

Euboean Black-figure in New York

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PAINTED VASES continue to be the most plentiful and the best-known class of Greek antiquities. Their very number and their good preservation, even when broken into fragments, present opportunities for detailed study not afforded by bronzes, which, owing to corrosion and being melted down, have so shrunk in number as to be hardly representative; marble sculptures have suffered a similar fate. Paintings on wood or walls have perhaps suffered most, with the result that nothing is left of the great Greek painters except their names and the stories of their fame.

Almost all the painted Greek vases that exist in hundreds of collections, private and public, on all continents, are classified, dated, and attributed with a precision that is the envy of other disciplines. Most of them were made in Attica, which in the sixth and fifth centuries B.C. not only surpassed its neighbors and rivals in sheer numerical output, but must also have completely discouraged any profitable competition. But this ascendancy did not come about overnight. In the sixth century many local schools of vase-painting flourished, of which the Corinthian, the Chalcidian, and the Laconian are the best known. These non-Attic schools of vase-painting owe their recognition not so much to excavations of pottery kilns in their native lands as to the evidence of inscriptions on the vases themselves—all written in distinctive alphabets and dialects—and to subsequent stylistic comparisons, based both on shapes and the figure style. Technical

observations, such as the color and quality of the clay and glaze, and even spectrographic analyses, have established useful criteria that can be profitably employed.

Many other local schools, however, have not been recognized so convincingly. The bulk of East Greek pottery, though recognized as different from Attic, Corinthian, Laconian, and Chalcidian, has not fared so well. Guided chiefly by its prevalence in certain excavated sites, much of it is attributed to the island of Rhodes, but the role played by the great cities on the coast of Asia Minor has not as yet emerged with any clarity. Moreover, the diffusion of certain wares all over the Mediterranean, owing to exportation, adds another difficulty, and it must be remembered that until the second quarter of the nineteenth century even Attic vases were called Etruscan, merely because they were first discovered in quantity in the tombs of Etruria. Local vases that for one reason or another were never exported are therefore easier to spot, and landlocked Boeotia, for example, had its local pottery identified once Boeotian sites were excavated, even though Boeotian vases are hardly ever inscribed. But other local schools of vase-painting have led a rather shadowy existence, and one of them, the Eretrian or Euboean, should perhaps be the most rewarding among the neglected wares.

That vases were made in Eretria, one of the principal towns on Euboea, has been known for some time. The

first excavations in Eretria go back to 1897,¹ and the earliest publication of Eretrian vases occurred in 1901.² Then, for almost forty years, no further work was done on this ware until D. A. Amyx, during a year's stay in Greece, collected material for a dissertation on Eretrian, which, however, has remained unpublished. In a brief article published in 1941,³ he listed fourteen vases as surely Eretrian. There the matter rested until John Boardman and A. D. Ure, in a series of articles, presented much new material, proposed classifications, and made many new attributions.⁴

Several of the vases now called Eretrian (or, more cautiously, Euboean) had previously been considered as Attic. As has long been recognized, the dependence of Eretrian potters and painters on Attic vases tends to put many products on the border. Only the emergence of certain stylistic features can help to determine on which side of the border these more doubtful vases belong. Over the years, many vases in the Museum have quietly shifted locations and are now exhibited as Euboean or Eretrian. To present them is the aim of the current study, and it is hoped that these newcomers will in turn suggest other candidates, and thus help to fill the rather spotty and partially empty canvas.

I begin with a neck-amphora: Acc. no. 06.1021.35. A, *Cat. Vente Drouot*, 11-14 mai 1903, pl. 1, 4; A. Sambon, *Collection Canessa* (Paris, 1904) pl. 1, 22; ph. R.I. 2319. On the neck, concentric circles between wriggly lines. A, between cocks, man and young herald; B, between sirens, man with caduceus. Said to be from Capua (Figures 1, 2). The figures between animals or monsters on this neck-amphora were compared by Amyx⁵ with those on an amphora of type B at Harvard (Figures 3, 4).⁶ I take the two to be by the same hand, a painter whom Beazley⁷ calls the Painter of Harvard 2271. While the shape, and even the scheme of

decoration, are not without parallels in Attic black-figure, the clay and glaze of the New York neck-amphora are definitely not Attic. The profusion of white details on the cocks points to Eretria. The Harvard amphora has clusters of three dots in the lower register of the ivy band that surmounts the panel on the reverse. The Eretrian predilection for clusters of dots has already been observed.⁸ A star-rosette of eight rays and eight dots forms a filling ornament between the two warriors on the obverse of the Harvard amphora. This ornament links the Harvard amphora with a hydria in Reading,⁹ which Mrs. Ure has already claimed for Eretria, though Beazley had taken it to be Attic and attributed it to the Painter of Vatican 309.¹⁰ More recently he has said that it is "perhaps not by the painter himself."¹¹ The same star as on the Reading vase occurs three times on the shoulder of a large hydria in the collection of Dr. Peter Ludwig in Aachen.¹² The bull and the laver on the Aachen hydria in turn are close to the same subject on a lekythos from Olbia in Leningrad,¹³ which Mrs. Ure has independently given to a Euboean workshop.¹⁴

Another neck-amphora that is closely connected with the vases in New York, Harvard, Reading, and Aachen is Boulogne 104. The palmette-lotus festoon on the neck is, of course, dependent on the Attic formula, save that there is a bar or ring in the upright connecting each palmette and each lotus. The composition on the obverse, a duel over the body of a fallen warrior, flanked by a woman (or goddess) and a man on each side, is likewise taken over from the repertory of Attic vase-painters, but the horizontal hems of the mantles, a little below the level of the knees, is not Attic and can best be paralleled in the onlookers that flank the frontal chariot on Dr. Ludwig's hydria. The reverse of the Boulogne neck-amphora shows two men holding

1. By the Greek Archaeological Service under the direction of K. Kourouniotes.

2. M. Laurent, *Arkhaiologike Ephemeris* 1901, pp. 183-187.

3. *American Journal of Archaeology* 45 (1941) pp. 64 ff.

4. J. Boardman, *Annual of the British School at Athens* 47 (1952) pp. 1-48, *BSA* 52 (1957) pp. 1-29; A. D. Ure, *BSA* 55 (1960) pp. 211-217, *BSA* 58 (1963) pp. 14-19, *Bulletin of the Institute of Classical Studies* 6 (1959) pp. 1-5, *BICS* 12 (1965) pp. 22-25, *Journal of Hellenic Studies* 80 (1960) pp. 160-167, *JHS* 82 (1962) pp. 138-140.

5. *AJA* 46 (1942) p. 576.

6. 2271; *CVA*, pl. 7, 1.

7. *Paralipomena*, p. 50.

8. *JHS* 82 (1962) p. 139.

9. 51.1.2; *Archaeological Reports* 1962-1963, p. 57, fig. 4.

10. *ABV*, p. 121, no. 5.

11. *Paralipomena*, p. 50.

12. R. Lullies, *Griechische Kunstwerke, Sammlung Ludwig (Aachener Kunstblätter* 37 [1968]) pp. 33-34, no. 14.

13. *Archäologischer Anzeiger* 1912, col. 360, fig. 50; *Arkheologichni pam'yatki URSS* 7 (1958) p. 116, fig. 1.

14. *JHS* 82 (1962) p. 139.



FIGURES 1, 2

Neck-amphora. The Metropolitan Museum of Art, Rogers Fund, 06.1021.35

FIGURES 3, 4

Details of an amphora. Fogg Art Museum, Harvard University, 2271, Haynes Bequest



spears, between two sphinxes that avert their heads. Among the filling ornaments are two dot-cluster rosettes and two wedge-shaped lotuses.

Now, these lotus-wedges, tucked so neatly between the wings and the backs of the sphinxes, filling ornaments in the narrow sense of the word, turn up on the shoulder of a hydria in Manchester, found in Veii in 1842, attributed by Charlton to the Lydos-Sakonides Group, and selected by Beazley as the namepiece of the Atalanta Group in his chapter on "Nearchos and Others."¹⁵ In shape this hydria is halfway between those with a round body and the shoulder type. In appearance it is heavy. The pictures are set in panels without ornamental frames, save for the red and black tongues below the junction of neck and shoulder. The

FIGURE 5
Neck-amphora. Museum of Fine Arts, Boston, 13.75, gift of W. S. Bigelow

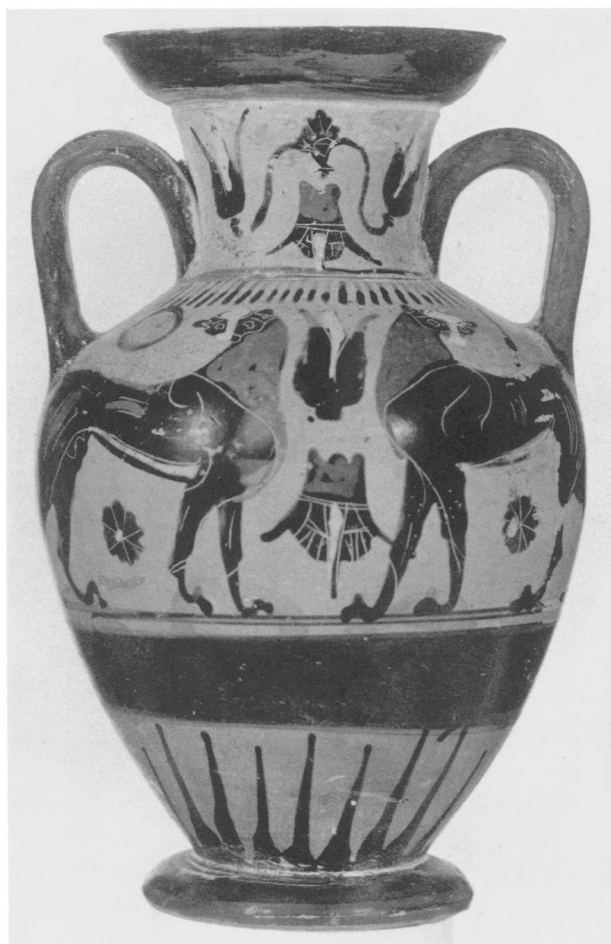


FIGURE 6
Hydria. The Metropolitan Museum of Art, X.21.3 (G.R. 525)

oddest feature of this hydria is the total absence of rays above the foot, even though a zone has been left reserved, almost as if rays were intended and then forgotten. Such blank zones are otherwise completely unknown in Attic black-figure¹⁶ and make one wonder. Measured against the background of Attic black-figure, this hydria in Manchester is unorthodox in potting and scheme of decoration and should, therefore, be accommodated somewhere outside Attica. The vase is very dirty and the published illustrations are dim, but the figures are surely by the same hand as the neck-amphora in Boulogne, with which it shares, in addition to the wedge-shaped lotuses, the dot-clusters.

These six vases are, if not all by the same painter, at least related and contemporary. An unnumbered

15. G. Micali, *Monumenti inediti* (Florence, 1844) pl. 41; Charlton, *AJA* 48 (1944) p. 253; *ABV*, p. 91, no. 3.

16. They also occur in the neck-amphorae of Beazley's Group of Rodin 152 (*ABV*, p. 591), a group now augmented by Mrs. Ure and considered by her as Euboean (*BICS* 12 [1965] p. 23).



FIGURE 7
Hydria. The Metropolitan Museum of Art,
Rogers Fund, 68.11.40

FIGURE 8
Dipinto underneath the foot of the hydria shown
in Figure 7



amphora in the Louvre is less talented. Obverse and reverse are given to an expressionless grouping of a woman between two men. The panels are surmounted by spade-shaped ivy leaves that lack the character of the ivy frames of Harvard 2271. The limp style of the figures recurs on vases of other shapes, notably lekythoi, that for other reasons can be associated with Eretria. Likewise non-Attic, and probably Eretrian, is a neck-amphora in Florence.¹⁷ Here the shape adheres less to the Attic models, and the ornaments, while composed of elements common in Attic black-figure, are arranged in a distinctly non-Attic manner.¹⁸ This neck-amphora is somewhat later than the vases mentioned above and

presupposes an acquaintance with the immediate forerunners of Exekias. Lastly a small neck-amphora in Boston (Figure 5) that has already been proposed for consideration by Amyx:¹⁹ it has recently been cleaned, and it can no longer be accepted as Attic; the drawing of the lotuses, coupled with the liberal use of added white, does indeed suggest Eretria as the home for this small vase.

From amphorae we turn to hydriai. There are two in New York: X.21.3 (G.R.525). Arthur Hoeber, *The Treasures of The Metropolitan Museum of Art* (New York, 1899) p. 44 (ill.); *Shapes of Greek Vases* (New York, 1922) p. 11 (ill.). On the shoulder, tongues and sigmas. On the body, youth on horseback between two men (Figure 6).

68.11.40. On the shoulder, black and red ivy leaves. On the body, eagle between two sphinxes. Height 22.7 cm. (Figures 7, 8).

Of these two hydriai the first was called Chalcidian by Langlotz during his visit to New York in September 1925. Later, however, he attributed it to the workshop of Würzburg 458 (Figure 9).²⁰ The other hydria is a newcomer and has not been published or mentioned before.

17. 3777; L. Ghali-Kahil, *Les enlèvements et le retour d'Hélène* (Paris, 1955) pl. 76, 1.

18. For the palmette-lotus cross compare the ornament on the Eretrian lekane in Reading (*BICS* 12 [1965] pl. 3, 1).

19. 13.75. Amyx, *AJA* 45 (1941) p. 69, note 38.

20. Martin von Wagner-Museum der Universität Würzburg (Munich, 1932) pp. 87-88, no. 458, pl. 122.



FIGURE 9
Detail of an amphora. Martin von Wagner-Museum der Universität Würzburg, 458

Eretrian hydriai are rather common. The earliest imitate the round-bodied Attic type popular in the "Tyrrhenian" group and the circle of Nearchos. Here the figure decoration is in several zones, but consists exclusively of animals and monsters, with ivy and tongues as the principal ornaments.²¹ Next comes a group of early shoulder-hydriai that take their inspiration from Lydos and his circle. It consists of the hydriai in Reading and Manchester, already mentioned, the two in Mykonos and Montpellier that precede the former in *ABV*,²² the hydria in Aachen, likewise discussed above, and a fragment in the Louvre,²³ augmented by one in Toulouse. On all six the shoulder panel is given over to animals or monsters. A later offshoot of this early group is less dependent on Attic models for the shape. Its members are:

1. Leyden I 1958/1.1. On the shoulder, siren between two cocks. On the body, warrior greaving in the company of Athena and two onlookers (man and boy).
2. Florence (no. missing). On the shoulder, siren between two cocks. On the body, woman between two fighting warriors.
3. London market (*Cat. Sotheby, June 27, 1955*, no. 88). On the shoulder, siren between two cocks. On the body, Dionysos between satyrs and maenads.
4. Athens market (Martinos). On the shoulder, swan and hen. On the body, standing boy between seated youth and seated man.
5. Athens, Pavlos Kanellopoulos. On the shoulder, swan between two lions. On the body, youth and lion.
6. Rhodes 10593. *Clara Rhodes* III (Rhodes, 1929) p. 183, fig. 177 and pl. 100; *CVA* pl. 4, 2 and pl. 5. On the shoulder, hen between two cocks. On the body, seated god between two winged women (Iris?). Put by Beazley near the Painter of the Nicosia Olpe (*Paralipomena*, p. 196).

All of these hydriai are rather small. Nos. 1–5 have a special foot in two or more degrees. In style of drawing nos. 1–3 go together and may be by the same hand. The panel on the body is always framed by ivy on the

sides. In addition, no. 6 has a floral predella of upright buds with dots in the interstices. No. 5 has several dot-clusters of the type associated with Eretrian.

There remain several hydriai that do not form a class or a group but are connected by the syntax: here the shoulder bears a floral pattern.

I. With buds or lotuses on the shoulder

1. Once Paris market, Feuarent. Running woman between two lions. Haspels, *ABL*, p. 16 (there attributed to the Dolphin Group); Beazley, *ABV*, p. 458.
2. Heidelberg 252. *CVA*, pl. 39, 1. Running boy between two men. Beazley, *Paralipomena*, p. 199 (there related to the Dolphin Group).
3. Paestum. *Notizie degli Scavi* 1951, p. 139, fig. 4. Youth on horseback between man and youth.
4. Louvre E 734. Running boy between youth and man.
5. Toronto 939.10.20. Two women under one cloak between two youths.
6. Louvre S 3999. Woman between two youths.
7. Athens 1146. Ph. A.I. NM 3748; *AJA* 45 (1941) p. 65, figs. 1–2. Gorgo.
8. Reading 51.iv.8. Cock and swan. Attributed by Beazley to the Dolphin Group, *ABV*, p. 458, no. 25.
9. Reading (ex Tarporley, Marshall Brooks; *Cat. Sotheby, May 14, 1946*, no. 13). Woman between two youths. Related by Beazley to the Dolphin Group, *Paralipomena*, p. 199.

II. With ivy on the shoulder

10. Taranto. Swan and panther.
11. New York. 68.11.40. Eagle between sphinxes.
12. Athens market (Roussos). Two panthers.
13. Athens, British School. *BSA* 58 (1963) pl. 2, 2. Two women.
14. Stockholm 43. Warrior between two youths.
15. San Simeon 5707 (SSW 10084). Three warriors and two youths.

III. Other patterns

16. Mykonos 1118. On the shoulder, palmette between buds. On the body, upright palmette-lotus.
17. Athens 17876. *CVA* III H g, pl. 17, 2–4. On the shoulder, dots, hanging lotuses, and palmettes. On the body, palmette-lotus cross.
18. New York. X.21.3 (described above).

21. Once Paris, Morin-Jean (Morin-Jean, *Le dessin des animaux en Grèce* [Paris, 1911] p. 121, fig. 138); Louvre E 694 (*ABV*, p. 104, no. 128); Louvre C 11031 and C 11032.

22. *ABV*, p. 121, nos. 3–4.

23. C 10644; *CVA* III H e, pl. 132, 1 (without the Toulouse fragment).

19. Mykonos 1041. On the shoulder, patterns as on no. 18. On the body, two sirens and dot-clusters.

Most of these hydriai are quite small, ranging in height from 10.5 cm. (no. 13) to 24.3 cm. (no. 2). Several among them are attributed or related to the Dolphin Group (nos. 1, 2, 8, 9), so named after the leaping dolphins on the shoulders of some lekythoi. The Dolphin Group and the Dolphin Class of lekythoi were first assembled by Miss Haspels.²⁴ In *ABV* Beazley made several additions,²⁵ and in his *Paralipomena*,²⁶ before making further additions, Beazley acknowledges that many of the vases in this group have now been shown to be Euboean.

As the volume of known Euboean or Eretrian vases grows, it will be easier to recognize different hands. For the moment the rough groupings have to suffice, and the distinction at present is more often between careful and shoddy, early and late, than between painters with fancy names. Thus the Feuadent hydria (no. 1 above) and the sphinx hydria in New York (no. 11 above) go together in quality and time, are by the same potter, and may be painted by the same hand. The hydria in Heidelberg (no. 2 above) could also be by the same potter, but is not by the same hand. Louvre E 734 (no. 4 above) is by the same hand as the unnumbered Louvre amphora mentioned above. The other Louvre hydria (no. 6 above) shares some details in drawing, notably the filling ornaments of ivy leaves, with the hydria in Paestum (no. 3 above) and should still be reckoned as early. The hydriai in Stockholm and San Simeon (nos. 14 and 15 above) are quite late and would even be accepted as poor Attic were it not for the shape and scheme of decoration. The Toronto hydria (no. 5 above) seems to be a hasty work in the tradition of the Heidelberg hydria (no. 2 above), but it cannot even be attributed to the same potter. The Athens hydria (no. 7 above) has already been put in a stylistic context by Amyx;²⁷ it, too, is rather poor. This listing of Eretrian hydriai could be considerably increased if the black-figured vases now in Mykonos were published. My own notes, taken in 1950, are not only far from

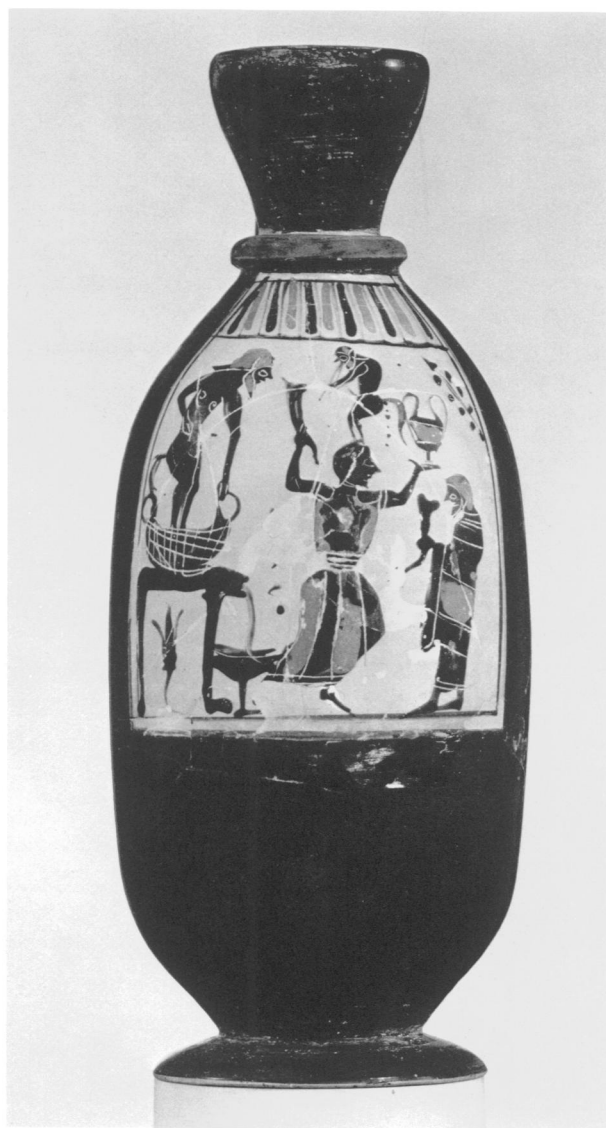
complete, but also antedate my interest in, or for that matter recognition of, what I now take to be Eretrian.

Lekythoi, as is to be expected, are very common. There are seven representative examples in New York:

1. Joseph V. Noble Collection, lent to the Museum (L.68.134). Deianeira shape. *Hesperia Art Bulletin* 42, no. 9. Attributed by Beazley to the Painter of Munich 1842 (*Paralipomena*, p. 197). Vintage with satyrs, a maenad, and Dionysos (Figure 10).

FIGURE 10

Lekythos. Collection of Joseph V. Noble, Maplewood, New Jersey



24. *ABL*, pp. 14–16, 28, 193–194.

25. *ABV*, pp. 457–458.

26. *Paralipomena*, p. 198.

27. *AJA* 45 (1941) pp. 64 ff.

2. 41.162.36. Sub-Deianeira shape. *CVA*, pl. 2, 15. Attributed by Miss Haspels to the Dolphin Group (*ABL*, p. 28) and recognized as Euboean by Mrs. Ure (*JHS* 82 [1962] p. 140). Heraldic lions with their heads averted, dot-clusters (Figure 11).

3. 57.12.11. Sub-Deianeira shape. Woman with wreath between two youths (Figure 12).

4. Walter C. Baker Collection, once lent to the Museum (S.L.59.199.77). *Cat. Vente Drouot, 11 juin 1925*, pl. 6, no. 101; Haspels, *ABL*, p. 29; Beazley, *ABV*, p. 698, addendum to p. 459, and p. 716, addendum to p. 698; A. D. Ure in *JHS* 80 (1960) p. 164; D. von Bothmer, *Ancient Art from New York Private Collections* (New

York, 1961) pp. 50–51, no. 195, pls. 65, 69; A. D. Ure, *JHS* 82 (1962) p. 140. Young horseman between a striding and a running youth (Figure 13).

5. Jan Mitchell Collection, lent to the Museum (L.63.21.3). *Sammlung A. Ruesch, Auktion Galerie Fischer, Luzern, September 1–2, 1936*, pl. 1, no. 2; *Cat. Parke-Bernet, April 5, 1963*, no. 8. On the shoulder, hounds chasing a hare into a trap. On the body, two women between two mounted youths (Figures 14–17).

6. Antony G. Lykiardopoulos Collection, lent to the Museum (L.62.81). On the shoulder, buds. On the body, hanging palmettes and lotuses (Figure 18).

7. 30.115.27. On the shoulder, palmette between

FIGURE 11

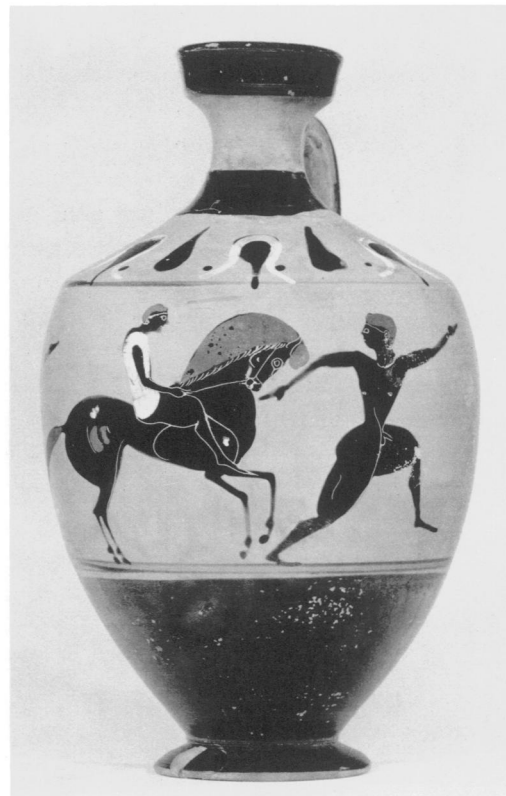
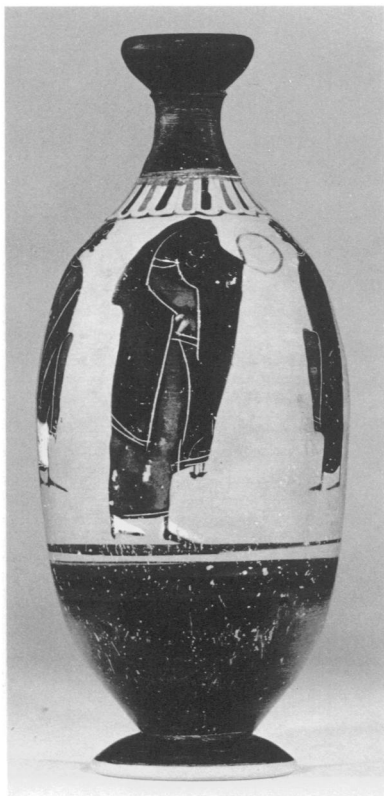
Lekythos. The Metropolitan Museum of Art, Rogers Fund, 41.162.36

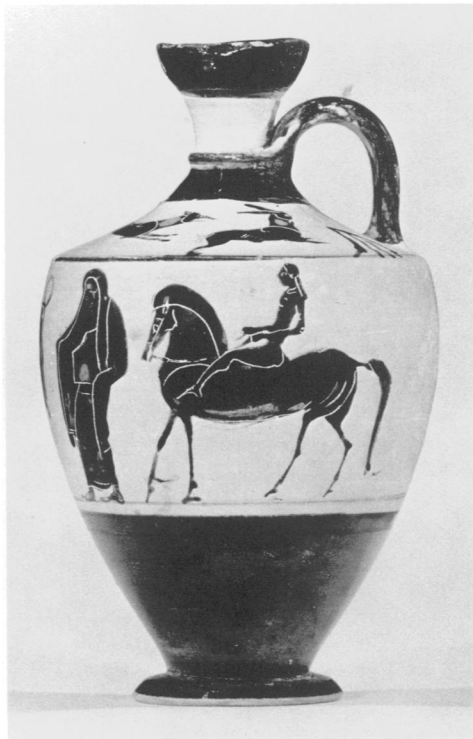
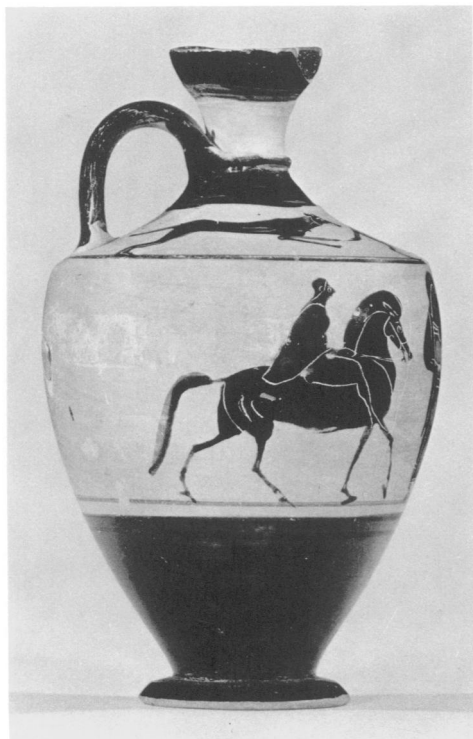
FIGURE 12

Lekythos. The Metropolitan Museum of Art, gift of Ernest Brummer, 57.12.11

FIGURE 13

Lekythos. Collection of Walter C. Baker, New York





FIGURES 14-16
Lekythos. Collection of Mr. and Mrs. Jan Mitchell, New York

FIGURE 17
Detail of the lekythos shown in Figures 14-16



FIGURE 18
Lekythos. Collection of Antony G. Lykiardopoulos, New York

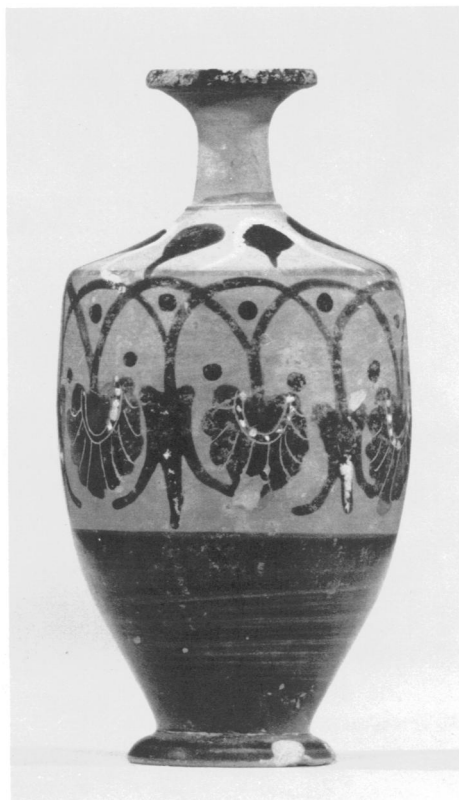




FIGURE 19
Lekythos. The Metropolitan Museum of Art, be-
quest of Theodore M. Davis, 30.115.27



FIGURES 20, 21
Details of the lekythos shown in Figure 19

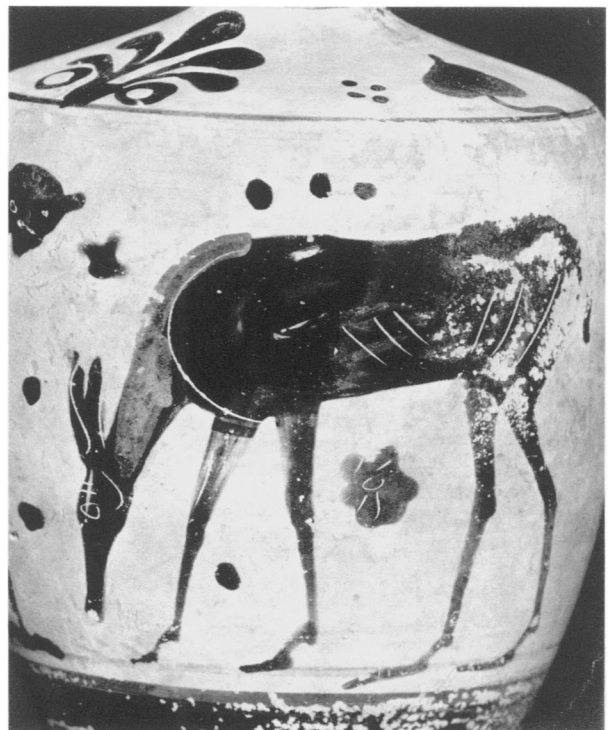




FIGURE 22
Lekythos. New Haven, Yale University Art Gallery, 1913.109, Stoddard Collection



FIGURES 23, 24
Lekythos. Hanover, Kestner Museum, 1966.21



dot-clusters and ivy leaves. On the body, panther and deer (Figures 19–21).

These seven lekythoi are a fair cross section of what happens to Attic standards of shape and design in a foreign country. To an uncritical eye, all could, and most of them did, indeed, pass for Attic. The Deianeira lekythos owned by Mr. Noble (no. 1 above) is by the Painter of Munich 1842, the chief artist of the Blackneck Class, a class to which no. 3 above also belongs. In these two lekythoi the base is rather pinched and the profile of the lower body is an inverted ogee, features that can also be seen in Miss Haspels's nos. 2, 8, and 20 (Figure 22), and in Beazley's numbers 4, 5, and 7, all Blacknecks, as well as in Athens 497, related by Miss Haspels to her Blackneck Class.²⁸ The inverted ogee is perhaps borrowed from such Attic *cylinder* lekythoi as Paris, Cab. Méd. 277.²⁹ In scheme of decoration all the Deianeira and sub-Deianeira lekythoi by the Painter of Munich 1842 or related to him share in the same conventions: the picture is set in a panel surmounted by tongues. In the more ambitious examples³⁰ the panels are framed on the sides and above by double lines; others have single lines instead, as no. 1 above; and some, like the lekythos no. 3 above, dispense with them altogether. The Blackneck Class has, in point of drawing, some connections with the Dolphin Group, and it remains to be seen whether the entire class should not be removed from Attica and assigned to Euboea.

The other sub-Deianeira lekythos in New York (no. 2 above) is in shape very close to the Attic prototypes. Here a Euboean attribution is based exclusively on the style of drawing. Miss Haspels had already put it with a lekythos in Chalcis,³¹ and Beazley³² had seen the close connection with the Feuardent hydria, mentioned earlier. They are, in fact, by the same hand, and as all three vases are part of the Dolphin Group, the stylistic comparisons encourage us to claim the *entire* Dolphin Group for Euboea. The favorite shape of this group is the shoulder-lekythos: to the eighteen given by Miss

Haspels,³³ Beazley added twenty-two in *ABV*³⁴ and another six in *Paralipomena*.³⁵ The lekythos lent by Mr. Lykiardopoulos (no. 6 above) is a typical example. The bulbous buds on the shoulder, capped by a white arching line to suggest the petals of a lotus flower, are perhaps the most characteristic Euboean convention for this floral ornament and have already been encountered on the small hydria in the Louvre discussed earlier. This lekythos goes with nos. 8–12 in Miss Haspels's list³⁶ and with nos. 17 and 18 in Beazley's.³⁷ The shoulder ornament links this lekythos with the one in Mr. Baker's collection (no. 4 above), which is connected by its ornament with the Dolphin Group. Most of the lekythoi of the Group proper are devoid of human beings. Beazley has noted that the Baker lekythos is near one formerly in the Trau collection³⁸ that has a komos of a woman and two boys, and I had claimed a lekythos in Rostock³⁹ to be by the same hand as the Baker lekythos; Mrs. Ure has now associated the Baker lekythos with a lekane in Amsterdam.⁴⁰ She later⁴¹ spoke of a group that she proposes to deal with more fully.

Mr. Mitchell's lekythos (no. 5 above) is also related to the Dolphin Group. The hounds on the shoulder that pursue a hare are not too far from the shoulder scene of the lekythos once in David M. Robinson's collection,⁴² now added by Beazley to the Dolphin Group,⁴³ while the two women on the body resemble in their odd stance the women on the lekythos from Hermione, in Heidelberg, the name-piece of Beazley's Hermione Group.⁴⁴ For the rather crude trap set up for the hare, compare the more elaborate structure on the lekythos Boston 08.291, the name-piece of the Painter of Boston 08.291.⁴⁵

The last lekythos in New York that I propose to assign to Euboea (no. 7 above) came to the Museum in 1915 in the bequest of Theodore M. Davis, but in over fifty years of continuous exhibition it has never been attributed. This would be exceptional for an Attic vase, especially a black-figured lekythos, but it begins to

28. *ABL*, p. 27.

29. *ABL*, pl. 2, 2.

30. E.g., Louvre F 182 (*ABL*, p. 195, no. 1).

31. 569 (*JHS* 82 [1962] pl. 10, 1–2).

32. *ABV*, p. 458.

33. *ABL*, pp. 193–194.

34. *ABV*, pp. 457–458.

35. *Paralipomena*, p. 198.

36. *ABL*, p. 193.

37. *ABV*, p. 457.

38. *ABV*, p. 698 (now Basle, Robert Hess).

39. *ABV*, p. 716; *AA* 1918, col. 126.

40. *JHS* 80 (1960) pl. 11, 3 and pl. 12, 1–3.

41. *JHS* 82 (1962) p. 140.

42. *AJA* 60 (1956) pl. 2, 8–9.

43. *Paralipomena*, p. 198, no. 3 bis.

44. *ABV*, p. 456, no. 1.

45. *ABV*, p. 92; *Antike Kunst* 12 (1969) pl. 4, 1–4.

make sense once we realize that the vase is not Attic. In shape it resembles the Attic lekythoi of the Phanyllis Class,⁴⁶ but the shoulder decoration—an upright palmette between two ivy leaves—is rare in Attic: Miss Haspels gives but six examples.⁴⁷ What gives the clew as to the probable place of origin of this lekythos is the pair of dot-clusters on the shoulder, a pattern that we have come to associate with Euboean vases. Also in favor of a Euboean origin is the white T that marks the eyebrows and the nose of the panther, a simplified rendering of the more careful white markings encountered on the neck-amphora in Boston (Figure 5). If the lekythos in New York can be reckoned as Eretrian (or at least Euboean), so should its mate, a lekythos recently acquired by Hanover (Figures 23, 24), which may count as a replica.

It would be narrow in the extreme merely to propose some vases in New York as candidates for the ever-growing body of Euboean without applying some of the arguments here advanced to some other vases outside New York and not yet considered non-Attic. In the case of the lekythoi there are several prospects, not by themselves forming a group:

1. New Haven, Yale University Art Gallery, 1913. 110. Haspels, *ABL*, p. 21, with bibliography. On the shoulder, palmette flanked by lotuses, dot-clusters, a panther, and a lion. On the body, Herakles and Kyknos, between two onlookers. Exceptionally large (height 32 cm.) (Figures 25–29).

2. Munich 1843 (J.1115). On the shoulder, palmette, dot-cluster, two buds. On the body, eight boys. The mouth is lost. Height, as preserved, 23.8 cm.

3. Baltimore, Walters Art Gallery, 48.201. On the shoulder, palmette-lotus between dot-rosettes and panthers. On the body, departure of warriors.

4. Washington, Corcoran Gallery of Art, W. A. Clark Collection, 26.663. On the shoulder, buds. On the body, two heraldic sphinxes, dot-rosette, and dot-circle. The pictures are in panels (Figure 30).

5. Louvre, n.n. On the shoulder, swan between two hens. On the body, rider between two onlookers. Proto-cylinder; the base and foot are missing.

6. London 1927.4-12.4, from Lake Copais. On the

shoulder, buds and blobs. On the body, youth mounted on goat between two archers. Height 13.9 cm.

7. Athens, Agora, P. 15430. *Hesperia* 20 (1951) pl. 43, a, 2. On the shoulder, buds and blobs. On the body, woman between two youths facing a similar trio. Related by Beazley to the Dolphin Group (*Paralipomena*, p. 199).

8. Basle Market (M.M.) *Hesperia Art Bulletin* 4, no. 44. On the shoulder, buds and blobs. On the body, gorgoneion, to which are attached the protomai of a lion and of a horse. Height 15 cm.

9. London market (*Cat. Sotheby, April 29, 1963*, no. 176). On the shoulder (in silhouette), hen between hanging buds. On the body, rider between two warriors. Height 7½ inches.

10. Zurich market (Arete). On the shoulder, upright ivy leaf. On the body, cock between two sphinxes. Height 14 cm.

11. London market (*Cat. Sotheby, October 18, 1965*, no. 203). On the shoulder, buds. On the body, cock (or hen) and swan. Height 7½ inches.

12. Paris, Mrs. L. V. Schneider. On the shoulder, buds. On the body, two heraldic lions.

13. Athens market (Vitalis). On the shoulder, buds. On the body, swan.

14. Athens market (Roussos). Replica of no. 13.

15. Athens, Pavlos Kanellopoulos. On the shoulder, buds. On the body, two pairs of a woman and a man, and another woman.

16. Budapest 64.15. On the shoulder, buds. On the body, cock and panther. Assigned to the Dolphin Class by Szilágyi. The mouth is missing. Height 9.8 cm.

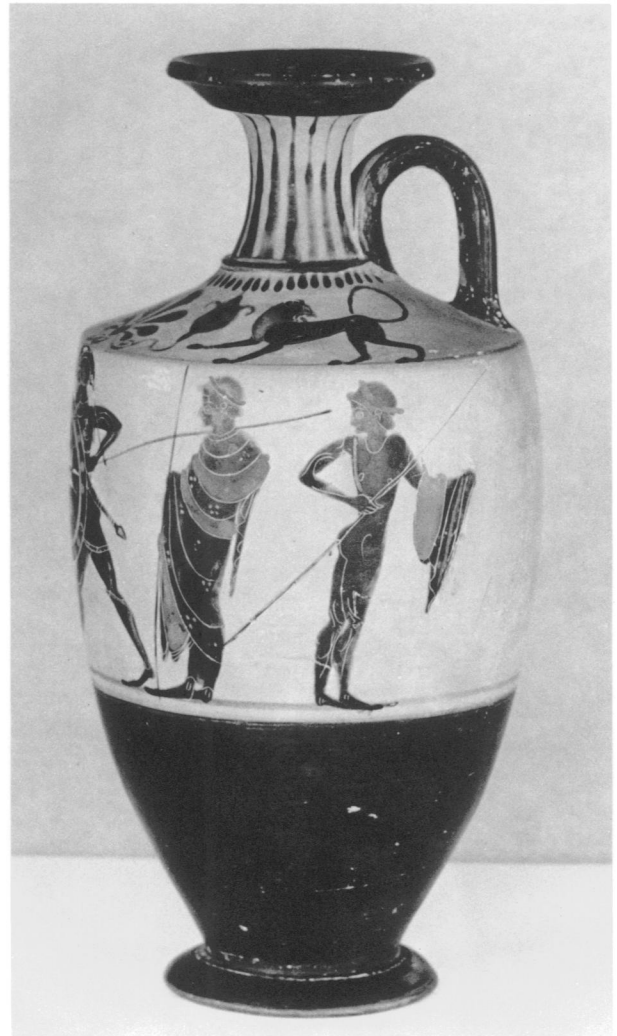
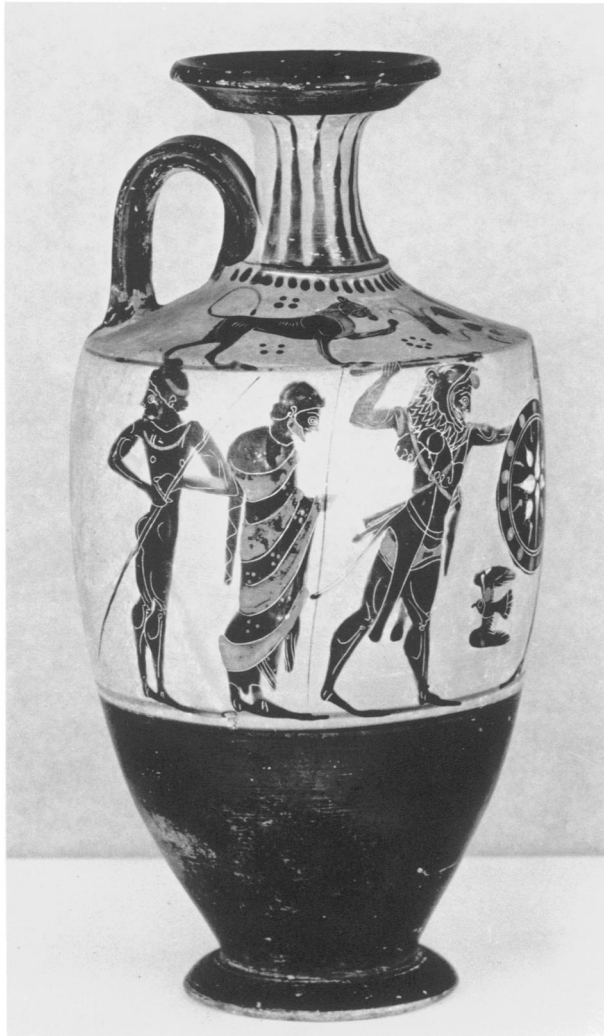
Earliest of these is the proto-cylinder in the Louvre (no. 5). In shape it imitates the proto-cylinders decorated by the Painter of London B 31.⁴⁸ The connection with what is now held to be Euboean is proved by the convention of the added white details in the animals of the shoulder. The clumsiness (as opposed to mere haste) in the drawing of the figures on the body rules out Attic. The panel-lekythos in Washington (no. 4) is paralleled in Attic by lekythoi attributed to the Elbows Out Painter⁴⁹ as far as the scheme of decoration goes. The drip-ring on the neck, however, absent in the

46. *ABL*, pp. 64–65; *ABV*, pp. 463–466.

47. *ABL*, pp. 17, 67.

48. *ABL*, p. 452.

49. *ABV*, p. 249, nos. 14–16.





FIGURES 25-27
Lekythos. New Haven, Yale University Art Gallery, 1913.110, Stoddard Collection

FIGURES 28-29
Details of the lekythos shown in Figure 25

FIGURE 30
Lekythos. Washington, D.C., W. A. Clark Collection of the Corcoran Gallery of Art, A 26.663

Attic examples just cited, shows that the potter of the Washington lekythos was inspired by other models. The lekythoi in New Haven, Munich, and Baltimore (nos. 1-3) are connected through the decoration of the shoulder, which evokes the Phanyllis Class of Attic lekythoi. The Yale lekythos (no. 1) is the most ambitious; the Baltimore lekythos (no. 3) is very rustic; and the one in Munich (no. 2) is perhaps the latest. No two of these three are by the same hand. Nos. 6-8 share the same ornament for the shoulder. The provenance of no. 6 raises the possibility of a Boeotian workshop, rather than a Euboean one, but, on the other hand, the connection of no. 7 with the Dolphin Group again points to Euboea. Nos. 11-14 and no. 16 are members of the Dolphin Group. The lack of incisions on the shoulder of no. 9 should be counted as a Euboean



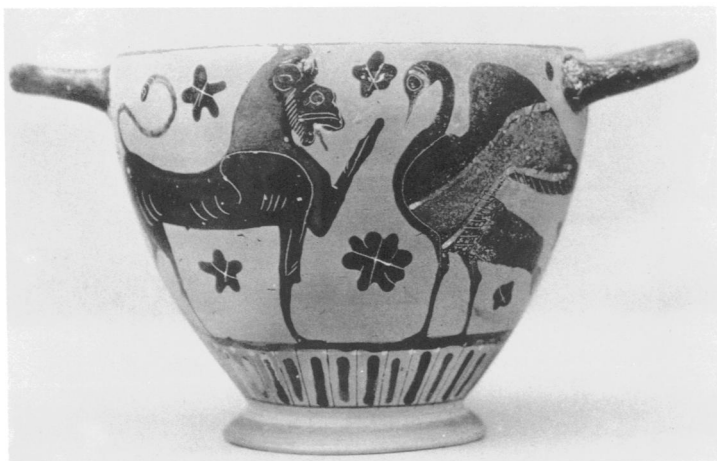


FIGURE 31
Skyphos. The Metropolitan Museum of Art,
Fletcher Fund, 24.97.94

FIGURE 32
Underside of the skyphos shown in Figure 31



feature.⁵⁰ The treatment of the stemless bud above the saddle of the cock on no. 10 strikes me as Euboean. Lastly, the Kanellopoulos lekythos (no. 15): the shape is quite unusual, with mouth, neck, and shoulder not articulated ceramically, and the figures are very quaint. The white petals of the buds on the shoulder and the odd disregard for the ground line in the figures are very Euboean.

The other shapes, as is to be expected, are not so well represented in New York. Mrs. Ure has shown that some lekanai only superficially resemble the typical Boeotian vases of that shape and should be counted as Euboean.⁵¹ Among the drinking cups none has as yet been claimed for Euboea, though such a transfer may be proposed for Heidelberg 283 (*CVA*, pl. 43, 7), Potenza (ph. R.I. 66.1038), once Matsch (*CVA*, pl. 4, 4, 6, and 8), and Baltimore, Walters Art Gallery, 48.222. Of the skyphoi one particularly striking example is in New York:

Acc. no. 24.97.94. On each side, lion and swan. Under one handle, waterbird. On the underside of the base, swan (Figures 31, 32). Attributed by Beazley⁵² to the Dolphin Group and compared with an unpublished lekythos in the Benachi collection.⁵³ This skyphos is of Corinthian type, and the shape as well as the decoration were at one time considered Corinthian.⁵⁴ The appearance of a figure in the tondo on the underside of the base is, of course, unexpected, though known from Corinthian.⁵⁵ In an Attic skyphos such a detail would be almost incongruous: in Euboean, which did not really develop shapes and schemes of decoration but adapted what was on hand, it is less astonishing.

Similar consideration of shape and decoration have led me to assign to Euboea a plate: Walter Bareiss Collection, lent to the Metropolitan Museum (L.68.145). On the rim, ivy wreath. In the tondo, Iris above a snake (Figures 33, 34).

Though it lacks the telltale lotuses with white sepals, so prominent on the rims of the plates in Delos and the Louvre,⁵⁶ in drawing the winged figure is close to the

50. See *BICS* 6 (1959) pp. 1 ff.

51. *JHS* 80 (1960) pp. 160 ff.

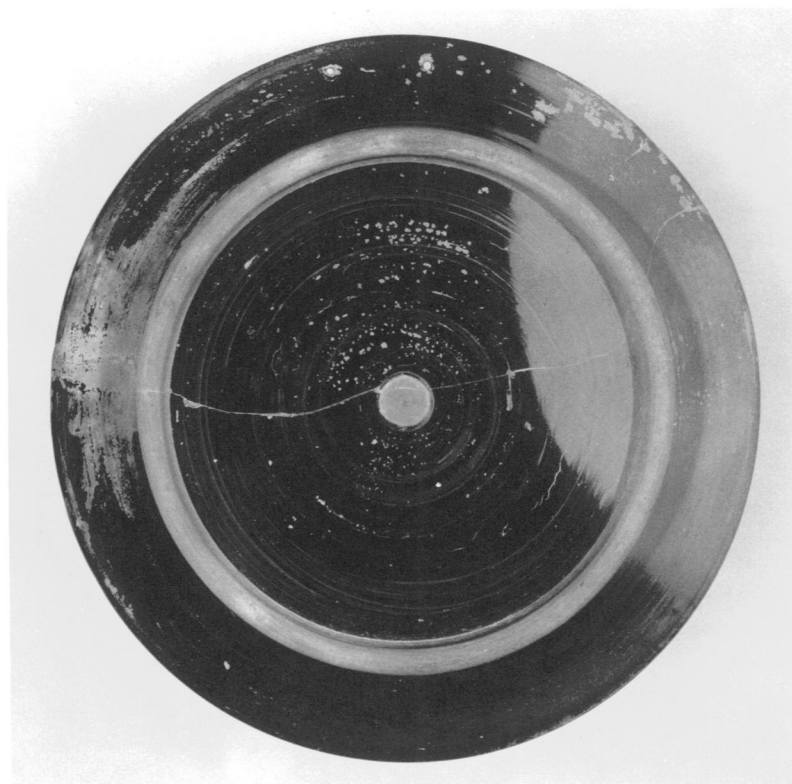
52. *ABV*, p. 459, no. 27.

53. *ABV*, p. 458, no. 20.

54. *BMMA* 20 (1925) p. 297.

55. H. Payne, *Necrocorinthia* (Oxford, 1931) p. 309, nos. 941–942.

56. Put together by Boardman (*BSA* 52 [1957] p. 19 and pl. 6, a).



FIGURES 33, 34
Plate. Collection of Walter Bareiss,
Greenwich, Connecticut

winged figures on the other two plates. The underside is completely glazed, save for the base ring and a tiny circular depression in the center. The glaze and shape of the plate differ from the Attic examples.

This concludes, at least for the moment, the account of Eretrian or Euboean black-figure in New York. As a derivative art, it can never claim to rival the styles of its more popular and more forceful neighbors, especially Corinth and Attica, but it would be unfair if Euboean lost out on the recognition of its identity, merely because so little of it is known and so much of what is left is considered unimportant.⁵⁷ The very secondary character of its ceramic art poses a problem to scholars. The small number of vases that can be considered makes the task more arduous. But the lessons learned from a thorough study of Corinthian and Attic can be applied with profit to other styles. If the

new excavations in Eretria conducted by a team of Greek and Swiss scholars were centered on the Eretrian necropolis, the results of such a dig would soon establish as a fact what up to now is largely guesswork. As these excavations, however, move into a different, ceramically less rewarding direction, such painstaking gleanings as those here outlined will have to do for some time to come.

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- ABL*—C. H. E. Haspels, *Attic Black-figured Lekythoi* (Paris, 1936).
ABV—J. D. Beazley, *Attic Black-figure Vase-painters* (Oxford, 1956).
CVA—*Corpus Vasorum Antiquorum*.
Paralipomena—J. D. Beazley, *Paralipomena* (Oxford, 1969).
 ph. A.I.—Athens, German Institute, photograph.
 ph. R.I.—Rome, German Institute, photograph.