A Vase Fragment from Naukratis

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A VASE FRAGMENT FROM NAUKRATIS.

THE two vase fragments reproduced in the accompanying illustration were among those brought by Mr. Hogarth from Naukratis in 1903, and are now in the Ashmolean Museum at Oxford. The subject is painted in black silhouette, no other colour occurring in the fragment of the scene which remains: incised lines are used, not only for the inner markings, but for a great part of the outlines. Immediately below the design are two bands of purple: below these again the vase, which was of considerable size, was covered with black paint. The execution is careless, the paint of the design being very unevenly applied.

On the larger of the two fragments is the lower part of a nude male figure, lying on its back in a rigid attitude, the hand stiffly extended beside the hip. Behind the legs, some way below the knee, is an upright bar which disappears behind them. The toes of both feet were missing; and to the left of the remaining portion was some object which it was not possible at first to determine. On the second fragment, which exactly fitted the first, were the toes of the figure, overlapping the carved leg of a couch, of which the object beside the feet was now seen to be a part. A small portion of the body of the couch is preserved on this fragment, and also one leg of a table, the upright bar already mentioned doubtless representing the other.

The subject represented is undoubtedly the ransoming of the body of Hector, as can be seen by a comparison with the b.-f. Attic vase published by Pollak (*Att. Mitth.* 1898, Pl. IV.) or with the magnificent early r.-f. skyphos in Vienna (*Mon. dell' Inst.* viii. 27), on both of which this scene is depicted.¹ The prostrate form is that of Hector, rigid in death: the couch is the couch on which Achilles reclined, and on the table his meal was spread. Of the actors in the scene no trace remains, and it is therefore impossible to say whether the king was accompanied by attendants bearing gifts, as on the Vienna skyphos, or by the female figures of Pollak's specimen. All that can be said is that the composition was widely spaced, for the body lies to the right of the couch, not in front of it, as on Pollak's vase, and there is no trace of any figure behind it.

Benndorf in the *Annali dell' Istituto*, 1866 gave a list of the representations of this subject known at that date: it is supplemented by

¹ A curious b.-f. example of the same subject, regarded by Benndorf as a burlesque, is published, *Arch. Zeit.* 1854, Pl. LXII.

Pollak in the interesting article referred to above. The earliest instances occur on certain bronze reliefs,² two at least of which formed part of the handles of mirrors, and are of a simple and uniform type: Achilles stands on the left, the dead body of Hector lying before him, while Priam, conducted by Hermes, approaches on the right. The composition is crowded, being adapted to the small, nearly square panels in which it occurs: the three erect figures are close together, and the knees of the corpse are drawn up,

that it may not project beyond them. The more elaborate 'Banquet type' of Pollak's vase, of the Vienna skyphos and of the Naukratite fragments is a later development, of which Pollak considered his specimen to be the earliest instance extant.

This may very well be, for the Naukratite fragments, though they can hardly be later than the Attic vase, need not be earlier; but it is no longer

² Published (1) Furtwängler in *Aufsätze* Pl. XXXIX. 701; (3) *Ath. Mitth.* 1895, Pl. *E. Curtius gewidmet*, p. 179, Pl. IV. (the only complete instance); (2) *Bronzen von Olympia*, XIV. 1.

possible to claim that the Banquet type is an 'echt Attisch' innovation on the 'Argive' type of the bronze reliefs. The Naukratite fragments are certainly not Attic, though it is hardly possible to assign them to anything more precise than an 'Ionian fabric.' On the whole they resemble the inferior type of 'Defenneh' ware, which is found both at Tell Defenneh and at Naukratis, and may possibly be of Clazomenian origin. Their most distinctive characteristic is the use of incision for entire outlines, a practice common on the ware in question: thus the whole of Hector's body except the hip has an incised outline, and so has the leg of the table on the second fragment. It is interesting to note in this connexion that on two vase fragments from Clazomenae and presumably of Clazomenian origin Zahn³ discerned a Homeric subject—the dragging of Hector's body round the walls of Troy, and the reception of the tidings by Priam and Hecuba.

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³ 'Zwei Vasenscherben aus Klazomenai,' *Ath. Mitth.* 1898, Pl. VI.