

KOTYLE IN THE STYLE OF BRYGOS.

## SEVEN VASES FROM THE HOPE COLLECTION.<sup>1</sup>

### [PLATE IV.]

It is by publication that a private collection can best apologise for its existence, and for the following vases which passed from the Hope Collection to mine this apology is due:—

*B.-F. Lekythos* (Figs. 1, 2). Overbeck, *Die Bildwerke zum Thebischen und Troischen Heldenkreis*, Pl. XIX. 7, p. 455; Raoul Rochette, *Mon. In.* xviii. 2; Hope Sale Catalogue, No. 19. Ht. 312 m. The body is wide in order to accommodate the subject, the neck short, the foot low and spreading. The back of the vase has been restored. Below the neck are rays, on the shoulder palmettes, above the design a pattern of dots between lines, below a line and a broad band of black edged with purple.

The subject represented is Achilles dragging the body of Hektor round Patroklos' tomb. The chariot, drawn by four horses galloping to the right, is driven by a bearded and helmeted warrior in a leather jacket. To the chariot is bound the body of Hektor, bearded, with eyes closed. The *eidolon* of Patroklos flies in the same direction, winged, armed, and with a single spear. Beyond the chariot is an armed warrior running, and another is trampled beneath the horses' feet. The background is filled by the white grave mound of Patroklos on the left, by conventional vine sprays on the right.

Illustrations of this scene have been collected and discussed by various writers,<sup>2</sup> most exhaustively by Schneider.<sup>3</sup> Two main types are recognised: in the first the chariot is in motion and an armed warrior runs beside it; in the second it is at rest and Achilles stands behind it, bending to contemplate his dead enemy. The problems of Type I. are the invariable presence of the running warrior, and the long white chiton frequently worn by the driver; they have induced all authorities with the exception of Overbeck to interpret the former as Achilles and the latter as Automedon. This interpretation involves fresh difficulties: firstly, that on the lekythos formerly in the

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<sup>1</sup> I should like to express my thanks to Mr. Beazley for various kind suggestions, and to Miss Hutton for criticisms and corrections.

<sup>2</sup> The references are given in Pauly-Wissowa, vol. vii. p. 2817.

<sup>3</sup> *Tro. Sagenkreis*, p. 25.

Cabinet Durand<sup>4</sup> the armed warrior beside the chariot is duplicated by a second warrior, who stands next to the charioteer; secondly, that on the amphora Berlin, No. 1867,<sup>5</sup> he runs in the direction contrary to the chariot. These difficulties are considered to be due to misunderstanding of the type.

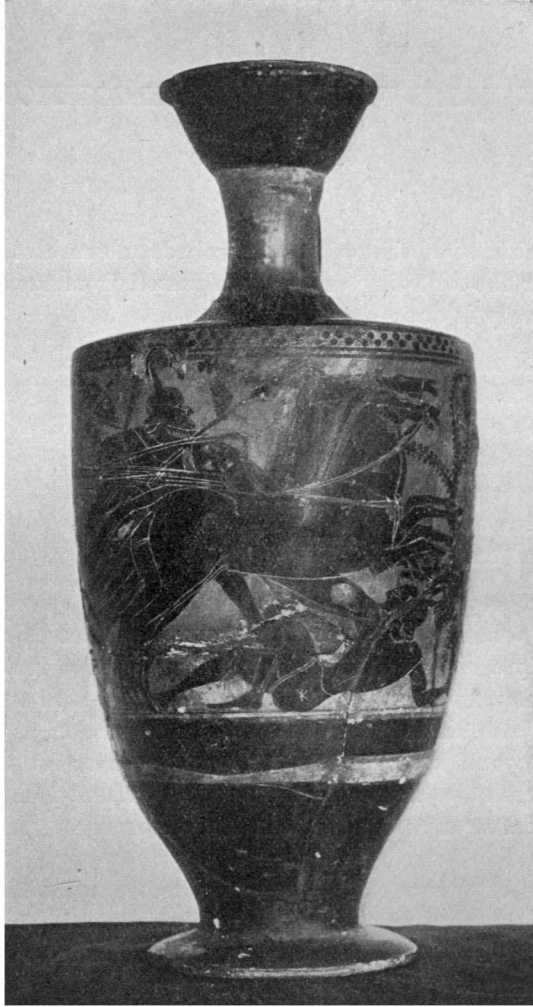


FIG. 1.—B.-F. LEKYTHOS, A.

The more natural view is to regard Achilles himself as the driver. This would account for both the Durand lekythos and the Berlin amphora; it is supported by the fact that in the earliest representation of the scene, on a

<sup>4</sup> R. Rochette, *Mon. In.* xviii. 1.

<sup>5</sup> Gerhard, *A. V.* cxviii.

fragment from Klazomenae,<sup>6</sup> the driver can be none other than Achilles. The white chiton, the running warrior, are easily accounted for by confusion with other types; an examination of the various combat scenes where chariots occur<sup>7</sup> shews that it was almost *de rigueur* to put a running figure

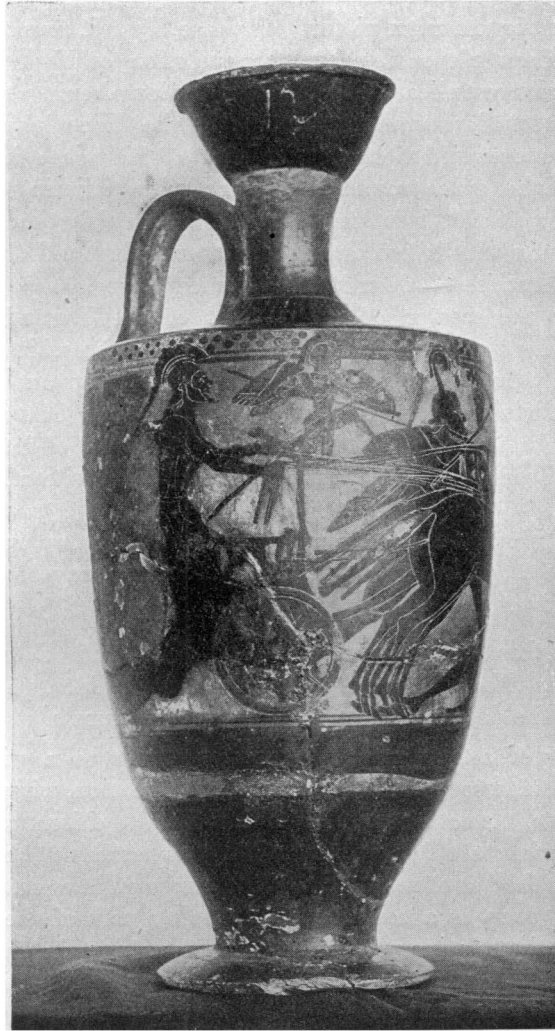


FIG. 2.—B.-F. LEKYTHOS, B.

beside the team, while the popularity of racing chariot scenes would account for the hero adopting a charioteer's dress. It is to be remarked that a large proportion of these combat and racing scenes come from the necks of

<sup>6</sup> Zahn, *Ath. Mitt.* xxiii, Pl. VI.

<sup>7</sup> E.g. B. M. Vases B 264, 317, 321, etc.

amphorae and hydriae; oddly enough, the above-mentioned fragment from Klazomenai, as has been pretty conclusively shewn, comes likewise from the shoulder of a hydria. It may be fanciful to press this point too far, but it seems possible that in Attic vases also the scene may have occupied that place, to which indeed it is very suitable, and that there the confusion of types may have been effected.

When used for the main picture of a vase, Type I. presented a difficulty which was perhaps responsible for the evolution of Type II. The body behind the chariot complicated the picture by lengthening the space to be filled. Various solutions were attempted: in the Hope lekythos it is relegated to the unoccupied field at the back of his vase: in the lekythos, Naples, 2746,<sup>8</sup> the space round it is filled with radiating sprays; in the amphora, Berlin, 1867,<sup>9</sup> it is simply omitted. By this time the type had become so common that it had almost lost its meaning, and the production is a senseless compromise between it and the racing type.

Meanwhile the creator of the original of the Durand lekythos had thought of filling the space behind the body by the white grave mound, which previously had been placed beyond the chariot, and a painter with still more ingenuity and some dramatic instinct created Schneider's Type II. His great contribution was that, in shifting the centre of interest from the chariot to the space behind it, the difficulties of composition have been more than solved.

The vases illustrating this incident do not, therefore, reflect a common original, but are a series of experiments in the best way of fitting a given subject into a given space.

*B.-F. Lekythos on a cream ground.* Hope Sale Catalogue, No. 32. Height, 365 m. Foot in one degree. On the shoulder, palmettes on red ground: above the design, maeander. Accessories purple.

Harnessing of a quadriga: the chariot stands to r. with two of the horses already harnessed; on the l. a man in a himation, whip in hand, leads up a trace horse. Another man, dressed in a white chiton, stands at the far side of the chariot; a third, wearing a himation, stands at the horses' heads. The owner is in the act of mounting. All four men are bearded and wear wreaths. The group is a common one, forming part of the B.-F. painter's stock-in-trade: the relative positions of the figures remain much the same in the various examples, while they themselves appear in various guises.<sup>10</sup>

*R.-F. Kotyle.* Pl. IV. Hope Sale Catalogue, No. 93. The height is 083 m., the diameter 15 m. One handle is vertical, the other, probably horizontal, has been broken off and the lip restored without it.

On the one side (A) is a dancing satyr, his left hand extended, his right on his hip, the head being in profile to l., while the shoulders are full-face.

<sup>8</sup> R. Rochette, *Mon. In.* xvii. Overbeck, *Die Bildwerke zum Thebischen und Troischen Heldenkreis*, xix. 6.

<sup>9</sup> Gerhard, *op. cit.* cxviii.

<sup>10</sup> Cf. B.M. Vases B 303-5, etc.

On the other (*B*) is a satyr bending his right hand stretched towards a rhyton on the ground, his body being in three-quarter position.

Relief lines are used for the collar-bone, breast, nipples, hip, ankles, toes, and fingers; occasionally on the outline, chiefly when bordering a somewhat enclosed space, but nowhere on the profile. A reserved line surrounds the hair. Interior markings are in faint brown; of special interest are the two short lines beneath the collar-bone, where it joins the median breast-line, and the two parallel to each other below the knees on *A*.

With regard to the heads: the profile on *A* is drawn with square lines similar to those of 'Styon' and 'Hydris' on the Brygan kylix, B.M. E 65. The head on *B* almost gives the impression of a three-quarter position, recalling such deviations from the true profile as occur in the case of the satyr with the double flutes and the satyr with the lyre on the kylix in the Cabinet des Médailles.<sup>11</sup> It is a pity that vase painters did not achieve their three-quarter effects by drawing a head such as this turned a degree more towards the front, instead of drawing a frontal head turned towards the side, as they usually did (*e.g.* the Centauromachy Psykter in the Villa Giulia<sup>12</sup>). At any rate, they were wise enough to experiment chiefly with beings who had irregular features to begin with, such as centaurs and sileni.

The evidence of style generally points to the Brygos painter. The vase may therefore be added to the series of satyr-vases already attributed to his hand, a series of which kotylai have been represented hitherto only by the example from Rhitsona published in *B.S.A.* xiv.<sup>13</sup> The two kotylai are closely related, being of the same shape, and both decorated with a pair of figures, one at each side; in size that from Rhitsona is slightly the larger, and in style the more mannered of the two.

*R.-F. Kotyle* (Figs. 3, 4). Hope Sale Catalogue, No. 93. Height, .08 m. Diameter, .15 m. Two handles, one vertical, one horizontal.

On *A*, an Eros flying to r., with a floral ornament in the field before him.

On *B*, an athlete with his right hand stretched out over a square altar, and behind him a pillar.

Relief lines are used for the outline, but not for the pupil of the eye; for the contours of the figure, except at the ends of the wings, and for such markings as the hip (which on *A* is a simple curve, convex to the body). A wash of thinned varnish covers the upper part of the wings. No trace of brown interior markings is visible.<sup>14</sup>

The custom of athletes taking an oath before entering the games is attested by Pausanias' description of the oath at Olympia. That it was widespread is shown by numerous vase paintings, on a large proportion of which the oath is taken with hand uplifted, not, as here, extended.<sup>15</sup> The

<sup>11</sup> Hartwig, *Meisterschalen*, Pl. XXXII.

<sup>12</sup> Furtwängler-Reichhold, Pl. XV.

<sup>13</sup> Hartwig, *op. cit.* p. 309-318, Pls. XXXII., XXXIII. *B.S.A.* xiv. p. 302, Pl. XIV.

<sup>14</sup> The marks which appear in Fig. 3, *e.g.* on the arm, are incised sketch lines.

<sup>15</sup> *E.g.* B.M. Vases E 114, and cf. note to E 63.

former practice seems common to many peoples upon oath-taking, the raising of the hand being the natural gesture of one compelling attention either of



FIGS. 3 AND 4.—R.-F. KOTYLE, A AND B.

god or man. The extended hand is natural when the presence of a sacred object is involved, as here the altar.<sup>17</sup>

<sup>17</sup> Cf. the oath of an ephebos in *Ann. d. I.* 1868, Pl. I.

*R.-F. Column Krater* (Figs. 5, 6). Tischbein i. Pl. XIV. Hope Sale Catalogue, No. 53. Height, '315 m. From Capua.

Round the lip is a frieze of boars and lions confronted, in silhouette. On the neck, side *A*, are linked lotus buds; the designs are framed with tongue pattern above, ivy wreath to the sides.



FIG. 5.—R.-F. COLUMN KRATER, *A*.

On the obverse is the popular scene of a woman giving a drink to a young soldier. He wears the uniform of an ephebos: petasos, chlamys, boots, and carries two spears in his right hand. The woman's dress consists of a himation and a spotted Ionic chiton.<sup>18</sup> Behind her is a bearded man,

<sup>18</sup> The drawing of this detail is incorrect in Tischbein's plate. He calls the scene an illustration of *Odyssey*, iv. 219, which is, of

course, fanciful. In Fig. 5 the lines have been thickened through reproduction.



leaning on a stick, behind the youth a woman in chiton, himation, and sakkos.

On the reverse are three draped athletes conversing.

The style is that of the Polygnotan circle.

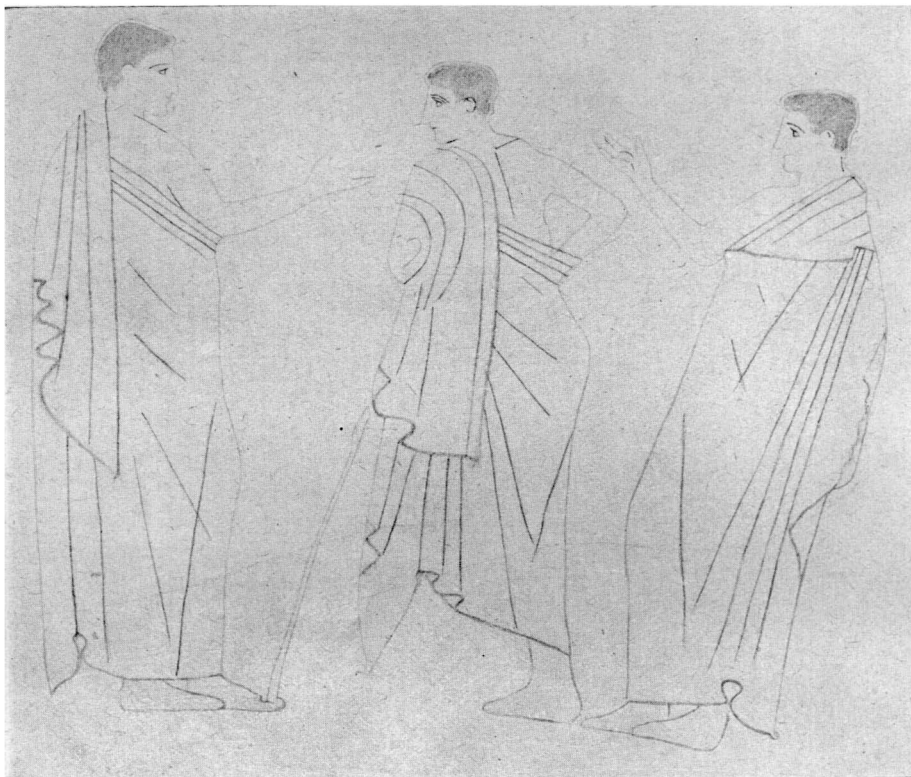


FIG. 6.—R.-F. COLUMN KRATER, B.

*Kylix* (Fig. 7). Hope Sale Catalogue, No. 93. Height, .05 m. Diameter, .16 m. With low foot and interior design only. Shape as in *Él. Cér.* Pl. D 101.

Youth with *ἀκόντιον*. On the pillar are two faint brown streaks, which do not appear in the photograph. It is uncertain what they represent; possibly a fillet. There are also brown markings on the body. The *kylix* E 114 in the British Museum<sup>19</sup> is very similar in style.

<sup>19</sup> Mr. Beazley informs me that the following appears to be by the same hand: a *kylix* in the Lunsingh Scheurleer collection,

No. 424. Illustrated Catalogue, Pl. XLIV.: this has a mark on the pillar resembling the one noted above.

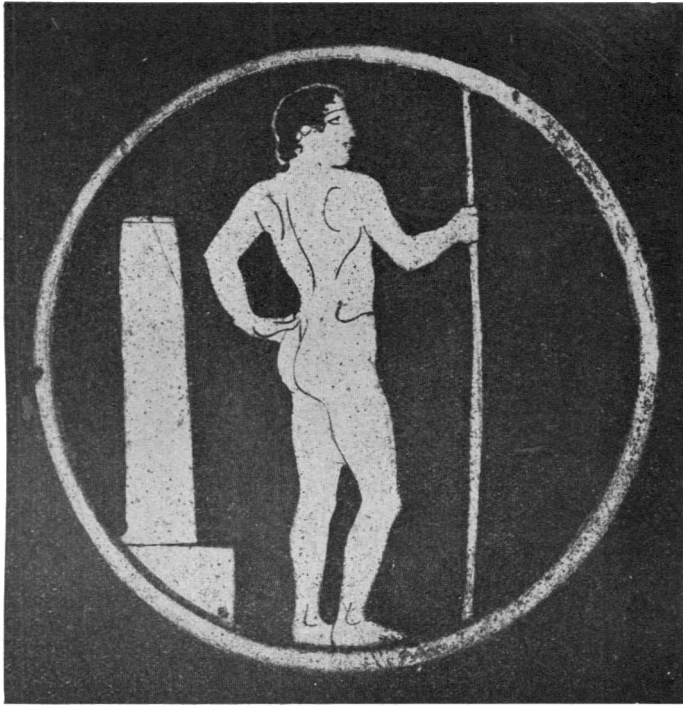


FIG. 7.—R.-F. KYLIX.

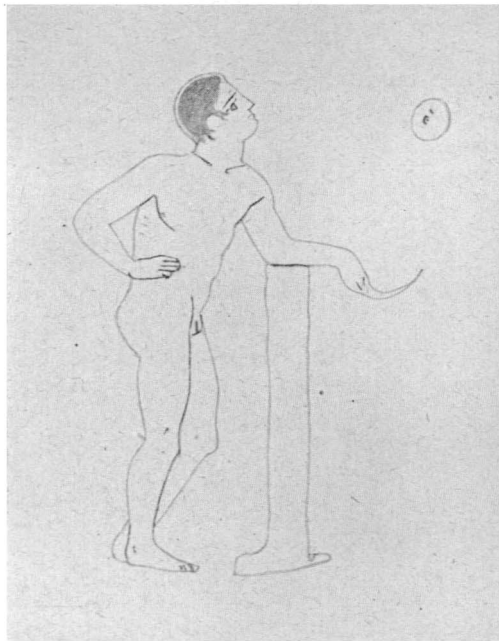


FIG. 8.—R.-F. KYLIX.

*Kylix* (Fig. 8). Hope Sale Catalogue, No. 93. Height and shape as above.

Youth with strigil. The position of the body may be reminiscent of a statue; that of the head, though common on vases, would not be used for a statue at so early a date. Altogether, the rather *posé* young athlete, leaning on a pillar and gazing at the stars, foreshadows the daintiness and sentimentality of a later period.

WINIFRED LAMB.