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A Black Figure Cup-Skyphos from Antalya Archaeology Museum: Painter Analysis and Stylistic Comparison

Antalya Müzesi'nden Siyah Figür bir Skyphos: Ressam Analizi ve Stilistik Karşılaştırma

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Abstract: The main aim of this article is to share some observations concerning a black figure cup-skyphos, which can be seen in the "Black and Red Figure Section" of the current Antalya Archaeology Museum Exhibition. The cup is catalogued by the number 27.25. 72 and is identified as a Pergamon find. It was donated to Antalya Archaeology Museum, by the Ankara Archaeology Museum, in 1974. Since then, no further study has been conducted. It is catalogued as a kylix, and dated to IVth century B.C. After a detailed description in the first part of the paper, in the Comparison and Dating section, from the related examples in different museums enables the Antalya skyphos to be attached to ain a group, as well as to differentiate it from other contemporary vases. Having revised the date and defined the shape of the Antalya example in these two sections, leads to the Interpretation section. In this section the connections, similarities and differentiations identified in the previous chapter have been used to draw a conclusion that includes three more vases (two from the Louvre and one from Adria) together with the Antalya skyphos. The stylistic comparison and the analysis of the painter's artistic characteristics indicates that these four vases, are very closely related to the Runners Painter, if they are not painted by him. In conclusion, this article updates the information on an exhibited vase, and adds this and three other vases to the catalogue associated with the Runners Painter.

Keywords: Pergamon • Antalya Museum • Black Figure • Skyphos • Runners Painter

Öz: Bu çalışmanın amacı, Antalya Arkeoloji Müzesi "Siyah ve Kırmızı Figür Seksiyonunda" sergilenmekte olan 27.25.72 envanter numaralı eser üzerine gerçekleştirilmiş olan birtakım gözlemler ve bunların ortaya koyduğu ilginç sonuçların bilim dünyasıyla paylaşılmasıdır. Antalya Arkeoloji Müzesi'ne 1974 yılında, Ankara Arkeoloji Müzesi'nden, bağış yoluyla gelmiş olan eser, müze envanterinde "Pergamon buluntusu, M.Ö. IV. yüzyıla ait bir kylix" olarak kayıtlıdır. Müze envanterine kaydedilmesini takiben herhangi bir çalışmaya konu olmamıştır. Vazonun ilk bölümde detaylı olarak tanımlanmasının ardından, Karşılaştırma ve Tarihleme bölümünde, farklı müzelerdeki ilişkili örneklere yer verilmiştir. Bu örnekler, Antalya vazosunun belirli bir grup içine yerleştirmesine olduğu kadar, çağdaşı diğer gruplardan da ayrıştırılmasına yardımcı olmaktadır. İlk iki bölümde vazonun form ve tarih bilgilerinin güncellenmesiyle, üçüncü bölüm olan Yorumlama kısmına geçilmektedir. Bir önceki bölümde tanımlanan benzerlik ve farklılıklardan yola çıkarak, sadece Antalya örneğini değil, ikisi Louvre, biri de Adria kataloglarında bulunan üç diğer vazoyu da kapsayan bir sonuca ulaşılmaktadır: Stilistik karşılaştırma ve ressamın üslup özelliklerinin tahlilinden yola çıkarak bu dört vazonun "Koşucular Ressamı" ile yakın bağlantılı olduğu söylenebilir. Sonuç olarak bu çalışma, sergilenmekte olan bir eser üzerine bilgileri güncellemenin ötesinde, Antalya Müzesi vazosu ile birlikte üç diğer vazoyu daha "Koşucular Ressamı" envanterine eklemektedir.

Anahtar Kelimeler: Pergamon • Antalya Müzesi • Siyah Figür • Skyphos • Koşucular Ressamı

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The aim of this article is to share some observations on a black figure cup-skyphos, which can be seen in the "Black and Red Figure Section" of the current Antalya Archaeology Museum Exhibition. The cup is catalogued with the number 27.25.72 and is identified as a find from Pergamon. It was donated to the Antalya Archaeology Museum, by the Ankara Archaeology Museum in 1974, as one of the first artefacts of this type in the Antalya collection. It is catalogued as a *kylix*, and is dated to the IVth century B.C.

As Antalya Archaeology Museum does not allow exhibited material to be moved, even for scientific purposes, no drawing could be made. Although the museum kindly provided the catalogue information and photos, there was no drawing of the cup in the catalogue either. So, the original material of this article, unfortunately, contains no drawings. But as one can see in the following pages, the primary results are shown in the decoration.

Description

The cup is 14,6cm in diameter at the lip, with a foot 7cm in diameter. Its height is 9cm. The convex neck, under the slightly rounded lip, connects to the concave, cup shaped body through a sharp profile. There is a concave ring stressing the connection between the body and the foot. The hollow and slightly bumpy foot is also sharply profiled. The handles are attached to the shoulder (fig. 1-2). The shape can be identified as a *cup-skyphos*, rather than a kylix.

The cup is restorated with minimum intervention. Fixed fragments are very well preserved, three small undecorated pieces are missing on one side, and some relatively larger and partly decorated pieces are absent from the other (fig. 1-2).

There are two black bands, above and under the handles, the first of which covers the lip. Under the lower band, there is a thin reserved belt and it is black beneath that and slightly extending through the sharp profile of the foot. The foot is reserved under this extension. Inside, the cup is plain black, with a reserved disc at the centre with a dot in the middle and a circle around the dot (fig. 3). The same for the foot, except for the dot (fig. 4). The handles are black and are not reserved inside.

The main decoration is on the 5,4 cm high area between the handles. The front and the back have the same pattern: a deer between two draped figures to either side. The main focus is the oversized deer. The deer on one side faces right, and on the other side faces left. (fig. 5-6)

On one side, three of the four draped figures are bearded, except the first in front of the deer, and there are few incision lines on them as also on the deer itself. Legs are thin, and feet are large. The thin legs and the bean shaped large body of the deer are significant. On the other side, the draped figures in front of the deer are bearded, and the ones behind it are not. Even though a few more incisions can be observed on the deer, the figures overall lack detail. Legs and feet are the same on both sides.

As the central and oversized main figures of the decoration, the deer show some characteristic features. It is easy to identify the large, bean shaped bodies, small heads and thin legs with the straight necks of both deer. The deer on one side has "V" shaped ears with an incision line, but on the other side it lacks this detail. The incision lines separating the body from the neck, and neck from the head, together with the double lines on the haunch are identical. There are four stain-dots on both deer's bodies, which seem intentional.



Fig. 1



Fig. 2

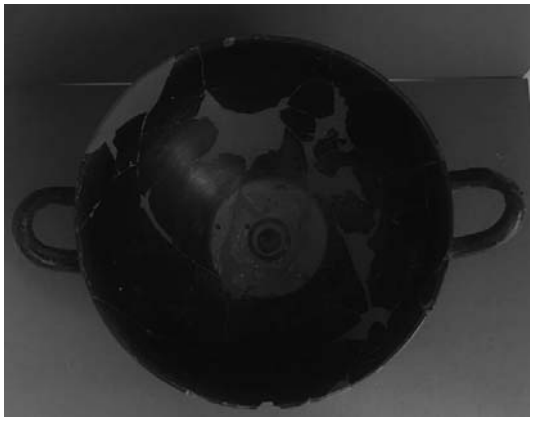


Fig. 3

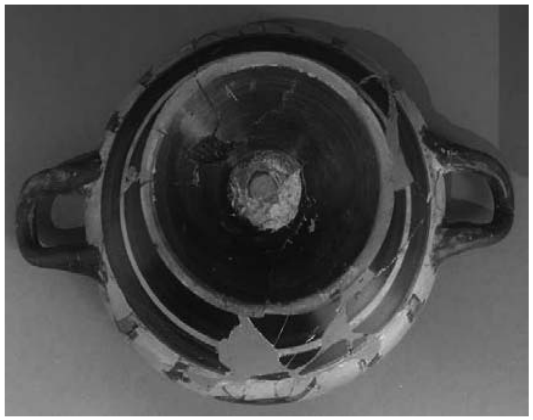


Fig. 4

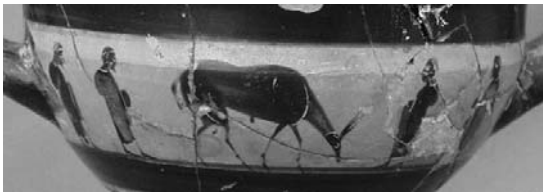


Fig. 5



Fig. 6

The draped figures on both sides, have the same identical single incisions: one for the hair line, one to separate the dress from the neck and another from the legs; in addition, the eyes are incised and there is a single incision to indicate the arm drapes. None of these seem to be elaborate, but the figures present a fine posture. Also, the bearded figures can be identified from their long chins, and there is no incision to stress the beard.

Comparison and Dating

The decorative pattern described above, is quite familiar from the group known as the "Little Master Band Cups"[1]. The cups of this type, mostly decorated with animals or mythological creatures such as sphinxes or sirens, are between at least two draped figures, and the canonical version of this pat-

[1] Beazley 1932, 187-194; Beazley 1956, 159-197.

tern is bordered by single palmettes, mostly attached to the handles[2]. There are different variations of this pattern, like a horseman instead of an animal or a creature[3], animals without draped figures[4], more complex examples with narrative or iconographical scenes[5], extra animals behind the draped figures instead of palmettes[6] and also examples of this pattern on the "Little Master Lip Cups" instead of band cups[7].

The Antalya example shows similarities with a few of these mentioned above. Although a comparison by shape would not be healthy, without having had the chance to make drawings of the cup, there are cup-skyphoi similar in shape (in particular the cup shaped body and the high but bumpy foot) and decorated in this pattern which are grouped as "Cracow Class" by Beazley, and he mentions this group as a "sister-form of the band-cup" [8]. Little Master Cups are generally dated to the VIth century B.C.[9], and band cups with this pattern mostly belong to the second half of the century[10], so the Antalya example should also be dated to this period. There is a close Attic import example from a close location (Pitane) which is dated to 500 B.C.[11].

As craftsmen that produce vases to answer a certain market demand, Attic painters had to work with their own patterns, rather than being experimental artists. These patterns are represented in two significant aspects. One is the pattern of composition, the arrangement of scenes; the second is the style of the figures and motifs created by the practical and memorized moves of the painter's hand. The first makes it mentally easier, and saves the painter from recreating different scenes and decorations for each vase, but mostly are not as identical as are the stylistic features of the figures. Because a painter may want to use a different decoration pattern due to the shape of the vase or simply from personal boredom. Or, depending on the shape of the vase or period trends, and, in most cases both, more than one painter can choose the same pattern. But the second indication-sign of any particular painter, the stylistic approach to figures, cannot change much, as this is represents the individual's artistic characteristic. This can easily be compared to modern comic-book artists.

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2 For most relevant examples see, Smith – Pryce 1926, III.H.E.6, PL. (73) 15.8; de la Geniere 1960, 18, PL. (893) 21.2.5; Alexandrescu – Dimitriu 1968, 15, PL. (58) 13.2; Beazley 1971, PL. 87.17; Gjerstad et al. 1977, PL. 44.5 (A); Dunant – Kahil 1980, 33-34, PL. (122) 66.1-3; Calderone 1985, 17, PLS. (2717,2718) 33.1-2, 34.1-2; Pipili 1993, No: 4, 24, Fig. 5.1-2, PL. (161) 13.1-4.

3 Kenner 1942, 9, PL. (230) 4.2.5; Bernhard 1960, 22, PL. (166) 37.3-4; Aström – Holmberg 1985, 73-74, Fig.233, PL. (96) 31.1-3.

4 Kenner 1942, 9-10, PL. (230) 4.4.6.8., 4.7; Johansen 1964, 253, PL. (326) 323.4; Beazley 1971, PL. 89.22; Hayes 1981, 25-26, 30, PL. (30, 34) 30.1-2, 34.4.6; Carpenter 1989, 54.

5 Robinson 1934, 40-41, PL. (152), 19.2A-B; Brommer 1956, 15, PL. (499) 21.1.3; Burow 1980, 39, Fig.25, PLS. (2272, 2273) 27.10, 28. 1-4; Steiner 1993, 215, Fig. 9 (A-B); Sipsie-Eschbach 1998, 37, Beilage 4.2, PL. (3500) 23.1-4; Stansburry-O'Donnell 2006, 153, Fig. 46 (A); Thomsen 2011, 236, Fig. 100 (A).

6 Merlin 1938, III.H.E.69, PL. (623) 82.2.5; Brommer 1956, 14, PL. (496) 18.2.4.

7 Kunisch 2005, 63-64, Fig. 25, Beilage 15.5, PLS. (4066, 4069) 54.1-2, 57.9; Kunisch 1972, 75, No. 69; Lamb 1930, 25, PL. (257) 19.3.

8 Beazley 1932, 202-203.

9 Beazley 1956, 159-197.

10 See notes. 3-7.

11 Tuna-Nörling 1995, 72, Abb. 17-67, Taf. 33-67.

The hand of a particular painter is easily identifiable by trained eyes[12].

There are few decorative elements on the Antalya skyphos, so any stylistic comparison with contemporary examples, has to depend on the artistic characteristics of the painter on these limited features: draped figures and deer. Concerning the deer, the identical features seems to be the large bean-shaped body with thin legs, simple incisions which seem to be lined quickly, and un-elaborate dots on the body, which look more like stains. The draped figures have the identical single incision separating the dress from the neck and feet. Also, a single incision to stress the drape. There seems no incision on the head except the hair line and the eyes. The legs and ankles are thin, but feet are large.

There are some examples that are close: A band-cup from Paris, Louvre Museum[13] has a swan between two draped figures, between deer. For the deer, body shape, neck, head and ears, and thin legs and both the silhouette and incisions are quite similar to Antalya example. Also, the deer on the right seems to have some stain-dots on its body like both deer in the Antalya example. These kinds of dots are quite familiar from contemporary band cups, but are mostly in a much tidier manner[14]. Another very close example of the deer is on a band-fragment from Adria[15]. Even though the head of the deer cannot be seen, the thin legs and the four stain-dots on a large body, together with the simplicity of the incisions, are identical to those of the Antalya example.

The Louvre example also shows some similarities regarding draped figures. The hair line and eyes are the only incisions on the heads and single incisions separates the dress from the upper and lower parts of the body. Also, the drape is stressed through a single incision. Although feet cannot be seen, as they are lost into the lower band, the ankles seem thin. In addition, the relationship between the draped figures and deer, and with the central figure, as well as the fine posture, is quite similar to the Antalya example.

There is also a lip-cup, again from Louvre, which seems close to both its neighbour and the Antalya example[16]. This has even fewer decorative elements, just a draped figure and a runner on both sides. Both draped figures have the same single incisions on the neck, ankle and drape of the dress, and just hair line and eye incisions to the heads. Also comparing the posture of those figures on both Louvre examples and the Antalya skyphos, shows that not only the incision details, but also the silhouettes are identical. The dress of one of the draped figures is painted straight and is lighter in colour, just like the examples mentioned above; while the other has stain-dots.

A band-cup in the Athens National Museum has similar features[17]. There is a horseman between runners, between two draped figures, on each side. The incised details on the heads, on the neck, ankle and drape of the dress are identical; and one can easily see the thin ankles and big feet. Only

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12 I am most grateful for the memory of Prof. Dr. Güven BAKIR, who educated my mind and trained my eyes in this respect.

13 Merlin 1938, III.H.E.69, PL. (623) 82.2.5.

14 Smith – Pryce 1926, III.H.e.6, PL. (74) 16.4, 16.6; Drago 1940, III.H.E.4, PL. (872)6.1; Adriani 1950, III.H.E.9, PL. (960) 16.1, 6; Beazley 1956, 250.32; Brommer 1956, 26-27, Beilage 4.2, PL. (2787) 18.2-6; Deppert 1968, PL. (1444) 53.1-3; Beazley 1971, 89.27; Mizuta 1991, 32-33, Beilage 6.16, PL. (78) 28.1-3.

15 Bonomi 1991, 38, PL. (2949) 36.2.

16 Merlin 1938, III.H.E.75, PL. (627) 86.9-10.

17 Callipolitis-Feytmans 1986, 44-45, Beilage 15.1, PL. (134) 36.1-2.

the left draped figure of one side is not easy to see, but the rest have stain-dots on dresses. The runners' hands and feet are also significantly large. This band-cup is attributed to the Runners Painter by Brijder[18]. Also, there is another band-cup with nearly the same decoration pattern and figures with the same stylistic features, in the Taranto National Archaeology Museum,[19] and this example is also attributed to the Runners Painter[20]. A fragmentary band-cup from Taranto, now in the Amsterdam Allard Pierson Museum[21] is also attributed to the Runners Painter[22]. This cup is identical to the previously mentioned works of the painter and very similar to the draped figures of the Antalya skyphos and the Louvre examples. Concerning the stain-dots, the draped figure on the right seems to have one, and the horse as well. The fragment of another band-cup of unknown origin is in the same museum[23] and also attributed to the same painter. Brijder claims that this fragment may be belong to the first one[24]. On this fragment, only the lower part of the draped figure can be observed and the long foot and stain-dots on the dress are identical. The draped figure is together with a runner with big feet and hands, which is one of the characteristics of the painter.

There are some cups, which are not that close but which can also be compared. These include a band-cup from Meinz[25] with draped figures in a similar posture and big feet with thin ankles, but there is not much to observe further, especially concerning the incisions; and there are runners and horseman between them. On a band-cup in the British Museum which was found in Cyprus[26] of a siren between draped figures holding spears, which concerning the head incisions and posture are close, but it lacks details for the rest of the body.

All examples mentioned above conform with the corrected date of the Antalya skyphos, dating from the second half of the VIth century B.C.

Interpretation

The Cracow Class cup-skyphos of the Antalya Archaeology Museum, is a fine example of this form, decorated in the manner of "Little Master Band-Cups". Observations on the stylistic features of the figures, opens a way for some comparisons concerning the painter of this cup.

The body shape and size, thin legs and stain-dots of deer, as well as their neck and head depictions are significant. For the draped figures, specific posture, single incisions for neck, ankle and drape of the dress, little detail on the heads with incisions just for hair lines and eyes, and thin ankles and big feet are noteworthy to the eye. None of these alone is sufficient to identify a painter. But finding all these specific features together, indicates the same hand or at least the same manner.

Comparing the draped figures on the Antalya skyphos with the work of the Runners Painter[27],

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18 Brijder 1975, 171.

19 Drago 1940, III.H.E.4, PL. (871) 5.1.

20 Brijder 1975, 172, Fig. 10.

21 Brijder 1996, 87-88, 898, PL. (412, 421) 103.4, 112.1.

22 Brijder 1975, 171, Fig. 9A.

23 Brijder 1996, 88, Fig. 40, PL. (421) 112.6.

24 Brijder 1975, 171, Fig. 9D.

25 Hampe – Simon 1959, 45, PLS. (737-738) 44.2, 45.6.

26 Smith – Pryce 1926, III.H.E.6, PL. (73) 15.8; Gjerstad et al. 1977, PL. 44.5.

27 See notes. 17-24.

may easily make one to think that this cup was also painted by the same painter. However, the Antalya skyphos differs from the works of the Runners Painter, obviously, in the absence of runners; and in the presence of the deer, which cannot be found on examples of the Runner painter's works; and the stain-dots employed on the deer, instead of applied to the draped figures. This feature deserves extra attention, as these dots are not the tidy point groups that are usually found on contemporary deer[28]. These dots are identical with those that can be seen on the draped figures of the Runners Painter, but this time on the deer.

At this point, there are three further vases to be taken into account, which have not as yet been attributed to any painter: the two Louvre examples[29] and the one from Adria[30]. The band-cup from the Louvre is similar in both its deer and the draped figures, only a very similar deer can be observed on the example of Adria, while the lip-cup in the Louvre has the identical draped figure and *a runner*. These three vases are clearly connected to the Antalya example and, considering these four examples together as a group, it is clear that this group is somehow connected to the Runners Painter.

In consequence, there seem to be two possibilities. Firstly and the bolder suggestion would be that the Runners Painter himself painted these four cups, for some reason in a different decoration pattern. The second and it appears safer possibility, is that another painter in some way connected to the Runners Painter, painted this group in the manner of the Runners painter. However the first possibility, even though it is more unconventional, seems most probably to be true; because a painter somehow inspired by another, would mostly imitate the pattern, but would probably not be able to accurately copy the characteristic artistic traits of the Runner painter's hand.

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28 See note. 14.

29 See notes. 13, 16.

30 See note. 15.

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