



STAMNOI

An Exhibition At The J. Paul Getty Museum



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The J. Paul Getty Museum
Malibu, California

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Preface

The variety of classical Greek vases may perhaps appear to the untrained eye rather monotonous. Looking at a selection of one shape may perhaps reveal the diversity in both the potter's work and the drawing by different vase painters. And the stamnos is a particularly good shape for this purpose, associated on the one hand with drinking parties as a wine container and on the other hand, frequently used as a cinerary urn.

The Getty Museum is fortunate to be able to present such a rich representative selection of twenty-three Attic stamnoi and five Etruscan specimens. Our thanks go to the lenders and friends who made the show possible. We thank the three Swiss private collectors, a Texan, Cornèr Bank Ltd., Lugano, the Antikenmuseum in Basel, the Santa Barbara Museum of Art, Ms. K. Mead, Dr. Ferruccio Bolla, Dr. A. Moretti, Dr. E. Berger, N. Koutoulakis, and B. McNall. Without the constructive, constant help and understanding of Pino Donati the exhibition could not have been realized.

Thirteen of the stamnoi have already been exhibited in Switzerland. For that occasion, C. Isler-Kerényi prepared an excellent publication with detailed treatment. With the permission of the Cornèr Bank, Lugano, we have given a short resumé of the text for the following items; 3, 4, 6, 7, 9, 12, 14, 16–18, 20–23 and have used the photos generously lent us. The text for numbers 1, 2, 5, 8, 10, 11, 13, 15, 19, 24, 25 and introduction we owe to Faya Causey-Frel.

J.F.

Introduction

A close look at one shape of Greek vase provides an opportunity to discern the contributions of both potter and painter. Today, one sees the variety of scenes, compositions, and ornaments of the individual stamnoi more easily than the varieties of shapes. Yet the century of potters who turned the stamnoi approached the limits of the shape with distinct subtleties of design, some much more successful than others. Whether the potter and the painter were one and the same person or were two different craftsmen, the arts are closely interrelated; the shape was complemented by the decoration.

The stamnoi in this exhibition represent many of the major classes and painters of the Attic stamnos. Twenty cups or amphorae would only touch on the multitudinous variety produced by potters and painters. The five Etruscan stamnoi, three ceramic and two bronze, suggest the popularity of the shape in Etruria. Long before the vase was current in Attica, the stamnos was made in central Italy for a possible dual function as wine mixer and a cinerary urn. The Attic stamnos first appeared in red-figure just before 510 B.C. and about a decade later was taken into the repertoire of some black-figure workshops, continuing to be produced in red-figure during the fifth century.

But what is a stamnos? Since the nineteenth century archaeologists have applied the term (and stamnion) to a wide mouthed pot, usually with a low foot and horizontal handles placed at the widest diameter. It is almost always matte glazed inside. Lids were likely provided for each stamnos but they are very often lost. Actually, ancient sources only suggest that the word stamnos meant an earthen pot for water, wine, or oil storage and that it was a synonym for *keramos* (or *keramion*), and do not define its peculiarities. The name is retained for this shape today as a convenience. Depictions of the stamnos in vase painting show it to be a wine-mixing vessel. This is not to overemphasize the utility of the vases here on exhibition. Fine decorated Attic vases may have been rarely used as everyday ware, but treasured like Wedgwood or the finest Spode. Perhaps set in a place of honor during the owner's lifetime, the vases were often buried with the dead man or woman and sometimes contained the ashes. The stamnos may even have been purchased especially for the burial.

Very few Attic stamnoi have been found in Greece. Most of the nearly five hundred examples known today were found in Italy. The popularity of the stamnos in Etruria suggests that it was made primarily for the tastes of the Etruscans, much in the same way that Japanese export porcelain of the 17-18th centuries was decorated with oriental designs calculated for western European taste. The stamnos is not the only example of export ware destined for Etruria. Contemporary with the stamnos is the *kyathos* and two earlier examples of Attic vases specially prepared for the Etruscans are the 'Tyrrhenian' amphora and the *Nikosthenic* amphora. Perhaps it is not a coincidence that the earliest red figure stamnos known was thrown by *Pamphaios*, a potter closely connected with the workshop of *Nikosthenes*.

Some scholars have associated the stamnos with the cult of Dionysos because of the occurrence of scenes related to his cult on stamnoi. Surely a close connection exists between Dionysos and the use of the stamnos as a wine vessel. However, there are many other scenes and myths on stamnoi which do not seem to relate to any cult or religious purpose.

The period of the Attic stamnos embraces about five generations of potters and painters—from the end of the sixth century until about 420 B.C. Attic trade with the West was then seriously interrupted by the Peloponnesian War and the events which followed and thus the production of stamnoi, in demand primarily in Italy and Sicily, quickly died out. Etruscan-made stamnoi, ceramic and bronze, filled the lacuna in the late fifth and fourth centuries. But none have the dignity of the Attic stamnoi.

But during the century of its appearance, the stamnos encouraged a multiplicity of invention by potters. The ratio of height to width, the size of neck, mouth, rim, and foot, the type of handles, the proportions of the body, the kinds of footing were subject to considerable variety, with the result that the stamnos changed more in its lifetime than possibly any other vase shape. In decoration too one finds considerable diversity; sometimes treated like a crater, hydria, amphora, or pelike (or with a combination of their elements) the stamnos surface can be all black, or have bands, panels, a continuous frieze surface, all over floral motifs, or isolated figure groups. The handle zone was especially the focus for a variety of treatment: they were sometimes ignored, used as natural limits or as the focus for floral decoration, or emphasized as “fiction handles.” The handles themselves can be round or ovoid, straight or turned up, flat, strap, or grooved, painted all black or left half-reserved.

Thus, this exhibition of stamnoi allows an insight into the work of Attic potters and painters as they responded to the demand of a vase destined primarily for export to the West. Side by side with Etruscan ceramic and bronze stamnoi, the Attic works make clear why they were so highly prized. At the same time, a window is opened for the modern viewer on to the workshops of the Ceramicus quarter in Athens.

The study of Attic (and Etruscan) vase painting really commenced with the work of J. D. Beazley. His terminology is that used here: Painter means the vase painter, Class refers to vases of identical shape by the artisan who potted them, (and who often owned the workshop), Group is an associative name by painting. Indispensable works for the study of stamnoi are those by Barbara Philippaki and Cornelia Isler-Kerényi.

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1

Etruscan bronze stamnos

The J. Paul Getty Museum, 71.AC.263
Formerly in the National Museum, Washington.

Measurements: Height: 30.0 cm.
Max. diam.: 30.6 cm.
Diam. mouth: 24.0 cm.
Diam. foot: 20.6-20.7 cm.
Max. height of handle attachments: 8.7 cm.
Width of handle attachments: 13.7-13.9 cm.

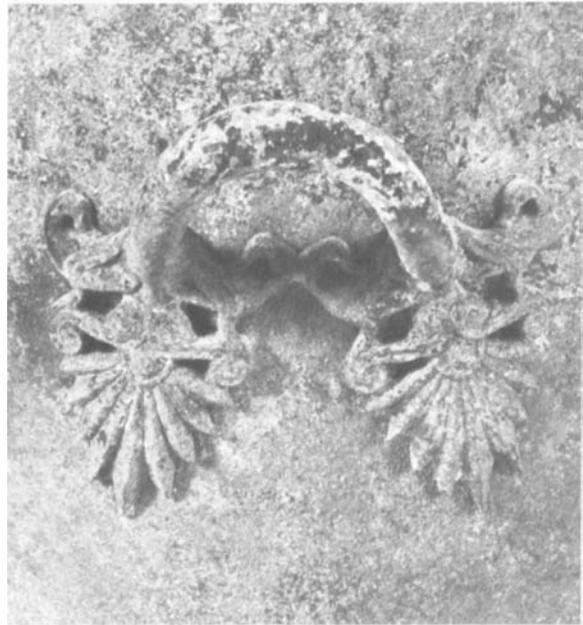
Condition: Dark red and green patina with heavy green incrustation; some small repairs at the base and on the rim in plastic. In modern times it was mounted on three fourth century B.C. cista feet, now removed.

Description: Footless. On the mouth, guilloche with dots. On the rim, beading between incised lines. The handle attachments are heater-shaped with two ducks preening above nine-petalled palmettes separated by volutes.

These bronze stamnoi were made as sepulchral vases.

Second half of the fifth century B.C.

Unpublished. Parke-Bernet, Dec. 4, 1969, no. 135; cf. C. Isler-Kerényi, "Stamnoi e Stamoidi," *QT* 5, 1976, p. 43 and note 36 for Etruscan stamnoi found in context.





2

Pair of Etruscan Stamnos handles

The J. Paul Getty Museum 78.AC.337

Presented by David Collins

Measurements: Max height handle attachments: 11.7 cm.
Max width handle attachments: 13.4 cm.

Condition: Dark green and reddish patina. In good condition. The handles were cast separately from the attachments and were then riveted together.

Description: The attachments of the handles are heater-shaped and each is decorated with frontal satyrs who are bald and bearded. Above this are a pair of tendrils. A small incised letter inside (ψ) is a workshop reference to the stamnos it was to be soldered to.

This is a common handle attachment of Etruscan bronze stamnoi.

Second half of the fifth century B.C.

Unpublished. Cf: Beazley, EVP, 248–250.



3

Etruscan black-figured stamnos by the Micali Painter

Private collection, Lugano

Measurements: Height: 34.4 cm.
Diam. of foot: 10.2 cm.
Diam. of mouth: 16.8 cm.

Description: Pale pink clay, grey-black opaque glaze. Interior unpainted except rim. Reconstructed from fragments, few missing.

A siren passes a terrified water-bird, perhaps a swan.

End of the sixth—beginning of the fifth century B.C.

Bibliography: Isler-Kerényi, *Stamnoi*, 15–17; Bloesch TA 53, no. 323, fig. 55.





4

Attic black-figured stamnos by the Michigan Painter

Miniature Class A
Private collection, Lugano

Measurements: Height: 18.7 cm.
Diam of foot: 8.4 cm.
Diam. of mouth: 13 cm.

Description: Pink clay inside, red-orange outside, shiny black glaze, partly greenish. There is added red and white paint. Reconstructed with the missing pieces overpainted. Milto on the bottom and graffito.

Above, a banqueting scene with a dog. Below, chariot race between two teams. Underneath the handles are the posts.

Attributed by Isler-Kerényi.

Last decade of the sixth century B.C.

Bibliography: Isler-Kerényi, *Stamnoi*, 18–23.



5

Attic black-figure stamnos by the Michigan Painter

Class of the Stamnos Vatican 414

The Los Angeles County Museum of Art, William Randolph Hearst Collection on loan to the J. Paul Getty Museum. L.75.AE.5

Formerly in the collections of B. Hertz, J. Mayer, William H. Forman, Joan Evans and Sir John Evans.

Measurements: Height: 34.1 to 33.8 cm.

Diam. of mouth: 21.3 cm.

Diam. of foot: 14.2 cm.

Condition: Broken and mended in antiquity. Reconstructed from many fragments with some small fills. Dent on the main side near the banqueter. Dipinto on foot.

Description: Thick, round, overhanging rim as in the Würzburg stamnos; long, slightly incurving neck; round shoulder; narrow base; disk foot with concave upper surface; handles almost straight and round in section. There is a thin ring at the junction of the neck, a broad one at the junction of the foot.

Philippaki has placed this particularly close to the Würzburg stamnos (Würzburg 328; ABV 343,2)

Attribution by B. Philippaki

Last decade of the sixth century B.C.

Bibliography: CVA USA 18, p. 16-8, plates 14 and 15. See for further bibliography.



There is an ivy wreath on the rim above, a unique feature for a stamnos. This occurs quite often on Etruscan stamnoi, but only on Hermonax's signed stamnoi (four survive plus fragments of two others) and on this vase. Black tongues on the shoulder above figured decoration in two zones, one on the shoulder and another on the body, divided by glazed lines. The shoulder zone is wide enough for the painter to decorate it with a komos, where the revellers have plenty of space to walk and make merry all around the vase. The zone round the body has a four-sided decoration, that is, symposium on one side, revellers coming up on the other side, and at the handle sides a vine stock heavy with hanging grape clusters. There is a lotus garland (bud and flower) below and rays at the base. The handles are all black. The ring at the junction of the foot is red; the lower edge of the foot is reserved. Under the foot is the same graffito as in several other black-figured stamnoi. The inside of the vase is glazed. (Philippaki)



6

Attic black-figured stamnos

Private collection, Lugano

Measurements: Height: 34.5 cm.

Diam. of foot: 15.2 cm.

Diam. of mouth: 22.4 cm

Description: Orange clay, shiny black glaze; parts reddish, with applied red and white paint. Reconstructed with the few missing parts painted over.

Side A. The struggle between Herakles and the monstrous three-bodied warrior Geryon. Geryon's dog, Orthros, lies between the two adversaries. At left, Iolaos or Hermes. Side B. Dionysos seated amidst dancing maenads and satyrs.

Last decade of the sixth century B.C.

Bibliography: Isler-Kerényi, *Stamnoi*, 24–28.



7

Stamnos in Six's technique

Private collection, Lugano

Measurements: Height: 24.2 cm.

Diam. of foot: 11.5 cm.

Diam. of mouth: 14.8-15.0 cm.

Description: Reddish-brown clay, shiny black glaze. Reconstructed from several fragments and now complete. Inscriptions and extremities of figures partially erased.

Inscriptions: Reproduced in Isler-Kerényi

Theseus to right attacks the minotaur who looks back. Ariadne is at right with opened arms.

Isler-Kerényi sees that this stamnos is more likely to belong to the workshop of the Antimenes Painter than to that of the Leagros group.

End of the sixth century B.C.

Bibliography: Isler-Kerényi, *Stamnoi*, 29–34.



8

Handleless stamnos in Six's technique

Private Collection, Geneva

Measurements: Height: 20.5 cm.
Max. diam.: 17.9 cm.
Diam. of mouth: 13.7 cm.
Diam. of foot: 10.4 cm.

Condition: Intact; preservation very good. Some wear in the added red.

Description: A handleless small vase with sturdy proportions. The neck and foot are wide, the neck curving in a little, and the dish foot slightly sloping. The mouth rim has a deep incision. Rings are found at the junction of neck and above the foot.

End of the sixth century B.C.

Bibliography: Philippaki, 26–28.



On two sides of the vase, the “decoration, in thick applied color, consists of three palmettes—the time-honored trio of one central palmette and two lateral—with waving tendrils which circumscribe the lateral palmettes and finish above in forming a calyx from which another palmette comes out. The hearts of the palmettes have no dots.” (Philippaki, 28) These two palmette groups meet up on the sides with tendrils interlaced. Four petals accent the joins on each side. Below are rays. Added red (darker than the floral decoration) is applied on neck ring, above rays, and on foot ring.

This is the same technique of decoration as on the preceding vase (no. 7), thick matte red glaze paint applied over the shiny black glaze. On both stamnoi, the painters have encouraged an all-around decoration. Among the other Six's technique stamnoi, the Edinburgh and Leyden vases (both with handles) share the overall floral decoration. Philippaki places this vase closest to the Edinburgh and its companions. Jacobsthal suggested that the Leyden vase may provide some idea of “what a silver stamnos of about 500 B.C...., may have looked like.” (Philippaki, 26 from Jacobsthal, 70). Of the four stamnoi without handles known, (two in Six's technique and two late fifth century red-figured) this example is the only floral decorated.



9

Attic red-figured stamnos by the Eucharides Painter

Class of the Tyszkiewicz Painter
Private collection, Lugano

Measurements: Height: 37.2 cm.
Diam. of foot: 14.2 cm.
Diam. of mouth: 20.2 cm.

Description: Pinkish clay, very shiny black glaze with green reflection. Details in diluted dark-brown paint. Added white and added red. Intact apart from the break at the shoulder.

The frieze scene is the "archery contest at Oechalia between Herakles and the sons of King Eurytus which ended in the victory of the hero who won the beautiful, but for him fatal, Princess Iole." (*Stamnoi*, 38) Side A. Iole is on the left, King Eurytus next, a brother of Iole, then Herakles. Side B. Three of the brothers excitedly pick up the weapons and test the bow.

Attributed by H. Sommer. The myth was identified by H. Jucker and D. von Bothmer.

Around 500 B.C.

Bibliography: Isler-Kerényi, 36-42, Brommer vl, 55, B5.



10

Attic red-figured stamnos by the Eucharides Painter

Class of the late stamnoi of the Berlin Painter

The J. Paul Getty Museum

Presented by Gordon McLendon with fragments donated
by Lynda and Max Palevsky and an anonymous donor.
77.AE.41

Measurements: Diam. of mouth: 19.4 cm.

Condition: Reconstructed from numerous fragments with
many fills. The foot is missing.

Description: Dotted eggs on the rim, profile above and
below. Plastic ring at the shoulders with two incised lines.
Compartmented tongues with reserved line below.
Reserved line all the way around, below scenes. Reserved
under the handles and inside of them.

Attributed by D. von Bothmer

500-490 B.C.

Unpublished.



The return of Hephaistos to Olympus. On the front, Hephaistos stands to right behind his donkey, dressed in short chiton balancing his skyphos in the palm of his left hand. In his right he held something, the tip of which remains (a smithy tool?). Behind him, an unidentified object. Dionysos, to right, looks back beckoning Hephaistos. His donkey is in front of him. In his left hand he holds a vine branch with leaves and three bunches of grapes (in added dots of clay, glazed over) and in his right a kantharos. On the reverse, dancing satyrs and maenads. A satyr piping the double flute looks back at Dionysos; next, a maenad in chiton and cheetah-like nebris playing the krotala. A satyr, dancing to right chases a maenad, to right, who looks back. Between them is the dropped thyrsos. She also wears a nebris. Below each handle is a column krater with ivy leaf garlands. (Three black lines are at the base of the vase below the eagle). Behind Hephaistos is an eagle, accompanying them to Olympus.



11

Fragments of a red-figured stamnos by the Eucharides Painter

The J. Paul Getty Museum, Anonymous donation.
78.AE.285.3A and C.

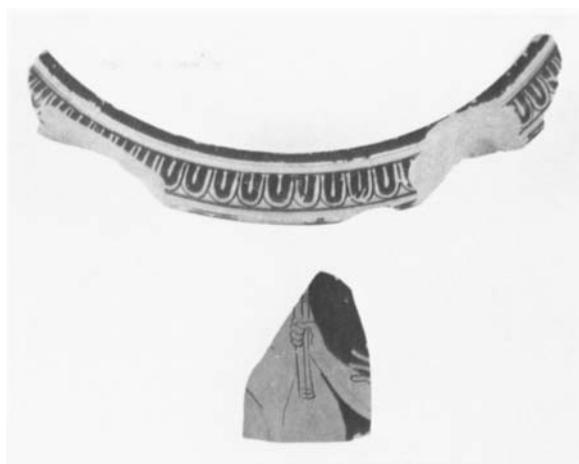
Measurements: Fragment A, Maximum width: 15.0 cm.
Fragment B, Maximum width: 5.0 cm.

Description: A, Egg motif on the rim, and all black below.
B. Part of centaur, frontal, with two hands of another figure.
In his right, a double flute. These fragments may have
been from a companion piece of the preceding.

Attributed by J. Frel.

500-490 B.C.

Unpublished.



12

Attic red-figured stamnos by the Triptolemos Painter

Private collection, Lugano

Measurements: Height: 35.5 cm.
Diam. of foot: 15.2 cm.
Diam. of mouth: 21.6-22.0 cm.

Description: Orange clay, blue-black shiny glaze, greenish
in places, with applied white and red. Reconstructed with
some missing parts repainted.

Inscriptions: on the front (as from left): ΔΙ[Ο]ΜΕΔΕ[Σ]
(Diomedes), ΟΔΥΤΤΕΥΣ (Odysseus), ΑΧΙΛΛΕΥΣ
(Achilleus), ΦΟΙΝΙΧΣ (Phoinix); on the shoulder:
ΝΙΚΟΣΤΡΑΤΟΣ ΚΑΛΟΣ (Nikostratos kalos); on the back
(as from left): ΦΟΙΝΙΧΣ (Phoinix); ΠΑΤ (Pat... =
Patroklou or Patroklo), ΗΕΚΤΟΡ (Hektor), ΠΡΙΑΜΟΣ
(Priamos).

Graffito under foot: FY ΗΑ.

The Wrath of Achilles. In the center of A is Achilles and
before him Odysseus, Diomedes at left and Phoinix at
right. On the back, Achilles rushes at Hektor. Phoinix



attempts to hold back Achilles while Priam does the same with his son. The slaughtered ram between the two groups is a reminder of the dead Patroklos. The scene is linked to Aeschylus' interpretation of the subject.

Just before 480 B.C.

Bibliography: Isler-Kerényi, *Stamnoi*, 43–48; Beazley, ARV no. 7; Philippaki 102; Schmidt in ON 141 ff.

13

Attic red-figured stamnos by Tyszkiewicz Painter

Private collection, Geneva

Measurements: Height: 37.5 cm.

Max. diam.: 30.2 cm.

Diam. of mouth: 19.4 cm.

Diam. of foot: 14.7 cm.

Condition: Put together from many large fragments with two chips on the foot and on the rim. The surface is scratched on the figures only.

Description: The rim is thick, slanting downwards with a broad mouth. There is a long, almost straight, neck, a red line on the neck, tongues all the way around the shoulders, round handles curved upward, and two red lines circumscribing the vase below the level of the reserved "bases." Plastic ring above the disk foot which is slightly concave on top. Added red: A, strings from Hermes' hat, the ivy crowns; B, ivy crowns, fillet, plectrum cord.

Attributed to the Tyszkiewicz Painter by J. Frel and by C. M. Robertson.

480-470 B.C.

Unpublished.

Cf. Philippaki 34–36, 95–97.



Side A. Komos with Dionysos and Hermes. Hermes to right looks back, kerykeion in his left hand, kylix in his right (his hat is curiously drawn). Next, a reveller in short chiton to right greets Dionysos with upraised left hand, skyphos in his right. Dionysos to right looks back with a kantharos in his right hand and ivy branch in his left. An infibulated satyr to right pipes a double flute.

Side B. Herakles between two youths. A youth, with mantle over his left arm, advances to right, skyphos in his right hand. Herakles to right looks back with a club in his left hand resting on his

shoulder and a kantharos in his right hand, his mantle carried on his upper arms. Next to him, a youth to right, carrying the lyre in his left hand and the plectrum (attached by a cord to the lyre) in his right. The first youth and Herakles wear ivy crowns and the musician a plain fillet.

Sides A and B should probably be read as one. The lyre player on B is to right and Hermes on A looks back at him. The piping satyr on A leads the procession. Because of the presence of Hermes, Herakles, and Dionysos, a special komos is suggested. One is tempted to identify the bearded man in short chiton, the artisans' costume, as Hephaistos even though he has neither a lame foot nor carries his smithy tools. But the painter also omitted Herakles' lionskin. (Can we then identify the lyre player as Apollo?) The scene may be interpreted as Hermes and Herakles helping Dionysos to lead Hephaistos back to Olympus to free Hera, in the elevated mood of a revellers' komos.

The shape of this stamnos is unusual; the neck, rim, and general proportions are very like those of the stamnoi of the Class of the Tyszkiewicz Painter. However, the handles, their placement, and the tongues around the shoulder as the only ornamentation recall the vase in Detroit by the Tyszkiewicz Painter, classed as a Transitional Stamnos of the Berlin Painter. The reserved "bases" beneath the scenes also suggest the sparse decoration of the Berlin Painter, a feature shared by the vase in Detroit (Detroit Institute of Fine Arts 24.13, ARV 291,28).

In a raking light, the copious preliminary sketches can be seen, especially on the side with Dionysos. The pentimenti reveal that the painter intended the figures to be closer together, with Hermes' drapery extended at right to indicate a more active pose. The sketches of the legs of the next reveller (Hephaistos?) appear to have been in a different position, perhaps even to left.

Five vases are represented in the two scenes: kylix, kantharos (twice) and skyphos (twice), three of the most common drinking vessels for a drinking party.



14

Attic red-figured stamnos by the Syleus Painter

Private collection, Lugano

Measurements: Height: 35.3 cm.

Diam. of foot: 17.4-17.8 cm

Diam. of mouth: 23.5 cm.

Description: Red clay verging toward brown, shiny black glaze with greenish reflections. Details in diluted orange and brown; inside glazed. Reconstructed with some small restorations and repaintings.

Inscriptions: on the front: above Achilles' shield: AXIA[ΑΕΤΣ] before the fighting Amazon: ΕΦΙ[.....]; on the back vertically in front of the standing male figure ΔΙΟΜΕΔ[ΕΣ] above the seated figure: ΑΓΑΜΕΜΝΟΝ; vertically, in front of the woman: ΚΑΛΕ.

Side A. Achilles and Penthesilea, Queen of the Amazons. A young Amazon hoplite runs up to assist her queen. Side B. Agamemnon, holding a scepter, performs a libation assisted by Briseis. Behind him stands Diomedes.

According to Isler-Kerényi this is the Syleus Painter's "stiff severe style" of around 470 B.C.

Bibliography: Isler-Kerényi, *Stamnoi* 49-52; Beazley, ARV 251, 35; Philippaki 59 f.



15

Attic red-figured stamnos by the Siren Painter

Class of the Siren Painter's Stamnoi

Private collection, Texas

Measurements: Height: 20 cm.

Condition: Put together from many fragments. Some sherds are missing: the lower part of Odysseus' ram, the area below Polyphemos' left leg, the mid- and lower sections of the youth on B, part of the washbasin, part of the middle girl's hair, part of the other girl's chest and arm. Some other fills in the black body are painted.



Description: The height of the vase is almost the same as the width with handles included. The rim is rather thin, sloping downwards to the wide and long neck which curves slightly inwards. There is a plastic ring at the neck (black), flanked by two tooled lines and tongues all the way around. On a reserved line below the tongues, the handles are flat with two grooves and reserved inside. The scenes are in panels bordered by pomegranate nets and, below, pairs of two stopped meanders, separated by saltire squares on A and by checkered squares on B. There is an incised line at the foot. The lower profile is reserved. Inside, it is glazed black.

About 480 B.C.

The identification to painter and class is by D. von Bothmer.

Unpublished.

Cf. Philippaki, pp. 97–98; B. Fellmann, *Die antiken Darstellungen des Polyphemabenteuers* (München, 1972).



Side A. Odysseus' flight from Polyphemus' cave. Polyphemus, with teeth bared and blood running from his eye, pushes back the rock door with his right hand, as the rams run out. Odysseus is beneath the ram at left, his sword raised and a sailor is beneath the ram at right. Two sets of bands bind the two men to the rams. Both Odysseus and his companion wear short chitons. The baldric and sword sheath are visible on the latter.

Side B. Two young women and a youth at a basin. The youth in mantle fondles the breast of the bather at center as he leans on his walking stick. Behind the basin, she stands, head turned back, torso frontal, legs right. She wears an earring and fillet. The bather to right holds a sponge in her left hand and steps over an obstacle; her hair is bound in a sakkos and an earring can be seen in her lobe (note the curved wire extending through the back).

This stamnos is so like the Louvre Stamnos (C 180, ARV 289,2; Philippaki p. 98. By the Siren Painter, Class of the Siren Painter's Stamnoi) as to be its pair. The subjects from the *Odyssey* also unite them.

This is an unusual depiction of the scene with Polyphemus turned in one direction and the rams in the other. The artist has made both Odysseus and his companion bound (by willow ropes?) and placed the sailor alone under one ram.

16

Attic red-figured stamnos by the Deepdene Painter

Private collection, Lugano

Measurements: Height: 33.6 cm.
Diam. of foot: 13.2 cm.
Diam. of mouth: 20.2 cm.

Description: Orange clay, blue-black shiny glaze. Internally applied around neck only. Reconstructed from many fragments and repainted.

Theseus pursues Helen with an attendant. The same scene on reverse is reduced to the two main figures.

Attributed by Isler-Kerényi

Just before 470 B.C.

Bibliography: Isler-Kerényi, *Stamnoi*, 54-58.



17

Attic red-figured stamnos by the Dokimasia Painter

Class of the late stamnoi of the Berlin Painter
Private collection, Lugano

Measurements: Height: 28.7 cm. (+6.4 cm. lid)
Diam. of foot: 12.1 cm.
Diam. of mouth: 16.6 cm.
Diam. of lid: 16.2 cm.

Description: Reddish-brown clay, shiny blue-black glaze, applied internally only around neck. Applied red and some details in diluted glaze. Graffiti under foot. Intact with only a few chips.

The Death of Orpheus. Orpheus raises his lyre in self defense against the seven women who bear rocks, spit, sword, spear and pestles. (A tree comes through the handle.) The scene runs around the vase.

Around or shortly after 470 B.C., from his "monumental phase."

Bibliography: Isler-Kerényi, *Stamnoi*, 59-64; Philippaki, 153 (p. 42); Beazley, *Para*, 373 no. 34 ter; Schmidt, GK 100pf.



18

Attic red-figured stamnos by the Copenhagen Painter

Class of the Copenhagen Painter.

Private collection, Lugano

Measurements: Height: 36.4 cm.

Diam. of foot: 15.2 cm.

Diam. of mouth: 21.4 cm.

Description: Pale orange clay, gray-black paint unevenly applied (also inside). Miltos under foot. Incised trial sketch; pale brownish (dilute glaze) details. Reconstructed, few fragments are missing.

Two episodes of the struggle between Theseus and the Minotaur. On the front, Theseus and the Minotaur; Ariadne is at left and at right, King Minos. On the back are three Athenian mothers and their three sons, destined for the Minotaur should Theseus lose.

From the flourishing period of the Copenhagen Painter from 475 circa until beyond 470. [Isler-Kerényi].

Bibliography: Isler-Kerényi, *Stamnoi*, 65–69; Beazley, *ARV* 257 no. 11 and 1640; Philippaki, 63 nos. 5 and 65, plate 33; Bloesch, *TA* no. 245, plate 41.



19

Red-figure stamnos

Class of the Copenhagen Painter
Private collection, Geneva

Measurements: Height: 33.2 cm.
Max. diam.: 29.3 cm.
Diam. of mouth: 18.1 cm.
Diam. of foot: 14.9 cm.

Condition: Mended from several large fragments with some small fills.

Description: This class is characterized by its broad mouth, short flat rim with a groove at the upper edge, a short neck, narrow shoulder, narrow base, thick disk foot, and straight strip handles placed low.

470-460 B.C.

Unpublished.

Cf. Philippaki, 63-65; Isler-Kerényi, *Stamnoi*, 65 ff.



Short tongues circle the shoulder and beneath the two scenes is a continuous key rightwards. The foot is reserved except for the top of the foot. Applied white was used on the hair and beard of the old man (A). The glaze is brownish.

Side A. The departure of a youth. Older man to right stands with walking stick in hand, dressed in chiton and mantle. Behind the horse, a youth to right stands and looks back. He wears chlamys, and petasos and carries two spears.

Side B. Three mantled youths. The middle youth's chiton peeks out from beneath the mantle.

This class of stamnoi was limited to the early classical period. Philippaki says that they may have been confined to one workshop, perhaps even one potter: "It was too unpleasant to find imitators." The painting is clumsy, depriving the horse of his hocks and neglecting arms within strange folds of the youths' mantles. The other stamnos of this class in the exhibition is by the Copenhagen Painter (no. 18). It is slightly taller but of the same shape and proportions.



20

Attic red-figured stamnos by the Niobid Painter

Class of the Altamura Painter, "variety b"
Private collection, Lugano

Measurements: Height: 33.2 cm.
Diam. of foot: 14.4 cm.
Diam. of mouth: 19.4 cm.

Description: Red-brown clay, shiny black glaze (applied in stripes inside). Details in brown diluted glaze. Intact, with a few cracks in the handles and some chips on back and around rim.

"Young King Triptolemos is about to fly on his winged throne in the presence of the two goddesses of Eleusis: Demeter to the left and, to the right, her daughter Persephone with whom Triptolemos is also performing a propitiary libation." (*Stamnoi*, 80) On the back, three women. The center one wears earrings and headband and is handed a sceptre.

Around or shortly after 465 B.C.

Bibliography: Isler-Kerényi, *Stamnoi*, 76–82; Beazley, *Paral.*, 395 no. 41ter; *MM* 34, 1967, no. 165; Philippaki, 153 (p. 73); Bloesch, *TA*, 42, no. 246, plate 41.



21

Attic red-figured stamnos by the Aegisthus Painter

Private collection, Lugano

Measurements: Height: 37.1 cm.
Diam. of foot: 15 cm.
Diam. of mouth: 21.2 cm.

Description: Orange clay, shiny grey-black glaze, applied in stripes inside. Details drawn in dark brown diluted glaze. Miltos under foot. Inscription: ΗΟ ΠΑΙΣ ΚΑΛΟΣ. Perfectly preserved, traces of wear around neck.

Six maidens attend an ablution. All stand in file, dressed in chitons and mantles except the nude maiden at the basin, three maidens on each side.

Shortly after 470 B.C.

Bibliography: Isler-Kerényi, *Stamnoi*, 70–75; Beazley, ARV 1957, 19 bis; Philippaki, 58, no. 6.



22

Attic red-figured stamnos by the Achilles Painter

Private collection, Lugano.

Measurements: Height: 39.1 cm.
Max. diam.: 30.3 cm.
Diam. of foot: 15.8 cm.
Diam. of mouth: 21.7 cm.
Height of lid: 6.7 cm.
Diam. of lid: 22.7 cm.

Description: Red-orange clay, shiny black glaze with green brownish reflections, applied internally only around neck. Matte glaze inside. Details in dilute glaze. Reconstructed from several large fragments; otherwise preservation is excellent. "Fiction" handles. Below the picture area, sets of stopped meanders, separated by saltire with the odd man below the handle (behind Aegina).

Attributed by H. Sommer.



450-440 B.C.

Bibliography: Isler-Kerényi, "Un nuovo stamnos del Pittore di Achille" in collezione Ticinese, QT 8, 1979, 11-31.

There is a dent made before the vase was fired just below Zeus' arm. The foot was broken in antiquity and was reattached by three bronze joins. An accidental stroke of the paintbrush can be seen on Aegina's mantle.

The scene goes around the vase but it has been divided into two compositions with two figures back to back at each of the handle zones. The reserved strap between the handles gives the name 'fiction handles' to this variety. They are painted as if they were added last, after the vase scene was finished.

On the main side, Zeus, identified by sceptre and crown, tenderly accosts the nymph Aegina. One of her sisters runs off at right to report the incident. A remote and quiet male figure at left looks on. On the reverse, three of Aegina's sisters, agitated at the events, run to a bearded, balding man who holds a staff. He must be Asopos, their father. The bearded onlooker on the obverse may possibly be interpreted as Sisypchos, who witnessed the rape from the heights of Acrocorinth and reported it to Asopos.





23

Attic red-figured stamnos by a Polygnotan

Private collection, Lugano

Measurements: Height: 25.8 cm.

Diam. of foot: 9.5 cm.

Diam. of mouth: 14.2 cm.

Description: Orange clay, shiny black glaze. Intact, traces of wear around neck (perhaps from a lid?). Details of lion skin in diluted reddish glaze.

Side A. Dionysos hands his kantharos to a maenad who is about to pour a libation out of an oinochoe.

Side B. Piping Herakles meets a dancing satyr.

Near the Hector and Peleus Painters

Polygnotan Class with double-curved foot (Philippaki 123 ff. Isler-Kerényi has classed it under the Small Stamnoi chapter, Philippaki 136, pl. 58.)

Just before 430 B.C.

Bibliography: Isler-Kerényi, *Stamnoi*, 83–88; Beazley ARV 1680 no. 23 bis; Philippaki 125 f.; Porten-Palange, QT 3 (1974) 13ff.



24

Etruscan red-figured stamnos by the Painter of Villa Giulia 43969

Santa Barbara Museum of Art
Gift of Mr. and Mrs. William P. Nelson
Inv. No. 45.11.2

Measurements: Height: 00.0 cm.
Diam. of mouth: 00.0 cm.
Diam. of foot: 00.0 cm.

Condition: Reconstructed from several large fragments with fills painted over. Applied white and red in fair to good condition.

Description: Dotted egg motif on rim, tongues at the shoulders with reserved line below (dotted with white on A below), sets of four separated by checkered squares below the scenes. Incised line at join to foot and a profile of foot. The round handles are curved up almost against the body of the vase.

Attributed by M. Del Chiaro.

About 370 B.C.

Bibliography: Del Chiaro, no. V-9.



On side A, Zeus, thunderbolt in his left hand and the reins to his chariot in his right, thunders to the left. Above the nearest horse, an Eros, and before them an eagle and a dog. On B, a meanad sits on a support holding a tambourine, faced by a satyr with another behind her, surrounded by the attributes of Dionysos—kantharos, rhyton, a fillet, sash, shrub, and another tambourine. The Dionysiac character of Side B suggests that Zeus is on his way to visit Semele, the mother of Dionysos. Under the handles, a frowning satyr, and below the other, a head of laurel-wreathed Apollo, faced by his bird, the raven.

25

Etruscan Stamnos of the Group of Villa Giulia 2303

Private collection, Lugano

Measurements: Height: 42.3 cm.
Max. diam.: 31.7 cm.
Diam. of mouth: 24.2 cm.
Diam. of foot: 13.3 cm.

Condition: Reconstructed from several large fragments. Pit in the main side at the top. The yellow slip has disappeared while most of the gray remains.

Description: Beneath the slip are nine reddish glaze lines on the brownish clay, perhaps serving as guidelines for the decoration. There is a round hole in the foot made when the clay was wet.

End of the fourth century B.C.

Unpublished

Cf. Beazley, *EVP*, pp. 281–283 and p. 284.



The handles are twisted ropes of clay (the pulling lines are clearly visible) ending in plastic winged seahorses. Incisions mark fins, mane, eyes, etc. The decoration from top to bottom is continuous wave-like curls with dolphins above, alternate in-between the waves.

Side A. A griffin and lioness attacking a stag, then large scrolls.

Side B. A palmette and a lotus chain.

The vases in this group are sepulchral. No other stamnos of this class known to me has any figurative scene. Nor does any other vase seem to have the reddish-glaze lines beneath the slip. This type of animal scene is age old; here the silhouettes of the animals (as preserved) recall Tarentine models (compare the numerous gilded terracotta appliques). The other colors found on the handles of vases of this group are not apparent. The gray and yellow slips are thought to imitate silver (inlaid with bronze or gold?), but the effect would always have been a poor reminder of the real thing.

Although this group is to be separated from Etruscan silvered vases decorated with reliefs and from vases in a similar technique from South Italy (Tarentine?), the animal group on this vase may open a discussion of possible connections with Southern Italy.



ABBREVIATIONS

Beazley ARV	J. D. Beazley, <i>Attic Red-figure Vase-Painters</i> . ² Oxford 1963.
Beazley EVP	J. D. Beazley, <i>Etruscan Vase-Painting</i> . Oxford 1947.
Beazley Para	J. D. Beazley, <i>Paralipomena</i> . Oxford 1971.
Bloesch TA	H. Bloesch, <i>Das Tier in der Antike</i> . Zürich 1974.
Brommer vl	F. Brommer, <i>Vasenlisten zur griechischen Heldensage</i> . ³ Marburg 1973.
CVA	<i>Corpus Vasorum Antiquorum</i> .
Del Chiaro	M. Del Chiaro, <i>The Collection of Greek and Roman Antiquities at Santa Barbara Museum</i> , Santa Barbara 1962.
GK	<i>Zur griechischen Kunst</i> (Festschrift H. Bloesch). Bern 1973.
Isler-Kerényi, <i>Stamnoi</i>	C. Isler-Kerényi, <i>Stamnoi</i> , Lugano, 1976/77.
MM	<i>Münzen und Medaillen AG</i> (Basel).
ON	<i>Opus Nobile</i> (Festschrift U. Jantzen). Wiesbaden 1969.
Philippaki	B. Philippaki, <i>The Attic Stamnos</i> . Oxford 1967.
QT	<i>Quaderni Ticinesi di Numismatica e Antichità classiche</i> (Lugano).



