6). The hoplites are fully armed: two spears each, Corinthian helmets with crests, round shields, greaves, and cloaks that hang below the rims of their shields.³⁰ Whether they wore breastplates or not is a moot point totally obscured by the shields, but it is reasonable to assume that they did. Added white is used to outline the hair and beard of the judge on the left, the beard of the judge on the right, and to delineate the helmet crests, shield rims, and central bosses on the shields; it is further used to indicate folds of drapery.

On the neck is a series of palmettes, three on each side separated by the handles. In each set, one points upward, flanked by palmettes pointing downward. Around the juncture of the neck to the shoulder is a solid black line. On the shoulder is a tongue pattern alternating in black and light red.

Beneath the handles and dividing the obverse scene from the reverse are four palmettes on the ends of curvilinear tendrils and three trefoil flowers. Two palmettes rest on the ground line whereas the upper two are turned down, crowding the judges in both figured scenes (Fig. 7).

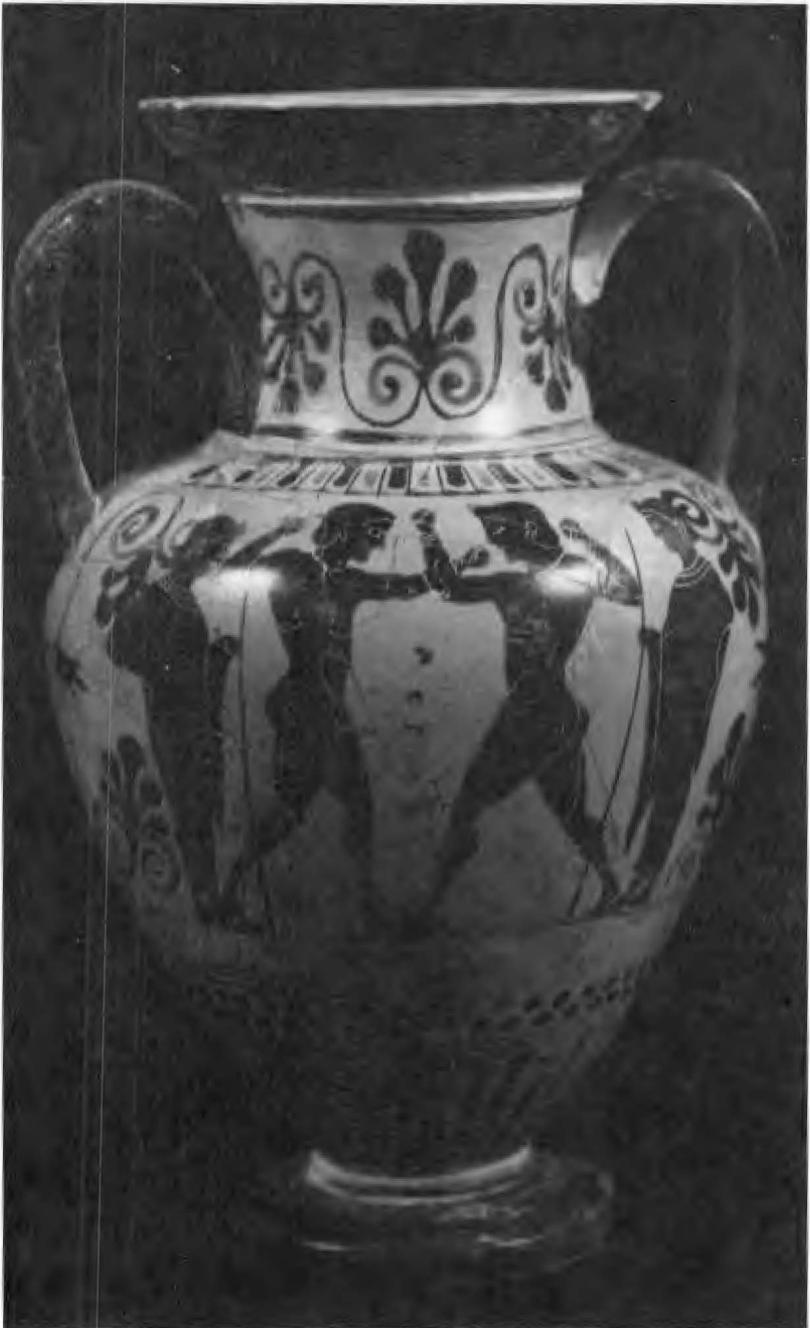


FIG. 5.—Attic neck amphora, obverse showing two boxers with judges.



FIG. 6.—Attic neck amphora, reverse showing two hoplites with judges or trainers.



FIG. 7.—Attic neck amphora, handle zone.

The dot band pattern appears on the body of the vase below the main scenes. Beneath it is a ray pattern, rising from the base. The foot is black.

The presence of judges (or perhaps trainers) with the two boxers and with the two hoplites suggests that the two scenes depict athletic games. That the scene of the boxers is an athletic event is obvious; that the event involving the two hoplites is an athletic game also is not as obvious. The boxers face each other with the left leg advanced and both arms upraised. Apparently, in each case, the left hand is set to parry the blow of the opponent whereas the right hand is drawn back near the shoulder in anticipation of delivering a blow. Such a pose is consistent with other representations of boxing.³¹

The appearance of the hoplites on a vase with an athletic event such as boxing and in the company of judges, trainers, or both, suggests that the scene is an athletic event and can be classified as one of the so-called war games. And yet just which one is not clear.

There were three main types of events involving the wearing of a military panoply: a race in full armor held at Olympia (and elsewhere), a duel or armed combat perhaps for exhibition purposes, and the Pyrrhic Dance performed at the Panathenaic Festival in which the participants wore some military equipment. A detailed examination of these events may enable determination into which game the two hoplites are preparing to enter.

The race in full armor was introduced at Olympia in 520 B.C. during the 65th Olympiad. The contestants wore helmets and greaves, and carried round shields. The race was run for the distance of two lengths of the stadium (400 meters) at Olympia but apparently over a longer course elsewhere. By 478 B.C., the contestants no longer were required to wear greaves and by the fourth century, the helmet also was abandoned, according to Pausanias (VI, 10. 4). The shield, however, was retained as long as the event was held.³² At no time did the runners apparently carry weapons. The extreme danger of running at top speed with a spear or sword is all too obvious.

The most strenuous variation of the race in full armor, according to Philostratus (third century A.D.), took place at the Eleutheria in Plataea (the Liberty Games held every five years) where the course was extremely long and the runners required to wear a full panoply, covering the athlete from head to foot. There was also a curious rule: any competitor who having won

once and entered again, and then failed to win, incurred the penalty of death.³³

During the Hellenistic period, a number of festivals began offering prizes for armed duels. A Panathenaic amphora in Madrid, however, dated *ca.* 530 B.C. suggests that armed combat was rewarded at Athens long before the Hellenistic period.³⁴ Two main variations are recognizable: the *hoplomachia* with the contestants using a small round shield and a spear and the *thyreomachia* involving a large rectangular shield and a sword. In both events, the contestants also wore breastplates, helmets, and greaves. The precise rules are unknown but the general nature seems to have been of a demonstration of skill, flexibility, and physical endurance. There is no Roman gladiatorial quality about these contests. Perhaps the underlying idea of the armed duels in these contests was to recall the glorious single hand-to-hand combats between great warriors of a bygone era in deep antiquity.³⁵

At both the Lesser and Greater Panathenaic games, an event known as the Pyrrhic Dance (or Chorus) was included. It was held on the day following the horse races along with other sketchily documented events that seem to have stressed the local and religious character of the entire festival. An inscription reveals that prizes were awarded for the Pyrrhic Dance in three categories—boys, youths, and men. Each prize was an ox, which furnished the victors with a victim for sacrificing and provisions for a feast.³⁶

The details of this war game are obscure but a votive relief from Athens dated to the fourth century B.C. offers some clues.³⁷ The chorus consisted of eight people, nude, armed with helmets and shields, and perhaps carrying something (a spear or a sword) in their clenched right hands. They move in a rhythmic pattern, perhaps under the direction of the figure who stands on the left. Whether the entire number of 24 (all three groups) performed together or separately is unknown.³⁸

During the Greater Panathenaic Games, held every four years, the main prize for athletic events was the well-known Panathenaic amphora filled with olive oil from Athena's sacred groves, depicting Athena on the obverse and the sport for which the prize was awarded on the reverse. Although the majority were awarded for athletic events, not all were.³⁹ And contrary to the inscription referring to an ox as the prize for the Pyrrhic Dance, there is a splendid Panathenaic amphora initially identified as depicting

the Pyrrhic Dance. Whether both an ox and the amphora were awarded at the Greater Panathenaic Games is unclear.

The amphora, in the Nelson Bunker Hunt and William Herbert Hunt Collections, is dated *ca.* 500-490 B.C. and attributed to the Kleophrades Painter. On the obverse is Athena Polias between two Doric columns with cocks perched on top; the inscription verifies that it was awarded at the games in Athens. On the reverse, the so-called Pyrrhic Dance is illustrated with a bearded judge or trainer gesturing toward a nude, bearded contestant who carries two shields.⁴⁰ The near shield has a *hoplitodromos* as the device. On the far right is another bearded man clad in some sort of loin cloth, carrying on his left arm a shield that has no device.

In describing the vase in the exhibition catalogue of the Hunt Collections, Dietrich von Bothmer drew attention to the figure carrying two shields.⁴¹ He commented that this may be of some special significance but just what is vague for so little is known about the Pyrrhic Dance. The armor used for the Pyrrhic Dance consistently seems to be the shield, helmet, and spear, and yet these two contestants neither wear helmets nor carry spears. The appearance of the scene with these variations suggests that either the Pyrrhic Dance contestants used different equipment at the Greater Panathenaia or that this example is of another contest entirely. Dancing with two heavy shields would have been quite strenuous and may be in a different class from the Pyrrhic Dance altogether.⁴² The scene nevertheless has to be some portion of an actual event rather than a practice session by its very appearance on an inscribed Panathenaic amphora. In another event held at the Panathenaic festival, known as the *Euandria*, contestants are believed to have handled two shields in some manner. By Aristotle's time (*Ath. Pol.* 60. 3), the award in this event was a shield but in the late Archaic period, at least on one occasion, the contest may have been recognized by an uninscribed Panathenaic amphora.⁴³

Illustrations of armed dances occur in a variety of vase-painting examples other than Panathenaic amphorae. Black-figure lekythoi provide numerous examples of armed figures in dances; less frequently scenes can be found on kylixes, hydriae, pelikes, oinochoes, and other shapes. In a lengthy study of these scenes, several factors concerning the Pyrrhic Dance are discussed: the armed figure is always nude, wearing a helmet and occasionally greaves, carrying a shield and a spear; he is accompanied by a

flutist, a clear sign that it is a dance routine. The presence of a chair or stool in the background suggests a scene from the gymnasium, whereas the absence of such a prop suggests an actual competition.⁴⁴ Although these examples seem clear enough, it must be emphasized that none is from actual Panathenaic amphorae and the votive relief from Athens (mentioned above) shows a Pyrrhic chorus without a flutist.⁴⁵

The scene on the reverse of the Texas Tech amphora has been tentatively identified as showing the start of the race in full armor. That event, however, as it was held at Olympia, seems ruled out because the figures carry weapons and although that event, when held at Plataea, had the participants covered from head to foot, the same argument about the weapons seems to exclude that variation of the race. The Pyrrhic Dance, on the other hand, is thought to have included spears and quite simply we may see here an early variation of that event.

The relief showing only helmet and shield and clenched hands (which presumably held spears) dates to either 366 or 323 B.C. and at Olympia as I already have noted, the participants in the race in armor gradually shed the greaves and then the helmets. Therefore, our vase of *ca.* 500 B.C. may depict an early version of the Pyrrhic Dance, which in time also shed some of its panoply. And yet, as we have observed, nudity of the participants is a distinguishing mark of the Pyrrhic Chorus.⁴⁶

It seems unlikely, furthermore, that our vase of *ca.* 500 B.C. and the Panathenaic amphora in the Hunt Collections also of *ca.* 500-490 B.C. are illustrating the same event. If the Pyrrhic Dance in some variation is illustrated on the Hunt Panathenaic amphora or even the *Euandria*, then the example at Texas Tech can be regarded as illustrating the beginning of a duel or armed combat for exhibition purposes rather than some extraordinary variation of the Pyrrhic Dance or a particularly hazardous race in full armor.

BLACK-FIGURE LEKYTHOS

One of the characteristic aspects of burial customs among the ancient Greeks was the concept of offerings to the dead. These were assorted objects actually placed in the tombs with the body of the deceased. Such objects varied greatly, of course, depending upon the sex, profession, and age of the deceased. Typically among such objects, however, were weapons, jewelry, toys, and pottery. The pottery that has been recovered through excavations

ranges widely in shape (and therefore in its original contents) but one particular shape stands out as especially popular as an offering in the graves. This is the lekythos.

Lekythoi were used as grave offerings from the geometric period down into the Hellenistic times. The earlier ones are painted in the style known as black-figure, whereas the later ones, beginning in the mid-fifth century B.C., are done in the technique referred to as white-ground with the figured scene resembling a drawing. The precise shape of the vessel varies somewhat as well: early spherical bodies with a pronounced foot and cup-shaped lip give way to an elongated shape referred to as the Deianira shape.⁴⁷ This, in turn, is altered by an off-set shoulder. By *ca.* 530 B.C., the lekythos is given a cylindrical body, a style that lasted throughout the fifth century.⁴⁸ The lekythos was used as a container for oil that was used in the performance of funeral rituals, making it the most customary grave offering.

The black-figure lekythos in the collection of The Museum, Texas Tech University shows a seated woman playing a lyre surrounded on either side by two additional seated women (Figs. 8-10).⁴⁹ Although the vase itself is well made, the scene on it can be described only as sloppy. A double ray pattern fills the shoulder and a rightward elongated key pattern (placed between double parallel lines), located just below the shoulder, forms the top border for the figured scene. It does not extend around the entire vase, however. Below the figured scene are three bands, the central one being the widest, before a solid black portion extends to the foot. The glaze is applied thinly, resulting in a mottled black and red appearance. The foot is in two degrees with the central portion reserved.

The figured scene contains a woman seated facing right playing a lyre. To the left, another woman is seated facing right (Fig. 9); in front of the lyre player yet another woman is seated, facing left (Fig. 10). Behind the scene runs a branch motif, complete with dots suggesting a type of black fruit. Each woman is seated upon a folding stool in a very languid attitude, as though she might slide off the stool at any moment. The folds of drapery are indicated by incised lines, which extend beyond the figure in a careless manner. Incised lines also are used to indicate the strings of the lyre and the right arm and hand of the lyre player. On the two figures to either side of the central lyre player, the head and hair are treated as one mass; the coiffure is arranged in a bun that extends dramatically at the back of the head. The

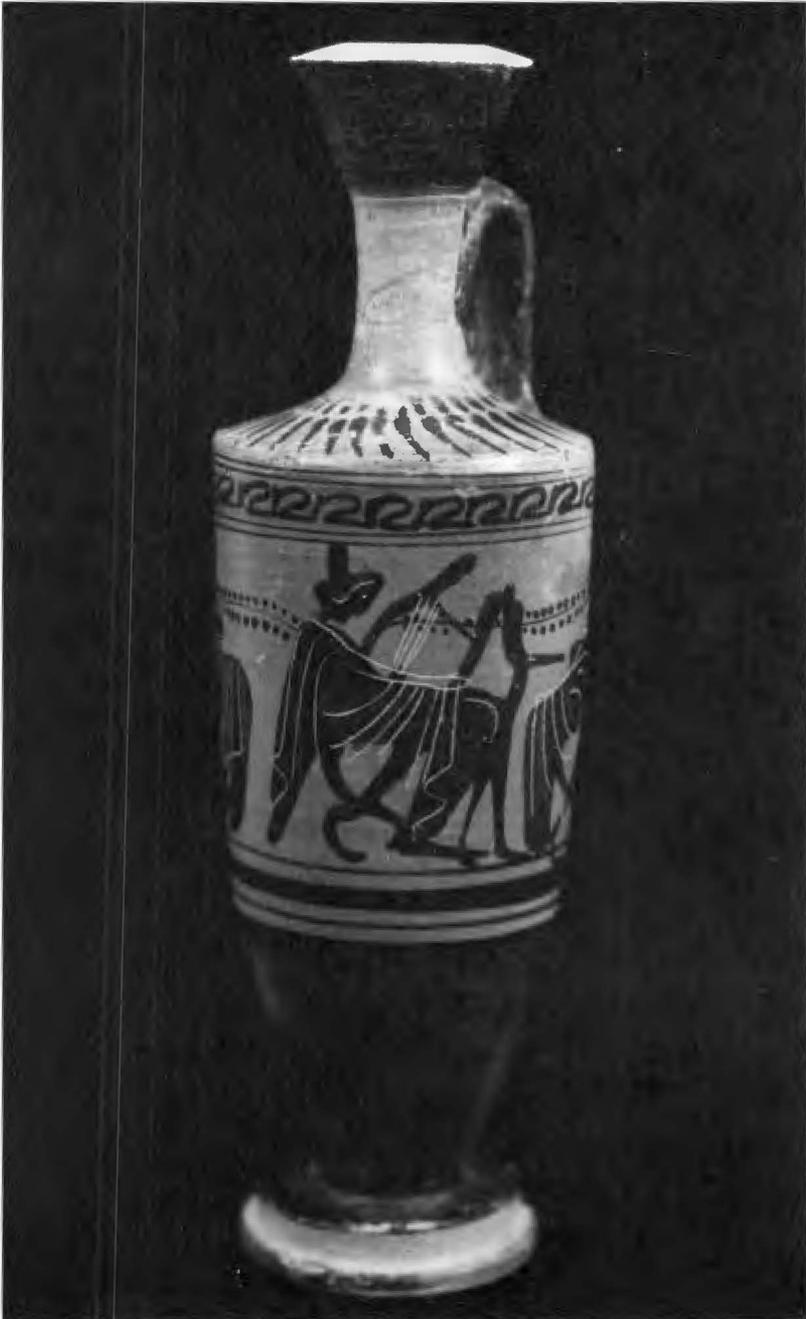


FIG. 8.—Black-figure lekythos, central lyre player.



FIG. 9.—Black-figure lekythos, seated figure facing right.

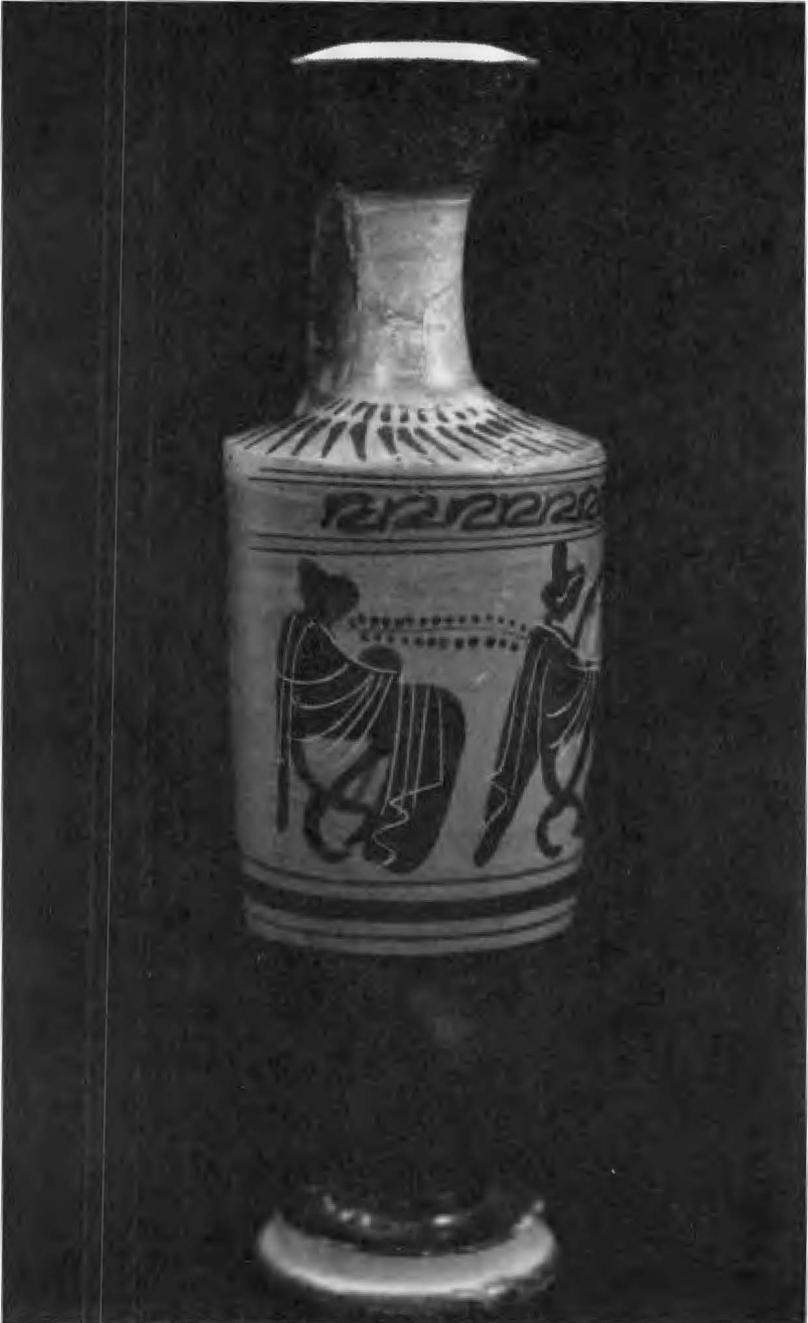


FIG. 10.—Black-figure lekythos, seated figure facing left.

central figure has a similar arrangement for her hair, but because her head is tilted downward as she plays the lyre, the bun projects vertically from her head; an incised line placed at the hair line separates the hair from the face. A somewhat stylized dog sits attentively beside the lyre player's knees (facing right).

Parallels for the composition as well as for the style of this lekythos are readily available among the works ascribed to the Haimon Group.⁵⁰ The Haimon Group represents those artists regarded as followers of the Haimon Painter.⁵¹ Among the Haimon Painter's characteristics that are pertinent in regard to the example from Texas Tech, are the following: the use of an elongated rightward key at the edge of the shoulder (as well as the use of a double row of dots and a chequered band); a double ray pattern on the shoulder (also described by Haspels as "a row of degenerate lotus-buds with rays above"; meagre branches in the field, often with dots suggesting black fruit; an incised line, separating face and hair; and bodies that are "thin, unmuscular and flaccid."⁵² The following four lekythoi, all assigned to the Haimon Group, will suffice to establish the attribution of the Texas Tech lekythos.

An example in Altenburg offers an obvious parallel.⁵³ The scene is described as "a woman seated with lyre; between two women." On the shoulder occurs the double ray pattern; a row composed of the rightward leaning key design is placed at the top of the figured scene along the edge of the shoulder. The lyre player faces right and to either side sit the female listeners facing her. The drapery is indicated with heavily incised lines. The heads are not well defined. Branches with black fruit pass through the background.

A similar example, recovered from a grave in Athens, shows a virtually identical scene. Two seated female listeners accompany the seated female lyre player. The rightward key pattern, the double ray pattern, and the branches in the background complete the scene.⁵⁴

As was noted above (see endnote 50), marked similarities occur also with scenes in which the lyre player is described as a man or as Apollo. Such an example can be noted in Oslo, in the University Museum of Ethnography.⁵⁵ The lyre player is described as Apollo in the *Corpus Vasorum Antiquorum* listing but as a woman by Beazley.⁵⁶ The figures exhibit the same languid pose as those on the Texas Tech lekythos; the double ray



FIG. 11.—Etruscan stemmed kylix, central medallion.

pattern appears on the shoulder. At the edge of the figured scene below the shoulder, however, the dot band design is found.

And, finally, a lekythos in the Fogg Museum provides the concluding example.⁵⁷ The double ray pattern again is placed on the shoulder, whereas the dot band design occurs at the top of the body. In this scene, a man playing a lyre is seated facing right, surrounded by two female listeners.⁵⁸ The himation of the lyre-player is accentuated with incised lines to indicate the folds.

This list of parallels is in no way intended to represent all those known of the three seated figures within the works of the Haimon Group. Rather, it is intended as merely a partial list, sufficient to establish the conclusion that the Texas Tech lekythos can be assigned to the Haimon Group. The works of this group are dated *ca.* 490-480 B.C.

ETRUSCAN STEMMED KYLIX

Kylixes were among those shapes used as drinking cups in antiquity, and are particularly associated with important or formal occasions. The bowl rests on either a low foot or a stemmed foot; the center of the bowl usually is painted, either



FIG. 12.—Etruscan stemmed kylix, profile.

with an over-all design as in the case of the famous kylix by Exekias illustrating Dionysos in a sailboat, or by framing a central scene within a circle (referred to as a medallion); the outer surface of the bowl also may be decorated with a variety of designs. Two handles, attached near the rim of the bowl, complete the characteristic shape. This Etruscan example finds ready parallels in scenes of banqueting from tomb paintings, such as those known from Tarquinia.

This kylix, which is held in custody by The Museum, Texas Tech University, was not actually part of the original purchase of classical vases made by The Museum; it has recently been published by Mario Del Chiaro.⁵⁹ It will, therefore, suffice to give but a brief description of the object in order to complete the current study on all the classical vases in The Museum, following Del Chiaro's discussion (see Figs. 11, 12).⁶⁰ In the center medallion of the bowl stands a nude male athlete facing to his right, holding in his lowered right hand a wreath (presumably of victory); draping over his left arm is a mantle, and in his left hand he holds a strigil. Around the outer surface of the bowl runs a laurel pattern, "enhanced by clusters of berries."⁶¹

Based upon the particular technique of decoration and style of drawing, the kylix has been assigned to the Sokra Group.⁶² This category, first recognized by John D. Beazley, derives its name from the inscription *Sokra*, which is found on the underside of the foot of the cup Villa Giulia 3676.⁶³ A general date of the fourth century B.C. is given to the group, but a closer date for the Texas Tech kylix is suggested as 375-350 B.C.⁶⁴

The technique of decoration that makes this kylix distinctive (and suggests its inclusion in the Sokra Group) is known as superposed painting, a term given to the technique by Beazley.⁶⁵

The technique is characterized by the direct application of an opaque paint onto the black-glazed surface; the opaque paint may vary from white to a creamy-white or a pinkish-white. Details of drapery and anatomy, especially on the better vases, are then incised, allowing the black glaze to show through the applied paint.⁶⁶ The technique is obviously quite distinct from the better known black-figure and red-figure methods.

SOUTH ITALIC FISH PLATE

Fish plates, so named because of the fish that decorate them, appear commonly in South Italy during the middle to late fourth century B.C. Their earliest occurrence, however, seems to be among the undecorated black-painted ware of Attica in the late fifth century B.C.⁶⁷ Red-figure examples are known from Attica also, as are red-figure examples from Boeotia and from South Russia. The Greek and South Russia plates differ noticeably from those of South Italy in exhibiting a greater degree of skill and overall attention to details of the fish and in arranging the fish with their backs to the center of the plate rather than their bellies as in the South Italic examples.⁶⁸

The plates are generally shallow, distinguished by a depression or well in the center, and set off by an overhanging rim. The rim is decorated, often by a wave pattern; other less frequent patterns include stripes, ivy wreaths, alternating dots, and the meander pattern. The diameter of the plates averages 20-25 centimeters but some are larger and some smaller (as is the example in the collection of The Museum, Texas Tech University). A small circular foot gives the plates an average height of 4.5 centimeters. The South Italic plates generally have three fish on them and occasionally smaller filler fish or shells, whereas those examples from mainland Greece and South Russia frequently display five or more fish.

The fish used as decoration represent a wide variety from the Mediterranean Sea and all seem to be edible varieties; a few, however, are not known today. Particularly common is the sea perch, sar, torpedo ray (also known as the electric ray), mullet, octopus, and an assortment of shellfish.⁶⁹ That the varieties depicted are edible suggests that the plates were used to serve fish. As has been pointed out, however, the plates are too small to serve up an entire fish of the sort that seem to have been the most popular. The fish were, no doubt, cut into bite-size pieces and

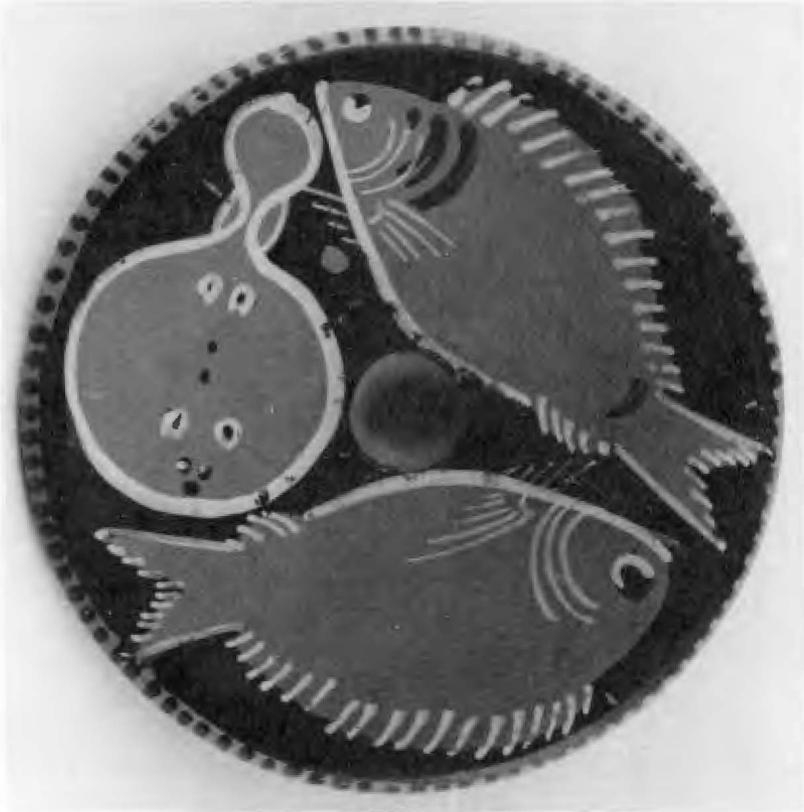


FIG. 13.—South Italic fish plate.

perhaps served with a savory sauce filling the depression in the center.⁷⁰ Another widely held view is that the depressions were used to catch liquid draining from the fish. In South Russia, the depression is perforated for perhaps just such a function.⁷¹

With so many examples of South Italic pottery being recovered from tombs, the suggestion has been made that perhaps the plates had a funeral function, but whether a funerary use was their primary or secondary function is not clear.⁷² More intriguing, perhaps, is the suggestion that because the majority of fish shown on the plates are recognized for their high gourmet reputation, the plates were included among the special dinnerware of at least the more well-to-do members of society and were, accordingly, suitable as grave offerings.⁷³

Three fish decorate the face of the plate in the collection of Texas Tech University (Fig. 13).⁷⁴ The torpedone is viewed from the



FIG. 14.—South Italic fish plate, profile.

top, whereas the other two fish are shown in profile.⁷⁵ Following the torpedo is a sea perch, preceding it is a sar. The central depression, left in reserve, is approximately eight millimeters deep and 2.2 centimeters in diameter; there is no decoration around it although some sort of decoration, such as a wave pattern, is common. Around the overhanging rim is a pattern of 94 stripes (see Fig. 14).

Between the sea perch and the torpedo is a reserved spot that, by analogy with other plates, may be considered to represent a scallop shell. The surface of the plate in this area and between the perch and sar near the depression seems particularly disturbed, as though there may have been some overpainting or retouching.

A survey of South Italic fish plates with a decoration that includes the distinctive torpedo suggests that this example should be considered as Campanian.⁷⁶ The torpedo seems to be represented by three fairly distinct groups: with a long, curving tail; with a shorter tail that terminates in a heart shape; and with a tail which is quite short and round. The group with long, curving tails (which more clearly approximate nature) is generally assigned to the Torpedo Painter himself.⁷⁷ Those examples in which the torpedo appears with a mid-length tail are simply assigned to the Torpedo Group.⁷⁸ A recently published plate in the Museum Collection of the Department of Classical Studies at the University of Ottawa should, perhaps, be assigned to this category.⁷⁹ It is, however, to the last group that the Texas Tech plate can be assigned.

This group was recognized by Trendall and includes several examples, one of which provides an extraordinarily close parallel to the Texas Tech plate.⁸⁰ The parallel is provided by plate F261

in the British Museum.⁸¹ Although there are a few minor variations in the amount of detail on the bodies of the perch and sar, the points of similarity are extensive. The torpedo rays in both cases have remarkably similar arrangements of the spots on their backs. Also, between the perch and the torpedo on the example in the British Museum is the reserved scallop shell. Others that Trendall originally suggested as belonging to this group include two plates in Capua and an example in Cambridge.⁸² Close also is an example in Bologna although the tail of the torpedo is slightly longer than in the particular example described here.⁸³

Although I can with confidence assign the fish plate to Campania, placing it among the plates by the Robinson Painter, to arrive at a date much closer than the second half of the fourth century B.C. is not feasible at this time.⁸⁴ The Torpedo Painter is listed variously as active in the third quarter or last quarter of the fourth century and the Torpedo Group is dated *ca.* 330-320 B.C. To allow, then, the broader dating of *ca.* 350-300 B.C. for the Texas Tech plate is sufficient.

ACKNOWLEDGMENTS

A preliminary study of three of these vases (the alabastron, neck amphora, and the lekythos) was made in 1979 by Douglas H. Gulick in partial fulfillment of a graduate seminar in Classical Antiquity. His conclusions concerning the neck amphora and the lekythos are incorporated in the present study and are gratefully acknowledged. I wish also to thank Professor Mario A. Del Chiaro (University of California-Santa Barbara), who on several occasions examined the collection and offered suggestions and kindly supplied me with the offprint of his publication of the Etruscan kylix. Without that, this present study would be incomplete. My sincere appreciation also must be extended to Professor William R. Biers (University of Missouri-Columbia), who offered valuable commentary, criticism, and numerous bibliographical references, and whose continued support made this project at last a reality.

The staff of The Museum, Texas Tech University have also been most supportive. I would particularly like to thank Ms. Rose Montgomery (Museum Registrar) and Ms. Future Atkins (Curator of Art), whose cheerful cooperation at all stages alleviated much of the tedium.

ENDNOTES

Abbreviations used are as follows: American Journal of Archaeology (AJA); Bulletin de Correspondance Hellénique (BCH); Corpus Vasorum Antiquorum (CVA); Journal of Hellenic Studies (JHS); Memoirs of the American Academy in Rome (MAAR).

1. The Orientalizing influences, which so affected the Greek mainland, came from the Near East, and particularly from Assyria. To a lesser degree, influence also came from Egypt. The motifs found in vase painting are especially distinct in

their preference for animals. Included among the more common animals, such as sheep, goats, deer, and assorted birds, are more exotic varieties such as lions and panthers. Foremost are the fantastic animals such as griffins, sphinxes, sirens, and other composite creatures.

2. Ancient Etruria proper was bordered on the north by the Arno River and on the south by the Tiber River. The Apennine Mountains formed a natural border to the east and the Tyrrhenian Sea provided a vital link for commerce throughout the Mediterranean region. Etruria's influence, though, spread far beyond its heartland.

3. W. Llewellyn Brown, *The Etruscan lion* (Clarendon Press, Oxford, 1960), p. 27. The new infusion of oriental motifs is dated to the second quarter of the seventh century B.C. The Phoenician oriental style is distinct in its Egyptian flavor, according to Brown (p. 2), from the Assyrian style that affected mainland Greece.

4. Robert M. Cook, *The Swallow Painter and the Bearded Sphinx Painter*, *Archäologischer Anzeiger*, Suppl. 3, 1981, p. 460. The Bearded Sphinx Painter flourished ca. 630-625 B.C. His work is characterized by the use of dot-rosettes and a mixture of the techniques of incised black, regular black-figure, and outline.

5. Mario Del Chiaro, *Etruscan art from West Coast collections* (Standard Printing Co., Santa Barbara, 1967), p. 49.

6. Brown, *supra* note 3, p. 52. Although Etrusco-Corinthian ware was identified by Humfry Payne, *Necrocorinthia* (Clarendon Press, Oxford, 1931), pp. 206-209, thorough investigation of the ware can be said to have been launched with Brown's discussion (pp. 52-59).

7. TTUM 1970-483. Ht. 16.8 cm.; max. diameter 8 cm.; rim diameter 5.2 cm. Alabastra generally were used for ointments or perfumed oil. The narrow mouth allows the user to dispense the contents slowly.

8. D. A. Amyx, *Two Etrusco-Corinthian vases*, in *Studies in honor of Arthur Dale Trendall, Alexander Cambitoglou*, ed. (Univ. Sydney Press, Sydney, 1979), p. 16 and footnote 13. [Hereafter: Amyx 1979.]

9. Brown, *supra* note 3, pp. 53-54.

10. Brown, *supra* note 3, pp. 55-56. Among the better and more prolific of these is the Rosoni Painter, who did not seem to have liked lions at all but did use panthers. Lions are, however, common on the works of his colleagues. Brown conceded that, at his best, the Rosoni Painter "approaches average Corinthian work" (p. 56) and went so far as to suggest that he may have been a Corinthian immigrant.

11. D. A. Amyx, *The Mingor Painter and others: Etrusco-Corinthian addenda*, *Studi Etruschi XXXV* (1967), p. 97. The vase is no. 1928. 6-14.1. [Hereafter: Amyx 1967.]

12. Amyx 1979, p. 16. Amyx, who originally named the artist the Warrior Painter, willingly accepted the change in name to the American Academy Painter as proposed by the Hungarian scholar Janos G. Szilágyi in order to avoid any confusion with the Corinthian Warrior Group. The name-vase (an alabastron) first was published in *MAAR X* (1932): 117 and plate 24—*American Academy* 543. It was initially identified as Corinthian. On it are two lions seated, facing each other. Between them on the front, and over their crossed tails on the back, are two birds. Incised rosettes and blobs marked with "X" fill the field.

13. Amyx 1979, p. 17. See CVA Hungary 1, Budapest 1—no. 56.140 A (plate 11, 1-3, 5, 8-9) for a major example by the Bobuda Painter.

14. William R. Biers, *An Etruscan face: a mask cup in Missouri*, *Muse* 13, 1979, p. 49. In discussing aquatic birds on an Etrusco-Corinthian plate in the Museum of the University of Missouri-Columbia by the Rosoni Painter or his circle, Biers pointed out that the original models came from the Corinthian artists and cited a clear parallel to a Corinthian alabastron (also in the collection in Missouri).

15. Amyx 1967, p. 98 and plate XXIX (a-d). He commented on the "distinct treatment of birds" as a hallmark of this painter.

16. Janos G. Szilágyi, *Entwurf der Geschichte der etrusko-korinthischen figürlichen Vasenmalerei*, in *Römische Frühgeschichte: Kritik und Forschung seit 1964*, A. Alföldi, ed. (Heidelberg, 1976), pl. 18, fig. 10.

17. The smaller bird above the tails of the lions is treated in an almost identical fashion to the bird found above the tails of the lions on the name-vase. The eye, beak, contour line, and wavy line on the breast are similar as is the presence of the pointed, pear-shaped pattern; the use of looped lines and diagonal lines on the wings and tail complete the points of resemblance.

18. Janos G. Szilágyi, *Considerazioni sulla ceramica etrusco-corinzia di Vulci: risultati e problemi, La Civiltà arcaica di Vulci e la sua Espansione: Atti del X. convegno di studi Etruschi e Italici* (Florence, 1977), pl. XIX (c). It was found at Vulci, in the tomb of the Bearded Sphinx Painter. [Hereafter: Szilágyi 1977.]

19. D. A. Amyx, *Some Etrusco-Corinthian vase-painters*, in *Studi in onore di Luisa Banti* (Roma, 1965), p. 12. The Bobuda Painter's preference is for the opposition of vertical lines on the neck and horizontal lines on the manes, as Amyx pointed out.

20. Details of the ear, muzzle, mouth, teeth, and tongue are similar, as well. Another example illustrated with two lions exhibits the same patterns. It appeared on the Philadelphia antique market and is illustrated in *Hesperia Art Bull.*, XXXVI (1966), A-4.

21. Janos G. Szilágyi, *Le fabbriche di ceramica etrusco-corinzia a Tarquinia*, *Studi Etruschi* XL (1972), 34. See pp. 71-73 for the works known in 1972 to Szilágyi by the American Academy Painter. He listed three kylixes, eight plates, 16 alabastra, and three aryballoi for a total of 30 pieces. By 1977, Szilágyi mentioned that the works assigned to the American Academy Painter total 40 (Szilágyi 1977, p. 57). Among the additional 10 pieces are three plates found at Murlo. See Erik Nielsen and Kyle M. Phillips, *Bryn Mawr College excavations in Tuscany, 1973*, *AJA* 78 (1974): 271 and plate 56 (8-9).

22. Szilágyi 1977, p. 54. The group includes the Carnage Painter (*Pittore dei Caduti*) and the Volunteer Painter (p. 57). On the other hand, the Bobuda Painter seems to be slightly later in date even though he follows in the tradition of the Group of the American Academy; he may well have worked at Vulci too (pp. 60-61).

23. Janos G. Szilágyi, *Etrusco-Corinthian bilingualism*, in *Corinthia: studies in honor of Darrell A. Amyx*, Mario A. Del Chiaro and William R. Biers, eds. (Univ. Missouri Press, Columbia, 1986), pp. 134-145. See particularly p. 142. Fig. 12, illustrating an alabastron merely described as in Sotheby's Catalogue, 1 December 1969, no. 103, is the vase now under discussion in The Museum, Texas Tech University.

24. *Ibid.*, p. 142.

25. *Ibid.*, p. 144.

26. *Ibid.*, p. 142 and footnote 30.

27. Marina Martelli, *The Pescia Romana Painter: a bilingual vase painter*, in *Corinthia: studies in honor of Darrell A. Amyx*, Mario A. Del Chiaro and

William R. Biers, eds. (Univ. Missouri Press, Columbia, 1986), pp. 146-159. See especially p. 159.

28. At any rate, the attribution of this alabastron to the American Academy Painter (however we are to regard him in his later years) was confirmed by Professor Szilágyi through correspondence dated 3 August 1986.

29. TTUM 1970-482. Ht. 15.9 cm.; max. diameter 9 cm.; inscribed on the obverse. In the preliminary study made in 1979 by Douglas H. Gulick, the vase was assigned to the Dot Band Class. He pointed out a great similarity in decoration to work by the Edinburgh Painter as well as a similarity to an example in the Metropolitan Museum of Art in New York by the Painter of Villa Giulia M 482 (CVA USA 16, MMA 4—pl. 48, 1-4). Although the TTU vase does not seem to be by either artist, Mr. Gulick concluded that it can be regarded as "in the manner" of the Painter of Villa Giulia M 482.

30. A parallel for the cloaks can be found on a neck amphora in Brussels by the Antimenes Painter, illustrated in John Boardman, *Athenian black figure vases: a handbook* (Thames & Hudson, London, 1974), fig. 187. I wish to express my appreciation to Professor William R. Biers (University of Missouri-Columbia) for directing my attention to this example.

31. E. Norman Gardiner, *Greek athletic sports and festivals* (Macmillan and Co., 1910; reprint ed., Brown Reprint Library, 1970), p. 419. [Hereafter: GASF.] The delineation of the back muscles of our boxer on the right is, however, not clear but the stance itself is so standard that the back view can be assumed.

32. Nicolaos Yalouris, ed., *The eternal olympics* (Caratzas Brothers, New York, 1979), p. 171.

33. Gardiner, GASF, pp. 286-287. Perhaps the rule was merely to discourage contestants from competing more than one time.

34. The Panathenaic amphora is exhibited at the National Archaeological Museum in Madrid, Spain (inv. no. 10901). On the obverse, Athena is depicted between two columns on which cocks are perched; the reverse shows two warriors armed with helmets, breastplates, round shields, spears, and greaves. One warrior moves to the left while the other seems to be in pursuit. An illustration can be found in Yalouris, *supra* note 32, fig. 142 and CVA Spain 1, Madrid 1. The inscription naming the vase as a prize awarded at the games in Athens runs vertically on the left-hand column.

35. Yalouris, *supra* note 32, p. 245.

36. Gardiner, GASF, p. 239.

37. The relief is in the Acropolis Museum (no. 1338). According to legend, Athena was the first to perform the Pyrrhic Dance. See Spyros Meletzis and Helen Papadakis, *Acropolis and museum* (Schnell & Steiner, Munich, 1967), p. 43 and fig. 110. The relief is from a statue base set up by Atarbus to commemorate victories at the Panathenaia by the Pyrrhic chorus and a cyclic chorus, which he provided in the archonship of Kephisodoros, either in 366 or 323 B.C. See Gardiner, GASF, p. 239.

38. Gardiner, GASF, p. 240.

39. John D. Beazley, *The development of Attic black-figure*. Sather Classical Lectures, vol. 24 (Univ. California Press, Berkeley, 1964), p. 88. He cited the Burgon Vase in the British Museum, which was awarded for an equestrian event.

40. Dietrich von Bothmer, in *Wealth of the ancient world*, Janice Firth Thompkins, ed. (Kimbell Art Museum, Fort Worth, 1983). The vase is described with illustrations on pp. 66-67. The attribution of the Kleophrades Painter was

made by the compilers of Sotheby's *Catalogue of Antiquities* (13 December 1982), pp. 64-65, no. 221.

41. *Ibid.*

42. A dance with two shields is known from Xenophon (*Anabasis*, VI, I. 9) but it has been regarded as an acrobatic feat, performed at banquets for the amusement of the guests. The appearance of this feat on an inscribed Panathenaic amphora gives it a new significance. *Ibid.*, p. 67.

43. J. A. Davidson, *Notes on the Panathenaea*, *JHS*, LXXVII (1958), p. 26 and no. 8 in the appendix on p. 42.

44. Jean-Claude Poursat, "Les représentations de Danse Armée dans la ceramique attique," *BCH XCII* (1968), pp. 550-615 (see especially pp. 566-583 on the Pyrrhic Dance). The article discussed other variations, as well, including: the masculine armed dance, the armed dance of satyrs, and the female armed dance. According to Poursat, what distinguishes a Pyrrhic Dance scene from simply an armed dance is the nudity of the dancers and the armaments. The shield, helmet, and spear were used by Athena who taught the dance to men. She did not use a sword.

45. The figure, usually identified as the judge or trainer, on the votive relief cannot be assumed to be playing a flute. The right hand is lowered; the left arm is bent at the elbow as though in admonition of the dancers. In fact, the figure appears to be female and, if so, may be Athena herself giving instructions for the dance!

46. The examples cited by Poursat (*supra* note 44), moreover, seem to suggest that the Pyrrhic Dance was always performed nude, with only helmets, shields, and spears. The examples date from the late sixth century to the middle fifth century B.C.

47. Boardman, *supra* note 30, p. 189.

48. *Ibid.* The shape of the mouth has given rise to the term calyx-mouth for these whereas others represent a variety known as chimney-mouth.

49. TTUM 1970-481. Ht. 18 cm.; max. diameter 5.5 cm. Added red lines are applied haphazardly to the hair and drapery of the seated figures.

50. The identification was initially made by Douglas H. Gulick (*supra* note 29). As he observed, the works listed by John D. Beazley, *Attic black-figure vase-painters* (Clarendon Press, Oxford, 1956), p. 554 [Hereafter: ABV.] as showing "woman seated, with lyre; between two seated women" do exhibit the greatest parallels. Those listed as showing a man or Apollo with the lyre also show a marked comparison. Other compositions involving standing figures by the Haimon Group, curiously, do not exhibit such marked similarity as do scenes containing seated figures whether one is playing a lyre or not.

51. C. H. E. Haspels, *Attic black-figured lekythoi* (Boccard, Paris, 1936), pp. 130-133. The name for the leading artist, the Haimon Painter, derives from the subject of the Sphinx and her last victim, Haimon the son of Kreon of Thebes. Haspels observed (p. 130) that the artist used it four times.

52. *Ibid.*, p. 131. She continued, informing us that his preferred subjects included the sphinx and victim, child in a cauldron, Herakles and the Boar, harnessing scenes, Helios rising, and a goddess mounting her chariot.

53. CVA Germany 17, Altenburg 1—plate 41, 4-6, no. 194.

54. Cedric G. Boulter, *Graves in Lenormant Street, Athens*, *Hesperia* 32 (1963): 116, A-4. Agora no. P10327. The finds were made in 1936. See also Beazley, ABV, p. 554, no. 408.

55. CVA Norway 1—plate 29, 5-6. no. 36276.

56. Beazley, ABV, p. 550. He remarked on the parallel between the Oslo example and that of Agora no. P10327, mentioned earlier. The figure of the lyre player is treated in such a vague manner that nothing apparently distinguishes its sexuality.

57. CVA USA 8, Fogg & Gallatin—plate XII, 3. Harvard no. 1830. This corresponds to ABV, p. 550, no. 316.

58. Beazley (ABV, p. 550) suggested that we have Apollo seated between seated women, perhaps Leto and Artemis.

59. Mario A. Del Chiaro, An Etruscan "Sokra Group" kilix in Texas, *Quaderni ticinesi di numismatica e antichità classiche XV* (1986), pp. 125-127. The kylix was given to Texas Tech University by The Friends of Classics in Lubbock, Texas.

60. The kylix is 10 cm. in height; diameter of the bowl 23.5 cm.; with handles 31.5 cm.

61. Del Chiaro, *supra* note 59, p. 126.

62. *Ibid.*, p. 125.

63. John D. Beazley, *Etruscan vase-painting* (Clarendon Press, Oxford, 1947), pp. 201 ff. [Hereafter: EVP.] Beazley proposed that Sokra(tes) is perhaps the name of either the painter or potter of the Villa Giulia example.

64. Del Chiaro, *supra* note 59, p. 127. In assigning this date, Del Chiaro noted that the Texas Tech kylix closely parallels another kylix in Tarquinia (Museo Archeologico Nazionale, inv. no. 1069), which is dated to the second quarter of the fourth century B.C.

65. Beazley, EVP, pp. 195-229. The initial use of the technique in Etruria is first recognized by Beazley to have occurred in the fifth century B.C.

66. Del Chiaro, *supra* note 59, p. 125. He pointed out that although Athenian painters did, indeed, use this technique, they soon discarded it.

67. Robert M. Cook, *Greek painted pottery*, 2nd ed. (Methuen & Co., London 1972), p. 238.

68. Edmund B. Bloedow and Claude Björk, An "Apulian" red-figure fish plate, in *Mélanges offerts en hommage au Révérend Père Étienne Gareau, Société des études anciennes du Québec*, 1982, pp. 91-124. See especially pp. 94-95.

69. *Ibid.*, p. 102. Following L. Lacroix (*La faune marine dans la décoration des plats à poissons*. Verviers, 1937), they listed 14 species but did not list the various shellfish.

70. Mario A. Del Chiaro, An Etruscan (Caeretan) fish plate, in *Studies in honour of Arthur Dale Trendall, Alexander Cambitoglou*, ed. (Univ. Sydney Press, Sydney, 1979), pp. 57-59. See especially p. 58.

71. See Bloedow and Björk, *supra* note 68, p. 102, and note 88. We must keep in mind that even though the plates are quite similar in appearance and, by implication, function, there could easily be regional variations in preparing and serving fish or in serving particular species of fish.

72. See Margaret Ellen Mayo, ed. *The art of South Italy: vases from Magna Graecia* (Virginia Mus. Fine Arts, Richmond, 1982), p. 193.

73. Bloedow and Björk, *supra* note 68, p. 103. The top-ranking fish include: sea perch, sar, wrasse, torpedo, and red mullet.

74. TTUM T.567/70-475. Diameter 13.8 cm. (including the overhanging rim 14.7 cm.); height 3.1 cm. The fabric is a light-buff colored clay with a blackish-brown glaze; added white is used to outline the fish and for details of fins and gill slits. The underside and raised foot (5 cm. diameter) are in reserve.

75. Such a combination of views is quite typical and, considering the shape of the torpedo, quite sensible.

76. Trendall has pointed out on numerous occasions that a major characteristic of the clay of Campania is its light-buff color in contrast to the deeper red-orange color of Apulia. See Mayo, *supra* note 72, p. 198.

77. See Arthur D. Trendall, Review of Léon Lacroix, *la faune marine dans la décoration des plats à poissons*, JHS 57 (1937), pp. 268-269. In this review, Trendall listed several examples that display the long tail and tentatively proposed the name of Torpedo Painter, which is now widely accepted. [Hereafter: Trendall 1937.]

78. See Arthur D. Trendall, *Greek vases in the Logie Collection* (Univ. Canterbury Press, New Zealand, 1971), p. 70, fig. 42 (inv. no. 102/69). The Torpedo Group is dated *ca.* 330-320 B.C.

79. Bloedow and Björk, *supra* note 68. Even though the plate was initially described as Apulian, the authors suggested immediately that, based on the color of the clay, it is likely to be Campanian. In this assessment, they followed Trendall (p. 91). A date of *ca.* 350 B.C. or slightly later is assigned but no artist attribution is offered (p. 101).

80. Trendall 1937, p. 269. Although Trendall did not assign a name to this group in 1937, it now is assigned to the Robinson Painter.

81. CVA Great Britain 2, British Museum 2—Group IV E a, plate 12, no. 18. A torpedo, sea perch and sar comprise the decoration. It measures 13.9 cm. in diameter and 3.4 cm. in height.

82. Trendall 1937, p. 268. CVA Italy 11, Capua, Museo Campano 1—plates 2,5; and 5,4. CVA Great Britain 6, Cambridge 1—Group IV, DE, plate XLVI, no. 5. The rims of one Capua example (5,4) and the Cambridge example are decorated with the popular wave pattern; the rim of the other Capua example (2,5) is not visible. This plate, furthermore, is actually decorated with two perch and one sar and a tiny filler sar.

83. CVA Italy 12, Bologna 3—Group IV E r, plate 6, no. 19. Inv. Coll. Palagi no. 727. The rim seems to be striped.

84. The inclusion of the Texas Tech plate into this group was confirmed by Prof. Ian McPhee of La Trobe University (Bundoora, Victoria, Australia) through correspondence dated 31 July 1987. He pointed out that plates by the Robinson Painter are to be distinguished by the appearance of the striped pattern on the rim rather than the wave pattern and that they vary but slightly. Therefore, although the TTU example is closely paralleled by BM F261, to refer to a matched pair in this case is perhaps not practical.

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