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FOUR SOUTH ITALIAN VASES IN THE LISBON DISTRICT

The four South Italian red-figure vases I propose to analyse in this paper entered this country in the second half of the last century, as gifts made directly or indirectly by the Papal See, though each time under different circumstances. Of these vases, the first two were already known to exist, but were lost trace of¹, whereas the other two are entirely new.

I. TWO COLUMN-KRATERS FROM THE ROYAL COLLECTION

When I wrote *Greek Vases in Portugal* in 1962, I traced down the history of the Royal Collection, starting from the account given by Emil Hübner, first in *Die antiken Bildwerke in Madrid* (Berlin, 1862), Anhang, pp. 328 sqq., and then, more fully, in *Bullettino dell' Istituto di Corrispondenza Archeologica* (Roma), 1862, 193-207. I transcribed this archaeologist's description of the Greek vases belonging to the King's collection of ancient art (pp. 12-17), which I shall not repeat here. It consisted of two column-kraters and three small vases the shape of which was not clearly specified.

As to the three small vases, I was able at the time to locate them in the Palace of Vila Viçosa (Évora), where they are kept in glass cases in the basement rooms, under the heading 'King Louis' Collection'.

¹ The rediscovery of these vases in the Palace of Belém I owe to Prof. Fernando Fonseca, of the Faculty of Medicine of Lisbon, to whose memory this paper is dedicated as a small tribute of gratitude to a generous friend and a great scientist.

My thanks are also due to the Presidency of the Republic, for permission to see and photograph the vases under its care.

This, of course, assuming that the vases so vaguely referred to by Hübner corresponded with the two lekythoi and one lebes gamikos which are extant.

On the other side, the two column-kraters were fully described, but the only fact known about them was that after the death of the King consort, in 1885², they apparently remained in the Palácio das Necessidades, where Hübner had seen them. But they were lost trace of in 1910, when the monarchy came to an end.

As a matter of fact, as I came to know in recent years, they had been housed in another Royal Palace in Lisbon, the Palácio de Belém, which had been the favourite residence of Queen Maria II. (to whom King Fernando was consort), and became afterwards the official residence of the President of the Republic.

The two vases correspond so well with Hübner's description that there should be no further doubt as to their identification. They are, as he says, 'di stile bello', and this quality, combined with the fact that they had been a gift from the apostolic nunzio to King Pedro V. (1855-1861), may have caused their having been preserved in such a good condition³.

Now the provenance of the vases was said by Hübner to be Neapolitan (in his account in German, p. 331) or probably Nolan (in his account in Italian, pp. 193-207). Whether by Nolan he meant Attic red-figure, since it was at Nola that most of the Greek cases turned up at first⁴, I am not sure, but it looks very probable. A closer inspection nevertheless shows that both are Early South Italian, that is to say, that they belong to that period characterized by so close a stylistic association with Attic painters of the middle and early third quarter of the fifth century B.C., that Prof. A. D. Trendall advanced the hypo-

² And not in 1868, as I wrote by mistake in *Greek Vases in Portugal*, p. 16.

³ So that, within the reservations made above as to the identification of the small vases (I do not feel sure whether Hübner muddled his notes or else the lebes gamikos was a late addition and one of the small vases disappeared), we may now venture to assume that the whole of the Royal Collection of Greek vases has been recovered (n.º 13 in Hübner's list has been shown by Mrs. Adília M. Alarcão, «Um cálice da oficina de Rasinius (no Paço Ducal de Vila Viçosa)», *Conimbriga* 13 (1974), 33-39, to correspond with the fragments of a terra sigillata chalice kept in that Palace. As a matter of fact, I had undervalued an important detail that Hübner assigned to it: a decoration with reliefs).

⁴ Cf. R. M. Cook, *Greek Painted Pottery* (London, 1960), pp. 293-294.

thesis that the two first great South Italian artists, the Pisticci and Amykos Painters, may have been of Greek origin and trained in Athens ⁵.

But the term Early South Italian itself covers a twofold reality, which the same scholar only accepts as 'a general term of reference', since the subsequent development of the two recognizable schools of that period shows that to use 'Early Lucanian' and 'Early Apulian' instead is far more appropriate ⁶. In the present case, each vase belongs to one of these schools, as we shall see.

1. *Early Lucanian Column-krater*. PLATES 1-4.

Lisbon, Palace of Belém. From Italy.
End of fifth century B. C.

A. Departure of warriors.

On the left a woman in a peplos girt round the overfold with a double black stripe down it and a garland round her head holds out in both hands a tainia marked with dots before a warrior, naked but for a himation draped behind his back and over his shoulder. He also wears a pilos on his head, and holds a spear in his raised right hand. In his left hand he carries a round shield with a wreath of leaves as a device and a rim ornamented with dots.

On the right a Nike in a peplos similar to the one of the woman on the left, but for the double black stripe; a himation is draped over her left arm, her hair tied up in a sash (sphendone); she holds an oinochoe in her right hand and with her left she is presenting a patera to a warrior in front of her. The warrior is naked but for a himation draped loosely over his arms, he has a fillet in his hair and stands with his right leg bent, his weight resting on the left. With his left hand, he holds a spear in an oblique position, while with his right he raises a helmet at which he is intently looking.

⁵ A. D. Trendall, *The Red-figured Vases of Lucania, Campania, and Sicily* (Oxford, 1967), I, p. 3 (henceforward quoted as *LCS*).

⁶ *Idem*, *ibidem*.

B. Four youths.

Two pairs of youths facing each other, wrapped in long himatia. In each pair, the one on the left holds a stick in his right hand. An aryballos hangs on the wall, on the left.

The vase has a black-figured animal frieze — lions confronting boars alternating twice and a goose on the right — on the obverse of the rim; on its reverse, there is a stylised ivy-pattern. The mouth is decorated with ivy. An ivy-pattern (which seems to have been repainted) also decorates the obverse of the neck; its reverse is left plain black. The panels are framed at top by a tongue-pattern, at sides by stylised ivy-pattern; no decoration below.

Looking at the decoration of the vase and its style in general, made me think of the Amykos Painter. This has been confirmed by Prof. A. D. Trendall, who has seen photographs of the vase and says it should be compared with *LCS* nos. 180 and 177a (in *Suppl. I*, p. 7) for the ivy-pattern on the neck and the black-figured animals round the rim⁷. He also notes that the youths on the reverse go closely with those on nos. 178-181, and on 182 the woman has the same double black stripe down her peplos.

Out of some 160 vases ascribed to this painter by Prof. Trendall, ten are column-kraters. This is now a further one, which is in complete agreement with the characteristic features he assigned to him in *LCS I*, p. 40. As it happens, it is also the first vase in Lucanian style so far known in this country⁸.

⁷ Dr. Dietrich von Bothmer, who saw photographs of the vase, also thinks it goes with the Amykos Group.

⁸ After the publication of *Greek Vases in Portugal*, four Attic vases turned up in a private collection in Lisbon, which I published under the title «Greek Vases in Portugal — a Supplement», *Bulletin van de Vereeniging tot Bevordering der Kennis von de Antieke Beschaving te'S-Gravenhage* 42 (1967), 78-83. Add to this the small fragments of Attic cups listed by P. Rouillard, «Les coupes attiques à figures rouges du IV.^e S. en Andalousie», *Mélanges de la Casa de Velazquez* 11 (1975), 21-49, and the broken bell-krater in the Museum of Alcácer do Sal, by the Black-Thyrus Painter, published by the same, «Un cratère inédit du Peintre du Thyrsus Noir à Alcácer do Sal», *Conimbriga* 14 (1975), 177-183 (where references to other small fragments are also given).

2. *Early Apulian Column-krater*. PLATES 5-8.

Lisbon, Palace of Belém. From Italy.
End of fifth century B. C.

A. Komos.

A woman in Doric chiton girt at the waist, wearing a necklace, ear-rings and bracelets, walks to the right, holding a kottabos-stand in her right hand, her left arm outstretched towards a naked youth, who is walking in the same direction, but turns his head to look at her. He wears a fillet round his hair and carries a lighted torch in his right hand and a situla in his left. On the right of the panel, a woman holding a tambourine in her left, walks towards a standing youth with a thyrsus in his left. The woman wears a peplos girt round the overfold, with a double black stripe down the left side, a necklace, ear-rings and bracelets. The tambourine is ornamented with rays in the middle and dots round the rim. The youth is naked but for a himation draped over his left arm and behind his back, the end held in his right hand, and a double fillet in his hair.

B. Four youths.

Two pairs of youths holding conversation. They are all draped in himatia. The second one holds a wreath and the fourth one a stick. An aryballos hangs on the wall, just in the middle of the scene.

Decoration is very similar to the one of the preceding vase. There is also a black-figured animal frieze on the obverse of the rim and a stylised ivy-pattern on the reverse; the mouth is decorated with ivy. An ivy-pattern (which seems to have been repainted) ornaments both obverse and reverse of the neck. As in the other vase, the panels are framed at top by a tongue-pattern and at sides by stylised ivy-pattern, the only difference being that there is an ornament below consisting of meanders in threes and saltire-squares⁹. At handle-bases, small tongues.

⁹ For the 'rhythmic combination of meander with pattern-square', its origins and popularity, see J. D. Beazley, «Citharoedus», *Journal of Hellenic Studies* 42 (1922), 70-98, especially p. 87.

Despite these similarities, the two vases are not by the same hand, not even from the same school. Prof. A. D. Trendall, who has also seen photographs of the vase under discussion, says it is Early Apulian and emphasizes that it illustrates the close connexion between this style and Early Lucanian at the end of the fifth century B. C. He assigns it to the same painter as the Boston boar-hunt krater (Boston 1970.236 = *Burlington Magazine*, Febr. 1973, p. 118, fig. 69) and also Milan «H.A.» 345 (*CVA* 2, IV D, pl. 3,1 and pl. 4,1). He notes that its reverse is remarkably like that of the Boston krater, especially in the treatment of the drapery. He further adds that these vases are related in style to the Ariadne Painter. As we have by now at least three (and probably four) vases by a single hand, he believes we ought to give the painter a name, which he proposes to be the Lisbon Painter, a suggestion I gladly accept.

The above mentioned vases are both column-kraters. The one in Milan has an Amazonomachy on the obverse and four draped youths on the reverse; the one in Boston has a boar-hunt on the obverse and also four draped youths on the reverse. They will be entered respectively as no. 117 and no. 118 in the chapter on the Sisyphus Group of Prof. Trendall's forthcoming great book on Apulian¹⁰, to which the Lisbon vase will come as no. 1/118a, in a new addenda.

II. TWO APULIAN PELIKAI IN A PRIVATE COLLECTION

We now proceed to describe two vases in a private collection at Cruz Quebrada (Lisbon), whose present owner inherited them from an ancestor, the Marques of Tomar (A. B. Costa Cabral), a distinguished politician and minister to Queen Maria II., who ended up his career as Portuguese Ambassador in Rome, between 1870 and 1889. The vases were given him by Pope Leo XIII. (1878-1903), that is to say, somewhere between 1878 and 1889. They probably entered this country in 1889, when the Marques returned home.

¹⁰ A. D. Trendall and A. Cambitoglou, *The red-figured Vases of Apulia* (henceforward quoted as *RVAp* I). I am most grateful to Prof. A. D. Trendall, not only for the various kinds of help acknowledged in the course of this paper, but also for allowing me to read a proof of p. 26 of his forthcoming book.



Plate 1



Plate 2



Plate 3



Plate 4



Plate 5



Plate 6



Plate 7



Plate 8



Plate 9



Plate 10

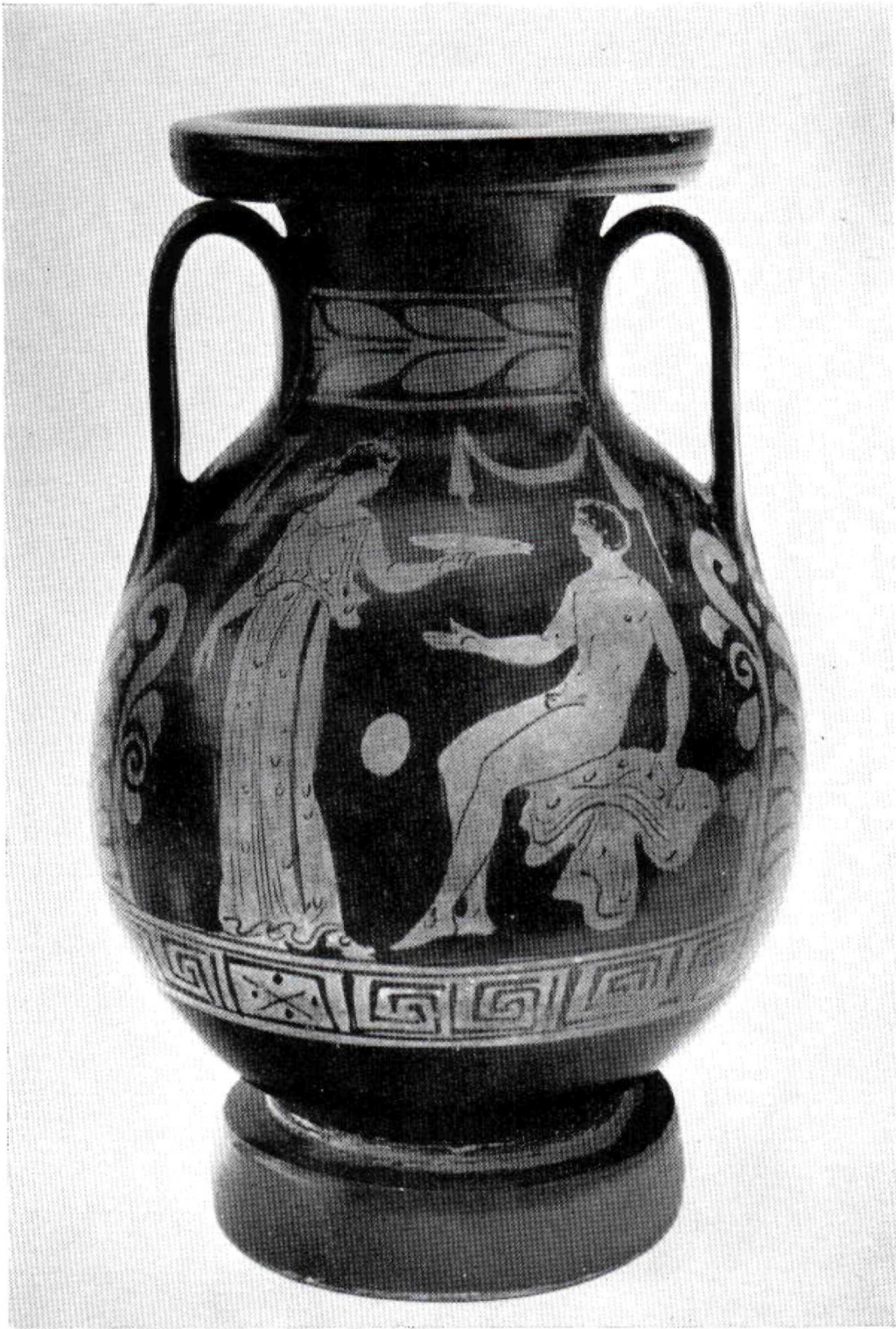


Plate 11



Plate 12

3. *Apulian Pelike*. PLATES 9-10.

Cruz Quebrada (Lisbon). Private collection. From Italy.
Second quarter of the fourth century B. C.

A. Woman and youth.

On the left, a standing woman dressed in a sleeveless Doric chiton with girdle, necklace and bracelets round both arms, her hair bound up in a sphenone, ornamented in front with beads. In her left arm she holds a kalathos decorated with bands of net-pattern and full of fruits; from her right hangs a bunch of grapes. She is turned towards a nude youth on the right, seated on a piece of drapery, with a phiale in his right, which he is holding out towards the woman. He has a fillet round his hair and an upright spear in his left raised arm. On the ground, between the two figures, grows a plant with berries.

The upper part of the youth's body seems to have been slightly repainted.

B. Two youths.

Two youths draped in their himatia. Both wear a fillet round their heads. The one on the left has his left arm bent upwards at the elbow, forming a small bulge above the level of the waist-line. The one on the right has his right shoulder bare and holds a stick with his right extended arm. Between them, a palmette spiral.

Both scenes are framed below by a meander-pattern with saltire-squares. On both sides, beneath the handles, there is a rich decoration of palmette fans with side tendrils. Round the neck, a laurel-wreath with small dots at the tips of each leaf. Below the wreath, a reserved band with two vertical lines alternating with circles. On the reverse, a laurel-wreath only.

White is used for beads, necklace, bracelets and headdress of the woman, for the youth's hair fillet and for the bunch of grapes; also for the stem and flowers of the plant in the middle.

As to authorship of the vase, Prof. A. D. Trendall, who has seen photographs of it, thinks it is by the Felton Painter, the standing woman being a near replica of the one on the reverse of Minnesota 73.10.14, which will be no. 71 of his forthcoming *RVAp I* (Parke-Bernet, *Sale Catalogue* 3404, 26 Sept. 1972, n. 277; *Gazette des Beaux-Arts*, Febr. 1974, Suppl., p. 99, no. 328), and the drawing of the faces, hair and drapery are also very much in the manner of that artist. He also notes as a common feature the presence of small dots at the tips of the leaves on the laurel-wreath round the neck of the vase and the decoration of the kalathos¹¹. This, he adds, should probably be one of his lesser works.

The stylistic criteria he uses as a basis for ascribing vases to that artist are well summarized in the same scholar's «The Felton Painter and a newly acquired Apulian comic vase by his hand»¹², a paper where the work of this Apulian painter was for the first time identified¹³.

Some of these are particularly noticeable in our vase, as for instance, in the treatment of the face: 'the pupil of the eye is normally shown as a black dot, the eyebrow is arched high above; the hair is rendered as a solid mass of black and there is always a fairly extensive area around it'. Other common features are long fingers, large feet, drapery carefully drawn, with fold-lines in pairs, and a good deal of added white in ornamental patterns and accessories. One should also notice the similarity in the pattern of the saltire-square.

¹¹ Again I am very much obliged to Prof. A. D. Trendall for allowing me to read the addenda to his forthcoming *RVAp I*, where this pelike is to be no. 7/71a.

¹² Extract from *In Honour of Darye Lindsay. Essays and Studies* edited by Franz Philipp and June Stewart (Melbourne, 1964), pp. 45-52. See especially p. 48.

¹³ The artist has been named after the Bequest which made possible in 1959 the purchase of an oenochoe with a comic version of the contest between Apollo and Marsyas. The vase is also described in the same scholar's *Greek Vases in the Felton Collection* (Melbourne, 1968), pp. 26-27 and pl. 12. For an interesting account of the building of collections of Greek Vases in Australia, Tasmania and New Zealand, see his «Attic Vases in Australia and New Zealand», *Journal of Hellenic Studies* 71 (1951), 178-193, especially pp. 178-179, and *The Felton Greek Vases in the National Gallery of Victoria* (Canberra, 1958), pp. 3-5.

4. *Apulian Pelike*. PLATES 11-12.

Cruz Quebrada (Lisbon). Private Collection. From Italy.
Second quarter of the fourth century B. C.

A. Woman and youth.

On the left stands a woman dressed in sleeveless Doric chiton with girdle and a black stripe down her left side. Her hair is tied up at the back of the head and is loose behind; a curl falls on each side of her face. Her right arm is extended downwards. With her left arm she holds a phiale towards a naked youth on the right, who stretches out his right hand to receive it from her; he is seated on a piece of drapery and rests on it his left hand. Both the woman's chiton and the youth's himation are ornamented with half-circles.

A tainia hangs on the wall, above the youth's head. On the upper right there is a window and between the two figures a ball.

B. Two youths.

The youth on the left, his right arm extended downwards, is turned to another youth, who is holding a stick in his right hand. Both youths are wrapped in himatia which leave both shoulders bare and conceal their left arms.

There is a window on the upper left and an aryballos hanging on the wall. To the left of the scene there is a stele.

The neck of the vase is decorated with a laurel-wreath. Below the handles, palmettes with side-spirals.

Below the panels there is a decoration of meander-pattern with saltire-squares.

Prof. A. D. Trendall, who has also seen photographs of this pelike, thinks it is a very characteristic minor work of the Painter of Athens 1714 and is going to assign it no. 178a in his forthcoming *RVAp* I. He quotes as similar examples Milan «H. A.» 246 = *CVA* 1, IV Dr, pl. 28; Warsaw 198118 = *CVA* 7, pl. 34; Baranello 135 = Dareggi, *Cat.* no. 68,

pl. 27. The same scholar counts some seventy vases attributed to his hand, and a further fifty to his immediate followers¹⁴.

The Painter of Athens 1714 has undergone the influence of the Iliupersis Painter, to whose workshop the Felton Painter has also been associated on stylistic grounds¹⁵. So that the artists who decorated the two pelikai described here center round one of the most famous vase-painters of the Apulian Ornate style.

M. HELENA ROCHA PEREIRA

¹⁴ See A. D. Trendall, *Notes on South Italian Red-figure Vase-painting* (La Trobe University, 1975), p. 22.

¹⁵ On this see A. D. Trendall, *Greek Vases in the Felton Collection* (Melbourne, 1968), p. 27.