The Bazzichelli Psykter of Euthymides

Author(s): J. C. Hoppin

Source: *The Journal of Hellenic Studies*, Vol. 35 (1915), pp. 189-195

Published by: [The Society for the Promotion of Hellenic Studies](#)

Stable URL: <http://www.jstor.org/stable/624540>

Accessed: 10/01/2015 13:34

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at
<http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

The Society for the Promotion of Hellenic Studies is collaborating with JSTOR to digitize, preserve and extend access to *The Journal of Hellenic Studies*.

<http://www.jstor.org>

THE BAZZICHELLI PSYKTER OF EUTHYMIDES.¹

[PLATES V., VI.]

THE number of vases which have disappeared in the last twenty years since they first were published is all too large, as a cursory glimpse of the pages of Klein's *Meistersignaturen* will show. Consequently it is a cause for gratification when from time to time one of their number is rediscovered and finds shelter within the confines of a good museum, its wanderings over. To this list we may add the psykter signed by Euthymides formerly in the collection of Signor Bazzichelli at Viterbo, which after being lost for several years is now in the Archaeological Museum in Turin (Fig. 1).²

The credit for its discovery belongs to Professor G. E. Rizzo of the University of Turin, who has with extreme generosity resigned his claims to publication in my favour, and to whom I am greatly indebted for the facts connected with its discovery as well as numerous technical details, a personal examination by me having proved impossible. The excellent drawings by Sig. Baglione (Plates V., VI.) are, so Professor Rizzo informs me after a most careful comparison with the original, exact and accurate in every detail. In 1907 he, while sorting a number of fragments put away in a store-room of the Museum, came across some belonging to a large vessel which after being put together proved to be the long-lost psykter. A comparison of the plate in the *Annali* shows that none of the fragments are missing since the vase was first published. No documentary evidence is to hand as to its provenance or the date of its transfer to the Museum. The most

¹ The following article is taken for the most part from the new edition of Euthymides I have in preparation, the earlier one published in 1896 being now thoroughly out of date. As the vase is an important one, it deserves the honour of a separate publication, especially as it is possible to present for the first time an accurate drawing of it to replace the very inaccurate one formerly published in the *Annali dell' Istituto* for 1870.

² Originally published by Klügmann, *Ann. d. Inst.* 1870, pp. 267-271, Pls. O, P. The drawings are execrable, and give a very un-

satisfactory idea of either the figures or style. Since then quoted by Klein, *Die Griechische Vasen mit Meistersignaturen*, p. 196, No. 7; Hoppin, *Euthymides*, p. 2, B. It seems probable that Klein's statement (*l.c.* p. 222), 'von einem Gefässe dieses Meisters (Euthymides) im Museum zu Turin erhalte ich von J. E. Harrison Mittheilung doch ohne nähere Angabe des Gegenstandes' refers to the psykter, as there is no other vase by Euthymides, or (as far as I know) in his style, in the Turin collection.

probable explanation is that it was purchased from the Bazzichelli collection (which, as far as we can discover, was disposed of in the early eighties) by Professor A. Fabretti, a former Director of the Museum and an enthusiastic collector who had bought many objects in the vicinity of Rome.

The form of the vase, save for the addition of the two handles, is practically the same as the Hetaerae Psykter by Euphronios in Petrograd (Furt.-Reich. ii. Pl. 63). Its height is m. 0.343: greatest diameter

FIG. 1.—PSYKTER AT TURIN.

m. 0.272. The base is separated from the pedestal by a single moulding, and there is a slight moulding at the junction of the shoulder and neck, which is provided with a flange doubtless to hold a cover now missing (Fig. 2). At the top of the shoulder is a tongue pattern encircling the entire vase, and below and at the sides of each of the two handles five palmettes combined which form the division between the two sides separating them into two groups of two figures each. A single stripe of purple paint

forms the lower border, but rather carelessly executed, since it actually passes through the feet of the figures of the obverse.

On the obverse (*A*) two nude youths wrestling; the one on the left has a strangle-hold with his l. around the neck and r. shoulder of his opponent, who totters forward, both his hands clenched together like

FIG. 2.—MOULDING OF NECK.

Theseus on the Munich amphora 410. To the r. of the head of the l. h. figure ΘΕΣΕΥΣ, between his legs ΕΥΛΕ ΝΑΙΧΙ (retrograde: the last two letters run into and under the stripe of the border). Between the two wrestlers ΚΛ[. . .]ΟΝ (retrograde). To the r. of the r. h. figure

FIG. 3.—DETAIL OF *A*.

ΕΥΘΥΜΙΔΕΣ ΕΛΡΑΘΕΝ in two lines and between his legs ΗΟ ΠΟΝΙΟ (Fig. 3).

On the reverse (*B*) two nude youths to left (each with a flower wreath in his hair) engaged in scraping themselves with strigils.³

³ Though the r. forearm of the l.h. youth is missing, there can be little doubt as to the action.

Between them a pickaxe (*dikella*) and at the left of the group a mattock (*skapane*), both favourite tools with athletes for preparing the soil for jumping. Between the two figures $\Phi\Delta\nu\lambda\omicron\varsigma$ (retrograde); below in three lines $\epsilon\nu\omicron\nu\mu\iota\delta\epsilon[\varsigma]$ $\text{HO}\Gamma\text{L}\text{IO}$ (*sic*). To the l. of the l. h. youth (also retrograde) $\omicron[\dots]\text{O}\text{P}\text{A}$.

Faint lines are used for the anatomical details of all the figures and purple paint for the inscriptions, lower border stripe, shoulder moulding and two more stripes, one half way up the neck and the other just below the flange of the rim. The handles are in the natural red of the clay. Part of the l. h. figure and most of the palmettes on B and a few unimportant spots on A have been restored, but the vase is, on the whole, in fairly good condition.

Of the four figures two can be identified with perfect certainty. One is Theseus and evidently some exploit is represented; on the reverse is an athlete, Phayllos, so that we most probably have a mere athletic scene with no mythological significance. Unfortunately both the other figures have lost the important parts of their inscriptions and can only be identified by conjecture.

Since we have Theseus on the obverse wrestling with an opponent it has usually been assumed that his adversary is Kerkyon. But by no possibility can we read the fragmentary inscription $\kappa\lambda[\dots]\text{O}\text{N}$ as Kerkyon. Not only is it doubtful whether the last letter is to be read as a N or a ς (the former seems more probable since the inscription is retrograde) but the second letter is most certainly not ϵ . It may be λ or ν . It cannot be an Δ and as the space requires three letters *καλός* is ruled out. The only plausible combinations are, as Klügmann has suggested, *Κλεῖτος* or *Κλύτιος*, but neither of these names, though not unknown to Greek mythology, has any connection whatsoever, as far as we know, with the Theseus legend. Kerkyon is the only adversary who would be suitable in a wrestling bout, since all the other adversaries of Theseus—Prokrustes, Sinis, Skiron and the Minotaur—have some definite attribute to distinguish them.

Pottier⁴ has suggested that the inscriptions may have been added by workmen or apprentices and not by the artists themselves. Considering that on this vase we have a mistake in the signature and another on the Munich amphora 374 (Furt.-Reich. ii. Pl. 81, pp. 108—111), as well as some senseless inscriptions, and that repeated mistakes occur in the signatures of both Pamphaios and Phintias, this suggestion is certainly plausible. I am inclined to think, as the only reasonable explanation, that Kerkyon was meant after all and that whoever painted the inscription did it carelessly and wrote $\kappa\nu\text{P}\kappa\nu\text{O}\text{N}$ instead of $\kappa\epsilon\text{P}\kappa\nu\text{O}\text{N}$.

So with the figures on the reverse. Phayllos, of course, offers no difficulty, since he occurs on the Munich amphora 374 as well as on the

⁴ *Cat. des Vases du Louvre*, iii. p. 696.

British Museum amphora which I have assigned to Euthymides in my essay (p. 22. v. Pl. VII.). Hauser's identification of this name as that of the celebrated athlete of Croton (*Jahrb. des Inst.* 1895, p. 110: Furtwängler supports this view in Furt.-Reich. ii. p. 111, note 2) seems to me entirely justified. But the name of the second figure is distinctly puzzling. The first letter is certainly $\omicron$ and the last three letters $\omicron\rho\Delta$ which will not do for a masculine name. On this account Klügmann⁵ wished to read a sentence ending with $\delta\rho\alpha$ ('see').

Now assuming, as is most probable, that the same spacing existed in the break which is employed in the other inscriptions, we have room for just seven letters, and since further three of the four figures are certainly identified by names the probabilities are that this inscription represented a name as well. I can find but one combination to fit and that is $\omicron[\Lambda V M \Gamma \mid \omicron \Delta] \omicron \rho \omicron \varsigma$.⁶ That is to say the painter of the inscriptions wrote Olympiodora by mistake for the masculine form. This name occurs 1 on a b.f. hydria in the Museo Gregoriano (ii. 14. 2b. Klein, *Meistersig.* p. 130. No. 1) where it is written $\omicron\lambda\upsilon\pi\iota\omega\delta\omicron\rho\omicron\varsigma$ together with the name of Leagros: 2, on a r.f. kylix in the Cabinet des Médailles in Paris (Klein, *Lieblingsinschr.* p. 70. 1.; Hartwig, *Meisterschalen*, p. 132) from which owing to restoration the names have almost entirely disappeared, together with the name of Antias. This last again with Leagros is found on the fragmentary hydria in Dresden (Hermann, *Arch. Anz.* 1892, p. 165) commonly assigned to Euthymides. This identification is, of course, purely conjectural and I could wish it were more satisfactory, since it involves the assumption that here too did the painter or apprentice make a mistake and write the feminine form.⁷ However the triple combination on vases of this period of Olympiodoros-Leagros, Antias-Olympiodoros and Antias-Leagros is quite Euthymidean and perfectly suitable. I offer it however, with some diffidence in default of a better suggestion.

As to the signatures little need be said, since the mistakes have already been commented on. The addition of $\epsilon\upsilon\gamma\epsilon \nu\alpha\lambda\iota\chi\iota$ is very characteristic of Euthymides, who seems to have taken a peculiar satisfaction in his work and

⁵ *L.c.* p. 269. Furtwängler's suggestion for the senseless formula $\epsilon\iota\delta\omicron\nu\theta\epsilon\mu\epsilon\nu$ on Munich 410 (' $\epsilon\iota\delta\omicron\nu$: $\theta\epsilon\omega\mu\epsilon\nu$ ') might be considered in line with this. *v. F.R.* i. p. 176.

⁶ While I do not wish to discuss here the question of $\kappa\alpha\lambda\acute{o}\varsigma$ names, it is certainly striking that so many of them—Megakles, Hipparchos, Leagros, and Phayllos—to mention only a few, should coincide so patly with prominent figures of Athens and at this time 'men about town.' I see no reason why we should not recognise here a reference to Olympiodoros, son of Lampon and probably father of Lampon, co-founder of Thurii (Thuc. v. 19, 24), soothsayer and

H.S.—VOL. XXXV.

friend of Perikles. This Olympiodoros, as Herodotos tells us (ix. 21), with three hundred Athenian troops defended a dangerous corner at the outpost of Erythrae just before the battle of Plataea, in the course of which skirmish Masistios was slain (cf. Busolt, *Griech. Ges.* ii. p. 727). The date of our vase certainly coincides with the youth of Olympiodoros if he was a general at Plataea.

⁷ Can it be possible that the proprietor of the atelier was Hauser's 'Frau Meisterin' and Euthymides, her workman and swain, wrote the name of his lady-love by mistake?

advertised its quality—as shown by the celebrated inscription *ὡς οὐδέποτε Εὐφρόνιος* on his amphora in Munich 378.

I do not propose to discuss his style except to add a few details which were omitted in my earlier essay. A careful measurement of all the figures on the existing signed vases (as well as the Munich amphora 410 which though unsigned is universally admitted to be by his hand) shows that he never varies from the proportion of having the heads of his figures one seventh, or a trifle less, of the height. As this proportion is always preserved it is safe to conclude that it does not vary in his unsigned work and permits us to reject any vase showing a different scale. Further in every unsigned vase which can reasonably be attributed to his hand I have found no change. Characteristic is the entire absence of both finger and toe-nails, which do not exist in any signed vase. A particularly Euthymidean feature is the triple division of the scrotum (cf. Munich 378 and 410) which I have never seen in the work of any other master.

If the drawing of the obverse be examined carefully it will be seen that the line of the body and l. leg of Kerkyon from armpit to heel is very broken and irregular. This is so strange and so contrary to the technique of the period that one might almost assume it is due to careless copying by the maker of the drawing. Professor Rizzo, in reply to a question on this point, has kindly sent me a photograph of this detail (Fig. 3) and writes me as follows:

‘Ho esaminato il vaso e se Lei osserva bene la fotografia che Le mando, la irregolarità nel polpaccio della gamba sinistra di Kerkyon esiste; anzi nel vaso originale *si vede di più* per il contrasto del nero sul rosso del fondo.’ We must therefore regard this as a fact, though it is certainly unusual; I cannot recall a similar instance on any signed vase, and the only suggestion I can offer is that even though a master signed a vase, certain details such as filling in the background, etc., may have been left to the apprentice. In fact, this feature, together with the careless drawing of the border stripe through the feet and the inaccurate inscriptions, would seem to corroborate the suggestion of Pottier’s mentioned above.

I had hoped to be able to present a sketch of the ‘preliminary drawing’ of the vase, but Professor Rizzo has informed me that this sketch which was done for him some years ago cannot be found, though he still has hopes that it may reappear.

Save in a few details the palmettes are similar to those on the upper border of the obverse of Munich 378, and have nothing to distinguish them from those used by all the artists at this time.

As for the date of the vase, I should be inclined to consider it as contemporaneous with the three Munich amphorae, 374, 378 and 410. The Bocchi plate and the Bonn hydria are certainly the two earliest examples of Euthymides’ work, for, apart from the style, the use of the imperfect *ἔγραφε* in the signature shows that Euthymides is still working in the Epiktetan cycle. Stylistically there is nothing to distinguish the psykter from the

amphorae, and it is difficult to decide which is the earliest of the four. We shall probably not be very far wrong if we assign all of them to the first decade of the fifth century.⁸

J. C. HOPPIN.

⁸ Since Euthymides uses the *καλός* name of Phayllos and it is generally agreed that this refers to the celebrated athlete of Croton who commanded a ship at Salamis, it is obvious, as Furtwängler has pointed out (*F.R.* ii. p. 111),

that it will not do to separate the activity of Euthymides too far from the year of that event. On the other hand it is unsafe to place him too far away from the Epiktetan cycle in which he certainly worked.

PSYKTER SIGNED BY EUTHYMIDES (4)

PSYKTER SIGNED BY EUTHYMIDES (B)

TURIN.