
Vases Added to the Ashmolean Museum

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VASES ADDED TO THE ASHMOLEAN MUSEUM.

[PLATES VII.—IX.]

I HAVE already published in the pages of this *Journal* some of the vases acquired by the Ashmolean Museum since the catalogue of Ashmolean vases appeared in 1893.

In vol. xviii, p. 136 is published a late Attic vase with a representation of the carrying off of Oreithyia by Boreas. In vol. xxi, p. 1 is published a red-figured vase representing Pandora rising out of the ground. In vol. xv, p. 325 two sepulchral lekythi are published.¹ Two other papers



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(xiii. 70 and 137) comment upon vases already included in the Ashmolean catalogue, Nos. 211, 275, one concerned with the myth of Cacus, one with that of Tithonus and Eos.

With the kind and willing consent of the Keeper I propose now to publish the rest of the more interesting of the vases acquired by the

¹ One of these vases, Pl. XV, p. 325, is unfortunately in part repainted. The vase is antique, and the figure of the young man on it is genuine: but some skilful modern hand has erased the figure which stood on the other side

of the stele, and painted in its place a winged Nike. The repainting had escaped the observation of both Mr. Evans and myself, and was first detected by the keen eyes of Prof. Furtwängler.

Ashmolean Museum in the last ten years, partly through the generous gift of Mr. Edmund Oldfield, partly through the unwearied watchfulness of Mr. Arthur Evans. The numbers attached to the vases are those which they bear in the slip catalogue of the Museum.

501. Attic geometric vase. H. $5\frac{1}{2}$ in. A cup in two storeys with four handles. This cup seems to owe its curious form to a mere caprice of the potter. But it would serve the same purposes as the deep cups figured by S. Wide in the *Jahrb.* 1899, p. 209. It is said to have been found near Athens together with the three vessels represented in the engraving, a basket vase, a one-handled cup, and a ring-askos. Bought, 1894.



502



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502. Boeotian geometric flat cup, with four handles. Diam. $7\frac{1}{2}$ in. This is of the form called by Boehlau in *Jahrb.* 1888, p. 332, Schale, ohne Fuss; but it has a flat surface on which to rest. The decoration of the exterior consists of three flying eagles with hooked beaks, separated by lines of zigzags: in the interior, bands of black.

503. Boeotian cup. Diam. $7\frac{1}{4}$ in. This vase has really no foot: it has one handle, and opposite the handle a bird's tail: four birds' heads issue from the rim of the vase. For the decoration see the engraving. The 'Mycenaean' pattern in the midst is like that on a British Museum vase: *Jahrb.* 1888, p. 333, No. 20. Both of these vases are said to have been found at Tanagra. Bought, 1895.

504. Proto-Corinthian lekythos. H. $2\frac{1}{2}$ in. This remarkable little vase has a very interesting subject. On the shoulder are a dog and two hares

running; on the body, an archaic figure of a deity clad in helmet and chiton, holding spear and shield; behind it, a man with arms raised; before it, a male figure with tall crown holding up a wreath. At the back of the vase, two horsemen and a winged sphinx: in the field, a bird flying. From Thebes, 1896.

Only two or three lekythi of this class have been published containing scenes in which the human figure appears. Noteworthy among



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these is the Macmillan lekythos of the British Museum, *J.H.S.* xi. Pl. I, and the lekythos at Berlin (*Arch. Zeit.* 1883, p. 155, Pl. X.), on which is represented the battle between Herakles and the Centaurs. Our vase is earlier than either of these: its drawing is quite geometric in character, and the field is not filled up with ornament, as in the Berlin vase, nor are incised lines used. Nearer in time to our lekythos is that published by Furtwängler in the *Arch. Zeit.* 1884, p. 162, where we have a hare-hunt above, and a lion, ox, and boar round the vase, the field filled up with rosettes. Our vase can

scarcely be later than the eighth century, and furnishes an interesting link between geometric and (so-called) Proto-Corinthian ware. It is probable that there is no connexion of subject between the front and back of the vase. The subject of the front group is evidently taken from cultus. The armed deity who occupies the central place at first sight appears to have the head and mane of a horse. But on comparison with the heads of the horses at the back, this is seen to be an erroneous impression. The head is human; what looks like a mane seems to be the horsehair-crest of the helmet. The head at first appears to be bearded; but here again a more careful examination suggests doubt. For the drawing of the little vase is very primitive, in style scarcely at all more advanced than that of the Dipylon vases; and when one considers such geometric vases as *Mon. d. I.* ix. 39, 3, or (more especially) *J.H.S.* xix. 8, one sees that male and female heads are in that style rendered alike, with a prominent chin which looks like a beard. The same applies to the very early Athenian vase *J.H.S.* Pl. VII. I am therefore disposed to think that the deity is feminine, and the chiton she wears confirms the notion. We have probably before us a statue of Athena, armed, or possibly a deity of the type of the Apollo of Amyclae, which appears in well-known columnar form on the coins of Sparta.

The figures on either side of the chief deity are also perplexing. The smaller one, behind the deity, appears to be male, but has a mane of hair at the back quite unlike the hair of the other figures. The larger figure, before the deity, seems also to be male; it turns away from the goddess, wears a tall *polos* and holds a wreath. I confess myself unable further to unravel this interesting scene; the very faithful drawing of Mr. Anderson will enable any reader who is so disposed to attack the problem on his own account.

The two horsemen, who grasp the reins of their horses, have long strands of hair falling down their backs. The sphinx is an unusual representation; the head is human, the tail leonine, while the hoofs are represented much like those of the horses.

The hare-hunt, which connects our vase with the Proto-Corinthian class of ware, is curiously not of a very early type; we see one dog and two hares, and the subject is relegated to the mouth of the vase.

505. Corinthian oenochoe: early style. H. $10\frac{3}{4}$ in.

Form 179 of Furtwängler's *Catalogue*, Fig. 8 of Walters', who calls it an olpe.

A panel on the front and to r. of the handle, on which, Ram advancing to right; above and below, rosettes; in front, pattern. From Laurium. Bought, 1899.

507. Corinthian aryballos. H. $5\frac{1}{2}$ in. A female figure, winged, draped in long chiton, holding in each hand by the neck a swan; on one side of her a lion, on the other a bird like a partridge: rosettes, etc., in field.

From Thebes. Bought, 1896.

This is a good example of the *πότνια θηρῶν* type. It differs from the Medusa published by M. Six (*J.H.S.*, Pl. XXIX.) in that the face of the goddess is that of a woman, not of a monster. In this respect our vase is nearer to the Mycenaean gem (*Brit. Mus. Cat. of Gems*, Pl. A, No. 83) where we see an unwinged draped female figure holding in each hand a swan with wings spread. On our vase the wings of one swan are spread, of the other furled. In the *British Museum Catalogue* the name Leda is suggested for the goddess: but the mere presence of the swans does not justify this attribution. M. Six has shewn swans to be properly connected with Medusa. And we have no reason to think that Leda was known to the Mycenaeans. Rather I should consider the goddess of our vase a form borrowed from oriental art, and



505



509

variously interpreted in various ages of Greece. Such a figure on the chest of Cypselus was labelled Artemis; and as our vase is Corinthian, this evidence would seem to rule our case.

509. Attic b.-f. amphora, neck separated from body by ridge. Very stiff conventional work, folds in garments not indicated: but garments covered with red spots and white rosettes. Outlines of *bodies* under drapery in incised lines. Red paint used on hair, beard, and garments. H. 16½ in.

Incised on bottom O.

Decoration, bar ornament, lotus line. Subjects continuous round vase.

Neck:

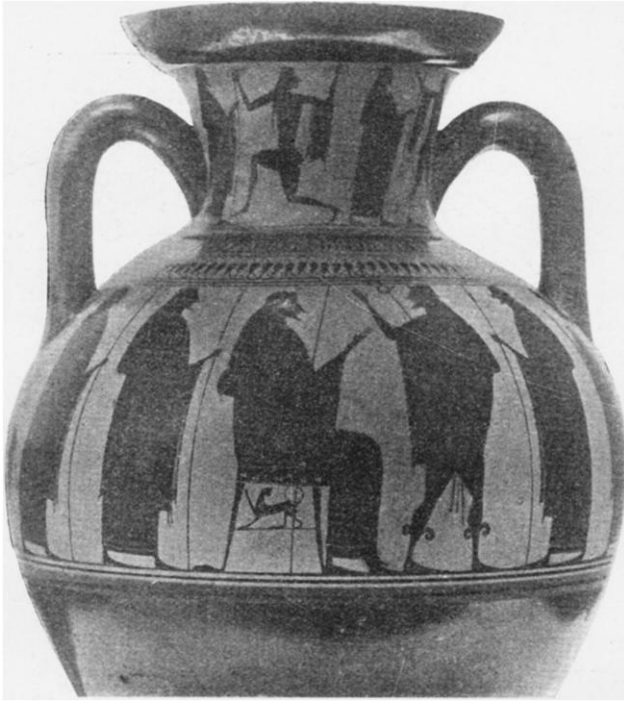
Obv. Bearded man carrying chlamys, body wreathed, apparently challenging beardless man, also wreathed and carrying chlamys, who walks to r.

and looks back. On either side draped bearded man r., one carrying staff and wreath, one staff only.

Rev. Same figures; the bearded man is kept away to r. by one of the draped figures: the beardless man runs to l. towards the other draped figure: the draped figures each hold staff.

Body:

Obv. Zeus seated r. on throne supported by lion, holds sceptre. Before him, Hermes holding caduceus moving to r., turning to address Zeus. On either side of the group, two draped bearded figures, three holding staves, one a wreath.



509

Rev. Similar group, the attitude of Hermes and of one of the draped figures varied.

Under one handle: youth r. on horseback, holding lance: above, bird flying l.

Under the other handle: draped bearded figure r. holding staff: another to l., head r., holding wreath: naked boy to r.

Purnell *Cat.* No. 647: Oldfield gift, 1899.

This is a vase of the 'affected Tyrrhenian' class. In the *British Museum Catalogue* (B. 152) these vases are spoken of as Attic modified by Corinthian influence. But Dr. Karo, who has devoted a careful study to them

(*J.H.S.* 1899, p. 147), regards them as Ionic in character, and probably produced in some Ionic city. The only example as yet well published is in Gsell's *Fouilles de Vulci*, Pl. VII, VIII. Karo mentions 44 examples. The subjects depicted are usually very conventional, and sometimes seem quite unmeaning; but sometimes, as on the neck of our vase, there seem to be two scenes from one event.

510. Attic black-figured amphora. H. 16 $\frac{3}{4}$ in.

On neck palmette pattern, bar pattern: lotus under handles: beneath design, line of maeander, beneath which, three pairs of lions and boars facing one another.

Obv. Judgment of Paris:—Hermes, accompanied by dog, holding caduceus, leading Hera and Athena (armed) into the presence of Paris (bearded) who holds sceptre.



510; OVERSE (Gerhard)

Rev. Bearded Dionysus r.; holding vine-spray and wine-cup. On either side of him a naked Satyr carrying a nymph, who holds crotali.

Details in white and red. Obverse figured in Gerhard's *Auserlesene Vasenbilder*, iii. Pl. CLXXII. Notable features in the scene of the Judgment of Paris are (1) that only two of the Goddesses are present, (2) that the dog of Paris accompanies Hermes, not his master. The whole subject is treated by Miss Harrison in *J.H.S.* vii. pp. 196–219.

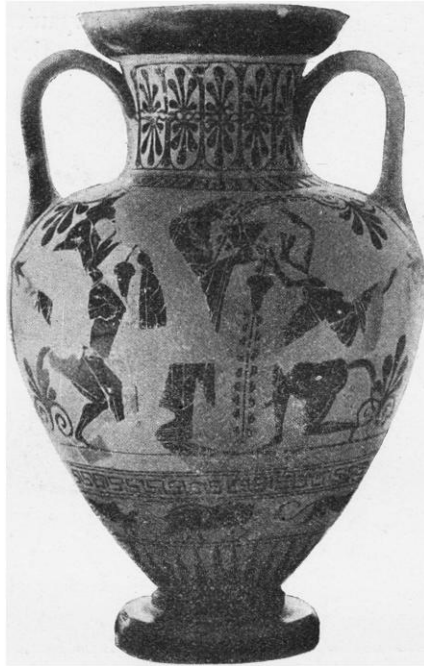
This vase has been lately taken to pieces and cleaned. The results on the obverse are not very serious, though the middle part of Hermes, the head of the dog, and the lower part of Athena have disappeared. But it will be seen from the cut that much of the drawing of the reverse has gone, leaving only enough to reconstruct the type.

Oldfield Collection.

511. B.-F. Stamnos. H. 12¼ in.

Obv. In the midst Apollo r. in citharoedic costume, playing on lyre. Meeting him Leto and Artemis accompanied by a fawn. Further to r. Hephaestus in long drapery, red-bearded, ivy-wreathed, carrying axe. Behind, Apollo, Demeter, and Persephone r. carrying torches, and Dionysus, red-bearded and ivy-wreathed, holding vine-branches and accompanied by goat. Behind Dionysus, nymph r.

Rev. From l. to r.: naked athlete, athlete holding spears, discobolus, trainer draped, holding branch, naked runner. All the men bearded.



510; REVERSE

Above each handle an eagle carrying a serpent, and below a man crouching, holding halteres.

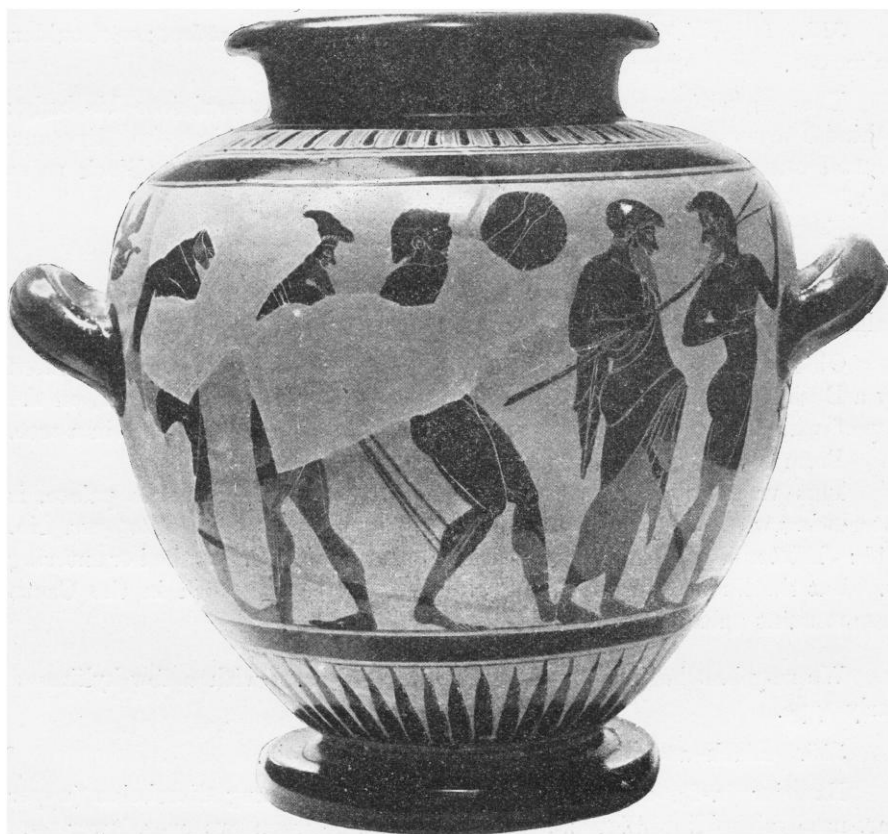
Oldfield Collection.

This vase was seen by Gerhard, and is published in his *Auserlesene Vasenbilder*, Pl. XXXIX. It has been a good deal repainted, in parts since the drawing of Gerhard. It has recently been cleaned and the restorations removed. The cut will shew how much of the group of the reverse is genuine. The obverse has not seriously suffered. The goat of the obverse group never had any legs.

Three deities on the obverse are unmistakable, Apollo, Dionysus, Hephaestus. With regard to the female figures one may hesitate whether they are goddesses or mere nymphs, but the attributes, fawn or doe and



511 ; OVERSE (Gerhard)



511 ; REVERSE

torches, seem decisive in favour of the former attribution. Thus we have an Apolline triad, a Dionysiac triad, and Hephaestus and a nymph as flanking figures. Gerhard suggests that the subject of the group is the return of Cora; but his arguments are fanciful.

The group of the reverse is a good illustration of the contests of the pentathlon. Taking the figures from right to left, we have a leaper (crouching), a runner (the staff put in his hand in Gerhard's plate does not exist), a trainer, a discus-thrower, a spear-thrower, a wrestler. The order thus corresponds to that of the line which sums up the contests of the pentathlon, *ἄλμα, ποδωκείην, δίσκον, ἄκοντα, πάλην*.

The stamnos is an extremely rare form in black-figured Attic vases.

512. (Pl. VII.) Attic black-figured lekythos, pointed at foot. On shoulder, line of leaves with interlacing stalks. H. $9\frac{1}{4}$ in.

Field bounded on either side by three palmettes. A warrior kneeling bearing on his shoulder the corpse of a dead comrade. In the field scattered letters and marks without meaning. Beard of warrior and some other parts red. From Thebes, 1895.

513. (Pl. VII.) Attic black-figured lekythos, rounded at foot; on shoulder, palmettes. White ground. H. $11\frac{3}{4}$ in.

Theseus seizing the Minotaur, and plunging a sword into his body; behind Theseus, a tree on which is hung his garment; behind the Minotaur, a man standing, with chlamys over his arm, looking back. (Black paint only.)

From Gela.

514. (Pl. VII.) Attic black-figured lekythos, pointed at foot. Black palmettes on shoulder. H. $9\frac{3}{4}$ in.

Oblong field. Flanking the scene, on either side, a palace, represented by a Doric column, whence issues an ox. In the midst a square shed, on the top of which is an ox, while two emerge from it; above, two ravens in a tree.

From Gela. Bought, 1896.

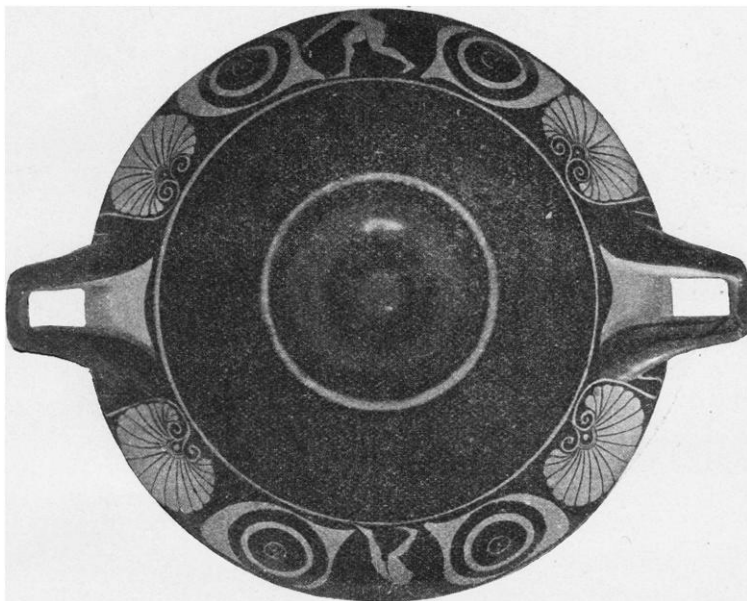
This vase, which seems to represent a cattle shed near a palace, is interesting when compared with the Cacus vase (*Ashmolean Catalogue*, No. 211; *J.H.S.* xiii. p. 70). In both, cattle appear issuing from a shed or entering it. But the likeness in the shed itself is not close, and much in the Cacus vase remains unexplained.

We may best begin the series of red-figured vases with a few kylikes of early type.

515. Black- and red-figured kylix. Diam. $12\frac{3}{4}$ in.

Exterior (r.-f.), obverse, between two eyes, a young discobolus (upper part modern) holding fillet and discus: reverse, between two eyes, lower part of a similar figure.

Interior (b.-f.) ΚΑΛΟΣ ΜΕΜΝΟΣ. Warrior, running, guarding himself against pursuer. Formerly in the Branteghem Collection. Klein, *Vasen mit Lieblingsinschriften*, 2nd edit. p. 55, 5. Presented by Mr. E. P. Warren.



515; EXTERIOR



515; INTERIOR

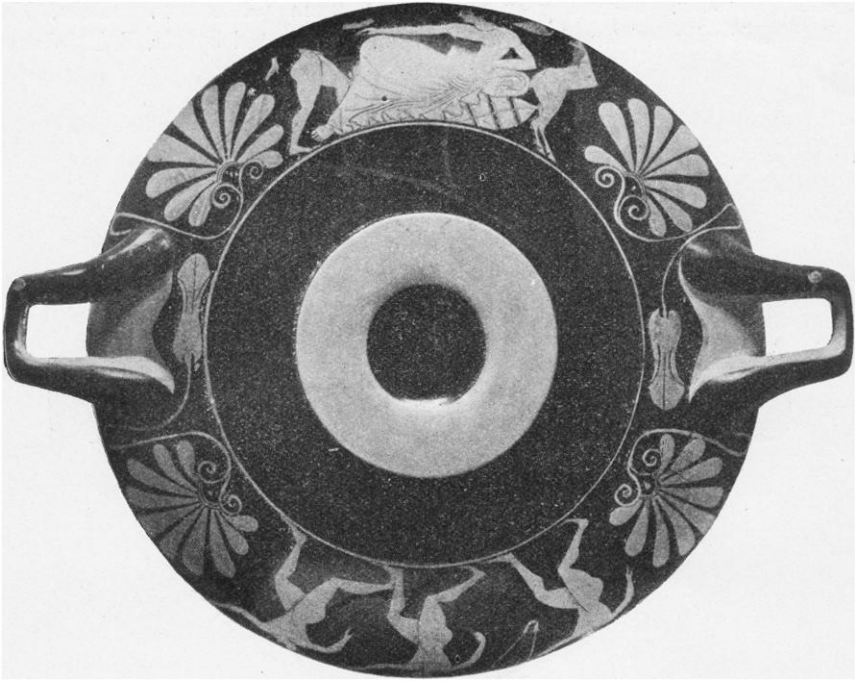
516. Kylix: severe style. Diam. $13\frac{1}{2}$ in.

Exterior. *Obverse*. Three naked youths wreathed, running; the one to the left holds a lyre; his name is]Α[the other two are ΔΣΧΙΟΝ and ΛΑΜΠΟΝ. *Reverse*. Youth reclining on cushion holding wine-cup, with attendant; goat behind him. Letters in field ΗΟ | ΣΑ.

Interior: Naked youth, wreathed, holding horn: ΜΕΜΝΟΝΟΣ ΚΑΛΟΣ.

Formerly in the Branteghem Collection. Klein, *Vasen mit Liebl.*, ed. 2, p. 57, 20.

Presented by Mr. E. P. Warren.



516 ; EXTERIOR



516 ; INTERIOR

518. Kylix. Severe r.-f. painting. Diam. $9\frac{1}{2}$ in.

Interior: $\text{HO } \Gamma\text{A}\iota\varsigma \text{ K}\alpha\lambda\omicron\varsigma$. Armourer sitting on low stool, finishing with file a helmet which he holds in the l. hand. Behind, melting-pot on furnace; in front, low anvil; above, row of files and knives.

Face, trunk, and arms of armourer and lower part of furnace modern.

Bought at the Bourguignon sale, 1901.



518

519. Kylix: later style. Diam. $10\frac{1}{2}$ in.

The design of both exterior and interior consists in the repetition, five times over, of a group consisting of a youth, with himation wrapped round his body, conversing with another whose head also is covered with the himation. Inscription on exterior, six times repeated, $\kappa\alpha\lambda\omicron\varsigma$. Vase shattered and in parts repainted.



519

520. Cup, r.-f. severe. Diam. 7 in.

Exterior. *Obv.* Naked youth r., head to l., leading by the reins two horses, and holding staff in r. hand.

Rev. Two naked youths crouching, one on each side of a crater, both ivy-crowned. He on the r. dips oenochoe into crater; he on the l. holds skyphos (black) and cylix.

Pourtales *Cat.* No. 191: Pl. 34.

Oldfield Collection.



520

521. Stamnos, r.-f. severe. H. $14\frac{1}{2}$ in.

Line of maeanders beneath subjects.

Herakles and Negroes. (Busiris type.)

Herakles clad in chiton and lion's skin, bow and quiver slung from his shoulder, rushing upon Negro clad only in waist cloth, whom he holds by the throat with l. hand, brandishing a club in r. The Negro is forced down on an altar, on the front of which are a knife and blood: he extends his r. hand in supplication to Herakles. In the field are seven other Negroes, some wearing waist cloth, some chiton, in various attitudes of fear and flight: one holds a sacrificial tray, one an unlighted torch. Falling in field, a one-handled pot.

Inner markings in yellow: original sketch lines visible. The drawing is very characteristic and bold: the heads of the Negroes (one $\frac{3}{4}$ face) strongly drawn: the hair represented sometimes by a mass of black, sometimes by detached dots.

Published in the *Ann. d. Inst.* 1865, Tav. d'Agg. PQ, p. 300.

Oldfield Collection.

Dr. Helbig, who publishes the vase in the *Annali*, suggests that this is the same vase which belonged to the Prince of Canino, and was found at Vulci. The drawing for the Plate PQ was found among the papers of E. Braun, and was reproduced in half scale. It is fairly correct. Of course a skilled artist now could produce something closer to the original, and, as the drawing is very remarkable, this would be well worth doing. As, however, the liberal amount of illustrations allotted to the present paper was exhausted,

I have satisfied myself with reproducing by photography, in the original size, two of the Negroes' busts.



521

522. (Pl. VIII.) Stamnos : fine period. H. 18 in.

Decoration as in plate.

Obverse : Theseus (ΘΗΣΕΥΣ) and Rhoecus (ΡΗΟΙΚΟΣ) fight back to back against two Amazons: one, Melusa (ΜΕΛΟΥΣΑ), on foot, strikes with an axe at Theseus—she is clad in Phrygian dress; the other, on horseback, clad in cuirass and helmet, strikes with a lance at Rhoecus, who strikes back with a spear. Theseus is armed as a hoplite, Rhoecus as a peltast.

Reverse : ΚΑΥΟΣ. Bearded men, young man, and woman in conversation. From Gela in Sicily.

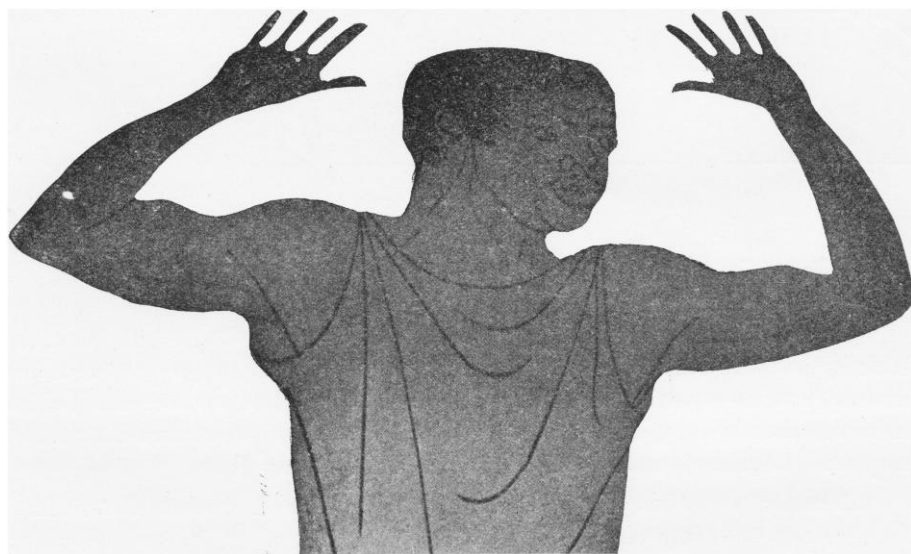
Given by Mr. Evans, 1893.

H.S.—VOL. XXIV.

Y



521 ; DETAIL



521 ; DETAIL

[This head is somewhat out of perspective.]

This is one of a class of Amazon vases notable for fine drawing. The subject of the various Amazonomachies in art is slightly treated in Roscher's *Lexikon*, i. 276, and more fully by Klügmann, *Die Amazonen in der att. Litt. u. Kunst*. Klügmann (p. 47) mentions four vases closely resembling ours in character, (1) at St. Petersburg,² mentioned below; (2) at Paris, De Luynes, *Vases*, Pl. 43; (3) Pourtales vases, Pl. 35, erroneously stated to be in the British Museum; (4) in the British Museum



522; REVERSE

E 450: Gerhard, *Auserl. Vasenb.* iii. Pl. 163, to which others, such as British Museum E. 157, etc., might be added. The class of vases is of distinctly Attic character, and there may be something in Klügmann's suggestion that they shew the influences of Micon's Amazonomachy in the Stoa Poikile at Athens. These vases represent the contests of Theseus and the Amazonian invaders of Attica: the Amazons are usually on horseback and the Greeks on foot, and the dress of the Amazons is usually of the barbarous Phrygian type. The name Melusa, as that of an Amazon, occurs on the red-figured vase in the Hermitage at St. Petersburg, where she is on horseback, opposed to Phorbas and Theseus. Stephani observes that we must compare the

² *Comptes rendus*, 1866, Pl. VI. text p. 175. This vase may well be by the same artist as ours.

Homeric phrase *πολέμοιο μεμηλώς*, and supply *πολέμου* after *μέλουσα*. But perhaps a better suggestion is given us by the epithet *πασιμέλουσα* applied to Hera by Nonnus (*Dionys.* v. 128). Melusa is also the name written over a female figure, who should be Leto, whom Apollo is defending from an attack by Tityos, on a red-figured amphora.³ It is also known as



523 ; REVERSE

the name of a nymph. For the name Rhoecus in connexion with the exploit of Theseus against the Amazons I have found no precedent; the companions of Theseus are usually Peirithous and Phorbas. Possibly *ΡΗΚΟΣ* may be a careless copy of *ΦΟΡΒΑΣ*. Rhoecus is, however, known as the name of a

³ *Ann. e Mon. d. Inst.*, 1856, Pl. X.

Centaur (see Pape's *Lexikon*, s.v.): and the myths and art representations of Amazons and Centaurs are closely mixed up.

523. (Pl. IX.) Attic stamnos: red-figured. H. 16 in. Decoration as in plate.

Obv. Three women all clad in sleeved chiton with overdress, and all wearing wreaths of woollen fillets mixed with ivy or other leaves. One carries a two-handled drinking-cup, the second ladles wine from a stamnos which stands on a table adorned with ivy-sprays into a drinking-cup, the third plays the flutes.

Rev. Three women: one, clad in sleeved chiton with overdress, and wearing wreath (red), carries a drinking-cup; the second, clad in sleeveless chiton and overdress, with woollen fillet on head, carries thyrsus and drinking-cup; the third, clad and wreathed as the first, raises her head as if singing.

Found at Gela: bought 1896.

524. Attic stamnos: red-figured. H. 14 in. Decorated as last.

Obv. In the midst Apollo, clad in himation, laureate, holding lyre (red cord); behind him, woman clad in sleeved chiton and overdress, wearing woollen fillet and wreath (red), carrying flutes; before him, woman clad in chiton only, wreathed as last, carrying flutes.

Rev. Female figure, clad in sleeveless chiton with overfall, and himation, a broad band and a wreath (red) on her head, seated on rock. A woman, clad in chiton and overdress, hair bound with cord (red), approaches her, carrying drinking-cup; to left, another woman, similarly clad, carries flutes.

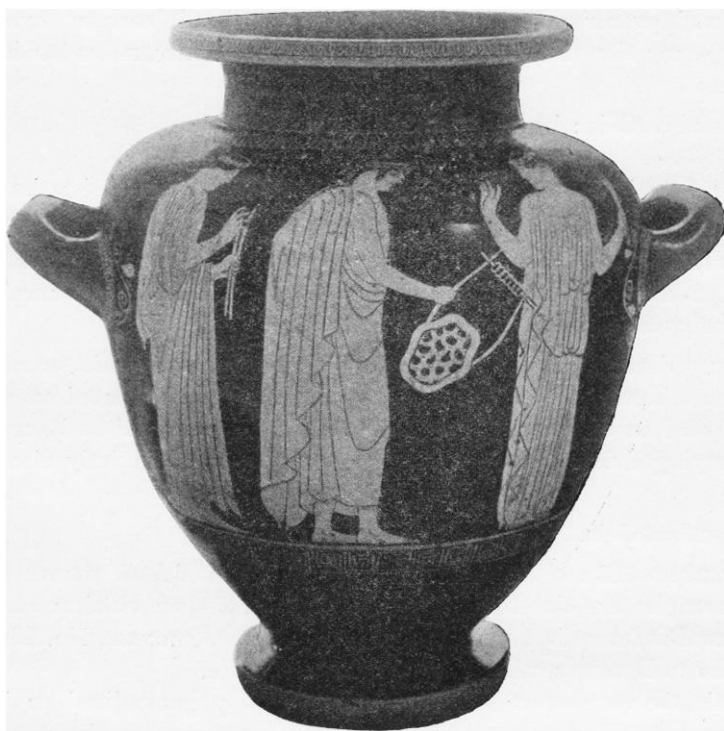
Found at Gela. Presented by Mr. Fortnum.

Numbers 523 and 524 belong to a special class of Attic stamni, of which other examples are the British Museum vase E 451, on which a sacrifice to Dionysus Dendrites is represented, and the Ashmolean vase, No. 292, where a sacrifice to Demeter or Persephone is taking place.

Both the vases seem to represent, in highly generalized or idealized form, some sacrifice at an Attic festival. The fact that the votaries are female I do not take to be a realistic trait shewing that these sacrifices were in the hands of women; for Greek artists often introduce women to represent not actual human agents, but impersonations of action. Thus in the well-known vase of Polygnotus in the British Museum, women are occupied with the sacrifice of a bull, a task evidently not feminine; on the chariot coins of Sicily the driver is sometimes feminine; and so forth.

Interpreting the vase-paintings in this broad fashion, we may see in No. 523 a festival of Dionysiac character (as indicated by the thyrsus and ivy) of which a prominent feature was the ladling of wine into cups. The woman with the flutes and the singing woman seem to shew that musical

contests or performances were part of the festival. All these features point to the Anthesteria. We have, of course, nothing to do here with the original meaning of the Anthesteria, but only with the manner in which it was celebrated at Athens in the fifth century. In the drinking vessels which appear so prominently on the vase, into which wine is being ladled, I should see the *χόες* or cups which gave their name to one of the days of the festival. Certainly the drinking of new wine was one of the prominent features of the Anthesteria. It is noteworthy that the large vessel out of which the wine is ladled is a *stamnos* of the same form as our vase. This suggests that the use of such vessels for mixing wine at the Attic festivals was the reason why this particular form was chosen for memorial-pictures.



524; OBERSE

M. Saglio in his Dictionary takes another view of the form of the *χόες*. He cites (*s.v.*) the observation of Crates quoted by Athenaeus⁴ that the *χόες* had in historic Greece the form of oenochoae. But it appears clearly from several authorities that the *χόες* were vessels to drink from,⁵ and the Greeks drank from cups and not from wine-jugs or decanters: Crates, moreover, who lived after B.C. 200, is not a very good authority for old Athenian usages.

⁴ XI. p. 495.

⁵ A. Mommsen, *Feste der Stadt Athen*, pp. 384 and foll.

The other vase, No. 524, is more difficult. The figure of Apollo on the obverse is not to be mistaken, the long hair and the lyre are conclusive. We should expect to find Artemis on the reverse, and in fact the seated figure is not impossibly an Artemis; the fashion of her chiton, with a short overfall falling on the breast, and the broad band in her hair which appears to be of metal rather than stuff, would suit the attribution. She seems to be receiving an offering in a vessel, which is without visible handles, and may contain some liquid other than wine, which would not be a suitable offering to Artemis, perhaps milk or honey. The only other hint offered by the vase



524; REVERSE

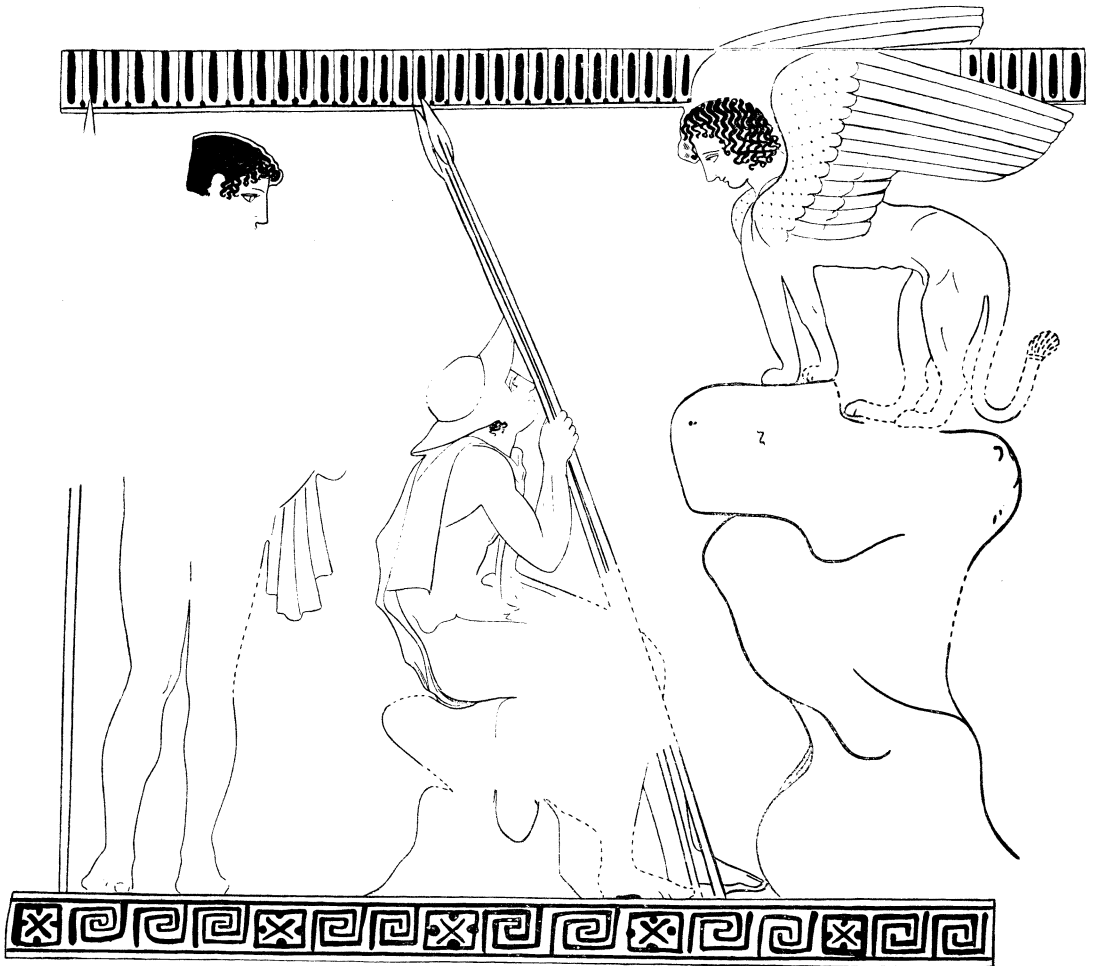
is given by the lyre of Apollo and the flutes held by three of the women, which seem to point to some kind of musical performances. The Thargelia was the Athenian festival of Apollo and Artemis; and as at that festival there were choruses of men and boys, it seems not unlikely that it may be the particular festival intended in the vase. As I have already observed, the fact that it is women and not men who hold the musical instruments is no real objection; the drawing only furnishes a good illustration of the ideality of Greek painting.

In the case of many of the female votaries on these vases, the wreaths worn are remarkable, and may possibly furnish a useful clue. They are

made up of woollen fillets and the leaves of various plants, sometimes ivy. They appear to be usual accompaniments of sacrifice; but even on the vases of this class they are by no means invariable, simple wreaths sometimes taking their place.

525. Attic amphora with representation of the birth of Pandora.

This vase I have figured and discussed in this *Journal*, vol. xxi. p. 1, Pl. I.



526

526. R.-f. amphora: fine not severe; twisted handles. H. $18\frac{1}{2}$ in.

Palmette patterns on neck: lines of egg pattern and bar pattern: lines of maeander pattern under devices.

Obv. Oedipus beardless, wearing petasus and chlamys, seated r. on rock : holds in r. two spears. He looks up at the Sphinx who stands facing him on a rock indicated by thinner varnish. Behind Oedipus is a comrade wearing chlamys and holding staff.

Rev. Winged female figure r., clad in chiton and overdress, holding in both hands a fillet : facing her a bearded man clad in himation and holding sceptre.



526 ; REVERSE

Hamilton Gray *Cat.* (1888), No. 32 ; Overbeck, *Heroische Bildwerke*, i. 13. Oldfield Collection.

This vase has now been carefully cleaned. Part of the figure of the comrade of Oedipus has disappeared, and there are breaks in the outline of Oedipus and the Sphinx which are in the engraving filled in with dotted lines.

I should be disposed to see in the reverse type not Victory rewarding a competitor, but Eos approaching Tithonus. Eos and Tithonus occur together on a Nolan vase in the Ashmolean ;⁶ there they are more clearly characterized, since Eos rushes forward with arms outstretched, and Tithonus is bald and evidently an old man. If the present vase does represent the Dawn and her lover, there is certainly some contamination derived from scenes in which Nike figures.

⁶ *J.H.S.* xiii. 137.

The group of Oedipus and the Sphinx requires not much comment. On our vase the Sphinx does not appear, as she sometimes does, seated on a pillar, and undistinguishable from the figure of a tomb, but is represented as a living creature on a rock, with a rather formidable panther-like body. The typography of the subject is given by Höfer in Roscher's *Lexikon*, p. 719.

PERCY GARDNER.

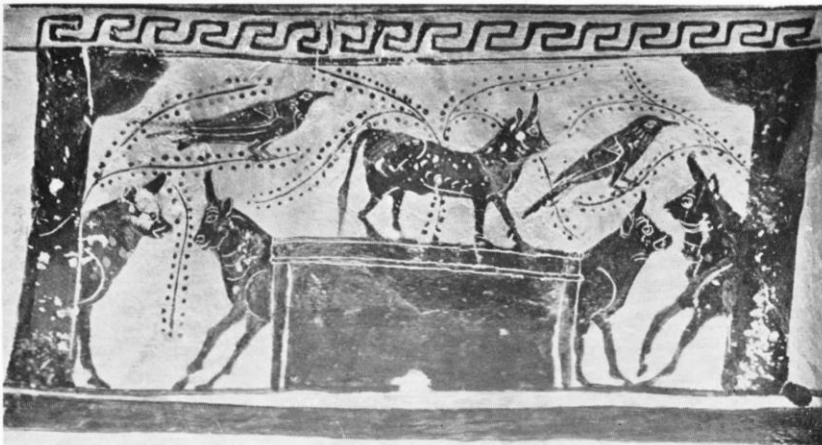
(*To be continued.*)



512



513

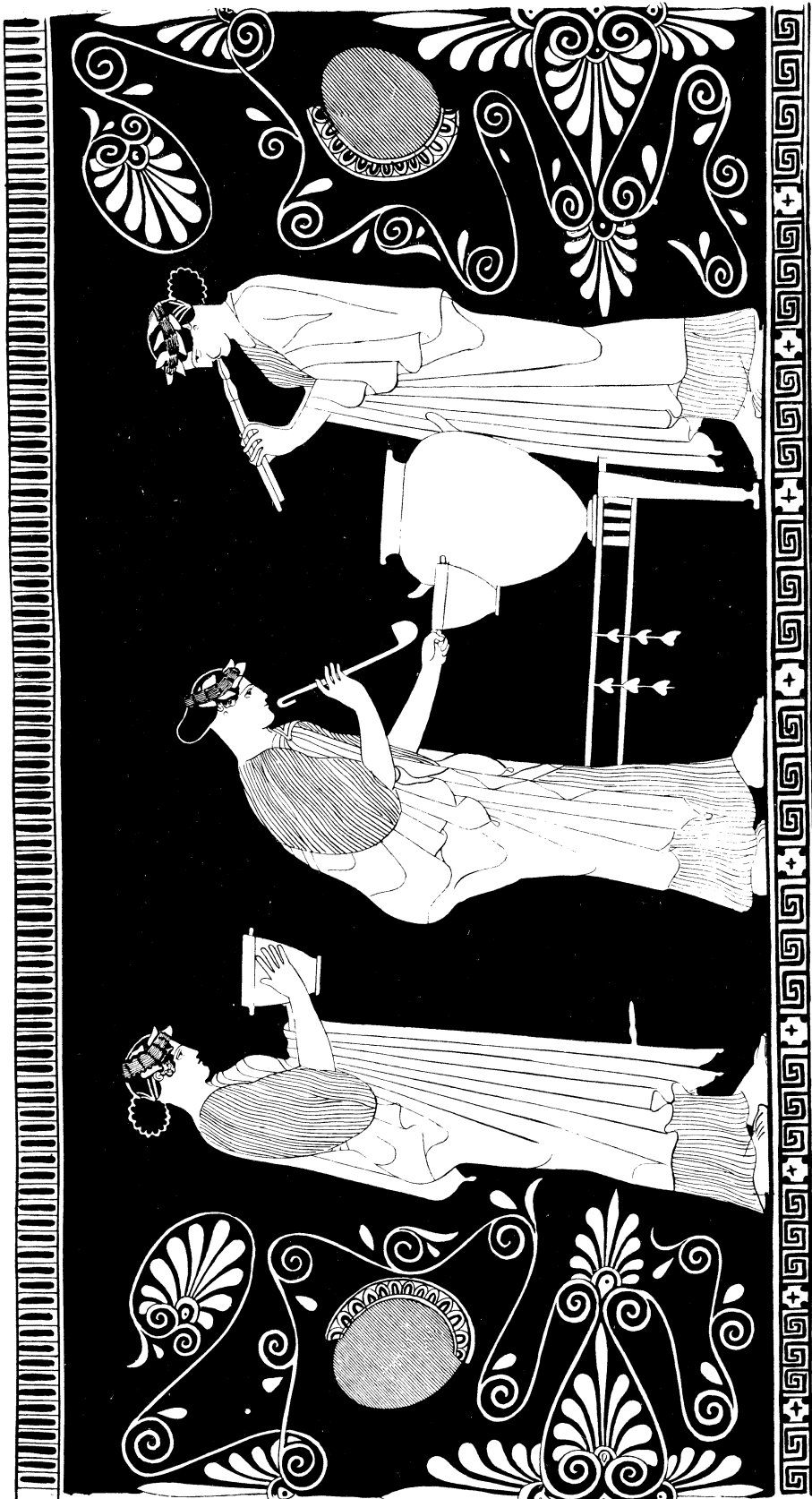


514

LEKYTHI IN THE ASHMOLEAN MUSEUM.



STAMNOS IN THE ASHMOLEAN MUSEUM (522).



STAMNOS IN THE ASHMOLEAN MUSEUM (523).