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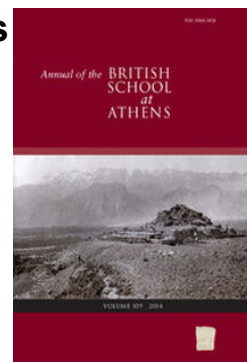
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## A PANATHENAIC AMPHORA FROM KAMEIROS.

(PLATE XIII.)

WHEN travelling in the island of Rhodes some ten years ago Dr. Duncan Mackenzie picked up on the Akropolis of Kameiros a handful of sherds, which I recently had occasion to examine. I found that several of them fitted together, and formed portions of an Attic b.-f. vase. The remains of one side represented a draped female figure standing to the left, and bearing a shield, with a pillar in front of her, while the five fragments of which the other portion consisted represented three armed men running to the left. In other words, here was a fragmentary Panathenaic amphora, recording a victory in the Armed Race.<sup>1</sup>

As the illustrations <sup>2</sup> show (Pl. XIII.), this belongs to the early class of Panathenaic amphorae, and since there are not many others of this period which represent the Armed Race,<sup>3</sup> it seems worth while to publish it, fragmentary though it is. The vase when complete was of small dimensions, the height of the painted panel representing the race being only 135 m., which suggests that the original height was not more than 30 m. Such dimensions are not rare for these vases, though the larger size which

<sup>1</sup> Dr. Mackenzie, whom I informed of the interest of the sherds, kindly gave me permission to bring them to England. They have been successfully cleaned and mended and are now, with his consent, deposited in the Ashmolean Museum.

<sup>2</sup> From the brush of Mr. F. Anderson.

<sup>3</sup> (1) *B.M. Vases*, B 143 (from Gela) (= Von Brauchitsch, *Über die Panathenaischen Preis-amphoren*, p. 30, No. 32). (2) Bologna, Pellegrini, *Cat. Mus. Civ.* 198, and p. 29, Fig. 2 (= Von Br. *op. cit.* No. 17). (3) Naples, Heydemann, 2764 (= Von Br. *op. cit.* No. 39). (4) (5) Stephani, *Compte rendu*, 1876, pp. 105 ff. Nos. 33, 34 (= Von Br. *op. cit.* Nos. 52, 53, present whereabouts unknown, but excavated in Etruria).

varies from '40-70 m. in height is that with which we are more familiar. The absence of the inscription τῶν Ἀθηνᾶθεν ἄθλον is characteristic of these smaller Panathenaic amphorae, and indeed leads the most recent writer on the subject<sup>1</sup> to class all the uninscribed vases of this class as imitations, and not as prizes from the Panathenaic games at all. But in the absence of certain proof of this statement, it is simpler, on the whole, to continue to regard the smaller uninscribed amphorae which actually represent victories in athletic contests as genuine prize-vases, and our present example comes under this category.

Of the scene on one side nothing is left of Athena beyond a portion of her garment from the waist downwards, and the lower part of the shield. The vertical folds of the skirt are represented with alternating stripes of black and the accessory red, and on the black folds are alternate dots of red and small incised crosses. The treatment in the matter of plain vertical folds resembles in general that exhibited on Nos. B 131, B 134, and B 135 of the Panathenaic vases in the British Museum,<sup>2</sup> and is not unlike that of the fine amphora found at the sanctuary of Athena Chalkioikos at Sparta in 1907,<sup>3</sup> though this has no ornament on the skirt. On the Armed Race amphora in the British Museum<sup>4</sup> the skirt is not ornamented, and the general effect is less pleasing. Athena's shield bears a design of four white disks, three being placed at equal intervals around a slightly smaller central one. This identical scheme does not occur elsewhere, to my knowledge, as a shield-device, though Von Brauchitsch mentions a device consisting of three white disks on Athena's shield, on another archaic vase of this class.<sup>5</sup> The shield of the third runner on the Armed Race amphora in the British Museum exhibits the same design. The pillar in front of Athena is broken towards the top, and there are only the barest traces visible of the tail-feathers of the cock which it supported, and of the edge of the capital on the side nearest to Athena.

On the other side is a representation of the Armed Race. Three ὀπλιτοδρόμοι, clad in helmet and greaves and carrying each a round shield, race to the left, as on the archaic Panathenaic amphorae which

<sup>1</sup> Von Brauchitsch, *op. cit.* p. 159. He does not seem to me to prove his case, as it is hardly credible that imitations of the genuine article would have been dedicated in sanctuaries.

<sup>2</sup> B 131 has red dots; B 134 has a pattern of dotted crosses.

<sup>3</sup> *B.S.A.* xiii. p. 150, and Pl. V.

<sup>4</sup> B 143.

<sup>5</sup> No. 15 in his list (= Canino Coll. 1193, present whereabouts unknown).

relate to this contest.<sup>1</sup> The winner, if this is meant to represent the finish of the race, beats the second man by the same distance as he in turn beats the third, so far as we can tell from the position of the left leg of the last man, which alone is preserved. It is more likely that there were three runners represented here than four, as the panel could hardly have contained room for a fourth, judging by the diameter of the vase, so far as we can recover it. Both numbers are known in these representations, which cannot be taken as depicting the total number of competitors, which was sometimes as large as twenty.<sup>2</sup> Three of the five archaic Armed Race amphorae mentioned above show four runners, while the other two show three.<sup>3</sup> Of the two fourth-century vases of this class one shows three and the other four.<sup>4</sup>

The crests of the helmets are shown in white, and there are white devices on the shields: that of the foremost runner consists of two plain vertical bars parallel to each other, while that of the second runner is too fragmentary to be recognizable, being merely a shapeless mass of white paint. The greaves are what we should expect in representations of *ὀπλιτοδρόμοι* on a vase of this date, which cannot on stylistic grounds be later than 500 B.C., and may be twenty years earlier still. Hauser<sup>5</sup> has established the fact that they disappear entirely from representations of this race after 450 B.C., but this *terminus ante quem* is of minor importance in the present instance.

The drawing of this side does not call for much comment, the work being careless, but not unattractive: the eye is represented by means of incisions as seen *en face*, and there is no accessory red used for the beard. The outlines of the helmet are denoted by incised lines, as are the upper and lower extremities of the greaves. The artist has avoided the necessity of representing the trunks of the runners by hiding them completely with the shields, which cover everything between neck and thigh. The fingers

<sup>1</sup> As Von Brauchitsch points out, *op. cit.* p. 138, the *ὀπλιτοδρόμοι* run to the left (whereas the competitors in the other running events represented on the archaic Panathenaic vases run to the right), in order to exhibit the blazons on the shields.

<sup>2</sup> We hear of twenty shields and helmets being kept at Olympia for the competitors: at Athens there may have been as many competitors on some occasions. There was no limit, as in the stade-race.

<sup>3</sup> Nos. 3, 4, and 5 of those mentioned above (*i.e.* the Naples vase and the two that are missing) have four runners, Nos. 1 and 2 have three.

<sup>4</sup> *B.M. Vases*, B 608 has four, Von Br. *op. cit.* No. 106 (in the Louvre) has three.

<sup>5</sup> *Jahrb.* 1895, p. 199.

of the right hand project beyond the lower edge of the shield, but otherwise the right arm is hidden. We may contrast with this the treatment on the British Museum vase, B 143, where the shield is carried further forward, so that more than half the bodies of the runners are seen; to simplify the drawing their backs are turned three-quarters to the spectator, though the head is strictly in profile. We see there moreover that the runner swung his right arm well behind him as he advanced his left leg: in the case of the third runner the vase-painter has miscalculated the space for the right arm, which, if drawn in the position of those of the other two runners, would have extended right out of the panel, and so it is bent down closer to his flank, and for the same reason the right leg is cut off above the ankle, as the foot and ankle could not be worked into the panel without re-drawing the whole figure, or else utterly spoiling the action of the right leg. That the artist worked from left to right across the panel is also obvious from the right arm of the first man on the left being visible through the paint of the second man's shield. We may further note that the runners take shorter strides in proportion to their height than the runners represented on the new example. Indeed in the latter there must be some exaggeration in this detail, as, I imagine it would be a physical impossibility to take such long strides when hampered both by the wearing of greaves and by the weight of the shield. On both these two vases they run well on their toes, in striking contrast to the flat-footed action of the ὀπλιτοδρόμοι of the fourth century in the British Museum vase (B 608), whose stride is much shorter.

The present vase adds nothing to our knowledge of the conditions governing the Armed Race, which are fully set forth by E. Norman Gardiner in his recent work<sup>1</sup>, accompanied by admirably selected illustrations. But the provenance of the vase is interesting, for we have already a Panathenaic amphora from Kameiros recording a victory with a four-horse chariot<sup>2</sup>; and the curious amphora with the acrobatic scene<sup>3</sup>, likewise found at Kameiros, though its precise significance is doubtful, is at any rate a further testimony to the interest of the people of Kameiros in the Panathenaic festival in the sixth century. The only other point worthy of note is in connection with the size of the vase. If we are right in assuming

<sup>1</sup> *Greek Athletic Sports and Festivals*, pp. 285 ff.; *J.H.S.* xxiii. (1903), pp. 280 ff.

<sup>2</sup> *B.M. Vases*, B 135.

<sup>3</sup> *Ibid.* B 145; E. Norman Gardiner, *op. cit.* p. 245, Fig. 39.

that the absence of the inscription is not necessarily a fatal objection to seeing in this vase an actual prize-amphora, we have definite ground for concluding that the small-sized vases of this class were not always, though they may have been sometimes, given as prizes in the boys' events, for there was no Armed Race for boy-competitors. This fact clears the ground to a small extent with regard to the smaller vases, and if there was a real reason, connected with the organization of the festival, for the prize-vases differing in size, the present instance (assuming always that it *is* a prize-vase) seems to lend support to the theory that the smaller Panathenaic amphorae may represent second prizes.<sup>1</sup> But in the present state of our knowledge it would be hazardous to claim that this was the only possible explanation.

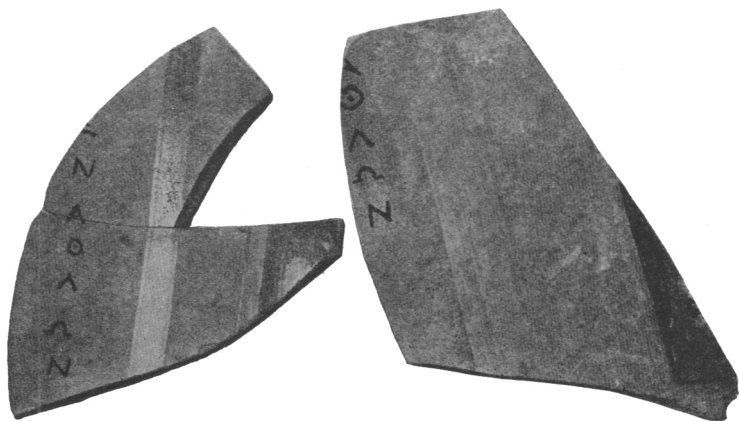


FIG. 1.—FRAGMENTS OF FOURTH-CENTURY PANATHENAIC AMPHORAE FROM ATHENS.

I may perhaps take this opportunity of recording the existence of two inscribed fragments of fourth-century Panathenaic amphorae which I obtained recently in Athens. Their dimensions are small, but they are clearly from two different vases<sup>2</sup> (Fig. 1). One has the letters ΑΘΑΝ,

<sup>1</sup> As has been suggested by E. Norman Gardiner, *op. cit.* p. 244; Von Brauchitsch rejects this explanation, classing them as imitations.

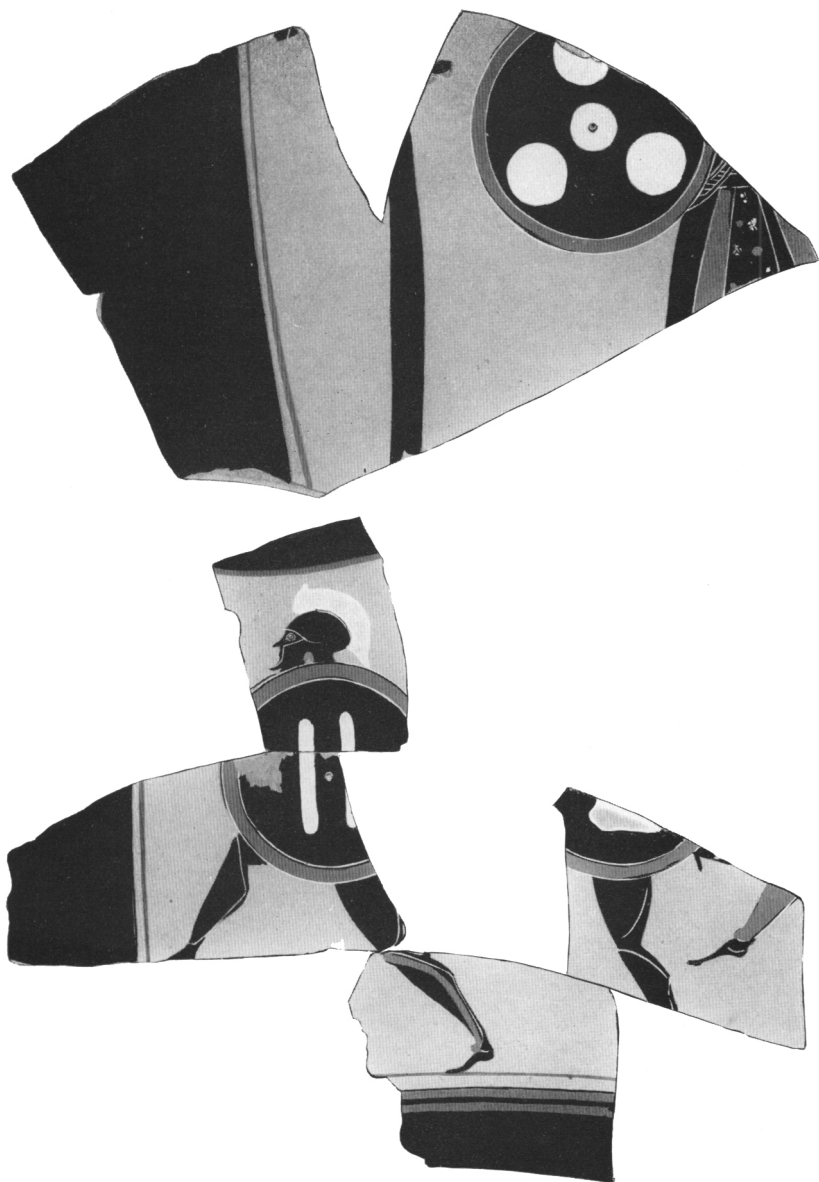
<sup>2</sup> (a) '11 x '08 x '006 - '007 m.: clay of dirty greyish-brown colour: black paint which has fired dark-green near the edges; (b) '10 x '77 x '005 m.: clay of typical Attic pink colour: black paint verging on sepia near the edges: broken across near the bottom of the A. I could not hear what had happened to the rest of the vases. In the unlikely contingency of either or both being preserved in some European Museum I will gladly supply these fragments to fill the gap, but I fear they were broken up on the spot by unskilful hands.

and the other  $\Xi\text{ΝΑΘΛΩΝ}$  (*i.e.* the end, in each case, of the inscription  $\text{Τῶν Ἀθηνηθεν ἄθλων}$ ), written  $\kappa\iota\omicron\nu\eta\delta\acute{\omicron}\nu$  down the space to the left of the column. To the right of the column is in each case a portion of the spear and of the drapery of Athena. The spear was held vertically, and the drapery is quite plain, without a trace of ornament. They were found near the Dipylon, I was told, and are worth recording as accessions to the not very long list of these vases found in Athenian tombs<sup>1</sup>, as we may presume that these were. In this connection the fragment with the name of the Archon Neaichmos, published by D. M. Robinson,<sup>2</sup> should be added to this list: from the appearance of the clay it seems to belong to a different vase from either of the two fragments here described.

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<sup>1</sup> Cf. Von Brauchitsch, *op. cit.* pp. 162, 163.

<sup>2</sup> *A.J.A.* xii. (1908), p. 47.



FRAGMENTS OF A PANATHENAIC AMPHORA FROM KAMEIROS (SCALE 1 : 2).