

"YOUTH AND WOMAN AT TOMB" - THE REED PAINTER'S LEKYTHOS IN BRATISLAVA

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Sir John Beazley's brief description of the only Attic white-ground lekythos in the collection of Bratislava's Mestské múzeum (City Museum)¹ (Figs. 1-3) cannot do justice to its interest, as a work typical of its period which also illustrates several noteworthy features.

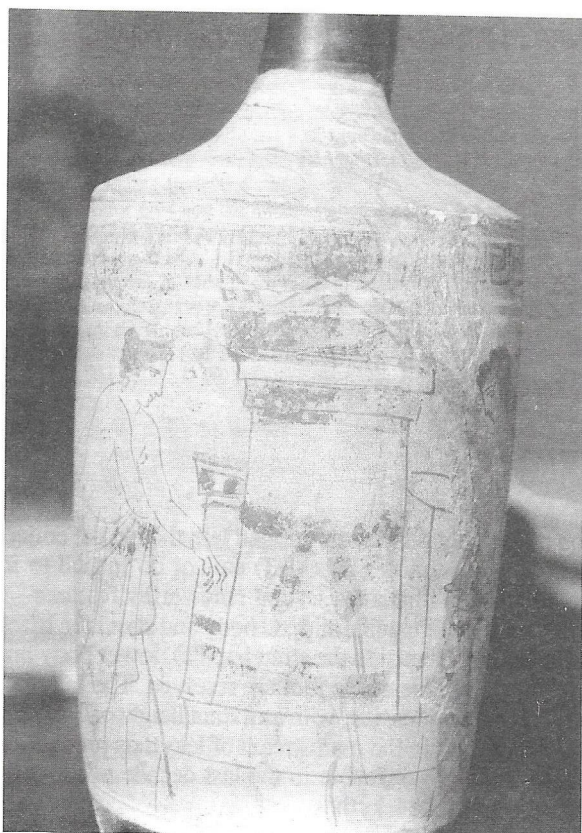
The lekythos is prepared as a funerary vase, with a white slipped body and shoulder, black lustrous glaze on the neck, handle (both inside and outside the strap handle), lower body and upper surface of the foot. The edge and lower surface of the foot are reserved. The lekythos is complete except for its mouth. Its proportions are pleasing, with an extant height of 149 mm. and a shoulder diameter of 54 mm., certainly fully in the mainstream of lekythos production prior to the elongation of proportions particularly noticeable in the last decade of the 5th century BC. There is no sign of a false interior in the lekythos.

The white-ground shoulder is decorated with the expected set of three palmettes and linking tendrils, which are normal on standard cylinder lekythoi. The palmettes consist of ten alternately red and black leaves sprouting from a hollow centre. The scheme is usual for lekythoi by the Reed Painter.²

Marking off the shoulder from the body of the vase is a pattern band between two pairs of golden glaze tramlines. Glaze paint in this position continued to be used on the Reed Painter's lekythoi even long after matt paint was the rule for the rest of the vase.³ The pattern band itself is rendered in matt black paint, faded down to a grey, and consists of a running broken meander, interspersed with two saltire squares. Common enough as pattern on the Reed Painter's lekythoi, the same hand can be seen in the pattern work on Leipzig T3379 and several other lekythoi where the figures have not been painted at the same time as the Bratislava lekythos.⁴ This leads one to consider that the secondary decoration of the patternwork was not necessarily painted by the same hand as the main figure work.

The main scene on our lekythos depicts a youth and a woman on either side of a tomb monument. All the outlines are painted in a matt orange-red colour, with traces of added colours for several details. It should be noted that the present day colour on white-ground lekythoi is not always as originally laid on, due to various chemical reactions in the particular circumstances of some lekythoi, but the reds and blacks on the Bratislava lekythos seem only to have suffered from fading.⁵

At the left of the scene stands the youth, leaning casually forward on a stick, tucking his right arm under his free left arm. A himation is draped around his lower body and bunched under the end of the stick. The woman is caught in a three-quarter pose turning towards the left, holding out her right hand, which passes behind the grave stele. Traces of dark colour



Obr. 1. Bratislava, City Museum, A 1134.

Obr. 2. Bratislava, City Museum, A 1134.

Obr. 3. Bratislava, City Museum, A 1134.



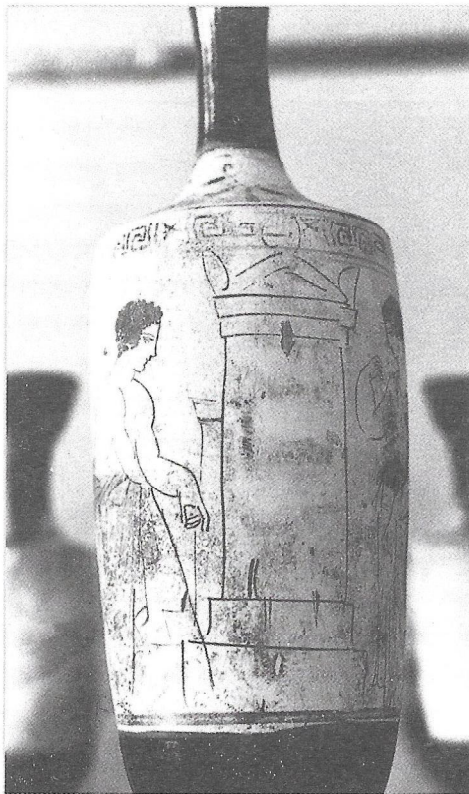
show that she wore a black peplos and had a himation pulled up over her left arm and shoulder. The himation was probably red, judging from traces of added colour.

The centre of the vase is taken by the grave monument which consists of a wide pedimented stele set on a two stepped base. The pediment has a dark red tympanon and both central and corner acroteria of palmettes. The plain moulding marking off the pediment from the stele shaft is also red. Wide, presumably woollen, red and black fillets are tied around the stele. All that remain of the black taeniae are the draw strings.

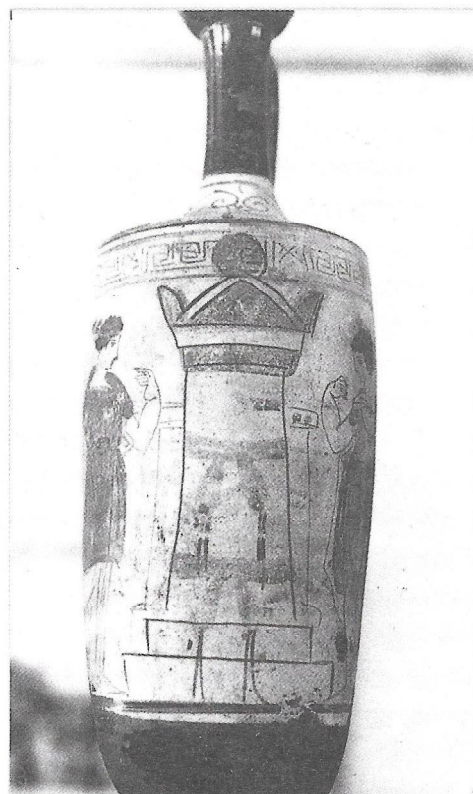
Behind the main stele is a second monument, plainer in type, also set on two steps. This kind of "secondary" monument on Reed Painter lekythoi has had various interpretations, but the Bratislava example is unusually clear in its detail. It is broad and flat, with a moulding marking the top, which has an embattlement pattern painted on it. The size and shape of the monument lead inevitably to its interpretation as a simple built tomb, within the Kerameikos. Most representation of individual built tombs on white-ground lekythoi are with a gabled end,⁶ although one of the finest examples, on a lekythos by the Sabouroff Painter,⁷ is flat topped with a decorated moulding. As early as 1923, S. Karouzou was right⁸ to reject the identification of these second monuments with trapezai or altars for the cult worship of the dead.

Similar monuments are found in considerable numbers on the lekythoi by the Reed Painter⁹ and at least on one occasion there is even a second built tomb behind the central stele.¹⁰

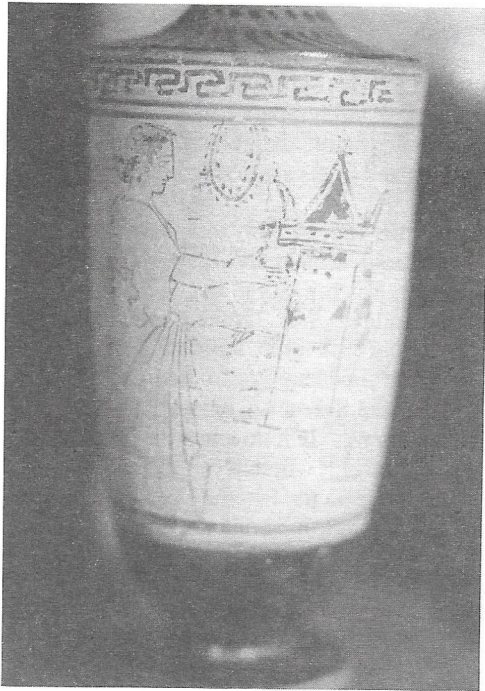
That the identification of the second monument with a built tomb is secure, is shown not only by the Sabouroff Painter's lekythos but also by two other examples of built tombs, painted



Obr. 4. Athens, NM 2013.



Obr. 5. Athens, NM 1848.



Obr. 6. Munich 2781.

at each end of the 5th century BC. The plain square tomb, rendered in added white, on one of the two funerary kantharoi in the Cabinet de Médailles,¹¹ shows a similar structure as does, in more detail, the main monument on the huge lekythos Copenhagen NM 4986,¹² the name vase of a late group of large white-ground lekythoi. With these may be contrasted those examples of probable altars at the grave side, depicted on a number of lekythoi, Brussels A2289,¹³ Kcrameikos inv. 1058,¹⁴ and Grasmere, Davison,¹⁵ whose structure and size are distinctly different.

Apart from the built tomb, the grave is marked by the large pedimented stele. Similar dark painted tympana for pedimented stelai are to be found on a large number of the Reed Painter's lekythoi¹⁶ but they are also depicted on lekythoi by the slightly earlier Carlsberg Painter, this time consistently on stelai with slimmer shafts.¹⁷ There must have been significant examples of dark tympana in other media, because they are found on the less carefully executed secondary lekyt-



Obr. 7. London, BM 17723 - 20593.

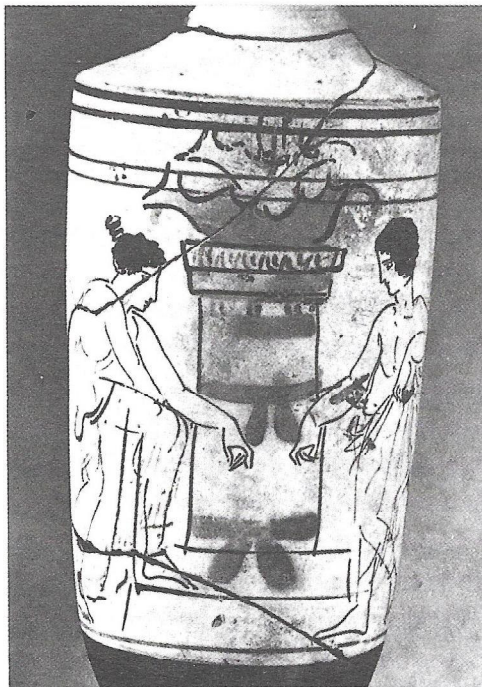


Obr. 8. London, BM D 89.

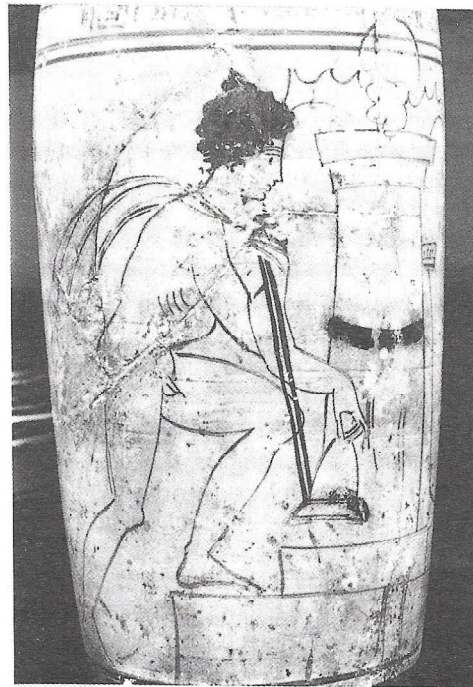
hoi from the Workshop of the Tymbos Painter,¹⁸ contemporary with the Reed Painter's Workshop. Certainly, the earliest extant example of the dark tympanon on a broad stele of the type regularly depicted by the Reed Painter is that on a recently discovered lekythos from a grave in Athens.¹⁹ This has been attributed as quite possibly by the Inscription Painter²⁰ and would place the lekythos in the second quarter of the 5th century BC. Another lekythos by the Inscription Painter shows that the dark tympanon could have decoration reserved in it, a palmette in this early example,²¹ but a late lekythos from the last decade of the 5th century also shows the dark tympanon alleviated with scrolls in added colour.²²

The Reed Painter does not add patterns to the dark background, but occasionally emphasizes the sides of the pediment with dark red colour, leaving the tympanon unpainted, and in the blank area paints scrolls.²³

The broad pedimented stele is a common type in surviving stone examples, however they are rare in Athens at any time in the 5th century and particularly in the critical period of 490 to 430 BC when the funerary white-ground lekythoi gained ascendancy as a burial vase. The lack of stone stelai is almost certainly due to sumptuary legislation enacted at the end of the 6th century BC,²⁴ which restricted the manner in which the dead could be celebrated by their monuments. A few stone examples mirror exactly the effect of the bright decorated stelai on the Reed Painter's lekythoi, including the Bratislava lekythos. Often the red and black sashes painted on the vases are clearly meant to be woollen or cloth, but equally some may represent taeniae painted directly on the stele and such painted stone stelai are to be found from the last quarter of the 5th century.²⁵ In this respect, the vase painter is accurately portraying the types of grave monument visible around him.



Obr. 9. Athens, NM.



Obr. 10. Edinburg 1908 388.



Obr. 11. Athens, NM 2008.



Obr. 12. Lyons E 257.

Despite the two-dimensional flatness of the lekythos body, curving only in one plane as opposed to other vase shapes, the Reed Painter reflects the increasing attempts by vase painters to render three dimensions. A single ground line is always used, but the feeling of depth is reinforced, not just by the depiction of the built tomb behind the main grave stele, but also by the woman's hand passing behind the stele. In general, lekythos painters are not adventurous in rendering depth, much less so than painters of other red-figure shapes, but the hand or arm behind the grave monument is one regular method of attempting to show this.²⁶

The pose of the youth is also more complex than the usual frontal or three-quarter pose found on most lekythoi. Depth is again emphasized by the manner in which the youth's right arm is brought across his front and tucked under his left arm. The Reed Painter uses the identical pose on only a small number of his extant lekythoi, sometimes in a mirror image to that on the Bratislava lekythos.²⁷ Only one version shows a woman with the same posture.²⁸

In a very few examples, the Reed Painter varies the details of the basic composition by depicting the youth leaning forward, his arm tucked under his other arm, but stepping up onto the base of the tomb, pouring liquid from an alabastron or holding another object.²⁹ This variation is more successful in its appearance since that on the Bratislava lekythos and the companion pieces looks less stable, with the youth leaning forward on his stick but drawing his free leg back. All these examples show that even in the rush to produce many small vases, the Reed Painter was sensitive to the stylistic changes around him.

The youth stepping up to the tomb base, with both arms free, is the standard method of portraying Orestes at the tomb of Agamemnon on the long series of Melian terracotta plaques which run from the middle of the 5th century BC.³⁰ The Reed Painter's contribution to the



Obr. 13. Bonn, Univ. 68.

development of the pose seems to be to combine the leaning forward, arm tucked in, with the more naturalistic stepping up to the base, which balances the figure better. The extant examples of this posture appear on lekythoi which seem stylistically later than the Bratislava lekythos. Although there can be no direct connection, the end of this process of developing a composition with several viewpoints can be seen in sculpture in the round, particularly a Roman copy of a 3rd. century BC original, attributed to Lysippos and traditionally known as "Jason tying up his sandal".³¹ The sculpture adds a strong turn of the head to the other movements of the limbs, which include the left arm tucked across the body. If, in fact, the figure is meant to be Hermes not Jason, as is thought more likely, the character is even more suitable to a funerary context, in view of Hermes' special role between the upper and the lower worlds. There does appear to be a continuing connection with funerary subjects in the use of the figure stepping up in this way, because not only is there the depiction of Orestes at the tomb of Agamemnon, and the youths beside the tomb on the white-ground lekythoi, but in

the latter half of the 5th. century there is also a type of Odysseus, standing at the entrance to Hades, which employs a similar composition³².

The fact that the woman on the Bratislava lekythos wears a black peplos, as well as her himation, has been remarked upon earlier. Due to the fugitive nature of the added colours on white lekythoi, one cannot be dogmatic, but in general black peploi are not a common mode of dress, although the peplos itself is not rare. The Reed Painter depicts the black peplos on several striking lekythoi,³³ but otherwise it appears on lekythoi by a small number of painters from the Reed Workshop or in touch with it.³⁴ It has been noted by P. Maxwell-Stuart³⁵ that contrary to expectations, perhaps, very few mourners depicted on vases are dressed in black. This is understandable in the red-figure technique where black would have less impact on the viewer, however on white lekythoi the contrast between black and the white ground would be very satisfactory.³⁶ The peplos itself is appropriate for funerary scenes, since it is referred to by Euripides in four of his plays as the clothing or covering for the dead.³⁷ Strangely, however, there are only three certain prothesis scenes where the dead is laid out in a peplos, all black-figure from the end of the 6th. and the beginning of the 5th. century BC.³⁸ In prothesis scenes on white lekythoi, attendants around the deceased appear in black peploi only twice,³⁹ again on vases by painters in touch with the Reed Workshop. In conclusion, the wearing of the black peplos cannot in itself be taken as a sign of the wearer's status, whether as the deceased, a mourner, or servant or attendant at the funerary rituals.

We are left with no definite sign in the pose or dress of either of the figures beside the tomb monument on the Bratislava lekythos to suggest whether one or the other may be the deceased. On some lekythoi a more positive distinction may be drawn, whether by the appearance of eidola or psychai, or by the nature of the scene itself, with mythical harbingers of death (Charon, Hermes, Thanatos & Hypnos), or a figure may stand on a low base beside the

tomb suggesting a statue or heroisation of the dead or, on one occasion, there may be a clasping of hands. On lekythoi depicting one figure seated at or beside the tomb, additional evidence may lead to conclude that this is the dead, but even this is far from certain in most cases.

In many ways the Reed Painter's Bratislava lekythos is an unremarkable product, but there is more to it than meets the eye at first glance and it illustrates much of the painter's stylistic characteristics: sketchy but firm lines outlining the figure and providing the background for the drapery to be added in colour, a liking for strong colours, little regard for the restriction of the upper pattern band. However, the lekythos stands at that period before the Reed Painter seemed to degenerate into hasty, trivial work, while he still retained the power of rendering emotion in swift lines, following the trend set almost certainly by the wall and panel painters of the last third of the 5th century BC.

I should like to acknowledge the invaluable assistance provided by the resources of the Beazley Archive, University of Oxford, without which so much research could not have been achieved. In addition, virtually all the lekythoi in the European museums and collections cited in this article have been studied by the author and the kindness shown by each of the curators and owners is deeply appreciated. Photographs are by the author, courtesy of the collection curators and museum authorities.

NOTES

In addition to standard abbreviations, the following abbreviations are also used:

Add.: T. Carpenter et al., *Beazley Addenda*² (Oxford 1989)

AD: *Archaiologikon Deltion*

AE: *Ephemeris Archaiologike*

ARV: J. Beazley, *Attic Red-Figure Vase Painters*² (Oxford 1963).

BSA: *Annual of the British School at Athens*

Conze: A. Conze, *Die attische Grabreliefs I-IV* (Berlin 1893-1922).

DAI neg.: Photograph in the archives of the Deutsche Archäologische Institut, Athens

From the Coll.i: V. H. Poulsen, "Weissgrundige Lekythen der Ny Carlsberg Glyptothek," *From the Collections of the Ny Carlsberg Glyptothek I* (Copenhagen 1931) 162-196.

Kurtz, AWL: D. C. Kurtz, *Athenian White Lekythoi* (Oxford 1975).

Nakayama, Grabmaeler: N. Nakayama, *Untersuchung der auf weissgrundigen Lekythen dargestellten Grabmaeler* (Diss. Freiburg 1982)

Stackelberg: Baron O.M. von Stackelberg, *Die Gräber der Hellenen* (Berlin 1837).

Vermeule, Death: E. Vermeule, *Aspects of Death in Early Greek Art & Poetry* (Sather Classical Lectures, Berkeley & Los Angeles 1979).

REFERENCES

¹ Bratislava, City museum A1134 (2383) Old no. 175, ARV 1381.101, *Slov. Arch.* 5 (1958) 353-4. I am most grateful for the assistance of PhD. Magda Pichlerová and others at the Slovak National Museum for help and permission to study this vase.

² Kurtz, AWL, 61 and fig. 24c, for the subsidiary decoration. For the Reed Painter in general: S. Papaspiridi-Karouzou, "O Technites ton Kalamon ton lefkon lekython" *AE* 1923, 117-146; ARV¹ 823ff., 965ff.; ARV 1376ff., 1692; Para. 485f.; Kurtz, AWL, 58ff.

³ Kurtz, AWL, 59.

⁴ Leipzig T3379, ARV 1381.109, Para. 485, Add., 371, J. Frel, *Antické umění v Lipsku* (Prague 1964) no. 121; Athens, NM 14515, ARV 1379.57, AD 1923, 123,1; Athens, NM 2013, (fig. 4) ARV, 1379.58, AD 1923, 124,2; Athens, NM 2014, ARV 1379.59; Athens, Ker. inv. 1057, AM 91 (1976) pl. 38,1/2.

⁵ On changes in colours, see I. Wehgartner, AWK, 20f.; "Neue Untersuchungen zur Weissgrundigen Lekythenbemalung", *Proceedings of the 3rd. Symposium on Ancient Greek & Related Pottery 1987* (Copenhagen 1988) 640-651.

⁶ D. Rupp, "Altars as funerary monuments on Attic white lekythoi", *AJA* 84 (1980) 524-527, takes the opposite view and sees all these built tombs as funerary altars. D. Schilardi, "Representations of free-standing sarcophagi on Attic white-ground lekythoi," in ed. H. A. G. Brijder, *Ancient Greek and Related Pottery. Proceedings of the International Vase Symposium in Amsterdam* (Amsterdam 1984) 264-270, discusses built tombs as if they are sarcophagi. However, Nakayama, Grabmaeler, 43ff, on her forms GB-I to IV gives the most balanced summary of the position.

⁷ Berlin 3262, ARV 845.168, 1672, Para. 423, Add., 296, Kurtz, AWL, pl. 28,2, is ignored by Schilardi. However, the basic structure is the same, even if the details are different. Built tombs are featured on a small number of lekythoi by linked painters, of whom the Sabouroff Painter has the most examples extant. I attribute both white lekythoi from Athens, Marathonos 61 to the Sabouroff Painter, see Schilardi, *op. cit.* note 6, cat. nos 3 and 4. For terracotta antefixes from contemporary mid 5th. century BC built tombs, see Hubner, AM 88 (1973) 73/76, cat. A 4-7, 142, pl. 57,1.

⁸ S. Papaspiridi-Karouzou, AE 1923, 133. G. Despinis, "Epitymbioi Trapezai," AE 1963, 46-68, esp. 52ff. refers to the Reed Painter's lekythoi in terms of depicting trapezai, while C. Clairmont, *Patrios Nomos* (BAR, Oxford 1983) 66 seems to tend towards retaining the grave altar interpretation for "shadow monuments". Nakayama, Grabmaeler, 56 rightly, I believe, rejects the altar interpretation for these particular monuments.

⁹ The following lekythoi by the Reed Painter show a built tomb behind the broad stele, which can be pedimented or topped with mouldings: ARV 1377.23, 1378.43, 47, 1379.55, 57, 64, 65, 72, 74, 1380.81, 84, 91, 94, 96, 1381.98, 100, 101 bis, 102, 103, 105, 115, 1382.127, 128, (141), (145), (146), (148). In addition there are: Lost I. Jenkins, *Adam Buck's Greek Vases* (London 1989) cat. 68:79 (attributed Reed Painter, J. C. Burns); Athens, Ker. (HS 186), DAI negs. Ker 8017, 8018 (attributed Reed Painter, J. C. Burns); Palermo, Coll. Mormino 334, CV, pl. 8, 1-2 (attributed Reed Painter, Geniere); Athens, NM 17469 (attributed Reed Painter, J. C. Burns); Great Neck, Pomerance, The Pomerance Collection of Ancient Art (New York 1966) cat. no. 115; London, BM 1978.1-7.11 (ex Elgin); Paris, Louvre CA 4171; Liverpool 77.114.18 (restored, originally Reed Painter, J. C. Burns); Grasmere, Davison 55; Athens, Kanellopoulos unnumbered; Vergina, unnumbered. See also New York 07.1, ARV 1389.2, Kurtz, AWL, pl. 52,2 (Class of Copenhagen 4986).

¹⁰ Athens, NM 2015, ARV 1379.64, DAI neg. NM 5038; Lost, I. Jenkins, *Adam Buck's Greek Vases* (London 1989) cat. 69:80 (attributed Reed Painter, J. C. Burns). These scenes lend support to Clairmont's vision of a crowded *Kerameikos*, possibly at the Demosion Sema, being the inspiration for the grave-side iconography on white lekythoi, Clairmont, *op. cit.* n. 8, 67.

¹¹ Paris, Cab. Med. 353, ABV 346.7, Add., 94, D. C. Kurtz & J. Boardman, *Thanatos. Tod und jenseits bei den griechen* (Mainz 1985) 173 fig. 51a; Paris, Cab. Med. 355, ABV, 346.8, ADD., 94, Vermeule, *Death*, 20 fig. 15.

¹² Copenhagen, NM 4986, ARV 1389.1, Add., 372, Kurtz, AWL, pl. 52,1.

¹³ Brussels A2289, ARV, 1238.25, CV ii, pl. 5,7.

¹⁴ Athens, Ker. inv. 1058, AM 91 (1976) pl. 33,1-2.

¹⁵ Grasmere, Davison 55.

¹⁶ Reed Painter lekythoi showing a dark tympanon: New York 06.1021.136, ARV 1244.6, Fairbanks ii, pl. 30,3; Berlin 2463, ARV 1244.(a), Fairbanks II, pl. 22,3; Würzburg 565, Langlotz, pl. 207,565; Paris, Louvre MNB 619, ARV 1375.2, RA 1977, 210 fig. 6; Reading, Univ. 65.6.1, ARV 1377.24, Para. 485, Christie 22.6.1965, pl. 26,336; Paris, Louvre MNB 616, ARV 1378.44, Add., 371, Kurtz, AWL, pl. 46,2; London, BM D80, ARV 1378.45; Athens, NM 1962, ARV 1379.71, AD 1923, 125; Athens, NM 1848, (fig. 5) ARV 1379.74, AD 1923, 123; Heidelberg L40, ARV 1380.79, Ganymed, 14; London, BM D74, ARV 1380.80, Fairbanks ii, pl. 23,2; Paris, Louvre MNB 613, ARV 1380.81, Fairbanks ii, pl. 23,1; London, BM D77, ARV 1380.92; London BM d73, ARV 1380.93; Harvard 25.30.53, ARV 1381.100, CV Hoppin, pl. 20,1 & 5; Humlebaek, Johansen, ARV 1381.109bis, K. W. Johansen, *Om Louisianas graeske Samling* (Humlebaek 1958) 16 figs. 8-9; Palermo, Coll. Mormino 334, CV pl. 8,1-2 (attributed Reed Painter, Geniere); Palermo, Coll. Mormino 333, CV pl. 10,1-3; Great Neck, Pomerance, The Pomerance Collection of Ancient Art. Catalogue of an exhibition at the Brooklyn Museum (Brooklyn 1966) cat. no. 115; Palermo, MN T3, eds. A. Adriani, P. Arias, E. Manni, *Odeon et altri monumenti archeologici* (Palermo 1971), pl. 16b (attributed Manner Achilles Painter, V. Tusa; Reed Painter, J.C. Burns); Palermo, MN Odeon, pl. 17 (attributed Reed Painter, V. Tusa; Group R, J. C. Burns); New York 41.162.12, ARV 1384.1, Add., 372, Kurtz, AWL, pl. 48,3; Athens, NM unnumbered, AM 71 (1956) pl. 71.

¹⁷ Minneapolis, Institute of Art 26.7 (attributed Carlsberg Painter, J. C. Burns). Athens, NM 1902, ARV 1235.2, From the Coll. i, 194; Copenhagen, NM 2780, ARV 1235.4, From the Coll. i, 167; Copenhagen, NM 2779, ARV 1235.5, From the Coll. i, 166; Copenhagen, NM 2778, ARV 1235.6, From the Coll. i, 165; Athens, NM 1944, ARV 1235.9, From the Coll. i, 193; Munich (once Lugano, Schoen), ARV 1235.10, Para. 468, R. Lullies, *Eine Sammlung griechischer Kleinkunst* (Munich 1955) pl. 42.

¹⁸ Munich 2781 (VI 2164), (fig. 6) ARV 759.10; Munich 2780 (VI 2145), ARV 759.11.

¹⁹ Athens, Demetrakopoulou 85, BCH 90 (1966) 741 fig. 3. For discussion of the inscribed stele, C. Clairmont, *Gravestone and Epigram* (Mainz 1970) 46 n. 30 bis, *Patrios Nomos* (BAR Oxford 1983) 75 & n. 16.

²⁰ N. Nakayama, Grabmaeler, 73, Cat. B-V-1.

²¹ Athens, NM 1958, ARV 748.2, 1668, Para. 413, Add., 284, D. C. Kurtz & J. Boardman, *Thanatos. Tod und jenseits bei den griechen* (Mainz 1985) 131 fig. 36b. Cf. also the stele on the famous lekythos by the Bosanquet Painter, Athens, NM 1935, ARV 1227.1, Para. 466, Add., 350, S. Karouzou, *National Museum, a guide* (Athens 1978) 145.

²² Paris, Louvre MNB 619, ARV 1375.2, Add., 371, RA 1972, 210.

²³ New York 57.12.25, DAI neg. Varia 521, 522; Laon, Musée 37.950; Jena, Univ. 226 (all attributed Reed Painter, J. C. Burns); Copenhagen, NM 729, ARV 1377.13, CV iv, pl. 172,4; Athens, NM 1910, ARV 1379.72; New

York, Love RF 37, ARV 1382.(140), Para. 486; Paris, Louvre N3446, Stackelberg, pl. 46,2 (was lost, identified by J. C. Burns).

²⁴ C. Clairmont, *Patrios Nomos* (BAR, Oxford 1983) 74 & n. 2; R. Garland, *The Greek way of Death* (London 1985) 21, 137.

²⁵ Cf Conze, nos. 1325-7, pl. 280, 1328a-28b, 1332, 1334. Cat. nos. 134a-34c show straight lines which may be a simplified sash or guidelines for a painted sash. Kohler, AM 10(1885) 359ff. and Conze date nos. 1325-27 and 1328a to the 5th. century BC, see also D. C. Kurtz & J. Boardman, *Greek Burial Customs* (London 1971) 123.

These types of stelai continue into the 4th. century BC: J. Papoikononou, RA 1977, 203-14; B. Schmaltz, *Griechische Grabreliefs*, 87f.; M. Andronikos, *Vergina* (Athens 1984) 83ff.; C. Saatsoglou-Paliadeli, *Ta Epitaphia Mnesia apo te megale Toumba tes Verginas* (Thessaloniki 1984) 192ff., cat. nos. 26-28.

M. Pfanner, HASB 3(1977) 5-15, lists many lekythoi which depict stelai decorated with sashes, wreaths or vases, connecting small round drill holes in the sides of stone steal with methods of fastening such decoration. Metal ornament, such as acanthus leaves, is a more likely use for these drill holes, cf. R. Stupperich, *Staatsberggrabis*, 86 n.l.

²⁶ It seems that this appears first in the Woman Painter's Workshop: Muster, private, K. Stähler, *Griechische Vasen auf Westfälischen Sammlungen* (Muster 1984) 190 no. 73 (attributed Woman Painter's workshop, R. Stupperich); Athens, BSA A9; Erlangen, Univ. inv. 249 (Both attributed Manner Woman Painter, J. C. Burns). By the Reed Painter are the following: Copenhagen, NM 129, ARV 1377.28, CV viii, pl. 173,3; Boston, MFA 21.295, ARV 1379.61; Honolulu, Academy of Arts 3596. ARV 1379.63; once Kiev, Khanenko, ARV 1379.69; London, BM D74, ARV 1380.80; Paris, Louvre MNB 613, ARV 1380.81, Add., 371; Fairbanks ii, pl. 23,2; London, BM D75, ARV 1380.90; Harvard 25.30.53, ARV 1381.100, CV Hoppin, pl. 20,1 & 5; Copenhagen, Ny Carlsberg 2790, ARV 1381.102, From the Coll.i, 170; Copenhagen, NY Carlsberg 2792, ARV 1381.103, From the Coll.i, 169. London, BM 1978.1-7.11 (ex Elgin) (unattributed).

The three lekythoi from the Woman Painter's workshop provide further evidence for a connection between the workshops of the Woman Painter and the Reed Painter, hinted at by common subsidiary patternwork and some other iconographical elements, cf. Kurtz, AWL, 58, 66 and below, n. 34.

²⁷ Cf. Malibu, Getty S 82. AE. 51, Greek Vases. Molly & Walter Bareiss Collection (Malibu 1983) cat. no. 129 (attributed Reed Painter, J. D. Beazley); Athens, NM 2013, ARV 1379.58, AD, 1923, 124,2; Honolulu, Academy of Arts 3596, ARV 1379.63; Athens, NM 2016, ARV 1379.65; Liege, private 375 (once Basle market), *Ceramiques antiques de Grece et d'Italie dans la patrimoine Liegeois* (Liege 1987) cat. no. 22 (attributed Reed Painter, catalogue); London, BM 1772.3-20.593 (fig. 7) (attributed Reed Painter, J. C. Burns).

Motif in mirror image: Athens, Ker. inv. 1057, AM 91 (1976) pl. 38,1-2; London, BM D89 (fig. 8), ARV 1378.47; Athens, NM 1801, ARV 1380.75; Toronto 920.68.24, ARV 1381.99, Add., 371; Robinson & Harcum, pl. 66,380; Staford, Univ. 60.78, ARV 1382. (141), Para. 486, AJA 69 (1965) pl. 18,8; The Hague, Gemeente Museum OC (ant) 47-34 (attributed Reed Painter, J. C. Burns).

The Triglyph Painter, who has much in common with the Reed Painter and is connected with his workshop, appears to paint the only other extant version of this motif, utilising the same gesture for Charon on Berlin 2681, ARV 1385.2, Add., 372, *Archäologische Zeitung* 1885, pl. 2.

²⁸ Athens, NM, (fig. 9) ARV 1380.97, BSA 55(1960) pl. 41a. Despite the rich variety of motifs and gestures on Attic vases in the second half of the 5th. century, this motif appears, to my knowledge, only on vases by the Washing Painter, a contemporary of the Reed Painter. A lebes gamikos fragment, Breitbrunn, Buschor, ARV 1127.6 bis, and a pyxis, Würzburg H4455(541), ARV 1133.196, 1684, Add., 333, AM 71(1956) pl. 115 show the same posture, but with the woman standing upright rather than leaning forward.

In the same period as these vases, daten within the last thirty years of the 5th. century BC, a bronze finger-ring depicts a seated mourning Electra facing right, her left hand raised to her head in a mourning gesture, her right arm brought across her body and tucked under the other arm: L. Kolonas, "Chalkino daktilydi apo te Skilloudia.", AD 30(1975) Meletai, 235-241.

²⁹ Edinburgh 1908.388, (fig. 10) ARV 1379.55, CV, pl. 30,4-6; Athens, NM 2014, ARV 1379.59. Cf. Also Athens, NM 2016, ARV 1379.65; Athens, Kanellopoulos 474 (restored); Louvain-la-Neuve (ex Abbe Mignot), ARV 1381.104, F. de Ruyt & T Hackens, *Vases grecs, italiotes et etrusques de la Collection Mignot* (Louvain 1974) cat. no. 20; London, BM 1978.1-7.11 (ex Elgin).

³⁰ P. Jacobsthal, *Die Melische Reliefs* (Berlin 1931) Cat. nos. 1, 2, 94, pll. 1, 2, 53, p. 181f.

³¹ Copenhagen, Ny Carlsberg 2798, C. M. Robertson, *A History of Greek Art* (Cambridge 1975) 516, pl. 163b.

³² The central vase to this motif is Boston 34.79, ARV 1045.2, 1679, Para. 444, Add., 320, Lykaon Painter. Cf. the motifs on the finger rings Berlin 316 and Boston 01.7539, J. Boardman, *Greek Gems and Finger Ring* (London 1970) pll. 535,537. On the motif of the raised foot: P. Jacobsthal, *supra* n. 30, 190-192.

³³ Athens, NM 12483, ARV 1377.20, AD 1923, 126; Athens, NM 2008, (fig. 11) ARV 1377.21; Reading, Univ. 65.6.1, ARV 1377.24, Para. 485, Christie, 22.6.1965, pl. 26,336; London, BM 1905.11-2.4, ARV 1377.25, Add., 371; Edinburgh 1908.388, ARV 1379.55, CV, pl. 30,4-6; Athens, NM 14515, ARV 1379.57, AD 1923, 123; Athens, NM 2016, ARV 1379.65; Athens, NM 1962, ARV 1379.71, AD 1923, 125; Athens, NM 1773, ARV 1380.77; London, BM D77, ARV 1380.92; Humlebaek, Johansen, ARV 1381.109bis, K. W. Johansen, *Om Louisianas graeske Samling* (Humlebaek 1958) 16 fig. 8-9; Athens, NM 1971; Laon 37.950 (attributed Reed Painter, J. C. Burns).

³⁴ Quadrante Painter: Athens, NM 1760, ARV 1238.37, Riezler, pl. 83. Woman Painter: Lyons E-257, (fig. 12) ARV 1373.24 Group R: New York 07.286.45, ARV 1383.3, Fairbanks ii, pl. 26; Paris, Louvre CA536, ARV 1383.4, Add., Kurtz, AWL, pl. 49,2; Athens, Ker. inv. 3146, Kurtz, AWL, pl. 51,2. In the period between c. 460-445 both the Painter of Athens 1826 and the Timokrates Painter did represent woman wearing black peploi in scenes which are most probably to be interpreted as preparation for the visit to the grave.

³⁵ P. Maxwell-Stuart, Proceedings of the Cambridge Philological Society ns 16 (1970) 113f.

³⁶ One white lekythos, circa 440BC, depicts a mourning woman wearing a black peplos: Bonn 68, (fig. 13) CV pl. 45,1 - 2,4 (attributed spirit of Sabouff Painter, A. Greifenhagen). A red-figure loutrophoros near the Naples Painter depicts two mourners in black peploi, Munich (once Lugano, Schoen), ARV 1102.1, Para. 451, Add., 329, Lullies, Eine Sammlung griechischer Kleinkunst (Munich 1955) pl. 27 - 29, while another, by the Naples Painter, shows one such mourner, Paris, Louvre CA 1685, ARV 1099.46, ARV 53 (1928) Beil. 18.

³⁷ Eur. Hekuba, 378, 735; Elektra, 1227f.; Her. Euren, 329 702; Troades, 1143f. A. Kalogeropoulou, "Nea Attike epitymbia stele", AD 29(1974) Melctai, 194-225, 283-295 (English) discusses in detail the motif of cloth or clothing as a gift to the dead. On the peplos in funerary ritual see p. 219.

³⁸ The peplophoros corpse occurs on fragments of two skyphoi, dated 500-490 BC and attributed to the Theseus Painter, who seems to have been most innovative in decorating a variety of shapes with funerary scenes, as well as the earliest extant prothesis scene on a white ground. Skyphoi: Basle, Cahn, Para. 258, fr. aa, B. Kreuzer, Frühe Zeichner 1500-500 vor Chr. Catalogue of an exhibition 4.12.1992 - 4.4.1993, Freiburg (Freiburg 1992) Cat. no. 130, fr. b: HC945; Kreuzer, ibid., cat. no. 131, fr. a: HC950. With these should be compared also: Athens, Ker. inv. 2523, AM 78(1963) fig. 52,1.

³⁹ Near the Woman Painter: Harvard 1952.75, ARV 1376.1, Neugebauer, ADP, pl. 75,171. Group of the Huge Lekythoi: Berlin F 2684, ARV 1390.3, Add., 373, Kurtz, AWL, pl. 54,2. For prothesis scenes on white-ground lekythoi see J. C. Burns, Bulletin Medelhavsmuseet Stockholm 29(1994) forthcoming.

MLÁDENEC A ŽENA PRI HROBKE - LEKYTOS OD TZV. MALIARA KRESBY TRSTINOVÝM PEROM, Z BRATISLAVY

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