

# Attic White-Ground Cups: A Special Class of Vases

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BLACK-FIGURE AND RED-FIGURE are generally, and rightly, considered the principal techniques of decoration in Attic vase-painting. They were, however, not the only ones. During the second half of the sixth century B.C., considerable experimentation was occurring with the shapes of vases as well as with the dilute glaze and added colors used for the figures and ornament. Of the secondary techniques which emerged, white-ground proved to be by far the most important; its name refers to the thin layer of white slip that was applied to all or part of a vase before the actual painting.

White-ground flourished for over a hundred years, from about 530 through the early fourth century B.C. Its establishment in the Athenian Kerameikos has traditionally been ascribed to Nikosthenes,<sup>1</sup> the chief craftsman and probable owner of a prolific black-figure factory. Although Nikosthenes and his colleagues produced white-ground works of many shapes<sup>2</sup> during the last quarter of the sixth century, the new

technique may in fact have been developed in the workshop of Andokides, where red-figure originated.<sup>3</sup> This hypothesis can be supported by various kinds of evidence. For instance, the two Andocidean amphorae with white-ground, New York 63.11.6<sup>4</sup> and Louvre F 203,<sup>5</sup> have been dated between about 530 and shortly before 520 B.C.;<sup>6</sup> thus, they occur very early in the development of white-ground as well as of red-figure. Furthermore, the use of slip in both works seems experimental, and cautious. Evidence for the Andocidean hypothesis may also be found in an artistic consideration. A white ground, instead of the usual orange one, did not significantly affect black-figure artists, whose representations consist of solid black glaze forms articulated with incision and added color. With the advent of red-figure, painters gained the freedom to draw their figures and, with white-ground, they literally got *carte blanche*; they could use line and color to maximum effect and were not constrained by the black

1. E.g., C. Loeschke, "Dreifussvase aus Tanagra," *Archäologische Zeitung* (1881) p. 29 ff.; H. B. Walters, *History of Ancient Pottery* (London, 1905) I, p. 385; E. Pfuhl, *Malerei und Zeichnung der Griechen* (Munich, 1923) I, p. 281; M. H. Swindler, *Ancient Painting* (New Haven, 1929) pp. 130, 181; A. Rumpf, *Malerei und Zeichnung der Griechen* (Munich, 1953) p. 59 (by implication).

2. The Nicosthenic workshop can be credited with the development of the Nicosthenic amphora and the kyathos. It was probably also responsible for the application of slip to these shapes, as well as to black-figure oinochoai. A phiale (London B 678) and a

skyphos (London B 681) are among other works that may be associated with the workshop.

3. D. von Bothmer, "Andokides the Potter and the Andokides Painter," *The Metropolitan Museum of Art Bulletin* (February, 1966) p. 207.

4. J. D. Beazley, *Attic Red-figure Vase-painters* (Oxford, 1963) p. 3, 2 bis (1617); *Paralipomena* (Oxford, 1971) p. 320. (*Paralipomena* is hereafter abbreviated *Para.*).

5. *ARV*<sup>2</sup> p. 4, 13.

6. Bothmer, "Andokides," p. 212.



FIGURE 1  
Cup with white-ground exterior. Stockholm,  
Medelhavsmuseet 1960:12



FIGURE 2  
Interior of cup, Figure 1

glaze background. It would seem, therefore, that there is a technical and esthetic affinity between white-ground and red-figure that does not exist with black-figure.

Whether Andokides or Nikosthenes introduced the innovation, the significant fact is that both artists were potters. The potter's first occupation was to make vases, but it must also have included the preparation and application of slips.<sup>7</sup> Within the relatively large, yet circumscribed, body of preserved white-ground material, it is clear that consistency in vase design, in the choice and placement of slip and ornament, runs by shape and potter rather than by painter or subject. Moreover, it is equally clear that certain categories and individual pieces were specially made or commissioned according to particular specifications.<sup>8</sup>

The white-ground vases that repay close investigation most generously are the kylikes. Not surprisingly,

they have interested scholars since the early nineteenth century. Before 1850, over half a dozen pieces had already been discovered and published; from the last quarter of the century on, lists and studies of white-ground cups began to appear. Worthy of particular note are those by W. Klein, in the second edition of his *Euphronios* (1886);<sup>9</sup> by P. Hartwig, in his *Meisterschalen* (1895);<sup>10</sup> and by E. Pottier in *Monuments Piot* (1895).<sup>11</sup> During the twentieth century, accelerated archaeological activity as well as the scholarship of J. D. Beazley have greatly increased the amount of material and our understanding of it. However, the only effort at a comprehensive publication of white-ground cups has been H. Philippart's *Les Coupes Attiques à Fond Blanc* (1936).<sup>12</sup> Since the appearance of this work, the number of known pieces has increased by more than half, and the possibility now exists of distinguishing major lines of development. Our concern here is to chart this develop-

7. The conventional potter's signature is "[name] epoiesen," "so-and-so made it." For a recent discussion of the meaning of *epoiesen* see R. M. Cook, "'Epoiesen' on Greek Vases," *Journal of Hellenic Studies* 91 (1971) p. 137 ff., and M. Robertson, "'Epoiesen' on Greek Vases: Other Considerations," *JHS* 92 (1972) p. 180 ff.

8. The commissioning of vases, and various ramifications of the subject, has been taken up by T. B. L. Webster in his *Potter and Patron in Classical Athens* (London, 1972). A serious consideration

of the book would divert us from our subject here; while the study is valuable for the quantity of information and the iconographical approach, some of Webster's basic premises are difficult to accept.

9. P. 247 ff.

10. P. 484 ff., especially 499 ff.

11. P. 39 ff.

12. This article appeared in book form and also in *L'Antiquité Classique* 5 (1936) p. 5 ff.

ment and to introduce the major personalities, notably Euphronios. While our discussion begins with the black-figure material, it focuses on the cups decorated in the outline technique used by red-figure artists. Not only are the outline examples by far the more numerous, but their quality is also remarkably, and consistently, high.

The white-ground cups with black-figure decoration number over thirty; only half of these are reasonably complete and only a third have been attributed. The feature common to all is the application of slip to the outside of the bowl. The white zone begins below the handles and extends toward the lip, covering the entire circumference; in the outline cups of red-figure painters, white-ground exteriors occur comparatively rarely.<sup>13</sup> As far as can be determined, the black-figure pieces are primarily of type A, and at least fifteen are eye-cups. Stockholm 1960:12, once on the Swiss art market,<sup>14</sup> is typical in design, in subject matter, and in quality; it may be dated about 500 B.C. (Figures 1, 2). The interior contains a gorgoneion, which is canonical for this shape. The white zone on the exterior shows satyrs, maenads, and vine branches disposed around a pair of black, masculine eyes. London B 679, datable about 510 B.C., is illustrated here to represent the six or so cups without eyes (Figures 3, 4). While the white-ground areas have nothing unusual, this is the only known slipped standard black-figure cup with a frieze surrounding the tondo.<sup>15</sup>

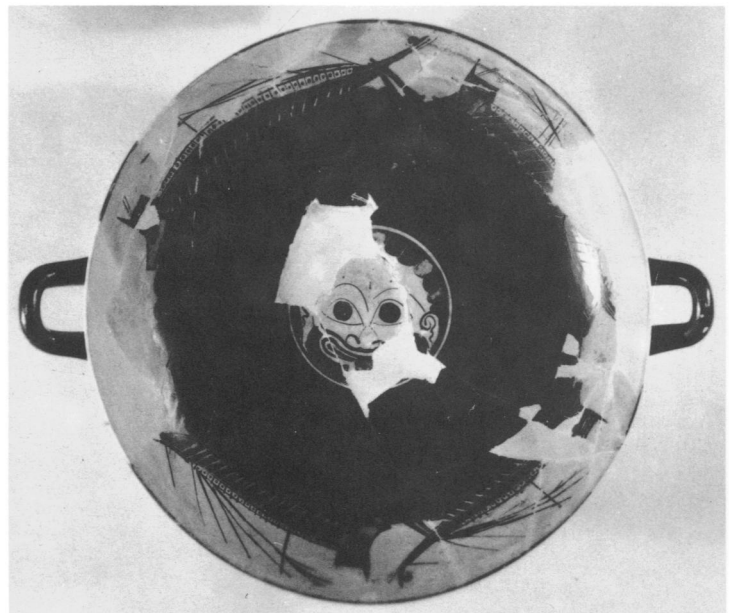
Besides the two types mentioned above, the extant material presents certain special features. Akropolis 1656 is one of four white-ground topbands, a small

class of late archaic cups, type A or C, with a narrow figured zone between two broad glaze bands. The fragment (Figure 5) shows a hoplite whose linen cuirass is painted in a second white upon the slipped background. The use of a second white becomes widespread with early classic and classic funerary lekythoi; as this fragment shows, however, the practice existed half a century earlier.



FIGURE 3  
Cup with white-ground exterior. London B 679  
(photo: Courtesy of the Trustees of the British Museum)

FIGURE 4  
Interior of cup, Figure 3 (photo: Courtesy of the Trustees of the British Museum)



13. The outline cups with slipped exteriors include: Gotha 48 (*ARV*<sup>2</sup> p. 20 top); Cambridge, Museum of Classical Archaeology UP 129 (*Para.* p. 349 bottom); Athens, Akropolis 441 (*ARV*<sup>2</sup> p. 333, a); Fribourg S 212 (*ARV*<sup>2</sup> p. 399); London D 1 (*ARV*<sup>2</sup> p. 429, 20); Athens, Akropolis 439 (*ARV*<sup>2</sup> p. 860, 2); Athens, Akropolis 429; Athens, Akropolis 431; Istanbul A6-3440 from Xanthos, H. Metzger, *Fouilles de Xanthos IV* (Paris, 1972) p. 158 (I thank D. von Bothmer for bringing this piece to my attention). The decoration on the outside of Boston 28.1147 is modern, although the slip may be ancient.

14. *Ars Antiqua II* (1960) p. 54, no. 143. According to the catalogue, the style was recognized by Beazley as recalling the Pittsburgh Painter; the cup does not, however, appear in *Para.*

15. Recently mentioned in K. Schauenburg, "Zu attisch-schwarzfigurigen Schalen mit Innenfriesen," *Antike Kunst Beiheft 7* (1970) p. 33, note 10, and p. 45. The ships in the frieze are discussed in J. S. Morrison and R. T. Williams, *Greek Oared Ships* (Cambridge, 1968) p. 114, pl. 21d.

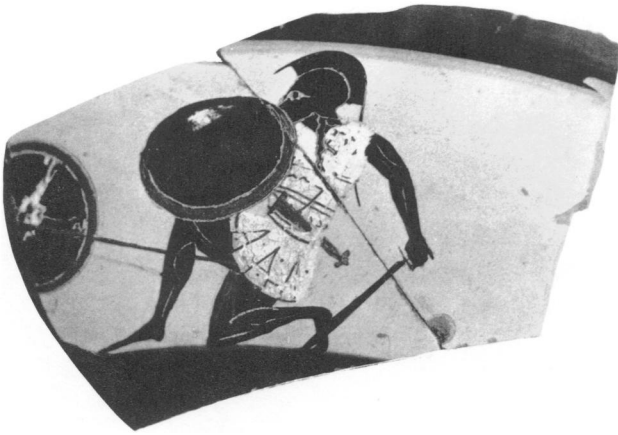


FIGURE 5

Cup fragment with white-ground exterior.  
Athens, Akropolis 1656

A unique topband of the stemless variety belongs to Jan Mitchell (Figures 6, 7).<sup>16</sup> In addition to being one of the most original, it is also one of the earliest cups presented here, for it may be assigned to the decade 520–510 B.C. The design of the exterior comes particularly close to that of Little-master band cups. Even more remarkable, the interior is entirely covered with slip. The decoration, which fills this surface, consists of a horseman with his dog, and it is supplemented by the potter's boldly written signature, *Pamphaios epoiesen*. This, and possibly Louvre F 133,<sup>17</sup> are among the very few black-figure cups with white-ground inside the bowl. The footplate of Louvre F 133 and the name of Pamphaios associate these pieces with the Nicosthenic workshop. Within the preserved black-figure white-ground material of all shapes except lekythoi, two personalities recur most often, the potter Nikosthenes and the painter Psiax. It is interesting, therefore, that they

also appear in connection with cups, even though so few have as yet been attributed.<sup>18</sup>

The rarest form of white-ground cup is the covered variety, of which only one complete black-figure example exists (Figures 8, 9). Athens N.M. 408<sup>19</sup> is an eye-cup of type C whose squat stem is hollowed to allow for filling the bowl. The decoration of the cover and of the exterior is applied over slip; although the execution is not distinguished, the topside is rather

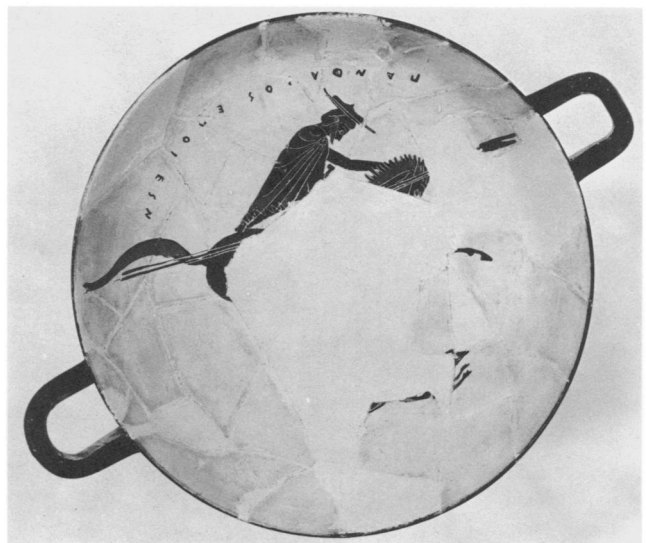


FIGURE 6

Cup with white-ground exterior. Collection Jan Mitchell, New York (photo: Metropolitan Museum)

FIGURE 7

White-ground interior of cup, Figure 6 (photo: Metropolitan Museum)



16. On loan to the Metropolitan Museum, L. 63.21.4. J. D. Beazley, *Attic Black-figure Vase-painters* (Oxford, 1956), p. 236, 7; *Para.* pp. 102, 109. The alien foot was removed and replaced by one in plaster designed by H. Bloesch and D. von Bothmer.

17. *ABV* p. 208, 2 top. The cup is unique in having only the ivy on the outside of the lip applied over white-ground.

18. Cups in some way related to the Nicosthenic workshop include not only Louvre F 133 and the Mitchell piece but also Berlin F 2060 (*ABV* p. 435, 1 above) and Athens, N.S. AP 402 and 418 (*ABV* p. 435, 2 above). The only cup associated with Psiax himself is the rather inconclusive fragment Athens, Akropolis 1742 (*ABV* p. 674). The pieces near the Pittsburgh Painter (Louvre C 10380, *ABV* p. 630, 1; Stockholm, Medelhavsmuseet 1960:12) are linked to the painter through the Group of Vatican G. 57, thus quite tenuously. Good evidence for the actual collaboration of Nikosthenes and Psiax exists on black-figure vases of other shapes.

19. J. D. Beazley, "Some Attic Vases in the Cyprus Museum," *Proceedings of the British Academy* (1948) p. 44, no. 4.





FIGURE 8  
Covered cup with white-ground cover. Athens, N.M. 408 (photo: Deutsches Archäologisches Institut, Athens)

FIGURE 9  
White-ground exterior of cup, Figure 8 (photo: Deutsches Archäologisches Institut, Athens)



elaborate in having a central tondo, a surrounding figured zone, and an outer frieze of tongues. The same schema occurs on Cabinet des Médailles 182,<sup>20</sup> a cover that has been sheared off its cup. In design, both examples recall the interior of London B 679.

This part of our discussion may close with two fragments in the collection of Herbert A. Cahn (Figures 10, 11).<sup>21</sup> They belong to a cup for which, at the present time, no parallels exist but which is datable about 500 or shortly before. The interior preserves most of the body and part of the head of a satyr, who kneels beneath a vine branch and looks toward a figure (Dionysos?) at his left. The type of motif and the probability that the scene covers the interior would place this work within the Segment Class.<sup>22</sup> The exterior of the Cahn cup is, however, exceptional for the class. In all but two cases,<sup>23</sup> Segment Cups have no decoration whatsoever on the outside, only black glaze. The Cahn fragments show a bearded man grasping the "mane" of a two-headed dog, thus Herakles and Cerberus. Unique for the class is the presence of slip beneath the decoration. The combination of standard black-figure with another technique on a Segment cup can be compared only with Berlin 1958.7;<sup>24</sup> its interior has a black-figure subject and a pair of red-figure eyes in the exergue.

While their number could be increased, the examples cited give an adequate picture of the white-ground black-figure kylikes. The latter span a period of approximately forty years, about 520–480, and their quality is generally mediocre because virtually no artists of stature worked on such vases. Although they may present features of iconographical or technical interest, the black-figure white-ground cups merge into the mass of late black-figure.

The cups painted in the outline technique by red-figure artists create an entirely different impression. They form a large group of over a hundred pieces. They show variety and development in design, for they were produced by the leading late archaic and early classic masters. At the same time, one artist emerges as

20. Beazley, "Cyprus," p. 44, no. 5.

21. Inventory no. 803/808.

22. *ABV* p. 212 ff.

23. London B 640 (*ABV* p. 212, 1); Copenhagen, Ny Carlsberg I. N. 3385 (*Para.* p. 104, top).

24. *ABV* p. 212, 4 bis (*Para.* p. 103).

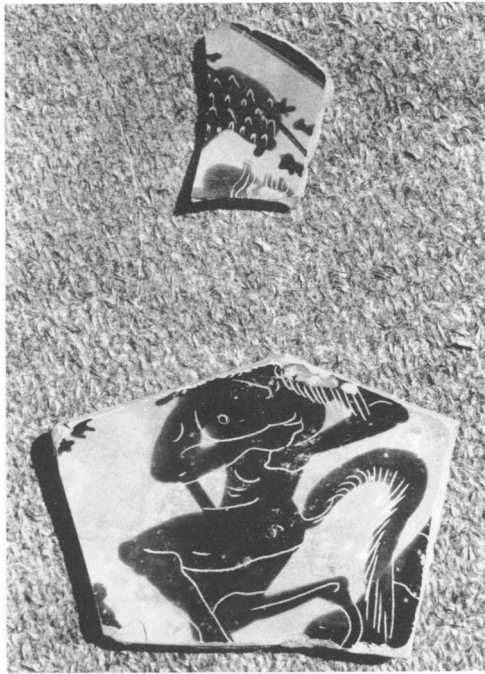


FIGURE 10  
Fragments of a cup with white-ground exterior.  
Collection Herbert A. Cahn, Basel

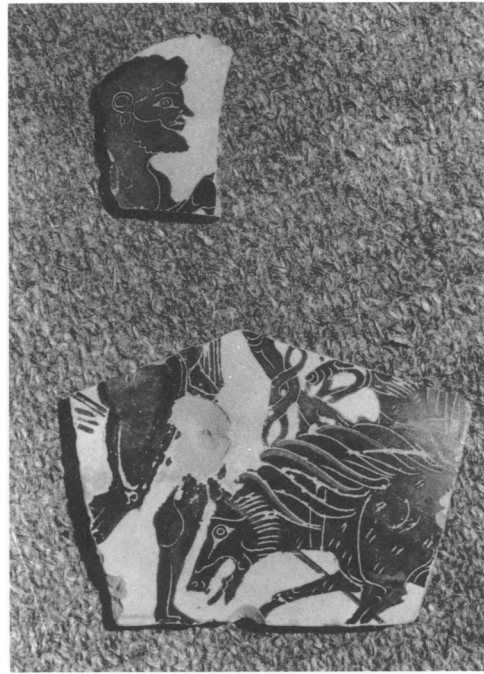


FIGURE 11  
Interior of cup, Figure 10

perhaps the decisive innovator, whose influence spread through the example of his works and through his collaboration with others. This artist was Euphronios.

While at least three members of the Pioneer Group produced white-ground vases, only Euphronios has so far left us a white-ground cup (Figure 12). The piece, in the Bareiss Collection,<sup>25</sup> has a special shape, for the curve of the bowl is continuous outside but interrupted within by an offset lip.<sup>26</sup> The latter feature serves an artistic function by providing a three-dimensional black frame for the white-ground picture surface. The representation exploits the light-dark contrast further: it shows a satyr, painted in black-figure, playing the double flutes before Dionysos, who is drawn in outline.<sup>27</sup> The primary means of characterization is the juxtaposition of techniques, a device that was taken up especially in black-figure lekythos workshops at the end of the sixth century. Its earliest occurrence is here, on one of the earliest known white-ground cups, and Euphronios' contribution to both shape and decoration may not have been negligible.

While the Bareiss cup is a relatively recent addition

to the oeuvre of Euphronios, Gotha Ahv. 48 has been associated with and disassociated from the artist since 1877.<sup>28</sup> Despite its poor state of preservation, one aspect of the Gotha cup is immediately apparent (Figures 13, 14). It combines elements of black-figure design and ornament with red-figure decoration; in other terms, it combines a red-figure interior with a black-figure type of exterior.<sup>29</sup> The placement of the slip is derived from black-figure. Moreover, the shape, the narrow picture zone with a single motif on each side, and the handle palmettes recall band cups as well as

25. J. R. Mertens, "A White-ground Cup by Euphronios," *Harvard Studies in Classical Philology* 76 (1972) p. 271 ff.

26. This feature is characteristic of Bloesch's Eleusis and Euaion classes, *Formen attischer Schalen* (Bern, 1940) pp. 137–138. Two further examples are associated with the potter Pamphaios: London E 37 (Bloesch, p. 64, 14; *ARV*<sup>2</sup> p. 72, 17) and Vatican I 11 (Bloesch, p. 65, 23; *ARV*<sup>2</sup> 36, below).

27. For an equally remarkable use of outline and black glaze by a red-figure artist, see Akropolis 2165.

28. Bibliography for the piece, with brief annotations, appears in E. Rohde, *CVA: Gotha 1* (1964) p. 53.

29. The same unusual combination occurs on the fragment Agora P 22326.

the Mitchell Pamphaios. These are features that were probably determined by the potter. Those which concern the painter and the participation of Euphronios have been so obscured by damage and restoration that they cannot surely be discussed from photographs. Nonetheless, the Gotha cup certainly belongs within the sphere of Euphronios' influence; within this extensive artistic province, the cup should perhaps be considered in relation to the proto-Panaitian group.

The Bareiss and Gotha cups document an achievement of the Pioneer Group that is all too frequently overlooked. Euphronios and his colleagues are best known as painters, the first whose drawing exploits the potential of red-figure. Their technical versatility and inventiveness, however, deserve equal recognition. The three principal Pioneers have left works employing white-ground, coral red, and possibly black-figure;<sup>30</sup>

in addition, their signatures prove that they were also potters.<sup>31</sup> They favored cups for the more novel techniques and, indeed, coral red vases of another shape are exceptional.<sup>32</sup> Thus, the name "Pioneer Group" is justified in an even wider sense than originally defined by J. D. Beazley.<sup>33</sup>

The first, and the largest, group of late archaic white-ground cups is associated with the painter Onesimos and his circle. This material draws in Euphronios, for when the latter had turned to potting during the later

30. *ABV* p. 403, center.

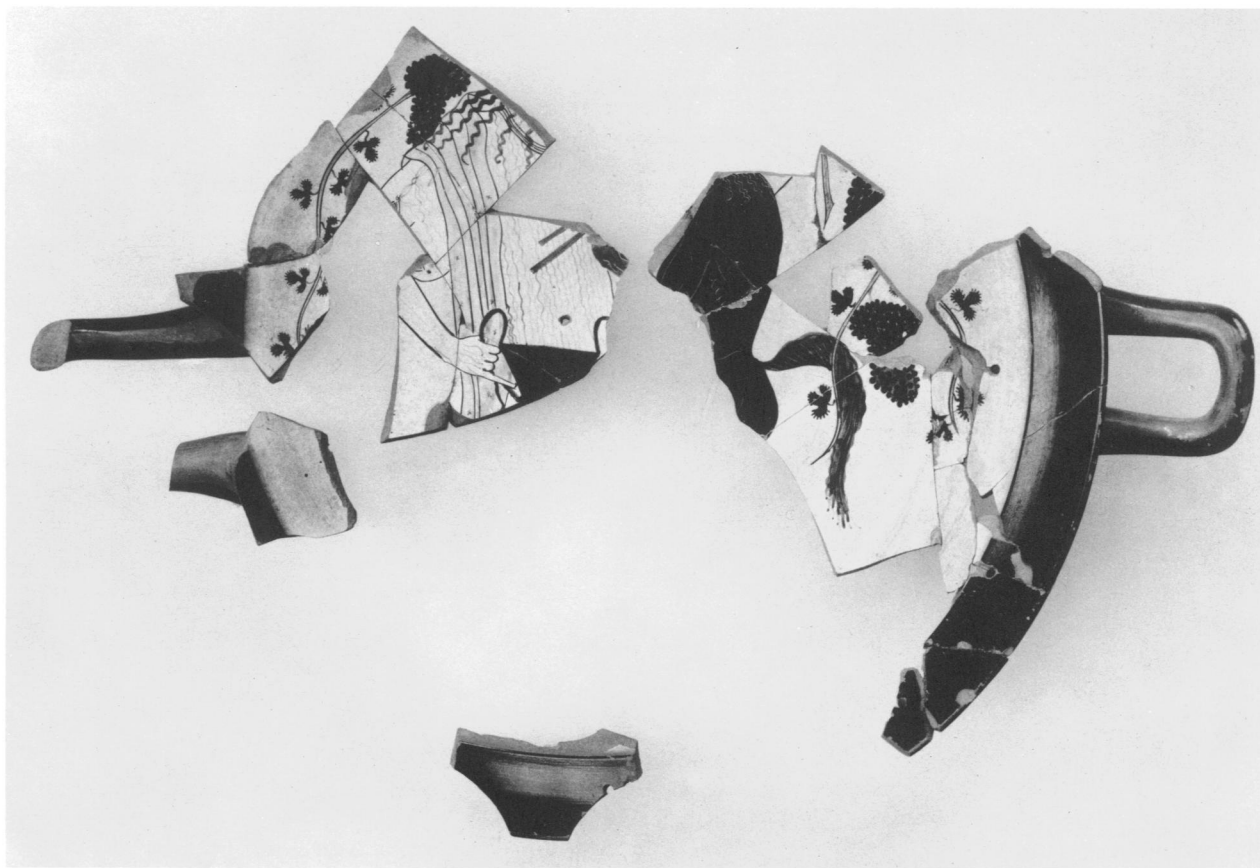
31. The potter signature of Euthymides is documented on a red-figure oinochoe until recently on the Swiss market.

32. B. Cohen, "Observations on Coral Red," *Marsyas* 15 (1970-71) p. 1 ff.

33. *Attic Red-figured Vases in American Museums* (Cambridge, 1918) pp. 27-28.

FIGURE 12

Cup with white-ground interior. Collection Walter Bareiss, Greenwich, Connecticut (photo: Metropolitan Museum)



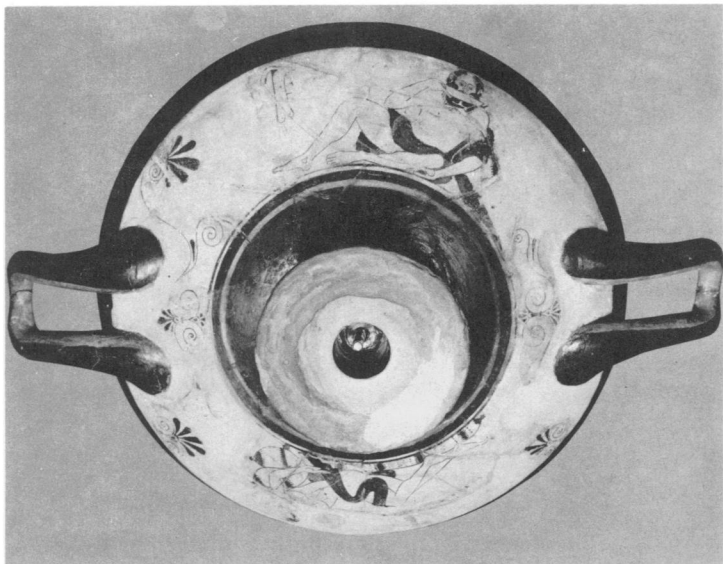


FIGURE 13  
Cup with white-ground exterior. Gotha Ahv. 48  
(photo: Schlossmuseum Gotha and the Staatliche  
Museen, Berlin)

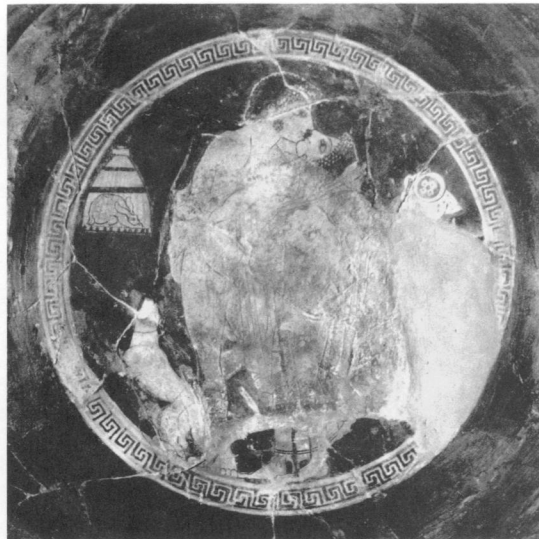


FIGURE 14  
Interior of cup, Figure 13 (photo: Schlossmuseum  
Gotha)

part of his career, he employed Onesimos over a dozen times. The Eleusis Painter, who was contemporary with and related to the earliest phase of Onesimos' activity,<sup>34</sup> derives his name from two cups in Eleusis. Both works show undecorated black-glazed exteriors and the representation of a deity on white-ground within. They resemble the Bareiss cup in this, as in the shape of Eleusis 619, which was originally lipped inside only.<sup>35</sup>

The four pieces certainly attributed to Onesimos present a distinct use of white-ground. All apparently had a broad white band around a red-figure tondo; being juxtaposed in this way, the two techniques create the strongest possible value contrast. The most complete work, Florence PD 265,<sup>36</sup> preserves part of a *kalos* inscription on the slipped zone and a glaze stripe at the lip that may have been inspired by offset examples (Figure 15). The tondo here, as in the painter's other slipped cups, contains a youth in a scene from everyday life.

Three cups in the style of Onesimos came to light on the Athenian Akropolis;<sup>37</sup> two are illustrated here

34. *ARV*<sup>2</sup> p. 314.

35. Bloesch, pp. 137–138.

36. *ARV*<sup>2</sup> p. 322, 29. D. von Bothmer has proposed an addition to the cup, joined of two smaller fragments.

37. Akropolis 434 (*ARV*<sup>2</sup> p. 330, 5), Akropolis 432 (*ARV*<sup>2</sup> p. 332, 27), Akropolis 433 (*ARV*<sup>1</sup> pp. 216–217, 10).

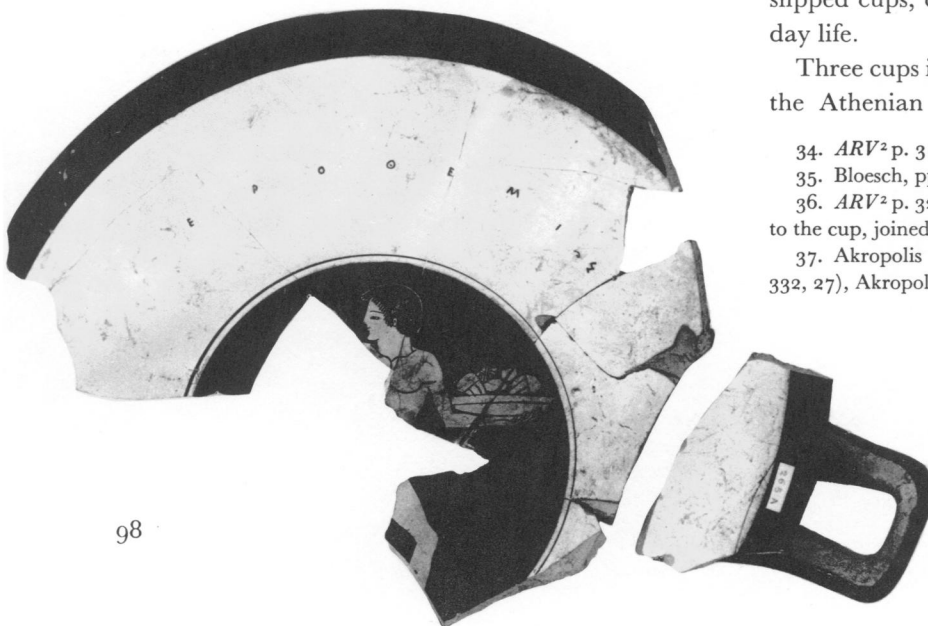


FIGURE 15  
Cup with white-ground interior.  
Florence PD 265 (photo: Soprinten-  
denza alle Antichità, Florence)



FIGURE 16  
Cup with white-ground interior. Athens, Akropolis 434 (photo: National Museum, Athens)

FIGURE 17  
Exterior of cup, Figure 16 (extant decorated portions) (photo: National Museum, Athens)

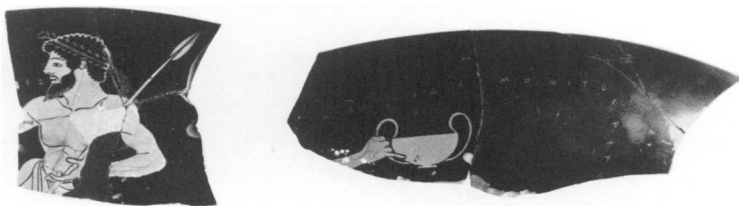
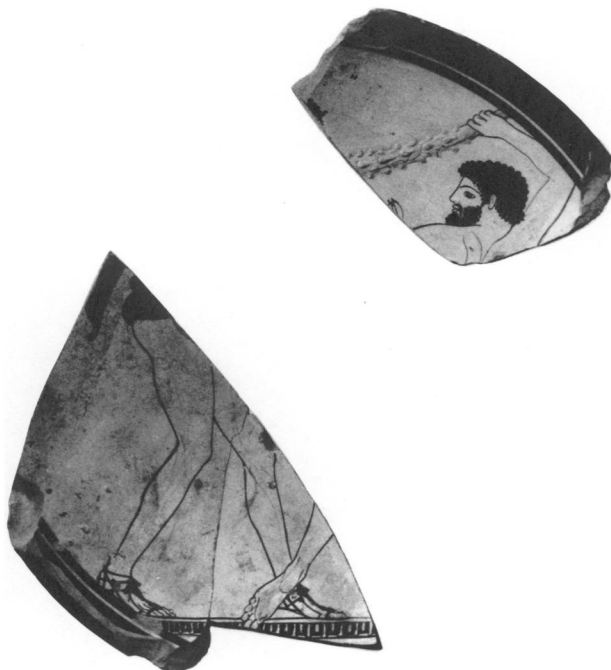


FIGURE 18  
Cup with white-ground interior. Athens, Akropolis 432 (photo: National Museum, Athens)



(Figures 16–18). While they vary among each other in design and in the presence or absence of exterior decoration, they differ from the surely Onesiman examples in several important respects. They have white-ground over the entire interior and decoration executed in glaze and matte color supplemented by relief. Furthermore, two of the pieces represent Athena, once with her owl and a libation bowl, once with a boy who may be Erichthonios; the third cup depicts the goddess' protégé, Herakles, in his struggle with Apollo over the Delphic tripod. These subjects have a partly religious, partly official character, which is intensified by the painted inscription on Akropolis 434.<sup>38</sup> The three cups, therefore, give the impression of display pieces and special dedications. They may not be by the same hand, yet they share stylistic features. Most interesting is the presence of a cyma at the upper border of the exergue in Akropolis 432 and 433.<sup>39</sup> The detail is significant because it recurs on cups that can be connected with Euphronios, particularly in his capacity as potter. The connection, in the present case, is provided by Akropolis 434, whose interior preserves traces of *Euphronios epoiesen*. As the Bareiss piece introduces Euphronios as a painter of slipped cups, so Akropolis 434 and the related examples stand at the head of a series made by him or under his influence.

The second major late archaic workshop producing white-ground cups was that of the Brygos Painter. According to H. Bloesch, the two pieces decorated by the painter himself were potted by Brygos, who on occasion made use of Euphronian ideas.<sup>40</sup> The same two works are also the most noteworthy in the group. The famous cup with a maenad in Munich<sup>41</sup> is unique in having a band of glaze and one of slip surrounding the white-ground tondo (Figure 19). The example in the Vatican<sup>42</sup> has a blank white interior, which suggests that the decoration was never completed; it must have seemed preferable to leave one surface bare than to risk losing the shape and the exterior scenes.<sup>43</sup> Berlin

38. ΣΠΕΝΔΟΤΟΙΔΑΙΜΟΝΙΤΟΙΑΓΑΘ[ΟΙ].

39. A. Waiblinger cites this feature independently in her "Remarques sur une Coupe à Fond Blanc du Musée du Louvre," *Revue Archéologique* 1972, 2, p. 233 ff.

40. Bloesch, p. 81 and passim.

41. Munich 2645 (*ARV*<sup>2</sup> p. 371, 15).

42. *ARV*<sup>2</sup> p. 375, 68.

43. I thank D. von Bothmer for this suggestion.



FIGURE 19

Cup with white-ground interior. Munich 2645  
(photo: Hirmer, Munich)

inv. 3240<sup>44</sup> is attributed to a hand near the Foundry Painter and to the potter Hieron, most of whose works were painted by Makron. The interior of the Berlin cup shows the relatively uncommon white framing zone. Moreover, while a meander band around the tondo is usual in red-figure cups by the Brygos Painter and his circle, this is the only white-ground piece with such a band. One cannot help wondering whether Hieron was in some way responsible. An effect of the meander here is to establish a definite separation between the tondo and the surrounding field. A cup in Ruvo,<sup>45</sup> by the Briseis Painter, another follower of the Brygos Painter, once again displays the unframed tondo; the latter, however, circumscribes the satyr without even defining a space, for the thyrsos passes right through the circle. In subject as in certain details,

44. *ARV*<sup>2</sup> p. 405, below.

45. Ruvo, Jatta 1539 (*ARV*<sup>2</sup> p. 408, 33).

46. *ARV*<sup>2</sup> p. 1558, 3.

47. *ARV*<sup>2</sup> pp. 426–427.

48. *ARV*<sup>2</sup> p. 428, 11. The cup has now been augmented by ten fragments belonging to the lip, to the white zone, and to the border of the tondo.

49. *ARV*<sup>2</sup> p. 429, 20.

this work calls to mind an unattributed cup found at the Argive Heraion (Figure 20).<sup>46</sup> The two are certainly not by the same hand and the second piece is somewhat later; nonetheless, its style is reminiscent, and what remains of the scene suggests the influence of a work like that in Ruvo.

A third major late archaic artist who concerns us here is Douris. Two white-ground cups have been attributed to him; like his other white-ground works, they belong to the earlier phases of his activity, to the time of his greatest dependence on Onesimos and of his possible collaboration with Euphronios.<sup>47</sup> Louvre G 276<sup>48</sup> shows an Onesiman type of interior, with a particularly wide slipped zone. London D 1<sup>49</sup> is considerably more ambitious (Figures 21, 22). It resembles Eleusis 619 and especially the Bareiss cup in the lip, which is offset on the inside only and provides a strong

FIGURE 20

Cup with white-ground interior. Athens, N.M.  
from the Argive Heraion (photo: National  
Museum, Athens)





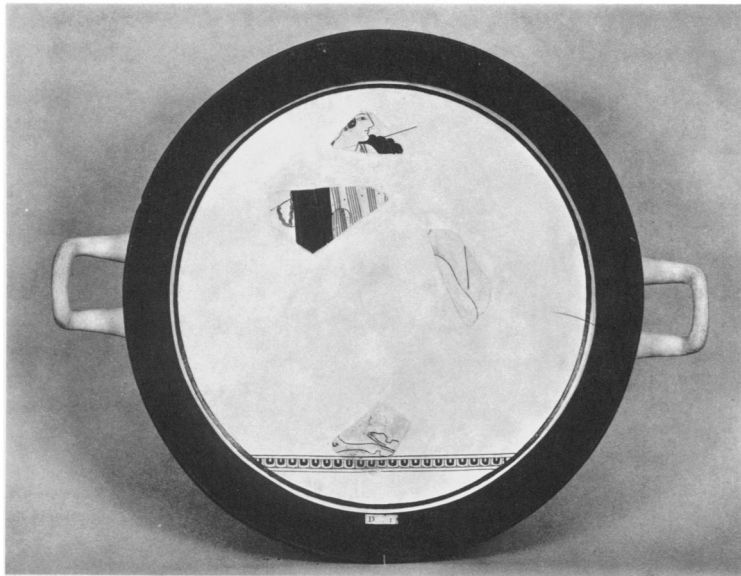


FIGURE 21

Cup with white-ground interior. London D 1 (photo: Courtesy of the Trustees of the British Museum)

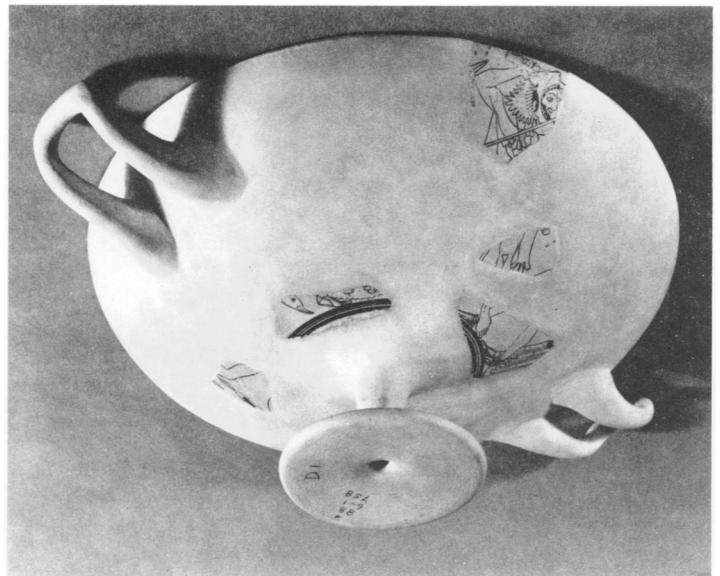


FIGURE 22

White-ground exterior of cup, Figure 21 (photo: Courtesy of the Trustees of the British Museum)

black frame for the white picture surface. Again, the subject is a single mythological figure and the ground-line consists of a cyma. The exterior of London D 1 is unusual in being slipped as well. The better-preserved side depicts Herakles and Apollo disputing the Delphic tripod. The representation may appear familiar and, indeed, if one excludes the two attendant goddesses, the composition recalls Akropolis 432. The figures are mirror-reversed with Herakles' body seen from the front rather than from behind, yet the relationship is evident in the right arm of Herakles and in the position of the legs, complete with the hero's pointed foot. The Akropolis cup may perhaps have inspired the developing artist, who was enterprising but whose approach had not yet advanced beyond the decorative.

Through his early and middle periods, Douris decorated a large number of red-figured cups with scenes of youths and, more rarely, young women. In these works, he reveals an extraordinary sensitivity to his subjects' appearance and to their moods. His hand may be recognized as well in a white-ground cup from the Athenian Agora that has long been known but has never been attributed (Figure 23). Agora P 43<sup>50</sup> is a small cup

of type C, lipped inside and outside. According to Bloesch, a date about 480 B.C.<sup>51</sup> is acceptable for it, though the shape stands apart from the mainstream of contemporary developments.<sup>52</sup> This observation is interesting for the potting aspect of Douris' activity. During the earlier part of his career, Douris collaborated with at least five different potters and he painted at least one other white-ground cup with lip offset.<sup>53</sup> He is also indirectly associated with the latter shape, for his colleague, Python, and his follower, the Euaion Painter, contributed to a special group of works that Bloesch has designated the "Euaion Class."<sup>54</sup> In subject, the youth on Agora P 43 finds many Dourian counterparts who are depicted as doing something by

50. *ARV*<sup>2</sup> p. 1578.

51. L. Talcott, "Two Attic Kylikes," *Hesperia* 2 (1933) p. 230.

52. Bloesch, pp. 129–130, 104.

53. The potters who are named in *ARV*<sup>2</sup> as having employed Douris during his early and early-middle periods are Euphronios, Python, Kleophrades, Brygos, and the "Potter of the Eleusis Group." The kantharos made and painted by Douris also dates to this time.

54. Bloesch, pp. 138–139.

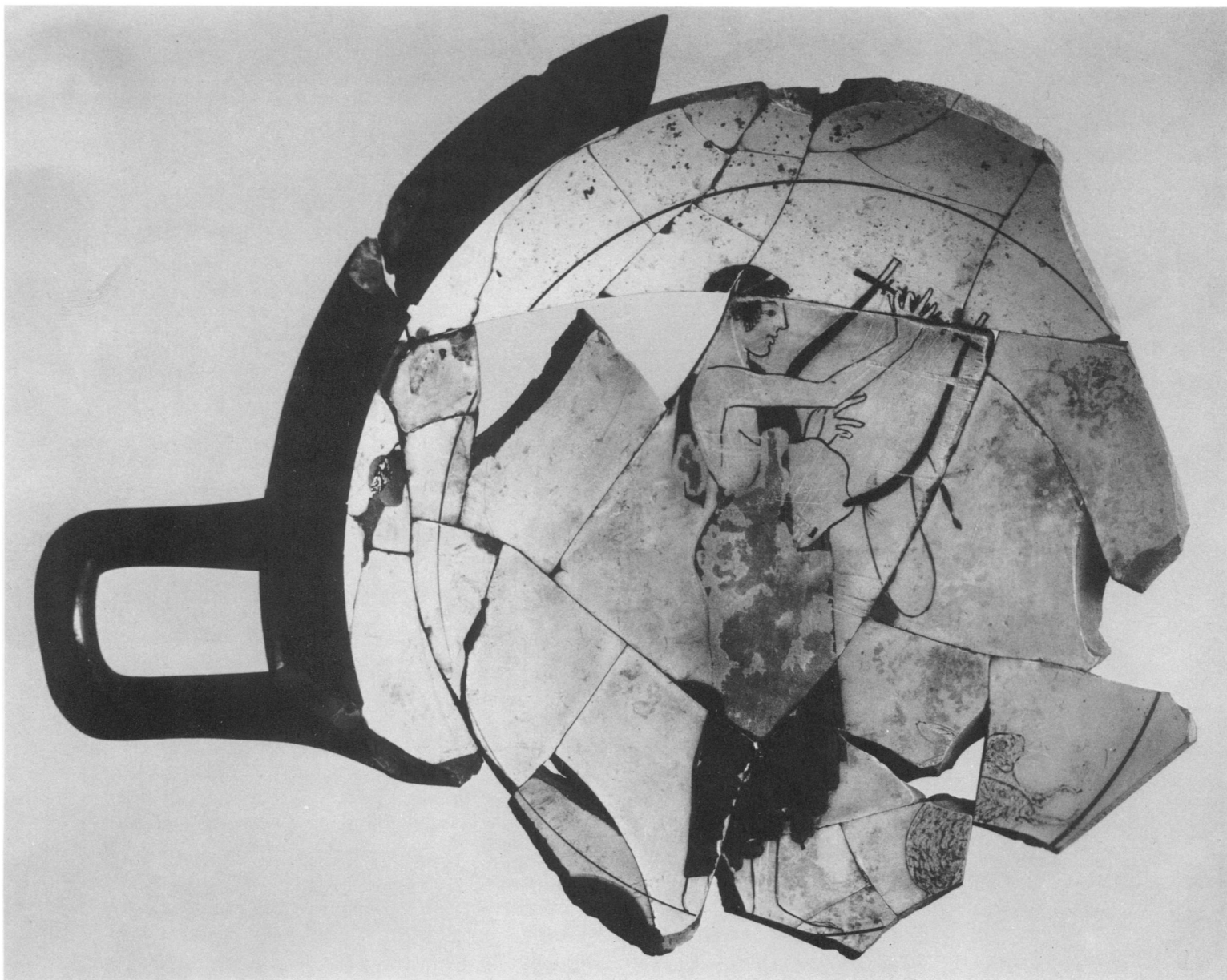


FIGURE 23

Cup with white-ground interior. Athens, Agora P 43 (photo: American School of Classical Studies at Athens)

themselves.<sup>55</sup> Stylistically, the face<sup>56</sup> with its open eye and down-curved lower lip, the clumsy hands,<sup>57</sup> the fall of the drapery,<sup>58</sup> the thin lower legs,<sup>59</sup> the shape of the lyre,<sup>60</sup> the hare with its pendant jowl and long mouth,<sup>61</sup> and yet other features, all link this scene with the oeuvre of Douris.<sup>62</sup> It would seem, therefore, that the Agora cup belongs toward the end of the artist's early-middle period, coming somewhat later than Louvre G 276 and London D 1. This is one of the most accomplished of the "sparse" representations, and one feels that the experience of such works prepared, for instance, the school scenes and symposia of Douris' middle period.

The late archaic white-ground cups form an exceptionally cohesive group. They were produced during the years about 515–480 B.C. by the leading workshops of the Kerameikos and, in addition, they give evidence of active artistic intercommunication. Insofar as one dominant influence existed, it may be ascribed to Euphronios. The works themselves show considerable variety in shape and decoration with only the Onesiman examples suggesting any kind of standardization. Though no specific features are peculiar to this period, it is noteworthy that the glaze band within the lip tends to be broad rather than narrow. During the second, early classic, phase of white-ground cup production,

few new types of design appear; instead, there are new shapes and a pronounced shift in subject matter away from genre scenes. While the general picture is one of greater diversity than before, two workshops in particular provide a focus and the continued activity of Euphronios provides significant and strong continuity.<sup>63</sup>

During the late archaic period, most white-ground cups were produced by workshops that specialized in cups. During the succeeding generation, a few pieces are known by the Stieglitz, the Lyandros, and the Boot Painters, for instance; a few more are by artists like the Pan and the Sabouroff Painters who worked primarily on pots. Of the more interesting examples by a pot painter, one may cite two covered cups associated with the Karlsruhe Painter. The cover of Boston 00.356<sup>64</sup> has white-ground underlying the picture surface and the surrounding band; the outermost border displays a laurel wreath painted in red-figure, a not uncommon feature favored especially in the Penthesilea workshop.<sup>65</sup> The arrangement of the decoration clearly derives from that of standard cups, yet it also recalls that of pyxides, which were popular at this time and which presented the artist with a similar combination of surfaces.<sup>66</sup>

55. E.g., Louvre G 127 (*ARV*<sup>2</sup> p. 427, 1); Tübingen E 20 (*ARV*<sup>2</sup> p. 428, 6); Louvre G 122 (*ARV*<sup>2</sup> p. 428, 10); Louvre G 121 (*ARV*<sup>2</sup> p. 434, 78); Leipzig T 518 (*ARV*<sup>2</sup> p. 442, 216); Munich inv. 8710 (*ARV*<sup>2</sup> p. 443, 219); Boston 01.8029 (*ARV*<sup>2</sup> p. 443, 226); compare also Eleusis 607 (*ARV*<sup>2</sup> p. 328, 115) by Onesimos.

56. Cabinet des Médailles 538 (*ARV*<sup>2</sup> p. 428, 16); Palermo (*ARV*<sup>2</sup> p. 429, 23); "Amphitrite" on exterior of Louvre G 116 (*ARV*<sup>2</sup> p. 431, 44); Cabinet des Médailles 539 (*ARV*<sup>2</sup> p. 438, 134).

57. Berlin inv. 3255 (*ARV*<sup>2</sup> p. 428, 12); Berlin 2285 (*ARV*<sup>2</sup> p. 431, 48); Greenwich, Bareiss (*ARV*<sup>2</sup> p. 432, 51 bis; *Para.* p. 375); Leipzig T 518 (*ARV*<sup>2</sup> p. 442, 216).

58. Himatia: Vienna 3694 (*ARV*<sup>2</sup> p. 427, 3); Vienna 3695 (*ARV*<sup>2</sup> p. 429, 26); Munich 2646 (*ARV*<sup>2</sup> p. 437, 128); especially Florence (*ARV*<sup>2</sup> p. 443, 220).

59. Vatican (*ARV*<sup>2</sup> p. 427, 2); Vienna 3694 (*ARV*<sup>2</sup> p. 427, 3); Louvre G 118 (*ARV*<sup>2</sup> p. 430, 35).

60. Berlin 2285 (*ARV*<sup>2</sup> p. 431, 48); Heidelberg 76 and 77 (*ARV*<sup>2</sup> p. 432, 51); Greenwich, Bareiss (*ARV*<sup>2</sup> p. 432, 51 bis); see also the shell of the tortoise on London E 48 (*ARV*<sup>2</sup> p. 431, 47).

61. Louvre G 122 (*ARV*<sup>2</sup> p. 428, 10); Greenwich, Bareiss (*ARV*<sup>2</sup> p. 432, 51 bis); Louvre G 121 (*ARV*<sup>2</sup> p. 434, 78).

62. The zone surrounding the tondo preserves an inscription reconstructed [E]ΠΙΝΟΣ Κ[ΑΛΟΣ] by Beazley. Its placement may be compared—with the ΕΡΘΕΜΙΣ on Florence PD 265 by Onesimos (*ARV*<sup>2</sup> p. 322, 29). If Beazley's reconstruction is, in fact, accurate, ηπινος would be a most appropriate gloss on the subject represented.

63. In his review of Philippart (*JHS* 56 [1936], pp. 251–252), M. Robertson already pointed out the interrelation of the late archaic artists discussed here. At the same time, however, he questioned both the inclusion of the Onesiman cups with white zones and the validity of a "Euphronios Group" that ranged from the Gotha cup to works of the Pistoxenos Painter. It is worth noting that emphasis on the potter's role, a relatively recent development, has knit together personalities to an extent not possible thirty-five years ago.

64. *ARV*<sup>2</sup> p. 741 below.

65. In cups of the Penthesilean workshop, the laurel within the lip is represented without fruit and with the leaves directed either to left or to right. Among the artists who employed the motif are the Penthesilea Painter (e.g., *ARV*<sup>2</sup> p. 880, 12; p. 882, 35), the Splanchnopt Painter (e.g., *ARV*<sup>2</sup> p. 891, 1, 3), the Aberdeen Painter (e.g., *ARV*<sup>2</sup> p. 919, 1–4), and the Painter of London E 777 (e.g., *ARV*<sup>2</sup> p. 939, 1–2 bottom).

66. The lids of pyxides regularly display a zone of palmettes or of another foliate motif. Interestingly also, the tondo on Boston 00.356 gives the impression of an excerpt from the kind of scene decorating the pyxides Boston 98.887 (*ARV*<sup>2</sup> p. 774, 1 above) or New York 07.286.36 (*ARV*<sup>2</sup> p. 890, 173). Beazley noted that a wreath of laurel like that on the Boston covered cup recurs within the lip of London 88.6–1.611c (*ARV*<sup>2</sup> p. 827, 2), a cup fragment attributed to the Stieglitz Painter.

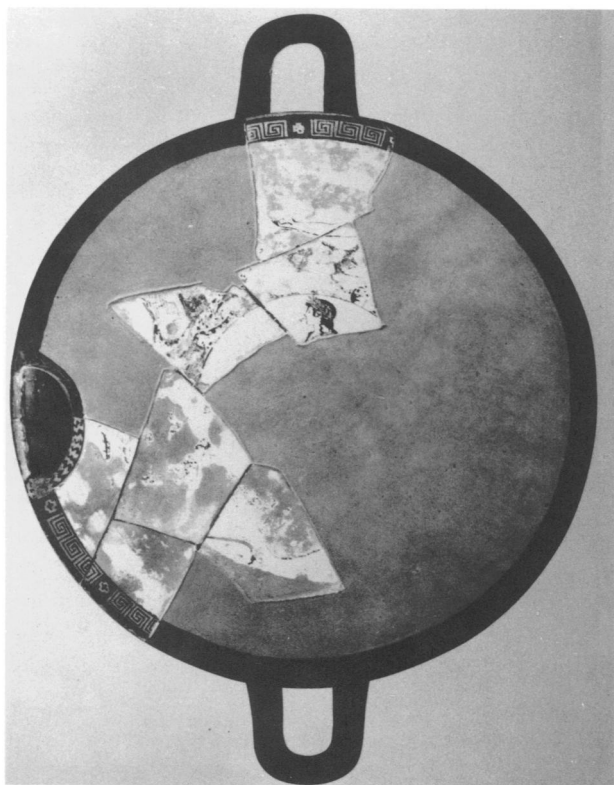
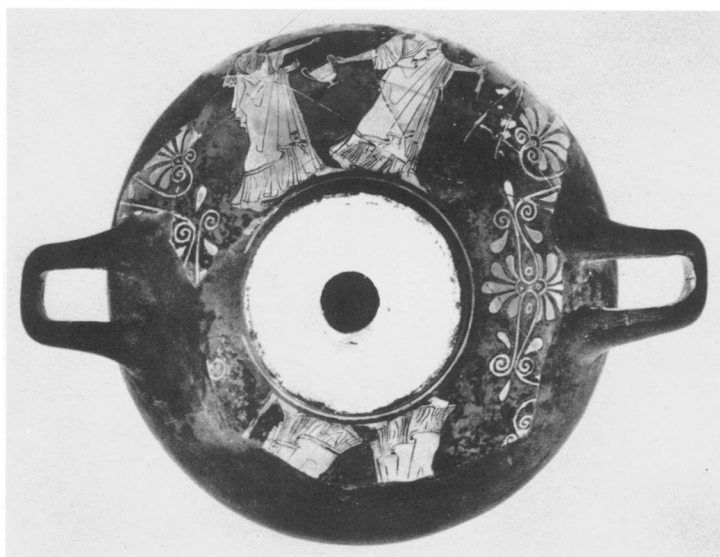


FIGURE 24

Covered cup with white-ground cover. Delphi, from Kirrha (photo: Ecole Française d'Athènes)

FIGURE 25

Exterior of cup, Figure 24 (photo: Ecole Française d'Athènes)



The Boston piece has been related by Beazley to another in Delphi (Figures 24, 25).<sup>67</sup> The decoration of the cover here consists of a flute player, contained within the tondo, and of a symposium disposed around it. The same design appeared in the black-figure covered cups discussed above, and it recurs in a very few white-ground cups of standard shape.<sup>68</sup> One of these works, which is both incomplete and unattributed, again suggests a special commission.<sup>69</sup> It came to light near the Dipylon Gate and, on the inside, preserves a libation scene and one figure of a surrounding group or procession. The main scene, which was enhanced with details gilded, can be identified through remains of an inscription as Demeter and Kore.

Of the attributed early classic white-ground cups, about one third seem to have been produced occasionally by artists like those named above who have not left more than two or three pieces. The greater part of the attributed material comes from two workshops. The first was that of Sotades and his colleague, the Sotades Painter; it seems to have included other painters and at least one other potter, Hegesiboulos.<sup>70</sup> The slipped cups display the establishment's characteristic wish-bone handles and fine fabric as well as a narrow glaze band at the lip and a penchant for coral red, applied in zones or over the entire exterior.<sup>71</sup> Most noteworthy are the three cups in London;<sup>72</sup> London D 5, reproduced here, shows the tomb in which the seer Polyidos is restoring Glaukos, son of Minos, to life (Figure 26). The iconography is unusual, as so often in this workshop; moreover, the insubstantial line and pale yellowish glaze contribute to a blurring of subject and background almost unparalleled in white-ground vases. The pictorial, indeed even painterly, execution creates a peculiarly unreal effect, and its influence may be discerned in three cups of Sotadean type associated with

67. *ARV*<sup>2</sup> p. 741, below.

68. Cabinet des Médailles 603 (*ARV*<sup>1</sup> p. 295, 1 above) has a scene within the white-ground band that surrounds the red-figure tondo. M. Z. Pease Philippiades sought to reconstruct Akropolis 431 with two zones of decoration on the outside (*Hesperia* 4 [1935], pp. 235–238).

69. Athens N. M. 2187 (Philippart, p. 61, no. 48).

70. Brussels A 891 (*ARV*<sup>2</sup> p. 771, 2).

71. None of the white-ground Sotadean cups has figural decoration on the exterior.

72. London D 6 (*ARV*<sup>2</sup> p. 763, 1); London D 5 (*ARV*<sup>2</sup> p. 763, 2); London D 7 (*ARV*<sup>2</sup> p. 763, 3).



FIGURE 26

Cup with white-ground interior. London D 5 (photo: Courtesy of the Trustees of the British Museum)

the Hesiod Painter.<sup>73</sup> These pieces, and another recalling the Danaë Painter,<sup>74</sup> lead one to question whether they were painted within Sotades' workshop or whether they were inspired by it. Seen as a whole, the Sotadean white-ground cups form a distinctive, self-contained group within the early classic series; the special shape, technical diversity, and iconography combine to make them among the most inventive. It is noteworthy that at least some of the innovations can again be ascribed to a potter.

The main early classic exponent of traditional white-ground decoration was the Pistoxenos Painter. His importance to us lies, first and foremost, in his collaboration with Euphronios. Three cups preserve traces of the latter's signature as potter.<sup>75</sup> The same examples, together with London D 2 (Figure 27),<sup>76</sup> also have the *kalos* name of Glaukon and they may thereby be assigned to the years shortly before and after 470 B.C.<sup>77</sup>

The reappearance of Euphronios at this juncture is as significant as it is unexpected; it is proof of an intense and long-lived preoccupation with cups as well as with the white-ground technique. Indeed, Euphronios may well have been responsible for introducing the slipped cup, at least among red-figure artists.

Besides their documentary value, the Pistoxenos Painter's works illustrate the degree of characterization, the impression of movement or rest, and the effects

73. Louvre CA 482 and 483 (*ARV*<sup>2</sup> p. 774, 2 and 3); also Berlin inv. 3408 (*ARV*<sup>2</sup> p. 774).

74. *ARV*<sup>2</sup> p. 772, above.

75. Berlin 2282 (*ARV*<sup>2</sup> p. 859, 1); Akropolis 439 (*ARV*<sup>2</sup> p. 860, 2); Taranto (*ARV*<sup>2</sup> p. 860, 3).

76. *ARV*<sup>2</sup> p. 862, 22.

77. H. Diepolder, "Der Pistoxenos-Maler," 110. *Berliner Winkelmannsprogramm* (1954) pp. 14–15; E. Buschor, *Griechische Vasen* (Munich, 1969) pp. 158, 186.





FIGURE 27

Cup with white-ground interior. London D 2 (photo: Courtesy of the Trustees of the British Museum)

of color that an early classic artist could achieve. The Taranto maenad and satyr<sup>78</sup> stand out among the two-figure compositions, while the most accomplished of all is certainly the London Aphrodite, serenely poised on the back of a goose. The preliminary sketch visible beneath the painting reveals that the scene was originally conceived with an exergue and with the goddess facing frontally.<sup>79</sup> The first of these corrected features reinforces the connection of this cup with one of the finest vases that have recently become known.

The new vase is a white-ground cup that came to light in a tomb, presumably of a priest, in Delphi (Figure 28). The interior shows Apollo seated with his lyre and offering a libation while a raven perches above; the exterior is covered with black glaze. The publica-

tion by I. Konstantinou<sup>80</sup> cites Bloesch's attribution of the potting to a follower of Euphronios,<sup>81</sup> but it does not settle upon a painter. Miss Konstantinou has presented certain leads, notably by suggesting a date late in the first quarter of the fifth century and by recognizing that the unusual stylization of the lyre's tortoise-shell sound box recurs on the Pistoxenos Painter's name-piece.<sup>82</sup> Although her date seems somewhat too early,

78. *ARV*<sup>2</sup> p. 860, 3.

79. Most recently discussed by P. E. Corbett "Preliminary Sketch in Greek Vase-Painting," *JHS* 85 (1965) pp. 18–19.

80. "Lefke Delphike Kylix," *Archaiologike Ephemeris* (1970) p. 27 ff.

81. Konstantinou p. 29 and note 2. It is noteworthy that Bloesch places this cup within the same general class as London D 2.

82. Schwerin (*ARV*<sup>2</sup> p. 862, 30).



the Pistoxenos Painter deserves more serious consideration than he receives. Nine white-ground cups have been attributed to him and his immediate followers. Taken together, these works adequately document collaboration with Euphronios as potter, the occurrence of decoration inside only consisting of a single deity, the use of a tondo, and of a narrow glaze band within the lip. These, as well as the red-figure vases, offer parallels for the shape of the head and the profile,<sup>83</sup> the hairdo,<sup>84</sup> the rendering of the toes,<sup>85</sup> and the soles of the sandals.<sup>86</sup> Altogether, the Delphi cup can best be related to the Pistoxenos Painter's work; a firm attribu-

tion, however, still seems premature, for the correspondences are not quite extensive enough.

The relation of Euphronios to the Pistoxenos Painter is virtually unexplored, which makes it seem all the more complex. It draws in many important vases, like the one in Delphi or another in the Louvre. Though never conclusively attributed, Louvre G 109<sup>87</sup> has traditionally been associated with Euphronios, and it shares two distinctive features with the Delphi piece. In the cyma of the exergue, each unit contains a tongue, and between each unit is a dot.<sup>88</sup> Furthermore, at the top of the tondo hangs a cloth whose folds, borders, and

83. Taranto (*ARV*<sup>2</sup> p. 860, 3); Florence 75770 (*ARV*<sup>2</sup> p. 861, 15); London D 2 (*ARV*<sup>2</sup> p. 862, 22); Schwerin (*ARV*<sup>2</sup> p. 862, 30); Athens 2192 (*ARV*<sup>2</sup> p. 863, 32).

84. Berlin 2282 (*ARV*<sup>2</sup> p. 859, 1).

85. Berlin 2282 (*ARV*<sup>2</sup> p. 859, 1).

86. London D 2 (*ARV*<sup>2</sup> p. 862, 22).

87. The cup has recently been published by Waiblinger (see my note 39), who associates it with much the same pieces as I do. However, while her attribution would tend toward the circle of Onesimos, she also cannot draw a definite conclusion.

88. The dot is drawn upward into a "v" linking one unit of the cyma with the next.



FIGURE 28

Cup with white-ground interior. Delphi 8140 (photo: Archaeological Museum, Delphi)

tassels strongly recall the upper part of the Delphic Apollo's chiton.<sup>89</sup> The interior of Akropolis 434,<sup>90</sup> signed *Euphronios epoiesen*, resembles the Delphi cup in the subject, in the treatment of the lip, and in such details as the articulation of the extended right arm and of the drapery. Moreover, while this piece preserves no exergue, the related Akropolis 432 shows a cyma with linking v's, but no tongues within its cyma. An attribution of Louvre G 109 must take into account the Akropolis cups, and all three have a bearing on the piece in Delphi. Even more important, the group of cups brings out the need to investigate further Euphronios' activity as painter and potter as well as the interaction both with his collaborators and among the latter.

With the cups related to the Pistoxenos Painter, the white-ground series nears an end. It is significant that the Penthesilean workshop, which specialized in slipped pyxides, has left nothing more than the fragment of a covered cup.<sup>91</sup> And although the appreciable number of unattributed pieces may modify the picture, the broad outlines are clear enough. It would seem that the white-ground cup originated in one or several red-figure workshops from which the innovation spread, also for a time among black-figure artists. Between the late archaic and early classic periods, the pattern of production apparently became more fluid; it shifted from a very few centers to a larger number of individuals who, outside of the Sotades and Pistoxenos workshops, undertook a white-ground cup or two, but little more in that technique.

The reasons for an artist's choice of shape, technique, and subject can never become entirely clear to us. Nonetheless, two factors may have a special bearing on the development of white-ground cups. One is the

popularization of slip through the great proliferation of slipped lekythoi, which began late in the first quarter of the fifth century.<sup>92</sup> The other factor concerns the purpose of cups and the frequency of special orders or commissions. The probability of the latter is suggested partly by iconographical considerations, partly by the exceptional and consistent quality of the vases. Akropolis 434 is the only white-ground example known to me whose function as a dedication is confirmed by an inscription.<sup>93</sup> However, an appreciable number of works comes from places with major religious centers: Athens, the Akropolis, Agora, and Dipylon; Aegina; Eleusis; Brauron; Delphi; the Argive Heraion; Samos.<sup>94</sup> Moreover, the subjects often seem to have been determined by the respective cults; in the case of Brauron especially, one can hardly doubt that vases were specially ordered. The commissioning of single vases, or of groups, was certainly not restricted to this one shape;<sup>95</sup> nor did the artists who worked on white-ground cups limit themselves to this shape or technique. Nonetheless, the material itself gives every indication that, for a period of about fifty years, slipped cups formed a distinct class of vase, produced by the foremost potters and painters in response to special demands.

#### ACKNOWLEDGMENTS

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89. Waiblinger has compared Bonn 349 (*ARV*<sup>2</sup> p. 327, 94) and might have added Basel, Cahn 116 (*ARV*<sup>2</sup> p. 316, 3; 1645).

90. It is interesting that the diameters of the Delphi cup (17.8 cm.) and of Akropolis 434 (about 18 cm.) virtually coincide.

91. Akropolis 589 (*ARV*<sup>2</sup> p. 898, 136).

92. For a recent discussion of white-ground lekythoi and their function, see D. C. Kurtz and J. Boardman, *Greek Burial Customs* (London, 1971).

93. For other dedications with such inscriptions, Webster, pp. 44-45.

94. Compare Webster, p. 280 ff., especially 280-282; also Waiblinger, p. 240, note 1.

95. Webster provides abundant proof of this point even though his conclusions sometimes seem insufficiently founded. It is regrettable that his concern with potters and patrons has led him to discuss technical considerations so rarely.