

Abstracts

MARTIN LANGNER

MANTLE-FIGURES AND THE ATHENIZATION OF LATE CLASSICAL IMAGERY

The Athenian picture of conversing men in cloaks is regularly found on the B-sides of later red-figure kraters and pelikai as well as on cups, skyphoi and jugs. Compared to the main picture they seem to be all the same, sketchy stereotypes without any narrative content. But these mantle-figures can be connected with specific virtues of the Athenian citizen. And looking at tomb contexts from the fourth century BC, it is clear that these images were used as a means of concentrating the narrative on one main picture and as a quality feature that ensures the Attic origin.

At the end of the fifth century BC the local red-figure productions of Apulia, Lucania and Boeotia depended on and to some extent clearly imitated imported Attic red-figure vases. On this occasion, the B-sides also show the usual decoration type of youths or men in cloaks. Now the local red-figure took over and appreciated the Attic way of depicting citizens. In comparison to Alto-Adriatic, Campanian and Paestan red-figure pottery, where the pictures were actualized and altered, it becomes clear that elsewhere the originally Athenian motif turns into a very general expression of civic identity and was mostly accepted as a good way of depicting Greeks. This model conquered the world in the same way as the Attic tragedy or the typical figure style of the Attic relief art. In this sense Athens remained the 'School of Hellas', as Pericles said.

ANNIE VERBANCK-PIÉRARD

HERAKLES AND HIS ATTIC PILLARS: ICONOGRAPHICAL STUDY AND SOCIO-RELIGIOUS CONTEXT OF THE FOUR-COLUMN HERAKLEION

Some red-figure vases from the late fifth and first half of the fourth century BC represent Herakles resting in a strange and puzzling architectural setting: a four-column edifice, seen in foreshortened view. The religious purpose of this iconography is revealed by comparison with contemporary votive reliefs, representing the same structure for Herakles welcoming his worshippers. Traditionally these images have been linked with a special offering to Herakles called the oinisteria, part of the famous Apatouria festival celebrated by the Attic phratries. By relating this iconographic theme to the historical and religious context of the end of the fifth and first half of the fourth century BC, I assert that this corpus of vases and reliefs

gives new evidence for the contemporary revival of local Attic cults and family cults. Moreover, it illustrates perfectly the symbolic value of the Heraklean iconography by stressing his divine patronage for the ephebes, athletes and ritual transitions. At the end of the article, I propose an enlargement of the corpus. Two other gods, Hermes and Apollo, seem to be connected with a similar tetrastyle which has until now only been documented in a few examples, such as a Lucanian Panathenaic amphora in Taranto.

ADRIENNE LEZZI-HAFTER

THE XENOPHANTOS CHOUS FROM KERCH WITH CYPRIOT THEMES

The 'Xenophantos-chous', although not signed, belongs to a late fifth-century BC group of innovative vessels, on which the figures were largely or totally inspired by repoussé works in metal. The chous was found in the Crimea; its style and iconography are thoroughly Attic. The subject, however, leads the viewer to Cyprus: Teukros and his nephew welcomed by the personified Cyprus, and Adonis courted by Peitho and Eros at Aphrodite's behest. This paper also discusses the location of the Xenophantos workshop.

ATHENA TSINGARIDA

WHITE-GROUND CUPS IN FIFTH-CENTURY GRAVES: A DISTINCTIVE CLASS OF BURIAL OFFERINGS IN CLASSICAL ATHENS?

A few Attic white-ground cups, decorated in outline technique by red-figure painters and dated from the early to the middle of the fifth century BC, serve as special offerings in some Attic tombs. Because of their rare iconographical themes and their elaborate style and technique, they form a coherent group of really individual and thus potentially personal objects from grave contexts. This paper concentrates on their iconography, technique and shapes to show that there are underlying connections in all this material, mainly through iconographic allusions to the afterlife and divination but also through a common practice of ritual breaking. It further suggests that these burial offerings were addressed to particular deceased individuals, in order to outline their distinctive status, probably that of a mantis within Athenian society. In the concluding remarks, the article discusses the workshop organization used to produce these vessels with a view to finding out whether they were special commissions or sets fashioned to respond to an expected, although occasional, demand from distinctive purchasers.

MAURIZIO GUALTIERI

**LATE 'APULIAN' RED-FIGURE VASES
IN CONTEXT: A CASE STUDY**

This paper will address the problem of context and cultural setting of a group of 'Apulian' red-figure vases (a loutrophoros, a volute krater and a very large oinochoe) from a monumental chamber tomb in the Roccagloriosa necropolis pertaining to the second half of the fourth century BC. On the basis of a preliminary inspection of a number of fragments in the course of excavation (in the 1980's), A.D. Trendall did not hesitate to attribute the vases to the Darius-Underworld Group (RVApII, 531-532). The recent restoration of the tomb group has, on the one hand, raised some questions regarding their place of production and, on the other, allowed an in-depth analysis of the complex mythological episodes depicted on the vases within the framework of a specific cultural and social setting, provided by the extensively explored site of Lucanian Roccagloriosa. A closely related problem which will be brought up in the discussion is the possible role of the fast growing 'native' market for late Apulian red-figure vases in the selection and adaptation of such complex iconographies.

HELENA FRACCHIA

**CHANGING CONTEXTS AND INTENT: THE MOURNING
NIOBE MOTIF FROM LUCANIA TO DAUNIA**

The Mourning Niobe motif, one of the most popular amongst the various indigenous cultures of Southern Italy, has been recognized in nine Apulian vases: five are without context, while the other four were found at Canosa (2), Ruvo and Arpi, all dated across the middle and second half of the fourth century BC. Another example, of uncertain manufacture, was found in Tomb 24 at Roccagloriosa in western Lucania. Despite a wide geographical and chronological diffusion, all the known representations of the Niobe myth share certain elements: Niobe, queen of Thebes, is shown as she turns to stone, surrounded by other members of the Royal House of Thebes. Given the disparate proveniences and the lengthy chronological popularity of the scene, Marina Mazzei postulated that the use of the myth should speak to common shared values or religious beliefs of the indigenous settlements where the motif was used. This presentation will explore the use of the Mourning Niobe motif on Apulian style vases as a conscious expression of shared values and religious beliefs, a cultural tag of the Italic aristocracies in both Daunia and

some Tyrrhenian communities in the complex cultural world of Magna Graecia in the second half of the fourth century BC.

VICTORIA SABETAI

**BOEOTIAN RED-FIGURED VASES: OBSERVATIONS
ON THEIR CONTEXTS AND SETTINGS**

This paper discusses the contexts and settings that are essential in understanding fifth century BC Boeotian red-figured pottery. Attic imports are traced in order to map artistic transmission in the region. Workshop affiliations indicate that the local red-figure production developed within the framework of Boeotian black-figure potteries that produced Kabiric and floral wares. Attic and indigenous red-figure pottery in Boeotia occurs in limited numbers: in a few graves and in the Kabirion sanctuary and the cave of the Nymphs at Helicon. The tombs that contain red-figured vases are characterized by a wealth of other pots, mainly degenerate Haimoneian black-figure, black-glazed and floral ware. It is argued that graves with red-figure pottery can be associated with deceased individuals of special status and social standing, and that some of the red-figured vases, especially the monumental kantharoi, were objects of distinction imbued with heroic overtones. Boeotian red-figure imagery belongs to a formal genre that builds on gendered roles. It praised visually the male citizen as virtuous ephebe, heroic soldier/rider and mature symposiast, and the female citizen as nubile maiden and matron.

MARTIN BENTZ

ELEAN RED-FIGURE POTTERY FROM OLYMPIA

During the excavations of Olympia, about one hundred vases and fragments of local red-figure pottery have been found. The complete study of this material allows for the first time a comprehensive view of this local fabric mainly active for three generations from about 425-350 BC. Nearly 80% of the vases are bell- and calyx-kraters, and the images show mainly Dionysiac themes. While the first generation produces very Atticising images in terms of style and iconography – and thus were probably produced by emigrated Attic potters and painters – the later painters are strongly influenced by South Italian workshops. The range of shapes, the known archaeological contexts as well as the iconographic themes indicate that Elean red-figure was mainly used in daily life and rarely for ritual purposes.

THOMAS MANNACK

AN OVERVIEW OF ATHENIAN FIGURE-DECORATED POTTERY IN SOUTHERN ITALY AND SICILY

This article presents an overview of the Athenian figure-decorated pottery imported to Southern Italy and Sicily during the sixth and the fifth century BC: its use, shape and iconography. It raises the questions of whether Greeks and natives imported Attic pottery mainly for the grave and whether the Attic potters and painters were aware of the use of their containers abroad. From the analysed material it is not possible to distinguish any kind of special commissions, since the pottery seems to have sold everywhere in the region, among the Greeks as well as the indigenous population. In addition, the iconography does not indicate any special preferences, even though it should be noted that many lekythoi were decorated with scenes relating to the female world. Athenian lekythoi were probably bought exclusively for use in funerals, and the same seems to be the case for larger shapes such as kraters, amphorae and a smaller number of pelikai and hydriai, since only in rare cases can they be connected to domestic contexts or sanctuaries. Funerals with whole symposia sets are limited to the northern Apulian graves.

STINE SCHIERUP

A HEROIC EMBLEM: THE CULTURAL TRANSFORMATION OF THE PANATHENAIC AMPHORA IN SOUTHERN ITALY

The Panathenaic amphora shape seems to have held a special importance in Italiote red-figure production, where it becomes the main amphora shape from the beginning of the local red-figure production and throughout the fourth century BC. Early Italiote black-figure examples likewise indicate that the iconographic themes of the original prize vessels were reproduced in southern Italy outside their Attic context of use and without any direct reference to their original context of use in the Panathenaic games. Through an analysis of the archaeological and iconographical evidence for the use of the amphoras in southern Italy, this paper explores the social and cultural transformation that the Panathenaic amphora as an emblematic vessel underwent in southern Italy: from being an Attic prize vessel secondarily imported and used in the aristocratic tombs of Taranto and Ruvo, to being an essential part of the funerary vessels in the repertoire of the local red-figure production.

The iconographic evidence from around 430 to 370 BC indicates a special preference for using the shape for cultic

activities around the tomb of heroic males. A use that can be paralleled with the use of the imported Attic Panathenaic amphoras found in early fifth century aristocratic tombs in Taranto, and a use that emphasizes the heroic importance of the amphora. From the archaeological contexts there is little evidence for the use of amphoras outside the tombs, which should most probably be explained by the circumstances of their preservation (usually only small and insignificant fragments can be found) and the absence of archaeological documentation. However, in a few cases examples of the use of the amphoras as *semata* or as part of other cultic activities outside the tombs can be found from well-documented excavations on Greek sites. Through a comparison with the archaeological evidence in Italic communities such as Peucetia a duality in the use of the amphoras can be detected. Here the amphoras seem to have been considered part of the banquet equipment in correspondence with the tomb ideology in this area.

GUY HEDREEN

VASE-PAINTING AND NARRATIVE LOGIC: ACHILLES AND TROILOUS IN ATHENS AND ETRURIA

The structural analysis of narrative affords the possibility of recognizing affinities between art even of different cultures. Identifying the cause-and-effect logic governing a story sometimes makes it possible to recognize that visual representations differing stylistically or iconographically may nonetheless refer to the same story. In this paper, I examine visual representations of the story of Troilos and Achilles in Athenian and Etruscan vase-painting. I argue that Etruscan vase-paintings represent essentially the same story as the one referred to in Athenian vase-paintings. The value of the comparison in this instance lies in the fact that the Etruscan vase-paintings are unambiguous about the intentions of Achilles in murdering Troilos. Like a handful of works of Greek art, Etruscan vase-paintings show that Achilles intended to sacrifice Troilos on the altar of Apollo. Two late Classical works of Etruscan art show that the larger narrative implications of the sacrilegious murder of Troilos were familiar to Etruscan artists, and they suggest that familiarity with the story of the Trojan War was based in part at least on earlier Athenian visual traditions. This is perhaps not surprising, since many relevant Athenian painted vases were found in Etruscan tombs. But the important implication is that some Etruscan artists were knowledgeable of the stories underlying the vase-paintings, not merely of the painted imagery.