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Ernest Arthur Gardner
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A CATALOGUE
OF THE
GREEK VASES
IN THE
FITZWILLIAM MUSEUM, CAMBRIDGE

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BY

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CONTENTS.

	PAGE
PREFACE	vii
INTRODUCTION	ix
Primitive island póttery	I
Mycenaean pottery	I
Geometrical style	3
(<i>a</i>) Dipylon class	3
(<i>b</i>) Boeotian	6
So-called “Proto-Corinthian”	7
Ordinary “Corinthian ware”	9
Rhodian pottery	13
Black-figured vases, design and ornament covering whole surface of vase	15
Black-figured vases, hydriae and amphorae, with design in panel .	29
Cylices—black-figured	36
Red-figured Cylices	43
Lecythi, black-figured on red ground	47
Lecythi, with black figures on white ground	55
Lecythi, outline and polychrome painting on white ground . . .	59
Alabastra, with white ground	61
Alabastron, red-figured	62
Lecythi, with red figures	62
Oval-bodied lecythi	64
Miniature jugs, probably toys	65
Oenochoae	65
Nolan amphorae	68
Pyxis, red figured	69
Oval lecythi, plain	69

iv	CONTENTS.	
		PAGE
Various		70
Vases without figures, mostly covered with black varnish . . .		71
Black wares, with ornamentation in white or other pigments over black		72
Moulded bowls, Megara class		74
Vases with impressed patterns		74
Vases from Italy, Sicily, &c.		75
Sardinian		75
Italy		75
Early Italian		76
South Italian vases, red-figured		78
Vases, with white or coloured ornamentation over black ground .		87
Table case ; fragments from Naucratis		90
INDICES		93
I. Artists' signatures.		
II. Other painted inscriptions.		
III. Inscriptions referring to figures.		
IV. Graffiti.		
V. Subjects represented.		

LIST OF PLATES.

PLATE I.	. . . . .	<i>To face page</i>	1
” II.	. . . . .	”	4
” III.	. . . . .	”	7
” IV.	. . . . .	”	9
” V.	. . . . .	”	14
” VI.	. . . . .	”	15
” VII.	. . . . .	”	17
” VIII.	. . . . .	”	19
” IX.	. . . . .	”	21
” X.	. . . . .	”	22
” XI.	. . . . .	”	24
” XII.	. . . . .	”	25
” XIII.	. . . . .	”	26
” XIV.	. . . . .	”	27
” XV.	. . . . .	”	28
” XVI.	. . . . .	”	29
” XVII.	. . . . .	”	30
” XVIII.	. . . . .	”	31
” XIX.	. . . . .	”	32
” XX.	. . . . .	”	33
” XXI.	. . . . .	”	34
” XXII.	. . . . .	”	36
” XXIII.	. . . . .	”	38
” XXIV.	. . . . .	”	41
” XXV.	. . . . .	”	42
” XXVI.	. . . . .	”	43
” XXVII.	. . . . .	”	44
” XXVIII.	. . . . .	”	46
” XXIX.	. . . . .	”	48
” XXX.	. . . . .	”	58
” XXXI.	. . . . .	”	60
” XXXII.	. . . . .	”	66
” XXXIII.	. . . . .	”	67
” XXXIV.	. . . . .	”	68
” XXXV.	. . . . .	”	75
” XXXVI.	. . . . .	”	79
” XXXVII.	. . . . .	”	81
” XXXVIII.	. . . . .	”	82
” XXXIX.	. . . . .	”	83
” XL.	. . . . .	”	84
” XLI.	. . . . .	”	85

Cambridge University Press
978-1-107-63807-5 - A Catalogue of the Greek Vases in the Fitzwilliam Museum
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Frontmatter
[More information](#)

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Frontmatter

[More information](#)

PREFACE.

THE catalogue of a collection of vases such as that which is exhibited in the Fitzwilliam Museum may be regarded as serving two purposes—to publish and make accessible to archaeologists a record of the vases it contains, and to assist the visitor, and more especially the student in observing the history and technique of Greek vase-painting. In the case of a collection belonging to the University, the second purpose is peculiarly prominent; and it might even be thought desirable that the catalogue of the vases, like the catalogue of the gems in the Fitzwilliam Museum, should take the form of a hand-book to which the specimens exhibited in the Museum should serve as illustrations. But the subject of Greek vase-painting is so large, and the collection in the Museum is, comparatively, so small and so deficient in many classes that such a treatment is impracticable. It would, in the first place, require too many illustrations from other sources to fill up the gaps in the Fitzwilliam collection; and, in the second place, such a general treatment would have to be out of all proportion to the catalogue which forms the essential part of the present publication. I have therefore contented myself with adding an introductory sketch, which will help the student to make use of the collection, and will indicate how far it is representative of the development of Greek vase-painting, and what are the chief deficiencies which at present impair its value for study. I trust that to indicate these is but the first step towards removing them.

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b

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978-1-107-63807-5 - A Catalogue of the Greek Vases in the Fitzwilliam Museum

Ernest Arthur Gardner

Frontmatter

[More information](#)

viii

PREFACE.

I wish to express my thanks to Dr M. R. James for his help and support throughout the work, and to Mr H. A. Chapman, of the Fitzwilliam Museum, for constant assistance in its details. Mr Chapman has also drawn the illustrations, excepting those which are reproduced by a direct photographic process. These latter have been executed with great care by Mr Edwin Wilson, of Cambridge; the results of his work will speak for themselves. For the drawing, made by Mr Anderson, of the Attic white lecythus, No. 140, I am indebted to Mr R. C. Bosanquet, who also gave valuable help in acquiring vases to fill some of the more conspicuous gaps in the collection.

It has been my object to give an illustration of every vase in the collection, except those that reproduce well known and common types; such illustrations both save long descriptions, and are more satisfactory for the identification of subject and style.

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Cambridge University Press

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Ernest Arthur Gardner

Frontmatter

[More information](#)

INTRODUCTION.

THE nucleus of the collection of vases in the Fitzwilliam Museum consists of the collection made by the greatest of Greek travellers and topographers, Colonel W. M. Leake. His vases could not, either for the excellence of individual specimens, or for the representative character of the series as a whole, compare with his magnificent collection of coins, which came into the possession of the Fitzwilliam Museum at the same time; nor had they, like the coins, any complete and scientific catalogue. At the same time, there are several among them which would rank high among the possessions of any museum, and a few of them show types which are by no means common. I have not been able to find any trace of a record or even of any rough notes by Col. Leake concerning his vases; but some such notes must have existed at one time; for the author of the descriptive slips which have hitherto been placed beside the vases, and which were the only kind of catalogue that existed hitherto, in many instances records facts about the vases beyond the mere provenance, which is in many cases written on the base of the vase itself; these facts must in all probability have been derived from some MS. notes of Col. Leake's which have now disappeared. It is probable however that everything that was of scientific value in them was transferred to the slips; and from them it has been inserted in the present catalogue. The slips were compiled by Professor Churchill Babington, B.D. I have had the advantage of consulting them throughout while writing my own descriptions.

The more interesting of Col. Leake's vases were described, but without illustrations, by Gerhard in the *Archaeologische Zeitung* of 1846. None of them, so far as I know, has hitherto been figured

b 2

Cambridge University Press

978-1-107-63807-5 - A Catalogue of the Greek Vases in the Fitzwilliam Museum

Ernest Arthur Gardner

Frontmatter

[More information](#)

in any publication, with the exception of the lecythus with Helios and Heracles (No. 100), and the two Attic red-figured cylices (70 and 71) published in Dr Hartwig's *Meisterschalen*. Illustrations, which suffice to show the nature of the type and of the execution, have therefore been given here in the case of all the vases, except those which are of so common a kind that a short description suffices to indicate their character to any one familiar with Greek vases, and those which have too little interest either in subject or in style to be worth reproduction.

The most valuable part of Col. Leake's collection consisted of black-figured amphorae and hydriae, mostly Attic, and of Attic cylices, both black-figured and red-figured, including those signed by Hischylus and Saconides and by Cachrylion. This part of the collection was evidently bought in Italy, and the provenance in most cases is given as Vulci. To these must be added a collection of lecythi purchased in Athens, large in numbers, but, for the most part, of very little interest or value. All of the vases bought in Italy had suffered severely at the hands of the antiquity-dealer, and had been over-painted until the original surface of the vase was hardly anywhere visible. The result of this process was to give an impression to any student of vases that the collection was in much worse condition, and of far less value and interest, than has proved to be the case. Almost all the vases have now been skilfully cleaned by Mr H. Sharp, of the British Museum. The beauty of their original surface is restored; and it has been found that the opaque coat of paint which in many cases covered the whole vase was, in most cases, not required to hide considerable gaps in the design, but merely served to conceal unimportant fractures, or to please an inexplicable taste. Unfortunately the restorer was not content with laying on a coat of paint, which could be removed, but also followed the most reprehensible custom of scraping out a groove along all lines of fracture, deep enough to hold a filling of new material; these grooves are everywhere only too conspicuous, and have, in many cases, carried away portions of the design.

In addition to the Leake collection, the Fitzwilliam Museum has from time to time acquired various vases or sets of vases by gift or purchase. Among the gifts is the bequest of Dr Worsley,

Cambridge University Press

978-1-107-63807-5 - A Catalogue of the Greek Vases in the Fitzwilliam Museum

Ernest Arthur Gardner

Frontmatter

[More information](#)

INTRODUCTION.

xi

late Master of Downing College, who gave a rather miscellaneous collection of vases and other antiquities—the vases for the most part, apparently, from Greece. A certain number of South Italian (mostly Apulian) vases were either purchased or presented by the late Professor Churchill Babington; these have now been increased by the collection of the late Mr Foster, which he bequeathed for the benefit of the Museum of General and Local Archaeology, and which was taken over at a valuation by the Fitzwilliam Museum. When, in 1896, I was asked to undertake the catalogue of the vases, a small sum was placed at my disposal for filling the most serious gaps in the collection, considered as a representative series to illustrate the development and types of Greek pottery. This was mainly spent on the earlier classes of Greek vases, which were before very poorly represented. But very much still remains to be done before the Fitzwilliam collection of vases becomes worthy of the University of Cambridge even for the purpose of study and teaching. There is especially a great need of more vases of the finest red-figured style, and of fine white lecythi; and these are difficult to buy in the open market, owing to the fancy prices set upon them by dealers. It is to be hoped that when the needs of the Fitzwilliam collection become more widely known, many more gifts will be attracted to fill these and other gaps. There must be many vases in private possession in England which are merely regarded as curiosities, and are either stowed away where they are rarely seen, or exposed to constant danger of breakage; and these vases would be an invaluable addition to a collection like that at Cambridge. The piety of Cambridge men to their “alma mater” could hardly take a more fitting or more useful form than the search for such vases and their presentation to the Museum.

As the product of excavation, the Fitzwilliam Museum has received presents from the Egypt Exploration Fund and from the Cyprus Exploration Fund; it is to be hoped that these also will not remain isolated. The fragments from Naukratis, presented by the former, are included as an appendix in this catalogue; but the Cypriote pottery, a representative collection of all periods, including also what was presented by Sir Henry Bulwer, K.C.M.G., is exhibited in separate cases, and is not classified with the Greek pottery.

The collection of Greek vases has now been arranged so that vases of the same kind come together, and so that it is easy to follow the chronological sequence in each class. The earlier vases are placed nearer to the window.

The following table shows the arrangement and classification at a glance.

CASE I.

Shelf I.	Nos.	1—24.	Primitive, Mycenaean, and Geometrical styles.
„ 2.	„	25—42.	“Oriental” style, Corinthian and Rhodian.
„ 3.	„	54—59.	Black-figured hydriae and amphorae, with designs in panel.

CASE II.

Shelf I.	Nos.	60—66.	Cylices, black-figured.
„ 2.	„	67—74.	„ black-figured and red-figured.
„ 3.	„	43—48.	Amphorae, &c., black-figured, no panel.
„ 4.	„	49—53.	„ „ „ „

CASE III.

Shelf I.	Nos.	120—161.	Lecythi, with white ground, or red-figured.
„ 2.	„	162—183.	Oenochorae, amphorae, &c., mostly red-figured.
„ 3.	„	75—119.	Lecythi, black-figured, with red ground.
„ 4.	„	184—223.	Vases without painted designs.

CASE IV. *Italian Vases.*

Shelf I.	Nos.	224—237.	Earlier Italian.
„ „	„	238—243.	S. Italian, red-figured.
„ 2.	„	244—249.	S. Italian, amphorae, hydriae, &c.
„ 3.	„	250—270.	S. Italian, smaller and unpainted vases.

A short sketch is added of the development of Greek vase-painting, and of the various classes of Greek vases, so far as they

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Ernest Arthur Gardner

Frontmatter

[More information](#)

INTRODUCTION.

xiii

can be studied in the examples exhibited in the cases of the Fitzwilliam Museum. Such a sketch must, from the nature of the material, be very fragmentary and incomplete ; but it will serve both to give a notion of what may be seen in the Museum, and also to indicate, by its deficiencies, the directions in which an enlargement of the collection is most imperatively needed.

The earliest painted pottery of the Greek islands is notable for its variety and quaintness of shape, and for a decoration in dull paint, usually either dark (brown or red) upon a light ground, or light upon a dark ground ; the former may be seen on Nos. 1, 2, and 227 ; the latter in 226, which, though it comes from Italy, belongs to the same type. Vases in clusters are common, e.g. 2, 227. The design usually consists of very simple patterns, usually of a geometrical nature ; such are all the examples in the Museum, which possesses no example of the naturalistic floral patterns that are characteristic of the island of Thera. The Cypriote examples of similar fabric may be compared ; but they are not included here in the continuous succession of Greek pottery.

The Mycenaean type of pottery is distinguished from the above by the introduction of a pigment-like varnish, with a bright glossy surface, which from this time on becomes characteristic of Greek pottery. The distribution of this pottery is a wide one ; it is found not only in many parts of Greece, but on many of the coasts and islands of the Aegean, in Troy, in Rhodes and Crete and Cyprus, and in Egypt also, where it was doubtless imported by settlers from the Aegean. The examples in the Museum come either from Attica, from Cyprus, or from Rhodes. One of them, No. 3, is of exactly the same design and fabric as was found by Professor Petrie at Tel-el-Amarna in Egypt, on a site only occupied for a short time, about 1300 B.C. This is one of the earlier examples of the Mycenaean style ; No. 9 is a good example of its later and more florid development.

The Geometrical pottery which follows the Mycenaean in Greece is represented by examples from Attica and from Boeotia. The Attic examples belong to the class commonly called Dipylon ware, because such vases have been found in great numbers in the cemetery of the Ceramicus, just outside the Dipylon Gate of Athens. Two vases of this ware were brought from Athens by

Col. Leake; others have been acquired recently. The Museum possesses no specimens of the largest and most characteristic vases of this class, which were set up as monuments over tombs, and which, though very numerous in Athens, are rare in other collections; nor has it any examples of the characteristic drawings of men, and of dances and funeral processions; but it has some characteristic animals (Nos. 14, 18), and most of the peculiar ornaments, such as the key or meander pattern (Nos. 13, 16, 17), and rows of circles connected by tangents, which are common on bronze work and on ivory carvings of the same period (Nos. 20, 22), and which seem to occupy in Dipylon ware the place taken by the spiral in Mycenaean decoration. In several cases the vases in the Museum betray, especially in the ornamentation of their handles, the imitation of basket-work which is clearly the basis of many of the geometrical patterns.

There are no examples of the late Dipylon ware, commonly called Phaleric pottery because several examples have been found at Phalerum. The chief characteristic of this pottery is the introduction of motives derived from the "oriental" type of pottery (Nos. 25—42). A similar invasion of foreign elements may however be seen in the palmettes on the Boeotian geometrical vase (No. 24). The vase No. 22, also probably from Boeotia, is another transitional example. In shape it has some resemblance to the Proto-Corinthian, and the breast-like protuberances in front of it are found in the most primitive styles. The fabric and pigment resemble Boeotian geometrical, but some of the designs are probably to be traced to "oriental" influence. Such intermediate examples are not uncommon, especially in regions which held an intermediate position, like that of Boeotia between Attica and Corinth.

The so-called Proto-Corinthian style of pottery is represented by a few examples; among these the best is No. 25*a*, which gives a notion of the decorative effect of the miniature vases that are characteristic of the ware, though not of the fineness of work that is to be seen in some examples. The later and more ordinary examples of Greek pottery with "oriental" motives are usually roughly divided into two main classes, Corinthian and Rhodian. The oriental motives are doubtless derived from imported woven fabrics; they consist mostly of animals, wild or fantastic, often in

INTRODUCTION.

xv

continuous friezes, and of decorative designs such as the lotus, palmette, &c., usually worked into a continuous pattern ; the technique of woven fabrics is especially indicated by the ornaments scattered over the field, which are due to a desire to strengthen the stuff by making the warp and the woof interlace as frequently as possible, instead of being stretched across large expanses of one colour. The two names, Corinthian and Rhodian, are little more than convenient labels for distinguishing the two main classes of this "oriental" pottery. It is not to be supposed that all or even the greater part of the pottery so described was made either in Corinth or in Rhodes. There are innumerable subdivisions, some derived from the one or the other, and some intermediate between the two, so that no hard and fast line of division can be drawn, and, even in the most characteristic examples of one class, it is not uncommon to meet with features derived from the other, so closely were they related and so strong was their mutual influence. But, in the main, it may be said that the Corinthian class is distinguished by a closer and more structural subdivision of the whole surface of the vase, usually into horizontal bands, by a closer filling up of the whole field by ornaments surrounding the principal design, and fitting into all its outlines, by a preference for drawing the whole mass both of animals or men and of ornaments in dark silhouette, and adding detail by the use of incised lines ; while the Rhodian is of a looser and lighter design and a more freely designed shape, has its ornaments only scattered over the field, not filling it up, and prefers to give the details, both of these ornaments and of the parts of animals which require detailed treatment, by drawing lines of moderate thickness with a brush upon the ground itself, while dark silhouette is restricted to the parts where detail is not required. Both alike use purple and sometimes white retouches, over the dark pigment in which the greater part of the design is drawn upon the light ground.

The way in which scenes, whether from actual life or from heroic myth, come to be introduced on Corinthian vases is well illustrated by No. 37. Here the upper frieze consists entirely of fantastic and decorative animals ; but in the lower frieze is a scene in which three human figures take part, flanked by a more or less conventional procession of horsemen, while beyond these we again

find the decorative “oriental” animals at the back of the vase. After examples like this, the figured scene monopolises by degrees first the chief fields of the vase, and then its whole surface, until the conventional frieze of animals either disappears altogether, or remains only in a subordinate position, and other decorative elements are retained merely as a frame for the pictures that form the main subjects of the vase.

In addition to ordinary vases of the Corinthian style, we find many local imitations of it, showing more or less skill on the part of the potter; a good example of these may be seen in No. 38, which has a certain quaint originality, though in many ways it is very rough and uncouth in drawing.

The ordinary type of Rhodian ware may be seen in No. 41, which shows both the tendency to outline drawing in heads and ornaments, and the common device of setting the head only of an animal in a panel. Other specimens of ordinary Rhodian ware may be seen among the Naucratis fragments, Nos. 48—50, and 61—63. The peculiar and ornate variety of Rhodian ware known as “Fikellura” pottery from a small modern village in Rhodes, near which many examples of it have been found, is well represented by Nos. 40 and 42 of the Catalogue, and also by Naucratis fragments 64—65. On these may be seen the characteristic pigment, design, and ornamentation, especially the bands of crescents set vertically, all round the body of the vase.

The Museum has hardly anything to show of the early or transitional black-figured vases. There is no black-figured Corinthian or Chalcidian ware, though the influence, especially of the latter, may be recognised in vases like Nos. 44 and 45. Nor is there any example of the Attic pottery intermediate between the Dipylon ware and the fully developed black-figured style. The black-figured amphorae, hydriae, and cylices in the Museum are almost exclusively of Attic manufacture; most of them were among the Attic exports which are found in great quantities in Etruria, and which consequently gave rise to the name “Etruscan vases,” often applied to Greek vases in the earlier part of the present century. There are, however, two or three exceptions; No. 43, for instance, belongs to a known class, which is certainly not Attic, and of which examples have been found in Etruria (No. 43 is from

Cambridge University Press

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Frontmatter

[More information](#)

INTRODUCTION.

xvii

Vulci; the British Museum example from Cervetri). Some are inclined to believe that they were imported from Ionia, or some other part of Asia Minor. But it seems more probable that they are a local Italian imitation of Greek ware. I have not, however, pressed this opinion so far as to transfer the vase to the Italian case.

Black-figured amphorae, hydriae, and oenochoae fall naturally into two classes—those which are covered over the greater part of their surface with black pigment, leaving only a panel or panels in which the scenes with the figures are enclosed, and those which show the surface of red clay over the greater part of the vase, those parts not occupied by the figures being either left plain or ornamented with various designs in black—mostly lotus, palmette, and spiral tendrils. The two systems exist side by side, and it is impossible to make any distinction between them in the way of priority; either seems to have been preferred according as the beauty in tone and surface of the red clay or of the glossy black varnish recommended itself to the potter. It may be said that the preference for the glossy black surface, if not the panel system associated with it, ultimately prevailed in “red-figured” vases. The transition, so far as the panels are concerned, is clearly seen in the oenochoae, Nos. 162—164. Here we see, first, an oenochoe with a black-figured design in a panel, the rest of the surface being covered with black; then comes an oenochoe with a figure left in the red clay, and the background round it filled in with black, though it is still separated from the general black surface of the vase by a border which is a survival of the panel; then, in 164, we see the red figure surrounded by a continuous surface of black, all trace of the panel having disappeared.

An analogous transition from red to black for the general surface of the vase can be traced in the cylices also; but in them the border of the circular field analogous to the panel is more persistent, after the introduction of red-figured technique.

The chronology of Greek vase-painting has been revolutionised by the excavation of the Athenian Acropolis in 1886—90. Before this time there were no certain data for fixing the periods at which the various styles were prevalent; and as a result there was a not unnatural but, as we now know, quite erroneous assumption

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Ernest Arthur Gardner

Frontmatter

[More information](#)

that the chief masters of Attic vase-painting were, roughly speaking, contemporary with the great period of artistic activity in Athens under Pericles and Phidias. The recent excavations brought to light innumerable fragments of pottery, buried among other remains of sculpture and of architecture, just as they had been thrown in to form part of the terracing up of the Acropolis when its walls and its buildings were restored after its sack by the Persians. These fragments were not, of course all buried at the same time; but some portions of the terracing can, from their position and their peculiar stratification, be assigned to a time very soon after the Persian wars, when the great substructure of the Parthenon was being built. It follows that the fragments found in these places must come from dedications set up before the Persian capture of Athens in 480 B.C., and so a certain terminus ante quem is gained for all those classes of vases which are represented among the relics of the Persian destruction. These classes include not only a vast quantity of black-figured ware, of every degree of execution, from the most careful and delicate to the roughest and most hasty work, but also a very considerable amount of red-figured ware. This red-figured ware includes vases signed by many of the well-known potters, including even the greatest masters of Attic vase-painting, such as Euphronios, Brygos, Duris, and Hieron. It follows that these men had brought the severe style of vase-painting to its highest perfection before the time of the Persian wars, and therefore that their predecessors in this technique, the early red-figured vase-painters commonly known as the cycle of Epictetus, must be placed in the later years of the sixth century. The Museum possesses two examples of the work of these earlier masters; one of them is the cylix signed by Cachrylion; the other the cylix with *Κράτης καλός*. No long interval of time is to be assumed between these earlier red-figured vases and the finest examples of black-figured technique, of which we may see an example in No. 48. This resembles the style of the potter Pamphaeus, who, as well as many other of his contemporaries, made use of both the black-figured and the red-figured technique; in some cases the two are found side by side upon the same vase. And moreover the development may well have been a rapid one up to vases like this from the earlier signed vases of Attic

INTRODUCTION.

xix

potters. A fine example of this earlier style may be seen in No. 60, the cylix signed by Hischylus as potter and Saconides as painter. Here the mythological scene is quite a subordinate part of the decoration, and is restricted to the space under the handles, while the main field is taken up by the great decorative eyes which are so favourite a device at this time; cf. Nos. 61, 62. Eyes are found in a similar position on a class of bowls found at Naucratis; but derivation from this source, in the case of the Attic cylices, is doubtful; for the eye appeared on many classes of early pottery; cf. Nos. 9, 39, Naucr. frag. 33, &c. Besides the works of the chief potters of this period, there is a whole class of vases usually called the ware of the minor potters (*German* Kleinmeister); these usually have either a mythological or other figured scene on a small scale, and forming a subordinate part of the ornamentation, or sometimes only decorative designs. An example is No. 63, signed by the potter Hermogenes; probably all these potters, great and small alike, are to be placed in the second half of the sixth century.

There is also a very large class of black-figured vases which resembles in designs and technique the classes just described, but shows a very rough and careless execution; examples are No. 46, and most of the lecythi, Nos. 75—119. It used to be maintained by some eminent authorities that all vases of this sort, and, indeed, many others of apparently early date, were not the genuine products of an early period of Greek art, but were a later imitation, partly due to hieratic and partly to purely commercial conditions; that they were, in fact, produced to meet the demand in later times for Greek vases of the usual conventional type. We see, however, that the discoveries on the Athenian Acropolis contain, in the remnants of the Persian sack of 480 B.C., not only characteristic specimens of all the finer kinds of early black-figured and red-figured pottery, but also numerous pieces of careless and inferior workmanship, such as was supposed to be characteristic of these later imitations. In the face of this evidence, the theory that all such rough and careless work is late can no longer be maintained; but, on the other hand, it is probable that a class of common vases, like the lecythi, continued to be turned out in great numbers, and in mere mechanical repetition of style and subject, down to a period much later than that to which we must assign the origin of their fabric and design.

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Ernest Arthur Gardner

Frontmatter

[More information](#)

xx

INTRODUCTION.

The development of vase-painting subsequent to the Persian wars is but scantily represented in the Museum. The oenochoe, No. 164, is an example of the finest period of the severer style, and must be dated early in the fifth century. Of the freer style of about the middle of the century, or perhaps later, there are a few examples, such as the cylices, Nos. 72—74, and the “Nolan” amphorae, Nos. 166—7. None of these, however, are of remarkable excellence in drawing; others are of the most careless style. For red-figured vase-painting later than the fifth century, it is necessary to turn to the Italian case, Nos. 238—256. The development of vase-painting on a white ground may be traced, in some of its earlier stages, on the fragments from Naucratis. On one class of these we see merely figures in black silhouette, with incised lines (Fragm. 36—40), such as are found also on ordinary black-figured vases with red ground; the same technique may be seen also on the very common class of lecythi with black figures on white ground, Nos. 120—137. But on the more characteristic examples of Naucratis ware (Fragm. 17—32) we see a development of outline drawing, and even of polychromatic colouring, which was later to reappear in the Attic white lecythi (Nos. 139—143). On the Naucratis fragments are examples of laying on white, over the creamy ground, for the flesh of women, a device which recurs on a well-known class of lecythi represented here by No. 138; and other colours, especially pink and brown, are also used in even tints for the flesh of men and other coloured surfaces. The influence of Naucratis on the painters of the Attic lecythi may not have been direct, but it can hardly be denied in this case, especially since Naucratis pottery has been found in Athens. The Museum has no examples of the fine cylices and other vases with white ground which show the most beautiful examples of the technique in Athens about the beginning of the 5th century; and there is a great need of more lecythi to supplement those that are there already in showing its later development.

The Italian—mostly S. Italian—vases that are placed together in the fourth case are mostly of value as showing us the later products of the Greek potter's art, at a time when we have but few examples of genuine Greek fabric. An exception must be made of the earlier Italian vases, Nos. 224—237, but even these are not probably so primitive in date as in appearance; some of them have

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Frontmatter

[More information](#)

INTRODUCTION.

xxi

evidently borrowed designs from Greek vases of the finest period. The ordinary run of Italian red-figured vases (Nos. 238—256) are local imitations of Attic pottery, and vary in excellence according to the success with which their models are copied ; some of them (e.g. No. 238) attempt even to imitate the beautiful red clay of the Athenian Ceramicus by covering the vase with a reddish slip before the black varnish. The more florid and ornate examples that fill the second shelf are a peculiar Italian development, mostly of what is commonly known as the Apulian type. Some of them show the characteristic shrine (e.g. No. 247), here introduced as a purely decorative element, to divide the field ; almost all have the usual ornaments, lily-like plants and tendrils, discs, &c., with a free use of white and yellow retouches—the last probably a cheap substitute for the gilding which is found on some later Attic vases. Some show the clumsy figures and large heads which mark the Campanian fabric (No. 248). The style of 249 is peculiar, and I do not know exactly where to assign it. It has some traces of imitation from Attic ware, and also some of the characteristics of Campanian ware. But the curious colouring, and above all the drawing of the figures, and their hair, brushed straight back from the forehead, cannot easily be paralleled. I hope that, with the help of the illustration, similar examples elsewhere may be noted. In the bottom of the case are several examples of the decorative use of various colours over a black ground which is a favourite device in the S. of Italy.

It will be seen from this short sketch both how far the history of Greek vase-painting can be traced in the Fitzwilliam Museum, and also what are the chief gaps in the collection ; it is perhaps not too rash to hope that the indication of these gaps is the first step towards filling them.



21 9 23 1 24
3 2

PLATE I.

[To face page 1